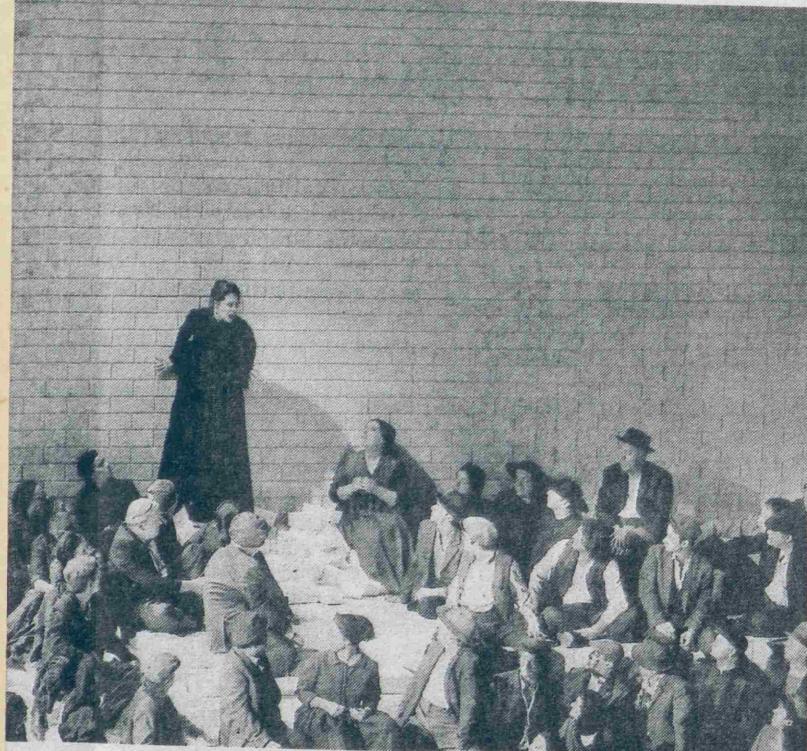


I VEPRI SIGILIANI



Eric Mahoudeau
ector of the Paris Opera, "Les Vêpres Siciliennes" is now onstage.

the French gather unarmed for the wedding, they, along with Henri and Hélène, are slain by the Sicilians.

In accepting a commission from the Paris Opera, something of a rite of passage for 19th-century European composers, Verdi also accepted the prevailing rules for grand opera, notably a five-act spectacle that included a ballet interlude. But while the version being performed here omits the 30-minute ballet (it still runs 3 hours, 10 minutes), *Andrea*

Musically, though, along with several luscious choruses, the opera also includes stirring solos, duets and quartets that are vintage Verdi. With

A libretto written in French is more familiar in Italian.

the Paris Opera orchestra and chorus in fine form and Mr. Conlon clearly enjoying his first public encounter with "Les Vêpres Siciliennes," however, it soon became apparent that Verdi had his diva Sophie Cruvelli principally in mind when he wrote this opera.

In the Cruvelli role of Hélène, the American soprano Sondra Radvanovsky dominated the stage with her beautiful and dramatic voice, one large enough to fill the cavernous Bastille Opera. She was well supported by the richly toned English baritone Anthony Michaels-Moore as Montfort and the powerful Ukrainian bass Vitalij Kowaljow as Procida. But as Henri, arguably the most difficult role, since he only reacts to events, the Italian tenor Marcello Giordani disappointed as he struggled with both high notes and volume.

Singling out Ms. Radvanovsky for specially warm applause, the first-night audience obligingly overlooked the detail that none of the lead singers in this rare French-language production were actually French. But the Bastille Opera's public is unforgiving of most modern directors, and when Mr. Serban and Mr. Hudson made their appearance, they were loudly booed. In response Mr. Serban smiled bravely and waved a small French flag used in the final scene. Perhaps he was consoled by thinking that the heckling was aimed at a man who was not onstage: Eugène Scribe.

Copy is in the French literature section
of De Kock's Archive LES VÈPRES SICILIENNES

LES VÊPRES SICILIENNES

Another more sophisticated working of the theme should be mentioned – namely Casimir Delavigne's *Les Vêpres Siciliennes* first produced at the Théâtre del Odéon in 1819 and revived at the Théâtre Français in 1832 – as it seems to have provided Scribe with a pattern for his treatment of the French as well as with the surname of his baritone lead. Once again Procida returns from exile to set his country free; but this time it is his son Loredan who confuses the issue, having struck up a friendship with the young governor of Palermo, Roger de Montfort, a swashbuckling d'Artagnan-like character, hot-headed but generous. The friendship is shaken by the discovery that Roger aspires to the hand of Loredan's fiancee Amélie, sister of the executed Corradino. High words follow and Loredan joins the conspirators. Amélie, secretly in love with Roger, warns him that his life is in danger. Procida and Loredan are imprisoned, but Loredan to his chagrin is set free, since Roger is incapable of bearing a grudge. For the rest of the play Loredan oscillates between allegiance to his father's cause and to Roger. When the massacre occurs (described to Amélie by her confidante in the classical tradition) Roger is stabbed by Loredan in order to save Procida. Loredan then kills himself leaving Procida to close the play with:

O mon pays
Je t'ai rendu l'honneur, mais j'ai perdu mon fils,
Pardonne-moi ces pleurs qu'à peine je dévore.
Sovez prêts à combattre au retour de l'aurore!

Indeed Delavigne's Procida is not one to spare much thought for the fate of any individual. His programme had been made very clear to Loredan earlier:

Femmes, enfants, vieillards, tous ceux que l'alliance,
L'amitié, l'intérêt asservit à la France,
Confondus avec eux, frappés des mêmes coups
Suivront dans le cercueil leurs ombres en courroux.

In the course of the opera we may have occasion to recall the lines with which Amélie repulses unwillingly the advances of Roger:

Une invincible obstacle à jamais nous sépare
L'ombre de Corradin, sanglant, percé de coups
Terrible vous repousse et se place entre nous.

It will be noted that in all the versions of the Sicilian Vespers legend so far mentioned, Procida, like Massaniello or William Tell, always has a private, family reason for action as well as a patriotic one. This was an essential feature of the nineteenth-century melodramatic tradition, without which the audience's sympathy could not be guaranteed. Scribe was evidently aware of this from the start and wrote to Duveyrier:

There's a point on which I'm still undecided; you can help me. According to history, Jean Procida, who was a doctor's son and a doctor himself, was dishonoured in the matter of his wife. We could suppose that his wife had been raped by Charles de Montfort, that she had a child by him, whom Procida accepted as his own in order to conceal his shame; but he knows perfectly well it

STUCK, Johann Baptist 1680-1755

[111] Cantates françoises a voix seule, avec symphonies
... Livre premier.

Cantates françoises a voix seule et basse-continue, avec ci
sans symphonies (Livre second).

Cantates françoises a I. II. voix et basse-continue, avec
symphonies (Livre troisième).

Paris: Christophe Ballard, 1713, 1708, 1711.

3 vols in I, short score, oblong folio. Printed from type,
except the music of Vol.I which is engraved. 2ff.98pp.1f;
2ff.70pp.1f; 2ff.45.[1]pp. With a fine frontispiece to Vol.
II, engraved by F.J. Spoëth after S. Le Clerc fils. 2 leaves of
Vol.II in contemporary MS; otherwise a very fine set
indeed. Quarter calf.

First editions of Vols II & III, third edition of Vol.I. *RISM*
S 7027, 7033, 7035. *BLC* p.987 records only later editions
of Vols I & II and 1 copy (Tenbury, but now sold) of the
1711 edition of Vol. III.

Stuck's importance derives from his cantatas, which, with
Morin's, were the first to be published in France. His aim,
expressed in the foreword to Book I, was to ally Italian
musical taste with French words. "In book I the melodies
are strongly Italianate, but in the later books he succeeded
in his attempt to fuse Italian and French musical styles; the
recitatives become ariosos and the fluent violin lines
gradually lose their complexity" (*Grave6*).

In view of the Ballards' refusal or inability to keep abreast
of the advances in printing and engraving techniques, it is
worth mentioning that the music-engraving of Volume I is
exceptionally handsome; the engraver's name is not given.

\$1200

THOMAS, Ambroise 1811-96
[112] Le songe d'une nuit d'été. Paris: Bureau Central
[1850].
Piano-vocal score, engraved, 8vo. PN 1149. 2ff.272pp.
Light foxing, 1 corner repaired just touching text.
Contemporary half morocco.
First edition, the rare earliest issue (Rue Favart address).
Loewenberg 881.

