

LA TRAVIATA

THE WORKS OF GIUSEPPE VERDI

Series I:
OPERAS

VOLUME 19

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GIUSEPPE VERDI
LA TRAVIATA

[*Melodramma* in Three Acts]

Libretto by
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FABRIZIO DELLA SETA

Critical Commentary

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ABBREVIATIONS

A	Autograph manuscript: Milan, Archivio Ricordi	Matt	Mattadori, Coro
Alf	Alfredo	m., mm.	measure, measures
Ann	Annina	MS, MSS	Manuscript, Manuscripts
A-Wgm	Vienna, Archiv der Gesellschaft der Musikfreunde	N., NN.	Number or numbers in the opera
A-Wn	Manuscript copy: Vienna, Österreichische Nationalbibliothek, Musiksammlung	Nacch.	Castanets
B.	Chorus, Basses	Ob	Oboe(s)
Bar	Barone	Orch	Orchestra
Cb	Double bass(es)	Ott	Piccolo
Cimb	Cimbasso	pl. no.	plate number
Cl	Clarinet(s)	pRI	Printed choral and orchestral parts: Ricordi (sets in US-MA and US-NYmet)
Com	Un Commissionario	pvBL	Piano-vocal score: Blanchet (1853–55)
Cor	Horn(s)	pvCL	Piano-vocal score: Clausetti (1853–55)
D.	Chorus, Women	pvES	Piano-vocal score: Escudier (1855)
DM	Printed edition of the orchestral score: Del Monaco (c. 1882–83)	pvPA	Piano-vocal score: Stabilimento musicale Partenopeo (1853–55)
Dot	Dottore	pvRI¹	First edition of extracts from the opera (1853 version) in piano-vocal score: Ricordi (1853)
f., ff.	folio, folios	pvRI¹⁻²	First edition of the complete piano-vocal score of the opera (1854 version): Ricordi (1855)
Fg	Bassoon(s)	r	recto
Fl	Flute(s)	RI¹	First edition of the orchestral score: Ricordi (c. 1854)
Flo	Flora	Ser	Un Servo
F-Pn	Paris, Bibliothèque Nationale, Département de la Musique	T.	Chorus, Tenors
F-Po	Paris, Bibliothèque de l'Opéra	Tamb	Tambourines
Gas	Gastone	Timp	Timpani
Ger	Germont	Tr	Trumpet(s)
Gius	Giuseppe	Trgl	Triangle
Gr C	Gran Cassa	Trn	Trombone(s)
I-Mc	Manuscript copy: Milan, Biblioteca del Conservatorio di Musica "G. Verdi"	TS	Total span from the first line of the highest staff to the last of the lowest in a musical manuscript page
I-Nc	Manuscript copy: Naples, Biblioteca del Conservatorio di Musica "S. Pietro a Majella"	US-MA	Madison, University of Wisconsin, Mills Music Library
I-PAi	Parma, Istituto Nazionale di Studi Verdiani	US-NYmet	New York, Metropolitan Opera House, library
I-Rsc	Rome, Biblioteca del Conservatorio di Musica "Santa Cecilia"	V	Verdi
I-Vlevi	Venice, Fondazione Ugo e Olga Levi	v	verso
I-Vt	Manuscript copy: Venice, Fondazione Ugo e Olga Levi, Archivio del Teatro La Fenice	VE⁵³	First edition of the libretto: Venice, Teatro La Fenice, 1853
Mar	Marchese		

PART ONE

Vio	Violetta	Vle	Violas
Vc	Violoncello(s)	vol., vols.	volume(s)
VI	Violin(s)	WGV	<i>The Works of Giuseppe Verdi</i>
VI pr	Violino principale	Zing	Zingarelle, Coro

Musical notes are cited according to the following system:

The diagram illustrates the pitch notation system for various instruments. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A series of notes are plotted across the staves, with arrows indicating their positions. Below the staves, the notes are labeled as follows: B₁, C, B, c, c', b', b'', c''', and 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, which reflects the 1854 revision. In addition, the Carrara-Verdi family has generously made available the surviving sketches for *La traviata*, all prepared in 1853.

A: Autograph Full Score Milan, Archivio Ricordi

Verdi's autograph manuscript of *La traviata*, bound in three volumes, is located in the archives of Casa Ricordi in Milan, where it was brought immediately after the opera's initial performances at the Teatro La Fenice of Venice in 1853. Early in 1854 the fascicles pertaining to five pieces (NN. 5, 6, 7, 10, and 11) were sent to Verdi in Paris, so that the composer could revise them in preparation for the revival that May at the Teatro S. Benedetto of Venice. After these performances the manuscript reentered the archives, where it has presumably remained ever since.

The manuscript paper is in upright folio format, with individual leaves approximately 25.5 x 35 cm (variations in size arise from cutting and pasting during the binding process; in particular ff. 138–152 and 156–158 have been more heavily trimmed along the right margin, reducing their horizontal dimension to c. 25 cm). Verdi used four types of paper, ruled with different numbers of staves, depending on the forces needed for each individual piece. He received this manuscript paper directly from Ricordi, and there is no difference between the kind of paper used by Verdi in 1853 and for the 1854 revision.¹ The following table lists the paper types in the order in which they appear in the manuscript, with a summary of the numbers in which they appear. Because of the way staves were drawn during the manufacture of the

paper, their length is variable, with the right margin often irregular. The only precise measure is the total span (TS), measured from the first line of the highest staff to the last line of the lowest one.

Paper type	NN.	Staves	Total Span (cm)
A	1, 8, 9	16	29.5
B	2, 7 (ff. 217–223)	30	28.8
C	3, 4, 5, 6, 10	20	28.5
D	7 (ff. 159–216), 11	24	30.5

Here we provide general information about the structure of the manuscript, reserving detailed descriptions for the introductory note to each number. In organizing the manuscript Verdi presumably used his habitual method: for each piece he prepared one or more fascicles, normally of five or more nested bifolios, the size of the fascicles determined by the number of measures in the piece. This manuscript structure must have undergone a first important series of changes in 1854: to introduce his modifications Verdi ripped individual folios or entire fascicles from the original, substituting new folios or fascicles. Later, probably when the manuscript was bound, further alterations profoundly changed the original structure, which remained intact in only a few places. Most bifolios were cut apart from top to bottom, asymmetrically, so that one of the two folios was slightly wider than the other. The separate folios were pasted together into bifolios in a structure different from that of the original.

These artificial bifolios were then assembled into new fascicles of small dimensions (from a minimum of a single bifolio to a maximum of three), bearing no relationship even to structural divisions within the opera, so that a new piece could begin within a fascicle. Only NN. 4, 8 (with some uncertainties), and 9 seem to have preserved their original structure. Original fascicles can occasionally be identified in other pieces (see NN. 5, 6, and 7). For NN. 10 and 11, where Verdi's 1854 interventions are clear, some hypotheses can be advanced about the original manuscript structure.

The first act, consisting of NN. 1, 2, and 3, was most radically modified, without a single original fascicle remaining intact. Help in reconstructing N. 2 is provided by a series of

1. This is confirmed by a letter of 18 March 1854 from Tito Ricordi to Verdi: "You will have received the original pieces from *La traviata* which you requested in your letter to me of the 10th, but the most estimable Signor Cerri forgot to include with those scores the same kind of music paper, and I have therefore had it sent to you in a second package. Please let me know the cost, since Cerri needs to reimburse you" (S. Agata, Villa Verdi; there is a copy at the Istituto Nazionale di Studi Verdiani of Parma [I-PAi], N. 118/57).

numbers written in the upper left corner of what were surely the first folios in each original fascicle. From these numbers, placed by copyists to assist in the internal ordering of the fascicles, one can deduce that N. 2 originally consisted of five fascicles, each probably formed of five nested bifolios, the last of which contained an additional folio. Analogous numbers allow hypotheses concerning the original structure of N. 7, whose first four fascicles, each of five nested bifolios, remained intact; succeeding fascicles were altered by Verdi already in 1854 (for a detailed discussion, see the Notes). These reconstructions, of course, cannot take into account changes Verdi may have made during earlier phases of composition (in the winter of 1852–53).

The folios of the manuscript are numbered with several distinct numerical series:

a) a stamped foliation (from 1 through 296) in the upper right corner of each recto. According to a note written on the opening flyleaves of each of the three volumes into which the manuscript is divided, this foliation (which will be used throughout the present edition) was added in 1927, probably after the latest binding of the manuscript. The note in the first two volumes reads: “Contr. e num. i fogli [the folios checked and numbered] / 18–XI–1927 / M. Z. [Maffeo Zanon]”; the note in the third volume is the same, except for the date: “21–XI–1927.”

b) a discontinuous numeration, partially in pen, partially in pencil, apparently in Verdi’s hand, placed in the upper left corner of numerous folios. Verdi (if the figures are his) apparently intended to number folios within each act, but this intention was only incompletely realized. The following series of numbers are present:

Act I: 3–4 (= ff. 3–4); 1–70 (= ff. 7–76; the numbers 51, 60, 67, 69, probably hidden in the binding, can no longer be seen).

Act II: 17–82 (= ff. 93–158, suggesting that ff. 77–92 = 1–16). The numbers 28–33 and 38–45 were marked in pencil in the upper right corner of the folios, while 77, 78, and 79 were written in pen on the recto of f. 153 and refer also to ff. 154 and 155: these numbers correspond to folios added during the 1854 revision.

Act III: 1–3 (= ff. 255–257) and 5–17 (= ff. 270–282).

c) two other brief series of numbers, the re-

mains of partial numberings:

f. 224 has 94 written in pencil mid-page in the left margin of the recto, whereas ff. 255–257, in addition to the numbers already cited (1–3), have 96–98 written in pencil mid-page in the left margin of the recto.

ff. 269–282 have the numbers 1–14 (of which 1, 11, and 12 are no longer visible) written in ink mid-page in the left margin of the recto (these are folios added in 1854).

It is uncertain whether these numbers are in Verdi’s hand.

In addition to the numerations by folio, the manuscript contains several numberings by musical unit. Verdi assigned numbers to: 1 (Preludio); 2 (Introduzione); 3 (Aria Violetta); 4 (Scena ed Aria Alfredo); 5 (Scena [e] Duetto); 6 (Scena Violetta ed Aria Germont); 7 (Finale Secondo). This numbering is lacking for the four pieces constituting Act III, but there is no reason to doubt that Verdi intended it to continue as follows: 8 (Scena Violetta), 9 (Baccanale), 10 (Duetto), and 11 (Finale Ultimo). The numbering is repeated and completed (with the exception of NN. 1, 5, and 7) by another hand, writing in pencil in the upper left margin of each piece, just below the title.

Beginning with N. 6 the numbers were originally one lower than the definitive ordering (5 instead of 6, etc.); correct figures were subsequently superimposed. These corrections may have been written in 1853 by copyists of the Teatro La Fenice, to whom individual numbers arrived in various mailings and not in their definitive ordering. This hypothesis could explain the absence of a numbering by Verdi for the last four pieces, some of which the composer may have sent to Venice out of order, before he had decided on the definitive numbering.

Other numberings in A refer to divisions introduced by Ricordi for the first edition of the piano-vocal score (marked in a sepia pencil on the first folio of each piece) and for the full score (written in pen, but sporadically). See the descriptions of **RI**¹ and **pvRI**¹ (**pvRI**¹⁻²).

The present covering and binding for the three volumes of *La traviata*, uniform with those of the other Verdi autographs in the archives, date from the 1920s. Since Maffeo Zanon’s notes alluding to checking and foliating the manuscript appear on the flyleaves, the volumes were probably bound shortly before No-

vember 1927. The first volume contains ff. 1–76 (Act I), the second ff. 77–223 (Act II), the third ff. 224–296 (Act III). The covers are of cardboard, over which has been pasted green marbled paper. The spines in green cloth, later covered with strips of green leather, are stamped with gold lettering:

Vol. I: “VERDI / LA / TRAVIATA / ATTO 1.”

Vol. II: “VERDI / LA / TRAVIATA / ATTO 2.”

Vol. III: “VERDI / LA / TRAVIATA / ATTO 3.”

Covers and spines are wrapped with protective transparent material. The fascicles were sewn and glued before binding. All three volumes are provided with double flyleaves, front and back: on the outside are bifolios of a heavy marbled green paper, pasted to the inside of the cover; facing the score are bifolios of blank heavy white paper.

Verdi employed white-ivory manuscript paper of excellent quality. The first and last pages of each number are generally darker, since they remained exposed for a longer time to light and dust. The composer penned his manuscript with black ink and a fine pen nib. In many places, however, he completed or modified tempo indications and added signs for dynamic level, phrasing, or articulation. For these changes he used a much lighter, brownish ink (tending to red) and a larger pen. Interventions sharing these characteristics surely postdate the two primary phases of the manuscript's preparation: “skeleton score” and orchestration. A final series of autograph entries, particularly in N. 8, but also elsewhere, were added in pencil, probably during rehearsals. Whenever these markings provide new information concerning Verdi's compositional process or intentions, they are mentioned in the critical notes.

The shade of ink Verdi used in the first two phases of manuscript preparation can seem to vary from black to brown, depending on the quantity of ink present on the nib at the moment of contact with the paper. When there was sufficient ink, a bold black resulted; otherwise the shade tended toward brown. As the ink dried on his pen, Verdi's notation became fainter. After redipping his pen in the inkwell, the composer sometimes wrote over the original signs. It is easy to misread the resulting superposition as a correction. When Verdi had an excessive amount of ink on the point of his pen, on the other hand, ink sprays or blots could result, which might be

taken for staccato dots (for a particularly insidious example, see N. 3, m. 26). When an excessive amount of ink dried slowly, furthermore, marks and blots resulted, sometimes by accident, sometimes as a result of Verdi's efforts to correct what he had just written (see, for example, N. 1, mm. 47–49).

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

Autograph Album Leaves

Verdi penned numerous album leaves with melodies from *La traviata*. Perhaps the very first one, which presents the theme “Gran Dio! . . . morir sì giovine” in its original key (D-flat major), is dated “Venice, 9 March 1853”: it was entered in the autograph album of the original Violetta, Fanny Salvini Donatelli.² Verdi wrote several manuscripts of this kind in Naples during the winter and early spring of 1858:

15 February: “Di quell'amor”: offered at auction by Sotheby's on 22 November 1989 (lot #259).

18 February: “Di quell'amor”: offered at auction by Sotheby's on 28 May 1986 (lot #594).

23 February: “Di quell'amor”: Siena, Accademia Chigiana.

25 February: “Di quell'amor”: offered at auction by Sotheby's on 28 October 1974 (lot #188).

19 March: “Di quell'amor”: Naples, Museo di S. Martino.

6 April: “Amami, Alfredo”: offered at auction by Sotheby's on 22 July 1908 (lot #304), and again as recently as 28 March 1972 by Parke-Bernet (lot #394).

18 April: “Di Provenza il mar, il suol”: offered at auction by Sotheby's on 17 May 1991 (lot #191).

18 April: “Di quell'amor” (dedicated to “Mancinelli”): collection of Sig.^{ra} Anna Apicella, Vietri sul Mare (Salerno).

20 April: “Di quell'amor”: offered at auction by Sotheby's on 30 June 1964 (lot 427).

After penning two such manuscripts in Turin, one on 25 May (“Amami, Alfredo,” dedicated

2. Preserved in the La Fenice archive, it is reproduced in William Weaver, *Verdi: A Documentary Study* (London, 1977), fig. 127.

“All’onorevole Colonello Torre”: Benevento, Biblioteca Arcivescovile “F. Pacca”), the other on 11 July 1861, to an unidentified text from *La traviata* (offered on 27–28 November 1913 by Sotheby’s, #208), Verdi returned to the fray during his English sojourn in April and May of 1862 for the premiere of the *Inno delle nazioni*. At that time he wrote several more album leaves of this kind, including one of “Addio del passato” (offered by Anderson Auction Co. of New York on 16 February 1906) and four, perhaps five, of “Amami, Alfredo”:

23 April: offered by V. A. Heck in his Catalogue LXV in 1935 (lot 354).

25 April: offered by Maggs Brothers in their Catalogue 512 in 1928 (lot 525). Although the text is not specified, the description suggests “Amami, Alfredo.”

26 April: offered at auction by Parke-Bernet on 26–27 November 1941 (lot 318).

18 May (“All’amico Maggioni”): Philadelphia, Historical Society of Pennsylvania.

22 May: offered at auction by Sotheby’s on 9–10 May 1985 (lot 234).

A particularly precious memento was entered by Verdi in Paris on 15 March 1866 in the autograph album of a great singer: “Ad Adelina Patti il suo ammiratore G. Verdi” (offered at auction by Stargardt on 22–23 March 1983, lot 986). Still later examples date from 24 May 1868 (“Amami, Alfredo,” offered at auction by Leo Liepmannsohn on 15–16 November 1929, lot 265) and Florence, 12 March 1871 (offered at auction by Karl Ernst Henrici on 13–14 September 1918, lot 962, but identified only as “Motiv aus *La traviata*”).

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

Autograph Sketches

Before preparing the full score of an opera, Verdi usually drafted a considerable body of sketches. Of these sketches the only group easily accessible today is for *Rigoletto*, published in facsimile in 1941, with an introduction by Carlo Gatti, and used in the preparation of the critical edition of that opera.³ According to

Gatti, in the Villa Verdi at S. Agata are preserved the sketches “of the works of the Maestro, from *Luisa Miller* to *Falstaff* and the *Pezzi Sacri*.” Gatti himself furnished a brief description of the sketches for *La traviata*, and reproduced two pages in facsimile in his *Verdi nelle immagini*.⁴

In the Spring of 1993 the Carrara-Verdi family graciously permitted the Istituto Nazionale di Studi Verdiani of Parma to make a photographic reproduction of the sketches for *La traviata* and authorized its use for the present critical edition. The manuscript consists of 15 fascicles of diverse character, with paper of differing formats and number of staves, for a total of 38 folios, some of which are blank.

The most noteworthy element to emerge from this source is that Verdi did not write for *La traviata*, as he had for *Rigoletto*, a complete continuity draft, but composed it instead one piece at a time, sometimes in even smaller fragments. While the order of composition cannot easily be reconstructed, it did not follow the final ordering of the score. Furthermore, surviving sketches do not cover the entire opera, and some (if not all) missing sections may have been sketched on pages subsequently lost or removed from the collection. One such page is found in the private collection of Dr. Mario Valente in Los Angeles: a sketch for the cabaletta of the Duetto for Violetta and Alfredo (N. 10), “Gran Dio! . . . morir sì giovine.”⁵ The page is marked: “Tolto dalla raccolta degli autografi del Maestro G. Verdi conservati nella sua villa di S. Agata a Busseto. Maria Carrara Verdi. Settembre 9, 1919.” It is inscribed: “Alla Signorina Cora Chase / Maria Carrara Verdi.”

Surviving sketches for *La traviata* are of enormous scholarly interest, both for their breadth and their contents. Rather than transcribing them in an appendix to this volume, the editor has prepared an autonomous edition, to be published by the Verdi Institute, Parma, and Casa Ricordi, including a facsimile reproduction, a full transcription, and a critical commentary. The sketches have been utilized exten-

3. Carlo Gatti, *L'abbozzo del Rigoletto di Giuseppe Verdi* (Milan, 1941); see *Rigoletto*, edited by Martin Chusid, in *The Works of Giuseppe Verdi*, Series I, vol. 17 (Chicago-Milan, 1983).

4. Carlo Gatti, *Verdi* (Milan, 1931), 1:379–80; new ed. in 1 vol. (Milan, 1953), 300–1, and *Verdi nelle immagini* (Milan, 1941), 64–5.

5. Let me thank Dr. Valente for his kindness in making this material available to this edition.

sively in the present critical edition, however, to unravel elements of the compositional process and, more rarely, to help clarify uncertain readings. In the critical notes these manuscripts will be referred to as “Sketches.”

Manuscript Copies

That Tito Ricordi decided in 1854 to realize a printed edition for rental purposes of the full score of *La traviata* (RI¹) explains the small number of surviving manuscript copies: only four, compared to the fifteen or sixteen copies mentioned by WGV for *Nabucodonosor*, *Ernani*, or *Rigoletto*. Only one is of fundamental importance for this edition, I-Vt, the unique complete source surviving for the 1853 version of *La traviata*. A-Wn, produced in the Ricordi copying house and used in performances of the opera for many years, also has some significance. The other copies were apparently produced for private consultation, and have not proven of value for this edition.

A-Wn: Vienna, Österreichische Nationalbibliothek, Musiksammlung, OA 342.

This manuscript of 476 ff. (unnumbered), in upright folio format, is bound in three volumes. On the cover of each is stamped: “LA / TRAVIATA / DI / GIUSEPPE VERDI / [by hand:] Atto Primo [Secondo, Terzo] / Proprietà esclusiva di / TITO DI GIO. RICORDI / in Milano.”

The volumes contain fascicles of paper ranging from a minimum of 12 staves (N. 9, Bac-canale) to a maximum of 30 (Largo of N. 7, Finale Secondo). The fascicles are numbered by act (1/1, 2/1, etc.) in the upper left corner of each opening page (Act I: 16 fascicles; Act II: 29 fascicles; Act III: 14 fascicles). In the upper right corner of each of these opening pages the same hand wrote “La Traviata”: this hand seems also to have added this indication at the beginning of most pieces in A.

A-Wn was produced by Ricordi copyists immediately after the first performances of *La traviata*, or perhaps already during the course of the inaugural season. At the end of N. 8, in fact, the copyist entered a date, “Li 25 marzo 1853,” six days after the last performance at La Fenice. Naturally the date pertains only to this piece, and the copying of A-Wn certainly took place

over a period of time. Furthermore, the sections prepared by Verdi for the revival at the Teatro S. Benedetto in May 1854 were copied only toward May 1854, substituting for the original version, which apparently had once been present in this manuscript.⁶

A-Wn follows the division of pieces in A. In N. 7, at 127, there is a note: “Coro di Mattadori Spagnoli nel Finale 2^o: N 21372 C”; the number corresponds to the editorial division of RI¹, suggesting that the manuscript may have been used, at least in part, in producing RI¹ (see below).

Although A-Wn seems to have been copied from A, as suggested by the date cited above, it is very inaccurate, especially in matters of phrasing, dynamics, and accents. The text must have been drawn from a copy of the libretto, since it follows libretto sources for stage directions and reproduces none of the characteristic indications of A (in particular N. 3, mm. 27–42).

Even after Ricordi had decided to print a full score of *La traviata*, rendering unnecessary the further production of manuscript copies, the firm continued to rent out A-Wn, which circulated widely among European theaters. Two occasions are mentioned on the title page for the Preludio:

“Ancona Carn[eva]le 77–78 (105);”

“Berlino Aut[unno] 78 (967).”

