

Harriet Lewis

UWTSD Student Number – 2403782

Case Study. (WRITTEN)

BMus Vocal Performance: Repertoire and Style Two

Module Code: ADPA5020

Word Count: 1310 (Without References and Appendices)

Submission: 4th December 2025

Giacomo Puccini's *Un Bel Di Vedremo* ("One Fine Day We Will See"), sung by the character Cio-Cio-San (Butterfly) provides a lens for understanding the emotional, political and cultural dynamics surrounding the Vietnam War. Although composed in 1904 and set decades before the Vietnam conflict, the opera's themes focus on imperial domination, cross-cultural relationships marked by inequality, female hope amid destructive geopolitics and the tragic consequences of western expansion, resonating deeply with the experiences of Vietnamese women and families during war. *Un Bel di Vedremo* can serve as an interpretive framework for examining U.S. intervention in Vietnam, focussing on parallels in ideology, emotional narratives and the lingering effects of colonial power structures. In this case study, I use the aria not as historical evidence but as a metaphorical and thematic tool.

The aria occurs at the beginning of Act II, when Cio-Cio-San insists, despite all her evidence, that her American husband Pinkerton will return. Puccini underscores her optimism with melodic lines, rising orchestral accompaniment and intensifying lyricism, encapsulating both her delusion and emotional certainty, making it a powerful portrayal of hope, in the face of abandonment.

Puccini constructs longing, hope and illusion through melody, orchestration and vocal writing, creating verism; stylistically accurate for vocal repertoire of the late nineteenth-century. According to Najera (2020) *Un Bel Di Vedremo* 'tiene rasgos muy definidos los cuales Podemos atribuir el uso de ciertas tematicas en el guion [sic] (*'has very defined features to which we can attribute the use of certain themes in the script'*) meaning the 'relacion texto-musica' [sic] (*'text-music relationship'*) created by the composer 'establece el manejo emocional del personaje' [sic] (*'establishes the emotional management of the character'*). Puccini's compositions are imbued with 'beauty and truth', remaining 'faithful to the Italian traditions of Belcanto and Verismo', however while still 'integrating modernist elements' (Hebeisen-Mosuc 2024).

Together, these perspectives reveal how the aria exemplifies Puccini's mastery in merging emotional realism with refined musical craftsmanship. The aria's power lies in its alignment of musical gesture and dramatic meaning, which dictates Butterfly's emotional trajectory. Through this synthesis of text and music, Puccini communicates Butterfly's self-deception, faith and vulnerability.

Hebeisen-Mosuc (2024) observes the aria within Puccini's broader style, showing his dual commitment to expressive immediacy and structural sophistication. These findings demonstrate how the aria's emotional impact is not incidental but deliberate.

Madame Butterfly reflects early twentieth-century Western imperial presence in Asia, particularly U.S. expansion. Pinkerton, a U.S. Naval Officer, embodies American entitlement; he rents a house, "marries" a young Geisha under local custom and intends to discard her upon returning to America. At the core of *Un bel Di Vedremo* lies the tragic illusion created by imperial power. Pinkerton's impulsive "marriage" serves his desires but devastates Cio-Cio-San, mirroring the United States' interventionist stance in Vietnam, perceived as temporary, morally justified and manageable, yet severely destructive for the local population. Cio-Cio-San represents individuals whose lives were disrupted by foreign occupation, believing in promises made by outsiders who ultimately did not prioritise their livelihood. During the Vietnam War, countless Vietnamese civilians relied on American assurances of protection and partnership, often dissolving, as political priorities shifted.

The aria's emotional core, waiting for a return that will never come, captures this pattern of dependence manufactured by unequal power. Relationships between American soldiers and Asian women often reflected unequal dynamics, influenced by colonial histories and fantasies about Asian women. Asian women became motifs of 'exotic sexuality', while remaining on trend with 'Vietnamese modernity' (Stur 2012). As Stur (*ibid*) suggests Vietnamese women were 'objects of desire', emphasising how they were not often seen as full people but as sources of desperate comfort and temporary sexual refuge. This reflects a long orientalist tradition in which Asian women are eroticised as submissive, compliant and available for western pleasure, still noticeable today. The phrase 'superficial familiarity' can create the illusion of closeness. Although American soldiers often felt emotionally or physically close to Asian women, this closeness was mediated by stereotypes, fantasies and wartime circumstances, while being structured by historical female work roles.