Opéra comique in 3 acts, libretto by J.B. Rosier and A. de
Leuven, first performed on 20 April 1850 at the Opéra-
Comique, Paris; a very successful piece, but not connected
with *A midsummer night's dream*. "The characters include
Falstaff, Shakespeare and Elizabeth I; Shakespeare
becomes drunk in the presence of the disguised queen, who
has him conveyed to Richmond Park where, taking
advantage of his impressionable condition, she appears as
his muse and rouses him to resume his poetic mission for
the glory of the nation" (*Grave6*).

\$80

TURINI, Ferdinando/PASQUINI, Gianclaudio

[113] La deposizione dalla croce di Gesù Cristo Salvator
Nostro. Azione sacra da cantarsi nell'oratorio de' RR. PP.
di S. Filippo Neri di Venezia. Venezia: Simone Occhi,
[c.1750?].

Libretto, 8vo, 16pp. Boards.

\$50

VERDI, Giuseppe 1813-1901

[114] I due Foscari ... Riduzione per canto e
pianoforte di Luigi Truzzi. Milano: R. Stabilimento Naz.
Tito di Gio. Ricordi [1845 plates].

Piano-vocal score, engraved, oblong folio. PN 16797-815;
187pp. Foxing, owner's stamp in 2 blank margins;
generally a good copy. Nineteenth century red cloth.
First complete edition, issue of c.1853. *Hopkinson* 42B(e),
except that our titlepage is green, not blue. 16 corner-
dates. *Loewenberg* 841.

Tragedia lirica in 3 acts, libretto by Piave after Byron, first
performed on 3 November 1844 at the Argentina, Rome;
the first Verdi opera to be written for Rome.

\$185

VERDI, Giuseppe

[115] Giovanna de Guzman (Vespi Siciliani). Milano:
Tito di Gio. Ricordi [1856].

Piano-vocal score, engraved, oblong folio. Lithographed
frontispiece by Focosi showing a scene from the opera +
dedication-leaf + 482pp. PN 28116-50. Sporadic light
foxing, occasional very faint stains, but generally an
extremely good copy. Contemporary half calf restored.
First complete Italian edition. *Hopkinson* 56B(a), *Chusid*
p.171. *Loewenberg* 918.

Grand opéra in 5 acts, libretto by Scribe and Duveyrier,
first performed as *Les Vêpres Siciliennes* on 15 June 1855 at
the Paris Opéra. First performed in Italy, under the
present title, on 26 December 1855, simultaneously at
Parma and Turin.

\$250

WAGNER, Richard 1813-83

[116] Parsifal. Mainz: B. Schott's Söhne [1882].
Piano-vocal score, folio. PN 23406. 2ff.261pp. Title a little
browned, occasional marginal repairs. A very clean copy
in contemporary quarter cloth.

First edition. Corresponding with *Fuld* p.445 except that
our copy has no plate number on the title; ours may
possibly be an earlier impression. *Loewenberg* 1097.
Bühnenweihfestspiel in 3 acts, libretto by the composer,
first performed on 26 July 1882 at Bayreuth.

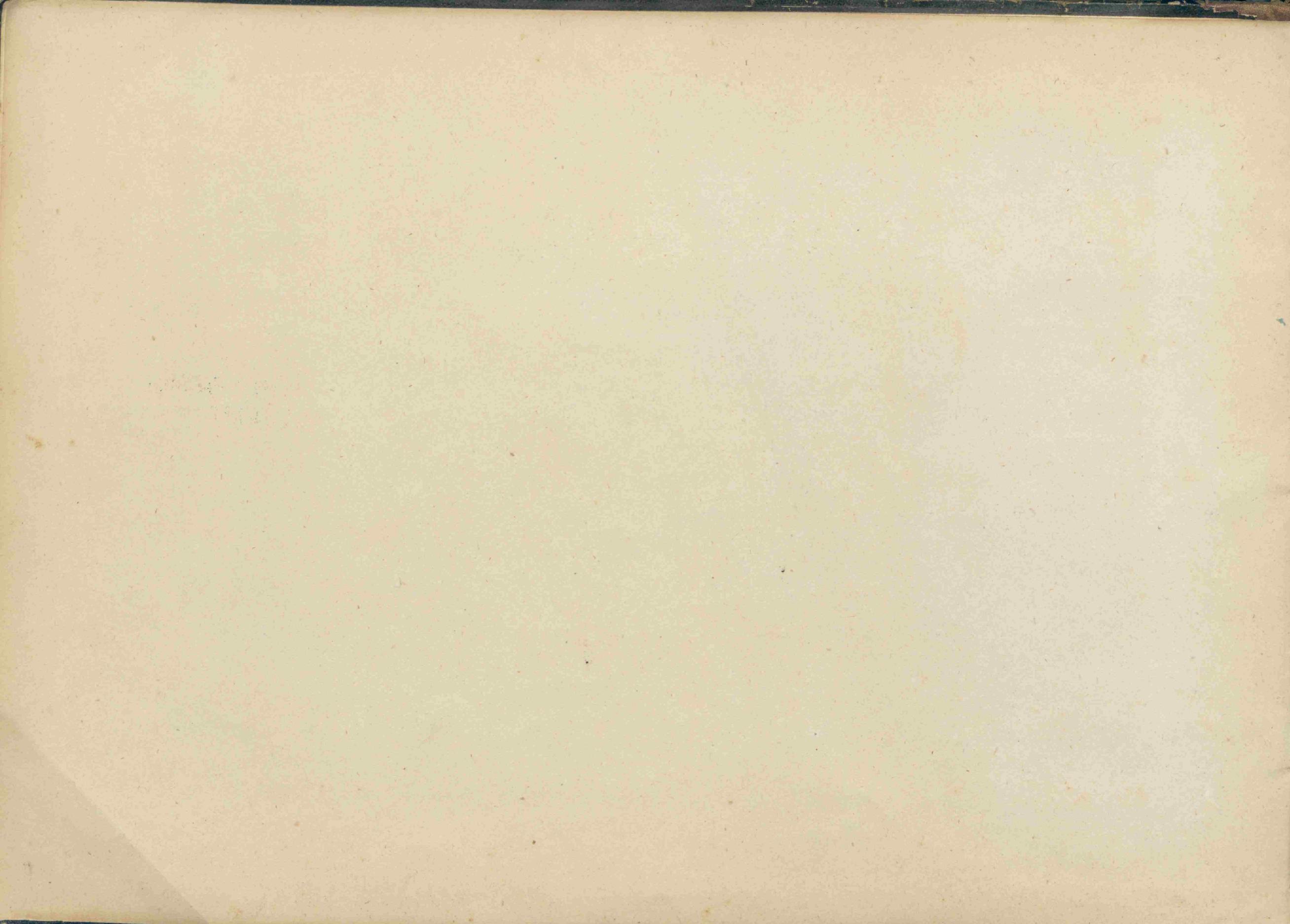
\$450

Illustrated overleaf.

1985

London
3150

Milan



I VESPRI SICILIANI

GIOVANNA DE GUZMAN

Orcamma in cinque atti
di

Scribe et Duboisier

posto in musica

DA

G. VERDI

Ufficiale della Legion d'Onore

L'opera completa per can. D. 8. L'opera completa per P. T. P. 6.

Napoli presso i Fratelli P. e L. Emanuelli

Malta presso G. Le Brun

Dop. al R. Conserv.

