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The Metamorphosis of *Madama Butterfly*:
A critical analysis of Puccini's opera in translation

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I. Prelude

Call it fate if you will. I certainly believe that my forage into the world of music and translation was inevitable in a life that has long been guided by three passions: music, writing and foreign languages. Three passions, which, notably, are all united in the art form of opera. I first ventured into the world of opera during my adolescent years. But while the majority of the productions I attended at the time are little more than a vague memory today, there is one performance that has stayed with me after all these years: Leoncavallo's *I Pagliacci*. I can still feel the raw emotion on stage as Canio, standing over the bodies of his wife and her lover, declared, "La commedia è finita". It therefore seems fitting that I decided to work with a composer who, besides being one of Leoncavallo's contemporaries and chief rivals, was also an acclaimed tragedy maker: Puccini.

Puccini has created many memorable heroines, from impetuous Tosca to Mimi, the sweet seamstress. But while I admire several of his female protagonists, whether for their characters or their beautiful arias, my regard for Butterfly is more personal. As an Asian woman who was born in a Western country, I can identify with the cultural paradox that resides in her character. And as a woman, I can identify with her anguish and heartbreak.

In this dissertation, I am setting out to determine how Butterfly's story has been preserved or altered in translation. I will begin by addressing the critics of libretto translation and exploring the value of that type of translation today, given the predominance of surtitles. Next, I will outline my critical approach for analyzing the French and English translations of the opera. I will then take the reader on a journey to define who Puccini's Butterfly is, behind the metaphors and the melodies. Finally, I will analyze four passages of the opera and examine how the translators' choices have affected our interpretation of Butterfly's tragedy.

II. Overture

This is, after all, the story of a tragedy. A tragedy that was nearly lost in the smouldering debris of a car wreck on 25 February, 1903. A car had driven off the country road, led astray by rainfall,

darkness and a treacherous bend. Stirred awake by the commotion, nearby villagers came running out. They found a woman and a boy, shaken by the impact, but unharmed. The driver was on the ground, clutching at his leg as he writhed in pain. But there was still one passenger missing. As the search began, his name rang out into the black Tuscan night. *Puccini Puccini Puccini*. They found him wedged between the overturned car and a tree trunk, shin broken, nearly rendered unconscious by gasoline fumes.

The following afternoon, they transported him back to his villa in Torre del Lago. They cocooned him in quilts and slid his bed onto a raft as he tossed about, delirious. Then his lips began to move. His friends and family leaned in close, fearing a sudden bout of pain, or worse. Indeed, Puccini had suffering on his mind. But it was not his own suffering that tormented him, for the words that slipped from his broken body were, “Oh Butterfly, my sweet little one”.

If Puccini had been overwhelmed by those fumes that night, I may have been telling you today of his tragedy rather than hers. But he did survive, and from the ruins of dented metal, *Madama Butterfly* rose to live out her tragedy on stages all over the world. Perhaps the words Puccini murmured as he was shipped across the lake were the result of pure delirium. Yet I like to think that it was something more, for the composer always had a special place in his heart for the young Japanese girl. His eyes, constantly straying from his wife, first caught sight of her on a stage in London in David Belasco’s play, *Madame Butterfly*.

After the curtain fell, Puccini rushed over to the American playwright, begging him for permission to turn the play into an opera. According to Belasco, however, “it was impossible to discuss business arrangements with an impulsive Italian who has tears in his eyes and both arms around your neck” (Budden et al., 2004, p. 22). Puccini was therefore obliged to resort to more standard practice. Three months later, he wrote a letter to George Maxwell, an agent of the Ricordi publishing house. He asked Maxwell to contact Belasco “pour l’autorisation de traduire en opéra sa petite pièce” (Groos, et al., 2004, p. 33).

That word, *traduire*, is one that you will hear many times over throughout my telling of this tragedy. But the type of translation Puccini was referring to is not merely a translation from one linguistic system into another – he wanted to interpret the play through music, therefore introducing a third, non-verbal system into the equation. We may characterize it as a type of “intersemiotic translation”, to use a term coined by linguist Roman Jakobson (1966, p. 233). According to Lucile Desblache, intersemiotic translation is inherent to opera: “Opera is, in essence, work in translation. It interprets established texts across times and cultures” (Desblache, 2012, p. 29). She describes a form of translation that not only mediates between genres, but also between cultures.

After all, part of Butterfly’s allure is her mixed heritage. She is the product of an amalgam of cultures. Even before Puccini’s opera, her story was translated into various forms, traversing different mediums, decades and continents. Her story began when Japan finally opened its doors to the rest of the world. At one time, it seems she was very much human, although her true identity is shrouded in mystery. She became a juicy tidbit passed on from the tittle-tattle of one gossip to another. Next, she took on prosaic form in a short story penned by American writer, John Luther Long. She then took flight in Belasco’s two-act play before finally falling into the hands of Puccini and his librettists. Puccini’s opera in turn has spawned modern-day versions of Butterfly, including Claude-Michel Schönberg and Alain Boublil’s *Miss Saigon* and David Hwang’s *M. Butterfly*. Many scholars have gone hunting for Butterfly through her various metamorphoses. But the transformation of Butterfly that interests me most is one that has yet to be explored: her transformation through translation – not *intersemiotic* translation, but *interlingual* translation.

If Butterfly is a survivor, so too is the genre that brought her to fame. Opera has often been dismissed not only as old-fashioned, but as a dying art. As William Berger points out in his book, *Puccini Without Excuses*, people have been predicting the genre’s demise for centuries:

Opera was said to be doomed when the castrati disappeared in the eighteenth century, when the Napoleonic Wars shut down the conservatories in the early nineteenth century,

when tonality was redefined in the twentieth century, and so on. Movies, television, radio, and the Internet were each supposed to nail the coffin lid shut. (2005, pp. 10-11)

And yet, opera lives on. As Berger quips, “If opera were mortal, it would have died by now” (2005, p. 11).

Besides being dismissed as obsolete, opera has also had to counter accusations of elitism. While opera may have once been reserved for the affluent, opera houses today make every effort to dispel that image. Modern-day productions strive to be as inclusive as possible. Set designs are updated to more historically-modern settings: Ken Russell’s 1983 production of *Madama Butterfly* transported the opera to World War II, with Cio-Cio San characterized as a prostitute and Goro as a pimp. Productions are staged outside of traditional venues to drive down ticket prices and dissociate the art from “exclusive” venues. Rather than simply choosing the most renowned voices to fill the lead parts, directors are also making an effort to cast singers who physically match the roles.

But one of the greatest obstacles to accessibility is the language in which the opera is sung. No doubt the language barrier once fuelled those accusations of elitism. Not only were the wealthy the only ones who could afford to attend such lavish productions; only the wealthy had access to an education that would permit them to decode the foreign languages. Through the mediation of translation, we have been able to overcome that barrier. When we go to the opera nowadays, we can find the entire libretto translated in our programme notes, and as we watch the drama unfold, we can refer to the surtitles projected above the stage. The latter have become so popular that they are even used for operas sung in the audience’s language. While translation has risen to prominence in the opera world, there is one form of translation that has fallen out of practice: libretto translation.

III. In Defence of Libretto Translation

Despite a dismal forecast for the future, opera has bravely soldiered on. In a world where surtitles are so prominent, however, the art of libretto translation is indeed going extinct. Yet that is the very type of translation that is at the root of my study. While the public outlook on opera in general may be dismal, it is downright foreboding when it comes to libretto translation. I therefore feel the need to address the critics before launching into my analysis of the French and English translations of *Madama Butterfly*. By “libretto translation”, I mean producing a translation of the vocal score of an opera that is intended to be sung. Throughout my research, I have come across three common arguments against this type of translation:

- 1) No one understands the words of an opera when they are sung.
- 2) There is no point in translating libretti since they are so badly written in the first place.
- 3) Some languages are more naturally musical than others.

Those are serious charges, indeed. Yet I believe that they stem more than anything from the common prejudices that surround and permeate the world of opera.

Let me begin by addressing the argument that the words cannot be understood, regardless of what language they are sung in. It is an argument not only put forward by critics of libretto translation, but critics of opera in general. Certainly, the words are bound to be distorted to a certain extent when set to music; in Chapter IV, I will explore why certain words are more “singable” than others. It can also be difficult to distinguish the lyrics when multiple lines overlap during chorus scenes. But, as Walter Volbach points out, as long as the singers are enunciating clearly and the conductor ensures that the orchestra does not drown out their voices, the majority of the words should be comprehensible. And if they are not, that criticism should be directed at the director, singers and conductor (1951, p. 217). Perhaps many of those who claim not to understand the words are simply expressing their frustration at not being able to understand the language altogether – which only points to the importance of translation.

It is no secret that libretti are not always great works of literature and that some are little more than gibberish. After all, didn't Rossini once famously proclaim that he could set a laundry list to music? Many seem to be under the impression that in opera, words play second fiddle to the music and it does not matter so much what is said, as how it is said. Puccini's own librettist, Luigi Illica, wrote a letter to Giulio Ricordi complaining of the composer's tendency to compose a melody then set nonsense words to it in order to provide his librettists with the correct rhythm and accentuation:

Gli faremo un libretto [e] il Puccini lo musicchi colle parole del libretto, coi sentimenti che queste parole ispirano e coi caratteri propri ai personaggi del libretto e non – ad esempio – quando si ha da esprimere l'amore, far della musica sopra parole come: topi – trabanti – sogliole / sego – bilance – pargoli / son figli dell'amor! (cited in Gara, 1958, pp. 86-87)¹

But while it may appear that Puccini was more concerned about formal considerations during the early stages of opera writing, it would be a mistake to think that he did not care about semantic precision. Examine, for instance, the letter below from Puccini to Illica's libretto-writing partner, Giuseppe Giacosa, during the drafting of *Madama Butterfly*. Puccini not only examines the general meaning of the text; he zeroes in on a particular verb, objecting to its brutality:

Kate dice: e non mi lascerete far nulla pel Bambino Io lo Terrei con cura affettuosa – non ti pare troppo cruda la proposta, o meglio troppo crudamente detta? quel lo Terrei se si potesse sostituire – ! capirai, così a bruciapelo ad una mamma !... e Butterfly non ha uno scatto, una mossa di ribellione!... – Io direi: avrei per lui, io l'amerei... ma quel Terrei così [sic] duro e crudo mi urticchia. (cited in Groos, et al., 2004, pp. 412-413)²

Claiming that all libretti are badly written not only underestimates the composers, but also insults the literary capabilities of many talented librettists. Both Illica and Giacosa were highly

¹ We will supply the libretto and Puccini will compose the music with the words of the libretto, with the feelings that the words inspire and with the particular traits of each character, rather than – for example – when it comes to expressing love, writing music to words such as: rats – infantrymen – sole / tallow – scales – children / are the offspring of love. (my translation)

² Kate says: let me do something for the baby, I will hold on to him and dote upon him – doesn't her proposal seem too brutal to you, or rather too brutally expressed? if I will hold on to him could be replaced! to break the news so abruptly to a mother! ...and Butterfly does not flinch, does not so much as protest!... I would say: I would love him... but that Hold on to him, so hard and cruel, upsets me. (my translation)

respected, not merely as Puccini's librettists, but as writers in their own right. Giacosa, in particular, was a renowned playwright and poet of his time. Furthermore, making such a sweeping generalization means overlooking the close ties that exist between music and words – a bond that I will examine in more detail later on.

If indeed a particular libretto is nothing more than a jumble of words that have been mindlessly pasted together to fit the music – some might point to Verdi's earlier operas, for example – then isn't translation all the more necessary? If the translator is able to weed through the nonsense and make the plot lines, characters and major themes shine through more clearly, then surely the translation will render the opera more accessible from more than a linguistic point of view.

The above two arguments both seem to stem from one of the most widespread misconceptions about opera: only the music matters not the words. It is curious, considering that at the birth of opera, music was subordinate to the text and was only there to enhance the drama (Golomb, 2005, p. 125). Music has therefore evolved from a supporting role to what many would view as the leading role. Yet asserting that no one cares about the words not only discredits the composer and librettists – it also discredits the audience, which is ironic, given that they are always accused of being an elite, intellectual crowd.

I will admit that opera is not an “easy” art form. In addition to engaging the audience on a musical, dramatic and visual level, it requires them to work hard before the curtain is even drawn. Certainly, you can simply sit back and enjoy the show. But you will be unable to appreciate all the subtle details and thought that the composer and librettists have put into their work. You need only peruse the pages of an opera programme to see how much an opera demands of its spectators. When I went to watch the 2014 production of *Madama Butterfly* in Paris at the Opéra Bastille, the 123-page programme was crammed with short stories, poems and songs about ill-fated love; excerpts from Pierre Loti's *Madame Chrysanthème*; information on the texts that inspired *Madama Butterfly*; a brief history of *Japonisme*; portraits of the original sopranos who portrayed Butterfly; and, of course, a full transcription of the libretto in Italian

alongside the French translation. Surely even the most lazy and disinterested listener would scan the libretto before the show begins or, at the very least, follow along with the surtitles as the drama unfolds – I might add that libretto translation would save them the trouble of doing even that.

Let me now turn to the third point frequently raised by critics of libretto translation, which highlights the irreconcilable differences between languages. In an article entitled “Surtitling Opera: A Surtitler’s Perspective on Making and Breaking the Rules”, Judy Palmer argues that “the sound quality is lost in [libretto] translation [...] Every language has its own tone colour, idiomatic, rhythmic and melodic flavour; some are arguably more ‘singable’ than others”. To illustrate her point, she compares the sound quality of Italian to German and English. While the profusion of vowel endings in Italian may help build a fluid vocal line, the high occurrence of clear consonants in Germanic languages can make the melody sound disjointed (2012, p. 23). Italian has long reigned supreme as the language of opera. And yet, despite its musical shortcomings, German is also recognized as a powerhouse language in operatic history, thanks to composers such as Mozart, Weber, Wagner and Strauss.

In order to compare the popularity of operas sung in various languages, I gathered data on the performances staged by eight major opera houses during the 2014-2015 season: La Scala in Milan, the Metropolitan Opera House in New York, the Royal Opera House in London, the Bolshoi Theatre in Moscow, the Teatro Colón in Buenos Aires, the Sydney Opera House, the Vienna State Opera and the Opéra Bastille in Paris. I then tallied up the number of operas sung in each language during the entire season (note that all operas were sung in their original language with the exception of the *Don Carlo* at the Vienna State Opera, which was sung in Italian instead of French):

Italian	78
German	34
French	14
Russian	8
English	5
Czech	2
Hungarian	1
Polish	1

The discrepancy between the different languages is staggering. More Italian operas were staged than all the other languages combined. Certainly, Czech, Hungarian and Polish are less widely known languages, which may explain the low numbers. The unpopularity of English operas, however, is more of a mystery. To claim that English operas are not at all in demand would be a sweeping generalization – there are numerous counter-examples, such as Britten’s operas or Gershwin’s *Porgy and Bess*. But it is clear that the “traditional” languages of opera still predominate. Of course, the numbers above only represent a small sample of all the operas that were performed during that season. A larger survey would be required to provide a more accurate picture at the global level. Nonetheless, they raise an interesting question: could the perception that certain languages are less suited for opera stem from the fact that operas in those languages are less frequently performed?

I would also like to point out that fear of losing qualities of the original is a theme that has haunted translators since the beginning of time. The claim that certain languages are more musical than others falls perfectly into a discourse that Georges Mounin ironically describes as “[la] richesse merveilleuse de toutes les langues de départ” and “[la] pauvreté incurable de toutes les langues d’arrivée” (1976, p. 73). Of course, a libretto translator faces particular constraints that are less relevant (or even irrelevant) to other types of translation. But just like any other translator, a libretto translator must address the challenges of a specific text and mediate the differences between one language and another.

Palmer raises one other argument against libretto translation that I would like to address. She protests that we can hardly expect singers with an international career to learn an opera in a new language each time they sing in a different country (2012, p. 23). It is certainly a valid point. It would be both challenging and time consuming. And yet libretto translation was once very much in vogue: between 1904 and 1934, *Madama Butterfly* was performed in Hungarian, French, English, Spanish, German, Polish, Slovene, Czech, Swedish, Norwegian, Croatian, Danish, Russian, Finnish, Romanian, Serbian, Bulgarian and Lithuanian (Pazdro and Ravier, 1993, p. 132). Was it merely a temporary solution before the invention of surtitles? Or does libretto translation still have some value that other forms of translation cannot replace?

Let me begin by exploring the question of who can make use of libretto translation. From a translation studies point of view, it is an interesting topic of study since it poses a particular set of restrictions on the translator. It may also be of interest to musicologists and linguists in so far as it may provide insight into the interaction and relationship between language and music, as well as further probe into the notion of music as a language. It is a subject that could lead to some interesting interdisciplinary collaborations. But if we only focus on the value of libretto translation in the academic sphere, I feel that we are only helping to perpetuate the idea that the world of opera is reserved for the elite and intellectual.

In fact, the majority of libretto translators justify the usefulness of their work by presenting a target audience that is quite the opposite. Edward Dent, whose translations of Mozart's libretti have been widely praised, describes the ideal consumer of his translations as "the ordinary Englishman who goes into the Opera House, perhaps never having seen any opera in his life before, wondering what sort of a show it is, and whether he will enjoy it or be bored" (Cited in Volbach, 1951, p. 213). Most libretto translators would agree: libretto translation is for the layman. And yet, there is something about Dent's discourse that bothers me. Although he claims to be making opera accessible to all, the patronizing language he resorts to undermines his case. His talk of the "ordinary" Englishman only reinforces the haughty attitude that has made so

many wary of opera in the first place. Furthermore, we have to remember that Dent was writing a few decades before the advent of surtitles. Today, that “ordinary Englishman” would be able to walk into almost any opera house without having to worry about whether or not he will be able to understand the performance.

Perhaps the question we need to ask ourselves is not who libretto translation is for, but what purpose it serves. One possible answer is that this type of translation allows operas written in less common languages to be exposed to a larger audience. Some operas have become more well-known in translation than in the original language. Volbach cites the example of Smetana’s *The Bartered Bride* (1951, p. 212), which is often performed in German or English rather than Czech. It is indeed an interesting case, since Smetana was exceptionally aware of the importance of translation for his operas. On the one hand, the composer was striving to establish a national musical identity; through his operas, he wanted to prove that “the national language was capable of a full range of emotional and artistic expression” (Curtis, 2008, p. 204). Paradoxically, however, he realized that it was only with the help of a translator that he would be able to spread the influence of his work. He therefore insisted on having a “decent” German translation of *The Bartered Bride* (Curtis, 2008, p. 204), as well as a French translation, so that his opera could, in his own words, “go out into the world and gain recognition beyond our frontiers and perhaps earn some money for me too” (cited in Curtis, 2008, p. 204). We do, however, have to consider how relevant this argument is today, given the popularity of surtitles.

On this point, I was once again surprised by the discourse of those who claim to champion libretto translation. According to Peter Low, a musical text should only ever be translated if it is written in a language that is foreign to most audience members, since “singable translations are never ideal for other purposes” (2005, p. 73). Sigmund Spaeth is even more dismissive of the art he is trying to defend, claiming that “the translation of words set to music is permissible in so far as it has an educational value [...] Better the half-knowledge that comes from even a weak imitation than complete ignorance” (1915, p. 291). By cautioning us on the limited benefits of singable translations, both seem to betray a belief in the inherent inferiority of translated musical

works. Spaeth, a supposed advocate for English translations of opera, even goes so far as to say, “To argue that the English version of any vocal work is equal to the original is a mere waste of time. Such a contention implies that the setting fits at least two sets of words equally well, which at once eliminates it as a true work of art” (1915, p. 292). With defenders such as these, there can be little surprise that so few critics see the value in libretto translation.

But what if libretto translation is able to help establish opera in languages that lack a strong opera tradition? Dent believes it to be the case for English: “Opera in English will never flourish until a tradition of really good translation is established” (cited in Geliot, 1977, p. 907). And yet, even he seems to admit that English may not be the ideal language for opera: “We must make up our minds firmly that English is just as good a language for singing as any other [...] We must also try to convince English singers that English is a vocal and beautiful language” (cited in Volbach, 1951, p. 214). Although he advocates strongly for opera in English, the fact that he speaks of “making up our minds” and “trying to convince” suggest that he is not quite convinced himself. The point he raises is a valid one, but the words he uses undermine his discourse considerably.

It would appear that libretto translation needs to be defended not only from its critics, but from its defenders as well. There needs to be a change not only in the way we perceive libretto translation, but also in the way we talk about it.

I would like to return to the question I posed earlier: can a translation that is meant to be sung convey something to the audience that other types of opera translation are unable to bring? Surtitles and printed translations of the libretti can successfully transmit content to the audience. But reading a text is a very different experience from hearing a text sung. A written translation will never be able to convey the vocal effects of the original, nor illustrate the close bond that exists between music and lyrics. That is the principal argument put forward by Harai Golomb in his article, “Music-linked translation [MLT] and Mozart’s Operas: Theoretical, Textual, and Practical Perspectives”:

[Music-linked translation] is the only procedure that can possibly simulate the effect of synchronised verbal/musical/rhetorical fusion, as it functions in the original, transmitted from a singer's mouth to a listener's ears as an interaction realised in sound, sense and gesture (2005, p. 142).

Libretto translation is the only type of translation that can challenge and engage the audience in the same way that the original does.

But Golomb's argument is predicated on the success of the translation. And by "success", I mean that the translator must not only be able to transmit the connection between music and words, but also provide a text that is both singable and coherent with the musical score. In addition to being fluent in the source and target languages, a libretto translator must therefore also be fluent in the third "language" they are required to work with: the music. In order to evaluate the French and English translations of *Madama Butterfly*, I have developed an approach to libretto translation criticism that takes into account both textual and musical factors.

IV. Critical Approach

Libretto translation critics are far from reaching a consensus as to which of the many elements involved in opera translation should take precedence. Yet a great number of those critics do seem to agree on one point: musical considerations must prevail over textual considerations, even if it means compromising the meaning and effect of the original text. According to Gérard Loubinoux "la traduction d'opéra [...] bat en brèche toute conception étroitement sémantique de la traduction" (2004, p. 56). This view is shared by Spaeth, who believes that only the most general lines of the source text must be respected by the translator. He suggests that "the translator should read the original poem until he is thoroughly imbued with its spirit and general significance, after which he may rewrite the entire text in his own words" (1915, p. 297). It is a strategy that brings to mind Danica Seleskovitch and Marianne Lederer's interpretative theory of translation, which instructs the translator to separate meaning from its verbal form before re-expressing that meaning in another language, since, according to Lederer, "les langues sont

extérieures au processus de la traduction; elles sont le réceptacle du sens qui est exprimable dans n'importe laquelle d'entre elles; elles ne se confondent pas" (2001, p. 36). While it may be a marvellous theoretical concept, it evidently presents some problems in practice, particularly when dealing with a literary text. Then there is Dent who asserts that "there is no reason for a translation to be literal or exact, unless this is vital to the sense and the dramatic situation" (cited in Volbach 215). He openly admits that his own translations are less rich than the original, claiming that "it does not matter [...] that the words are so simple as to be flat [...] because the factor which produces the real emotion on the stage is Mozart's melody and the sound of a beautiful voice" (Dent, 1939, p. 10). While Low does stress the importance of "sense", he too calls for a certain degree of "flexibility", claiming that "the constraints of song-translating necessarily mean some stretching or manipulation of sense" (2005, p. 194).

We can expect there to be a higher degree of deviation between source and target text in opera translation, compared to other types of translation. But to what degree will that deviation affect the audience's interpretation of an opera? In order to shed some light on that question, I have opted to use a text-based approach as the foundation for my analysis of Puccini's opera.

Specifically, I have decided to use Lance Hewson's approach to literary translation criticism, which is outlined in his book, *An Approach to Translation Criticism*. As Jean-René Ladmiral declares in his article, "L'Esthétique de la traduction et ses prémisses musicales", "Le livret est en effet un text littéraire" (2004, p. 31). A quick glance at the libretto of *Madama Butterfly* confirms its literary qualities. Like a short story or novel, it has all the classic elements of plot. Like a poem, it is written in verse and contains rhymes. And like a play, it is constructed of dialogue between characters. We are indeed dealing with a literary text, albeit a musical literary text.

Hewson provides the translation critic with a method to determine "where the text stands in relation to its original by examining the interpretative potential that results from the translational

choices that have been made” (2011, p. 1). His approach involves examining the effects of translational choices on three different levels: the micro-, meso- and macro-level.

Before embarking on our analysis, we first have to establish a critical framework based on the major stylistic characteristics and avenues of interpretation in the source text. That groundwork will allow us to get to the essence of the source text and identify elements to look for when we examine the target texts.

Once we have established a critical framework, we can begin to observe the effects of translational choices at the micro-level. That involves breaking down both the source and target text into units, from a single word to a sentence. We can then identify the various effects created by those micro units and compare effects between source text and target text. In the table below, I have summarized the major types of translational choices identified by Hewson, as well as some of the examples he provides for each category. The final two categories constitute what Hewson calls “overriding translational choices” because they have a significantly stronger impact on the text compared to the other types of effects (2011, p. 81).

Translational choices	Examples
syntactic choices	calque, fronting, juxtaposition, extraposition, re categorization, modulation
lexical choices	established equivalent, borrowing, explicitation, implicitation, hyperonymy, hyponymy, description, cultural adaptation, modification, creation
grammatical choices	tense, aspect, modality
stylistic choices	repetition, appellatives, anaphoric devices, cliché, trope, rhythm, alliteration, assonance, register, connotation
additions	
eliminations	

(Hewson, 2011, pp. 58-83)

Those micro-level observations are the building blocks that form the basis of the next step of our analysis. We can now move from the individual word or sentence to an entire passage. By taking into account the cumulative effect of all the translational choices observed at the micro-level, we can determine their impact on the meso-level. Hewson divides translational effects at the meso-level into two different categories: voice effects and interpretational effects. I have summarized the various types of voice and interpretational effects in the table below, applying the specific terminology that Hewson has developed for his approach.

Note that I have adapted Hewson's definition of the third type of voice effect. While Hewson lists "changes in focalisation or a modification brought to the author's choice of direct, indirect or free indirect discourse" as notable symptoms of deformation (2011, p. 86), those two effects are not applicable to opera since there is no narrative voice. I will instead be using the term "deformation" to describe situations in which a character's voice no longer resembles the original voice in translation. Important features of the character's voice have not merely been amplified or diminished; they have been altered.

	Term	Definition
Voice effects	accretion	Characters' voices are heightened compared to the source text.
	reduction	Characters' voices are toned down compared to the source text.
	deformation	Characters' voices are altered from the source text.

(Hewson, 2011, pp. 85-86)

	Term	Definition
Interpretational effects	contraction	The target text reduces interpretational paths from the source text.
	expansion	The target text enriches interpretational paths from the source text.
	transformation	The target text provides interpretational paths that have no clear link to the source text.

(Hewson, 2011, pp. 86-87)

Observations made at the meso-level in turn become the building blocks to determine the effects of translational choices at the macro-level. Once again, we have to look at the total sum of effects rather than each individual effect since, according to Hewson, “individual effects only have a marginal influence on the total critical exercise” and “it is only a pattern of *accumulated* effects that can be seen to influence the way the translated text is read and interpreted” (2011, p. 87). In order to describe the impact of translational choices at the macro-level, Hewson again divides the possible effects into voice effects and interpretational effects.

Voice effect observed at meso-level	Effect on macrostructural level	Description
accretion	markedness	Voices stand out in comparison to the source text.
reduction	conciseness	Voices are flattened or normalized compared to the source text.
deformation	anamorphosis	Voices are altered in such a way that the audience interprets the characters differently from those in the source text.
combination of effects	hybrid translation	Voices do not have a clear identity due to a mixture of the voice effects described above.
combination of effects	ontological translation	The translator has imposed his/her own voice on the text. We can often observe a combination of accretion and deformation at the meso-level.

(Hewson, 2011, p. 168)

Interpretational effect observed at meso-level	Effect on macrostructural level	Description
contraction	shrinkage	The interpretative potential of the text has been impoverished.
expansion	swelling	The interpretative potential of the text has been enriched.
transformation	transmutation	The translation encourages new interpretations of the text, but changes are not consistent.
combination of effects	metamorphosing translation	There is a mixture of the interpretational effects described above, resulting in a blend of interpretations or interpretations that cannot be found in the source text.
combination of effects	ideological translation	The translation favours one particular interpretation of the text, excluding other possible interpretations.

(Hewson, 2011, pp. 173-175)

The final part of the analysis involves determining where a translation ultimately stands with regard to the source text. Hewson provides four general macro-level categories to describe the global relationship between source and target text. Those categories are listed in the table below. Moving from left to right, the target text “diverges” to a greater degree from the source text with each successive category. Hewson’s model combines those categories with the notion that a translation can engender “just” or “false” interpretations of a text depending on how it handles the interpretative potential of the source text.

	“Just” interpretation	----->			“False” interpretation
General macro-level category	divergent similarity	relative divergence	radical divergence		adaptation
Description	Macro-level effects, in particular anamorphosis and transmutation, are not significant and the audience is neither prevented from developing a just interpretation nor encouraged to develop a false interpretation.	There are not a great deal of macro-level effects and there are elements that encourage both just and false interpretations.	There is a significant amount of macro-level effects, but objective macrostructural elements have not been affected.		Objective macrostructural elements cannot be found in the target text and the audience is unable to develop a just interpretation.

(Hewson, 2011, p. 182)

Hewson’s approach provides a good foundation upon which to build my critical approach, but his model needs to be adapted for libretto translation. Just as “we can never say: ‘the words don’t count; it’s only the music that matters’” (Garbutt, 2012, p. 95), we cannot simply analyze the words and ignore the music.

In many ways, we can break down music like a literary text. Just as Hewson’s model requires us to analyze the source text and translation in terms of words, sentences and passages, an opera score can be partitioned into acts, arias, musical phrases and individual notes. We can analyze dynamics, key changes, harmonies, and note lengths. But while words have semantic ties that can help guide our interpretation, music is far more cryptic.

After attending a performance of Richard Wagner’s *Tannhäuser* in Paris, Charles Baudelaire wrote the following:

J’ai souvent entendu dire que la musique ne pouvait pas se vanter de traduire quoi que ce soit avec certitude, comme fait la parole ou la peinture. Cela est vrai dans une certaine proportion, mais n’est pas tout à fait vrai. Elle traduit à sa manière, et par les moyens qui lui sont propres. Dans la musique, comme dans la peinture et même dans la parole écrite, qui est cependant le plus positif des arts, il y a toujours une lacune complétée par l’imagination de l’auditeur. (2005, pp. 405-405)

Baudelaire draws a similarity between music, painting and writing; yet it is clear that music, as Lawrence Kramer points out, lacks the “referential density found in words or images” (cited in Minors, 2012, p. 3). How then are we supposed to decode a piece of music? According to Kramer, “musical meaning can only be made explicit by language” (cited in Minors, 2012, p. 3). We can therefore examine how music acts as a carrier of meaning by analyzing it in conjunction with the text. Music can provide us with some important keys to interpreting the opera. Notably, music can contribute to both voice and interpretational effects. That particular aspect of music can therefore be incorporated directly into Hewson’s model.

On the one hand, music helps “colour” the voices of an opera. Almost every character in *Madama Butterfly* is associated with a particular musical theme, from the protagonist herself to minor characters. Even the Official Registrar, a character who is not deemed worthy of a name, is given a musical identity. Puccini also engages in some musical racial profiling: while Sharpless and Pinkerton are given long, sweeping melodic lines, the music sung by Japanese characters is more limited in terms of both melodic range and note values. Two notable exceptions are Butterfly and Yamadori. These two characters, however, both have Western aspirations, which only confirms Puccini’s astute musical characterizations.

As for interpretative effects, music can reinforce interpretative paths found in the text. Examine, for instance, the passage when Sharpless enquires after the name of Butterfly’s child. Butterfly explains that while he is currently named “Dolore”, his name will be changed to “Gioia” upon his father’s return. At the word “ritorno”, the horns break out into the melody of “Un bel dì”, the famous aria in which Butterfly evokes her vision of Pinkerton’s return. That musical reminder transmits Butterfly’s faith and hope as she expresses her confidence that the child’s name shall one day be “Gioia”, just as surely as his father will one day return.

While music may support certain interpretative paths already present in the text, it can also help build new layers of interpretation. For example, as Butterfly expresses her love for Pinkerton in the love duet, the “rejection” motif suddenly breaks out in the orchestra, reminding the young

girl that she has been outcast by her family and friends. The text provides no reminder of Butterfly's isolation. Only the music casts an ominous shadow upon the marriage, foreshadowing Butterfly's fate.

In another passage, the music enriches our interpretation of Butterfly's character. After Butterfly and Pinkerton are wed, Butterfly's friends rush over to congratulate the bride. They address her as "Madama Butterfly", which she swiftly corrects to "Madama Pinkerton". However, she proclaims her new American status to the tune of a Japanese folksong. As Budden remarks, "musically speaking, Butterfly is never more Japanese than when she imagines herself to be American" (Budden, 2004, p. 25). The music negates her efforts to be an American wife, creating a level of irony that cannot be found in the text alone.

It is also important to take note of passages where the music draws back to give way to text – for example, when Sharpless is reading Pinkerton's letter to Butterfly – or conversely, when the text gives way to the music, as it does during Butterfly's vigil scene.

Since the music remains a constant in both the original and translated libretti, an important part of my analysis will be to determine how the relationship between text and music is preserved or effaced through translation. Is the interpretative potential of the music altered when combined with a new text? Do translational choices conflict with musical effects or create new ties?

The fact that music remains a constant not only affects the interpretative potential of the text; it also poses a set of constraints upon the translator. Ladmiral draws an interesting analogy between libretto translation and dubbing:

Il faudra que ces dialogues traduits aient été formulés de telle sorte qu'ils 'collent' plus ou moins aux mouvements de lèvres que font à l'écran les acteurs pour prononcer la version originale, et qu'ils tiennent tout particulièrement compte des mouvements d'occlusion. (2004, p. 38)

Just as a translator working on a dubbed movie must ensure that his text matches the movements projected on screen, a libretto translator must create a text that fits into a set musical framework.

I have identified two major types of musical constraints that the translator must deal with: vocal constraints and rhythmic constraints.

Vocal constraints concern the limitations of the main instrument showcased in opera: the voice. Since a libretto is supposed to be sung, it must be “singable”. The translator must pay special attention to vowel sounds. In a book entitled *The Opera Companion*, George Martin explains how each vowel sound corresponds to “two notes of absolute pitch”: if a vowel sound falls on one of those notes or any of its overtones, the singer should be able to sing that word with ease; if it doesn’t, however, the singer must “fake” the vowel sound. According to Martin, that is why “perfect pronunciation is often impossible in song” and “some translations ‘sing’ so poorly” (1961, pp. 39-40). Certain libretto translation critics, such as Ruth Kelly and Thomas Philipp Martin, believe that the translator must try to preserve the same vowel sounds as the original text, since “the nature of the vowel is part of the musical effect” (cited in Volbach, 1951, p. 216). While French and Italian lend themselves more naturally to song, thanks to an abundance of pure vowel sounds, languages such as English and German, which contain many impure vowel sounds and diphthongs, can create technical issues for singers (Martin, 1961, p. 40). And as much as the vocal instrument demands a text rich in pure vowels, it equally rejects a text that is cluttered with consonants. That can be problematic in languages like English, which often has clusters of consonants at the beginnings and ends of words (Low, 2005, p. 193). Finally, in addition to phonetic considerations, the translator must also take into account the natural breathing points in the music.

In terms of rhythmic constraints, the music provides the translator with a set syllable count. Opinions differ as to how rigorously that syllable count must be followed. While all critics agree that altering the music is never an ideal solution, some are willing to allow for a certain margin of flexibility. Kelly and Martin stand at one end of the spectrum, requiring that “the number of syllables in a phrase is never augmented or diminished” (cited in Volbach 216). Others, such as Low, take a less strict stance: “Identical syllable count is desirable; but in practice a translator who finds that an eight-syllable line is insolubly, unacceptably clumsy, may choose to add a

syllable or subtract one” (2005, p. 197). Low, however, does add that while the translator may interfere with the music in a recitative passage, it would not be acceptable to change the music in a lyrical phrase (2005, p. 197).

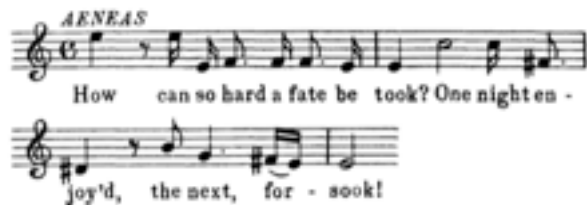
In addition to counting the number of syllables, the libretto translator must also take into account the pattern of stressed and unstressed syllables. That can be a great challenge, not only because the music is often set to the natural rhythm of the original language, but also because of fundamental differences in accentuation between the various languages.

Loubinoux claims that those discrepancies can be attributed not only to natural differences in the accentuation of each language, but also to divergent aesthetic approaches. He points to the disparity between what he labels as the Italian school of thought and the French school of thought. The Italian aesthetic demands a rhythmic coherence between language and music: “Dans ce régime esthétique, très classique, l’émotion ne peut s’installer que dans un cadre mesuré, métrique” (2004, p. 61). By contrast, under the French school of thought, “l’accent c’est l’inflexion [...] L’accent est alors l’émergence, dans la parole, des sentiments qui se trahissent par les écarts de la voix, écarts en intensité, en hauteur, en timbre” (2004, p. 58). According to Loubinoux “la musique, pour devenir expressive [...] doit-elle s’assujettir aux inflexions de la parole” (2004, p. 58).

Gottfried Marschall has a different take on the issue. He believes that French is simply a more rhythmically flexible language compared to Italian, German or Russian: “Le français présente une souplesse accentuelle qui permet non seulement de déplacer sans trop de mal ces accents, mais aussi de faire tomber un temps fort musical sur un syllabe en principe inaccentuée” (2004, p. 21). Unnatural accentuation therefore results from the text’s subordination to the music: “Un rythme de danse ou autrement périodique domine le texte, la langue devant à ce moment se plier à un rythme préconçu”. To illustrate his point, Marschall takes a line from the famous habanera from *Carmen*: “L’amour est enfant de Bohème” (Marschall, 2004, p. 21). The accent on the word “enfant” has been musically displaced from where it naturally lies on the second syllable to

the first syllable in order to make the line, which is written in anapestic tetrameter, conform to the tango rhythm (2004, p. 21).

Nevertheless, we must be careful when making sweeping statements about the accentual tendencies of a particular language. As Dennis Arundell points out, incorrect accentuation can be a tool for transmitting emotion. Arundell cites the following example from Purcell's *Dido and Aeneas*:



(cited in Arundelle, 1953, p. 160)

Although English is often considered to be a more rigid and unforgiving language when it comes to accentuation, Purcell does not hesitate to break the text's natural rhythm. According to Arundell, by putting the emphasis on "one" as opposed to "night", the composer highlights Aeneas' despair at having spent only one night with Dido before abandoning her. Furthermore, the musical rest in the first bar "cannot be explained as marking a natural break in the sense of musical phrasing: it is undoubtedly an emotional break in the voice" (1953, p. 160).

While vocal and rhythmic constraints are the primary musical restrictions, there is a third category that is also worth mentioning: rhyme. While rhyme may be a feature of the text rather than the music, I am listing it as a type of "musical constraint" because it contributes to both the rhythmic and phonetic – and therefore vocal – quality of a text. Once again, critics disagree as to whether or not the rhyme scheme of a libretto must be respected in translation. Spaeth declares that "it is far better for [the translator] to sacrifice the original verse-form than any of the features directly affecting the musical setting" (1915, p. 296). Dent, however, dismisses that attitude towards rhyme as "mere laziness and a want of ingenuity", although he does admit that it is particularly challenging when translating to English due to "the shortage of feminine (double)

rhymes, which are innumerable in Italian and common in French and German” (cited in Volbach, 1951, p. 215). Low, on the other hand, takes the middle ground, calling for “some rhyme” but stressing that “the rhymes won’t have to be as perfect or numerous as in the ST, and the original rhyme-scheme need not be observed” (2005, p. 199).