(The meaning of the numbers in parentheses is uncertain.) Another use is signaled by an annotation indicating the reinstatement of a cut passage: “gilt 1881.”

6. A-Wn was probably used for the 1854 performances. In a letter to Verdi of 13 April 1854 Ricordi wrote: “I have received the five pieces from *La traviata* [. . .]. Grolli is diligently taking care of them, and Saturday (the day after tomorrow) they will be sent to Gallo. [. . .]. My good fellow, I could not avoid sending the Venetian copy to Gallo, since I had made no others, once you told me to suspend everything until you occupied yourself directly with a production of the opera. But have no fear: Gallo, whose own interests are directly involved, has the most precise instructions to begin rehearsing all the rest, removing the five pieces with earlier versions, until he receives the new ones [. . .]” (S. Agata, Villa Verdi; there is a copy at I-PAi, N. 118/60); the letter was published in *I copialettere di Giuseppe Verdi*, ed. by Gaetano Cesari and Alessandro Luzio (Milan, 1913; reprint: Bologna, 1968), 536.

Signs of use in its pages make **A-Wn** an interesting source for the history of performance practice. A German text was added throughout, superimposed on the Italian words and sometimes obscuring the pitches. Metronomic indications were also added, corresponding to those of **pvRI**¹ (**pvRI**¹⁻²). Apart from various cuts indicated throughout (and particularly oppressive in the Duetto N. 5), it is worth signaling the following additions:

N. 3: there are three alternative cadences at the end of the *Andantino*;

N. 6: between mm. 97 and 98, before the orchestral coda of the *Scena Violetta*, a later hand entered in pencil: “Lehmans / Einlage / 16 Takte / 3/8 *Andante* / Sch[?] / ff.” This remark surely refers to an orchestral insertion of the phrase “*Di quell’amor*,” as found also in the copy of **RI**¹ in F-Pn (see below).

“Lehmann” probably refers to the German soprano Lilli Lehmann.

N. 7: at the end of the *Matador’s Chorus* in N. 7, there is the intriguing indication “*Ballet*.”

I-Mc: Milan, Biblioteca del Conservatorio di Musica “G. Verdi,” Fondo Nosedà I. 202.

This manuscript of 206 ff., in oblong folio format, is written in fascicles of paper with 20 or 24 staves. A pagination begins with f. [1^v] and is notated, in pencil, only on each recto (2, 4, etc.), for a total of 411 pp.

The title page reads: “*La Traviata / di / Giuseppe Verdi / Atto Primo*.” The manuscript, with no signs of use, was probably made for private study. Most likely it was copied from **RI**¹, with which it agrees in subdividing several pieces from **A**. Like **RI**¹, too, **I-Mc** groups the strings together at the bottom of the score. (For a specific linkage between **I-Mc** and **RI**¹, see Note 128–129 to N. 2.)

The poetic text has many errors. Signs of phrasing and expression abound, but with many divergences from **A**.

I-Nc: Naples, Biblioteca del Conservatorio di Musica “S. Pietro a Majella,” Fondo Verdi 827.

This manuscript of 164 ff., in oblong folio format, is written in numbered fascicles of paper with 20 or 24 staves. A regular foliation from f. 20 is a late addition. The music begins on f. 3^r and concludes on f. 163^v. After f. 65^v there is a missing fascicle (3/2), which contained the beginning of N. 5; the music resumes at m. 107. Between ff. 122 and 123 much of the *Finale*

Secondo (N. 7) is absent (mm. 228–687), but the fascicles surrounding this lacuna are numbered regularly as 11/2 and 12/2.

The title page reads: “*La Traviata / ossia / Violetta / Del M.^o Giu.^e Verdi / Atto Primo*.” The division into numbers corresponds to **A**.

This copy, with no signs of use, is poorly supplied with dynamic indications, phrasing, and marks of expression. The poetic text is that adopted in **pvRI**¹⁻², although copied with many errors; there are no stage directions.

I-Vt: Venice, Archivio del Teatro La Fenice (presently Fondazione Ugo e Olga Levi), MS 58.

This copy was prepared for the Teatro La Fenice in March 1853, during the inaugural season of *La traviata*, according to the contract dated [4?] May 1852, which read:

7:^o The score will remain the absolute property of maestro Verdi. – The administration, however, will have the right to produce the opera again in subsequent seasons, but only at the Teatro La Fenice. – To this end during the Lenten season of 1853 the administration will have a copy made of the original score, which it promises to keep jealously guarded in the archives of the theater and for the exclusive use of this theater.⁷

I-Vt, therefore, has special importance: it is the only source to transmit in full the parts of the original version modified in 1854; and, since it was copied immediately from **A**, it gives us insight into the state of Verdi’s manuscript before the intervention of Ricordi copyists.

The manuscript, in upright folio format, contains 323 ff., recently numbered in pencil in the upper right corner of each recto. (This foliation is absent in the microfilm at the American Institute of Verdi Studies in New York.) The score is bound in cardboard, covered with marbled green paper, as are all musical manuscripts in the La Fenice archives. The spine, of green cloth, is lettered in gold: “58 / G. VERDI / LA TRAVIATA / 1853.”

The title page reads: “*La Traviata / Musica / del / Maestro Giuseppe Verdi / scritta appositamente / pel Gran Teatro la Fenice / l’anno 1853*.” To the right is entered with a rubber stamp in bluish ink: “TEATRO ‘LA FENICE’,” a stamp repeated periodically throughout the score.

7. See Marcello Conati, *La bottega della musica: Verdi e La Fenice* (Milan, 1983), 291.

Paper type	Dimensions (cm)	Staves	Total Span (cm)
A	23 x 31.5	16	24.4
B	24 x 33	30	28.7
C	23.5 x 32	24	29
D	23 x 31	10	24
E	23.5 x 32.5	20	27.5

The manuscript consists of 34 numbered fascicles of varying structure (the first fascicle has no number). Its five different paper types are described in the following table in the order in which they first appear in **I-Vt**. The paper was cut irregularly, with variations often within a

single fascicle. Because of the way staves were drawn during the manufacture of the paper, furthermore, their length is variable, with the right margin often irregular. The only precise measure is the total span (TS), calculated from the first line of the highest staff to the last of the lowest (see above table).

Each fascicle was assigned to a single copyist. Five different copyists, here labeled V through Z (following the order in which they first appear in **I-Vt**), can be identified. The division of musical numbers follows **A**. Within **N. 2**, however, internal divisions are marked, the same ones marked in **A** by a hand other than Verdi's. The structure of **I-Vt** is summarized in the following table:

Number	Title	The Structure of I-Vt			Paper Type	Copyist
		Fascicle No.	Folios	Structure		
1	Preludio ^a	[1]	1–7	3 nested bifolios with an interpolated folio (4)	A	V ^b
2	Introduzione	2	8–14	3 nested bifolios with an interpolated folio (11)	B	V
		3	15–20 ^c	3 nested bifolios	B	V
		4	21–32 ^d	6 nested bifolios	C	W
		5	33–47 ^e	7 nested bifolios with an interpolated folio (40)	D	X
		6	48–53 ^f	2 nested bifolios with two interpolated folios (49 and 51)	C	X
		7	54–62 ^g	4 nested bifolios with an interpolated folio (58)	D	X
3	Aria Violetta	8	63–71 ^h	4 nested bifolios with an interpolated folio (67)	C	X
		9	72–83	6 nested bifolios	E	Y
4	Scena ed Aria Alfredo	10	84–94 ⁱ	5 nested bifolios with an interpolated folio (86)	E	Y
		11	95–106	6 nested bifolios	E	Y
		12	107–114	4 nested bifolios	E	Y

a. f. 1^r is the frontispiece; f. 1^v is blank. The music begins on f. 2^r.
 b. Several tempo indications are written in a different, unidentified hand.
 c. At the end of f. 20^v: “Segue Brindisi.”
 d. At the top of f. 21^r: “Atto P.mo Brindisi nell’Introduzione.” The music concludes on f. 31^v; f. 32 is blank.
 e. At the top of f. 33^r: “Dopo il Brindisi nell’Introduzione Atto 1:mo.” The fascicle contains the first part of the Valzer.
 f. The fascicle contains the Andantino in $\frac{3}{8}$. The music concludes at f. 53^r; f. 53^v is blank.
 g. The fascicle contains the reprise of the Valzer. The music concludes at f. 62^r; f. 62^v is blank.
 h. The fascicle contains the “stretta” of the Introduzione. The music concludes at f. 71^r; 71^v is blank.
 i. The music concludes at f. 94^r; f. 94^v is blank.

The Structure of **I-Vt**, *continued*

Number	Title	Fascicle		Structure	Paper Type	Copyist
		No.	Folios			
5	Scena e Duetto	13	115–126	6 nested bifolios	E	V
		14	127–138	6 nested bifolios	E	V
		15	139–150	6 nested bifolios	E	V
		16	151–153	1 bifolio ^j with an interpolated folio (152)	E	V
6	Scena Violetta ed Aria Germont	17	154–163	5 nested bifolios	E, C ^k	W
		18	164–172	4 nested bifolios with an interpolated folio (168 ^l)	E	W
		19	173–183	5 nested bifolios with an interpolated folio (178)	E, C ^m	W
7	Finale [Secondo]	20	184–193	5 nested bifolios	C	Z
		21	194–204	5 nested bifolios with an interpolated folio (203)	C, E ⁿ	Z
		22	205–212	4 nested bifolios	C	W
		23	213–222	5 nested bifolios	C	Z
		24	223–232	5 nested bifolios	B	Z
		25	233–240	4 nested bifolios	C	V
		26	241–247 ^o	3 nested bifolios with an interpolated folio (246)	B	V
8	Scena Violetta	27	248–259	6 nested bifolios	E	V
		28	260–271 ^p	6 nested bifolios	E	V
9	Baccanale	29	272–280	4 nested bifolios with an interpolated folio (279)	D	Y
10	Duetto	30	281–292	6 nested bifolios	E	X
		31	293–304	6 nested bifolios	E	X
		32	305–309	2 nested bifolios with an interpolated folio (307 ^q)	E	X
11	Finale Ultimo	33	310–317	4 nested bifolios	C	X
		34	318–323	3 nested bifolios	C	X

j. This bifolio is trimmed to smaller dimensions than the others, 22.5 x 31.5 cm.

k. The three outer bifolios of the fascicle are of paper type E; the inner two of paper type C.

l. This folio was bound backwards; the recto has mm. 163–168, the verso mm. 156–162.

m. The bifolio 177/179 is on paper type C.

n. The interpolated folio 203 is on paper type E.

o. This fascicle contains the Largo of Finale Secondo.

p. The music concludes at f. 271^r; f. 271^v is blank.

q. This folio was bound backwards; the recto has mm. 300a–304a, the verso mm. 294a–299a.

Other Manuscript Sources

In addition to the complete manuscript copies described above, there exist four other manuscript or partially-manuscript sources related to all or part of *La traviata*. While none is significant for this critical edition, they have occasionally been mentioned in discussions of the opera, hence it is appropriate to clarify their nature and contents.

1) Paris, Bibliothèque Nationale, D.14.167.

This copy of the first printed edition of the full score (**RI**¹) served for many performances and shows abundant traces of use. At the conclusion of N. 6 (pl. no. 21371 B of **RI**¹), two folios are inserted, written in pencil and classified as “Autographe de Verdi.”⁸ These manuscript pages contain a variant permitting the Aria Germont to close without its cabaletta. The passage follows 212, to which there is a reference. After a few measures the music returns to 302–310 of the original version, transposed to D-flat major, with small changes. The hand is not Verdi’s, but appears to be that of Giovanni Bottesini,⁹ who directed the first Parisian performances of *La traviata* at the Théâtre Impérial Italien in December 1856. This copy of **RI**¹ was probably used on that occasion, which would exclude any intervention by Verdi: the staging, mounted by the impresario Calzado, was undertaken against the express wishes of the author and his publisher.

This copy of **RI**¹ contains a second manuscript variant, also in N. 6, but in another hand. The concluding measures of the Scena Violetta, at 98–105, are replaced by a new orchestral ending, of which 13 measures remain. The vari-

ant is written on two fragments of lined paper, cut from a larger page and pasted on p. 7 of pl. no. 21371 A in **RI**¹; there are traces of a third fragment, no longer present, which surely contained the conclusion of the variant. The music is written in black ink, but instrumental names are in pencil. In this variant the melody “Di quell’amor” returns in F major and $\frac{3}{4}$, played by a solo violoncello and accompanied by tremolos in the other strings.

2) Paris, Bibliothèque de l’Opéra, Mat. F. 469.

At the Bibliothèque de l’Opéra there is a full orchestral score partially identical to **RI**¹, but with various manuscript insertions. On the flyleaves are pasted two printed strips of paper:

a) “La Traviata / DI / G. VERDI / [by hand:] PARTITURA / [printed:] *Proprietà esclusiva del / R. STABILIMENTO MUSICALE RICORDI / MILANO – Firenze – ROMA – Napoli – LONDRA*”;

b) “VIOLETTA / (LA TRAVIATA) / OPÉRA DE G. VERDI / [by hand:] Grande Partition / [printed:] RICORDI / MILAN – ROME – NAPLES – FLORENCE – LONDRES / PARIS – chez DURDILLY & C. / *Pour les arrangements divers / BENOIT – Éditeur – PARIS / Propriété pour tous pays.*”

In printed sections a French text was added by hand to the original Italian; in manuscript sections the text is exclusively in French. In addition to short sections to bridge cuts, the manuscript pages contain variants for the French version of the opera, *Violetta*, first performed in 1864 at the Théâtre-Lyrique and continuing at the Opéra into the present century. Although this source reflects the Parisian performing tradition, it does not date from the time of the first performances: the style of writing suggests the late nineteenth or even early twentieth century.

3) Milan, Biblioteca del Conservatorio.

In the Fondo Nosedà (S. 40–1) there is a small manuscript of N. 3, in oblong folio format, of 25 folios. The title page reads: “Scena ed Aria / Ah forse è lui che l’anima / nell’opera la / Traviata / del Sig.^r Maestro / G. Verdi / Eseguita dalla Sig.^{ra} Salvina Donatelli.” It is transposed down a half tone and reorchestrated for chamber ensemble: 1 Fl, 1 Cl in Do, 1 Cor in Sol, VI I, VI II, [Bassi]. The adaptation was probably made from the printed reduction for voice and piano.

4) Naples, Biblioteca del Conservatorio, Fondo Verdi 828.

8. This is the copy mentioned by Cecil Hopkinson in *A Bibliography of the Works of Giuseppe Verdi 1813–1901*, 2 vols. (New York, 1973–78), 2:110. Contrary to what is asserted there, the sections with pl. nos. 21375 and 21376 (NN. 10 and 11) are not missing. Probably Martin Chusid, in *A Catalog of Verdi’s Operas* (Hackensack, N.J., 1978), 156, is referring to this same source when he mentions a manuscript at the Bibliothèque Nationale, where, however, no complete manuscript exists and this is the only printed full score. There is another copy of **RI**¹ in Paris at the Bibliothèque du Conservatoire (F. 7750), which I was unable to consult.

9. The handwriting was compared with the autograph manuscript of Bottesini’s opera *Il diavolo della notte* (1858), preserved at the Ricordi archives in Milan.

This volume in oblong format of 96 unnumbered folios is a manuscript copy of the reduction for voice and piano of *La traviata*, with several pieces in the 1853 version. Its title page reads: “La Traviata / Opera tragica / Libretto di Francesco Maria Piave / Musica di / Giuseppe Verdi / Partitura di canto e piano.” The piano reduction is identical to that of Luigi Truzzi and Emanuele Muzio in **pvRI**¹ (**pvRI**¹⁻²). The manuscript also agrees with the print in its subdivision of pieces, except for the concluding section of Finale Secondo, which is diverse:

“Finale. Scena del Giuoco. Qui . . . desiata giungi”;

“Finale. Seguito (Invitato a qui seguirmi)”;

“Finale. Pezzo concertato (Disprezzo [sic] degno se stesso rende).”

Numbers often begin in the middle of a page, and two (NN. 5 and 8) lack a title. This manuscript may derive from one of the pirated editions of the opera published in Naples, but it does not correspond completely to any of them.¹⁰

Manuscript parts

In the library of the Metropolitan Opera House in New York there are several sets of manuscript parts for the Banda. They date from the late nineteenth or early twentieth centuries (indeed, the first three sets are written on paper manufactured in the United States), and have little interest for this critical edition of *La traviata*.

- 1) A set of parts in oblong format, with Spanish words, with the title page: “Banda en la Opera ‘Traviata’.” They include: Flauto, Cometinas, Trompas, Flicorno, Baritono 2^o, Trombones, Bajo, Bombardino, Tuba. There is also a bass part (Tromboni) for “N. 17. Coro & Bacchanale.”
- 2) An incomplete set of parts in upright format, containing a high part in Mi^b for an unspecified instrument, as well as Fl, Ob, Cl, and Fg.
- 3) A set of parts in upright format: VI I, VI II, Vle, Vc, Cb, Fl, Ob, Cl in Si^b, Fg, 2 Cor,

Cornette, 3 Trn, “Drums” (2 instruments, probably Snare Drum and Bass Drum).

- 4) A set of parts in upright format, older than the others, including VI I, VI II, Vle, and Vc, with the indication: “in mancanza della banda” [in the absence of the Banda].

Printed Musical Sources

There are three significant categories of printed sources for *La traviata*: orchestral scores, orchestral and vocal parts, and reductions for voice and piano. Other contemporaneous publications (excerpts of favorite pieces or arrangements of the opera for various instrumental combinations), while useful for the study of musical taste and for the diffusion of Verdi’s operas in the nineteenth century, are of no significance in establishing the critical text of *La traviata* and are not considered here.¹¹

Orchestral Scores

Unlike the case with all other Italian operas by Verdi before *Otello*, with *La traviata* Ricordi published a printed orchestral score (**RI**¹) soon after the 1854 revival, a publication that later spawned a competing orchestral score (**DM**). Because of its very early date, **RI**¹ has particular significance for the history of the opera and this edition.

RI¹: Ricordi, First Edition of the Orchestral Score (c. 1854)

La traviata is the first (and long remained the only) Verdi opera for which Tito Ricordi realized a printed orchestral score for rental. That decision was made soon after the resurrection of the opera at the Teatro San Benedetto on 6 May 1854. The first evidence of its existence is in a letter from Tito to Verdi (at that time in Paris), dated 2 August 1854, where among other things he wrote:

Under separate cover I am sending you a circular that I have distributed in this form in Spain and in Portugal and in Constantinople and in America. In this, you will recognize an effort to restrain in those countries the

10. See “Other reductions for piano and voice” below. *La traviata* is labeled an “opera tragica” in the incomplete series of pieces published by Tramater and in the complete edition of Orlando, but the divisions of the Finale Secondo in Orlando do not correspond to those described above.

11. For an overview of editions of this type published by Ricordi, see Luke Jensen, *Giuseppe Verdi & Giovanni Ricordi with Notes on Francesco Lucca: From Oberto to La traviata* (New York, 1989), 445–9.

commerce of thieves, at least for Traviata, which has not yet fallen into their clutches. You can imagine what immense expense I have faced with the engraving of the orchestral score of the entire opera, and you will agree that I not give up any means legally at my disposal. Will I succeed? We'll see. For the meanwhile I have succeeded only with Madrid.

The printed circular to which Ricordi refers is attached to the letter. After a long preface on the necessity of protecting the rights of authors, it continues:

To impede as much as possible such shameless abuse and such vile thefts, and to reconcile the interests of impresarios with the respect owed to the inviolability of every work of art, the undersigned came to the decision to undertake the printing of several copies of the most celebrated operas belonging to him, not in the true sense of publication, but to distribute them as if they were manuscripts, particularly to theaters in those countries where there do not now exist, and until there are introduced treaties or laws that protect, especially for theatrical performances, the rights of authors and of those who have acquired these rights from them.

Beginning with the works of Maestro Verdi, as those most eagerly sought in our time, we have chosen the latest work by this illustrious maestro, composed for the Teatro La Fenice of Venice during Lent of 1853, entitled *La traviata*, which in the Spring of the present year was revived in that same city in the Gallo Theater at San Benedetto to universal enthusiasm, and of which similar examples are rare; among the principal performers were Signora Spezia, the tenor Landi, and the baritone Coletti. We have had the orchestral score engraved, in place of a manuscript; and not only this, but also the vocal parts, those of the chorus, and all the orchestral parts for strings and winds, and we are offering to give to [blank] for the exclusive use of the theater [blank] a complete copy of the opera printed in this way on handsome, solid paper, with the number of parts for singers, chorus, the orchestra needed for the performance, all of this for the sum of only [blank] *franchi*, to be paid when the materials are delivered. [. . .]

Whoever wishes to consider how much advantage a copy of the score prepared in this way offers for its precision of engraving, its distinctness in legibility, the exactness of

proofreading, the certainty of conformity with the original score of the maestro, and the economic advantage with respect to the usual manuscript copies, will rush to ensure a copy of it for the repertory of his own theater.¹²

The letter and circular prove that preparation of **RI**¹ was begun in August 1854, but not that it had been completed at that time. No further information can be deduced from the “libroni” of the Ricordi archives, since the plate numbers for vocal and orchestral materials of *La traviata* and of **RI**¹ (21332–21376) fall within a block of numbers (21201–21432), which toward 1849 was reserved generically for “parts for the copy shop.”¹³

A *terminus ad quem*, however, is provided by another letter from Tito Ricordi to Verdi, of 1 November 1855. Responding to the composer’s laments about errors in the editions of his own operas, the publisher justified himself:

My fault? I who made a model edition of Traviata? I who printed the orchestral score with such accuracy, such precision, such correctness, such clarity and magnificence that not one, not even one of all the French editions of operas can be compared to it! Sad payment I receive for all the great affection I invested in that Opera, with which I fell so much in love when I heard it in Venice! How I repent not having carried to Paris the copy I had ready for you, for fear of troubling you, and that I put it aside to present to you myself upon your return to Busseto! Had you only seen it, you would not have criticized me so unjustly!¹⁴

The letter demonstrates that Verdi had not yet seen **RI**¹, in whose realization he played no direct role. In fact, Verdi had resided in Paris without interruption since October 1853, occupied with *Les Vêpres siciliennes*, and it is difficult to imagine he would have bothered himself with an edition (an activity not common for him).

12. Both the letter and the circular, printed in Italian and French and supplemented with the model for a contract, are preserved in the Villa Verdi at S. Agata; there is a copy in I-PAi (N. 118/69).