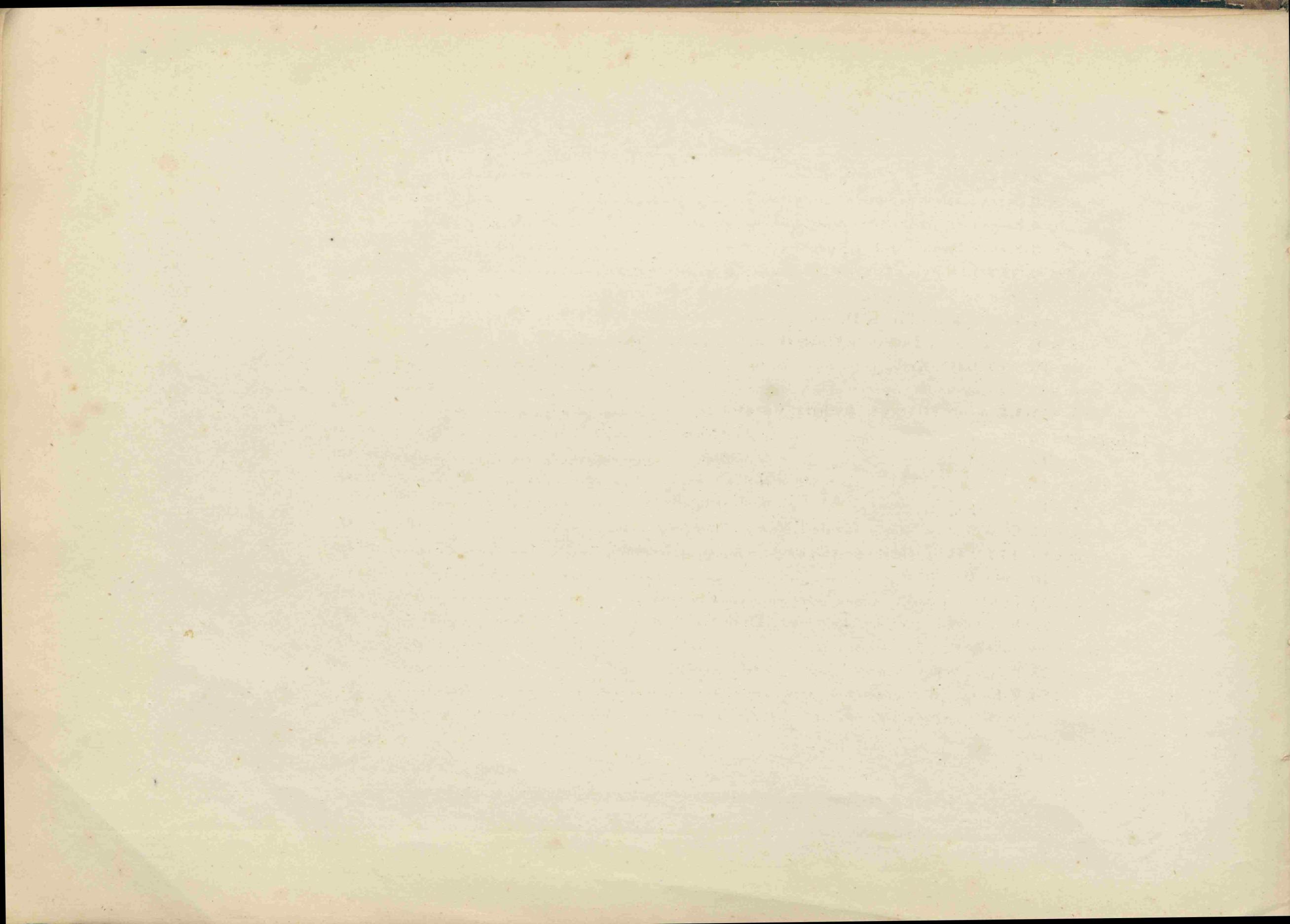
1858.

See 56 B(W) Hopkinson

p. 115

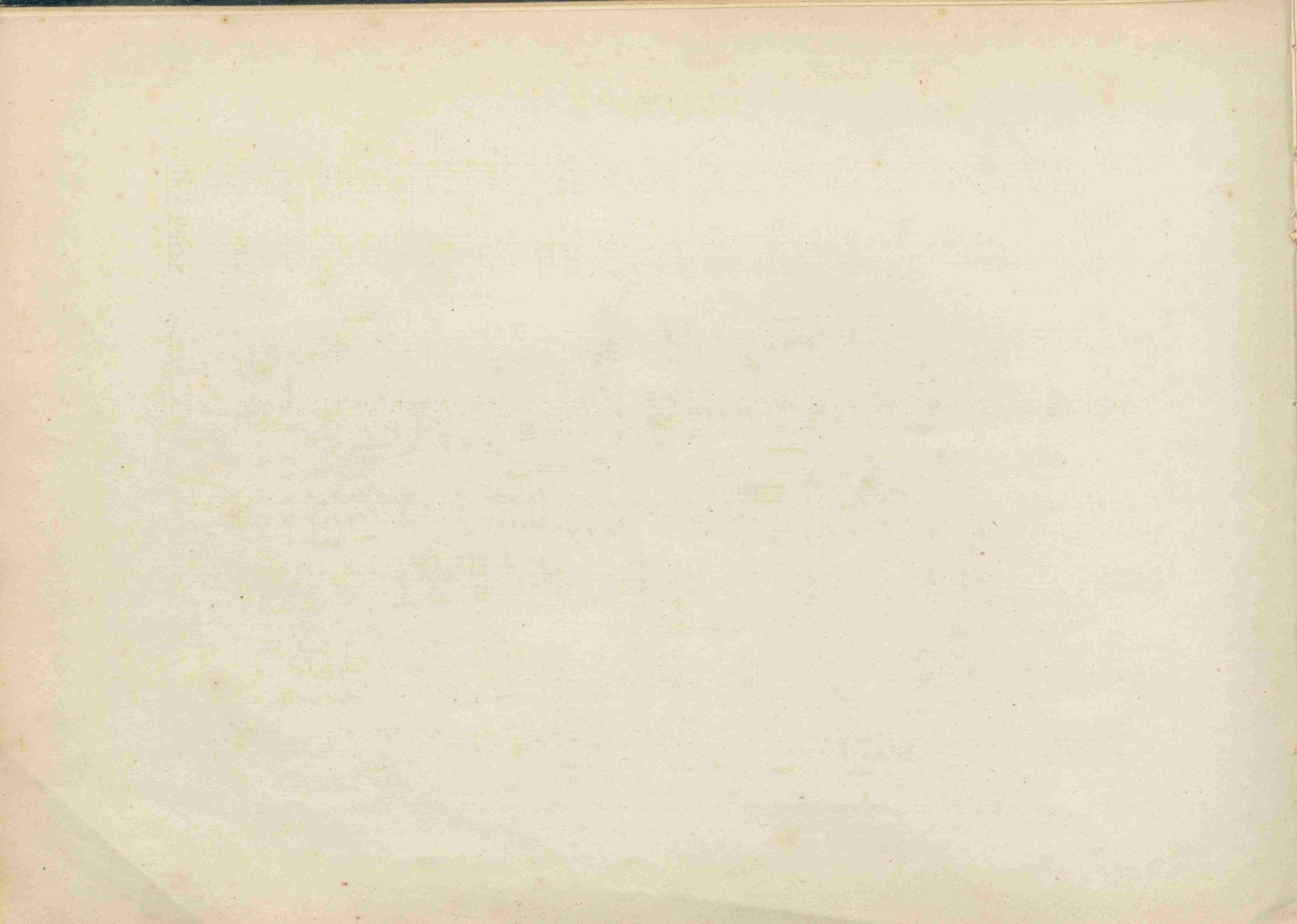
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SINFONIA

G. 60.

(♩ = 52) *LARGO*

NA POLI presso Clausetti e C: D 2220 D VERDI - GIOVANNA DE GUZMAN



ALL^o. AGITATO ($d=88$)

A handwritten musical score for piano, consisting of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). The music features various note heads, stems, and beams. Measure 1 consists of six measures of sixteenth-note patterns. Measures 2-3 show eighth-note patterns with grace notes. Measure 4 begins with a forte dynamic (F) followed by eighth-note patterns. Measure 5 starts with a piano dynamic (P) and includes a bass clef change. Measures 6-7 show eighth-note patterns. Measure 8 begins with a piano dynamic (P) and includes a bass clef change. Measure 9 begins with a piano dynamic (P) and includes a bass clef change. Measure 10 ends with a piano dynamic (P).

D 2220 D

vuota

con espress.

A handwritten musical score for piano, featuring five staves of music. The key signature is one sharp (F#). The time signature varies between common time and 3/4. Measure 4 starts with a dotted half note followed by eighth-note pairs. Measures 5 and 6 show continuous eighth-note patterns. Measure 7 begins with a half note, followed by a dynamic instruction 'dim.', and concludes with a half note. Measure 8 starts with a half note, followed by a dynamic instruction 'dim.', and ends with a half note. The score includes various slurs, grace notes, and dynamic markings like 'f' and 'p'. The page number '8' is located at the bottom left.

5

F

tr

tr

tr

cres.