In order to evaluate the importance of rhyme, we can turn back to Hewson’s model and determine what effect rhyme may have at the different levels of analysis. For while rhyme may sometimes be applied just to maintain a certain metre, it can also shape our interpretation of the opera. In *Madama Butterfly*, rhyme is used throughout the text, but the rhyme scheme is rarely consistent, and in certain passages, it disappears altogether. The fact that Butterfly’s Uncle Bonzo speaks exclusively in rhyming couplets is therefore conspicuous. As David Rosen points out in his article, “‘Pigri ed Obesi Dei’: Religion in the Operas of Puccini”, “Some of Bonzo’s obsessively rhymed lines seem awkwardly comical” (2008, p. 258). That voice effect therefore adds a new facet to his sinister character.

At the end of the day, libretto translation is very much a balancing act. The translator must weigh the importance of various textual and musical considerations and decide when musical constraints outweigh textual needs, or conversely, when the text overshadows musical requirements. Many libretto translators, however, seem to maintain that music must take precedence over the text, even if it means sacrificing the meaning of the original libretto. By taking an approach that focuses so heavily on the text, I hope to give libretto translators some food for thought.

By doing an in depth analysis of the French and English translations of *Madama Butterfly*, I want to shed some light on the following questions: To what degree can semantic flexibility be attributed to and justified by musical constraints? What impact will loyalty to the music ultimately have on the significance of the opera? After all, as Hewson remarks, although a translation “is commonly perceived as being the same as the text it replaces [...] it is inevitably and irreducibly different” (2011, p. 1). *Madama Butterfly* will always be known as Puccini’s

opera. But if a translation provides a significantly different interpretation, will it still be his opera at all? Before we can begin to answer those questions, we need to unearth the interpretations of the original opera. In order to do that, we will need to go back to the beginning.

V. Variations on a Theme: The Literary Heritage of Cio-Cio San

In Puccini's home in Torre del Lago, there is a portrait of Cio-Cio-San. She stares wistfully out at visitors as they pass from the living room to the manuscript room. While her hairstyle is Japanese, her features are distinctly Western. Perhaps it is a sign that *Butterfly*, in spite of her Japanese ethnicity, will never be able to deny her European and American roots. In the right-hand corner, Puccini has written the words *Rinnegata e felice* in his characteristic scrawl, emphasizing the contradictions that reside in her character.

After watching the 1906 Paris production of *Madame Butterfly*, French music critic, Pierre Lalo declared, "C'est un titre tout à fait saugrenu que celui de *Madame Butterfly*. Dans un ouvrage traduit en français, dont l'original est italien et l'héroïne japonaise, que nous veut ce mot anglais?" He proposes three alternatives: "On pouvait garder le nom nippon: *Cio Cio San* [...]; ou bien employer l'italien: *Signora Farfalla*; ou bien dire en français *Madame Papillon*" (Groos et al., 2005, p. 501). What seems to trouble Lalo is the linguistic – and, by extension, cultural – incoherence of the opera.

Without a doubt, there is a certain incongruity inherent to opera:

Opera, a hybrid genre, with its blend of forms (dance, theatre, orchestral music, arias), its insistence on using a wide range of languages, and its frequently changing translations and adaptations, offers a type of entertainment that defies homogenization. (Desblache, 2012, p. 12)

But *Madama Butterfly* presents a particular case of heterogeneity in an already heterogeneous genre. The opera's unique makeup, which is reflected in both the text and the music, results in part from the variety of sources that inspired its creation. At first glance, the work may seem like a patchwork of various literary sources, but I would argue that it is more comparable to a

stratum. We can go through layer by layer to uncover the origins of the opera. While Lalo may be quick to dismiss the title as pure folly, I believe it reveals a great deal about the cultural and literary ancestry of *Madama Butterfly*.

According to Hewson's model, in order to develop our critical framework, we need to collect preliminary data to help build our interpretations of a work. One type of preliminary data that Hewson lists is the paratextual material that accompanies a text (2011, p. 25). While some of that material may be found in the published editions of *Madama Butterfly*, the programme notes handed out at each performance are an even richer source of paratexts. The contents vary from one production to another, but they almost always include information on the hypotexts for Puccini's opera. That source material is essential to understanding the genesis of Puccini's *Butterfly*. Furthermore, those source texts may provide us with insight into certain translational choices, since according to Dent, the translator of a libretto should "go back, if possible, to the original book, play, or legend, on which the libretto was based" (cited in Volbach, 1951, p. 215).

In the published editions of *Madama Butterfly*, Long's short story and Belasco's play are always credited as being the inspiration for the opera. But there is one other work that warrants mentioning: Pierre Loti's *Madame Chrysanthème*. In his autobiographical novel, Loti recalls brief episodes from his fleeting marriage to a Japanese girl. We can see reflections of Loti's contempt towards the Japanese in the flippant attitude of the various Pinkertons. In Illica's original drafts, we can detect a similarity between the ludicrous world of the "yellow race" evoked by Loti and the characterization of *Butterfly*'s relatives³. According to Budden, there is also a musical reminder of Loti: he likens the fugal orchestral opening of the opera to the "lilliputian world" that Loti describes (2002, p. 244). Nevertheless, Loti's novel differs from Long, Belasco, and Illica and Giacosa's works on one critical point: while Loti denies *Chrysanthème* a voice, the other authors make every effort to bring *Butterfly* to life. *Chrysanthème*'s personality is completely effaced through Loti's eyes. It is therefore impossible to even attempt to compare her to *Butterfly*. Furthermore, while *Butterfly* is very much in love

³ For more details see Budden 2002, p. 232

with Pinkerton in the play, novel and opera, in *Madame Chrysanthème*, both parties seem to accept their marriage as a mere business arrangement. It would therefore be an error to interpret *Madama Butterfly* through the eyes of Loti.

And yet the influence of Loti's novel on French audiences is evident. Let us turn back to Lalo's opera review. After enumerating the numerous failings he identifies in the opera, he declares, "Voilà ce que *Madame Chrysanthème* a gagné à devenir *Madame Butterfly*; voilà ce que font d'une fine et gracieuse oeuvre française des arrangers italiens et anglo-saxons". He seems to view the short story, play and opera as mere – and terribly inferior – adaptations of *Madame Chrysanthème*. Since Loti's novel was clearly a key reference point for French audiences at the time, it will be interesting to see how his story may have influenced the French translation of Puccini's libretto.

From France, our journey now takes us across the Atlantic to the United States where John Luther Long first came into contact with *Butterfly*. Long's sister, Jennie Correll, had lived in Japan, and it was she who told him the true, sad story of a Japanese teahouse girl abandoned by her American lover. The story fired up Long's narrative instincts, and that very same night, he turned the tale into a short story entitled "Madame Butterfly". While Long claims to have based his story on his sister's account, there can be no doubt that many characters, scenes and details are inspired by *Madame Chrysanthème*. We can draw a likeness between Long's character, Sayre and Loti's friend, Yves; the maid Suzuki and Loti's Oyuki; the marriage broker, Goro and Loti's Kangourou. Like Loti's house in *Madame Chrysanthème*, Pinkerton and *Butterfly*'s home is set atop a hill and made of fragile paper walls.⁴

Yet some have described the short story as a reaction rather than an homage to Loti. Unlike *Chrysanthème*, Long's *Butterfly* clearly has a voice – and a very marked one at that. Budden describes her language as "a primitive, phonetically rendered jargon that bears no relation to English as pronounced by the Japanese" (2002, p. 230). *Butterfly* comes across as boisterous and

⁴ For a more comprehensive list of similarities between the two works, see van Rij 2001, pp. 66-67.

arrogant, even verging on vulgar as she tries to mimic her husband's manner of speaking. As a reader, I found it extremely difficult to sympathize with his version of Butterfly. If indeed, as Van Rij theorizes, Long's aim was to "shake the conscience of American readers and to raise sympathy for the victims [of American naval officers]" (2001, p. 74), Butterfly's overly exaggerated speech undermines this goal. While he may have successfully discredited some of the stereotypes propagated by Loti, he just as successfully creates new ones.

Nevertheless, Long's short story was a great success at the time, and American playwright David Belasco was immediately struck by its dramatic potential. His play brought some important modifications to the story. The most significant change is the dramatic twist he put on the ending. While Long's Butterfly only attempts to commit suicide, Belasco's Butterfly is able to go through with the act.

Another important change was the decision to keep the entire action of the play in the couple's house. In Long's short story, two scenes take place in the American consulate. Belasco, however, opts for a single setting. Thanks to that decision, the house takes on a greater symbolic value – an aspect that becomes even more important in Puccini's opera.

Pinkerton's role is also greatly reduced in the play. He only physically appears in the very last scene. Although we do not actually see him on stage, we can perceive his character through Butterfly's words. It is as though the blank canvas of *Chrysanthème* has simply been imprinted with a weak imitation of Pinkerton's character. Several times, Sharpless detects Pinkerton's character through his wife's words and actions: "Pinkerton again—I can hear him!" (Budden et al., 2004, p. 165); "Pinkerton's slang" (cited in Budden et al., 2004, p. 166); "Pinkerton's very wink" (Budden et al., 2004, p. 166). While he may be a more absent Pinkerton, he is in some ways more sympathetic than Long's Pinkerton. In the final scene, he cradles Butterfly in his arms as she dies. Furthermore, he actually expresses regret at leaving her behind:

Sharpless, I thought when I left this house, the few tears, sobs, little polite regrets would be over as I crossed the threshold. I started to come back for a minute, but I said to myself: 'Don't do it; by this time she's ringing your gold pieces to make sure they're good.' You know that class of Japanese girl (cited in Budden et al., 2004, p. 170).

That image brings to mind a scene in Loti's novel in which the narrator finds Chrysanthème hammering at the coins he has given her to ensure that they are real. Like Long, perhaps Belasco is also trying to negate the stereotypes propagated by Loti's novel.

But like Long's *Butterfly*, Belasco's *Butterfly* also speaks in an invented pidgin. Her language in the play, however, is not quite as deformed as it is in the short story. Marina Madeddu suggests that this may be due to the verbal requirements of theatre: "La lingua di *Butterfly* non doveva più essere semplicemente letta, ma doveva essere pronunciata e udita veramente" (1998, p. 45-46)⁵. Nevertheless, by mellowing *Butterfly*'s accent, Belasco inevitably alters the audience's perception of her character.

While *Butterfly*'s speech is a significant feature of the play, so too is her silence. One of the most impressive scenes in Belasco's play is *Butterfly*'s vigil scene. For fourteen wordless minutes, the audience watches as the lapse of time is simulated through an innovative use of lighting effects. Day darkens into a starry night, then night transitions into dawn. It was not for nothing that Belasco was nicknamed "the wizard of the switchboard" (Pinazzi, 1988, p. 91). Those who watched the play were captivated by that memorable scene. Among them was one Giacomo Puccini.

Before we begin talking about the opera, however, we first need to talk about translation. For translation became an issue even before Illica began drafting the opera. As many critics have been quick to point out, Puccini was deeply struck by the play in spite of his lack of English. While Belasco's dramatic effects were enough to capture the composer's imagination, when it

⁵ *Butterfly*'s language was not merely going to be read, but actually articulated and heard. (my translation)

came to writing the libretto, a more thorough knowledge of the text was required. Translations of the short story and the play were therefore commissioned.

The first act of the opera was based on Long's short story, while the second act was inspired by the play. The opera version of *Butterfly*, however, is a very different creature from the girl portrayed in Long and Belasco's works. Each new version of *Butterfly* inevitably reinterprets her character. Nevertheless, I believe that Puccini's *Butterfly* may have been shaped in part by the translation process that intervened during the creation of the opera. A detailed analysis of the translations of Long's short story and Belasco's play would be an entirely different project. It is interesting, nonetheless, to identify some of the major features of the translations and speculate on how they may have affected Illica, Giacosa and Puccini's interpretation of the story.

As negotiations over the play dragged on, Puccini urged his librettists to begin working with Long's story. On 7 March, 1901, Puccini sent Illica an Italian translation of the short story (Groos et al., 2005, p. 33). The translation is, to put it lightly, problematic. The quality of the translation is not the only issue, for the translation itself was carelessly transcribed. It is difficult for us to determine whether the translator or the transcriber should be given the greater part of the blame.

On the one hand, there are structural issues. Paragraph breaks are not respected and lines spoken by different characters are fused together. Entire phrases and sentences disappear for no apparent reason. Then there are all the spelling and grammatical mistakes. Had the translator been trying to produce the effect of *Butterfly*'s broken English, those mistakes would have been justifiable; that they should appear in the narrative voice, however, is unforgivable. In the English text, *Butterfly* is unable to pronounce her husband's name properly, referring to him as "Mr. B.F. Pikkerton". The narrator in the Italian translation seems equally incapable of rendering his name correctly: in one instance he becomes "Piukertou" (Groos et al. 46), and in another, "Puckerton" (Groos et al., 2005, p. 47).

While the problems listed above may merely be the result of a sloppy transcription, there are deeper issues with the translation. In certain passages, the translator's grasp of English seems to be tenuous, particularly when he gets tripped up by false cognates. In Long's story, Butterfly recounts how she didn't want to marry Pinkerton at first because she thought he was a barbarian and a "beas" [beast]. The translator mistakes the word for "bees" and translates it as "vespa". That detail may not have been significant but for the fact that the word "vespa" also appears in the Milan edition of the libretto. During the love duet, Butterfly admits that she was reluctant to marry Pinkerton in the beginning because she thought of him as "Un uomo americano! Un barbaro! una vespa!" (Groos et al., 2005, p. 240).

Even more significantly, however, the translation presents a drastic change in voice. As Groos remarks, "many difficult passages in Butterfly's imagined dialect were beyond the translator's abilities" (Groos et al., 34, p. 2005). While I have not performed an in-depth analysis of the translation, even a quick glance reveals a severe reduction in voice. For instance, "The mos' bes' nize man" (Long, 1904, p. 58) becomes "Il miglior uomo" (Groos et al., 2005, p. 63)⁶. While the librettists would ultimately have been obliged to flatten Butterfly's voice for the sake of vocal clarity, their first impression of Butterfly would have been a very different one from that of an English reader of Long's short story.

Puccini seemed to be aware of the poor quality of the translation, since he had Long's story translated not just once, but three times. In one letter, he speaks of commissioning a translation from a "signora americana che conosce molto bene la nostra lingua e potrà rendere bene la intenzioni del romanziere" (cited in Groos et al., 2005, p. 34)⁷. Whether or not that "Signora americana" was able to produce a better translation shall never be known since the later translations have not survived. But the impact of that first translation remains significant, considering that some of its details eventually made their way into Illica and Giacosa's libretto.

⁶ The best man. (my translation)

⁷ An American woman who is very familiar with our language and will be able to capture the novelist's intentions. (my translation)

While the translation of Belasco's play is not littered with as many careless mistakes, there are still some important differences between source and target text. For instance, certain lines and stage directions are eliminated in the translation, while others are added in. In other areas, the stage directions have migrated into spoken lines.

Most significantly though, the issue of voice comes up once again. Like the translator of Long's short story, the translator of the play made almost no effort to replicate Butterfly's characteristic speech. Even names that could have been taken directly from the English text were revised: in the play Butterfly refers to her husband as "Pik-ker-ton" (Belasco 13); the translator inexplicably corrects her pronunciation to "Pinkerton" (Groos et al., 2005, p. 77).

What effect did that dramatic change in voice have on Puccini, Illica and Giacosa? For one thing, the comic side to Butterfly's character is greatly reduced. I came across a recording of the Ventura Court Theatre's production of Belasco's "Madame Butterfly", which was staged in June 2011. I was surprised to discover that the play – and Butterfly's lines in particular – elicited outright laughter from the audience, in spite of the story's tragic dénouement. At least one critic has examined Puccini's opera in terms of its potential for comedy⁸. But while there are some lighthearted scenes in the opera – the scene between Butterfly and Yamadori, for instance – I have yet to see an audience actually burst out laughing during a performance of *Madama Butterfly*.

I would argue that the comic aspect to Butterfly's character in the play and novel is largely conveyed through her manner of speaking. Her garbled words attest to her inability to escape her origins despite her best efforts. That aspect would have been completely lost on Illica and Giacosa. Perhaps that is why the opera is decidedly less comical than the short story or play.

⁸ See Groos, 2008.

According to William Ashbrook, “the literate and graceful Italian [...] adds aesthetic distance to increase Butterfly’s stature as a dramatic figure” (1968, p. 116). While the pidgin invented by Long and Belasco alienates her from the audience, her linguistic otherness is reduced in the opera. She becomes a more universal figure. Indeed, critics such as Erica Lifreddo claim that Butterfly only attained her full tragic status with Puccini’s opera (2005). Perhaps that transformation in language eased Butterfly’s passage towards becoming a true tragic heroine.

VI. The Creation of Puccini’s Butterfly

If Puccini only had a limited grasp of English, what was it that struck him so deeply about Belasco’s play? Without a doubt, it was Belasco’s vigil scene. Those fourteen minutes of silence spoke to the composer’s dramatic instincts. As Budden points out, “a visual stimulus was always important to Puccini and could often prove the starting point for an entire scene” (2004, p. 22). Van Rij concurs, citing Puccini’s “preference for the theater over reading and his natural inclination to approach his dramas in a very visual way” (2001, p. 86). His involvement in the theatrical aspect of his operas comes through in his letters. Examine, for example, his proposal to Illica regarding the staging of the final scenes of the opera: “Mi piace che sia di notte con quella luce rossastra che verrà sul bambino — e tu conserva i pianti di Suzuki all’interno dopo che lei esamina il coltello e si accinge al suicidio interrotto dall’arrivo di ‘Dolore’” (cited in Groos et al., 2005, p. 325)⁹. We can well imagine how the composer would have been dazzled by Belasco’s creative use of lighting.

But as much as Puccini was impressed by Belasco’s “big” effects, he was just as likely touched by the play’s “little” subject. Puccini had a weakness for little things, what he called his “cosettine” (Phillips-Matz, 2002, p. p. 4). He was often criticized for not selecting more grandiose subjects for his operas. In response to his critics, Puccini protested,

⁹ I would like it to be nighttime, with a reddish light to illuminate the child – and you will keep Suzuki’s sobbing inside after [Butterfly] examines the blade and prepares for her suicide until she is interrupted by the entrance of “Dolore”. (my translation)

Non sono un musicista di cose grandi, io; sento le cose piccole e non amo trattar d'altro che di cose piccole. [...] m'è piaciuta Butterfly perché è una piccola donnina che se sa amare tanto da morire, e se sa morire come una 'grande figura della storia', è pur sempre una piccola donnina, fragile e carina come un giocattolo del suo paese, e senza pretese anche lei (cited in Wilson, 2008, p. 356).¹⁰

Puccini's description of Butterfly as a "giocattolo" may seem to echo Pinkerton's sentiment when he exclaims, "Pensar che quel giocattolo è mia moglie" (Illica and Giacosa, 1907, p. 134). It also brings to mind Loti's description of his future wife as "un jouet" and "un bibelot" (1996, p. 38). But unlike Loti, Puccini genuinely loved Butterfly. And unlike Pinkerton, his love was unwavering.

Of all his operas, Puccini claimed that *Madama Butterfly* was the only one he always enjoyed listening to from beginning to end. When he purchased a new yacht in 1912 – a time when his thoughts should have been most absorbed by Minnie of *La Fanciulla del West* – he chose to call the vessel the *Cio-Cio-San*. Coincidentally, Puccini was given the nickname "Monsieur Butterfly" for all his fleeting, passionate affairs. The nickname is all the more appropriate when we consider his devotion to the young Japanese girl. He may have been a notorious womanizer, but he remained loyal to Butterfly from the moment he set eyes on her in London to the end of his life.

Yet to think of her only as Puccini's Butterfly would be a mistake. Although I will sometimes refer to her as "Puccini's Butterfly" for the sake of concision, the creation of the opera was very much a collaborative process involving not just Puccini and his librettists, but also publisher Giulio Ricordi, not to mention the directors who later adapted the opera for their productions, the most influential of which was Albert Carré of Paris' Opéra-Comique.

¹⁰ I am not a composer of grand things; I have a feeling for little things and I only like to work with those little things [...] Butterfly appeals to me because she is a dear little woman whose love is so great that she dies because of it, and she dies like one of the "great heroes of all time", yet she will always remain a dear little woman, fragile and charming, like a little plaything from her country, without pretension. (my translation)

As Groos asserts, the opera truly is a case of “multiple authorship with multiple sources” (Groos et al., 2005, p. 33). Young, impetuous playwright Luigi Illica was in charge of coming up with the dramatic scenario and providing the initial drafts of the libretto. Poet Giuseppe Giacosa would then transform Illica’s drafts into polished verses. Puccini would set the libretto to music, and finally, Ricordi would publish the vocal and orchestral scores. While their respective roles may seem straightforward enough, the dynamics involved in this complicated web of actors were far from simple. Rather than being passed down the assembly line from librettists to composer to publisher, the libretto continually vacillated back and forth between the various actors, each meddling in one another’s work.

The librettist duo often expressed their frustration at Puccini’s intervention in the writing process. As we have already seen, he had the tendency to reverse the order of things by providing the librettists with the music and rhythms he wished them to set words to. Giacosa and Puccini had a particularly tempestuous relationship, and the poet threatened to quit the project several times. One particular change that the two argued over is worth mentioning, not merely because it set Giacosa up in arms, but because it drastically altered the focus of the opera.

Initially, Puccini and his collaborators intended to write a three-act opera, with the first and third act set in Butterfly and Pinkerton’s home, and the second act set in the American consulate. Rather late in the process, however, Puccini decided that the consulate act had to be thrown out. A letter from Puccini to Illica seems to suggest that the idea of eliminating the consulate act was first brought up by the playwright, but the composer was far from convinced initially: “Non son d’accordo circa l’abolizione della moglie la scena dal console è troppo impressionante per rinunciarci” (Groos et al., p. 311)¹¹. Nearly two years later, however, the composer had a change of heart. In another letter to Illica, he wrote:

¹¹ I don’t agree with getting rid of the wife, the scene in the Consulate is too impressive to discard. (my translation)

“Sai cosa ho scoperto? che il consolato mi portava al fiasco! L’opera deve essere in due atti - Il primo tuo e l’altro il dramma di Belasco con tutti i suoi particolari - assolutamente ne sono convinto - e così l’opera d’arte verrà tale da fare una grande impressioni” (Groos et al. 349).¹²

Like Belasco’s play, the entire tragedy now took place in Butterfly’s home. As many critics have pointed out, that change eliminated the juxtaposition of the Japanese and American settings, thereby reducing the stark cultural opposition. I would argue that the East versus West conflict is still very much present in the opera, but the conflict is no longer incarnated by a confrontation between two characters – Butterfly and the new Mrs. Pinkerton – or the confrontation between two different environments. Instead, it is embodied in Butterfly’s personal plight and her inability to mediate between different cultures.

While Puccini’s interference may have exasperated his librettists, for their part, Illica and Giacosa did not shy away from criticizing Puccini’s musical decisions. By cutting the consulate act, *Madama Butterfly* became a two-act opera. The second act ran for an hour and a half, which was excruciatingly long for audiences at the time. The vigil scene was particularly challenging for impatient spectators, as there was little action on stage and not a single word was sung for a full quarter of an hour. Giacosa voiced his objections. Interestingly, he made his argument not on literary but musical grounds. In a letter to Puccini, he wrote, “I am convinced that the result of fusing the second with the third act would be, *musically*, an act which would be interminable and too contrived” (Cited in Budden, 1989, p. 32, my emphasis).

Although Illica agreed with Puccini’s decision to cut the Consulate act, both librettists expressed their concerns about the unorthodox treatment of the tenor. Illica, who had always favoured Long’s short story over Belasco’s play, justified his preference by pointing out the alarmingly minor role the tenor would have if the opera were to be based on the play: “Veda [...] la faccenda del tenore! Guai! Non ci pensiamo!... Pinkerton è antipatico! Presentato... non si deve più

¹² You know what I’ve discovered? The consulate act is a disaster! The opera must have only two acts – the first will be yours and the second, Belasco’s play, with all of its details – I am absolutely convinced of it – that way, the opera will make a great impression. (my translation)

vedere!” (Gara, 1958, p. 211)¹³. And when Giacosa learned that the verses he had written for Pinkerton’s aria were to be cut, he vehemently defended the dramatic necessity for Pinkerton to have a solo before exiting – or rather, cowardly running away from – the stage:

Il poeta sia pure interamente sacrificato [...] non cercatemi le ragioni drammatiche: Pinkerton, voi dite, in tale momento non canta. E Cavaradossi, quando riceve l’annuncio della liberazione, vi pare che proprio vorrebbe cantare quei versi: ‘O dolci mani’ ecc., che voi ed il Puccini voleste? Certo erano più a posto questi del Pinkerton.¹⁴ (cited in Gara 252)

Puccini’s audience would certainly have expected to hear a rousing solo from the tenor. For both musical and commercial reasons, it was therefore a sound idea to give Pinkerton’s character a bigger role. And yet the composer – who was often accused of pandering to the public – was staunchly against it.

In the end, Illica and Giacosa were obliged to give in to the composer. And yet the fiasco of the Milan premiere would prove that it was indeed they who had the better judgement. For *Butterfly*’s operatic flight was far from over. After her 1904 Milanese debut, *Butterfly* continued to transform at the hands of Puccini and his librettists, not just once, but multiple times.

VII. From One Edition to the Next

Madeddu refers to *Madama Butterfly* as “un vero e proprio caso filologico-musicale” (1998, p. 55)¹⁵. As I began to delve into the history of the opera, I soon understood why. Tracking all the changes that were made to the opera and disentangling one version from another is no simple task. It has trumped many a Puccini scholar – for years, most believed that there were only two versions of the opera. Although Puccini continued to tinker with the libretto up until the last

¹³ Think about the whole business with the tenor! Nothing but trouble! We mustn't think about it! Pinkerton is unlikable! Once he is introduced he must never be seen again! (my translation)

¹⁴ The poetry will be completely destroyed [...] don't try to give me the dramatic reasoning: Pinkerton, you say, must not sing in that moment. And Cavaradossi, when he hears that he will be liberated, you think that he would want to sing: “O dolci mani”, etc.” as you and Puccini insisted? Surely Pinkerton’s words are more fitting. (my translation)

¹⁵ A true case of musical philology (my translation)

years of his life, most critics agree today that there are essentially four versions of *Madama Butterfly*: the original, which premiered in Milan on 17 February 1904; the second for the Brescia production in April 1904; the third for London's Covent Garden in 1905; and the fourth for Paris' Opéra-Comique, which corresponds to the 1907 Italian edition. The succession of edits tell a story of their own.

By tracing the evolution of the opera, my aim is not to evaluate the quality of the edits. Determining the “best” version of the opera is a subject of endless debate and numerous articles have been written in favour of one version or another. Rather, I would like to put the spotlight on how the focus of the opera radically changed from one edition to the next and determine how the various modifications may have impacted the audience's interpretation of the opera. Butterfly's character was progressively refined with each new edition of the opera. I believe that by tracing her development, we can better understand her creators' intentions and identify essential traits of her character to look for in translation. Furthermore, this process will help me determine which edition to use for my analysis.

By now, the premiere of *Madama Butterfly* has been immortalized as one of the most infamous catastrophes in musical history. Conspiracy theories abound, but whether or not the Milanese public was set up to bring about Puccini's downfall, one thing is certain: if it were not for their catcalls and jeering, we would never have known Butterfly as we know her today. Some would argue that we would not even know her at all, for she would never have survived were it not for the succession of edits that trimmed the opera into one of the most beloved works in the repertoire today.

After Butterfly's disastrous introduction to the world, Toscanini gave the opera's creators the following advice: “L'opera è troppo lunga e troppo malsagomata. Andrete al macello” (cited in Mandelli, 1982, p. 247)¹⁶. And so off to the slaughterhouse they went. Puccini, Ricordi and the

¹⁶ The opera is too long and too badly put together. Time to take a trip to the slaughterhouse. (my translation)

librettists withdrew the opera and got back to the drawing board, which really turned into more of a cutting board. Federico d'Amico classifies the changes made to the opera into three basic types: cuts, insertions and alterations (2000, p. 106). Without a doubt, the editing process was dominated by the extensive cuts made by Puccini and his team. Those cuts significantly altered both the form and content of the opera.

I would like to examine the changes made for the Brescia and Paris versions of the opera in more detail, since it was with those two productions that *Madama Butterfly* evolved the most. In Brescia, the overall form of the opera underwent one significant change: the second act was divided into two parts. As Giacosa had predicted, the Milan premiere proved that the audience was too restless to sit through an hour-and-a-half long act. The curtain now fell in the middle of the vigil scene, splitting up the long musical interlude.

Musically, Puccini made two major changes to the opera. The first was to Butterfly's entrance theme. When that theme was first heard by the Milanese audience, a murmur began to circulate around the hall of La Scala. "Bohème, Bohème!" the audience exclaimed, apparently struck by its resemblance to "Mi chiamano Mimi", an aria from *La Bohème*. Puccini no doubt felt pressured to modify Butterfly's entrance music in order to fend off accusations of self-plagiarism. He switched the second and third chord of the theme and prolonged the third beat by a quaver:



(Budden 247)

While it may seem to be a minor change, it completely transformed the melody. By having the A-flat chord transition directly into the C-minor chord, and by extending the note value of that

second chord, Puccini created a tension that was missing in the original melody. It allows the audience to feel Butterfly's anticipation all the more acutely. The music now rises rather than falls to the augmented fifth chord. The feeling of ascent is therefore created not only through the transposition of the melody up the scale, but also within the melody itself. We can truly feel ourselves being transported alongside Butterfly as she makes the long climb up the hill to meet her future husband. By making those changes, Puccini also created a link between Butterfly's theme and a motif that was already featured in the love duet. I will explore that tie more thoroughly in my analysis of the duet.

The other major musical change was the addition of Pinkerton's aria, "Addio fiorito asil". Once again, Giacosa's advice proved to be sound. Today, the tenor's aria has become one of the most famous pieces from the opera. Some critics, however, have condemned Puccini's decision to reinstate the aria, believing that he compromised his vision of Pinkerton's character. There seems to be a general consensus that the aria softens Pinkerton's character and renders him more likeable. His character may have been redeemed from a musical perspective, but, as I will argue later on, if we read the text carefully, I believe that the American lieutenant remains very much who he ever was.

The cuts that were made for Brescia mainly involved passages that contributed to the "Japanese" flavour of the opera, but did little to advance the plot itself. The comical portrait of Butterfly's family – which hearkened back to Loti's derisory look upon the Japanese – was significantly reduced. Uncle Yakusidé no longer got to sing his drunken little ditty and the idle chatter between Butterfly's relatives was reduced. By removing those "Japanese" elements, the contrast between East and West, once flagrant, became more subtle. Minor characters moved further into the background, allowing the action to concentrate more closely on Butterfly's plight.

The 1906 Paris production was supervised by Albert Carré, director of the Opéra-Comique. Carré worked closely with Puccini, conferring with the composer over proposed changes. He also worked closely with another man who will play an important role in my study of Puccini's

opera: French translator Paul Ferrier. The changes that Ferrier incorporated into his libretto were later applied to the 1907 Italian edition of the vocal score. This produces an interesting dynamic between source and target text, since the source text was altered to correspond with changes that were first implemented in the target text. And those changes were far from minor.

In the new edition of the Italian libretto, the role of Butterfly's family was scaled down even further. Many of the cuts once again targeted the embarrassing Uncle Yakusidé. On the Western end of things, passages portraying Pinkerton as an ignorant American were also eliminated. His rude comments about the servants and the food were deleted: "Qua i tre musi. Servite / ragni e mosche candite. / Nidi al giulebbe e quale è licor più indigesto / e più nauseabonda leccornia / della Nipponeria" (Cited in Groos et al., 2005, pp. 215-216)¹⁷. Butterfly's cultural prejudices were also toned down, and she no longer expresses her initial fear at marrying "un barbaro!" (Groos et al., 2005, p. 240). Once again, elements that glaringly oppose the East and West were removed, stripping the opera down to a more stark drama.

Another interesting cut involved two references to money. In the Milan and Brescia versions, Butterfly assures Pinkerton that she will not squander away his money: "Per me spendeste cento / yen, ma vivrò con molta economia" (Groos et al. 226)¹⁸. That line painted the marriage as a business transaction, very much in the way of Loti's *Chrysanthème*. While the marriage may have been just that for Pinkerton, the fact that those words come from Butterfly makes her seem more pragmatic and experienced in the ways of the world, compared to how she is portrayed in the rest of the opera. Deleting that line therefore preserved the audience's image of the naïve, unsuspecting Butterfly, making it all the more heartbreaking when she finally recognizes the truth.

¹⁷ Here are the three mugs. Candied frogs and flies are served. Honeycomb with mint julep, the most stodgy liquor and the most vile delicacy in all of Japan. (my translation)

¹⁸ You spent a hundred yen on me, but I promise to live frugally. (my translation)

Initially, as Pinkerton scurries away, leaving his wife and friend to face Butterfly, he asks Sharpless to give Butterfly some money on his behalf: “Datele voi... qualche soccorso / (consegna danari al Console) / Mi struggo dal rimorso” (Groos et al. 282)¹⁹. While the 1907 edition of the opera removed the stage direction instructing Pinkerton to hand over the money, the words, “Datele voi... qualche soccorso”, remained the same. I will look more closely at the implications of that decision later on. For now, I will only point out that the cut had repercussions on both Pinkerton and Butterfly’s characters. On the one hand, Pinkerton is no longer associated with such a cruel gesture; on the other hand, Butterfly is spared further humiliation when confronted with the new Mrs. Pinkerton

Butterfly’s second aria, “Che tua madre”, was also transformed for Carré’s production. When Sharpless asks Butterfly what she will do if Pinkerton never returns, she imagines resuming her career as a geisha. In the original libretto, that glum prospect is countered by a fantasy that her son will one day meet the Emperor of Japan and be transformed into a prince. In the Paris edition, however, that fanciful dream is replaced by a lament. Butterfly resolves never to take up that shameful occupation again, declaring that she would rather die. By excising those grandiose aspirations, the new aria seems more consistent with Butterfly’s modesty and fondness for “little things”. The new aria also suggests a certain evolution in her character. While excising Butterfly’s reference to money in the first act may preserve our image of her innocence and inexperience, this change has the opposite effect. We are now presented with a Butterfly who is less fanciful and understands the reality of a geisha’s life.

Aside from altering the text, Carré also completely reinvented the staging of the opera. From an interpretative point of view, one of the most important changes was the decision to keep Yamadori and Kate outside of Butterfly’s house. Both now remain in the garden. Puccini expressed his enthusiasm for the change: “L’atto 3° così come lo fa Carré (avendo levato molta parte alla Kate e restando questa donna al di fuori nel giardino che è allo stesso livello della

¹⁹ Give her some money. I’m consumed with remorse. (my translation)

scena sempre senza la siepe cioè senza imbarazzo) mi piace molto” (cited in Girardi, 2012, p. 27).²⁰

No doubt Puccini was enthusiastic about Carré’s treatment of Kate since he had long been concerned about the encounter between the two women. He was anxious to protect his heroine during that brutal moment of truth. Carré not only banishes Kate from the house; he also greatly reduces the interaction between Pinkerton’s two wives. Kate no longer tries to physically approach Butterfly and they hardly speak directly to each other. Instead, some of Kate’s lines are transferred over to Sharpless. Once again, the confrontation between East and West is diminished. Rather than having the American wife directly confront the Japanese wife, the episode is now mediated by Sharpless, the one American who can empathize with Butterfly.

All the changes made in Paris had a particularly significant impact on Butterfly’s character. Minor characters became even more minor, shining the spotlight ever more intensely on the heroine of the opera. In fact, the new focus on Butterfly was so prominent that some critics accused Carré of wanting to keep all eyes and ears on the star soprano of his production, who happened to be his wife, Marguerite Carré (Girardi, 2000, p. 250). Whether or not he had other interests in mind, there can be no doubt that Carré’s new staging of the opera presents a Butterfly who is even more isolated from the world, blissfully locked away in her house with her illusions. We know that Ferrier worked closely with the director, sharing his vision of the opera and often taking part in the decision-making process (Girardi, 2012, p.19). Whether or not Ferrier’s translation is coherent with this new portrait of Butterfly and her home is a debate that will be addressed later on.

The fact that the Italian libretto was modified to conform with changes made for the Paris production, however, does raise some questions about which is truly the source text and the target text in certain passages. It is not so problematic where straightforward cuts have been

²⁰ I truly like the way that Carré has staged the third act (by taking away most of Kate’s part, and keeping that woman outside in the garden, which is at the same height as the stage, but without any hedge, without any obstacle). (my translation)

made, but those doubts must be taken into account in passages that were radically changed, such as the aria, “Che tua madre”. I have not been able to find any detailed documentation on the work process behind that third Italian edition. Although Giacosa died three months before the Paris premiere, Illica was very much alive, and it seems highly unlikely that Ricordi would have hired an actual translator to work on the French text. However, in places where the text has been modified, the Italian libretto mirrors the French to such an extent that the editing process undertaken by Illica (and, presumably, the other anonymous writers he worked with, since poetry was never the playwright’s strong point) must surely have involved some translation. That is, of course, highly problematic for a critical approach that seeks to determine how the target text diverges from the source text. I have therefore opted to avoid passages where the source and target text may have potentially switched roles. Nevertheless, that potential blurring between source and target text is a factor that must be kept in mind throughout my analysis of the French libretto.

Confronted with these four different versions of the opera, I had to determine which edition of the opera I would work with for my critical analysis. One approach would be to consider the intentions of the composer. I could have attempted to identify which edition of the opera Puccini himself would have endorsed, as Dieter Shickling does in his article, “Puccini’s ‘Work in Progress’: The So-Called Versions of ‘Madama Butterfly’”. However, as Schickling’s article reveals, with each new production the composer supervised, the opera was transformed; we therefore have to think of the opera as a “‘work in progress’, changing from performance to performance and only incompletely reflected in the printed vocal scores” (Schickling, 2008, p. 528). Each edition only represents a snapshot of a certain phase in the constant working and reworking of the opera and it is impossible to determine which version Puccini regarded as the “final” version.

Rather than turning to the creators of the source text for an answer, I think it would be more useful to base my decision on which edition would most likely be used for future target texts. The answer, of course, may vary depending on the director of a particular production. It is safe to

say, however, that opera houses all over the world today overwhelmingly favour Carré's version of *Madama Butterfly*. Since I hope that my analysis may help pave the way for future translations, it seems logical to work with the corresponding 1907 Italian edition of the opera.

The French public was first introduced to *Madama Butterfly* through Ferrier's translation. The translational choices he made therefore shaped their initial impressions of Puccini's opera. To this day, it remains the only French version of the opera. By contrast, the English-speaking world was first introduced to the opera in Italian in 1905. R.H. Elkin's English translation came out later that year and was performed by the Savage Opera Company in New York. As Carré tinkered with the opera for the Paris premiere, the Ricordis were already planning to launch a North American tour of the opera the following year. Van Rij suggests that Tito Ricordi was in favour of the Paris version, since "some changes proposed by Carré would have the advantage of making the opera look better in the eyes of the American public" (2001, p. 105). His concern for the American public's perception of the opera is significant. Since Elkin's English translation was originally produced for a New York audience, her text may contain some clues as to how the Ricordis wanted the opera to be presented to an American audience. A new English translation by Ruth and Thomas Martin was issued by the Ricordi house in 1954. Although I will be focusing my analysis on Elkin's translation, I will occasionally refer to the new English edition when looking at alternative translations.

VIII. The Critical Framework

Now that we have reconstructed the history of Butterfly's story from Loti's novel to Carré's production, Shickling's characterization of *Madama Butterfly* as a "work in progress" seems all the more accurate. While Shickling uses the term to describe the reworking of the opera from one edition to another, it can just as easily be applied to other aspects of Butterfly's story. Her tale has been retold from one literary genre to another, with each author adding their own touch to the story. Midway through the libretto creation process, Puccini and his librettists overhauled the structure of the opera, changing the focus of their version of Butterfly's story. And Butterfly

herself is a work in progress as a girl who grows into a woman, maturing both in years and wisdom. Remarkably, all these different threads move Butterfly's story in the same direction, helping us get to the essence of Puccini's *Butterfly*.

From Long's short story to Puccini's opera, Butterfly is transformed into a classic tragic heroine. In the short story and play, she often comes across as a comical character through her whims and absurd manner of speaking. By contrast, Puccini's Butterfly is a much more serious and dignified character, worthy of a samurai's fate. Puccini and his collaborators therefore elevate Butterfly to her status as a tragic heroine. In the manner of a true tragic hero, her fate is inescapable.

