

# IL TROVATORE

# THE WORKS OF GIUSEPPE VERDI

Series I:  
OPERAS

VOLUME 18 A

## EDITORIAL BOARD

Philip Gossett

*General Editor*

Julian Budden

Martin Chusid

Francesco Degrada

Gabriele Dotto

Ursula Günther

Giorgio Pestelli

Pierluigi Petrobelli

Kathleen Kuzmick Hansell

*Managing Editor*

*This edition was made possible through the generosity of  
Brena D. and Lee A. Freeman  
and by grants from the  
National Endowment for the Humanities*



GIUSEPPE VERDI  
IL TROVATORE

*Dramma* in Four Parts by  
SALVADORE CAMMARANO

Edited by  
DAVID LAWTON

*Critical Commentary*

The University of Chicago Press  
Chicago and London

RICORDI  
Milano

DAVID LAWTON  
is Professor of Music  
at the State University of New York at Stony Brook

PHILIP GOSSETT  
is Robert W. Reneker Distinguished  
Service Professor of Music  
at the University of Chicago

THE UNIVERSITY OF CHICAGO PRESS, CHICAGO 60637  
THE UNIVERSITY OF CHICAGO PRESS, LTD., LONDON  
G. RICORDI & C., S.P.A., MILANO  
© 1992 by The University of Chicago and G. Ricordi & C., s.p.a., Milano  
All rights reserved. Published 1993  
Printed in the United States of America

This electronic critical commentary is copied from the original cloth  
edition and accompanies the paperback study score for *Il trovatore*.

Electronic publication at [VerdiEdition.org](http://VerdiEdition.org)

# CONTENTS

Abbreviations	vii	N. 7	Aria Conte	62
PART ONE: SOURCES		N. 8	Finale Atto II	69
Autograph Sources	3		Parte terza (Il figlio della Zingara)	
Manuscript Copies	6	N. 9	Coro	77
Printed Musical Sources	9	N. 10	Scena e Terzetto	83
Librettos	14	N. 11	Aria Manrico	91
PART TWO: CRITICAL NOTES			Parte quarta (Il supplizio)	
Parte prima (Il duello)		N. 12	Scena ed Aria Leonora	98
N. 1	21	N. 13	Scena e Duetto [Leonora e Conte]	106
N. 2	29	N. 14	Finale Ultimo	112
N. 3	35		Appendix 1	
Parte seconda (La gitana)			Sketches and Rejected Fragments	126
N. 4	43		Appendix 2	
N. 5	50		N. 11a. Organ Part Arranged for Wind Band	129
N. 6	55			



# ABBREVIATIONS

<b>A</b>	Autograph manuscript: Milan, Archivio Ricordi	<b>ISA</b>	Cammarano's manuscript libretto: S. Agata (Busseto), Villa Verdi
<b>A-Wn</b>	Manuscript copy: Vienna, Österreichische Nationalbibliothek	<b>Leo</b>	Leonora
<b>Azu</b>	Azucena	<b>Man</b>	Manrico
<b>B.</b>	Chorus, Basses	<b>Martel</b>	Hammers on anvils
<b>Camp</b>	Campana (bell)	<b>Mes</b>	Un Messo
<b>Cb</b>	Double bass(es)	<b>MI<sup>53</sup></b>	Printed libretto: Milan, 1853
<b>Cimb</b>	Cimbasso	<b>N., NN.</b>	Number or numbers in the opera
<b>Cl</b>	Clarinet(s)	<b>Ob</b>	Oboe(s)
<b>Con</b>	Il Conte de Luna	<b>Orch</b>	Orchestra
<b>Cor</b>	Horn(s)	<b>Org</b>	Organ
<b>D.</b>	Chorus, Women	<b>Ott</b>	Piccolo
<b>f., ff.</b>	folio, folios	<b>pl. no.</b>	plate number
<b>Fer</b>	Ferrando	<b>pRI</b>	Printed choral and orchestral parts: Ricordi
<b>Fg</b>	Bassoon(s)	<b>pvpA</b>	Piano-vocal score: Partenopeo
<b>Fl</b>	Flute	<b>pvrI</b>	Piano-vocal score: Ricordi
<b>GB-Lbl</b>	Manuscript copy: London, British Library	<b>r</b>	recto
<b>GB-Lcg</b>	Manuscript copy: London, Archive Office, Royal Opera House, Covent Garden	<b>RO<sup>53</sup></b>	Printed libretto: Rome, Carnival, 1853
<b>I-Bc</b>	Manuscript copy: Bologna, Civico Museo Bibliografico-Musicale "G. B. Martini"	<b>T.</b>	Chorus, Tenors
<b>I-Fc</b>	Manuscript copy: Florence, Biblioteca del Conservatorio di Musica "L. Cherubini"	<b>Tamb</b>	Tamburi (snare drums)
<b>I-Mc<sup>1</sup></b>	Manuscript copy: Milan, Biblioteca del Conservatorio di Musica "G. Verdi"	<b>Timp</b>	Timpani
<b>I-Mc<sup>2</sup></b>	Manuscript copy: Milan, Biblioteca del Conservatorio di Musica "G. Verdi"	<b>Tr</b>	Trumpet(s)
<b>I-Nc<sup>1</sup></b>	Manuscript copy: Naples, Biblioteca del Conservatorio di Musica "S. Pietro a Maiella"	<b>Trgl</b>	Triangle
<b>I-Nc<sup>2</sup></b>	Manuscript copy: Naples, Biblioteca del Conservatorio di Musica "S. Pietro a Maiella"	<b>Trn</b>	Trombone(s)
<b>I-Rsc<sup>1</sup></b>	Manuscript copy: Rome, Biblioteca Musicale "Santa Cecilia"	<b>Trov</b>	Trovatore
<b>I-Rsc<sup>2</sup></b>	Manuscript copy: Rome, Biblioteca Musicale "Santa Cecilia"	<b>TS</b>	Total span from bottom of the lowest staff to top of highest staff in a musical manuscript page
		<b>US-Bm</b>	Manuscript copy: Boston, Boston University, Mugar Library
		<b>US-Wc<sup>1</sup></b>	Manuscript copy: Washington, D.C., Library of Congress, Music Division
		<b>US-Wc<sup>2</sup></b>	Manuscript copy: Washington, D.C., Library of Congress, Music Division
		<b>V</b>	Verdi
		<b>v</b>	verso
		<b>Vc</b>	Violoncello(s)
		<b>Vl</b>	Violin(s)
		<b>Vle</b>	Viola(s)
		<b>vol., vols.</b>	volume(s)
		<b>WGV</b>	<i>The Works of Giuseppe Verdi</i>
		<b>Zing.</b>	Un vecchio Zingaro

## ABBREVIATIONS

Musical notes are cited according to the following system:

The image shows two musical staves, treble and bass clef, with notes and arrows indicating pitch relationships. Below the staves, a sequence of abbreviations is shown with arrows pointing to the right, corresponding to the notes on the staves. The abbreviations are: B<sub>1</sub>; C, B; c, b; c', b'; c'', b''; c'''.

Piccolo and double bass are cited at their written pitch.

PART ONE

SOURCES





## Autograph Sources

The principal source for this critical edition is Verdi's autograph full score. Sketches and/or drafts for the opera, probably of the type known from the facsimile of the *Rigoletto* sketch, are known to exist, but they are not presently available for consultation.

### A: Autograph Full Score; Milan, Archivio di Casa Ricordi

Verdi's autograph manuscript of *Il trovatore* is located in the Archives of Casa Ricordi in Milan, where we can assume that it has been housed since the season of the opera's premiere. The manuscript paper is in upright folio format, with individual leaves measuring c. 25 cm by c. 35 cm (variations in size arise from cutting and pasting during the binding process, and from small differences between types of paper ruled with different numbers of staves).

Verdi appears to have received his manuscript paper directly from Ricordi, who deducted such expenses from the composer's royalty account. The paper probably arrived as fascicles of five nested bifolios ("quinterni"), each fascicle containing manuscript paper ruled with the same number of staff lines. As we shall see, many of these groups of nested bifolios remain intact in the manuscript. There are three types of paper: type A has twenty-four staves and, measured from the top of the highest staff to the bottom of the lowest, has a total span (TS) of 30.8 cm; type B has twenty staves (TS 28.8 cm); and type C has thirty staves (TS 28.9 cm).

The table below summarizes the fascicle structure and the distribution of paper types in the autograph manuscript. The critical notes present a detailed consideration of the fascicle structure of problematic pieces (particularly NN. 4, 11, and 14).

Number	Title	Location	Fascicle structure	Paper type
N. 1	Introduzione	1–32	3 of 5 nested bifolios (1–30), and 1 bifolio (31–32)	A
N. 2	Cavatina Leonora	33–53	1 of 4 nested bifolios (33–40), and 1 of 7 nested bifolios (41–53; the second half of f. 41 has been cut away)	B
N. 3	Scena, Romanza e Terzetto	54–79	2 of 5 nested bifolios (54–73), and 1 of 3 nested bifolios (74–79)	B
N. 4	Coro di Zingari e Canzone	80–101	originally 1 of 12 nested bifolios	A
N. 5	Racconto d'Azucena	102–118	1 of 5 nested bifolios (102–111), and 1 of 4 nested bifolios (112–118; the second half of f. 112 has been cut away)	B
N. 6	Scena e Duetto	119–142	2 of 5 nested bifolios (119–138), and 1 of 2 nested bifolios (139–142)	B
N. 7	Aria Conte	143–162	2 of 5 nested bifolios	B
N. 8	Finale Atto II	163–182	1 of 10 nested bifolios	C
N. 9	Coro	183–198	1 of 8 nested bifolios	A
N. 10	Scena e Terzetto	199–222	1 of 5 nested bifolios (199–208), and 1 of 7 nested bifolios (209–222)	A
N. 11	Aria Manrico	223–250	1 of 5 nested bifolios (223–234; excluding ff. 232–233), and 1 of 8 nested bifolios (235–250)	A
N. 12	Scena ed Aria Leonora	251–276	1 of 8 nested bifolios (251–266), and 1 of 5 nested bifolios (267–276)	A
N. 13	Scena e Duetto	277–300	2 of 6 nested bifolios	B
N. 14	Finale Ultimo	301–340	2 of 5 nested bifolios (301–310 and 311–320); 6 single folios pasted together to form a single fascicle (321–326); and a fascicle of 7 nested bifolios (327–340)	B

The changing size of vocal and orchestral forces dictates the presence of different paper types. The “basic” paper is of twenty staves (type B), used in NN. 2, 3, 5, 6, 7, 13, and 14. Verdi used twenty-four-stave paper (type A) in NN. 1, 4, 9, 10, 11, and 12, all of which involve chorus. He reserved thirty-stave paper (type C) for the central finale, N. 8, which requires the greatest number of voices and instruments.

Although the standard fascicle almost surely contained five nested bifolios, Verdi determined the size of gatherings in the manuscript after he had planned (and sketched elsewhere) the overall design of each piece: as we can see, he usually managed to predict precisely the number of nested bifolios he would need.

When the standard fascicle size was too large or too small, Verdi could decrease or increase its size by removing bifolios from, or adding them to the existing gathering. Such procedures probably account for the smaller fascicles of 2, 3, and 4 nested bifolios in NN. 6, 3, and 5, respectively, and the larger ones of 7, 8, 10, and 12 (originally) in NN. 2, 9, 8, and 4, respectively. The irregularities noted in NN. 4 and 14 are the result of revisions and musical decisions Verdi took after he had drafted the numbers: a change in the structure of the orchestral introduction in N. 4, and detailed changes in the working out of the central ensemble (“Andante”) in N. 14. In N. 10, an error in planning required the insertion of two additional bifolios at the center of the second gathering.

There are six numerical series used in the score:

a) a stamped foliation (from 1 through 340) in the upper right-hand corner of the recto. According to a note written on the opening fly-leaf of each of the four volumes into which the manuscript is divided, this foliation was added in 1927. The note in the first volume reads: “Contr. e num. i fogli [the folios checked and numbered] / 28-XI-1927 / M. Z. [Maffeo Zanon].”

b) a series of numbers, written in ink in the upper left margin of the first recto of a new fascicle. Many of these numbers are no longer visible due to binding and/or cropping. They may well have been Verdi’s progressive numeration of the fascicles within each number. Remnants of this numbering can be seen in NN. 1 (“2” and “3” for the second and third fascicles), 3 (“1” through “3”), and 14 (“1” through “4”).

c) another series of numbers in pencil in the left margin, usually on the first recto of a new fascicle. For N. 1, the copyist who added this numeration used the numbers Verdi had already written. The table on p. 5 lists their locations. The pencil series runs consecutively from 4 through 18 in Acts I and II (changing an erroneous 12 to 10 and skipping 15—probably both oversights), and from 1 through 14 in Acts III and IV (repeating 12, and changing a repeated 13 to 14, perhaps indicating revisions in the manuscript: see Notes to N. 14). All these numbers served to keep the fascicles in the proper order, and were probably added by an employee of the Ricordi firm.

d) a series of numbers, written in reddish-brown pencil or crayon, usually in the lower left portion of the page, corresponding exactly to the division into sections and numbering of **pvRI**. An employee of the Ricordi firm probably added these numbers during the preparation of **pvRI**. The series runs consecutively from 2 through 23. The presence of the number 2 on f. 1 suggests that the publisher expected that Verdi would later add a prelude or overture to the score. In fact, in **pvRI** the first section is entitled “N. 1 e 2 Coro d’Introduzione e Cavatina (Racconto);” and in **pRI** N. 1 uses two letters (AB) with the plate number, whereas the other numbers have only one.

e) seemingly random numbers, written in ink, usually doubly underlined, most often in the area of the score in which the woodwind and brass parts are found. Undoubtedly the copyists and/or engravers responsible for the preparation of the orchestral parts added these numbers, for they all refer to the number of measures rest between entrances.

f) in NN. 3, 5–10, and 12–14, a series of numbers written in ink, approximately every four measures, below the bar line at the bottom of the page. They were undoubtedly the work of engravers planning the layout for one of the Ricordi publications. The following table indicates the boundaries of each series in the number in which it is found:

N. 3: 1–85	N. 9: 2–44
N. 5: 1–49	N. 10: 2–73
N. 6: 1–79	N. 12: 1–79
N. 7: 1–53	N. 13: 1–74
N. 8: 1–54	N. 14: 1–26

SOURCES

Number	Numeration, characteristics	Location
ACT I		
N. 1	"2," in ink	f. 11, upper left margin
	"3," in ink	f. 21, upper left margin
	"3," followed by "2/4" in ink, the latter changed to "1/2" in pencil	f. 31, upper left margin
N. 2	"4," in pencil	f. 33, upper left margin
N. 3	"5," in pencil	f. 41, upper left margin
	"6," in pencil	f. 54, upper left margin
N. 3	"7," in pencil	f. 64, upper left margin
	"8," in pencil	f. 74, upper left margin
ACT II		
N. 4	"9," in pencil	f. 80, left margin, mid-page
N. 5	"12," the "2" changed to "0," in pencil	f. 102, left margin, mid-page
	"11," in pencil	f. 112, left margin, mid-page
N. 6	"12," in pencil	f. 119, left margin, mid-page
	"13," in pencil	f. 129, left margin, mid-page
N. 7	"14," in pencil	f. 139, left margin, mid-page
	"16," in pencil	f. 143, left margin, mid-page
N. 8	"17," in pencil	f. 153, left margin, mid-page
	"18," in pencil	f. 163, left margin, mid-page
ACT III		
N. 9	"1," in pencil	f. 183, left margin, mid-page
N. 10	"2," in pencil	f. 199, left margin, mid-page
	"3," in pencil	f. 209, left margin, mid-page
N. 11	"4," in pencil	f. 223, left margin, mid-page
	"5," in pencil	f. 235, left margin, mid-page
ACT IV		
N. 12	"6," in pencil	f. 251, left margin, mid-page
	"7," in pencil	f. 267, left margin, mid-page
N. 13	"8," in pencil	f. 277, left margin, mid-page
	"9," in pencil	f. 289, left margin, mid-page
N. 14	"10," in pencil	f. 301, left margin, mid-page
	"11," in pencil	f. 311, left margin, mid-page
	"12," in pencil	f. 320, left margin, mid-page
	"12" [sic], in pencil	f. 321, left margin, mid-page
	"13," in pencil	f. 324, left margin, mid-page
	"13," the "3" changed to "4," in pencil	f. 327, left margin, mid-page

According to Casa Ricordi, the present covering and binding for the four volumes of *Il trovatore*, which are uniform with those of the other Verdi autographs in the archive, date from the 1920s. Since Maffeo Zanon's notes alluding to checking and numbering of the manuscript appear on the flyleaves, the four volumes of *Il trovatore* were probably bound in November 1927. The first volume contains ff. 1–79 (Act I), the second ff. 80–182 (Act II), the third ff. 183–250 (Act III), and the fourth ff. 251–340 (Act IV). The covers are of cardboard, over which has been pasted green marbled paper. The spines are stamped with gold lettering as follows:

Vol. I: "VERDI / IL / TROVATORE / ATTO 1."

Vol. II: "VERDI / IL / TROVATORE / ATTO 2."

Vol. III: "VERDI / IL / TROVATORE / ATTO 3."

Vol. IV: "VERDI / IL / TROVATORE / ATTO 4."

The fascicles were sewn and glued before binding. Roughly halfway through Volume I the binding has broken, and ff. 42–53 lie loosely in place.

Verdi used heavy white manuscript paper, of excellent quality, that has grown somewhat yellow with time. He wrote the manuscript with black ink and a fine pen nib. His later corrections are in two shades of ink. One is a very light shade of brown, that must have come from ink that was perhaps somewhat diluted with water, and dried very quickly. Verdi may have made corrections with this ink while proofreading his manuscript. Another set of later entries is in a bold blue ink. All of the annotations in blue ink

seem to have been written quickly, and may represent last-minute changes that Verdi made during rehearsals for the premiere. As we shall see, most of these did not make their way into **pvrI**. Finally, there are also corrections and additions in another hand, written with a nib broader than the one Verdi used, in dark brown ink. The ink from these non-autograph entries has frequently bled through to the opposite side of the page.

Further information on the autograph score of each number can be found in the introductory matter to that number's critical notes.

### Autograph Album Leaves

Verdi penned numerous album leaves with melodies from *Il trovatore*. Toward the end of his frustrating sojourn in Naples during the winter and early spring of 1858, for example, while the project to mount *Un ballo in maschera* was falling through, he wrote two such album leaves on successive days (5 April and 6 April). The first was offered for sale by Kenneth W. Rendell Gallery, New York, in their catalog published during the Summer of 1986, and is reproduced in facsimile on the cover of the catalog; the second was offered at auction by the Stargardt company in their catalog #560 of 28 November 1962 (item #1203), and is reproduced in facsimile as "Tafel 15." Both contain Manrico's melody in the "Miserere" scene (N. 12), "Sconto col sangue mio" (mm. 105–112), with a one-line bass accompaniment. The melody and text are essentially as in the opera, except for the text at m. 111, where some words are reversed: "[Leono]-ra, addio, Leonora, addio" (instead of "[Leono]-ra, Leonora addio, addio").

These album leaves, written out by memory, cannot be considered true sources for the opera, and they are disregarded in this edition.

### Manuscript Copies

Fourteen manuscript copies of the full score of *Il trovatore* were examined, many of them scores prepared by Ricordi for rental during the early history of the opera. None has proved to be of particular value for the critical edition. In no copy is there any sign of Verdi's direct intervention; indeed, few of them can be dated.

Very rarely do these sources assist in clari-

fying ambiguities in the autograph, although, as will be seen from the notes below, a few offer interesting hints on matters of performance practice, and in one case (**A-Wn**), on establishing the date by which Verdi must have completed the orchestration of the opera.

**A-Wn:** Vienna, Österreichische Nationalbibliothek, Musiksammlung, O.A. 367.

This manuscript is in upright folio format. Its title page reads: "Vienna Prim[aver]<sup>a</sup> 1854 / Il Trovatore M.<sup>o</sup> Verdi / Preludio ed Int.<sup>ne</sup> / Atto 1.<sup>o</sup>." The score is in Italian, and there are numerous conductor's markings in both Italian and German. The manuscript was undoubtedly used for many performances in Vienna, from the spring of 1854 at least through 13 June 1914, the date written at the end of Vol. I. A number of cuts and transpositions are indicated, presumably not all for the same production. The cuts include: N. 2, 96–102; N. 6, 207–249 and 275–286; N. 7, 106–133 and 145–155; N. 8, 49–57; N. 9: a longer cut of 82–129 and a shorter one of 99–126; N. 11, 82–103 and 176–258; N. 12, 38–61 and 123–236 (leaving *only* the "Miserere"); N. 13, 187–211; N. 14, 303–313 and 332–362. In two cases the music was re-written to accommodate the cuts: 1) N. 12, 36–37—where a cadence in F minor was avoided, and the A-flat key of the "Miserere" was prepared; 2) 128–129 in the same piece, where the measures were changed to a perfect, authentic cadence in F major to prepare the beginning of N. 13.

The transpositions are found in the Count's Aria (N. 7), where both the Scena and the Adagio ("Il balen del suo sorriso") are marked " $\frac{1}{2}$  Ton tiefer," and in Manrico's Aria (N. 11), where the string parts are rewritten in 37–38, followed by the annotation " $\frac{1}{2}$  Ton tiefer." At 104, the word "Naturale" is found (presumably meaning *in tono*), but beneath that is the indication "Müller [a singer]  $\frac{1}{2}$  Ton tiefer." On the same pages containing these transpositions in N. 7, there are also later indications: at 37–38, "Müller Originale;" at the Adagio, "Originale."

Even more drastic than the cuts and transpositions is the rewriting in a number of passages. At the beginning of the Racconto d'Azucena (N. 5), someone composed two measures of a C-major fanfare for strings, ostensibly to help the tenor get his opening pitch for "Soli or siam." Following the end of the Count's Aria (N. 7) are three pages of full score, intended to replace Verdi's coda (134–176). The new coda consists of a repeated four-measure cadential



phrase, followed by a new cadential phrase of four measures, concluding with five measures of tonic harmony for the orchestra alone: 17 measures in the place of 42! The choral parts in this new ending are extremely simple, and the limitations of the Vienna chorus may have been the main reason for the change.

One other performance indication in the manuscript is the annotation “Ballo” at the end of the Coro (N. 9). Whether or not the ballet music of *Le Trouvère* is meant cannot be determined, for the score continues directly with N. 10.

Perhaps the most important information in A-Wn is the date that the copyist wrote at the end of the Scena e Terzetto (N. 10): “Li 13



dicembre 1852,” indicating that Verdi had finished the orchestration, at least of this number, more than a month before the premiere (see the introduction to the score).

**GB-Lbl:** London, British Library, add. ms. 34235.

This manuscript, of two volumes, is in upright folio format. A label on the front cover reads: “Il / Trovatore / Conductor. / Atto 1.º 2.º.” On a flyleaf inside the front cover is the following notice: “Purchased of A. Mapleson / 12 May 1888.” The manuscript served as a performing score, for there are many conductor’s markings in it. A number of cuts and transpositions appear as well. What-ever theater used the score had printed stickers for transpositions; these occur in two places. At the beginning of the Count’s Aria (N. 7), one sticker reads “ $\frac{1}{2}$  note lower 1877”; the last “7” has been written in by hand. In the Scena e Terzetto (N. 10), another is found at 37, but nobody filled in the blank space after the printed “187\_\_.”

**GB-Lcg:** London, Archive Office, Royal Opera House, Covent Garden.

This manuscript is in upright folio format. Its title page reads: “Il Trovatore / di / Giuseppe Verdi / Partitura / Atto / 1<sup>mo</sup>.”

Covent Garden used the manuscript for performances at least as late as 1927 (see below). A number of cuts are marked in the manuscript: N. 2, 96–102 (as in A-Wn, this cut may indicate familiarity with a comparable cut that Verdi himself made for *Le Trouvère*) and 210–211; N. 3, 270–281; N. 6, 265–282 and 299–302; N. 7, 106–133; N. 10, 209–241; N. 11, 82–103 and

176–224; N. 12, 123–236, after which N. 13 begins with a repeated one-measure vamp for Vc-Cb: *f* - *bb* - *a* - *g* (all quarter notes). As in A-Wn, there are also some transpositions. All of the Count’s Aria (N. 7) is marked “ $\frac{1}{2}$ ” (presumably a half-step lower) in pencil; the beginning of the Finale Atto II (N. 8) has been stamped “As written.” In Manrico’s Aria (N. 11) there is an indication “ $\frac{1}{2}$  tone lower 1927,” referring to the tempo di mezzo and cabaletta (“Di quella pira”).

Another annotation that suggests familiarity with *Le Trouvère* is found in the Count’s Aria (N. 7), 55–57 (“Il balen del suo sorriso”). Above the vocal staff, the following variant, associated with *Le Trouvère*, is notated in pencil:

**I-Bc:** Bologna, Civico Museo Bibliografico-Musicale “G. B. Martini,” RR 189.

This manuscript is in oblong folio format. Its title page reads: “Il Trovatore / del Maestro / Giuseppe Verdi / Atto / 1<sup>mo</sup>.” Two pages at the end of Act II contain the Fg, Trn, Cimb, Timp, and Cassa parts for the Act II Finale. The score is a very clean copy with no annotations reflecting performance decisions such as cuts, transpositions, or vocal variants. Curiously, there are also no metronome marks in the score. Perhaps the copyist simply omitted them. It is also possible, however, that the score was copied from Verdi’s autograph before the composer had added metronome marks.

**I-Fc:** Florence, Biblioteca del Conservatorio di Musica “L. Cherubini,” B IX 270, 271.

The manuscript, in two volumes, is in oblong folio format. There is no title page, and the pages have been cropped closely at the top and bottom, so that most of the titles of the individual numbers have been cut away. In the Introduzione (N. 1), 16–106 have been bound in upside down and backwards. As in the case of I-Bc, there are no metronome marks and no annotations from performances. On many pages, the lower portion has been severely damaged by water (perhaps during the flood of 1966), and are now nearly illegible.

**I-Mc<sup>1</sup>:** Milan, Biblioteca del Conservatorio di Musica “G. Verdi,” Part. Tr. Ms. 444.

This manuscript is in upright folio format. Its title page reads: “M<sup>o</sup> Verdi Il Trovatore / Preludio ed Introd.<sup>o</sup> / Atto Primo.” The score is a very clean copy, with a few corrections marked but no cuts, transpositions, or variants.

**I-Mc<sup>2</sup>:** Milan, Biblioteca del Conservatorio di Musica “G. Verdi,” Fondo Nosedà S. 42–11.

This manuscript is in oblong folio format. Its title page reads: “Il Trovatore / Poesia del Sig: Salvatore Cammarano / Musica / Del M<sup>o</sup> Giuseppe Verdi / Atto Primo.” Like **I-Mc<sup>2</sup>**, this score is unmarked.

**I-Nc<sup>1</sup>:** Naples, Biblioteca del Conservatorio di Musica “S. Pietro a Maiella,” Verdi 970.

This manuscript is in upright folio format. Its title page reads: “Il Trovatore / Dramma Lirico in quattro parti Poesia di Salvatore Cammarano / Musica / Del Sig: M<sup>o</sup> G<sup>e</sup> Verdi / Rappresentato nel Real Teatro S. Carlo L’anno 1853 / Preludio ed Introduz<sup>e</sup> / Atto Primo.” In the upper right-hand corner the words “Riveduta con la copia venuta da Milano e Libretto” are followed by an illegible signature. In the lower left-hand corner, the same hand has added: “Opera nuova per Napoli / Scritta per Roma / L’anno 1852,” and in the lower right-hand corner: “Appartenente all’Archivio / del Real Collegio di Musica.”

The chief interest in this manuscript is the poetic text, which differs from Cammarano’s in many places, and reflects the intervention of political and religious censors. Since many of the textual variants in this score correspond to the readings of **RO**<sup>53</sup>, it seems likely that this was the libretto mentioned in the note on the title page.

The score is a very clean copy, with no performance markings.

**I-Nc<sup>2</sup>:** Naples, Biblioteca del Conservatorio di Musica “S. Pietro a Maiella,” Verdi 973, 974.

This manuscript, in two volumes, is in oblong folio format. Its title page reads: “Il Trovatore / Musica / Del M.<sup>o</sup> Verdi / Atto Primo.”

At the end of Act II, there are seven pages of score for the “8 Strumentini in Fine del Finale 2.<sup>do</sup>”; for the “Miserere” in Act IV the Tr, Trn, Cimb, Timp, and Cassa parts are also written on a separate sheet following the end of N. 12.

At the end of the opera, the copyist wrote: “Finis Laus Deo / 28. Giugno 1855.”

**I-Rsc<sup>1</sup>:** Rome, Biblioteca Musicale “Santa Cecilia,” G. Mss. 506, 507.

This manuscript, of two volumes, is in upright folio format. Its title page reads: “Il Trovatore / Opera / di / Giuseppe Verdi.” In the lower left-hand corner appears the word “Partitura;” in the

lower right-hand corner a note in the same hand identifies the copyist: “Copiata per studio proprio / da / Alessandro Orsini.” The layout of the manuscript differs from the one used in most of the other full scores described in these pages. The woodwinds, brass, and percussion are grouped in the top portion of the page, but in the order commonly found in nineteenth-century Italian scores, with Cor following Cl, and Fg between Tr and Trn. After the vocal parts, all string parts appear together at the bottom of the page, as in a modern score. The manuscript is a clean copy, with no performance annotations.

**I-Rsc<sup>2</sup>:** Rome, Biblioteca Musicale “Santa Cecilia,” A. Mss. 118, 119.

This manuscript, of two volumes, is in upright folio format. Its title page reads: “Atto 1.<sup>o</sup> / Il Trovatore / di Gius. Verdi.” The distribution of the parts follows the unusual format of **I-Rsc<sup>1</sup>**; as in that manuscript, there are no metronome indications and no performance notes. There is also no evidence of censorship in the poetic text. It seems unlikely that either of these manuscripts in the Roman library was connected with the premiere of the opera.

**US-Bm:** Boston, Boston University, Mugar Library, BSO score #311.

This manuscript is in oblong folio format. Its title page reads: “Il Trovatore / Musica / Del Sig: M<sup>o</sup> Giuseppe Verdi / Atto Primo.” The score is a clean copy, with no metronome indications and no conductor’s markings. At the end of the Act II Finale there is a separate sheet for the “Strumentini mancanti del Finale 2do” (Trn, Cimb, Timp, and Cassa). One detail of interest is that in the repeat of the cabaletta in the Aria Conte (N. 7), where only the voice part is notated, 132–133 appear in their unrevised form (cf. the description of **pvPA** below).

**US-Wc<sup>1</sup>:** Washington, D.C., Library of Congress, Music Division.

This manuscript is in upright folio format. Its title page reads “Il Trovatore / Gran Partitura / Musica / Del Maestro Giuseppe Verdi / Atto 1<sup>mo</sup>.” An oval stamp on the title page reveals that the score once belonged to the Edward Uhlig Musical Library, New York. The text of the score is in Italian. There are no metronome indications, but a number of cuts have been marked in pencil. A separate page at the end of N. 1 contains the “Strumentini seguito del l’Introd<sup>ne</sup>.”

**US-Wc<sup>2</sup>:** Washington, D.C., Library of Congress, Music Division.

This manuscript, of four volumes, is in upright folio format. Its title page reads: “Maestro Verdi / *Il Trovatore* / Preludio ed Introduzione / Atto 1.<sup>mo</sup>.” In the upper right-hand corner this note appears: “Torino S[tagion]e C[arneva]le Quaresima 1865.” On the front cover a printed label indicates that more recently, the manuscript belonged to a rental agency, Arthur Tams Musical Library in New York. This score does include metronome indications, and there are also conductor’s markings, including cuts and transpositions.

## Printed Musical Sources

In establishing the text of a Verdi opera, three types of printed musical sources must be considered: orchestral scores, orchestral and choral parts, and reductions for voice and piano. In the case of *Il trovatore*, only the last two types carry any real authority. Other contemporary publications—excerpts of favorite pieces, or arrangements of the opera for various instrumental combinations—are useful for charting musical taste and the activities of both amateur and professional musicians, and for following the dissemination of Verdi’s opera during the nineteenth century. So far as we know, however, they are of no significance in establishing the text of *Il trovatore* and are not considered here.

### Orchestral Scores

The success of *Il trovatore* induced Ricordi to engrave a full score of the opera “in luogo di manoscritto,” possibly as early as 1888. The first edition of the full score bears the imprint “R. Stabilimento Tito di Gio. Ricordi e Francesco Lucca” (Ricordi acquired Lucca in 1888). The score, of 595 pages, has no plate numbers. A second edition of the full score appeared c. 1895, according to both Hopkinson and Chusid. (See Cecil Hopkinson, *A Bibliography of the Works of Giuseppe Verdi*, 2 vols. [New York, 1973–78], 2:88–97, and Martin Chusid, *A Catalog of Verdi’s Operas* [Hackensack, New Jersey, 1974], 160–63.) The score, of 675 pages, also has no plate numbers; like the earlier edition, this score was available for rental only. There is no evidence that Verdi had anything to do with

the publication of either one of these scores that came out during his lifetime. Neither one is a significant source for the critical edition.

Probably in 1913 (Chusid), Ricordi engraved a new edition of the score, with the plate number 113957. This score, of 445 pages, has been reprinted frequently. About 1915 (Hopkinson, Chusid), another full score of 445 pages appeared, with the plate number 115340. In 1955 Ricordi issued a “nuova edizione riveduta e corretta,” still of 445 pages, with the plate number P.R. 158. Although P.R. 158 is not a significant source for the critical edition, a copy of it served for the preparation of the musical text.

### Piano-Vocal Scores

Numerous reductions for piano and voice of *Il trovatore* were published during the nineteenth and twentieth centuries. For the purposes of this critical edition, the first Ricordi edition has special importance. This score dates from 1853, some months after the premiere of the opera. All other editions were almost entirely derived, with or without permission, from it.

#### **pvRI: Ricordi, First Edition of the Piano-Vocal Score (1853)**

Ricordi began preparing reductions for piano and voice of separate numbers of *Il trovatore* more than a month before the Roman premiere of 19 January 1853. Facing pages in Ricordi’s *libroni* recording this stage of the work note the assignment of individual pieces for engraving on dates beginning with 10 December 1852 and ending with 14 June 1853; the dates for the cataloging of these reductions range from 31 January through 6 August 1853 (see the table below). Ricordi’s house journal, the *Gazzetta musicale di Milano*, advertised a selection of fifteen separate pieces “da pubblicarsi ad intervalli” in its issue of 30 January 1853. Although a preliminary advertisement appeared in this issue, the complete score was offered only in the issue of 7 August.

The engraved score of 252 pages, in oblong folio format, has the following title page, with the lettering placed around a central illustration:

[at the top of the page:] *Al suo venerato ed ottimo amico, l’egregio Avvocato* / ANTONIO VASSELLI / L’EDITORE / TITO DI GIO. RICORDI / *IL TROVATORE* / *Dramma in quattro parti di* Salvatore Cammarano / POSTO IN MUSICA DAL

MAESTRO / GIUSEPPE VERDI / Cavaliere della Legion d'Onore / [illustration, signed S.M., representing the moment in the second-act finale at which Manrico arrives and prevents the Count from abducting Leonora] / [to the left of the illustration:] Riduzione per CANTO e PIANO / di LUIGI TRUZZI / [to the right of the illustration:] OPERA COMPLETA / Fr. 40— / [below the illustration:] Proprietà dell'Editore che si riserva il diritto della stampa di tutte le riduzioni, traduzioni e composizioni sopra quest'Opera. — Reg. all'Arch. dell'Unione. / MILANO / I.R. STABILIMENTO [Hapsburg arms] NAZIONALE PRIV. DI / TITO DI GIO. RICORDI / Contrada degli Omenoni N. 1720 e sotto il portico a fianco dell'I.R. Teatro alla Scala. / FIRENZE, *Ricordi e Jouhaud*. — MENDRISIO, C. Pozzi, che ne ha fatto regular deposito al Consiglio di Stato. — PARIGI, *Escudier*.

The verso of the frontispiece is blank. The index appears on the following recto (p. [3]). On the verso of this page (p. [4]) "Personaggi"

and the corresponding "Attori" are listed in two columns. This list reproduces the information given in the corresponding page of the libretto for the first performance (RO<sup>53</sup>). The music follows on pp. 5–252.

This vocal score divides the opera into sections that correspond only in part to Verdi's "numbers." Each of the twenty-three sections of **pvRI** has its own plate number (except for NN. 1–2, which are combined under one plate number), moving progressively from 24842 through 24863 and accompanied by one of the following seven sets of letters: "C. C.," "HH," "KK," "MM," "NN," "SS," and "UU." These letters correspond to individual engravers.

The table below reproduces the structure of **pvRI**, comparing it to Verdi's autograph designations. The table on p. 11 provides detailed information for each sub-division, giving the name of the engraver and the chronology of its engraving and cataloging.

The structure of **pvRI**

<u>Verdi</u>			<u>First Ricordi edition</u>	
Number	Autograph title	Plate number	Number	Title
N. 1	Introduzione	24842	N. 1 e 2	Coro d'Introduzione e Cavatina (Racconto)
		24843	N. 3	Seguito e Stretta dell'Introduzione
N. 2	Cavatina Leonora	24844	N. 4	Scena e Cavatina
N. 3	Scena, Romanza e Terzetto	24845	N. 5	Scena e Romanza
		24846	N. 6	Scena e Terzetto
N. 4	Coro di Zingari e Canzone	24847	N. 7	Coro di Zingari
		24848	N. 8	Canzone
		24849	N. 9	Coro
N. 5	Racconto d'Azucena	24850	N. 10	Scena e Racconto
N. 6	Scena e Duetto	24851	N. 11	Scena e Duetto
N. 7	Aria Conte	24852	N. 12	Scena ed Aria
N. 8	Finale Atto II	24853	N. 13	Finale secondo. Coro
		24854	N. 14	Seguito del Finale secondo
		24855	N. 15	Pezzo concertato nel Finale secondo
N. 9	Coro	24856	N. 16	Coro d'Introduzione
N. 10	Scena e Terzetto	24857	N. 17	Scena e Terzetto
N. 11	Aria Manrico	24858	N. 18	Scena ed Aria
N. 12	Scena ed Aria Leonora	24859	N. 19	Scena ed Aria, Preghiera e Romanza
N. 13	Scena e Duetto	24860	N. 20	Scena e Duetto
N. 14	Finale Ultimo	24861	N. 21	Finale quarto. Duetto
		24862	N. 22	Seguito del Finale quarto. Scena e Terzettino
		24863	N. 23	Scena finale



SOURCES

The preparation of **pvRI**

Plate number	Engravers	Assigned	Cataloged [1853]
24842	Milanesi, Brioschi	10 December 1852	31 January
24843	Pè	13 June 1853	6 August
24844	Milanesi, Brioschi, Pè	12 December 1852	31 January
24845	Grassi	15 December 1852	31 January
24846	Milanesi, Pè, Brioschi	15 December 1852	31 January
24847	Pè	13 June 1853	6 August
24848	Milanesi	17 December 1852	31 January
24849	Milanesi	14 June 1853	6 August
24850	Grassi, Pè	19 December 1852	15 February
24851	Grassi, Pè, Milanesi	23 December 1852	15 February
24852	Grassi, Brioschi	27 December 1852	15 February
24853	Milanesi	13 June 1853	6 August
24854	Milanesi	13 June 1853	6 August
24855	Brioschi	13 June 1853	6 August
24856	Grassi	13 June 1853	6 August
24857	Milanesi, Grassi, Brioschi	2 January 1853	22 March
24858	Pè, Milanesi, Brioschi	5 January 1853	8 March
24859	Grassi, Villa	7 January 1853	8 March
24860	Milanesi, Pè	10 January 1853	8 March
24861	Pè	14 January 1853	22 March
24862	Milanesi	14 January 1853	22 March
24863	Brioschi	16 January 1853	22 March

Six of the pieces have corner dates on the first page:

- N. 1 e 2 pl. no. 24842: 4.2.52 [sic for "53"] (p. 5)
- N. 3 pl. no. 24843: 9.6.53 (p. 17)
- N. 5 pl. no. 24845: 18.7.53 (p. 39)
- N. 6 pl. no. 24846: 25.2.53 (p. 43)
- N. 7 pl. no. 24847: 9.6.53 (p. 58)
- N. 11 pl. no. 24851: 15.2.53 (p. 84)

We have been unable to explain the discrepancies between these dates and those in Ricordi's *libroni*. But the imprints provide additional information. Only four of them—pl. nos. 24842, 24846, 24851, and 24862—bear the imprint "Proprietà di G. Ricordi in Milano"; all the others refer to Tito Ricordi. This suggests that most of the score was engraved after 15 March 1853, the date of Giovanni Ricordi's death.

The subdivisions established by Ricordi in this edition were determined by economic and editorial exigencies. Arias, duets, and ensembles were offered for sale as they became available, so that their commercial diffusion would benefit from any attention gained during early performances. Thus, the first complete piano-vocal score of *Il trovatore*, as with so many successful contemporary operas, resulted from gathering together individual numbers offered for sale previ-

ously, with the addition of a cover, frontispiece, index, and some ensembles or scenas not previously published. Consecutive pagination was added to the entire work, and runs alongside the earlier, independent pagination of each piece. As we can see from the comparative table above, Ricordi isolated three solo pieces—Ferrando's "Racconto," Manrico's "Romanza," and Azucena's "Canzone" from the larger numbers to which Verdi assigned them in his autograph. Ricordi also broke up the second-act and fourth-act finales into three and four sections, respectively.

Apart from the extra divisions (and the new titles and cadences which Ricordi was obliged to invent), the music of **pvRI** is structurally identical to the opera Verdi wrote.

**Other Piano-Vocal Scores**

A list of reductions of *Il trovatore* for piano and voice appears in Hopkinson. None of these reductions was prepared under Verdi's control, nor did those responsible for them (after the first edition) seek further information from **A** or other authentic sources. They have not been considered significant sources for this critical edition.

One of them does have a certain historical interest, because it may have been published

before **pvRI**: the first complete edition prepared by the Stabilimento Musicale Partenopeo in Naples (**pvPA**). According to Hopkinson, the *Gazzetta musicale di Napoli* advertised this score on 11 December 1852 (some five weeks before Ricordi announced the sale of fifteen individual pieces in the *Gazzetta musicale di Milano*), and on 12 March 1853 the Stabilimento Partenopeo announced that ten *pezzi staccati*, together with the whole score, would be available on 23 April 1853 (about three months before Ricordi advertised his complete score).

The engraved score **pvPA** contains 195 pages, in oblong folio format, and has the following title page: "IL TROVATORE / Opera tragica in 4 Atti / Rappresentata per la prima volta al Teatro di Apollo in Roma li 19 Gennajo 1853. / Poesia di S. Cammarano / MUSICA DEL CAV. / G. VERDI." There follows a table of contents, dividing the opera into twenty-one sections (in contrast with the twenty-three of **pvRI**), with a separate plate number for each section. The sequence of plate numbers seems chaotic in comparison with that of **pvRI**:

Act I: 10869	Act III: 11001
10996	10983
10875	10959
10831	Act IV: 10920
10832	11002
Act II: 10997	10984
10876	10985
10998	10986
10872	10987
10873	
10874	
10999	

The title page then continues: "L'Opera intera D. 6.00 / [three separate pieces from the opera: 'Il balen del tuo sorriso [ . . . ] in chiave di Sol per Mezzo Soprano o Basso'; 'D'amor sull'ali rosee'; and 'Tu vedrai che amore in terra.' / STABILIMENTO MUSICALE PARTENOPEO."

The verso of the title page is blank. The following recto is divided into two columns. The left one, "PERSONAGGI ATTORI," lists the singers of the opera's premiere; the right one is an "INDICE" of the twenty-one sections with the plate numbers, and titles, into which the opera is divided. The verso of this page is blank, and the music follows on pp. 1–195.

Apart from the extra divisions (and the new titles and cadences) that the publisher invented,

the music of **pvPA** is structurally identical to the opera Verdi wrote. There is an interesting detail in the cabaletta of the Aria of the Conte de Luna. In the first presentation of the theme, measures 104–105 appear in the definitive version of Verdi's autograph. At the repetition of the theme, in the equivalent measures (132–133), the vocal part and the right hand of the piano correspond to the earlier, canceled layer of 104–105 and 132–133 in A. (See Note 104–106 in the Critical Notes to N. 7.) Since Verdi's original version was more elaborate, the publisher's intention may have been to offer the singer some ornamentation for the final cadential phrase.

#### **pRI: Ricordi, Performing Material for Chorus and Orchestra**

Certainly before the death of Giovanni Ricordi on 15 March 1853, and perhaps shortly after the highly successful premiere of the opera on 19 January 1853, Ricordi began to prepare for rental printed choral and orchestral parts of *Il trovatore*. We do not know whether the engravers worked from manuscript parts prepared for the Roman premiere, from Verdi's autograph, or from copies derived from Verdi's autograph, but they certainly had at their disposal the most authentic sources of the opera. At the foot of the first page of each part is printed the following admonition:

"L'Editore Proprietario di quest'Opera G. RICORDI dichiara che la presente edizione non deve considerarsi quale pubblicazione, ma sibbene (a sensi e per gli effetti del [articolo] 8.º della Sovrana patente 19 Ottobre 1846) venne intrapresa per distribuirne gli esemplari in luogo di manoscritti."

It is not possible to date these parts any more specifically, for their plate numbers (see below) all fall within a group of numbers, 21201–21432, marked in the Ricordi *libroni* as "cori per copisteria." Although Ricordi's plate numbers generally follow a chronological sequence throughout the nineteenth and early twentieth centuries, there are exceptions: the publication of a composition with an assigned number could be held back, while others were moved ahead; on occasion publications, though assigned numbers, were never printed; and finally, as in this case, entire blocks of numbers could be assigned for later use. Belonging to this particular block of numbers were the following Verdian items:

SOURCES

- 21213–21214 *L'assedio d'Arlem (La battaglia di Legnano)* (chorus)  
 21215–21216 *Luisa Miller* (chorus)  
 21222–21225 *Luisa Miller* (strings)  
 21232–21233 *Stiffelio* (chorus)  
 21239–21243 *Rigoletto* (chorus, strings)  
 21278–21283 *Il trovatore* (chorus, strings)  
 21293–21309 *Il trovatore* (winds, brass, percussion, organ, horn *sul palco*)  
 21310–21320 *Rigoletto* (winds, brass, percussion)  
 21323 *Viscardello (Rigoletto adaptation)* (chorus)  
 21332–21376 *La traviata* (chorus, strings, winds, brass, percussion, *violino principale*, prompter's part, solo vocal parts, full orchestral score)  
 21403–21426 *Giovanna de Guzman (Les Vêpres siciliennes)* (chorus, strings, winds, brass, percussion)

sending the engraver are engraved in the bottom margin toward the right-hand side.

The list below indicates the part (or parts), the plate number, and the number of pages in that part (when known).

The preparation of pRI

Part	Plate number	Number of pages
Cori donne	21278	
Cori uomini	21279	
Violino 1. <sup>mo</sup>	21280	[81]
Violino 2. <sup>do</sup>	21281	[79]
Viole	21282	[79]
Basso e Violoncello	21283	[94]
Flauto e Ottavino	21293	61
Oboe [I, II]	21294	53
Clarineti [I, II]	21295	64
Fagotti [I, II]	21296	60
Corni 1. <sup>ma</sup> Coppia	21297	46
Corni 2. <sup>da</sup> Coppia	21298	45
Trombe [I, II]	21299	34
Tromboni 1. <sup>mo</sup> e 2. <sup>do</sup>	21300	31
Trombone 3. <sup>o</sup> e Cimbasso	21301	30
Timpani	21302	17
Cassa	21303	9
Arpa	21304	3
Tamburo sul palco	21305	1
Triangolo	21306	1
Campana sul palco	21307	2
Organo sul palco	21308	1
Corno sul palco	21309	1

Before *Il trovatore*, Ricordi's practice had been to print only choral and string parts. This editorial approach had an eminently practical basis: multiple parts were required for strings and chorus, while only single parts were needed for woodwinds, brass, and percussion. Only after the extraordinary success of Verdi's operas ensured Ricordi a wide market for printed parts did the firm begin to engrave all instrumental parts for some works. *Il trovatore* appears to mark the turning point, and the explanation is not hard to find. During its first three years of existence, there were no fewer than 229 stagings of the opera, thirty-one in 1853 alone. (See Martin Chusid and Thomas Kaufman, "The first three years of *Trovatore*," in *Verdi Newsletter* 15 [1987], pp. 30-49.)

The parts were prepared in two groups. String parts are in oblong format, whereas woodwind, brass, and percussion parts are upright. String parts use the initials "HH," "JJ," "KK," "NN," "SS," and "VV" to identify engravers; woodwind, brass and percussion parts use all the same initials except "JJ." No copy of the choral parts has been located.

All orchestral parts use a series of letters to stand for the fourteen numbers of the opera: the sequence is from A through Q, skipping J and K and pairing A with B for N. 1. These letters appear directly after the plate number, which is usually engraved in the bottom margin on the left-hand side of each page; the letters repre-

All woodwind, brass, and percussion parts have a dual system of page numbers: pagination for individual numbers in the upper corners; continuous pagination in the lower. In order to plan convenient page turns, Ricordi sometimes left pages blank, but counted the blank pages in the continuous pagination. For string parts there is no continuous pagination: the pagination for individual numbers is found in the upper corners. As with wind, brass, and percussion parts, there are often blank pages between numbers, both to accommodate page turns and because the string part for each number was printed in a separate fascicle; the totals given in square brackets for the string parts include blank pages.

Copies of the orchestral parts at the Metropolitan Opera Library, at Princeton University, and at the University of Wisconsin, Madison, were examined for this edition. Many individual parts are enclosed in light blue wrappers of a thick but somewhat porous paper on which was printed:

“IL TROVATORE / MUSICA DI / GIUSEPPE VERDI / [the name of the instrument is handwritten here in ink] / Proprietà esclusiva di / TITO DI GIO. RICORDI / in Milano.”

The name of Tito di Giovanni Ricordi suggests that these particular parts were distributed after March 1853 but before Tito's death in 1888.

## Librettos

The primary source for the text, punctuation, and stage directions of Salvatore Cammarano's libretto is a manuscript located in the archives of the Villa Verdi at S. Agata: ISA. The manuscript, in the handwriting of Cammarano, Leone Emmanuele Bardare, and Verdi, served as the composing libretto for *Il trovatore*. The introduction to the score discusses the significance of this source, its relationship to the text, punctuation, and stage directions found in the autograph, and the way it has been used in preparing this critical edition. Here we shall present its main features and describe its structure.

### ISA

The composer received the libretto from Cammarano and Bardare in installments. In all they sent ten bifolios, and the contents and organization of these bifolios are described below. There is also a separate title page and a single folio (of considerably smaller dimensions) containing changes prepared by Bardare after Cammarano's death. For further details, see “The Genesis of the Libretto” by Carlo Matteo Mossa in the introduction to the score.

The title page, in Bardare's hand, includes the cast and setting. There is no evidence as to when it was sent to Verdi:

“Il Trovatore / Dramma in quattro parti / Parte 1.<sup>a</sup> Il Duello / Parte 2.<sup>a</sup> La gitana / Parte 3.<sup>a</sup> Il figlio della Zingana. / Parte 4.<sup>a</sup>] Il Supplizio. / La poesia è di Salvatore Cammarano. La musica è di Giuseppe Verdi. / N. B. Il subbietto è tolto da un dramma di Antonio Garcia Gutierrez, che porta lo stesso titolo. / Personaggi / Il Conte di Luna / Leonora / Azucena / Manrique / Ferrando / Ruitz / Un Messo / Compagne di Leonora e Religiose – Familiari del Conte – Uomini d'arme – Zingani e Zingane / L'avvenimento ha luogo parte in Biscaglia e parte / in Aragona.”

The following notes, based on the description of the manuscript given by Mossa, provide an overview of the structure and contents of ISA.

### Parte prima

The text of Act I is in Cammarano's hand, except for a few changes made by Verdi himself.

*Bifolio 1*, mailed to Verdi on 7 June 1851: Scene 1—the text of N. 1.

At the top of p. [1] Cammarano wrote “Il Trovatore / Parte 1.<sup>a</sup> / Scena I.” The text is found on pp. [1] through [3]. At the bottom of p. [3] the librettist added: “Parte a momenti la Posta; vi / scriverò con l'altra.”

*Bifolio 2*, mailed to Verdi on 12 April 1851: Scene 2—the text of N. 2.

The text is found on pp. [1] and [2]. On p. [3] Cammarano wrote: “Ho scritto questa cavatina, aspettando il vostro riscontro sul / Programma. . .” Leonora's Cavatina was the first scene that Cammarano versified. At the top of p. [1] he left a blank space for the number of the “Scena;” Verdi later added the Roman numeral “II.” At this stage Leonora was called “Olimpia.” Verdi changed every occurrence of this name to “Leonora” on p. [1], and “Leon.” on p. [2].

*Bifolio 3*, mailed to Verdi on 19 July 1851: Scenes 3, 4, and 5—the text of N. 3.

The text is found on pp. [1] through [3]. When Cammarano mailed this text to Verdi, the authors had planned to suppress the Cavatina that the librettist had sent earlier. Therefore Cammarano numbered the scenes “2,” “3,” and “4,” and repeated the scene description that he had previously provided at the beginning of the Cavatina: “Giardini del Palazzo [etc].” Once Verdi had decided to use the Cavatina after all, he crossed out the scene description on p. [1], and altered the scene numbers to “3,” “4,” and “5,” respectively.

Following the end of the text on p. [3], Cammarano wrote “Fine della Prima Parte.”

### Parte seconda

The text of Act II is in Cammarano's hand, with some annotations by the composer, except for the “long” version of Finale II, of which Bardare made a copy when the original manuscript (sent by Cammarano on 23 July 1851) failed to arrive.

*Bifolio 4*, first folio, mailed to Verdi on 18 October 1851 (for the second folio of this bifolio, see the beginning of Parte 3<sup>a</sup>): Scene 1—the text of N. 4 and all but the last verse and a half of N. 5.



At the top of p. [1], Cammarano wrote “Parte Seconda / Scena 1.<sup>a</sup>.” The text fills pp. [1] and [2]. On p. [1] “Stride la vampa” is in its original form: two quatrains of *settenari* (see the introduction to the score, and Note 89–206 to N. 4). The folio ends after Manrico’s “Che dici? . . .” and lacks Azucena’s concluding “Ahi! dall’orror / Sul capo mio le chiome sento drizzarsi ancor!” and the final stage direction.

*Bifolio 5*, the first of two bifolios set within bifolio 4, mailed to Verdi on 9–10 July 1852: the remainder of Scene 1 and the rest of Act II—the concluding text of N. 5 and the text of NN. 6 through 8 in the “short” version (without an aria for the Count), which Verdi did not use (see the introduction to the score and Note 1 to N. 7).

The text fills pp. [1] through [4]. In the right margin of p. [2], adjacent to the line “Vibra, immergi all’empio in cor!”, Verdi wrote “Sì ti giuro questa lama / Scenderà all’empio in cor” (see Note 109–124 to N. 6).

In the left margin of p. [3], before Cammarano’s designation “Scena 3.<sup>a</sup>” (at the beginning of the equivalent of NN. 7 and 8), Verdi wrote a sign, which he repeated on p. [1] of bifolio 6—the text of the long version of the Act II Finale, in Bardare’s hand (see below).

Following the end of the text on p. [4], Cammarano wrote “Fine della Parte 2.<sup>a</sup>.”

*Bifolio 6*, the second of two bifolios set within bifolio 4, mailed to Verdi on 23 August 1851, to take the place of the manuscript previously sent on 23 July 1851, which failed to arrive: the final scenes of Act II—the text of NN. 7 and 8, in the “long” version. This bifolio is in the hand of Bardare. Presumably the bifolio sent on 23 July had been in the hand of Cammarano.

The text fills pp. [1] through [4]. On p. [1] the “Scena” number is not filled in. To the left of the word “Scena” Verdi drew a sign, referring back to p. [3] of bifolio 5, “Scena 3.<sup>a</sup>,” and indicating that the text on bifolio 6 was to be used instead of that on bifolio 5, pp. [3]–[4].

On p. [1] Verdi also drew a sign directly after the Count’s line “Novello e più possente ella ne appresta,” then crossed out several lines that he would not use ultimately (see Note 24–86 to N. 7), and wrote “2” to the left of the first line of the cabaletta, “Per me ora fatale.” These signs served to remind him to insert the material found between the equivalent signs on pp. [1]–[2] of the folio Bardare

sent him on 23 October 1852, with “Il balen del suo sorriso” (see below), in place of the canceled material.

The text of the Count’s Aria (N. 7) concludes on p. [2]; it is followed immediately by the text of the Finale Atto II (N. 8). The new “Scena” for the entrance of Leonora is unnumbered, as is the “Scena” at the arrival of Ruiz on the bottom of p. [3]. Verdi made a few changes on p. [4], at the beginning of this scene. They are discussed fully in Note 120–125 to N. 8.

Still on p. [4], after the Count’s exclamation “Ho le furie nel cor! . . .”, Cammarano had provided a text that he evidently envisioned for a *stretta*: a quatrain each for the Count, Manrico, and Leonora, and a couplet each for “Ruiz. Armati” and “Ferrando. Seguaci”—all in *decasillabi* (see Note 134–157 to N. 8). At the end of the scene Bardare wrote “Fine della Parte 2.<sup>a</sup>,” after which Verdi added these two lines: “Vieni: è lieta la sorte per te / Cedi: or ceder viltade non è.”

#### Parte terza

The first four scenes of Act III are in Cammarano’s hand. Scenes 5 and 6 are in Bardare’s hand, but Cammarano signed his name to them (“Salvadore Cammarano”), thereby asserting his authorship.

*Bifolio 4*, second folio, mailed to Verdi on 18 October 1851 (for the first folio of this bifolio, see the beginning of Parte 2<sup>a</sup>): Scenes 1, 2, 3, and the beginning of 4—the text of N. 9 and the beginning of N. 10.

The text fills pp. [3] and [4] of bifolio 4. At the top of p. [3], Cammarano wrote “Parte Terza / Scena 1.<sup>a</sup>.” After giving the entire text of N. 9, Cammarano continued with the “Scena” for the Count that begins N. 10, and followed it with the beginning of the text of a Romanza for the Count; he completed it on the top of p. [4]. This Romanza, “I miei giorni tu rendesti” (see the introduction to the score and Note 13 to N. 10) consists of fourteen lines of *ottonari*; Verdi crossed it out. In the single folio he mailed on 23 October 1852, Bardare wrote out some verses to allow for this omission (see below), but Verdi disregarded them.

p. [4] concludes after only four verses of the Terzetto (Azucena’s “Mi lasciò! . . . m’obblia l’ingrato!”). It is likely that Cammarano had completed the number (on bifolio 7), but that the remainder was not sent to Verdi until much later.