FF

D 2220 D

5

9

4

10

D 2220 D

Musical score for piano, page 7, featuring four staves of handwritten notation:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#). The music consists of a series of eighth-note chords and sixteenth-note patterns.
- Staff 2 (Second from Top):** Treble clef, key signature of two sharps (G#). The music features eighth-note chords and sixteenth-note patterns.
- Staff 3 (Third from Top):** Treble clef, key signature of two sharps (G#). The music consists of eighth-note chords and sixteenth-note patterns.
- Staff 4 (Bottom):** Bass clef, key signature of two sharps (G#). The music includes eighth-note chords and sixteenth-note patterns. Performance instructions include "dim.", "FF", "2220", and "D". The dynamic "dim. rall." is also present.

A handwritten musical score for piano, featuring four staves of music. The score is in common time and consists of measures 8 through 12. Measure 8 starts with a tempo marking and includes dynamics *a tempo*, *p*, and *Oppure*. Measures 9 and 10 show a continuation of the melodic line with various dynamics like *f*, *p*, and *ff*. Measure 11 begins with a dynamic *pp* and includes performance instructions *tr* (trill) and *cres.* (crescendo). Measure 12 concludes the section with a dynamic *F*.

PRESTISSIMO ($\text{d}=452$)

9

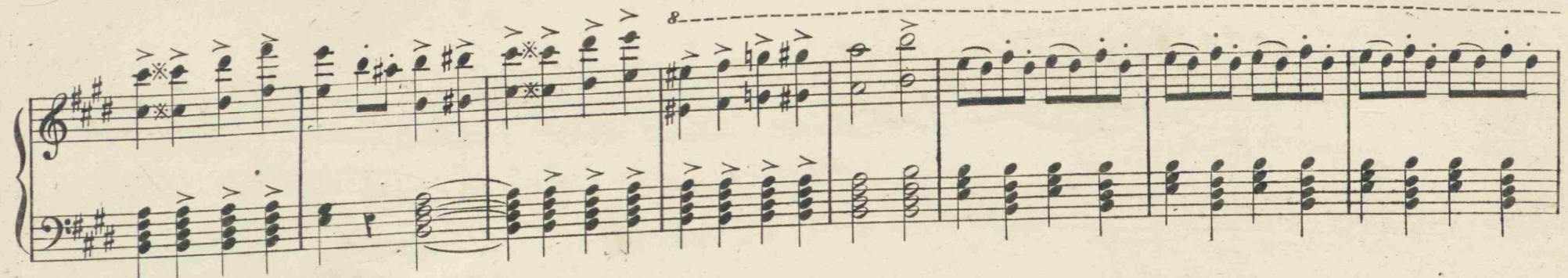
Musical score for piano, four staves, Prestissimo tempo ($\text{d}=452$). The score consists of four staves, each with a treble clef and a key signature of two sharps. The first staff begins with a dynamic of *cres.* followed by *FF*. The second staff begins with *ff*. The third staff begins with *mf*. The fourth staff begins with *cres.*, followed by *F*, then *D*, *2220*, and another *D*. The score features various musical markings including slurs, grace notes, and dynamic changes throughout the four staves.

45

40



41



D 2220 D

45

Nº 2. ATTO I. INTROD^E E CORO.

G.^a 30

(d=100) **ALLEGRO**

VIVO *PPP*

cres.

scen.

do

FF

46 NAPOLI presso Clausetti e C:

D 2224 D

VERDI - GIOIANNA DE GUZMAN

2

FF

r

F

F.

D 2221 D

17

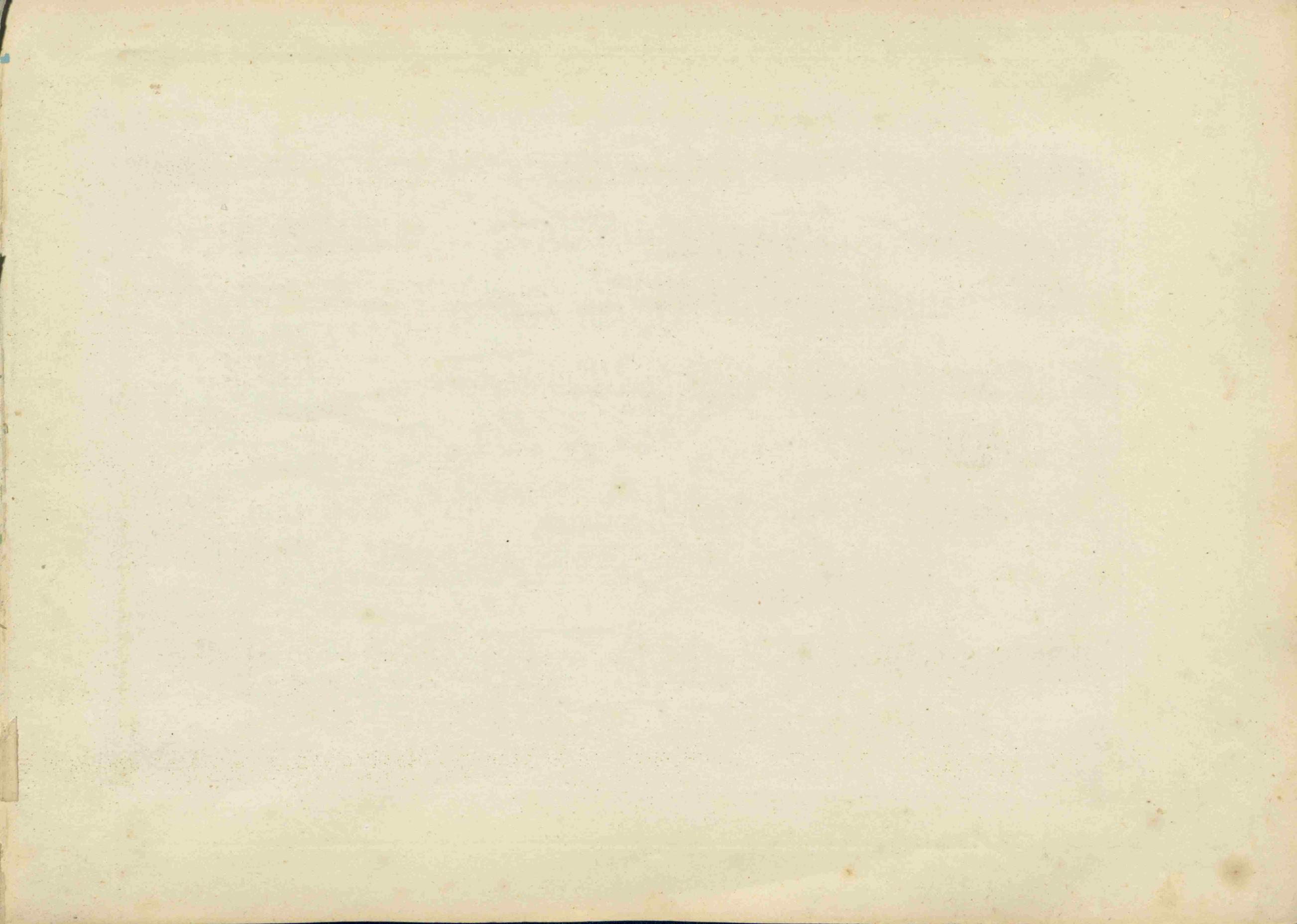
A page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. The music consists of several measures of chords and single notes, with some measure endings indicated by vertical dashed lines. Measure 3 begins with a series of eighth-note chords. Measures 4 and 5 show a transition with eighth-note patterns. Measures 6 through 10 feature sustained notes and eighth-note chords. Measures 11 and 12 continue with eighth-note patterns. Measures 13 and 14 show a return to sustained notes and chords. Measures 15 through 18 feature eighth-note patterns. Measures 19 and 20 continue with eighth-note patterns. Measures 21 and 22 show a return to sustained notes and chords. Measures 23 and 24 feature eighth-note patterns. Measures 25 and 26 continue with eighth-note patterns. Measures 27 and 28 show a return to sustained notes and chords. Measures 29 and 30 feature eighth-note patterns. Measures 31 and 32 continue with eighth-note patterns. Measures 33 and 34 show a return to sustained notes and chords. Measures 35 and 36 feature eighth-note patterns. Measures 37 and 38 continue with eighth-note patterns. Measures 39 and 40 show a return to sustained notes and chords. Measures 41 and 42 feature eighth-note patterns. Measures 43 and 44 continue with eighth-note patterns. Measures 45 and 46 show a return to sustained notes and chords. Measures 47 and 48 feature eighth-note patterns. Measures 49 and 50 continue with eighth-note patterns. Measures 51 and 52 show a return to sustained notes and chords. Measures 53 and 54 feature eighth-note patterns. Measures 55 and 56 continue with eighth-note patterns. Measures 57 and 58 show a return to sustained notes and chords. Measures 59 and 60 feature eighth-note patterns. Measures 61 and 62 continue with eighth-note patterns. Measures 63 and 64 show a return to sustained notes and chords. Measures 65 and 66 feature eighth-note patterns. Measures 67 and 68 continue with eighth-note patterns. Measures 69 and 70 show a return to sustained notes and chords. Measures 71 and 72 feature eighth-note patterns. Measures 73 and 74 continue with eighth-note patterns. Measures 75 and 76 show a return to sustained notes and chords. Measures 77 and 78 feature eighth-note patterns. Measures 79 and 80 continue with eighth-note patterns. Measures 81 and 82 show a return to sustained notes and chords. Measures 83 and 84 feature eighth-note patterns. Measures 85 and 86 continue with eighth-note patterns. Measures 87 and 88 show a return to sustained notes and chords. Measures 89 and 90 feature eighth-note patterns. Measures 91 and 92 continue with eighth-note patterns. Measures 93 and 94 show a return to sustained notes and chords. Measures 95 and 96 feature eighth-note patterns. Measures 97 and 98 continue with eighth-note patterns. Measures 99 and 100 show a return to sustained notes and chords.