13. For more detailed information, see the Critical Commentary to *Rigoletto* in **WGV**, 16–18.

14. Letter preserved at S. Agata, Villa Verdi; a copy is at I-PAi (N. 119/31). It is published in *I copialettere*, 171–6 (see, in particular, 175).

The complete plan for **RI**¹ and its derivative materials can be reconstructed from the 1857 *Catalogo (in ordine numerico) delle opere pubblicate dell'I. R. Stabilimento Nazionale privilegiato [. . .] Tito di Gio. Ricordi In Milano [. . .] Volume primo dal n. 1 al n. 29840*:

			B	Aria Germont
	21372	A	"	N. 7: Finale Secondo
			B	Coro di Zingare
			C	Coro di Mattadori
			D	Seguito del Finale II
			E	Largo del Finale II
	21373		"	N. 8: Scena e Aria Violetta
21332				
21333				
21334				
21335				
21336				
21337				
21338				
21339				
21340				
21341				
21342				
21343				
21344				
21345				
21346				
21347				
21348				
21349				
21350				
21351				
21352				
21353				
21354		"	"	Flora
21355		"	"	Annina
21356		"	"	Alfredo
21357		"	"	Germont
21358		"	"	Gastone
21359		"	"	Barone
21360		"	"	Marchese
21361		"	"	Dottore
21362		"	"	Giuseppe
21363		"	"	Domestico
21364		"	"	Commissionario
21365				Violino principale
21366				Partitura N. 1: Preludio
21367	A	"	"	N. 2: Introduzione
		B		Brindisi
		C		Valzer e Duetto
		D		Stretta
		E		Banda nell'Introduzione
21368		"		N. 3: Aria Violetta
21369		"		N. 4: Aria Alfredo
21370		"		N. 5: Scena e Duetto
21371	A	"		N. 6: Scena Violetta

In the remainder of this section we will refer only to **RI**¹; other materials will be considered in the following section.

Exemplars of **RI**¹ are found in many libraries.¹⁵ Normally they consist of individual numbers from the original edition bound together, but the collections are not always complete.

The principal exemplar of **RI**¹ employed for the present edition is at Casa Ricordi in Milan. Comparisons were made with a copy at the Biblioteca del Conservatorio di Musica "S. Cecilia" of Rome. A more cursory examination was made of another at the Civico Museo Bibliografico Musicale of Bologna, the only exemplar to include a frontispiece: "La Traviata / MELODRAMMA DI FRANCESCO MARIA PIAVE / posto in musica dal maestro / GIUSEPPE VERDI / CAVALIERE DELLA LEGION D'ONORE / Partitura / MILANO / PER TITO DI GIO. RICORDI."

RI¹ is in upright folio format. Every piece has an independent internal pagination. To the exemplar at Casa Ricordi used for this edition a stamped foliation (from 1 to 157) was added on the recto of each leaf. At the top of the first page of each piece "LA TRAVIATA" is printed to the left and "M:^o VERDI" to the right. At the bottom of the first and last pages of each piece the following notice appears: "L'Editore proprietario di quest'Opera, TITO di GIO: RICORDI, dichiara che la presente edizione non deve considerarsi quale pubblicazione, ma sibbene che venne intrapresa per distribuirne gli esemplari in luogo di manoscritti, a sensi e per gli effetti del § 8.^o della Sovrana Patente 19 Ottobre 1846."

The following table reproduces the structure of **RI**¹:

15. Several are cited by Chusid, *Catalog*, 157, and Hopkinson, *Bibliography*, 110, but the information in the latter on individual copies is not always accurate.

The Structure of **RI**¹

Pl. No.	Title ^a	Engraver ^b	Pages	Verdi
21366	N.º 1. ATTO I. PRELUDIO.	HH	4	N. 1
21367	N.º 2. ATTO I. INTRODUZIONE.	SS	22	N. 2
	B Seguito del N.º 2. BRINDISI NELL'INTRODUZIONE ATTO I. ^o	NN	14	
	C Seguito del N.º 2. VALZER DUETTO NELL'INTROD. ^{ne} ATTO I. ^{mo}	NN	14	
	D Seguito del N.º 2. STRETTA DELL'INTRODUZIONE ATTO I.	HH	12	
	E N.º 2. PARTITURA DELLA BANDA SUL PALCO INTRODUZIONE ATTO I.	HH	8	
21368	N.º 3. SCENA ED ARIA VIOLETTA FINALE ATTO I.	HH	21	N. 3
21369	N.º 4. SCENA ED ARIA ALFREDO ATTO II.	SS	17	N. 4
21370	N.º 5. SCENA E DUETTO ATTO 2. ^{do}	NN	28	N. 5
21371	N.º 6. SCENA VIOLETTA ATTO II.	HH	7	N. 6
	B Seguito del N.º 6. SCENA ED ARIA GERMONT.	HH	20	
21372	N.º 7. FINALE II.	SS	5	N. 7
	B Seguito del N.º 7. CORO DI ZINGARELLE FINALE II.	SS	12	
	C Seguito del N.º 7. CORO DI MATTADORI SPAGNUOLI NEL FINALE II.	SS	19	
	D Seguito del N.º 7. SEGUITO DEL FINALE II.	HH	29	
	E Seguito del N.º 7. LARGO DEL FINALE II. ^o	NN	16	
21373	N.º 8. SCENA ED ARIA VIOLETTA ATTO 3. ^{zo}	NN	13	N. 8
21374	N.º 9. BACCANALE ATTO TERZO.	SS	4	N. 9
	B N.º 9. BACCANALE ATTO III / PARTITURA DELLA BANDA SUL PALCO.	HH	2	
21375	N.º 10. SCENA E DUETTO ATTO III.	HH ^c	23	N. 10
21376	N.º 11. FINALE ULTIMO ATTO TERZO.	SS	16	N. 11

a. In this table, no distinction is made between the forms “N:º” and “N.º,” or between the presence or absence of periods after the title.

b. In this and the following tables, no distinction is made between forms for engravers with or without periods (A.A. or AA): the two forms alternate freely with one another, and always refer to the same engraver.

c. The sign NN appears on p. 16.

In the archives of rental materials at Casa Ricordi there are at least six other exemplars of **RI**¹, which continued to be rented out until the middle of this century. That they were printed in the nineteenth century is evident from the plate impressions they bear, but some pages were reengraved with respect to the original edition: they have the engraver’s mark “pp.”

That Verdi almost certainly did not participate in the genesis of **RI**¹ limits its value for this critical edition of *La traviata*. Yet it remains an important document both for its chronological proximity to the opera’s creation and for having long served as the text circulated to theaters, guaranteeing a certain homogeneity in the

opera’s performance history (the Ricordi circular underlines “the certainty of conformity with the original score of the maestro”). It is therefore useful to enquire about the genealogical link between **RI**¹ and **A**.

A direct filiation is unlikely, for the text of **RI**¹ reveals that important editorial work was done in realizing abbreviations present in **A**, extending implied dynamic signs, regularizing slurs, etc. It is not likely that this work was left to the extemporaneous initiative of individual engravers reading directly from **A**; more probably it was accomplished in an intermediary working copy. As we have seen, there exists a manuscript from the Ricordi copying-house,

A-Wn, in which there is a reference to a plate number from **RI**¹. Even if **A-Wn** is less correct than **RI**¹, comparative analysis of the texts reveals interesting points of agreement, as well as differences. Here are some examples.

N. 2

- 1) At m. 128 both **A-Wn** and **RI**¹ read “la mia grazia” instead of “le mie grazie.”

N. 5

- 2) In **RI**¹ Fl, Ob, Cl at m. 202 are identical to 198. The error is hard to explain on the basis of **A**, where all parts are written in full with great clarity. The situation changes if we hypothesize that **RI**¹ derives from a manuscript copy, such as **A-Wn**. In this source mm. 199–201 are numbered 3, 4, and 5, while 203–205 are not written out in full, but derived from the previous measures. At 202 the measure-long rest is written in Fl, but the engraver of **RI**¹, forced to turn back to the preceding folio to read mm. 199–201 may have copied mechanically the upbeat *ab* from 198.

- 3) Vl I at mm. 305–308 are notated as follows in **A**:



Between 305 and 306 there is a change of page, but the slur over the first two notes of 306 must be understood as a continuation of that from 305, as in the repetition at 307–308. Since the situation is not absolutely clear, however, both **A-Wn** and **RI**¹ resolve 306 and 308 as follows:



- 4) At mm. 324–325 Vio in **RI**¹ =



In **A** there is a single diminuendo over the first notes of 325, beginning before the

324/325 bar line, which may have confused the copyist. In **A-Wn** there is no sign at all.

- 5) At m. 392 in **RI**¹ there are staccato dots over the three notes on “Addio!” in Ger, an erroneous reading of stray ink spots in **A**. No dots are present in **A-Wn**.

N. 7

- 6) At mm. 10 and 11, both **A-Wn** and **RI**¹ have a sign to indicate that Ob should play with Vl I, but both also have rests for 11 and 12. In **A**, on the other hand, the part is written clearly and in full.
- 7) From m. 156 on, when Coro sings



RI¹ always adds a tie between the second and third notes when they are the same pitch. This phenomenon also occurs, although with less regularity, in **A-Wn**. The tie never appears in **A**.

- 8) At mm. 404–406, there is clearly a single slur for Vc in **A**, even if it is divided between adjacent pages. **A-Wn** and **RI**¹, on the other hand, use two slurs (404–405 and 406).
- 9) At m. 628, both **A-Wn** and **RI**¹ reproduce Verdi's *B* [*b*] and *e* [*b*] in Timp, but specify “in Do e Sol.”

The fourth and fifth examples seem to exclude a direct relationship between **A-Wn** and **RI**¹, since the latter could not have derived its errors from the former. On the other hand, the error in **RI**¹ in the second example could not result from a direct reading of **A**, while the other examples show similar solutions in **A-Wn** and **RI**¹ for passages written in an equivocal way in **A**. Thus, the most likely explanation is that **RI**¹ was prepared from a manuscript copy, now lost, that was similar but not identical to **A-Wn**.

In this critical edition, then, **RI**¹ is not used as a primary source, since nowhere can it be preferred to **A**. In many cases, however, its readings help in the interpretation of problematic points in **A**.

Other Orchestral Scores

Throughout the nineteenth century Ricordi continued to rent out **RI**¹. It was not until several years after Verdi's death that the publisher decided to prepare a new edition for rental (in 4^o) or for sale (in 8^o), pl. no. 113958. According to

Ricordi's "libroni," engraving began on 26 March 1913, while the edition for sale bears a 1914 copyright.

Later still Ricordi prepared two other editions of the orchestral score of *La traviata*:

1) a new edition in 4^o for rental only (pl. no. 125180). In the "libroni" no date is specified for the start of engraving, but it occurred between 23 and 28 December 1940. On the latter date new editions of nine individual pieces from the opera are registered (pl. nos. falling between 125181 and 125198), for each of which an orchestral score and instrumental parts were planned.

2) an edition in 8^o for sale (pl. no. P.R. 157), defined as: "Nuova edizione riveduta e corretta." Issued first in 1957, it has been reprinted several times and is still in circulation. This edition corrects several glaring errors of previous editions, but it diverges in important particulars from Verdi's autograph.

While none of these editions is a significant source for this critical edition of *La traviata*, a copy of the 1913–14 rental score (pl. no. 113958) served for the preparation of the musical text.

The first edition of the orchestral score of *La traviata* offered for sale was printed by the Neapolitan publisher Del Monaco (**DM**). Although the date of this edition has not been precisely determined, it must have fallen between 1879 and 1887, most probably toward 1882–83.¹⁶ The 293-page volume in upright, small quarto format, with pl. nos. 1000–1018, has the following title page: "LA TRAVIATA / PARTITURA / poesia di Fran:^o Mar:^a Piave / MUSICA / DI / G. VERDI / *L'opera completa Lire 76.50 / NAPOLI / Presso del Monaco e C.^o Vico S. M. delle Grazie N.^o 24 e 25."*

The divisions into pieces of **DM** correspond to **RI**¹, from which it was probably derived, although it is difficult to imagine such editorial piracy around 1880, when laws protecting authors' rights applied to the entire territory of Italy.

With respect to **RI**¹, however, **DM** contains numerous errors,¹⁷ and cannot be considered a significant source for this edition, even if its readings will sometimes be cited with regard to the transmission of problematic passages.

pRI: Ricordi, Performing Parts

As seen in the preceding section, Ricordi's 1854 editorial project included printing for rental purposes all vocal and orchestral parts for *La traviata*. There is no reason to suppose that the project was not completed, since all material is listed as available in the publisher's 1857 *Catalogo*. Unfortunately neither the solo vocal parts nor the prompter's part appear to have survived.¹⁸ There are copies of the orchestral and choral parts, however, and two sets have been studied for this edition.

The first set, examined thoroughly, belongs to the Library of the Metropolitan Opera House in New York (US-NYmet): it includes all orchestral parts, except for the Violino principale (VI pr). The parts come from several collections: most bear the stamp or printed label of the Tams-Witmark Music Library of New York, others of the Musical Library Silvers & Doré, Mgrs, still others of the Edward Uhlig Musical Library, also of New York. The second set belongs to the Mills Music Library of the University of Wisconsin at Madison (US-MA), and also comes from the Tams-Witmark Music Library. From this set particular attention was focused on the choral parts and VI pr, lacking in US-NYmet. The VI I parts at US-MA and US-NYmet were also compared: several differences between the copies are listed below.

Individual parts share a common title page, here cited from VI pr¹⁹: "LA TRAVIATA / DI / GIUSEPPE VERDI / [blank space to add instrumental names by hand] / Proprietà esclusiva di / TITO DI GIO. RICORDI / in Milano." In the choral parts the publication is identified as: "Proprietà esclusiva del / R. STABILIMENTO RICORDI / MILANO – NAPOLI – FIRENZE." At the bottom of the first page of each part is printed the notice:

16. See Agostino Ziino, "L'edizione Del Monaco (Napoli, s.d.) de 'La traviata,'" in *Atti del I^o Congresso internazionale di studi verdiani, Venezia, Isola di San Giorgio Maggiore, Fondazione Giorgio Cini, 31 luglio–2 agosto 1966* (Parma, 1969), 281–96 (see, in particular, 282).

17. For a comparison of the two editions, with references to A, see Ziino, "L'edizione Del Monaco."

18. These vocal parts may well have comprised collected extracts from the piano-vocal score.

19. Slight differences in typographical layout exist from part to part in all text cited in this paragraph.

“L’Editore Proprietario di quest’Opera TITO di G. RICORDI, dichiara che la presente edizione non deve considerarsi quale pubblicazione, ma sibbene (a sensi e per gli effetti del § 8.º della Sovrana Patente 19 Ottobre 1846) venne intrapresa per distribuirne gli esemplari in luogo di manoscritti.”

The parts for strings and chorus are in oblong format; the others are upright. Pl. nos. extend from 21332 to 21351 and 21365; within each part individual pieces are distinguished by a series of letters. The following tables provide an analytic description of the choral parts, VI I, VI pr, and Fl and Ott.

The Structure of pRI

Piece	Letter	Engraver	Internal Pagination	Progressive Pagination
Donne (pl. no. 21332)				
N. 2	A	NN	1–3	1–3
N. 7	B	HH	4–9	4–9
N. 9	C	RR	10	10
Uomini (pl. no. 21333)				
N. 2	A	RR	1–3	1–3
		SS	4	4
		AA	5	5
N. 7	B	KK	6	6
		AA	7–8	7–8
		HH	9–10	9–10
		AA	11	11
		SS	12	12
		AA	13	13
		VV	14	14
N. 9	C	AA	15	15
		VV	16	16

Violino I (pl. no. 21334)

N. 1	A	VV	1	1 ^a
N. 2	B	VV	2–9	2–9
N. 3	C	CC	2–5	10–13
N. 4	D	CC	2–5	14–17
N. 5	E	SS	2–9	18–25
N. 6	F	KK	2–7	26–31
N. 7	G	NN	1–11	33–43
N. 8	H	KK ^b	1–5	45–49
N. 9	TACET			49
N. 10	K	HH	2–7	50–55
N. 11	L	HH	1–3	57–59

a. There is no progressive pagination in one exemplar at US-MA.

b. In US-NYmet p. 1 (45) has the sign BB.

The other string parts were constructed similarly to VI I:

Part	Plate number	Number of pages
Violino II	21335	53
Viola	21336	49
Basso e Violoncello	21337	[59] ^a

a. Neither US-NYmet nor US-MA has continuous pagination. The pages represent the number of engraved plates, and do not include possible blank pages.

Violino principale (pl. no. 21365)

Piece	Letter	Engraver	Internal Pagination	Progressive Pagination
N. 1	A	NN	2–3	3–4
N. 2	B	SS	1–23	5–27
N. 3	C	NN	1–10	28–37
N. 4	D	SS	1–9	38–46
N. 5	E	HH	1–15	47–61
N. 6	F	NN	1–12	62–73
N. 7	G	NN	1–21	74–94
N. 8	H	HH	2–10	95–103
N. 9	I	HH	1	104
N. 10	K	HH	1–10	105–114
N. 11	L	HH	1–6	115–120 ^a

a. On the inside back cover, facing p. 120, a strip of music paper has been pasted, on which are written in pen the first fifteen measures of the melody “Di quell’amor” (Andantino $\frac{3}{8}$, F major, **pp** “sordini”), followed by “attacca.” A sign indicates that the fragment is to be inserted between 97 and 98 of N. 6. For a similar insertion in the copy of **RI**¹ with manuscript additions at the Bibliothèque Nationale of Paris, see above, under Other Manuscript Sources.

Flauto ed Ottavino (pl. no. 21338)

Piece	Letter	Engraver	Internal Pagination	Progressive Pagination
N. 1	A	HH	1	1
N. 2	B	HH	2–9	2–9
N. 3	C	VV	1–4	11–14
N. 4	D	KK	2–4	16–18
N. 5	E	NN	1–5	19–23
N. 6	F	SS	1–5	25–29
N. 7	G	NN	1–13	31–43
N. 8	H	SS	1–2	44–45
N. 9	I	SS	2–3	46–47
N. 10	K	VV	2–5	48–51
N. 11	L	CC	2–4	52–54

The other wind brass and percussion parts were constructed similarly to Fl and Ott:

Part	Plate number	Number of pages
Oboe	21339	44
Clarinetto	21340	56
Fagotti	21341	41
Corni 1. ^{ma} coppia	21342	37
Corni 2. ^{da} coppia	21343	28
Trombe	21344	22
Trombone 1. ^{mo} e 2. ^{do}	21345	22
Trombone 3. ^{zo} e Serpano	21346	21
Timpani	21347	10
Gran Cassa	21348	4
Triangolo	21349	3
Arpa	21350	2
Nacchere e Tamburelli	21351	1

In general the parts are close to **A** (VI pr is especially close), not through any philologically motivated fidelity but because their preparation shows little of the editorial care that went into **RI**¹. They reproduce incongruencies of **A**, maintaining, for example, dynamic discrepancies among various parts in the same measure or reproducing errors. (See m. 65 of N. 11: because of an error in realizing an abbreviation, notes printed for Fl and Ob are impossible to play.) If not drawn directly from **A**, **pRI** must have been engraved from manuscript parts previously copied from **A** (a set was prepared for the first Venetian performances). See, for example, mm. 72–77 in N. 2, where **pRI** lack several ♯ added in **A** by a hand other than Verdi's: this suggests that **pRI** (or an earlier set of manuscript parts) was prepared before a copyist had inserted these signs in **A**.

The work of engraving was apportioned in two blocs, on the one hand strings, on the other winds and percussion. Within these blocs a single engraver normally took responsibility for one or more pieces. Thus, to the engraver VV were assigned string parts for NN. 1 and 2 and winds and percussion for NN. 3 and 10.²⁰ From whatever source the engravers worked, it is clear

that they copied each part without paying attention to the others.

Inconsistencies in the succession of engravers' signs suggest that the sets examined do not represent the earliest state of **pRI**, and that various pages were retouched. This supposition is confirmed by the fact that in all parts, with the exception of VI I (US-MA) and Ob, the repetition of m. 323 in N. 2 was introduced by correcting the plate (see Note 323–327 to N. 2).

It is impossible to date the parts at US-MA or US-NYmet with precision, or to gauge how closely they reflect the earliest printing, but some details permit conjectures.

1) One exemplar of VI I at US-MA is the only one (with the exception of Vc and Cb) to lack continuous pagination; this circumstance suggests that it represents an older printing with respect to other parts, including VI I in US-NYmet and other exemplars at US-MA.

2) The VI I (US-NYmet) and Vle parts have verbal cues in French and Italian, with the exception of N. 6, which has only Italian, as do all other parts (including VI I at US-MA). The French text corresponds to the translation by Édouard Duprez, used for the first time at Nice in 1861 and adopted officially in 1864 for performances at the Théâtre-Lyrique of Paris (evidently Ricordi prepared material for which he anticipated rentals in theaters performing in French).

3) A second exemplar of the Vle part from **pRI** is preserved at US-NYmet, inserted into a group of manuscript parts (see above, under Other Manuscript Sources). In fact, between pp. 6 and 7 of this printed Vle part a manuscript part for the Valzer of N. 2, "in mancanza della Banda" is added. The verbal cue is only in Italian. The first page in this Vle part has the engraver's sign VV, as in the other string parts, whereas the principal set has a later copy with the sign KK. At m. 506 of N. 7, furthermore, the *g'* has no accidental in this exemplar, while in the copy of Vle in the complete set there is a natural sign. Both details suggest that this separate copy of Vle comes from an older printing, while the one in the complete set, together with VI I at US-NYmet, is a later issue.

4) In the VI I part at US-NYmet, p. 45 (p. 1 of N. 8) has the engraver's sign BB, different from the following pages (KK) and from the corresponding section in the other strings, but

20. In the winds, N. 7 was divided between two engravers (NN and KK), N. 11 among four (CC, KK, NN, and SS).

equal to the first page of Vle in a more recent printing. This page in VI I shows extensive editorial interventions regarding slurs, which are very detailed and completely independent of A. There are also bowing indications, up and down, found nowhere else in **pRI**. These interventions, absent in the exemplar of VI I at US-MA, postdate the state of the other pages in N. 8. Probably prepared by a violinist, they may well reflect performances of the so-called *Prelude to Act III* as an independent instrumental piece.

Thus, at least four layers in **pRI** can be distinguished:

- 1) Part lacking continuous pagination: exemplar of VI I at US-MA;
- 2) Parts with verbal cues in Italian: VI I (N. 6 at US-NYmet), VI II, Vle (second copy at US-NYmet and N. 6 in the first copy), Vc and Cb, and the other parts;
- 3) Parts with verbal cues in Italian and French: VI I (all but N. 6 at US-NYmet) and Vle (the first copy at US-NYmet, excluding N. 6);
- 4) Heavily edited part: VI I (p. 45 at US-NYmet).