According to Carner, *Madama Butterfly* is "a tragedy in the classical sense, for the catastrophe is the inevitable outcome of the heroine's moral character" (1979, p. 31). Girardi also underscores the inevitability of Butterfly's fate: "Chi ha turbato l'ordine sociale, come lei stessa ha fatto innamorandosi di un uomo cui doveva solo procurare svago, deve ristabilirlo col proprio sacrificio" (2003, p. 128)²¹. Because of who Butterfly is, she must carry out her own tragic finale.

Mosco Carner estimates that between Milan and Paris, 400 bars of music were eliminated in the first act alone (1992, p. 439). With each new edition, the opera focused in more closely on the central tragedy, discarding episodes that were superfluous to Butterfly's story. The cuts diminished the role of minor characters and toned down the Japanese local colour, shaving the opera down to its core. It brought to light the true conflict in the opera, which is an "inner, psychological one, unfolding inside the geisha" (Carner, 1979, p. 31). Indeed, as Antonio Titone remarks, *Madama Butterfly* is best described not as a melodrama, but as a monodrama (1972, p. 73). According to Carner, Pinkerton is "no more than a catalyst who sets the tragedy in motion", while Suzuki and Sharpless are "mere satellites revolving round Butterfly's planet" (Carner, 1979, p. 31). We are therefore able to focus on Butterfly, as she develops from child to mother, and from naïvety to an awareness of reality. The evolution of her character within the opera is all

²¹ She who has disrupted the social order, as Butterfly has by falling in love with a man with whom she was only supposed to derive pleasure, must reinstate it by sacrificing herself.

the more significant when we consider how it distinguishes her from all of Puccini's other heroines. According to Carner, she is "the only one among Puccini's heroines to show a continuous, consistent development" (1979, p. 31).

By understanding all the ways in which Butterfly's story has evolved, we are able to appreciate the full significance of her role and the intentions of her creators. Notably, each different thread brings us a step closer to Butterfly's personal tragedy.

The representation of Butterfly's development and her identity as a tragic heroine are therefore the mainstays of my critical framework. I would like to see how those two features are carried over in translation. If they are distorted or suppressed in translation, three possible conclusions may be drawn:

- 1) Based on their own interpretation of the opera, the translators did not consider Butterfly's development and tragic identity to be key elements that needed to be preserved in translation.
- 2) While the translators were aware of the importance of Butterfly's character and evolution, they decided that musical and vocal considerations took priority over the text.
- 3) The translators did not set out with any particular interpretation in the first place.

The other characters will be examined in terms of their role and participation in Butterfly's tragedy. As the trigger for Butterfly's downfall, Pinkerton's character will be of particular interest.

When deciding which passages to analyze, I therefore had to consider which scenes have the greatest significance in the tragedy of Cio-Cio San. One obvious choice is the final episode of the opera, which contains the ultimate tragic act: Butterfly's suicide. In those final agonizing moments, we watch her reality collapse around her. In an instant, she is faced with her husband's betrayal, the loss of her son and the realization that death is her only future. It is an important

scene in terms of both her development and decline. We see her wrenched from childhood to adulthood as she fulfills her role as a tragic heroine.

Another scene I would like to analyze is the love duet at the end of the first act. At first glance, the final scenes of each act seem to share little in common: one ends with marriage, the other with death; one with hope, the other with despair. And yet there is an intriguing parallel between them. After all, the wedding also marks another key rite of passage in Cio-Cio San's life. Helen M. Greenwald draws upon the significance of that parallel in "Picturing Cio-Cio San : House, Screen and Ceremony in Puccini's 'Madame Butterfly'":

At the end of the first part, Butterfly sacrifices her virginity, and at the end of the second part she sacrifices her life. Both sacrifices are not only ceremonial, but also sexual : the first explicitly and the second implicitly, as the knife penetrates her flesh (2001, p. 247).

Interestingly enough, that parallel between the two scenes is also reflected musically. The final bar of each act contains a tonic chord with a surprising twist: in both cases, the dominant is replaced by the sixth. In the first act, that sixth blends gently into the rest of the chord. Yet it leaves what Carner describes as a "question-mark" (1992, p. 424) in the listener's mind, as though planting a seed of doubt as to the happiness of the new marriage:



By contrast, the added sixth in the final chord of the opera is far from subtle: it smacks the listener's ear on the second beat of the bar, creating an inverted G-major chord:



Budden describes the effect of that chord most accurately as “a door slammed in the listener’s face” (Budden, 2002, p. 270). The correspondence between the final scenes of each act is therefore confirmed both textually and musically, opening up some important avenues of interpretation.

The love duet scene is also significant because it is the only moment in the entire opera that Butterfly and Pinkerton find themselves alone. In the privacy of a duet, the lovers reveal their feelings for one another. The audience is given a vivid portrait of each character as well as an intimate look into the dynamics of their relationship.

The other two passages I have opted to work with both contain a description of Butterfly’s house. Since Pinkerton acquires both his wife and home at the same time in a sort of package deal, Butterfly is inextricably linked to the house. That association is first made apparent by Pinkerton, who exhibits the same flippant attitude toward his marital and rental obligations. In the second act, the subject of the house is brought up once again, this time by Butterfly. Just as Butterfly evolves from the first to the second act, we can also trace a development in the image of the house.

The ties between Butterfly and her home are not only significant within the context of the opera; the home also plays an important role in Japanese culture. Heinrich Engel’s observes that in Japanese, the lady of the house is called *oku-sama* – a word that translates directly as “the dark or inner chamber [of the house]” (cited in Greenwald, 2001, p. 246). As the *oku-sama*, Butterfly is therefore quite literally a part of the house. According to Chris Fawcette, in Japanese society, “from birth to death, the domicile is the stage upon which the major events [of life] take place” (cited in Greenwald, 2001, p. 246). In *Madama Butterfly*, the home is indeed the stage for Butterfly’s marriage and death. Cesare Garboli describes the entire opera as a drama “behind closed doors”, with the tragedy unfolding behind “a wall of conversation and cups of tea” (1982,

p. 96, my translation). The house therefore represents both Butterfly's inner psychological and emotional conflict as well as the external backdrop against which her tragedy plays out.

Had Puccini decided to preserve the consulate act, the house may not have had such a great significance. The fact that he insisted on preserving a single setting for the entire opera, despite Giacosa's protests, suggests that he fully understood the importance of Butterfly's home. While that key decision brought the house to the forefront during the making of the opera, Carré's staging further accentuated its symbolic value by banishing Kate and Yamadori from the house. They are unable to cross the threshold of Butterfly's home just as they are unable to comprehend her condition. By contrast, Pinkerton, Suzuki and Sharpless are allowed to enter the home – Pinkerton as the catalyst who alters the physical makeup of the home, and Suzuki and Sharpless the only characters capable of penetrating Butterfly's emotional state.

IX. A House of Cards

Puccini, by his own admission, had a bad case of “mal di calcinaccio”, or “mortar disease” (Phillips-Matz, 2002, p. 125). He loved buildings, and most of all, he loved his homes. Of all the houses he lived in, his favourite was the villa that stood on the shores of Lake Massaciuccoli. He described it as his “Ivory Tower” and commissioned his painter friends to decorate the walls and ceilings with frescoes. By contrast, the home he and his librettists created for Butterfly is neither extravagant nor strong as a tower. It is not even bound by mortar. On the contrary, it is modest, fragile and flexible.

It falls to Goro, the greedy, ambitious marriage broker, to show Pinkerton around his new home. After the curtain rises, the audience is provided with a vivid portrait of Goro through the stage directions: “Dalla camera in fondo alla casetta, Goro, con molti inchini, introduce Pinkerton, al quale con grande prosopopea, ma sempre ossequente fa ammirare in dettaglio la piccola casa. Goro fa scorrere una parete nel fondo, e ne spiega lo scopo a Pinkerton” (Illica and Giacosa,

1907, p. 5)²². The running quaver patterns that accompany the action on stage mimic the marriage broker as he scurries from room to room, anxious to impress its new owner. Aside from those quaver patterns, the other prominent musical motif is a downward leap to a seventh chord, which, according to Budden, evokes “Goro’s incessant bowing [...] with the added hint of a donkey’s bray” (Budden, 2002, p. 244). Both the stage directions and music evoke the marriage broker’s ingratiating character.

The stage directions in French provide comparatively little insight into Goro’s character: “Dans la maison, Goro, entr’ouvrant d’abord les *shosi* explique à Pinkerton le va et vient de ces légères parois” (Ferrier, 1907, p. 4). The lone descriptive word – the adjective “légères” – is used to characterize the house. It appears again in the very first line of the opera, when Pinkerton asks, “Ces légères murailles?” (Ferrier 5). Once again, that image of fragility is absent from the Italian libretto:



(Illica and Giacosa, 1907, p. 7)

In fact, in Illica and Giacosa’s text, the fragility of the house is never mentioned at all in the opening sequence.

Ferrier could easily have opted for an almost word-for-word translation: “Et les murs et le plafond”. That solution would have been coherent with the Italian libretto from both a semantic and musical perspective. From a vocal point of view, there would have been little issue, thanks to the number of vowel sounds. Rhythmically, the number of syllables and the pattern of stressed and unstressed syllables would have fit perfectly with the musical line. It therefore seems likely

²² From the room at the back of the little house, Goro, constantly bowing, brings Pinkerton in and makes him admire all the details of the little house with an attitude that is pompous, but at the same time, always obsequious. Goro slides back one of the walls at the back and explains its purpose to Pinkerton. (my translation)

that Ferrier decided to add that detail to our initial impression of the home to support Carré's vision of the opera and the importance his stage directions give to the home.

While the French libretto is anxious to build upon the symbolic value of Butterfly's home, the English libretto produces the opposite effect. Compare, for instance, the following description of the sliding panels:

GORO: Vanno e vengono a prova a norma che vi giova nello stesso locale alternar nuovi aspetti ai consueti. (Illica and Giacosa, 1907, p. 7)	GORO: They will come and will go, just as it may suit your fancy to exchange and to vary new and old in the same surroundings (Elkin, 1907, p. 5).
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In Italian, Goro makes two references to the ability of the house to bend to Pinkerton's will. He speaks of the house as being able to serve Pinkerton in terms of its utility ("a prova a norma che vi giova") as well as its willingness to conform to Pinkerton's habits ("alternar nuovi aspetti ai consueti"). In Elkin's translation, on the other hand, Goro only mentions the house's eagerness to please its new owner once ("just as it may suit your fancy"). Elkin therefore downplays that characteristic of the home.

By doing so, she also weakens Goro's voice. In fact, the marriage broker's voice is altered not only because of *what* he says, but also *how* he says it. With Illica and Giacosa's text, our ear immediately picks up on the use of assonance: "prova", "norma" and "giova"; "nuovi", "aspetti" and "consueti". That internal rhyme helps construct Goro's persuasive, obsequious voice. In English, that effect is completely absent. Creating internal rhyme may be a simpler task in Italian, given the abundance of vowel sounds. But Elkin does not even attempt to recreate part of that phonetic effect. As a result, Goro does not come across as such a smooth talker in English.

Elkin not only alters the image of the house through the marriage broker's speech. She also alters it through Pinkerton's commentary as he discovers the features of his new home. Having seen the bedroom, he exclaims, "Anch'esso a doppio fondo!" (Illica and Giacosa, 1907, p. 8). Gottfried Marschall suggests that this reference to a false bottom alludes to the deception upon which the

marriage is founded (2004, p. 19). Elkin’s translation erases that potential path of interpretation, instead choosing to convey Pinkerton’s admiration: “A wonderful contrivance!”

In fact, the English version of Pinkerton often seems to be in awe of his new house. Compare the Italian and English versions of the following passage:

PINKERTON: E la dimora frivola...	PINKERTON: And so the fairy dwelling...
GORO: (protestando) Salda come una torre da terra, fino al tetto	GORO: (protesting) Springs like a tow’r from nowhere, complete from base to attic”
PINKERTON: È una casa a soffietto. (Illica and Giacosa, 1907, p. 10).	PINKERTON: Comes and goes as by magic! (Elkin, 1907, pp. 7-8).

The choice of the word “fairy” is startling. The house has suddenly been transposed to a magical realm. Those associations are in no way conveyed in the corresponding Italian adjective, “frivola”, which, according to *Lo Zingarelli*, means “futile, superficiale, vacuo” (2012, p. 932). In Italian, Pinkerton looks upon the house with condescension, finding it empty of substance. In Elkin’s translation, however, he seems quite literally enchanted by his Japanese home. Why would Elkin have opted for such a translation? From a phonetic point of view, “dimora frivola” and “fairy dwelling” certainly begin with the same consonant sounds. But from an interpretative point of view, there is no clear importance attached to that phonetic effect. In my search for possible alternatives, I turned to the Martins’ translation for the 1954 edition of the vocal score: “Frail as a paper parasol!” (1954, p. 7). While that translation introduces a new image into the text, it expresses the same sentiment as the Italian text, successfully capturing the Lieutenant’s disdainful attitude towards the house.

In Elkin’s translation, Goro’s response also seems to support Pinkerton’s portrayal of an otherworldly home. He describes it “spring[ing] like a tow’r from nowhere”. The word “nowhere” endorses the image of an enchanted house hovering in the sky. By contrast, the house in Illica and Giacosa’s text, “[che] salda come una torre da terra”, is very much anchored to the ground. In fact, the stage direction, “protestando”, suggests that Goro wishes to persuade his

client that in spite of its frivolous appearance, the house is indeed solid, an intention that is certainly consistent with the marriage broker's sales-savvy mind. While that stage direction is preserved in English, it no longer makes any sense. What exactly might Goro be protesting since, far from contradicting Pinkerton's impression of the house, he seems to be supporting it?

Elkin's portrayal of an enchanted house is once again reinforced in the last line of the exchange between Pinkerton and Goro. Having discovered all the novelties of his new home, Pinkerton concludes, "È una casa a soffietto". The adjective "soffietto" evokes the bellows of an accordion, which can expand and collapse like Pinkerton's home. It therefore underlines both the malleable nature of the home, as well as Pinkerton's ability to control it. In Elkin's translation, however, Pinkerton instead declares that the house "comes and goes as by magic!" (Elkin, 1907, p. 8). The word "magic" falls into the same semantic field as the "fairy dwelling" described a few lines earlier. Elkin's translational choices therefore consistently promote a particular image of the house. Why would she have altered the character of the house so drastically? Is there any hint of that magical, fairy dwelling in the Italian text?

The one line that could support such a reading comes many bars later when the American consul arrives and Pinkerton refers to the house as "una casetta che obbedisce a bacchetta" (Illica and Giacosa, 1907, pp. 23-24). A "bacchetta" could indeed be translated as a "wand", which would be consistent with Elkin's interpretation. However, it is not the only possible interpretation. A "bacchetta" could also be a conductor's baton. And when combined with the preposition "a" to form the adverb "a bacchetta", *Lo Zingarelli* defines it as: "con piena e assoluta autorità" (2012, p. 225). All three of these possible interpretations place the person wielding the "bacchetta" in a position of power. Whether Illica and Giacosa meant "wand" or "baton", their choice of that particular word emphasizes the control Pinkerton has over his house, and by extension, his wife – an interpretation that is consistent with the image the Italian text gives us of Pinkerton and his home in the opening scene. In the English translation, however, Elkin once again chooses to associate the house with "magic": "This is a dwelling which is managed by magic" (Elkin, 1907, p. 19). She seems determined to promote the home's magical qualities in spite of the fact that

such an interpretation can only be read into one line of the Italian libretto – and even then, the connection to magic remains tenuous.

Turning back to the initial scene of the opera, it is worth noting that Ferrier’s translation also alters the image of the house, though not nearly as dramatically. Ferrier translates “la dimora frivola” as “un palais à soufflets” (Ferrier, 1907, p. 7). How are we to interpret the change from “dimora” to “palais”? If we consider the word “palais” on its own, it may appear that he is constructing a much more grand image of the house. And yet, if you read the entire phrase, “à soufflets” contradicts any illusions of grandeur, creating a stronger paradox than the original. After all, isn’t a foldable palace all the more ridiculous than a mere foldable house? In the French translation, Pinkerton’s remark therefore denigrates the home to a greater degree. While Elkin overhauls Butterfly and Pinkerton’s home and turns it, with a tap of her pen, into an enchanted dwelling, Ferrier’s translation accentuates certain characteristics of the home that are already present in the Italian text.

Up to this point, I have focused more on literary rather than musical commentary. That is because the recitative style of the passage removes a number of musical constraints that would normally be imposed upon the translator. Neither Elkin nor Ferrier had any qualms about fiddling with the music to accommodate their texts. In the passage below, for instance, two quavers are removed from the English libretto:



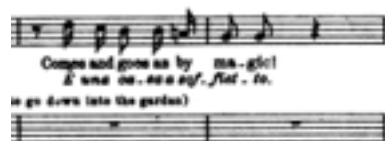
(Elkin, 1907, p. 5)

That change alters both the rhythm and the number of syllables. Ferrier also takes advantage of the flexibility of the French language when it comes to stressed and unstressed syllables, often altering the normal stress pattern of words and retaining the dropped *e*. In the following passage, for example, the dropped *e* is retained for both the words “guise” and glisse”:



(Ferrier, 1907, p. 5)

With the possibility of taking certain rhythmic liberties, the translators were therefore bound more by the limits of the voice as opposed to the musical score. Could vocal restrictions have somehow played a part in Elkin’s decision to transform our impressions of the house? In order to test that theory, let us take take another look at the final phrase of the first passage:



Besides being semantically out of line with regard to the Italian, it is also not terribly elegant from a linguistic point of view: “as *if* by magic” or “as *though* by magic” would have been more grammatically sound, although that would have entailed adding an extra syllable. But could Elkin have avoided that reference to magic altogether? What are some alternate translations of that phrase? One possibility would be: “It’s a foldable house”. One note would have to be cut, albeit a repeated one that is not especially important in the grand musical scheme of things – after all, as I pointed out earlier, Elkin was willing to alter the music in other passages. From a semantic perspective, however, “foldable” does not come close to capturing all the nuances of “soffietto”, although it is certainly closer to the Italian than Elkin’s translation. The dictionary equivalent would be “bellows” – but while in Italian, “soffietto” is used to describe everyday

objects that share that pleated form, such as “una porta a soffietto”, in English, “bellows” remains more technical. My personal preference would therefore be to translate that phrase as: “An accordion house”. Once again, the final note would have to be cut, but the word “accordion” at least covers many of the characteristics associated with “soffietto”. As we can see, other singable translations are indeed possible and there seems to be no vocal reason as to why Elkin was obliged to use the word “magic”. We can only presume that she wished to put forward a certain interpretation of Butterfly’s home. We shall have to see whether or not that decision is consistent with translational choices she makes in the rest of the libretto.

Having examined that first passage in detail, we can now begin to draw some conclusions at the meso-level. Let us begin with Ferrier’s translation. In terms of interpretational effects, we can observe contraction with respect to Goro’s character. We are offered a less vivid portrait of the marriage broker because of Ferrier’s decision to eliminate certain stage directions. While focus may be taken away from Goro, it is redirected instead to the house. Interpretational paths related to the house have therefore been expanded due to Ferrier’s insistence on the home’s fragile nature.

Elkin’s translation also affects Goro’s character, but more with regard to voice effects. The richness of the marriage broker’s voice is reduced both semantically and phonetically. His character is therefore flattened. As for interpretational effects, Elkin completely transforms our interpretation of the house, to the point where it bears little resemblance to the one depicted in the Italian libretto. Since the musical constraints in that opening passage are particularly low, it is hard to justify such a radical transformation.

As Cio-Cio San evolves from one act to the next, so too does the house. Just as the first act opens with a reference to the house, the second act also begins with an image of the home, reinforcing the parallelism between the two acts. This time, however, we see the house through Butterfly’s eyes as she attempts to convince Suzuki that her husband will indeed return. In the process, she reveals that Pinkerton has made one significant alteration to the home:

<p>BUTTERFLY: (<i>sempre insistendo</i>) Perchè con tante cure la casa rifornì di serrature, s'ei non volesse ritornar mai più?</p> <p>SUZUKI: Non lo so</p> <p>BUTTERFLY: (<i>un poco irritata e meravigliata a tanta ignoranza</i>) Non lo sai? (<i>ritornando calma e con fiducioso orgoglio</i>) Io te lo dico. Per tener ben fuori le zanzare, i parenti ed i dolori e dentro, con gelosa custodia, la sua sposa, la sua sposa che son io, Butterfly.</p> <p>(Illica and Giacosa, 1907, pp. 176-178)</p>	<p>BUTTERFLY: (<i>toujours insistant</i>) Pourquoi fit-il tant clore la cage où son amour constant m'enferme, s'il ne devait y revenir jamais?</p> <p>SUZUKI: (<i>passant à droite</i>) Je ne sais!</p> <p>BUTTERFLY: (<i>un peu étonnée et irritée</i>) Tu ne sais! (<i>redevenant calme et avec un orgueil confiant</i>) Mais je t'explique: C'est pour mieux laisser dehors parents et moustiques, soucis et peines, et dedans, sous sa garde jalouse, son épouse, l'épouse qu'il s'est choisie, Butterfly!"</p> <p>(Ferrier, 1907, pp. 114-116)</p>	<p>BUTTERFLY: (<i>still persists</i>) And why was he so careful to have the house provided with safe locks, if he did not intend to come again?</p> <p>SUZUKI: I know not.</p> <p>BUTTERFLY: (<i>rather annoyed and surprised at such ignorance</i>) Know you not? (<i>calming down again and with proud confidence</i>) Then I will tell you. 'Twas to keep outside those spiteful plagues, my relations, who might annoy me; and inside, 'twas to give to me, his wife, protection, his beloved little wife Butterfly.</p> <p>(Elkin, 2002, pp. 140-141)</p> <p>** Please note that this page is missing from my copy of the 1907 edition of the English translation. I have therefore used a more recent edition. However, the text and music are identical to the 1907 version.</p>
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The fact that Pinkerton has added locks to the home provides a wealth of interpretative potential. The house becomes a picture of contradictions: the clash between East and West is incarnated by the Japanese home secured with American locks. Furthermore, the fragility of the house's paper walls are contrasted by the strength of those locks. The transformation of the house also provides some insight into the relationship between Pinkerton and Butterfly, confirming Pinkerton's view of his Japanese wife as a possession to be locked up at home, as opposed to a true wife who can be at his side. The French text, on the other hand, does not mention the house directly at all. Instead, Ferrier evokes an entirely new metaphor: a cage. He therefore eliminates the parallel structure between the opening of the two acts. The symbolic value of the house becomes less clear, and the East-West opposition is completely eliminated.

In the Italian libretto, we can visualize the house fitted with locks and concretely see how the house has been modified from the first act. In the French text, however, the metaphor of the “cage” does not indicate to us precisely how Pinkerton has altered the home. Ferrier transforms the house into an entirely different object, bringing with it a whole new set of interpretations. For instance, are we to view its inhabitants as beasts? That would be a very Loti-like perspective indeed. It seems odd that Ferrier would shy away from working with the original metaphor considering that his translation of the opening scene intensifies the characterization of the house. How can we account for his inconsistent treatment of the home?

One possible explanation is that he wished to maintain some of the original alliteration: “Perché con tante cure la casa”. His text certainly preserves some of that phonetic effect with the words “clore” and “cage”. Another explanation is that the most obvious translation for the “serratura” would be “serrure”, a word that certainly does not sing very nicely. Ferrier could, however, have opted for a more singable synonym, such as “verrou”, or used a verb such as “fermer à clé”; while those options may not be ideal, they would at least convey some part of the original idea. Ferrier may also have been encumbered by rhythmic restrictions. Unlike in the opening sequence, he preserves the original music here note-for-note. In this particular passage, musical constraints therefore put considerable pressure on the translator and it is perhaps fair to expect a higher degree of deviation from the original text. Nevertheless, we have to remember that Ferrier was translating specifically for Carré’s production – a production that escalated the symbolic value of the house. Since Carré wished to physically isolate Butterfly in her home, wouldn’t the addition of locks to that house have helped to support his objective? The fact that the French text completely erases that image therefore seems difficult to justify.

Besides changing the character of the house, Ferrier’s translation also changes the character of the American lieutenant by referring to his “amour constant”. Not once does Butterfly speak of his “amore” in the Italian text. In fact, despite all her illusions and hopes, the motivation she gives him paints a rather less rosy picture: her own words, “gelosa custodia”, portray him as selfish and possessive – an image consistent with the traits that come across in Pinkerton’s own

aria, “Dovunque al mondo”. The word “custodia” is also significant as it may be interpreted in several different ways. On the one hand, it may simply mean “care”; on the other hand, it can also signify “detention”, a possible definition that becomes all the more interesting when we combine it with the image of the locks. Ferrier’s translation, however, does not allow for that layer of interpretation.

Elkin’s translation does preserve the image of the locks, but those locks serve a very different purpose from the ones in the Italian text. Butterfly claims Pinkerton installed those locks “to give to me, his wife, protection”. Like Ferrier, Elkin provides a more loving portrait of Pinkerton, with no mention of his “gelosa custodia”. Instead, Butterfly describes him as a man who has taken measures for his wife’s safety. His apparent affection is endorsed by the adjective “beloved”. Of course, Elkin may have merely inserted that statement to reveal the extent of Butterfly’s delusions. But given Pinkerton’s absence throughout most of the second act, our image of him is largely built through the words of others. While the Italian Butterfly is also full of illusions, she never expects such great gestures of love from her husband; on the contrary, as we will see in the love duet, all she asks of him is a little bit of affection.

I would now like to examine the musical reasoning behind that particular translational choice. Far from being restricted by Puccini’s rhythmic line, Elkin takes the liberty of eliminating a note to fit her translation:



The sparseness of the orchestral accompaniment and the repeated note in the initial part of that line allow her to take such liberties. However, in the second part of the sentence, she is obliged to respect the music note for note since it marks the return of Butterfly’s entrance theme. One of the major issues is that the words “his wife” only covers two syllables, while the Italian easily stretches over four notes. I would have expected to find effects of accretion or expansion, since the poverty of syllables in English require Elkin to come up with some additional words. Instead,

however, she completely transforms the function of those locks, thereby altering our perception of Pinkerton's character. I once again turned to Ruth and Thomas Martin's translating in search of alternative translations. This time, however, the Martins' translation transforms the text even more drastically than Elkin's does, shifting the focus from Pinkerton to Butterfly: "and inside would be waiting his faithful wife for ever" (2006, p. 128). The sweeping melodic quality of the line combined with the rhythmic constraints and syllable count seem to be particularly challenging for the translator. It may therefore be reasonable to expect a higher degree of deviation in passages such as this.

Besides keeping Butterfly within the house, the locks are also supposed to keep out "le zanzare, i parenti ed i dolori". I suspect that the juxtaposition of "le zanzare" and "i parenti" is not coincidental. Elkin also seems to see that connection, since she translates that line as "those spiteful plagues, my relations, who might annoy me". She does, however, alter the image by replacing "mosquitoes" with "plagues". While "mosquitoes" may merely be irritating, "plagues" are much more catastrophic. Furthermore, "plagues" is modified by the adjective "spiteful". Elkin thus significantly increases the negativity associated with Butterfly's relatives. The word "mosquito" could, after all, have been used in English without creating any major problems vocally, although the sentence would have had to be reworked to make it fit rhythmically: "'Twas to keep outside all those mosquitoes, my family".

While that one reference to "zanzare" may not seem particularly important, it contributes to the insect theme that runs throughout the opera. Illica's early drafts are populated by an abundance of insect images. And even in the published editions of the opera, references to insects remain prominent – after all an insect is featured in both the title of the opera and the name of its protagonist. While "plague" could refer to a locust plague, it could just as easily evoke an infectious disease. The association with insects becomes more ambiguous and Elkin thus reduces the interpretative potential of the text through insect metaphors.

In the final part of that passage, Butterfly's entrance music is reprised, as though Butterfly is trying to rekindle the faith she had as a bride walking up that hill to meet her soon-to-be husband. Her desperate attempt to cling to hope comes through in the words "la sua sposa, la sua sposa che son io, Butterfly". She emphasizes her status as Pinkerton's wife by repeating the words "la sua sposa" twice, then insists upon herself with the double reference, "io, Butterfly". It is as though she is not only trying to convince Suzuki that she is still Pinkerton's wife; she is also trying to convince herself. Her conviction mounts as the music rises, both melodically and in terms of volume. The echo of the entrance theme culminates with the proclamation of her own name, which should be sung "*con entusiasmo*", before ending abruptly as Suzuki voices her doubts.

In French, the word "épouse" is still repeated, but rather than having Butterfly affirm herself, Ferrier shifts the focus over to Pinkerton: "son épouse, l'épouse **qu'il s'est choisie**, Butterfly!". Granted, Butterfly is still referring to herself, however, she is only presented in relation to Pinkerton; that final word, "Butterfly", is now spoken from a third-person rather than first-person perspective, leading to a modulation. Ferrier distances her from the situation, diminishing our sense of her personal investment in the matter. Interestingly enough, we can observe a similar phenomenon in the English libretto. In Elkin's text, Butterfly refers to herself as "his wife, [...] his beloved little wife Butterfly". Like in Ferrier's translation, Butterfly only speaks of herself in relation to Pinkerton. Furthermore, the adjective "beloved" once again portrays a more affectionate Pinkerton. I suspect that both the French and English translations were influenced by rhythmic demands. Considering the melodic importance of that particular line, changing the music would be out of the question. Ferrier and Elkin therefore had to abide strictly by the rhythm and syllable count. Once again, I believe that one of the major issues for the English translator was that "la sua sposa" naturally covers a larger number of syllables than "his wife". The same cannot be said in French, however, as Ferrier is able to take advantage of the dropped "e":



In fact, “Son épouse, l’épouse qui est moi-même, Butterfly”, would have fit in well with the rhythmic pattern of that line, in addition to transmitting Butterfly’s insistence upon herself.

Continuing to build on our meso-level analysis, we can therefore observe effects of transformation with regard to the house in the French translation. Both Elkin and Ferrier reduce Butterfly’s voice, and transform Pinkerton into a more attentive and loving husband. Finally, in the English translation, Butterfly’s relatives are transformed into a more terrifying force to reckon with. We must remember, however, that musical constraints played a more significant role – particularly on Elkin’s translation – compared to the initial passage we analyzed. We must therefore take that into consideration when we consider the degree of deviation between the translations and the source text.

X. The Love Duet

Many critics declare the love duet in *Madama Butterfly* to be the finest that Puccini ever wrote. Certainly, some may view the duet as a mere musical concession, albeit one that is compulsory in any Puccini opera. After all, in such moments of pure lyricism, the composer could fully exercise his musical prowess, drawing on the heartstrings of his fans and fuelling accusations of sentimentality from his critics. Indeed, from a superficial point of view, the duet conforms to both musical and literary clichés: Butterfly and Pinkerton take turns expressing their admiration for one another before their voices join in unison as the music builds to a climax. Upon closer examination, however, both the text and the music reveal a disparity between the two characters. On the very night that they are supposed to finally be united, they express such opposite emotions that the listener can’t help but question how much love there truly is in this “love” duet.

Once the wedding guests have left and the servants have withdrawn for the night, Pinkerton addresses his new wife:

Bimba dagli occhi pieni di malia, ora sei tutta mia. Sei tutta vestita di giglio. Mi piace la treccia tua bruna fra candidi veli. (Illica and Giacosa, 1907, pp. 137-138)	Fée aux grands yeux pareils à deux étoiles, pour moi je t'ai voulue! D'azur tu me sembles vêtues, et j'aime tes tresses plus brunes dans le vague des voiles! (Ferrier, 1907, pp. 89-90)	Child, from whose eyes the witchery is shining, now you are all my own. You're clad in lily white raiment. How sweet are your tresses of brown in your snowy garment. (Elkin, 1907, p. 104)
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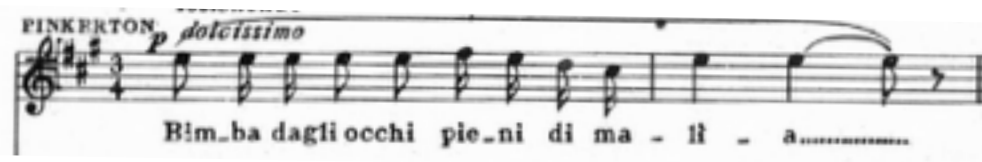
In Illica and Giacosa's text, Pinkerton's description of his bride is dominated by the colour white: she is dressed in lily-white ("vestita di giglio") and wears a pure white veil ("candidi veli"). "Candido", besides referring to the colour of the veil, may also signify "innocento, sincero" (*Lo Zingarelli*, 2012). The whiteness of Cio-Cio San's outfit therefore symbolizes both her innocence and purity – two characteristics that are also endorsed by the word "bimba". "Bimba", however, also reveals a great deal about the Lieutenant's own character. According to Steven Huebner, "[Pinkerton] gets most aroused by the fetishized images of smallness, or child-like delicacy" (2008, p. 120). We can observe a contrast between the purity of Butterfly's image and the impurity of Pinkerton's thoughts.

That virtuous portrait of Butterfly is strikingly altered in both the French and English translations. While Ferrier calls Butterfly a "fée", Elkin evokes the "witchery" shining from her eyes. Those words recall Elkin's depiction of the house as a "fairy dwelling". Pinkerton is not merely enchanted by his home, but apparently also bewitched by his wife. The one word in the Italian text that could give rise to such an interpretation is "malia", which can indeed signify "sortilegio", "maleficio" or "stregoneria" (*Sabatini Coletti*, 2008). However, it is not the only possible definition of the word: figuratively, "malia" has the more earthly meaning of "fascino" or "incanto" (*lo Zingarelli*, 2012). In fact, to illustrate the figurative use of the word, *Lo Zingarelli* provides the example of "occhi pieni di malia", the very words used by Illica and Giacosa. While both interpretations are possible, it is curious that both Ferrier and Elkin choose to favour the "magical" sense of the word.

Let us now compare the grammatical function of the words "malia", "fée" and "witchery". In Italian, "malia" modifies the adjective "pieni", and the two combined modify the noun "occhi".

It therefore has the minor grammatical role of an adjective complement in an adjective phrase. By contrast, “fée” is treated as a synonym of Butterfly; as the subject of the sentence, it gives her magical character prominence. While “witchery” does not play as important a grammatical role as “fée”, as the subject of an adjective clause, it still has a more prominent function than “malia”. The translators therefore emphasize Butterfly’s enchanting powers from both a semantic and grammatical point of view.

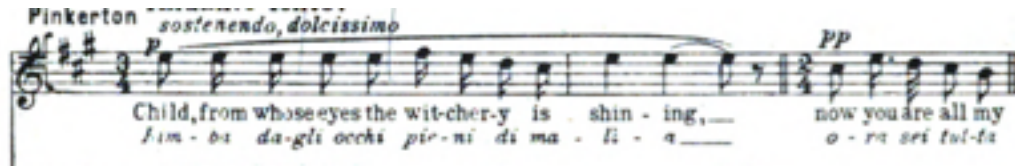
Can that change be accounted for musically? Since that line opens one of the lyrical highlights of the opera, altering the music would be unthinkable. What other choices could the translators have opted for, given the vocal and rhythmic restrictions? In French, “enfant” would perhaps be the most semantically accurate translation, although “bimba” contains a note of endearment that “enfant” does not necessarily convey. Note that the Italian actually squeezes twelve syllables into eleven notes by having the second half of “dagli” and the first half of “occhi” share a note:



Ferrier could have used a similar technique, had he decided to work with the word “enfant”. Granted, the words “grands yeux” may not have blended as nicely as the syllables “-gli oc-”, but the text would still have complied with the natural stress pattern and rhythm of the words. Nor should “enfant” create any problems vocally, thanks to the two vowels.

The syllable count presents a greater issue for Elkin. From the very first word, she finds herself one syllable short. Once again, “bimba” has a nuance of affection that is not inherent in “child”, but other alternatives – “little one”? “dear child”? “baby girl”? – present even more problems on a rhythmic level. “Child” therefore seems to be the most fitting translation, given the musical constraints. The monsyllabic “eyes” – a word that the translator would be hard-pressed to avoid – also contributes to the shortage of syllables. Elkin, however, is able to fill in those extra syllable with prepositions and articles.

The end of the sentence is more problematic. Notably, in addition to abiding by the syllable count and stress pattern, both translators attempt to emulate the Italian syntax – a construct that is much less natural in English than in French or Italian. Elkin is obliged to rearrange the sentence:



A three-syllable English word that would have corresponded more closely to “malía” is “enchantment”; that word, however, would not have fit in with the stress pattern provided by the music. One way to resolve this problem would be to change the structure of the sentence and eliminate the awkward passive construction: “Child, how your eyes are full of great enchantment”. Another possible translation of “malía” is “charm”. The monosyllabic “charm”, however, would require the translator to compensate for the missing syllables in the verbal part of the phrase: “Child from whose eyes the charm is overflowing”. I believe that “witchery” so strikingly alters our impression of Butterfly – for there are not only connotations of magic, as there were in the portrayal of the house, but also connotations of evil – that it cannot be justified musically.

The French libretto makes a radical costume change: instead of being dressed in white, Butterfly is now dressed in “azur”. This reference to the colour blue is reinforced by the description of her veil as a wave (“vague”). If we go back to the scene in which Suzuki helps Butterfly dress for her wedding night, the stage directions confirm that she is indeed wearing “une robe bleu pâle” (Ferrier, 1907, p. 87) as opposed to one that is “tutta bianca” (Illica and Giacosa, 1907, p. 133). No doubt, that change has little to do with musical constraints and can instead be entirely attributed to Carré’s new staging of the opera. But why would Carré have chosen the colour blue?

As the colour of the Virgin Mary’s robe, blue is also associated with innocence and purity. If that is the interpretation Carré and Ferrier wanted to promote, however, the juxtaposition of the

image of a “fée” and the image of the Virgin Mary is disconcerting. That costume change could also have been a cultural adaptation. Perhaps Carré and Ferrier wished to avoid the image of the lily (“giglio”), given the particular connotations and historical background associated with the *fleur-de-lys* in France. I would like to put forward one other theory: perhaps that choice was influenced by Loti’s *Chrysanthème*. After all, Loti’s story is populated by images of Japanese girls in blue dresses. The first girl to strike the narrator’s fancy is a geisha in a “longue robe de crépon bleu nuit” (1996, p. 35). Loti’s temporary wife, Chrysanthème, is also depicted wearing blue. The first time the narrator sees her, she is dressed in “bleu foncé” (1996, p. 51). Later, he mentions that most of her dresses are either grey or “bleu marine” (1996, p. 165). Given that Loti’s novel played a significant role in introducing “the Japanese woman” into French culture, the French public’s imagination may have been imprinted by that image of a girl in a blue dress. Whatever may be the true reason behind that particular costume choice, Ferrier inevitably evokes a different set of associations and interpretations by changing the colour of the dress.

Besides giving us a portrait of Butterfly’s character, Pinkerton’s opening line also provides some insight into his own character: “Ora sei tutta mia”. That confidence and possessive attitude are perfectly coherent with the Pinkerton who declared at the beginning of the opera that “la vita [du Yankee] non appaga se non fa suo tesoro i fiori d’ogni plaga” (Illica and Giacosa, 1907, p. 30). In French, he does not seem so self-assured. Rather than rejoicing in his conquest, he expresses yearning: “Pour moi je t’ai voulue!” (Ferrier, 1907, p. 90). He sounds more like a sighing lover, unable to believe his good fortune. The portrayal of his character will be examined in more detail in the second half of my analysis of the duet. For now, let us continue to build on our interpretation of Butterfly’s character.