A page of musical notation for piano, featuring five staves of music. The music includes various dynamics like 'tr.', 'ad libitum', '1. tempo FF', 'sempre più forte', and 'FF'. The page number 19 is at the bottom right.

D 2224 D

A handwritten musical score for piano, featuring five staves of music. The score is in common time and consists of five measures. The key signature changes from G major (two sharps) to F major (one sharp), then to E major (no sharps or flats), then back to F major, and finally to G major. Measure 20 starts with a forte dynamic (F) and includes a bass clef change. Measures 21-24 feature various dynamics including piano (P), forte (F), and ff. Measure 24 ends with a forte dynamic (F).

20 D 2221 D



N^o. 3. SCENA E CAVATINA / *Deh! tu calma o Dio possente*

(d=100) ALLEGRO VIVO

ALL' MODERATO (d=88)

pp

Musical score for piano and voice, page 25, measures 22-25.

The score consists of four staves:

- Piano (Top Staff):** Features eighth-note chords in common time. Measure 22 ends with a forte dynamic. Measure 23 begins with a piano dynamic. Measure 24 includes a tempo change to *lunga molto* (d=400). Measure 25 ends with a forte dynamic.
- Voice (Second Staff):** Melodic line with eighth and sixteenth notes. Dynamics include *cres.*, *F*, *r. 1° Tempo*, and *tr.*
- Piano (Third Staff):** Continues the harmonic progression with eighth-note chords.
- Voice (Bottom Staff):** Continues the melodic line with eighth and sixteenth notes.

Text: Non più s'indugiò-là! Soldato e tanto ardisci?

Performance Instructions: Measures 22-23: *cres.*, *F*. Measures 24-25: *lunga molto* (d=400), *r. 1° Tempo*, *tr.*

Measure Details: Measure 22: Piano forte. Measure 23: Voice piano, piano forte. Measure 24: Voice piano, piano forte, tempo change to *lunga molto* (d=400). Measure 25: Voice piano, piano forte.

11

ANDANTE ($\bullet=72$)

M

A detailed musical score page featuring multiple staves for different instruments and voices. The top two staves show woodwind parts with dynamic markings like *pp* and *f*. The middle section includes a bassoon part with a melodic line and harmonic support. The bottom section features a vocal line with lyrics in Italian: "dimin. Ah! Facilitato cantabile espres. il canto Deh... tu cal ma.o Dio pos sen te". The score is annotated with various dynamics, including *ppp*, *f*, and *LARGO*, and includes performance instructions like "Facilitato" and "cantabile". The vocal line is set against a harmonic background of sustained notes and rhythmic patterns.

8 9 10

11 12 13 14

15 16 17 18

19 20 21 22

23 24 25 26

27 28 29 30

31 32 33 34

c 2222 c

25

6 ALL. MODERATO ($d=96$)

Musical score for piano and voice, page 6. The score consists of four staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef, both in common time and 2/4 time indicated by a 'c'. The bottom two staves are for the voice, with the soprano in treble clef and the bass in bass clef, also in common time and 2/4 time indicated by a 'c'. The vocal line begins with a series of eighth-note chords. The lyrics 'è in vo - stra man, mor - ta - li, il destin vo - stro e in vostra' are written below the vocal part. The piano accompaniment features sustained notes and rhythmic patterns. Measure 6 ends with a forte dynamic (ff) and the instruction 'a piacere'. The vocal line continues with eighth-note chords. Measure 7 begins with a forte dynamic (ff) and the instruction 'man.'. The piano accompaniment consists of eighth-note chords throughout the page.

è in vo - stra man, mor - ta - li, il destin vo - stro e in vostra

a piacere

man.

28

c 2222 c

ALL. GIUSTO ($\text{d} = 120$)

7

Musical score for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score consists of four systems of music.

System 1: Vocal line lyrics: "Co - - rag - gio, su co-rag - gio, del ma - re auda - ci". The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. Measure 1 ends with a forte dynamic (F).

System 2: Vocal line lyrics: "fi - gli". The piano accompaniment continues with eighth-note chords and sixteenth-note patterns. Measure 2 ends with a forte dynamic (F).

System 3: The vocal line begins again with "E perchè . . . le preci a - scol-to? per - chè pal - lido è o-gni vol-to?". The piano accompaniment maintains its eighth-note and sixteenth-note patterns. Measure 3 ends with a forte dynamic (FF).

System 4: The vocal line continues from System 3. The piano accompaniment maintains its eighth-note and sixteenth-note patterns. Measure 4 ends with a forte dynamic (FF).

Measure numbers: 1, 2, 3, 4.

Piano dynamics: *p*, *pp*, *F*, *ff*.

27

Musical score for piano, four staves:

- Staff 1 (Treble): Measures 8-10. Dynamics: p , p , p . Measure 10 ends with a repeat sign.
- Staff 2 (Bass): Measures 8-10. Measures 8-9 show eighth-note chords. Measure 10 shows sixteenth-note chords.
- Staff 3 (Treble): Measures 11-12. Dynamics: ff , ff . Measure 12 ends with a repeat sign.
- Staff 4 (Bass): Measures 11-12. Measures 11-12 show eighth-note chords.
- Staff 5 (Treble): Measures 13-14. Dynamics: pp , pp .
- Staff 6 (Bass): Measures 13-14. Measures 13-14 show eighth-note chords.
- Staff 7 (Treble): Measures 15-16. Dynamics: pp , pp .
- Staff 8 (Bass): Measures 15-16. Measures 15-16 show eighth-note chords.
- Staff 9 (Treble): Measures 17-18. Dynamics: c , 2222 , c .
- Staff 10 (Bass): Measures 17-18. Measures 17-18 show eighth-note chords.

Measure 28 is indicated at the bottom left.



Measures 9-16 continue the pattern of eighth-note chords. Measure 9 begins with ff. Measures 10-11 include dynamics *allarg.* and *ff a tempo*. Measure 12 ends with ff.

Measures 17-24 continue the eighth-note chord pattern. Measure 17 includes dynamics *sf* and *pp*. Measure 20 ends with ff.

Measures 25-32 continue the eighth-note chord pattern. Measures 25-26 begin with ff. Measures 27-28 end with ff. Measures 29-30 end with ff. Measures 31-32 end with ff.

40.

UN POCO PIÙ MOSSO ($\text{♩} = 160$)

cres.

F cres.

cres.

30

cres.

F cres.

ANCORA PIÙ MOSSO (♩ = 184)

8

FF

c 2222 c

N.B. Eseguendo l'opera di seguito si ometteranno
queste quattro battute

N^o. 4. QUARTETTO,, D'ira fremo all'aspetto tremendo,,

G.^a 20.

(♩ = 184)

ALLEGRO

MOSSO

Vascon - cel!