The second layer, more fully represented than the others, consists of parts issued at various times. The chronology is difficult to unravel but it is manifested by inconsistencies in the succession of engravers' signs.

Two other hints concern dating. In the choral parts in US-MA, the publisher's siglum postdates the formation of the "Regno d'Italia" (1861), but this circumstance might affect only the title page, not the content of the parts. On p. 4 of the Cassa part at US-NYmet, the date "1866" was added by hand, a *terminus ante quem* but only for this part, since it is not certain that the set was originally a unit.

Much more recent are two copies of the printed parts for Trgl and Arpa preserved in the set of manuscript parts at US-NYmet. While plate numbers continue to be the original ones, the mark "G. Ricordi e C." implies a date after 1888.

Other sets of **pRI** preserved in the rental archives at Casa Ricordi were utilized until the middle of this century, having been returned to Milan after World War II by Ricordi agents around the world. They derive from the original edition, with the publisher identified as "G. Ricordi e C." Some material was processed from engraved plates; the rest reflects a system of

photomechanical reproduction. Verbal cues in these parts are in both Italian and French.

Other Orchestral Material (F-Po)

A complete set of orchestral parts is preserved at the Bibliothèque de l'Opéra de Paris (Mat. F. 469). This set began life as a copy of **pRI**, but the name of the original publisher is everywhere lacking. Instead the covers bear a stamp or a pasted strip of paper with the indication: "EDITIONS SALABERT / (S. A. FRANCE) / 22, Rue Chauchat - (Paris)." These materials must have been prepared after 1878 (when the Salabert firm was founded), but probably date from the twentieth century. The parts correspond to the 1864 *Violetta* (indeed, Salabert published the opera in this version earlier this century), and are almost certainly related to the copy of the score, in part printed, in part manuscript, preserved at F-Po (see above, under Other Manuscript Sources). Verbal cues are in Italian and French.

Section F in each part has been substituted by F (bis), which contains the modified version of the *Scena Violetta* (N. 6), with amplified orchestral coda. The following *Aria Germont* in all parts is produced by a heliographic process, more recent than the rest: the *cantabile*, with its preceding *recitativo*, agrees with the original version, but the *cabaletta* is lacking and the conclusion is transposed to D-flat major, instead of the original B-flat major. Section F (bis) has few characteristics in common with the rest of **pRI**. The following table summarizes the engravers' signs:

21334	VV
21335	DD
21336	FF
21337	PP
21338	RR
21339	RR
21340	RR
21341	DD
21342	DD
21343	DD
21344	DD
21345	DD
21346	DD (2 copies)
21347	DD
21348	DD

None of the signs, except for the VV of VI I, corresponds to those of engravers employed by Ricordi for **pRI**.

Joined to this set is a group of parts for the Valzer of N. 2, a substitute for the Banda. All are labeled: “LA TRAVIATA / ORCHESTRE SUR LA SCÈNE / Remplaçant la musique militaire / G. VERDI / Paris, BENOIT aîné, Ed.^r rue Meslar, 31 / B.A 4898.” They include: 1^{er} Violon, 2.^d Violon, Alto, Violoncelle, Contrebasse, Flûte, Clarinette Sib.

While this material is of interest for the Parisian performing tradition of *La traviata*, it has no relevance to this critical edition.

Piano-Vocal Scores

Many different piano-vocal scores of *La traviata* were issued during the nineteenth and twentieth centuries. For this critical edition of *La traviata*, only the first edition of the piano-vocal score published by Ricordi is significant. Ricordi issued a group of extracts from the opera in 1853 (**pvRI**¹). When Verdi decided to withdraw the opera for a time, Ricordi postponed further work. After the nature and extent of Verdi’s 1854 revision became clear, Ricordi had his engravers resume work. They replaced plates containing music Verdi altered for 1854 and they engraved for the first time compositions that had not been processed in 1853 (one of which, the Finale Secondo, was never printed in its 1853 version). The resulting piano-vocal score, **pvRI**¹⁻², the first complete edition of *La traviata*, was published early in 1855. Other contemporaneous editions are almost entirely derived, either with or without permission, from the Ricordi imprint. Several derivative editions containing elements unique to the 1853 version are briefly described here.

pvRI¹, **pvRI**¹⁻²: Ricordi, First Edition of the Piano-Vocal Score (1853–1855)

The genesis of the first edition of the piano-vocal score of *La traviata* presents several problems of interest for the history of the work. By **pvRI**¹ this edition refers to the extracts of the opera published by Ricordi in 1853 (which include the original versions of NN. 5, 6, 10, and 11; no piano-vocal score was ever published for the 1853 version of N. 7); **pvRI**¹⁻² is the first complete edition, reflecting the 1854 version, and was issued only in 1855.

As was customary, Ricordi began to publish the opera in separate extracts immediately after its 1853 premiere, starting with pieces of predictable success. On 28 March 1853, the *Gaz-*

zetta musicale di Milano announced eleven “Pezzi da pubblicarsi ad intervalli” [pieces to be published in the near future], in reductions for “Canto” and for “Pianoforte a 2 mani,” as in the following table:

The Contents of **pvRI**¹

Plate Number (Canto)	Plate Number (PF)	Title
–	25121	Preludio
25093	25123	Brindisi, <i>Libiam ne’ lieti calici</i> , per T.
25094	25124	Valzer e Duetto, <i>Un dì felice eterea</i> , per S. e T.
25096	25125	Scena ed Aria, <i>Ah forse è lui che l’anima</i> , per S.
25097	25126	Atto II. Scena ed Aria, <i>De’ miei bollenti spiriti</i> , per T.
25098	25127	Scena e Duetto, <i>Pura siccome un angelo</i> , per S. e Bar.
25099	25128	Scena e Duettino, <i>Ah no, severo scritto mi lasciava</i> , per S. e T.
25100	25129	Scena ed Aria, <i>Di Provenza il mar, il suol</i> , per Bar.
25106	25133	Atto III. Scena ed Aria, <i>Addio del passato bei sogni ridenti</i> , per S.
25108	25135	Scena e Duetto, <i>Parigi, o cara, noi lasceremo</i> , per S. e T.
25109	25136	Scena finale, <i>Prendi . . . quest’ è l’immagine</i> , per S.

An announcement for “the libretto of the poetry” followed, and a notice: “*N.B.* Several other reductions are being prepared.”

Further information about the genesis of the 1853 extracts (**pvRI**¹) and the complete edition published in 1855 (**pvRI**¹⁻²) can be gathered from Ricordi’s “libroni.” As usual, Ricordi divided the piano-vocal score of *La traviata* into a greater number of units than in the autograph: the Introduzione (N. 2) was divided into four sections, the Scena Violetta ed Aria Germont (N. 6) into two, and the Finale Secondo (N. 7) into five. The table on page 22 records the structure of the entire piano-vocal score, already determined in 1853, even if only extracts were actually engraved at that time. “Librone” XI, which covers Ricordi’s production from pl. no. 20896

The structure of **pvRI**¹⁻²

Number	Autograph Title	Plate Number	Ricordi Number	Title
N. 1	Preludio	25121	N. 1	Preludio
N. 2	Introduzione	25092	N. 2	Introduzione
		25093	N. 3	Brindisi nell'Introduzione
		25094	N. 4	Valzer e Duetto
		25095	N. 5	Stretta dell'Introduzione
		25096	N. 6	Scena ed Aria
N. 3	Aria Violetta	25097	N. 7	Scena ed Aria
N. 4	Scena ed Aria Alfredo	25098	N. 8	Scena e Duetto
N. 5	Scena e Duetto	25099	N. 9	Scena e Duetto
N. 6	Scena Violetta ed Aria Germont	25100	N. 10	Scena ed Aria
		25101	N. 11	Finale II
		25102	N. 12	Coro di Zingare
		25103	N. 13	Coro di Mattadori spagnuoli
		25104	N. 14	Seguito del Finale II
N. 7	Finale Secondo	25105	N. 15	Largo del Finale II
		25106	N. 16	Scena ed Aria
		25107	N. 17	Coro Baccanale
		25108	N. 18	Scena e Duetto
		25109	N. 19	Scena finale
N. 8	Scena Violetta			
N. 9	Baccanale			
N. 10	Duetto			
N. 11	Finale Ultimo			

through 25440, provides a chronology for the engraving and cataloging of extracts issued in 1853 (**pvRI**¹). Corner dates (which do not figure in the “libroni”) are those occasionally engraved on the first page of a number (see the table on p. 23).

The announcement of these extracts was repeated in 1853 on 17 April, 8 May, 5 June, and 24 July, then disappeared; no other extracts were issued at the time. Evidently Ricordi suspended publication until Verdi could rework the opera. In his previously-cited letter of 13 April 1854, just before the revival at the Teatro S. Benedetto, Ricordi had written: “I have received the five pieces from Traviata [. . .]. Muzio will make the piano arrangements and will modify accurately the pieces already in print; thus, eliminating the older versions, the new ones will be substituted, and the entire edition will be completed according to the opera’s present form.”

Only on 11 March 1855 did the *Gazzetta musicale di Milano* announce publication of the entire opera at the price of 40 *franchi*, without hinting that this was a modified version. Since some copies of pieces from the earlier version had already been sold, Ricordi, in his previously-cited letter of 1 November 1855, wrote to Verdi: “You accuse me of having left in commerce the first edition of *Traviata* and of not having suppressed

it after you made the changes for Coletti. [. . .] As you can well understand, I could not take back pieces from the earlier version that had already been put on the market and were sold; but I withdrew all copies that remained in my possession and only sections in which you made no changes at all were utilized.”

From “Librone” XI we can gather information about the publication of those numbers not issued at all in 1853 (consult the table on p. 24).

The dates in the far-right columns can be considered the effective dates of publication. In summary, the sections were issued according to the following schedule:

16 April 1853: NN. 2 (Brindisi), 3, 10;

7 May 1853: NN. 5, 6 (Aria Germont), 8;

31 May 1853: NN. 1, 2 (Valzer e Duetto), 4, 6 (Scena Violetta), 11;

25 January (3 February) 1855: NN. 2 (opening of the Introduzione), 2 (Stretta dell'Introduzione), 7 (all five sections), 9.

Of these, NN. 5, 6 (Aria Germont), 10, and 11, all modified by Verdi, were partially reengraved between 1854 and 1855, without new dates being assigned to them. Where possible, old plates were maintained or retouched; where the changes were extensive, new plates were introduced (often with new engravers). NN. 7 (Seguito del Finale II) and 7 (Largo del Finale II), both par-

The preparation of **pvRI**¹

Autograph Number	Plate Number	Engraver	Arranger	Date Assigned	Corner Date	Scheduled Publication	Date Received
1	25121 ^a	Brioschi [SS]	Truzzi	28-IV-1853	29-4-53	31-V-1853	31-V-1853
2	25093	Grassi [NN], Pè [HH]	Truzzi	8-III-1853	7-3-53	16-IV-1853	16-IV-1853
2	25094	Brioschi	Truzzi	8-IV-1853		31-V-1853	31-V-1853
3	25096	Milanesi [KK], Brioschi	Muzio	9-III-1853		16-IV-1853	16-IV-1853
4	25097	Brioschi	Muzio	12-III-1853	17-3-53	31-V-1853	31-V-1853
5	25098	Milanesi, Grassi	Truzzi	14-III-1853		7-V-1853	7-V-1853
6	25099	Brioschi	Muzio	14-III-1853	17-3-53	31-V-1853	31-V-1853
6	25100	Pè	Muzio	14-III-1853	14-3-53	7-V-1853	7-V-1853
8	25106	Grassi, Milanesi	Truzzi	16-III-1853	17-3-53	7-V-1853	7-V-1853
10	25108	Pè, Milanesi	Muzio	11-III-1853	14-3-53	16-IV-1853	16-IV-1853
11	25109	Grassi	Truzzi	11-IV-1853	12-4-53	31-V-1853	31-V-1853

a. The pl. no. of the Preludio corresponds to that of the series for solo piano (pl. nos. 25121-25136).

The preparation of additional numbers for **pvRI**¹⁻²

Autograph Number	Plate Number	Engraver	Arranger	Date Assigned	Corner Date	Scheduled Publication	Date Received
2	25092	Brioschi [SS]	Truzzi	3-II-1854		3-II-1855	25-I-1855
2	25095	Cella [CC]	Truzzi	15-V-1854		3-II-1855	[25-I-1855]
7	25101	Cella	Truzzi	12-IV-1854		3-II-1855	3-II-1855
7	25102	Brioschi	Truzzi	13-VI-1854		3-II-1855	25-I-1855
7	25103	Mantegazza [MM]	Truzzi	10-VI-1854	10-6-54	3-II-1855	25-I-1855
7	25104	Mantegazza	Truzzi	15-V-1854	18-5-54	3-II-1855	25-I-1855
7	25105	Mantegazza	Truzzi	16-VI-1854	16-6-54	3-II-1855	25-I-1855
9	25107	Milanesi [KK]	Truzzi	14-VI-1854		3-II-1855	25-I-1855

tially modified by Verdi in 1854, were never published in the original version. Until 11 March 1855 the opera was sold only as separately paginated extracts, occasionally bound together with a title page. After that date Ricordi also offered for sale copies of the complete opera, made up of the individual fascicles, to which a continuous pagination was added.

Only a single copy of the opera, at the Library of the Gesellschaft der Musikfreunde in Vienna (A-Wgm), IV 24345 (Q 2091), preserves essentially all the extracts published by Ricordi in 1853 (**pvRI**¹).²¹ With them were bound after 1855 the extracts first issued at that time by Ricordi. Although bibliographically a hybrid (the copy has neither title page nor front matter), the exemplar at A-Wgm is the primary reference copy for the extracts of **pvRI**¹ published in 1853 and the sections newly added in 1855 for **pvRI**¹⁻².

Surviving copies of **pvRI**¹⁻², the opera in its 1854 state, are found in many libraries. They consist of three bibliographically distinct elements:

- 1) extracts published by Ricordi in 1853 and not subsequently altered (NN. 1, 2 [Brindisi and Valzer e Duetto], 3, 4, 6 [Scena Violetta], 8);
- 2) extracts originally published by Ricordi in 1853 and partially reengraved to eliminate traces of the earlier version (NN. 5, 6 [Aria Germont], 10, and 11);
- 3) extracts published by Ricordi in 1855 (NN. 2 [opening and Stretta], 7 [all sections], and 9).

Three copies of **pvRI**¹⁻² were examined for the present edition: those at the Istituto Nazionale di Studi Verdiani in Parma (I-PAi, the reference copy for N. 1 and pieces reengraved to eliminate traces of the 1853 version), at the Fondazione Ugo e Olga Levi of Venice (I-Vlevi), and at the Conservatorio di Musica "S. Cecilia" in Rome (I-Rsc).

The engraved score of 246 pages, in oblong folio format, has the following title page (with small variants from copy to copy²²):

LA TRAVIATA / Libretto di Francesco Maria Piave / MUSICA DI / GIUSEPPE VERDI / *Cavaliere*

21. Unfortunately A-Wgm lacks N. 1 (pl. no. 25121).

della Legion d'onore / DALL'EDITORE TITO DI GIO. RICORDI DEDICATA / in segno di stima ed amicizia all'egregio signor Dottore / CESARE VIGNA / [illustration by Ratti: final scene of the opera] / [to the left of the illustration:] Riduzione per CANTO e PIANOFORTE / di LUIGI TRUZZI / [to the right:] OPERA COMPLETA / Fr. — / [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 / DALL'I. R. STABILIMENTO [Hapsburg arms, upper part] NAZIONALE PRIVILEGIATO DI / TITO DI GIO. [Hapsburg arms, lower part] 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, *Blanchet*.

The verso of the title page is blank. The index appears on the following recto (p. [3]); on the verso of this page (p. [4]) "Personaggi" and the corresponding "Attori" from the first performances of the opera, with their vocal type added.

Each individual section has a title printed at the top of its first page. There are three types:

a) Title for the Preludio (N. 1), with ornamental decoration, engraved on an independent plate: "LA TRAVIATA / Opera del Maestro / GIUSEPPE VERDI / *Cavaliere della Legion d'onore* / RIDUZIONE PER PIANOFORTE SOLO DI L. TRUZZI ED E. MUZIO / Reg. all'Arch. dell'Unione Proprietà dell'Editore che si riserva il diritto della stampa di tutte le riduzioni, traduzioni e composizioni sopra quest'Opera."

b) Title with ornamental decoration, engraved on an independent plate (NN. 2 [opening, Brindisi, Stretta], 3, 4, 5, 6 [both parts], 8, 10, 11): "LA TRAVIATA / Libretto di Francesco Maria Piave / Musica di / G. VERDI / *Cavaliere della Legion d'onore* / DALL'EDITORE Tito di Giovanni Ricordi DEDICATA / in segno di stima

22. The title page transcribed here, representing perhaps the oldest state (the price of 40 Fr. has not yet been specified), is reproduced in *Musica Musicisti Editoria: 175 anni di Casa Ricordi 1808–1983* (Milan, 1983), unpaginated. In the copy in I-Rsc, to the name of the arranger is added "ed EM. MUZIO"; instead of "Blanchet," "Escudier" appears. Other copies are cited and described in Hopkinson, *Bibliography*, 101–3.

ed amicizia all' egregio Signor Dottore / CESARE VIGNA / [to the left:] Riduzione per Canto e Piano di L. TRUZZI ed E. MUZIO / Reg. all' Arch. dell' Unione / [to the right:] Proprietà dell' Editore che si riserva il diritto della stampa / di tutte le riduzioni, traduzioni e composizioni sopra quest' Opera." Notice that this title, prepared after the death of Giovanni Ricordi on 15 March 1853, was used without distinction by Tito Ricordi for compositions engraved in 1853 or 1854/55.

c) Title without ornamental decoration, engraved on the same plate as the music (NN. 2 [Valzer e Duetto], 7 [all sections], 9): "LA TRAVIATA / Musica di / GIUSEPPE VERDI [to the left:] Proprietà degli Editori. [to the right:] Reg. nell' Archivio dell' Unione." At the bottom of the first page of most numbers appears the Hapsburg coat of arms, with a statement by the publishers²³: "MILANO / DALL' I. R. STABILIMENTO NAZIONALE PRIVIL.¹⁰ DI / GIOVANNI RICORDI [for extracts published in 1853] TITO DI G. RICORDI [for some extracts published in 1855] / Cont.^a degli Omenoni N.^o 1720 e a fianco dell' I. R. Teatro alla Scala." To the left and the right appear the name of Ricordi's concessionaries: Firenze, G. Ricordi e Jouhaud; Mendrisio, C. Pozzi; Parigi, F. Blanchet; Londra, Boosey e figli. In these internal pages the concessionary in Paris continues to be indicated as Blanchet, even after rights to the French editions had been transferred to Escudier.

Apart from the particular history of *La traviata* described above, plates from **pvRI**¹⁻², as with most operatic reductions for voice and piano of the period, were retouched from time to time to correct real or presumed errors, or replaced when they became worn. Thus, various copies of an edition differ with respect to many details. These differences can help us understand the genesis of erroneous readings carried forward into modern editions (for two significant examples, see Notes 53–57 and 323–327 to N. 2). It is therefore important to establish a relative chronology for the copies of **pvRI**¹⁻² used in the preparation of this edition. To that end four elements can be considered.

23. The statement is transcribed from N. 1; there are slight variants from piece to piece. On the second, third, and fifth extracts from N. 7 and N. 9, only the words "Milano, Tito di G. [or Gio.] Ricordi" appear.

1) Giovanni Ricordi died on 15 March 1853. Sections of **pvRI**¹⁻² that began to be engraved in the following days still bore the imprint "Giovanni Ricordi"; those issued later bore that of "Tito di G. Ricordi." Sometimes older plates were revised with the new imprint. In several cases the copies at A-Wgm, I-PAi, and I-Vlevi have "Giovanni Ricordi," while I-Rsc has "Tito di G. Ricordi," but there is no uniformity. We find, for example:

N. 5: all copies = "Giovanni Ricordi";

N. 6 (Scena Violetta): A-Wgm = "Giovanni Ricordi"; I-PAi, I-Rsc, I-Vlevi = "Tito di G. Ricordi."

2) Sometimes the first page of an extract is dated in the lower margin, indicating when the plate was engraved. While these dates provide points of reference, their meaning is equivocal, since they were not necessarily changed when other parts of the composition were reengraved. In the exemplar at I-Vlevi, for instance, the first plate of N. 6 (Aria Germont), unchanged in 1854/55, is dated "17.3.53," even though this copy of **pvRI**¹⁻² preserves the revised version of the Aria.

3) As we have seen, each section of the piano-vocal score was assigned to one or two engravers, identified by their signs printed at the bottom of each page. When plates were retouched, these signs were unchanged. When plates were replaced, the work could be done by the same engraver (in which case the signs would be identical) or by a different one (in which case they would be different). The relative consistency of engravers' signs is an index of the age of a copy. Of the four copies examined, the extracts in A-Wgm are completely homogeneous, and therefore represent very early issues; the compositions in I-PAi and I-Vlevi show less homogeneity, with some differences between themselves; the engravers' signs in I-Rsc are considerably less homogeneous.

4) The copy at I-Rsc is the only one with continuous pagination throughout; in other copies it appears only occasionally, particularly in sections published in 1855, which were prepared with the complete edition in mind. Yet N. 6 (Scena Violetta) lacks continuous pagination in the exemplar at A-Wgm, but has it in those at I-PAi and I-Vlevi.

All these factors confirm that the extracts in the exemplar at A-Wgm represent a very early

state, those at I-PAi and I-Vlevi represent a state of the complete edition that comes soon after, while the one at I-Rsc is considerably later.

The music published in **pvRI**¹⁻² agrees substantially with **A**, apart from the extra subdivisions discussed above. In two cases, at the end of NN. 2 (Valzer and Duetto) and 10 (in both the 1853 and 1854 versions), the arranger added measures in order to provide a conclusion for what was being offered as an extract, whereas Verdi's music continues directly into the next section.

The principal interest of **pvRI**¹ and **pvRI**¹⁻² for this edition lies in the evidence that **pvRI**¹ provides concerning four of the five pieces Verdi altered in 1854, and for the suggestions **pvRI**¹⁻² offers for approaching problems he left unresolved. This importance is underscored by the proximity of the two arrangers (particularly Muzio) to the composer. In addition, **pvRI**¹ and **pvRI**¹⁻² are the first sources to furnish metro-nomic indications.

Other Piano-Vocal Scores

During the course of the nineteenth century Ricordi published other editions of the piano-vocal score of *La traviata*. They were almost certainly derived not from **A**, but from one of the later issues of **pvRI**¹⁻².