*Bifolio 7*, mailed to Verdi on 9–10 July 1852: the conclusion of Scene 4 (N. 10) in Cammarano's hand, followed immediately by Scenes 5 and 6 (N. 11) in the hand of Bardare.

The text fills pp. [1] through [4]. At the beginning of p. [1] Bardare wrote: "N.B. Mi lascio! . . . m'obblia l'ingrato! (a questo verso attacca ciò che segue)," indicating clearly that Verdi must have had bifolio 4 in hand before receiving bifolio 7. On p. [1] and the first half of p. [2] Cammarano wrote the remaining text of N. 10. It is followed immediately by the text of N. 11 in Bardare's hand, beginning in the middle of p. [2] and concluding at the end of p. [4].

At the bottom of p. [4] Bardare wrote "Fine della Parte Terza." Cammarano signed his name below, to the left.

#### *Parte quarta*

The text of Act IV is in Cammarano's hand, except for some important changes and additions entered by Verdi himself.

*Bifolio 8*, mailed to Verdi on 9 August 1851: Scene 1—the text of N. 12.

The text is on pp. [1] and [2]. At the top of p. [1] Cammarano wrote "Parte Quarta / Scena 1." After Leonora's line "Deh! pietosa gli arrega i miei sospiri. . .", Verdi drew a small, cross-shaped sign, and canceled the stage direction "(Suona la campana dei morti.)" Directly below the canceled stage direction he repeated the cross-shaped sign, and wrote the complete text of "D'amor sull'ali rosee" in the right margin, adding at the end the stage direction canceled above, "Suona la campana de [sic] morti" (see Note 38–61 to N. 12). He presumably copied it directly from Bardare's manuscript of 23 October 1852 (see below).

On p. [3] Cammarano wrote a brief letter to the composer (dated 9 August), which begins: "Eccovi l'aria di Leonora, con la Romanza, e la Prece mortuaria: ho scritto per quest'ultima versi endecasillabi e senza tronchi, come quelli che meglio si adattano ad una musicale recitazione, mentre parmi che il Coro debba più tosto recitare che cantare, onde avere un contrapposto con la melodia del Trovatore ed incutere maggior tetrag[g]ine [ . . . ]."

*Bifolio 9*, mailed to Verdi on 23 August 1851: Scene 2—the text of N. 13.

The text is on pp. [1] and [2]. At the top of p. [1], in the right corner, Cammarano wrote "Parte Quarta; dopo l'aria di / Leonora."

P. [3] contains a brief letter from Cammarano (dated 23 August), which begins: "Lo

scorso mese partì da Napoli [ . . . ]"—a reference to the mailing of 23 July containing the original manuscript of the "long" version of Finale II, which never reached Verdi.

*Bifolio 10*, mailed to Verdi on 25 November 1851: Scenes 3 and 4—the text of N. 14.

The first three pages of this bifolio contain the text of the Finale Ultimo (N. 14), in Cammarano's hand, through the death of Leonora. The last verses on p. [3] and all the verses on p. [4] are in Verdi's hand.

At the top of p. [1] Cammarano wrote "Scena. . .", leaving the number blank, as if he were not yet certain how many scenes would precede this one in Act IV. At the entrance of Leonora, on p. [2], he proceeded in the same way. On p. [3], to the right of Leonora's line "Padre del Cielo. . . imploro. . .", Verdi added a stage direction "Entra il Conte e si arresta sulla soglia." The last line Cammarano wrote on this page reads: "Io. . . volli. . . tua. . . morir! . . . (Spira.)" Immediately after this, through p. [4], is the earlier, longer version of the ending of the opera, in Verdi's hand, from the Count's "Ah! volle me deludere" to his final "E vivo ancor! . . ." (see Note 312–362 to N. 14). The revised, shorter version of the ending, also in Verdi's hand, is found at S. Agata on a separate sheet.

#### *Revisions in the hand of Bardare*

On 23 October 1852 Bardare sent Verdi (through Cesare de Sanctis) a single folio, of smaller size, with four texts: 1) a new version of Azucena's "Stride la vampa" in N. 4; 2) a cantabile for the Count's Aria, N. 7; 3) some verses to make up for the omission of the Count's Romanza in N. 10; and 4) a cantabile for Leonora's Aria, N. 12.

1) At the top of p. [1] Bardare wrote: "Canzone d'Azucena / Atto 2.<sup>o</sup> Scena 1.<sup>a</sup>." This is the new text of "Stride la vampa," in two six-line stanzas of *quinari doppi*; the passage ends "Azu: Del pari mesta ecc. ecc.," below which Bardare drew a horizontal line.

2) Bardare then continued with "Atto 2. Scena 3.<sup>a</sup> / Aria del Conte," with "ecc ecc ecc ecc ecc desiri" as a cue line. To the left of this Verdi drew a cross-shaped sign, which he repeated at the appropriate place on bifolio 6, p. [1], to remind him where the new text belonged within the Count's Aria. The remainder of p. [1] has the text of "Il balen." The tempo di mezzo follows on p. [2], ending with the first line of the cabaletta: "Conte: (nell'ecceso del furore) / Ora per me fatale ecc." To the right of the stage direction "(Nell'ecceso

[etc]),” Verdi wrote “2,” an indication he repeated on bifolio 6, p. [1] to the left of the first line of the complete cabaletta text (“Ora per me fatale”).

3) In the right margin of p. [2], at mid-page, Bardare turned the sheet sideways and wrote: “All’Atto 3. Scena 2. / (togliendo la romanza del Conte) / Conte— Come persecutor demone ovunque / M’insegue! (Odesi tumulto) / Scena 3 / Che mai fu?” This note provided a suggestion for how to suppress the Romanza text that Cammarano had provided for Act III, Scene 2, but Verdi ultimately disregarded Bardare’s suggestion and simply followed the original text, minus the Romanza.

4) On the remainder of p. [2], after the words “Ora per me fatale ecc.,” Bardare drew another horizontal line, then wrote “Atto 4 / Deh! pietosa gli arca i miei sospiri. . .”, followed by the ten lines of the Adagio of the Aria Leonora (N. 12), “D’amor sull’ali rosee.” The last line on p. [2] reads “Voci interne— miserere d’un alma ecc ecc ecc ecc—.”

Further remarks concerning ISA can be found in the introduction to the score, and in the Critical Notes for each number.

There is another manuscript libretto of the opera at S. Agata. It is in the hand of a copyist, and contains numerous emendations in the hand of the Roman censor; many of the text changes found their way into RO<sup>53</sup>. The text is not yet in final form: “Stride la vampa” is in the original version, “Il balen” is lacking, the Finale is present in its short form, and the Count’s Romanza still figures in Act III. This libretto, interesting because of its relationship to RO<sup>53</sup> and for the light it sheds on the whole question of censorship, is nonetheless not a significant source for the critical edition.

Two other librettos are of importance for the critical edition of *Il trovatore*: RO<sup>53</sup>, the printed libretto prepared for the first performance of the opera at the Teatro di Apollo in January 1853; and MI<sup>53</sup>, the earliest libretto not associated with a specific production of the opera, published by the Ricordi firm in 1853. Descriptions of these librettos follow.

### RO<sup>53</sup>

page [1]: Title page

IL TROVATORE / DRAMMA / IN QUATTRO PARTI / POESIA DI / SALVADORE CAMMARANO / MUSICA DI / GIUSEPPE VERDI / DA RAPPRESENTARSI / NEL TEATRO DI APOLLO / IL CARNEVALE del 1852 in

1853 / PARTE PRIMA – IL DUELLO / PARTE SECONDA – LA GITANA / PARTE TERZA – IL FIGILIO DELLA ZINGARA / PARTE QUARTA – IL SUPPLIZIO / [typographical mark] / ROMA 1853. / Presso Gio. Olivieri Tipogr. dell’Univ. Rom. / *Con permesso*

page [2]: Cast and setting, and list of theatrical personnel

PERSONAGGI	ATTORI
IL CONTE di Luna	Sigg. GIOVANNI GUICCIARDI
LEONORA	ROSINA PENCO
AZUCENA	EMILIA GOGGI
MANRICO	CARLO BAUCARDÈ
FERRANDO	ARCANGELO BALDERI
INES	FRANCESCA QUADRI
RUIZ	GIUSEPPE BAZZOLI
UN VECCHIO Zingaro	RAFFAELE MARCONI
UN MESSO	LUIGI FANI

Familiari del Conte — Uomini d’arme  
Zingari — Damigelle

L’avvenimento ha luogo parte in Biscaglia, / parte in Aragona. / Epoca dell’azione: 1409. / [typographical symbol] / (Nota bene — *Il Subbietto è tolto da un Dram- / ma di Antonio Gargia [sic] Guttierrez, che porta / lo stesso titolo*) / [typographical symbol] / Direttore di scena Giuseppe Cencetti. / Pmo Violino Direttore d’Orchestra Cav. Emi- / lio Angelini. / Maestro Istruttore dei Cori Pietro Dolfi / La 1a, 3a, e 4a scena è di Bazzani, la 2a di / Prampolini, la 5a, 6a, 7a, e 8a di Fornari / Machinista Eugenio Venier — Attrezzista Gio- / vanni Celli / Il vestiario è di proprietà dell’Impresario / [typographical symbol] / AVVERTIMENTO / [typographical symbol] / *Il presente libretto essendo di esclusiva pro- / prietà dell’editore Giovanni Ricordi, restano diffi- / dati i Sigg. Tipografi e Libraj di astenersi dalla / ristampa dello stesso o dalla introduzione e vendita / di ristampe non autorizzate dall’editore proprietario.*

pages [3]–32: Text of *Il trovatore*

### MI<sup>53</sup>

This is a libretto of 40 pages, with the opera text concluding on p. 40. Its title page is as follows:

“IL / TROVATORE / Dramma in 4 parti / POESIA DI SALVADORE CAMMARANO / MUSICA DEL M.° / GIUSEPPE VERDI / [Hapsburg arms] / Milano / DALL’I.R. STABILIMENTO NAZIONALE PRIVILEG.° DI / GIOVANNI RICORDI / *Cont. degli Omenoni, N. 1720 / sotto il portico a fianco dell’I.R. Teatro alla Scala. / 24279 1853.*”

The cast list gives the names of “Gli attori [ . . . ] che eseguirono quest’opera per la prima volta a Roma nel carnevale 1852-1853.”





PART TWO

CRITICAL NOTES



## N. 1. Introduzione

## Source

A: ff. 1-32 (32<sup>v</sup> blank)

The manuscript consists of three fascicles of five nested bifolios (the second and third of which are numbered "2" and "3" in ink, perhaps by V), and a single bifolio (numbered "3," followed by "2/4" in ink, the latter changed to "1/2" in pencil), all of twenty-four-stave paper (type A).

The measures are laid out as follows:

f. 1	1-6	f. 17	155-159
f. 1 <sup>v</sup>	7-11	f. 17 <sup>v</sup>	160-164
f. 2	12-17	f. 18	165-169
f. 2 <sup>v</sup>	18-23	f. 18 <sup>v</sup>	170-174
f. 3	24-29	f. 19	175-179
f. 3 <sup>v</sup>	30-35	f. 19 <sup>v</sup>	180-184
f. 4	36-40	f. 20	185-189
f. 4 <sup>v</sup>	41-45	f. 20 <sup>v</sup>	190-194
f. 5	46-50		
f. 5 <sup>v</sup>	51-54	f. 21	195-198
f. 6	55-59	f. 21 <sup>v</sup>	199-201
f. 6 <sup>v</sup>	60-63	f. 22	202-205
f. 7	64-66	f. 22 <sup>v</sup>	206-209
f. 7 <sup>v</sup>	67-70	f. 23	210-213
f. 8	71-74	f. 23 <sup>v</sup>	214-217
f. 8 <sup>v</sup>	75-78	f. 24	218-222
f. 9	79-84	f. 24 <sup>v</sup>	223-227
f. 9 <sup>v</sup>	85-90	f. 25	228-234
f. 10	91-95	f. 25 <sup>v</sup>	235-239
f. 10 <sup>v</sup>	96-100	f. 26	240-244
		f. 26 <sup>v</sup>	245-251
f. 11	101-105	f. 27	252-257
f. 11 <sup>v</sup>	106-110	f. 27 <sup>v</sup>	258-264
f. 12	111-115	f. 28	265-271
f. 12 <sup>v</sup>	116-119	f. 28 <sup>v</sup>	272-278
f. 13	120-123	f. 29	279-285
f. 13 <sup>v</sup>	124-127	f. 29 <sup>v</sup>	286-292
f. 14	128-131	f. 30	293-303
f. 14 <sup>v</sup>	132-135	f. 30 <sup>v</sup>	304-311
f. 15	136-139		
f. 15 <sup>v</sup>	140-144	f. 31	312-318
f. 16	145-149	f. 31 <sup>v</sup>	319-326
f. 16 <sup>v</sup>	150-154	f. 32	327-331
		f. 32 <sup>v</sup>	blank

In accordance with the Italian copyright law of 1865, the following words have been written near the bottom of f. 1: "N.º 687 Ministero / di Agricoltura Industria e Commercio / Visto per gli effetti dell'Art.º I.º del R.º Decreto / del 29 Luglio 1865 N.º 2439. / Firenze addì 11 Di-

cembre 1865. / Il Direttore Capo della Divisione / Industria e Commercio." The signature "B. Serra" follows, together with a round stamp with the words "DIREZIONE DEL COMMERCIO" in the center, surrounded by "MINISTERO DI AGRICOLTURA INDUSTRIA E COMMERCIO."

## Introductory Notes

## Instrumentation

At the beginning of N. 1, V distributed the parts on the twenty-four-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini	[I]
	[II]
Viole	
Flauto	
Ottavino	
[2]	Oboè
[2]	Clarini [in Do]
[2]	Corni in Mi
[2]	Corni in Mi; <i>at 291</i> : in La
[2]	Trombe in Mi
[2]	Fagotti
[3]	Tromboni
	Cimbasso
	Timpani in Mi; <i>at 235</i> : in La
	Cassa
	[blank]; <i>at 287</i> : Una Campana
	[blank]; <i>at 289</i> : Tamburri [sic] interni
	Ferrando
Coro di Famigliari	[Tenori]
	[Bassi]
Coro d'Armigeri	[Tenori]
	[Bassi]
Violon[celli]	
Bassi	

## Title

At the top of f. 1, V wrote "Introduzione" in the middle, "Atto I.º" to the left, and "N.º 1 / G. Verdi" to the right.

## Critical Notes

**1 Sources:** The title "Il duello" is found on the title page in ISA (in Bardare's hand) and RO<sup>53</sup>; in MI<sup>53</sup> it occurs in the text, between "Parte prima" and "Scena prima." ISA and MI<sup>53</sup> place the indication "Scena I" directly before the physical description of the set: "Atrio nel palazzo dell'Aliaferia." RO<sup>53</sup>, on the other hand, followed by WGV, places it just before the words "Ferrando, e molti famigliari del Conte," found at 21 in A.

For the wording of the scene description **WGV** follows **RO**<sup>53</sup> and **MI**<sup>53</sup>, both of which read “agli appartamenti,” whereas **ISA** reads “all’appartamento.”

7 VI I (VI II = 8<sup>a</sup> VI I) A: **fff** / The evidence in favor of the indication **ff** is overwhelming, and **WGV** alters V’s notation accordingly.

7–9 Vle A: “col Basso.”

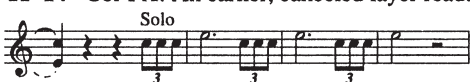
8 Cor I, II (Cor III, IV = Cor I, II) A: In this one measure V forgot to continue the double stems he had begun in 7, and would resume in 9. **WGV** assumes that he intended the horns to play “a 2” from 7 to 9.

8–9 Ob A: From the fourth beat of 7 V notated Ob as “8<sup>a</sup>” Fl; according to this notation Ob would be required to play *a* on the fourth beat of 8, a note that exceeds the range of the instrument. **WGV** follows the reading of **pRI** from the fourth beat of 8 through 9.

9 Cimb A: V inadvertently wrote double stems in this measure.

11 Cor I **WGV**: The dynamic indication, (*pp*), is derived from **pPRI**.

11–14 Cor I A: An earlier, canceled layer read:



15–17 VI I (VI II = VI I) A: The slur beginning on the third beat of 16 extends into the downbeat of 17. Since this notation contradicts other models in Vle and Vc, **WGV** shortens the slur to the six-note model.

17 VI I (VI II = VI I) A: In this, the last measure on f. 2, the slur extends across the bar line. The musical situation at 18 (harmony and dynamics) favors the slurring in Vle at 17, and **WGV** adjusts VI I and VI II accordingly.

18 VI I A: An earlier, canceled layer read:



18–28 Cor I, Tr I A: An earlier, canceled layer read:

22 Stage direction **ISA**: “familiari” / Cammarano uses this spelling throughout the manuscript, while V, except for occasional slips of the pen—such as “Coro di familiari” at 43—uses the more common, equally valid, “famigliari.”

22–28 VI I, VI II, Vle A: Revisions written over a partially erased and unrecoverable layer give the page a confusing appearance, especially in 25–26; nevertheless, V’s final version is clearly decipherable.

23–24 **RO**<sup>53</sup>, **MI**<sup>53</sup>: The stage direction reads: “Uomini d’arme che passeggiano in fondo”; **WGV** follows A and **ISA**.

24 VI I A: There is an accent at the end of 24, belonging to an earlier, canceled layer; a second slur over the third and fourth beats in 24, and in the middle of 25 also belong to the earlier layer. **WGV** deletes the accent and the extra slurs.

26 VI I **WGV**: The  $\sharp$  on the second note of the third beat, *c'*, absent in A, is derived from **pPRI**.

28–29 Fer **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Parla ai famigliari” / **WGV** omits “Parla,” as in A and **ISA**.

31–34 A: V notated only VI I and Cb (Vc = Cb), signaling a repeat of 7–10 by numbering corresponding measures from “1” through “4.” He wrote accents only at 33, on all four beats of Cb. **WGV** follows the more completely notated model at 7–10, and deletes the accents in Cb on the first two beats of 33.

36 Fer A: An earlier, canceled layer read:



39–40 Fer A: “presso i verroni” [sic].

40 Fer A: The third note originally had an eighth flag; V smeared it away while the ink was still wet.

40–41 Fer **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “della sua vaga.”

44–45 Cb (Vc = Cb) A: V wrote “cres.” with-

in the  $\llcorner$  at 45; **WGV** suppresses the redundant indication.

**45** Coro T. A: The two sixteenth notes on the second beat are beamed together, clearly an error; **WGV** follows the notation of Coro B.

**48** Fer **RO**<sup>53</sup>, **MI**<sup>53</sup>: “*muove.*”

**54** Coro B. A: The second slur starts on the second note; **WGV** begins it instead on the third note, as in T. at 54, and T. and B. at 56.

**57** Coro T. A: The upper fork of the  $\llcorner$  actually begins on the fourth beat of 56. Since the lower fork starts at the bar line of 57, **WGV** interprets the indication as beginning there, as in Coro B.

**61** Coro **WGV**: The stage direction “(i famigliari eseguiscono)” is taken from **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**62** Coro di Fam **WGV**: The (h) is derived from **pvRI**.

**63** Coro di Fam T. A: A tie, lacking in B., connects the two *f* ♯; in **pvRI**, it is present in both T. and B. Given the two syllables to be declaimed (“[u]-di-te”), **WGV** deletes the tie.

**64** A: In the skeleton-score layer (Fer, Coro di Fam, Coro d’Arm, Cb [Vc = Cb]), V originally changed the key signature to E minor here, but later erased the single sharp.

**65** Vle A: The first three notes were originally an octave higher; V smeared them away while the ink was still wet.

**65** Cb (Vc = Cb) A: A slur serves to indicate the triplet on the third beat. In the absence of other models, **WGV** deletes it.

**65–67** Vc A: On the staff, across the bar lines of 66 and 67, there are two slurs of uncertain significance. Since there is no separate Vc part and the slurs are too far away from the Cb staff to refer to the notated part, **WGV** deletes them.

**74** Fg I A: The slur begins on the downbeat. **WGV** moves it to the second beat, as in Cl, which better reflects the motivic construction.

**75** Cl A: V accidentally began writing Cl one staff too low, on the Cor line. Realizing his error, he smeared away the still wet ink and rewrote the part on the correct staff.

**76–78** Coro A: “?” after the word “favella” / V’s punctuation is wrong; **WGV** adopts that of **ISA**.

**76–78** Fg A: A single slur begins on the second beat of 76 and concludes at the downbeat of 78; **WGV** substitutes two four-note slurs, as in Cl I, a notation that supports the motivic groupings.

**79** A: V wrote “Allegro” above VI I, and “Allegretto” below Vc-Cb. Given the metronome marking ( $\text{♩} = 112$ ), **WGV** favors “Allegretto.”

**79** Fer A: Underneath the instruction “con mistero,” an earlier, canceled layer reads “Tutto sotto voce.”

**79** Ob **WGV**: The dynamic indication, (*p*), is derived from **pvRI**. **WGV** extends it to similar parts in Fl, Cl, and VI I.

**79–84** Vc A: In an earlier, canceled layer, Vc were “col Basso.”

**79–121** VI I A: At 79–80 V wrote the octave dyads in full; at 81–121 he wrote only the lower notes, with the marking “divisi 8<sup>a</sup>” at 81, followed by a wavy line through 121. **WGV** shifts “divisi” to 79.

**79–125 (143–189 = 79–125)** A: The slur over the two grace notes in Fer and VI I (Fl, Ob, Cl = VI I) is derived from models at 79 (Fer, VI I), 83 (Fer), 143 (Fer), and 175 (Fer). **WGV** extends the slur throughout, without typographical differentiation.

**83–86** Fer **RO**<sup>53</sup>: “Mostrava al tremito l’alma bugiarda:” / The change surely reflects demands imposed by Roman censors.

**85–90** Fg A: V accidentally notated these measures (= f. 9<sup>a</sup>) on the Trm staff. To clarify his intention, he wrote “Fagotti” at 85, and drew a connecting line from 90 to 91, the first measure of f. 10, where he repeated the indication “Fagotti,” now on the correct staff.

**87** Cb A: > beneath the *G* / From 88 to 94 V indicated that 87 was to be repeated. Although the repeat would normally include both note and accent, the latter has a special function in the musical context at 87, and **WGV** retains it only there.

**87–88** Cor, Vle A: Earlier, canceled layers read:

87  
Cor in Mi

88  
Vle

The Cor part is presumably a mistaken repetition of 85–86.

**91–92** Fer **RO**<sup>53</sup>, **MI**<sup>53</sup>: “affiggeva.”

**95–102** VI I (Fl, Ob, Cl = VI I) A: Within this sequential passage, **WGV** largely preserves the

discrepancy in beaming and articulation between 97–98 and 101–102. On the other hand, this edition has regularized several other minor inconsistencies in the passage (e.g., the absence of accents in Fer on the third beat of 99 and the second note of 101).

**97** Fer, VI I (Fl, Ob, Cl = VI I) **WGV**: The ♯ on the last note is derived from **pvRI**.

**104–105** Fer **RO**<sup>53</sup>: “che il labbro.”

**104–121** Orch **WGV**: Although V provided detailed dynamic indications for Fer, he neglected to supply any for the orchestra. It seems clear that the orchestra should be responsive to the dynamics of the vocal part. Although there are no additional dynamics given in **pvRI**, dynamic markings in the piano part of **pvRI** reflect those of the vocal line (“cres.” at 105–106, “**pp**” at 108, “cres. a poco sempre cres.” at 115–117, and “**f**” at 118).

**113, 115** Fer **ISA**, **RO**<sup>53</sup>: “urri” / **WGV** respects the “ur/i” found in A and **MI**<sup>53</sup>.

**116, 180** Fer A: At 116, V originally wrote a ♯ before the g, sixth note of the measure, then erased it. At the parallel 180, where only Fer is notated, he neglected to erase the sharp. **WGV** suppresses it also at 180.

**118** VI II, Vc A: On the second beat, in an earlier layer, VI II = g + e', Vc = b. V smeared away this version while the ink was still wet.

**120** Cor I, II A: V originally repeated c" + e**b**" (concert e' + g') on the third beat, then substituted the double-stemmed c" (concert e').

**122** Coro di Fam T. A: in an earlier, canceled layer, V mistakenly notated this measure in bass clef. He smeared the notes away, and rewrote the part in tenor clef. The accents belong to the final layer.

**123** VI II, Vle A: Earlier, canceled layers read:

**124–126** Trn, Cimb, Timp A: V first wrote these parts one staff too high, then erased them and notated them on the correct staves. At the second beat of 126, V wrote an accent (>) in this layer for Timp. Rewriting the part, V omitted the accent, which appears nowhere else. **WGV** also omits it.

**127–128** A: Originally V wrote “Dal A. al B.” at the top and bottom of the page, indicating a

repeat of the music beginning at 64. Even before writing “A” at 64, however, he decided not to continue the passage as a literal repeat and erased his original instruction.

**127** Ob A: The word “Solo” appears over this empty staff.

**130–131** Fer A: V originally wrote the word “Bugiarda” and its music from the last beat of 130 to the beginning of 131, then moved the phrase to the middle of 130.

**134** VI II A: V drew a superfluous eighth rest at the end of the measure.

**136** Vle A: There appears to be a staccato mark over the third note. As there are no other examples in this passage, **WGV** deletes it.

**139–140** Fer **Sources**: **RO**<sup>53</sup> = “Avvelenato egli era”; **ISA**, **MI**<sup>53</sup> = “Ammaliato egli era.” / In A at 139 the original text may have read “ammagliato [sic] eg[l]”; V scratched out this layer and wrote the final version directly above.

**143–146** Fer **RO**<sup>53</sup>: “La delinquente perseguitata.”

**143–189** A: Only Fer and Coro are notated; for the orchestra, V signaled a repeat of 79–125 by writing “Dal A. al B.”

**145** Fer A: V mistakenly placed a ♯ (instead of a ♯) in front of the last note (d).

**154** Fer **ISA**: There is a comma after “maledetta.” Since “maledetta” is an adjective that modifies the noun “figlia” in 155, **WGV** omits the comma.

**163–164** Fer **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Sparve il bambino.”

**169–170** Fer **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Nel sito stesso” / V follows Cammarano’s “sito istesso.”

**170–177** Fer **RO**<sup>53</sup>: “Ove la zingara arsa un di venne! . . / E d’un fanciullo. . . ohimè! . .” / **MI**<sup>53</sup> follows A and **ISA**, but uses the “ohimè! . .” of **RO**<sup>53</sup>.

**180** Fer A: See Note 116, 180.

**187** Coro di Fam B. A: “o donna” / In Coro d’Arm B. (the only other choral part with text), V wrote “oh,” as in **ISA**.

**190** Coro **pvRI**: | j † |, a reading which has persisted into modern editions. **WGV** follows A.

**190** VI I A: An earlier, canceled layer read:

. In revising the part, V failed

to alter the beaming; **WGV** separates the first eighth note, as in all similar parts at 190 and 191.




190 VI II, Vle A:

VI. II  / WGV adjusts  
 Vle 

the beaming to conform with models in VI I (but see Note 190, VI I), Fl, Ott, Ob, Cl., and Fg.

192 Cor III, IV WGV: The tuning indication anticipates V's notation at 291.

194 Cb (Vc = Cb) A:  / WGV alters V's notation of the rests to conform with all other instruments.

194–195 Coro di Fam, Coro d'Arm ISA, RO<sup>53</sup>, MI<sup>53</sup>: Although all librettos specify "Alcuni," V assigned the line to both choruses. Given the libretto indication, one might consider using only part of each chorus here.

195 A: V originally wrote "Adagio" above and below the score, then substituted "Ande" without erasing the earlier indication.

196–197 Fer A: An earlier, canceled layer read:



Bre - vi, e tri - sti gior - ni vis - se!

197 A: V originally wrote "Adagio" below Cb, as well as over the vocal staff. Later, he erased the former, adding the metronome mark "♩ = 80" in place of his original indication and above VI I. At the same time he probably changed his mind about the tempo at 195, replacing "Adagio" with "Andante" (see Note 195). WGV retains "Adagio" for Fer at 197. Together with the metronome mark in the strings, the indication suggests a slight broadening of tempo with respect to 195.

197–198 Vc A: In these measures, the last on f. 21, V neglected to write "///", indicating that Vc = Cb. From 199 the sign is present. WGV assumes that Vc and Cb should play together from 197.

201 Fer A: "figlio:" / WGV substitutes the semicolon of ISA for V's colon.

206–207 Coro di Fam B. A: V originally intended Coro di Fam B. to sing this phrase; he notated the part up to the fourth beat of 207 before changing his mind. The earlier layer, also once present in Coro d'Arm B., differed from the final version:



E di co - lei non s'eb-be con-tez-za mai?

206–208 Vle A: "col Basso."

207 Coro d'Arm RO<sup>53</sup>, MI<sup>53</sup>: "si ebbe."

209–210 Fer, Cb (Vc = Cb) A: Earlier, canceled layers read:

Fer.  [?]  
 - tez - za. Oh! da - to mi  
 Cb.  pp  
 Fer.   
 fos - se rin - trac - ciar - la un di!  
 Cb. 

After changing the earlier layer, V neglected to correct the eighth-rest to a quarter-rest in Fer at 210.


211–212 Vle A: V wrote "///" on the 211/212 bar line. It is unclear whether this sign means that Vle are to play with VI I and VI II, or "col Basso." Since Vle are "col Basso" in 206–207 and 215–218, WGV interprets V's notation in 211–212 as "col Basso."

215–218 Vle A: "col Basso."

216 Coro d'Arm B. A: V wrote staccati over the last four notes; WGV substitutes four > to conform with models in Coro d'Arm T. and VI I (VI II = VI I).

217–218 Coro d'Arm RO<sup>53</sup>: "madre senza pietà spedirla."

218 Fl (Ott = Fl; Ob, Cl = 8<sup>a</sup> Fl) A:

 / Since Fl plays in unison

with VI I in 215–217, WGV assumes that V intended the lower octave at 218, and alters his notation accordingly.

218–219 Fer RO<sup>53</sup>: "Alla madre? . . ." / WGV follows the reading of A, "All'inferno!" Notice that Cammarano's punctuation (followed by MI<sup>53</sup>) is different: "All'inferno? . . ."

220–223 Vle A: "col Basso."

222–224 Fer RO<sup>53</sup>: "Mondo, dal supplizio tolta, / L'empia vegliarda."

224 Timp A: c / Timp are "in Mi" at the beginning of the number; the next explicit tuning indication is "Timpani in La" at 235. The c at 224 is surely incorrect; perhaps V momentarily reverted to the notational convention whereby tonic and dominant (here e and B) are written as c and G. WGV believes V intended e,

and alters his notation accordingly; **pRI**, however, follow the reading in **A**.

**224–226** VI I A: Above the VI I staff, V wrote  $\rightrightarrows$  for the first two beats of 224. At 225–226 he used the sign “X” to indicate a repetition of 224. Rather than repeat the  $\rightrightarrows$ , **WGV** extends to VI I (and also to VIe and Vc) the “sempre più piano” indication found in Cb at 225.

**225** Timp **WGV**: The tuning indication anticipates V’s notation at 235.

**228** VIe A: V wrote “dim.” on the third beat; **WGV** shifts it to the second beat, as in VI I.

**229–232** Cori A: In an earlier, canceled layer, V distributed the choral entrances as follows:

The image shows a musical score for four vocal parts. The top two staves are for the Coro di Fam. (T. and B.) and the bottom two staves are for the Coro d'Arm. (T. and B.). The lyrics are: T. ve-ro! B. È ve-ro! T. È ve-ro! B. È ve-ro!

**235** A: Underneath the Cb staff, V first wrote “All.º assai agitato,” then changed his mind and wrote “mosso” directly over “agitato.” Later, in a darker shade of ink, he notated the metronome mark at the top and bottom of the page and also the indication “All.º assai agitato” above the VI I staff. **WGV**, believing that V’s final decision (reflected also in **pRI**) was to return to his original “All.º assai agitato,” prints the indication originally found beneath the Cb staff.

**235** Coro A: V wrote “estremamente **ppp**,” then traced “piano” over “**ppp**.”

**235–303** Sources: V distributed the lines of the Stretta differently than in Cammarano’s original, which reads as follows:

*Alcuni.* Sull’orlo dei tetti alcun l’ha veduta! . .  
In upupa, o strige talora si muta!

*Altri.* In corvo tal altra, più spesso in civetta,  
Sull’alba fuggente al par di saetta!

*Ferrando.* Morì di paura un servo del Conte,  
Che avea della zingana percossa la  
fronte!

(*Tutti si pingono di superstizioso  
terrore.*)

— *Coro.* Morì di paura! . . morì di  
paura!

Apparve a costui, d’un gufo in  
sembianza,

Nell’alta quiete di tacita stanza!

— *Coro.* Apparve a colui d’un  
gufo in sembianza!

Con occhio lucente guardava,  
guardava!

— *Coro.* Con occhio lucente guar-  
dava, guardava!

Il cielo attristando con urlo feral!

— *Coro.* Il cielo attristando con  
urlo feral!

Allor mezzanotte appunto suonava! . .  
(*Suona mezzanotte.*)

*Tutti.* Ah! . . (*con subito soprassalto.* —  
*Odonsi alcuni tocchi di tamburo.*)

— Sia maledetta la strega infernal!  
(*Gli uomini d’arme accorrono in  
fondo, i familiari traggonsi verso  
la porta.*)

V assigned the first two lines to Coro d’Arm, rather than “Alcuni,” and the next two to Coro di Fam as opposed to “Altri.” **RO**<sup>53</sup> and **MI**<sup>53</sup> both specify “Altri” for the second line, and both follow **ISA** in assigning the third and fourth lines to “Altri.”

In **ISA** the next four choral lines:

“Morì di paura! . . morì di paura!”;

“Apparve a colui d’un gufo in sembianza!”;

“Con occhio lucente guardava, guardava!”;

“Il cielo attristando con urlo feral!”;

are assigned generically to “Coro.” These last four choral responses (which are not indicated in **RO**<sup>53</sup> or **MI**<sup>53</sup>) appear to have been an afterthought, for Cammarano squeezed them into the right-hand margin of the page, and wrote them hastily. V respected the idea of choral responses, but his solutions differ from those proposed by Cammarano in **ISA**.

**236–251** VIe A: V notated only the anacrusis



at the end of 235, then “col Basso” from 236–251. The notated *e'* anacrusis, however, reveals that V intended Vle to play in the VI II register.

**244** Coro di Fam RO<sup>53</sup>: “cervo.”

**250–251** VI I (VI II = VI I) A: The slurs cover the first four notes of the measures. **WGV** restricts the slurs to the first three notes, as found everywhere else in the passage.

**251–256** Fer A: V originally wrote Fer’s part one staff too low, on the staff belonging to Coro di Fam T. He caught his error on the second beat of 256, and rewrote the part on the correct staff from 251.

**260–261** Fer A: Between the notes there are two quarter rests and an eighth rest. **WGV** eliminates one of the quarter rests.

**260–263** Coro di Fam B. A: An earlier version, differing only in 262, is partially erased:




The same reading is visible as the original layer of Coro d’Arm B. When V decided to assign this phrase only to Coro d’Arm, he also revised 262; Coro d’Arm T. has only the final version, with no trace of an earlier layer.

**261** Cb A: The **pp** falls on the downbeat of 261; to coincide with the entrance of Cl and Fg, **WGV** shifts it to 260.

**267–271** Ob I A: In an earlier, canceled layer, Ob I entered in unison with VI I at this point. The anacrusis to 268 was marked **ppp**. As this dynamic is also found in Timp at 268, **WGV** suggests **ppp** for the melody instruments that Ob was originally to have joined at 267.

**272** Coro di Fam T., Coro d’Arm T. A: An

earlier, canceled layer reads: 

**274–275** Coro di Fam B. A: A tie across the bar line (absent in Coro d’Arm B.) appears to have belonged to an undecipherable earlier layer. **WGV** deletes the tie.

**274–275** Fg, VI II, Vle A: In earlier, canceled layers, Fg = *G#* + *d* at 274 and *A* + *c* at 275; VI II = *d'* at 274, and *a* + *c'* at 275; Vle = *g#* at 274.

**276–277** Fer RO<sup>53</sup>, MI<sup>53</sup>: “occhi lucenti.”

**279–283** VI I, VI II, Vle A: In starting a new recto (f. 29), V skipped a measure (279) and began with what is now 280. He apparently did not realize his error until he had reached 283,

for there are corrections in all three parts at 279–282 because of the omitted measure. That this error is not found in the vocal parts and bass line strongly suggests that V was working from a continuity draft, and that the error occurred during orchestration. After he had caught his error, he probably worked his way down the page and wrote Cl and Fg, which are correctly notated.

**279–283** Timp A: On f. 28<sup>v</sup> V had notated Timp by writing 272 in full, and then providing a series of repeat signs (“//”) for 273–278. On the new folio (f. 29) he forgot to notate Timp, for the staff is blank for the entire page. Although **pRI** follow A, **WGV** assumes that the omission is an oversight, and that V intended Timp to continue with Fg until the downbeat of 283.

**281–282** Fer ISA, RO<sup>53</sup>, MI<sup>53</sup>: “con urlo feral.”


**281** Coro d’Arm T. A: V wrote the text “-va!!!”, but forgot to write the note and rests. **WGV** supplies them from the model in Coro di Fam T.

**283–287** Coro d’Arm B. A: Originally Fer’s phrase was written on the staff of Coro d’Arm B.

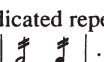
**285** Fer A: The text syllable “ap-” on the last beat is not in V’s hand. V wrote “-notte” in 285, the last measure of f. 29, and “punto” in 286, the first measure of f. 29<sup>v</sup>. The text was correct on the staff of Coro d’Arm B. (see Note 283–287), and **WGV** adds the missing syllable without typographical differentiation.

**287** Camp Sources: Although neither A nor the manuscript copies provide a clef, **pRI** presents the part in treble clef, whereas **pvRI** assigns the note a pitch (*e'*). **pRI** specify “sul palco.”

**289** Fg, VI I, VI II, Vle A: The signs are long enough to be interpreted as  $\rightrightarrows$  instead of accents. Because of clear models in Ob and Cb (Vc = Cb), **WGV** interprets them as  $\rhd$ .

**290** Tamb A: , as if in  $\frac{3}{4}$  / **WGV**

corrects the error and realizes the abbreviated notation in  $\frac{3}{4}$ .

**291–293** VI I A: V originally indicated repeated sixteenth notes: .

When he decided upon repeated eighths, as in VI II and Vle, he filled in the space between the two beams, converting them to a single, thick beam.

**291–299** Fer, Cori RO<sup>53</sup>: “Ah! *Donna perversa! . . . orrore mortali!*”

**293** Fer, Coro T. A: Earlier, canceled layers read:

Musical notation showing two staves. The top staff is labeled 'Fer.' and has a bass clef. It contains two notes: 'si' on the second line and 'a' on the second space. The bottom staff is labeled 'Coro T.' and has a treble clef. It also contains two notes: 'si' on the second line and 'a' on the second space.

Although different in detail, the two notations are related. The discrepancies in the placement of “sia” may have led V to the definitive solution.

**293–294** Trn A: Originally there were ties connecting these measures. V smeared them out while the ink was still wet, and added accents to each dotted half-note.

**293–303** Coro d’Arm A: V notated only Coro di Fam, and indicated that Coro d’Arm should double Coro di Fam by writing “unisono” at 293, followed by a series of slashes.

**303** VI I A: The *f* actually appears at the start of 304 (the first measure on *f.* 30<sup>o</sup>), where Fl, Ott = VI I and Cl, VI II = 8<sup>a</sup> VI I. WGV prints it in regular type at 303 in all these parts, even though they begin to be derived from VI I only at 304.

**304** Sources: ISA, MI<sup>53</sup> = “(Gli uomini d’arme accorrono in fondo; i familiari [“famigliari” in MI<sup>53</sup>] traggonsi verso la porta.); RO<sup>53</sup> = “(Gli uomini d’arme accorrono in fondo, i famigliari tengonsi verso la porta).” WGV follows A, standardizing V’s “d’arme” in “d’armi.”

**311** Cor I, II, Cor III, IV, Tr A: | ♪ ♯ ♯ | / WGV halves the value of the notes, as in Trn and Cimb.

**311–316** VI II A: Originally V gave VI II an accompanimental pattern on *a* from the third beat of 311 to the downbeat of 316: | ♪ ♯ / / |. Changing his mind, V wrote a quarter rest at the end of 311 and whole rests at 312–316.

**311–319** Cimb A: Originally Cimb doubled Timp; subsequently, V decided to have Cimb conclude on the downbeat of 311, with Timp continuing until 319.

**312** Cl A: V originally wrote “Solo” at 312; when he wrote it again at the last beat of 311, he neglected to erase the now redundant word at 312.

**312–318** Vc A: Two slurs are notated: the one above the staff begins on the third beat of 312 and ends on the second beat of 316; the one below the staff begins on the second beat of 312 and, though there are gaps where the ink did not flow from V’s pen, extends to the end of 318 (the last measure of *f.* 31). WGV combines them into one continuous slur from 312, second beat, through the end of 318, further extending this slur through the downbeat of 319, the end of the phrase.

**314** Fg A: The “dim.” of “dim. sempre” appears in 314. WGV shifts it to 315, following similar markings in VI I and Cb.

**319** Timp A: V first notated Timp on the Cassa staff, then smeared the note away and rewrote the part on the correct staff.

**323** Vle A: V originally wrote: ,

then smeared away the part altogether.

**330** WGV: Although V wrote no dynamic indication, the accent and the scoring for full orchestra suggest a louder dynamic than the *pp* last written at 320. The dynamic indication, (*ff*), is derived from *pvRI* and from Trn in *pRI*. There is no dynamic marking in any manuscript copy.

**330–331** VI I, VI II A: An earlier, canceled layer read:

Musical notation showing two staves. The top staff is labeled 'VI. I' and has a treble clef. It contains two notes: a quarter note on the second line and a quarter note on the second space. The bottom staff is labeled 'VI. II' and has a bass clef. It contains two notes: a quarter note on the second line and a quarter note on the second space.

**331** Cor III, IV A: There is an accent, which could also be interpreted as  $\text{>}$ . The original, canceled layer of VI II had a similar sign, which V erased when he wrote the final version. Since there are no other models for this accent in the final layer, WGV deletes it.



derived from **pvRI**. V also wrote a comma after “tarda”; **WGV** substitutes the more sensible semicolon from **ISA**.

**13–14** Ines A: “tu nutri! Oh come!” / V’s punctuation is faulty; **WGV** follows **ISA**.

**14** Ines A: The penultimate note was originally *c*’; V smeared away this version and replaced it with *b*’.

**16** Strings A: In an earlier, canceled layer, the chord fell on the third beat.

**17** Leo A: V evidently forgot an eighth rest after the second note; **WGV**’s correction is confirmed by **pvRI**.

**19** Leo A: An earlier, canceled layer read:



**24** Cb A: In an earlier, canceled layer, Cb continued the tremolo for one more measure.

**26–27** Leo A: An earlier, canceled layer read:



**28–30** Leo **RO**<sup>53</sup>: “D’aspra guerra il grido / Surse. . .”

**28–30** Leo A: An earlier, canceled layer read:



**37** Leo A: V wrote two eighth rests on the fourth beat, replaced in **WGV** with a quarter rest.

**37** Fl, Cl A: On the third beat, Fl originally = *cb*’, while Cl = *cb*’.

**37** Fg A: In this measure, the first on *f*. 36<sup>v</sup>, V forgot to continue the Fg part he had begun in 36; a copyist filled in 37, following Vc.

**40** VI I A: For one beat V wrote the repeated eighth-note *cb*’ that he would later assign to VI II, but smeared them away while the ink was still wet.

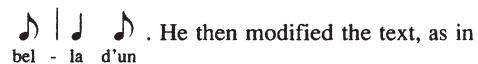
**40** A: The conflicting dynamic levels in A at 40, **mf** in Cb (Vc = Cb) and **pp** in Fg, are preserved in **WGV**. V may, of course, have intended the **pp** (probably written during the orchestration stage) to override the **mf** (probably written in the skeleton score). At the reprise (see Note 71–100), where V notated only Cb (Vc = Cb), he marked the passage **ppp**.

**WGV** prefers to preserve V’s suggestions, rather than regularize the indications. Given the new text of the second strophe, a different

dynamic level at 71 seems plausible, while the conflict between **mf** and **pp** at 40 might suggest that V wanted more emphasis from Vc-Cb, with only a shadowy presence for Fg.

The engravers of **pRI** left the discrepancy at 40, and at 71 went so far as to alter V’s **ppp** to **mf**. At 40 Vle are marked **pp** in **pRI**, but no dynamic is given for VI II (or for VI I at 42). In **pvRI**, only **mf** is found at 40–43 and only **pp** at 71–74.

**46–47** Leo **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Tacea la notte placida, / Bella d’un ciel sereno” / In an earlier, canceled layer, so as to maintain the characteristic rhythm, V had actually written:



**WGV** (see also Note 50–51).

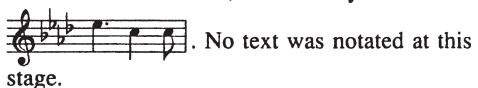
**48, 52** Leo A: In both measures, V wrote a turn before the third eighth note, then scraped it away:



**50–51** Leo **Librettos**: **ISA** and **MI**<sup>53</sup> = “lieto mostrava e pieno”; **RO**<sup>53</sup> = “lieto mostrava appieno” / As at 46–47 (see Note), V’s change (“mostrava lieto e pieno”) allowed him to maintain the characteristic rhythm.

**53–54** A: V wrote the instruction “animando un poco il tempo” above Leo’s staff only. Another hand added the words “animando un poco” at the top of the page, above VI I. This instruction appears in **pvRI**, where it is placed both above the vocal line and between the staves of the piano accompaniment (also in the second strophe at 84–85). It also appears in **pRI**.

**56** Leo A: An earlier, canceled layer read:



**57–58** VI I A: Below VI I another hand added “con espressione”; above the staff V indicated “con esp.” **WGV** interprets this “con esp.” (as well as “es.” in Cl) as abbreviations for “con espansione,” which he wrote in full for Leo (also at 88), and extends it to Fg and Vc. This interpretation is supported by **pvRI**, but not by **pRI**, where at both 57 and 88 VI I have “con espressione.” Cl and Fg are given no instruction here in **pRI**.

**57–64** VI II, Vle A: Although there are many



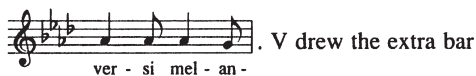
models for staccati over the eighth notes, in only one measure (Vle at 59) did V add slurs. Given the consistency of the accompanimental pattern at 57–64, **WGV** extends the slurs throughout the passage.

**59** Vc A: The slur at the end of the measure could be read as embracing the last three eighth notes. Given the models in Fg at 59 and in Vc at the parallel 63, **WGV** adjusts the slur at 59 to cover only the last two eighth notes. In Leo at 59 the text warrants preserving the three-note slur, as against the two-note instrumental slur.

**60** VI I A: V originally wrote an anacrusis *c*" (following Leo) at the end of the measure, then canceled it.

**63** Cl A: There are two  $\rhd$  of differing lengths, one above the staff, the other below. **WGV** represents the latter in the score.

**65–66** Leo A: In an earlier, canceled layer, these two measures were one:



line and revised the vocal line during the skeleton-score stage, before he had notated Cb. The same revision is found at 96–97, where no orchestral parts are notated.

**66** Cl A: **ppp**.

**66–68** Leo ISA, RO<sup>53</sup>, MI<sup>53</sup>: “*malinconici*” / **WGV** follows the spelling of A.

**67–70** **WGV**: Although a general crescendo is surely intended for this passage, with the melodic line (Leo, Fl, Ott, Ob, Cl, Tr, and VI I) peaking on the second beat of 69 and the accompaniment peaking on the downbeat of 70, V mixed the indications “*cresc.*” and  $\llcorner$ :

Leo: “*cres.*” at 66, last note;  $\llcorner$  from 67, fourth beat, through 68.

Fl:  $\llcorner$  from 67 through the downbeat of 69.

Cl:  $\llcorner$  from 67, fourth beat, through the downbeat of 69.

Fg I: “*cres.*” at 68;  $\llcorner$  in 69 (beginning in the margin of the page).

Cor I, II: “*cres.*” at 68.

Timp: “*cres.*” in 69.

VI I:  $\llcorner$  from the upbeat to 67 to the fourth beat of 69.

Vle:  $\llcorner$  from 67 through the downbeat of 70.

Vc: “*cres.*” at the beginning of 68;  $\llcorner$  in 69.

Cb: “*cres.*” in 68; **f** in the second half of 69 (which **WGV** shifts to 70).

Following VI I, **WGV** extends  $\llcorner$  throughout and removes the “*cres.*” indications.

**69** Fl A: **ff** / **WGV** substitutes **f** to conform with instrumental models in Ob, Cl, and VI I.

**71–100** A: V notated only Cb (Vc = Cb) at 71–75 and Leo at 75–100. For the remainder of the orchestra, he signaled a repetition of 40–69 with the instruction “*Da Capo al*  $\Phi$  .”

**71** **WGV**: “(I Tempo)” is derived from **pRI**. **75–76** Leo A: V originally wrote:



**77–78** Leo A: “*qual uom*” / **WGV** follows all the librettos: “*qual d’uom.*”

**82–83** Leo A: “*il mio mio. . .*” / V may have intended to write “*il mio nome*”; **WGV** substitutes “*il nome mio*,” the reading of ISA, RO<sup>53</sup>, and MI<sup>53</sup>. At 82, V mistakenly dotted the quarter note in the second half of the measure, then smeared the dot away. He made the same error and correction at 88, 92, and 96.

**84** Leo A: “*verron.*”

**88–95** Leo RO<sup>53</sup>: “*Gioja provai che a ogni anima / Non è provar concesso! . . .*”

**89–90** Leo ISA: “*agli Angeli*” / This form is present also in MI<sup>53</sup>, without the capitalization of “*Angeli.*” V does not capitalize the word in A.

**98** Leo A: The indication “*cres. a poco a poco*” actually begins on the second half of the measure; **WGV** moves it back to the last note of 97, to conform with the model at 66 and with instrumental models in the passage.

**101–102** Leo A: An earlier, canceled layer




is aligned with the final layer only. Notice also that the rests are notated as if in  $\frac{3}{4}$ . **WGV** exchanges the position of the two rests.

**105** A: Below the Vc-Cb staff V wrote “*incominciare pp*,” then decided to write out “*ianissimo*” after the shorthand **pp**. **WGV** adopts the reading of the indication, written later, appearing above VI I.

**105–108** Cor I, II A: There is a slur over the part; **WGV** assumes that ties were meant, as in Cimb.

**105–108** Tr A: V wrote double stems for the

first note, then only single stems. **WGV** follows **pRI** in assigning the passage to both players.

107 Leo A:  /

**WGV** follows **pvRI** in shifting “la ter-” to permit a proper declamation of the text.

107 Trm A: The > on the second note is large and could be read as >>. In the context of a crescendo that continues to the downbeat of 108, **WGV** interprets the sign as an accent.

108 Cor III, IV A: The note has only a single stem. In the context of 105–107, where all notes have double stems, **WGV** assumes V intended the last note to be “a 2” as well.

109 Cb (Vc = Cb) A: V originally wrote:



109–110 Strings **WGV**: There are no dynamic markings in A, nor do **pRI** offer a suggestion. **WGV** derives its [p] from the model in Cb at 122.

113–114 Ines A: An earlier, canceled layer

read: 

114 Fg A: V mistakenly anticipated the *a + c'* dyad; he smeared the erroneous notation away while the ink was wet.

115 Ines **RO**<sup>53</sup>, **MI**<sup>53</sup>: “M’ha piena l’anima! . . .”

117 Vle A: This measure, the first of a new leaf (f. 43), is not in V’s hand. It appears to be written by the same copyist who corrected Fg at 37.

122–123 VI I A: An earlier, canceled layer

read: 

125, 131 Ines, Leo **ISA**: “obbliarlo.”

130 VI I, Cb (Vc = Cb) A: In VI I the first three notes are beamed together, although there is also a separate flag on the first note; in Cb the first three notes have only the beam. Given the *f* on the second note in each part, **WGV** separates the first notes, as in VI II and Vle.

132 VI I A: In an earlier layer, V wrote *c'' + e''*. He then changed *e''* to *f''* and wrote “fa” to the left of the top note to clarify the correction. Still later he scratched out the dyad and rewrote it.

134 Cor I, II A: There seems to be an addi-

tional vertical stroke in the dynamic indication, raising the possibility that V meant *ff*. Because of other unambiguous models in this measure (Fl, Ob and VI I), **WGV** interprets it as *f*.

134–135 Leo **RO**<sup>53</sup>: “Voce, che intendere.”

134–135 Cor I, II A: The fermatas are not in V’s hand.

135 Leo **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “intendere.”

136 Cb (Vc=Cb) A: The measure begins with an eighth rest followed by a sixteenth rest. **WGV** substitutes a dotted eighth rest, as in all other parts.

137 Trm I **WGV**: *db'* / Since every other part plays the same note on the last note of 136 and the first of 137, **WGV** concludes that this *db'* is a careless notation for *eb'*, and substitutes the latter pitch for the former.

138–141 Cb A: V wrote quarter notes in the four measures on this page (f. 45), placing staccati on the downbeat of 138 and the third beat of 141. On the overleaf he changed to eighth notes, without staccati, and maintained this notation throughout the passage. **WGV** has extended the latter notation to 138–141.

138–142 Fl, Ob, Cl A: V was inconsistent in notating rests on the second beat of this motive. There are some examples of dotted eighth rests, but the most frequently found notation is an eighth rest followed by a sixteenth rest, the model adopted by **WGV**.

138–164 Vc A: As in other operas, V here employed a combination of pizzicato with staccati, perhaps intending the staccati to signify a light accent.

139, 141 Cor I, II, Cor III, IV, VI II, Vle, Vc, Cb A: In an earlier, canceled layer, these parts originally repeated 138 (in 139) and 140 (in 141).

144 Fl A: The first note on the fourth beat has one ledger line too few, though by its position on the page it is clearly recognizable as an *f'''*, in parallel with the other, similar parts.

147–155 Leo **RO**<sup>53</sup>: The text of the first stanza of the cabaletta reads:

“Amor, che non può dirsi  
Dalla mortal parola,  
Amor, che intendo io sola  
Il cor m’inebrìd.”

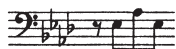
151 Fl A: V evidently forgot to notate the continuation of Fl (151 is the first measure of f. 46<sup>v</sup>). **WGV**’s correction is confirmed by **pRI**.

153 Fl A: On the second beat, V originally marked staccati over the two sixteenth notes,

but then covered them with a slur, conforming to models in Ott, Ob, Cl, and VI I.

154 Leo ISA, RO<sup>53</sup>, MI<sup>53</sup>: “s’inebriò.”

155 Vc A: An earlier, canceled layer for the first two beats read:



155–156 Leo ISA: “Il mio destin compirsi” / To fit his text to the musical pattern, V added a syllable to the noun, and chose an alternate form of the verb “compiere,” shifting the tonic accent.

157–158 Leo A, RO<sup>53</sup>: “d’ appresso” [sic].

162 Leo A: V erroneously noted the first pitches on the second and third beats as eighth notes; WGV corrects them to sixteenth notes.

162 VI I A: The grace note on the second half of the fourth beat, *d*′, is not in V’s hand. It was correctly added to A in analogy with Fl (Ob = 8<sup>a</sup> Fl), Ott, and Cl.

163 A: Above Leo’s staff V wrote “poco più mosso,” whereas above VI I and below Cb he wrote “poco più vivo.” In **pvRI**, “poco più mosso” appears above the vocal staff, but no tempo indication is given for the piano accompaniment; **pRI** have “poco più vivo.” Since the two instructions do not conflict, WGV retains them both.

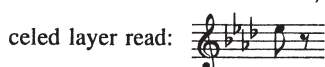
163–164 Leo A: The three notes on the third beat are beamed together. WGV separates the eighth note from the two sixteenth notes in order to accommodate the text, as in **pvRI**. It should be noted that at 163 **pvRI** also separates “s’io” into two syllables, which it places beneath the two eighth notes. Although this is a possible reading of A, the version chosen by WGV is closer to V’s notation and produces a more appropriate declamation of the text.

163–164 VI I A: V wrote “cres.” both at the end of 163 (the last measure on f. 47<sup>v</sup>) and at the beginning of 164 (the first measure on f. 48). WGV deletes the superfluous “cres.” of 164.

165 Cb A: V reinforced the crescendo indication by writing “cres.” between the upper and lower lines of the <. WGV moves it back to 164, following the similar marking in VI I at the end of 163.

166 VI I A: Underneath the < there is another superfluous “cres.” indication, which WGV deletes.

167 Leo A: On the downbeat, an earlier, canceled layer read:



167 Vc A: V originally intended Vc to resume doubling Cb in this measure. After writing the first three symbols (and specifying “arco” under the second beat), he changed his mind, smeared out the instruction and the eighth rest on the second half of the first beat, and continued with the previous eighth-note pattern in Vc.

169 Leo A: The last four sixteenth notes are beamed together, but V clearly placed the syllable “-ri-” under the last note. WGV follows this placement and separates the last note from the other three. **pvRI**, on the other hand, keeps the notes beamed together and places the syllable at the beginning of the fourth beat.

170 Ines WGV: The indication “(da sé)” is from RO<sup>53</sup> and MI<sup>53</sup>.

170 Fl, Ott, Trm A: In earlier, canceled layers, Fl = *c*′′ on the first beat, Ott = *c*′′ on the third beat, and Trm = *g* + *c*′ (dyad only) on the second beat.

171 Fg, Trm A: In earlier, canceled layers, Fg = *Bb* + *f* (dyad) on the first beat, Trm = *eb* + *g* (dyad) on the third beat.

171 Cor III, IV A: *d*′ (concert *bb*′), on the first beat / Although V might have had a II<sup>§</sup> chord in mind, it is unlikely that he would have assigned the root of the chord to one part only, as is the case here. When the passage returns at 210–211, in fact, V wrote *c*′ (not *d*′) in the analogous 211. WGV adopts that reading also at 171 and 173.

171, 173 VI I (VI II = 8<sup>a</sup> VI I) WGV: The editorial slurs are derived from the reprise of this passage in 211.