NAPOLI presso Clauستti e C:

D 2225 D

VERDI - GIOVANNA DE GUZMAN

33

2

D'ira fremo all' aspet - - - to

mezza voce

ANDante MOSSO (♩ = 76)

D'odio fremo con pres - so

M.S.

M.D.

PP

PP (timballi)

O fra - tel - lo

PP (timballi)

34

D 2223 D

3

ff
rrr
ppp
ancora pia ppp f

ff r dim. ed allarg.
ppp marcato

ven _ detta sol respi_ ra il cor
di vo _ rin' pur il vil fu _ ror

ven _ detta
cendo il vil fu _ ror dimin. ed allarg.

D 2223 D

33

N.^o 5. Duetto-Finale I., Qual^e è il tuo nome?,

G.^a 50.

(d=84) **ILLEGRO**

cres. **F.** **Giovanna!**
a piacere a tempo

MODERATO (d=76)

e non perdo uno. **a piacere**

Io tel co man dol
a piacere **P atempo**

ALL. ASSAI SOSTENUTO (d=88)

Qual è il tuo nome?

NAPOLI presso Clausetti e C:
36

D 2224 D

VERDI - GIOVANNA DE GUZMAN

2

UN POCO PIÙ MOSSO (♩ = 420)

i pas - si miei sor - reg - ge - re e - gli de - gnò qual pa - - dre

D 2224 D

57

A musical score for piano and voice. The top system shows two staves: treble and bass. The bass staff has a continuous eighth-note pattern. The top staff has sixteenth-note patterns. Measure 38 ends with a forte dynamic (FF). Measure 39 begins with a piano dynamic (p) and a melodic line: "Di gio - - vin au - da - ce cas - ti - - ga l'ar -". The vocal line is marked "dolce". Measures 40 and 41 show eighth-note patterns in the bass staff and sixteenth-note patterns in the treble staff. The bottom system shows two staves: treble and bass. The bass staff has eighth-note patterns. The treble staff has sixteenth-note patterns. Measure 40 ends with a piano dynamic (pp). Measure 41 ends with a forte dynamic (f).

CANTABILE GRANDIOSO

Di gio - - vin au - da - ce cas - ti - - ga l'ar -

dolce

FF

p dir

D 2224 D

4

E vo', per te sal - va - re, of fri - real tuo va - lo - re
Al sol pensier di gloria in sentremartu dei!

a piacere *a tempo*

D 2224 D

- don! No, si vil non son!

No,

no, no. D'un au - da - ce - ca -

*grandioso**dol.*

A_dunque vanne!

e im_memore la mia clemenza_o_blia!

Ma giovinet_to a -



scol-tami: odi unconsci-glio in pria!

scol-tami: odi unconsci-glio in pria!

Ah fug-gi!

PRESTISSIMO ($\text{d}=438$)

Teme - ra - - - - -
ario! qual ar - di - - - - re
mf

Non de - starmi in seu quell' i - - - - - ra che ca - dran su - voi, su - te!

stent.

pp

So - no li - - - be - ro, e l'ar - di - - - re di grand' al - ma e in - na - - - to in me

pp legatissimo

42 D 2224 D

A handwritten musical score for piano, consisting of four staves. The key signature is three flats. The music includes dynamic markings such as ff , f , and p . Measure 1 consists of eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 2-3 show eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 4-5 feature eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 6-7 show eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 8-9 feature eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 10-11 show eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 12-13 feature eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 14-15 show eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 16-17 feature eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 18-19 show eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measures 20-21 feature eighth-note pairs in the treble staff and eighth-note chords in the bass staff.

PIÙ PRESTO (d=160)

9

FF

Tu? Sile la tua sorte da te di-pende... Il cen-no tuo di-
a piacere

sprez

E mor-te a-vrai! Per lei.... non tremo io mor-

FF a tempo tremolo a piacere a piacere FF a tempo

FF tel!

D 2224 D

Fine dell'Atto 1°

Nº 6. ATTO SECONDO. **ARIA E CORO** „*O patria, o cara patria, alfin ti veggo! ,*“

G. 55

(♩ = 108)
ANDANTE

O patria, o cara patria, alfin ti veggo! ,

46

NAPOLI presso Clausetti e C°.

c 2225

c

VERDI - GIOVANNA DE GUZMAN

A musical score for piano and voice. The top two staves show the piano's harmonic progression and bass line. The vocal line begins with a melodic line, followed by a recitation, then a lyrical section with dynamic markings like *pp*, *allarg.*, *morendo*, and *Recit.*. The lyrics "patria, alfin alfin ti veggio" appear above the vocal line. The tempo is marked as *Andante* (♩ = 108). The bottom two staves show the piano's harmonic progression and bass line, with a recitation and a dynamic marking *FF Ped.*.

0 pa - tria o cara
Recit.
Andante (♩ = 108)
 patria, alfin alfin ti veggio
reco il mio voto a te
Recit.
Andante
FF Ped.

A

LARGO (♩ = 40)

ter - ra suolo a - do - ra - to

stent. morendo

allarg.

48 2225 49

Musical score for two staves:

- Staff 1 (Treble Clef):** Starts with a treble clef, common time, and a key signature of one sharp (F#). It features a series of eighth-note chords and melodic patterns, with dynamic markings like *cres.* and *ff*.
- Staff 2 (Bass Clef):** Starts with a bass clef, common time, and a key signature of one sharp (F#). It provides harmonic support with sustained notes and chords.

Performance instructions and dynamics include:

- cres.* (Crescendo) in the upper staff around measure 12.
- ff* (Forte) in the lower staff around measure 18.
- dolciss.* (Dolcissimo) in the upper staff around measure 25.
- rr* (Rapid Reiterations) in the lower staff around measure 35.
- allarg* (Allargando) in the lower staff around measure 45.

Measure numbers *c*, 2225, and *c* are indicated at the bottom of the page.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of five flats. Measure 50 starts with a series of eighth-note chords in the bass, followed by sixteenth-note patterns in the treble. Measure 51 begins with a forte dynamic, indicated by a large 'F' above the notes. Measure 52 features a 'dim' (diminuendo) instruction in the bass staff. Measure 53 contains a 'marcato' instruction in the treble staff. Measure 54 consists of sustained chords. Measure 55 concludes with a final cadence.

ALLEGRO ($\text{d} = 72$)

A handwritten musical score for piano, featuring five staves of music. The score is in common time, with a key signature of one sharp (F#). The tempo is marked *ALLEGRO* with $\text{d} = 72$. Measure 51 starts with a treble clef, a bass clef, and a key signature of four sharps (B, A, G, F#). The music consists of eighth-note patterns and sixteenth-note chords. Measure 52 begins with a treble clef and a key signature of one sharp (F#), continuing the eighth-note and sixteenth-note patterns. Measure 53 starts with a bass clef and a key signature of one sharp (F#), maintaining the rhythmic pattern. Measure 54 begins with a treble clef and a key signature of one sharp (F#), continuing the pattern. Measure 55 begins with a bass clef and a key signature of one sharp (F#), concluding the section. The score includes dynamic markings such as *p*, *f*, *ff*, and *pp*, and performance instructions like "s 2225 s". The page number 51 is located at the bottom right.

ALL. VIVO ($\text{d} = 152$)

Nell'ombra e nel si_-lenzio maturiam la ven_-detta

UN POCO MENO ($\text{d} = 108$)

Sento amor che in me fa - vel - li parla al




Più Mosso

rall. e dim.

mf 1° Tempo

c 2225 c

UN PO' PIÙ MOSSO (♩ = 108)

54

c 2225 c

Musical score for piano and voice, page 11. The score consists of five staves. The top two staves are for the piano, showing bass and treble clef parts with various dynamics like *p*, *pp*, *F*, and *ff*. The third staff is for the voice, with lyrics in Italian: "Ah!.....sia sal - vo il caro suol poi lieto mo - ri - rò". The fourth staff continues the piano parts with dynamics *mp*, *pp*, and *ff*. The bottom two staves are for the piano, featuring complex chords and a dynamic marking *ff*. The page number 11 is at the top right, and the measure number 55 is at the bottom right.

Ah!.....sia sal - vo il caro suol poi lieto mo - ri - rò

ff

ff

Ped.

2225

55

N.^o 7. SCENA E DUETTO *“Quale, o prode, al tuo coraggio”* G.^a 30.

(♩ = 444)
ALL^o VIVO.

Dovrem ten - ta - re un col - po-auda - ce, e - stremo!