Among these was their first edition in upright octavo format, with vocal parts in modern clefs. The score, of 276 pp., has the following title page:²⁴ "LA TRAVIATA / OPERA IN TRE ATTI / Libretto di FRANCESCO MARIA PIAVE / MUSICA DI / GIUSEPPE VERDI / Rappresentata per la prima volta al Teatro la Fenice in Venezia / il 6 Marzo 1853. / [to the left:] *Proprietà dell'Editore*. [to the right:] *Fr. 34 - /* [below in the center: device of Ricordi, three linked circles with the motto 'ARS ET LABOR,' with the coat of arms of the House of Savoy to the left and that of the English crown to the right] [above the device:] REGIO STABILIMENTO RICORDI [under the device:] MILANO / FIRENZE ROMA NAPOLI / LONDRA." Although this copy dates from after 1871, the Ricordi "libroni" testify that work on the edition was begun on 31 July 1858 for the "Biblioteca scelta d'Opere teatrali moderne per canto con accompagna-

mento di pianoforte, colle parti di Soprano e Tenore ridotte in chiave di Sol (piccolo formato *in piedi*)." The division of the opera into sections corresponds to **pvRI**¹⁻², except that the Prelude and Introduzione form a single number. The pl. nos. range from 29635 to 29652; the engravers are Pè (HH) and Milanese (KK).

Still later Ricordi published a new edition using C-clefs for soprano and tenor (as in **pvRI**¹⁻²). The score of 267 pp. (there is also a pagination for each separate section), in upright octavo format, has the following title page: "LA TRAVIATA / Libretto di Francesco Maria Piave / MUSICA DI / G. VERDI / [vignette: Violetta alone in her bedroom] / *Rappresentata per la prima volta al Gran Teatro la Fenice in Venezia il 6 Marzo 1853* / Riduzione per CANTO e PIANOFORTE di L. Truzzi ed E. Muzio / DALL'EDITORE DEDICATA / IN SEGNO DI STIMA ED AMICIZIA ALL'EGREGIO SIGNOR DOTTOR / CESARE VIGNA / [to the left:] *Proprietà dell'Editore* / [to the right:] *Nuova Edizione riveduta Fr. 40 - /* [in the center:] REGIO STABILIMENTO [coat of arms of the House of Savoy] TITO DI GIO. RICORDI / MILANO - NAPOLI - FIRENZE / MENDRISIO *Bertelli-Rossi*." Both the division of the pieces into sections and the plate numbers correspond exactly to **pvRI**¹⁻². A single engraver was responsible for the work: KK (Milanese). Since no new plate numbers were assigned, the "libroni" do not assist in assigning a date, but the edition must be from 1868.²⁵

French editions of *La traviata* hold a certain interest. The first of them, derived from the extracts of **pvRI**¹, later joined by the pieces added from **pvRI**¹⁻², but without the revised versions of NN. 5, 6 (Aria Germont), 10, and 11, was published by Blanchet between 1853 and 1855 (**pvBL**). The volume, in upright octavo format, consists of 19 sections. It has neither a pl. no. nor continuous pagination. The title page reads: "LA / TRAVIATA / OPERA, / Poesia di / F.M. Piave, / Musica di / GIUSEPPE VERDI. / *Cavaliere della Legion d'onore. / PRIX 12.^F NET. / A. V. / PARIS, chez BLANCHET, Editeur, Rue Croix des Petits Champs, 9. / Londres, Boosey et C.^{ie} Firenze, Ricordi et Jouhaud. Milan G Ricordi. / Propriété des Editeurs*." This edition, which uses

24. The copy described here belongs to the Library of the Conservatorio di Musica "S. Pietro a Majella" of Naples.

25. See Hopkinson, *Bibliography*, 105, under 55 B (q).

G-clefs for the soprano and tenor parts, is filled with errors, particularly with regard to the poetic text, which in some places is incomprehensible. This situation contributed to Tito Ricordi's decision not to renew his contract making Blanchet the concessionary of the Ricordi editions for France, and assigning it instead to Escudier.²⁶

In 1855 Escudier published the first French edition of the revised version of *La traviata* (**pvES**). The score, of 276 pp. in upright octavo format, has the following title page: "LA / TRAVIATA, / OPERA, / Poesia di / F.M. Piave, / Musica di / GIUSEPPE VERDI. / Ufficiale della Legion d'Onore. / PRIX 12.^F NET. / A. V. / PARIS, Léon ESCUDIER, EDITEUR des Opéras de VERDI / 21 Rue de Choiseul / Cet Ouvrage déposé selon la Loi et les Traités Internationaux les Contrefacteurs seront poursuivis / Paris, imp. Ch. TRINOCQ, rue Albouy, 11 (faub. S.¹ Martin.) / [stamped in blue:] Léon Escudier." The pl. no. is L.E. 1519. The edition was prepared using Blanchet's plates, retouched here and there. Several passages modified in 1854, however, were not corrected²⁷; even where corrections were made, traces of the original engraving are often visible. Later Escudier published other editions of *La traviata* with a French text, as well as the version performed in 1864 at the Théâtre-Lyrique-Impérial, with the title *Violetta*. This last version is discussed briefly in the introduction to the score. The eleven extracts issued by Ricordi in 1853 were also published immediately by his English concessionary, Boosey & Sons, but this edition was never completed.²⁸

Pirated editions of *La traviata*, drawing on both the extracts issued in 1853 by Ricordi (**pvRI**¹) and then on the new pieces issued in 1854/55 (part of **pvRI**¹⁻²), were prepared by various Neapolitan publishers (Clausetti, Orlando, Partenopeo, Tramater).²⁹ These edi-

tions were, at first, mixtures of the two versions; later some of the publishers replaced NN. 5, 6 (Aria Germont), 10, and 11, originally printed in the **pvRI**¹ version, with the 1854 revisions. It should be noted, however, that all these editions simply reproduce **pvRI**¹⁻², with minor changes.³⁰ Two of them (**pvCL** and **pvPA**) have been cited occasionally in the critical notes to the 1853 version.

pvCL: This edition of 191 pp., in oblong folio format, with pl. nos. 1631–1646, has the title page: "La Traviata / Melodramma tragico / DI / F. M. PIAVE / *posto in musica dal Cavaliere* / G. VERDI / *Dep: al R. Conservatorio* / NAPOLI presso Clausetti e C.^o *rimpetto al R.^o Teatro S. Carlo N.^o 18.*"

pvPA: This edition of 198 pp., in oblong folio format, with various pl. nos., has the title page: "LA TRAVIATA / OPERA TRAGICA / Libretto di Francesco Maria Piave / MUSICA DI / G. VERDI / Partitura di Canto e Piano / [list of the various numbers for sale in diverse states, including the entire edition] / [to the left:] SPACCIO CENTRALE / Strada S. Pietro a Majella, 31 / [in the middle:] STABILIMENTO MUSICALE PARTENOPEO / [to the right:] SPACCIO GIRARD / Largo S. Ferdinando, 49."

Librettos

No manuscript of the libretto of *La traviata* in the hand of Piave or Verdi is known to survive. The primary source for the text, punctuation, and stage directions of Piave's libretto is the edition printed for the first performances at the Teatro La Fenice of Venice in 1853 (**VE**⁵³). The same edition was used for the 1854 revival at the Teatro S. Benedetto, since Verdi's alterations did not affect the libretto. The significance of **VE**⁵³, its relationship to the text, punctuation, and stage directions in Verdi's autograph (**A**), and its role in the preparation of this

30. The Clausetti edition declares on the first page of its Preludio: "riduzione di Luigi Truzzi." The Tramater edition, which consists of only seven pieces, repeats a curious error from **pvRI**¹ in the Aria Violetta at the end of the first act, as a result of which the name of Violetta is printed as "Leo.(nora)." The Orlando edition derives an analogous error from **pvRI**¹, through which in the Brindisi the name Alfredo becomes "Alfonso."

26. See the letter of Ricordi to Verdi of 1 November 1855: "[. . .] if his editions are faulty, that would be another justification for finishing with him, but the blame for this cannot be imputed to me."

27. See the final measures of the recitative preceding the Duetto for Violetta and Germont (N. 5) and the part of Germont at 23–24 of the Finale Ultimo (N. 11).

28. See Hopkinson, *Bibliography*, 99–100, under 55 A (b).

29. For a list of them, see Hopkinson, *Bibliography*, 98–104.

SOURCES

edition of *La traviata* are discussed in the introduction to the score. Here we present its main features and structure.

TEATRO LA FENICE / da rappresentarsi / *nella stagione di Carnevale e Quadragesima* / 1852–53. / [decoration] / VENEZIA / Coi tipi di Teresa Gattei.

VE⁵³

page [1]: Title page

LA TRAVIATA / LIBRETTO / DI FRANCESCO MARIA PIAVE / MUSICA / DI GIUSEPPE VERDI / espressamente composta / PEL GRAN

page [2]: Declaration of ownership

La Proprietà del presente Melodramma, essendo / di esclusiva ragione dell'Editore GIOVANNI RICORDI, viene dallo stesso posta sotto la tutela / delle leggi veglianti su tale argomento.

page [3]: List of theater personnel

ORCHESTRA

Primo Violino, e Direttore all'Opera sig. Gaetano Mares

idem al Ballo sig. Giovanni Felis

Vice Direttore all'Opera sig. Gaetano Fiorio

Primo Violino Spalla all'Opera sig. Luigi Ballestra

idem al Ballo sig. Gaetano Marangoni

Primo Violino dei 2. di all'Opera sig. Pietro Mozzetti

idem al Ballo sig. Giuseppe Brunetti

Prima Viola sig. Alessandro Ghislanzoni

Primo Violoncello all'Opera sig. Gaetano Rizzo

idem al Ballo sig. Nicolò Foramiti

Primo Contrabbasso all'Opera sig. Giovanni Arpesani

idem al Ballo sig. Daniele Tonazzi

Primo Oboè e Corno inglese sig. Domenico Salatti

Primo Flauto sig. Giovanni Martorati

Secondo Flauto ed Ottavino sig. Angelo Salvetti

Primo Clarino e Quartino sig. Domenico Mirco

Primo Fagotto sig. Guido Ceccon

Prima Tromba a chiave sig. Giovanni Battista Fabris

Primo Corno della Prima Coppia sig. Antonio Zifra

Primo Corno della Seconda Coppia sig. Vinc. Frelich

Primo Trombone sig. Giuseppe Molnus

Bombardone sig. Gaetano Bettini

Timpanista sig. Eligio Palazzoli

Arpista sig. Luigi Trevisan

page [4]: Cast and setting

PERSONAGGI

VIOLETTA Valery
 FLORA Bervoix
 ANNINA
 ALFREDO Germont
 GERMONT Giorgio, suo padre
 GASTONE, Visc. de Letorieres
 BARONE Douphol
 MARCHESE d'Obigny
 DOTTORE Grenvil
 GIUSEPPE, servo di Violetta
 DOMESTICO di Flora
 COMMISSIONARIO

CORO di Signori e Signore amici di Violetta e Flora, / Mattadori, Piccadori e Zingare. / COMPARSE di servi di Violetta e di Flora, maschere, ec., ec. / SCENA — Parigi e sue vicinanze, nel 1700 circa. / *N.B.* Il primo atto succede in agosto, il secondo in gen- / najo, il terzo in febbrajo; le indicazioni di destra o / sinistra sono prese dalla platea. / *Il vestiario è di proprietà dell'Impresa.* / *Le scene sono del sig. G. BERTOJA.*

ARTISTI

Fanny Salvini-Donatelli.
Speranza Giuseppini.
Carlotta Berini.
Lodovico Graziani.
Felice Varesi.
Angelo Zuliani.
Francesco Dragone.
Arnaldo Silvestri.
Andrea Bellini.
G. Borsato.
G. Tona.
Antonio Manzini.

[For copies used in 1854, an exemplar of which is found in I-Rsc, Carvalhaes 15237, the names of the interpreters for “S. Benedetto Primavera del 1854” were added by hand alongside the original singers: Violetta, Maria Spezia; Flora, L. Morselli; Annina, L. Saini; Alfredo, Giovanni Landi; Germont, Filippo Coletti; Barone, Galetti; Dottore, A. Bellini; Giuseppe, Mene-guzzi; Domestico, N.N.; Commissionario, N.N.]

pages [5]–11: Atto primo.

pages [12]–27: Atto secondo.

pages [28]–35: Atto terzo.

After the first season Ricordi published numerous editions of the libretto of *La traviata*,

destined for the ever more frequent productions of the opera. Most of these simply reproduced the text of VE⁵³ with minimal alterations, even when the latter diverged notably from the text actually set to music by Verdi and adopted in editions of the orchestral and piano-vocal scores. Ricordi also published editions of the libretto for performances in states where censorship prevailed (among them an interesting one for Rome’s Teatro Apollo, Carnival 1854–55). While these editions have great historical interest, they are not significant for the preparation of this critical edition.

PART TWO

CRITICAL NOTES

N. 1. Preludio

Source

A: ff. 1–6^v

The manuscript of the Preludio may originally have comprised a fascicle of three nested bifolios but was later dismembered. It now consists of six single folios of sixteen-stave paper (type A), of which ff. 1–4 have been made into two nested bifolios (f. 1 is pasted to f. 4^v and f. 2 to f. 3^v), f. 5 is pasted to the volume's front end sheet, and f. 6 is pasted to the verso of f. 7 (which contains the opening measures of N. 2). V numbered the folios "1" through "6" in the far upper left corner at the very edges of the pages. Later, when the present fascicle structure was formed, these edges were folded and pasted, as described, so that the numerals of ff. 1, 2, and 6 now appear on far right edges of the verso sides of ff. 4, 3, and 7, respectively.

The measures are laid out as follows:

f. 1	1–4	f. 4	29–32
f. 1 ^v	5–10	f. 4 ^v	33–35
f. 2	11–15	f. 5	36–38
f. 2 ^v	16–20	f. 5 ^v	39–42
f. 3	21–24	f. 6	43–45
f. 3 ^v	25–28	f. 6 ^v	46–49

In keeping with Italian copyright legislation of 1865, the lower half of f. 1 carries this statement: "N° 686 Ministero / di Agricoltura Industria e Commercio / Visto per gli effetti dell'Art° 1° del R° Decreto / del 29 Luglio 1865 N° 2439. / Firenze addi 11 Dicembre 1865 / Il Direttore Capo della Divisione / Industria e Commercio." The signature "B: Serra" follows. To the left of the signature there is a round stamp, in the center of which appear the words "DIREZIONE / DEL / COMMERCIO" surrounded by "MINISTERO DI AGRICOLTURA INDUSTRIA E COMMERCIO."

Introductory Notes

Instrumentation

At the beginning of the Preludio, V annotated his sixteen-stave paper as follows:

[I]

Violini

[II]

Viole

Flauto

Ottavino¹

[2] Oboè

[2] Clarinetti in Do²

[2] Corni in Mi

[2] Corni in Mi

[2] Trombe in Mi¹

[2] Fagotti

[three blank staves]

Violoncelli

Bassi

Title

At the top of f. 1 V wrote "Preludio" in the center, "Atto 1:°" at the left, and "N. 1" at the right; he signed "G. Verdi" to the far right, slightly below the number. To the left of the number another hand has written "La Traviata."

Critical Notes

1 VI I, VI II A: The instruction designating each part for eight instruments only, lacking in N. 1, has been derived from the analogous passage at the beginning of N. 8. It seems to be implied in N. 1 by the indication "Tutti" at 8, although the latter could also be interpreted as a precautionary instruction for the upper strings as against the "Solo" found in Vc (see Note 8, 18). The instruction "8" is present in **RI**¹ and **pRI** (VI pr) but lacking in **A-Wn** and **I-Vt**.

1–4 VI I, VI II A: The slurring of this passage, which also occurs three times in N. 8 (at 1–4, 45–48, and 81–84), is inconsistent. Among the four occurrences in VI I the only slur is found in N. 8 at 81–84, where it embraces the notes of all four measures. In VI II the notes of the first measure alone are slurred both in N. 1 and in the latter two instances in N. 8; at 1–4 of N. 8 a nearly horizontal line reaching from the first note of 1 nearly to the end of 2 is certainly an underlining for the indication "estremamente piano." **WGV** accepts the one-measure slur throughout in VI II.

What might in part account for the lack of the long slur in VI I in all but one instance is the presence of the long wavy line that V drew above the notes as a continuation sign for the "divisi" indication. In N. 1 the wavy line starts

1. Ott and Tr do not play in N. 1.

2. The tuning indication is written very faintly over a preceding one that was scraped away and is no longer legible.

at 1, immediately after the word “divisi,” and ends at the half rest in 4, without continuing to the end of the measure. The sign produces the psychological effect of grouping together the notes of 1–4. The same sign is found in N. 8 in all three recurrences of the passage. At 81–84, the single instance where V wrote the four-measure slur in VI I, it is squeezed in and intersects the wavy line.

While contemporaneous sources have various interpretations of this passage, **pRI** (VI pr) and **pvRI**^{1–2} generally interpret the four-measure slur as valid for VI I (or its equivalent) in all four cases (although **pRI** adds supplementary one-measure slurs at 1–3 of N. 1). The four-measure slur in VI I for all four passages has become part of the performing tradition and is found in currently available materials. Concurring with this interpretation, **WGV** extends V’s slur in N. 8 at 81–84 to all four passages.

7 VI I A: The note of the lower part was originally *f*#, followed by a tie to 8.

8, 18 Vc A: At 8, alongside the part of Vc, V wrote “Solo” (or possibly “Soli”: the orthography is unclear). Did he intend that only a single Vc play against all the upper strings or is he underlining the absence of Cb? At 18 the instruction “Tutti” is found in Vc, but not in V’s hand. While both **I-Vt** and **RI**¹ render the indication at 8 as “Solo,” only **RI**¹ includes “Tutti” at 18. That it does not appear in **I-Vt** suggests it was added to **A** after 1853, probably by a Ricordi copyist confused by the notation at 8. It makes no sense for a single Vc to play at 8–15, and **WGV** consigns the indications at 8 and 18 to footnotes.

11 VI I, VI II A: An earlier, canceled version read:

12–13 VI I A: Just below the staff there is a horizontal line of uncertain significance, extending from the beginning of 12 to the beginning of 13.

13–15 Cb A: V originally wrote the pitch *b* of the same duration as the notes in Cl and Cor, with the dynamic indication **pp**. Afterwards he scraped away the three notes and the following rests, substituting three whole rests. V probably entered the

held note in Cb in the skeleton-score stage, then changed his mind about the instrumental color during orchestration.

17 VI II A: In an earlier, canceled layer the dyads were *b* + *g*# (18 = “*g*” of 17).

18 Vc A: See Note 8, 18.

21 Fg, Cor I, II A: By mistake V wrote the sign “*g*” in both parts, indicating a repetition of 20. While he smeared it away in Fg and entered the present part, he neglected to correct Cor I, II; **WGV** emends the reading as in the analogous 19.

26 Ob A: The head of the second note was originally void, as if for a half note, but V immediately smeared it away.

26 VI I A: V initially wrote the first note as *a*’, a third higher, then smeared it away and entered the present version.

29–30 Vc A: V wrote a single long slur over the two measures. **WGV** adopts the phrasing of Vc in the analogous 18–19, 20–21, and 31–32, as well as the other melodic parts at 29–30.

31–32 Vc A: The \rightrightarrows extends nearly to the second note of 32; **WGV** restricts it to 31 as at the analogous 29 in Vc and at 29 and 31 in Cl and Fg. These indications thus differ from the similar 18–21, which do not have the rising contrapuntal line in VI I.

33–34 Cl, Fg, Vc A: V changed his mind about the dynamic indications during orchestration. The earlier stage, perhaps of the skeleton score, is represented in Vc, which has **f** on the downbeat of 33 and \rightrightarrows from the beginning of 33 to the middle of 34, followed by **pp** both above and below the part on the third beat of 34. These indications are similar to the first exposition of the phrase at 22–23. When V added Cl at 33–34, he originally wrote the same \rightrightarrows , then scraped it away and superimposed a \leftarrow . Entering Fg, he initially wrote the same \leftarrow as in the revised Cl dynamics; afterwards, without erasing it, he superimposed a shorter \leftarrow , through the end of the first beat of 34, followed by a \rightrightarrows on the second beat. **WGV** accepts the latter model in Fg as V’s final intention, extending it to Cl and Vc.

Among secondary sources **I-Vt** and **RI**¹ extend the \rightrightarrows of Vc to Cl and Fg, disregarding V’s later changes. In **pRI** Fg and Vc also have \rightrightarrows but Cl is without dynamic indications.

36 Cl A: On the first beat V initially wrote a quarter rest, as in the accompanimental winds, then rubbed it away and entered the conclusion

of the phrase. He also changed the last note of the measure from $f\#'$ to the present a' .

36 VI I A: The second beat was originally:



37 Cb A: V initially began to duplicate on the second beat the rhythm of the first beat: an eighth note followed by an eighth rest. While writing the second eighth rest he changed his mind, smearing it away and inserting a smaller eighth rest before the second note to achieve the present rhythm.

37, 41 VI I A: In both cases V wrote the sign “//” to indicate a repeat of the preceding measure, implying on the downbeat the octave $g\#'$ + $g\#''$, not a sixteenth rest. Among contemporaneous sources, both **pRI** and **pvRI**¹⁻² take V's abbreviation literally, while **I-Vt** and **RI**¹ simply reproduce the sign. **WGV** concurs with the later performance tradition, which accepts the first note of 36 and 40 as the resolution of the passage at 35 and 39, not part of the syncopated pattern initiating with the second sixteenth note of 36 and 40.

38 Ob, Vle A: the fourth beat originally read $c\#''$ in Ob and $c\#'$ in Vle.

39–40, 43–44 Fl A: An earlier, canceled version read:



V had evidently considered having Fl participate in the accompanimental chords through the entire passage.

39–40, 43–44 Vc A: In this part, probably belonging to the skeleton score, the slur begins on the second beat of 39 and 43, while in Cl and Fg, surely added later, it generally starts on the downbeat. The \llcorner in these parts confirms the revision in articulation: the shorter slur of Vc is accompanied by a \llcorner of the same length, while in Cl and Fg the \llcorner generally corresponds to the longer slur. Reading Cl and Fg as V's final intentions, **WGV** follows the same model for Vc.

40 Vc A: The first note is a quarter note, a remnant of the skeleton score. **WGV** modifies it to an eighth note as in Cl and Fg, and as in Vc itself at the parallel 44.

42 Fl, Cl A: There were alterations on the last beat of Fl and the second beat of Cl. The original layers, smeared away, are no longer legible.