The Japanese word for Geisha combines two characters: *gei* (art) and *sha* (person). Pedersen (2018) examines how 'Western perceptions' often conflated Geisha with prostitution, causing persistent misunderstandings, suggesting how colonialism shaped unequal dynamics. Nonetheless, many Vietnamese women entered

relationships with American soldiers seeking stability, economic survival, or migration opportunities. The myths of American prosperity, protection and romantic rescue echo Butterfly's fantasies in the aria. As described by The Metropolitan Opera (2025), Pinkerton 'is unsure whether his feelings for Butterfly are love or whim but proceeds with the marriage ceremony'. Sharpless, the American consul 'warns him' that Cio-Cio-San, 'may view the marriage differently'. Pinkerton dismisses these concerns mentioning 'someday he will take a "real" American wife'.

Un Bel Di Vedremo expresses Butterfly's unwavering hope that Pinkerton will return. Puccini sets this as an inner mediation rather than an outward showpiece. Tension arises from the contrast between her lyrical vision and the audience's awareness of her delusion.

The aria follows a modified *ternary* form (A-B-A):

1. A: Quiet, restrained opening, marked ***pp*** with the phrase ***come da lontano*** ("as from a distance") to play or sing as if from a distance.
2. B: Emotional and vocal climax (her fantasy becomes vivid).
3. A: Return to introspection, with expanded climactic material.

Puccini avoids strict strophic structures, using flexible phrasing characteristic of Verismo. The melody begins on a single sustained note, mostly stepwise motion, with gentle contour, narrow range, initially around a *Perfect Fifth*. Frequent *appoggiaturas* create tenderness. During the middle of the aria wider intervals and more urgent phrasing is noticed. Ascending lines reflect increasing emotional intensity as her vision becomes authentic.

2

G^b major
- original key
(warm, Full Key Puccini uses for intimate lyrical moments).

MADAMA BUTTERFLY.
Act II. Mme. Butterfly's Song, "One Fine Day."
(Atto II. Solo di Butterfly, "Un bel di, vedremo.")
By G. PUCCINI.

Harmony deliberately static in beginning.
Harmonic stillness mirrors Butterfly's quick hopeful imagination.
Extreme legato (smooth, creching)

calm anticipation
(Andante molto calmo) ♩ = 42

orchestra/accompianment
(pp) come da lontano (very soft, as if from a far)

Dominant-Tonic motion

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

calm pedal point in left hand (piano reduction) mainly on D^b the dominant. (suspended feeling)

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

music texture thin = smoke
Harmony = brighter
Dominant pedal points.
expanding intervals
chord progression
convey distance.

small intervals, creating intimacy and vulnerability.
melodic contour rises gradually

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

chord V
Long held chords
tremolo-like repeated notes
rhythmic quickenings

Avoiding strong cadences (no resolution yet)
Harmony shifting forward. Butterfly's hope is rising.
Ship is still imagined, not real.
melodic contour always returns downwards suggesting fragile uncertainty.

Copyright 1904 by G. Ricordi & Co.
Copyright 1908 by G. Ricordi & Co.
All rights of performance, reproduction, translation and transcription are strictly reserved.

Figure 1. *Un bel Di Vedremo*. Score Pp. 2

In G-Flat major, Puccini evokes Butterfly's fragile hope with **legato** line, soft dynamics and sustained *pedal points*. Gentle harmonic movement and rising contours reflect her imagined ship on the horizon. Subtle orchestration, expanding intervals and careful pacing create an intimate, dreamlike inner monologue, gradually building toward emotional climaxes while maintaining delicate uncertainty. (Appendix A)

moving through secondary dominants. a little more motion Her vision becomes more animated. expressive pull. push and pull tempo - shaping phrasing.