P ALL^o (♩ = 420)

eres... a... poco... a... poco...

E fia propi-zio il giorno! Le fi-dan-za-te coppie, che a piè dell' ara
a piae:

2

È forte in mas - - sa: e il po - po - lare ar - do - re

ALL' GIUSTO (d=416)

ALL' AGITATO (d=400)

Qua - - le, o pro-de, al tuo co - rag-gio

58

A 2226 A P P

tremo

e tremo

o don - na innan - zi a te!

ALL'GIUSTO (d=96)

Che sen - to! Ma le tue lu - ci an - ge - liche
cantabile con passione

cresc.

Ped.

Che dirgli? che dirgli?

4 ANDANTINO. ($\text{♩}=84$)

Presso alla tomba ch' a - pre - si

pp legato

con passione

cantabile

pp

(3) (3)

f Ped.

5

doleiss:

cres: *dimin:* *ppp*

Il mio fratel deh ven - di - ca, e tu sarai per me

doleiss: *ppp*

declamato

ff

m.s.

allarg:

pp

64

Nº 8. TARANTELLA NEL FINALE II, *Evviva la guerra, evviva l'amor,*

G. 55

ALLEGRO
VIVO.

62

S 2227 S

5

mf

cres.

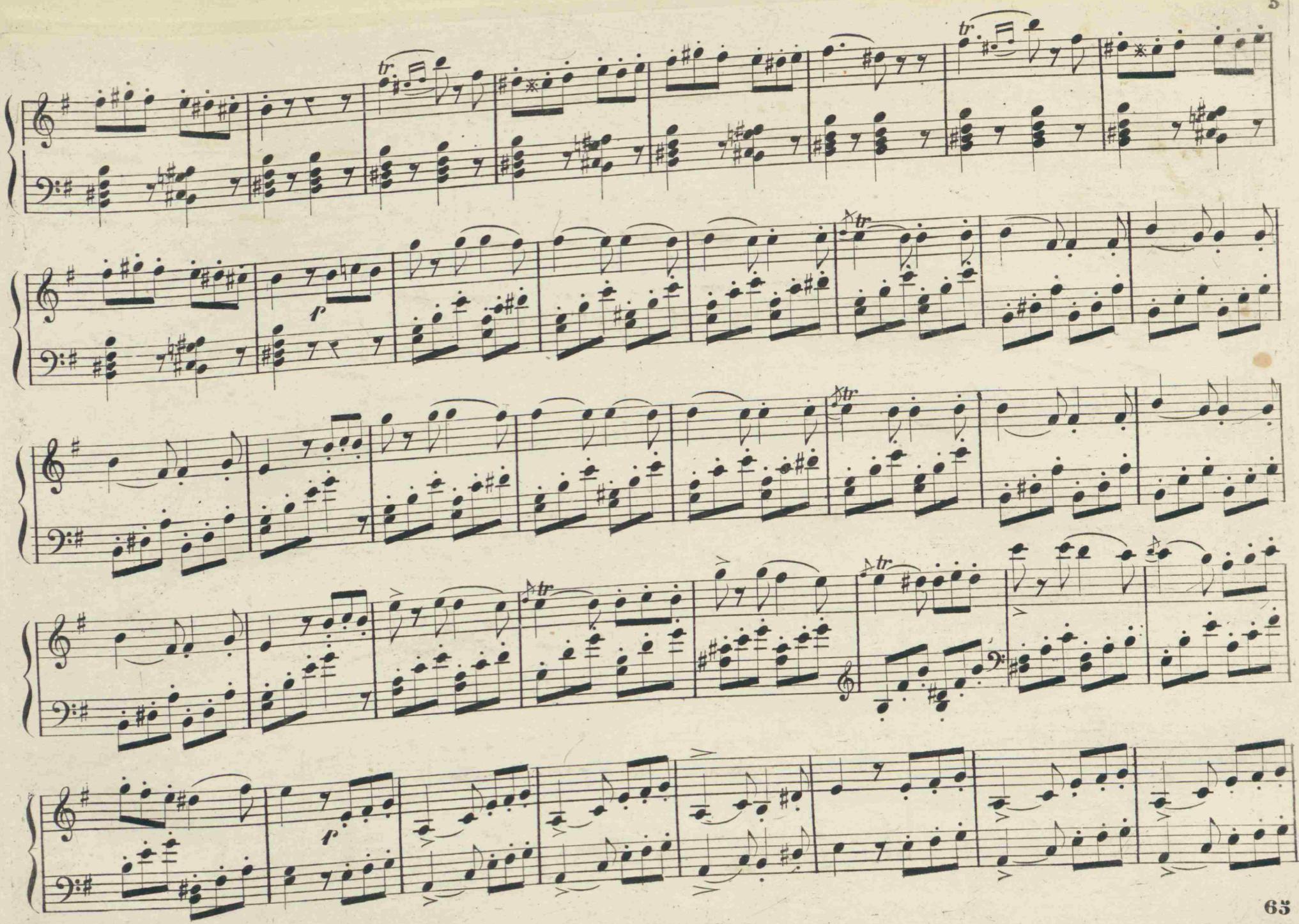
cres.

s 2227 s

65

Musical score for piano, four staves:

- Staff 1 (Treble): Starts with eighth-note pairs. Includes dynamic markings *r* and *cres.*
- Staff 2 (Bass): Shows sustained notes and eighth-note pairs.
- Staff 3 (Treble): Starts with eighth-note pairs. Includes dynamic marking *r*.
- Staff 4 (Bass): Shows sustained notes and eighth-note pairs.
- Staff 5 (Treble): Starts with eighth-note pairs. Includes dynamic marking *f*.
- Staff 6 (Bass): Shows sustained notes and eighth-note pairs.



A page from a handwritten musical score for piano, featuring five staves of music. The score consists of two systems of music, each starting with a treble clef and a key signature of one sharp (F#). The first system ends with a repeat sign and a bass clef, leading into the second system. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measure 2227 begins with a forte dynamic (F) and ends with a piano dynamic (pp). Measure 2228 begins with a trill instruction (tr.) and ends with a forte dynamic (F).

67

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (three sharps). Measure 68 begins with a forte dynamic (F) and a trill over the first note. The right hand has sixteenth-note patterns with grace notes, while the left hand provides harmonic support with sustained chords. Measure 69 continues with similar patterns, maintaining the dynamic level. Measure 70 begins with a dynamic change to **ff** (fortissimo), followed by a series of eighth-note patterns in the right hand and sustained chords in the left hand. The score concludes with a final dynamic of **ff**.

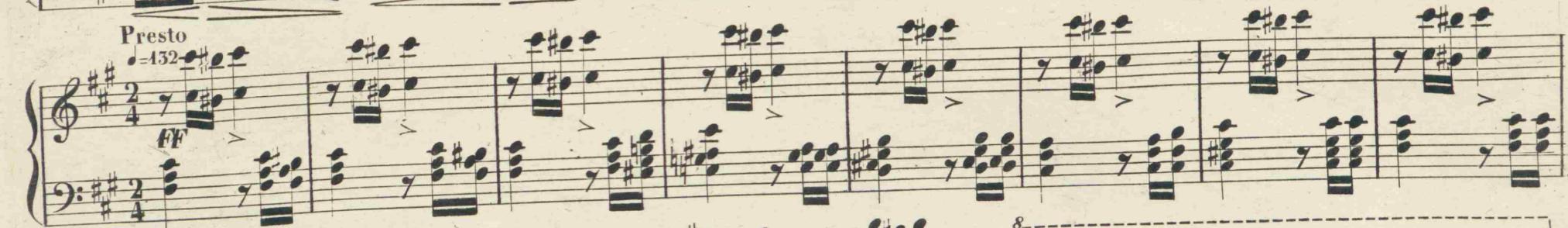
Musical score page 69 featuring five staves of music. The key signature is A major (three sharps). Measure 8 begins with a treble clef, bassoon entries, and a vocal line with lyrics "ba. ba. ba.". Measure 9 starts with a bass clef, followed by a dynamic instruction "pp". Measure 10 is labeled "Andante mosso (♩=88)". The score includes various dynamics like forte and piano, and performance instructions like "Lo stesso movimento". Measure 11 concludes with a bassoon entry and a dynamic instruction "s". The page number 69 is located at the bottom right.