Butterfly picks up from where her husband leaves off, adding to the description of herself:

<p>BUTTERFLY: Somiglio la Dea della luna, la piccola dea della luna che scende la notte dal ponte del ciel.</p> <p>PINKERTON : E affascina i cuori...</p> <p>BUTTERFLY : E li prende e li avvolge in un bianco mantel e via se li reca negli alti reami.</p> <p>(Illica and Giacosa, 1907, pp. 138-139).</p>	<p>BUTTERFLY : Je suis la Déesse du rêve, la lune, qui dans la nuit claire, descend sur la terre du haut de l'azur.</p> <p>PINKERTON : Qui séduit les coeurs...</p> <p>BUTTERFLY : Les enivre et captifs aux plis de son manteau, les berce et leur ouvre là-haut son royaume.</p> <p>(Ferrier, 1907, pp. 90-92)</p>	<p>BUTTERFLY: I am like the Moon's little Goddess, the little Moon Goddess who comes down by night from her bridge in the star-lighted sky.</p> <p>PINKERTON: Bewitching all mortals...</p> <p>BUTTERFLY: Then she takes them, and she wraps them in mantle of white and away she bears them, to realms high above.</p> <p>(Elkin, 1907, p. 106)</p>
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Once again, the French text avoids any reference to the colour white. Furthermore, by translating “somiglio” by “je suis”, Butterfly no longer merely *resembles* the Moon Goddess; she *is* the Moon Goddess. Musically, it would have been a struggle to adapt the verb “ressembler” – the most semantically accurate translation of “somigliare” – to the rhythm of the musical phrase. “Déesse”, however, is stretched over three notes with the help of the dropped “e”:



The adverb “comme” could have been inserted had “Déesse” been limited to two syllables: “Je suis comme la Déesse du rêve”. This solution would have maintained the comparative nature of the phrase without posing any rhythmic problems. Maintaining the dropped “e”, however, does seem to be a vocal effect that Ferrier maintains throughout his libretto.

Ferrier constructs the sentence in such a way that Butterfly becomes not only the Moon Goddess, but also the moon itself. In addition to reigning over the moon, the possessive adjective (“*son royaume*”) suggests that she reigns over the entire celestial kingdom. Under Ferrier’s pen, Butterfly’s identities multiply in a puzzling potpourri of metaphors.

Furthermore, Ferrier heightens Butterfly’s power over the hearts of men. The Italian text describes the Moon Goddess’ actions in three verbs: “affascinare”, “prendere” and “avvolgere”. In the French text, those verbs are translated as “séduire” “enivrer” and “bercer”. The choice of the word “enivrer” is particularly striking because it introduces a very different set of connotations from “prendere”. It promotes the idea of seduction and enthrallment – an interpretation that the other two verbs certainly do not discourage.

While “bercer”, may be associated with comfort, babies and lullabies, it also has another possible meaning with very different associations: “leurrer” (*Le Petit Robert* 2012). “Séduire”, is indeed a viable translation of “affascinare”; when combined with the other two verbs, however, we begin to develop a picture of the relationship that is quite different from the one given in Illica and Giacosa’s text. Listening to the lyrics of the French libretto, we can well imagine poor, helpless Pinkerton, unable to resist the spell cast by a seductive fairy. Ferrier further supports that interpretation by referring to the men as “captifs”. The Moon Goddess may be captivating in the Italian text, but she is not nearly as beguiling.

The cumulative effect of those three verbs is reduced by simply changing the word “enivrer”. While “prendre” – the dictionary equivalent of “prendere” – does not supply enough syllables in conjugated form, “emporter”, “transporter” and “enlever” are also possible translations. Notably, all three are “singable” verbs and can be stretched over three syllables without altering the meaning to such an extent as “enivrer”.

By contrast, Elkin's translation stays remarkably close the Italian. Her text does contain certain nuances and details that are not present in the source text: for instance, she describes the sky as "star-lighted", no doubt a tactic to fill in a few extra syllables. While that extra image may enhance the scene slightly, that change is not significant to our overall interpretation of the scene. In fact, Butterfly exclaims twice at the beauty of the stars in the duet: "Quante stelle!" (Illica and Giacosa, 1907, pp. 156-157 & 158). I would argue that such changes fall into the margin of discrepancy that we must allow for when dealing with the translation of musical texts.

However, there is one particular translational choice in the English text that bears mentioning. Elkin translates Pinkerton's interjection as "Bewitching all mortals". When isolated, that decision may not seem significant, but if we look at the larger context, there is a clear tie between "bewitching" and the "witchery" described at the beginning of the duet. Both share the common root of "witch". Furthermore, the Moon Goddess does not merely bewitch "hearts", which we can infer is a synecdoche for men, but "all mortals". In Elkin's text, Butterfly is therefore affiliated with a negative magical archetype and endowed with powers that exceed her influence in the original libretto.

Elkin's translation was likely hampered by the need to match the syllable count provided in the music:



"Hearts", which would have produced the same effect as "cuori", clearly lacks one syllable. The Martins provide an interesting alternative solution:



(Martin and Martin, 1954, p. 105)

Their translation puts an erotic spin on the original phrase. And yet, as I will discuss later on, that eroticism is consistent with the overall portrait of Pinkerton in the love duet. While the Martins sacrifice meaning at the micro-level, their choice supports our interpretation of Pinkerton’s character at the meso- and macro-level. Furthermore, the possessive pronoun “our” maintains the idea of Butterfly’s appeal to men specifically, as opposed to “all mortals”.

Throughout the Moon Goddess passage, Butterfly’s melody undergoes a series of modulations. It is as though that harmonic instability represents the extent of her delusion; just as her music is unable to stay grounded in its key, Butterfly is unable to grasp the reality of her situation. It is Pinkerton who brings the music back to the tonic as he solicits a declaration of love from his new wife. We are confronted with an opposition between Butterfly’s heavenly illusions and Pinkerton’s earthly demands – a conflict that will arise again as the duet builds to its peak. For now, however, let us examine the French translation of Pinkerton’s question:

PINKERTON: Le sa quella Dea le parole che appagan gli ardenti desir? (Illica et Giacosa, 1907, p. 141)	PINKERTON: La déesse sait dire ces choses qui calment l’ardeur du désir! (Ferrier, 1907, p. 93)
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Ferrier transforms the interrogative sentence into an exclamatory sentence. In the Italian text, Pinkerton comes across as teasing. In French, however, he seems genuinely astonished that his new bride, supposedly so young and inexperienced, is already well-versed in the language of love. While we may not hear that exclamation point when the words are sung, it could still influence the way in which the singer interprets that line.

Once again, Ferrier makes use of the dropped “e” to cover all the syllables provided in the music:



Rather than stretching “déesse” over three syllables, the sentence could be turned into the interrogative form: “La déesse sait-elle dire ces choses qui calment l’ardeur du désir?” As I have

already observed, however, the dropped “e” seems to be a part of Ferrier’s overall translation strategy.

When Butterfly expresses her fear that a profession of love may kill her, Pinkerton reassures her with the following words:

<p>PINKERTON: Stolta paura, l’amor non uccide, ma dà vita, e sorride per gioie celestiali come ora fa nei tuoi lunghi occhi ovali.</p> <p>(Illica and Giacosa, 1907, pp. 142-144)</p>	<p>PINKERTON: Crainte frivole! L’amour fait-il mourir? Il fait vivre et du ciel même il nous donne l’ivresse! Je la retrouve en tes beaux yeux d’enchanteresse!</p> <p>(Ferrier, 1907, p. 94)</p>	<p>PINKERTON: Fear not my dearest, for love does not mean dying, rather living, and it radiates happiness celestial. I see it shine, as in your eyes, dearest, I’m gazing.</p> <p>(Elkin, 1907, pp. 107-108)</p>
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Once again, Ferrier’s text transforms Butterfly into a seductress. While Illica and Giacosa’s text merely describes the shape of Butterfly’s eyes, Ferrier calls them “yeux d’enchanteresse”:



We are again presented with the image of the enchanting fairy. From a rhythmic and vocal perspective, Ferrier could have opted for a word-for-word translation: “yeux longs et ovales”. Instead, he seems determined to promote a certain image of Butterfly. Furthermore, the reference to “ivresse”, recalls the earlier use of the verb “enivrer”, once again evoking Pinkerton’s helplessness and inability to resist Butterfly’s charms. As for the abundance of exclamation points, that stylistic tick results in a Pinkerton who, besides being enchanted, also comes across as being immoderately enthusiastic.

While Ferrier’s Pinkerton is entranced, Elkin’s is apparently enamoured. Although the Italian text does not contain any terms of endearment, in English, Pinkerton calls Butterfly his “dearest” not just once, but twice. Furthermore, rather than describing Butterfly’s eyes, he portrays himself gazing into them. We therefore observe a transformation of Pinkerton’s character. From his

lightly mocking attitude in Italian, he becomes enchanted and overly enthused in French, and lovestruck in English.

Ferrier does try to preserve the natural musicality of the original text through rhyme (“ivresse” and “enchanteresse”); it comes, however, at the expense of changing our interpretation of Butterfly’s character. Elkin is once again battling a shortage of syllables and the translation she produces is rather infelicitous. While her text does not alter the original as radically as Ferrier does from a semantic point of view, her attempt to both fulfill the syllable count and match the stress pattern of the music engenders a language that is unnatural from both a syntactic and grammatical perspective: “happiness celestial”; “I see it shine, as in your eyes, dearest, I’m gazing”. While the personification of “amor” in Italian may not be the finest example of Giacosa’s poetic ability, the listener’s ear is appeased by the consonance and rhyme. Elkin, however, fails to capture the sonorous quality of the original and distorts the language to an even greater degree.

Having seen Butterfly through the eyes of Pinkerton, we can now examine Butterfly’s description of Pinkerton. The portrait she gives us begins with a metaphor:

BUTTERFLY: Adesso voi siete per me l’occhio del firmamento. E mi piaceste dal primo momento che vi ho veduto. (Illica and Giacosa, 1907, p. 145)	BUTTERFLY: Si je vous aime? C’est plus encore! Du premier jour conquise, comme un héros que mon coeur divinise, je vous adore! (Ferrier, 1907, p. 94)	BUTTERFLY: But now beloved, you are the world, more than the world to me. Indeed I liked you the very first moment that I saw you. (Elkin, 1907, p. 109)
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In the Italian text, Butterfly refers to Pinkerton as “l’occhio del firmamento”, making her love seems more akin to religious devotion. The exaltation that she feels is reflected in the musical accompaniment, which involves of a pattern of rising chords. Each sequence of the pattern begins on a higher inversion of the D-major chord. Her voice, just like her love for Pinkerton, reaches for the heavens.

By contrast, Butterfly expresses her love in much more cliché terms in the English text. Rather than rising to the ranks of the “firmamento”, her love remains grounded in the “world”. The metaphor she uses (“you are the world, more than the world to me”) is mundane compared to the one evoked in Illica and Giacosa’s text. She also addresses Pinkerton with a standard term of endearment between lovers (“beloved”). Elkin’s translation renders Butterfly’s divine love ordinary.

Carré’s staging for the Paris production bolsters the idea of Butterfly’s love as a form of worship. As she prepares for her suicide, his stage directions require Butterfly to place a portrait of Pinkerton on Buddha’s alter before kneeling down to pray. Rosen poses an interesting question: “Carré’s staging makes it clear that she is praying, but to whom - Buddha or Pinkerton?” (2008, p. 274). While Ferrier’s translation reinforces the notion of a sacred love through the verb “diviniser”, the rest of the text provides quite a different interpretation. There is a significant shift in register. The reference to Pinkerton as a “hero” who has “conquered” her paints a scene that could have been torn straight from the pages of a romance novel. Like Elkin, Ferrier also falls back on clichés, albeit grander ones. Ferrier’s translational strategy in that passage is therefore inconsistent: on the one hand, he seems to be promoting Carré’s interpretation of the opera; on the other hand, he introduces new metaphors into the text, opening the door for a whole new set of interpretations.

Having expressed the nature of her love, Butterfly launches into a description of Pinkerton’s qualities:

<p>BUTTERFLY: Siete alto, forte. Ridete con modi si palesi e dite cose che mai non intesi.</p> <p>(Illica et Giacosa, 1907, pp. 146-147)</p>	<p>BUTTERFLY: Dans votre sourire se lit une telle loyauté! Vous m’avez dit de si bonnes paroles, des mots qui bercent et qui consolent!</p> <p>(Ferrier, 1907, pp. 95-96)</p>
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In the Italian text, Butterfly focuses on Pinkerton’s physical characteristics. The audience, who is already aware of Pinkerton’s deception, can see to what extent Butterfly has been deceived by

her husband's outward appearance. Ferrier's translation, however, puts the emphasis on Pinkerton's "loyalty", highlighting a personality trait rather than a physical trait. Pinkerton's ability to mask his true character through his looks is therefore erased.

At first glance, the music may seem less rhythmically complicated for the translator, since it provides a simple series of quarter notes. In terms of musical stress, however, it still emphasizes the first and third beat of the bar, thereby corresponding to the natural stress pattern of the Italian words:



Since the adjectives have to be used in the masculine form, Ferrier is unable to fill in any unaccented syllables with the dropped "e". The musical challenges of that particular line are therefore more considerable than they may initially appear to be.

Besides being swept away by her husband's looks, Butterfly is equally in awe of the things he has to say. Illica and Giacosa underscore the novelty of those words to Butterfly, as opposed to their quality. The ambiguity of the verb "intendere" is significant: it can signify either "to hear" or "to understand". Perhaps Pinkerton not only says things that Butterfly has never heard before; he says things that she simply cannot understand. Once again we are struck by Butterfly's lack of experience. In comparison, Ferrier's Butterfly appears to have no trouble understanding her husband's words. She even finds them to be a source of comfort. Instead of stressing Butterfly's innocence and inexperience, Ferrier's translation emphasizes Pinkerton's loyal and caring character.

If musical constraints were already a challenge in the previous line, here they are even more restrictive. The rhythm of the melody follows the exact cadence of the Italian text:



Although this is a more lyrical passage, Ferrier does not hesitate to alter the rhythm. As we can see below, he does not fill in the final repeated note of the first phrase:



While fitting French words into a rhythmic framework that is designed so specifically for the Italian language is a formidable task, the repeated notes do allow for a slight margin of flexibility.

In addition to naïvety, humility is another one of Butterfly’s defining traits. She is constantly minimizing her own desires and needs. The one thing she yearns for is her husband’s love. In a touching moment, she implores him to love her. Even then, however, she only asks for a very little love:

<p>Vogliatemi bene, un bene piccolino, un bene da bambino, quale a me si conviene. Vogliatemi bene.</p> <p>(Illica and Giacosa, 1907, pp. 148-149)</p>	<p>Vous êtes mon maître! Aimez ce petit être, à qui pour être heureuse il faudrait peu de chose! Oh! Oui! Peu de chose!</p> <p>(Ferrier, 1907, pp. 96-97)</p>
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The beseeching tone of her voice is transmitted through repetition. The diminutive form “piccolino” combined with the word “bambino” emphasize both the littleness of her request and her nature. That word choice supports an interpretation put forward by Jean-Michel Brèque, who suggests that Butterfly views Pinkerton more as a paternal figure than a lover as she seeks to fill the void produced by her father’s death (1993, p. 104). The tenderness of the moment is reflected in the music, which is marked *pianissimo*, as though it too wishes to convey Butterfly’s littleness. Her melody is mirrored by the lone voice of a solo violin, and accompanied by muted strings. The repetition of the consonant “b-“ produces a soothing effect, emulating the comfort that Butterfly desires from her husband.

The voice constructed by Ferrier produces quite a different effect. Once again, the French translator proves his affinity for exclamation marks. The voice therefore reads more boisterously than the original, conflicting with the smallness expressed in both her words and the musical

Pinkerton is touched by Butterfly's entreaty:

The adjective “tenue” evokes Butterfly’s fragility. Ferrier, however, refers to her as a “papillon charmant”. Instead of highlighting her frailness, he emphasizes her seductive abilities. Elkin also alters the image, transforming the butterfly into a “gossamer creation”. While “gossamer” may still be associated with butterflies – notably in the collocation “gossamer wings” – Elkin creates a less concrete image for the listener to work with.

poco rit. Gos-sa-mer cre-te-wa-e fur-

Pinkerton
- a - tion...
- ful - la...

One possible solution would be to stretch the last syllable over the final two repeated notes. Translations such as “dainty Butterfly” or “fragile Butterfly” would then be able to accommodate both the stress pattern and the rhythm. However, some may consider that solution to be unacceptable, given that it would require altering the musical effect in a passage of great lyric importance.

A curious phenomenon can be observed in both the English and French translations: Pinkerton’s loving nature is promoted through his abundant use of terms of endearment. I have already drawn attention to some of those terms in the passages analyzed above, but let us now take stock of the entire duet. In the English libretto, we find: “dear one” (Elkin, 1907, p. 106); “fear not, my dearest” (Elkin, 1907, p. 107); “in your eyes, dearest, I’m gazing” (Elkin, 1907, p. 108); “love, what fear holds you trembling” (Elkin, 1907, p. 115); and “come, my dearest!” (Elkin, 1907, p. 108). In the French text, we find: “Ô chère tant aimée” (Ferrier, 1907, p. 98) and “Viens, chère âme”, which is repeated in three different passages (Ferrier, 1907, pp. 101, 102 & 104). That plethora of loving terms is all the more remarkable when we consider the fact that in Illica and Giacosa’s libretto, Pinkerton only uses one term of endearment throughout the entire duet: “bimba”. “Bimba” is certainly a term of affection, but as we have already seen, it also promotes Butterfly’s youth and innocence. Ultimately, all those sweet nothings in French and English do amount to something: they inflate Pinkerton’s feelings of love, endowing him with a voice that is much more affectionate than the one in the Italian libretto.

Let us examine one of those cases more closely. In the final section of the love duet, Pinkerton’s lines are dominated by a single word: “Vieni”. The repetition of that word conveys his impatience as he urges his new bride to come to bed. As Huebner remarks, “For all [Pinkerton’s] lovely music, he seems barely able to emit an expression of affection for Cio-Cio-San not bound up with controlling erotic impulse.” (2008, p. 120). As the couple sings together, we are also struck by the discrepancy between their thoughts. While Pinkerton presses on with his sexual agenda, Butterfly waxes poetic about the night landscape:

BUTTERFLY: Dolce notte! Quante stelle!

PINKERTON: Vieni, vieni!

BUTTERFLY: Non le vidi mai sì belle!

PINKERTON: Vieni, vieni!

BUTTERFLY: Trema, brilla ogni favilla...

PINKERTON: Vien, sei mia!...

BUTTERFLY: ...col baglior d'una pupilla! Oh!
Oh! quanti occhi fissi, attenti
d'ogni parte a riguardar!
pei firmamenti, via pei lidi, via pel mare!

(Illica and Giacosa, pp. 157-159)

Those lines illustrate the disparity between their respective views of the marriage. Butterfly's fixation on the stars and the heavens again illustrates her view of the marriage as a union that transcends any earthly bond. For her, the marriage is sacred, sanctioned by all those "occhi fissi" that gaze upon the couple from above. Pinkerton, on the other hand, is very much driven by his earthly desires.

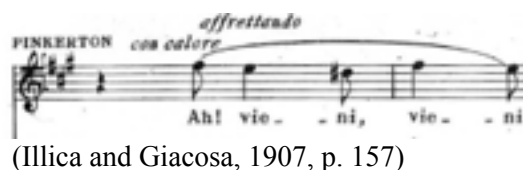
Elkin and Ferrier, however, both feel the need to vary Pinkerton's urgent entreaties. Ferrier translates that line as "Viens, chère âme!" (Ferrier 101, 102 & 104) or "Viens je t'aime!" (Ferrier, 1907, pp. 103 & 106). Notably, in Illica and Giacosa's text, Pinkerton reasserts his claim over Butterfly in the last words of the duet: "Vien, sei mia!" (Illica et Giacosa, 1907, pp. 163-164). Ferrier, however, translates that final appeal as "Viens, je t'aime". Although Pinkerton coaxes a declaration of love from his wife, he never makes such a declaration in return in the original text. Ferrier therefore leaves his audience with a significantly different impression than the Italian audience.

Elkin is more successful in capturing the sentiment of the original. She translates that line as "Come then, come then", "Hasten, hasten!" (1907, p. 117), "Come then, dearest!" (1907, p. 118)

and “Come then, be mine” (1907, pp. 119-120). Nevertheless, she also slips in an affectionate “dearest”.

Notably, both translators opt for variation rather than repetition. That observation is all the more significant when we consider the fact that Illica and Giacosa’s libretto contains one lone instance of variation: “Vien, sei mia!” (1907, p. 159). Unlike the variations offered by Elkin and Ferrier, that line does not contain a hint of affection. On the contrary, it promotes the image of Pinkerton as a “Yankee” seeking amorous conquests in faraway lands. Ferrier, however, translates this line as “Sois à moi toute!” (Ferrier, 1907, p. 104). The change in modality alters Pinkerton’s position: in Italian, he proclaims that Butterfly is already his, but in French, his use of the imperative gives us the impression that he is imploring her to abandon herself to him. He comes across as less self-assured in translation.

But let us return to the question of variation. Why would Ferrier and Elkin feel the need to avoid repetition? Certainly, one of the challenges for the translator is that the music accompanying “Vieni, vieni!” follows the natural rhythm of the Italian language:



The direct equivalents in French and English – “come” and “viens” – both lack the second syllable that the music insists upon. And yet, Elkin is still able to come up with two possible solutions, both of which successfully transmit Pinkerton’s urgency: “Come then, come then” and “Hasten, hasten”. Rather than selecting one of those options, why would she have chosen to diversify his words?

According to Hewson, “repetition is a stylistic device that translators shy away from reproducing in the target language” (2011, p. 76). Indeed, libretto translators such as Low and Dent recommend taking advantage of repetitive passages to enrich the text. Low believes that only “a rigid or unthinking translator would render [a repeated line] in the same way, with the same

[target language] phrase”. He argues that if the translator comes across “a particularly effective verb for which no single [target language] word is ideal, one might choose to render it in three different ways at different points in the song”, since “the gain in semantic richness would arguably outweigh the loss of structural repetition” (2005, p. 191). Dent questions the quality of the original libretto, claiming that “most librettists tend to write meaningless lines here and there for the sake of rhyme. He argues that “the translator must seize these chances wherever he can of putting in something [...] which will help the drama along” (cited in Volbach, 1951, p. 216). Perhaps Ferrier and Elkin chose to avoid repetition in order to enrich the text.

The issue with both Low and Dent’s arguments, however, is that both ignore the potential significance attached to repetition. While Golomb admits that avoiding repetition can sometimes save the text from being “clumsy, over cryptic, or incomprehensible”, he warns that “such tricks should be used with caution and discretion [...] and the translator must ascertain that the repetition in the source [text] is not crucial in significance or structure” (2005, p. 130). In the love duet, the use of repetition is certainly not gratuitous. It provides an important voice effect, lending to Pinkerton his seductive and persuasive tone. That tone is reinforced musically: his lines are characterized by crescendos and accelerations as he grows impatient for his new bride to come to bed.

Pinkerton’s seductive tactics are also on display in the musical treatment of Butterfly’s entrance theme. In the final part of the duet, Butterfly reintroduces her theme and her voice is soon joined by Pinkerton’s. But while their voices may be in unison, their motivations are incongruous. According to Francesco Rossi, Pinkerton adopts Butterfly’s theme in order to make it seem as though he is able to relate to her hesitation and fears as he persuades her to abandon herself to him. (2008, p. 186) He attempts to share her discourse, marvelling at the beauty of the night: “È notte serena!” (Illica and Giacosa, 1907, p. 156). Yet the image he evokes is far less dazzling than the ones evoked by Butterfly. Rossi observes a similar musical phenomenon: during Pinkerton’s appropriation of the theme, the orchestration is more redundant and less refined. While the melody may be preserved, the sonorous quality is lost, as though Pinkerton’s

insensitivity has contaminated the theme (2008, p. 186). Despite the American lieutenant's best efforts, he is unable to mask his deception.

Rossi also puts forward an interesting theory on the origin of Butterfly's theme, enriching our interpretation of that musical motif. He points out that two of Pinkerton's passages in the love duet, which we now hear as a reprisal of Butterfly's theme, were already present in the 1904 musical score – which is to say, before Puccini modified the theme in response to the disastrous Milan premiere. Rossi hypothesizes that those melodies must have originally been derived from Pinkerton's melody in “Dovunque al mondo” (2008, p. 193). Indeed, we can observe a musical likeness between Pinkerton's theme and those two lines in the love duet:



more questionable; while he himself may wish to appear that way, his words and his melody betray him.

We consistently detect effects of deformation with regard to Pinkerton's voice, in combination with effects of transformation that redirect our interpretation of the two characters. In both translations, the changes to Pinkerton's character seem to counterbalance changes to Butterfly's character: Pinkerton is presented as a more sympathetic and loving character, while Butterfly appears to more culpable and less naïve. While Butterfly is endowed with magical powers and seductive skills, Pinkerton is more amorous and less in control. The dynamics between the couple have therefore shifted.

By creating a less sympathetic portrait of Butterfly, Ferrier and Elkin alter her identity as a tragic heroine. If the audience perceives that Butterfly has bewitched and seduced Pinkerton, they may think her more deserving of her fate. That representation of her character is all the more astonishing when we consider the fact that the only word that could give rise to such an interpretation is "malía" – and even then the tie to witchery and enthrallment is questionable.

To conclude our analysis of the love duet, let us explore the development of the butterfly metaphor. When Pinkerton calls her a "tenue farfalla", Butterfly is suddenly struck by a sense of foreboding. Her response offers us one of the most poignant images in the entire opera:

Dicon ch'oltre mare se cade in man dell'uom, ogni farfalla da uno spillo è trafitta ed in tavola infitta!	Chez vous, on assure qu'au papillon captif votre caprice fait subir cette torture de le percer d'une épingle.	They say that in your country if a butterfly is caught by man, he'll pierce its heart with a needle, and then leave it to perish!
(Illica and Giacosa, 1907, pp. 152-154)	(Ferrier, 1907, pp. 99-100)	(Elkin, 1907, pp. 113-114)

The initial part of the metaphor can be read in the context of Pinkerton's seduction. After all, as Greenwald observes, Butterfly is preparing to sacrifice her virginity. It is impossible to ignore the erotic connotations associated with the image of the pierced butterfly. But the image of the dead butterfly also foreshadows the fate that awaits Cio-Cio San. While Elkin and Ferrier seize onto

the importance of that metaphor, both ignore the second part of the metaphor, which describes the butterfly being pinned to a board.

The two images are separated into two different musical phrases:



While Elkin keeps the image of the pierced butterfly in the first musical phrase, Ferrier displaces it to the second phrase, making it impossible to incorporate the second image:



That decision may reflect how difficult it was for the French translator to meet the rhythmic challenges of that initial phrase. Even in the second phrase, we can see that Ferrier is obliged to add in an extra quaver to accommodate his text. While the English translator certainly faces the same challenges, the Martins' translation proves that it is indeed possible to incorporate the second image:



(Martin and Martin, pp. 113-114).

Elkin and Ferrier remain fixated on the cruelty of the first act, ignoring the potential symbolism of the second act. Why is that omission so significant? Musically, the importance of the second metaphor is accentuated by a jarring change in harmony. At the very moment that Butterfly pronounces the words “ed in tavola infitta”, the rejection motif is reprised in the orchestra. The musical direction is also telling: *con strazio*. It seems to suggest that the true torture is not being pierced, but being pinned to that board.

The image of that butterfly pinned to a board consolidates Pinkerton’s attitude towards his wife. To him, she shall never be more than a pretty object for him to exhibit. And Pinkerton is not the only one guilty of that crime. All throughout the opera, Butterfly is subjected to the foreign gaze of the composer and librettists. We in the audience are also implicated as we sit in the theatre watching her inch ever closer to a fate that we already know to be inevitable.

Overall, in terms of voice effects, we observe the deformation of Pinkerton’s voice in both the French and English translations; as opposed to the arrogant, overconfident character portrayed in Illica and Giacosa’s libretto, we are presented with a lovestruck Pinkerton. His abundant use of terms of endearment in the translations not only give rise to voice effects; they also transform our interpretation of his character. With regard to Butterfly, we can also observe effects of transformation: in French, she becomes a seductive, enchanting creature, while in English, she is associated with evil, magical powers. Our interpretation of the nature of Butterfly’s love is also transformed in translation: her celestial love becomes banal in English and cliché in French. Furthermore, there are effects of contraction with respect to Butterfly’s tragedy through the translators’ treatment of the butterfly metaphor.

XI. The Tragic Climax

The final part of my analysis focuses on the tragic climax of the opera. The changes we observe in translation are more subtle; there are fewer effects of transformation and deformation. Nevertheless, my dissection of this passage allows me to advance my hypothesis on the global tendencies of the translators.

Let us begin from the moment Pinkerton returns to his Japanese home, accompanied by Sharpless and Kate, his new American wife. It is the first time we see Pinkerton and Butterfly under the same roof since their wedding night, although they do not come face to face with one another until the final bars of the opera. They live through their emotions separately as the plot rushes headlong towards its tragic finale. They are not alone, however. Those final brutal moments are mediated by two secondary characters: Suzuki and Sharpless. While those two characters may represent each side of the East-West dichotomy, they are united in their capacity to empathize with Butterfly. Although Butterfly is absent throughout the initial part of this scene, the betrayal she would have felt is transmitted through Suzuki and Sharpless' words.

As Butterfly's devoted maid, Suzuki partakes in all the joys and sorrows of her mistress' life. Even after Butterfly is abandoned by her family, Suzuki remains by her side. While Butterfly remains stoic after learning the terrible truth, her suffering is channeled through her maid. As soon as Suzuki discovers that Pinkerton has remarried, she begins to voice her despair:

SOUZOUKI: Anime sante degli avi! Alla piccina s'è spento il sol, s'è spento il sol!	SOUZOUKI: Ah! Sur moi tombe la foudre! Pauvre colombe! Tout est fini! Le jour s'éteint!	SUZUKI: Hallowed souls of our fathers! Ah, the world is plung'd in gloom, is plung'd in gloom!
(Illica and Giacosa, 1907, p. 319)	(Ferrier, 1907, pp. 214-215)	(Elkin, 1907, pp. 234-235)

The Italian text highlights two essential characteristics of Suzuki's character: her devotion to her faith and her devotion to her mistress. Her thoughts immediately turn to Butterfly.

In the French translation, Ferrier shifts the focus away from Butterfly to Suzuki. In doing so, he also alters our perception of Suzuki's character. First, he eliminates Suzuki's appeal to the Gods. He therefore erases a key aspect of her character. Throughout the opera, we witness Suzuki's piety: we hear her praying, first on Butterfly's wedding night, then at the beginning of the second act, as the two women await Pinkerton's return. The French translator also diminishes Suzuki's compassion for Butterfly. Instead of expressing concern for her mistress, Suzuki seems to be

more concerned about her own difficulties, exclaiming, “Sur moi tombe la foudre!”. That reaction is incongruent with the selfless character created by Illica and Giacosa.

Furthermore, both Elkin and Ferrier change the scope of Butterfly’s tragedy. The English text makes her tragedy universal, spreading it to the entire “world”. Butterfly’s very personal tragedy is therefore depersonalized. Like the English text, the French translation also renders the scope of the tragedy ambiguous. Unlike Elkin, Ferrier does actually mention Butterfly. However, the punctuation makes it unclear whether Suzuki’s exclamations (“Tout est fini! Le jour s’éteint!”) concern only Butterfly. Illica and Giacosa, on the other hand, do not leave any room for ambiguity. It is Butterfly’s tragedy and Butterfly’s alone.

That passage poses fewer musical restrictions on the translator, thanks to the series of repeated notes and the sparse orchestral accompaniment:



In fact, both Ferrier and Elkin take the liberty of altering the rhythm and the syllable count. While Ferrier adds an extra note to the beginning of the sentence, transforming the first three quavers into a triplet, Elkin subtracts one quaver from the second bar:



(Ferrier p. 214)



(Elkin 235)

With the help of those rhythmic modifications, Elkin and Ferrier could have attributed the tragedy directly to Butterfly: “Pour la petite, tout es fini!”; “Ah, for her the sun has set!”. Instead, however, both allow for a more general interpretation of the situation.

The fact that Suzuki designates Butterfly as a “pauvre colombe” is also noteworthy. Like “piccina”, “colombe” is also a term of endearment for a young girl. Although the translation does convey the same sentiment as the original, it is interesting that Ferrier chooses to introduce a bird metaphor into the libretto. As you may recall, in the second passage we examined, the French translator describes the house as a “cage” – an object that complements the image of a bird.

Coincidentally, Elkin also introduces a bird metaphor into the English libretto. When Butterfly finally realizes that her trust and faith have been betrayed, Suzuki compares her to “una mosca prigioniera” (Illica et Giacosa, 1907, p. 351). Elkin replaces that image with “a poor imprisoned bird” (Elkin, 1907, p. 256). By altering the type of creature associated with Butterfly, the translators alter our interpretation of Butterfly’s transformation. The image of a fly fits in perfectly with the insect theme that we have identified. It illustrates Butterfly’s downfall: once described as a butterfly – a beautiful creature admired by all – she has now become an ordinary, insignificant fly. A “colombe” and a “bird”, by contrast, are much more glamorous. Like butterflies, they are also perceived as elegant and beautiful. Butterfly’s fall from grace no longer seems quite so devastating.

That line is sung in recitative style and there are a number of repeated notes. Elkin therefore takes the liberty of removing the repeated C-sharp at the end of the phrase:



With the help of that musical adjustment, Elkin could easily have swapped “bird” for “fly”, since it is also a one-syllable word.

Curiously, Elkin also replaces another member of the insect family that appears in those final scenes: a wasp. As Cio-Cio San searches her house desperately for any trace of Pinkerton, both Sharpless and Suzuki are afraid of revealing the truth to her. When even faithful Suzuki fails to reply, Butterfly, calls her a “vespa” in a sudden fit of anger. Elkin replaces the “wasp” with a “reptile” (Elkin, 1907, p. 251). By pulling apart the web of insect metaphors created by Illica and Giacosa, Elkin omits a layer of interpretation. That produces the effect of contraction at the meso-level.

Let us now turn to Sharpless’ character. He is by far the most perceptive character in the opera. He alone realizes that Butterfly is at risk when she opens her heart to Pinkerton. He is also responsible for rescuing the reputation of his countrymen. While Pinkerton comes across as selfish and thoughtless, Sharpless is kind and considerate. It is he who acts as the intermediary between Butterfly and Pinkerton, and Butterfly and Kate.

In Ferrier’s translation, the Consul comes across as even more sympathetic than in the original text. His exclamations of pity are increased. In one passage, after seeing Butterfly’s preparations for her husband’s return, he exclaims, “La pauvre âme!” (Ferrier, 1907, p. 212). By contrast, he reproaches Pinkerton in Illica and Giacosa’s text: “Ve lo dissi?” (Illica et Giacosa, 1907, pp. 316-317). In French, Sharpless therefore turns the listener’s attention away from Pinkerton’s guilt, identifying instead with Butterfly’s plight. That becomes a recurrent theme in Ferrier’s translation.

Sharpless’ words are set to four quavers:



At first glance, the musical framework may seem to be fairly straightforward. But while a line such as “Je vous ai dit” matches the syllable count, the stress pattern provided by the music is more problematic. The 6/8 time requires that the stress fall on the first syllable of the second bar.

Coming up with a short phrase that conforms to that particular stress pattern is no easy task, even if the translator were to eliminate one of the repeated notes.

Sharpless continues to admonish Pinkerton:

Vel dissi? vi ricorda? quando la man vi diede : “Badate! Ella ci crede” e fui profeta allor!	Rendez-m’en témoignage! Au jour du mariage, la pauvre, vous le disais-je, se donne sans retour.
(Illica et Giacosa, 1907, pp. 328-329)	(Ferrier, 1907, p. 222)

In the French translation, he is less focused on his prophetic abilities and more concerned about Butterfly’s unhappy situation. His sympathy for the young girl is emphasized by the reference to her as “la pauvre”. A similar phenomenon can be observed a few lines later:

Vel dissi vi ricordate?	L’épreuve sera mortelle!
(Illica et Giacosa, 1907, pp. 332-333)	(Ferrier, 1907, p. 225)

Once again, Ferrier renders the Consul more compassionate. Sharpless’ reproaches are systematically transformed into a thought for poor Butterfly. In that last example, his prophetic abilities are also enhanced; he anticipates her tragic fate, claiming that the blow will be “mortal” for the young girl. As much as his words are more sympathetic with regard to the young girl, they are also less accusatory towards Pinkerton.

In the first example, the repeated notes lend themselves to a certain amount of rhythmic freedom. In the last part of that passage, however, the stress pattern and rhythmic demands are extremely high. The line “badate! Ella ci crede” is set to a melodic line that follows the natural stress pattern and rhythm of the Italian text precisely:



The initial part (“badate”) is particularly challenging. While options such as “prenez garde” or “attention” may work in terms of meaning and syllable count, the stress pattern eliminates those possibilities.

Rhythmic constraints are equally high in the second example. In fact, the rhythm of the line is strikingly similar to the end of the first passage:



Notably, in both cases, the Italian text contains a high number of verbal forms: “dissi”, “ricorda”, “diede”, “badate”, “crede” and “fui” in the first passage; “dissi” and “ricordate” in the second passage. Ferrier, on the other hand, often resorts to using nouns and adjectives instead of verbs. No doubt that reflects the challenge of fitting French verbal forms to the ordinary stress pattern of Italian, which generally emphasizes the penultimate syllable of a verb. Since Ferrier is obliged to transform verbs into nouns and adjectives in order to meet the rhythmic demands, there is likely to be a higher degree of divergence from the source text.

Besides recognizing how much Butterfly will suffer as a lover, Ferrier’s Sharpless also sympathizes with her pain as a mother. In the original libretto, Sharpless urges Butterfly to secure the child’s future by entrusting him to Pinkerton and Kate:

Ma del bimbo conviene assicurar le sorti!	Au fils qu’elle adore il faut prêter notre aide!	But the child’s future welfare must be secured from trouble.
(Illica et Giacosa, 1907, p. 321)	(Ferrier, 1907, p. 216)	(Elkin, 1907, p. 236)

In the Italian text, he only speaks of the well-being of Trouble, without a thought for Butterfly. In the French text, however, he mentions her attachment to her child. By referring to Trouble as the “fils qu’elle adore”, Sharpless draws attention to both Butterfly’s feelings as well as the goodwill of the American couple. He justifies Pinkerton and Kate’s actions by implying that they are taking Trouble away for Butterfly’s sake. Once again, we are transmitted a more sympathetic image of the American lieutenant.

Time and again, Sharpless' feelings of compassion are heightened. That leads to an overall effect of accretion at the meso-level. The change in Sharpless' voice also affects our interpretation of Butterfly's tragedy. On the one hand, Ferrier focuses in more closely on Butterfly's emotions, thereby expanding our interpretation of her personal plight. On the other hand, he reduces Sharpless' reproaches against Pinkerton, downplaying the wrongdoing of the American Lieutenant.

How does Elkin's Sharpless compare? For one thing, he is less sensitive to Butterfly's feelings than Ferrier's Sharpless. But Elkin also goes one step further than the text source by adding in the words "from trouble". Her text implies that if the child remains with his mother, his future will not only be uncertain; he is bound to run into trouble. That nuance is not present in the original text.

No doubt the greatest issue for Elkin is meeting the syllable count. By the third beat of the third bar, she has already transmitted all the same information as the Italian text:



That shortage of syllables therefore accounts for the addition. But while we we may be able to justify Elkin's decision to insert some extra text, we can still call into question her choice of words.

Let us now examine the moment when Sharpless reveals to Suzuki the motive behind their visit:

<p>Scegliamo quest'ora mattutina per ritrovarti sola, Suzuki, e alla gran prova un aiuto, un sostegno cercar con te.</p> <p>(Illica et Giacosa, 1907, pp. 319-320)</p>	<p>Nous sommes venus de grand matin pensant te trouver seule, Souzouki, et nous fiant, dans le deuil qui l'afflige à ton secours!</p> <p>(Ferrier, 1907, p. 215)</p>	<p>We came here so early in the morning to find you all alone here, Suzuki, that you might give us your help and guidance in this our plight.</p> <p>(Elkin, 1907, p. 235)</p>
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In Illica and Giacosa's text, Sharpless' request shows that Pinkerton is too much of a coward to confront Butterfly directly. In that moment, the American consul does not seem quite so sympathetic after all: despite his compassion for the young Japanese girl, he too is involved in the plan to separate mother from child. Nevertheless, Ferrier once again privileges Sharpless' sensitive side by referring to Butterfly's "deuil". Elkin's translation, on the other hand, paints Sharpless in quite a different light. While Ferrier's Sharpless repeatedly expresses his concern for Butterfly, Elkin's Sharpless is more concerned about his and Pinkerton's own "plight". Curiously, both approaches have the effect of distracting us from Pinkerton's guilt. Ferrier's Sharpless has fewer words of reproach for his fellow American, focusing instead on Butterfly's distress. Elkin's Sharpless, on the other hand, seeks to justify his friend's actions. By changing the focus of Sharpless' discourse, both translators adjust our interpretation of Pinkerton's role in Butterfly's tragedy.