(un poco mosso) legato (ritenuto) Harmonically more mobile than previous.

increasing lyricism. Then the trim white ves - sel Glides in-to the har - bour, Poi la na - ze bian - ca en - tra nel por - to, more active harmony and melody.

un poco mosso sliding down ship gliding. (ritenuto)

more frequent ii - V - I gestures un poco mosso with passion, emotional swell. Butterfly's dramatic imagining of Pinkerton's return. con passione ritenuto

imitating ship canon firing. Thun - ders forth her can - non. See you? Now he is rom - bail suo sa - lu - to, Ve - di? E... ze - stronger rhythmic accents. Higher pitch = more intense. Butterfly's excitement.

stronger chords. un poco mosso slight crescendo. con passione ritenuto

Gentle dramatic momentum. slowing down. (ebbing / breathing quality) Scenic passage. Fermata. musical return to innocence.

com - ing! I do not go to meet him. Not I! I nu - to! Io non gli scen - do in - con - tro. Io no. Mi (dolcemente) Gently. rall. Tempo change creates a new idea.

Still G major → more modulatory colour. (a tempo con semplicità) Return to simplicity and purity.

stay up - on the brow of the hil - lock, And wait there, met - to li sul ci - glio del col - le ea - spet - to, vocal line more innocent.

114071 Accompaniment thins out. Puccini shows Butterfly's idealised vision of herself as modest, patient and faithful.

Dynamic markings follow texts emotional intensification.

Figure 2. *Un Bel Di Vedremo*. Score Pp. 3

Tempo changes, expressive phrasing and harmonic activity animate Butterfly's vocal lines, reflecting an arrival. Lightened orchestration, soft dynamics and rhythmic shifts convey her tender anticipation, while 2/4 tempo underscores her innocent, idealised devotion and long, patient waiting for Pinkerton. (Appendix B)

calmer. Puccini's tempo markings here: slow → steady → slightly animated → slow again (Breathing).

4 painting scene with tempo. scatic passage. Legato. This section is for more narrative than lyrical.

And wait for a long time, But nev-er wea-ry.....
e a - spet - to gran tem - po e non mi pe - sa,.....
Long suspended phrases. Long slow crescendos. Long slow diminuendos. Uncovering faith.

Appears as Butterfly motion long-time. rit. a tempo narrative resumes. (animando un poco) quasi-recitative, but lyrical.

of the long wait - ing. From out the crowd - ed
la lun - ga at - te - sa. E u - sci - to dal - la
Accompianant follow. Quick and syllabic motion.

pp rit. a tempo (p) (animando un poco) → Becoming little livelier.

paing dramatic arc carefully. Building. Acting as bridge into later emotional intensification.

ci - ty There is com - ing..... a man, A lit - tle
fol - la cil - ta - di - na..... un uo - mo, un pic - ciol

continuous power. many repeated chords focussing on the vocals.

Tied to texts rhythm and imagery. staccato (rall. un poco) slow a little. Describing a man in the distance.

speck in the dis - tance, Climb - ing the hil - lock.....
pun - to s'uo - via per la col - li - na.....
Long legato = endless patience.

Light support from accompaniment. 114071 music stretches → mirroring vocal image of Pinkerton approaching. Building dramatic effect.

Figure. 3 Un Bel Di Vedremo Score Pp. 4

Ritardando, a **tempo** and **animando un poco** reflect Butterfly's patience, rising excitement and **quasi-recitative** vocality. Tempo shifts, **staccato** and phrasing evoke uncertainty while long **legato** lines, soft dynamics and gentle harmony convey her hope, introspection and emotional weight during prolonged waiting. (Appendix C)

5

sustain with great fullness
(Sostenendo molto.)

At the same tempo
(Lo stesso movimento)

Puccini wants a more intense, held-up line, while keeping narrative tempo steady.

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

melody grows broader and more supported.
Accompaniment lightly pulses giving forward motion.