70



Presto

$=452$



8.



c 2227 c

71

Nº 9. BARCAROLA NEL FINALE II. *Del piacer s'avanza l'ora,,*

4
G. 20

(♩ = 69) ANDANTE MOSSO *pp*

72 NAPOLI presso Clausetti e C:

D 2228 D

VERDI - GIOVANNA DE GUZMAN



A handwritten musical score for two staves, likely for piano or organ. The music is in G major (indicated by a single sharp sign) and 2/4 time. The score consists of five systems of music, each starting with a repeat sign and a bass clef. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music features a variety of harmonic patterns, including chords and arpeggiated chords. Dynamic markings such as p (piano), f (forte), and pp (pianissimo) are present. Measure numbers 5, 12, 19, and 26 are visible above the staves. The score concludes with a final measure number 27. A page number 2228 is written at the bottom center.

5
12
19
26
27
D 2228 D

Nº 10 ATTO TERZO ARIA „In braccio alle dovizie“

G. 30.

(♩ = 144) ALLEGRO

ALL. GIUSTO (♩ = 142)

In brac - cio alle do - vi - zie

MENO MOSSO ($\text{d} = 92$)
dolciss.
allarg. ***pp*** ***allarg.*** ***a tempo***

1° Tempo

sì vince - rà quell'al - ma ignara
 si pietà - de il

vin - ca del geni - tor si



MENO MOSSO



A page of musical notation for piano, featuring four staves of music with various dynamics and performance instructions.

The music is in common time and consists of four staves:

- Staff 1 (Treble Clef):** Shows a continuous series of eighth-note chords. Dynamics include *dolcissimo*, *M.S.*, *M.D.*, *allarg.*, and *Ped.*
- Staff 2 (Bass Clef):** Shows sustained notes and chords. Dynamics include *M.S.*, *M.D.*, and *Ped.*
- Staff 3 (Treble Clef):** Shows a series of eighth-note chords. Dynamics include *leggeriss.*
- Staff 4 (Bass Clef):** Shows a series of eighth-note chords. Dynamics include *facilitato*.

5

morendo

morendo

Io son be-a-to

c 2229 c

N^o. 41. DUETTO,, *Quando al mio sen per te parlava,,*

G.^a 50

Cantabile Quando al mio sen per te par - la - va.

(♩=84) ALLEGRO MODERATO

Alla suavoc - rabbrivi - disce

con passione

M.D. D 2250 D

NAPOLI presso Clausetti e C: VERDI - GIOVANNA DE GUZMAN 84

2 *Un poco più mosso* ($\text{♩} = 426$)

Eb, ben, En_rico!

seil mio tor_men_to.

l'in_grato core non ti col_pì

*Cantabile Men_tre con-*

a piacere

FF

1° TEMPO rpresso.

tem - plo quel vol - to a ma - to

F

dim.

D 2230. D

FF

3

ff

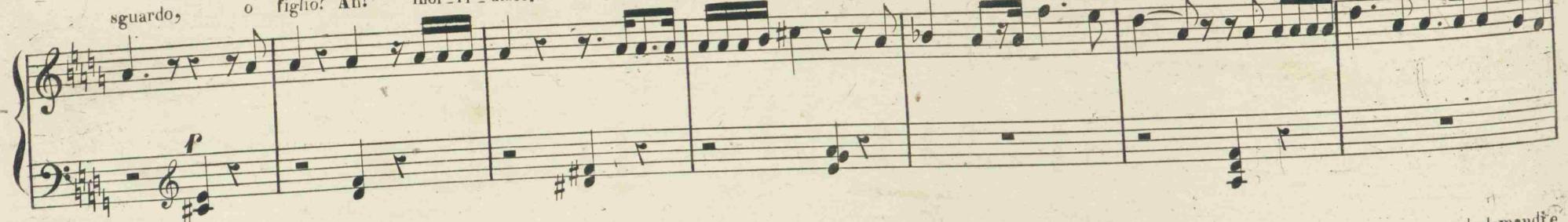
morendo ed allarg.

D 223. D

Ma che fug - gi il mio
a piacere

sguardo, o figlio? Ah! inor_ri _ disco!

(Gio_van_na, io t'ho per_du_ta!)



(♩=432) Solche tu ac_cen_ni, ate côncesso si_a del mio po_ ter quando domandi e
ALL' GIUSTO



spe_ri stin mi la scia, mi la scia, e pa_go allor sa_rò



Nome e secr - to egli è!

ALL' ASSAI (♩ = 484)



Pa - ro - la fa - ta - le! in - sul - to mor - ta - le!





In va - no, o

Ped.

P Adagio a piacere

P ADAGIO (♩ = 96).

fi - glio, cru - del mi chia - mi

D 225 D

dolce



8.

L' i - ma - go di mia
ma dre che fra noi si frap - po - ne! suo car -

ALL' AGITATO (d=88)

D 2250, D

pp tremolo

3

ne - fi - ce fosti
eres.

Om - bra - di - let - ta che in ciel ri - po - si

FF

C

dim.

D 2250 *D*

8

9

FF

15

16

dim.

FF

D 223 D

89

ALLEGRO MODERATO

Entrata del Dio Giauo, che presiede all' anno

ALL. ASSAI MODERATO (♩ = 88)

Giano, con una chiave d'oro, apre la terra, e dà
vita alle Stagioni.

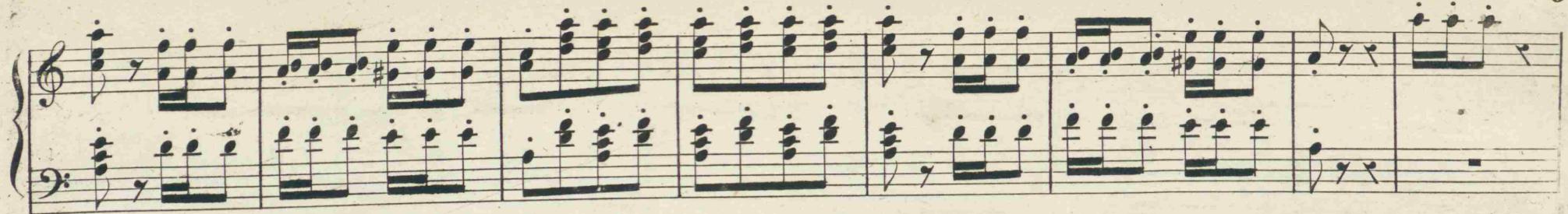
Sorge un canestro coperto di ghiaccio, da cui esce la
prima Stagione dell'anno, l'inverno;

l'inverno, sotto forma d'una giovine donna, avviluppata entro pelliccie; dietro
di essa, tre giovinette con fardelli.

4 (♩ = 426)

ALLEGRO VIVO. Esse tremano dal freddo.

A musical score for piano, featuring five staves of music. The first staff begins with a dynamic marking "leggero pp". The music consists primarily of eighth-note chords, with occasional sixteenth-note patterns and grace notes. The key signature changes from C major to G major and back to C major. Measure 4 starts with a forte dynamic. Measures 5-6 show a transition with more complex harmonic movement. Measures 7-9 return to the original key and dynamic level. The score is written on five-line staves with a bass clef on the first staff.



ALL. LO STESSO MOVIMENTO

b *tr*

Una delle giovinette percuote con un pezzo di ferro una pietra che manda Si accende il fuoco

faville.

C -

p strisciate *p* strisciate Le giovinette si riscaldano ed invitano

l'inverno a venire presso di loro: questi vi si rifiuta. Il miglior mezzo di eccitare il calore è la danza.

tr *tr* *cres.* *FF*

c 223 *c*

6

ALLEGRO ($\text{♩} = 108$)

DANZA

94
170

F# C G F# C G

C 2251 C

F# C G F# C G

(e = 72)
ALLEGRO GIUSTO

1

Musical score for piano, page 93, showing measures 2231-2234. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes between G major (measures 2231-2232), F major (measures 2233-2234), and C major (measures 2234-2235). Measure 2231 starts with a forte dynamic (F) in G major. Measure 2232 begins with a piano dynamic (P) in G major. Measures 2233-2234 start with a forte dynamic (F) in F major. Measure 2235 begins with a piano dynamic (P) in C major. The score includes various performance instructions such as *mf*, *pp*, *PIÙ PRESTO*, and *F*. Measure numbers 2231, 2234, and 2235 are indicated at the bottom.

8

F

F

ALLEGRO

F

F

96 172 c 2254 c