Ferrier demonstrates to what extent the translator may take rhythmic and musical liberties. He eliminates one full bar of the melody, adjusting the rhythm so that the line now fits into three bars, as opposed to four:

The image displays two musical score excerpts side-by-side, comparing the original Italian lyrics with French translations by Ferrier and Elkin. Each excerpt consists of a vocal line for Sharpless and a piano accompaniment.

Top Excerpt: The vocal line is for Sharpless, with the original Italian lyrics "(calma Suzuki e la solleva da terra) See - gliem - mo que - st'o, ra matto -". The French translation by Ferrier is "See - gliem - mo que - st'o, ra matto -". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a "dolce" marking.

Bottom Excerpt: The vocal line is for Sharpless, with the original Italian lyrics "(calma Suzuki e la solleva da terra) Nous sommes ve - nus de grand ma -". The French translation by Elkin is "Nous sommes ve - nus de grand ma -". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a "dolce" marking.

Curiously, while Ferrier is willing to take such freedom at the beginning of the phrase, which is arguably the more lyrical part of that passage, neither translator makes any musical modifications in the second half, despite the abundance of repeated notes and the orchestral silence:

Although Ferrier systematically magnifies Butterfly’s suffering through Sharpless’ lines, there is one phrase in which he too diminishes her tragedy:

Io so che alle sue pene non ci sono conforti!	Je sais qu’en cette épreuve il n’est pas de remède!	I know that for such misfortune there is no consolation!
(Illica et Giacosa, 1907, p. 321)	(Ferrier, 1907, p. 216)	(Elkin, 1907, p. 236)

While Illica and Giacosa use the possessive adjective “sue”, Ferrier and Elkin opt for the demonstrative adjectives “cette” and “such”. The Italian text attributes the “pene” directly to Butterfly; in the French and English texts, however, Sharpless puts a distance between Butterfly and the painful situation at hand. Both translators depersonalize Butterfly’s tragedy. That choice is particularly puzzling since, like “cette” and “such”, “son” and “her” are one-syllable words that would have fit perfectly with the rhythm and stress pattern of the melody:

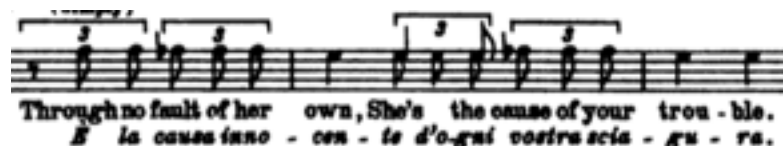
While that translational choice may be consistent with Elkin’s portrayal of the Consul, it marks a deviation from the strategy Ferrier has adopted up to this point.

When Butterfly re-enters the scene, she is more isolated than ever before. Every character on stage and each member of the audience is now aware of the treachery she is about to discover. Even her greatest allies, Sharpless and Suzuki, are implicated in the plan to take her child away from her. One glimpse of Kate and it begins to dawn on her that something is amiss. Sharpless breaks the devastating news to her:

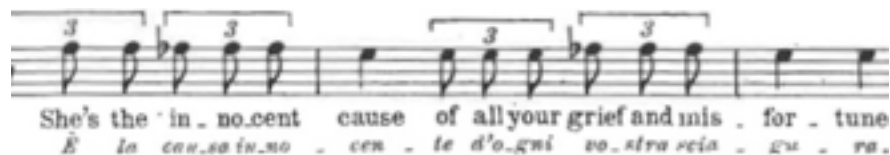
È la causa innocente d’ogni vostra sciagura. (Illica and Giacosa, p. 344)	Through no fault of her own, she’s the cause of your trouble. (Elkin, p. 252)
--	---

Once again, Elkin reduces Sharpless’ voice, thereby diminishing the effect that the news will have on Butterfly. While sciagura signifies “[una] disgrazia di estrema gravità” (*Lo Zingarelli* 2012), “trouble” is less precise and lessens the gravity of the situation.

The recitative style of that passage and the number of repeated notes allow for a greater margin of musical flexibility. As we can see below, Elkin decides to take some rhythmic liberty:



Nevertheless, her translation still dilutes the meaning of the original. The Martins, on the other hand, prove that it is possible to capture the spirit of the original without fiddling with the music:



Note that while neither “grief” nor “misfortune” have the full force of “sciagura”, the combination of the two creates a similar effect.

In the following passage, Elkin goes so far as to exclude any mention of Butterfly’s hardship, focusing instead on Pinkerton and Kate’s kindness:

Fatelo pel suo bene il sacrificio. (Illica and Giacosa, p. 346)	They will tend him with most loving care. (Elkin, pp. 353-354)
--	---

Musically, the initial part of that passage allows for a certain amount of rhythmic freedom, thanks to the number of repeated notes. The second bar, however, provides a more melodically important line as the orchestra hearkens back to Sharpless’ theme from “Dovunque al mondo”:



While the musical reasoning accounts for the disparity between the translation and the source text to a certain extent, it is important to note that Elkin consistently attaches less importance to what we have identified as the very essence of the opera: Butterfly’s tragedy.

However, there is one moment in which Elkin’s Sharpless does show more concern for Butterfly. When Pinkerton decides to flee, Sharpless’ thoughts once again turn to the young girl and her alienation from her friends and family:

Il triste vero da sola apprenderà. (Illica and Giacosa, 1907, p. 334)	The cruel truth she best should hear alone. (Elkin, 1907, p. 242)
--	--

Although Suzuki and Sharpless are present during that moment of revelation, both already know the reality of Pinkerton’s deception. Butterfly alone must hear the awful truth for the very first time. In Italian, the use of the future tense provides a feeling of inevitability and resignation. In English, however, there is a change in modality through the use of the modal “should” in combination with the adverb “best”. Sharpless is now expressing an opinion rather than a stating

a reality. On the one hand, he is more concerned about Butterfly's well-being – a rare occurrence in the English translation. On the other hand, he is supporting his friend's decision to leave.

No doubt, Elkin's translation of that particular line was influenced by the necessity of filling in a few extra syllables. As it is, her text already eliminates two notes:



But was it truly necessary to alter the music? If we go back to the original melody, one possible translation is: “Now go then; the whole, sad truth she will have to hear alone”. Besides conforming to the stress pattern and syllable count, that translation brings the English text closer to the source text from a semantic point of view: the sense of inevitability is maintained through the future construction of the sentence; I have also substituted “cruel” with “sad”, an adjective that corresponds directly to the Italian text. I was, however, obliged to add in the adverb “whole” in order to meet the syllable count.

Despite that momentary show of concern for Butterfly's well-being, we consistently pick up on effects of reduction in the American consul's voice throughout Elkin's translation. By contrast, the French translation persistently gives rise to effects of accretion; perhaps Ferrier is seeking to promote Carré's new vision of the opera by focusing in ever more closely on Butterfly's emotions. By altering the American Consul's voice, both translators ultimately alter our perception of Butterfly's tragedy.

I would like to examine another one of Sharpless' lines, not so much for the impression it gives us of the Consul's character, but for the picture it paints of Butterfly's undying loyalty:

Sorda ai consigli, sorda ai dubbi, vilipesa nell'ostinata attesa raccolse il cor. (Illica and Giacosa, 1907, pp. 328-329)	Son coeur est pris au piège, loin du doute qui l'assiège a gardé, pur et fidèle, son seul amour (Ferrier, 1907, p. 222).	Deaf to all entreaties, deaf to doubting, humiliation, blindly trusting to your promise, her heart will break. (Elkin, 1907, pp. 240-241)
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While Ferrier and Elkin successfully capture both Cio-Cio San's constancy and faith, they erase one important image: "l'ostinata attesa". That image does not merely represent one moment in the opera; according to Piero Santi, it is the the very substance of the opera itself. In his article, "Tempo e spazio, ossia colore locale in *Bohème*, *Tosca*, e *Madama Butterfly*" Santi describes how *Madama Butterfly* is characterized by a sense of immobility: "Ecco *Butterfly*. Un tempo che, non essendo valore, né si possiede né si sviluppa, diventa ipso facto un tempo assente e fermo, un tempo improduttivo" (Santi 1988)²³. The entire opera revolves around the idea of an endless wait that can never be satisfied. The characters of the opera are perpetually kept suspended: Pinkerton impatiently waits for his new wife to come to bed; Butterfly waits for news from Pinkerton; Yamadori waits for Butterfly to have a change of heart; and Kate waits for Butterfly to hand over her child. Even on a musical level, our ears are kept waiting for a conclusion that never materializes, as both acts end on a chord that never resolves. And, of course, there is the ultimate waiting scene, Butterfly's vigil scene, which keeps the audience suspended along with the heroine. No doubt it was with good reason that Leopoldo Metlicovitz's 1904 poster for the Ricordi house featured an image of Butterfly kneeling on the floor of her shoji, looking out expectantly as a red-breasted robin builds its nest among the cherry blossoms. By erasing that image of waiting, both translators eliminate an interpretative clue that is key to understanding the entire opera.

Let us now move on to the treatment of Pinkerton's character in those final scenes. As we already know, Pinkerton's role in the second act provoked a heated debate between Puccini and his librettists. The tenor's aria, in particular, was a point of contention. While Giacosa maintained

²³ That is what Butterfly is. A time, which, having no value, can neither own itself nor develop, becoming ipso facto a time that is absent and still, a time that is stagnant. (my translation)

that the tenor must be musically redeemed by a solo, Puccini and Ricordi were determined that Pinkerton’s character should in no way be rendered less reprehensible.

In translation, Pinkerton’s character is softened even before he launches into his aria. While Pinkerton does express some regret in Illica and Giacosa’s text, he remains selfishly preoccupied with his own feelings. In French, however, he is more sensitive to Butterfly’s emotions:

Mi struggo dal rimorso, mi struggo dal rimorso. (Illica and Giacosa, 1907, p. 327)	L’ardent remords m’accable et sa douleur m’obsède. (Ferrier, 1907, p. 221)
---	--

Once again, Ferrier seems determined to avoid repetition. That decision results in a more sympathetic image of Pinkerton; rather than focusing exclusively on his own sentiments, he is also conscious of Butterfly’s pain. Although the notes in the second phrase are different from the first, the rhythmic parameters remain the same. Ferrier could therefore have translated that line as “l’ardent remords m’accable” twice:



While the adjective “ardent” still heightens Pinkerton’s regret, it is a minor adjustment compared to “sa douleur m’obsède”. I would argue that it is the type of change that is sometimes necessary to fulfill syllable counts and rhythmic obligations.

Like Ferrier’s Pinkerton, Elkin’s Pinkerton is also more repentant:

Mi struggo dal rimorso. (Illica and Giacosa, 1907, p. 327)	Remorse and anguish choke me (Elkin, 1907, p. 240)
---	---

By adding in the noun “anguish”, Elkin amplifies Pinkerton’s suffering. A similar phenomenon can be observed a couple of pages later:

Io vedo il fallo mio. (Illica and Giacosa, 1907, pp. 329-330)	I see my heartless action. (Elkin, 1907, p. 241)
--	---

In Illica and Giacosa's text, Pinkerton admits that he has made an error. In English, however, he seems to feel the callousness of his actions more acutely, referring to his own "heartlessness".

In passages of such lyric importance, it is probable that those additions result from the obligation to fulfill the syllable count provided by the music. Indeed, effects of accretion can also be observed in the Martins' translation:

Io vedo il fallo mio. (Illica and Giacosa, 1907, pp. 329-330)	My grave and fatal error! (Martin and Martin, 1954, p. 241)
--	--

All the changes cited above are subtle, and on their own, may have little influence on our perception of Pinkerton's character. But while these translational choices may be well-justified by the music, it is still important to take into account their cumulative impact on the listener.

There is one discrepancy between the English translation and the Italian text, however, that is far from subtle. As Pinkerton beats a cowardly retreat, he asks Sharpless to act on his behalf:

PINKERTON: Datele voi qualche soccorso. (Illica and Giacosa, 1907, p. 327)	PINKERTON: (<i>giving Sharpless some money</i>) Give her this money, just to support her. (Elkin, 1907, p. 240)
---	---

"Soccorso" may just as well refer to emotional rather than financial support. Elkin's decision to have Pinkerton physically hand over some money to Sharpless may seem like a bold choice. If we dig deeper into the history of the opera, however, we soon understand why she decided to favour that particular interpretation of "soccorso". Pinkerton does in fact ask Sharpless to give Butterfly money in both Long's short story and Belasco's play: "[The consul] went hesitatingly to his desk, and got an envelope containing money – a large sum. He silently handed her this [...] 'It is only – only in remembrance of the – the past. He wishes you to be always happy – as – he

says he is” (Long, 1898, p. 76); “PINKERTON: Thank god, that’s one thing I can do – money” (Belasco, 1928, p. 634). That detail also made its way into the Milan edition of the opera: “Datele voi qualche soccorso (*consegna denari al Console*)” (cited in Groos et al., 2005, p. 282). As we have already seen, however, that stage direction was promptly removed for the Brescia production: “Excised *in toto* was a humiliating episode in which Sharpless, acting on Pinkerton’s instructions, offers Butterfly a sum of money as a ‘consolation prize’ which she refuses with dignity” (Carner, 1992, p. 432).

Since the Brescia edition came out in 1904 and the first English edition was not published until 1906, it seems odd that Elkin would have reverted to the Milan version of the opera. As there is very little documentation on the English translation process, it is impossible to know whether Elkin was indeed working with the Milan edition, or whether there is some other reason behind that remnant stage direction. Perhaps, for example, she was acting on the orders of the director of the Savage Opera Company. Or maybe it is the result of an editorial blunder. Whatever the true reason may be, that discrepancy has significant consequences on our interpretation of the scene. The majority of people are likely unaware of the series of changes Puccini and his librettists made to the opera, let alone every minute detail that changed between Milan and Brescia. More significantly, the original audience for which Elkin’s translation was commissioned – that 1905 New York audience – had presumably never seen Puccini’s opera before. By reinstating Pinkerton’s callous act, the English libretto gave that audience an “outdated” image of the American lieutenant, whose character had since been considerably edited and refined in the new Italian edition.

Let us now turn to Pinkerton’s final solo. As beautiful as that aria may be, Pinkerton remains very much who he ever was: a man who masks his treachery in beautiful melodies. While Budden calls Pinkerton’s original exit in Milan the “least dignified exit of a leading tenor in all opera” (2002, p. 266), I would argue that even in later editions, his exit is far from dignified. While singing an aria may redeem Pinkerton musically, on a textual level he is far from absolved.

In Illica and Giacosa's text, we are struck above all by Pinkerton's cowardice. Not only does he lack the courage to face Butterfly; he cannot even handle Sharpless' reproaches. Time and again, he protests, "Non reggo al tuo squallor!" The French translation, however, offers a different image of the American lieutenant:

Non reggo al tuo squallor [...] (Illica et Giacosa, 1907, p. 333)	Je pars le coeur meurtri! (Ferrier, 1907, p. 225)
--	--

As opposed to a spineless Pinkerton, we are presented with a Pinkerton who is full of regret. For a libretto translator, altering the melody of an aria is likely to be out of the question, especially an aria that has become one of the most famous works in the tenor's repertoire. Fortunately, rhythmic constraints do not pose as much of a problem since that particular line is not set so strictly to the natural cadence of Italian. The music provides a series of quavers:



The translator would, of course, still have to pay attention to the stress pattern and vocal quality of his text. One possible solution is "Comme tes reproches me blessent!", which would meet both the vocal and rhythmic requirements, while preserving the sentiment of the original text.

It is also interesting to examine the final words Pinkerton sings before fleeing the scene:

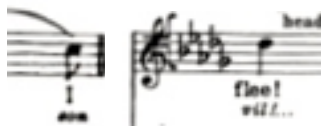
Son vil! (Illica et Giacosa, 1907, pp. 334-335)	Adieu! (Ferrier, 1907, p. 226)	Farewell! (Elkin, 1907, pp. 244-245)
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In Illica and Giacosa's text, Pinkerton himself admits that he is a coward. His final words leave a distinctively negative impression of his character. Comparatively, Ferrier and Elkin's classic "adieu" and "farewell" fall short. Both provide an unremarkable ending that leaves little or no impression on the listener. Indeed, if anyone has redeemed Pinkerton, it is Ferrier and Elkin, who

have rendered him less reprehensible through translation. We must remember, however, that the translators are facing a considerable musical challenge: they must come up with a phrase made up of only two syllables.



The Italian librettists have the advantage of being able to shorten “sono” to “son”; and while “je suis” may allow for the same flexibility in informal language – “j’suis” or the Québécois “chui” – such options would produce a jarring change in the level of discourse, not to mention the difficulty of fitting a diphthong on a mere quaver. Interestingly, both Ferrier and Elkin come up with the same solution in their respective languages. The Martins, however, offer an alternative solution:



(Martin and Martin, p. 244)

Their translation more successfully captures Pinkerton’s cowardly behaviour. In fact, the corresponding translation in French would also have worked from a musical point of view: “Je fuis” conforms to both the syllable count and the stress pattern of the music. Nor would the diphthong pose as much of a problem since it would fall on the quarter note rather than the quaver.

Before Pinkerton leaves, he offers us one final image of Butterfly:

<p>Sempre il mite suo sembiante con strazio atroce vedrò.</p> <p>(Illica and Giacosa, 1907, p. 332)</p>	<p>Haunted forever I shall be by her reproachful eyes.</p> <p>(Elkin, 1907, pp. 242-243)</p>
---	--

Illica and Giacosa provide a contrast between “mite”, which evokes Butterfly’s gentle nature, and “strazio atroce”, which describes the torment that Pinkerton will have to endure. Once again,

his selfishness prevails. Pinkerton only thinks of his own suffering; he does not consider how Butterfly will suffer. In his memories, she will always be sweet and tame. Elkin, however, completely overturns that image by replacing Butterfly's tenderness with reproach. That new image is all the more incoherent with Butterfly's character considering that when she finally does discover the truth, she accepts it with dignity and grace, rather than blaming Pinkerton. Her lack of resentment is clear when she addresses Pinkerton's new wife: "Non v'è donna di voi più felice. Siatelo sempre, non v'attristate per me" (Illica and Giacosa, 1907, p. 348-349)²⁴. She remains selfless to the very end, wishing Kate every happiness and rejecting any pity for herself.

Surprisingly, even in a passage of such lyric importance, Elkin does not hesitate to change the music, eliminating a repeated note that the Italian text necessitates:



We can bring the translation closer to the source text by replacing the adjective "reproachful". If we reinstate that repeated note in the second bar, one possible solution would be: "Haunted forever I shall be by her sweet and gentle eyes". That text would conform to the music on a rhythmic level, without causing any vocal issues.

That brings us to our analysis of Butterfly's character in the final moments of both the opera and her life. In Illica and Giacosa's libretto, Butterfly is filled with foreboding from the moment she catches sight of Kate. The French Butterfly, however, is not as perceptive. Ferrier replaces Butterfly's dread with questions:

Ah! Quella donna mi fa tanta paura! Tanta paura! (Illica et Giacosa, 1907, p. 344)	Et cette femme! Que fait elle chez moi? Que me veut elle? (Ferrier, 1907, p. 231)
---	--

²⁴ I have never seen a woman as happy as you. Always stay that way and don't be sad for me.

As Budden observes, after Pinkerton’s aria, “words [...] take precedence over music, reducing the score to illustrative gestures touched in with minute thematic recollections” (2002, p. 267). Music acts primarily as a support to the text with crescendos and decrescendos accompanying Butterfly’s fluctuating emotions. The dry, recitative style combined with the abundance of repeated notes allow for a fair amount of rhythmic flexibility in that passage:



It is therefore hard to believe that Ferrier’s translation was strongly influenced by the musical parameters.

If we take a broader look at that scene, it becomes apparent that interrogation marks consistently punctuate Butterfly’s speech in Ferrier’s translation – a tendency that recalls the mysterious abundance of exclamation marks in Pinkerton’s part of the love duet:

Ma non viene più. Te l’han detto. (Illica et Giacosa, 1907, p. 343)	Il ne viendra plus? Tu le sais. (Ferrier, 1907, p. 233)
Vogliono prendermi tutto! Il figlio mio! (Illica et Giacosa, 1907, p. 345-346)	Et ce qu’on me demande, ce qu’on veut! C’est mon fils? (Ferrier, 1907, p. 235)

As a result, Butterfly’s rude awakening is lost. In the Italian text, the truth dawns upon her in a sudden rush of clarity. She is no longer the naïve young girl we saw in the first act; nor is she still blinded by love. On the contrary, she has gained a wisdom and understanding that comes through in both her words and the stage directions: “*Butterfly che ha capito, guarda Kate, quasi affascinata*” (1907, p. 344); “*Butterfly, comprendendo, grida*” (1907, p. 345). While those stage directions are also maintained in the French translation, Butterfly’s questions negate her understanding of the situation. By turning Butterfly’s affirmations into question marks, the

French translation suppresses her personal evolution. Ferrier's Butterfly is therefore a less dynamic character.

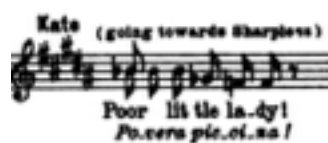
Just like the exclamation marks in the love duet, the interrogation marks would not be heard when sung. Once again, however, they may affect the soprano's interpretation of Butterfly's character. Ferrier's choice of punctuation is indeed puzzling, considering that those lines are not inverted to form the interrogation; he could easily have substituted them with full stops without having to modify the syntax or the music at all.

While Butterfly may have matured in that dreadful moment of truth, in the eyes of Pinkerton's new wife, she remains a child. Kate regards her with a mixture of pity and condescension:

Povera piccina! (Illica et Giacosa, 1907, p. 349)	Pauvre créature! (Ferrier, 1907, p. 238)	Poor little lady! (Elkin, 1907, p. 255)
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In the Italian libretto, the word “piccina” is repeatedly used to describe Butterfly. It conveys both her youth and smallness in stature. “Créature” may be interpreted in several different ways: it may simply mean “femme”, but it can also have the pejorative meaning of “femme de mauvaise vie” (*Petit Robert* 2013). While the nuance may be different from the Italian text, by allowing for the latter interpretation, Ferrier still manages to capture Kate's patronizing attitude. “Lady”, on the other hand, establishes a degree of equality between the two women; although it is still qualified by the adjective “little”, Kate's disdain towards Butterfly is reduced.

Again, the conversational style of the passage allows for a certain musical flexibility. Elkin takes the liberty of eliminating one note:



The Martins make the same musical modification. Their lexical choice, however, more successfully transmits the sentiment of the original:



It is interesting to note that despite Kate’s condescending attitude, she is, as Girardi observes, one of the few characters in the opera who is deprived of a musical identity (2012, p. 30). That absence is all the more conspicuous in a musical world in which almost every other character is associated with a particular thematic idea. While the confrontation between the two women produces an obvious clash between East and West, the fact that Kate is a musical non-entity confirms that the true conflict lies within Butterfly herself. While Kate highlights her own importance verbally, that importance is denied in Puccini’s scoring.

In Ferrier’s translation, we observe a shift in Butterfly’s attitude with regard to her imminent separation from her son:

<p>Muor Butterfly perchè tu possa andar di là dal mare senza che ti rimorda ai dì maturi il materno abbandono.</p> <p>(Illica et Giacosa, 1907, pp. 358-359)</p>	<p>Meurt Butterfly! Afin que, tout là-bas, ton destin change, et sans qu’à ton jeune âge soit fait l’outrage d’avoir quitté ta mère!</p> <p>(Ferrier, 1907, pp. 245-246)</p>
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The shift from “il materno abbandono” to “l’outrage d’avoir quitté ta mère » is striking. In Illica and Giacosa’s text, Butterfly seems to blame herself for the separation, framing it as though she is abandoning her child. By contrast, in the French translation, it is Dolore who is leaving his mother. Ferrier therefore erases Butterfly’s maternal guilt.

The musical restrictions are more substantial in that passage, as the music transitions into Butterfly’s final lament. Nevertheless, the words “l’abandon de ta mère” would have fit the rhythm, syllable count and stress pattern of the final part of that phrase perfectly, with the help of the dropped “e”:



As we can see, voice effects predominate our meso-level analysis of the English and French translations of the final scenes. With regard to Pinkerton's voice, we can observe effects of accretion in both Ferrier and Elkin's translations. While Sharpless' voice is also marked by effects of accretion in French, his voice is reduced in the English translation. Furthermore, in Ferrier's translation, we pick up on effects of deformation in Suzuki's voice and reduction in Butterfly's voice. Although different combinations of voice effects are operating in each text, both translations have the effect of rendering Pinkerton more sympathetic. While Elkin pares down Butterfly's tragedy in her translation, Ferrier at times strengthens and at other times weakens her tragedy. The combination of voice effects therefore transforms both our understanding of Butterfly's plight as well as the dynamics between the various characters.

It is interesting to examine how the child's name, "Dolore", is translated into English and French. Elkin calls him "Trouble" (Elkin 185), while Ferrier calls him "Détresse" (Ferrier 165). The word "Dolore" incarnates the pain Butterfly has endured since Pinkerton's departure. "Détresse", on the other hand, diminishes the degree to which Butterfly has suffered. "Trouble" is even more vague. Once again, Ferrier and Elkin reduce Butterfly's tragedy. Part of the issue, no doubt, is that the dictionary translations of "dolore" – "pain" and "douleur" – fail to supply the three syllables required in the music:



(Illica and Giacosa, p. 249)

The melody could perhaps be adapted to fit "douleur", thanks to the repeated E. But finding a word in English that conforms to both the stress pattern and syllable count is more challenging. Elkin's choice bears closer examination because, as we have already seen, she uses the word "trouble" twice in the final scene, each time replacing a word with more serious implications. Naming the child "Trouble" therefore seems to be consistent with her general translation strategy.

If we turn back to the literary ancestry of the opera, however, another explanation emerges: Butterfly's child is called "Trouble" in both the short story and the play. In the short story, the name is meant to be ironic. By choosing that name, Butterfly attempts to emulate her husband's playful attitude: "Tha' 's way Mr. B.F Pikkerton talking—don' mean what he say an' don' say what he mean" (1898, p. 50). In Belasco's play, however, the name already begins to take on a symbolic significance: "Japanese bebbby always change its name. I was thinkin' some day w'en he come back, change it to joy" (Belasco, 1928, p. 25). Elkin has therefore gone back to the source material of the opera.

In fact, it appears that it was not Illica and Giacosa who chose the name "Dolore" in the first place; rather, the name was selected by the anonymous translator who produced the first Italian version of the short story (see Groos, 2005, p. 42). Although "Dolore" may seem to capture Butterfly's condition perfectly, it intensifies the negative feelings associated with his name – a symptom of accretion. Since "Dolore" was originally a questionable translation of "Trouble", is Elkin's choice well-founded?

In the context of our analysis, we must consider the role of that name in the opera as it stands today. To turn back to the source texts would be an error, all the more so since Puccini and his librettists treat Butterfly's story very differently from Long and Belasco. Elkin's translational choice should therefore be called into question. After all, in Illica and Giacosa's text, Dolore's name incarnates what we have identified to be the very essence of the opera: his mother's tragedy.

To complete my analysis of this passage, I would like to examine the inscription engraved upon the sword that Butterfly uses to end her own life:

Con onor muore chi non può serbar vita con onore. (Illica et Giacosa, 1907, p. 356)	Pour un grand coeur, mieux vaut mourir que survivre à l'honneur. (Ferrier, 1907, p. 243)	Death with honour is better than life with dishonour. (Elkin, 1907, p. 261)
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The sword represents both an ancient cultural tradition and a family tradition, since Butterfly's father committed suicide with that same blade. In Italian, the aphorism is formulated in such a way that Butterfly has no choice but to take her own life. Pinkerton's betrayal obliges her to take action. In French, there is an added value judgement: "mieux vaut". While the Italian evokes the inevitability of Butterfly's fate, the French suggests that there are other possible solutions. That subjective gaze is reinforced by the mention of a "grand coeur". The English inscription also contains a value judgement with the comparative "better than". Like the French text, it does not entirely exclude the possibility of a life without honour, although death would be preferable. Ferrier and Elkin therefore open up new interpretative possibilities.

The translation of the inscription reveals a discrepancy between the librettists' and translators' cultural understanding of Butterfly's character. For the Italian Butterfly, suicide is an obligation. In her eyes, she has no other choice under the circumstances. Her sense of duty was once only geared towards Pinkerton. Now, however, she responds to a duty related to her cultural and familial ancestry. That return to her roots is signalled in the stage directions: "Butterfly si inginocchia davanti all'immagine di Budda" (Illica et Giacosa, 1907, p. 355). Although she has converted to her husband's religion, she now returns to the belief system of her ancestors. Tradition demands that she end her own life. Her tragedy is therefore inevitable.

Musically, there can be no excuse for the discrepancy in the translations. The entire line is sung in true recitative fashion on a repeated F:



As to be expected, both translators take musical liberties. Elkin in particular significantly modifies the rhythm of that line:



By altering the significance of the inscription, the translators alter our perspective of Butterfly's tragedy. As opposed to an obligation, her suicide now becomes a decision she makes of her own volition. The classic nature of her tragedy is therefore lost.

XII. Macro-level Conclusions

Now that I have gathered together all my micro-and meso-level observations, what conclusions can I draw at the macro-level? In the tables below, I have calculated the number of translational choices that contribute to a particular voice or interpretational effect in each passage. The final table offers a global perspective on my analysis, adding up the total number of choices corresponding to each effect.

	Description of the house (I)					
	Voice effects			Interpretational effects		
	Accretion	Reduction	Deformation	Expansion	Contraction	Transformation
Ferrier	0	0	0	2	1	0
Elkin	0	2	0	0	2	4

	Description of the house (II)					
	Voice effects			Interpretational effects		
	Accretion	Reduction	Deformation	Expansion	Contraction	Transformation
Ferrier	0	1	0	0	0	2
Elkin	0	1	0	0	0	4

Love duet						
	Voice effects			Interpretational effects		
	Accretion	Reduction	Deformation	Expansion	Contraction	Transformation
Ferrier	0	0	10	1	1	12
Elkin	0	0	8	3	1	4

The tragic finale						
	Voice effects			Interpretational effects		
	Accretion	Reduction	Deformation	Expansion	Contraction	Transformation
Ferrier	6	5	2	2	2	2
Elkin	3	6	1	2	4	2

Summary of translational effects						
	Voice effects			Interpretational effects		
	Accretion	Reduction	Deformation	Expansion	Contraction	Transformation
Ferrier	6	6	12	5	4	16
Elkin	3	9	9	5	7	14

Interestingly enough, similar effects operate in both Elkin and Ferrier's texts. In terms of voice effects, we encounter high levels of deformation in both the English and French translations, with the exception of the last scene, in which we detect a mixture of effects. Nevertheless, deformation remains the predominant effect, particularly in the French translation. While we observe an equal amount of reduction and deformation in Elkin's translation, according to Hewson, "even a small number of micro-level instances of deformation [...] indicates potentially important changes to the way in which the novel as a whole will be read" (2011, p. 171). Both translations therefore give rise to the macro-level effect of anamorphosis.

As for interpretational effects, there is a particularly high incidence of transformation in both translations. Those effects are so prevalent that they eclipse all other voice and interpretational effects. Both translations thus produce the general macro-level effect of transmutation, since, as Hewson asserts, even “a low percentage of incidence of transformation [...] is sufficient for transmutation to be identifiable on the macro-level” (2011, p. 176). In Ferrier’s translation, effects of transformation appear so frequently that we may question whether or not we are dealing with an ideological translation.

According to Hewson, an ideological translation “corresponds to a (re)writing strategy where, for example, the translator believes that she knows the ‘true’ interpretation of a work, and is determined to make choices that highlight that interpretation to the exclusion of others” (2011, p. 175). As we already know, Ferrier’s translation was commissioned especially for Carré’s production and Carré made no secret of the fact that he was constructing his own vision of the opera. It is therefore conceivable that Ferrier could have rewritten the libretto to correspond to Carré’s interpretation. But while certain elements of his translation corroborate that theory – his depiction of the house in the very first scene, for example – at other times, his translation strategy contradicts Carré’s staging, particularly with regard to the treatment of Butterfly’s character. Because of that inconsistency, it would be an error to classify his text as an ideological translation.

We can now assign each translation to a general macro-level category. Taking into account the presence of anamorphosis and transmutation at the macro-level, we can conclude that both the English and French translations diverge radically from the source text. I believe that both translations promote “false” interpretations of the opera in relation to the critical framework that I have established: through their translational choices, Ferrier and Elkin detract from Butterfly’s tragedy, altering her status as a tragic heroine and denying her personal evolution as a character. I would even venture to suggest that Ferrier’s libretto is in fact an adaptation.

In his book, Hewson provides examples of macrostructural elements that may be altered in order for a text to qualify as an adaptation; one of them is that “changes [have been] made to the nature of the protagonists (leading to different perceptions of them)” (2011, p. 182). At a purely textual level, Ferrier’s libretto may not seem to alter the protagonists to a greater degree than Elkin’s libretto. But when we consider how characters are changed not only through their words, but also through their actions and even their costumes, his libretto does indeed more fundamentally alter that aspect of the opera. The changes implemented under Carré’s direction therefore push Ferrier’s translation into the category of adaptation. Nevertheless, we must not forget that we are dealing with a work that is meant to be performed. In the context of this analysis, we are focusing exclusively on the published editions of the opera. Each production, however, is bound to reinvent the original libretto through new staging and a new cast.

Up until now, the conclusions that I have drawn exclude any musical considerations. How can I determine to what degree musical constraints factor into the translators’ decisions? Does opera translation inevitably engender such significant changes at the macro-level due to musical considerations? I have provided some alternative translations that bring the translations closer to the source text at the micro-level. Without actually translating the entire opera and hearing it sung, however, it is difficult to determine what the end result would be at the macro-level.

Nevertheless, the tables above reveal a great deal about the influence of musical constraints. In both translations, by far the highest levels of deformation and transformation occur in the love duet. In addition to being one of the longer passages I analyzed, the duet is also one of the most challenging for the translator from a lyric perspective. Certainly, the other passages include moments of lyricism – the trio and Pinkerton’s aria in the fourth passage, for example. None, however, match the extended lyricism of Pinkerton and Butterfly’s duet. It provides little room for any musical manoeuvring on the part of the translator. The effects of transformation are so prominent in the translations of the duet that I detected them even before doing a formal analysis of the passage. The translators’ portrayal of Butterfly’s character immediately caught my attention when I flipped through the two libretti for the very first time. By contrast, the other

three extracts are characterized by lengthy recitative passages; accordingly, deformation and transformation play a less important role and we observe a greater variety of effects. I would go so far as to suggest that were it not for the love duet, I may not have reached the same macro-level conclusions.

The difference in the types of translational effects we observe in lyric passages as opposed to recitative passages is compelling when we take into account the emotional impact of arias and duets. No doubt, many would consider those musical moments to be the very core of the opera. In all likelihood, the audience will leave the opera house with the notes of “Un bel dì” still resonating in their heads and hearts, while Pinkerton's description of his new house will have already slipped from their memories. Those arias and duets often take on a life of their own and are performed in concert as individual pieces. Beyond their musical importance, those lyrical moments also provide the characters with a channel through which they can express their inner thoughts and emotions, helping us understand their motivations. The fact that those musical numbers are more likely to deviate from the source text in translation is therefore all the more significant.

Whether or not these observations can be applied to opera translation in general remains to be seen. Nevertheless, they provide an interesting line of inquiry for future projects. By taking such a literary approach, my intention is not to minimize the importance of musical constraints. In fact, by having to translate those short phrases myself, I saw to what degree the translation process is hampered by the music, and more particularly, by the rhythmic framework. My aim is to challenge the notion that modifying the meaning of a libretto is acceptable as long as the text fits with the music. After all, altering the meaning of the text may not only affect the opera on a literary level. It may also influence how the singers approach the characters and how the stage director interprets the opera, thereby compounding the effect of the words on the audience's interpretation the opera.

XIII. Testing out the Macro-level Conclusions

In order to test the conclusions that I have drawn at the macro-level, I would now like to examine one final passage that involves an exchange between Pinkerton and Sharpless. Only in heart-to-hearts with his fellow American does Pinkerton allow his mask of deceit to drop, speaking frankly about his motivations and feelings towards Butterfly:

<p>SHARPLESS: Quale smania vi prende! Sareste addirittura cotto?</p> <p>PINKERTON: Non so! non so! Dipende dal grado di cottura! Amore o grillo dir non saprei. Certo costei m'ha coll'ingenue arti invescato. Lieve qual tenue vetro soffiato alla statura, al portamento sembra figura da paravento. Ma dal suo lucido fondo di lacca come con subito moto si stacca, qual farfalletta svolazza e posa con tal grazietta silenziosa che di rincorrerla furor m'assale se pure infrangerne dovessi l'ale.</p> <p>(Illica and Giacosa, 1907, pp. 36-40)</p>	<p>SHARPLESS: Quelle ardeur vous stimule? On vous croirait le coeur qui brûle!</p> <p>PINKERTON: Qui sait, ma foi? Moi-même je me sens ridicule! Amour, folie, qu'ai-je pour elle? Sa grâce est telle, c'est comme un charme qui m'ensorcèle! J'ai vu souvent, en ses graces câlines, les mêmes gestes, les mêmes mines qu'aux figurines de paravent! Mais qu'elle échappe à son cadre de laque, c'est tout soudain un petit papillon qui, voltigeant de sillon en sillon, va se poser sur chaque fleurette! Son vol m'excite à sa poursuite dussé-je, en le prenant, broyer son aile!</p> <p>(Ferrier, 1907, pp. 26-28)</p>	<p>SHARPLESS: What folly has seized you! D'you think you are intoxicated?</p> <p>PINKERTON: May be! Perhaps! Depends what you call intoxication! Is't love or fancy, I cannot tell you. All that I know is, she, with her innocent charm has entranc'd me. Almost transparently fragile and slender, dainty in stature, quaint little figure, seems to have stepped down straight from a screen. But from her background of varnish and lacquer, suddenly light as a feather she flutters, and like a butterfly, hovers and settles, with so much charm, such seductive graces, that to rush after her a wild wish seized me tho' in the quest her frail wings should be broken.</p> <p>(Elkin, 1907, pp. 27-30)</p>
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We are given a candid picture of Pinkerton's character. Huebner's observation about Pinkerton's erotic fixation on Butterfly's "smallness" and "child-like delicacy" (2008, p. 120) once again comes to mind as Pinkerton describes Butterfly as a "tenue vetro soffiato", a "figura da paravento" and a "farfalletta". The Lieutenant's selfish character is also apparent: he is determined to seize Butterfly, regardless of the consequences for the young girl.

Sharpless attempts to understand the nature of his friend's feelings. He describes Pinkerton's obsession as a "smania" and asks if the Lieutenant is "addirittura cotto". The *Sabatini Coletti*

defines “smania” as a “desiderio intenso, impaziente, smodato” (2008). That word captures Pinkerton’s unbridled desire for Butterfly – a feeling that fully manifests itself in the love duet. Elkin, on the other hand, describes Pinkerton’s feelings as “folly”, promoting the image of a Pinkerton who is no longer in control of his own senses. That interpretation of his character is further supported by the word “intoxication”. While “cotto” can indeed mean “ubriaco, sbronzo”, it can also signify “infatuato, innamorato perso” (*Sabatini Coletti*, 2008). By favouring that first interpretation of the word, Elkin once again renders Pinkerton more helpless and less culpable.

From a musical perspective, the recitative style of that line allows for a certain amount of rhythmic leeway. In fact, Elkin removes one quaver to accommodate her text:



With the possibility of adjusting both the rhythm and the syllable count, it is difficult to imagine that Elkin’s word choice was greatly influenced by the musical parameters.

Pinkerton’s response is equally revealing. In the Italian text, Pinkerton plays on the word “cotto”, making use of the culinary sense of the word. That playful attitude is reinforced by the orchestra, which accompanies his melody with lighthearted staccato notes and syncopation. His teasing nature, however, is lost in translation. In French, Pinkerton seems astonished by his own feelings, declaring that he feels “ridicule”, while in English, he merely repeats the word “intoxication”.

Here, the musical constraints are greater. The melody is more lyrical:



While musical demands may be high, finding a word in English or French that lends itself to wordplay is perhaps even more challenging. Phrases that may be accurate from a semantic point of view – “madly in love with” or “fou de”, for instance – do not have homonyms that can be exploited in the same manner as “cotto”. The translators must either exercise their creativity or

simply ignore that effect, thereby diminishing the richness of the text. Both Elkin and Ferrier opt for the latter solution.