172 Ines ISA: “che tanto.”

172–173 A: V wrote only Ines in these two measures; for the orchestra he signaled a repeat of 170–171.

174 Trm A: In an earlier, canceled layer, Trm had *eh* + *eh*′ (dyad) on the downbeat.

174–175 VI II A: An earlier, canceled layer

read:



the lower note to *bb*′ in 174, but neglected to do so in 175, where an unknown hand crossed out the *g*′ and added *bb*′ in pencil. WGV also adjusts the beaming at 174 to correspond with models in Ob, Cor I, II, Tr, Timp, and Vle.

175 Cor I, II A: > on the downbeat / Since there is no other model for this accent, WGV

suppresses it. In all other parts with accents, the signs begin on the second beat.

**175** Tr II A:  $d\sharp'$  (concert  $f\sharp$ ) on the second beat, clearly an error / **WGV** substitutes  $c\sharp'$  (concert  $e$ ), a reading supported by **pRI**.


**177** **WGV**: The indication “(*Tempo*)” is derived from **pRI** and **pvRI**.

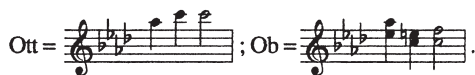
**177–199** A: At 177, V wrote only Leo, without text; for the rest of the passage, he signaled a reprise of 147–169 with the instruction “Dal A. al B.” He marked off only 22 blank measures, however, instead of the correct number, 23. To avoid possible error, a copyist wrote the number “23” after V’s “Dal A. al B.”

**200** **WGV**: There are no dynamic indications in A, **pvRI**, or **pRI**. **WGV** suggests “[*f*]” by analogy with 170.

**200** Leo A:  $ab'$  / After the mechanical repeat of 147–169 at 177–199, V wrote only the “oppure” rendering of Leo’s resolving note. **WGV** restores the note to its correct octave in the principal part, including a separate staff for the resolution of the “oppure.”

**200–203** Fg A: “col Basso” / If V’s instruction is taken literally, Fg should play eighth notes, as in Cb (Vc = Cb). When V resumed full notation at 208, however, he wrote quarter notes for Fg, even though Vc and Cb continue their repeated eighths. **WGV** follows **pRI** in omitting the diagonal slashes on the note stems for Fg at 200–207.

**202** Ott, Ob, Cl II, Cor III, IV, Tr I, Vle A: In earlier, canceled layers, Vle =  ;



In Cl II, Cor III, IV, and Tr I the notes on the fourth beat were originally a concert  $c'$ ,  $c'$ , and  $c$ , respectively; V altered these notes to  $db'$ ,  $db'$ , and  $db$ . In contrast with Ott, Ob, and Vle, the rhythm was the same before and after the correction.

**203** Ines A: V originally wrote  $c''-bb'$ , then smeared it away while the ink was still wet.

**204–207** A: V notated only Leo and Ines; for the orchestra he signaled a repeat of 200–203 with the instruction “Come le 4 antecedenti.”

**208** Trn A: V originally wrote:



he smeared away the three last chords and re-wrote them in their definitive form.

**210–214** Timp **WGV**: In 210–211 V brought back material from the transitional passage between the two statements of the cabaletta theme (cf. 170–171), a typical compositional strategy in cabaletta codas. Writing out the reprise, however, he omitted Timp; **pRI** follow A. The omission may well have been an oversight, and **WGV** suggests a possible realization of the part:





## N. 3. Scena, Romanza e Terzetto

## Source

A: ff. 54–79<sup>v</sup>

The manuscript consists of two fascicles of five nested bifolios and one fascicle of three nested bifolios, all of twenty-stave paper (type B). The fascicles are numbered “1,” “2,” and “3” in the upper left corner, probably by V; a later hand added “6,” “7,” and “8” in the left margin, continuing the progressive enumeration of fascicles within the first two acts.

The measures are laid out as follows:

f. 54	1–8	f. 67	151–155
f. 54 <sup>v</sup>	9–14	f. 67 <sup>v</sup>	156–160
f. 55	15–19	f. 68	161–165
f. 55 <sup>v</sup>	20–23	f. 68 <sup>v</sup>	166–170
f. 56	24–27	f. 69	171–177
f. 56 <sup>v</sup>	28–31	f. 69 <sup>v</sup>	178–184
f. 57	32–38	f. 70	185–191
f. 57 <sup>v</sup>	39–45	f. 70 <sup>v</sup>	192–198
f. 58	46–54	f. 71	199–204
f. 58 <sup>v</sup>	55–63	f. 71 <sup>v</sup>	205–210
f. 59	64–71	f. 72	211–216
f. 59 <sup>v</sup>	72–78	f. 72 <sup>v</sup>	217–222
f. 60	79–84	f. 73	223–228
f. 60 <sup>v</sup>	85–88	f. 73 <sup>v</sup>	229–235
f. 61	89–92		
f. 61 <sup>v</sup>	93–96	f. 74	236–241
f. 62	97–101	f. 74 <sup>v</sup>	242–247
f. 62 <sup>v</sup>	102–106	f. 75	248–254
f. 63	107–111	f. 75 <sup>v</sup>	255–260
f. 63 <sup>v</sup>	112–116	f. 76	261–266
		f. 76 <sup>v</sup>	267–273
f. 64	117–121	f. 77	274–281
f. 64 <sup>v</sup>	122–126	f. 77 <sup>v</sup>	282–289
f. 65	127–132	f. 78	290–297
f. 65 <sup>v</sup>	133–137	f. 78 <sup>v</sup>	298–305
f. 66	138–144	f. 79	306–313
f. 66 <sup>v</sup>	145–150	f. 79 <sup>v</sup>	314–322

## Introductory Notes

## Instrumentation

At the beginning of N. 3, V distributed the parts on the twenty-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini [I]  
[II]

Viole

[blank]; *at 93*: [Flauto]

[blank]; *at 93*: [Ottavino]

[blank]; *at 93*: [2 Oboi]

[blank]; *at 93*: [2 Clarinetti in Do]; *at 166*:  
in Sib

[blank]; *at 93*: [2 Corni] in Mi; *at 166*: in  
Mi<sup>b</sup>

[blank]; *at 93*: [2 Corni] in Mi; *at 166*: in  
La<sup>b</sup>

[blank]; *at 93*: [2 Trombe] in Mi; *at 166*:  
in Mi<sup>b</sup>

[blank]; *at 93*: [2 Fagotti]

[blank]; *at 93*: [3 Tromboni]

[blank]; *at 93*: [Cimbasso]

[blank]; *at 40*: [Manrico]; *at 166*: [Tim-  
pani] in Re<sup>b</sup>

[blank]; [Treble]; *at 288*: [Cassa]  
*at 32*: Arpa

[blank]; [Bass]; *at 79*: Leonora

[blank]; *at 79*: Trovatore

Il Conte

Violoncelli

Bassi

## Title

At the top of f. 54, V wrote “Scena Romanza e Terzetto” in the middle, “Atto I.º” to the left, and “N. 3. / G. Verdi” to the right.

## Critical Notes

**1** ISA: Having sent this number to V at a moment when he and the composer were planning to omit the Cavatina Leonora, Cammarano originally labeled this text: “Scena 2. / Giardini del Palazzo; sulla destra marmorea scalinata che mette agli appartamenti: dense nubi coprono la luna.” When he decided instead to preserve the Cavatina, V wrote a large “3” over the “2” and crossed out the set description, which later was transferred to the beginning of N. 2. Throughout the scene “Manrico” is written as “Manrique.” V also adjusted the numeration of subsequent scenes in N. 3 in ISA from “Scena 3” and “Scena 4” to “4” and “5.”

**1–16** A: Earlier, quite different versions of this orchestral passage are preserved on ff. 54–54<sup>v</sup>. See Appendix 1A for a layered, annotated transcription.

**2** VI II A: In the penultimate layer (see Appendix 1A) VI II entered in 2, and that is where V placed the dynamic. When he postponed the VI II entrance, he neglected to shift the dynamic marking; WGV moves it to 3.

**8–9** VI I A: **ppp** / All other parts are marked **pp** at 8, the level accepted by WGV. This mea-

sure was added in the right margin of f. 54 as part of the definitive revision of the passage. At 9, the first measure of f. 54', and the last measure of the orchestral introduction in the original skeleton score, V had written **pp** in VI I and Cb. When V added 8, the **pp** at 9 became redundant; **WGV** eliminates them.

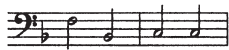
**16** Con A: When V revised the rhythm of this measure from two quarter notes to a half note followed by a quarter note (see Appendix 1A), he neglected to alter the final rest from a half rest to a quarter rest.

**17** Con ISA: "O"; **WGV** follows the "Oh" of A.

**19–20** Con A: "verrone."

**24** Con ISA, RO<sup>53</sup>, MI<sup>53</sup>: "vampa" / V originally wrote "vampa," then modified the word to "fiamma."

**24–25** Cb (Vc = Cb) A: An earlier canceled layer read:



**25** Con ISA, A: "fibbra"; the correct spelling is found in RO<sup>53</sup> and MI<sup>53</sup>.

**25–26** VI I, VI II A: The slur actually extends across the double bar line into the quarter rest on the downbeat of 26. **WGV** favors the model in V1e, which ends in 25.

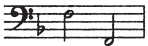
**26** Con A: On the fourth beat, V originally wrote:



When he decided to elide "-ga è," he smeared away the first sixteenth note, and dotted the eighth note.

**27** Con A: The flat on the *b* is written over the note, in pencil, by an unknown hand. It is present in **pvRI**.

**31** Cb (Vc = Cb) A: An earlier, canceled layer read:



**32** Librettos: "(Cieco di amore avviati alla gradinata: odonsi gli accordi d'un liuto; egli si arresta.)" / **WGV** follows A.

**34** Arpa A: The treble is marked **p**, the bass **pp**. **WGV** favors **pp** and deletes the **p**.

**35** Con A: V mistakenly wrote a sixteenth rest on the third beat; **WGV** corrects it to a thirty-second rest.

**36** Con ISA: "Trovatore."

**38–39** Arpa A: An earlier, canceled layer in the treble read:



**40** Man A: In an earlier, canceled layer, V wrote the *d'* too physically close to the initial *eb'*, making

it difficult to indicate the dotted rhythm clearly.

**45** Arpa A: The third beat originally also had an *ab'*, which V scraped away.

**46** Arpa **WGV**: The *h* before the *d'* is from **pvRI**.

**51–53** Man A: Probably through an oversight, V originally wrote only:



51, but including the entire text of 51–53 under these two measures. To correct his error, he added a bar line in the middle of the first measure and entered the definitive version. He did not erase his long slur, which now seems to go from 51 through the downbeat of 53, but he did add staccati under a slur for the last four notes of 52. On the basis of the model in the parallel passage at 75, **WGV** follows **pvRI** in omitting the longer slur and extending the shorter slur of 52 back to the first beat of that measure. **WGV** also limits the  $\llcorner$  to 52–53, as in **pvRI**.

**54** Man A: V erroneously drew a dotted thirty-second note to begin the third beat; **WGV** substitutes the correct value, a dotted sixteenth.

**57–79** A: V wrote only the vocal parts at 57–79, and the uppermost voice of Arpa at 57–62. For Arpa he signaled the repetition with the instruction "Come prima." (In 61–62 the pitch is *eb'* throughout, an uncorrected earlier layer: see Note 38–39.) To clarify this instruction, another hand added Roman numeral "I" above Arpa at 34 and "II" at 56, then completed V's "Come prima" with the indication "dal I al II." V's instruction certainly included the resolution of Arpa at 79, as in 56. Thus, after adding the Roman numerals, the copyist resolved Arpa at 79. Since V's designation "Leonora" occupied the staff previously used by the bass staff of Arpa, the copyist reiterated the treble and bass clefs for Arpa on the proper staves, and then rewrote the soprano clef and the name "Leonora" at 80.

**70** Con A: There are two dots after the second eighth rest. Although V might have intended a thirty-second note at the end of the measure, rather than the sixteenth, the model at 56 suggests the error was in the extra dot. **WGV** adjusts the rhythm accordingly.

**71–72** Man RO<sup>53</sup>: "Egli è d'ogni uom maggior."

76–77 Man A: Originally these two measures were one (equivalent to the present 77):



bar line, creating the present 76–77, lengthened the initial *g'*, and changed the last three sixteenths into the dotted rhythm of the final version.

79 WGV: V does not cancel the three flats here, but the presence of unnecessary accidentals, such as flats on the *e'* in VI I at 84–87, and the absence of necessary ones, such as naturals on *e'* in VI I and *b* in VIe at 91, imply a change of key signature. In fact, **pvRI** cancels the three flats at 79. Since V does not write a new signature until 93, however, WGV continues with three flats at 79.

79 Vle, Vc WGV: (*p*) is derived from **prI**, Vc. 79–92 A: V rewrote this entire passage. See Appendix 1B for a reconstruction of the earlier version.

80–81 Leo ISA: “(correndo verso *De Luna*.)”

80–82 Leo WGV: In an earlier, canceled layer, Leo and Con sang in 81–82 (see Appendix 1B). Since Leo began in 81, V wrote the stage direction “Correndo verso il Conte!” at 80–81. Although he later postponed her entrance until 83, WGV leaves the stage direction at 80–81, because the string figures there so clearly suggest the act of “running.”

82 VI I WGV: The  $\natural$  for the *f* on the fourth beat is from **pvRI**.

84 Con A: V forgot the parentheses for this aside; WGV derives them from ISA.

87 Leo ISA, RO<sup>53</sup>, MI<sup>53</sup>: “*Coì palpiti.*”

87–88 Vle A: The slur begun in 85 (the first measure on a verso) appears to end halfway through 87, where V’s pen ran out of ink. The crease in the paper created by the nib of his pen, however, extends to the *D* in 88. WGV also extends the slur back to 84, its logical point of departure.

88 VI I A: On the first beat V originally wrote *ab* + *d'*, then changed his mind and smeared out the lower note while the ink was still wet. In the meantime, he had started to write (but never completed) the note head for an *ab* on the second beat. WGV deletes the resulting ink mark, which resembles a staccato.

91–92 Leo Librettos: ISA, MI<sup>53</sup> = “*tra queste braccia. . .*”; RO<sup>53</sup> = “*alla tua sposa. . .*” In ISA the stage direction reads: “(Una voce esclama

fra mezzo alle piante *Infida!* nel tempo stesso la luna mostrasi dai nugoli, e lascia scorgere una persona di cui la visiera nasconde il volto.)” The printed librettos assign the word “*Infida!*” to “La voce del Trovatore,” and only then proceed with the stage direction: “esclama dal mezzo delle piante. Nel tempo [ . . . ],” etc.

92 Cb (Vc = Cb) A: The fermata covers both rests; WGV assigns it to the half rest, as in all other parts.

94 Cor III, IV, Tr WGV: The changes in tuning anticipate V’s explicit instructions at 166.

98 RO<sup>53</sup>, MI<sup>53</sup>: “(riconoscendo entrambi, e gettandosi ai piedi di Manrico.)”

100 Cl A: V beamed separately the two notes on the third beat and the two notes on the fourth. Following VI I (Fl = VI I) at 100 and Cl and VI I (Fl = VI I) at the parallel 108, WGV beams all four notes together.

100–101 Fg A: The slur is in pencil, and may or may not be in V’s hand.

104–107 VI I (Fl = VI I) A: Signs that can only function as ties (although they may be the mechanical continuation of the series of slurs) connect the anacrusis *e* to the following downbeat *e* at 104–105, 105–106, and 106–107. At the analogous point in the previous phrase (96–99), there were no analogous marks. Following that model, WGV omits them here.

110 Leo ISA, RO<sup>53</sup>, MI<sup>53</sup>: “Io t’amo, il giuro, io t’amo.”

112–113 Cor I, II A: The sign across the 112/113 bar line is written below the staff. Nonetheless, its appearance suggests a tie intended for Cor I, not a slur for Cor II.

113 Leo A: V originally wrote a *d#* (half note), then smeared it away while the ink was still wet.

114 Cl A: An earlier, canceled layer read:



118 VI I A: The first note on the third beat is *g#*, an error for the *a#* written (an octave higher) in Fl.

121–122 Cb (Vc = Cb) A: The second note in each measure was originally *g*, which V altered to *d*.

122–123 Leo ISA: “(Ahimè! . . .)”

125 Leo ISA, RO<sup>53</sup>, MI<sup>53</sup>: “*Sommessamente a Manrico*” (“Manrique” in ISA).

125 Leo A: / WGV corrects V’s

rhythmic error by double dotting the quarter note, as in **pvRI**.

**126–127** Man A: “Ravisami.”

**127** Man A: The last note was originally *d'*, as in **pvRI**. A later hand changed the note to *c'* and wrote “do” over the correction. An “x” in red pencil in the right margin calls attention to this correction. It is not known whether the correction was made with V’s consent. **WGV** accepts the correction, made for harmonic reasons, but there is much to be said for the strong effect produced by anticipating the *d'*.

**127** VI I A: Traces of an earlier, canceled layer are visible here, but it has not been possible to reconstruct the original.

**130** VI I (Fl, Cl = VI I) A: V originally wrote a quarter note on the third beat, then corrected it to an eighth note and eighth rest, with the same brown ink he used for other corrections in the manuscript.

**136–137** Con RO<sup>53</sup>: “morte / *Dannato*, ardisci.”

**138** Con A: The last note was originally a sixteenth; V immediately smeared away the extra flag.

**138–140** Vc A: V had been notating Vc = Cb by means of the sign “/”. At 138–140, the first three measures on f. 66, he forgot to continue the sign, and the Vc staff is blank until Vc begins a separate part at 141. Following **pRI**, **WGV** assumes that V intended Vc to continue “col Basso” at 138–140.

**139** Con A: After the quarter note on the second beat, V originally wrote a dotted eighth rest. Realizing his error, he replaced it with a quarter rest (for the third beat), and rewrote the dotted eighth rest to begin the fourth beat.

**139, 141** VI I (Fl, Cl = VI I) A: On the third and fourth beats of 139, the sixteenth rests are written in the same brown ink used for other corrections in the manuscript. The sixteenth rest was similarly added in brown ink for VI I on the first beat of 141.

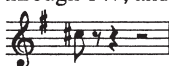
**141** Man A: The note was originally *g*#.

**143–144** Man A: V first wrote “aspella” (perhaps thinking of “aspetta”). He traced a “p” over the “s,” then crossed the word out altogether and wrote “appella” directly above.


**145–149** Cl A: From 122 through 144 V used the sign “/” to instruct Cl to double VI I at the lower octave. At 145–149 (the first four measures on f. 66<sup>v</sup>), the sign disappears and the Cl staff is blank. At 149, furthermore, Cl begins

with a rest, as in Ob and Cor I, II. **WGV** assumes that V intended Cl I to continue doubling VI I until the downbeat of 149.

The solution of **pRI** is somewhat different: Cl I continues to play through 147, and stops on

the downbeat of 148, , before

re-entering in 149, as in A. Among manuscript sources, A-Wn, Gb-Lbl, I-Bc, I-Mc<sup>1</sup>, I-Nc<sup>1</sup>, and US-Wc<sup>2</sup> = A; I-Mc<sup>2</sup>, I-Nc<sup>2</sup>, and US-Bm = **pRI**. The reading of I-Rsc<sup>1</sup> and I-Rsc<sup>2</sup> seems to support **WGV**. Some manuscripts add explicit rests for Cl at 144–148 (GB-Lcg and I-Fc) or at 146–148 (US-Wc<sup>1</sup>).

**146** Man A: a)  / **WGV** omits the dot after the eighth rest, as in **pvRI**.

**148** VI I A: V originally indicated another repetition of the figure given at 141–147, then replaced it with the definitive version. (For Cl, see Note 145–149.)

**149** VI I A: The **mf**, not in V’s hand, was added in the same brown ink used for other corrections in the manuscript.

**149 (150–155 = 149)** Ob, Cor I, II A: V began the measure with an eighth rest followed by a sixteenth rest; the same notation for the rests is present in VI I at the first and third beats of 150. **WGV** substitutes dotted eighth rests, found everywhere else throughout this passage.

**151–153** Con A: An earlier, canceled layer read:



- stan - te as - sai più pros - si - mo è dis - sen -

- na - to! Vie - ni!

When V revised the passage, he did not rewrite the original text layer; as a result, the words are not well aligned with the new notes. The beaming suggests that the syllables “-mo è” at 152 should be elided on the third beat, an interpretation sustained by **pvRI**. V made a correction at 155 similar to that at 151, but at 156–157 only the definitive version is found.

**154** Con A: A # has been added in pencil above the first *g* on the second beat.

**155–156** Con ISA: “è *forza* ch’io ti sveni!”

**158** Con A: The second note is an eighth; **WGV**, respecting the preceding dotted eighth note and following the model of 160, substitutes



a sixteenth note. Above the last two notes, there is a  $\sharp$  written in pencil (as at 154).

**158–159** Cl, Cor I, II **WGV**: The tuning changes anticipate V's explicit instructions at 166.

**159–163** Leo **WGV**: The parentheses, required by the sense of the text but lacking in **A** and **ISA**, are taken from **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**159** Leo **A**: When he first entered the text, V mistakenly omitted the word "mai"; realizing his error, he crossed out "farò" and added "mai fa-" beneath the canceled text.

**161–162** Cb (Vc = Cb) **A**: An earlier, canceled layer read:



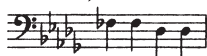
**164** Leo **A**: The first note was originally  $d\sharp$ ".

**166–181** Cl, Fg **A**: Although V does not write "Solo" in Cl and Fg at 166 (as he does in Ob and Tr), to indicate that the first instrument of each pair is to play the melody alone, he did draw explicit rests for Cl II and Fg II at 175–177. On the basis of this evidence, **WGV** marks the parts "I" in roman characters through 181.

**172–173** **A**: In an earlier layer, V matched these measures to 168–169. Vle and Cb (Vc = Cb) at 172–173 repeated 171 (just as they repeated 167 at 168–169) and Ob, Cl, Fg, and Tr played the same figure as 169. In Con at 173, however, only the definitive version is present.

**173** Con **A**: V started to write "fuoco," then substituted "foco." At 216 he used "foco." Cammarano specified "foco," a reading respected by **MI**<sup>53</sup>, but not **RO**<sup>53</sup>, which has "fuoco." (Both **MI**<sup>53</sup> and **RO**<sup>53</sup> omit the "il" at 172.) **WGV** regularizes the spelling to "foco."

**182** Cb (Vc = Cb) **A**: An earlier, canceled layer read:



**187–188** Con **A**: An earlier, canceled layer

read: . The two-

note slurs belong to the original layer; **WGV** deletes them.

**189** Con **A**: There are two dots after the half note. Since the last note in the measure is a quarter note, **WGV** deletes the extra dot.

**192** Con **A**: "proferisti" / At 200 V followed **ISA** in writing "profferisti," the spelling adopted by **WGV**.

**192–194** Ob **A**: In these measures, which

begin f. 70<sup>v</sup>, V first wrote Cl on the Ob staff, then smeared it away while the ink was still wet, added Ob, and rewrote Cl on its correct staff.

**197–199** Strings **A**: An earlier, canceled layer read:

V made the revision while orchestrating. Having written the half note  $c'$  for Vle at 197, he changed his mind, and continued Vle in quarter notes. The accents on the half notes in VI I and Cb belong to the original, canceled layer; **WGV** deletes them, including the isolated accent at 199 in Cb (Vc = Cb).

In Vle at 197, the  $\grave{h}$  appears on the third beat in the original layer. V neglected to remove it when he revised the passage. He also forgot to supply a new  $\grave{h}$  for the downbeat, although he had added one for Cb (Vc = Cb) there. **pRI** mistakenly preserves the discrepancy (Cb =  $a\grave{b}$  for the whole measure; Vle =  $a\grave{b}$  on the first two beats, and  $a\grave{h}$  on the last two). Supported by **pvRI**, **WGV** places the  $\grave{h}$  at the beginning of the measure.

**197–198** Fg, Cb (Vc = Cb) **A**: The  $\rhd$  in these parts contradict the  $\ll$  in Ob, VI I, VI II, and Vle. Since Cb, as part of the skeleton-score level, was written earlier, **WGV** assumes that V changed his mind while orchestrating. The problem of the conflicting  $\rhd$  in Fg remains, however. Since there are four  $\ll$ , **WGV** considers the  $\rhd$  an oversight, and alters Fg to correspond with the prevailing model.

**199** **A**: All fermatas in the orchestral lines are in the brown ink of the copyist responsible for the correction of various errors in this number.

**199** **A**: Both the rhythmic discrepancy (Ob, Cl, and Fg against the string parts) and the unresolved dissonance in the winds reflect practical concerns about performance. The fermata above the first two quarter notes in Con (the suspension  $g\flat$  and its resolution  $f'$ ) allows the baritone to resolve the dissonance *a piacere*. Since the winds double Con, it would be difficult for them to synchronize their resolution


with the vocal part (especially in the absence of a conductor in the modern sense). V's notation calls for the winds to drop out before the baritone moves to *f'*. The half note in the strings, together with the *f'* in VI I, suggests that V intended them to sustain their notes through the vocal resolution. Thus, V's notation makes good musical sense, and **WGV** respects it (as did **pRI** and **pvRI**).

**201** Con A: Originally V wrote the last two syllables of "profferisti" on the downbeat. Catching his error, he crossed out the "sti" and rewrote it on the fourth beat.

**201–203** Cl A:  /

Although **pRI** follow A, it seems likely that V made an error in notating Cl. At 201, the *c'* (concert *bb*) in Cl II clashes with the *ab* of Fg, Vle, and Cb (Vc = Cb); at 202, there is no natural for the *e'* of Cl I (which should sound *d'*, as in Ob II and VI II); also at 202, the *c#'* (concert *bh*) in Cl II clashes with the *bb* of Con.

Earlier Ricordi full scores (including PR 158) silently change the *c'* to *bb* in Cl II at 201 (without adding the natural sign to the *e'* in Cl I at 202). **WGV** proposes a different solution, based on the assumption that V intended Cl to play in unison with Ob, but momentarily confused his transposition, writing as if Cl were in *Reb* (i.e. transposing *down* a semitone from the sounding pitch, instead of *up* a whole step). This correction results in a characteristically Verdian doubling between Ob and Cl.

**202** VI II A:  / Although the repeat sign ("//") should require the repetition of the articulation as well as the note, **WGV** interprets the accent as intended for the first quarter note alone, emphasizing the chromatic alteration of *db'* to *dh'* at the moment of attack.

**206** Man ISA: "Del superbo *vana* è l'ira" / V substituted "è *vana*."

**209–212** Leo A: An earlier, canceled layer read:

  
il tuo sde-gno al-la ra-gio-ne

The original layer led in a new harmonic direction, toward the mediant (F minor), rather than the dominant of the definitive version.

**217** Vle A: An earlier, canceled layer read:



**220** Leo, Cor III, IV, VI I, VI II A: There were changes in each part. For Leo, an earlier, canceled

layer reads: . (A similar ver-

- gio - ne

sion was also present in Man.) Since the slur belongs to the original layer only, **WGV** deletes it. In Cor III, IV, V originally wrote "///", as in Cor I, II; realizing his error, he smeared away the repeat sign and wrote the notes required by the change of harmony. In VI I, V first wrote a quarter rest on the third beat, then smeared it away; in VI II, he wrote a half rest on the third and fourth beats, then smeared it away.

**221–223** Leo ISA, RO<sup>53</sup>, MI<sup>53</sup>: "Piombi, *ah!* piombi il tuo furore" / V employed the entire verse at 255–258.


**225** Cl A: The > is long enough to be considered >>. Given other clear models, such as Cl and VI I at 221, **WGV** interprets the sign as an accent.

**228** Fg A: In this measure V notated Fg one staff too low (i.e., on the Trn staff). Another hand added the indication "Fag:" in the previous measure in the brown ink used for other non-autograph corrections in the manuscript. In an earlier, canceled layer, both Fg played *ab* on the fourth beat.

**234–235** Leo ISA, RO<sup>53</sup>, MI<sup>53</sup>: "non vuol, *non* può."

**235, 269** Cb (Vc = Cb) A: At 235 V originally wrote a half rest in the second half of the measure. The copyist responsible for other corrections in the manuscript substituted a repeat sign, indicating that the second half of the measure should duplicate the first half, but did not make the correction at 269. Despite the addition of the quarter-note figure in Fg, Vle, and Vc, the musical context requires that the correction be made there also.

**236** Ob, Cl, Fg, Tr **WGV**: The suggested instructions "Solo" and "Sola" derive from the models (for Ob and Tr) in the parallel 166. The presence of occasional rests for Cl II and Fg II at 237–239 and 241–243 have induced **WGV** to mark all four parts "I" through 243.

**239** Cl I A: An earlier, canceled layer on the first beat read: . For a moment V forgot that the reprise at 236 omits the

first phrase of the exposition (166–169) and begins directly with the second one (170–173). Thus, he first wrote notes that would have been required by analogy with 169. Before he completed the part at 239 he realized his mistake, smeared away the wrong notes, and wrote the correct ones above the original layer. He also started to make a correction in VI I at 239, smearing away the *fb'*, but soon realized that the note is the same at 169 and 173 and restored the *fb'*.

**239, 243** Con, Ob I A: At both parts in 239 and Ob in 243, the slur extends to the quarter note. Elsewhere in this passage, the slur embraces only four eighth notes. **WGV** regularizes the notation according to this model.


**243** Con A: A mark over the quarter note is actually a canceled note head from an earlier layer, scraped away so thoroughly that it is no longer decipherable.

**247–248** Con A: 247 is the last measure of a verso (f. 74<sup>v</sup>) and 248 the first of a new leaf (f. 75). V wrote  $\rightrightarrows$  in each measure. They have two possible interpretations: (1) the  $\rightrightarrows$  in 248 is a continuation of the one written in 247, hence 247–248 should be performed as a continuous diminuendo; or (2) the two indications imply *sf* followed by a diminuendo in each measure. Although **pvRI** follows literally the notation in A, **WGV** substitutes a single  $\rightrightarrows$ , in part by analogy with 251–252, where ascending pitches mirror the descending ones in 247–248.


**254** VI I, Vle A: V wrote four staccati in both parts. **WGV** substitutes accents as in Con and Vc.

**255** Vc A: “pizzicato i Violoncelli” / **WGV** renders this instruction with the customary “pizz.” The added staccati in Vle and Vc presumably signify a light accent.

**256** Con, Fg A: An earlier, canceled layer for

Con read: . In Fg, V originally wrote *g* on the second beat, while the *f* on the third beat is smeared, but unchanged.

**257** CI A: *bb'* on the fourth beat, the required sounding pitch, a momentary error in transposition. **WGV** alters V's written note to *c''* (concert *bb'*).

**258, 266** Leo A: An earlier, canceled layer read:  (without the slur at 266).

**258–262** Con A: An earlier, canceled layer read:

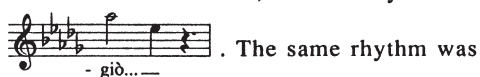


**259** CI A: > on the dotted half note, the unique instrumental accent in this position. (In the vocal parts V notated an accent on the second beat only when the rhythm was a half note followed by a quarter note, but never when the rhythm was a dotted half note.) **WGV** concludes that VI I (Fl, Ott, Ob = VI I) has the correct model at 259, and moves the second-beat accent in CI back to the downbeat.

**260** CI A: In an earlier, canceled layer, CI had a quarter note *eb''* (concert *ab''*) on the downbeat.

**260** VI I (Fl, Ott, Ob = VI I) A: There are staccati over the two eighth notes, the only occurrence of this articulation in the passage. In the same measure CI, which plays the same notes, has a slur over the eighths. **WGV** alters V's notation in VI I (Fl, Ott, Ob = VI I) to conform to the prevailing pattern.

**262** Leo A: An earlier, canceled layer read:



originally present in VI I.

**263–264** VI I A: V originally notated the pitches of these two measures a third higher. He then smeared away this layer and corrected his error.

**265** Leo, Man A:



/ At the corresponding measure of the analogous passage (231), V places “-sto” on the half note in Leo and “tua” on the quarter note in Man. The reading of 265 has the advantage that the agogic accents of the melody support accented syllables of the text, and one might be tempted to retain this setting here (and extend it to 231) were it possible to show that the placement at 231 contradicted some principle that V was following in setting the text. In fact, he is inconsistent. There does seem to be a clear bias in placing the syllable closer to its logical position, even if it acquires an unnatural accent in the process. At 207, for example, V writes Man's “va-na” on the first two beats, but Leo's “dia” on the fourth beat, since it belongs with “loco” in the next measure. V's setting at 231 is con-

PART TWO

sistent with that of 207: “que-sto” on the first two beats, and “tua,” which belongs with “vita” of the next measure, on the fourth beat. **WGV** therefore favors the model at 231, and alters the syllabic placement at 265.

**270** Vle, Vc **WGV**: The indication in Vle, (*arco*), is from **pRI**. The *arco* in Vc is implicit in V’s notation, which requires Vc to play “col Basso” beginning at 270.

**270–273** Cor III, IV A:



V forgot to write the double whole notes implied by the double stems in 271 and 273 and the double whole notes in 274. **WGV** assumes he intended the whole passage to be performed “a 2.”

**275** Man A: On the third and fourth beats, Man originally had a *ab'*, half note; V smeared it away while the ink was still wet.

**275** VI II A: *bb*” in the second half of the measure, evidently an error for the *a*”, which Man,

Ott, Ob I, Cl I, Tr II, Trn III, and Vle have (in various registers) for the entire measure.

**292–301** A: V notated Cassa in 292, and vocal parts and Cb (Vc = Cb) in 292–301. For the rest of the orchestra, he signaled a repeat of 282–291 by writing the instruction “Come le 10. anteced[enti]” at 292.

**301** Man A: There are two half notes, rather than the dotted half note followed by a quarter note of the corresponding 291. Not only is the distinction pointless in this tutti context, but the earlier model also reflects the prosodic accents of the text more naturally. **WGV** alters the rhythm at 301 to conform with 291.

**302–305** A: V first wrote the Trn parts on the Fg staff, then caught his error and rewrote them on the correct staff.

**310** Cor I, II A: There are accents on both notes. Since there are no other models in this measure for the accent on the downbeat, **WGV** suppresses it.



## N. 4. Coro di Zingari e Canzone

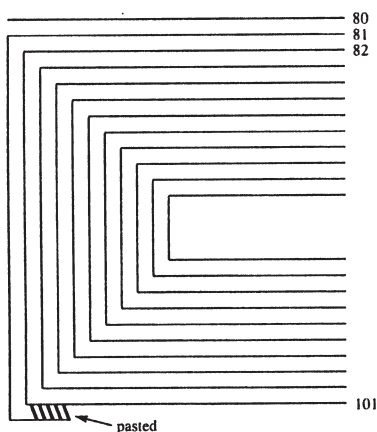
## Source

A: ff. 80–101 (101<sup>v</sup> blank)

Verdi thoroughly revised the orchestral introduction to the Coro di Zingari at the skeleton-score stage of notation. As a result, the structure of the manuscript, which consists of twenty-four-stave paper (type A), is irregular.

It would appear that the manuscript originally consisted of a single fascicle of twelve nested bifolios, of which the last two folios were blank (and presumably cut away). Before orchestrating the number, V reworked the opening theme (the equivalent of 1–20 in the final version). He made extensive changes in the first folio of the composition (f. 80, both recto and verso). The alterations required on the original second folio were so great that he decided instead to replace completely the bifolio of which it formed the first half. This was easy enough to do, since he had not needed (or would not need) its second half. Thus, f. 81 is a replacement folio, a single leaf which has only the revised version. The next folio, f. 82, however, is from the original layer, which V revised in the skeleton score.

As the manuscript now stands, the leaf originally joined to f. 80 has been cut away. The stub of the leaf originally joined to the replacement folio (f. 81) is pasted to f. 101<sup>v</sup>, in the manner indicated in the following diagram:



The fascicle is numbered “9” in a later hand, continuing the progressive enumeration of fascicles within the first two acts.

The measures are laid out as follows:

f. 80	1–4	f. 91	112–120
f. 80 <sup>v</sup>	5–9	f. 91 <sup>v</sup>	121–128
f. 81	10–13	f. 92	129–136
f. 81 <sup>v</sup>	14–18	f. 92 <sup>v</sup>	137–144
f. 82	19–23	f. 93	145–152
f. 82 <sup>v</sup>	24–27	f. 93 <sup>v</sup>	153–160
f. 83	28–31	f. 94	161–169
f. 83 <sup>v</sup>	32–36	f. 94 <sup>v</sup>	170–178
f. 84	37–41	f. 95	179–187
f. 84 <sup>v</sup>	42–45	f. 95 <sup>v</sup>	188–195
f. 85	46–49	f. 96	196–202
f. 85 <sup>v</sup>	50–53	f. 96 <sup>v</sup>	203–208
f. 86	54–58	f. 97	209–212
f. 86 <sup>v</sup>	59–63	f. 97 <sup>v</sup>	213–217
f. 87	64–69	f. 98	218–221
f. 87 <sup>v</sup>	70–74	f. 98 <sup>v</sup>	222–225
f. 88	75–79	f. 99	226–230
f. 88 <sup>v</sup>	80–84	f. 99 <sup>v</sup>	231–236
f. 89	85–88	f. 100	237–240
f. 89 <sup>v</sup>	89–95	f. 100 <sup>v</sup>	241–244
f. 90	96–103	f. 101	245–249
f. 90 <sup>v</sup>	104–111	f. 101 <sup>v</sup>	blank

## Introductory Notes

## Instrumentation

At the beginning of N. 4, V distributed the parts on the twenty-four-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini [I]  
[II]

Viola

Flauto

Ottavino

[2] Oboè<sup>1</sup>

[2] Clarini [in Do]<sup>1</sup>

[2] Corni in Sol

[2] Corni in Do

[2] Trombe in Do

[2] Fagotti

[3] Tromboni

Cimbasso

Timpani in Mi; at 34: in Do; at 47: in Mi<sup>2</sup>

1. V originally labeled these two staves “Clarini” and “Corni,” respectively. Realizing that he had omitted Oboes, he wrote “Oboè” and “Clarini” over his earlier markings.

2. Further changes at 74 and 87 occur within “Come Sopra” passages.

Triangoli<sup>3</sup>  
 Cassa<sup>3</sup>  
 [blank]  
 Azucena  
 Manrico; *at 34*: Martelli sulle incudini; *at 215*: Manrico  
 Coro [Donne]  
 di [Tenori]  
 Zingani [Bassi]; *at 217*: Un Zingano; *at 221*: Cori [Bassi]  
 Violoncelli  
 Bassi

## Title

At the top of f. 80, V wrote “Coro di Zingani e Canzone” in the middle, “Atto II” to the left, and “N.º 4 / G. Verdi” to the right. V also wrote “Coro di Zingani” in labeling the staves, but uses “una banda di Zingari” in the scene description. **WGV** regularizes the spelling to “Zingari” throughout.

## Critical Notes

**1 Sources**: The title “La gitana” is found only in **MI**<sup>53</sup>, placed between “Parte seconda” and “Scena prima,”; it also appears on the title page of **ISA**, in Bardare’s hand, and of **RO**<sup>53</sup>. In both **ISA** and **MI**<sup>53</sup> the indication “Scena prima” appears before the set description “Un diruto abituro. . .”; in **RO**<sup>53</sup> it is found before the scene description (“Azucena siede presso il fuoco. . .”).

**WGV** gives the descriptions as in **A**, with additions from **ISA**. For the punctuation of the set description, however, it prefers **ISA** over **A**, where a page turn between “aperto” and “arde” led V to write: “Diruto abituro: nel fondo quasi tutto aperto. Arde un gran fuoco. I primi albori.” In **RO**<sup>53</sup>, the phrase begins “un *diserto* abituro” and continues “sulle falde.” The plural “sulle falde” is present also in **MI**<sup>53</sup>.

**1–20, 49–64 A**: V undertook a major revision of these measures in the skeleton-score layer.

3. V originally wrote “Incudini” on the first of these two staves. Later he erased the word and traced “Triangoli” over it, adding “Cassa” to the blank staff below. To clarify his intention, he repeated “Triangoli” at 13, and “Timpani,” “Triangoli,” and “Cassa” at 34. At 34 he also entered the direction “Martelli sulle incudini” in the staff originally intended for Manrico. Presumably he wished to have the anvil parts notated nearer to the choral staves.

Appendix 1C offers an annotated reconstruction of both passages.

**1–8 Fg A**: V notated the upbeat motive to the first measure with single stems. At 1–7, Fg = “col Basso”; full notation resumes at 8, where double stems are present. At 9–10 and 11–12, V continued to use single stems for the upbeat and double stems for the following downbeat. **WGV** considers it improbable that V wanted a single Fg only on the upbeat, and concludes that he intended both Fg to play throughout the passage. **1–11 Vle A**: “col Basso.”

**2 VI I (VI II = VI I) A**: There are staccati on the first four notes; **WGV** prefers the accents present in Ob (Cl = Ob) and Cb (Fg, Vle, Vc = Cb). **5–7 A**: V notated only VI I (VI II = VI I), signaling a repeat of the first three measures for the rest of the orchestra by labeling the corresponding measures “1” through “3.”

**8 Timp A**: V forgot to write *e*, the note of resolution required by analogy with 4 (see Note 5–7); **WGV** follows **pRI** in supplying it. The tuning change anticipates V’s notation at 34.


**8 Cb (Vle, Vc = Cb) A**:

 / The placement

of accents on the first note of the triplets contradicts all other models in this and the following measures, where accents fall only on the eighth notes. In VI I (VI II = VI I) at 8 there are also accents on the first note of all three triplets, but they belong to an earlier, canceled layer (see Appendix 1C). **WGV** concludes that in the definitive version accents belong only on the eighth notes, a reading confirmed by **pVRI**.

**13 VI I A**: The sign on the fourth beat could be interpreted as a  $\rightrightarrows$ . Because of the clear models at 14–15 and 17, **WGV** views it as an accent.

**13 Cb A**: **pp** / The bulk of the evidence favors **p**.

**13–19 Fg, Cor, Trgl, Vle, Vc, Cb WGV**: The continuous beaming of the repeated eighth notes is shown in **A** as: . In Cor and Fg at 13, and Trgl at 13–15 the beaming is by half notes, which **WGV** adjusts to match the other parts.

**20–23 VI II A**: At 14–19 V indicated that VI II should play an octave below VI I. From 20 to 23 the VI II staff is blank, but at 24 (the first measure of f. 82<sup>v</sup>), there is an *a'* on the downbeat, in the same register as VI I, suggesting that VI

II should be in unison with VI I from the third beat of 20 through the downbeat of 24, as in **pvRI**. At the repeat of the phrase (24–28), in fact, V marked VI II “unis.” with VI I.

**21–27** Strings A: Two-beat slurs prevail in VI I (VI II = VI I) and Vle at 20–23, but there are numerous variants:



**25–27** VI I (VI II = VI I):



**25–27** Vle:



**WGV** favors the two-beat model, and substitutes it for the longer slurs.

**24** A: This measure is a revision of what in the skeleton score had been two measures; V crossed out the first and modified the second:



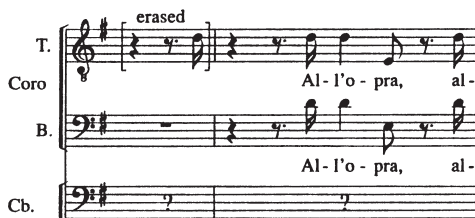
**24** Cor I, II A: V momentarily forgot that Cor I, II are “in Sol,” writing their notes as if they were “in Mi.” The copyist responsible for other corrections in A discovered the error: at 24, to the left of Cor III, IV (but meant for Cor I, II), the copyist wrote “in Mi.” Then at 28, in the left margin of f. 83, he restored “in Sol.”

**24, 28** VI I, Vc A: The first four eighth notes in Vc at 24 and VI I at 28 are beamed together; **WGV** separates the first eighth note, as in the other strings.

**28–29, 68–69** A, **pvRI**: The accidentals in the melodic line supplied by **WGV** in square brackets at 28–29 and parentheses at 68–69 reflect the readings of **pvRI** at 68–69.

**28–30** Coro, Vc, Cb A: V originally began to

write Coro T. at the end of 28, then erased the part and notated both choral parts at 29–30. The Cb line was different at 28–29, but the original is no longer legible. At 30, Cb once had the same line that V later assigned to Vc alone:



**30** VI I (Fl, Ott, Ob, Cl, VI II derived from VI I) A: There is a staccato on the third note, the only such example at 30–31 or 70–71. **WGV** suppresses it, reserving staccati for the reprise of this passage at 223–224, where there are staccati throughout.

**30–31** Sources: A and ISA agree in associating the direction “danno di piglio ai ferri del mestiere” with the lines “All’opra, all’opra” of the vocal text. **RO**<sup>53</sup> and **MI**<sup>53</sup>, on the other hand, group this instruction together with the next one, placed between the lines “Dagli, martella” and “Chi del gitano”: “al misurato tempestar dei martelli cadenti sulle incudini, or uomini, or donne, e tutti in un tempo infine intuonano la cantilena seguente.”

**30–31** Vle A: At the first two beats of 30, V wrote separately beamed pairs of eighth notes; **WGV** beams them together, as in the other strings. From the third beat of 30, V indicated “coi Violoncelli,” which must be interpreted at the upper octave.

**34–41** Timp A: In an earlier, canceled layer, Timp played on the first and third beats, instead of the second and fourth.

**36** Coro A: “abella” / V continued this misspelling everywhere except at 83, where he added a second “b” in Coro D.

**38** Tr A: > on the first two notes / **WGV** sup-

presses these accents, present only here and not at the parallel 34.

**38–39** Coro B. A: A slur embraces both measures; other models in Coro at 34–35 and 39 favor the one-measure slur, as in **WGV**.

**41** Ob A: There are accents on the first two beats (as well as the third); **WGV** prefers the staccati of VI I (Fl, Ott, and VI II are derived from VI I), more logical in terms of the accents that begin on the third beat.

**43, 83, 236** Coro **pvRI**: An erroneous declamation of the text in **pvRI** found its way into all subsequent editions and into the modern performing tradition. By placing a syllable under each note (“gior-ni ab-bel-”), **pvRI** ignored V’s elision of “-ni ab-” and produced a dubious accentuation of “abbella.” The version of **WGV** is certainly V’s intention.

**44** Timp **WGV**: The tuning change anticipates V’s explicit notation at 47.


**44–45** Coro D. A: V originally had D. I and D. II double T. and B., respectively, at the upper octave. He eliminated the part before notating the fourth beat of 45.

**46–47** Coro D., T. A: V omitted all accidentals in these measures. In repetitions of the cadential phrase at 85–88, and at 238–241 (with three further repetitions of 240–241), V included the necessary accidentals. Indeed, the omission of accidentals at 46–47 would be unproblematic, were it not that **pvRI** (and hence most modern editions derived from it) followed A to the letter. A ♯ for the *f*’ in Coro D. and the *f*’ for T. at the end of 46 and on the fourth beat of 47 is obligatory. The ♯ for the *d*’ in Coro D. and the *d*’ in T. on the third beat of 46 is not musically obligatory, but the presence of similar sharps (and canceling naturals on the fourth beat) in 86, 239, 241, 243, and 245 is weighty evidence that cannot be ignored. **WGV** supplies the missing accidentals in square brackets. Among contemporary manuscripts, **I-Mc**<sup>2</sup>, **I-Nc**<sup>2</sup>, and **US-Bm** confirm the interpretation of **WGV**.

**47–48** Cassa A: The part is written on the staff hitherto occupied by Trgl. **WGV** assigns the notes to Cassa because V notated them on the second space of the staff (his customary notation for Cassa), rather than above the staff (as he had notated Trgl in this number).

**48** Fg A: On the fourth beat, the part has only a single, downward stem, but the subsequent


instruction to repeat 1–15 implies “a 2” (see also Note 1–8).

**48** Timp A:  / By analogy with the anacrusis to 1 (49–63 = 1–15), **WGV** adds the missing part, even though **pvRI** follow A.

**49–51** Librettos: ISA = “(alle donne, sostando alcun poco dal lavorio)”; RO<sup>53</sup>, MI<sup>53</sup> = “(alle donne, sostando un poco dal lavoro).”

**49–63** A: V notated only the vocal parts, VI I at 58 (see Note), Vc, and Cb; for the rest of the orchestra he signaled a repeat of 1–15 with the instruction “Dal A. al B.” An earlier, canceled layer of VI I, however, which V neglected to erase, is preserved in 55–57 and 61–63; an earlier layer is also visible beneath the final version of Cb (Vc = Cb) at 52–59 (see Appendix 1B).


**49** Cb (Vc = Cb) A: There is a staccato on the eighth note beginning the third beat, a unique model. Since there are no staccati on this beat in the equivalent earlier passage (see Note 49–63), **WGV** suppresses the isolated staccato at 49.

**50** Cb (Vc = Cb) A:  / **WGV** adjusts the articulation to the model in the parallel passage at 2.

**54** Cb (Vc = Cb) A: V wrote staccati for the first four eighth notes; **WGV** substitutes accents, as in models from the parallel 6 (6 = 2).

**56** Coro A: An earlier layer, scraped away, is no longer decipherable. There is no doubt as to V’s final intention.

**58** A: V added this measure by hand, extending the necessary staves into the right margin of f. 86. See Appendix 1B.

**60** Cb (Vc = Cb) A:  / **WGV** halves the value, as in the parallel 12.

**61** Cb A: **pp** / **WGV** substitutes **p**, the same substitution introduced at the parallel 13 (see Note).

**64** Trgl, Vc A: The downbeat of 64 ends a repeat (49–63 = 1–15). Resuming full notation, however, V forgot the last note of Trgl and the *d* of Vc; **WGV** supplies the missing notes.

**64–65** Coro D. A: The slur in 64 actually reaches across the bar line into 65.

**65–66** Vle A: V wrote a single slur for all of 65 and another for all of 66; **WGV** adjusts the slurs to conform to the two-beat models in VI I, and to the earlier statement of this phrase at 20–24.

**66** Coro RO<sup>53</sup>: “Batte più vivido.”

**66–67** Coro A: V incorrectly flagged the two



eighth notes of Coro T. at the second beat of 66 separately and beamed together the dotted eighth notes and the pair of thirty-second notes of Coro D. and T. at the fourth beat of 67. **WGV** adjusts the notation to the correct models in Coro B.

**68–87** A: V notated the vocal parts, Vc, and Cb throughout, VI I at 68–73, and the anvils at 74–79. For the rest of the orchestra, he signaled a repeat of 28–47 with the instruction “Dalla [croce] al [segno],” referring to signs placed at 28 and 48, respectively.

**68** VI I A:



separates the first eighth note, as at the parallel 28, and removes the grace note on the fourth beat, which has no counterpart in earlier statements of this material (but see Note 221–222).

**70–84** Coro ISA, **RO**<sup>53</sup>, **MI**<sup>53</sup>:

“All’opra, all’opra. . . Dagli. . . Martella. . .  
(c[ome] s[opra])

Quale a noi splende propizia stella?  
voi

La Zingarella.”

Instead, V repeated “Chi del Gitano i giorni abbella?”, reinforcing the musical reprise with a textual one.

**70–71** Vc A: V beamed the eighth notes in pairs; **WGV** adjusts the beaming to the model of the other parts.

**72** Cb A: > on the downbeat / **WGV** eliminates this isolated accent (cf. also 32 and 225).

**74–81** Coro **WGV**: The editorial slurs and the accent at 81 are derived from the parallel 34–41.

**83** Vc A: At the parallel 43, the notes on the first and third beats are an octave lower. Since the discrepancy does not affect either harmony or voice leading, **WGV** follows A.

**84** Coro B. A: > on the downbeat / **WGV** deletes this unique example, absent also at the parallel 44.

**84–86** Coro A: The repetition of “la zingarella” here (different from the text at 44–46) follows A and **pvRI**.

**88** A: This measure ends a section of repeated music (68–87 = 28–47); only the skeleton score (Coro, Vc and Cb) is in V’s hand. All remaining parts are written in the brown ink used for other non-autograph corrections in A. In reproducing V’s notation at the downbeat of 48, the

copyist repeated V’s error of writing Cassa on the Trgl staff.

**89** A: Beneath Cb, V first wrote “M” (or “M<sup>o</sup>?”), perhaps thinking of “Moderato.” He then traced the first letter of “Allegretto” over the original layer. “Allegretto” appears at the top of the page with no trace of an earlier layer.

**89** **RO**<sup>53</sup>, **MI**<sup>53</sup>: Stage direction = “(canta; gli Zingari le si fanno *allato*.)”

**89–206** Azu ISA: Cammarano’s original text for the *canzone* was quite different:

Stride la vampa, il popolo  
Urli di gioia innalza  
Al giunger della vittima  
Bruno-vestita, e scalza.  
E gli occhi della misera,  
Che al rogo si conduce,  
Fiammeggiano al riverbero  
Della sinistra luce. . . (*si arresta*.)

The revised text, in Bardare’s hand, is found in ISA, and corresponds with the text that V actually set, as well as the one reproduced both in **RO**<sup>53</sup> and **MI**<sup>53</sup>. For a full discussion of the original text and its revision, which Bardare based largely on V’s own suggested model, see the introduction to the score.

**94** Azu A: V originally wrote a quarter note followed by an eighth rest, then substituted a dotted quarter note. He made a similar alteration at 102, 126, 156, 164, and 188.

**97** Azu A: V beamed the notes together; **WGV** separates the final thirty-second note to clarify V’s clear placement of the syllable “-mi.” A similar problem occurs at 129, 159, and 191, and **WGV** makes the comparable adjustment.

**109** Azu A: V may originally have written the melody without the upper neighbor on the third beat: there was a dotted quarter note in the measure. When V added the upper neighbor on the third beat (together with the slur), he neglected to erase the now erroneous dot after the quarter note. **WGV** deletes it. A similar situation existed at 117, 171, and 179; in these cases V himself eliminated the dots. After the quarter note at 194 there was also a dot, which V erased.

**111–112** ISA: Bardare wrote: “*d’intorno*.”

**112** Azu A: “*eccheggiano*.”

**113** Azu **WGV**: There is a dash after “*eccheggiano*” in ISA; **WGV** prefers the three suspension dots of **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**118** Fg A: The slur over 119–121 in **WGV** actu-

ally starts in 118. This edition favors the model in Cl, and shortens the Fg slur accordingly.

**119, 181** **WGV:** The suggested [*pp*] are derived from V's markings at the similar 111 and 173.

**120** Azu A: "s'avvanza."

**127** Azu ISA: "su'."

**135–136, 197–198** Azu A:



mic context, **WGV** corrects the final sixteenth notes of each measure to thirty-second notes. This solution differs from **pvRI**, which removes the prolonging dot from the sixteenth rests.

**144** **VI I A:** The dynamic indication is carelessly drawn; **WGV** interprets it as **pp**, but it could also be read as **p**.

**147–148** Ob (Cl = Ob) A:

/ Although the slur over 148 actually begins before the bar line, it is not close enough to the end of the previous slur to be understood as two slurs joined into one. **WGV** interprets the slurring in 147–148 as being analogous to that of 144–145.

**151–152** Ob A: An earlier layer read:



the *e* in 152. Since no other part plays in this measure, **WGV** deletes the note, as do **pRI**.

**153–204** A: V notated only Azu; for the orchestra he signaled a repeat of 91–142 with the instruction "Dal A. al B." A copyist wrote the corresponding letters at 91 and 143 in the brown ink used for other non-autograph corrections in the manuscript.

**164** Azu **Librettos:** There is a dash after

207

211

"vestita," separating the two halves of the *doppio quinario*; **WGV** substitutes a comma.

**176** Azu ISA: There is no punctuation; **WGV** adopts the semicolon from **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**178** Azu A: / Either the un-

delay or the beaming is incorrect on the third beat; **WGV** adopts the solution of **pvRI**.

**199–203** Azu A: V placed a separate trill in each measure; **WGV** substitutes a single trill over all four tied notes, as in the parallel 137–141.

**205** A: This measure follows a repeated section (153–204 = 91–142); V notated only Azu. Another hand added all the other parts in the brown ink used for other non-autograph corrections in the manuscript, emending V's oversight.

**206** Cb A: An earlier layer reads:

V partially erased the *e* on the

downbeat and the eighth rest on the second beat, then inserted a whole rest with a fermata. This change may well be related to the change in Ob discussed in Note 151–152.

**207** A: The tempo indication below Cb is difficult to read, because V wrote a second layer directly above the original one, without first erasing it. V seems first to have written "Adagio moderato," then replaced "Adagio" with "All.º," and finally squeezed "assai" between "All.º" and "moderato," slightly overlapping the latter. The tempo indication at the top of the page is "Assai moderato," with no signs of revision. **WGV** takes the upper tempo indication to be V's final decision, an interpretation supported by **pvRI**.

**207–211** Vle A: "col Basso."

**207–213** Azu, Coro B., Cb A: An earlier, canceled layer from the skeleton score read:



208 Cb (Vle, Vc = Cb) A: V wrote a superfluous **p** on the third beat, which **WGV** deletes.

211–212 Librettos: “(rivolge il capo dalla parte di Manrique e mormora cupamente).”

215–217 Man A: V forgot to provide parentheses for this aside; **WGV** derives them from **ISA**.

217 A: “Un Zingano” / The adjective, “vecchio,” is present in all librettos.

219–220 Zing **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “scendiamo.”

221 Cor III, IV **WGV**: The “Solo” is derived from the parallel 28.

221–222 VI I (Fl, Ott, Ob, Cl, VI II derived from VI I) A: There are acciaccaturas before the sixteenth notes on the fourth beat of 221 and the second beat of 222 (the fourth beat of 222 is derived from the second). V wrote a similar acciaccatura at 68; since the other melodic parts were derived from 28, where there were no acciaccaturas before the sixteenths, **WGV** omitted it (see Note 68). The presence of the acciaccaturas in 221–222 seems an oversight, and **WGV** removes them.

223–227 **ISA**: V’s stage direction in A combines two separate ones in **ISA**:

“Gli uomini – Andiamo. . . (ripongono sollecitamente nei sacchi i loro arnesi.)

Le donne – Andiamo. . . (Tutti discendono alla rinfusa giù per la china: tratto, tratto, e sempre a maggior distanza, odesi il loro canto.)”

Both **RO**<sup>53</sup> and **MI**<sup>53</sup> read “tutti scendono” in place of “tutti discendono.” **RO**<sup>53</sup>, furthermore, eliminates the first direction (“ripongono sollecitamente,” etc.) entirely.

225–226 Fl (Ott, Ob, Cl derived from Fl) A: The grace note *d*<sup>#</sup>” is missing from the fourth

beat of 225, and from the second and fourth beats of 226. Although **pRI** follow A, **WGV** adds the grace notes, partly because the string parts have them and partly because they are present in the parallel 32–33.

