

Giacomo Puccini

Madama Butterfly

Opera in Three Acts
(Standard Version)

Libretto by Luigi Illica and Giuseppe Giacosa

Orchestral reduction by Bryan Higgins

Acts II & III

Score

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INSTRUMENTATION

Reduction for

1 Flute [**Fl**], doubling on Piccolo [**Pc**]
1 Oboe [**Ob**]
2 Clarinets in Bb and A [**Cs; C1, C2**]
1 Bassoon [**Bn**]
2 Horns in F [**Hs; H1, H2**]
1 Trumpet in C [**Tp**]
1 Bass Trombone [**Tb**]

Timpani and Percussion:

Timpani	Tam-tam	Handbell
Side Drum	Glockenspiel	Bird Whistles
Triangle	Tubular Bells	Low Tam-tam
Cymbals	Japanese Bells	Cannon Shot
Bass Drum	Japanese Tam-tam	Anchor Chains

Timpani and percussion, including offstage and onstage percussion, are combined in a single part for one or more players. All of Puccini's instrumentation is included; the music director and percussionist(s) will need to pick and choose if personnel are limited.

Harp

Viola d'amore (optional)

Strings

Offstage instrumentation is incorporated into the pit.

Annotation notes:

Wind instruments are indicated in every staff system in which they play using the above two-character abbreviations. An instrument plays the indicated part throughout the system unless otherwise indicated. If an instrument's abbreviation is written above a multi-part staff (e.g. "Clarineti"), the instrument plays the top part of that staff; if below, the instrument plays the bottom part.

A plus sign in front of an annotation, e.g. **+H1**, indicates the instrument is to be muted; if absent, the instrument is open. For practical purposes of muting and unmuting, these indications occasionally contradict the original printed markings of *con sordina* and *senza sordina*; the printed markings should be ignored.

Harp, Viola d'amore, and string parts are unchanged from the original.

Ob. I. *affrett. -*

C. Ing. *p cresc.*

Citti *p cresc.*

Fag. *Bn. cresc.*

Corni *H1 Hs*

BUTT. *(mettendo il bimbo a sedere sul cu-*
ter - - re e pei ma - - ril
Lan - - de, ü - her Mee - - re!

Viol. *p cresc.*

V-le *f cresc.*

Vc. *f cresc.*

Cb. *p cresc.*

affrett. -

Fl. **54** *Andante*

Ob. *p*

C. Ing. *p*

Citti *p*

Cine *p*

Fag. *H2 p sensibile*

Corni *H1 pp*

BUTT. *scino e inginocchiandosi vicino a lui) (bacia teneramente il bambino) (indicando Sharpless)*
Sai cos' eb-be cuo-re di pen-sa-re quel si-
Weißt du, was der Herr da wohl zu den-ken sich nicht

Viol. *pizz. p*

V-le *pizz. p*

Vc. *pizz. p*

Cb. *pizz. p*

con sordina

con sordina

con sordina

con sordina

Andante

dim. - - - rall. - - -

Andante molto mosso ♩ = 112

Fl. I.

C. Ing.

Citti Cs

Cine

Fag. Bn

Arpa

BUTT.

Viol.

V-le

Vc.

Cb.

Ob *espressivo*

p

pp

(pigliando il bimbo in braccio)

- gno-re?
scheu-te?
arco

Che tua ma-dre do-
Dei-ne Mut-ter soll

arco

p

con sordina

con sordina *mf espressivo*

con sordina arco

divisi

ppp

dim. - - - rall. - - -

Andante molto mosso ♩ = 112

Fl. I. II.

Fl. III.

Ob.

C. Ing.

Citti Cs

Fag. Bn

Corni

Arpa

BUTT.

V-le

Vc.

Cb.

rit. a tempo

Fl a due

Ob (I.)

Fl (I.)

Bn I.

con sordina

+H1 I.

p

-vräpren-der-tiin brac-cio ed al-la pioggia e alven-to an-dar per la cit-
dich im Ar-me tra-gen, und so bei Re-gen und Sturm die gan-ze Stadt durch

rit. a tempo

rit. a tempo

Fl. I. II. *a due*

Fl. III.

Ob. C. Ing.

Citi Cs

Fag. I.

Corni *con sordina* +H1 I.

Tr. ba *con sordina* +Tp I. II. +H1 *ppp*

Arpa

BUTT.

- ta - a gua-dagnarsi il pane e il ve-sti-men - to. Ed alle impie-to - si - te
 - ziehn, für dich um Kleid und täglich Brot zu bit - ten; soll vor den mit-leid-vol-len

Viol. *con sordina* *pp*

V-le *pp*

Vc. *pp*

Cb. *pizz.*

rit. a tempo