While the reference to Butterfly's "arti" may support the image of her as a seductress, the word "ingenue", which signifies "naive" or candid", immediately negates the idea of any design on her part. The French and English translators, however, once again introduce the notion that Butterfly has enchanted the American Lieutenant. Ferrier's Pinkerton speaks of "un charme qui m'ensorcèle"; curiously, vocabulary associated with witchery also appears in the English translation, as we saw in our analysis of the love duet. And while Elkin's Pinkerton does describe Butterfly's charm as "innocent", he also claims to be "entranced". In the Italian text, the only word that suggests Butterfly holds some influence over Pinkerton is the verb "invescare", which signifies "attrarre, avvincere qualcuno, infiammarlo di passione" (*Sabatini Coletti*, 2008). That verb certainly promotes her powers of attraction. But Elkin and, in particular, Ferrier insist upon the magical quality of her allure.

It is also interesting to examine how the butterfly metaphor is handled in translation. Elkin employs a simile: Pinkerton directly compares Cio-Cio San to a butterfly with the preposition "like" ("like a butterfly"). Ferrier, on the other hand, constructs a metaphor, equating Cio-Cio San to a butterfly with the verb "être" ("c'est tout soudain un petit papillon"). Rhetorically, the link between Cio-Cio San and the butterfly is stronger in French than in English. However, that bond is even stronger in the source text. Pinkerton refers to Cio-Cio San as "qual farfalletta". He does not use a word to compare or equate the two: "farfalletta" instead becomes synonymous with the Japanese girl. Although the shift may be subtle, the double identity of the heroine as both Cio-Cio San and Butterfly – a double identity that embodies the heroine's struggle to mitigate between East and West – is weakened in the French and English translations.

Finally, I would like to analyze the description of Butterfly's movements. Illica and Giacosa describe her fluttering about and settling "con tal grazietta silenziosa". That image reinforces Butterfly's quiet, delicate and little nature. Elkin, however, translates that adverbial phrase as:

“with so much charm, such seductive graces”. Once again, we pick up on vocabulary related to “charms” and “seduction”.

Throughout Pinkerton’s solo, the musical constraints are considerable. One of the major issues in both languages is meeting the syllable count. Simply by lining up the original text with the two translations, we are immediately struck by the difference in length between the three texts. As always, the translator would also have to abide by the stress pattern of the music, all the while ensuring that his text does not create any issues for the tenor on a vocal level. Given the lyrical quality of that passage, tampering with the music would be an undesirable solution. It therefore seems reasonable to expect a higher degree of divergence in translation.

Nevertheless, Elkin and Ferrier’s lexical choices follow a pattern that we have already observed in previous passages we analyzed. Once again, transformation is the dominant effect in both translations, especially in relation to Butterfly’s character. And once again we are also presented with a Pinkerton who is less in control of both himself and the situation. Our analysis of this passage therefore corroborates the conclusions we have drawn at the macro-level, confirming a certain consistency in the strategies of both translators.

XIV. Finale

There are four stages in the metamorphosis of a butterfly: egg, pupa, larva and adult. Most adult butterflies only have a life span of a couple weeks. Puccini’s *Butterfly*, however, has endured. But while she may have survived a car crash, a catastrophic premiere and a series of extensive cuts and modifications, she did not make it through the translation process unscathed.

Based on my analysis, we can see that Butterfly’s evolution and identity as a tragic heroine have not been carried over in translation. The critical framework I am using is, of course, based on my own subjective interpretation of the opera. In their own reading of the opera, Elkin and Ferrier may not have judged those two elements to be essential features that needed to be preserved in

translation. It seems unlikely that they were working without any sort of global translational strategy; the passages that I selected for my analysis are well spread out over the entire opera and we can observe a certain coherence in the translators' choices, from the description of the house at the beginning, to the love duet in the middle, to the suicide scene at the end. As I observed in Chapter XII, however, it is interesting to note that the passage with the most significant impact on my overall analysis was the love duet. That shows to what extent musical constraints had an influence on the translators' choices. Because of the musical importance of that passage, the translators were significantly constrained by the rhythmic parameters. For instance, there are areas in which they were clearly casting about for extra words to satisfy the rhythmic and syllabic requirements. I strongly suspect that Pinkerton's words of affection were thrown in primarily for musical considerations, with little thought about the impact they would have on his character. The transformation of Butterfly's character, on the other hand, is more perplexing. The changes are so radical that I have trouble believing that they can solely be attributed to musical factors.

One of the problems with any type of translation criticism is that, while the critic can draw certain conclusions based on the evidence, it is extremely difficult to verify those findings empirically. Without an intimate knowledge of the translators and the specific circumstances under which they were translating, I can only speculate as to why Elkin and Ferrier would have decided to portray Butterfly in such a way. In Ferrier's case, the background knowledge I have on Carré and the Paris production only makes his choice all the more baffling, considering that Carré was intent on intensifying Butterfly's tragedy. As for Elkin, there is so little documentation that it is difficult to draw any sort of conclusion. We do know, however, that the Ricordis were concerned about the opera's reception in America because of the unflattering portrait it paints of an American lieutenant. Could that account for the softening of Pinkerton's character and the less sympathetic image of Butterfly?

The scope of this Masters dissertation did not allow me to do any extensive archival research. In order to enrich my findings, it would have been interesting to search for draft translations and correspondence between the translators and the Ricordi house. Those documents may have

provided me with more insight into Elkin and Ferrier's translational strategies, helping me to determine why they may have made certain choices.

As a libretto translation critic, my greatest weakness was my lack of vocal experience. As a musician, I could speak fairly confidently about features such as rhythm and harmony. Because I have never studied opera from a singer's perspective, however, I could not provide any in-depth commentary on the quality of the translations from a vocal point of view. If I continue to work in the field of opera and translation, I will certainly be seeking to improve my knowledge in this area.

Regarding my general theoretical approach, many would no doubt criticize my heavily text-based approach – and justifiably so, given the fundamental role of music in an opera. I do believe, however, that taking such an approach has enabled me to reveal to what extent semantic liberties taken by the translator can affect our interpretation of the opera.

Perhaps my analysis of the translations of *Madama Butterfly* also brings to light a potential issue with the very term “libretto translation”. We are dealing with an activity that, in general, is likely to engender a higher degree of divergence from the source text compared to other types of translation, due to the restrictive musical parameters. But if the very essence of the original opera is not maintained, can the process that has intervened even be considered to be “translation” at all?

Ken Russell's 1983 production of *Madama Butterfly* created quite a stir among critics. In a scathing review for the *New York Times*, Donal Henahan made it clear that Russell's production had little to do with Puccini's opera at all: “Perhaps because he lacked Ken Russell's feverish imagination, Puccini never wrote an opera called ‘The Best Little Whorehouse in Nagasaki’. Too bad, because the production of ‘Madama Butterfly’ that Mr. Russell concocted [...] would fit such an opera beautifully” (1983). Most would agree that it is not merely a production, but an adaptation. For while Puccini's music remains the same, Russell radically alters the identity of the characters. I would argue that a similar phenomenon operates in the French and English translations of the opera, although the changes are evidently not nearly as extreme.

As a translation critic, I find there to be significant problems with both translations. If I look at the libretti from a purely literary point of view, however, Ferrier's text reads significantly better than Elkin's text. While Elkin stays closer to the source libretto in general, her attempts to preserve the content of the original are frequently marred by odd syntax and ungrammatical phrases. There is certainly room for some linguistic flexibility when working with song, but I find the unnaturalness of Elkin's text distracting at times. Nor do I believe that I am alone: the 2001 English recording of *Madam Butterfly* issued by Chandos Records is based on Elkin's translation; her text, however has been modified, often to smooth out unfortunate turns of phrases.

Could it be more useful in certain cases to think of libretto translation in terms of "adaptation" rather than "translation"? I will need to apply my approach to other translated libretti in order to further explore the issue.

Personally, I do believe that it is possible for a translated libretto to give rise to the same overall interpretation as the source text at the macro-level, even if there are a significant amount of changes at the micro-level. While I did not perform a detailed analysis of the Martins' translation, some of the choices that I examined in their translation diverged from the source text at the micro-level, but still fit in with the general interpretation of the opera outlined in my critical framework. Once again, however, I will have to work with a larger corpus in order to test out my hypothesis.

The results of my analysis of Puccini's opera only seem to justify why so many critics have little faith in the quality and benefits of libretto translation. Certainly, there is still some demand for translated libretti. For example, we might think of the English National Opera, which only produces operas in English. Nevertheless that company is an exception in the modern-day world of opera. That brings us full circle to the question I raised in Chapter III: with surtitle technology so widely available, is libretto translation still relevant today?

First of all, I would call into question whether surtitles are in fact the ideal solution to surmount the obstacle of foreign languages in opera. As Palmer points out, due to the shape of many opera

halls, “reading the titles displayed on a screen suspended high above the stage involves a certain amount of head movement, time and possibly discomfort” (2012, p. 24). It all depends on where you are sitting, of course, but I for one can confirm that constantly tilting your head up to look at the screen is not the most agreeable experience. Besides developing a strained neck, you also risk missing some of the action on stage. Furthermore, from an artistic point of view, surtitles are not very visually pleasing, often clashing with the costumes and set designs on stage (Palmer, 2012, p. 24).

More importantly, however, a great deal of the poetry of the source text is lost. As Palmer admits, “It is impossible to reconcile the sung text with the, at times rather brief, dry surtitle translation” (2012, p. 24). Indeed, transmitting both the content and literary effect of the original libretto would be a formidable task, considering that the surtitle translator is limited to – at most – thirty-nine characters per line (see Palmer, 2012, p. 21); although the translator may not be restricted by musical constraints, he must deal with a whole different set of constraints. Furthermore, literary effects are not the only elements compromised in surtitle translation; the relationship between music and text is also lost on the listener.

Libretto translation, on the other hand, has the capacity to transmit the effects produced by the intertwining of music and text. Ironically, libretto translation’s greatest asset is also its greatest obstacle. It is, however, a challenge that should be embraced, not only by the translator, who will have to exercise all his literary, musical and creative abilities, but also the listener, who may have the opportunity to fully experience the intricate relationships between the different art forms that are united in the medium of opera.

After the Milan premiere of *Madama Butterfly*, poet Giovanni Pascoli sent Puccini the following words of encouragement:

Our dear, great Maestro,
The little butterfly will fly.
Her wings are covered with dust
and drops of water,
drops of blood, teardrops.

Fly, fly, little butterfly,
you who wept from your heart
and made your bard weep.
Sing, sing little butterfly,
you call out in your dreams,
with your little voice,
as fragile as sleep,
as sweet as a shadow
as gentle as the tomb,
under the bamboo trees
in Nagasaki and Cefù.

(Cited in Phillips-Matz, 2002, p. 145)

As Pascoli predicted, Butterfly did live to fly again. And no doubt her flight is far from over. Whether or not she will once again flutter into the world of translation, however, remains to be seen.

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Annexes

Passage I: A tour of the house (Illica and Giacosa)

6

(si avanzano un poco sul terrazzo)

5 *ALL. MOD. $\text{♩} = 116$*

mf

il 1° quarto trattenuto

il 1° quarto trattenuto

a tempo

PINKERTON (sorpreso per quanto ha visto, dice a Goro)

GORO E sof - fit - to... e pa - re - ti... (godendo delle sorprese di Pinkerton)

Vanno e ven - gono a

meno forte

mercato

mf

il 1° quarto trattenuto

il 1° quarto trattenuto

♩ 110000 ♩

GORO

pro - va a norma che vi gio - va nel - lo stes - so lo - ca - le

a tempo *marcato* *p*

GORO

al - ter - nar nuovi aspetti ai consu - e - ti.

marcato *mf*

PINKERTON (cercando intorno)

Il ni - do nu - zī - al do - v'è?

GORO (accenna a due locali)

Qui, o là... se -

p

♩ II 0000 ♩

GORO

- con - do...

6

marcato *p* *poco animando*

PINKERTON

Meno

An - ch'es - so a dop - pio fon - do! La

Meno *f* *p*

PINKERTON *rall.*..... *a tempo*

(stupito)

sa - la? All'a - per - to?... (fa scorrere la parete verso la terrazza)

GORO (mostra la terrazza)

Ec - col

P rall. col canto..... *a tempo*

9

Meno

GORO *a tempo*
Un fian-co scor-re...

p *m.s.* *a tempo*

FINKERTON (mentre Goro fa scorrere le pareti)
7 Ca-pi-scol... ca-pi-scol...

H0000

PINKERTON *UN POCO MENO COME PRIMA*

Un al-tro... E la dimo-ra frivola...

GORO

Scivolat

UN POCO MENO COME PRIMA

f p pp

GORO (protestando)

Sal-da come u-na tor-re da ter-ra, fi-no al

PINKERTON

È una ca-sa a sof-fiet-to.

GORO (invita Pinkerton a scendere in giardino)

tet-to.

p

v H0000 v

Passage I: A tour of the house (Ferrier)

(Ils avancent un peu sur la terrasse)

PINKERTON

ALL.^o MOD.^{to} ♩ = 116

ALL.^o MOD.^{to} ♩ = 116

Ces lé - gé - res mu -

5 *il 1^o quarto trattenuto* *il 1^o quarto trattenuto* *a tempo* *marcato*

PINKERTON

GORO - railles ?

meno forte Des parois à cou - lisse. A votre guise tout glisse, Et sans

il 1^o quarto trattenuto *il 1^o quarto trattenuto* *a tempo* *marcato*

GORO

autre arti - fi - ce, L'aspect change selon votre ca - pri - ce.

p *marcato*

PINKERTON (cherchant autour de lui)

GORO La chambre nupti - a - le, où donc ?

A gauche, à droite !

p *marcato* *p*

c 111360 c

PINKERTON

Meno

6

A double fond la boîte! La

poco animando

f p

PINKERTON

(étonné)

rall: a tempo

salle? En plein air?

(montrant la terrasse)

Là.

p

p rall. col canto a tempo

GORO

a tempo

Meno

Meno

On peut la clo - re.

f p

p

ma. a tempo

PINKERTON

(pendant que Goro fait glisser les parois)

7

Compris!

PINKERTON (descendant dans le jardin)

GORO très simple! pra - ti - que!

Sur - tout!

PINKERTON

UN POCO MENO COME PRIMA

GORO Un vrai joujou d'ar-chi-tec-tu - re! (protestant)

UN POCO MENO COME PRIMA Ferme comme une tour, du

PINKERTON

GORO Un palais à souf-flets!

sol à la toi - tu - re!

(Goro bat trois fois des mains)

Passage I: A tour of the house (Elkin)

5

Allegro moderato. J. 116.

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

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

And the walls_ and the cel-ling...
E sof-fu-to...e pa-re-ff... (enjoying Pinkerton's surprise)

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

meno forte

marcato

il 1° quarto trattenuto

il 1° 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-to ste-so to-ca-le

a tempo

marcato

p

Goro

new and old in the same sur-round-ings.
al-ter-nar na-vi aspetti ai con-su-e-ff.

marcato

111200

Pinkerton (looking around)

The marriage chamber, where is it?
 Il ni-do must be do - v'è? (pointing in two directions)

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

p *marcato p*

Pinkerton

6 *poco animando*

Am

Pinkerton *Meno* *rall.* *(quasi)* *a tempo*

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

Goro (showing the terrace)

Meno Be - hold!
 Eo - co!

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

(makes the partition slide out towards the terrace)

Meno

f p

Goro *a tempo*

A wall slides out - ward...
On Nan - oo scor - re...

p *m.s.* *a tempo*

Pinkerton (whilst Goro is making the partitions slide out)

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

Pinkerton

Goro I see it!... An - o - ther...
ca - pi - soof... On al - tro...

Runs along!
Sci - vo - la!

Un poco meno come prima.

Pinkerton

Goro And so the fal - 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 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)

mf cresc.

Andante lento *And.*

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

pp sensibile

Goro (in rather nasal tones, pointing to them) (falsely)

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 Agià serva amo.

Passage II: The transformation of the house (Illica and Giacosa)

176

BUTTERFLY *cres.*

- spo-ne che il Con-so-le prov-ve-da al-la pigio-ne,

p *cres.* (b)

(Suzuki tace)

BUTTERFLY *LO STESSO MOVIMENTO*

ri-spondi, su! 7 *LO STESSO MOVIMENTO*

p dolce

BUTTERFLY (sempre insistendo)

Per-chè con tan-te cu-re la ca-sa ri-for-

p

BUTTERFLY *rit:....*

- ni di ser-ra - tu-re, s'ei non vo-lesse ri-tor-nar mai

rit:....

z 110000 z

BUTTERFLY

(un poco irritata e meravigliata a
tanta ignoranza)*mf*

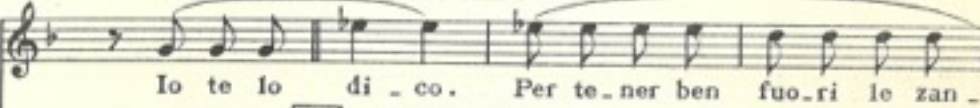
SUZUKI



(ritornando calma e con fiducioso orgoglio)

BUTTERFLY

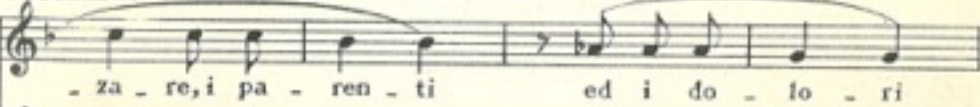
UN POCO MENO



8 UN POCO MENO



BUTTERFLY



BUTTERFLY



I H0000 I

AND.^{te} MOLTO SOST.^{to}

BUTTERFLY

-sto - dia, la sua spo - sa, la sua sposa che son

AND.^{te} MOLTO SOST.^{to}

pp

Ta

*

BUTTERFLY

con entusiasmo

i - o. But - ter - fly.....

espressivo

Ta

*

Più MOSSO

SUZUKI (poco convinta)

Mai non s'è u - di - to di stra - nie - ro ma - ri - to

Più MOSSO

mf

Ta

*

Passage II: The transformation of the house (Ferrier)

114

BUTTERFLY (décidée et se levant) (irritée, s'approchant de Souzouki)

Il vien_dra! (hochant la tête) Par le Con-

Vien_dra-t-il?

BUTTERFLY *cres.*

- sul, pourquoi fait-il du bail payer le ter-me?

p *cres.* (b)

BUTTERFLY (Souzouki se tait)

LO STESSO MOVIMENTO

Sais-tu pourquoi? LO STESSO MOV^{to}

p dolce 7

BUTTERFLY (toujours insistant)

Pour-quoi fit-il tant clo-re La ca-ge où son a-

p

BUTTERFLY *rit.*

-mour constant m'en-fer-me, S'il ne de-valt y re-ve-nir ja-

rit.

111360

115

BUTTERFLY (un peu étonnée et irritée) (redevenant calme et a-

- mais? *mf* Tu ne sais! Mais je t'ex-

SOUZOUKI (passant à droite)

Je ne sais!...

vec un orgueil confiant)

UN POCO MENO

BUTTERFLY

- pli - que: C'est pour mieux lais - ser dehors pa - rents et mous - ti - ques,

8 UN POCO MENO

pp

BUTTERFLY

Soucis et pei - nes, et de - dans, sous sa gar - de ja -

BUTTERFLY

AND^{te} MOLTO SOST^{to}

- lou - - se, Son é - pou - - se, L'épouse qu'il s'est choi -

9 AND^{te} MOLTO SOST^{to}

pp

116

BUTTERFLY

(avec enthousiasme)

- si - e, But - ter - fly!.....

p

PIÙ MOSSO

SOUZOUKI (peu convaincue)

Las! nul ne se rap - pel - le Ma - ri no - ma - de,

mf

SOUZOUKI

ALL^o MODERATO

rentrant à son nid fi - dè - le!

f

BUTTERFLY (furieuse, saisissant Souzouki)

Agitando

(insistant pour per-
suader Souzouki)

Ah! tais-toi! sur ta vi-e! Le

f

P 111360 P

Passage II: The transformation of the house (Elkin)

140

Lo stesso movimento

Butterfly (Suzuki is silent) (still persists)

And why was he so
Per - ché 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'ei 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? —

Suzuki

I know not. —
Non lo so —

Butterfly *mf* (calming down again and with proud confidence)

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

141

- side Those spite - ful plagues, my re - la - tions, who might an -
 fuo - 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 eu -

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

espressivo

Passage III: The love duet (Illica and Giacosa)

137

BUTTERFLY *rall. fen.*

-fly..... rin-ne - ga - ta... Rin-ne - ga - ta... e fe-

col canto

pp

pp

BUTTERFLY *a tempo*

-li - ce.

120 *dolce* *poco rall:.....*

a tempo

(stende le mani a Butterfly che sta per scendere dalla terrazza)

ANDANTE LENTO
sostenendo

FINKERTON *p dolcissimo*

Bim-ba dagli occhi pie-ni di ma - li - a.....

ANDANTE LENTO
sostenendo col canto

dolce

P

pp

o II0000 o

FINKERTON *sostenendo* *pp*

o - ra sei tut - ta mi - a Sei

sostenendo *m.d.*

FINKERTON *cres.* *con calore*

tut - ta ve - sti - ta di gi - glio. Mi pia - ce la trec - cia tua

cres.

BUTTERFLY *sostenendo* *p*

FINKERTON *allarg.* *a tempo*

So -

bru - na fra can - di - di ve - li

allarg. *a tempo* *m.d.*

o II O O O O o

BUTTERFLY (scendendo dal terrazzo:)

mi - glio la Dea del la lu - na, la pic - co la Dea della

124 *Sostenendo*

pp

BUTTERFLY

lu - na che scen - de la not - te dal pon - te del

BUTTERFLY

ciel..... E li

PINKERTON *cres. ed affrett.*

mf E af_fa_sci_nai cuo - ri...

P *cres. ed affrett.*

sempre affrett. un poco

BUTTERFLY

pren - de, e li av - vol - ge in un bianco man -

mf

sempre affrett. un poco

BUTTERFLY

incalzando un poco

- tel... E vi - a se li

espressivo

f incalzando un poco

BUTTERFLY

rall.:

re - ca ne - gli al - ti re - a - mi.

dolce espress.

PINKERTON

Ma in -

rall.:

AND^{te} LENTO COME PRIMA
PINKERTON

PINKERTON

sostenendo

- tan - - to finor non m'hai det - - to, an -

422

AND^{te} LENTO COME PRIMA

2

sostenendo

PINKERTON

delicato

- cor non m'hai detto che m'a - mi..... Le

BUTTERFLY

Le

PINKERTON

sa quella Dea le paro - le che ap - pa - gangli arden - ti desir?

CFES.

allarg. un poco

BUTTERFLY

sa..... Forse dir..le non vuo - le per te - mad'a -

f *allarg. un poco* *ff* *a tempo*

BUTTERFLY

- ver - ne a mo - rir, per te - mad'a - ver - ne a mo -

rit.

dim. *rall.* *col canto* *mf*

BUTTERFLY

ANDANTE $\text{♩} = 112$

- rir!

PINKERTON

mf

Stol - ta pa - u - ra, l'a -

123 *ANDANTE* $\text{♩} = 112$

PINKERTON

-mor..... non uc - ci - de

PINKERTON

con anima

ma..... dà vi - ta,.....

poco allarg.

PINKERTON

a tempo

..... e sor - ri - de per gio - ie ce - le - stia - li

a tempo

p

r H0000 r

FINKERTON

(avvicinandosi a But.)

dolcissimo

co - me o - ra fa ne - i tuoi

p

FINKERTON

terfly e carezzandole il viso)

poco allarg. *a tempo*

lun - ghi oc - chio - va - li.

poco allarg. *a tempo* *rall.*

(Butterfly, con subito movimento si ritrae dalla carezza ardente di Finkerton)

f *entusiasmandosi*

AND^{te} MOSSO MA SOSTENENDO ♩ = 84
con intenso sentimento

BUTTERFLY

A_des - so vo - i sie - te per

126

AND^{te} MOSSO MA SOSTENENDO ♩ = 84

pp

p

** p*

BUTTERFLY

cres.

me..... l'oc_chiodel fir - ma - men - to. E mi pia -

m.d. cres. m.s. sino

* *Da* *

BUTTERFLY

- ce - ste dal pri - mo mo - men - to che vi ho ve -

m.d. m.s.

* *

BUTTERFLY

- du - - to.....

r H O O O O r

* *

(Butterfly ha un moto di spavento e fa atto di turarsi gli orecchi, come se ancora avesse ad udire le urla dei parenti: poi si rassicura e con fiducia si rivolge a Pinkerton)

127

AND: ANIMATO
con espansione

BUTTERFLY

Sie - te al - to, for - te. Ri -

AND: ANIMATO
con espansione

p

BUTTERFLY

cres.

- de - te con modi sì pa - le - si! E di - te co - se che mai non in -

poco allarg.

pp

cres.

poco allarg.

mf

BUTTERFLY

-te - si. Or son con -

a tempo

mx.

p

BUTTERFLY

-ten - ta, or son con -

pp

BUTTERFLY

(.. Notte completa: cielo purissimo e stellato..)

-ten - ta.

dim.

rall:.....

128

AND^{te} SOSTENUTO $\text{♩} = 76$

dolcissimo espressivo
pp

BUTTERFLY

(si inginocchia ai piedi di Pinkerton e lo guarda con tenerezza, quasi supplichevole)

pp

Vo - glia - temi be - ne,

BUTTERFLY

un be - ne pic - co - li - no,

pp

BUTTERFLY

pp

un be - ne da bam - bi - no quale a

pp

BUTTERFLY

me si con - vie - ne,

p

espressivo

m.s.

poco rit.

BUTTERFLY

129 *espressivo*

p

voglia - te - mi

BUTTERFLY

be - ne..... Noi sia - mo gente av -

p

150

BUTTERFLY

poco rit.

- vez - za al - le pic - co - le co - se umili e si - len -

pp dim. poco rit.

BUTTERFLY *ritenendo*

p

- rio - se, ad u - na te - ne - rez - za sfio - rante e pur pro -

pp m.s. ritenendo

BUTTERFLY *a tempo*

- fon - da come il ciel, co - me l'on - da del

mf a tempo animando cres. molto

BUTTERFLY

ma - re

affrettando

z HOOOO z

PINKERTON *con anima* *incalzando sempre e cres.*

150

Dam - - mi ch'io ba - ci le tue ma - ni

f *incalzando sempre e cres.*

PINKERTON (prorompe con grande tenerezza) *poco stent.*

ca - - - re Mia Butter -

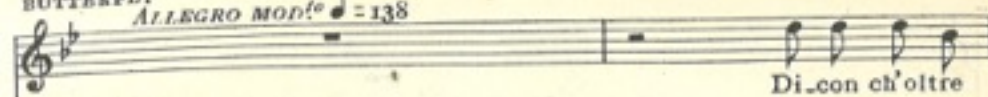
f *poco stent.*

PINKERTON *poco rit.*

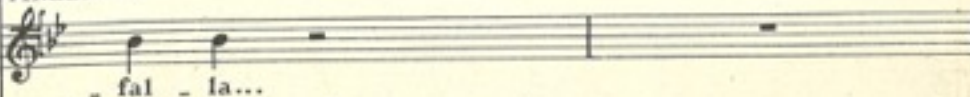
- fly! come t'hanben no - ma - ta te - nu - e , far -

ff *poco rit.*

BUTTERFLY (a queste parole Butterfly si rattrista e ritira le mani)
 ALLEGRO MOD.^{to} ♩ = 138



PINKERTON

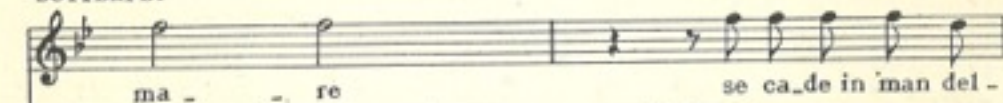


134

ALLEGRO MOD.^{to} ♩ = 138



BUTTERFLY



BUTTERFLY

(con paurosa espressione)



z H0000 z

BUTTERFLY

- far - la da u - no spil - lo è tra -

BUTTERFLY

- fit - ta

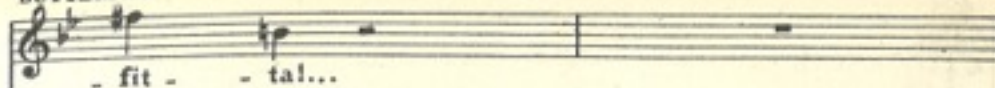
cres. ed incalzando

BUTTERFLY

(con strazio)

ed in ta - vo - la in -

BUTTERFLY



PINKERTON

(riprendendo dolcemente le mani a But -

132

Un

Poco sostenendo
terfly e sorridendo)

PINKERTON

po' di ve - ro c'è. E tu lo sai per -

Poco sostenendo

p

PINKERTON

un poco riten.

sostenendo e cres:

(con entusiasmo e

- chè? Per - chè non fugga più Io t'ho gher-

col canto

p

sostenendo e cres:

p

BUTTERFLY

(abbandonandosi)

affettuosamente abbracciandola) Si, per la

PINKERTON

poco a poco

- mi - ta... Ti ser-ro pal-pi - tan - te. Sei mi - a.

BUTTERFLY

vi - ta.

PINKERTON

allargando...

Vie - ni, vie - ni...

(Butterfly si ritrae, quasi vergognosa d'essersi abbandonata)

PINKERTON.

AND.^{te} MOSSO APPASSIONATO ♩ = 120

133 Via dall'a-ni-ma in pe - na l'an - go - scia pau -

AND.^{te} MOSSO APPASSIONATO ♩ = 120

con anima

I HIOOOO I

(indica il cielo stellato) *f Sostenendo*
con grande slancio

PINKERTON

- ro - - sa È not - - te se -

Sostenendo

f con grande slancio

PINKERTON

- re - - na! Guarda: dorme ogni co - - sa!

p dolcissimo

p

pp

BUTTERFLY (guardando il cielo, estatica)

Ah! Dol - ce not - tel.. Quan - te

PINKERTON

con passione

Vie - ni, vie - ni...

cres. e inalz.: ...

157

sostenuto molto

BUTTERFLY
stel - le! Non le vi - di mai sì bel - le!

PINKERTON
E not - te se - re - na!

sostenuto molto

8
6
f

affrettando
PINKERTON *con calore*
Ah! vie - ni, vie - ni. E not - te se -

rit:.....

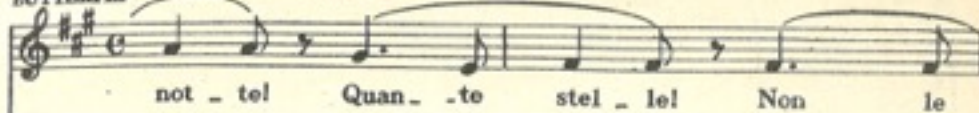
ff *affrettando*
rit:.....

BUTTERFLY
dolcissimo

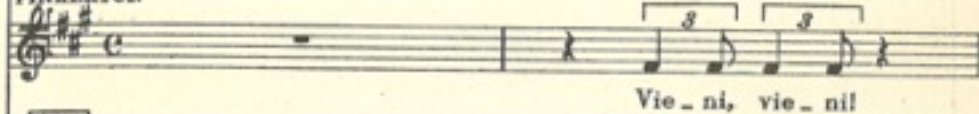
PINKERTON
p *rit:.....* Dol - ce
- re - na!.. Guar - da, dormi ogni co - sa!

rall:... *p* *rit:.....*

x 110000 x

BUTTERFLY *And^{te} MOLTO sost^{to} ♩ = 60*

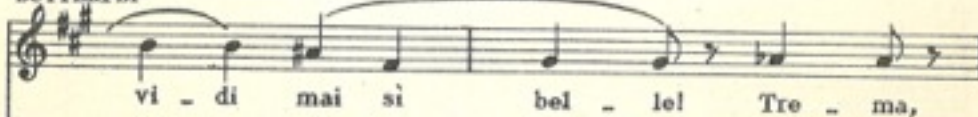
PINKERTON



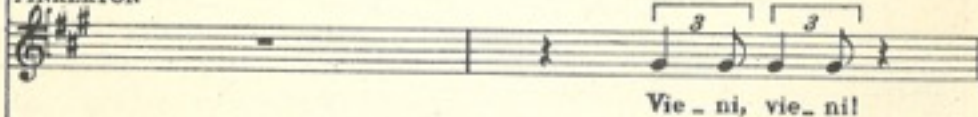
154

And^{te} MOLTO sost^{to} ♩ = 60

BUTTERFLY



PINKERTON



H0000

BUTTERFLY *sostenendo* (compaiono le lucciole, che brillano attorno agli amanti, tra i fiori e tra il fogliame degli alberi)

bril - la o - gni fa - vil - la col ba -

PINKERTON

Vien, sei mi - al...

sostenendo *sempre cres. ed incalzando.....*

*La ** *La ** *La ** ***

BUTTERFLY *allarg.*

- glior d' u - na pu - pil - la. Oh!

PINKERTON (con cupido amore) *allarg.*

Via l'ango - scia dal tuo

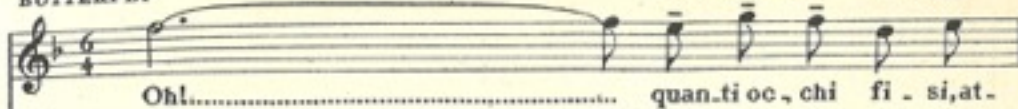
allarg.

*La ** *** *La ** ***

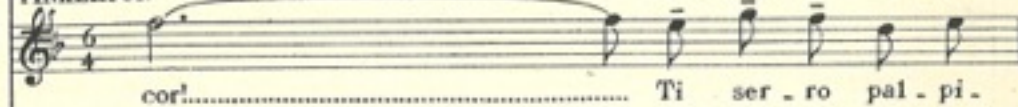
110000

LARGAMENTE "con calore,, ♩ = 92

BUTTERFLY



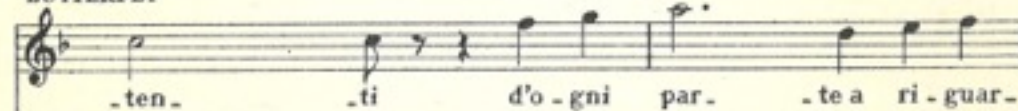
PINKERTON



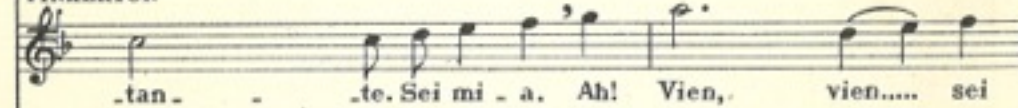
LARGAMENTE "con calore,, ♩ = 92



BUTTERFLY



PINKERTON



HOOOO

BUTTERFLY *cres.*
 -dar!.....pei fir - ma - men - ti, viapei li - di, via pel

FINKERTON *cres.*
 mi - a..... ah!vie - ni, guar - da: dor - me o - gni

BUTTERFLY *sost. a tempo*
 ma - re... Ah!.....quantiocchi fi - si, at -

FINKERTON *con calore*
 co - sal... Ti ser.ro palpi - tante. Ah, vien!

135

cres.

BUTTERFLY

_ten. _til Quan.ti sguar - di.....

PINKERTON

cres.

Guar.da: dorme o.gni co - sa! Ah!.....

cres.

*Da **

poco rall.

BUTTERFLY

ri.de il ciel!..... Ah! Dol. - ce.....

PINKERTON

vien!..... ah!... vie - ni, vie - ni!

poco rall.

Sostenendo *cres.*

BUTTERFLY
p
 not - - te! Tut - to e - sta - - ti - co d'a -

PINKERTON
p
 Ah!..... vien,

Sostenendo *molto*

p *cres.* *m.s.*

BUTTERFLY
 - mor..... ri - de il ciel!.....

Opp.
 ah!..... vien!.....

PINKERTON
 ah!..... vien!..... sei

cres.

cres. molto

z II0000 z

164 *LARGO* $\text{♩} = 69$
BUTTERFLY

(salgono dal giardino nella casetta)

Musical notation for Butterfly and Pinkerton. Butterfly's part is on a single staff with a treble clef and a key signature of one flat. Pinkerton's part is on a single staff with a treble clef and a key signature of one flat. Both parts are in common time (C). Butterfly's part starts with a half note G4, followed by a quarter rest, then a half note A4. Pinkerton's part starts with a half note G4, followed by a quarter rest, then a half note A4. The tempo is *LARGO* and the time signature is $\text{♩} = 69$.

PINKERTON

LARGO $\text{♩} = 69$

Musical notation for the piano accompaniment. The piano part is on a grand staff with a treble and bass clef. The tempo is *LARGO* and the time signature is $\text{♩} = 69$. The piano part starts with a half note G4, followed by a quarter rest, then a half note A4. The piano part is marked *ff* (fortissimo) and *pp* (pianissimo). The piano part includes a section marked 136 and 8.

Musical notation for the piano accompaniment. The piano part is on a grand staff with a treble and bass clef. The tempo is *LARGO* and the time signature is $\text{♩} = 69$. The piano part starts with a half note G4, followed by a quarter rest, then a half note A4. The piano part is marked *mf* (mezzo-forte) and *dim.* (diminuendo). The piano part includes a section marked *dim.* and *mf*.

CALA IL SIPARIO.

dim.:...e...rall:.

Musical notation for the piano accompaniment. The piano part is on a grand staff with a treble and bass clef. The tempo is *LARGO* and the time signature is $\text{♩} = 69$. The piano part starts with a half note G4, followed by a quarter rest, then a half note A4. The piano part is marked *pp* (pianissimo). The piano part includes a section marked *pp* and *Fine dell'Atto I?*.

h *VIOTTO* *h*

Passage III: The love duet (Ferrier)

BUTTERFLY 89

poco rit.

PINKERTON *con slancio* *mf* *poco rit.*

Là bas.....

Qu'un dé-sir..... ar-dent m'en - fiè - vre D'u-ne soudai - ne

BUTTERFLY

- cla - te u - ne voix té - né - breu - se: But - ter -

PINKERTON *p* *(il s'approche peu à peu de Butterfly)*

flam - mel

p ma sensibile

BUTTERFLY *p* *rall. lan.* *a tempo* [420]

- fly,.... re-né - ga-tel Re-né - ga-tel et heu - reu - sel *poco rall.*

col canto dolce *pp* *a tempo*

(il tend les deux mains à Butterfly, qui descend de la terrasse)

PINKERTON *ANDANTE LENTO* *sostenendo dolcissimo*

Fée aux grands yeux pareils à deux é - toi - les,....

ANDANTE LENTO *sostenendo col canto* *dolce* *pp*

X 911560 X

PINKERTON

pp sostenendo

Pour moi je t'ai vou - lu - el... D'a -

PINKERTON

cres. con calore

- sur tu me sem - bles vê - tu - e, Et j'ai - me tes tres - ses plus

BUTTERFLY

sostenendo

Je

allarg. a tempo

bru - nes dans le va - gue des voi - les!

BUTTERFLY (descendue dans le jardin)

suls la Dé-es - se du rê - ve, La lu - ne, qui dans la nuit

121 *Sostenando*

pp

BUTTERFLY

clai - re, Descend sur la ter - re Du haut de l'a -

BUTTERFLY

- zurl... Les en-

PINKERTON *cres. ed affrett.*

Qui sé-duit les cœurs...

p *cres. ed affrett.*

sempre affrett. un poco

BUTTERFLY

- i - vre et cap - tifs..... aux plis de son man -

mf *sempre affrett. un poco*

BUTTERFLY

- teau..... Les ber - ce, et leur ou - vre là.

incalzando un poco

espressivo

incalzando un poco

BUTTERFLY *rall:* *AND^{te} LENTO COME PRIMA*

haut son royaume!

PINKERTON *dolce-espess.* *sostenendo*

Pour - tant..... tu n'as rien dit en -

AND^{te} LENTO COME PRIMA

122 *p* *sostenendo*

PINKERTON

- co - rel..... J'i - gno - re toujours si tu

p *delicato*

m.d.

p

z 111360 z

PINKERTON

m'ai - mes?..... La dé - es - se sait di - re ces cho - ses, Qui

BUTTERFLY

Oui, cer - te, mais peut-être el - le

allarg. un poco

PINKERTON

cal - ment l'ardeur du désir!

cres.

allarg. un poco

BUTTERFLY

n'o - se, De peur qu'elle en vienne à mourir! de peur qu'elle en vienne à mou -

rit.

a tempo

dim.

rall.

col canto p

BUTTERFLY

ANDANTE ♩ = 112

- rir!