231–233 Coro A: V originally notated the melody in B. through the second beat of 233. Before writing the text, he smeared the notes away and added whole rests in each measure.

241 Coro A: In this, the first measure of a verso, V erroneously left Coro D. blank, and notated Coro T. and B. as follows:

The image shows a musical score for Coro T. and B. It consists of two staves. The top staff is labeled 'T.' and the bottom staff is labeled 'B.'. Both staves have a treble clef and a key signature of one sharp (F#). The vocal line (T.) has a note on the second beat with a grace note 'ia!' written below it. The bass line (B.) has a note on the second beat with a grace note below it. The rest of the measure contains whole rests.

. **WGV** substitutes the


reading of the parallel passage at 88, a solution confirmed by **pvRI**.

241–243 VI I A: In an earlier, canceled layer, VI I also played the melody:

The image shows a musical score for VI I A. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody starts with a note on the second beat, followed by a trill (tr) above a note on the third beat, and then a whole rest on the fourth beat.

241–246 A: A number of obvious natural signs are added in the same brown ink used for other non-autograph corrections in this number. The sharps for the *d*” in Fl at 241, etc., however, are in V’s hand.

242 Fl A: The **pp** (which could be interpreted as **p**) actually falls on the first beat of this measure. Following the model in Fg at 245, **WGV** shifts the indication to 241.

243 Cb (Vc = Cb) A:  / The note has been emended to a quarter note, as in all other parts.

## N. 5. Racconto d'Azucena

## Source

A: ff. 102–118 (118<sup>v</sup> blank)

The manuscript, of twenty-stave paper (type B), consists of one fascicle of five nested bifolios and one originally consisting of four nested bifolios; in the latter, the second folio (presumably blank) of the outside bifolio was cut away, and its stub pasted to the page that now concludes the fascicle, f. 118<sup>v</sup>. The fascicles are numbered “10” (originally “12,” then corrected to “10”) and “11” in a later hand, continuing the progressive enumeration of fascicles within the first two acts.

The measures are laid out as follows:

f. 102	1–4	f. 111	103–105
f. 102 <sup>v</sup>	5–8	f. 111 <sup>v</sup>	106–110
f. 103	9–13		
f. 103 <sup>v</sup>	14–18	f. 112	111–114
f. 104	19–23	f. 112 <sup>v</sup>	115–118
f. 104 <sup>v</sup>	24–28	f. 113	119–122
f. 105	29–33	f. 113 <sup>v</sup>	123–126
f. 105 <sup>v</sup>	34–38	f. 114	127–130
f. 106	39–43	f. 114 <sup>v</sup>	131–134
f. 106 <sup>v</sup>	44–47	f. 115	135–138
f. 107	48–52	f. 115 <sup>v</sup>	139–143
f. 107 <sup>v</sup>	53–57	f. 116	144–148
f. 108	58–62	f. 116 <sup>v</sup>	149–152
f. 108 <sup>v</sup>	63–66	f. 117	153–157
f. 109	67–75	f. 117 <sup>v</sup>	158–162
f. 109 <sup>v</sup>	76–84	f. 118	163–167
f. 110	85–94	f. 118 <sup>v</sup>	blank
f. 110 <sup>v</sup>	95–102		

## Introductory Notes

## Instrumentation

At the beginning of N. 5, V distributed the parts on the twenty-stave paper as follows (WGV also notes subsequent additions and alterations):

- Violini [I]
- [II]
- Viole
- Flauto
- Ottavino
- [2] Oboè
- [2] Clarini in Do
- [2] Corni in Mi
- [2] Corni in La


- [2] Trombe in Mi
- [2] Fagotti
- [3] Tromboni
- Cimbasso
- Timpani in La
- [blank]; *before 133*: Cassa sola
- [blank]
- Azucena
- Manrico
- Violoncelli
- Bassi

## Title

At the top of f. 102, V wrote “Racconto [originally “Raconto”; the second “c” was added by a copyist] d’Azucena” in the middle, “Atto II” to the left, and “N.º 5. / G. Verdi” to the right.

## Critical Notes

2 Man RO<sup>53</sup>, MI<sup>53</sup>: “siamo,” also the reading

of **pvRI**:  . WGV follows A and

ISA, both of which have “siam.”

5 Azu A: In an earlier, canceled layer, the rhythm was: ♪ ♪ ♪ |

5–6 Azu ISA, RO<sup>53</sup>, MI<sup>53</sup>: “giovinetto.”

6 Azu A: Preparing to write the last eighth note of 6, V drew a flat on the third space (as if to prepare *ab'*). Without erasing the original layer, he then substituted *f'*.

11–12 Azu ISA, RO<sup>53</sup>, MI<sup>53</sup>: “quella storia.”

13–14 Azu RO<sup>53</sup>: “di *veneficio*.”

15 Azu RO<sup>53</sup>: “*spento un bambin*.”

17–19 Azu **Librettos**: ISA, MI<sup>53</sup> = “Essa bruciata / Fu dov’arde or quel foco!”; RO<sup>53</sup> = “Essa bruciata / Su rogo infame venne!”

18 Azu **pvRI**:  /  
ven - ne o - v'ar - de quel

Although the notes on “arde” are somewhat difficult to read in A, it would appear that they were originally *e' – f'*, as in **pvRI**; V then changed them to *f' – e'*, as in WGV. Either the engravers of **pvRI** misread the passage or else V made the change after the plates had been engraved.

19–22 A: An earlier, canceled layer read:

A musical score for six parts: Azu, Man., VI. I, VI. II, Vle, and Vc. e Cb. The Man. part has two overlapping slurs over the notes 'A - hi!' and 'scia - gu-'. The other parts have various rhythmic notations.

As a result of V's revision, there are overlapping slurs in Man at 20–22:

A musical notation showing two overlapping slurs over the notes 'Ahi! scia-gu-ra-ta!'. The longer slur covers the entire phrase, while the shorter one covers only 'Ahi! scia-gu-'.

The longer slur (over Ahi! scia-gu-ra-ta!). The longer slur (over "sciagurata") belongs to the earlier, canceled layer; the shorter one, over "Ahi sciagu-" belongs to the revision. **WGV** represents the two overlapping slurs as one continuous sign.

26 Azu ISA, RO<sup>53</sup>, MI<sup>53</sup>: "ell'era."

29–31 Azu ISA, RO<sup>53</sup>, MI<sup>53</sup>: "Col figlio. . . teco in braccio" / By substituting "sulle braccia," V eliminated this anticipation of the fact that Manrico is not her son.

32–33 VI II, Vle A: V originally wrote the definitive 33 a measure too early, in 32, with 33 as "Z:" of 32. He then corrected his error, indicating that 32 should be derived from 31 and writing the correct part for 33.

35 Azu A: On the fourth beat V originally wrote a small **pp**, then traced **p** over the earlier layer. The result is hard to read, but the composer's final intention is not in doubt.

36 Azu A: An earlier, canceled layer read:

A musical notation showing a canceled layer with notes and rests. The notes are 'tai' and 'ma in - va - no a -'.

39–40 Cl, Fg A: V distractedly notated these two measures as if in  $\frac{6}{4}$  time (i.e., he wrote dotted half notes instead of dotted quarters), then corrected his error.

41 Cl A:  $\downarrow$  on the downbeat / **WGV** halves the value, as in Fg. Although there is only one stem on this  $c'$ , it seems clear that both Cl should play, as in **pRI**.

42–43 Azu RO<sup>53</sup>: "Che, tra i più duri oltraggi"; ISA also has "tra."

43 Fg, Vc A: The dynamic indication at the end of the diminuendo is **p**, but the prevailing dynamic level of this section is **pp**, as in Cb. When V first wrote Fg one staff too high in 44–47 (see Note), he called for **p** at the end of 44 and **pp** on the downbeat of 45; renotating the part on the correct staff, he retained only the **pp** on the downbeat of 45. At 45 and 47 both Fg and Cb have **pp**. **WGV** concludes that **pp** is the intended dynamic, and alters Fg and Vc at 43 accordingly.

44–47 Fg A: Confused by a page turn (44 begins a verso), V first wrote Fg a staff too high, then entered them on the proper staff. In the earlier, canceled layer, V wrote **p** at the end of 44 and **pp** on the downbeat of 45.

45–46 Timp A: Although there are no "3"s denoting triplets, V's notation suggests this is the correct interpretation. **pRI**, instead, substitutes four thirty-second notes, ignoring the rhythmic values in A and, more particularly, the dots after the final notes.

46 Vle A: The sign on the downbeat could be interpreted as a  $\text{>}$ ; in the context, **WGV** reads it as an accent.

47 Fg A: The slur embraces the entire measure, the last on  $f. 106^v$ . **WGV** prefers the model of Vc and Cb, where the slur begins with the reduction in volume to **pp**.

47–48 Vc, Cb A: In Cb V wrote **p** on the fourth beat of 47, then **pp** on the downbeat of 48; following Ob, Fg, and VI I, **WGV** moves the **pp** in 48 back to 47 and deletes the **p** in 47. In Vc V wrote **p** on the downbeat of 48. Here too **WGV** moves the dynamic sign back to 47, transforming it to **pp**.

50–52 Azu RO<sup>53</sup>, MI<sup>53</sup>: "mi vendica! esclamo..."

56 Azu A:  $\downarrow$  / V notated the rests erroneously, as if the music were in  $\frac{4}{4}$ , rather than  $\frac{6}{8}$ .

56 Vc A: The **pp** falls on the fourth beat; **WGV** moves it back to the second, to conform with the model in VI I.

57 Vle, Vc A:  $\downarrow$  / **WGV** prefers the notational model of VI II:  $\downarrow$

58 Azu RO<sup>53</sup>, MI<sup>53</sup>: "lo trascinai."

58–59 Azu A: An earlier, canceled layer read:

Con - te... lo stra - sci - nai qui

me - co... le fiam - me ar - dean già pron - te...

The accents in the second half of 58 belong to the earlier layer only; **WGV** deletes them.

58–59 VI I A: The rests in the second half of both measures are in the brown ink used for other non-autograph corrections in the manuscript.

60 Cor III, IV A: There is only one stem in 60, but two in 61. Originally **V** wrote the lower octave for Cor IV in 60. When he removed it, he neglected to add a second stem to the upper note.

60–61 Man A: Originally **V** wrote Man's part on the staff above Azu, then erased it. The earlier layer, already in final form, has a dynamic indication ("pianissimo") for "Tu forse?" that **V** did not carry over into the final layer. Both layers have a slur that continues into 62, as if Azu's phrase were a continuation of, or better, an interruption of Man's line. The original form (with Man written above Azu) is particularly expressive:

pianissimo  
con raccapriccio

Man. Tu for - se?

Azu. Ei di - strug - ge - a - si in

62 VI I A: **ppp** / **WGV** prefers the **pp** in Fl, Vle, and Cb (Vc = Cb).

62, 64, 66 Azu, VI I **WGV**: The sharps in Azu at 66 and VI I in all three measures, absent from A, are derived from **pvRI**.

63 Fl A: **pp** / In this first measure of a verso, **V** evidently forgot that he had already specified this dynamic level at 62. **WGV** deletes the redundant indication.

65 Azu **MI**<sup>53</sup>: "cor."

67 Azu **pvRI**: / Both the notes  
[in-]fran - to!

and the rhythm are incorrect. The original layer in A did have two eighth notes, as in **pvRI**. **V** wrote the final rhythm of two sixteenth notes directly over the earlier layer. The definitive 67–68, the first two measures of *f*. 109, were

once a single measure; through it, **V** drew the bar line creating two measures. Perhaps he originally planned to have VI I enter only in 68, with Azu singing alone at 67. This alteration might be related to the change of rhythm in Azu's part.

69 VI I A: An earlier layer has been thoroughly erased. Although the original version is illegible, it may have been what VI I now plays at 73, suggesting that **V** originally planned to begin the quotation of "Stride la vampa" at 67.

70 VI I A: **V** originally wrote a word, perhaps "accentato," above the VI I staff, then erased it.

70–71 Azu A: / There are too many values in these measures; following the emendation of **pvRI**, **WGV** adjusts the rests.

71–72 Azu **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: "agli egrì."

85–93 Azu A: In these measures, which fill a recto (*f*. 110), **V** wrote Azu's part one staff too high. Recopying it on the proper staff, he forgot to write the slur over 91–93; **WGV** adds it. In the erased layer at 90, **V** wrote two eighth rests and an eighth note; **WGV** follows the dotted rhythm of the final version.

96–97 Azu A: An earlier, canceled layer read:

di - scin - ta!..

99 Azu A: **V** erroneously wrote a dot after the sixteenth rest on the third beat.

100 Ob, Cl, VI I A: In addition to the  $\llcorner$ , **V** also wrote the indication "cres."; **WGV** deletes it as redundant.

102–104 Azu A: **V** underlined the words "*Mi vendica!*", but neglected to set them in quotation marks. **WGV** supplies the quotation marks from the earlier appearance of these words at 50–51.

103 Cor III, IV A: There is a  $\rhd$  in this measure, but no other parts have a diminuendo until 104. **WGV** therefore moves this  $\rhd$  to 104, in conformity with the other models.

105 VI I A: **V** wrote "dim." twice, once at the end of the  $\rhd$  above the staff (between the second and third beats), once below the staff (between the first and second beats). This second "dim." makes better sense in terms of the motivic parallel between 104 and 105; **WGV** therefore suppresses the "dim." above the staff.

107 Cb (Vc = Cb) A: **ppp** / The evidence from other models in this measure favors **pp**.

107–109 Cor III, IV A: An earlier, canceled layer read:



107–114 Fg A: V evidently wrote Fg one staff too low, on the Trn staff, but did not notice his error; **WGV** follows **pRI** in assigning this part to Fg I.

108–111 Azu A: An earlier, partially canceled layer read:



115, 123 Vc A: The first three notes are beamed together; **WGV** separates the first eighth note, conforming with the other models, including Vc itself at 119.

119 Fl, VI I, Vc A: V omitted the last two sixteenth notes in the measure in these three parts (all other melodic voices are derived from them). A copyist added the missing notes, using the brown ink employed for other non-autograph corrections in A.

123 Vc A:



/ V's problems began on the third beat, where he repeated  $e' - e\sharp'$  instead of moving on to  $e\sharp' - f\sharp'$ . He also failed to supply the last two sixteenths in the measure, and because of these errors, the two sixteenth notes on the downbeat of 124 are a whole step too low. A copyist corrected the part in the same brown ink used for other non-autograph corrections in A. Also, as at 119, the last two notes in VI I (VI II = 8<sup>a</sup> VI I), Fl (Ott = Fl), Ob (Cl = Ob), and Vc are missing; the same copyist subsequently added them.

123–124 Azu A: An earlier, canceled layer

read:



127 Azu A: Although there were various corrections in the vocal rhythm, the definitive version is clear.

127–131 Vle A: 127 is the first measure of a recto. At the end of the preceding verso, V drew a slur across the bar line into the right margin in both Vle and Vc, suggesting that the

slur extends to the downbeat of 127, even though the continuation of the slur does not appear on the first measure of the new folio. Instead, V started new slurs on the first beat of 127 for Vle, but on the third beat for Vc. The Vc model supports the four-note motivic grouping more clearly, and **WGV** alters the Vle slurring to conform with Vc. At 131 the slur over the quarter notes in Vle begins on the downbeat. **WGV** follows the model of Vc.

129–165 ISA: The text is arranged as follows:

“Man. Ah! come? . .  
 Azu. Il figlio mio,  
 Mio figlio avea bruciato!  
 Man. Che dici? . .  
 Azu. Ahi! dall'orror  
 Sul capo mio le chiome sento drizar-  
 si ancor!”

**RO**<sup>53</sup> and **MI**<sup>53</sup> have similar texts, but both conclude with:

“Man. Che dici! quale orror!  
 Azu. Sul capo mio le chiome sento drizar-  
 si ancor!”

(“drizzarmi” in **RO**<sup>53</sup>). V used most of this text, but rearranged some of it.

130 Vle, Vc A: In addition to the  $\sphericalangle$ , V wrote redundant “cres.” indications; **WGV** deletes them.

132 Cassa A: Although the indication “Cassa sola” appears at 132, Cassa does not actually play until 135.

133–134 Man A: An earlier, canceled layer

read:



137–138 Ob A: A slur embraces both measures. Given the accents on the third beat of each measure in similar parts, **WGV** eliminates this unique slur. On the other hand, this slur, together with the accents in Cl I, indicate that V heard the downbeat of 137 as part of the phrase at 137–138.

139 Man A: This measure, the first of a verso, is blank; **WGV** follows the reading of **pRI**.


139–142 VI I A: V originally wrote  $a' + f''$  throughout these measures.



139–145 Ob A: Through the downbeat of 145, Ob originally had the part V ultimately assigned to Cl. In some measures he did not sufficiently erase the earlier version, but the readings of **WGV** are supported by **pRI**.


144 VI I A: There were originally sixteenth-



note slashes on each quarter note; V subsequently erased them.


**146** Cb (Vc = Cb) A:  / The slashes, indicating repeated sixteenth notes, are evidently an error, since eighth notes are specified in 145 and at 147–152.

**146–147** Fl, Timp, VI I A: A “dim.” indication straddles the 146/147 bar line in each part. The  of 145–148 renders the indication superfluous in VI I and Timp. In Fl, where there is no , **WGV** replaces the verbal instruction with the sign.

**149** VI I A: The **pp** falls on the third beat. Since the  ends in the previous measure, **WGV** moves the dynamic indication back to the downbeat.

**149–153** Cor III, IV A: There are two whole notes at 149, followed by a single one at 150–152 and a note with a single stem in 153. **WGV** follows **pRI** in assigning the entire passage to both instruments.

**153** VI I A: The first three notes are beamed together; **WGV** separates the first eighth note, as in VI II.

**153** Cb (Vc = Cb) A:  on the downbeat / Written at the skeleton-score stage, the half


note was evidently intended to match the value in Azu. When V orchestrated the score, he wrote a quarter note in Cor III, IV and Vle. **WGV** alters Cb accordingly.

**154–160** VI I A: At 154, V wrote  |

(155–160 = “/” of 154). The slur over the whole measure seems to suggest a bowing by entire measures. **WGV** favors the model in VI II, where the notes are written in the same way, but with the slur embracing only the first half of the measure. V used the same notation in VI II at 161.

**156** Cb (Vc = Cb) A: The > on the second note is in pencil; it is uncertain whether or not the correction is in V’s hand.

**161–166** Cb (Vc = Cb) A: The first slur at 161 extends almost to the third beat. The model in Vle, which clearly ends on the downbeat, makes better sense musically, and **WGV** adjusts Cb accordingly. The long slur beginning in Cb at the third beat of 161 actually reaches the downbeat of 166, but V surely intended it to follow Azu and end on the downbeat of 165.

**165** Cb (Vc = Cb) A:  on the downbeat / **WGV** doubles the value, as in Azu and Vle.



## N. 6. Scena e Duetto [Azucena e Manrico]

### Source

A: ff. 119–142<sup>v</sup>

The manuscript consists of two fascicles of five nested bifolios, and one of two nested bifolios, all of twenty-stave paper (type B). The fascicles are numbered “12,” “13,” and “14” in a later hand, continuing the progressive enumeration of fascicles within the first two acts.

The measures are laid out as follows:

f. 119	1–4	f. 131	123–125
f. 119 <sup>v</sup>	5–9	f. 131 <sup>v</sup>	126–132
f. 120	10–14	f. 132	133–138
f. 120 <sup>v</sup>	15–18	f. 132 <sup>v</sup>	139
f. 121	19–23	f. 133	139–140
f. 121 <sup>v</sup>	24–28	f. 133 <sup>v</sup>	141–145
f. 122	29–32	f. 134	146–150
f. 122 <sup>v</sup>	33–37	f. 134 <sup>v</sup>	151–155
f. 123	38–42	f. 135	156–160
f. 123 <sup>v</sup>	43–47	f. 135 <sup>v</sup>	161–166
f. 124	48–55	f. 136	167–176
f. 124 <sup>v</sup>	56–60	f. 136 <sup>v</sup>	177–187
f. 125	61–66	f. 137	188–198
f. 125 <sup>v</sup>	67–71	f. 137 <sup>v</sup>	199–208
f. 126	72–77	f. 138	209–217
f. 126 <sup>v</sup>	78–83	f. 138 <sup>v</sup>	218–227
f. 127	84–89		
f. 127 <sup>v</sup>	90–93	f. 139	228–238
f. 128	94–97	f. 139 <sup>v</sup>	239–249
f. 128 <sup>v</sup>	98–102	f. 140	250–259
		f. 140 <sup>v</sup>	260–268
f. 129	103–107	f. 141	269–276
f. 129 <sup>v</sup>	108–112	f. 141 <sup>v</sup>	277–286
f. 130	113–117	f. 142	287–299
f. 130 <sup>v</sup>	118–122	f. 142 <sup>v</sup>	300–319

### Introductory Notes

#### Instrumentation

At the beginning of N. 6, V distributed the parts on the twenty-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini <sup>[I]</sup>  
          [II]

Viole

[blank] at 56: Fla[uto]

[blank] at 56: Ott[avino]

[blank] at 56: [2] Ob[oi]

[blank] at 56: [2] Clar[inetti] in Do<sup>1</sup>

1. Although V did not specify the tuning of Cl, the part is clearly written “in Do.”

[blank] at 56: [2] Cor[ni] in Sol

[blank] at 56: [2] Corni in Do

[blank] at 56: [2] Trombe in Do

[blank] at 56: [2] Fag[otti]

[blank] at 56: [3] Trom[boni]

[blank] at 56: Cimb[as]o

[blank] at 125: [Corno interno]; at 142:

[Timpani] in Sol

[blank] at 129: [Corno] interno

[blank] at 148: Messo

Azucena; at 137: Messo; at 143: [Azucena]

Manrico

Violoncelli

Bassi

### Title

At the top of f. 119, V wrote “Scena e Duetto” in the middle, “Atto II” to the left, and “N.º 6 / G. Verdi” to the right.

### Critical Notes

3 Man A: V originally wrote an eighth rest followed by a quarter rest after Man’s last note, and notated Azu as if she were to enter after Man finished singing. Later, realizing that there were too many beats in the measure, he changed the quarter rest to an eighth rest; WGV substitutes a quarter rest for the resulting pair of eighth rests.

3–4 Azu ISA: “(con la sollecitudine di chi cerca emendare involontario fallo.);” RO<sup>53</sup> and MI<sup>53</sup> have the same text but omit the article “la.”

5 Azu A: The third note is carelessly written: the note head fills the *a'* space, but extends slightly into the *b'* line. Although pvRI prints *b'*, WGV interprets it as *a'*.

7 Azu A: Using a dark blue ink employed elsewhere in A for late changes that may have been made during rehearsals, V replaced “l’atroce” with “il truce.” Interestingly, this restored the reading of ISA. In pvRI “l’atroce” is present, with two sixteenth notes for “[s’affac]-cia l’a-[troce].”

9 Azu A:



/ The notated rhythms do not add up to a full measure in  $\frac{4}{4}$  time. These values represent the final layer of a measure in which various changes were made. Some sixteenth notes were originally eighths, altered by the addition of a second flag in dark black ink. WGV follows pvRI and other contemporary sources in changing the fifth

PART TWO

sixteenth note of the measure to an eighth note.

14 Azu A: |  There  
a me se vi - vi

is a rhythmic problem on the third beat: either the rest or the last sixteenth note is incorrect. Although **pvRI** doubles the value of the note, **WGV** prefers to preserve the sixteenth-note upbeat on “se” and therefore adds a second sixteenth rest to correct the error.

15 Azu A: An earlier, canceled layer read:



[an-]co - ra nol

16 Strings A: There are accents in Vc-Cb and staccati in VI I, VI II, and VIe. Following the analogous 21 and 25, where V wrote only accents, **WGV** substitutes accents for the staccati.

19 VI I, VI II, VIe, Vc A: An earlier, canceled layer read:



20 Azu A: An earlier, canceled layer read:



[se-pol-] tu - - ra non



Azu. te! Qual t'ac-cie-ca-va stra-na pie-tà per es-so?

Vc. e Cb.

23–24 Azu **RO**<sup>53</sup>: “ti arrestò.”


24 Azu A: In an earlier, canceled layer, the first note was *b'*, not *c'*.”

25 Azu, VI I **pvRI**: *g#'* / In A the *h* in front of the *g'* in Azu is unmistakable, and **WGV** follows A. Among manuscripts of the period, there are sharps in **I-Mc**<sup>2</sup>, **I-Nc**<sup>2</sup>, and **US-Bm**; there are naturals in **A-Wn**, **GB-Lbl**, **I-Bc**, **I-Mc**<sup>1</sup>, **I-Nc**<sup>1</sup>, **US-Wc**<sup>1</sup>, and **US-Wc**<sup>2</sup>. There are no accidentals in **GB-Lcg**, **I-Rsc**<sup>1</sup>, and **I-Rsc**<sup>2</sup>. Due to water damage, **I-Fc** is illegible here.

29 Man A: “portai *nel*” / All librettos read “portai *quel*.” Although **pvRI** respects A, **WGV** suspects that “*nel*” is an error and restores the reading of **ISA**, **RO**<sup>53</sup>, and **MI**<sup>53</sup>.

30 Man A: An earlier, canceled layer read:



33 Man A: |  / The  
- da - ti, al ne - mi - co vol -  
eighth note on “mi-” is clearly an error; **WGV** follows **pvRI** in substituting a quarter note.

36–38 Man A: An earlier, canceled layer read:



[sic]  
Il ri - o De Lu - na su me piom - bò

39 Man A: In an earlier, canceled layer, the word “caddi” was set to an octave leap (*f'* – *f*).

42 Azu **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “*ai giorni*” / **WGV** accepts the “*a giorni*” of A, but adds an apostrophe (“*a'*”).

45–46 Azu **RO**<sup>53</sup>: “*ti accecava*.”

45–47 Azu, Cb (Vc = Cb) A: An earlier, canceled layer read:

Since the  $\text{>}$  above Azu’s staff in 46 clearly belongs to the original layer, **WGV** deletes it.

48–51 Man, Cb (Vc = Cb) A: An earlier, canceled layer read:



Man. O ma - dre! non sa-prei dir - lo a me stes - so!

Vc. e Cb. *dim.*

**52** Azu A: The interjection “Strana pietà” is a license that V takes with the text; the words are from the end of Azu’s line in 47. No librettos call for them here.

**56** A: The tempo indication above VI I was originally “All.º giusto”; V smeared out the word “giusto” while the ink was still wet; under Cb he wrote only “All.º.”

**57** Man A: V originally wrote two separate notes on the fourth beat, then beamed them together.

**81–82** Man A: “fibre acuto gelo fan” / Following ISA, WGV modernizes the spelling to “fibre.” The “n” of “fan” is an error. Cammarano wrote the correct third person singular, “fa,” in ISA: the subject is “gelo,” not “fibre.”

**83** Vle A: V originally wrote “/”; realizing that the harmony must change, he smeared it away.

**84** VI I A: V beamed the last four notes in two groups of two. WGV uses a single beam, as in Vle.

**89** Ob A: 89 is the last measure of f. 127<sup>r</sup>. The slur from 88 touches the 89/90 bar line, suggesting that it should end in 90. The model in Fg is clearly contained within 89. Partly because of the Fg model, and partly because of the desirability of a clear articulation on the downbeat of 90, WGV interprets the Ob slur as ending in 89.

**91–92** Man A: V opened quotation marks before “non ferir,” but neglected to close them after the two words. WGV supplies the missing indication.

**92** A: V wrote the tempo indication “Meno mosso” above Azu’s staff, probably as part of the skeleton score. Since he wrote it also at the top and bottom of the page, with metronome marks, WGV deletes the redundant indication above Azu’s staff.

**93–96** Azu Librettos: ISA, MI<sup>53</sup> = “del cielo il detto!”; RO<sup>53</sup> = “del ciel l’accento!”

**94** VI I (Fl, Cl derived from VI I) A: V wrote **p** twice in this measure, once above the sixteenth note *e*” at the end of the second beat, once above the *d*” on the third beat (though he surely intended the second **p** to match that of Azu, on the second half of the fourth beat, as in VI I at 98). WGV deletes the first, and aligns the second with that of Azu.

**100** Cb (Vc = Cb) A: V changed the register from *A* to *a* on the third beat, but neglected to erase the original layer.

**100–104** Azu RO<sup>53</sup>:

“Contro il crudo in dubbio evento,  
Compi, o figlio, il cenno mio,  
Spegni, ah!, spegni allor quel rio. . . .”

**104–105** Azu A: V omitted two lines found in the librettos:

ISA, MI<sup>53</sup>: “Di vendetta giusta brama  
Sorga, accenda il tuo furor. . .”

RO<sup>53</sup>: “Di vendetta ultima brama  
Sorga, accenda il tuo furor. . .”

**107** Azu A: V wrote **pp** over the third beat; WGV moves it to the second half of the fourth beat, as at 94.

**109–124** Man A: Man’s verses:

“Sì, lo giuro: questa lama  
Scenderà dell’empio in cor.”

are in none of the librettos. In ISA, however, opposite Azu’s “Sino all’elsa questa lama / Vibra, immergi all’empio in cor!” V wrote:

“Sì ti giuro questa lama  
Scenderà dell’empio in cor.”

**109** VI I A: In an earlier, canceled layer, there were explicit accents (>) on each beat (perhaps with the notes *c*’ – *e*’ – *f*’ – *f*’). On the downbeat of the definitive layer, V wrote a new accent over the canceled one, then provided repeat signs (↙) for the other beats. It is clear, then, that he wanted accents on every beat in the final version.

**109–111** Cl II A: An earlier, canceled layer



**111, 117** Man A: After the first two eighth notes at 111, V wrote an eighth rest followed by a quarter rest; realizing his error, he transformed the quarter rest into an eighth rest. At 117 he copied the two eighth rests. WGV substitutes a quarter rest in both measures.

**112** Cor III, IV A: V originally wrote these parts one staff too high, then smeared them out while the ink was still wet and rewrote them on the correct staff.

**114** Fl A: There are staccati on both eighth notes on the second beat; WGV substitutes a slur, as in Ott.

**114** Vc A: An earlier, canceled layer read:



**114, 120** Azu A: The measures originally ended with two eighth notes on the fourth beat, *f*♯’ – *f*’.

**115–120** A: V notated only the vocal parts, as well as the resolutions on the downbeat of 115 for Fl, Ott, Ob, Cl, and Cor. For the orchestra he signaled a repeat of 109–114 by numbering corresponding measures “1” through “6.”

**121** Fl A: *c* on the downbeat / This is not the correct resolution for Fl; **WGV** supplies the *e* demanded by the preceding *f*. The resumption of full notation in 121, after a page turn, probably contributed to V’s error.

**122** Cb (Vc = Cb) A: The first four notes are beamed together; **WGV** flags the first note separately, as in all other parts.

**125–126** ISA: (“Odesi un prolungato squillo di corno.”); **RO**<sup>53</sup> and **MI**<sup>53</sup> replace “squillo” with “suono.”

**125–129** Cor interno A: V notated the two calls on separate staves. The first carries the indication “Odesi suono prolungato di corno,” whereas the second is marked specifically “Interno.” At the same time, V wrote “dà fiato anch’esso al corno” as a stage direction for Man. The first horn call should obviously sound farther away, and the second one should appear to be played by Man on stage. **WGV** preserves V’s notation.

**128–129** Man Librettos: ISA = “(dà fiato anch’esso al corno, che tien sospeso ad armacollo);” **RO**<sup>53</sup>, **MI**<sup>53</sup> = “(dà fiato anch’esso al corno che tiene ad armacollo).”

**130–132** Azu **WGV**: The parentheses are derived from ISA. **RO**<sup>53</sup> and **BO**<sup>53</sup> substitute “resta concentrata, quasi inconsapevole” for the reading of ISA adopted here.

**133** **WGV**: The dynamic indication, (*f*), is derived from **pvRI**.

**133–134** Vle A: “col Basso” / **WGV** follows **pRI** in having Vle play in the VI octave.

**134** Man **WGV**: The stage direction is derived from **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**135** Man A: “piè-” / **WGV** interprets the dash as three dots.

**139–141** Man **WGV**: The parentheses are derived from ISA.

**139** Man A: “diffese.”

**139** Man **RO**<sup>53</sup>:

“In nostra possa è Castellor; ne dei,  
Finchè Urgel non vi riede  
Vigilar le difese.”

**139–140** Cb (Vc = Cb) A: In 139 V originally notated a breve, then replaced it with a whole note, under which he wrote three tremolo slashes. As the slashes are partially erased and there

are none in the upper strings, presumably written later, **WGV** omits them. At 140 V wrote a dotted whole note at the beginning of the measure, then replaced it with a regular whole note to the right of the original note.

**140–141** Man **RO**<sup>53</sup>: For the reference to taking the veil, the Roman libretto substitutes:

“Per sempre in ermo impenetrabil loco  
Fuggirà Leonora.”

**143–144** Azu **WGV**: The parentheses are derived from ISA.

**144** Man **WGV**: The stage direction, lacking in ISA, is derived from **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**146** Man ISA, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “e d’un” / V’s substitution of “ed un” (which may be an oversight) changes the sense of the line somewhat, but since V’s reading is not incorrect, **WGV** retains it.

**147–148** Cl I A: *bb* on the downbeat of 147, and *g* on the downbeat of 148 / Both notes are harmonically incorrect. While orchestrating the score, V momentarily thought of the downbeat chords in 147 and 148 as a first-inversion E-flat-major and a C-minor chord, respectively, rather than a second-inversion C-minor and an A-flat-major chord. Both errors were carried over into **pRI**. A copyist or engraver called attention to the errors by circling the notes in A.

**150–151** Man ISA: “Vola, e m’aspetta” / **RO**<sup>53</sup> and **MI**<sup>53</sup> also omit the conjunction.

**153** VI I A: In an earlier, canceled layer, VI I anticipated 154.

**153–156** Man **WGV**: The parentheses are derived from ISA.

**155–156** Man A: “perder *quel* angel” / ISA and **MI**<sup>53</sup> = “angelo”; for censorial reasons, **RO**<sup>53</sup> substitutes “Ah no; è impossibile!”

**160** Cor I, II A: **ff** / **WGV** substitutes **f**, as in all other marked parts in this measure. An earlier,

canceled layer read: , as

if Cor I, II were “in Do.”

**160–162** Ob, Cl A: V wrote single stems in 160–161, but double stems at 162. **WGV** follows **pRI** in interpreting the entire passage “a 2.”

**160–162** Fg A: V wrote single stems in 160–161, then an octave *d* + *d* in 162. **WGV** follows **pRI** in interpreting 160–161 “a 2.”

**160–162** Trn, Cimb A: At 160, the last measure on f. 135, V wrote parts for Trn but left the Cimb staff blank. In 161, the first measure on f. 135,



he wrote “/” in both Trn and Cimb, indicating that 161 = 160. He must then have realized that there was no Cimb part at 160, for in 162 he notated nothing for Cimb. Although **pRI** provide a part for Cimb, an octave below Trn II and III, **WGV** concludes that the slash in Cimb at 161 is an oversight caused by the page turn, and omits Cimb in these measures.


**161–162** Azu ISA, RO<sup>53</sup>: “parlo a te” / **WGV** follows A, MI<sup>53</sup>, and **pvRI**, which all read “parla a te.”

**165** VI II A: On the third beat V first wrote *f*♯, a note below the range of the violin. He caught his error while the ink was still wet, and replaced *f*♯ with *a*.

**166** Cl A: There is only one stem for the *g*′, but “a 2” was surely intended. The omission of the second stem is probably the result of a revision. Originally V wrote *d*′ for Cl II, then smeared it out while the ink was still wet.

**166–168** Azu RO<sup>53</sup>: “Per cammin deserto.”

**170** Cl A: A blot covers the notes on the third beat, but V’s intention is clear.

**178** Cl A:  // Taking into account the similar 166, **WGV** doubles the value of the note.

**179** VI I A: Originally V continued the accompaniment pattern for one more measure




, then decided to have VI I double the melody.

**182** Ob A: The part originally continued as in VI I; subsequently V decided to keep Ob in unison with Azu.

**186** Azu A: An earlier, canceled layer read:



**186** Vc A:  on the downbeat / **WGV** doubles the value, as in Cl.

**187** VI II, Vle A: In an earlier, canceled layer, V mistakenly anticipated 188.

**189** Azu A: “ch’io ne”; RO<sup>53</sup> and MI<sup>53</sup> follow the reading of ISA: “che ne.” **WGV** substitutes the libretto readings for the one in A. The reflexive “ne” preceding “versi” assumes “tu,” not “io.”

**194** Cl A: Although the dynamic sign resembles an accent more than a  $\text{>}$ , in the present context **WGV** interprets it as a diminuendo.

**194–197** Ob A: 

/ **WGV** favors the slurring in VI I, and alters that of Ob accordingly.

**197** Azu A: *f*′ on the third beat / This may be an earlier version which V forgot to change after he orchestrated the score, or it may simply be a mistake. In any case, the doubling melodic parts have the equivalent of *c*′. In the sequentially parallel 201 all parts move in unison. **WGV** follows **pvRI** in altering *f*′ to *c*′.

**199** Ob A: In this, the first measure of a verso, V forgot to write a part for Ob II, even though he had provided a tie from the *g*′ at the end of 198. Although **pRI** follow A, **WGV** supplies the missing note, as in the analogous 195.

**203** VI I A: V drew  $\text{<}$  below the staff at 203–205, adding a superfluous “cres.” above the staff in 203. **WGV** retains only  $\text{<}$ .

**206–209** Azu A: An earlier, canceled layer read:




**210** Fl A: V originally had placed staccati on the two sixteenths on the third beat, then drew a slur overriding them.

**212** Man A: V wrote the syllables “in-vo-[larmi]” under the pair of beamed sixteenth notes. In the verse, however, the first syllable should elide with the previous “può.” Although it would be possible to substitute two separate sixteenth notes, each bearing a syllable, **WGV** follows **pvRI** in assuming that V wanted “può in-” elided despite the physical position of the text in A.

**213** Azu, VI I A: The slurs extend beyond the 213/214 bar line. In virtually every other instance of this motive, however, the slur remains within the measure. **WGV** therefore shortens V’s slurs to conform with the prevailing models.

**213, 217** VI I, Fl (Ob, Cl = 8<sup>a</sup> Fl) A: In VI I at 213 and VI I and Fl at 217 V wrote three accents under the slurs; **WGV** favors the staccati of Fl and Fg at 213 and Fg at 217. At the parallel 229 and 233, V wrote only staccati. When the dynamic level is louder, at 253, V wrote only accents in the orchestra. **WGV** accepts the accents at 253, but favors and extends staccati at 213 and 217.

**218–221** Ott, Fg I A: The slurring is inconsistent: Ott = ; Fg I =

. **WGV** resolves the

discrepancy in favor of models in Fl (Ob I, Cl I = 8<sup>a</sup> Fl) and VI I.

**222** Fl (Ob, Cl = 8<sup>a</sup> Fl), Fg, VI I **WGV**: The suggested **p** on the third beat is derived from V's explicit instruction in the parallel 238.

**222–225** Man A, ISA: "terra e ciel non ha possanza" / The singular form of the verb is grammatically incorrect, and **WGV** follows **MI**<sup>53</sup>. The text in **RO**<sup>53</sup>, "Niuno in terra avrà possanza," is certainly the result of censorship.

**223–224** Cor III, IV A: V continued to notate the instruments with a single stem, but it is clear from the accents in VIe that he intended only the chromatic part in Cor III to receive the accents. To clarify this, **WGV** provides separate stems in these measures and in the parallel 239–240.

**225** Azu **WGV**: There is no punctuation in A. The word "demente" is lifted out of its original context (the last word in the third line of Azu's first quatrain, where the librettos punctuate it differently: ISA = "demente,,"; **RO**<sup>53</sup> = "demente,!" [sic]; **MI**<sup>53</sup> = "demente!") **WGV** adopts the reading of **MI**<sup>53</sup>.

**226–227** Fg II A: From 210 V notated the repeated G in Fg II with a series of repeat signs, indicating a reiteration of 209. At 226–227 he forgot to continue this indication (while supplying rests for Fg I), resuming it only at 228 (the first measure of f. 139). This was surely an oversight, and **WGV** continues the part at 226–227.

**230** Fg I A: ♪ on the downbeat / At the parallel 214 Fg I had an eighth note. Since the quarter note does not conform with Azu, Fl, Ob, Cl, and VI I in these measures, **WGV** halves the value at 230.

**231** Fl (Ob, Cl = 8<sup>a</sup> Fl) A: Although at 231 (232 = "Z" of 231) a slur embraces the entire measure, in other appearances of this figure V slurs only the pair of sixteenth notes. **WGV** emends 231 as in the prevailing model.

**234–238** Ott, Fl, Fg I, VI I A: There are contradictory slurs in this passage. **WGV** follows Fl (Ob I, Cl I = 8<sup>a</sup> Fl), which matches the original model at 218–222. At 234–238,

Ott = ; at 238,

V slurred the entire measure in Fg I and VI I. **241** VI I A: V notated a full measure rest here, but this is surely an oversight, since all other melodic parts conclude the phrase on the tonic. Although **pRI** follow A, **WGV** supplies the missing note.

**244** Cor IV A: There is a ♯ before the c", evidently an error. V apparently forgot that the c♯ appeared in the bass line. Although **pRI** follow A, **WGV** suppresses the sharp. A copyist or engraver noticed the problem, for he circled the dyad in A and added a question mark.

**245–247** Fl (Ob, Cl = 8<sup>a</sup> Fl) A: A slur begins on the third beat of 245 and concludes at the end of 246. This single model does not justify overriding the phrasing that has prevailed at 218–220, 234–236, and 241–243; **WGV** alters the slurring to conform with earlier models.

**250** VI I A: V wrote the octave only at 250; beginning at 251 he indicated "8<sup>a</sup> divisi." **WGV** moves the "divisi" indication back to 250.

**257** VI I A: V's >> in this measure contradicts the << in Fl (Ott = Fl, Ob, Cl = 8<sup>a</sup> Fl) and Vc. The evidence weighs heavily in favor of the crescendo models; **WGV** therefore substitutes a crescendo for the diminuendo in VI I.

**258** Man A: Although V beamed the sixteenth notes together, the declamation requires that they be separated, as in **pVI**.

**260–265** Cimb A: V began notating Cimb at 251 on f. 140; starting at 260, the first measure of f. 140<sup>v</sup>, he forgot to continue the part, and left the staff blank. A copyist added, in pencil: "? e qui?" The solution of **pRI** is to continue Cimb through 264. Since Cimb is doubling Fg II in this passage, however, **WGV** continues the part to the end of the phrase at 265, using the durations and articulations of Fg II.

**261–262** Cor III, IV A: An earlier, canceled layer read: 

**261–265** Azu, Man A: An earlier, canceled layer read:

Azu. 

Man. 

The accent on the third beat of 264 (Man) belongs only to that layer; **WGV** deletes it. V's correction at the end of 264 is unclear, but he seems to desire two separated eighth notes, suggesting that the final syllables fall on the last eighth note, not on the pair of notes, as in the



original layer. The reading of **pvRI** is equivocal: in Azu “mio” is rendered as two syllables placed under the two eighth notes; in Man “do-” is placed under the final note.

**264** VI I A: V originally wrote this measure a third higher (i.e. in soprano clef), then smeared away the original layer while the ink was still wet.

**265** Cor II A: *e'* (concert *b*), which clashes with the G-minor chord. **WGV** substitutes *c'* (concert *g*).

**pvRI**, on the other hand, retains the tie and removes the word “che,” a solution that is grammatically poor.

**283** Fg A: *c'* on the second beat, after which Fg are instructed to play “col Basso” through 294.

The note is surely an error. **WGV** follows **pRI** in substituting *e'*, as in Cimb and Cb (Vc = Cb).

**287–299** Azu, Man A: An earlier, canceled layer of this passage reached the same goal with fewer measures:

The image shows a musical score for two parts: Azu (top staff) and Man (bottom staff). Both staves are in treble clef with a key signature of one sharp (F#). The music consists of a series of notes, some with ties, and rests. Below the notes are lyrics. In the Azu part, the lyrics are "- ma, ah!" followed by a long horizontal line, then "fer - - - ma...". In the Man part, the lyrics are "- scia, ah!" followed by a long horizontal line, then "ad - di - - - o!". There is a small "[?]" under the Man part's lyrics.

**266–303** Azu, Man A: V supplied little punctuation for this passage, the text of which is derived freely from the end of the tempo di mezzo. In Man at 269 he wrote two suspension dots after “lascia,” and in Azu he wrote exclamation points after “m’odi” at 271 and “ah” at 273. **WGV** supplies punctuation consistent with that found at the first occurrence of this text in 155–162.


**273–276** Trn A: Originally Trn had the same part as Fg in these measures (as they continue to do at 277–282). When V revised Trn at 273–275, he neglected to remove the ties at 275–276, which belong only to the canceled layer; **WGV** deletes them.

**273–276** Cimb, Timp A: V mistakenly wrote Timp on the Cimb staff, then corrected his error.

**273–282** Cb (Vc = Cb) A: V abbreviated the notation of the repeated eighth notes, using a dotted quarter note with a slash. For the sake of clarity, **WGV** notates them in full.

**281–282** Azu A: V wrote a tie, parallel to the one in Man, over the 281/282 bar line. In Azu, however, the tie is incompatible with the declamation of the text; hence **WGV** suppresses it.

When revising the passage, V halved the second measure to form the present 288–289.

**294** Cb (Fg, Vc = Cb) A:  / The discrepancy with the remainder of the orchestra is undoubtedly the result of Cb’s belonging to the skeleton-score layer. **WGV** emends the value as in the other parts.

**300–319** Fg A: V notated Fg with slashes (“//” and “/”), without an explicit “col Basso” indication. **WGV** follows **pRI** in interpreting the notation as “col Basso” and in assigning the part to both instruments.

**303** ISA: “(si allontana indarno *rattenuto* da Azucena)” / In **RO**<sup>53</sup>, **MI**<sup>53</sup>, “*rattenuto*” is replaced with “*trattenuto*.” There is a slight difference in meaning between the two verbs: “*rattener*” usually implies one holding *oneself* back, while “*trattenere*” means someone holding *someone else* back. In the context, “*trattenuto*” makes better sense, and **WGV** follows **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**318–319** A: In order to fit these last two measures on f. 142<sup>v</sup>, V extended the staves of his paper into the right-hand margin.

## N. 7. Aria Conte

## Source

A: ff. 143–162<sup>v</sup>

The manuscript consists of two fascicles of five nested bifolios of twenty-stave paper (type B). The fascicles are numbered “16” and “17” in a later hand, continuing the progressive enumeration of fascicles within the first two acts. (Notice that there is no fascicle “15”; its absence is probably nothing more than an oversight.)

The measures are laid out as follows:

f. 143	1–5	f. 153	84–87
f. 143 <sup>v</sup>	6–10	f. 153 <sup>v</sup>	88–91
f. 144	11–15	f. 154	92–95
f. 144 <sup>v</sup>	16–19	f. 154 <sup>v</sup>	96–99
f. 145	20–24	f. 155	100–103
f. 145 <sup>v</sup>	25–30	f. 155 <sup>v</sup>	104–107
f. 146	31–35	f. 156	108–112
f. 146 <sup>v</sup>	36–39	f. 156 <sup>v</sup>	113–116
f. 147	40–43	f. 157	117–120
f. 147 <sup>v</sup>	44–46	f. 157 <sup>v</sup>	121–125
f. 148	47–49	f. 158	126–130
f. 148 <sup>v</sup>	50–52	f. 158 <sup>v</sup>	131–134
f. 149	53–55	f. 159	135–138
f. 149 <sup>v</sup>	56–58	f. 159 <sup>v</sup>	139–142
f. 150	59–62	f. 160	143–146
f. 150 <sup>v</sup>	63–66	f. 160 <sup>v</sup>	147–150
f. 151	67–70	f. 161	151–155
f. 151 <sup>v</sup>	71–74	f. 161 <sup>v</sup>	156–160
f. 152	75–79	f. 162	161–169
f. 152 <sup>v</sup>	80–83	f. 162 <sup>v</sup>	170–176

## Introductory Notes

## Instrumentation

At the beginning of N. 7, V distributed the parts on the twenty-stave paper as follows (WGV also notes subsequent additions and alterations):

- Violini [I]
- [II]
- Viola
- Flauto
- Ottavino
- [2] Oboe
- [2] Clarini; *at 33*: Clarinetti in Sib
- [2] Corni in Fa; *at 87*: in Mib
- [2] Corni in Sib; *at 87*: in Lab
- [2] Trombe in Mib
- [2] Fagotti
- [3] Tromboni
- Cimbasso

[blank] *at 62*: [Campana sul palco]; *at 142*: [Timpani in Reb]

Conte  
 Ferran[do]  
 Cori [Tenori]  
 [Bassi]  
 Violon[celli]  
 Bassi

## Title

At the top of f. 143, V wrote “Aria Conte” in the middle, “Atto II” to the left, and “N.º 7. / G. Verdi” to the right.

## Critical Notes

**1 ISA:** From here until the end of Act II there are two versions of the text. Both are by Cammarano, although the earlier (“long”) version—which Verdi ultimately used, with modifications—is in Bardare’s hand, while the later (“short”) version is in Cammarano’s hand. Both versions were published by John N. Black in his article, “Salvadore Cammarano’s Programma for ‘Il trovatore’ and the Problems of the Finale,” in *Studi verdiani* 2 (1983), pp. 78–107. For a discussion of the chronology and a comparison of the versions, see “The Genesis of the Libretto” by Carlo Matteo Mossa in the introduction to the score, as well as the description of ISA in the first part of this Critical Commentary. The most significant difference between the two versions of Scene III is that the short one has no aria for the Count (at that time Cammarano had planned a Romanza for the Count at the beginning of Act III, N. 10—see the Critical Notes to N. 10, below).

In these Notes only readings of the “long” version are taken into account. For the text of the “short” version, which Verdi did not use, see Black, pp. 98–100.

**1 ISA:** “Chiostrò d’un Cenobio, in vicinanza di Castellor: alberi nel fondo: è notte;” the text is identical in MI<sup>53</sup>, with slightly different punctuation. RO<sup>53</sup> substitutes: “Antico edificio in vicinanza di Castellor. Alberi nel fondo. È notte.” **1–2 VI I, Cb (Vc = Cb) A:** V partially erased the dynamic indication **pp** from Cb. In VI I he also traced the “i” in “pizz” over the second **p** of what was originally **pp**. Apparently V first wrote the passage **pp** with staccati. Later he made the passage pizzicato, but did not supply a dynamic indication or eliminate the staccati, which may

denote light accents. No dynamic level is given in either **pRI** or **pvRI**. In view of the setting and the dramatic action (the stealthy entrance of Con and his followers), the original **pp** seems appropriate, and **WGV** reinstates it.

**2–5** VI II, Vle A: These parts were originally reversed, with VI II playing what is now in Vle, and vice-versa.

**3** VII, VI II, Vle A:  $\downarrow$  / **WGV** halves the values, as in Cb (Vc = Cb), which conforms with the prevailing models in 5 and 7.

**5–8** Librettos: “Il Conte, Ferrando, ed alcuni seguaci, inoltrandosi cautamente, ed avviluppati ne’ loro mantelli;” **RO**<sup>53</sup> and **MI**<sup>53</sup> = “nei.”

**10** Con **RO**<sup>53</sup>, **MI**<sup>53</sup>: “l’aura.”

**11–12** Con **ISA**: “il devoto carne.”

**13** Con A: V first wrote an eighth rest on the second beat, then traced a quarter rest over it.

**Conte**: L’altar! Pria che vi giunga  
Uopo è rapirla.

**Ferrando**: Oh bada! . . . (*Odesi il rintocco de’ sacri bronzi.*)

**Conte**: Taci. . . annunzia la squilla  
Vicino il rito! . . . Di que’ faggi all’ombra  
Celatevi. (*Ferrando e gli altri seguaci si ritirano.*)

Ah! fra poco

Mia diverrà! . . . Tutto m’investe un  
foco! . . . (*Ansio, guardingo, osserva dalla parte onde deve giungere Leonora.*)

After the death of Cammarano, Verdi asked Bardare to supply a cantabile for the Count. The revised text, including “Il balen del suo sorriso,” was sent to the composer on 23 October 1852.

**25–27** Con, Cb A: An earlier, canceled layer read:

**15** Fer A: There is a half rest after the notes. Since there is no ambiguity in the note values on the first three beats, **WGV** substitutes a quarter rest.

**15** VI I, VI II, Vle, Cb (Vc = Cb) A: The indication “arco” is not in V’s hand; it is written in the brown ink used elsewhere in the manuscript for non-autograph corrections. The same is true for the dynamic indication **p** in Cb (Vc = Cb).

**20** Con **ISA**: “Ogn’ostacol.”

**21** Con A: An earlier, canceled layer read:

erase the slur from this layer, **WGV** retains it, but only to embrace the last three notes in the measure. In **pvRI** the slur starts at the same point, but continues through the first two notes of 22.

**22–24** Con **RO**<sup>53</sup>:

“Novello, in questo asilo, ella ne appresta. . .

Il vedi! . . . (indicando l’edificio).”

Undoubtedly the religious censors objected to the reference to “altar” as “another, more powerful foe.”

**24–86** **ISA**: The original text for this passage, without a cantabile for the Count, read as follows:

V’s revision is in the blue ink he used elsewhere in A for last-minute changes. In the revision, he added the word “mai”—lacking in the original layer, as well as in **ISA** and **MI**<sup>53</sup>—for emphasis. The revision of 26–27 was undoubtedly made after **pvRI** was in press, for it preserves the earlier version. Only **RO**<sup>53</sup> has the final text.

In the definitive version of 26 V set “Leo-nora,” as three syllables, beaming the two eighth notes together on the third beat. In 28 he also

wrote: , again dividing the

word into three syllables (although the unchanging pitch for the first two notes makes this appear to be an oversight). In other passages in the score he is inconsistent in setting the name. Generally he sets it as three syllables, but there are a few cases in which he uses four. In the present context, **WGV** prefers four syllables, altering V’s beaming at 26, and changing the underlay in 28 (the latter reading is also present in **pvRI**).

**30–32** Cb (Vc = Cb) A: In an earlier layer Cb repeated the note *f*, in the same rhythm as the definitive version.

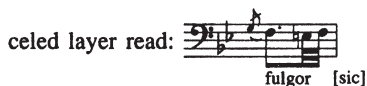
**33** **WGV**: The suggested [**pp**] is derived from V’s explicit instructions at 30 and 36.

33 Cl A: There is no indication as to whether the arpeggios should be played by one or two Cl. Although V's explicit "Solo" at 50 raises the possibility that he may have intended them to be performed by both Cl, **WGV** prefers (*I*), as in **pRI**.

36–37 VI I A: An earlier, canceled layer read:



38 Con A: On the fourth beat, an earlier, canceled layer read:

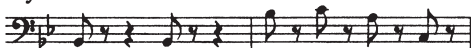


40–41 Con RO<sup>53</sup>, MI<sup>53</sup>: "Nuovo infonde."

41 Con ISA, RO<sup>53</sup>, MI<sup>53</sup>: "in me."

42–44 Con MI<sup>53</sup>: "Ah! l'amor, l'amor ond'ardo."

42–45 Cb (Vc = Cb) A: An earlier, canceled layer read:



45 Fg A: V wrote a fermata above the quarter rest on the fourth beat (as well as in 46). Since it is found in no other part, **WGV** deletes it. Perhaps V's original intention was to alert the orchestra to follow the singer at this cadence.

46 Con A: An earlier, canceled layer read:



The slur on the fourth beat clearly belongs only to the original layer.

48 Con A: An earlier, canceled layer read:



49 Con A: The instruction "Largo" is sloppily written, and might be read as "lunga." Because of its placement over the thirty-second notes, **WGV** interprets it as "Largo."

49–50 Fg A: The slur touches the bar line at the end of 49, the last measure on f. 148. After the page turn, V did not finish the slur, but from his notation in 49, and the slurring in the analogous 37–38 and 41–42, his intention seems clear. **WGV** draws the slur through the down-beat of 50.

51 Cl A: / **WGV**

adjusts the slurring of Cl to conform with the prevailing models in 50 (Fl, Cl I, VI I).

52 VI I A: / **WGV**

adjusts the slurring of VI I to conform with the prevailing model in Fl, Ob, and Vc in this measure.

52–53 VI I A: The single  $\rhd$  in **WGV** incorporates two in A, where there is a change of folio between 52 and 53.

54–56 A: V notated only Con in 54–56 and VI I in 54–55. For the rest of the orchestra, he signaled a repeat of 50–52 by numbering corresponding measures "1" through "3."

56 Con A: on the first beat / This - vor! —

version was also present in the skeleton-score layer at 51, 52, and 55. Before, or while writing the instrumental parts, V changed the rhythm and added a final "e" to "favor" at 52. Perhaps because the instruments in 54–56 have a mechanical repeat, he neglected to make the necessary changes at 56.

56 Con A: "solo" [sic].

57 Fl, Ob, Cl, Vc A: / In the context, the first two notes could easily be misinterpreted as a triplet. Following V's explicit notation in Con and VI I, **WGV** adds a dot to the quarter note in these parts as well.

58 Con A: V failed to notate accidentals to cancel previous alterations in the cadenza: the flats for *e'*, *e*, and *b*, as well as the natural for *f*. The harmonic context demands them, and all but the latter are present in **pvRI**. The penultimate note of the cadenza (*d'*) was originally a double-dotted eighth note; V smeared the flag away while the ink was still wet.

58 Cor **WGV**: The tuning changes anticipate V's explicit instructions at 87.

59 Cor III, IV A: Over the whole rest there is a fermata, which **WGV** deletes.

61 Camp A: V wrote the notes, but failed to specify the instrument, which is nonetheless evident from the stage direction. **WGV** uses the nomenclature of **pRI**. As was the case in N. 1, V specified no tuning for Camp. The earliest printed sources are contradictory on this point: **pRI** add a treble clef to the notation of A, but specify "Campana in Sib"; **pvRI**, on the other hand, notates the pitch as *f'*, a solution adopted also by the early printed Ricordi full score (Pl.



No. 113957). The latter reading (also present, though without a clef, in I-Mc<sup>2</sup> and I-Nc<sup>2</sup>) has become traditional.

61–62 RO<sup>53</sup>: “(*Odesi il rintocco de’ bronzi.*)” omitting the adjective “sacri.”

63–65 Fer RO<sup>53</sup>: “La squilla vicina l’ora annunzia! . . .”