47 Vle A: The second note was originally e' .

47–49 Cl A: At first these measures read:



V smeared this version immediately after writing it, but despite the messy appearance the earlier notes are still visible. The correction deceived **pRI**, which assign the definitive line to Cl II while giving the repeated e' of the canceled version to Cl I. **I-Vt** and **RI**¹ transmit the correct reading.

48 Cor I, II A: Originally V had continued the octave $c' + c''$ (sounding $e + e'$) on the third beat. Presumably when rethinking Cl at 47–48, he also altered the lower note of Cor II on the third beat at 48 to the present e' (sounding $g\#$).

N. 2. Introduzione

Source

A: ff. 7–57^v

The manuscript of the *Introduzione* probably once comprised regular fascicles consisting primarily of five nested bifolios, but it was later dismembered and the single folios of thirty-stave paper (type B) were grouped artificially. In the present state of A, f. 7 is pasted to f. 6 (the last of N. 1); ff. 8–56 consist of artificially created fascicles of one, two, or three nested bifolios; and f. 57 is pasted to f. 60 (the third folio of N. 3).

A partial reconstruction of the original fascicle organization is possible thanks to a series of numbers in V's hand appearing on the upper left corner every tenth folio, once serving no doubt to indicate the order of the fascicles: "1" on f. 7, "2" on f. 17, "3" on f. 27, "4" on f. 37, and "5" on f. 47. Hence the manuscript probably once consisted of four fascicles of five nested bifolios (ff. 7–16, 17–26, 27–36, 37–46), followed by a fifth fascicle of five nested bifolios plus a single folio inserted at a point that is no longer identifiable (ff. 47–57). The single folios were subsequently renumbered in the same upper left corner, perhaps by V, using the "1" of the original fascicle numeration as the first folio number and continuing through "51." The new numbers were superimposed on the old on ff. 17 ("11"), 27 ("21"), 37 ("31"), and 47 ("41").

The measures are laid out as follows (with the probable original fascicle structure shown):

f. 7	1–6	f. 15	113–120
f. 7 ^v	7–13	f. 15 ^v	121–127
f. 8	14–20	f. 16	128–134
f. 8 ^v	21–27	f. 16 ^v	135–142
f. 9	28–34		
f. 9 ^v	35–41	f. 17	143–149
f. 10	42–49	f. 17 ^v	150–155
f. 10 ^v	50–55	f. 18	156–161
f. 11	56–63	f. 18 ^v	162–167
f. 11 ^v	64–71	f. 19	168–174
f. 12	72–78	f. 19 ^v	175–181
f. 12 ^v	79–85	f. 20	182–190
f. 13	86–91	f. 20 ^v	191–199
f. 13 ^v	92–98	f. 21	200–208
f. 14	99–105	f. 21 ^v	209–216
f. 14 ^v	106–112	f. 22	217–224

f. 22 ^v	225–233	f. 39 ^v	515–522
f. 23	234–243	f. 40	523–530
f. 23 ^v	244–252	f. 40 ^v	531–538
f. 24	253–261	f. 41	539–546
f. 24 ^v	262–270	f. 41 ^v	547–554
f. 25	271–278	f. 42	555–563
f. 25 ^v	279–287	f. 42 ^v	564–572
f. 26	288–296	f. 43	573–581
f. 26 ^v	297–304	f. 43 ^v	582–588
		f. 44	589–595
f. 27	305–312	f. 44 ^v	596–602
f. 27 ^v	313–321	f. 45	603–609
f. 28	322–329	f. 45 ^v	610–616
f. 28 ^v	330–338	f. 46	617–620
f. 29	339–347	f. 46 ^v	621–628
f. 29 ^v	348–356		
f. 30	357–365	f. 47	629–636
f. 30 ^v	366–374	f. 47 ^v	637–644
f. 31	375–382	f. 48	645–652
f. 31 ^v	383–390	f. 48 ^v	653–661
f. 32	391–398	f. 49	662–670
f. 32 ^v	399–406	f. 49 ^v	671–679
f. 33	407–414	f. 50	680–688
f. 33 ^v	415–421	f. 50 ^v	689–697
f. 34	422–429;	f. 51	698–706
	433–437	f. 51 ^v	707–717
f. 34 ^v	430–432;	f. 52	718–727
	438–444	f. 52 ^v	728–734
f. 35	445–451	f. 53	735–741
f. 35 ^v	452–458	f. 53 ^v	742–748
f. 36	459–466	f. 54	749–754
f. 36 ^v	467–474	f. 54 ^v	755–760
		f. 55	761–766
f. 37	475–482	f. 55 ^v	767–772
f. 37 ^v	483–490	f. 56	773–778
f. 38	491–498	f. 56 ^v	779–784
f. 38 ^v	499–506	f. 57	785–790
f. 39	507–514	f. 57 ^v	791–795

Introductory Notes

Instrumentation

At the beginning of N. 2, V annotated his thirty-stave paper as follows (WGV also notes subsequent additions and alterations through 723):

[I]

Violini

[II]

Violo

Flauto

Ottavino

[2] Oboe

[2] Clarini [in Do]
 [2] Corni in Re; *at 176*: in Fa
 [2] Corni in La; *at 176*: in Si^b
 [2] Trombe in Mi; *at 176*: in Mi^b
 [2] Fagotti
 [3] Tromboni
 Cimbasso
 Timpani in La; *at 182*: in Si^b; *at 303*:
 [in Mi^b]; *at 340*: [in Si^b]
 Cassa
 [blank]; [upper staff]
at 375: Banda interna
 [blank]; [lower staff]
 [blank]; *at 258*: Violetta
 Violetta¹; *at 249*: Flora; *at 323*: [Violetta]
 Flora¹
 Alfredo¹
 Gastone¹
 Barone¹
 Dottore¹
 Marchese¹
 [Donne]
 Coro [Tenori]
 [Bassi]
 Violoncelli
 Bassi

On f. 20, at 182 (the beginning of the Brindisi), perhaps in preparation for editorial work on **RI**¹, another hand has reannotated all the vocal and instrumental parts except for Strings and Timp. On f. 31, at 375 (the beginning of the Valzer), the same hand has again annotated the solo vocal parts.

On f. 52, at 724 (the beginning of the Stretta), V reannotated the staves as follows:

[I]
 [Violini]
 [II]
 [Viole]
 Flauto
 Ottavino
 [2] Oboe
 [2] Clarini [in Do]
 [2] Corni in Mi^b
 [2] Corni in La^b
 [2] Trombe in La^{b2}
 [2] Fagotti
 [3] Tromboni

1. From f. 9^a throughout most of the rest of N. 2 another hand has numbered the staves containing the seven solo vocal parts "1" (Violetta) through "7" (Marchese).

Cimbasso
 Timpani in La^b
 [Cassa] [upper staff]
 [Banda interna] [lower staff]
 [two blank staves]
 [Violetta]
 Flora
 Gastone
 [Barone]
 [Dottore]
 [Marchese]
 [Donne]
 Coro [Tenori]
 [Bassi]
 [Violoncelli]
 [Contrabbassi]

Title

At the top of f. 7, V wrote "Introduzione" in the center, "Atto I" to the left, and "N: 2." to the right; he signed "G. Verdi" to the far right, slightly below the number. To the left of the number another hand has written "La Traviata." In the left margin next to the top two staves (VI I, VI II), probably in another hand, appears the number "2."

Three pages contain indications in another hand that correspond to those added in **I-Vt** by personnel of the Teatro La Fenice in Venice, probably to facilitate the correct ordering of the loose fascicles: on f. 19^a, in the right margin, "Segue Brindisi"; on f. 20 at the top: "Atto Primo Brindisi nell'Introduzione"; and on f. 31, at the top to the left: "Dopo il Brindisi."

Critical Notes

1 Coro D., T. A: In the key signature V erroneously wrote four sharps instead of three.

1, 182 Tr A: V's handling of accidentals in Tr is inconsistent. At 1 he placed a ^b in the key signature where none is wanted; at 182, the beginning of the Brindisi, he wrote no accidental in the signature but notated the ensuing section as if there were one [#]. Following V's own practice, **WGV** employs no key signature for Tr, but supplies or deletes accidentals in the part as needed. V returned to common practice for the Stretta (724–795).

2. The part is actually written "in Mi^b."

1–3 Vle A: “col Basso” / That V intended Vle to play an octave above the bass is clear from his explicit notation at 4.

1–181 pvRI¹⁻²: No metronome marking is provided. This is true also of the Stretta (see Note 724–795).

4 Cor I, II, Cor III, IV A: There were corrections in both parts. V originally wrote Cor I, II as if the part were “in Mi,” then corrected it to the proper transposition, “in Re.” In Cor III, IV he originally wrote a quarter rest on the downbeat, then changed it to a half rest.

4 Trn RI¹, pRI: Having read the mark in A immediately above the staff on the third beat as a ledger line, these sources render the sonority as a dyad $g\sharp + g\sharp'$. WGV interprets the mark as a notehead (*b*), so that the upper note becomes e' . The resulting triad, similar to readings in other parts, is present also in I-Vt.

4 Timp A: V smeared away the original note, evidently *B*.

4 Cassa A: In the second half of the measure V initially wrote a quarter note followed by a quarter rest, then rubbed them away.

5–7 Trn A: The *a* is smeared on the downbeat of 5 (all other notes in these three measures are derived from this first sonority); that V intended the *a* to be present is clear from the third and fourth beats of 9.

6–28 A: Initially V had marked this section for a later reprise, using the letters “A” (at 6) and “B” (at the end of 28); afterwards he crossed out the “B” and rewrote it at 24 (for the repeat at 89–107, see Note), and marked 25–28 with numbers “1” through “4” (for the repeat at 53–56, see Note 53–57).

7 Fl A: On the third beat there is a large dot somewhat to the right above the note. Because a staccato dot never appears in this position in analogous passages, WGV regards the mark as one of the several accidental ink specks on the page and omits it, as did RI¹. I-Vt, on the other hand, transcribes a dot.

15–19 Tr A: The notes of 15–16 and 19 are written over an earlier version:



V may have momentarily lost track of the harmonic progression, imagining a tonic harmony in the first half of 15 and 19 followed by a dominant harmony in the second half of these measures, with a tonic resolution at 16. At 18, furthermore, V wrote an initial eighth rest, as in Cor, then smeared it away and entered the sign “/” for repetition of 17.

21 Ott, Cor I, II, Cor III, IV, Tr A: In this first measure after a page turn, V initially wrote a whole rest in these parts, as in the upper strings, then smeared it away and entered the present version.

21 Timp A: The last note is *E* (reproduced in A-Wn, I-Vt, and pRI). V does not use this pitch elsewhere, nor is it foreseen in treatises of the era. WGV substitutes *e*, as in RI¹.

22 Cassa, Cb (Vc = Cb) A: **mf** / While retaining this indication for Cassa, WGV alters that of Cb to **f** to adjust it to the dynamic level of the other parts. V’s intentional differentiation of Cassa from the rest of the ensemble is substantiated by his dynamic indications in that part alone at 27–29.

22–29 Cassa A: Contrary to his usual practice, in these measures V notated the part on A. From 176 he resumed his habitual notation on *c*, which WGV adopts for the earlier measures as well. RI¹ maintains the notation of A.

25 Fl A: After the first eighth note V originally began writing the part an octave lower, then scraped away the notation and entered “unis. 1.^o V.”

26 Cor I, II A: The second dyad is identical to the first, $b' + e''$ (sounding $c\sharp' + f\sharp'$), an error copied into I-Vt; WGV corrects the lower note to c'' (sounding d'), as at the parallel 28, a correction already found in RI¹.

26 Timp A: V began to write the offbeat rhythm of Cor and Tr; after notating the first two beats he smeared them away and entered the present version.

28 Cb (Fg, Vc = Cb) A: In an earlier version the second and third notes were originally *B* and *e*, respectively.

29 Ob A: An earlier, canceled version of the second beat read $c\sharp'' + a''$, as in Cl.

30 VI I A: The first note was originally a quarter; when V smeared away the wet ink it partially covered the dynamic indication below.

30–45, 59–75, 109–142 VI II, Vle A: V consistently abbreviated the notation of the accom-

panimental figure as a dotted eighth note (or, later, a half note) with a slash across the stem. Given the musical situation, **WGV** realizes it throughout.

37 Cb (Vc = Cb) A: The note on the third beat is a quarter here, whereas it is an eighth note followed by an eighth rest at the analogous 33. **WGV** follows **RI**¹ in halving the value at 37. **I-Vt** follows A.

37–39 VI I A: An earlier, canceled layer was identical to 33–35, as if V had thought to repeat the initial phrase a third time. The sketch, however, agrees with the definitive version.

43 VI I A: The third beat is a quarter note; **WGV** substitutes an eighth note followed by an eighth rest as in analogous passages, a change already found in **RI**¹. **I-Vt** and **pRI** (VI pr and VI I) have the quarter note.

44 Vio A: The first note was originally a quarter.

45–47 Vio **VE**⁵³: “Fra le tazze è più viva la festa . . .”

48–49 VI II A: An earlier version of the last note of 48 and the first of 49 is no longer legible.

50 Vio A: The first note was originally $c\sharp$.

53–57 A: At 53–56 V notated fully only the vocal parts, VI I, VI II, and Cb (Vc = Cb), and at 53 the first eighth in Fl and Vle; for the rest of the parts he numbered the measures “1” through “4” to indicate a repetition of the similarly numbered 25–28 (see Note 6–28). The abbreviated notation gives rise, however, to several problems. The principal one concerns the harmony in the second half of 53 and 55, which has been interpreted in various ways in the secondary sources.

At both 53 and 55 in Flo, Coro D. I and T. I, V wrote the pitch e'' (e') in A, without a preceding \sharp . This \sharp would be required by the harmony in the orchestral parts, were 25 and 27 to be repeated literally. It is highly unlikely that V could have forgotten as many as six requisite accidentals in writing the vocal parts, the fundamental stage in the compositional process. (The sketch, which does not include the vocal parts at this point, provides no further information.) In addition, the harmony on the dominant presents a musical interpretation of the exclamation “si” that is indubitably more effective than the diminished triad that would result in the vocal parts with $e\sharp$ ($e\sharp'$). Avoiding a clash between the vocal and instrumental parts requires either

altering V’s clearly written vocal parts by adding a \sharp before each e'' (e'), or modifying the instrumental parts in the reprise.

Not all secondary sources dealt with this problem. Among manuscript full scores **A-Wn** and **I-Vt** simply reproduce A, without writing out the instrumental parts; the early Ricordi full score, **RI**¹, interprets A literally, preserving the clash between e'' (e') in the vocal parts and $e\sharp$ ($e\sharp'$) in the orchestra. The discrepancy is also maintained in **pvRI**^{1–2} (the copies at A-Wg, I-PAi, and I-Vt); in the copy of **pvRI**^{1–2} at I-Rsc, however, the notes in Flo, Coro D. I and T. I have been changed to $e\sharp''$ ($e\sharp'$) at 55, while at 53 they remain e'' (e'). (In later editions, including the currently available Ricordi piano-vocal score, the first e'' [e'] of 53 was also changed, while the last note of both measures was further altered to $g\sharp''$ [$g\sharp'$] for reasons of voice leading.) This is also the version found in the copy of the printed choral parts in **pRI** examined for this edition. This copy was probably a later issue of the original choral parts, however, for the plates were modified at this point: the original reading followed A. Other piano-vocal scores correct the error: **pvPA** adds a \sharp to the vocal e'' (e'); **pvCL** removes the \sharp from the accompanimental chords; **pvES** originally preserves the clash, but in later issues joins **pvCL** in removing the \sharp from the accompanimental chords.

Thus, having indicated the reprise of 25–28 in an abbreviated manner, V failed to recognize the resulting harmonic problem. Rather than tamper with his unequivocal notation in the vocal parts, **WGV** modifies the original harmony in the orchestra, changing Cor I, II, Cor III, IV, Tr, Trn, and Vle in the reprise, altering $e\sharp'$ to e' and eliminating the note $c\sharp''$ ($c\sharp'$). The $e\sharp''$ ($e\sharp'$) in the orchestral melody does not clash with this interpretation, since it becomes a passing tone.

Two additional problems concern Fg and Cassa:

Fg: at 53 a literal rendition of the first note would produce a , as at 25; **WGV** follows instead the model of Cb, with A.

Cassa: a literal reprise of 25–28 should include Cassa; but at 57, where V notated all parts fully, he wrote a whole rest for the part, implying that he intended to exclude Cassa during the repetition. **WGV** accepts this interpretation, given

that the same procedure recurs elsewhere (see Note 105–108). **RI**¹ instead includes Cassa at 53–57.

57 Tr A: On the first beat of this first fully notated measure after the reprise there was initially a dyad, $e' + g'$ (sounding $g\sharp' + b'$), which V smeared away and replaced with the present written f' (sounding a'). The earlier version would have worked in the transposition of Cor III, IV (“in La”), notated on the staff immediately above, perhaps a source of momentary confusion.

57–58 VI I A: These two measures were originally a single one; the earlier version, still partly visible, probably read:



In the sketch, however, V had planned two measures for this passage, almost identical to those of the definitive version.

59–61 Cb A: V wrote a slur from the first beat of 59 to the first note of 61, then penned the following slur (61–64), beginning above the end of the first one. **WGV** deletes the first slur as an error, as do **I-Vt** and **RI**¹.

59–69 Gas A: Initially V notated the part on the staff of Bar. In that version 62 read:



Even in the later version, entered on the proper staff, the first notes of both 62 and 63 were originally quarter notes, which V then changed to half notes.

59–75, 109–141 Ob (109–115, 130–141), VI I, Vc (59–75) A: Throughout the passages at 59–75 and 109–141 V generally slurred the notes of the melody in one-measure groups. A few times, however, he slurred each half measure separately: Vc at 64, and Ob at 134–135. More frequently he wrote two-measure slurs: VI I at 68–69, 70–71 (71 also has a one-measure slur), 72–73, 119–120, 133–134, and 135–136, and Ob at 139–140. Finally, in VI I at 139–141 the slurring is irregular:



WGV regards the predominant one-measure slurs as V's intention throughout and adjusts the variants accordingly, as in **pRI** (VI I).

62–65 Gas **VE**⁵³: “ecco un altro che molto vi onora;”

64 Cl, Fg A: The dynamic indication in Cl is not entirely clear and might be read as **p**, as in **I-Vt** and **RI**¹. A mark in Fg is so vague as to preclude a precise explanation. **WGV** interprets the sign in Cl as **pp** (and extends it to Fg) in conformance with the levels at 57–59, where the melody is **p** and the accompaniment **pp**.

68–73 VI I A: See Note 59–75, 109–141.

71 VI II A: Preceding the first dyad, and nearly superimposed over the notes, there is a sign consisting of two parallel vertical lines. If it is autograph, which is not altogether certain (see Note 73, 75, 76–77), its interpretation is unclear. The musical symbol closest in appearance would be a \sharp (without its cross bars), but the interpretation as a \sharp for the g' seems unlikely, given the necessity of a \natural at least for the g' of the second half of the measure. **WGV** treats the sign as a \natural (obligatory for canceling the $g\sharp$ of the key signature), which is also the interpretation of **RI**¹ and **pvRI**¹⁻² (as well as the other piano-vocal scores). Its uncertain appearance may have resulted from its being hastily added afterwards, when the notes had already been written.

73, 75, 76–77 VI II, Cb (from 76: Vc = Cb) A: The \natural is lacking before the g' in VI II at 73 (74–75 = 72–73) and 76 (77 = 76), while those present before the g in Cb at 73 and 75 seem not to be in V's hand. That the \natural is lacking in the same places in **pRI** (also at 71), but is present in **RI**¹ and **pvRI**¹⁻², suggests that the master for **pRI** was copied before the signs were added to A. In **I-Vt** the \natural occurs in Cb in all three measures but is absent in VI II. Since the signs are required by the harmonic context, **WGV** includes them with no typographical differentiation.

74–75 Alf A: V wrote the definitive version above an earlier, canceled layer, apparently notated in bass clef:



74–78 A: In addition to the \llcorner above and below the score V wrote “cres” within the sign below the score at 76 and above at 77. **WGV**

omits the verbal indication, probably belonging to the skeleton-score stage.

76 Gas **WGV**: The punctuation after “detto” is lacking in **A** and **VE**⁵³; it has been derived from **pvRI**¹⁻².

78 VI I **A**: On the second beat, VI I originally had a *d'* (quarter note), as in Gas.

79 **VE**⁵³: “un Servo accenna *che* sì” / **WGV** follows the stage direction of **A**.

81 Strings **WGV**: The dynamic indication (*p*), lacking in **A**, has been derived from **pRI** (VI pr); **pvRI**¹⁻² and other piano-vocal scores have **mf**, an effort to render the “tutti” indication. (**I-Vt** has **f** in Cb, a misreading of V’s “t” indication for “tutti.”)

85 Vle **A**: Originally V had written another note, possibly *g*♯, then changed it to *e*, and finally settled on *f*♯.

85 Cb (Vc = Cb) **A**: V wrote a quarter note followed by a quarter rest; **WGV** alters the value, a remnant of the skeleton-score stage, to a half note, as in the other strings. **I-Vt** and **RI**¹ retain the discrepancy.

85–86 Coro **pRI**: “ben diceste le *mie* segrete” / This error was due to a misreading of V’s hand during preparation of the parts (see also Notes 87–89 and 313–314).

86 Flo, Alf (Gas = Alf) **A**: The first note in both parts was originally different, perhaps *a*” (*a*’).

87 Bar **A**: V initially wrote the first note as a half note, then smeared it away and entered the present quarter note beside it.

87–89 Voices **A**: “*cura* sempre l’*amico* licor” / This error on V’s part, probably occasioned by the word “cure” in the preceding phrase, found its way into **I-Vt** and **pRI** (an indication that **pRI** may have been prepared from **A**). **WGV** follows **RI**¹, **pvRI**¹⁻², and other secondary sources in substituting the reading of **VE**⁵³.

88 Alf **A**: The first note was originally written as *f*♯.

88 Bar, Cb (Vc = Cb) **A**: The third beat originally read *f*♯ in Bar and *A* in Cb. There was also an illegible correction in VI I on the second beat.

89–107 **A**: V notated fully only the melody in Fl throughout the passage, the bass of the harmony in Cimb at 89–105, as well as Cb (Vc = Cb) at 89–91 and 105–107, VI I, VI II, and Vle at 89, and in VI I the last two beats of 107 (see Note 107). For the remainder of the orchestra he indicated “Dall’*A* al *B*” to signal a

reprise of 6 (marked “*A*”) through 24 (marked “*B*”).