PINKERTON

Crain - te fri - vo - le! La - mour fait-il mou - rir?

123 **ANDANTE** ♩ = 112

111360

PINKERTON

a tempo
 II..... fait vi - - vre..... et du ciel même il
poco allarg.
a tempo
p

PINKERTON

(la serrant sur son cœur)

poco allarg.

nous donne l'ivres - se! *dolcissimo* Je la re - trou - ve en tes beaux yeux d'enchan -
p
poco allarg.

BUTTERFLY

(d'un mouvement
 soudain se dégage
 des caresses arden -
 tes de Pinkerton)

AND^{te} MOSSO MA SOSTENENDO ♩ = 84
con intenso sentimento

a tempo
 Si je vous ai - me?...
 - res - se!
426
AND^{te} MOSSO MA SOSTENENDO ♩ = 84
a tempo
rall.
pp
p

BUTTERFLY

*entusiasmandosi**eret.*

C'est plus en - co - re! Du premier jour con - qui - se, comme un hé -
m. d.
eret.
m. s.
tino
x 111360 *x*

BUTTERFLY

ros que mon cœur di - vi - se, Je vous a - do - re!.....

127

BUTTERFLY

AND^{te} ANIMATO

Dans vo - tre sou - ri - re Se -

AND^{te} ANIMATO

p con passione

BUTTERFLY

cres.

poco allarg.

lit u - ne telle loyau - té!.... Vous m'a - vez dit de si bon - nes pa -

pp *cres.* *poco allarg.* *mf*

BUTTERFLY

- ro - les! Des mots qui ber - cent

a tempo

pp

BUTTERFLY

(Nuit complète. Ciel très

et qui con - so - lent!

pp

dim.

(Butterfly s'est accroupie avec une tendresse confiante près de Pinkerton assis sur le banc)

pur et très étoilé)

128

AND^{te} SOSTENUTO $\text{♩} = 76$

rall.

dolcissimo espressivo

pp

BUTTERFLY

(tendrement comme suppliante)

pp

γ.

Vous ê - tes mon maî - tre!

pp

BUTTERFLY

Aimez ce petit é - tre, A qui, pour être heu -

pp

γ.

BUTTERFLY

-reu-se, il fau - drait peu de cho - sel

pp *expressivo* *p*

129

m.s. *poco rit.* *expressivo*

BUTTERFLY

Oh! oui! peu de cho - sel. Nous sommes de na -

p

BUTTERFLY

-tu-re af-fi-née et mo - des - te, Humble et si - len - ci -

pp *dim.* *poco rit.*

BUTTERFLY *ritenendo*

-eu - se, é - prise de ten - dres - se douce et pourtant pro -

pp *m.s.* *ritenendo*

111300

BUTTERFLY

a tempo

- fon - de, Comme l'onde et la vou - te cé - les - tel.....

mf a tempo cres. molto

BUTTERFLY

con anima

Don - ne tes

molto cres. e incalzando

430

PINKERTON *incalzando sempre e cres.*

mais, ô chère tant ai - mé - el..... Ma Butter -

(avec l'éclat d'une grande ten - dresse) poco rit.

incalzando sempre e cres. poco rit.

PINKERTON

poco rit.

- fly!..... Comme ils t'ont bien nom - mé - el Papil - lon char -

poco rit.

z 411360 z

BUTTERFLY *ALLEGRO MOD^{to}* ♩ = 138 (à ces mots, Butterfly s'attriste, retire ses mains et s'éloigne)

PINKERTON
_mantl
131 *ALLEGRO MOD^{to}* ♩ = 138
p
cres.

Chez vous, on as - su - re

BUTTERFLY
Qu'au papillon cap - tif..... Votre ca -

BUTTERFLY
- pri - ce fait su - bir cet - te tor - tu - re
cres. ed incalzando

BUTTERFLY
De le per - cer d'une é -

x 111760 x

100

BUTTERFLY



PINKERTON

(se lève, et reprenant doucement les mains de Butterfly)



(lui sourit)

PINKERTON



PINKERTON



BUTTERFLY

(s'abandonnant)



(l'embrassant passionnément)

PINKERTON



z 111360 z

BUTTERFLY

101

vi - el

PINKERTON *allargando*

Viens, chère à - me,

allargando

(Butterfly se dégage comme honteuse de s'être abandonnée.)

PINKERTON

AND.^{te} MOSSO APPASSIONATO ♩=120

viens! De terreurs sans cau - se Dis - si - pe l'ombre

133 AND.^{te} MOSSO APPASSIONATO ♩=120

con anima

PINKERTON

(Il lui montre le ciel étoilé)

*con grande slancio**f Sostenendo*

vai - nel La nuit est se - rei - nel

f con grande slancio

BUTTERFLY

(regardant le ciel, extasiée) *p*

O nuit se -

PINKERTON *p dolcissimo*

C'est l'heure où tout re - po - sel

p pp

x 111360 x

BUTTERFLY

rei - ne, sous tes voi - les bril - lent

PINKERTON *con passione*
Viens, chère à - me, la

eres. e incels:

BUTTERFLY

sostenuto molto
des essaims d'é - toi - les!

PINKERTON *affrettando con calore*
nuit est se - rei - nel L'amour t'ap - pel - le, et son doux mys -

sostenuto molto
ff affrettando
rit:

BUTTERFLY

dolcissimo
Nuit se -

PINKERTON *p* *rit:*
- tè - rel Vois, tout dort sur la ter - rel

rall: *p* *rit:*

BUTTERFLY *AND.^{te} MOLTO SOSTENUTO* ♩ = 60

103

rei-ne, sous tes voi-les Com-me bril-lent les é-

PINKERTON

Viens, je t'ai-me!

134

AND.^{te} MOLTO SOSTENUTO ♩ = 60

pp

BUTTERFLY

sostenendo

-toi-les! flam-mes vi-ves..... qui nous re-gar-dent tels des

PINKERTON

Viens, je t'ai-me!

Viens, je t'ai-me!

sostenendo

sempre cres. ed incalzando..

BUTTERFLY

yeux sur nous se dar-dent!.. Oh!

PINKERTON

(avec un amour plein de désirs)

Plus de crainte dans ton

111360

LARGAMENTE "con calore", $\text{♩} = 92$
sostenendo *a tempo*

BUTTERFLY
 Oh! là haut les astres ou - vrent leurs grands

PINKERTON
 cœur! Sur mon cœur qu'il pal - pi - te! Chère à - me, ah!

LARGAMENTE "con calore", $\text{♩} = 92$
sostenendo *a tempo*

BUTTERFLY
 yeux ma - li - ci eux! Au ciel sans

PINKERTON
 viens! sois à moi tou - tel! Ah! vois, é -

BUTTERFLY
 voi - les, Sur nous brillent les é - toi - les!

PINKERTON
 - cou - tel L'a - mour nous in - vi - te, Cédons à son pouvoir vain.

con calore

BUTTERFLY *sostenuto a tempo* *cres.*

Ahl... et les yeux qu'elles dar - dent nous re -

PINKERTON

queur!

135 *pp* *sostenuto a tempo* *cres.*

BUTTERFLY

- gar - dent... Nuit d'a - mour!

PINKERTON *cres.*

I - ci - bas tout re - po - se! Ah! viens!... La nuit est

BUTTERFLY *poco rall.* *SOSTENENDO* *cres.*

... plus douce que le jour! Fais nous l'ex - ta - - se de l'a -

PINKERTON

close! Ah! viens! Ah! viens, je

poco rall. *p* *m.s.* *cres.*

4 111360 2

BUTTERFLY *LARGO* $\text{♩} = 69$ (Ils rentrent)

pp. - mourl..... Je suis à toi.....

pp. - t'ai - - me Ah! Viens,..... Je t'ai - - me!

PINKERTON

t'ai - me! Ah! Viens! Ah!.....

cres. *cres. molto* *LARGO* $\text{♩} = 69$ 156

du jardin dans la maison.)

p *pp* *dim.*

LE RIDEAU TOMBE *dim. e rall:*

pp *ppp*

111360

Passage III: The love duet (Elkin)

104

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

Pinkerton *Andante lento.*
sostenendo, dolcissimo

Child, from whose eyes the wit-cher-y is shin-ing, — now you are all my
fin - ba da-gli occhi pie-ni di ma - li - a — *o - ra sei tut-ta*

sostenendo col canto *dolce*

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*
sp
 So -

Pinkerton *con calore* *allarg.* *a tempo*

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

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

111200

Butterfly (goes down from the terrace, Pinkerton follows her)

Butterfly

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

(121) *sostenendo*

PP

Butterfly

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

Pinkerton

Bo-witching all
Eaf-fa-sci-na i

Butterfly

mf *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 - tale...
 cno - ri...

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

106 Butterfly

incalzando 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. (122) *sostenendo*

rall. *p*

Pinkerton

delicato

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

And.

Pinkerton

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

111200

Butterfly *allarg. un poco* 107

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. *f* *allarg. un poco*

Butterfly *rit.*

say them, for fear she may die of her love, for fear she may die of her
 tuo - 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 ♩ = 112

Butterfly
 love!
 - rir!

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

123 Andante ♩ = 112

Pinkerton *con anima*
f
 dy - ing, ra -
 - ci - de, ma -

poco allarg.

Pinkerton *a tempo*
p
 And it ra - di - ates hap - pi - ness ce - lest - ial. I see it
 - e sor - ri de per gio - ia ce - le - stia - li co - me o - ra

a tempo

(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 lan - ghi occhio - tu - li.

poco allarg. *a tempo*

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

Andante mosso ma sostenendo $\text{♩} = 64$

109

Butterfly *con intenso sentimento* *entusiasmandosi*

But now, be - lov - ed, You are the world,
A-dre-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'be - 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 Finkerton.)

(127)

110 Andante animato.

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 sì pa -

con espansione *p* *cresc.* *pp* *cresc.*

Butterfly

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

poco allarg. *a tempo* *ms.*

Butterfly

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

pp

Butterfly

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

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

dim. *rall.*

(slowly drawing nearer to Pinkerton)

Andante sostenuto $\text{♩} = 76$

128 *pp* *dolcissimo espressivo*

Butterfly (tenderly, almost beseechingly)

Ah, love me a lit - tle, oh, just a ve - ry
Vo - glia - te - mi de - ne, un de - ne pic - co -

Butterfly

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

Butterfly

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

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

Butterfly

129 *espressivo*

Ah, love me a lit - - - - -
vo - glia - te - ri de - - - - -

p

Butterfly

poco rit.

I come of a peo - ple accus - to - med to lit - tle, Grate - ful for love that's
Noi siamo gen - ti av - vez - za al - le pic - co - le co - se u - mi - lie si - len -

pp dim. *poco rit.*

Butterfly *riten.* *a tempo*

sil - ent, Light as a blos - som And yet ev - er - - last - - ing As the
- sio - se, ad u - na te - no - res - sa a'for - mato e pur pro - - fon - - da come il

pp *riten.* *a tempo, animando un poco*

Butterfly

sky, as the fath - omless o - - cean
ciel, co - me l'in - fin - i - ta del ma - - re

molto cresc. *affrett.*

Pinkerton
con anima *incalzando sempre e cresc.*

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

(130)

incalzando sempre e cresc.

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

My Butter - fly! apt - ly your name was cho - sen, Gon - sa - mer cre -
 Mio Butter - fly! co - me l'han deu no - na - ta te - nu - e far -

poco stent. *poco rit.*

Allegro moderato $\text{♩} = 128$

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

Pinkerton

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

- a - tion...
 - sal - la...

Allegro moderato $\text{♩} = 128$

Butterfly (with an expression of fear)

If a but - ter - fly is caught by
 se cade in man del - fuom, o - gai far -

(131)

cresc.

114 Butterfly

mun, He'll pierce its heart with a need - le,
- far - - la da u - no spil - lo è tra - fit - - la

crec. ed incalzando

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

Butterfly
per - - ish!
- fit - - tal... (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 - - ché? Per - ché non fug - ga

col canto

Pinkerton

(with ardour and embracing her affectionately)

115

sostenendo

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

P sostenendo e cresc. poco a poco

Butterfly (throwing herself into his arms)

Yes, yours for e-ver.
 Sì, per la vi-ta.

allargando

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

allargando

Andante mosso appassionato $\text{♩} = 120$

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

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

(133)

con anima

Pinkerton (points to the starlit sky)

Sostenendo

-giv-ing. The night doth en-fold us!
 -ro-sa & not-to se-re-na!

Sostenendo

con grande slancio

111200

Butterfly

(looking at the sky, enraptured)

Butterfly: Ah! Night of rap - ture!
 Ah! Dol - ce noi - tel. *compassione*
 Pinkerton *dolcissimo*: See the world lies sleep - ing!
 Guarda: dorme ogni co - sa!
 Come then,
 Vis - ni,

Butterfly

sostenuto molto

Butterfly: Stars un - end - ing! Ne - ver have I seen such
 Quan - te stel - lel Non le ri - di mai sì
 Pinkerton: come then,
 vis - ni... The night doth en -
 & not - te se -
cresc. e incalz. *sostenuto molto*

Butterfly

Butterfly: glo - ry!
 bel - lel
 Pinkerton: - fold us!
 re - na!
 Ah, has - ten, has - ten! The night en -
 Ah! vie - ni, vie - ni. & not - te se -
affrettando con calore *rit.*
affrettando *rit.*

Butterfly *dolcissimo*

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

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

rall. *p* *rit.*

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

Butterfly

Pinkerton rap - ture! Stars un - end - ing! Nev - er have I seen such
 noi - tel! Quan - te stel - la! Non le vi - di mai sì

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

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

134 *pp*

Butterfly *sostenendo*

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

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

sostenendo

111200

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-gior du-na pu-pil-la. Oh!

(with amorous desire)

Come, my dearest!

Vien, sei mi-a!...

sempre cres. ed incalz. 8

Cast all fear from out your

Via l'an-go-scia dal tuo

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

Butterfly $\text{♩} = 92$ sostenendo a tempo

Oh! how kindly are the heav-ens, Ev-ry

Pinkerton OA! quan-ti oc-chi fi-si, at-ten-ti d'o-gni

sostenendo a tempo

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-sing on us, light-ing the fu-ture

Pinkerton par-te a ri-guar-dar! poi fir-ma-men-ti, via poi li-di, via poi

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 fì-si, at-

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

Butterfly *cresc.*
heav-ens on us shin-ing! see the stars!
len-ti! Quanti aguar-di ri-de il ciell!

Pinkerton *cresc.*
See the world lies a-sleeping. Ah! come! ah, come then,
Guarda: dorme o-gni co-sa. Ah! vien! ah! vie-ni,

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

Pinkerton *poco rall.* *Sostenendo* *molto*
dear-est! Ah! come, come then, be
vie-ni! Ah! vien, ah! vien, sei

111200

Largo *♩. 60.*

(They go up

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

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

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

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

*cresc. - Largo *♩. 60.**

cresc. molto

from the garden into the house.

The curtain falls. *dim. e rall.*

111210

End of Act I

Passage IV: The tragic climax (Illica and Giacosa)

321

(prende a parte Suzuki e cerca colla persuasione di averne il consenso, mentre Pinkerton,

SHARPLESS *p dolce* *I^o TEMPO (Largo)* ♩ = 54

Io so che alle sue pe-ne non ci so - no con -

22 *I^o TEMPO (Largo)* ♩ = 54

rall:.....

p

sempre più agitato, si aggira per la stanza ed osserva)

SHARPLESS

- for- - ti! Ma del bim - bo con- - vie - ne as -

PINKERTON

Oh!..... l'a - ma - - ra fra -

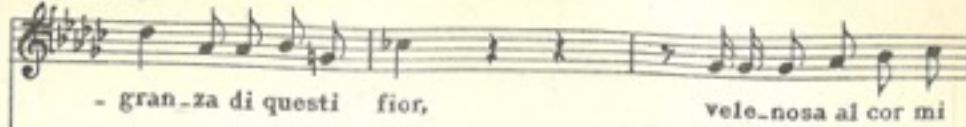
SHARPLESS

- si - cu - rar..... le sor - ti! La pie -

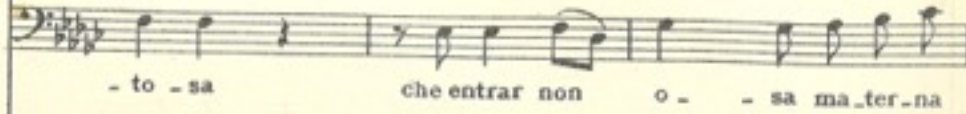
cres.

z II O O O O z

PINKERTON



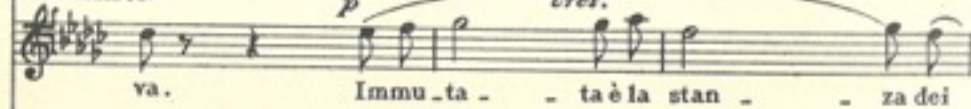
SHARPLESS



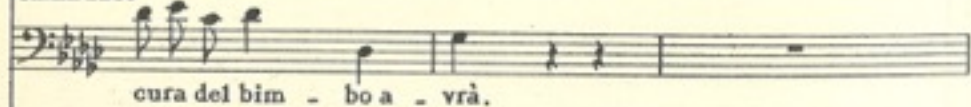
SUZUKI



PINKERTON



SHARPLESS



SUZUKI
ma - dre...

FINKERTON (Pinkerton va verso il simulacro di Budda)
nostri a-mor... Ma un gel di mor - te vi

SHARPLESS
Suv-vi-a, par - la, suv-vi-a, par - la con quella

SUZUKI
e vo - le-te ch'io chieda ad una ma - dre... Oh! me tri - sta!

FINKERTON (vede il proprio ritratto)
sta. Il mio ri-tratto...

SHARPLESS
pi - a e con - du - ci-la qui... s'anche la

z HOOOO z

SUZUKI
Oh! me tri - sta! *allarg:.....*

PINKERTON
Tre anni son pas - sa - ti, tre

SHARPLESS
cres:.....
veda Butterfly, non impor - ta. An - xi, meglio se accor - ta del

cres:..... *allarg:.....*

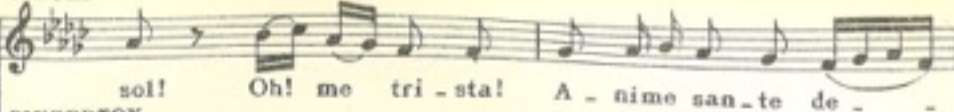
SUZUKI
A - nime san - te degli a - vi!... Al - la pic - ci - na s'è spen - to il

PINKERTON
an - ni son pas - sa - ti, tre

SHARPLESS
ve - ro si fa - ces - se al - la sua

La * *z* *II* *OOOO* *z*

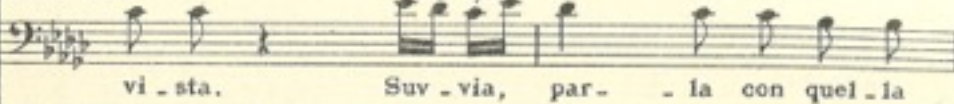
SUZUKI



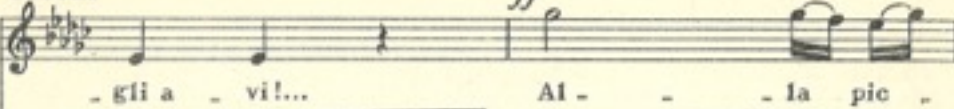
PINKERTON



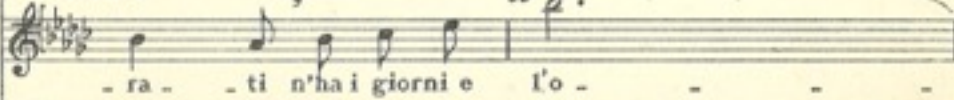
SHARPLESS



SUZUKI



PINKERTON

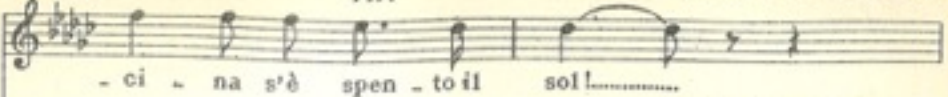


SHARPLESS



z 110000

*

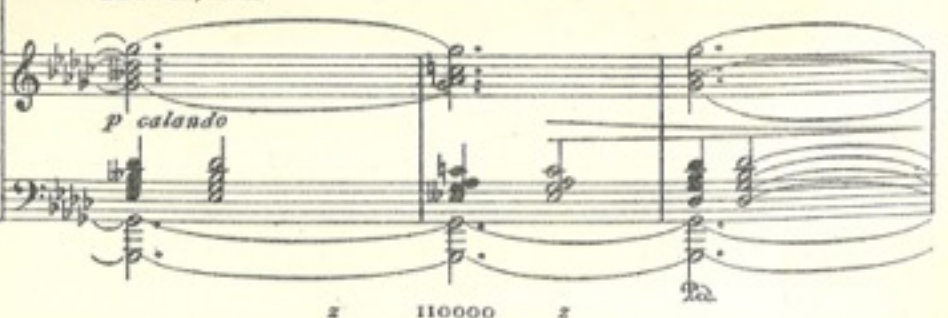
SUZUKI *rit.* (spinta da Sharpless va nelPINKERTON *rit.* (vinto dall'emozione e non potendo trattenere il pian- to si avvicina a Sharpless eSHARPLESS *rit.* qui, con - du - ci - la qui..... Vien, Su -

giardino a raggiungere Mistress Pinkerton)

SUZUKI (andandosene) gli dice risolutamente) Oh! me trista!

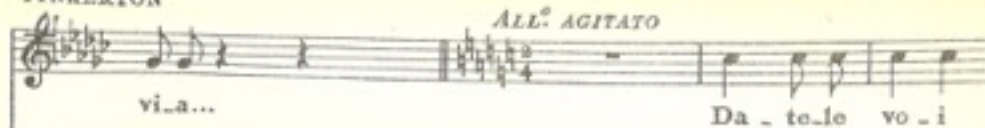
PINKERTON Non posso rima - ner;..... Sharpless, v'aspetto per

SHARPLESS - zu - ki, vien!



z 110000 z

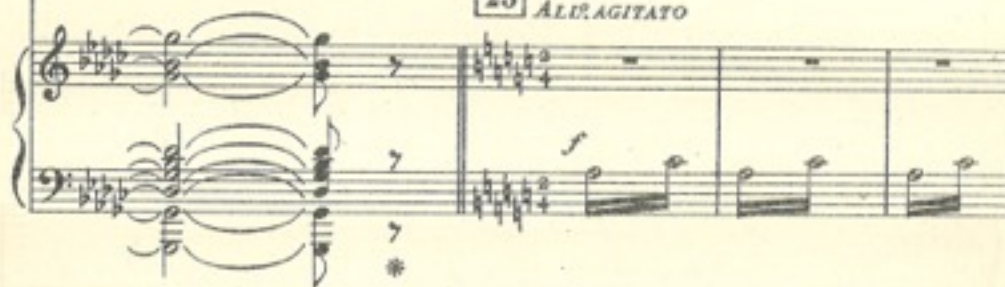
PINKERTON

ALL.^o AGITATO

SHARPLESS



23

ALL.^o AGITATO

PINKERTON



PINKERTON



ANDANTINO

SHARPLESS

p

24 *ANDANTINO*

Vel dis-si? vi ri - cor - da? quan-do la man vi

SHARPLESS

die - de: «ba - da - tel. El-la ci cre - de» e

SHARPLESS

fui pro - fe - ta al - lor!..... Sor - da ai con -

SHARPLESS

329

First system of music for Sharpless. It consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "- si - gli, sor-da ai dub - bi, vi - li -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

SHARPLESS

Second system of music for Sharpless. The vocal line continues with lyrics: "- pe - sa nel - l'o - sti - na - ta at - te - sa rac - col - se il". There are "rit....." markings above the vocal line at the end of each measure. The piano accompaniment continues with similar rhythmic patterns, ending with a final chord.

ALLA MODERATO

PINKERTON

First system of music for Pinkerton. It is a vocal line in treble clef with the lyrics: "Si, tut - to in un i - stan - te io". The tempo is marked "ALLA MODERATO".

SHARPLESS

First system of music for Sharpless in this section. It is a vocal line in bass clef with the lyrics: "cor...".

cor...

25

ALLA MODERATO

Second and third systems of music for Sharpless. The second system is a piano accompaniment in grand staff, marked "P cantando". The third system continues the piano accompaniment. The tempo remains "ALLA MODERATO".

" 110000 "

330

PINKERTON

ve - do il fal - lo mi - - o

PINKERTON

sen.to che di que - sto tor - men - to

PINKERTON

tregua mai non a - vrò,..... mai non a - vrò! no!

vigoroso

SHARPLESS

ANDANTE

26

rall:..... *dim.* *pp*

ANDANTE Ad.

u 110000 u

SHARPLESS

da - te: il triste ve - ro da so - la apprende - rà.....

pp *rall:..*

FINKERTON

(dolcemente con rimpianto)

$\text{♩} = 48$

Ad - di - o fiorito a - sil di le -

$\text{♩} = 48$

pp

m. d.

Taa *

FINKERTON

-ti - zia e d'a - mor...

m. d.

Taa *

Taa *

II O O O O

PINKERTON

Sempre il mi-te suo sem-bian-te con-strazio a-tro-ce ve-

p

PINKERTON

-dro.....

SHARPLESS

Ma or quel cor sin-

p *pp*

PINKERTON

Ad-di-o fio-ri-to a-

SHARPLESS

-ce-ro pre-sa-go è già... Vel

pp

—sil...

SHARPLESS

dis - si... vi... ri - cor - da?... e fui pro -



PINKERTON *con stancio*

Non reggo al tuo squal - lor, ah! non

SHARPLESS

-fe - ta allor.



PINKERTON

reg - go al tuo squal - lor! Fug - go,

SHARPLESS

dim. *m.s.*



PINKERTON

rit. *SOSTENENDO*

fug - go, son..... vil! Ad -

col canto *SOSTENENDO*

28 *p*

PINKERTON

- di - o, non..... reg - go al tuo squal

SHARPLESS

An -

cres:

PINKERTON

- lor, ah!..... son vil, ah! son

SHARPLESS

- da - te, il tri - ste ve - ro appren - de - rà.

ff sempre cres.

ALL.^o MOD.^o - *ma deciso.*

335

FINKERTON (strette le mani al Consolo, esce rapidamente dal fondo; Sharpless crolla tristemente il capo)

vill...

ALL.^o MOD.^o - *ma deciso.*

ff

allargando.....

(Suzuki viene dal giardino seguita da Kate che si ferma ai piedi del terrazzo)

AND.^{te} MOLTO SOST.^{te} $\text{♩} = 60$

29

KATE

(con dolcezza a Suzuki)

SUZUKI

Gliele di - raif...

(a testa bassa risponde senza scomporsi dalla sua rigidità)

Pro..

KATE

SUZUKI

E le darai con - si - glio d'af - fi -

- met - to.

II OOOO

KATE
- dar - mi?... Lo terrò come un

SUZUKI
Pro - met.to.

sentito

mf

KATE
fi - glio.

SUZUKI
Vi cre - do. Ma bi - so - gnachio le sia so - la ac - can - to...

p

SUZUKI
Nel - la grande o - ra... so - la! Piange - rà tan - to

50

BUTTERFLY (voce lontana dalla camera a sinistra, chiamando)

SUZUKI *riten. a tempo sostenendo* Su -

tan - to! piange - rà tan - to!

riten. a tempo sostenendo a tempo

ff pp ff pp

BUTTERFLY (più vicina)

- zu - ki!..... Su - zu - ki!... Dove se - i? Su -

ALLEGRO ♩ = 152

BUTTERFLY (appare alla porta socchiusa; Kate per non essere vista si allontana nel giardino)

- zu - ki!

SUZUKI *cres. e stringendo*

Son qui... pre - ga - vo e rimet - te - vo a

34 **ALLEGRO** ♩ = 152

pp cres. e stringendo

SUZUKI

(Suzuki si precipita per impedire a Butterfly di entrare)

po - sto... No... no... no... no... no... non scen.

(Butterfly entra precipitosa, uvincolandosi da Suzuki che cerca invano trattenerla)

SUZUKI

(gridando)

de - te... DO... DO...

VIOLINI

ff

cres. e stringendo

(aggirandosi per la stanza con grande agitazione, ma giubilante)

BUTTERFLY

Vivo (in uno)

È qui,..... è qui,.....

SUZUKI

DO...

32

Vivo (in uno)

mf

tremolo

h *h* *h*

BUTTERFLY

339

(scorgendo Sharpless)

do - ve è na - scosto? è qui, ... qui.... Ecco il

BUTTERFLY

(sgomenta, cercando Pinkerton)

Conso - le... e... do - ve?... dim.

BUTTERFLY

do - ve?... meno forte dim.

molto cres.

A II OOOO A

(dopo aver guardato da per tutto, in ogni angolo, nella piccola alcova e dietro il
BUTTERFLY paravento, sgomenta si guarda attorno)

Non

53

dim. e rall.:

BUTTERFLY (Vede Kate nel giardino e guarda fissamente Sharpless)

c'èl...

rall. sempre... e... dim:... morendo...

BUTTERFLY (a Sharpless)

Quella don . na?

rall.:

I 2

BUTTERFLY

Che vuol da me? Niu.no

p

BUTTERFLY (Suzuki piange silenziosamente)

par - la la...

34

rall. ancora.....

BUTTERFLY (sorpresa)

Per - ch  pian - ge - te? No: non di - temi

pp

per parlarle; questa teme di capire e si fa piccina come una bimba paurosa)

BUTTERFLY

nul - la... nul - la... for - se po.

ppp

BUTTERFLY

.trei ca - der morta sul - l'at - ti - mo...

ppp

h H0000 h

BUTTERFLY

ADAGIO $\text{♩} = \text{♩}$ (con bontà affettuosa ed infantile
a Suzuki)

35

Tu Su - zu - ki che sei tan-to

BUTTERFLY

poco rall:

buo-na, non piangere! e mi vuoi tanto be-ne un

poco rall:

BUTTERFLY

(come se avesse ricevuto un col-
po mortale: irrigidita)

Si, un No, di' pia-no... Vi-ve?

SUZUKI

pp

Si.

36

p *PPP*

BUTTERFLY

(Suzuki tace)

Ma non vie - ne più. Te l'han detto!...

pp

BUTTERFLY

(irritata al silenzio di Suzuki)

AND^{te} sost^{to} Ve - - spa! Voglio che tu ri - sponda.

37

molto f *p* *mf*

BUTTERFLY

(con freddezza)

SUZUKI

Ma è giunto ie - ri?

Mai più.

pp *mf* *pp* *mf*

z HOOOO z

(Butterfly, che ha capito, guarda Kate,
quasi affascinata)

BUTTERFLY
Ahl... quella don . na mi fa tan . ta pa .

SUZUKI
Sì.

pp *dim.* *p*

BUTTERFLY
u . ral tan . ta pa . u . ral

SHARPLESS
È la cau . sa in . no .

p

SHARPLESS *rall.*
cen . te d'ogni vostra scia . gu . ra. Per . do . na . te . le.

rall.

h H0000 h

BUTTERFLY (comprendendo, grida:)

Ah! è sua mo - glie!

f *p* *pp*

BUTTERFLY (con voce calma)

Tutto è mor.to per - me! tutto è fi.ni - to! ah!

SHARPLESS

Co -

BUTTERFLY

Vo - glion

SHARPLESS

- rag - gio.

38

A HOOOO A

BUTTERFLY (disperata)

pren - der - mi tut - to! il figlio mi - o!

SHARPLESS

Fa - te - lo pel suo be - ne il sa - cri - fi - zio...

dolce *p*

BUTTERFLY (disperata)

Ah! tri - ste ma - drel tri - ste

mf *dim.*

BUTTERFLY

ma - dre! Ab-ban-do-nar

sf

BUTTERFLY

(rimane immobile)

mio fi - gliol

39

p *pp*

BUTTERFLY

(calma)

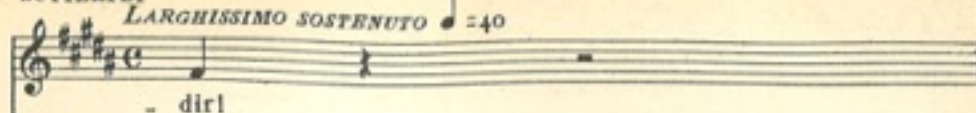
rall:.....

E sial A lui devo ob-be -

rall:.....

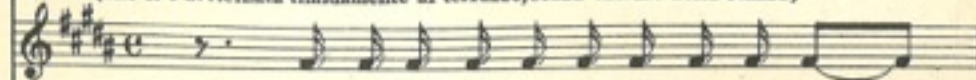
A HOOOQO A

BUTTERFLY

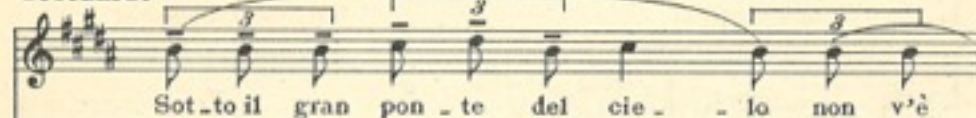
LARGHISSIMO SOSTENUTO ♩ = 40

- dir!

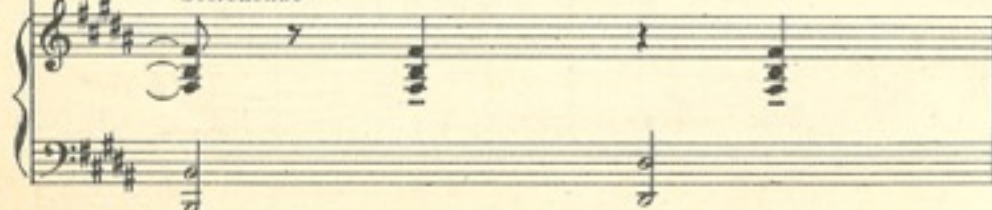
KATE (che si è avvicinata timidamente al terrazzo, senza entrare nella stanza)



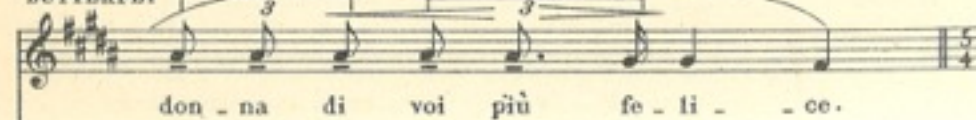
Po - te - te per - do - nar - mi, But - ter - fly è.....

LARGHISSIMO SOSTENUTO ♩ = 40BUTTERFLY *Sostenendo con aria grave*

Sot - to il gran pon - te del cie - lo non v'è

Sostenendo

BUTTERFLY



don - na di voi più fe - li - ce.



BUTTERFLY (con passione)

Sia-te-lo sempre, non v'attri-state per me.....

muovere un poco

mf

p

muovere un poco

BUTTERFLY

(che ha udito, dice con solennità)

A

KATE (a Sharpless, che lo si è avvicinato)

Povera piccina! E il figlio lo darà?

SHARPLESS

(assai commosso)

È un' immensa pietà!

cres.

p

e spiccando le parole)

BUTTERFLY

lui lo po-trò da-re se lo verrà a cer-ca-re.

dolce

BUTTERFLY

(con intensione, ma con grande
semplicità)

40

Fra mez - z'o - ra sa-li-te la col-

BUTTERFLY

(Suzuki accompagna Kate e Sharpless che escono
dal fondo)

- li - na.

BUTTERFLY (cade a terra, piangendo - Suzuki s'affretta a soccorrerla)

ALLEGRO VIVACISSIMO $\text{♩} = 176$

43

ALLEGRO VIVACISSIMO $\text{♩} = 176$



SUZUKI

(mettendo una mano sul cuore a Butterfly)

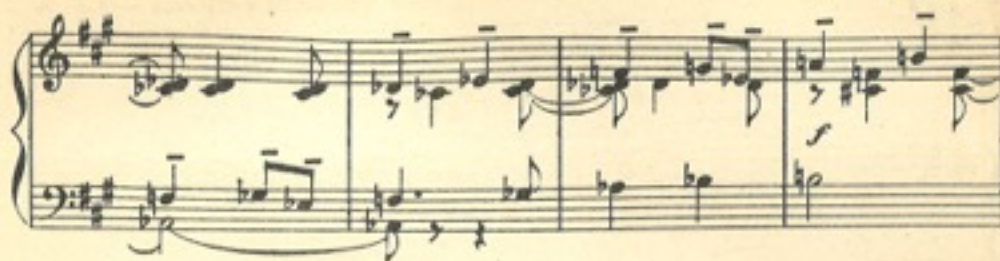


SUZUKI



x H0000 x

(Butterfly)



si rinfranca poco a poco: vedendo che è giorno fatto, si scioglie da Suzuki, e le dice)



BUTTERFLY



BUTTERFLY



x 110000 x

BUTTERFLY

(Suzuki va a chiudere lo *shoji*, in

Chiu - di.

45

modo che la camera rimane quasi in completa oscurità)

a tempo

46

*a tempo ma un po' meno.**pp*

A HOOOO A

rall:(Suzuki ritorna verso Butterfly)
a tempo, ma un poco meno

BUTTERFLY

SUZUKI

Il bimbo o ve sia?

a tempo

Gioca...

Lo chiamo?

AL TEMPO VIVO

BUTTERFLY

*con angoscia**poco
rit:*

47

AL TEMPO VIVO

La scia-lo giuo - car,..... la scia-lo giuo - car,..... Va a

*col
canto...*

BUTTERFLY

MODERATO(risolutamente, battendo
forte le mani)

fargli compa - gnia.

Va,

va. Te lo comando.

SUZUKI

(piangendo)

Re-sto con voi.

MODERATO
*f P staccato**cres.*

(fa alzare Suzuki, che piange disperatamente, e la spinge fuori dell'uscio di sinistra)

355

(Butterfly si inginocchia davanti all'im-

50

ff Largamente

rall.

ppp stentato

magine di Budda)

51 (Butterfly rimane immobile assorta in doloroso pen-

MENO

p appassionato

pp

siero - ancora si odono i singhiozzi di Suzuki, i quali vanno a poco a poco affievolendosi)

p

(Butterfly ha un moto di spasimo)

allarg.

f

(Butterfly va allo stipite e ne leva il velo bianco, che getta attraverso il paravento - poi prende il coltello, che chiuso in un astuccio

p

di lacca, sta appeso alla parete presso il simulacro di Budda.)

p

x HOOOO x

(Butterfly ne bacia religiosamente la lama, tenendola colle due mani per la punta e per l'impugnatura)



BUTTERFLY (legge a voce bassa le parole che vi sono scritte)



BUTTERFLY

(si punta il coltello lateralmente alla gola)



53 (s'apre la porta di sinistra e vedesi il braccio di Suzuki che spinge il bambino verso la madre; questi entra correndo colle manine alzate; Butterfly lascia cadere il coltello-
ALLEGRO



si precipita verso il bambino, lo abbraccia e lo bacia quasi a soffocarlo)



A HOOOO A

BUTTERFLY

357

BUTTERFLY

BUTTERFLY

ANDANTE AGITATO
con grande sentimento
affannosamente agitato

ANDANTE AGITATO

BUTTERFLY

A HOOOO A

BUTTERFLY *allargando*

..... ai di ma - tu - ri, il ma - ter - no ab - ban -

allargando

AND^{te} SOSTENUTO ♩ = 50
BUTTERFLY (con esaltazione)

do - no. O a me, sce - so dal

55 AND^{te} SOSTENUTO ♩ = 50

f *meno f* *p*

BUTTERFLY *sostenendo*

tro - no del l'al - to Pa - ra - di - so, guar - da ben fi - so,

sostenendo

p *pp* *p cres.*

col canto

BUTTERFLY

fi - so di tua ma - dre la fac - cia! che te'n re - sti u - na

p

BUTTERFLY

trac - cia, guar - da ben! A - mo - re, ad.

p *crec.* *rit.* *ff*

BUTTERFLY

(con voce fioca) *rall.*
 - di - ol addi - ol picco - lo a - mor! Va. Gioca,

P *rit. col canto* *PP* *rall.*
tristamente *m.d.*

PIÙ LARGO (NB: tutta questa scena va eseguita molto lentamente)

BUTTERFLY

(Butterfly prende il bambino lo posa su di una stuoia col viso voltato

gioca.