63–65 Fer A: An earlier, canceled layer read:

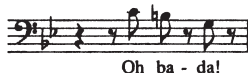


65–67 Con A: An earlier, canceled layer read:



65–67 Con RO<sup>53</sup>: “Ah pria che varchi  
La soglia si rapisca! . . .”

67 Fer A: An earlier, canceled layer read:



67 VI II A: There are staccati on the first two eighth notes (68 = 67). The first staccato is a unique example in the passage; **WGV** deletes it. 70 Cb (Vc = Cb) A: | ♪ ♪ / **WGV** substitutes a quarter note, the prevailing model throughout the passage.

71 ISA, RO<sup>53</sup>, MI<sup>53</sup>: “Ferrando e gli altri seguaci si allontanano.” In A, V mistakenly wrote “allontano.”

71–74 Vc A: V originally instructed Vc to double Cb in these measures; subsequently he added an independent part.

75–76 VI I, VI II, Vle, Cb (Vc = Cb) **WGV**: The added flats are derived from **pRI** and **pvRI**.

77–78 Con RO<sup>53</sup>: “fuoco.”

78–79 ISA: “(Ansio, guardingo, *osserva* dalla parte *onde* deve giungere Leonora, *mentre* Ferrando ed i Seguaci dicono sottovoce.);” RO<sup>53</sup> substitutes “venire” for “giungere” and “discorrono” for “dicono.”

78–79, 82–83 Fer, Coro ISA, RO<sup>53</sup>, MI<sup>53</sup>: “Ardire! . . .” / V always eliminated the concluding vowel.

78, 80, 84, 106, 108, 112 Coro T. A: Although there is only a single stem on the last note of these measures, as well as on the second and third notes of 84 and 112, V surely intended all T. to sing throughout. **WGV** adds double stems for clarity.

78–83 Cl A: At first V notated Cl one staff too high. He caught his error at the end of 83, then returned to 78 and rewrote Cl on the proper staff.

79 Fg A: V also began writing Fg one staff too high, but discovered his mistake already in 80 (the first measure of f. 152<sup>v</sup>), and continued on the correct staff.

79 A: There are small discrepancies among the parts in the dynamic and performance indications. The clearest and most eloquent model is that of VI I (“**ppp** ed assai staccate”), which **WGV** extends to all parts. Variant readings are: Cl = “staccate e pianissime”; Fg, first layer = “assai staccate e **pp**”; Fg, second layer = “staccate e **ppianissime**” above the staff and **pp** below; Vc = “staccate e **pp**.”

79 Vle A: | ♪ ♪ ♪ ♪ ♪ / The same notation recurs in Vc at 83. Elsewhere in 79–85,

eighth notes that straddle the first two beats or the third and fourth beats are beamed together. **WGV** makes the appropriate adjustments at 79 and 83. 82 Vle A: There are two eighth rests on the fourth beat, probably a consequence of the notation of VI I and VI II. **WGV** substitutes a quarter rest, as in Fer, Coro B., Fg, and Vc.

82 Vc A: The eighth note on the third beat is marked with a staccato; **WGV** deletes this unique example.

86 Ob A: V originally intended Ob to double Fl at the lower octave. He wrote the definitive version over the unerased earlier layer.

86 VI I A: V beamed together the three notes on the third beat; **WGV** separates the first note, as in Cl and Fg.

86–88 Con ISA, RO<sup>53</sup>, MI<sup>53</sup>: “Ora per me fatale.”

88 VI I A: ♪ on the third beat / **WGV** halves the value, as in all parallel parts.

90 Cl A: A slur embraces the entire measure. In Fl (Ob = Fl), Fg, and VI I, however, the slur begins with the second note. In the interests of a coherent reading in the instrumental parts, **WGV** emends the slur in Cl.

91 (92 = 91) Cor I, II, Cor III, IV A:

| ♪ ♪ ♪ ♪ | / **WGV** alters the beaming to correspond with that of VI II and Vle, as well as Cor itself at 87 (88 = 87).

91–92 Con RO<sup>53</sup>: “La gioja che mi aspetta.”

95 Cl A: | ♪ ♪ ♪ ♪ | / **WGV** deletes the slur, a unique model in this measure.

96 Cimb A: In this first measure of a verso, V

left the Cimb staff blank. Following Cb, **WGV** supplies the missing resolution. A similar resolution is found in **pRI**, but with an eighth note. **96–98** Cor III, IV A: V wrote double stems at 95, the last measure on f. 154<sup>r</sup>, but only single stems at 96–98. It is clear that both Cor should continue to play.

**96–106** Con **RO**<sup>53</sup>:


“Invano all’amor mio


S’oppone un core altero. . .

Non potete il Mondo intero,

Donna, rapirti a me.”

The omission of the phrase “Un Dio rivale” would seem to be the work of religious censors.

**97** VI II A:  / There are no other models for staccati on the eighth notes; **WGV** removes them.

**98** Con A:  / In the reprise at 126, V properly beamed together the first four notes, a solution that better supports the declamation of the text.

**98–99** Con **ISA**, **MI**<sup>53</sup>: “opponi”; V substituted “s’oppone.”


**100** Con, Fg, Cor I, II, Cor III, IV, VI II, Vle, Vc-Cb A: An earlier, canceled layer read:



V made the same revision in Con at 128 (where he also drew a slur over the entire measure in the earlier layer). There are analogous  $\rhd$  at 100 in Fl (Ob = 8<sup>a</sup> Fl) and Cl. When V revised 100, instead of erasing the diminuendo in Con, he wrote  $\rhd$  directly over it, but neglected to alter the dynamics in the doubling instruments.

There are explicit  $\rhd$  in the accompanying Fg and VI II, however, presumably added during the revision. **WGV** therefore substitutes a crescendo for the  $\rhd$  at 100.

The reading of **pvRI** for Con at 100 and 128

is slightly different: 

**101** Con **ISA**, **MI**<sup>53</sup>: “nemmeno.”

**104** Cimb A: *E $\flat$*  on the fourth beat / This is evidently an oversight, since all other instruments playing the bass line have *G $\flat$*  (Fg II) or *g $\flat$*  (Cb). Although **pRI** follow A, **WGV** emends Cimb. **104–106** Con, Cl, Fg, Cor I, II, Cor III, IV, VI I (Fl, Ott, Ob derived from VI I), VI II, Vle, Vc A: In an earlier, canceled layer, the melody was different throughout these measures, as was the accompaniment in the second half of 105. The following example gives only the parts that were later altered (see example top of page 67). (V made essentially the same revision in Con alone at 132–134.) The slurs in Con at 104 belong only to the original layer, and **WGV** deletes them. While the accents on the second beat of 105 in Tr I, VI I (Fl, Ott, and Ob derived from VI I), and Vc also belong to the original layer, V seems also to have wanted them in the final layer: he drew a larger accent over the original one in VI I and did not erase the accents in Con and Tr.

**106** Con A: *db* / This pitch belongs to the earlier layer of 104–105. When V revised these measures, he forgot to change this final note to the necessary *db*, but he made the necessary correction at the parallel 134.

**106** Ob, Cl, Fg, Tr A: In Ob there are single stems on the first and third beats, though to judge from the dyad on the second beat V intended both Ob to play this measure. Cl has single stems for the first three beats, but double stems on the anacrusis to 107. In Fg, after writing two separate parts, V notated only one in 106, with single stems, and no rests for Fg II. **WGV** suggests that both instruments of each pair play the notes with single stems. This solution differs from that of **pRI**, which call for Ob I alone on the first beat, suggest *db* on the second beat for Fg II, and specify a single Cl and Tr in this measure.

**107** **WGV**: The tempo indication “(I Tempo)” is derived from both **pRI** and **pvRI**.

**107–133** A: At 107–114 V notated only Coro



CRITICAL NOTES, N. 7

Cl. in Si  $\flat$

Fg.

Cor in Mi  $\flat$

Cor in La  $\flat$

Tr. in Mi  $\flat$

Con.

me, non può ra - pir - ti, ra - pir - ti a me!

VI. I

VI. II

Vle

Vc.

T. (with text), while at 114–133 he wrote only Con, without text; occasional variants are cited below. For the orchestra, V signaled a repeat of 79–105 with the instruction “Dal A. al B.”

**110, 114** Coro T. A:  $\text{♩}$  on the third beat / Since the remainder of the ensemble is derived from 79–105, WGV halves the value, as at 82 and 86.

**117–118** Con A: At the analogous point in the first statement of the main melodic period (89–90), the  $\text{◀}$  extends only to the downbeat of 90. WGV retains the longer crescendo for Con at 117–118 as an expressive variant for the singer. On the other hand, WGV replaces the “rall.” V wrote at 118 with the “stentate” from the analogous 90, which is also present in the instrumental parts.

**134** A: The original tempo indication at the top of the page was “Più mosso.” V wrote the definitive “Primo tempo” directly over it. Under Cb, he wrote “1<sup>o</sup> Tempo,” perhaps already in the skeleton score.

**134** Fl, Ott, Ob, VI I A:  $\text{♩}$  on the downbeat / WGV halves the value as in all other instrumental parts (including the similar Cl and Tr.

**134–139** VI II, Vc A: With respect to models in the similar 79–85, there are some inconsis-

tencies in beaming. In the earlier passage, all eighth-note pairs straddling the second and third beats were flagged separately. Here, in Vc at 134 and 136 and VI II at 138, they are beamed together. WGV continues to flag them separately, in conformity with models in Fg at 134 and 136, Cl at 138 and 139, and VI II at 139.

**137** Con A: In an earlier, canceled layer, V originally repeated the text of 135.

**140** Cl A: WGV deletes a redundant “Solo” indication.

**142** Timp A: V neither specifies the instrument, nor provides accidentals for the part. Nonetheless, and despite the dissonant note at 142, it is clear that the part is for Timp in Reb, and it is so interpreted by pRI.

**142** VI I A: This measure was originally written one octave lower.


**142–143** Con A: In an earlier, canceled layer, the declamation was different:

Di - o ra - pir - ti, ra -

**145–155** A: V notated only Con in 145–155, Fer in 145–146, and Coro T. I (without text) in 145. For the remainder, he provided a resolu-


tion at the downbeat of 145 (except in Vc and Cb) and a dynamic indication of **p** for VI II, and then signaled a repeat of 134–144 by numbering corresponding measures “1” through “11.”

**145** Fer A: **pppp** / At the analogous 134 V indicated no dynamic level for the voices. The only explicit dynamic was **pp** for VI II. At 145 there is a **pp** for Coro T. and **p** for VI II. Since the evidence favors **pp**, **WGV** alters Fer and VI II.

**145** Coro B., VI I A:  on the downbeat / With the exception of Con, who is the soloist, all other parts have an eighth note. **WGV** leaves Con unaltered, but adjusts B. and VI I to eighth notes.

**145** Ob A: V neglected to write a resolving note for Ob II. In **pRI**, *db'* is added. **WGV** prefers *f'*, since Ob is in unison with Cl at 142–145. V himself, at the analogous 156, after the repetition of the phrase, wrote *f'*.

**146, 153–154** Con A: The text underlay differs from that of the equivalent measures in the preceding phrase (135 and 142–143). In both cases, **WGV** preserves the discrepancy. Notice that at 152–153 there was an earlier, canceled layer of text at 152 (“no no no non rapirti”) and at 153 (no longer decipherable).

**156** Fl, Ott, A:  on the downbeat / **WGV** doubles the note values, as in the other winds.

**156** Ob A: V wrote “Solo,” then smeared the instruction away while the ink was still wet. He added rests for Ob II in 156–157.


**156** Timp A: In this, the first measure of a verso, V forgot to resolve the part. **WGV** accepts the *db* resolution found in **pRI**.

**156–164** Con ISA: After Con’s last line of text, the stage direction reads “Raggiunge i suoi.” In **RO**<sup>53</sup> and **MI**<sup>53</sup>, the direction is: “raggiunge i suoi nell’interno.”

**158, 162** Coro T. II A: *c* on the fourth beat / This *c* must have been V’s preference at the skeleton–score level, but when he orchestrated this coda he changed his mind: the parts that double T. II (Cl I, VI II) have *db'*. **WGV** follows **pvRI** in emending T. II to *db*.

Furthermore, in T. II at 158 and 162 (and VI II an octave higher at 158), V originally wrote *eb*, while in Fer and Coro B. he wrote *c* on the downbeat of both measures. He subsequently

changed these notes to *db* and *Bb*, respectively.

**163** Cl, VI II, Vle A:  / The discrepancy between these quarter notes and the eighth notes in 159 makes little sense. Given the eighth notes in the vocal parts, **WGV** modifies Cl, VI II, and Vle at 163.

**164** Coro T. A: On the second and third beats V wrote single stems, but beginning with the fourth beat he supplied double stems. Although **pvRI** has single stems throughout, **WGV** adds the second stems where they are lacking.

**164** Cl A: The Cl staff is blank. Indeed the Ob resolution is barely visible, and the note head (though not the stem) may have been erased. Surely V intended Ob and Cl to resolve at 164, as they had done at 160. Although **pRI** follow A, **WGV** adds the expected resolution for Cl.

**164** Vc A: V had been notating Vc separately. At the beginning of 164, he indicated “arco col Basso.” Although the instruction implies that the arco begins on the downbeat, **WGV** moves it to the more logical second beat.

**166** Fer A: On the third beat, V originally wrote *Ab*, then changed the pitch to *c*.

**166** VI II, Vle A: In an earlier, canceled layer, VI II had *gb'* on the fourth beat, while Vle had *c'*.

**167–169** A: These measures are a repeat of 164–166, which are enclosed in double bars with repeat signs. At 167, **WGV** omits the resolving notes in Ob and Cl. In Fer and Coro, it is necessary to modify the text from the “[celiamo]-ci” of 164 to the necessary “[mi]-ster” at 167. V himself supplied an alternative pitch for Coro B. at 167, while **WGV** (following **pvRI**) suggests a modification in T.

**170** A: V misspelled the stage direction as “allontandosi.”

**173–174** Fer A:  / Fer doubles

Coro T. II, and it makes no sense for him not to sing the same text. **WGV** therefore joins **pvRI** in substituting “andiam!” as in Coro. It would be possible, of course, to choose “ardir!”; in that case, Fer and the chorus would continue to repeat the words of Con.

## N. 8. Finale Atto II

### Source

A: ff. 163–182

The manuscript consists of a single fascicle of ten nested bifolios of thirty-stave paper (type C). The fascicle is numbered “18” in a later hand, concluding the progressive enumeration of fascicles within the first two acts.

The measures are laid out as follows:

f. 163	1–4	f. 173	84–86
f. 163 <sup>v</sup>	5–9	f. 173 <sup>v</sup>	87–90
f. 164	10–13	f. 174	91–94
f. 164 <sup>v</sup>	14–18	f. 174 <sup>v</sup>	95–97
f. 165	19–23	f. 175	98–101
f. 165 <sup>v</sup>	24–27	f. 175 <sup>v</sup>	102–104
f. 166	28–31	f. 176	105–107
f. 166 <sup>v</sup>	32–35	f. 176 <sup>v</sup>	108–110
f. 167	36–41	f. 177	111–113
f. 167 <sup>v</sup>	42–45	f. 177 <sup>v</sup>	114–116
f. 168	46–49	f. 178	117–119
f. 168 <sup>v</sup>	50–53	f. 178 <sup>v</sup>	120–123
f. 169	54–57	f. 179	124–128
f. 169 <sup>v</sup>	58–61	f. 179 <sup>v</sup>	129–133
f. 170	62–65	f. 180	134–138
f. 170 <sup>v</sup>	66–69	f. 180 <sup>v</sup>	139–143
f. 171	70–74	f. 181	144–146
f. 171 <sup>v</sup>	75–77	f. 181 <sup>v</sup>	147–150
f. 172	78–80	f. 182	151–157
f. 172 <sup>v</sup>	81–83	f. 182 <sup>v</sup>	blank

### Introductory Notes

#### Instrumentation

At the beginning of N. 8, V distributed the parts on the thirty-stave paper as follows (WGV also notes subsequent additions and alterations):

	Violini [I]
	[II]
	Viole
	Flauto
	Ottav[ino]
[2]	Oboè
[2]	Clarini in Sib
[2]	Corni in Mi $\flat$
[2]	Corni in Sib; <i>at 68</i> : in Lab <sup>1</sup>
[2]	Trombe in Mi $\flat$
[2]	Fagotti
[3]	Tromboni
	Cimbasso

	Timpani; <i>at 68</i> : in La[b] <sup>2</sup>
	Cassa
	[five blank staves]
	[blank]; <i>at 42</i> : [Leonora]
	Coro interno [D. I, II]; <i>at 43</i> : Ines
	di Religiose [D. III, IV]; <i>at 61</i> : Coro di
	donne [I, II]
	[blank]; <i>at 61</i> : Coro di donne [III, IV]
	Conte
	Ferrando
	Coro Seguaci di Ferr[ando] [T.]
	[B.]
	Violoncelli
	Bassi

At the “Andante mosso” of 75, V reannotated the staves as follows:

	Violini [I]
	[II]
	Viole
	Flauto
	Ottav[ino]
[2]	Oboè
[2]	Clarini in Sib
[2]	Corni in Mi $\flat$
[2]	Corni in Lab
[2]	Trombe in Mi $\flat$
[2]	Fagotti
[3]	Tromboni
	Cimbasso
	Timpani [in Lab]
	Cassa
	[two blank staves]
	Leonora
	Ines
	Trovatore
	Ruiz
	Conte
	Ferrando
	Coro di donne
	Coro Seguaci [T.]
	del Trovatore <sup>3</sup> [B.]
	Coro Seguaci [T.]
	del Conte [B.]
	Violon[celli]
	Bassi

2. The tuning instruction is written before the bar line of 68, as if V first planned to have Timp. enter here. Later, he shifted the entrance to 67.

3. At 120 V labeled this group: “Seguaci di Ruiz.”

1. In fact, Cor III, IV do not play until 68.

## Title

At the top of f. 163, V wrote “Finale” in the center, “Atto II” to the left, and “N.º 8. / G. Verdi” to the right. **WGV** incorporates “Atto II” in the title.

## Critical Notes

**1 ISA:** As in the case of N. 7, there are two versions of the text for N. 8 in **ISA**. Both are discussed in the introduction to the score. Only the “long” version is considered in the following notes.

**1 Men’s Chorus WGV:** In the instrumentation list, V wrote “Seguaci di Ferrando” for the men’s chorus hidden in the bushes, together with Con and Fer. No libretto specifies whether the “Seguaci” are followers of Con or Fer. Before the cabaletta of N. 7, at 71, however, the stage direction in **ISA**, **RO**<sup>53</sup>, and **MI**<sup>53</sup> reads “Ferrando e gli altri seguaci si allontanano.” The phrase “gli altri” suggests that Fer is among the Con’s followers. **WGV** thus substitutes “Seguaci del Conte” for V’s “Seguaci di Ferrando.”

**1 Coro di Religiose MI**<sup>53</sup>: “Ah! . . . se l’orror t’ingombra.”

**1 Coro di Religiose A:** Above the upper staff V wrote “interno.” As this instruction reiterates what he already specified in the left margin of the page (“Coro interno di Religiose”), **WGV** deletes it.

**5 Coro di Religiose, D. III, IV A:** The last note of the measure is notated as an eighth note, a slip of the pen.

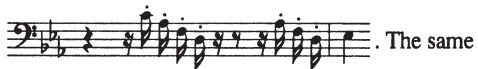
**9 Coro di Religiose, D. III, IV A:** **WGV** resolves the discrepancy in articulation on the second beat between D. I, II (staccati) and D. III, IV (Λ) in favor of the staccati, notwithstanding the presence of accents in 1, 3, 5, and 7. At 22, the equivalent measure in the repeat, all parts have staccati on the second beat, not accents. Since the staccati make sense in the **pp** dynamic context, **WGV** favors them at 9 as well.

**12 A:** V wrote “Nascosti fra le piante” once, across the staves of Fer and Coro Seguaci del Con. **WGV** extends the instruction to all the characters who are hidden, changing the ending of the participle “nascosti” as necessary.

**12 Coro Seguaci del Con A:** V wrote quarter rests on the first two beats in both the T. and B. staves. **WGV** substitutes half rests, following V’s notation in the parallel 25.

**12 Strings WGV:** **pp** is derived from V’s explicit indication in the parallel 25 (see Note

25). In view of this model and the “sottovoce” indication in the vocal parts at 12, the **pp** dynamic is clearly preferable to the **p** of **pRI**. **12–14 Con A:** V began writing Con one staff too low. Quickly catching his error, he partially erased his original entries and rewrote the part on the correct staff. Although Fer’s part is hard to read at 12–14, V’s intention is clear. In 13, there are also erasures in Con. The part originally seems to have read:



revision is found in the repeat of this music at 26–27. V made similar revisions on the second and third beats of 28 and 30.

**12–14, 25–34 Con, Fer, Coro Seguaci del Con A:** It was V’s idea to have Con, Fer, and the Coro Seguaci del Con sing here. Since Cammarano provided no text for them at this point, V used words from the previous number, but he neglected to supply any punctuation. **WGV**’s punctuation, derived from that of N. 7, is confirmed by **pvRI**.

**13 Fer, Coro Seguaci del Con A:** The note on the second beat was originally *ab*’ in T. and *ab* in Fer and B.


**14, 16, 22 Coro di Religiose A:** The slurs actually cross the bar line into the next measure; **WGV** contains them within the measure, following the prevailing model.

**14–25 Coro di Religiose RO**<sup>53</sup>:

“Vieni; a tranquilla stanza  
Il tuo destin ti chiama;  
Pace, che ogn’alma brama,  
Pose qui solo il piè.  
Or vieni, e la speranza  
Rieda, ch’è morta in te.”

**23 Coro di Religiose, D. III, IV A:** In this, the last measure on f. 165<sup>r</sup>, there are double stems, whereas there are single stems in 24, the first on f. 165<sup>v</sup>. Following V’s notation in the parallel 10, **WGV** deletes the double stems at 23. The notation conveys clearly that D. III, IV must sing this line in unison.

**25 Fer A:** V actually wrote **pp** in the middle of 24. **WGV** interprets the indication as anticipating the dynamic level of 25, moves it to where Fer starts singing, and extends it to Con and Coro Seguaci del Con as well.

**27 Con A:**  / Everywhere else in this me!



passage, the resolving note of this motive is a sixteenth. The eighth is probably an oversight. Although **pvRI** retains the reading of **A**, **WGV** substitutes a sixteenth note.

**27, 29** VI II, VIe **pvRI**: There are natural signs in front of the *e* and *e'* in the piano accompaniment on the fourth beat, probably supplied by the musician responsible for the reduction (Luigi Truzzi). He was undoubtedly bothered by the simultaneous cross-relation indicated by V's notation. In VI I, VI II, and VIe in both measures, V wrote the first beat in full, then notated the others as a reiteration of the first, even though the Coro di Religiose moves to *e*♯ and *e*♯ on the fourth beat. In the absence of any evidence that V approved the reading of **pvRI**, **WGV** respects the musically effective notation of **A**.

**28** Coro di Religiose, D. III, IV A: V wrote ◀ below the staff, mistakenly anticipating the notation at 29. The ▶ above D. I, II in 28 is surely the correct model (cf. also the parallel 30).


**30** Coro di Religiose, D. I, II A: The last note was originally *bb*; V altered it while the ink was still wet.

**34** Coro di Religiose, Con, Fer, Coro Seguaci del Con A: All vocal parts originally had whole notes, to which V subsequently added stems, turning them into half notes. He also supplied concluding half rests for the Coro di Religiose and Con. These revisions are written in the blue ink he used elsewhere in **A** for late corrections. Probably V made this change during rehearsals, after **pvRI** (which preserves the earlier reading) had gone to press.

**35–36** ISA: “Leonora, con seguito muliebre, poi Conte, Ferrando, e seguaci, indi Manrique.” Perhaps Cammarano did not mention Ines because she would naturally have been part of Leo’s “seguito muliebre.” In any case, **RO**<sup>53</sup> and **MI**<sup>53</sup> include her (as does V): “Leonora con Seguito Muliebre, Ines, poi il Conte, Ferrando, Seguaci, indi Manrico.”

**42** Leo A: The indication “Rec:” is not in V’s hand; it is written in the brown ink used elsewhere in the manuscript for non-autograph corrections. The indication figures in **pvRI** as “Rec.º.”

**43–45** Ines ISA, **RO**<sup>53</sup>, **MI**<sup>53</sup>: In the librettos this line is assigned to “Donne,” not Ines.

**44** Ines A:  / The eighth note on the second beat should be a sixteenth; **WGV**’s correction is confirmed by **pvRI**.

**45** Leo ISA: “O dolci amiche.”

**49–60** Leo **RO**<sup>53</sup>:

“Degg’io

In questo asil remioto, ad ogni incauto  
Sguardo celarmi ognor e i mesti giorni  
Trar nel dolor, che il mio perduto bene  
Destommi eterno in cor! . . . Tergete i rai. . .  
Il mio destin si compia!”

The censor surely objected to Leo’s complaint that she has to content herself with God for the moment, while hoping to meet her true love after death.

**51–53** Leo ISA, **MI**<sup>53</sup>: “che degli afflitti è solo conforto.”

**54** Leo **WGV**: The ♯ before the grace note on the second beat is derived from **pvRI**.

**55** Leo A: The slur extends almost to the *f*” on the fourth beat; **WGV** limits it to the word “può,” respecting the sense of V’s rhythmic notation and assuring a more logical phrasing.

**55–56** Vc A: V originally wrote the second note in 55 and the first in 56 at the upper octave.

**60** Con A: “Il Conte irrompendo ad un tratto” / Since “Il Conte” simply specifies the singer, **WGV** omits these words from the stage direction.

**61** Coro di Donne **WGV**: The change in nomenclature for the women’s chorus from “Coro di Religiose” to “Coro di Donne” at 61 is Verdi’s, and **WGV** respects it. Ricordi scores, including PR 158 and the most recent piano-vocal score (pl. no. 42315, ed. Mario Parenti, ristampa 1989) continue with “Coro di Religiose” at this point, but V had good reasons for writing “Coro di Donne.”

In ISA (short version) the direction for Scene IV reads: “Leonora con seguito muliebre, alcune Religiose che si presentano sulla porta della Chiesa, e detti all’agguato.” While “Coro di donne” might include “religiose,” V and later librettos do not specify them, and Leo’s “seguito muliebre” is *not* made up of nuns: it includes her ladies-in-waiting, etc. Even the librettos use “Le Donne” for the lines in Scene IV. Although a few nuns may participate, the chorus should, for the most part, consist of Leo’s entourage.

**62–64** Con **RO**<sup>53</sup>: “Per te non avvi

*Altro destin che Imen. . .*”

Perhaps the censors were bothered by the mention of a pagan altar right after that of a Christian one.

**63** Con ISA, **MI**<sup>53</sup>: “havvi.”

**66** VIe A: In this, the first measure of a recto, V forgot the two slashes indicating repeated

sixteenth notes. Since the slashes are present throughout 61–66, with clear models in VI I and VI II at 66 as well, **WGV** adds them to Vle in 66. **66–67 Librettos:** The stage direction in **ISA** reads: “(E sì dicendo scagliasi verso Leonora, onde impadronirsi di lei; ma fra esso e la preda trovasi, qual fantasma surta di sotterra, Marique [*sic*].—Un grido universale.)” **RO<sup>53</sup>** substitutes “crede” for “onde” and “sorto” for “surta.” Both **RO<sup>53</sup>** and **MI<sup>53</sup>** add “irrompe” after “Un grido universale.”

**68–69** Timp, Cb (Vc = Cb) **WGV:** The change from sixteenth to thirty-second notes (two slashes to three) in Timp and from eighths to sixteenths (one to two slashes) in Cb reflects precisely the notation of **A**.

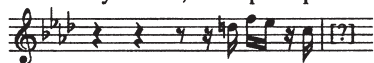
**70** Cb (Vc = Cb) **A:** “dim.” / **WGV** replaces the instruction with  $\text{>}$ , as in VI I and Vle.

**71–72** Cb (Vc = Cb) **A:** A slur embraces these two measures. Since there is no other model for the slur, and its meaning is ambiguous in a tremolo context, **WGV** deletes it.

**75** Leo **Librettos:** The punctuation of the first phrase is “E deggio! . . .” in **ISA** and “E deggio. . .” in **RO<sup>53</sup>** and **MI<sup>53</sup>**. **V** omits all punctuation in **A**; given his setting of the text, **WGV** follows his example.

**75** Leo, VI I, VI II, Vle, Vc **A:** The fermata signs are in the blue ink **V** used elsewhere in **A** for late corrections.

**75–76** Leo, VI I, VI II **A:** Earlier, canceled layers are present. The first version of Leo at 75 has been nearly erased, but it perhaps read:



The canceled layers of VI I and VI II in 75–76 were:

**76** Leo **A:** There was originally a  $\natural$  in front of the  $b'$  on the last sixteenth of the second beat. Although **V** erased it, it appears in modern editions, such as PR 158. Since the natural is also absent in **pvRI**, **WGV** omits it.

**79** Leo **WGV:** The  $\flat$  in front of the  $a'$  on the third beat is from **pvRI**.

**82** Leo **ISA:** “giubbilo.”

**83** Leo **A:** “sorpreso?” / The question mark makes little sense. **WGV** substitutes for it the

punctuation of **ISA** (“! . . .”), a reading confirmed by **RO<sup>53</sup>**, **MI<sup>53</sup>**, and **pvRI**.

**85** Leo **A:** Although the sign on the third beat is closer to  $\text{>}$  than  $\text{>}$ , given the crescendo context and the clear model in the doubling Vc, **WGV** interprets the sign as an accent.

**85** Ob **A:** **V** wrote “cresc.” on the third beat; **WGV** substitutes  $\text{<}$ , as in the other parts.

**85** Ob, Cl, Fg, Vc **A:** Despite the preceding dotted sixteenth rests, **V** wrote the anacrusis to the third beat as sixteenth notes. **WGV** substitutes thirty-second notes, as in Leo and VI I (Fl = 8<sup>a</sup> VI I). **pvRI**, on the other hand, retain the sixteenth notes and change the rests.

**85–86** Cb **A:** **V** wrote “cres.” under the 84/85 bar line, then drew  $\text{<}$  from the second beat of 85 to the third beat of 86. In other instrumental parts (written later), the crescendo peaks on the downbeat of 86. **WGV** suppresses the continuation of  $\text{<}$  in the first two beats of 86, adding instead a diminuendo as in the other parts.

**86** Leo **A:** **V** beamed together the first four thirty-second notes on the fourth beat; **WGV** joins **pvRI** in separating them into two-note pairs, following **V**'s syllabic alignment.

**90** Man **A:** An earlier, canceled layer read:

Since the accents and slur on the third and fourth beats belong to the original layer, **WGV** deletes them. **V**'s revision was a late one, and **pvRI** still preserves the earlier version. In the definitive version, **V** beamed together the dotted sixteenth and thirty-second notes on the second half of the third beat, but the underlay requires that the two notes be separated. **WGV** assigns the elision “-co in-” to the dotted sixteenth and the syllable “-fer-” to the thirty-second.

**91–94** **A:** **V** notated only Man, Con, and Cb (Vc = Cb); for the remainder, he signaled a repeat of 87–90, by numbering the equivalent measures “1” through “4.”

**92–93** Con **RO<sup>53</sup>**: The censor substituted the pagan Hades (“l'averno”) for the Christian “inferno.”

**94** Man **ISA**, **RO<sup>53</sup>**, **MI<sup>53</sup>**: “vibrano colpi mortali.”

**94** Man **A:** An earlier, canceled layer at the third and fourth beats read:





**107–108** Coro Seguaci del Con A: V at first repeated “ah sì” from the fourth beat of 107 to the downbeat of 108. Then, remembering that this chorus must sing with Fer, he wrote “tu” over “ah” and “col” over “sì.”

**108** Vc A: V wrote a small slur at the beginning of the measure, then “col Basso.” Since Cb are playing “pizz.,” Vc must do the same. Because of the slur into the first beat (which continues the slur that V wrote at the end of 107), WGV postpones the “pizz.” until the second beat.

**108, 117** Leo A: V beamed together the first two sixteenths on the fourth beat. Since there are two syllables (“[di]-sce-so”), however, WGV flags the notes independently.

**108–110** Ob, Ines, Con A: The slurs in Ob and Ines at 108 and that of Con at 109 actually cross the following bar lines. Taking as models Man and Con at 108 and Ob and Ines at 109, WGV contains them within the measure.

**109** Cor III, IV A: In an earlier, canceled layer, Cor III, IV = *d*’ on the second half of the fourth beat. V smeared the note away while the ink was still wet.

**109–110** Man, Fer A: An earlier, canceled layer in Fer read:

Further-  
suo di-fen-sor e-gli è.

more, Man’s first note in 110 was originally a half note.

**110–111** Coro di Seguaci del Con A: “egl’è” / All other occurrences of these words in Fer and Coro Seguaci del Con read “egli è.” This was also V’s intention for Fer in 110–111. He wrote “egli” at the end of 110, then forgot “è” at the beginning of 111, the first measure of a new leaf (f. 177). WGV emends Coro di Seguaci del Con to “egli è.”

**111–119** A: On the first beat of 111 V notated all vocal lines and VI I (Fl = 8<sup>a</sup> VI I); thereafter, he wrote only Leo. For the remainder, he signaled a repeat of 102–110 with the instruction “Come le 9 battute antecedenti.” At the beginning of the abbreviated notation at 111, he neglected to provide notes of resolution for Ob, Cl, Fg, and Vc. For Ob and Cl WGV follows pRI; for Fg and Vc, where pRI provide no resolutions, WGV supplies them.

**115** Leo A: There is a staccato on the downbeat, which WGV suppresses; it has no counterpart in the parallel 106.

**120** A: V wrote “Seguaci / di Ruiz” in the left margin of f. 178<sup>v</sup>, although for these same staves he had written “Coro Seguaci del Trovatore” at 75. He did so in all probability because Ruiz leads the men in at this point. Since these men are clearly responsible to Man, however, WGV follows pPRI in labeling them as “Seguaci del Trovatore.”

**120–123** Cb (Vle, Vc = Cb) A: At 120 and 122, the eighth note is flagged separately from the triplet (121 = 120 and 123 = 122); in all other examples in the strings at 120–127, the notes are beamed together, the model adopted by WGV. On the downbeat of 120, furthermore, V wrote both an accent and a staccato in Cb; at the derived 121 WGV retains only the staccato, following the models in Cb at 125–127.

**120–125** ISA: In the longer version of the Finale text, written in the hand of Bardare and adopted by V in N. 8 (see the introduction to the score and the first part of this Critical Commentary), the composer made several changes. Following Ruiz’s line “Urgel viva!”, he crossed out these lines:

<i>Manrique</i>	Che avvenne?	
<i>Ruiz</i>		Sorpreso
	Fu il nemico dai nostri guerrieri. . .	
	Ei fuggia; Castellor è già preso!	
<i>Conte</i>	Come! . . .	

To the right of the line “Fu il nemico [etc.],” V wrote “miei prodi guerrieri.” Having canceled the Con’s “Come! . . .”, which began a new line, V added the word “Donna” before Man’s “Mi segui.” The printed librettos follow V’s modifications.

**120–129** Vle A: “col Basso.”

**124–126** Man, Con A: V wrote the stage directions “a Leonora” and “opponendosi” after the lines of Man and the Con; WGV moves them back to the beginning of their respective lines.

**125** VI I (VI II = VI I) A: There is a flat before the *f*’ in the triplet on the first beat. In Cb (Vle, Vc = Cb), the flat appears before the *f*’ only on the third beat. Because the half-step neighbor motion on the triplet prevails throughout the passage, and is more satisfactory here as well, WGV favors the reading of Cb, a solution confirmed by pRI and pPRI.

**126** Leo RO<sup>53</sup>, MI<sup>53</sup>: “Oh! . . .”

**126** Man WGV: The stage direction (“al Conte”), missing from ISA, is derived from RO<sup>53</sup> and MI<sup>53</sup>.

**128–129** Fl (Ott = Fl), Ob A: In 128, the last measure of f. 179, V wrote out Fl and Ob. In 129, the first measure of f. 179<sup>a</sup>, he adopted the sign (✓) for Fl, Ott, and Ob, without specifying the part from which they are derived. Since in 128 their line is in unison with VI I (except for Ob II, which is marked 8<sup>a</sup> Ob I), **WGV** follows **pRI** in having them continue with VI I in 129 (adopting also the articulation of VI I).

**129** Ruiz, Coro Seguaci del Trov **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Vaneggia!” The stage direction in these librettos reads: “(accerchiando il Conte).”

**130** Fer A: “Signor!” / The exclamation point, though also present in **RO**<sup>53</sup> and **MI**<sup>53</sup>, does not make good sense. **WGV** prefers the question mark from **ISA**, extending it to Coro Seguaci del Con, which has no punctuation in A.

**130** Cb (Vc = Cb) A: **ff** / The other models in this measure (Ott and VI I [VI II = VI I]) call for **f**. Both the weight of the evidence and the fact that Cb belongs to the skeleton-score layer favor **f**. This solution has the advantage of saving **ff** for the dynamic increase at 134.

**132–133** **RO**<sup>53</sup>, **MI**<sup>53</sup>: The stage direction reads: “(con gesti ed accenti di maniaco furore).”

**134–135** Fer, Coro Seguaci del Trov, Coro Seguaci del Con T. A: The whole notes at 134 are tied to the following quarter notes, even though there is a new syllable on the latter. This is surely an oversight: V continued mechanically drawing the ties he had used for Ines and D., where only the single syllable “Ah” is present. He did not repeat the mistake in the parallel 136–137.

**134–140** Leo **WGV**: The parentheses around the text are derived from **ISA**, **RO**<sup>53</sup>, and **MI**<sup>53</sup>.

**134–157** **ISA**: At this point, after the Count’s “Di ragione ogni lume perdei! . . .”, the “long” version of the Finale presents one verse split between Leonora and the Count, followed by a full stretta to conclude the act.

*Leonora:* (M’atterisce! . .)

*Conte:* Ho le furie nel cor! . .

In me vibra la spada, il pugnale. . .

(*A Manrique*)

Fammi spento cadere al tuo piè. . .

Ancor tua questa donna fatale

Sin che un aura io respiro non è.

*Manrique:* Sia respinto quest’uomo insensato. . .

Morte invano egli spera da me. . .

Vivi, e renda il sapermi beato (*Al Conte*)

Un supplizio la vita per te.

*Leonora:* Ah! Manrique si fugga da lui. . .

Tal l’indonna spavento di me,

Qual se in fronte leggessi a costui

La condanna di morte per te!

*Ruiz,*

*Armati:* Vieni[:] è sempre fugace la sorte! . .

(*A Manrique*)

Guai che presto a fermarla non è!

*Ferrando,*

*Seguaci:* Cedi. . . spesso col cedere, il forte

Vincitore, da vinto si fe. (*Manrique*)

[sic] *tragge Leonora seco, De*


*Luna è respinto, le donne rifug-*

*gono al Cennobio* [sic].

*Scende subito la tela.*)

Verdi crossed out the text from “In me vibra la spada, il pugnale” through the end of the act (leaving only the concluding stage direction). In its place he wrote two lines of text. The first was intended for the Seguaci del Trov: “Vieni: è lieta la sorte per te” (earlier sketched in pencil as “Vieni: la sorte sorride per te”); the second for the Seguaci del Con: “Cedi: or ceder viltade non è.”

The text of Man at 134–140, “Fia supplizio la vita per te! . . .” is derived from the rejected stretta. The text of the Seguaci del Trov at 134–140 is given in its final form in **RO**<sup>53</sup> and **MI**<sup>53</sup>, but Verdi used the version written in pencil in **ISA**.

**138** Man, Ruiz A:  / This rhythm differs from that in Fer, Coro Seguaci del Trov and Coro Seguaci del Con. Given the continuation at 139, **WGV** modifies the rhythm in Man and Ruiz.

**138** Cb (Fg, Vc = Cb) A: In this, the last measure of a recto, V wrote staccati, but in the continuation of the line on the overleaf he specified accents in Cimb. As the Cimb articulation surely represents his later thought, and a page turn separates the two measures, **WGV** substitutes accents for the staccati in 138.

**138–139** Fl, Ob, Trn A: Ties originally connected 138 and 139. Although V erased those in Fl and Ob, he failed to erase the one tie he had drawn in Trn. **WGV** deletes it.

**143** A: Only the word “Primo” is in V’s hand; “tempo” is in the brown ink used elsewhere in the manuscript for non-autograph corrections. Both **pvRI** and **pRI** have “I Tempo.”

**143–144** Leo A:



/ V's rhythmic notation of the third and fourth beats of 143 and the second and third beats of 144 is clearly incorrect: either the eighth notes should have single dots or the sixteenth notes should be thirty-seconds. Following V's model at 83–84, **WGV** alters the notes, also emending the anacrusis to the third beat of 143. **pvRI** corrects the rhythms somewhat differently:



**144** Cl A: V wrote rests for Cl II on the first and second beats of 145 but forgot to do so in 144. His intent is clear, and **WGV** therefore places the “T” indication in 144.

**145** Leo, Fl, Ott, Ob, Cl, Tr A: After the dotted sixteenth rests V wrote sixteenth notes (in Ob II an eighth note), a rhythmic error like that of the preceding measures. **WGV** accepts the dotted rests, and therefore changes the note values to thirty-seconds. As at 85, the solutions of **pvRI** and **pRI** are inconsistent and problematic. **pvRI** suppresses the dots; **pRI** either preserve V's erroneous notation or alter the rests.

**145** VI I A: V wrote both  $\leftarrow$  and “cres.” above the staff; **WGV** retains only the former.

**145–146** Tr A: V wrote single stems in both measures, but two ties between the third and fourth beats in 146. **WGV** follows **pRI** in assigning this phrase to Tr I only.

**146** Leo A: On the second beat V beamed the notes in two pairs of sixteenths; following V's notation at 86, **WGV** flags the final two sixteenth notes separately.

**146** Cl A: Although V had written double stems in 145, he neglected to continue them in 146. **WGV** follows **pRI** in employing both instruments through 146.

**146** VI I A: **ff** / All other dynamic markings in this measure read **f**; **WGV** adjusts VI I accordingly.

**147** Trn A: The last four notes are beamed in two groups of two eighth notes; **WGV** beams all four together, as in all other instrumental parts.

**147–148** Ob, VI I A: / The staccati conflict with the accents in Cl,

Cor III, IV, Tr, Cimb, VI II, and Cb (Vc = Cb). Since the evidence strongly favors accents, **WGV** substitutes accents for V's staccati.

**147–150** Vocal parts A: In an earlier, canceled layer, the rhythm of all vocal parts read:



. When V revised the passage, he created several problems. In Coro Seguaci del Con, the final layer reads:

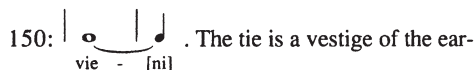


, an incomplete revision of the earlier layer:



rhythm, V forgot to supply the necessary new text and to delete the tie over the last two notes (which made sense only with the original text). **WGV** follows **pvRI** in adjusting the underlay to conform with that of Fer (who sings the same text), and in omitting the tie in 149–150.

In Coro Seguaci del Trov B., V wrote at 149–



. The tie is a vestige of the ear-

lier layer, in which there was only a single syllable. When V revised the passage, he neglected to write the last syllable of “Vieni” on the downbeat of 150 and to erase the tie. **WGV** corrects his notation.

**149–152** VI I A: In an earlier, canceled layer, notated only in VI I, this passage was originally three measures long (x, y, z), equivalent to 150–152. V erased x and wrote over it the present 149; likewise he replaced y with the definitive 150. He then erased the notes in z, the first measure on f. 182<sup>r</sup>, and divided it into two, the definitive 151–152. The state of A suggests that V had completed the skeleton score of the Finale before making this emendation, but had not begun the orchestration.

**152** Librettos: ISA has “Cennobio”; **WGV** follows the spelling of **MI**<sup>53</sup>. Otherwise, **MI**<sup>53</sup> = ISA, but it substitutes “Il Conte” for “De Luna.” In **RO**<sup>53</sup> the censors eliminated the religious reference: “(Manrico tragge seco Leonora. Il Conte è respinto.—Cala la tela.)”



## N. 9. Coro

## Source

A: ff. 183–198<sup>v</sup>

The manuscript consists of a single fascicle of eight nested bifolios of twenty-four-stave paper (type A). The fascicle is numbered “1” by a later hand, beginning a progressive enumeration of fascicles within Acts III and IV.

The measures are laid out as follows:

f. 183	1–4	f. 191	71–74
f. 183 <sup>v</sup>	5–9	f. 191 <sup>v</sup>	75–78
f. 184	10–13	f. 192	79–82
f. 184 <sup>v</sup>	14–17	f. 192 <sup>v</sup>	83–86
f. 185	18–21	f. 193	87–89
f. 185 <sup>v</sup>	22–26	f. 193 <sup>v</sup>	90–93
f. 186	27–30	f. 194	94–97
f. 186 <sup>v</sup>	31–34	f. 194 <sup>v</sup>	98–101
f. 187	35–39	f. 195	102–105
f. 187 <sup>v</sup>	40–44	f. 195 <sup>v</sup>	106–109
f. 188	45–49	f. 196	110–114
f. 188 <sup>v</sup>	50–53	f. 196 <sup>v</sup>	115–119
f. 189	54–58	f. 197	120–124
f. 189 <sup>v</sup>	59–63	f. 197 <sup>v</sup>	125–128
f. 190	64–66	f. 198	129–133
f. 190 <sup>v</sup>	67–70	f. 198 <sup>v</sup>	134–136

## Introductory Notes

## Instrumentation

At the beginning of N. 9, V distributed the parts on the twenty-four stave paper as follows (WGV also notes subsequent additions and alterations):

Violini	[I]
	[II]
Viola	
Flauto	
Ottavino	
[2]	Oboe
[2]	Clarini [in Do]
[2]	Corni in Sol; <i>at 60</i> : in Fa
[2]	Corni in Do
[2]	Trombe in Do
[2]	Fagotti
[3]	Tromboni
	Cimbasso
	Timpani in Do; <i>at 67</i> : in Fa
	Cassa
	[blank]
	[blank]
	Ferrando
Uomini d'armi I	[T.]; <i>at 67</i> : Coro unis. all'altro
	[B.];

Uomini d'armi II [T.]; *at 67*: Tutti

Violon[celli]

Bassi

## Title

At the top of f. 183, V wrote “Coro” in the middle, “Atto III” to the left, and “N.º 9 / G. Verdi” to the right.

The subtitle, “Il figlio della Zingara,” is found at the beginning of Act III only in MI<sup>53</sup>. In ISA, the subtitle appears in Bardare’s hand on the title page of the entire manuscript (as “Il figlio della Zingana”), but is not repeated at the beginning of Act III. In RO<sup>53</sup> too it occurs only on the title page.

## Critical Notes

**1 Librettos:** ISA and MI<sup>53</sup> place “Scena I” before “Accampamento.” This edition follows RO<sup>53</sup> in placing it between the two halves of the description: the first part is a general set description, the remainder a stage direction for the first scene.

There are small differences in spelling among the sources. In A, V wrote “padiglione del Conte di de Luna” and “Uomini d'arme”; WGV follows ISA. (RO<sup>53</sup> and MI<sup>53</sup> have “Scolte di uomini d'arme.”) ISA, RO<sup>53</sup>, and MI<sup>53</sup> have “giuocano”; WGV follows the spelling of A. Finally, RO<sup>53</sup> has “altri fabbricano le armi”; WGV follows the “forbiscono” of A, ISA, and MI<sup>53</sup>.

**1 Cb (Vc = Cb) A:** There are two indications of f, one above the staff, the other below. Perhaps V first planned to write Vc and Cb on separate staves, then changed his mind. Since the f above the staff is redundant, WGV deletes it.

**3 Cor III, IV A:** The g' on the downbeat has only a single stem, whereas at the parallel 7 it has a double stem. WGV assumes that V intended the g' in 3 to be performed by both players.


**5 Cor III, IV, Cb (Fg, Vc = Cb) A:** All parts playing on the second beat have eighth notes on the downbeat; of those parts which do not play on the second beat, only Cor III, IV and Cb

1. Underneath the present “d'armi” is an earlier layer that has been thoroughly erased. It may have read “Balestrieri.” In the upper of the two staves the clef was originally a bass clef; V later changed it to a tenor clef.



(Fg, Vc = Cb) have quarter notes on the downbeat. Although the quarter-note resolutions of 3, 7, and 9 may have influenced V's notation in 5, the sheer number of models at 5 with eighth-note resolutions argues against preserving the discrepancy. **WGV** extends the eighth notes. The same problem is found at the parallel 26. There, Cor I, II, Cor III, IV, Timp, Cassa, and Cb (Fg, Vc = Cb) have quarter notes. **WGV** substitutes eighth notes.

5 Timp A: *c* on the downbeat / At the parallel 26 V wrote *G*. Although neither pitch fits the harmony, both measures should have the same note. **WGV** favors *G* (cf. 41, where the same harmonic clash is found, and V also chooses *G* for Timp).

8 Ob I (Cl I = Ob I) A:  on the downbeat / The eighth note is evidently an oversight. The similar VI I (Fl and Ott are derived from VI I) have a quarter note. Moreover, at the parallel 29, all parts have a quarter note. **WGV** therefore doubles the value of V's eighth note.

8 Tr A: An earlier, canceled layer read:



10–17 Cor I, II, Cor III, IV, Vle, Cb (Vc = Cb) A: V notated the repeated eighths as whole notes with a slash. Where there are staccati they are written over the whole note in two groups of four. Following the implications of V's staccato notation, **WGV** beams the eighth notes into groups of four.


14 Cb (Vc = Cb) A: The indication “*cres.*” is placed haphazardly in the middle of the measure. In the interest of a coherent reading, **WGV** moves it to the downbeat of 15, as in VI I (Fl, Ott, Ob, Cl, and VI II are derived from VI I). The reiteration of the “*cres.*” indication in VI I at the parallel point in 17 reinforces **WGV**'s decision at 15.

18–19 Fg A: A small, tie-like slur from the fourth beat of 18 to the first beat of 19 is probably a mechanical repetition of ties connecting notes in Tr II and Trn I, the staves directly above and below Fg. **WGV** deletes this tie, as it has no other models in the moving parts at this point.

18–20 Timp A: 

/ V might actually have wanted a *d* here, but it is more likely that he momentarily forgot that the Timp are tuned “in Do.” There is not time

to change the tuning, and it is highly unlikely that three Timp are intended. **WGV** follows **pRI** in correcting *d* to *c*.

20 Cb (Vc = Cb) A:  on the downbeat / **WGV** halves the value, as in all other instrumental parts.

22 Coro I A: “alcuni uomini d'arme” / An earlier, canceled layer read “Balestrieri.”

22 Ob (Cl = Ob) **WGV**: That only a single instrument should play is implied by single, upward stems in 22–23, and above all by the half rest for Ob II in the first half of 24 and the rests on the second through fourth beats of 26.

24, 28 **pvRI**: **mf** / The dynamic level is an effort to reflect changes in the instrumentation.

25 Cor III, IV A: A small mark on the *f* line on the third beat could be interpreted as a note head. Had V intended *d* + *f* for Cor III, IV, however, he would not have used double stems. Since 25 is parallel to 4, where the unison *d* is clear, **WGV** accepts that reading also at 25.

26 Coro II ISA: “Altri” / Neither **RO**<sup>53</sup> nor **MI**<sup>53</sup> specify that these lines are to be sung by another part of the chorus.

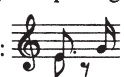
26 Cor I, II, Cor III, IV, Timp, Cassa, Cb (Fg, Vc = Cb) A: See Note 5 (Cor III, IV, Cb).

26–27 Coro II ISA, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Questo acciar.”

27 Coro II A: “*di* sangue”; ISA, **RO**<sup>53</sup>, **MI**<sup>53</sup>, and **pvRI** all read “*dal* sangue.” Perhaps V anticipated the “*di*” of the next verse. **WGV** follows **pvRI** in substituting “*dal*” for V's “*di*.”

27–28 Coro II A: V originally wrote “*sangue acciar*,” erroneously repeating the word; he then erased it and substituted the correct “*or terso*.”

30 ISA: “*Odoni strumenti guerrieri, tutti si volgono là d'onde il suono si avanza*.”; **RO**<sup>53</sup> and **MI**<sup>53</sup> change the last phrase to “*là, dove si avanza il suono*.” **WGV** follows A, though correcting the spelling of V's “*drapello*.”

30 Tr A:  / **WGV** adjusts the beam-

ing and the rhythm of Tr I to conform with Cor I, II.

31 Trn A: On the first two beats V originally wrote Trn a staff too low, then smeared away the notes. He had also written, and partially erased, “*due soli*” in the margin. Recopying Trn on the correct staff, he neglected to repeat “*due soli*,” though he specified the **pp** dynamic level. Nevertheless, his intention that the passage be

played by only two Trm is clear from the original layer, as well as from his "tutti" at the third beat of 38.

34 Coro I T. A: V drew two quarter rests on the third and fourth beats; WGV substitutes a half rest, as in Coro I B.

38–39 Cb (Vc = Cb) A: In an earlier, canceled layer, Cb had the same pitches as eighth notes (followed by eighth rests).

38–45 Trm A: From the third beat of 38 through 39 V wrote double stems, and added "Tutti"; at 40–45 Trm are "col Basso." To clarify the sense of the notation, WGV uses single stems and indicates "a 3."

39 Coro I (Coro II = Coro I) A: V wrote "doman-[dato]," then corrected the word to "ritar-[dato]."

40, 44 Coro I (Coro II = Coro I) A: On the third beat of both measures, V first wrote "no," then corrected "no" to "or."

41 Cb A: In an earlier, canceled layer, the rhythm was:  $\downarrow \downarrow \downarrow \downarrow$

47 Coro I (Coro II = Coro I) B. A:  $d + a$  on the downbeat / The  $d$ , unique in the chord, is certainly an error. At the parallel 49, V wrote  $f$ , following the instrumental bass. WGV follows **pvRI** in correcting  $d$  to  $f$ .

49 Coro I (Coro II = Coro I) A: V originally wrote "non" on the downbeat, then crossed out the last "n."

50 Coro I (Coro II = Coro I) A: In this, the first measure of a verso, V forgot to write the text. Following **pvRI** and ISA, etc., WGV supplies the missing "più."

50 Fer WGV: The comma after "Si" is derived from **RO**<sup>53</sup> and **MI**<sup>53</sup>.

50 Cor I, II, Timp WGV: The tuning changes anticipate V's explicit instructions at 60 and 67, respectively.

52 Fer A: V wrote nine eighth notes (or rests); WGV follows the correction of **pvRI**, substituting two sixteenth notes at the syllables "-te del."

55 Fer A: V corrected an earlier layer in the second half of the measure, but his original notation is uncertain.

56–57 Cor III, IV A: V's sign could be interpreted as a slur for Cor III from  $f$  to  $c$ . Given the similarity of its appearance to the unequivocal tie in Fg, WGV interprets it as a tie for Cor IV.

58 Fg A: V wrote a single stem for the F; given the double whole notes at 53–57, WGV considers this an oversight and assigns both Fg to the  $F$ .

60, 62 Fg, Tr A: V originally notated the Fg part on the Tr staff, directly above it in A. He then corrected his mistake, writing Fg on its proper staff and entering the correct Tr part.

67 Fer A: V notated Fer for one measure, then at 68 he wrote "col Basso del Coro." At 68–105 he specified the continuation of this instruction with a sign (" $\swarrow$ "). From 106 (the first measure of f. 195<sup>v</sup>) to the end he did not continue this sign, but it is clear that Fer must continue in unison with Coro B. At 118–122, where Coro B. divide, WGV assigns him the upper line.

67 Coro A: The two choruses are notated on one system of two staves. The merging of the forces is indicated by V's explicit "Tutti," as well as by his "coro unis. all'altro" in the staves formerly occupied by Coro I.

67 Cor III, IV A: In the left margin the word "In" is in V's hand, but "do" is in the brown ink used elsewhere in the manuscript for non-auto-graph corrections. An original layer has been erased, and is no longer decipherable.

67 Tr A: V wrote a key signature of one flat. Adopting standard trumpet notation, WGV deletes the signature and adds the necessary flats directly to the notes.

67 Cimb A: V wrote "Solo" for Cimb as well as for Trm. For Trm, the instruction means that only one instrument should play; in Cimb the "Solo" is simply a mistake, and WGV deletes it.

69 Fer, Coro **RO**<sup>53</sup>, **MI**<sup>53</sup>: "alla pugna."

74 Cor I, II A: **ff** / WGV prefers the  $f$  of Fg and Tr.

75 Cimb A: **pp** / The only other parts with dynamic indications (all **p**) at 75, the first measure on a verso, are Fg, Cor I, II, and Tr, the parts that had  $f$  followed by  $\rhd$  at 74. It seems likely that the page turn momentarily confused V. Perhaps he thought of **pp** as a precautionary dynamic for Timp, then wrote it one staff too high. In any case, WGV considers the dynamic an oversight, and suppresses it.

80 Coro (Fer = Coro B.) A: V forgot the conjunction "e" between "aspetta" and "la gloria." WGV derives it from ISA, a solution confirmed by **pvRI**. The same problem recurs at 128.

81 Fg A: V originally wrote  $F + f$  on the downbeat, then corrected his mistake.

82 Fer, Coro ISA, **RO**<sup>53</sup>, **MI**<sup>53</sup>: "l'onor!" / V used the masculine or feminine ending according to his musical requirements.

82 Fg, Cor I, II, Cor III, IV, Tr **WGV**: The *f* are derived from the parallel 74.

83 Fl (Ott = Fl) A: An earlier layer has been erased. Although the final version is confusing in appearance, V's intention seems clear.

83 Fg I A: V slurred the third and fourth beats; **WGV** deletes this unique model.

83 VI I, Vle, Cb A: "arco" / This is the first measure of a verso, and V apparently forgot he had written "arco" in the previous measure. **WGV** suppresses the redundant marking.

83 Cb A: > on the downbeat / **WGV** deletes the accent, which served V as a skeleton-score reminder of an orchestral tutti.

83–86 Ob, Cl A: There are enough double stems to justify **WGV**'s "a 2," but the notation remains equivocal:


84 Cor I, II, Cor III, IV, Tr, Trn, Cimb, Cb A: ♪ on the third beat / There is a discrepancy between this value and the eighth notes of Fg II, Timp, Cassa, VI I, VI II, and Vle. At the parallel measure in the sequence (86) even more parts have the eighth: Fg II, Cor I, II, Cor III, IV, Tr, Timp, Cassa, VI I, VI II, and Vle. The quarter note is probably a vestige of the skeleton-score layer, where it supported the quarter note in the melody, while the eighth note sets the quarter note of the melody into relief. As the evidence clearly favors the eighth note, **WGV** substitutes it for the quarter here and at 86.