Puccini gives this line extra space for Butterfly's longing.
moment of suspense for Butterfly.
sum-mit, Can you guess what he'll say? He will call, "But - ter -
giun-to che di - rà? che di - rà? Chia - me - rà But - ter -

emotionally charged → imagining Pinkerton speaking her name from a far.
Breath becomes important.
voice must float.
dim. → softening toward tender anticipation.

swells to more lyrical
Lento
A new emotional register
emotional core of her fantasy.
fly," from the dis-tance. I, without answ'ring, Hold myself qui-et - ly con -
fly dal - la lon - ta - na. Io sen-sa dar ri - spo - sta me ne sta - rò na -

vocal line becomes quiet, delicate + restrained.
Butterfly imagining herself replying to him (without speaking)
extraordinarily quiet + soft
tender.

very much slowing.
rall. molto
Time slows dramatically.
very much
(con molto passione) passionate. But music stays soft.
ceal'd; A bit to tease him.... And a bit so as not to
sco - sta un po' per ce - lia..... e un po' per non mo -

Emotional savoring
Puccini signals we are entering most expressive build.
col canto
Butterfly is delighting in the idea of teasing Pinkerton
Harmony stretches.

114071

Accompaniment remains consistent → undercurrent of expectation.
Lento expresses modesty, humility and sweetness of the fantasy.

Figure. 4 *Un Bel Di Vedremo*. Score. Pp. 5

Sostenendo molto and repeated phrases convey Butterfly's longing and curiosity. Pulsing accompaniment and lyrical swells highlight the emotional core of her fantasy, while delicate lines, *grace notes* and thinned orchestration evoke intimate, dreamlike reflection and whispered imagination. (Appendix D)

Transition from dreamy imagination to passionate certainty. *some before.* Greater conviction and emotional strength with force. Accent on high pitches.

6 Andante come prima. *con forza* Frequent repeated notes suggesting speech like delivery.

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

more rhythmic movement. *with mock con molta passione passion.*

Harmony thickens → dramatic expression. Tender memory. insistent phrasing.

call, he will call, "Dear ba-by, wife of mine, Dear lit-tle orange
rà, chia-me-rà Pic-ci-na mo glief-ti-na o-les-so di zer-

cresc. dim. throughout accompaniment creating phrasing. Legato reminding. faster syllabic writing.

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

nostalgic accompaniment. *(m.d. mano destra (right hand))*

Triplet accompaniment lifts energy forward. urgency.

contrast expansive for drama. This will all come to pass as I tell you. Ban-ish your i-dle
Tut-to que-sto az-zer-rà, te lo pro-met-to. Tien-ti la tua pa-

114071 mild chromatic shifts. modal mixture ii-V-I. Broken chords creating flowing texture.

Accompaniment oscillates between tonic/dominant areas.

Figure 5. *Un Bel Di Vedremo*. Score Pp. 6

The **Andante con forza** section shifts Butterfly from dreamy imagination to passionate certainty. Thickened harmony, rhythmic movement and expressive markings heighten emotion while thinned textures, lyrical arches and softened ii-V-I progressions convey tenderness, hope and fragile self-persuasion. (Appendix E)

Bader more dramatic.
 Expectation.
 higher tessitura.
 emotional sweet
 poco rall.
 cresc.
 portamento connections (late romantic style).
 fears, ... for he will re - turn, ... I
 u - ra, io con si - cu - ra fe - de l'a -
 Long sustained notes appear on emotionally important words.
 Broad expressive phrasing
 poco rall.
 cresc.
 Arpeggiated figures.
 Emotional release.
 Largamente
 Broken chord. Tense harmonic foundation.
 right slowing.
 (swell + diminish with vocal line).
 know it. Loudest part
 spet - - to.
 Harmonic language lush late romantic and dramatically coordinated with text.
 Thick chordal texture.
 meno forte
 dim.
 Accented chords.
 Diminished harmonies chromatic inner notes.
 Octave playing: drama.
 calm reflection.
 dynamics → phrasing.
 rit.
 Dim7 chords.
 fewer chord changes.
 Quick resolved texture.
 pp sostenuto
 I root position
 114071 sustained expressive playing.
 Dynamic markings: highly expressive rubato rich, operatic passage.