95 Fl **A**: V corrected an earlier reading in the second half of the measure, but the original version is illegible.

105–108 Voices **A**: The repetition by all the voices of “È al convito *che* s’*apre* ogni cor” (sung first by Vio at 82–85), not called for in **VE**⁵³, was V’s interpolation. It may well have been an afterthought: originally V continued the preceding stage direction with the words “Flora ed il Marchese” at 105 and into the following margin. To make room for the vocal parts at 105, he scraped away these words and entered them anew before 105.

105–108 Cassa **A**: At 108, following the reprise (see Notes 6–28 and 53–57), V wrote out all the parts in full but without any indication for the participation of Cassa. As at the parallel 57, the notation suggests that it should be silent during the preceding three measures. **RI**¹ includes Cassa here, as at 53–57.

106 Gas **A**: In this first measure after a page turn V initially wrote the first note as *e*’, as in Alf, then canceled it and entered *c*’.

107 Ott, Ob, Cl, VI II **A**: In this last measure of the reprise (see Note 89–107) V notated the concluding two beats differently in Fl and VI I, but failed to adjust the other melodic parts.

WGV modifies the divergent parts as in Fl and VI I. **I-Vt** follows **A**; the basic solution of **RI**¹ agrees with **WGV**, but **RI**¹ misreads the penultimate note of VI I (VI II derived from VI I) as *e*”.

108 Cb (Vc = Cb) **A**: On the first beat V wrote a quarter note, a remnant of the skeleton score; **WGV** substitutes an eighth note followed by an eighth rest as in all other instrumental parts.

109–115 **VE**⁵³, **RI**¹: In **VE**⁵³ the stage direction concludes: “V’ha un momento di silenzio; frattanto passano i piatti, e Viol. e Gast. parlano sottovoce tra loro, poi:”); **RI**¹ reads as in **A**, but with an added word: “(Gastone parla piano a Violetta, poi *dice*).”

111–114 Cb (Vc = Cb) **A**: The slur ends on the third beat of 114; **WGV** concludes it on the first beat of 114, as do **RI**¹ and **pvRI**¹⁻², following V’s phrasing at the similar 118–121 and 125–128 (where, however, 120 and 127 are the last measures on their respective pages).

114 Cl **A**: Perhaps thinking to double Fg, V wrote a whole-note dyad, *g*♯’ + *b*’, then canceled it.

116 (117 = 116) Cb (Vc = Cb) A: The second half of the measure originally read like the first half; afterwards V smeared away the notation and entered the present half rest.

118 Vio A: An earlier, canceled layer read:



[Scher] - za - te?

118–120 Cb (Vc = Cb) A: An earlier version, heavily scraped away, was probably a repetition of 111–113.

119–120 VI I A: See Note 59–75, 109–141.

124 Vio A: V actually wrote the indication “ad Alfredo” at 127; **WGV** follows **RI**¹ and **pvRI**¹⁻² in placing it at the beginning of Vio’s phrase.

124 Gas A: In **VE**⁵³ the words “Non v’inganno” are mistakenly attributed to Alf. V had begun to write a slightly different version, which he altered before entering the text:



125–126 Cb (Vc = Cb) A: The first three notes were originally written an octave lower.

127 Alf A: An earlier, canceled version, which V wrote before entering the text, read:



128 VI II A: An earlier, canceled version read:



128–129 Vio A-Wn, I-Mc, **RI**¹: “La mia grazia vi rendo.” / The formation of V’s letter “e” in A led to this misreading; that it is found in these three sources may indicate a connection between them (see Part One, Sources).

129 Cb (Vc = Cb) A: The first beat is a quarter note; considering it a remnant of the skeleton score, **WGV** substitutes an eighth followed by an eighth rest, as in VI II and Vle.

130–131, 137–138 VI II, Vle A:



Considering the rhythm of the third beat to be an error, **WGV** modifies it according to the model prevailing when the bass has just one note per measure (cf. 59–60, 66–67, 109–110, 116–117, and 123–124). The same modification

is found in the left-hand accompaniment in **pvRI**¹⁻² (and other piano-vocal scores); **I-Vt** and **RI**¹, however, have the repetition sign “/” on the third and fourth beats, thus replicating A.

132 VI II A: Although secondary sources do not add a \flat to the a in the second half of the measure, it is clearly necessary. In 139 (see Note) V avoids this problem.

133 VI I A: The second note was originally d' (perhaps with an unwritten \sharp).

133–136 VI I A: See Note 59–75, 109–141.

139 VI II A: The second half of the measure originally read $a + f\sharp$, as at 132; V later rubbed it away and substituted the present version.

139–141 Ob, VI I A: See Note 59–75, 109–141.

140 Ob A: The first three notes were originally $d'' - c\sharp'' - d''$; perhaps V had started to repeat 139 by mistake.

140–143 Flo **VE**⁵³: “Meglio fora se avesse taciuto” / Contemporaneous sources follow the reading of A.

143 Cor I, II A: At the beginning of the measure V initially wrote an eighth rest (as in Cor III, IV), then smeared it away and substituted the present whole rest.

143–146 Cor I, II, Vle A: In Vle V had originally written:



At 144 he also rubbed out and corrected Cor I, II, which probably doubled Vle.

146–147 Flo **VE**⁵³: “simpatico gli è.”

148 Trn A: On the first beat V initially wrote an eighth note, c , then rubbed it away.

148 Vle A: V rubbed away and corrected the first beat (the other beats have the repetition sign “/”); it had probably been identical to the earlier version of 144 (see Note 143–146).

149 Coro A: V wrote a brace (reproduced in **I-Vt**), as if to initiate a part for Coro, which does not return, however, until 156.

150–151 Sources: The beginning of the crescendo is not entirely clear in A and has led to different interpretations in secondary sources. In A V wrote “cres” in a neat hand at the bottom of the score at the beginning of 151, but above the score, in a more cursive hand, he notated it on the third beat of 150, followed by a horizontal continuation line. Among secondary sources it is found in the latter position in **I-Vt** (below the score) and **pRI** (VI pr); **RI**¹ has the

indication in VI I already on the second beat of 149, in Cb on the third beat of 150, and then for all parts at 152, while in **pvrI**¹⁻² it is delayed until the beginning of the new phrase at 152 (a reading perpetuated in currently available performance materials). **WGV** begins the crescendo on the third beat of 150.

153–154, 157–158 VI I A: The $\frac{1}{2}$ appearing on the third beat of 153 and 157 and before the second note of 154 and the second beat of 158 are not in V's hand; they could have been added by the copyist of **I-Vt**, where they are present and which they resemble graphically.

156–157 Vle A: An earlier, canceled version is visible, in which the dyads had what is now the upper note displaced an octave below (c^{\flat} at 156 and b^{\flat} at 157).

157 Vc A: The third beat is a quarter note; **WGV** halves the value, as in the other melodic parts.

159 Bar A: Originally V had written *d*, then crossed it out and entered the present *d'*.

159 Tr A: V wrote double stems only on the third and fourth beats, but clearly intended performance by both instruments throughout. He wrote double stems for the entire measure at the parallel 161.

159, 161 Orch **I-Vt**, **RI**¹: These sources have staccato dots on the eighth notes of the second and fourth beats, a reading that has persisted in currently available performance materials. Since there is no basis whatsoever in **A** for this articulation, **WGV** disregards it.

159–161 Gas **VE**⁵³: “O barone, nè [*sic*] un verso, un viva”

160, 162 Cor I, II, Cor III, IV, Tr **WGV**: The tuning changes for Cor III, IV at 160 and for Cor I, II and Tr at 162 anticipate V's indications before 176.

163 Gas A: V initially wrote, then smeared away, an eighth rest at the beginning of the fourth beat.

163 Strings A: V wrote no dynamic indication; adopting the suggestion of **pRI** (VI pr), **WGV** adds (*f*).

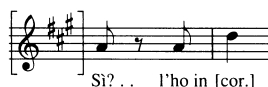
165–172 Strings A: V's slurring is sparse, appearing only in Vle and Cb (Vc = Cb), and has given rise to varying interpretations in secondary sources. While Vle has just one slur in **A**, from the third beat of 165 to the beginning of 167, Cb has several slurs: from the third beat of 165 to just over the bar line of 166, from the

first beat of 167 (the last measure of a verso) to its closing bar line, from the first beat of 168 to the first beat of 171, and from the first beat of 171 to the quarter rest (second beat) of 172. Taken together, these give the impression that V was attempting to embrace the entire passage in one slur, a model followed in the VI pr of **pRI** (although VI I of **pRI** has no slurs). **WGV** follows the latter interpretation for Cb (and Vc), but favors V's slur in Vle as a model for the upper strings, where the repeated notes at 167, 169, and 171 do not favor the use of a continuous slur for the entire passage.

166 Alf A: The third note was originally *a*.

167–169 Gas **VE**⁵³: “E non *se'* tu maestro?”

172–173 Alf A: The present version of the fourth beat is superimposed over another, scraped away, which almost certainly was suited to the words in **VE**⁵³, “Si? . . . L'ho in cor.” This is also the text found in V's sketch, which reads:



174 Mar A: There was originally a quarter rest on the fourth beat.

175 Alf A: V began to write the part of Gas on this staff, then smeared it away.

176 A: The **ff** indications were written with a pen and ink differing from the rest of the page (see Part One, Sources, under the description of **A**) and were probably added later, but they are present in all secondary sources.

179–181 Cb (Vc = Cb) A: Traces of an earlier, canceled version are visible, but no longer decipherable.

182 A: The tempo indication “Allegretto” above the score is written with a different pen and ink from the rest of the page (and from the indication below the score) and was probably a later addition.

182–201 Vc A: V originally intended that Vc double Cb: on the 182/183 bar line he wrote the usual sign (“/”), continuing these signs after the page turn (at 191–199) and at the beginning of the following recto (200–201). It is unclear when V entered the present Vc part at 182–190, doubling the melody at 183–190, but he neglected to continue it after the page turn. While it makes no sense to have Vc abandon the principal melody after 190, the signs for doubling

Cb from 191 have been interpreted literally in many secondary sources (**A-Wn**, **I-Nc**, **RI**¹—which even specifies “*col bassi*”—and **pRI**); **I-Mc** has “*col 1° V°*.” **WGV** accepts the interpretation offered by **I-Vt**: “*col Fag[otto]*.”

182–202 **A**: The only dynamic indication at the beginning of the Brindisi is **p** in Cor I, II and Cimb. In instruments playing the melody there are the following indications: **ppp** on the second beat of 190, **f** at the 193/194 bar line, and **ppp** on the second beat of 200. These dynamic levels were written with a different pen and ink from the rest of the passage and were probably added at a later time. **WGV** follows **pRI** (VI pr) and **pvRI**¹⁻² in extending the **f** to the melody instruments at 183, thereby obtaining a succession of four phrases with alternating dynamics against an accompaniment at a constant, lower dynamic level. (Notice, however, that **I-Vt** and **pvRI**¹⁻² also extend **f** to the accompaniment at 182.) For an analogous situation, see the beginning of the Canzone “*La donna è mobile*” in *Rigoletto*, **WGV**, Series I, vol. 17, pp. 259ff., as well as Plate 4, and the corresponding Critical Notes.

It is clear that the **ppp** is not to be taken in an absolute sense, but in relation to the **f**, and that the dynamic level should therefore not descend below the **p** of the accompaniment.

185–186 **Fl A**: In addition to the staccato dots, **V** wrote accents below the second and third notes of both measures; since they never appear again in an analogous position, **WGV** eliminates them.

187–189, 197–199, 208–210, 218–220, 244–246, 262–264, 272–274, 298–300, 308–310, 318–320, 343–345, 353–355 **A**: **V**'s treatment of the dynamic indications and articulation in the melodic parts during the three measures at the high point of the main Brindisi theme varies among the twelve recurrences and between the instrumental and vocal parts. There are three main problems regarding the presence or absence of the following signs: a) an initial crescendo and its length; b) an **>** or **≧** in the second measure, and the length of the latter; c) a **≧** in the third measure.

There are only three instances in which a **≧** or “*cres.*” begins in the first measure. The first two (187–189 and 197–199) are related:

187–189: VI I (VI II = 8^a VI I) originally read:



Later, using a different pen and ink, **V** superimposed over the **≧** a continuation of the **≡** through the end of 189. The earlier stage was copied into **I-Vt**, **pRI** (VI pr), and **pvRI**¹⁻², which have **≡** at 187 and **≧** at 188. **RI**¹, on the other hand, has no **≧** at 188 but a **≡** extending from 187 to the end of 189, and thus appears to have been engraved after **V** made the adjustment in **A**. *197–199*: **Fl** (Ob, Cl = 8^a Fl) has **≡** from the beginning of 197 to the first beat of 198, then **≧** for all of 199, while VI I (VI II = VI I) has a **≧** (or large **>**) at 198. **WGV** adopts for all melodic parts the **≡** at 187–188 and 197–198 and, guided by the **≧** of **Fl** at 199, transfers to 189 and 199 the **≧** in VI I at 188 and 198.

The third case, occurring near the end of the Brindisi, calls for different treatment:

353–355: At 353 **V** wrote “*cres.*” in **Fl**, Cor III, IV, Cimb, and VI I (Fl, Ott = VI I; Ob, Cl, VI II = 8^a VI I); in VI I he also wrote a continuation line after it through the second beat of 355. At 354 in **Vio** there is an **>** and in VI I a very large **>** (which could easily be read as a **≧**); in **Cb** at 354 (Fg, Trn, Vc = Cb) **V** wrote “*cres.*” Like all secondary sources, **WGV** retains **V**'s **>** at 354, within the general crescendo, thus treating this case (which leads to the conclusion of the Brindisi) differently from the two at the beginning of the movement. As for the “*cres.*” in **Cb** at 354, **WGV** moves it back to 353, as does **I-Vt**.

The remaining nine occurrences of this three-measure group are divided equally among the three main sections of the movement; **V**'s handling of the dynamics and articulation is different in each.

208–210, 218–220, 244–246: During the solo section for **Alf**, the only markings occur in the third statement of the theme, where **Alf** has an **>** at 245 and VI I has **≧** from 245 through the end of 246. **WGV** follows **V**'s indications, extending the **≧** of VI I to parallel instrumental parts.

262–264, 272–274, 298–300: V treated this analogous section for Vio somewhat differently, writing a large > (or >>) for the soloist at 263 and a smaller > at 273. All secondary sources show accents in both measures, and this interpretation is accepted by **WGV**. At 299, on the other hand, there is no > in Vio to match that of Alf at 245, although the melodic parts in the orchestra, playing a reprise of the previous section (see Note 259–302), have the same >> at 299–300 as at 245–246. While **RI**¹ extends the > to Vio at 299, **WGV** follows **A** in leaving it out.

308–310, 318–320, 343–345: During the two tutti statements of the theme, V wrote accents in the vocal parts at both 309 (in Flo) and 319 (in Flo, Gas, Bar [Dot and Mar = Bar], and Coro D.), as well as in VI I (Fl, Ott, Ob, Cl derived from VI I) and Tr at 309 and 319. In Tr at 309 and in VI I at 319, however, the sign seems more like a >> continuing over the bar line to the succeeding measure. **WGV** interprets the latter two indications as accents, as do all secondary sources. Finally, at 343–345, the softer statement preceding the final crescendo, the only mark occurs in Vio, where V wrote >> from 344 to the beginning of 345, extended by **WGV** also to Alf.

187–190, 197–200 A: At 187–188 V originally traced slurs in VI I (VI II = 8^a VI I) and Vc that began in 187 and crossed over the bar line into 188. Later, he extended the slur in Vc so that it clearly embraces the note in 188. **WGV** accepts the longer slur and employs it also at 197–198, where V's slurs in Fg and VI I could be interpreted either as pertaining to 197 alone or as covering 197–198. In similar passages throughout the remainder of the Brindisi, however, the slurs always remain within the first measure of the figure, as in the accompanying vocal parts; **WGV** does not extend them further.

There is also a slur in Vc from 188 through the downbeat of 190. Since the overwhelming majority of V's instrumental slurs for this figure (including those at 189–190 in Fl [Ob, Cl = 8^a Fl] and VI I) begin with the second of the two tied notes, **WGV** adopts that model for Vc at 189–190. (See also Note 245–247.)

191–201 Vc WGV: See Note 182–201.

200 Ott A: V began writing the part a third lower, then corrected it as in **WGV**.

204–210 Alf VE⁵³: “Libiam ne’ lieti calici” / V added the final “o” to “libiamo,” modifying the metrical structure of the verse.

212–214 Alf A: “infiori” / **WGV** accepts the correct rhyme of **VE**⁵³, “infiora,” as do **RI**¹ and **pvRI**¹⁻²; **I-Vt** and **pRI** (VI pr) follow **A**.

217–218 Alf A: The slur continues from 217 across the 217/218 bar line. **WGV** restricts it to 217, as in **pvRI**¹⁻² and other contemporaneous sources.

224–226 Alf A: The anacrusis in 224 occurs at the end of a recto. On the succeeding verso V drew the beginning of the long slur as though it were a continuation from the previous measure, although 224 has no slur. **WGV** follows **RI**¹ and **pvRI**¹⁻² in initiating the long slur on the third beat of 224. In **A** the end of this long slur is drawn over a slur on the second and third beats of 226 and was probably added after the latter. **WGV** preserves both signs.

228 VI I A: The note was originally *bb'*, almost certainly an inadvertent error.

233–234, 236 Cb (Vc = Cb) A: In an earlier, canceled layer, Cb had *eb* at 233, a sign for repetition of the previous measure (“/”) at 234, and *A* at 236.

240–257 A: In **VE**⁵³ the verses “Libiamo; amor fra i calici / Più caldi baci avrà.” are attributed to “Tutti”; V gives them first to Alf alone, then to the other voices. At 244–246 V wrote “fra calici” but at 252–254 “tra calici”; **WGV** accepts the form used at 244 but adds an apostrophe to signal the contraction. Secondary sources are inconsistent: **pvRI**¹⁻² has the full form “fra i” at 244 but “fra” at 252, while **RI**¹ has “fra” at 244 but “tra” at 252; **pRI** (Coro) has “tra” at 252; **I-Vt** reproduces **A**.

245–247 VI I A: The slur begins at 245 and continues, past the last note of 246, toward the 246/247 bar line. **WGV** accepts the longer slur, which corresponds to V's use of a longer >> in these measures. (See also Note 187–190, 197–200.)

249 Flo A: In this part (perhaps notated first) V drew what appears to be a >> above the note, but in all other parts the sign is an unambiguous >, which **WGV** adopts also in Flo.

249 Vle A: Originally the second dyad read *d' + f'*.

249–251, 253–255 VI I A: In the second statement of the phrase the slur begins on the second beat of 253; **WGV** initiates it only at

254, accepting the model of 250–251, as do **pRI** (VI I).

249–257 **WGV**: The dynamic indication (*f*) at 249 and 253 is derived from **pvRI**¹⁻².

250 Timp A: Originally the three eighth notes were beamed together; afterwards V added a separate flag to the first note, the notation also found at 254.

254 VI II A: Initially the second note was *d*".

254–255 Flo A: The slur actually crosses the 254/255 bar line and ends just before the first note of 255; **WGV** adopts the one-measure model of the parallel 250 (Flo and Coro T. and B.), as do **RI**¹ and **pvRI**¹⁻².

255–256 VI I A: The first eighth note is beamed together with the following four sixteenths; **WGV** flags the first eighth note separately as in all parallel parts here, and as V himself did at the analogous 251–252.

256 Voices A: The grace note is present only in Flo; following the model at 255, **WGV** extends it to the other voices (though not to 251–252, where no voice has it), as in **pvCL**, **pvES**, and **pvPA**. Both **RI**¹ and **pvRI**¹⁻² extend the grace note to Gas alone at 256.

257 VI I, Cb (Vc = Cb) A: The two notes are beamed together; **WGV** separates them as in all other parts.

258–259 Timp **WGV**: The tuning indication anticipates the new tuning implicit in V's notation at 303–323.

258–268 Vio A: Initially V had written a different text, most of which is no longer decipherable. The first word (at 258) was "Fra" and at the beginning of 265 the word "vo'" remains. The earlier version could possibly have read: "Fra voi, fra voi dividere vo' il tempo mio giocondo."

259–302 A: V notated fully only the part of Vio; for the orchestra he wrote "Dal A al B" to indicate a reprise of 205 (marked "A") through 248 (marked "B").

261 Vio Sources: In A V wrote "voi" under the first eighth note, followed with a dash under the second note, but did not beam the two eighth notes together. In **RI**¹ and **pvRI**¹⁻² the word is divided between the two notes as two syllables, an interpretation adopted by **WGV**.

263 Vio A: See Note 187–189, etc.

265 Vio A: The four sixteenth notes are beamed together, perhaps a remnant of the earlier text (see Note 258–268); **WGV** follows **RI**¹ and **pvRI**¹⁻² in dividing them into two pairs of

sixteenth notes to suit the two syllables of the definitive text.

272 Vio A: The first two notes are beamed together, even though V clearly distributes the two syllables in the text under the two notes; **RI**¹ and **pvRI**¹⁻² flag the notes separately, a solution that **WGV** also follows.

277 Vio A: Originally V wrote a quarter note followed by an eighth rest.

286–287 Vio **VE**⁵³: "è fior"

294–303 Vio **VE**⁵³: The verses "Godiam . . . c'invita un fervido / Accento lusinghier" are designated for "Tutti."

303 Coro D. A: In this part only there is a \rightrightarrows over the second and third beats; **WGV** substitutes \leftarrow to the end of 304.

303–306 A: From 249 V wrote Flo a staff too high, on that of Vio; when Vio enters at 258 he was obliged to notate her part on the staff above its normal one, previously blank, and maintained this position for Vio to 303. At 303–306 he again began notating Flo on the staff of Vio, skipped a staff, and wrote Gas on the staff of Alf. Finally realizing his error, he smeared away Gas, scraped away Flo, and recopied the two parts on their correct staves.

303–310 Voices **VE**⁵³: "Godiam . . . la tazza e il cantico" / V added the exclamation "Ah!" and rendered the first word as "Godiamo . . ."

303–323 Fl, Ott A: V notated Fl fully only at 303–305; from 306 through 322 he indicated "8^a [alta] V^o." For Ott at 303–322 he instructed that the part be in "unis." with Fl, by which he normally intends a *written* unison, sounding an octave higher. That the explicitly notated pitches of resolution at 323 are identical in Fl and Ott confirms that the two parts should be notated in the same register, an interpretation supported by **pRI** (**I-Vt** and **RI**¹ transcribe V's abbreviated notation literally).