85 Timp A: | ♪ ♪ ♪ | / **WGV** doubles the value of the notes, as in Timp at the parallel 83 and all similar parts at 85.

86 Trn, Cimb, Cb A: ♪ on the third beat / See Note 84.

87 Coro T., B. (Fer = B.) A: V beamed the two sixteenth notes on the second beat together, suggesting an elision of the syllables "-li, e-". At the identical 67, however, he flagged the notes separately, and **WGV** favors that reading also at 87.

87–88 Timp A: | ♪ ♪ ♪ | / The quarter notes are certainly an oversight; **WGV** halves the values, as in the parallel 91–92.

89 Ob A:  / The grace notes on the third beat differ from the prevailing mod-

els; **WGV** follows **pRI** in making the appropriate adjustment. Also, on the second and fourth beats, V originally wrote *a' + f''*.

89–98 A: In an earlier, canceled layer, presumably in the skeleton score, Coro B. at 89 had:

(Vc = Cb) at 90–98:

These measures anticipate the material of the Coda, 101–110, with the important exception that in the earlier draft at 90–98 there was an extra measure, caused by the repetition of the third measure of the sequence. The presence of these earlier layers suggests that V originally planned a shortened reprise, with the Coda beginning already in 90.


91 Coro B. (Fer = Coro B.) A: The two sixteenth notes on the second beat are beamed together. Since the notes are sung to separate syllables, **WGV** flags the notes separately, as in T. For a more equivocal situation, see Note 87.


93 Tr A: Through V's oversight, the first two notes are eighth notes; **WGV** supplies the correct dotted rhythm.

94 Ob A: V wrote grace notes on the downbeat only for Ob I; following the pattern of preceding measures, **WGV** joins **pRI** in adding independent grace notes for Ob II, paralleling Ott at 94.

94 Cl A: As with Ob, V wrote grace notes on the downbeat only for Cl I, although he had provided grace notes for Cl II in preceding measures; **WGV** follows **pRI** in adding an independent part for Cl II. On the third beat V omitted grace notes in both Cl. Although **pRI** does not add them, **WGV** sees no reason why

they should not be played, and derives them from models in Ob.

**94** Fl, Cl I, VI I A: V beamed the notes together on the third beat: . Given the sudden drop to **pp** on the second note, **WGV** favors the model in Ob I and VI II, and flags the last sixteenth note separately.

**94** Vle A:  / All other parts concluding on the third beat have a quarter note; **WGV** makes the appropriate rhythmic adjustment.

**101** Coro (Fer = Coro B.) A: "Ivi opimi e la preda e l'onor" / **WGV** follows **pvRI** in deleting the conjunction "e" between "opimi" and "la preda," which is not required by **ISA**. On the third beat V originally flagged the notes separately in both T. and B., as if to set "-da" and "e" without an elision. Later he beamed the notes together.

**102** Vc A: At the start of the measure, V wrote "arco" and "col Basso." This abbreviated notation requires Vc to play *f*, as in **pRI**, rather than a resolving *f'* on the downbeat. It is not impossible, of course, that V momentarily forgot the register in which Vc had been playing (102 is the first measure on a recto), but a resolution "pizz." to the *f'* would be inaudible, and once the note is played "arco" the sense of the resolution changes quite profoundly. Given these considerations, **WGV** accepts the reading of A and **pRI**.


**108** Fl, Ott, Trm I, II A: On the third and fourth beats, V beamed these parts in two groups of two; **WGV** beams all four notes together as in Ob (Cl = Ob) and Tr, as well as in all parallel parts at 109.

**108** Ott A:  / The grace notes

seem unlikely; **WGV** follows **pRI** in changing them to *c'''-d'''-e'''*.

**108** Ob (Cl = Ob) A: The grace notes on the second beat are written only with upward stems. Although V may have intended both instruments to play the notes together, **WGV** joins **pRI** in assigning them to Ob I and Cl I alone.


**109** Coro B. (Fer = Coro B.) A:

 / Either the triple dot or the

eighth note is incorrect. Although **pvRI** suppresses one of the dots, the eighth note in A is so well aligned with the last sixteenth of T. and the triple

dot is so clearly notated, that **WGV** prefers to halve the value of the final note.

**110–117** A: On the first beat of 110 V provided notes of resolution in Coro (Fer = Coro B.), Fl, Ott, Ob, Cl, Cor, Tr, Fg, Trm, Cimb, and Cb (Vc = Cb). From the second beat of 110 through 117 he wrote only Cb, and for the remainder signaled a repeat of 102–109 by numbering the corresponding measures from "1" to "8."

**122** Ott, Ob A:  on the downbeat / In Cl, V made a clear distinction between the eighth note in Cl I, which continues to play, and the quarter note in Cl II, which concludes on the downbeat. Since Ott and Ob are analogous to Cl II and similar instrumental parts, **WGV** makes the appropriate rhythmic modification.

**122** Cl I A: V beamed the two notes on the first beat together, across the sixteenth rest; **WGV** favors the model in Fl, VI I, and VI II, and flags the sixteenth separately.

**123–124** A: In these two measures, the last on f. 197, V wrote a part for Fer (identical to Coro B.), then erased it. On the same staff, he wrote the stage direction "partendo." The notation does not continue on f. 197<sup>v</sup>. It is unclear from A at this point whether "partendo" applies to Fer as well as the chorus. Only the beginning of the Scena e Terzetto, where Fer makes a new entrance at 10, clarifies the situation. **WGV** therefore indicates "partendo" for Fer at 122.

**125** Coro B. (Fer = Coro B.) A: The two notes on the third beat are separately flagged. Since there is only a single syllable on this beat, this is clearly an error, and **WGV** beams the notes together as in T.

**125** Cb (Fg, Vc = Cb) A: In the parallel passages (77 and 97) there is an *f* on the third beat, not a *c*. Although the *c* may have been an oversight on the part of the composer, there are many other changes in orchestral parts at 125. **WGV** therefore accepts the difference.

**125–126** VI I (Fl, Cl, VI II derived from VI I) A:



/ These two measures open a verso. At 122–124, and again at 127, V beamed these figures by the beat. **WGV** substitutes that beaming for the two-beat model in 125–126.

**126** Cor III A: The *e'* on the second beat creates a cross-relation with the simultaneous *eb''* or *eb'* in Fl, Cl, VI I, and VI II. In the similar 98 V avoided the cross-relation by writing a unison *c'*

PART TWO

for Cor III and IV, but there were many other differences there in the orchestration. **WGV** follows **pRI** in retaining the cross-relation at 126. **126–127** Cor I, II A: There are single stems on the fourth beats of 126 and 127, but double stems in 128. **WGV** follows **pRI** in having both Cor play at 126 and 127.

**127** Cor III, IV A: V wrote two quarter rests on the third and fourth beats; **WGV** substitutes a half rest.

**128** Coro (Fer = Coro B.) A: See Note 80.

**129–130** Cor I, II **WGV**: These measures are the first on a recto. Moreover, V originally had

only one measure here. He created two by drawing a new bar line between the bar lines that now precede 129 and follow 131. Perhaps because of both these factors, V left the Cor I, II staff blank in 129–130. Although **pRI** and contemporary manuscripts follow A, **WGV** believes that the horns should finish the phrase, as in the homorhythmic *Vle*, and suggests a plausible realization.

**130** Tr A: There are two dynamic indications, **ppp** above the staff and **p** below; given the general diminuendo in the other parts, **WGV** follows **pRI** in selecting the softer level.



## N. 10. Scena e Terzetto

## Source

A: ff. 199–222<sup>v</sup>

The manuscript consists of one fascicle of five nested bifolios and one of seven nested bifolios, all of twenty-four-stave paper (type A). They are labeled “2” and “3” in a later hand, continuing the progressive enumeration of fascicles within Acts III and IV. The second fascicle originally consisted of only five nested bifolios, to which V added two additional bifolios in the center (see Note 226–227).

The measures are laid out as follows:

f. 199	1–3	f. 211	140–147
f. 199 <sup>v</sup>	4–7	f. 211 <sup>v</sup>	148–155
f. 200	8–12	f. 212	156–163
f. 200 <sup>v</sup>	13–16	f. 212 <sup>v</sup>	164–171
f. 201	17–20	f. 213	172–179
f. 201 <sup>v</sup>	21–24	f. 213 <sup>v</sup>	180–187
f. 202	25–28	f. 214	188–192
f. 202 <sup>v</sup>	29–32	f. 214 <sup>v</sup>	193–197
f. 203	33–36	f. 215	198–202
f. 203 <sup>v</sup>	37–40	f. 215 <sup>v</sup>	203–206
f. 204	41–44	f. 216	207–211
f. 204 <sup>v</sup>	45–49	f. 216 <sup>v</sup>	212–216
f. 205	50–53	f. 217	217–221
f. 205 <sup>v</sup>	54–61	f. 217 <sup>v</sup>	222–225
f. 206	62–70	f. 218	226–229
f. 206 <sup>v</sup>	71–79	f. 218 <sup>v</sup>	230–233
f. 207	80–87	f. 219	234–237
f. 207 <sup>v</sup>	88–96	f. 219 <sup>v</sup>	238–241
f. 208	97–103	f. 220	242–246
f. 208 <sup>v</sup>	104–110	f. 220 <sup>v</sup>	247–251
		f. 221	252–257
f. 209	111–117	f. 221 <sup>v</sup>	258–261
f. 209 <sup>v</sup>	118–124	f. 222	262–266
f. 210	125–132	f. 222 <sup>v</sup>	267–272
f. 210 <sup>v</sup>	133–139		

## Introductory Notes

## Instrumentation

At the beginning of N. 10, V distributed the parts on the twenty-four-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini [I]  
[II]

Viole

[blank]; at 54: [Flauto]

[blank]; at 54: [Ottavino]

[blank]; at 54: [2 Oboi]

[blank]; at 54: [2 Clarinetti in Do]

[blank]; at 54: [2 Corni] in Mi; at 150:  
in Fa

[blank]; at 54: [2 Corni] in Mi; at 150:  
in Do

[blank]; at 54: [2 Trombe] in Mi<sup>1</sup>; at 150:  
in Do

[blank]; at 54: [2 Fagotti]

[blank]; at 54: [3 Tromboni]

[blank]; at 54: [Cimbasso]

[blank]; at 54: [Timpani]; at 186: in Fa

[blank]<sup>2</sup>

[blank]

[blank]

Azucena<sup>3</sup>

Conte

Ferrando<sup>3</sup>

Cori<sup>3</sup> [T.]

[B.]

Violoncelli

Bassi

## Title

At the top of f. 199, V originally wrote “Scena Aria e Terzetto” in the middle, “Atto III” to the left, and “N.º 10 / G. Verdi” to the right.

Someone else, perhaps an employee of the Ricordi firm, later crossed out “Aria” in the same brown ink used elsewhere in A for non-autograph corrections. Cammarano had actually provided text for a lyrical solo for the Conte at this point (see Note 13). The presence of the word “Aria” in the title raises the possibility that V may even have set this text. The sketch for *Il trovatore* would probably shed light on this question. In any event, V must have decided to omit it before drafting the skeleton score in the Autumn of 1852, since there is no perturbation in the structure of the fascicles containing N. 10 in A. Cammarano had already suggested that the piece be suppressed in a letter of 23 August 1851.

1. Although the part is labeled “in Mi,” Trb do not play until after their tuning changes to “in Do.”

2. At 54 V wrote a time signature for Cassa. Perhaps he originally planned to write a part for it; in the end, he did not.

3. The names Azucena, Ferrando, and Cori are not in V’s hand; together with the pertinent clefs, time signatures and key signatures, they are written in the brown ink used elsewhere in A for non-autograph corrections. V himself wrote similar indications on these staves at 54.

## Critical Notes

1 RO<sup>53</sup>, MI<sup>53</sup>: "(Il Conte, uscito dalla tenda, volge uno sguardo bieco a Castellar.)"

2 Con ISA, RO<sup>53</sup>, MI<sup>53</sup>: "! . . ." / In A, V first wrote a question mark, then changed it to an exclamation point.

2 VI I, VI II, Vle A: The > are long enough to be interpreted as >>. The model in Cb (Vc = Cb) is more clearly an accent. Given also the unambiguous accents in VI II and Cb (Vc = Cb) in the analogous 6, WGV reads the signs in 2 as accents.

5 VI II, Vle A: In an earlier, canceled layer, VI II had *c'*, and Vle *f'*.

9 Vle A: "col Basso."

10 Con RO<sup>53</sup>, MI<sup>53</sup>: "Oh."

13 Con ISA: Cammarano provided a text here for an aria, the so-called "Romanza:"

"I miei giorni tu rendesti

Un sol giorno di martoro!

Tu mi sprezzì, mi detesti,

Ed io t'amo, ed io t'adoro!

A disfarmi del rivale

Compirei qualunque orrore. . . .

Pur talvolta ancor m'assale

Il rimorso accusatore,

E un oggetto di spavento

A me stesso allor divento! . .

Di sì rio, sì acerbo stato

La cagion, crudel, sei tu!

Questo cor da te sprezzato

Nacque forse alla virtù! (*Odesi tumulto.*)"

After deciding not to use this text, V crossed it out in ISA. Bardare on 23 October 1852 sent Verdi a suggestion that involved other cuts in the recitative, but the composer used Cammarano's surrounding text intact.

13 RO<sup>53</sup>, MI<sup>53</sup>: The scene description reads: "Ferrando, detto."

13–23 Vle A: "col Basso."

15 Fer RO<sup>53</sup>: "D'appresso." In A, V first wrote "D'appresso," then canceled the apostrophe.

16 Fer RO<sup>53</sup>: "si aggirava."

23 VI I (VI II = VI I) A: An earlier, canceled layer read *c'*.

28 RO<sup>53</sup>, MI<sup>53</sup>: The scene description = "Detti, Azucena con le mani avvinte, è trascinata dagli Esploratori: un codazzo d'altri Soldati."

28–29 Coro RO<sup>53</sup>: "Innanzi, *iniqua*, innanzi. . . ."


31 Azu RO<sup>53</sup>, MI<sup>53</sup>: "Oh!"

33 Azu A: V first wrote a question mark after

"io," then changed his mind and wrote an exclamation point. It is not clear why he did so.

WGV prefers the earlier reading, which also corresponds with that of ISA, RO<sup>53</sup>, and MI<sup>53</sup>.

34 Con A: An earlier, canceled layer read:

 V originally planned to start the line "s'appressi" two beats later, then changed his mind and shifted the entrance to its present position.

37 VI I, VI II, Vle A: An earlier, canceled layer read:

VI. I 

VI. II 

Vle 

WGV deletes the accent in VI I, which belongs to the original layer.

38–39 Conte ISA: "Onde vieni?"


40 A: The tempo indication at the top of the page originally read "And.;" V substituted "Adagio." There is no sign of an earlier layer for the "Adagio" at the bottom of the page.

41, 42 Azu A: In an earlier, canceled layer, the first two beats of each measure read:



43 Azu A: The last note is a sixteenth. Since there is a clear dot after the previous sixteenth, WGV concludes that the second one should be a thirty-second, and alters it accordingly, even though *pvRI* has two sixteenths.

44 Azu RO<sup>53</sup>: "la patria."

44 Azu A: In an earlier, canceled layer, the measure began:  V then smeared the rests away and added the prolonging dots to the first note.

45–49 Azu Sources: V follows ISA, as do printed librettos and *pvRI* (except that RO<sup>53</sup> and MI<sup>53</sup> have "finora" instead of "sinora"). Strictly speaking, the syntax requires a preposition: either "*nelle* montagne ebbi ricetto," or "*le* montagne ebbi *a* ricetto." Both Ricordi orchestral scores, pl. no. 113957 and PR 158, add the preposition "a" after "ebbi," as does the recent piano-vocal score, pl. no. 42315. This solution has the advantage of respecting the original syllable count. Although the construction found in

A is unusual, it is not unprecedented, and WGV retains it.

49–52 Con, Fer ISA: The parentheses around the text are derived from ISA.

50 Con A: The second note was originally  $B\flat$ , an octave below the first.

55–58 Azu ISA, RO<sup>53</sup>, MI<sup>53</sup>: “*Ivi povera vivea.*”

63–64 VI II A: An earlier, canceled layer read:



. V mistakenly anticipated

the part of 64–65.

67 Strings A: VI I, VI II, Vle = Cb

(Vc = Cb) = / The discrepancy in the

notation of rhythmic values and fermatas among Cb (Vc = Cb), the upper strings, and the woodwinds surely reflects different stages in the notation of A. It seems unlikely that V could have wanted the winds to hold their fermata longer than the upper strings, as the autograph notation suggests. In the skeleton-score layer (Cb), furthermore, the fermata is not on the note, but rather on the following rest, which works well with the vocal part. WGV suggests a compromise solution for the strings, following the idea of Cb, but using the note values of Azu and the upper strings.

68–69 Azu ISA: “*m’obblia l’ingrato!*”

71 ISA: The verse “*Io deserta vado errando*” begins a new page. Above the poetry, there is a note in the hand of Bardare: “*N.B. Mi lasciò!.. m’obblia l’ingrato! (a questo verso attacca ciò che segue).*” Both this page and the preceding one are in Cammarano’s hand, except for this note. Cammarano apparently sent the text of the remainder of Act III, beginning with this verse, nearly nine months after the initial section, in what was to be his last mailing of poetry to V. This explains the need for Bardare’s note. See the introduction to the score for further detail.

71–79 Azu A: V first wrote Azu one staff too low. He had written only the notes before he discovered his error and erased it. In 71 of the earlier layer both  $e$ ’ have staccati. In the definitive layer (notated one staff higher), V wrote both accents and staccati on these two notes; WGV suppresses the staccati. The slur in 71 actually extends into 72 in the final layer, although it is clearly contained within the measure in the earlier layer. WGV favors the reading of the earlier layer, and shortens the slur.

77 VI II A: In an earlier, canceled layer, the third note was  $c$ ’.

79, 83 Vle A: In both measures, V first wrote “/” (indicating reiteration of 78 and 82 respectively). At 79, he smeared away the slash before writing the definitive version; at 83 the ink had already dried, and he simply wrote on top of the original layer.

81 Azu ISA, RO<sup>53</sup>, MI<sup>53</sup>, pvRI: “*che al mio [core]*” / Verdi’s use of “*il*” mio core is unequivocal.

83 Fl A: In an earlier, canceled layer, V wrote:



, thus repeating the gesture of 75.

The definitive reading must have been a late change, for it has never appeared in any published score of the opera, nor is it found in pRI. V probably made the change in order to remove the parallel fifths in the original layer between Fl and Cb, the effective bass line.

83 Fg A: V originally wrote  $c$ ’, then smeared the note away and replaced it with  $g$ .

84 VI II A: The  $b$  at both 83 and 84 is derived through a sign of repetition from 82. This added seventh at 84 was carried over into pRI, but was substituted by  $c$ ’ in the piano reduction of pvRI. There is no compelling reason to reject the piquant harmony of A.

90, 93 Vle, Cb (Vc = Cb) A: In Cb at 90 and Vle at 93 V first wrote “/”, indicating a repetition of the previous measure, then superposed the definitive reading.

99–101, 107–109, 127–129 VI I, Vc A: The placement of  $\ll$  and  $\gg$  in these analogous measures is rather haphazard. In the musical context, a crescendo through the downbeat of the second measure and a diminuendo through the end of the third makes the best sense. Notice, too, that the accent is present only in VI I at 100 and 127 (where it is long enough to resemble a second diminuendo). WGV follows the suggestion of pRI in extending the accent also to Vc.

104 Ott A: There are staccati on the two sixteenth notes. In later occurrences of this figure (112 and 132), Ott has no articulation at 112, and a slur at 132. The doubling part, VI I, always slurs the two sixteenths. WGV extends the slur to Ott at 104 and 112.

107–108 Con A: An earlier, canceled layer read:



. The slurs belong only to this original layer.

**114** Con A: In an earlier, canceled layer, Con had the same pitches, but with sixteenth rather than eighth notes.

**116–121** Cor III, IV A: V wrote the part with single stems. Although **pRI** employ both Cor for this passage, **WGV** suggests the use of a single Cor in the **pp** context. V himself made a similar distinction in Cl at 72–79: both Cl play the two chord tones in 72–73, but he assigned the single line in 74–79 to Cl I alone.

**117** Ott, VI I A: This measure is the last on f. 209. On the third beat there is a staccato dot as well as a tie across the bar line; Ob has only the tie. Perhaps V first intended a parallel between 116 and 117, with a staccato anacrusis followed by a rearticulation of the same pitch on the downbeat. At 118 (the first measure of f. 209<sup>v</sup>), he provided tie continuations for Ob and VI I (though not for Ott). The staccato would thus seem to belong to an earlier layer, and **WGV** deletes it.

**118** VI I A: The last eighth note has a separate flag; **WGV** adjusts the beaming to conform with Ott and Ob.

**121–122** Con A: “*tradito*” / **ISA**, **RO**<sup>53</sup>, and **MI**<sup>53</sup> all have “*rapito*,” which makes better sense in this context. **WGV** follows **pRI** in altering “*tradito*” to “*rapito*.”

**123–126** Fer **RO**<sup>53</sup>: The stage direction, “(nontando il mal nascosto terrore di Azucena),” is missing.

**132** Fl A: V originally wrote two eighth rests at the start of the measure, then erased them and substituted a single one.

**132** Ott, VI I **WGV**: The grace notes, absent in A, are derived from **pRI**.

**134** Azu **RO**<sup>53</sup>: “*scuopra*.”

**134** Cor **WGV**: The tuning changes “in Fa” and “in Do” anticipate V’s instructions at 150.

**135** VI II, Vle A: In an earlier, canceled layer, VI II = *g* + *g*’ and Vle = *c*’ + *e*’.

**136–139** Fl A: In each measure there were whole rests, subsequently canceled by V.

**142** Fer A: An earlier, canceled layer read *f*–*e* (two eighth notes).

**148–149** VI I, VI II, Vle, Vc A: In these two measures, the first of a verso, V forgot to continue the  $\llcorner$  he began in 144. Since 150 is marked **ff**,

**WGV** extends the crescendo through 148–149.

**153** Coro **pRI**: The second note = *d* in both T. and B. That the flat that would have been needed for the lower octave is missing leads one to suspect that the engravers simply misread A, substituting *d* for *e*. Ironically, the erroneous reading of **pRI**—now with an added flat on the lower octave—has persisted into the most recent Ricordi scores, including PR 158 and the piano-vocal score, pl. no. 42315. V’s notation (*db*’ – *e*) is unambiguous, and is surely correct; **WGV** respects it.

**157** Cb (Vc = Cb) A: A slur embraces the first five notes of 157; no staccati follow it. Since this slur contradicts the prevailing three-note models, **WGV** alters the articulation as in VI I, VI II, and Vle.

**162** **RO**<sup>53</sup>: The stage direction is lacking.

**162–166** Ob, Cl, Fg A: V wrote single stems in 162 for Ob (Cl = Ob) and Fg, and repeat signs (“/”) in 163–165. In 166, the last note of the phrase, he wrote double stems. Although **pRI** employ only a single instrument in each of these parts, **WGV** interprets V’s notation as meaning “a 2,” because of the double stems in 166, the full texture, and the **f** dynamic.

**165–166** Coro **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “*Urla pure*.”

**168** Azu **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “*m’odi*” / V substituted “*vieni*.”

**178** Cor I, II A: An earlier, canceled layer read:



. V changed it before drawing the cross-beam.

**178–179** Con A: V first wrote these two measures one staff too low, then erased them and rewrote them on the proper staff.

**178–180** Con Sources: In **ISA** the text reads: “Sarebbe ver? . . .”

Di Manrique genitrice! . . .”

**MI**<sup>53</sup> has the same text (with the name spelled “Manrico”). In his setting, V omitted “sarebbe ver?” The verse “Di Manrico genitrice! . . .” is lacking in **RO**<sup>53</sup>.

**181** VI I A: V began repeating the pattern of 178–180, then substituted the definitive version.

**182** Con **WGV**: The exclamation point is followed by suspension dots in **ISA**, **RO**<sup>53</sup>, and **MI**<sup>53</sup>. Since in the repetition of the word at 188 V wrote only an exclamation point, **WGV** retains this sign alone at 182, where A lacks punctuation.

**182–186** Ob, Cl **pRI**: The parts assign these



measures to a single Ob and Cl. In view of the context, **WGV** suggests “[a 2].” In A at 182–185, Ob = 8<sup>a</sup> VI I and Cl = Ob; full notation resumes only at 186. The engravers of **pRI** may have suggested a single instrument from 182 through the downbeat of 186 on the basis of V’s notation at 186. In Ob, V beamed all three beats together, hence there is only a single stem on the *g*” on the downbeat. In Cl, he flagged the *g*” on the first beat (with a single stem) separately, whereas he beamed the dyads *e*” + *g*” on the second and third beats together. **WGV** beams all three notes together in Cl, as in the other instrumental parts.

**186** Timp A: The tuning instruction “In Fa” is not in V’s hand; it is in the brown ink used elsewhere in A for non-autograph corrections.

**187–188** Con, Fer A: 188 is the first measure on f. 214, and there are tie segments in both parts. At the end of 187, the last on f. 213<sup>v</sup>, there are no ties, although 186–187 are tied in both parts. Ties are clearly inappropriate between 187 and 188, and **WGV** omits them.

**189** Azu **WGV**: The suggested fermata is derived from **pvRI**.

**190** Sources: There is no dynamic level indicated in A. **WGV** extends the **pp** in Vle in **pRI** to all parts. Among secondary sources, **I-Mc**<sup>2</sup> and **US-Bm** have **p** for VI II and Cb, while **I-Nc** has **p** for VI II.

**190** Azu A: V began to write “Straziante” above the part (see Note 226–227), then crossed it out.

**190** Azu A: “oh barbari” / At the repetition of 223, however, V dropped the “h,” as in **ISA**, **RO**<sup>53</sup>, and **MI**<sup>53</sup>. **WGV** eliminates it also at 190.

**190** Cor III, IV A: Although the final version is clear, there were several layers of erasures. In one of these earlier, canceled layers, V wrote double stems in this measure. Ultimately he added “Sola,” a peculiar indication, appropriate only to Tr; yet it seems clear that he intended Cor III.


**190–200** Vle A: After writing Vle at 190, V indicated the continuation through 200 with signs of repetition in each measure. Accordingly, Vle should play *f* + *c*’ also at 194 and 196, despite the change of harmony in those measures. V’s oversight probably resulted from haste. Although **pRI** respect A, **WGV** follows the piano accompaniment in **pvRI**, correcting the lower note in both measures from *f* to *e*.

**193–195** Azu **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Questo crudel

*supplizio*” / V vacillated between “martirio” (as in **ISA**) at 194–195 and “supplizio” at 227–228. Elsewhere he alternated between “traditore” and “seduttore” (see Note 211–212) and “ampia” and “piena” (see Note 222–223). These alternations occur in contexts that are not exposed and where the slight variant can hardly be appreciated. None have a musical reason like the one motivating Fer’s “alma” for “anima” (see Note 235–237).

**195–196** Fl A: V wrote accents both above and below the third note in 195 and the first and third notes in 196. **WGV** removes the superfluous accents.

**196** Azu A: The third and fourth notes were originally *g*’ – *bb*’; V immediately smeared away this version.

**200** Azu A:  / The accent on the second half of the third beat, at the end of a syllable, seems improbable. **WGV** moves the accent to the downbeat, following the model in the parallel 192.

**201** Azu **WGV**: The comma after “peggiore,” missing in **ISA**, has been derived from **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**202** Azu **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “pe” / V wrote the word in full.

**202** Fl A: The two eighth notes on the first beat are slurred. Ob and Cl have combinations of accents and staccati, which better suit the “declamato” of Azu. **WGV** removes the slur and extends the articulation of Ob.

**202** Fg A:  / This is the last measure

on a verso. After the page turn, V continued the tie for Fg I only; Fg I alone has the tie in the analogous 203–204. In the parallel 235–236, V again wrote a tie for Fg I and a slur for Fg II, but immediately smeared the latter away. Given the erasure in 235–236, the page turn at 202–203, and the different function of the two lines, **WGV** deletes the slur in Fg II at 202.

**202–203** A: In the second half of 202, the last measure on f. 215, V wrote: **pp** for Fl, **ppp** for Cl, **pppp** for Fg, **pppp** for Azu, **ppp** for VI I and VI II, and **ppp** for Cb (Vc = Cb). At the beginning of 203, the first measure on f. 215<sup>v</sup>, he wrote (possibly at a later date): **ppp** for Fl and Cl, **pppp** for Fg, **ppp** for VI I, and **pppp** for Cb (Vc = Cb). (In Cb the dynamic level at 203 was originally **pp**, over which V traced **pppp**.) It is



unlikely that V intended a further drop in volume between 202 and 203. The reiteration of dynamic levels in 203 seems rather to be a precaution taken because of the page turn. This is also the interpretation of **pRI**, which have **ppp** in all parts named, as well as in Ob I and Vle, on the third beat of 202, with no additional indication in 203. **WGV** suppresses the dynamic markings in 203 and, in view of other extremely soft indications in the score, extends the **pppp** of Fg and Azu at 202.

202–208 Azu RO<sup>53</sup>:

“Trema! . . . V’è il ciel pe’ miseri,  
E il ciel ti punirà.”

205–206 VI I **pRI**: In 205, the third beat is annotated “cres. **f**”; the **f** is reiterated on the first note of 206.


205–208 Cor III, IV A: V wrote double stems on the first note, and thereafter only single stems. **WGV** follows **pRI** in assigning the part to both Cor.

206 Fl, Ob, Azu A: The dynamic sign could be interpreted as  $\rightrightarrows$ , rather than  $\rhd$ . In the context, with “cresc.” indications at 205, and the reiteration of the word “Trema,” **WGV** reads the sign as an accent.

209 Fg, Vle, Cb A: In Fg, on the first beat, three parts are actually notated: the dyad *f + a* (resolving the *e + bb* of the previous measure), as well as the *F* for Fg II. **WGV** favors the *F* as the start of a new pattern, and suppresses the *f* of the dyad.

In Vle, V indicated the reiteration of the first beat with a series of slashes. He first wrote four of them, instead of three, then smeared the last one away.

In Cb, on the first two beats, V originally wrote

, then modified the part as in **WGV**.

210–211 Fer, Coro, Vc A: In an earlier, canceled layer, Fer and Coro read:



Fer.  In - fa - me pi - ra

T.  In - fa - me pi - ra

Coro  In - fa - me pi - ra

B.  In - fa - me pi - ra

In this version, Vc repeated the *F* in both measures, as in Cb.

210–211 Vc A: A single slur embraces all seven quarter notes; in the interests of a coherent reading, **WGV** emends the notation to two shorter slurs, as in Fer, Coro B, and Vle.

211–212 Con Sources: A and RO<sup>53</sup> = “traditore”; ISA and MI<sup>53</sup> = “seduttore.” At 227–228, however, V chose “seduttore.”

212 Fer, Coro ISA, RO<sup>53</sup>, MI<sup>53</sup>: “sorgere, empia, vedrai fra [tra in the printed librettos] poco” / For musical reasons, V substituted “ah sì” for “empia.” He also wrote “tra” throughout.

214 VI I A: V wrote accents both above and below the *d'*; **WGV** retains only one.

215 Con A: the sign over the last note is hastily drawn, and could be read as a staccato; in the context, **WGV** interprets it as an accent.

216 Con ISA, RO<sup>53</sup>, MI<sup>53</sup>: “core.”

216 Fg II A:  $\downarrow$  on the downbeat / This note ends a long phrase, 209–215, which is then repeated from 216 to 222. At the parallel measure (209) Fg II has an eighth note. In this context, **WGV** prefers the eighth note of 209, and alters the quarter note of 216 accordingly.

216–222 A: On the first quarter of 216 V notated Con, Fer, Fg, Tr I, and VI I; at 217–221 he wrote only Con and Fer (Coro = Fer); at 222 he notated Coro separately. For the remainder of the instrumental parts, he signaled a repeat of 209–215 by numbering parallel measures “1” through “7.” At 216, Coro T. implicitly resolve to *F*, too low for the tenor range. **WGV** derives its *f* from the fully notated parallel 223.

221–222 Fer, Coro RO<sup>53</sup>, MI<sup>53</sup>: “sarà l’orrendo foco [fuoco in RO<sup>53</sup>]! . . .”

222–223 Con ISA, RO<sup>53</sup>, MI<sup>53</sup>: “piena vendetta avrà.” From 234, however, V himself used “piena.”

223 Fg, Tr, Cimb A: Resuming full notation after the repeat of 209–215, V forgot to write resolving notes in Fg, Tr, and Cimb. **WGV** supplies them from **pRI**.

224 Ob (Cl = Ob) A: There are staccati under the slur; in the interests of a coherent reading, **WGV** substitutes accents, as at 191 and as in Fl at 224.

224–230 VI II, Vc A: In an earlier, canceled layer, V had the parts interchanged: he originally gave the Vc part at 224–225 and 228–229 to VI II an octave higher and the VI II part at 225–227 and 229–230 to Vc an octave lower. The last note of Vc at 230, *f*, was an eighth note, rather than the quarter note of VI II in the

definitive version. After 230 (the first measure on f. 218<sup>v</sup>), there are no more revisions of this sort. Be-cause of the page turn, however, V neglected to erase the eighth-note *f* resolution of the earlier Vc layer at 230. Although the isolated *f* makes no sense in the definitive text, it was carried over into **pRI**, and persisted in Ricordi orchestral scores from pl. no. 113957 up to PR 158, the most recent edition. **WGV** deletes this *f*.

**224–234** Fer, Coro **RO**<sup>53</sup>: To avoid the image of the flames around the stake anticipating the eternal fires of Hell, the censors substituted:

“Di sangue un capo intriso  
Balzar vedrai reciso! . . .  
Inorridir pel figlio  
L’anima tua dovrà.”

This anticipation of the idea that Manrico would be beheaded is an interesting change. Dramaturgically it is weak, since it diminishes the effect of Con’s opening line in Act IV, Scene 2, but it does show someone involved in censorship actually thinking about the plot, rather than simply juggling words.

**226–227** A: At the beginning of f. 218, an earlier layer was thoroughly erased:

Azn. Ah! Deh! ral - len - ta - *strozziante*

Con. - te!

Fer. - ma!

VI. I.

From this layer it is clear that f. 218 was once the continuation of f. 213<sup>v</sup>; thus, ff. 214–217<sup>v</sup>, the two central bifolios of the fascicle, must have been inserted later. The measures originally written on f. 218 are 188–189, the last two measures of the  $\frac{3}{8}$  section, and 190, Azu’s first two notes, marked “Straziante” (see Note 190). V decided to insert the extra bifolios as he prepared the skeleton score: he had not finished copying 190, or even drawn the bar line, before he realized that he needed more paper in order to conclude N. 10 within a single fascicle.

**227** Coro B. A: The first two notes have sepa-

rate flags; **WGV** beams them together as in Coro T.

**227** VI I A: There are staccati on the second through fifth notes; rather than extend these unique examples to the other pizz. string parts at 223–234, **WGV** deletes them.

**229** Coro T., B. A: An earlier, canceled layer read:

T. a te fia ro - go e -

Coro

B. a te fia ro - go e -

This change certainly precedes those described in Note 224–230, and probably occurred while V prepared the skeleton score. For a similar change, see Note 210–211.

**230–242** Cor III, IV A: V wrote single stems from 230 through the downbeat of 242, then double stems beginning on the second note of 242. In the antecedent phrase, 223–229, however, both horns play throughout. Since 230 is the first measure of a verso, **WGV** concludes that V intended both horns to continue, and follows **pRI** in marking 230–242 “a 2.”

**231** VI I A: The third note is flagged separately; **WGV** beams all three eighth notes together, as in the prevailing model (cf. 224, 228, etc.).

**233** Azu A: The two eighth notes on the third beat are flagged separately; **WGV** beams them together, as at the analogous 200.

**235** Fer A: In an earlier, canceled layer, the pitches were *d – g – f – e*.

**235–237** Fer ISA, **RO**<sup>53</sup>: “L’anima tua dovrà” / For musical reasons V altered the verse to “l’alma dovrà;” at 241, however, he returned to the reading of the librettos.

**238–239** Con, Fer A: In an earlier, canceled layer, Fer sang “ivi penar” only once at 238. V then wrote three eighth rests to conclude 238 and an eighth rest on the downbeat of 239. He assigned the continuation of the vocal line instead to Con, who had three eighth notes at the end of 238 (*e – f – g*), and a resolving eighth note (*f*) on the downbeat of 239, followed by rests. In the definitive version, V gave this continuation to Fer. He changed the original arrangement of the parts before underlaying the text.

**239** Con A: V flagged separately the two eighth notes on the fourth beat, although they carry one syllable (“-no”); **WGV** follows the

model of the third beat and beams them together.

**239** Vc A: The last note was originally *g*.

**242** VI II A: The indication “arco” is not in V’s hand; it is written in the brown ink used elsewhere in A for non-autograph corrections. The lower note of the dyad on the second beat was originally *a*’.

**242** Cb (Vc = Cb) A: V wrote “arco” below the second beat, where Vc, which had been playing a separate part, pizz., rejoins Cb. Since Cb had been playing with the bow all along, WGV assigns “arco” only to Vc.

**242–243** Timp A: The first note of 242 is a quarter note (243 = 242); WGV halves the value to match the rest of the orchestra.

**244** Cimb A: The last note was originally an octave lower.

**245** Fg II A: On the fourth beat, V drew only a single ledger line below the staff, hence the note appears to be *D*. Because of the octave doubling throughout the passage and the position of the note head relative to the surrounding pitches, it seems probable that he meant *B*<sub>1</sub>.

**246–247** Coro T. I A: There is the initial part of a tie at the end of 246, the last measure on a recto. V may have imitated the tie from Azu, where it has a logical function. Since there is a new syllable on the downbeat of 247 in T. I, WGV deletes the tie.

**248, 254** (256 = 254) Timp A: The note on the downbeat is written as *F*, but everywhere else in the cabaletta the pitch is given at the upper octave, *f*. Perhaps V was momentarily confused by the register of Cimb on the adjacent staff. WGV substitutes *f* for *F*.

**248–253** A: V notated all parts on the downbeat of 248, then only Azu through 253. For the remainder, he signaled a repeat of 242–247 with

the instruction “Come le 6. battute anteceden[tit].”

**255** Azu A: V forgot to include the syllable “-ni-”; WGV derives the placement from the analogous 257.

**260** Coro B. A: There is a fermata over the whole note, a vestige of the skeleton score, like the double bar in all vocal parts after 260. WGV deletes it.

**260** Ob II (Cl II = Ob II), VI I A: V flagged the first three notes together; WGV flags separately the initial eighth note, as in in Fl (Ott = Fl), VI II, and Vle.

**260–267** Ob (Cl = Ob) A: V wrote double stems at 260, single stems at 261, repeat signs (✓) from 262 through 267, and a double stem on the downbeat of 268. WGV follows pRI in interpreting this notation as “a 2” throughout.

**267** Vc, Cb A: In this, the first measure of a verso, V neglected to cross the stems of the quarter notes, in order to produce the repeated eighth notes he had used from the third beat of 260 through 266; WGV emends the part accordingly.

**272** Fl, Ott A: V wrote a half note, without any further rests. Since all other parts have a whole note, WGV doubles the value in Fl and Ott.

**272** Cor III, IV A: V wrote only a single whole note, but he surely intended both horns to finish in unison.

**272** Timp pRI: Three slashes are printed above the last note, indicating a roll, but there is no roll in A, and none of the numbers in the opera ends with a Timpani roll. So rare are percussion rolls on a final fermata in V’s operas of this period, that they should be considered uncharacteristic of his idiom. Yet timpanists and conductors routinely add them.

## N. 11. Aria Manrico

## Source

A: ff. 223–250 (250<sup>v</sup> blank)

The manuscript of the Aria consists of one fascicle of five nested bifolios and one of eight nested bifolios, all of twenty-four-stave paper (type A). They are labeled “4” and “5” in a later hand, continuing the progressive enumeration of fascicles within Acts III and IV. A bifolio of smaller, fourteen-stave paper (ff. 232–233) is bound between the last two folios of fascicle “4”: it is a transcription for band instruments by another musician of the organ part at 82–103 (see “Instrumentation” below).

The measures are laid out as follows:

f. 223	1–3	f. 236 <sup>v</sup>	109–113
f. 223 <sup>v</sup>	4–8	f. 237	114–118
f. 224	9–13	f. 237 <sup>v</sup>	119–124
f. 224 <sup>v</sup>	14–18	f. 238	125–130
f. 225	19–23	f. 238 <sup>v</sup>	131–135
f. 225 <sup>v</sup>	24–27	f. 239	136–137
f. 226	28–31	f. 239 <sup>v</sup>	138–142
f. 226 <sup>v</sup>	32–35	f. 240	143–147
f. 227	36–41	f. 240 <sup>v</sup>	148–152
f. 227 <sup>v</sup>	42–45	f. 241	153–157
f. 228	46–50	f. 241 <sup>v</sup>	158–162
f. 228 <sup>v</sup>	51–55	f. 242	163–167
f. 229	56–59	f. 242 <sup>v</sup>	168–172
f. 229 <sup>v</sup>	60–64	f. 243	173–177
f. 230	65–69	f. 243 <sup>v</sup>	178–182
f. 230 <sup>v</sup>	70–74	f. 244	183–189
f. 231	75–78	f. 244 <sup>v</sup>	190–
f. 231 <sup>v</sup>	79–81	f. 245	
		f. 245 <sup>v</sup>	
f. 232	82–89	f. 246	–224 <sup>l</sup>
f. 232 <sup>v</sup>	90–96	f. 246 <sup>v</sup>	225–230
f. 233	97–103	f. 247	231–236
f. 233 <sup>v</sup>	blank	f. 247 <sup>v</sup>	237–242
		f. 248	243–248
f. 234	82–86	f. 248 <sup>v</sup>	249–254
f. 234 <sup>v</sup>	87–92	f. 249	255–260
		f. 249 <sup>v</sup>	261–265
f. 235	93–97	f. 250	266–269
f. 235 <sup>v</sup>	98–103	f. 250 <sup>v</sup>	blank
f. 236	104–108		

1. V wrote six blank measures on each page of ff. 244<sup>v</sup>–245<sup>v</sup>, and seven blank measures on f. 246. The total number of blank measures is ten short of the thirty-five measures required to complete the repetition of the cabaletta theme, begun with 187–189 at the end of f. 244. See Note 187–224.

## Introductory Notes

## Instrumentation

At the beginning of N. 11, V distributed the parts on the twenty-four-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini [I]  
[II]  
Viole  
[blank]; *at 38*: [Flauto]; *at 42*: Fl[auto]  
[blank]; *at 42*: Ott[avino]  
[blank]; *at 42*: [2] Oboe  
[blank]; *at 38*: [2 Clarinetti] In Sib; *at 42*:  
[2] Clarini in Sib; *at 104*: [2] Clarini  
in Do  
[blank]; *at 42*: [2] Corni in Mi♭; *at 112*:  
in Sol  
[blank]; *at 42*: [2] Corni in Lab; *at 112*:  
in Do  
[blank]; *at 42*: [2] Trombe in Mi♭; *at 112*:  
in Do<sup>2</sup>  
[blank]; *at 42*: [2] Fagotti  
[blank]; *at 112*: [3 Tromboni]  
[blank]; *at 112*: [Cimbasso]  
[blank]; *at 112*: [Timpani *mi-sol*]; *at 123*:  
[in Do]  
[blank]; *at 234*: Cass[a]  
[two blank staves]  
[blank]; *at 176*: [Leonora]  
Leonora; *at 138*: Trova[tore]  
Trovatore; *at 225*: Ruiz  
[blank]; *at 82*: Organo [treble]; *at 104*: Ruiz;  
[blank]; [bass];  
*at 225*: Coro [Tenori]  
[Bassi]

Violoncelli

Bassi

The inserted bifolio (ff. 232–233<sup>v</sup>) is entitled “Atto 3.<sup>zo</sup> Armonia nel Trovatore” across the top of the page and “invece dell’organo” on the left under the metronome mark. The arranger distributed the parts on the fourteen-stave paper as follows:

[two blank staves]  
Piccolo Clarinetto in Mi♭  
Clarinetto in Sib  
Clarinetto in Sib  
Fligelcorno [sic] in Sib  
Tromba in Do  
Trombe in Do

2. In fact, Tr do not play until 112.

Corni in Fa  
Bombardina  
Fagotto  
Tromboni  
Bombardone  
[blank]

Although the list of instruments specifies the plural form for “Corni,” “Trombe,” and “Tromboni,” there is only one part per staff, except for “Tromboni,” where two parts are given at 96–102. The “Armonia” is transcribed in Appendix 2.

#### Title

At the top of f. 223, V wrote “Aria Manrico” in the middle, “Atto III” to the left, and “N.º 11 / G. Verdi” to the right.

#### Critical Notes

**1–269 ISA:** Too ill to write himself, Cammarano dictated the scene to Bardare, then signed it to verify his authorship.

**1 RO<sup>53</sup>:** “Sala in Castellor con verone in fondo”; the Roman libretto avoids all mention of a “Cappella” and its organ.

**1–3 Vle A:** “col Basso.”

**4 Vc A:** The dynamic indication **pp** is not in V’s hand; it is written in the brown ink used elsewhere in A for non-autograph corrections.

**7 Vc A:** V beamed the first four notes together; since the first note is the point of arrival, **WGV** flags it separately. This conforms with the beaming of VI I, VI II, and Vle.

**10 Leo A:** The part originally read:

d'ar - mi fra - go - r[e] po -

whether V wrote “fragore” as in **ISA**, **RO<sup>53</sup>**, and **MI<sup>53</sup>**, or “fragor.” In the definitive version, however, he left space only for “fragor.”

**10 Leo A, ISA:** “Pocanzi” / **WGV** adds the apostrophe, as in **RO<sup>53</sup>**, **MI<sup>53</sup>**, and **pvRI**.

**12 Man A:** / There are insufficient notes for the syllables; **WGV** adopts the solution of **pvRI**.

ficient notes for the syllables; **WGV** adopts the solution of **pvRI**.

**13 Man RO<sup>53</sup>, MI<sup>53</sup>:** “A/la.”

**14–15 Man, Leo RO<sup>53</sup>:** “Assaliti sare*m*. . . . Ohimè! . . .”

**16 Man A:** / As at 12, V did

not write enough notes for the syllables; **WGV** follows the solution of **pvRI**.

**18 Man A:** The penultimate note was originally *bb'*.

**18 Vle A:** There are only two slashes, indicating reiterated sixteenth notes. At 19–20, however, V wrote three slashes for Vle, while both VI I and VI II have three slashes from 18 through 20. **WGV** adjusts Vle to conform to the prevailing model.

**22–25 Man A:** An earlier, canceled layer read:

le bel - li - che o - pre mel - l'as - sen - za mia  
bre - ve a te com - met - to!..

In the final layer at 25, the measure begins with two eighth notes, but V forgot to alter the following rests. **pvRI** and several manuscript sources (**I-Mc<sup>2</sup>**, **I-Nc<sup>2</sup>**, **I-Rsc<sup>1</sup>**, **I-Rsc<sup>2</sup>**, and **US-Bm**) double the value of the first eighth note. Other manuscripts copy the incorrect rhythm in A. **WGV** accepts V’s rhythmic modification, and adjusts the rests accordingly.

**28 Leo A:** The penultimate note was originally *bb'*.

**28 VI II, Vle A:** In an earlier, canceled layer, VI II and Vle began 28 with half notes, *b<sub>4</sub>'* and *g'*, respectively.

**30 Man A:** In an earlier, canceled layer, Man began: .

**32 Man A:** The rhythm on the fourth beat was originally: .

**33 Man RO<sup>53</sup>:** “sublime.”

**38–40 Cl A:** V first notated Cl in Do, then rewrote it in Sib, adding the indication “In Sib.” He neglected to restore the “rall.” at 40 that he had erased with the earlier layer. Below both the Fl and the Cl staves, however, a copyist added “rall.<sup>do</sup>” in the same brown ink used for other non-autograph corrections in A.

**42 A:** V originally wrote a key signature of five flats here, except for Man, for whom he notated only four flats. Since the movement begins in F minor and ends in D-flat major, the confusion is understandable. Ultimately V decided upon four flats, and erased the fifth one from the signatures.

**49 Man A:** V first wrote the only above the four thirty-second notes; later he drew another through the end of the measure, without



erasing the original sign. **WGV** reproduces only the longer sign.

**49 Fg I A:** **pp** / **WGV** adjusts to **p**, as in **Cl** and **Vc**.

**49 Vle A:** The slur actually extends to the second beat. In **48** through the downbeat of **49**, **Vle** has the same music as **Fg** and **Vc**, but the latter parts have different slurring. In **Vc** a slur concludes at the downbeat of **49**, and another links the first two beats of **49**. In **Fg** a slur concludes at the end of **48**, and a new slur begins on the second beat of **49**. In **WGV**'s compromise solution for **Vle**, the part follows **Vc** through the downbeat of **49**, but then adopts a slur parallel with **Fg** beginning on the second beat of **49**.

**51–52 Cl A:** **V** accidentally wrote the material of **52–53** one measure too early, then smeared away the notes while the ink was still wet.

**52–53 Man A:** In addition to the slur embracing **52–53**, there is a slur (probably belonging to an earlier layer) over the last three notes of **53**. **WGV** favors the long slur, which is closer to the parallel **51**.

**52–54 Fg A:** An earlier, canceled layer read:




**V** changed his mind and reassigned these notes to **Cor I, II** (see Note **58**).

**54 Man ISA:** "scritto:" / **V** did not retain the colon, which is present in neither **RO**<sup>53</sup> nor **MI**<sup>53</sup>. As this punctuation makes little sense, **WGV** ignores it.

**55 Man ISA, RO**<sup>53</sup>, **MI**<sup>53</sup>: "tra."

**55 Cor I, II A:** "Solo" / **V** probably wrote this indication before he decided to replace **Fg** with **Cor I** at **52–54**. After the revision, he apparently forgot to remove the now redundant instruction at **55**, which **WGV** deletes.

**58 Cor I, II A:** **V** wrote double stems on the third beat. This is evidently an error, since the part is marked "Solo" at **52**, while the double stems do not continue. **WGV** continues to assign the part to **Cor I** alone.

**58–60 A:** Among **V**'s many slurs and slur fragments, the long slur in **Vc** makes the most sense musically. The actual state of **A** can be reconstructed from this edition, except for **Ob**, where the single slur in **WGV** incorporates two overlapping slurs in **A**: 

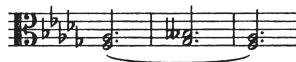
**65–67 Cb A:** **V** drew  $\leftarrow$  from the beginning of **65** through the third beat of **66** and  $\rightarrow$  from the end of **66** through the end of **67**. These signs, probably stemming from the skeleton score, are superseded by those in **Cl**, **Fg**, and **Cor III, IV**. **WGV** alters **Cb** to conform with the other parts.

**69 Man A:** An earlier, canceled layer read:



**70–72 Man A:** From the third beat of **70** through the second beat of **72** the text reads: "la morte a me parrà, parrà." **V** confused the order of the verses here, substituting "la morte a me parrà" for "a te il pensier verrà." **WGV** corrects this lapse, according to the model in the parallel **62–64** and following **I-Rsc**<sup>2</sup>, where the copyist began to write "la morte," then noticed **V**'s oversight, crossed out "la morte," and substituted "a te il pen-"; he continued in the next measure with "-sier verrà, verrà." **pvRI** and all other sources uncritically follow **A**.

**76–78 Vle A:** In an earlier, canceled layer, **Vle** had dotted half-note dyads in each measure:



**77 V I A:** An earlier, canceled layer read:



**79 A:** At first **V** attempted to write the cadenza at the end of f. **231**, but there was insufficient space, even after he extended the staff to the right edge of the paper. Finally, he erased what he had written and rewrote the entire cadenza on f. **231**<sup>v</sup>.

**79 Man A:** **V** originally wrote the beginning of the cadenza as:



(This is also the reading, erased, at the end of f. **231**.) When he decided to add the quarter-note *ab'* (tied to the original eighth note), he neglected to move the accent. **WGV** places it on the interpolated quarter note.

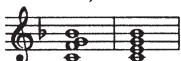
**82 A:** Rather than cancel the four extraneous flats in the key signature, **V** wrote a single flat as the new signature.

**82 ISA:** The stage direction originally began with the words “In questo,” which have been crossed out (cf. also the following Note concerning **RO**<sup>53</sup>). In transcribing the text of **ISA**, **V** mistakenly wrote “dalla vicina Capella.”

**82 MI**<sup>53</sup>, **RO**<sup>53</sup>: The Roman libretto reads: “(In questo odesi un suono interno);” the Milanese: “(odesi il suono dell’organo dalla vicina cappella).” That **RO**<sup>53</sup> fails to mention an organ suggests that the wind arrangement found on the inserted ff. 232–233 in **A** may have replaced an organ at the premiere. That this non-auto-graph arrangement has been retained in **A** gives it some weight as a performance option. Appendix 2 provides a transcription.

**82 Cor WGV:** The tuning changes indicated here anticipate **V**’s explicit instructions at 112.

**84–85 Org A:** An earlier, canceled layer of the

right hand read: 

**86–87 Leo, Man ISA:** “L’onda dei suoni mistici.” In the version of **RO**<sup>53</sup>, “L’onda de’ suoi mistici,” the reading “suoi” is merely a typographical error, not a variant.

**87, 89 Leo A:** In an earlier, canceled layer, **V** wrote *f* – *e*” as the first two notes of each measure.

**90 Leo Librettos:** After “Vieni” **ISA** has a dash, whereas **RO**<sup>53</sup> and **MI**<sup>53</sup> have a semicolon. **WGV** substitutes a comma.

**91 Man A:** The last two notes are beamed together, a faulty notation for the declamation of two syllables. **WGV** separates the eighth notes, as in Leo. At 94 **V** made the same error in Leo, but there he caught and corrected it.

**94, 96, 99 Org A:** There are blots in the treble staff, suggesting modifications in details of the part.

**96 Leo A:** In an earlier, canceled layer, the part

read: 

**104 RO**<sup>53</sup>, **MI**<sup>53</sup>: The stage direction is somewhat different. In **MI**<sup>53</sup> it reads: “mentre s’avviano giubilanti al tempio, Ruiz *sopraggiunge* frettoloso”; **RO**<sup>53</sup> has the same but omits “al tempio.”

**109 Man ISA:** “Oh! Dio!” / Note the additional exclamation point.

**112 A:** “accostandosi al verrone.”

**112 Man ISA:** “O Ciel.”

**112–114 Timp A:** Although **V** did not specify the tuning explicitly in this number, from 123 he writes only the pitches *c* and *G*. The tuning

on *e* at 112 and 114, though isolated, fits the harmony perfectly. **WGV** indicates a tuning “*mi-sol*” at 112; then, following **V**’s notated pitches, “*in Do*” from 123. Only the tuning of the upper drum needs to be altered.

At 114 **V** wrote only two slashes for Timp, whereas at the parallel 112 he had written three. **WGV** follows **pRI** in altering 114 to conform with 112.

**115 Man RO**<sup>53</sup>: “Nube mi cuopre.”

**116 VI II A:** **V** neglected to write the necessary prolonging dot, present in **VI I**, after the eighth note (117 and 118 = “~~z~~” of 116); **WGV** supplies it.

**117 Leo ISA:** “fremi? . . .” / The printed librettos share the exclamation point of **A**.

**119 VI I A:** At 119–121, the first measures of a verso and the beginning of the crescendo, **V** began the first-beat patterns in **VI I** (**VI II** = 8<sup>a</sup> of **VI I**) with two sixteenth notes. This rhythm contradicts the earlier patterns at 106–111 and 116–118 (but see also Note 116). Since there is no ambiguity in the notation at 119–121, and since **V** retains the new rhythm in 128–131, **WGV** follows **pRI** in preserving the discrepancy.

**121 Leo ISA, RO**<sup>53</sup>, **MI**<sup>53</sup>: “chi mai?” / **V** did not adopt the question mark.

**121–123 Man A:** **V** originally wrote the part on the staff of Leo; realizing his error he erased it and placed it on the correct staff. The “Ah!” of Leo is not present in any libretto.

**124–125 Ott A:** **V** originally wrote *e<sup>b</sup>'''*, then changed the note to *c'''*.

**128–137 A:** All the natural signs in front of the note *b* (in any register and in any part) are in a faint brown ink. They were added later, perhaps by **V** himself.

**129–130 Man RO**<sup>53</sup>: “Qui . . . va . . . torna . . . vola!” / Only **RO**<sup>53</sup> substitutes “Qui” for “Ruiz,” a substitution that makes the verse too short by one syllable. (The repetition of “va” in **A** does not reflect any libretto.)

**132 WGV:** The stage direction “(Ruiz parte)” is from **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**133 Timp A:** The note has only two slashes; **WGV** continues to use three slashes, as at the similar 112 and 123 (but see also Note 114).

**135 Ob A:** On the first beat, **V** originally began to continue the descent; realizing it would take **Ob** too low, he corrected the parts as in this edition.

**138 Fg A:** On the first beat, **V** wrote a double stem, but on the third beat, a single stem. From

139 through 179 the part is "col Basso." **WGV** follows **pRI** in assigning the part to both **Fg**. Furthermore, the note on the downbeat of 138 in **Fg** is a quarter note, whereas **Cb** (**Vc = Cb**) has eighth notes throughout the pattern. **WGV** makes the appropriate rhythmic adjustment to **Fg**.  
**141** **Man ISA**: An earlier, canceled layer read "l'ardente" rather than "l'orrendo."

**142** **Man RO<sup>53</sup>**: "fuoco."  
**142** **Cor III, IV A**: The first two notes are mistakenly written as two eighth notes (143 = 142). **WGV** halves the values, as in **Cor I, II**.

**143-145** **Tr A**: **V** originally wrote a part for **Tr I**, marked "Sola," an octave below **VI I**. After notating the first beat of 145, he smeared away what he had written (except "Sola," for which the ink had already dried), and substituted rests.  
**144** **Cb** (**Vc = Cb**) **A**: **V** originally wrote *g* on the third beat, perhaps momentarily confusing this measure with 145.

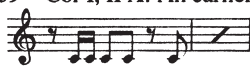
**148** **Man A**: **V** beamed the four sixteenth notes on the first beat together—surely an oversight, since two syllables of text must be accommodated; **WGV** divides them into two groups of two.