Figure 6. *Un Bel Di Vedremo*. Score Pp. 7

Higher *Tessitura*, *portamento* and sustained notes convey Butterfly's yearning, leading to the aria's climactic **fff** release. Arpeggios, broken chords and rich Late-Romantic harmonies heighten intensity, then resolve gently with *diminished sevenths*, applied *dominants* and *arpeggios*, providing a sense of emotional closure. (Appendix F) (Puccini 1904).

Puccini's *Un Bel Di Vedremo* intricately portrays Butterfly's hope, delusion and emotional depth through melody, harmony and orchestration. The aria mirrors imperial power dynamics, unequal cross-cultural relationships and fragile optimism, resonating with Asian women experiences during colonialism and war. Through careful pacing, expressive markings and lyrical intensity, Puccini crafts a dreamlike yet emotionally truthful narrative, culminating in a climactic, cathartic resolution.

Appendices

Appendix A.

The excerpt is in **G flat major**; a warm full key Puccini uses for intimate lyrical moments. The beginning includes harmonic stillness, mirroring Butterfly's quiet, hopeful imagination, while the accompaniment holds a **pp, calm pedal point** in the bass, mainly on **D flat** the dominant. This creates a suspended, hovering feeling, like watching the horizon for a distant ship and this harmonic stillness mirrors Butterfly's quiet, hopeful imagination. The vocal melody begins extremely **Legato** with smooth and arching lines with the phrase beginning on a *Dominant tonic* motion. The use of small intervals creates intimacy and vulnerability while marked as **pp come do lontano** to be played very softly, as if from a far, representing Butterfly's hope of the ship coming over the horizon. The melodic contour rises gradually symbolising Butterfly's hope rising but always returning downward, suggesting fragile uncertainty. The accompaniment is built on long held chords, soft *tremolo*-like repeated notes and predominant use of dominant pedal points creating the effect of mist on the sea and preparing for the image of "*levarsi un fil di fumo sull'estremo confin del mare*" – ("*a thread of smoke arising on the sea in the far horizon*"). As Butterfly describes the distant horizon, the harmony begins to move with gentle **ii to V chord progressions** but avoiding strong cadences so no resolution is created. This mirrors the idea that the ship is still imagined and not real. Puccini matches music to text, "*levarsi un fil do fumo*" the vocal line makes a slight ascending gesture, the harmony becomes momentarily brighter and the texture thins, signifying smoke. "*Sull'estremo confin del mare*" has a long-sustained melody, expanding intervals conveying distance and still no harmonic resolution suggesting the ship hasn't appeared yet. "*E poi la nave appare...*" the vocal line becomes more animated with small rhythmic quickening's in the accompaniment and the harmony finally begins to shift forward. The static harmony, **legato** vocal melody and soft orchestration, creates Butterfly's intimate inner monologue and the careful deliberate pacing creates a gradual build towards the soaring climaxes later in the aria. Butterfly's imagination is now becoming more vivid and emotionally charged, moving the intensity on in the score. Her hope is

fragile, idealised and dreamlike as the music reflects the distance between hope and reality.

Appendix B.

There are now many changes in tempo suggesting more motion, held expressive pushes and pulls to shape the phrasing and soft gradual slowing's for emotional swell. Vocal lines are now more animated due to increased activity in the harmony and melody lines. The score is now harmonically more mobile than the previous section with increasing lyricism and more frequent **ii-V-I** gestures. Stronger chords are noticed in the accompaniment with a more accented vocal style reflecting the grandeur and excitement of the imagined arrival: "*romba il suo salute. Vedi? E Venuto!*" – ("*Thunder forth her cannon. See you? Now he is coming!*"). Now marked **Dolcemente** (sweetly) she becomes shy, tender and self-effacing, while the orchestration lightens with very soft **pp** dynamics. The **rall.** creates an ebbing, breath-like quality with a *scalic passage* followed by a **Fermata** suggesting the change in Butterfly's thoughts and the overall shift in the arias theme. "*Mi metto la sul ciglio del colle e aspetto, e aspetto gran tempo...*" – ("*I stay up on the brow of the hillock, and wait thee, and wait for a long time...*") marked to a tempo **con semplicità** to represent Butterfly's idealised vision of her perfect, modest devotion. The **2/4** tempo change creates a new idea of her thoughts with a musical return to innocence. The dynamic markings follow the text's emotional intensification with the vocal line becoming modest with a thinning accompaniment. The notation **a tempo** forms an idea that we are moving on with Butterfly's vision as she reminisces on how long she has waited for Pinkerton's return.