PIÙ LARGO

p sensibile

verso sinistra, gli dà nelle mani la banderuola americana ed una puppattola e lo invita a

trastullarsene, mentre delicatamente gli benda gli occhi. Poi afferra il coltello e, collo sguardo sempre fisso sul bambino, va dietro il paravento)

56

f espressivo

cres. poco rit.

ff ff dim.

ff
Ped 8^a bassa.

j

110000

j

(Si ode cadere a terra il coltello, e il gran velo bianco scompare dietro al paravento)

pp *p an - - - mando... poco... d...*

(Si vede Butterfly sporgersi fuori del paravento, e brancolando muovere verso il bambino - il

poco e cresc...

gran velo bianco lo circonda il collo: con un debole sorriso saluta colla mano il bambino e si trascina presso di lui, avendo ancora forza di abbracciarlo, poi gli cade vicino)

57 (b)

allargando

PINKERTON (gridando)
(interno) *ff*

sostenendo

Butterfly!.....

Butterfly!.....

ff allargando p *sostenendo ff p*

j

II OOOO

j

PINKERTON

363

allargando

But_ter_fly!.....

ff

p molto cres. e allargando

(La porta di destra è violentemente aperta - Pinkerton e Sharpless si precipitano nella stanza ac-

ANDANTE ENERGICO ♩ = 88

58

tutta forza

correndo presso Butterfly che con debole gesto indica il bambino e muore. Pinkerton si ingi-
nocchia, mentre Sharpless prende il bimbo e lo bacia singhiozzando)

SIPARIO RAPIDO

allarg:.....stentato.....

molto allargando

j 110000 *j*

Passage IV: The tragic climax (Ferrier)

216

SOUZOUKI

- je?..... Que puis - je?.....

(Il s'approche de Souzouki, et cherche, par la persuasion, à obtenir son concours. Cependant Pinkerton tou-

22 Je sais qu'encette é - preuve il n'est pas de re-

jours plus agité, va et vient par la salle et examine.)

- mè - del Mais au fils qu'el - le a - do - re il

PINKERTON

Hé - - las! la senteur fra -
faut prè - ter..... notre ai - del L' é - tran -

M 111360 M

PINKERTON

217

- gi - le de ces fleurs - là pour mon cœur est un poi -

SHARPLESS

- gè - re, d'un cœur sin - cè - re, se - ra la

SOUZOUKI

Malheureu - sel Et pourrai - je es - pérer qu'une

PINKERTON

- son! Je re - trou - ve l'a - si - le de

SHARPLESS

mère de cet en - fant!

SOUZOUKI

mè - re?... (Pinkerton va vers l'image de Bouddha)

PINKERTON

mon bonheur! Un froid de tom - be s'est

SHARPLESS

Sois confi - an - te, ou - vre ton â - me à cet - te

* 111360 *

SOUZOUKI
 Pourrai - je briser le cœur d'une mè - re? O détres - sel

PINKERTON (Il aperçoit son portrait sur l'étagère)
 fait! Mon portrait!

SHARPLESS
 fem - me, et vers nous conduis-la! Si ta mai -

SOUZOUKI
 O mi - sè - rel *allargr.*

PINKERTON
 Et durant trois an - né - es, Elle

SHARPLESS
 - tresse surprend la confi - den - ce, mieux vaut, je pense, qu'en sa pre -

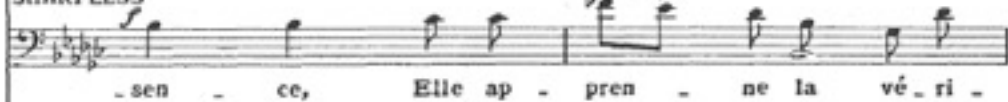
SOUZOUKI



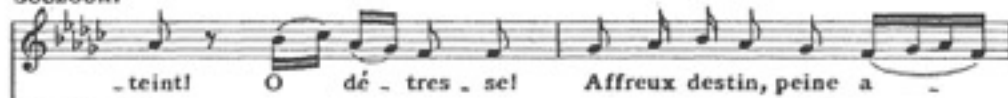
PINKERTON



SHARPLESS



SOUZOUKI



PINKERTON



SHARPLESS



SOUZOUKI *rit.*
 - mè - rel A ses re - gards le so - leil s' é -

PINKERTON *rit.*
 heu - res de mon ab - sen - - - - - ce, de mon ab -

SHARPLESS *rit.*
 femme! En el - le tu peux a - voir foi! Va vite, et crois.

SOUZOUKI (Pensée pas Sharpless, elle va dans le jardin rejoindre Mistress Pinkerton)
 - teint!.....

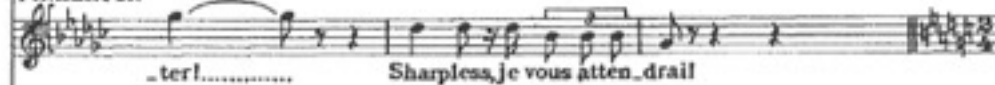
PINKERTON (Vaincu par l'émotion et ne pouvant re - tenir ses larmes, il va à Sharpless) (à Sharpless résolument)
 - sen - cel Je n'y puis ré - sis -

SHARPLESS
 moi!..... Va, Sou - zou - ki, va!

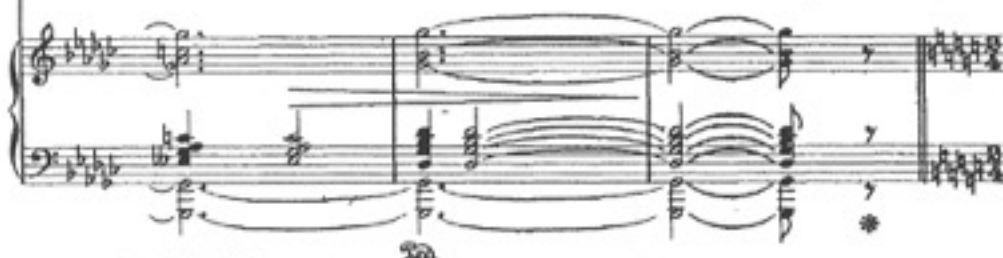
SOUZOUKI (sortant)



PINKERTON



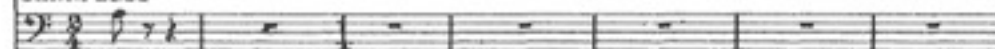
SHARPLESS

ALL^o AGITATO

PINKERTON



SHARPLESS



vrai!

23

ALL^o AGITATO

PINKERTON



ANDANTINO

SHARPLESS *p*

Rendez-m'en témoi - gna - ge! Au jour du mari - a - ge, la

ANDANTINO

2/4 *p*

SHARPLESS

pau - vre, vous le di - sais - je, se don - ne sans re - tour!.....

SHARPLESS

Son cœur pris au piè - ge, loin du dou - te qui l'as -

SHARPLESS

..siè - ge..... a gar - dé, pur et fi - dè - le, son seul a -

rit.

ALL^o MODERATO 223

PINKERTON

En cet in-stant su - prè - me je

SHARPLESS

-mour!

25 ALL^o MODERATO

P confando

PINKERTON

vois quel est mon cri - me! Par -

PINKERTON

don-ne-moi, touchan - te vic - ti - me!

PINKERTON

L'â-pre remords m'é-treint..... et pour ja - mais! Ah!

SHARPLESS

ANDANTE

rall. ANDANTE

dim. *pp*

26

Par.

111360

PINKERTON

(doucement avec regret)

SHARPLESS

-tez, et qu'elle en-tende, seu-le, la vé-ri - té!...

pp

roll: m. 1.

PINKERTON

-dieu..... sé-jour fleu-ri d'al-lé-gres - se et d'a-

pp

PINKERTON

-mour!

Je re-ver-rai, partout, sans

p

pp

PINKERTON

ces - se, son doux vi - sa - ge en pleurs!...

p

pp

PINKERTON

A dieu,..... sé - jour fleu.

SHARPLESS

Son cœur resté fi - dè - le n'oubli - ait pas! L' é -

PINKERTON

Je pars, le cœur meur -

SHARPLESS

preu - ve sera mor - tel - le! J' é - tais pro - phète, hélas!

PINKERTON

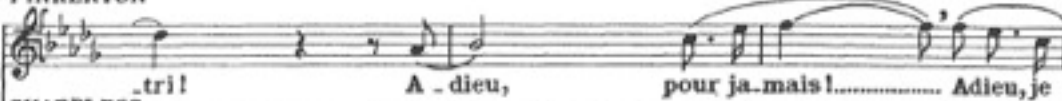
trill! Oui, de - vant tant de dou - leurs je fuis le cœur meur -

SHARPLESS

dim. m. f. col canto

111360

PINKERTON



SHARPLESS



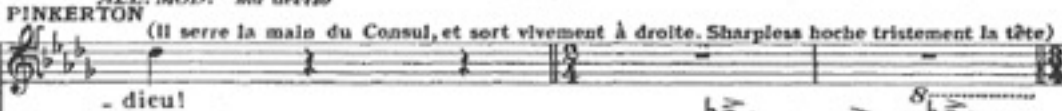
SOSTENENDO



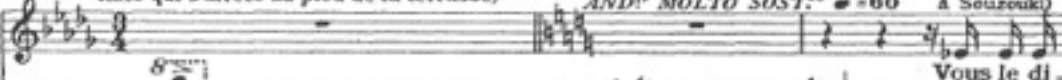
PINKERTON



SHARPLESS

ALL.^o MOD.^o ma decisoALL.^o MOD.^o ma deciso

KATE (Souzouki revient du jardin suivie de Kate qui s'arrête au pied de la terrasse)



KATE
-rez ? Et qu'elle ait confi -

SOUZOUKI (répondant, la tête basse, sans quitter sa rigidité)
Oui, cer - tes!

KATE
ance entière en moi! Son fils sera mon

SOUZOUKI
Oui, certes!

KATE
fils!

SOUZOUKI
Je vous crois! Mais il faut me laisser seule au - près d'el - le!

SOUZOUKI
[30] La tâche est cru - el - le! Seu - le, pour es - su - yer ses

BUTTERFLY (sa voix dans la chambre appelant:)

SOUZOUKI *riten.* *a tempo* *sostenendo*

lar - mes! toutes ses lar - mes!

riten. *a tempo* *sostenendo* *a tempo*

ff *pp* *ff* *pp*

BUTTERFLY

_zou_kil.... Sou - zou_kil.... Où es - tu? Sou -

ALLEGRO ♩ = 152

BUTTERFLY (elle parait à la porte entr'ouverte: Kate, pour n'être pas vue, s'éloigne dans le jardin)

_zou_ki?

SOUZOUKI *cres. e stringendo*

I - ci, pri - ant et rangeant dans la

54 **ALLEGRO** ♩ = 152

pp *cres. e stringendo*

j

111360

f

SOUZOUKI (elle se précipite pour empêcher Butterfly d'entrer)

cham_bref Non! non! non! Non! N'en_trez

SOUZOUKI (criant) (Butterfly entre précipitamment, s'arrachant à Souzouki qui cherche en vain à la retenir)

pas!..... Non! non! non!

(Violons)

ff

crec. e stringendo

ff *Pre-moto*

VIVO (in uno)

BUTTERFLY (allant et venant par la salle, dans une vive mais joyeuse agitation)

Il est là!.... il est là!.... dans quelque ca_chet mais

32 VIVO (in uno)

BUTTERFLY (apercevant Sharpless)

où?.... Où donc?.... Le Con_sull

f

111340

BUTTERFLY (effrayée, cherchant Pinkerton)

Et lui? Où est-il?

(Butterfly, après avoir regardé partout dans chaque coin,

33

dans la petite alcôve et derrière le paravent, effrayée,
regarde autour d'elle.)

BUTTERFLY

Il n'est pas là?...

(Butterfly aperçoit Kate dans le jardin - elle regarde fixement Sharpless.)

f

111390

f

BUTTERFLY (à Sharpless)

Musical score for Butterfly (à Sharpless). The vocal line (treble clef) has the lyrics "Cette fem - me?... Que me veut...". The piano accompaniment (bass clef) features a series of chords and a melodic line with a fermata. The piano part includes a first ending marked "1" and a second ending marked "2".

BUTTERFLY

Musical score for Butterfly. The vocal line (treble clef) has the lyrics "el - le? Quel si - len - cel". The piano accompaniment (bass clef) includes a piano (*p*) dynamic marking and a *rit. ancora* (ritardando again) instruction. The piano part features a series of chords and a melodic line with a fermata.

BUTTERFLY

Musical score for Butterfly. The vocal line (treble clef) has the lyrics "Pour - quoi ces lar - mes?...". The piano accompaniment (bass clef) includes a piano (*p*) dynamic marking and a *pp* (pianissimo) dynamic marking. The piano part features a series of chords and a melodic line with a fermata. A box containing the number "34" is present in the piano part.

(Elle craint de comprendre, et se fait petite comme une enfant peureuse.)

BUTTERFLY

Musical score for Butterfly. The vocal line (treble clef) has the lyrics "Non! ne me di . tes rien!... rien!". The piano accompaniment (bass clef) includes a piano (*p*) dynamic marking and a *ppp* (pianississimo) dynamic marking. The piano part features a series of chords and a melodic line with a fermata.

f

111360

f

BUTTERFLY

Je pour - raissur le coup tomber morte à vos pieds!

ppp

ADAGIO $\text{♩} = \text{♩}$

BUTTERFLY (à Souzouki, avec une bonté affectueuse et enfantine)

55

Toi, Sou - zou - ki, toi toujours si

mf

BUTTERFLY

poco rall.

bon - ne, ne pleu - re pas! Souzou - ki, si tu m'ai - mes, un

poco rall.

BUTTERFLY

(comme si elle avait reçu un coup mortel, froide)

oui, un non, tout bas? Il vit?

SOUZOUKI

pp

Ouil

56

p *ppp*

f 111300 *f*

BUTTERFLY

Il ne viendra plus? tu le sais!

37 *AND^{te} SOST^{to}*
molto f

BUTTERFLY (irritée du silence de Souzouki)

Guê - pel veux-tu pas me répondre?

SOUZOUKI

Plus jamais!

BUTTERFLY

(froidelement)

(Ayant compris, et regardant Kate, comme fascinée)

Il revint hi - er? Et cet - te

SOUZOUKI

Oui.

j 111300 j

BUTTERFLY

fem - me! Que fait - el - le chez moi?..... Que me veut.

p

rall.

BUTTERFLY

...el - le?

Elle est de vos tor - tu - res l'in.nocente com - plice! Pardonnez.

p

rall.

BUTTERFLY

(comprenant tout, avec éclat)

Ah! C'est sa femme!

... lui!

f

p

pp

111360

BUTTERFLY

Tout fi - nit pour moi! et tout s'é - crou - le! Oh!

BUTTERFLY

Et ce qu'on me de - man - de, ce

58

pp

BUTTERFLY

qu'on vent! c'est mon fils? C'est lui qui l'ex

And.

BUTTERFLY

- i - ge lui, son père?...
p dolce

BUTTERFLY

(désespérée)

Oh! pau vre mè - rel pau vre mè - rel

dim.

BUTTERFLY

(parle)

A ban - donner... mon enfant!

(Butterfly reste immobile)

39

BUTTERFLY

(calme)

Il est le maître et je dois m'incli.

pp

rall.

BUTTERFLY

LARGHISSIMO SOSTENUTO ♩ = 40

- ner!

Sostenendo con aria grave

Sous le ciel qui nous é. claire, il n'est

KATE

(qui s'est avancée timidement, sans pénétrer dans la maison)

Pouvez-vous me pardonner, Butterfly?

LARGHISSIMO SOSTENUTO ♩ = 40

pp

Sostenendo

BUTTERFLY (avec passion)

femme plus que vous heu-reu-se! Re-ster heu-reu-se, sans sou-ci de moi, a-

BUTTERFLY *movendo un poco*

- mais!.... Mais je vou-drais pour-tant qu'on le lui

p *movendo un poco*

BUTTERFLY *ritornando al 1^o tempo*

KATE di-se:..... J'es-pè-re trou-ver la paix!..... (lui tendant la main)

ritornando al 1^o tempo Vos

BUTTERFLY

KATE Par-grâ-ce! pas ce-là!... Alléz! al-

mains, souffrez que je les ser-re?

BUTTERFLY

KATE -lez! (à Sharpless qui s'est approché d'elle)
Pauvre créa-ture!

SHARPLESS (très ému)
Le cœur saigne et se fend!

cres.

p

BUTTERFLY (qui a entendu, dit avec solennité et détachant les mots)

A lui, s'il vient le pren-dre,
L'en-fant?

doce

p

BUTTERFLY

(avec intention, mais avec une grande simplicité)
A lui je peux le ren-dre!

40

Dans une

p

ppp

Souzouki accompagne Kate et Sharpless,
qui s'éloignent par le jardin)

BUTTERFLY

heu - re, remon - tez la col - li - ne!

ppp *dim.*

43 (Butterfly tombe à terre. Souzouki s'empresse à son secours)

ALLEGRO MOLTO ♩ = 170

p *cres.*

pp

cres. molto

SOUZOUKI (mettant une main sur le cœur de Butterfly)

Ce pauvre cœur dans sa dé - tres - se bat de

44 *pp*

SOUZOUKI

l'ai - le comme un oi - seau!

(Butterfly se remet peu à peu. Voyant que le jour est venu, elle

repousse Souzouki, et lui dit:)

BUTTERFLY

Trop de jour au de - hors.....

BUTTERFLY

..... de fleurs et de ver - du - re!

BUTTERFLY

(Souzouki va fermer les shōji, si bien qu'ensuite la chambre reste presque dans

Fer - mel [45]

une complète obscurité)

a tempo

a tempo ma un poco meno *rall.....*

46 *pp*

(Souzouki revient vers Butterfly)

a tempo, ma un poco meno

BUTTERFLY

SOUZOUKI Que fait l'enfant? *a tempo*

a tempo Il jou_e.. Faut-il?..

BUTTERFLY

AL TEMPO VIVO *poco rit:.....*

47 *AL TEMPO VIVO* Laisse-le jou_er!... laisse-le jou_er... et va le retrou- *col canto.....*

BUTTERFLY (impérieuse, frappant dans ses mains) (elle relève Souzouki)
MODERATO
 - ver! Va, va, je te l'ordonne!

SOUZOUKI (pleurant)
 Je reste ici!

MODERATO
ff p *cres.* **50**

ki qui pleure de désespoir, et la chasse par la porte de gauche) (Butterfly allume une lumière devant Bouddha)
rall. *PPP stentato* *pp*

(elle s'incline) **51** (elle reste immobile, absorbée dans une douloureuse)
MENO *P appassionato*

pensée. On entend encore les sanglots de Souzouki, qui vont s'affaiblissant peu à peu)

(Butterfly a un mouvement de spasme)
allarg. *f*

(elle va à l'armoire, et en retire un voile, qu'elle jette



par dessus le paravent; puis elle prend le couteau, qui, enfermé dans une gaine de laque, est accroché au mur, près de l'image de Bouddha)



52

(elle baise religieusement la lame, la tenant des deux mains, par la pointe et à la poignée)



BUTTERFLY (lisant à voix basse les mots qui y sont gravés)



BUTTERFLY

(elle appuie le couteau, de côté, sur sa gorge)



244 (la porte de gauche s'ouvre: on voit le bras de Souzouki, qui pousse l'enfant vers sa mère. Il entre encourageant, les petites mains en l'air! Butterfly laisse tomber le couteau)

ALLEGRO

53 *p* *cres.*

(elle se précipite vers l'enfant, le prend dans ses bras et l'embrasse à le presque suffoquer)

string. e. cresc.

BUTTERFLY

molto accel.:.....

Toi! Toi! Toi! Toi!

molto accel.:..... *secco*

BUTTERFLY

ANDANTE Agitato

Toi! Toi! Toi!

54 *ANDANTE Agitato* Cher pe - tit Dieu..... que

BUTTERFLY

rall.

J'aime et que j'a - do - re, Fleur de lis et d'au - ro - re,

f deciso *rall.*

x 111360 x

BUTTERFLY (prenant la tête de l'enfant, et l'appuyant sur elle)

a tempo

Ne le sa - che ja - mais..... pour toi.....

ff a tempo

BUTTERFLY

con voce di piano

..... pour tes yeux si purs, meurt But - ter - fly!.....

BUTTERFLY

A - fin que, tout là - bas, ton des - tin

BUTTERFLY

chan - ge, et sans qu'à ton jeune â - ge.....

BUTTERFLY

allargando.....

..... soit fait l'ou - tra - ge..... d'a - voir quit - té ta

allargando.....

246

BUTTERFLY

AND^{te} SOSTENUTO $\text{♩} = 50$

mè - rel O toi que ma ten-

55 AND^{te} SOSTENUTO $\text{♩} = 50$

meno f *p*

BUTTERFLY

sostenendo

- dres - se aura ché - ri sans ces - se, dans un regard su-

p *pp* *p cres.*

BUTTERFLY

prê - me, des traits de mon vi - sa - ge, en tes yeux gra - ve l'i-

p

BUTTERFLY

- ma - ge..... Pour ja - mais!..... Re - garde en-

p *cres.* *rit.* *f*

x 111260 x

BUTTERFLY *rit.* (d'une voix rauque) 247
rall:
 - co - re! A-dieu, chère â-me, a - dieu!.... Va! jo-ue!

p *rit. col canto* *pp* *rall: tristemente*

PIÙ LARGO
 BUTTERFLY (Butterfly ouvre le shoji et met l'enfant dans le jardin. Un rayon de clarté pénètre
 jo-ue!
PIÙ LARGO
p *sensibile*

dans la chambre. Elle referme le shoji. L'obscurité: puis elle ramasse le couteau et passe derrière
 le paravent qu'elle développe autour d'elle et de l'image de Bouddha)

le paravent qu'elle développe autour d'elle et de l'image de Bouddha)

56 *f* *espressivo*

(on entend le couteau tomber à terre - puis le voile est tiré derrière le paravent)

cres. *poco rit.* *ff* *dim.* *p*

pp *8va* *8va*

animando poco a poco e cres.

PINKERTON

57 *allargando* (du dehors, criant) *ff* Butterfly!... *p* *allargando*

PINKERTON

sostenendo *allarg.* Butterfly!... Butterfly!... *p* *molto cres. e allargando*

☆ (à cet appel Butterfly reparait, chancelante, et essaye de se diriger vers la porte de droite, comme vou.
ANDANTE ENERGICO ♩ = 88

58 *tutta forza*

lant l'ouvrir. Mais ses forces la trahissent...

(elle tombe morte)

RIDEAU TRÈS RAPIDE

allarg. *stentato* *molto allargando*

Passage IV: The tragic climax (Elkin)

236 Suzuki (in despair)

Sharpless How can I? How can I?

(21) plight. *pp*

(takes Suzuki aside and tries to persuade her into consenting, whilst Pinkerton getting more and more agitated, wanders about the room, noticing all details)

Sharpless *p dolce* Largo. ♩ = 54.

1 know that for such mis - for - tune There is no con - so -
 Le so che al - le sue pe - ne non c'è so - no con -

(22)

rall. p

- 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

crac.

Pinkerton

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

Sharpless

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

111200

287

Suzuki

Pinkerton Woe is me!
O! me trista!

flow'rs, It is poi-son to my heart! Un-
Nor, ve-le-no-sa al cor mi va: Im-mu-

Sharpless Who dare not ent-er, Will give the child a moth-er's
che entrar non o-sa ma-ter-na cu-ra del bim-do a-

Suzuki Do you ask me to go and tell a moth-er...
E vo-le-te o-vio chie-da ad u-na ma-dre...

Pinkerton -chang'd in the cham-ber Where once we lov'd...
E vo-le-te o-vio chie-da ad u-na ma-dre...

Sharpless -ta-ta è la stan-sa dei no-stri a-mor...
care! De-lay not,
-erò. Suo-vi-a,

Suzuki

Pinkerton (Pinkerton goes towards the image of Buddha) Can you ask me to go and tell a
e vo-le-te o-vio 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, suo-vi-a, par-la con quella pi-a e con-

111200

Pinkerton moth - er... Woe is thine! Hear my sor - row!
 ma - dre... 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 - thers!...
 A - ni - me san - te de - gli a - vi!...

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

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

allarg.

Suzuki

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

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

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

cresc.

289

Suzuki
Hal-lowed souls of my fa-thers!... Ah! all the
Pinkerton *A - ni-me san - te da - - gi a - vi!* *Al - la pio -*

- way - - ts and ev - ly day, ev - ry hour she count -
Sharpless *sa - - ts e no - ve ra - fin'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!* *proaches Sharpless and says to him resolutely)*

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

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

Suzuki *rit.* (going away) *p calando*

Pinkerton Hear my sorrow!
Oa! me trista!

Sharpless - main, Sharpless, I'll wait you out - tide...
- ner, *Sharpless, s'a-spet - to per vi - a...*

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

111360

Allegro agitato.

Pinkerton (giving Sharpless some money)

Sharpless Give her this mo-ney, just to sup-port her... Re-morse and
Da-le-le vo-i qual-che soo-cor-so... mi strug-go

told you?
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...

Sharpless

I warned you, you re-mem-ber? When in your hand she laid hers: "Be
Vél dís-sí? ví ri-cor-da? quan-do la man ví dís-de: "ba-

Sharpless

care-ful! For she be-lieves you! A-las! how true I spokel Deaf to all en-
-da-tel! El-la cí cre-da-e fui pro-fe-ta al-lor! Sor-da ai con-

Sharpless

care-ful! For she be-lieves you! A-las! how true I spokel Deaf to all en-
-da-tel! El-la cí cre-da-e fui pro-fe-ta al-lor! Sor-da ai con-

Sharpless 241

- treat-ies, deaf to doubting, hu-mi - lia - tion, — Blind-ly trust-ing to your i
 - si - gis, sor-da ai dub-bé, vi-lé - ps - sa — nei - fo - sti - na - la af.

Pinkerton *Allegro moderato.*

Sharpless *rit.* — Yes, in one sud-den mo - ment, to
mf Si, tut-to in un i - stan - - to
 pro-mise, Her heart will break...
 - te - sa rao-ool-as il cor...

rit. — *Allegro moderato.* (25)
p cantando

Pinkerton

see my heart - - less ac - - tion And
 ve - do si ful - - lo mi - - o

Pinkerton

feel that I shall no-ver, ah no - - ver Free my-self from fe-
 sen-to ohe di gue-sto tor-men - - to tre-gua mai non a -

Pinkerton

- morse, — ho la-ver more! no!
- ero, — mai non a - ero! no!

26

rigorous

Sharpless *Andante.*

Now go; the cruel truth she best should hear a - lone.
An - da-te: il triste ve-ro da so-la appren-da-re.

dim. pp pp rull.

Pinkerton (softly lamenting) *♩ = 48*

Fare - - well, o hap - py home, Fare -
Ad - - di - - o No - re - to a - sil di la.

27

m. s. pp

Pinkerton

- well, — home of love... Haunt-ed for e - ver I shall
- ti - — sia e d'u-mor... *Sem-pre il mi-to suo som-*

m. s. p

Pinkerton

be by her re - proach - ful eyes...
- bian - te con strazio a - tro - ce es - 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...

Pinkerton

loved.
- si... I can - not bear to
Non reggo al tuo aqual

Sharpless

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

con slancio

Pinkerton

stay, - lor, ah! I can - not bear to stay! Like a
ah! non reg - go al tuo squal - lor! Fug - go,

dim. *m. 2.*

Pinkerton *rit.* **Sostenendo.**

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

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

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 fri-ste ve-ro apprende - rà.

Il sempre cresc.

Allegro moderato ma deciso.

245

Pinkerton (wrings the Consul's hand, and goes out quickly by the door on the right: Sharpless bows his head sadly)

- well.
- will

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

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

Kate

allarg. -

Then you will
Oie - lo di -

Kate

tell her.
- rai?

Suzuki.

pro - mise.
Pro - met - to.

Kate

And will you ad - vise her to trust me?...
E le da - rai con - si - glio d'af - fi - dor - 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.

Suzuki
must be quite a-lone be-side her...
-so-gna-ot-tò le sia so-la ac-can-to...

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

30

Suzuki

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

shall weep so sad-ly!
pian-gè-rà tan-to!

riten. a tempo sostenendo

riten. a tempo sostenendo

pp

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

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

a tempo

pp

Allegro. $\text{♩} = 128$

Butterfly (appears at the head of the staircase)

-zu - ki!
-su - ki!

Suzuki

(31) I'm here... I was praying, and go-ing back to
Son qui... pre - ga - vo e ri-mel-le - vo a

Allegro. $\text{♩} = 128$

cresc. e string.

pp cresc. e string.

(Butterfly begins to come down stairs)

Suzuki

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

watch... No... No... no... no... Do not come
po - sto... No... no... no... no... no... no... non sen-

Suzuki

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

(crying out)

down... No... No... No...
-de - to... No... No... No...

Violins *ff*

cresc. e string.

Vivo (in *meno*)

Butterfly (Facing 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-scos-to? è qui... è

(32)

Butterfly

(catching sight of Sharpless)

(In alarm, looking for Pinkerton)

here.... Here's the Consul.... and...
qui.... È-co-sì Con-sul-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 ve

rall. 2

Butterfly

come here? No one an - swers!..
- mi - ste? Nis - 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...
 -trei oader mor-ta sul' at-ti-mo....

PPP

(35)

(with affectionate and childlike kindness to Suzuki)

Butterfly

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

poco rall.

Butterfly

Since you love me so dearly, say "yes," or "no," quite softly... He lives?
 e mi vuoi tan-to be-ne un Si, un No, di' pia-no... Vi-ve?

poco rall. *p*

Butterfly (transfixed; as though she had received a mortal blow)

Suzuki *pp* But he'll come no more. They have told you!..
Ma non vie. ne più. Te l'han det-tol...

Yes.
Si. (36)

PPP

(Suzuki is silent)

pp

Andante sostenuto. (angered at Suzuki's silence)

Butterfly (37) Rep - tile! 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 te - ri?

No more.
Ma' 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 -

Suzuki

Ah! quella don - na mi fa tanta pa - u - ra! tan - ta pa -

Yes.
Sì.

pp *dim.* *p*

Butterfly

-fies me?
-u - ra / (simply)

Sharpless

Through no fault of her own, She's the cause of your trou - ble. Ah, for -

E la causa inno - cen - te d'o - gni co - strascia - gu - ra. Per - do -

rall.

p *rall.*

(about to approach Butterfly who motions her to keep away)

Butterfly

Ah! She is his wife.

Sharpless

Ah! è sua mo - glie.

-give her, pray.
-na - te - le.

f *p* *pp*

Butterfly (in a calm voice)

All is dead for me! All is finished. Ah!
Tutto è mor-to per me! tutto è fi-ni-to! Ah!

Sharpless

Con-rage!
 Co - rag-gio!

Butterfly

(shyly)

And will you take from me all!
co - glion pren-der-mi tut - to!

Butterfly

He is my child!
il figlio mi-o!

Sharpless

they will tend him with most lov-ing
Fa-te-lo per suo be-ne il sa-cri-

dolce

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

Butterfly (does not reply)

Sharpless 'Tis hard for me ve-ry hard,
Ah! tri-sie ma-dre! tri-sie ma-dre!

care
-fi-sio.

dim

Butterfly (remains motionless)

Aban-doned! ah! my son!
Abban-donar mi-o fi-glio!

39

Butterfly *rall.* *Larghissimo sostenuto.*
To him I o-we my du-ty!
E sia! Ah! si de-ro co-dde dir!

Kate (coaxingly)
Ah, can you not forgive me, But-ter-fly?
Po-te-te per-do-narmi, But-ter-fly?

Larghissimo sostenuto.
rall. *pp*

Butterfly

(with marked meaning, but quite simply)

son will give him if he will come to fetch him.
in. 4 lo potrò da - re se lo verrà a cer - ca - re.

dolce

Climb this
 Fra mes -

PPP

Butterfly

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

hill in half an hour from now.
- so - ra an - ti - te la col - li - na.

dim.

PPP

④ Allegro molto. $\text{♩} = 178.$

(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 - me u - na mo - sta pri - gio - nis - ra

pp

Suzuki

Beats this lit - tle flut - ter - ing heart!
 I'm - it bat - tle pie - ce - 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 d' 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 *Il* Where is the child?
bim - bo o-re sia?

111300

Suzuki

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

a tempo *al tempo vivo*

Butterfly *con angoscia* *poco rit.*

Leave him at his play, Leave him at his play... Go and play
La - scia - lo gio - car, la - scia - lo gio - car... Va a far - gli com - pa ;

col canto

Moderato. (with decision clapping her hands loudly)

Butterfly with him. Go, Go, obey my or - der.
-gni - a. Va, ra. Te lo coman - do.

Suzuki (weeping)
With you I'll stay.
Re - sto con voi.

Moderato.

sf p staccato *cresc.*

280 *Largamente*
(Suzuki's sobe heard)

(Butterfly lights the lamp in front of Buddha)

rall.

⑤1 *Meno*

(Butterfly remains motionless,

stentato (she bows down)

ppp

p appassionato

lost in sorrowful thought. Suzuki's sobe 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 plously 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

Allegro

p *cresc.*

him almost to suffocation)

string. a cresc.

Butterfly

You? Tu? you? tu? *secco*

Butterfly

you? tu? you? tu? you? tu? you? tu?

Andante mosso

383

con grande sentimento affannosamente agitato

Butterfly

va rall.

Be-lov-ed I-doll A-dor'd, a-dor-ed be-ing, Fair-est flower of
pic-co-lo Id-di-ol A-mo-re, a-mo-re mi-o, fior di giglio e di

f deciso rall.

Butterfly

(taking the child's head in her hands, she draws it to her)

a tempo

bean-ty. Though you neer must know it 'Tis for you, my love,
ro-sa. Non sa-per-lo ma-i per-to,

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 oo-chi, muor But-ter-fly per-chè tu

Butterfly

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

111300

204

Butterfly

allargando

tor - ment when you are old - er, That your mo - ther for -
- mor - da ai di ma - tu - ri il ma - terno ab - ban -

allargando

Andante sostenuto $\text{♩} = 50$.

Butterfly

(exaltedly)

sostenendo

- seek 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

face! That its memo - ry may lin - ger, One last
fuo - cia!... che - to'n re - si - na tra - cia, guar - da

p cresc. *rit.*

51200

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. rall. m.d. tristamente

Piu largo (N. 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.

possibile

merican flag and a doll and urges him to play with them, while she gently bandages his eyes. Then she

56 (The knife is heard falling to the ground, and the large white veil disappears behind the screen)

f. pressivo *cresc.* *poco rit.* *dim.*

8a bassa

(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

11300

Pinkerton

allargando (calling)
(within) *ff*
But-ter-fly! But-ter-fly!

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)

57 *allargando* *p*

allargando
But-ter-fly! But-ter-fly!
But-ter-fly! But-ter-fly!

sostenuto *p* *molto cresc. e allarg.*

Andante energico $\text{♩} = 66$

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

tutti forsa

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.*

Passage V: Love or infatuation (Illica and Giacosa)

36

dim. *p poco meno*

SHARPLESS

Qua-le sma-nia vi

PINKERTON

SHARPLESS *poco rall.* Non so!... non

prende! Sa - restè addi-rit-tu - ra cot-to?

poco rall.

PINKERTON *rall.* *mf*

so! Di - pen-de dal grado di cot - tu - ra! A -

p *rall.* *mf*

q 110000 *q*

ALL.^{to} MODERATO ♩ = 104
PINKERTON

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

29 *ALL.^{to} MODERATO* ♩ = 104

PINKERTON

Cer - to co - ste - i m'ha coll' in - ge - nu - e ar - ti inve -

p

PINKERTON

mezza voce
- sca - to. Lie - ve qual te - nu - e ve - tro sof - fia - to.

PINKERTON

dolce

pp al - la sta - tu - ra, al por - ta - men - to

VIOLINI

ppp

30

*sensibile**ppp*

PINKERTON

sem - bra fi - gu - ra da pa - ra - ven - to.

LEGNI

ppp

PINKERTON

Ma dal suo lu - ci - do fon - do di lac - ca

LEGNI

*ppp**dolce**p*

FINKERTON

co - me con su - bi - to mo - to si stac - ca, qual

m.d. *mf*

FINKERTON

far - fal - let - ta svo - laz - za e po - sa

34 *mf leggero*

FINKERTON

con tal gra - ziet - ta si - len - zia - o - sa

pp

z H10000 z

40

Sostenendo un poco *allarg. ma poco* *a tempo*

PINKERTON

che di rin - correria fu - ror m'as - sa - le.....

Sostenendo un poco *allarg. ma poco* *a tempo*

mf

La * *La* * *La* *

PINKERTON *poco ritard:....*

..... se pu - re in - franger - ne do - ves - si l'a -

p *poco ritard:....*

PINKERTON *al tempo 1º*

- le.

32 *al tempo 1º*

mf

(seriamente e benario)

SHARPLESS *p*

Ier l'altro, il Conso - la - to sen' ven - ne a vi - si -

z 110000 *z*

Passage V: Love or infatuation (Ferrier)

25

PINKERTON
(se levant, ainsi que Sharpless) *a tempo* (Goro court au fond et disparaît)

GORO *poco rit.* (le Consul remercie en riant) Va! et presse-la, Goro!
Sur commande je trai-te! *a tempo*

p poco rit.

descendant la colline) *p* 28 *pp*

SHARPLESS
p poco meno Quelle ardeur vous sti-

PINKERTON
SHARPLESS *poco rall.* Qui sait, ma foi? Moi-
-mu-le? On vous croirait le cœur qui brûle!
poco rall.

PINKERTON *rall.* *mf* *ALL.^{to} MOD.^{to} ♩ = 104*

mê-me je me sens ridi - cu - le! A - mour, fo - li - e,

p *rall.* *mf* (29)

PINKERTON

qu'ai - je pour el - le? Sa grâce est tel - le, C'est comme un char - me

p

PINKERTON *mezza voce* *p*

qui m'ensor - cè - le! J'ai vu sou-vent, en ses gra - ces câ - li - nes,

p (b)

PINKERTON *dolce* *pp*

Les mêmes ges - tes, les mêmes mi - nes Qu'aux fi - gu - ri - nes

(Violons) *ppp* (50) *sensibile* *ppp*

PINKERTON

De para - vent! Mais qu'elle échappe à son ca - dre de la - que,

(Bois)

dolce

p

PINKERTON

C'est tout sou-dain un pe - tit papil - lon..... Qui, vol - ti - geant de sil -

m.d.

mf

leggero

54

PINKERTON

- lon en sil - lon, Va se po - ser sur cha - que Fleu - ret - te!

pp

PINKERTON

Son vol m'ex - ci - te A sa pour - sui - te..... Dussé-je, en

allarg. ma poco

a tempo

allarg. ma poco

a tempo

p

PINKERTON

poco ritard. *al tempo 1^o*

le pre-nant, bro-yer son ai - - - le!

SHARPLESS

(sérieux et bonhomme)

Elle vint au Consu-lat, hier, pour la pre-mière

SHARPLESS

fois. Nul ne la vit, mais J'entendis sa voix! Cette voix, à l'enten-dre,

SHARPLESS

ritenuto *a tempo*

M'a conquis sans re-tour; Certe, sincère et tendre, Ainsi parle l'amour!... Bri-

Passage V: Love or infatuation (Elkin)

28

Finkerton (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 oot-tu-ra!

-ca-ted?
oot-to?

p *rall.*

Finkerton *Allegretto moderato. J = 104*

Is't love or fan-cy, I can-not tell you.
A-mo-re o gril-lo, dir non sa-pre-i.

(28)

Finkerton

All that I know is, she, with her in-nocent charm has en-
Oer-to oo-see-i, m'ha ool' in-ge-nu-s ar-stice-

Finkerton *makeo oooo*

-transi mo. Al-most trans-pa-rently fra-gile and slen-der,
-sea-to. Lis-ve qual-fo-nu-s ve-tro sof-fia-to

111200

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

Pinkerton

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

Wood Inst.

m. d.

Pinkerton

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

mf *leggiere*

Pinkerton

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

pp *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 - ne do -

poco *allarg. ma poco* *a tempo*

Pinkerton

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

poco ritard. al tempo 1º *al tempo 1º*