**149** **Man ISA, MI<sup>53</sup>, RO<sup>53</sup>**: "tra."  
**151-152** **VI I A**: The  $\leftarrow$ , hastily written above the staff, extends to the second beat of 152. In the parallel passage at 167-168, there is a page turn between the two measures. There, in **Fl** (**Ott = Fl**) and **Vc** the signs at 167 extend across the bar line into the right margin of the page (f. 242), but they are not rewritten in 168 on f. 242<sup>v</sup>. The most persuasive models in these two passages are in **Man** and **Vc** at 151-152, where the  $\leftarrow$  extend to the first note of 152. **WGV** adopts this model in all melodic parts at 151-152 and 167-168.

**152-153** **Cb A**: An earlier, canceled layer read:



**158-159** **Cor I, II A**: An earlier, canceled layer read:



**159** **Cb A**: On the third beat **V** notated a flat sign in the third space, as if to prepare an *eb*, then smeared the flat away and substituted *c'*.

**162** **Cl A**: At 162 **V** wrote single stems, all upward, but no rest for **Cl II**. There are rests, however, for **Ob II** at 162-163 and for **Cl II** at 163. **V**'s intention seems clear, and hence **WGV** assigns the part to **Cl I**, as in **pRI**.

**162** **VI II, Vle A**: There are prolonging dots

after the half notes on the second beat. The notation is correct in the other parts. **V** made the same rhythmic error in **VI I** and **VI II** alone at 174. **WGV** deletes these inappropriate dots.

**164** **Cb** (**Fg, Vc = Cb**) **A**: 164 = "Z" of 163, a notation that would require the downbeat of 164 to be a quarter note. This is senseless, since the pizzicato notes have always been eighths; **WGV** alters the downbeat rhythm accordingly.

**167-168** **Man ISA**: "o teco almen."

**170** **Fl, Ott, Cor I, Tr I, VI I, Vle A**: **V** beamed the three notes on the first beat together. Since the two-measure cadential idea begins on the second eighth note of the measure, **WGV** favors the model in **Ob** (**Cl = Ob**), **Tr II, VI II**, and **Cb** (**Vc = Cb**), flagging the first eighth note separately. In the fully-notated repeat of 170 at 172 and in the similar 173, **V** beamed all parts continuously on the first beat, and **WGV** preserves his notation.

**170, 172** **Ott, Cor I, II, Cor III, IV A**: At 170, **Ott** and both sets of **Cor** have an eighth note and eighth rest on the second beat; the same notation is found for **Ott** alone at 172. The evidence in both measures overwhelmingly favors a quarter note for these accompanimental voices.

**172** **Cb** (**Fg, Vc = Cb**) **A**: **V** wrote the accent carelessly, and it falls on the last sixteenth note of the first beat. **WGV** moves it to the second beat, as in the parallel 170, and in other parts in 172.


**173** **Tr, Trn A**: **V** wrote single stems on the two sixteenths, then double stems for the rest of the measure. He certainly intended that all instruments play for the entire measure; **WGV**'s reading is confirmed by **pRI**.

**173** **Vle A**: After the initial *g*, **V** began writing a  $\sharp$  for *d'*, as if **Vle** were to double **VI I** at the lower octave. Before writing the note, **V** smeared away the  $\sharp$ .

**173-174** **Cor I, II, Cb** (**Fg, Vc = Cb**) **A**: The four eighth notes on the second and third beats in both parts at 173 (174 = "Z" of 173 in **Cb**) are written out in full; **WGV** uses the abbreviation found in all similar parts.

**176** **Cb** (**Fg, Vc = Cb**) **A**: **ff** / **WGV** substitutes **f**, as in **Fl** and **VI I**.

**183** **Cb** (**Vc = Cb**) **A**: **ff** / There are no other models for this dynamic; **WGV** substitutes **f** at 182, for which there are many models.

**183-184** **Fg A**:  / The notes in 183 are evidently incorrect, since



**261, 264** Cassa A: The half note is followed by a half rest. The latter should clearly be a quarter rest, and **WGV** corrects the error both times.

**262** ISA: "odasi." The subjunctive is incorrect; **WGV** uses the indicative "odesi" from **RO**<sup>53</sup> and **MI**<sup>53</sup>.

**264** Timp A: Above the staff there is a wavy line that may mean a roll, but V also wrote two slashes through the stem. **WGV** follows **pRI** in retaining only the latter.

**267** Fl (Ott = Fl), VI I A: On the first beat V originally notated  $c''$ ; then rewrote the part an octave higher. He did not, however, erase his earlier choice.

**267** Trn A: On the third beat V originally wrote



, then added a note head for  $c'$  without erasing the second flag on the  $c$ . Since Trn =  $c + c'$  in 268–269, **WGV** concludes that  $c + c'$  is the definitive reading at 267.



## N. 12. Scena ed Aria Leonora

## Source

A: ff. 251–276<sup>v</sup>

The manuscript consists of one fascicle of eight nested bifolios and one of five nested bifolios, all of twenty-four-stave paper (type A). They are labeled “6” and “7” in a later hand, continuing the progressive enumeration of fascicles within Acts III and IV.

The measures are laid out as follows:

f. 251	1–3	f. 265	106–108
f. 251 <sup>v</sup>	4–7	f. 265 <sup>v</sup>	109–111
f. 252	8–10	f. 266	112–114;
f. 252 <sup>v</sup>	11–15		116–118 <sup>1</sup>
f. 253	16–20	f. 266 <sup>v</sup>	115;
f. 253 <sup>v</sup>	21–25		119–122
f. 254	26–29		
f. 254 <sup>v</sup>	30–33	f. 267	123–129
f. 255	34–37	f. 267 <sup>v</sup>	130–134
f. 255 <sup>v</sup>	38–41	f. 268	135–140
f. 256	42–45	f. 268 <sup>v</sup>	141–145
f. 256 <sup>v</sup>	46–49	f. 269	146–149
f. 257	50–53	f. 269 <sup>v</sup>	150–154
f. 257 <sup>v</sup>	54–56	f. 270	155–159
f. 258	57–58	f. 270 <sup>v</sup>	160–163
f. 258 <sup>v</sup>	59–60	f. 271	164–167
f. 259	61–64	f. 271 <sup>v</sup>	168–170
f. 259 <sup>v</sup>	65–68	f. 272	171–175
f. 260	69–72	f. 272 <sup>v</sup>	176–180
f. 260 <sup>v</sup>	73–75	f. 273	181–186
f. 261	76–78	f. 273 <sup>v</sup>	187–193
f. 261 <sup>v</sup>	79–82	f. 274	194–199
f. 262	83–86	f. 274 <sup>v</sup>	200–206
f. 262 <sup>v</sup>	87–90	f. 275	207–212
f. 263	91–95	f. 275 <sup>v</sup>	213–216
f. 263 <sup>v</sup>	96–99	f. 276	217–226
f. 264	100–102	f. 276 <sup>v</sup>	227–236
f. 264 <sup>v</sup>	103–105		

## Introductory Notes

## Instrumentation

At the beginning of N. 12, V distributed the parts on the twenty-four-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini [I]  
[II]  
Viole

Flauto  
Ottavino

[2] Oboè  
[2] Clarini in Sib  
[2] Corni in Mib; at 130: in Fa  
[2] Corni in Lab; at 130: in Do  
[2] Trombe in Mib; at 130: in Do  
[2] Fagotti  
[3] Tromboni<sup>2</sup>

Cimbasso

Timpani in Mib; at 130: in Fa  
[blank]; at 62: Campana in Mib; at 71:  
[Campana and] Cassa sola

Leonora

Ruiz; at 80: Trovatore

[blank]; at 80: Arpa [treble]  
[blank]; at 80: Arpa [bass]

[blank]; Primi Tenori

[blank]; at 62: Coro interno Secondi Tenori

[blank]; [Bassi]

Violoncelli

Bassi

## Title

At the top of f. 251, V wrote “Scena ed Aria Leonora” in the middle, “Atto IIII” to the left, and “N. 12 / G. Verdi” to the right.

## Critical Notes

**1 Librettos:** The title of Act IV, “Il supplizio,” appears on the title page of ISA, which is in the hand of Bardare, but does not appear at the beginning of Act IV itself, which is in Cammarano’s hand. The title appears before Act IV in MI<sup>53</sup>, but only on the title page in RO<sup>53</sup>.

**1 Librettos:** In RO<sup>53</sup> the designation “SCENA I.” is placed between “Notte oscurissima” (“Notte oscura” in ISA) and “Si avanzano due persone ammantellate.” In ISA and MI<sup>53</sup> “SCENA I.” is placed before the description of the set, “Un’ala del palazzo. . .”

**3–4, 21–22** Cl, Fg A: An earlier, canceled layer reads:

Cl.  
in Sib

Fg.

1. On ff. 266–266<sup>v</sup>, V drew repeat signs enclosing 112–115 (see Note 116–119).

2. V first wrote “Cimbasso,” then caught his error and wrote “Tromboni” over the original word.



of “ali” under the penultimate note, then smeared it away and rewrote it under the final note of the measure.

**43–45** Fg A: V first wrote Fg one staff too low, then partially erased this original layer. When he rewrote Fg on the proper staff, he altered some aspects of his earlier notation:



“Solo” from this earlier layer, but modifies the slur and omits the dynamic markings, which V omitted in the final layer.

**45** Leo A: The last note of the measure is a sixty-fourth note rather than the thirty-second required by the preceding dotted sixteenth rest. WGV makes the appropriate correction.

**45** Cl II A: On the downbeat V originally wrote  $e\flat'$  (concert  $db'$ ).

**46** Cl A: “Solo” / Perhaps V originally intended to have only one Cl play, and forgot to erase “Solo” when adding a part for Cl II. WGV deletes the irrelevant indication.

**46–49** Fg A: This time, at the start of the verso, V wrote Fg a staff too high. Rewriting the part on its proper staff, he did not reproduce the slurs of the original layer, which embrace 46–47 and 49, respectively. At 46–47 he wrote no slur; at 48–49 his slur now covered both measures. WGV adopts the slur at 46–47 from the original layer and that at 48–49 from the final one.

**47, 49, 51** Leo A: On the fourth beats of these measures V originally wrote quarter rests. Later he drew double-dotted eighth rests over the earlier layer and added the thirty-second-note anacrusis. These revisions (along with the upbeat to 46, which may also be an afterthought) raise the possibility that the melody was drafted and written in skeleton score before the composer received its text.

**49** Leo RO<sup>53</sup>, MI<sup>53</sup>: “la desta.”

**49** VI II, Vle A: In VI II, the pitches for the first two beats were originally different. The earlier layer is no longer decipherable, but its remains have obscured the reading of the last note in the second beat. Although secondary sources generally interpret it as  $b\flat$ , the note is clearly  $g$ . WGV also prefers this  $g$  on musical grounds: it has a more expressive harmonic effect and avoids parallel octaves with VI I. Furthermore, the first note of Vle was originally  $c$ , but V replaced this note with the correct  $db$ .

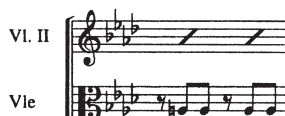
**50** Leo A: On the second and fourth beats V originally wrote trills, which he later scraped away.

**51** Fl A:  $\gamma$  on the fourth beat / Since Fl is marked “secondando il canto” at 50, and all vocal models for this rhythm have a thirty-second note, WGV emends the rhythm as in Leo. Notice, however, that **pRI** follow A.

**51, 53** Fg A: V wrote superfluous **pp** indications on the second beat of 51 and the downbeat of 53; WGV deletes them.

**54** Cor I A: The pitch was originally  $c'$  (concert  $e\flat'$ ).

**54** VI II, Vle A: In the second half of the measure, VI II and Vle originally read:



**54–55** Cor III: An earlier, canceled layer read:



**55** VI I A: V made two attempts to draw the triplet grouping mark over the first beat. Although the resulting picture is somewhat confusing, his intention seems clear. Furthermore, the  $b\flat$  on the second beat was originally an eighth note; V changed it to a quarter by extending the stem, but neglected to remove the flag.

**55–56** Leo RO<sup>53</sup>: “La pena.”

**56** Leo A: V neglected to write the word “cor” on the third beat; WGV supplies it from **pvRI**.

**56** Fg A: V wrote nothing for Fg I on the third and fourth beats, leaving the  $b\flat$  in Fg I unresolved. WGV adds the note of resolution, preferring this solution to the  $A\flat$  of **pRI**, in which the resolution takes place in the wrong octave. The appearance of the score suggests that the upper Fg part was a later addition from the third beat of 54 through 56.

**56–57** Fl A: V continued the triplet notation by adding prolonging dots to the two quarter notes; WGV deletes them.

**57** Cl I A: In an earlier, canceled layer, Cl I

doubled the melody:

**57** VI II, Vle A: In an earlier, canceled layer, the parts had the following readings in the first half of the measure:



This early version is identical to the one V wrote and altered at the parallel 54 (see Note).

**58** Cor I A: In this, the last measure of f. 258, V distractedly drew a tie from the last note across the bar line into the margin.

**59** Cl A: Although illegible corrections were made on the first two beats, the final version is certain.

**60** Leo A: After the quarter note at the start of 60, V initially wrote a quarter rest, then replaced it with a dotted eighth rest.


**62** Coro A: V wrote “*primi tenori divisi*” and “*secondi tenori divisi*.” WGV omits the word “*divisi*,” since the notation makes clear that each section sings in two parts.

**62** Coro T. I A: The last note is erroneously a thirty-second note; WGV substitutes the correct sixteenth note, as in Coro T. II and B.

**62** Librettos: While ISA and MI<sup>53</sup> both have “(Suona la campana dei morti),” RO<sup>53</sup> omits “*dei morti*.”

**62–122** Coro RO<sup>53</sup>: The text was altered to avoid references to the “*Miserere*.”

“*Ah! pietade d’un’alma già vicina  
Alla partenza che non ha ritorno;  
Ah! pietade di lei che si avvicina  
Allo splendor dell’immortal soggiorno.*”

**66** Coro A: In the second half of the measure, the rhythm was originally: . V scratched away the stems of the eighth notes, so that the note heads were left to serve as the second dot after the quarter note. Perhaps V was momentarily thinking of the next verse: “*preda non sia.*”

**67–68** Coro B. A: An earlier, canceled layer read:



**71** Tr A: **pppp** / WGV alters the dynamic to the prevailing model, **ppp**.

**71** Cb A: Below the staff, V wrote this note: “*I Contrabassi abbasseranno d’un mezzo tono il cordone di la.*” The note refers to the three-string instruments in use in Italy at the time, the lowest string of which was A. Players would normally have performed the note an octave above the written pitch. Here, V felt so strongly

about having the note sound in the proper register that he instructed performers to change the tuning of the string. Since modern instruments can easily play this pitch, retaining V’s instruction in the score would be misleading.

**71–80** Ott A: At 71 V wrote “*unis*.” Fl; in 72 he continued this notation with the symbol “/”. At 73–74, the first measures of a verso, he wrote whole rests, then left the staff blank until 79–80 (the first measures of the following verso), where he again wrote whole rests. At the similar 112, Ott also has whole rests. Despite V’s indication at 71–72, it seems clear that Ott should not play in this passage. Although pRI show Ott in unison with Fl in 71–74 and silent at 75–80, WGV deletes Ott altogether from 71–80.

**72** Leo A: Given the double-dotted nature of this passage (71–76, and 96–101, especially 97), the single-dotted rhythm on the first beat may well be an oversight. In the absence of further evidence, however, WGV joins pPRI in preserving V’s notation. Notice, furthermore, that an eighth rest is missing in A after the eighth note on the second beat.

**72** Cassa A: V notated Cassa and Campana on the same staff. At 72, after writing the note for Camp, he forgot to notate Cassa. He resumed writing it at 73, the first measure of f. 260, and supplied “/” for Cassa at 74–78. WGV follows pRI in continuing Cassa in 72.

**72, 73** Leo WGV: The necessary commas, absent in A and ISA, are derived from RO<sup>53</sup> and MI<sup>53</sup>.

**73, 74, 76** Leo A: On the third beats in these measures the second dot is missing after the eighth rest.


**73–75** Leo RO<sup>53</sup>, MI<sup>53</sup>: “*Riempion quest’aere di cupo terrore! . . .*”

**74** Vc A: On the third beat (the fourth is derived from it), an earlier, canceled layer read *F*.

**77–78** Leo RO<sup>53</sup>, MI<sup>53</sup>: “*i palpiti al core! . . .*”

**77–80** Fl, Ob A: These parts go below the range of their instruments. In practice, the low notes would have been performed an octave higher during V’s time. Modern Fl and Ob with a low *b* key can perform 77 as written. WGV suggests that the notes from the second beat of 79 through the downbeat of 80 be played an octave higher. **77–80** Ob A: At 71–76 V wrote double stems, but at 77–80 only single stems. WGV follows pRI in employing both Ob.



78 Ob A:  in the second half of 78 / **WGV** deletes the unique staccato on the eighth note.

78 VI II A: On the third beat V originally wrote  $ab'$  (as in **pRI**). Later he apparently changed the note to  $ab$ , but did not erase the  $ab'$ . The double stop is impossible, however, and there is no indication of “divisi.”

80 Camp A: V originally had Camp play in this measure, then he canceled the note.

80–129 **Librettos**: The structure of the remainder of the tempo di mezzo is very different in **ISA** and the derivative printed librettos. Following the first statement of the “Miserere” chorus, Cammarano wrote all eight of Leo’s verses, as a single stanza, followed by a stage direction (“Rimane assorta: dopo qualche momento scuotesi, ed è in procinto di partire, allorchè viene dalla Torre un gemito, e quindi un mesto suono: ella si ferma.”). Only then does Man sing his first quatrain (“Ah! che la morte ognora”), followed by Leo’s interjection (“Oh ciel! . . . Sento marcar mi! . . .”). The text continues with the reprise of the “Miserere” and Man’s second stanza (“Sconto col sangue mio”), with Leo’s “Di te, di te scordarmi? . . .” leading into the cabaletta.


In his musical setting, V rearranged the text, dividing Leo’s eight-verse stanza into two quatrains, separated by the first of Man’s two quatrains and the reprise of the “Miserere.” This rearrangement renders the stage direction (“Rimane assorta” etc.) meaningless; **WGV** follows all musical sources in omitting it from the score.

80 Man **Sources**: For the stage direction, **ISA** and **RO**<sup>53</sup> = “dalla torre”; **MI**<sup>53</sup> = “di dentro.” **WGV** uses the indication of **A** (“Trovatore nella prigionia”) at 80, but follows **ISA** at the reprise, 105.

80–87 Man **RO**<sup>53</sup>, **MI**<sup>53</sup>: This text is enclosed in parentheses.

86–87 Man, Arpa **A**: On the fourth beat of 86, the last measure on f. 262, V originally flagged separately the dotted eighth and sixteenth notes in Man, to which he set the word “[ad]-di-o.” He therefore wrote no resolution for either Man or Arpa at 87, the first measure on f. 262<sup>v</sup>. Later, either V or someone else beamed together the notes on the fourth beat of 86, canceled the “-o” of “addio,” and added resolving notes for Man and Arpa at 87. The latter are in the brown ink

used elsewhere in the manuscript for non-auto-graph corrections. In the absence of evidence to the contrary, **WGV** accepts the revised version of **A**, which is followed by both **pRI** and **pvRI**. Notice, however, that the chord in the right hand


of Arpa is incorrect in **A**: 

**WGV** accepts the emendation of **pRI**.

All manuscript scores give the Man resolution at 87. The only one to show some signs of ambiguity at 86 is **I-Rsc**<sup>1</sup>. Many manuscripts, including **A-Wn**, **GB-Lcg**, **GB-Lb**<sup>1</sup>, **I-Bc**, **I-Fc**, **I-Rsc**<sup>1</sup>, and **US-Wc**<sup>2</sup> repeat the error in the right hand of Arpa at 87. Other manuscripts, including **I-Mc**<sup>2</sup>, **I-Nc**<sup>2</sup>, and **US-Bm**, have either a blank measure or a measure rest for Arpa at 87. Three manuscripts provide a corrected reading for the chord: **I-Nc**<sup>1</sup> and **US-Wc**<sup>1</sup> =  $ab + cb' + ab'$ ; **I-Rsc**<sup>2</sup> =  $ab + cb' + eb'$ .

90 Coro T. II **A**: V continued to write  $ab + cb'$  in the first half of 90. He subsequently corrected his error.

91 Coro B. I **A**: A tie connects the upper notes on the first two beats. Since two syllables are involved and there are no other models for the tie, **WGV** deletes it.

92 Coro T. I **A**: In an earlier, canceled layer, V wrote the wrong rhythm in the first half of the measure: 

94 Coro T. I **A**: The  $\llcorner$  begins before the 93/94 bar line, but the sign in Coro B. starts in 94, as at the parallel 69. This is the model accepted by **WGV**. The situation is different from 90–91, where the declamation of “partenza” favors the longer sign.

96 Coro T. II **A**: For the upper part, V first wrote  $cb'$ . When he erased the note and added a second, upward stem to the  $ab$ , he neglected to remove the flat.

96 Coro B **A**: V neglected to write the  $ab$  required by the voice leading in B. I. **WGV** joins **pvRI** in supplying the missing note.

96–111 **A**: V notated the vocal parts, Camp, Vc, and Cb at 96–105, then Man from 105–111. At 105 he also indicated “Arpa come prima,” and at 111 he resumed writing Leo. For the remainder, he signaled a repeat of 71–86 with the instruction “Dal A. al B.” At 96–102 Vc and Cb have staccati on many of the eighth notes, which they did not earlier. At 71–80, the



only model for an eighth-note staccato was Ob at 78, which **WGV** deleted (see Note 78). To retain staccati at 96–111 would require extending them to the entire orchestra; **WGV** prefers to delete these examples.

97 Leo **RO**<sup>53</sup>, **MI**<sup>53</sup>: “ah.”

97–101 Leo **A**: The second prolonging dot is missing after the eighth rest on the third beats.


97–105 Coro **WGV**: The exclamation points are derived from **pvRI**.

100 Leo **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Ahi.”

102–105 Leo **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “cadavere già freddo *ei* sarà.”

105–112 Man **RO**<sup>53</sup>: Man’s verses are enclosed in parentheses.

110–111 Man **A**: The original text underlay

was different:  **V** crossed  
Leo - no - ra, ad - dio

out this solution and entered the new one in the blue ink he used elsewhere in **A** for late changes.

112 Tr **A**: **pppp** / **WGV** adjusts the dynamic to the prevailing level, **ppp**.

112–113 Ob **A**: **V** wrote single stems for the first two beats at 112 (113 = “**Z**” of 112), then double stems on the third beat. **WGV** follows **pRI** in assigning the entire part to both Ob.

112–113 Cb **A**: *E<sub>b</sub>* goes below the range of the three-string bass. Verdi’s contemporaries would have played the note an octave higher than written. Modern basses with the low C extension can place the note in the register **V** specified. (See also Note 71.)

113 Coro **A**: On the third beat there is no triplet indication, nor is there a rest for the third eighth of the triplet. Nonetheless, it seems unlikely that **V** intended to return to the duple rhythm of 97–98, and there is a clear model for triplets in 112. **WGV** follows **pvRI** in completing a triplet by adding an eighth rest.

114 Leo **A**: On the fourth beat **V** originally wrote *db* – *db*”, in the same rhythm as in the definitive version.

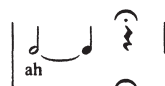


114–115 Camp **A**: **V** first continued Camp in these measures; later he canceled the part in a light-colored ink, drawing whole-measure rests above the staff.

115 Coro T. II, B, **A**: **V** underlaid the text only for T. I, where all pitches are different on the third and fourth beats. For T. II (lower part) and B. there is no change of pitch on the fourth beat. **WGV** adds a tie to clarify the declamation.

116–119 **A**: **V** signaled a repeat of 112–115 by writing double bars with repeat signs around them. In a hand-drawn staff for Leo at 115, he wrote a first ending, which he marked “1.<sup>a</sup> volta,” but he did not write first endings for other parts. Consequently, there is no resolution for Coro at 116; **WGV** follows the reading of **pvRI**.

120 Leo **A**: Two slurs belong to an earlier, canceled layer, no longer decipherable. The first begins over the rest in the third beat and reaches the first note of the fourth beat; the second starts on the second note of the fourth beat and ends on the last note of the measure. They are clearly inappropriate for the final version.

121 Leo, Man, Coro **A**: In an earlier, canceled layer, the rhythm was different in all the vocal lines:

Leo.	
Man.	
Coro	

The notes are identical to the final version at 121–122. This version belongs to the skeleton score, for there is no trace of it in the instrumental parts (not even in Cb).


123 Cor, Tr, Timp **WGV**: The tuning changes anticipate **V**’s instructions at 130.

126 Fl, Ott **A**: Originally **V** wrote whole notes for Fl (*ab*”) and Ott (*f*”), with  $\triangleright$  below them. Apparently he had first planned to use at least woodwinds on this diminished seventh chord, and had begun writing from the top of the page. He changed his mind before the ink had dried completely and smeared both notes away.

130 VI I, VI II, Vle, Cb (Vc = Cb) **A**: The indication “arco” is not in **V**’s hand; it is written in the brown ink used elsewhere in **A** for non-autograph corrections.

130–131 Leo **A**: The slur over the third and fourth beats of 130 stretches to the following downbeat. Because of the change of syllable, the accent, and the beginning of a new slur in 131, **WGV** concludes the earlier slur within 130, as **V** does in the analogous 138.

132–133 Leo: **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “mai non fu del mio.”

135–136, 143 VI I, VI II, Vle **A**: On the third and fourth beats, in an earlier, canceled layer, these parts read: 

**135–149** Cl A: At first V notated this passage for Cl in Do, even indicating the tuning change at 130: “Clar. in do.” Later he decided to keep Cl in Sib: he erased the tuning change at 130 together with the notes he had written in 135–149, and rewrote the new part over the canceled layer.

**140–141** Leo ISA, RO<sup>53</sup>, MI<sup>53</sup>: “La tua vita *io* salverò.”

**144** Fg A: Apparently there were two earlier, canceled layers, of which the second was two half notes (*d–f*).


**146** Cl, VI I A: While neither the indication “all.<sup>do</sup> col canto” above VI I nor the indication “col canto” in Cl is in V’s hand (they are added in the brown ink used elsewhere in A for non-autograph corrections), the “allarg.” in Leo and the “col canto” in Cb (Vc = Cb) are both autograph.

**148** Fg A: Although V wrote only a single stem on this *c*’, the double slurs show that he intended both Fg to play.

**148–150** Leo RO<sup>53</sup>, MI<sup>53</sup>: “Nella tomba *io* scenderò.”

**150** Cl, Fg A: In this, the first measure of a verso, V forgot to resolve these parts. The appropriate resolutions can be deduced from the parallel 148. Although pRI follow A, WGV corrects V’s lapse.

**150** WGV: The indication “(*Tempo*)” is derived from pPRI.

**152–153** Fl A:  / In the interest of a coherent reading, WGV adjusts the slurring to the model in Cl.

**153, 155** VI II, Vle, Cb (Vc = Cb) A: In an earlier, canceled layer, all three parts read “*z*” at 153, as did VI II and Vle at 155. V’s revisions alter the rhythm of the accompaniment.

**155** Cor I, II A: In an earlier, canceled layer, both Cor had a whole note *f*” (concert *bb*’), with slashes indicating reiterated eighth notes.

**155** Vc A: In addition to the slur for the last three notes, a longer slur embraces the entire measure. The presence of two slurs is confusing. Since the shorter slur has clear models in Ob and Cl, WGV deletes the longer one.

**156–157** Fg A: Although V’s notation does not specifically indicate “a 2” in these measures, the surrounding context suggests that both instruments should play, as in pRI.

**159** Cl A: V beamed together and slurred the first four notes. Taking into account also the shape of the vocal line, WGV adjusts the

beaming and articulation of Cl following the model of Fl.

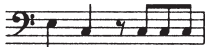
**160–161** VI I A: A slur begins on the second beat of 160 and concludes with the second note of 161; a second slur covers only the first two eighth notes of 161. The longer slur is in conflict with models in Fl and Cl, which WGV prefers.

**164–166** Leo A: There are signs of earlier efforts to place the text in these measures, but these can only be incompletely reconstructed.

**166–168** Fg A: V wrote double stems in 166, single stems in 167, and double stems again at 168. WGV interprets this notation as indicating that both Fg play in all three measures.

**167** VI I A: There are staccati on the second through fifth notes. All parallel parts have accents, not staccati, on the quarter notes alone. WGV adjusts the articulation of VI I accordingly.

**170** Ob II, Cl II A: In an earlier, canceled layer, Ob II had *g*” on the third and fourth beats. For Cl II, on the third beat, V began writing (but never completed) an incorrect sharp in front of the *c*”; WGV suppresses it.


**170** Timp A:  / There is

no evidence to suggest V wanted a third Timp, tuned to *e*, in this passage. WGV substitutes *c*.

**173** Vle A: V failed to write diagonal slashes, indicating repeated sixteenth notes; WGV derives them from pRI.

**177–214** A: In 176 V wrote Leo’s notes, without text. For 177–214 he drew the necessary number of blank measures and signaled a repeat of 131–168 with the instruction “Dal A. al B.”

**215** Leo A: The text syllable, “-rò,” is missing on the downbeat; WGV supplies it, as does pPRI.

**215** Cl A:  / V no doubt used the double stem on the first note to indicate the beginning of a passage “a 2,” an interpretation followed by pRI. WGV adds an eighth-note flag to V’s quarter-note stem for Cl I, so that it can conform to the rhythm of the other parts playing this motive.

**215–216** Fl A:



/ Were this notation followed literally, Fl would play *f*” on the third beat of 215 and the first and third beats of 216. This is clearly not V’s

intention, and **WGV** substitutes *a*", following the parallel **Cl** and **VI I** (**VI II** = **VI I**). Note, however, that **pRI** reproduce **A** exactly (including the abbreviations).

**217** Leo A: "con" / In this, the first measure of *f*. **V** evidently forgot that he had already used the word "con" on the last sixteenth of the previous measure. **WGV** follows **pRI** in substituting "te." **V** seems to have had trouble deciding on the underlay for 217–218. An earlier layer

read as follows:    
 [con]            con   te        con

**217–218** Fl A: 

/ The last four notes of 217 are puzzling. Fl has been doubling **Cl** and **VI I** since 215, and resumes doing so in 218. These parts continue up the scale in 217. **WGV** concludes that **V**

wrote the last four eighth notes of Fl a third too low, perhaps because of momentary confusion about ledger lines.

**219** Trn **pRI**: The arrangement of the instruments is different: Trn I = *f* and Trn II and III = *d*. Because of the poor part writing that results, **WGV** rejects this solution.

**221–226** A: **V** notated only Leo, without text. At 221 he wrote the first eighth note for **VI I**, **VI II**, and **Vle**. For the remainder, he signaled a repeat of 215–220 by labeling the respective measures from "1" to "6." **WGV** emends **Cl II** to ensure a smoother connection at 221.

**221** Timp A: The roll on *c* in 220 seems to call for a resolution to *f* at 221; **WGV** supplies it from **pRI**.

**230** Leo A: **V** smeared away an earlier layer—possibly a whole note *c*", which would not have suited the text.

## N. 13. Scena e Duetto [Leonora e Conte]

### Source

A: ff. 277–300<sup>v</sup>

The manuscript consists of two fascicles of six nested bifolios of twenty-stave paper (type B). They are labeled “8” and “9” in a later hand, continuing the progressive enumeration of fascicles within Acts III and IV.

The measures are laid out as follows:

f. 277	1–4	f. 289	114–118
f. 277 <sup>v</sup>	5–10	f. 289 <sup>v</sup>	119–123
f. 278	11–14	f. 290	124–127
f. 278 <sup>v</sup>	15–19	f. 290 <sup>v</sup>	128–131
f. 279	20–22	f. 291	132–136
f. 279 <sup>v</sup>	23–25	f. 291 <sup>v</sup>	137–141
f. 280	26–29	f. 292	142–146
f. 280 <sup>v</sup>	30–34	f. 292 <sup>v</sup>	147–151
f. 281	35–39	f. 293	152–155
f. 281 <sup>v</sup>	40–44	f. 293 <sup>v</sup>	156–159
f. 282	45–49	f. 294	160–164
f. 282 <sup>v</sup>	50–55	f. 294 <sup>v</sup>	165–168
f. 283	56–60	f. 295	169–173
f. 283 <sup>v</sup>	61–65	f. 295 <sup>v</sup>	174–177
f. 284	66–70	f. 296	178–182
f. 284 <sup>v</sup>	71–75	f. 296 <sup>v</sup>	183–187
f. 285	76–80	f. 297	188–192
f. 285 <sup>v</sup>	81–85	f. 297 <sup>v</sup>	193–196
f. 286	86–90	f. 298	197–200
f. 286 <sup>v</sup>	91–95	f. 298 <sup>v</sup>	201–204
f. 287	96–100	f. 299	205–209
f. 287 <sup>v</sup>	101–105	f. 299 <sup>v</sup>	210–215
f. 288	106–109	f. 300	216–220
f. 288 <sup>v</sup>	110–113	f. 300 <sup>v</sup>	221–229

### Introductory Notes

#### Instrumentation

At the beginning of N. 13, V distributed the parts on the twenty-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini [I]  
[II]

Viole

[blank]; at 23: Fla[uto]

[blank]; at 23: Otta[vino]

[blank]; at 23: [2] Oboè

[blank]; at 23: [2] Cl[arinetti] in Sib;

at 124: in Do

[blank]; at 23: [2] Cor[ni] in Mib; at 136:  
in Fa

[blank]; at 23: [2] Corni in Sib; at 50:  
in Lab<sup>1</sup>; at 136: in Do

[blank]; at 23: [2 Trombe] in Mib; at 136:  
in Do

[blank]; at 23: [2] Fagotti

[blank]; at 23: [3] Tromb[oni]

[blank]; at 23: Cimba[ssò]

[blank]; at 23: Timp[ani] in Mib; at 143:

[in Fa]

[blank]

[blank]

Leonora

Conte

Violonc[elli]

Bassi

### Title

At the top of f. 277, V wrote “Scena e Duetto” in the middle, “Atto III” to the left, and “N.º 13. / G. Verdi” to the right.

### Critical Notes

**1 ISA:** The stage direction reads: “(All’avan-zarsi di alcuni Leonora si pone in disparte.) / Scena 2. / S’apre una porta: n’esce il Conte ed alcuni Seguaci.” The indication is somewhat different in **RO**<sup>53</sup> and **MI**<sup>53</sup>: “Scena II. S’apre una porta, n’esce il Conte ed alcuni Seguaci. Leonora si pone in disparte.”

**3 Con A:** In an earlier, canceled layer, the note on the third beat was *f*.

**7 VI I (VI II = VI I) A:** In an earlier, canceled version, the music was identical to the previous measure.


**8 Con ISA:** “Abuso *io* forse.”

**8–13 Con RO**<sup>53</sup>:

“Giusto è il rigor. . . perversa stirpe è questa,  
D’ogni delitto piena. . . Ed essa l’ama! . . .

Donna per me funesta! . . .”

**10 VI II WGV:** The flat, obvious in the context, is derived from **pvRI**.

**12 Conte A:**  / The dot after the quarter note is probably an error; **WGV** follows **pvRI** in deleting it.

**12, 16, 20 Strings A:** The flat signs in Vle and Cb (Vc = Cb) at 12, in VI I (VI II = VI I) and Cb (Vle, Vc = Cb) at 16, and in VI I and Vle at

1. V wrote the indication at 56, but the part is already in Lab at 50, where a later hand supplied the tuning indication.

20 are in a lighter shade of ink, and appear to be later clarifications.

13–16 Vle A: “col Basso.”

16 Cb (Vle, Vc = Cb) A: There is a staccato on the downbeat; as there are no other models for this downbeat staccato either in VI I, or in any part at the analogous 14, **WGV** deletes it.


21 Con ISA, RO<sup>53</sup>, MI<sup>53</sup>: “Oh.”

22 Leo RO<sup>53</sup>: The stage direction “(avanzandosi)” is lacking.

22–23 Leo Librettos: ISA, RO<sup>53</sup> = “A te d’innante.”; MI<sup>53</sup> = “A te dinante.”

23 **WGV**: The dynamic indication (*f*) is derived from **pRI**.

23–24 VI II, Vle A: V wrote the eighth notes in full in VI II at 23 and the first half of 24 (the second half = “*∞*” of the first) and Vle in the first half of 23. Elsewhere in the passage V abbreviated the repeated eighths, using a dotted quarter note with a slash through the stem. For consistency, **WGV** adjusts the notation here.

24 Con A:  / The eighth rest at the end of the measure is surely an error; **WGV** substitutes a quarter rest.

27, 29 VI I (Fl = 8<sup>a</sup> VI I, Ob = VI I) A: There are staccati on the third through fifth notes in both measures. Rather than extend them throughout, **WGV** deletes these few examples.

34–35 Leo **WGV**: The exclamation point after “Pietà” is derived from V’s notation at 54.

34–35 Con A: V entered the final version over an earlier, canceled layer which can no longer be reconstructed. At the third beat of 35, the original text was “si,” over which V wrote “Ah” without first erasing the old layer.

35 Con A: “[de]-liri?” / The question mark, inappropriate in this context, may be a remnant of the earlier layer. **WGV** replaces it with the exclamation point of ISA.

36–37 Conte ISA, RO<sup>53</sup>, MI<sup>53</sup>: “Io del rivale.”

38–40 Leo ISA, RO<sup>53</sup>, MI<sup>53</sup>: “Clemente il Nume a te l’inspiri.”

38–40 Ob A: There are traces of an earlier slur from 38 into the downbeat of 39; V subsequently drew a new slur over the entire phrase.

38–44 Ob A: A quarter rest for Ob II on the first beat of 44 indicates that V intended the preceding measures for Ob I alone, as confirmed by **pRI**.

44 Fg, Trn A: V originally wrote “col Basso” for Fg and began entering a part identical to the definitive version of Fg on the Trn staff. He

then erased the indication in Fg, smeared out what he had written on the Trn staff, and entered the definitive version of Fg on its proper staff.

44 Cor III, IV **WGV**: The tuning change anticipates the instruction added by a later hand in 50 (see Introductory Notes, Instrumentation above). V himself entered the indication at 56.

44–49 Vle A: “col Basso” / Typically, in passages of this sort, all upper strings play reiterated sixteenths while Vc and Cb have eighths. (Occasionally the more agile Vc join VI and Vle.) The “col Basso” notation here would require that Vle uncharacteristically duplicate the eighths of Cb (Vc = Cb). Although **pRI** follow A (single slashes on note stems), **WGV** substitutes the double slashes of VI I and VI II.

44–55 A: V entered no dynamic levels in this passage. It is clear from the instrumentation and accents that a louder dynamic is wanted from the second beat of 44, a softer one at 50, and a louder one again at the second beat of 54. **WGV** follows A in leaving these shifts to the performers.

50 Fg A: The resolution is to an eighth note, perhaps duplicating Vc and Cb. All other similar wind parts have quarter notes, however, and **WGV** emends Fg accordingly.

51, 53 Leo A: At 51 V originally wrote “pietà” also on the second and third beats, and the two eighth notes on the third beat were beamed together. When he changed the word to “domando,” he flagged the two eighth notes separately. At 53 the music was probably entered before the text, for the same change was made in the vocal line even though only the definitive version of the text is present. When making his emendation, V did not eliminate the slurs. **WGV** allows them to stand, although one might argue that they belong only to the earlier layer.

54 Tr A: On the second beat V originally indicated *c’ + c’* (written); before continuing further he eliminated the upper note by writing a second stem on the lower one.

56 Librettos: In ISA and RO<sup>53</sup> the stage direction reads: “(Leonora si getta disperata *alle sue piante.*)”; MI<sup>53</sup> has “(Leonora si getta disperata *ai suoi piedi.*)” **WGV** follows A, but supplies the apostrophe after “a” that V omitted.

57 Leo A: V traced over an earlier layer, which can no longer be reconstructed.

62–63 Leo A: “Ti *basti* il sangue mio” / All librettos read “Ti *bevi*,” and V himself wrote



that at 66–67. **WGV** concludes that “basti” was a momentary slip, perhaps caused by the presence of the word “basta” in 61, and substitutes “bevi.”

**63** Leo A: V traced the last sixteenth note over an earlier layer, which he had thoroughly scraped away.

**63, 71, 89** Fl, Tr A: In parts that double only some of the melody (Fl, Ob, and Cl at 63, Tr at 71 and 89), V wrote slurs embracing both the first and second beats in Fl at 63 and Tr at 71, and a slur over only the first beat in Tr at 89. **WGV** prefers and extends this latter model, which accords with the slurring of the entire melody.

**71–72** Fg A: These two measures follow a page turn. V began writing Fg at 70 (the last measure on f. 284). Presumably he meant to continue as in the corresponding 63–64 and 89–90, but he left 71 blank and placed a whole rest in 72. **WGV** assumes that he was distracted by the page turn, and supplies the missing continuation.

**76, 80** Cl A: V wrote staccati on the sixteenth notes; **WGV** prefers and extends the accents found in A in both Ob and Cl at 72, 74, and 78, and in Ob at 76 and 80. Beginning in 82, however, where V wrote staccati consistently in the instrumental parts, **WGV** accepts his notation, even though Con continues with accents.


**80–87, 90–97** A: There are several small discrepancies in phrasing and articulation between these parallel passages. **WGV** makes a few interventions to clarify the musical situation without diverging excessively from V’s notation.

**80** Ob A: The accent on the first beat is absent in the parallel 90; given the different context at 90, however, **WGV** retains and extends the accent at 80, without extending it also to 90.

**82** Con **WGV**: The editorial accents on the last two sixteenths are derived from the parallel 92.

**85** Con A: V beamed the sixteenth notes on the third beat in two pairs; in keeping with the setting of the text, **WGV** beams all four notes together, as at the parallel 95.

**86** Ob, Cl, Fg, Tr, VI I: **WGV** extends the melodic accent on the first beat from the similar 83 and 85 to support the accent in Con, making the same extension (there also to Con) at the analogous 96.

**87** Fg, Tr A: |  7 on the downbeat / Given the quarter note in the doubling Ob and Cl, and

in Ob and Tr at the analogous 97, **WGV** substitutes a quarter note.

**87** Vc **WGV**: V’s “col Basso” implies that Vc should play “arco,” a change confirmed by his explicit “pizz.” at 90.

**88** Fl A: V erroneously triple-dotted the quarter note on the second beat.

**88** Fg **WGV**: Although V wrote the accent over the second beat on the adjacent Tr staff, **WGV** believes he intended it for Fg, as in the parallel 70.

**90** Ob A: In an earlier, canceled layer, Ob had a quarter note (*ab'*), followed by two quarter rests, as in Ott.

**90** Tr A: V wrote staccati on the sixteenth notes; **WGV** substitutes accents, as in Ob and Cl.

**91–95** Leo A: In each measure, the sixteenth-note anacrusis to the second beat was originally a third higher.

**93** Fg A: There is a quarter note on the second beat, an unjustified rhythmic discrepancy with Ob, Cl, and Tr. **WGV** substitutes an eighth note.

**94** Leo A: The slur embraces all three notes. **WGV** restricts it to the second and third, following the prevailing pattern at 91–95.

**94** Fg A: The sixteenth notes are united by a slur, for which there are no other instrumental models. **WGV** prefers and extends the staccati from Ob, Cl, and Tr.

**97** Vc **WGV**: The indication “(arco),” derived from pRI, is implied by the fact that Vc, after playing a separate part at 90–96, rejoins Cb.

**97–98** Cl A: A slur extends from the downbeat of 97 through the downbeat of 98. **WGV** adjusts the slurring to conform with Fl and VI I, which contain the slur within 97.

**97, 100** Cor IV A: The pitch was originally *g'* (concert *e**b'*) on the third beat of both measures.

**102** Ob A: |  / **WGV** prefers the slurring in Vc, and alters Ob accordingly.

**110** VI I A: ff / **WGV** substitutes f, of which there are six autograph models.

**110–111** Cb (Vc = Cb) A:

|  | / The accents belong

to the skeleton score, where they probably served to remind V that he wanted full orchestra. Since he did not repeat them in any other part, **WGV** suppresses them.

112 Cl, Cor, Tr, Timp **WGV**: The tuning changes in Cl, Cor, and Tr anticipate V's explicit instructions at 124. Although V does not indicate a change of tuning in Timp, they are clearly "in Fa" from 143 to the end of the number.

112 **RO**<sup>53</sup>, **MI**<sup>53</sup>: The stage direction reads: "(Vuol partire, Leon. *si avviticchia* ad esso.)"

112 A: V repeated the key signature of four flats after the double bar. **WGV** deletes the redundant signature, except for Cl, where it is needed because of the tuning change.

113 VI I (Fl = 8<sup>a</sup> VI I) A:  /

Since in all analogous measures (114–118) V concludes the figure with a quarter note, **WGV** adjusts 113 accordingly and suppresses the extra eighth-note rest as well.

114 Con **Librettos**: **ISA** punctuates with "?", while **RO**<sup>53</sup> and **MI**<sup>53</sup> have "? . . ."; **WGV** follows A.

116 Conte **ISA**: "Prezzo non *havvi*."

119 Leo **ISA**: "Uno *ven* ha!"

121–122 Leo A, **ISA**: "tel offro!" / **WGV** derives its orthographically correct reading from **RO**<sup>53</sup>, **MI**<sup>53</sup>, and **pvRI**. Notice that V's *bb'* for "te" was changed to *ab'* in **pvRI**; there can be little doubt that the reading of A is stronger.

123–128 Leo **RO**<sup>53</sup>: At 123–124 Leo has "La mano!", whereas at 125–128 she continues "Credimi; / Mai non promisi invano." The intervention of the censor is obvious: "la mano" implies marriage, whereas "me stessa" suggests that Leo is offering herself sexually to Con. The word changes at 125–128 follow logically from the alterations at 123–124.

124 Leo **RO**<sup>53</sup>, **MI**<sup>53</sup>: These librettos have a stage direction absent in **ISA** and A. In **RO**<sup>53</sup> it reads "(Stendendo la sua destra con dolore.);" in **MI**<sup>53</sup> "(Stendendogli la sua destra con dolore.)" The direction was probably tied to the text changes in **RO**<sup>53</sup> discussed in Note 123–128, from whence it was copied into **MI**<sup>53</sup>. **WGV** omits it from the score.

124 Cb (Vc = Cb) A: **mf** / The dynamic indication probably belongs to the skeleton score. During orchestration, V wrote **f** for VI I, a logical consequence of the crescendo in the preceding measures. **WGV** takes **f** to be V's final intention, and substitutes it in Cb.

128–130 Leo A: An earlier, canceled layer read:




V entered no text for this version from the end of 128 through 130.

130 Vle A: V wrote **pp** before the second note; **WGV** moves it to the downbeat as in Cb (Vc = Cb).

131–132 Leo **RO**<sup>53</sup>, **MI**<sup>53</sup>: "tra quelle mura."

132–133 Leo **RO**<sup>53</sup>: "Che mi oda. . ."

135 Leo A: An earlier layer read:  |

V crossed out the third dot and the extra flag with the blue ink he had used elsewhere in the manuscript for late corrections. The change must have been made before the publication of **pvRI**, which has the definitive reading.

136 Leo A: There is no accidental in front of the *d'*, nor is one added in **pvRI**. Although it is conceivable that V actually intended *db'*, as required by the key signature, the local tonal context favors *dh'*, and **WGV** adds the missing accidental in brackets.

136 Fg A: In the first chord alone there is a *g* in addition to the octave *c + c'*. It probably belongs to an earlier layer.

137–141 Leo **RO**<sup>53</sup>:

"Lo giuro *al Ciel*, che l'anima  
Tutta mi *scerne!*"

142 **ISA**, **MI**<sup>53</sup> Con: There is a question mark after "Olà?"; **RO**<sup>53</sup> has a period. **WGV** follows the exclamation point of A.

142–143 Ob A: There are what appear to be ties over the bar line. Perhaps V originally intended Ob I to tie to a *g''* in 143. When he decided upon *bb''* instead, he forgot to erase the now useless tie. Although it is possible that Ob II should retain the tie, none of the other parts where ties are possible have them. Consequently, **WGV** deletes both ties.

142–146 **Sources**: The stage direction is slightly different in the various sources. **RO**<sup>53</sup> omits the reference to poison: "(Si presenta un Custode: mentre il Conte le parla all'orecchio, *Leonora resta innanzi*.);" **ISA** and **MI**<sup>53</sup> share: "Si presenta un Custode; mentre il Conte gli parla all'orecchio, *Leonora sugge il veleno chiuso nell'anello*.)" **WGV** follows A, but corrects V's "il Conte *le* parla" to "il Conte *gli* parla," as in **ISA** and **MI**<sup>53</sup>; it also adds "chiuso nell'anello" from **ISA**.

146 VI I, Vle **WGV**: The *h* for the *d''* in VI I and the *d'* in Vle are derived from **pvRI**.

**150** Con A: There are only two dots after the half note; either a third must be added, or the concluding sixteenth note must be changed to an eighth note. **pvRI** adopts the latter solution. Since V has made other errors involving prolonging dots in this number and since the anacrusis are exclusively sixteenths, **WGV** prefers to add a third dot.

**151** A: In his skeleton score, V wrote two measures here. Although some elements of the transcription are uncertain, the passage was essentially as follows:

Leo. *Vi -*

Con. *- vrà, co- lui vi - vrà...*

He then erased the bar line and rewrote the parts in a single measure.

**152** Librettos: In *ISA* the words “in alto” were added later; in fact, they do not appear in *RO*<sup>53</sup> or *MI*<sup>53</sup>. *RO*<sup>53</sup> and *MI*<sup>53</sup>, on the other hand, add “da sé” to the instructions.

**153** *ISA* Leo: “giubbilo.”

**154** Leo A: On the second beat V originally flagged the notes separately, then joined them together with a single beam (thereby calling for the elision of “-ti a”). At the parallel 189 V flagged the notes separately on the second beat, because he had first written a different text at 186–190: “or il mio fine impavida, piena di gioia attendo.” Replacing this text, he neglected to adjust the beaming at 189. The only unproblematic model for V’s intentions is at 213, where the notes are beamed together on the second beat. **WGV** extends this beaming to 154 and 189. The editorial slur over the third and fourth beats of 154 is derived from 189.

**154–155** VI II, Vle A: V originally indicated a continuing repetition of 152 (153 = “*∞*” of 152). He later scraped away this indication, which is harmonically impossible, and entered the definitive version.

**157** VI I A: The indication “brillante” is written in the brown ink used elsewhere in the manuscript for non-autograph corrections. The copyist presumably extended it to VI I from V’s instructions in Fl (Cl = 8<sup>a</sup> Fl) and Ob.

**159** Leo *ISA*, *RO*<sup>53</sup>, *MI*<sup>53</sup>: “Ora.”

**159** Fl (Cl = 8<sup>a</sup> Fl) A: The last note in the measure is *a*”. In the analogous 151 this upbeat was

*c*”, doubling Leo at the octave. In A, the note is circled in pencil, and the pitch queried: “do?” **WGV** follows **pRI** and the piano reduction of **pvRI** in altering *a*” to *c*”.

**160–166** A: V notated only Leo; for the remainder he signaled a repeat of 152–158 by labeling the corresponding measures from “1” through “7.”

**163–164** Leo *ISA*, *RO*<sup>53</sup>, *MI*<sup>53</sup>: “Dirgli potrà morendo” / V inverted the order of the first two words.

**167** Ott, Ob A: The measure begins with half rests. Since these parts are doubling Fl and Cl, the downbeat should be *f*’. This is the first fully notated measure after the repeat of 152–158, and the omission of these notes was surely not intentional. **WGV** follows **pRI** in supplying the missing notes. V’s oversight also accounts for the redundant indication “Solo” in Ob at the upbeat to 168, which **WGV** suppresses. There have been erasures in the Ott line from the anacrusis to 168 through 170, but the final version is clear.

**169** Con *ISA*, *RO*<sup>53</sup>, *MI*<sup>53</sup>: “che parli? . . Ah! volgimi, / *Volgimi.*”

**174** Ob A: *p* / The entrance is on the first measure of a verso. Perhaps V’s intention was to clarify the dynamic level after the diminuendo in Fl, Cl, and VI I at 173. Since these parts have no dynamic indications at 174, **WGV** prefers to delete the *p* and leave Ob at the level specified at 167.

**175** VI I A: Although V beamed the first eighth note together with the three following, **WGV** prefers to flag it separately, in conformity with the other parts.

**180** Con *RO*<sup>53</sup>: “Ah! . . *che io.*”

**181, 185, 216** Con **WGV**: the commas are derived from *RO*<sup>53</sup> and *MI*<sup>53</sup>.

**184** Con A: There was originally a grace note (*f*’) before the second beat, but V erased it. On the third beat, V first flagged the notes separately; presumably after writing the text, he then beamed them together.

**187–188** Vle A: There are staccati on the first four notes of 187 (the second half of 187 is derived from the first half and 188 is derived from 187), perhaps a remnant of an earlier, canceled layer. Since there are no further models for the staccati, either in Vle or Vc, **WGV** deletes these examples.

**192–194** Fg A: V wrote double stems in 192, single stems from 193 (the first measure of a verso) to the downbeat of 194, and “col Basso” from the second beat of 194 through 199. **WGV**

follows **pRI** in interpreting this notation as “a 2” for the entire passage.

**194–197** Cb (Vc = Cb) A: In an earlier version, V wrote:



He subsequently made changes in the second half of 194 and 195 and the first half of 197.

**195** VI I A: There is a staccato on the downbeat, the only one in a similar position in the passage; **WGV** suppresses it.

**197–199** Leo, Con A: An earlier, canceled layer read:

Leo. 

Con. 

**199** VI I A: There is a staccato on the downbeat, which has no equivalent in the other melodic instrumental parts; **WGV** suppresses it.

**200–205** A: V notated Leo, Ob, Cl, and VI I on the first beat of 200, and Con for the entire measure. For the remainder, he signaled a repeat of 194–199 with the instruction “Come le 6. antecedenti.” He also wrote “1.” above the vocal parts. Evidently this was to be the first number of a series, which he did not continue.

**200** Cl A: V wrote a quarter note on the down-

beat. Since the repeat of 194–199 begins here (see Note 200–205), this value cannot be correct. **WGV** alters it to an eighth note, as in 194.

**206** Con A: Resuming his notation in this measure, after the repeat of 194–199, V wrote the word “te” on the downbeat. He seems to have forgotten that Con’s last word was “appe-[na].” **WGV** replaces the word “te” with the syllable “-na.”

**208** Con **RO**<sup>53</sup>, **MI**<sup>53</sup>: “pensaci!”

**208** Cor I, II A: There is an accent on the downbeat, the only model in this measure; **WGV** deletes it.

**219** Leo A: V wrote “si” over “ah.”

**221** Trn A: Trn at 221, the first measure on a verso, is derived from 220 (“/”). Mechanical repetition would call for *f* + *a* on the downbeat, but the part writing argues against this solution. Even though **pRI** follow A, **WGV** substitutes the three-note chord also found on the third beat.

**222** Fg A: On the first two beats V wrote single stems, and on the last two beats double stems; from 223 to the end he specified “col Basso.” **WGV** assigns the part to both Fg from the beginning of 222.

**224** Trn A: V notated double stems on the first two beats, then single stems on the third and fourth beats, with a double stem on the downbeat of 225. **WGV** interprets this notation with double stems throughout the measure, and follows **pRI** in assigning the part to all three Trn.

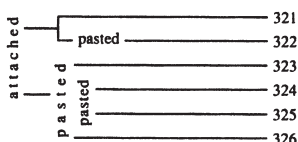


## N. 14. Finale Ultimo

## Source

A: ff. 301–340 (340<sup>v</sup> blank)

The manuscript consists of four fascicles of twenty-stave paper (type B), the first and second each containing five nested bifolios, and the fourth containing seven nested bifolios. The third fascicle comprises six separate folios pasted together:



V numbered these fascicles consecutively, in the upper left corner: “1” on f. 301, “2” on f. 311, “3” on f. 321, and “4” on f. 327.

The fascicles were also labeled in pencil by a different hand in the left margin at mid page, concluding the progressive enumeration of the fascicles within Acts III and IV: “10” on f. 301, “11” on f. 311, “12” on f. 320, “12” again on f. 321, “13” on f. 324, and “14” (changed from “13”), on f. 327. The presence of two penciled numbers (“12” and “13”) in the irregular third fascicle, the initial placement of the first of them on the last folio of the preceding fascicle, and the change in the number on the fourth fascicle, suggest that V may have made revisions in this section quite late. For further details see the Notes pertaining to the “Andante,” 226–251.

The measures are laid out as follows:

f. 301	1–4	f. 310 <sup>v</sup>	89–92
f. 301 <sup>v</sup>	5–10	f. 311	93–99
f. 302	11–16	f. 311 <sup>v</sup>	100–106
f. 302 <sup>v</sup>	17–20	f. 312	107–113
f. 303	21–25	f. 312 <sup>v</sup>	114–122
f. 303 <sup>v</sup>	26–29	f. 313	123–131
f. 304	30–33	f. 313 <sup>v</sup>	132–138
f. 304 <sup>v</sup>	34–36	f. 314	139–146
f. 305	37–40	f. 314 <sup>v</sup>	147–154
f. 305 <sup>v</sup>	41–44	f. 315	155–163
f. 306	45–48	f. 315 <sup>v</sup>	164–171
f. 306 <sup>v</sup>	49–54	f. 316	172–177
f. 307	55–63	f. 316 <sup>v</sup>	178–183
f. 307 <sup>v</sup>	64–67	f. 317	184–190
f. 308	68–71	f. 317 <sup>v</sup>	191–197
f. 308 <sup>v</sup>	72–74	f. 318	198–203
f. 309	75–79	f. 318 <sup>v</sup>	204–209
f. 309 <sup>v</sup>	80–84	f. 319	210–216
f. 310	85–88		

f. 319 <sup>v</sup>	217–221	f. 330	286–290
f. 320	222–223	f. 330 <sup>v</sup>	291–295
f. 320 <sup>v</sup>	224–225	f. 331	296–301
		f. 331 <sup>v</sup>	302–305
f. 321	226–228	f. 332	306–308
f. 321 <sup>v</sup>	229–230	f. 332 <sup>v</sup>	309–312
f. 322	231–232	f. 333	313–316
f. 322 <sup>v</sup>	233–234	f. 333 <sup>v</sup>	317–319
f. 323	235–236	f. 334	320–322
f. 323 <sup>v</sup>	237–238	f. 334 <sup>v</sup>	323–325
f. 324	239–240	f. 335	326–328
f. 324 <sup>v</sup>	241–242	f. 335 <sup>v</sup>	329–333
f. 325	243–244	f. 336	334–339
f. 325 <sup>v</sup>	245–246	f. 336 <sup>v</sup>	340–343
f. 326	247–249	f. 337	344–347
f. 326 <sup>v</sup>	250–251	f. 337 <sup>v</sup>	348–351
		f. 338	352–355
f. 327	252–256	f. 338 <sup>v</sup>	356–359
f. 327 <sup>v</sup>	257–261	f. 339	360–363
f. 328	262–267	f. 339 <sup>v</sup>	364–367
f. 328 <sup>v</sup>	268–273	f. 340	368–370
f. 329	274–279	f. 340 <sup>v</sup>	blank
f. 329 <sup>v</sup>	280–285		

## Introductory Notes

## Instrumentation

At the beginning of N. 14, V distributed the parts on the twenty-stave paper as follows (WGV also notes subsequent additions and alterations):

Violini [I]<sup>1</sup>  
[II]

Viola  
Flauto  
Ottavino

- [2] Oboè  
[2] Clarini in Sib; *at 51*: in Do  
[2] Corni in Mib; *at 65*: in Sol; *at 252*: in Mib  
[2] Corni in Lab; *at 65*: in Re; *at 252*: in Sib  
[2] Trombe in Mib; *at 65*: in Re; *at 252*:  
in Mib  
[2] Fagotti  
[3] Tromboni<sup>2</sup>

1. At 164–177, V assigned the top two staves to six VI I; as a result the remainder of the VI I, VI II, and VIe were written on the third through fifth staves, respectively (Fl and Ott do not play in this passage). At 178 he restored the original disposition of the staves.