Appendix C.

The use of **Ritenuto – rit.** (held back) appears as Butterfly describes waiting for a long time "*la lunga attesa*" – ("*of the long waiting*") meaning time is slowing, reflecting her patience and emotional weight. After each **rit.** there is an **a tempo**, returning to a previous speed resuming her narrative for a clear story. **Animando un poco** (becoming animated a little) appears twice as she imagines Pinkerton returning. Her excitement rises and the story gains motion again with quickened *syllabic motion*.

This section is *quasi-recitativo* while remaining lyrical with repeated *Quaver* notes to focus on vocality, due to this section acting as a bridge for the forthcoming emotional intensification of the aria. This accompaniment is closely tied to the text's rhythm and imagery with a moment of ***Staccato*** creating a feeling of uncertainty and ***rall. un poco*** (little slowing) describing the image in the distance, forthcoming her. The music stretches at the end of the page to build dramatic effect leading into the next section. Puccini's tempo markings represent 'breathing': ***rit. – a tempo – animando un poco – rall. un poco*** (slow – steady – slight animated – slow again). He is painting the scene with tempo. This page marks a shift from the imagined arrival of the ship to more intimate detail. Butterfly remains hopeful and joyful, but the tone becomes gentler and more introspective. "E aspetto gran tempo..." – ("and wait for a long time...") has a long ***Legato*** line above, representing her unwavering faith, with slow ***Crescendos*** and ***Diminuendos***. Harmony becomes softer, stable and resigned.

Appendix D.

The markings ***Sostenendo molto. Lo stesso movimento*** now indicate a sustained expressive line with great fullness, remaining at the same tempo. Puccini wants increased intensity, held-up lines and a steady narrative tempo. The repeat of the phrase "*chi sara?*" – ("who will it be?") suggests spoken curiosity from Butterfly with a broader growing melody of repeated chords for support. The accompaniment is also pulsing, suggesting forward motion in the arias theme, building up to the most climactic moment. Puccini offers extra space during this line to mirror Butterfly's longing. The melody swells to a more lyrical, newer emotional register, as this segment is the emotional core of her fantasy. The vocal line becomes quiet, delicate and restrained with the markings ***Lento*** and ***ppp***. Butterfly now imagines herself replying to Pinkerton without speaking. The accompaniment thins out the most during the phrase "*un po' per celia...*" – ("*a bit to tease him...*") as a very intense section of music is about to follow. The accompaniment often echoes the vocal line, offering atmospheric support while remaining consistent, alluding the undercurrent of Butterfly's expectations. The use of ***Grace notes*** is exactly what the text requires. Butterfly is not declaiming; she is dreaming aloud, almost whispering her fantasy.

Appendix E.

There is now a return to the earlier **Andante** tempo but with an added marking of **con forza** meaning ‘with force’. More conviction and emotional strength is now needed as the aria has transitioned from Butterfly’s dreamy imagination to passionate certainty. There is increased rhythmic movement with frequent repeated notes suggesting *Quasi-recitative* delivery. The harmony thickens and is marked to be played **con molta passione**, ‘with much passion’ to heighten emotion. The included breath marks are written to show specific phrasing as the emotional pacing needs to be shaped carefully during this section. Harmonic texture thins dramatically to allow tenderness and vulnerability as Butterfly reminisces on Pinkerton’s words once said to her. The *triplet* notations lift the energy of the phrase forward for a feeling of urgency when Butterfly moves into an increased dramatised section. At the ends of phrases, harmony simplifies into clear *tonic* and *dominant* relationships, while the text ends with emotional certainty, even if the reality is fragile. Butterfly is filled with hope and self-persuasion and complemented with lyrical vocal arches, *chromatic* embellishment and emotional *cadences*. The **ii-V-I** chord progressions are softened by modal mixtures creating emotional fluidity to lead into the final scene where she expects Pinkerton’s return.

Appendix F.

The higher *Tessitura* on the vocal line indicates the tension leading into the aria’s climax with an accompanied **Crescendo**. The added in *Portamento* style connections represent a Late-Romantic style of writing Puccini incorporates to express Butterfly’s yearning for Pinkerton. Long, sustained notes appear on emotionally important words such as “*fede*” – (“return”). An *Arpeggiated* moment in the accompaniment is used before the final emotional release of the vocal line where Butterfly truly believes her delusion. This is the loudest part of the aria. Broken chords add to the tense harmonic foundations, while swelling and diminishing with the vocal line. During the climactic release there is thick chordal structure with the dynamic markings of **fff** (*fortississimo* – very, very loud), which quickly leads into a **dim.** for the calm reflection noticeable in the last two systems of the score. The use

of octave playing adds to the intensity along with *diminished* harmonies and *chromatic* inner parts for the accompaniment. The harmonic language is lush, Late-Romantic style and dramatically coordinated with the text at the end of the aria. The accompaniment when playing out has been marked with ***Sostenuto*** for sustained expressive playing while eventually finishing on a quiet resolved texture. Puccini makes this aria feel finished with *diminished seventh* chords and applied *dominants* while the bass accompaniment settles into *root-position* chords. The harmonic rhythm also slows down with fewer chord changes giving a sense of arrival. Piano *arpeggios* smooth out the ending giving a sense of release and settling. Puccini has constructed a story through this aria and henceforth must enclose an end.

List of References

Hebseisen-Mosuc, E. (2024) The Power of Lyricism in Puccini's Drama. Bulletin of the University of Brasov. Series VIII. *Performing Arts*. Vol.17 (66). [online] Available at: <https://www.cceeol.com/search/article-detail?id=130289> (Accessed: 25th November 2025)

Najera, S.E.L.D. (December 2020) ASPECTOS DEL VERISMO ITALIANO EN EL ARIA "UN BEL DI VEDREMO" DE LA OPERA *MADAME BUTTERFLY* DE G. PUCCINI. TESINA. QUE PARA OPTAR POR EL TITULO DE: **LICENDIADA EN MUSICA – CANTO**. UNIVERSIDAD NACIONAL AUTONOMA DE MEXICO. [online] Available at: <https://ru.dgb.unam.mx/bitstream/20.500.14330/TES01000805939/3/0805939.pdf> (Accessed: 25th November 2025)

Pedersen, M. (14 December 2018) The Roll of the Geisha in Japanese Culture (final). The fascination with the 'dangerous' female orient Geishas in the Western imagination vs. the Japanese reality. [online] Available at: https://www.researchgate.net/publication/334279166_The_Role_of_the_Geisha_in_Japanese_Culture_final (Accessed: 26th November 2025)

Puccini, G. A. D. M. S. M. (1904) *Un Bel Di Vedremo. Madama Butterfly*. G. Ricordi and Co, inc. IMSLP [online] Available at: <https://s9.imslp.org/files/imglnks/usimg/a/a9/IMSLP331476-SIBLEY1802.24437.98b2-39087011209915score.pdf> (Accessed: 24th November 2025)

Stur, H. M. (5 January 2010) *Beyond Combat. Women and gender in the Vietnam War Era. Vietnamese women in the American Mind: Gender, Race, and the Vietnam War*. Chap. 1. Pp. 18. Cambridge University Press. [E-book] Available at: <https://books.google.com/books?hl=en&lr=&id=iOvFcVjcK-UC&oi=fnd&pg=PR7&dq=beyond+combat&ots=rtcExpZLeY&sig=bVu1NEfGjx3aPFmpwGjVr13Oh84> (Accessed: 26th November 2025)

The Metropolitan Opera. (2025) GIACOMO PUCCINI. Madama Butterfly. 2025-26 Season. Synopsis. [online] Available at: <https://www.metopera.org/season/2025-26-season/madama-butterfly/> (Accessed: 25th November 2025)