2. V erroneously wrote “Cimbasso” in the margin of the Trn staff, and “Timpani” in the Cimb staff. He then scraped away these indications and supplied the correct ones.



Cimbasso

[blank]; at 65: [Timpani in Mi]; at 224:

[*la-re*]; at 238: [in Sol]; at 328:

[in Mib]

[blank]; at 302: Cassa

[blank]; at 182: Leonora; at 341: Azucena

Azucena; at 252: Manrico

Manrico; at 252: Conte

Violoncelli

Bassi

#### Title

At the top of f. 301, V wrote "Finale Ultimo" in the middle, "Atto IIII" to the left, and "N.º 14 / G. Verdi" to the right.

#### Critical Notes

1 ISA: Cammarano did not specify the number of the scenes in N. 14. He wrote: "Scena. . ." both here and at 178. This suggests that at the time he prepared this part of ISA he remained uncertain as to the precise number of scenes that would precede this piece. WGV derives its indications at 1 and 178 from RO<sup>53</sup> and MI<sup>53</sup>.

1 Sources: For the scene description, V copied in A a selection from ISA; WGV completes his indications from ISA. Notice, however, that ISA has: "finestra con inferreata [sic]." Furthermore, RO<sup>53</sup>, MI<sup>53</sup> read "Azucena giacente sopra una specie di rozza coltre," while RO<sup>53</sup> has "Manrico seduto a lei d'appresso."

1 A: A general dynamic indication, written above VI I, reads: "Anche questo squarcio estremamente piano." The modifier "anche" refers back to the similar global instruction in N. 12 at 71: "Questo squarcio deve essere pianissimo benché a piena orchestra." In both cases the indication serves as a reminder to the maestro concertatore that the passages are meant to be played as softly as possible, even though they are scored for full orchestra. At the beginning of N. 14 "Anche" is a non-sequitur that could be misleading; WGV deletes it from the score.

1-2 Cl I A: V originally wrote *eb'* (concert *db'*) in 1 and as the first note of 2.

1-4 Ob A: V originally wrote *db'* throughout these measures.

5-10 Cor III, IV A: V erroneously notated Tr I on this staff at 5-7, and Tr I, II at 8-10, then smeared away what he had written while the ink was still wet.

7 Tr II A: *a* (concert *c*) / The note does not fit

the harmony and is obviously an error. The mistake was noted by a Ricordi copyist, who marked "x" to the left of the note, in red crayon. WGV follows pRI in correcting the note to *bb* (concert *db*).

9 Cl A: V wrote only a single whole note, but tied it to a quarter note with a double stem in 10. Since Cl has been playing "a 2" since 1, there is no ambiguity: WGV continues the part "a 2" at 9.


10 WGV: The indication "(*Recitativo*)" is from pRI.

14 Azu A: "luci!\_\_\_"; WGV replaces the dash with suspension dots.

20 Azu ISA, RO<sup>53</sup>, MI<sup>53</sup>: "vivi *sol* fuggir."

25 WGV: In the absence of autograph dynamics, WGV suggests "[*p*]" in all parts. Although contemporary manuscripts show no dynamic level, pRI add *pp* to Vle at 25.

27 Man RO<sup>53</sup>: "Ahi."

28 Azu A: On the third beat V originally wrote: . Subsequently he changed the dotted eighth note to a sixteenth by adding another flag and partially erasing the dot, while inserting an additional eighth rest at the start of the beat.

29-30 Azu A: The first beats of both measures originally began with appoggiaturas. At 29 V wrote *eb'* - *d#*" (eighth notes), and at 30 *cb'* - *bb'*" (eighth notes); he replaced them with two *d#*" and two *bb'*, respectively. These are significant examples for the question of appoggiaturas, and are discussed further in the introduction to the score.

29-30 Azu Librettos: ISA reads: "Mi ha già stampato in fronte," while RO<sup>53</sup> and MI<sup>53</sup> have: "M'ha già stampate in fronte."

30 Cl, Cor, Tr WGV: The tuning changes anticipate V's instructions at 51 for Cl and at 65 for Cor and Tr.

31 Man A: This measure is not in V's hand; it is written in the brown ink used elsewhere in the manuscript for non-autograph corrections. Since the exclamation is found in ISA, V either forgot to set it, or neglected to copy it from his sketch into the skeleton score. WGV follows pPRI in including this non-autograph entry.

33 Azu A: On the third and fourth beats there are two slurs, one above the other. The upper one was written first. When V added the stage direction, it impinged upon the slur, and he drew the second one for clarity. Because there are fermatas in VI I, Vle, and Fg, WGV inter-

prets one of the slurs as a fermata, and supplies the missing dot.

**36** Azu A: The second note was originally  $g\sharp$ . When raising it to  $b'$ , V neglected to erase the lower flag from the earlier layer, resulting in what may first seem to be a thirty-second note; nevertheless, there is no doubt as to his final intention. **36–38** VI I A: V wrote a continuous  $\text{—}$ ; in addition, he specified “cres.” at both 36 and 38. **WGV** deletes the redundant verbal instructions. At 37, **WGV** extends the “string.” indication from Azu to the strings.

**37** Azu A: V underlined the word “rogo” for emphasis.

**41** Vle A: “col Basso.”

**42** Cb (Vc = Cb) A:  $\downarrow$  on the first beat; **WGV** adjusts the value to an eighth note, as in the upper strings.

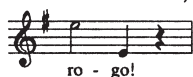
**46–48** Azu A: There are three non-autograph question marks in pencil: above the  $f'$  of 46 (second beat), the  $c''$  of 47 (first beat), and the  $f'$  of 48 (second beat). They undoubtedly refer to the possibility that accidentals are missing. Those for the  $f'$ , included in **pvRI**, are obvious. But should there be a  $\sharp$  in front of  $c''$  in 47? The accidental is not added by **pvRI** nor by any manuscript sources. **WGV** prefers  $ch''$ , more in keeping with Azu’s half-step appoggiaturas in the surrounding measures.

**51** A: The metronome mark at the top of the page, “ $\downarrow$  = 60,” is not in V’s hand. Written in the brown ink used elsewhere in A for non-autograph corrections, it duplicates the tempo V indicated when this material appeared earlier in N. 4 (89) and N. 5 (67).

**56–57** Fg A: V first wrote a tie from the  $ch'$  on the third beat of 56, then quickly smeared it away.

**64** Fg A: In this, the first measure of a verso, V neglected to write the  $B$  needed to complete the Fg line. Although **pRI** follow A, **WGV** adds the missing note from Vc, which shares the same pitches with Fg from 55. Also, the slur in 63 (the last measure on the previous recto) extends far into the right margin, strongly implying continuation to a note at 64.

**65** Azu A: An earlier, canceled layer read:



**65** Cl A: The first eighth note is flagged separately; **WGV** joins it to the following sixteenth notes, as in Fl (Ott = Fl), Ob, and VI I.

**65–70** VI II A: There is some uncertainty as to whether V intended repeated sixteenth notes or thirty-seconds. In 65–66 (67 = “///” 66) V wrote three slashes; at 68–70 he did the same, but then filled in the space between the two upper slashes. At 71–73 in VI II he marked only two slashes, the notation of Vle throughout the passage. **WGV** believes this is what V also intended for VI II, a solution confirmed by **pRI**.

**67** Azu A: / There are in-

sufficient notes for the text. Although V’s notation might suggest an agogic accent on the first syllable of “terribil” (contrary to normal speech), **WGV** accepts the emendation of **pvRI**.

**70–71** Fg A: On the third and fourth beats of 70, V originally wrote a double-stemmed quarter note, followed by a quarter rest, as if to continue the rhythm of 68. Before writing the required ties he smeared the note and the rest away, replacing them with a half rest. At 71, he mistakenly wrote a quarter rest on the third beat, then deleted it.

**71** Azu A: V originally wrote the pitches in the second half of 71 rather close together, leaving insufficient room for the text. Later he erased this layer and wrote the notes more clearly.

**72** Cb (Vc = Cb) A: / The discrepancy between VI I and Cb also troubled the engravers of **pRI**, who changed VI I to match Cb. **WGV** assumes that VI I—undoubtedly written later—represents V’s final intention and alters Cb accordingly.

**73–74** Azu **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Fuor dell’orbita lor.”

**75** Azu **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Ahi! chi mi toglie.”

**75–76** Vle A: Remnants of an earlier layer are visible: an only partially erased  $f\sharp'$  at 75 and a deleted  $e' + g'$  dyad at 76.

**75–76** Cb (Vc = Cb) A: V originally wrote two slashes below the whole note, indicating reiterated sixteenths, then filled in the space between them.

**75–77** Tr A: A slur extends from 75 practically through the downbeat of 77. In the absence of other models, **WGV** deletes it.

**77** VI I A: V wrote “dim.” above the  $c\sharp'$  on the second beat, followed by dots that extend to the 77/78 bar line. **WGV** prefers the placement in Fl, on the last eighth note of 77, which corresponds with that of Azu.

**78** Timp **WGV**: The tuning change anticipates V's notation at 224–291. Although V did not specify the tuning explicitly, at 224 he wrote the pitch A; then, at 238–291, the pitches are *G* and *d*. **WGV** indicates a tuning of “*la-re*” at 224, followed by “*in Sol*” from 238. Only the tuning of the lower drum needs to be altered after 224.

**79** **Librettos**: The stage direction in **RO**<sup>53</sup> and **MI**<sup>53</sup> reads: “(cadendo tutta convulsa tra le braccia di Manrico).”; **ISA** has: “cadendo, tutta convulsa, in braccio a Manrique.” **WGV** follows A.

**79** VI I A: > on the second note / The accent is a unique model, neither continued in VI I nor reproduced in VI II; **WGV** deletes it.

**82–83** VI II A: At 81 V wrote “*unis*” (= VI I), but in 82–83 he notated whole rests. It seems unlikely that VI II would stop playing at the end of 81. **WGV** continues VI II with VI I until the downbeat of 83, a solution confirmed by **pRI**.

**83–84** Man **RO**<sup>53</sup>: “*Se mi ami ancor.*”

**84** Man A: The last note was originally *d*'.

**84** Vc A: V originally notated a whole note (*a*), followed by a tie in the margin of the next page; he smeared both away while the ink was still wet.

**86** VI I A: In an earlier, canceled layer, V wrote *g*', anticipating 87.

**86–87** Man **RO**<sup>53</sup>, **MI**<sup>53</sup>: The texts are slightly different from **ISA**. **RO**<sup>53</sup> = “*possa di una madre in seno*”; **MI**<sup>53</sup> = “*possa di una madre in core.*”

**88** VI II A: V originally wrote *b* (whole note), then smeared it away and replaced it with *d*#'.

**90** VI I A: The first note was originally *g*'.

**90–91** Vle A: An earlier, canceled layer read:



**92** Man A: An earlier, canceled layer read:



**92** Cl A: The note was originally *a*'.

**93** A: V reiterated the key signature of one sharp here.

**93** Ob A: V erroneously wrote a quarter rest on the third beat. He made the same error in Cl, but corrected it there.

**100** Azu A: There is no accidental in front of the *e*', nor is any given in **pvRI**. An employee of Casa Ricordi penciled a question mark above the note. In fact, the local tonal context and the

explicit *eb*' in VI II at 99 make it likely that V intended the flat at 100 as well, and **WGV** adds it.

**101** Azu A: There are two accents on the third beat,  $\wedge$  and  $>$ . Although the former belongs to an earlier, canceled layer, in the context (cf. 97–98, 102) it is preferable.

**106** VI II A: **pp** / **WGV** adjusts the dynamic to the prevailing model, **p**.

**106, 110** Azu A: The last note in each measure was originally an eighth note (with the final eighth rests missing); V then erased the flags.

**113** VI I A: As part of an earlier, canceled layer, V included the dynamic indication **pp**; he may have erased it in order to make room for the instruction “*arco.*”

**114–116** Man **RO**<sup>53</sup>: “*Madre; il ciel conceda.*”

**117** Man **ISA**, **RO**<sup>53</sup>: “*Men triste.*”

**117** VI I, Vle A: V wrote a redundant “*cres.*” indication in VI I, which **WGV** suppresses. In Vle **WGV** renders the word as  $\llcorner$ , following Fl, VI I, VI II, and Cb (Vc = Cb).

**117–120** Fg A: An earlier, canceled layer read:



. When V revised

117–118, he drew a slur from 117 to the downbeat of 118, and another over 118. The resulting picture is confusing, with two long slurs from the original layer in 117–120 and two short ones from the revised layer in 117–118. But the sense of the notation suggests a single slur for the entire phrase, the solution adopted by **WGV**.

**119** VI I A: The  $\llcorner$  extends to the end of 119, although V wrote **f** on the downbeat, and all other models peak on the downbeat. **WGV** adjusts the sign to conform with those of Fl, VI II, and Cb (Vc = Cb).

**119** VI II A: The last note was originally *a*.

**119–128** Azu, Man A: In an earlier, canceled layer, V wrote the upper two staves of the following example (see top of page 116). (In this example the bar lines have been numbered “119a,” etc., to distinguish them from the final layer.) In this version V planned to have Azu’s “*Ai nostri monti*” follow directly after the end of Man’s “*al tuo sopor.*” Before he had notated a single instrumental part, V decided to insert the orchestral interlude that now occupies 120–124. In order to provide the space he needed without having to discard the pages on which he had already written, V erased the original layer, then halved the last two

## PART TWO

Page break  
con semplicità

Azu. 119a 120a 121a 122a 123a 124a  
Man. - ma - gi - ni al tuo so - por. Ai no - stri mon - ti... ri - tor - ne - re - mo!..

Azu. 119 120 121 122 123 124 125 126 127 128  
Man. - ma - gi - ni al tuo so - por. Ai no - stri mon - ti... ri - tor - ne - re - mo!..

measures on f. 312<sup>v</sup> (119a and 120a—creating the present 119–122) and the first measure on f. 313 (121a—creating the present 123–124). He also drew two new bar lines in the middle of 123a and 124a, to provide three measures (126–128) where there had been two before. He then wrote the final layer of the vocal parts into the newly arranged space as shown in the bottom two staves of the example. The indication “con semplicità” is found only in the earlier layer; even though V did not write it again, it is altogether appropriate and **WGV** retains it.

**125–126 RO<sup>53</sup>:** The stage direction is lacking. In **ISA** and **MI<sup>53</sup>** the first word is “tra,” as it was in the first layer in **A**. In his revision, however, V adopted “fra,” and **WGV** follows his spelling. **125–177 Azu ISA:**

“Ai nostri monti... ritorneremo! ..  
L’antica pace ivi... godremo! ..  
Tu canterai... sul tuo liuto...  
In... sonno placido... io... dormirò.”

At several points V’s musical setting overrides Cammarano’s punctuation: at 130–131, where the break is after “pace” rather than “ivi;” at 137, 153, and 161, where there is no break after “in;” and at 139, 155, and 163, where there is no break after “io.” The punctuation in **MI<sup>53</sup>** seems to have taken into account the actual musical setting, and **WGV** adopts it in the passages listed above.

**132 Azu A:** An earlier, canceled layer read:

- dre - mo!..

**137–141 Fl A:** The slur (which is interrupted by a change of page between 138 and 139) extends over the rests at 140 and past the 140/141 bar line. Given the character of the line, **WGV** ends the slur on the downbeat of 140.

**141 Cl A:** “Solo” / **WGV** eliminates the redundant indication. It is possible that Cl at 141–148 was entered before V decided to include the part at 137–140. When he added the latter passage, marking it “Solo,” he neglected to erase the now unnecessary marking at 141.

**141 Fg A:** The dyad on the third beat was originally *f* + *a*.

**141–142 Fl A:** A long slur embraces 141–142; there is also a shorter slur over the last two notes of 142. In the interest of a coherent reading in the wind parts, **WGV** replaces the longer slur with one-measure slurs, as in the analogous 113–114 (cf. also Cl and Fg at 143).

**142–143 Man A:** In an earlier, canceled layer,

V wrote:

ma - dre io pro - no e

**143–146 Fl, Cl A:** In Fl, the slur over 143 actually reaches the first note of 144, and a new slur extends from the first beat of 144 to the downbeat of 146. In Cl, the slur over 146 actually begins at the end of 145 and crosses into the right margin of the page (146 is the last measure of a recto). **WGV** makes slight adjustments to these slurs, in part by analogy with the parallel 113. For Fl, **WGV** contains the slur at 143 within the measure, and finishes the long slur beginning in 144 at the end of 145. For Cl, **WGV** contains the slur at 146 within the measure.

**145 Fl A:** On the third beat a partially written “do[lce]” may derive from an earlier layer.

**148 VI II, Vle A:** In an earlier, canceled layer, VI II may have had the *d'* and Vle the *b*.

**149–152 VI I, Vle A:** An earlier, canceled layer read:







**194** Cor I, II A: Originally V wrote a dyad,  $g' + eb''$  (concert  $d' + bb'$ ); later he erased the  $g'$ .

**195** Ob, Cb (Vc = Cb) A: The “cres.” is actually written at 194. **WGV** prefers the model of VI I, and moves both indications to 195.

**196–197** VI I A: Two separate slurs embrace all the notes in 196 and 197, respectively; **WGV** adjusts the slurring to the prevailing models in Fl, Ob (Cl = Ob), and Vle.

**200–201** VI II A: V changed the lower note in the dyad from  $a$  to  $c'$ , establishing the seventh chord he was then to maintain in the parallel 204–205. Although the composer neglected to remove the lower ledger line for the  $a$ , **pRI** confirms that  $c'$  is the definitive reading.

**201** Man **WGV**: The  $b$  is from **pvRI**.

**202–203** Leo **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “tronca ogni indugio. . .”

**204** Leo **RO**<sup>53</sup>: The stage direction is missing.

**204–216** A: After the page turn (f. 318<sup>v</sup>), V seems to have forgotten that he had  $f\sharp$  in the key signature, whereas he clearly had it in mind in 178–203. There he supplied  $f$  naturals, here  $f$  sharps. On f. 319<sup>v</sup> (217–221), however, he obviously remembered the signature, since he did not bother to supply a sharp for the  $f$  in 219. At the anacrusis to 222 (beginning f. 320), V reiterated a one-sharp signature, analogous to the redundancy he committed at 93.

**206** Leo A: In an earlier layer V wrote  $a' - g'$ .

**208–212** Cor I, II A: V wrote “Solo” at 208, but double stems at 212. **WGV** takes the double stems to be an error, an interpretation confirmed by **pRI**.

**210** Librettos: It is not impossible that V’s “correndo verso l’uscio” is a misreading of “cercando trarlo verso l’uscio” in **ISA**; **RO**<sup>53</sup> and **MI**<sup>53</sup> have “(cercando di trarlo verso l’uscio).”

**212–216** Fg A: From the second through the fourth beats of 212 V wrote single stems. From 213 through 215 he wrote double stems, and at 216 again a single stem. **WGV** interprets the entire passage “a 2.”

**213–214** Leo A: In an earlier, canceled layer, V wrote the music and text of “la tua vita!” beginning on the third beat of 213, a measure earlier than in the final version. The revision makes room for Man’s interjection, “No!”

**213–214, 216** Fl A: V accidentally wrote double stems; **WGV** makes the obvious correction.

**214–215** Cimb A: From the second beat of 214

through 215 V mistakenly wrote double stems; **WGV** ignores them.

**216** Ob A: Though V had used double stems in 212–213 (214–215 = “//” of 212–213), after the abbreviated measures he inadvertently wrote only a single stem in 216. **WGV** emends his error of inattention.

**220** Man A: Originally the first note was a quarter. When V changed it to an eighth, adding a flag, he also corrected the value of the original rest, a single eighth, by writing a second one after it. **WGV** combines them in a quarter rest.

**222** Man A: The first note was originally an eighth. Later V added an extra flag, but neglected to supply the preceding sixteenth rest required by the notation of the instrumental rests; **WGV** provides it.

**222** Strings A: Cb (Vc = Cb) clearly have  $e$ , and in Vle, V changed the dyad  $g + d'$  to  $g + e'$ . The correction is unmistakable, and is written in a lighter shade of ink. Interestingly, **pRI** follow the uncorrected reading of A, i.e., Cb =  $e$ ; Vle =  $g + d'$ . The engravers of **pvRI** noticed the problem, but they resolved it by changing the harmony to G major, altering the bass to  $g$ . All subsequent publications have followed their reading. Perhaps V changed the Vle part after **pvRI** had been engraved, a notion bolstered by the manuscript sources, of which only two (**I-Rsc**<sup>1</sup> and **I-Rsc**<sup>2</sup>) have an unequivocal E-minor harmony. Six others are clearly in G major (**GB-Lb**<sup>1</sup>, **I-Bc**, **I-Mc**<sup>1</sup>, **US-Bm**, **Us-Wc**<sup>1</sup>, and **US-Wc**<sup>2</sup>), two show a correction in the Cb note from  $e$  to  $g$  (**I-Fc** and **I-Mc**<sup>2</sup>), two have the same uncorrected reading as **pRI** (**A-Wn** and **I-Nc**<sup>2</sup>), one shows a change in Vle from  $e'$  to  $d'$ , yet  $e$  in Cb (**I-Nc**<sup>1</sup>), and a single source (**GB-Lcg**) has  $e$  in Cb but against it the doubly erroneous dyad  $a + d'$  in Vle. At any rate, V’s intention seems clear, and the E-minor harmony is extremely effective; **WGV** respects it.

**223** VI I, Vle A: Although in these two parts V’s quickly drawn slur extends beyond the reiterated sixteenths toward the eighth note, VI II maintains the pattern established in 222. In **pRI** all strings have the slur over the sixteenths alone.

**223** VI II A: On the second beat there are two small strokes (- -) below the first note in addition to the staccato and the slur. In 222–223 many accents are so hastily written that they do not close at the apex. **WGV** interprets the two slashes

in 223 as a carelessly drawn accent, which is also the reading in **pRI**.

**223** Cb (Vc = Cb) A: **ff** / **WGV** alters the dynamic level to the prevailing **f**.

**225** Timp **WGV**: The tuning change at 225 (to “*in Sol*”) anticipates **V**’s notation at 238.

**226–251** A: There were various revisions in this section, attested to not only by those folios showing earlier layers, but also by the structure of the fascicle (consisting entirely of single leaves pasted together). From **A** it is possible to reconstruct only the revision of details. Were the sketch to become available, it might provide information about possible larger-scale revisions.

**226–251** A: **V** occasionally dots the quarter notes, as if the time signature were  $\frac{12}{8}$ ; **WGV** removes the dots.

**226** Man **ISA**, **RO**<sup>53</sup>: “Ha questa infame.”

**227** Leo A: The part originally read:

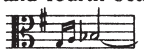


parallel octaves with the bass.

**227** Leo **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “*Ahi*, quanto ingiusto” / **V** anticipated these words in the musical setting (cf. 230, where the words come in the order specified by the librettos).

**228** Cl A:  $\frac{7}{4}$  / **WGV** substitutes a quarter note, as in **Fg**.

**228** **Fg** A: The dynamic marking could easily be interpreted as  $\text{>}$ ; in the context **WGV** reads it as  $\text{>}$ .

**228** Vle A: On the third and fourth beats, an earlier, canceled layer read: . The

slur and the accent belong only to the original layer; **WGV** deletes them.

**229** Leo **ISA**, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “*Ahi*, come l’ira.”

**229** Cl A: There is a quarter note on the downbeat, surely a mistake. Although **pRI** preserves this notation, **WGV** makes the necessary correction.

**229** Cor I A: The second beat originally read *bb*’ (concert *f*’). The indication “Solo” belongs to the earlier, canceled layer. The instruction must be considered valid for the definitive reading, as in **pRI**. The same pitch was also present originally in 230.

**229** Cor III, IV A: The measure, the first on a verso, begins with a quarter rest. **V** forgot to notate in Cor III the *g*’ (concert *a*) resolving the

*ab*’ (concert *bb*), as in Cl, **Fg**, and VI I, which Cor III doubles. Even though **pRI** follow **A**, **WGV** adds the missing note according to the model at 226–227.

For Cor IV, **V** notated the second and third beats of 229 and 230 inconsistently: tied quarters at 229, and a half note at 230. **WGV** adopts the latter reading in both measures.

**229–230** Leo A: An earlier layer, partly canceled, read:



**231** Leo **RO**<sup>53</sup>: “*Ti* arrendi. . .”

**231** VI I (Fl, Ob, Cl = VI I) A: In addition to the  $\text{<}$ , there is a redundant “*cres.*” indication on the second beat; **WGV** deletes it.

**231–232** Leo **Librettos**: **V** altered the word order. The readings of the librettos are slightly different from one another: **ISA** = “*O il ciel nemmeno salvar ti può!*”; **RO**<sup>53</sup> = “*O il ciel soltanto salvarti può!*”; **MI**<sup>53</sup> = “*O il ciel nemmen salvar ti può!*”

**232** Fl (Cl = 8<sup>a</sup> Fl), Vc A: The eighth note on the downbeat is beamed together with with following four sixteenths; **WGV** flags the note separately, as in **Fg** I, VI I, and VI II.

**232** Ob, **Fg** A: On the third beat, **V** notated the fifth sixteenth as *bb*’ and *bb*, respectively; **WGV** changes the pitches to *a*♯’ and *a*♯, as in 225, as well as in the doubling parts at 232.

**232** VI I A: The sixteenth notes were originally written an octave lower.

**233** Ott A: In addition to the longer slur, preserved in **WGV**, there is a shorter slur over the first two notes on the third beat. **WGV** deletes it.

**233** **Fg** A: The dynamic sign on the third beat is long enough to be considered a  $\text{>}$ . Nonetheless, in light of other models in parallel passages (226, 228, and 235), **WGV** interprets the sign as  $\text{>}$ , and extends it to Cl, Cor III, IV, and VI I.

**233** Tr A: There is a slur over the first two notes on the fourth beat; **WGV** moves it back by one note to conform with models in Ott and Ob.

**233** VI I A: In addition to the two slurs on the third and fourth beats (joined here into a longer slur, as in VI I, etc., at the parallel 235), there is a slur for the triplet grouping on the third beat. **WGV** replaces the latter with a triplet bracket.

**233** VI II A: Although V wrote “//” on the second beat, he clearly intended the repetition for the last five sixteenths of the first beat only, as in Vle.

**233** Vle A: On the third and fourth beats, an earlier, canceled layer read:

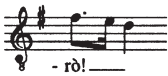


The slur belongs to the original layer; **WGV** omits it.

**233–236** Cor I, II A: By mistake V first wrote Cor III, IV on this staff, notating it “in Re”; he then erased and rewrote the part on its proper staff.

**234** Fl A: There is a slur over the three sixteenth notes on the first beat. It is overridden by staccato models for the similar 236 and 237. There is also a slur over the four sixteenths on the second beat. Since it finds no confirmation elsewhere, **WGV** deletes it.

**236** Man A: An earlier, canceled layer read:



**236** Ott A: On the first beat there are two eighth rests after the eighth note. Throughout much of this passage V was thinking in  $\frac{12}{8}$ , hence the two eighth rests on the first beat. Since Ob, Tr, and Vc all have only a single eighth rest after the eighth note, **WGV** makes the appropriate adjustment in Ott.

**236** Tr **WGV**: The tuning change anticipates V’s instruction at 252.

**236, 237** Leo, Fl, Ob, Cl, VI I A: V did not provide a  $\sharp$  in front of the *c* in Leo or the similar pitches in the instruments; **WGV** adds the accidentals for clarity.

**237** Cl A: On the downbeat of 237, the first measure of a verso, V first wrote an eighth note *g* followed by a sixteenth rest, momentarily forgetting that Cl = 8<sup>a</sup> Fl from 236. He then erased the note and replaced it with double slashes (“//”) on the bar lines before 237 and between 237 and 238.

**238–239** Man A: An earlier, canceled layer



read: in - fa - [me], as if

the syllable “-me” should fall on the first note of 239, followed immediately by the rhythmic pattern that will then be repeated on the second and third beats.

**239** Cl A: On the downbeat, V wrote nothing for Cl. The *d*’ of Cl I is understood by the “8<sup>a</sup> Fl” indication that began at 236. For Cl II, it is clear that the downbeat note should be the same as that of Ob II; **WGV** adds it.

**239** Cor **WGV**: The tuning changes anticipate V’s instructions at 252.

**239** Cor III A: There are two **pp** indications, written before and after the whole note. **WGV** deletes the first, and moves the second to the end of the measure.

**239** VI I A: There are two “dim.” indications, one above the second beat, the other above the third; as the second indication is tautological, **WGV** deletes it. Interestingly, the two “dim.” marks over VI I align vertically with the two **pp** indications in Cor III.

**241, 243** Leo A: An earlier, canceled layer read:



[per-]du - to!.. nem-men il cie - lo sal-var-ti può!

Azu’s slur on the first beat of 241 is very faint, because V partially erased it when he revised Leo. It seems clear, however, that it should be retained, and **WGV** does so.

**242–243** Azu ISA, RO<sup>53</sup>, MI<sup>53</sup>: “Tu canterai. . . sul tuo liuto. . .” / Both times this text appears in the librettos, it reads “canterai sul.” The first time (133–158) V set the words as they read; here at 242–243 he changed the text to “suonerai col.”

**244–248** Azu, Man A: An earlier, canceled layer at 244–246 read: (see top of page 121). After correcting this draft, V continued writing two additional measures (without text) in the skeleton score: in what was originally a third measure on f. 325<sup>v</sup> he wrote 247 (Man and the first two notes of Leo), followed by a bar line; in what was originally the first measure on f. 326 he wrote 248 (Azu alone). When it became clear to V that the part of Man was so cramped in the last measure of f. 325<sup>v</sup> that there was no room to enter the text, he scraped away his notation for Leo and Man in this measure (together with the concluding bar line), as well as the notation for Azu at the first measure on f. 326. He then

CRITICAL NOTES, N. 14

proceeded to rewrite the definitive 247 as the first measure on f. 326. From the next measure (the definitive 248), there are no further significant changes in the vocal line.

**244** Leo A: Although the sign over the second beat is certainly a  $\gg$ , WGV interprets it as  $\succ$ , as at the parallel 246. Other mutual extensions have been made in the vocal lines between the parallel 244–245 and 246–247: the autograph readings can all be reconstructed from the notation of WGV.

**245, 247** Leo A: V initially wrote the first two notes on the first beat with separate flags. This notation suggests that he penned the notes before the text. When he later added the text (“può”), he beamed the two notes together.

**245, 247** Cl A: An *a'* on the downbeat of both measures cannot be correct. Perhaps V was momentarily thinking as for Cl in Sib; WGV changes *a'* to *g'* both times.

**248** Man A: V tied the notes on the second and third beats, perhaps as a reflection of the slur in Leo. WGV deletes the tie, because the text underlay renders it meaningless.

**251** A: V wrote “allarg. sempre” above VI I, “allargando e morendo” above Fg, and “allarg. e morendo” below Cb (Vc = Cb). WGV merges these phrases into a global “allargando sempre e morendo.”

**252** Librettos: For the stage direction, ISA = “Leonora è caduta a piè;” RO<sup>53</sup> and MI<sup>53</sup> = “Leonora è caduta ai piedi.” Notice that in the printed librettos, this stage direction follows directly after Leo’s final line of text (“O il ciel nemmen salvar ti può”), and before the final quatrain for Azu. WGV follows A, but supplies the missing apostrophe after “a.”

**252** Leo, Man, Con A: The designations “Leonora” (traced over an erroneously placed “Manrico”), “Manrico,” and “Conte,” as well as the soprano, tenor, and bass clefs in the left margin of f. 327 (= 252) are not in V’s hand. They are written in the brown ink used elsewhere in A for non-autograph corrections.

**252** Strings WGV: The indication “arco” is from pRI.

**252** VI I A: The part originally read:

**253** Vle A: The last two notes were originally *b*<sub>4</sub>.

**263–264** Leo A: An earlier, canceled layer

read: Ces - sa, ces - sa!

**265–266** Cor I, II A: The  $\gg$  is actually written below Cor III, IV. WGV moves it to Cor I, II, and extends it to the end of 267, as in VI I (Fl = VI I at 266–267) and Cb (Vc = Cb).

**266** Cor I, II A: Three layers of composition are apparent in this measure. Initially, V wrote half notes, *e' + c'* (concert *g + eb'*), followed by half-note rests. At a later stage he decided to have Cor I continue alone, for he began to write “So[lo].” He then changed his mind, writing a part for Cor II, with explicit rests where needed in 266 and 267. WGV deletes the partially written “Solo.”


**268** Leo RO<sup>53</sup>: “a prece a Dio” (probably a typographical error).

**268–270** VI I (Fl = VI I) A: A slur begins on the second note of 268 and continues to the end of 270. V may have intended this slur to indi-



cate a rhythmic grouping. Since it occurs within an extended passage that is otherwise fairly consistently marked with staccato dots, however, **WGV** consigns the slur to a footnote.

**270** VI I (FI = VI I) A: The last note was originally *eb'*.

**276** Cb (Vc = Cb) A:  on the downbeat / Although Cb had independent eighth-note rhythms previous to this measure, here they join the general melodic movement. **WGV** emends the eighth note to a quarter, on the model of the other string parts.

**276–277** A: The dynamics are contradictory and confusing. The model adopted in **WGV**,  $\llcorner f$ , is found in VI I and VI II; in agreement with this model are the  $\llcorner$  at 276 in FI and *f* at 277 in Vle. In addition, Ott, Tr, Trn, Cimb, and Cb (Vc = Cb) have *f* in 276, without a preceding  $\llcorner$  (the *f* in Cb occurs under the last note of 276). Finally, Ott also has *ff* at 277. **WGV** moves explicit *f* indications to the downbeat of 277, adds  $\llcorner$  to parts that do not have them in 276, and deletes the *ff* in Ott at 277.

**276–278** Tr A: Forgetting that he had specified Tr in Mib, V wrote the part at concert pitch. **pRI** follow the notation in A, and hence change the tuning at 252 to “in Do”, restoring “in Mib” at 278. **WGV** prefers to maintain V’s tuning instruction and makes the necessary transposition. **277** Leo **RO**<sup>53</sup>, **MI**<sup>53</sup>: “cade boccone” / **WGV** follows the spelling of ISA and A.

**278–279** Man **Librettos**: For the stage direction, ISA = “(Accorrendo e sollevandola.)” **RO**<sup>53</sup>, **MI**<sup>53</sup> = “(accorrendo a sollevarla.)” **WGV** follows A.

**278–280** **WGV**: There are no dynamic signs in A; those employed in **WGV** are derived from **pvRI**. Two manuscripts (I-Mc<sup>2</sup> and I-Nc<sup>2</sup>) have several *p* at 280.

**283–284** Leo, Man A: An earlier, canceled layer

for Leo read:  .

There was also an earlier layer for Man, but it is no longer legible.

**284** Cor I, II A: V originally notated *c' + c''* (concert *eb + eb'*).

**285** Leo ISA: “Ahi! . . .”

**285** Cb A: Both notes were originally *g*; perhaps V was anticipating 286.

**285–290** Leo **RO**<sup>53</sup>:

“Ah, fu più rapida

Ch'io non pensava. . . almeno

Presso te spiro!”

The censors changed this line to avoid any mention of suicide, which was not permitted on stage in Rome.

**287–288** Leo A: In an earlier, canceled layer, the last note of 287, and both notes at 288 read *c''*.

**292** Timp A: The tuning change anticipates V’s notation at 328.


**293** Vle A: The note on the third beat was originally *b $\sharp$* .

**294** VI II: A: The notes on the third and fourth beats were originally *c'*.

**295, 299** Leo A: The  $\sharp$  in front of the *f'* in both measures is written in the blue ink that V used elsewhere in the manuscript for late corrections. The *b* in front of the *e'* in 299 is in brown ink, but it too seems to be a later correction.

**296–297** **RO**<sup>53</sup>: “(torcendosi il petto.)”

**298–300** ISA, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “foco orribile arde! . . .”

**299–300** VI I A:  / There does not seem to be any reason for VI I to be rhythmically differentiated from the other string parts in the second half of 299; **WGV** makes the appropriate adjustment. Furthermore, **WGV** deletes the staccato on the downbeat of 300, for which there are no other models (cf. the parallel passage at 296).


**300** Man ISA, **MI**<sup>53</sup>, **RO**<sup>53</sup>: “oh.”

**302–305, 313–316** Leo **RO**<sup>53</sup>:

“Prima che di altri vivere,

Io voglio tua morir. . .”

**303** Cl A: V first wrote as if Cl were in Sib, then smeared away his earlier notation and rewrote the same notes for Cl in Do.

**304, 315** Man A:  / Either the eighth rest or the sixteenth note is a mistake. Although **pvRI** doubles the value of the note, **WGV** prefers to add a prolonging dot to the rest, since the sixteenth-note upbeat is characteristic of Man’s phrase.

**305** Man A: A tie joins the first two notes; **WGV** suppresses this tie, which runs counter to the text underlay.

**305** Fg A: On the third beat V originally wrote *ah + c'*.

**305** Cor II A: In an earlier, canceled layer, the part consisted of two half notes: *e' – f $\sharp$ '* (concert *g – a*).

**305–307, 316–318** Man **RO**<sup>53</sup>:

“Insano! . . . e sì bell' anima

Osava maledir! . . .”



**306** Fg, Cor A: There are slurs over the measure (the first on a new leaf), crossing the double bar; perhaps they were intended for a projected resolution in 307. Since there are now no notes for these instruments in that measure, the slurs make no sense, and **WGV** removes them. Compare the parallel 317, where there are no slurs.

**307** A: Both “Più mosso” and “Più animato” appear above VI I, and there is no way of telling which V wrote first. Neither **pvRI** nor **pRI** offer guidance, for they are contradictory: **pvRI** has “Più mosso,” while **pRI** alternate between “Più animato” and “Più mosso.” Both terms refer to speed, but “animato” is also an indication of character or expression. **WGV** prefers “Più animato” and footnotes “Più mosso.”

**307** Leo A: The sixteenth rest on the second beat was originally an eighth rest.

**308** Leo A: Between the quarter rest on the downbeat and the following sixteenth rest, there is an extraneous eighth rest; **WGV** deletes it. On the fourth beat of 308, the sixteenth rest was originally an eighth rest.

**309** RO<sup>53</sup>, MI<sup>53</sup>: The stage direction reads: “(entra il Conte, arrendendosi sulla soglia).” In **ISA**, where it is entered in the margin in V’s hand, this instruction reads: “Entra il Conte e si arresta sulla soglia.”

**309** Con A: The note was originally *a*4.

**310** Leo **ISA**: The stage direction reads: “*di addio.*”

**312** Ob, Cl A: In an earlier, canceled layer, V wrote *f’ + ab’* for Ob, and *bb’ + d’* for Cl.

**312–313** Fl A: In an earlier, canceled layer read:



. Although V did

not repeat the  $\llcorner$  when he assigned these notes to Ob I, it seems clear the indication should still apply. **WGV** uses it in Ob, and extends it to the other instrumental parts.

**312–362** **ISA**: After Leo’s “Padre del Cielo. . . imploro. . .” Cammarano wrote a reprise of Man’s two lines (“Insano! . . .”), followed by Leo’s two lines (“Prima che”), at the end of which Leo dies. V chose to build them into an ensemble, adding too Con’s “Ah! volle me deludere,” etc., which follows the death of Leo in **ISA**. From Con’s verses to the end of **ISA**, the text is in V’s hand, and it is an earlier, longer version of the opera’s conclusion. (At this stage, for example, V was still writing “Manrique.”)

Con. (Ah! volle me deludere  
E per costui morir!)  
Sia tratto al ceppo[!] (*indicando agli  
armati Manrique*)

Man. È ben supremo  
A me la morte. . . O Madre addio  
(*parte tra gli armati*)

Azu. Ai nostri monti ritorneremo. . .  
(*destandosi*)  
Figlio? . . . Ah chi miro! . . . È il figlio  
mio?

Con. Trema, il vedrai!

Azu. Che dire intendi?

Con. Egli al suo fin già corre. . .

Azu. Ammorza  
Quell’ira insana. . . M’odi. . . so-  
spendi[. . .]

Madre, io non reggo. . . svelargli è  
forza. . .

(*Albeggia. . . Il Conte trascina  
Azucena presso la finestra*)

Con. Vedi?

Azu. Ah! il supplizio!

Con. È spento[!]

Azu. Egli  
era. . .

Con. Chi?

Azu. Tuo fratello!

Con. Ei! . . . quale orror!

Azu. Tarda vendetta, ma quanto fiera—  
Avesti o madre!

(*cade a piè della finestra*)

Con. E vivo ancor! . . .

The final version of the ending, also in V’s hand, is found on a separate sheet. It is identical with the text of A with the exception of some punctuation and the stage direction at 338–339, which reads: “(*parte fra gli armati*).”

**315** Con A: At the end of the measure V either wrote an anacrusis for Con to match that of Man—erasing it when he realized the text would not work—or he simply had begun notating Man on the wrong staff.


**318** Man A: The first note was originally *eb’*, a resolution that V retained at 323.

**318** VI I A: V beamed all the notes on the first two beats together, as he did all those on the third and fourth beats; **WGV** follows the two-note beaming that otherwise prevails in 319–321.

**318–321** Cl A: Momentarily forgetting that Cl are “in Do,” V wrote the parts in Sib. Catching

his error, he erased the original layer, and re-wrote the parts in Do.

**320** Man A: The second half of the fourth beat was originally an eighth note, *eb'*. Only later did V add the passing tone *f'* and beam what were now two sixteenth notes together.

**320** Con A:  / The difference in rhythm between this measure and the corresponding 325 might seem intentional, but given the double dot after the first note at 320, **WGV** concludes that V probably wanted double dotting also at 320, and makes the appropriate adjustments.

**320–321** VI I A: From the second note of 320 through the second beat of 321, V originally wrote the notes a third higher, as if in soprano clef.

**321** Leo A: V originally placed the syllable “[vol]-li” on the fourth beat of 321. Subsequently he smeared it away, shifting the syllable to the downbeat of 322.

**323–327** A: At 323 V wrote resolutions for Ob, Cl, Fg, Tr, and VI I (Fl = 8<sup>a</sup> VI I). Otherwise from 323 through 327 he notated only vocal parts, Vc, and Cb. For the remainder, he signaled a repeat of 318–322 with the instruction “Come le 5 antecedenti.”

**324** Man A: On the second beat V wrote a quarter note, apparently an oversight. **WGV** halves the value, as at the parallel 319. There are inappropriate exclamation points in Man and Con on the second beat; **WGV** deletes them.

**327** Leo A: The second note = *b* [*b'*]. It differs from the *g'* of 322 and the readings of the doubling orchestral parts (Fl, Ob, and VI I). That this change is intentional seems most unlikely, and **WGV** emends the part according to 322.

**328–332** Leo, Man, Con ISA: These fragmentary utterances are not indicated in the libretto.

**331** Leo A: V originally wrote her final syllable under the last eighth note of 331, then shifted it to 332.

**331** Man A:  / Given the paral-  
mi - se - [ra!]


lelism of Man and Leo here, **WGV** follows **pVRI** in correcting the final note to an eighth note.

**331** Fl, Ob, Cl, Fg A: The chord is an afterthought; at first there were whole rests with fermatas.

**332–333** Ob A: From the second beat of 332 through the first beat of 333 V smudged out the notes *bb''* – *gb''* – *eb''* – *bb'*. Because the ink

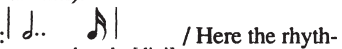
smudges make the original note stems illegible, it is not clear whether he initially had the two parts doubling Cl, or playing dyads, with Ob I as the part reads now and Ob II taking the lower tone.

**332–333** Fg A: An earlier, canceled layer read:

 . The tie belongs only to this layer; **WGV** deletes it.

**332–351** Cassa A: In an earlier, canceled layer, Cassa played at 332, 336, 340, and 344. V erased these notes, and it is very clear now that Cassa does not enter until 352.

**338** Librettos: In ISA the stage direction reads: “(parte fra gli armati);” **MI**<sup>53</sup> and **RO**<sup>53</sup> have “(parte tra gli armati).”


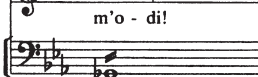
**339** Man A:  / Here the rhythmic error would appear to be in the double dot, since all anacrusis in the passage are sixteenth notes; **WGV** adds a third dot.

**340–341** Cor III, IV A: In the fury of writing these final pages, V wrote single whole notes, with double flats! Surely he intended *double* whole notes (= “a 2”), preceded by single flats. **WGV**'s correction is confirmed by **pRI**. V made the same error at 349.

**342** Azu A: In an earlier, canceled layer, Azu entered only at 342:

 Man-ri - co!

**348** A: The skeleton score of this measure originally read:

Azu.  m'o - di!  
Vc. e  
Cb. 

V crossed out the measure from the top to the bottom of the page. He may well have wanted to have Azu sing “M’odi” twice, but realized that the page turn had confused his measure count; instead, he chose to drop the first “m’odi” rather than create an imbalance in the 2 x 2 measure structure.

**348** **MI**<sup>53</sup>, **RO**<sup>53</sup>: “*trascinando* Azuc. presso la finestra.”

**352** Ob (Cl = Ob) A: The ornamental notes have only single stems, but the following quarter note (*gb''*) has a double stem. **WGV** follows **pRI** in assigning the entire part to both players.

- 353** Fl (Ott = Fl, Ob, Cl = 8<sup>a</sup> Fl) A: The first note is written  $c\flat''$ ; **WGV** spells it  $b\flat''$ , as in VI I (VI II = 8<sup>a</sup> VI I).
- 354–355** Azu ISA, **RO**<sup>53</sup>, **MI**<sup>53</sup>: “Egli era tuo fratello!..”
- 358** VI I A: The notes on the first beat were originally  $e\flat'' + b\flat''$ .
- 359** **WGV**: The stage direction “Inorridito” comes from **RO**<sup>53</sup> and **MI**<sup>53</sup>.
- 360** Tr A: The dyad originally read  $g' + b'$  (concert  $b\flat + d'$ ).
- 360–362** Timp A: There are only two slashes over or under the whole notes in these measures. Given the presence of three slashes throughout 332–353 and the recurrence of three slashes at 363, **WGV** adds the extra slash at 360–362.
- 361** **RO**<sup>53</sup>: “(cade ai piedi della finestra).”
- 364–365** Fl A: V accidentally wrote double stems from the fourth beat of 364 through 365.
- 370** Cor III, IV A: V wrote only a single whole note, though surely V's double stems at 364–369 indicate that both Cor should play until the end of the opera.

## Appendix 1

### Sketches and Rejected Fragments

Two separate sketches for *Il trovatore* have been published in facsimile. The first is a small fragment from the Finale Ultimo (N. 14) in the Museo teatrale alla Scala in Milan. It is reproduced, transcribed, and discussed in Jesse Rosenberg, "A Sketch Fragment for *Il Trovatore*," *Verdi Newsletter* 14 (1986), pp. 29–35. The other is a single page from the Duetto for Leonora and the Count (N. 13), beginning with the text "Mira, di acerbe lagrime." Reproduced in Carlo Gatti, *Verdi nelle immagini* (Milan, 1941), p. 186, the page is surely part of a complete continuity draft for the entire opera, preserved at the Villa Verdi, S. Agata, and currently inaccessible to scholars. Both sketches are discussed in the introduction to the score.

Verdi also left many traces of his compositional process within the autograph manuscript. Changes of detail are described in the Commentary to each number. In two numbers, N. 3 (Scena, Romanza e Terzetto) and N. 4 (Coro di Zingari e Canzone), however, there are passages that underwent extensive revision in A. This Appendix reconstructs the earlier versions of these passages.

#### A. THREE DRAFTS FOR THE BEGINNING OF THE SCENA IN N. 3

Verdi originally conceived quite differently the opening orchestral introduction and first measures of recitative for the Conte de Luna (1–16) in the Scena of N. 3 (Scena, Romanza e Terzetto). The first version he prepared when drafting the skeleton score; the other two early versions he worked out during orchestration. Although it is not always possible to assign every note unequivocally to one draft or another, a reasonably accurate account of the history can be given. The three drafts were previously transcribed in short score and analyzed by James A. Hepokoski in his article "Compositional Emendations in Verdi's Autograph Scores: 'Il trovatore,' 'Un ballo in maschera,' and 'Aida,'" *Studi verdiani* 4 (1988): 87–109 (see, in particular, pp. 94–98).

#### Source

A ff. 54–55<sup>r</sup>

V entered all three versions on ff. 54–54<sup>v</sup> (orchestral introduction) and ff. 54<sup>v</sup>–55<sup>r</sup> (first measures of recitative for the Conte de Luna).

##### *i. First draft*

The original skeleton score of the opening of N. 3, a passage that was eventually to fill mm. 1–16, is only thirteen measures long. In the seven-measure orchestral introduction, V wrote parts for VI I, Vc, and Cb; from the beginning of the recitative in the seventh measure, he entered only the Count's part.

The orchestral introduction of this skeleton score is entirely in F major, rather than the C major of the final version, and it is three measures shorter. The rhythm of the vocal line is essentially the same as in the final version, but the pitches are not: they continue to stress F major, rather than the C major of the final version.

##### *ii. Second draft*

While orchestrating this introduction, Verdi greatly enriched its inner voices. This second version fills exactly the same number of measures as the skeleton-score draft. Since the vocal line contains no changes, WGV transcribes only the seven-measure orchestral introduction.

There are a few points of uncertainty in the transcription, particularly in the Vc line:

4 Vc A: Hepokoski transcribes the first note as F. While attractive, this reading ignores the tie across the 3/4 bar line.

5–6 Vc A: At one point the second note of 5 through the downbeat of 6 were notated a third higher. The order of precedence of these versions is not clear. Hepokoski reads the last three notes of 5 a third higher, but the downbeat of 6 as in this edition.

##### *iii. Third draft*

Finally, V decided to revise heavily the opening, changing the initial tonality to C major, expanding the orchestral introduction by two measures (dividing the first original measure into two and adding another measure after the fifth original measure—the last on f. 54, by extending the staves into the right margin of the page), and rewriting the vocal line. Although the vocal line immediately arrives at the final

version, the orchestral introduction goes through an intermediary stage, as presented in this third draft. The vocal line is identical to N. 3, 10–16. For a discussion of the harmonic implications of this revision, see Hepokoski, pp. 97–98.

Lastly, V divided the third measure of the third draft into two measures (thereby providing four imitative entries instead of three), and made various additional changes in details. This definitive version of the orchestral introduction is given in the edition as mm. 1–16 of N. 3.

#### B. TWO DRAFTS FOR 79–92 OF N. 3

V drafted the *Scena* (mm. 79–92) linking the *Canzone* of the *Troubadour* and the tempo *d'attacco* of the *Terzetto* in the skeleton score in a form very different from the final version. While revising the vocal lines, he also drafted some of the orchestration, but even here his first ideas were not the same as his definitive text.

##### Source

A ff. 60–61<sup>r</sup>

On these pages V drafted the skeleton score. When revising the passage, he made his corrections directly over his original version. Some measures were immediately revised as in the final version; others went through an intermediary stage.

##### *i. First draft of 79–92*

In his skeleton score, V drafted only the vocal lines and Cb. In this form there were four measures on each page, and the entire passage was only twelve measures long.

##### *ii. Revised draft of 84–92*

When V decided to expand the passage (and the heart of the decision was his desire to include the music that ultimately became 81–83), he divided the fourth original measure in two (erasing the vocal parts), and also added an additional measure after the last measure on f. 60 by drawing ledger lines into the margin.

Working out this revised version, he wrote the new vocal lines at what were now mm. 83–84, then left the remainder of the vocal part, at what were now 85–92, with no changes. The instrumental parts at 84–92 (the orchestration of which he did not complete), however, were

significantly different. The harmony is much simpler than in the final version, with the bass never moving from *a*♭ at 84–88. Only after V decided to change this harmony and bass line did he make the final adjustments to the vocal line at 86–88, and complete the orchestration.

#### C. EARLY DRAFTS FOR THE CORO DI ZINGARI (N. 4)

At the skeleton-score stage, mm. 1–20 and 49–64 of the *Coro di Zingari* were quite different. Verdi revised these passages before orchestrating his score. The original layer can be reconstructed from what remains at 1–20 and at the reprise of the passage at 49–64 (although there are two early layers in the skeleton score of 49–64). The revisions in 1–20 were so significant that the composer substituted a new folio for the original f. 81.

##### *i. The original draft of 1–20*

##### Source

A ff. 80–82<sup>r</sup>

In laying out his skeleton score of 1–20, V probably wrote only VI I. The first seven measures were in their definitive state. The eighth measure was entirely different. (M. 9 of the definitive version, the last measure on f. 80<sup>r</sup>, was not part of the original skeleton score.) On the original f. 81, V surely drafted another nine measures of his skeleton score, but he removed that original folio from the score and replaced it with the present f. 81 (see the description of the manuscript in the Notes to N. 4). F. 82 is again part of the original manuscript, and in the first two measures of f. 82<sup>r</sup> (19–20), the first draft in the skeleton score is visible beneath the revision.

Appendix C.i presents a hypothetical reconstruction of the music of 1–20 as it could have existed in the skeleton score. It was presumably one measure shorter than the definitive version. The bracketed measures have been supplied through a comparison with later passages. What is most striking about this version is the asymmetrical central phrase, repeated, of one and one-half measures. In the definitive version, this phrase would become a more regular, two-measure phrase. Notice, finally, the melodic difference between the draft and the final version of the concluding four-measure phrase (it too repeated).



ii. *The original draft of 49–64*

**Source**

**A** ff. 85–87<sup>r</sup>

The opening orchestral material of the *Coro di Zingari*, in its definitive form and in its draft forms, has the structure aabbcc. In the definitive version of the *Coro di Zingari*, the reprise of the opening material omits the repetition of the final phrase (the equivalent of 17–20): aabbcc. As V originally conceived the passage in his skeleton score, he omitted not the repetition of the final phrase of the orchestral introduction, but rather the repetition of the opening phrase: abbcc. The number of measures would have been the same, of course, but the asymmetry would have come at the beginning of the passage rather than at the end. Much of this first skeleton-score draft of 49–64 can be transcribed from the VI I and Cb staves in A. The missing measures have been integrated on the basis of material present elsewhere in the score.

Two observations need to be made. First, it

is possible that the VI I part in the final four measures of Appendix C.ii was added only in the *third* draft, but these are nonetheless the notes V also intended in the *second* draft. Second, the measure in the right margin of f. 86<sup>r</sup> (m. 58 of the definitive version) was not present in the skeleton-score drafts: like the measure in the margin of p. 80<sup>v</sup> (m. 9 of the definitive version), it was added during the final revision.

iii. *The revised draft of 49–64*

Revising the skeleton-score layer of 49–64, V decided to keep the repeat of the first phrase, while eliminating that of the last. He worked out this second skeleton-score layer before adding choral parts at ff. 85<sup>v</sup>–86<sup>r</sup>, since these parts suit only the revised draft, not the first. This approach to the repetition structure would remain valid when V undertook the final revision of the melodic material, leading to the definitive version.

## Appendix 2

### N. 11a. Organ Part Arranged for Wind Band

In November 1851, Vincenzo Jacovacci, the impresario of the Teatro Apollo, submitted the scenario of *Il trovatore* to the Roman censors. Among other objections, according to Jacovacci, they refused to permit an organ on stage:

The type of music for the offstage chants may be as you wish, accompanied by a large harmonium [*fisarmonica*], which has the same sound as the organ, as done in *Stiffelio*; but there should be no sacred or immoral words in any part of it. Leonora will go through a vestibule to enter the cloister. There will be no mention of church, convent, and vows.

No exact documentation establishes what was actually performed in Rome during the Carnival of 1853, but Verdi was presumably compelled to seek another solution for the tempo di mezzo of the Aria Manrico. Perhaps he accepted the suggestion of a large “fisarmonica,” but it seems at least plausible that it was on this occasion that the music for organ in N. 11 (at mm. 82–102) was replaced by an arrangement for wind band. This arrangement is found on a single bifolio, bound into the autograph of *Il trovatore*. For further information, consult the introduction to the score and the Critical Notes to N. 11.

#### Source

A ff. 232–233<sup>r</sup> (f. 233<sup>v</sup> is blank)

The manuscript of the arrangement for wind band of the organ part from N. 11 occupies a

single bifolio. It is entitled “Atto 3.<sup>zo</sup>” and “Armonia nel Trovatore” at the top of the page. To the left is written “invece dell’organo.”

#### Introductory Notes

##### Instrumentation

At the beginning of this manuscript, the arranger distributed the parts on the fourteen-stave paper as follows:

[two blank staves]  
Piccolo Clarinetto in Mi $\flat$   
Clarinetto in Sib  
Clarinetto in Sib  
Fligelcorno [sic] in Sib  
Tromba in Do  
Trombe in Do  
Corni in Fa  
Bombardina  
Fagotto

[2] Tromboni  
Bombardone  
[blank]

Although the list of instruments specifies the plural form for “Corni,” “Trombe,” and “Tromboni,” there is only one part per staff, except for “Tromboni,” where two parts are given at 96–102.

#### Critical Notes

**86–89** Fligelcorno A: In an earlier, canceled layer, Fligelcorno doubled Tr I.

**90–91** Piccolo Cl A: The notes were originally written a third higher, as if the part were in Do.

**99** Cl I A: There are double stems on the second note.