Although the notation at 303–322 places the melody in Fl and Ott an octave above VI I, the note of resolution at 323 is a written *eb*", in unison with VI I. While V is more likely to have made a mistake about register following a passage in which the part is not explicitly notated, rather than at the beginning of that passage, interpreting his intention is not without difficulty. If we accept the notation an octave above VI I, the resulting tessitura is extremely high, especially for Ott, which reaches *c*" (sounding pitch). Although the pitch is not impossible ac-

cording to nineteenth-century treatises on orchestration, Berlioz, for one, cautions against this high *c* for either Fl or Ott. Given the ambiguity in **A**, modern performers would certainly be justified in playing the melody an octave lower, beginning on the third beat of 304.

304–323 Ob, Cl **A**: Ob is notated fully at 304–306 and 323, while for 307–322 V indicated “unis 1° V^o”; in Cl only 323 is notated in full, with the preceding measures “unis” with Ob. Among these measures the only double-stemmed note justifying the “a 2” indication in **WGV** is the last note of 304 in Ob: V notated Ob at 305–306 and Ob and Cl at 323 with single stems.

309 Tr **A**: See Note 187–189, etc.

311 Vc **A**: The four sixteenth notes are beamed in two pairs; **WGV** beams all four notes together, as in all parallel instrumental parts.

311, 312, 321 Gas, Coro **A**: A single slur covers the second and third beats in all Coro parts at 311, in Coro D. and B. at 312, and in Gas and Coro B. at 321. **WGV** prefers the vocal slurs by the beat that predominate in this passage.

311–312, 346–347 Voices **VE**⁵³: “le notti abbella”

313–314 Coro **pRI**: “viso” / This is another misreading of V’s hand, similar to that at 87–89, and again seems to indicate that **pRI** were prepared directly from **A**.

319–320 VI I (Fl, Ott = 8^a VI I, Ob, Cl = VI I) **A**: See Note 187–189, etc.

320–323 Voices **VE**⁵³: “ne scopra il nuovo di.”

323 Fl, Ott **A**: See Note 303–323.

323 Timp **WGV**: The tuning change anticipates V’s notation at 340–374.

323 Vc **A**: V wrote a quarter note followed by an eighth rest, as in the vocal parts; when orchestrating he gave the other instrumental parts an eighth note followed by two eighth rests. Regarding the latter as V’s final intention for the orchestra, **WGV** adopts it in all parts, leaving the vocal parts as in **A**.

323–327 Vio, Cb (Vc = Cb) **A**: Originally these five measures were six, as follows (refer also to Plate 1):

Afterwards V combined 323 and 323a in Vio into a single measure, moving the eighth rests of 323a back to 323. In order to fit the bass to the new version he crossed out the original 325 so that 323a became 324 and 324 became 325; to clarify this shift forward he crossed out the previously drawn bar lines on the staves between Vio and Cb in 324–327. At 328, below Cb, he wrote “a loco” to indicate the return to the regular alignment between the vocal parts and the bass (which had actually already occurred at 327). Finally, he traced over the bar line preceding 325, extending it to the bottom edge of the page and ending it with an angle to the right, evidently to point out the beginning of the sixteen-measure reprise of the accompaniment (see Note 324–339). (This final clarification, in pencil, might not be V’s, but even so does not change the interpretation of the overall context.)

The definitive version is already present in V’s sketch, although with the soprano and tenor parts inverted. Having introduced the extra measure in **A**, either by mistake or as an afterthought, V did not make his correction until after **I-Vt** was prepared, for this source does not have the correction. The definitive version, adopted in **WGV**, appears in the other early manuscript full scores (**A-Wn**, **I-Mc**, and **I-Nc**, although in **A-Wn** the deleted measure was later reintroduced) and printed sources (**RI**¹, **pvRI**^{1–2} [copies at **A-Wgm** and **I-PAi**], **pvBL**, **pvCL**, **pvES**, and **pvPA**). But in a later reprint of **pvRI**^{1–2} (copy at **I-Rsc**) the measure deleted by V was reintroduced, the rhythmic foreshortening resulting from V’s alteration evidently being considered an error. This latter reading, denying V’s clear intention, has persisted in currently available performance materials.

The original printing of **pRI** corresponds to **A** (Ob, for example, signals “16” measures of rest following 323); afterwards the deleted measure was reinserted by adding a repetition sign at 323 in the string parts, dividing the same measure into two in Cl and Fg, and changing

the number for the measures of rest to “17” in the other parts. In the VI pr of **pRI**, perhaps printed later, the inserted measure is included from the outset.

324–339 A: V notated fully only Vio, Alf, and Cb (Vc = Cb); for the rest of the orchestra he wrote “Dal [segno] al [segno]” to indicate a reprise of 225–240. Immediately below this instruction the comment “Battute 16” has been added, possibly in another hand, to clarify the new situation resulting from V’s corrections (see Note 323–327). Originally, in fact, the first sign appeared at 224, and the number of measures to be repeated was thus seventeen. V erased that sign and rewrote it at 225 to correspond to the revision, additional evidence that the abbreviated version of 323–327 is the definitive one.

325 Cb (Vc = Cb) A: V’s corrections at 323–327 (see Note) produce the pitch *g* here, rather than *e*^b as at the corresponding 226. V may have wished to vary the chord structure since 323–324 are also on the E-flat harmony, whereas in the first statement 223–224 are on B flat.

326 VI I A: Although Vio does not anticipate the resolution of the appoggiatura here as Alf does at the corresponding 227, VI I, part of the unnotated reprise of 225–240 (see Note 324–339), does so. In **pvRI**^{1–2} and the other piano-vocal scores, the piano part is altered at 326 to conform to Vio. **WGV** does the same. Other contemporaneous sources (orchestral scores and parts) follow V’s instructions for the orchestral reprise literally.

327–331 Alf A: V originally wrote the part on the staff of Flo by mistake.

339 Cb (Vc = Cb) A: Originally V wrote *c* (only the head of the note), then corrected it to the present *f*. While **I-Vt** follows **A**, many other secondary sources (**A-Wn**, **RI**¹, **pRI**, **pvRI**^{1–2}, **pvBL**, **pvCL**, **pvES**, and **pvPA**) have *c*, a modification evidently introduced by analogy with 240, and this incorrect reading has persisted in currently available performance materials. Furthermore, given the difference between 340 and 241, **WGV** eliminates at 339–340 the slurs in the winds between 240 and 241.

340 Vio A: V corrected the note, but the original sign was surely a *d*’ written too low. In addition, the dynamic marking is quite long, resembling a > . Given the context, **WGV** interprets it as an > .

340 Fg A: V wrote, then scraped away, “coi Bassi,” replacing it with the sign “/”, which has the same import.

340 Tr A: On the first beat V originally wrote a note head on *g*’ (sounding *b*^b’), then smeared it away and entered the present dyad.

343–347 Flo, Bar (Dot, Mar = Bar), Coro T. A: The text underlay was originally different (V did not enter text in Gas, Coro D. and B.): there was a fourth repetition of “godiamo” at 343–344, and the succeeding words “la tazza e il cantico la notte ab-[bella]” were shifted forward one measure with respect to the definitive version. V made the correction before turning the page to f. 29^v, since the first measure there (347) has the definitive text with no corrections.

346 Coro T. A: V began writing the first two dyads as *c*’ + *e*^b’, then rubbed them away and entered the definitive pitches.

347 Vio, Alf A: The four sixteenth notes are beamed together; **WGV** beams them in two pairs, as at the analogous 312, an alteration already made in **RI**¹.

348–351 Flo, Bar (Dot, Mar = Bar), Coro T. A: This repetition of the word “godiamo” before the final verse of the Brindisi (“in questo paradiso ne scopra il nuovo di”) does not occur in **VE**⁵³.

351 Vio, Alf, VI I (Fl, Ott = VI I; Ob, Cl, VI II = 8^a VI I) A: The first note, tied over from 350, has a staccato dot; **WGV** regards the dot as an error and eliminates it, as do all secondary sources.

352 Flo A: On the second beat V originally wrote an eighth note, *f*’, as at 348–351, then substituted an eighth rest to suit the text underlay.

352–353 Bar (Dot, Mar = Bar) A: The first two notes in both measures were originally flagged separately, as at 348–351; subsequently V beamed them together to match the single syllable of text.

354 Cimb A: Initially V wrote the repetition sign “/” as at 349–353, then rubbed it away and entered the present notes.

356 Gas A: Initially V wrote *e*^b’ on all three beats by mistake, anticipating the harmony of 357.

357 Vio A: V beamed the four sixteenth notes in pairs; **WGV** beams them all together as in Alf, a correction already made in **RI**¹ and **pvRI**^{1–2}.

357 Bar (Dot, Mar = Bar), Coro B. A: In Bar the first two notes were originally flagged separately, then V joined them with a beam. The third note in both Bar and Coro B. was originally *c*’.

357 Coro T. A: By mistake V originally repeated the notes of 354–356.

357–365 Dot (Mar = Dot) A: Initially V continued writing the sign “/”, indicating unison with Bar, then scraped away the signs when he decided to have Dot and Mar double the bass.

358–359 Tr A: Initially V wrote the same rhythm as in the other brass instruments, using the pitch f' on the third beat of 358 and the first and third beats of 359.

359 Ob A: In an earlier layer there was an eighth rest on the second beat and an eighth note of uncertain pitch on the third beat.

361 Fl A: V originally slurred the last two notes, then substituted staccato dots.

361 VI I, VI II A: The first two sixteenth notes are beamed together with the following eighth notes; **WGV** separates them, as in parallel instrumental parts.

361, 365 Vio, Alf **RI**¹, **pvRI**¹⁻²: Although in A V clearly wrote the syllables “[sco]-pra il” under the last note and preceded them with a hyphen under the second note, these secondary sources (and other piano-vocal scores), failing to observe V’s elision, moved the second syllable of “scopra” under the second eighth note; this error has persisted in currently available performance materials.

365 Vle A: On the third beat V originally wrote $a + eb'$, then smeared it away and entered the definitive reading.

366 Timp A: On the second beat V initially wrote f by mistake, but immediately corrected it to F .

366–369 Alf **RI**¹, **pvRI**¹⁻²: Although in A V wrote no trill for Alf, both sources (and other contemporaneous piano-vocal scores) extend the trill in Vio to Alf, a reading also found in presently available performance materials. **WGV** follows A, leaving to performers the decision as to whether to extend the trill.

366–369 Fl, Ott, Cl I, VI I A: Despite the tie between all the notes, V wrote separate trills for each measure; **WGV** joins them in a continuous sign.

367–369 Cb (Fg, Vc = Cb) A: Initially V notated the sign “/” in these measures, for repetition of 366, then entered the present reading over the signs.

368 Ob A: V hesitated about the pitches of the first dyad: he wrote what became the definitive pitches, $d'' + bb'$, then smeared them out and wrote $d'' + f''$, and finally entered the present version.

374 Timp **WGV**: The tuning indication anticipates V’s explicit instruction at 724.

374 Cb (Vc = Cb) A: V originally wrote a quarter note followed by an eighth rest; later he added a second eighth rest, as in the other parts, but neglected to correct the note to an eighth; **WGV** emends his oversight, as do most secondary sources (the error remains in **I-Vt**).

375–552, 624–723 Banda **RI**¹: The “Partitura della Banda sul palco” published by Ricordi as part of **RI**¹ is described in the introduction to the score and in Part One of this Critical Commentary, Sources. The Banda score calls in N. 2 for fifteen instruments: Ott, 4 Cl, 2 Cor, 1 Flügelhorn, 3 Tr, “Bassi” [Cimb], 2 Trm, and “Tamburo grande.” Its dynamic indications, frequently more detailed than those in A, have not been incorporated in **WGV**, but are noted.

376 Banda (upper staff) A: V originally wrote the triad as $ab' + c'' + f''$, then smeared away the error; the version in the sketches corresponds to the definitive one.

376–377 Mar, Coro D., B. A: “Ch’è ciò?” / This is also the version in **RI**¹. The version of **VE**⁵³ and **pvRI**¹⁻² (“Che è ciò?”), found in Flo (the other voices have no text), is adopted by **WGV**.

381–382 Banda **RI**¹: In the Banda score these two measures are slurred or tied in all parts.

383–385 Voices **VE**⁵³: “Oh il gentile pensier!”

384 Flo, Alf A: The third beat is a quarter note; **WGV** corrects it to an eighth rest plus eighth note as in the other vocal parts, a correction already found in **I-Vt**, **RI**¹, and **pvRI**¹⁻².

388 Bar A: On the third beat V began to write Bb , as in Dot and Mar, but decided against it after entering only the note head.

389 Coro D. A: For D. I V began to write bb' , then changed his mind and entered the present version.

391–403, 410–422 Banda **RI**¹: In the Banda score the upper parts are marked **pp**.

392–393 Vio A: In an earlier, canceled layer V placed Vio’s exclamation one measure earlier, as in the sketches (where Vio’s words are entered without pitches):



393–394 Vio **VE**⁵³: “Oimè!”

395 Flo A: An earlier, canceled layer had *c*" on the first beat.

401–406 Vio VE⁵³: The stage direction reads: "(fa qualche passo, ma è obbligata a nuovamente fermarsi e sedere)."

403–405 Banda RI¹: The Banda score has **p** for all melodic parts on the third beat of 403 and < in all parts through 404–405.

412 Banda (lower staff) A: V began by mistake to write the pattern on the dominant one measure early, then scraped it away and entered the sign "Z" for repetition of 411.

412–413 A: In VE⁵³ the exclamation "Oh ciel! . . . ch'è questo?" is assigned to "Tutti" (except Vio and, presumably, Alf), but V omitted it also from the part of Dot (where he expressly wrote two whole rests) and from Coro. In A V wrote the text in Gas and Mar without the contraction: "che è questo?" WGV follows the contracted version, as in Flo.

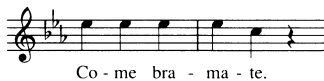
413–416 Vio A: In VE⁵³ (and RI¹) the text is: "È un tremito che provo"; this may explain why in A on the third beat of 413 V originally wrote two eighth notes, *c*"–*d*".

415 Vio A: On the third beat V began to write "ch'io" instead of "che."

415 Banda (upper part) A: The second and third eighth notes have staccato dots; as there are no similar dots in any parallel measure, WGV deletes them.

420–423 Vio VE⁵³: "Tra poco anch'io sarò . . ."

424–425 Flo A: An earlier, canceled version, the first measure of which is also present in the sketches, read:



Co - me bra - ma - te.

425 Banda (upper staff) A: Initially V wrote the part an octave lower.

426–431 VE⁵³: The stage direction reads: "(tutti passano all'altra sala, meno Alf. che resta indietro)."

433–440 Banda A: V used repeat signs to show a reprise of 425–432. It is obvious, even if not indicated explicitly, that the reprise does not include the voices at 433 (= 425).

441–473 Banda A: V wrote only the melody on the upper staff, leaving out the majority of the articulation signs; for the accompaniment on the lower staff he indicated "Dal A a B" to sig-

nal a reprise of 391 (marked "A") through 423 (marked "B").

453–458, 463–466 Vio VE⁵³: "(guardandosi allo specchio)"; "(volgendosi si accorge d'Alfredo)"

475–476 Banda (upper staff) A: The third note of each measure has a staccato dot; WGV suppresses it, as do RI¹ and pvRI¹⁻², since it occurs nowhere else in analogous measures.

477 Banda (lower staff) A: The first note was originally *e*b.

479 Banda (upper staff) A: Initially V anticipated the part at 481:



This was simply an error, since the sketch already has the definitive version.

487 Banda (lower staff) A: The part originally read:



487–504 A: V neglected to write the obligatory *b* before most notes on the pitch *d*, almost as though there had been a change of key signature. WGV adds them where necessary without further notice, except in ambiguous cases; these additions already appear in RI¹ and pvRI¹⁻².

489 Alf A: The second note was originally *c*'.

489, 491, 505 Banda Sources: Although V wrote no dynamic indications in these measures, both RI¹ and pvRI¹⁻² have **f** on the second beat of the parallel 489 and 505 (but the Banda score in RI¹ does not); pvRI¹⁻² also inserts **p** at the beginning of 491. These indications persist in currently available performance materials, but since they have no basis in A, WGV does not adopt them.

491–506 Banda (lower staff) A: V did not notate the part but wrote "come prima" to indicate a reprise of 475–490.

494 Alf A: The exclamation "Oh!" (lacking in VE⁵³) is V's addition.

497–501 Alf VE⁵³: "custode *io* veglierei"

498 Alf Sources: On the third beat RI¹ and pvRI¹⁻² (as well as the other contemporaneous piano-vocal scores) add a *b* before the *d*', and this decision has been carried over in currently available performance materials. WGV shows it as (*b*).

507–522 Banda Sources: At 507 and 509 **pvRI¹⁻²** adds the indication **fp**, and in the Banda score of **RI¹** there are numerous dynamic indications throughout these measures (**f** at 507, 515, and 520; **p** at 511, 519, and 522). Although all are reasonably self-evident, none has any direct basis in A.

512 Alf **pvRI¹⁻²**: The performance indication reads incorrectly “(confuso),” instead of “(con fuoco)” as in **VE⁵³**. Other contemporaneous piano-vocal scores make the same error.

538–539 Alf **pRI** (Vl pr), **pvRI¹⁻²**: “Ah se ciò fosse” / Although this reading is shared by other contemporaneous piano-vocal scores, A, **I-Vt**, and **RI¹** have the “Oh” of **VE⁵³**.

540–541 Alf A: Initially V had the rhythm:



542–543 Alf A: The notes for “celiar” were originally both *c'*.

548 Vio A: An earlier, canceled layer read:



561 Alf A: Although V made a correction here, the melody in the sketch corresponds to the definitive one.

565 Vl II A: By mistake V initially wrote the repetition sign “/”, as at 564.

568 Alf **RI¹**, **pvRI¹⁻²**: The two notes of the third beat are flagged separately in both sources, as well as in contemporaneous piano-vocal scores and current performance materials, thus breaking the elision of “[igno]-to a-[mor],” clearly indicated in A.

570–571, 574–575 Fg, Cor Sources: Although in A V wrote no slurs embracing these two pairs of measures (and hence **WGV** eschews them), slurs appearing in **I-Vt**, **RI¹**, **pRI** (Vl pr), and **pvRI¹⁻²** have become part of the performance tradition, as seen in currently available performance materials.

570–573 Alf **VE⁵³**: “Di quell’amor *ch’è l’anima*”

570–575 Vc A: Originally V started writing here the figuration he would later use only at 609–615:



578–581 Alf A: The definitive version is written over an earlier one, erased at 578 and 580, that is difficult to read. Comparison with the sketch and with the repetition at 602–605 (see Note 600–604) permits us to reconstruct the original version:



582 Alf A: Rather than a clear > on the first beat, as at the parallel 606, the sign here resembles a long >>> beginning before the bar line (582 is the first measure on f. 43^v) and extending almost to the second note, the form in which it was copied into **I-Vt**; **WGV** follows the reading at 606 and interprets the sign as an >, as do **RI¹** and **pvRI¹⁻²**.

590–592, 598–600 Vio, Fl, Cl A: Although the note values are written throughout as shown in **WGV**, V wrote thirty-second rests only in Vio on the second and third beats of 598 and the first beat of 599. All other rests are sixteenth. The thirty-second rests have been extended throughout the passage, as they are in **RI¹** and **pvRI¹⁻²**. (In Vio at 620 the rhythm is written differently in A, but it remains duple: see Note.)

591–593 Vio **VE⁵³**: “*di così eroico ardor.*”

600–604 Alf A: Originally V wrote the part on the staff above (Flo), up to the second note of 604. He then recopied this version on the correct staff and erased and changed 602 and 604. A comparison with the sketch and with the preceding statement at 578–581 (see Note) allows us to reconstruct the original version:





602 Cor III, IV **WGV**: The tuning change anticipates V's indication at 724.

609 Vio A: V initially wrote:



The sketch already had the definitive version.

609–616 Vc A: That V had originally intended Vc to double Cb is clear from the partially scraped away “/” signs on every other bar line, continuing those used from the beginning of the section at 555.


610–613 Alf A: An earlier version, erased by V, is now scarcely legible. A possible interpretation is:



At this point the sketch has:



611 Cl A: V initially began writing, then

smear'd away: . He may have been copying from the part of Vio (in soprano clef). In addition, the slur on the third beat includes the rest; **WGV** restricts the slur to the two sixteenth notes, as V does in the following measures.

620 Vio A: In the first part of the cadenza, the rhythm for Vio is written differently than at the similar 590–592, 598–600, but V's notation is thoroughly coherent and has been accepted in **WGV**, as it was in **I-Vt** and **RI**¹. **pvRI**¹⁻² and other contemporaneous piano-vocal scores changed the sixteenth rests to thirty-seconds, while not altering the initial thirty-second notes, thereby creating inopportune triplets. Later editions also altered the initial thirty-second notes to sixteenths, returning the notation to a duple meter.

624 Cor I, II **WGV**: The tuning change anticipates V's indication at 724.

624 Banda **pvRI**¹⁻²: An **f** is added on the downbeat.


624–663 Banda A: On the lower staff at 624–625 V wrote “come prima” to indicate a

reprise of 425–432 (without repeat), then 391–422. He notated the upper staff in a summary fashion, omitting most articulation signs. The **pp** in **WGV** at 632 is derived from 441.


629–630 Gas A: By mistake V wrote the part on the staff of Alf, in a version differing slightly from the definitive one:



636 Vio A: An earlier, canceled version is vis-

ible: . V evidently de-

cided afterwards to have Vio enter one measure sooner.

636 Banda A:  / Since this is the only statement of the melody in which the grace note appears in this position, **WGV** eliminates it; it is retained in manuscript and contemporaneous printed sources.

637–638 Vio **WGV**: The slur at 638 is derived from **RI**¹; it is also present in **pvCL** and **pvES**. An earlier version of the measures is not legible, nor is the passage written explicitly in the sketches.

644 Banda (upper staff) A: Originally V wrote:



645 Banda (upper staff) A: V wrote staccato dots on the first two notes; as they never appear in analogous positions elsewhere, **WGV** suppresses them.

647–648 Vio A: An earlier, canceled layer is no longer legible.

649–652 Vio A: Originally V had placed a different phrase for Vio two measures earlier:



665–668 Alf **VE**⁵³: “Allor domani . . .”

669–670 Vio **VE**⁵³: “Ebbene;”

671–672 Vio A: The part was originally written a staff too low. In rewriting it on the proper staff, V drew the note in 671 as a quarter note, following the eighth rest, but an eighth note was surely intended.

672 Banda (lower staff) A: The first note was originally B^b .

673–688 (689–703 = 673–687) Banda **RI**¹: The Banda score includes for the accompanimental instruments a series of self-evident dynamic indications not present in A or other sources: **p** at 673, 677, 681, and 685 and \llcorner at 675, 679, and 683.

673–688 Strings A: Throughout this passage V notated the rhythm of each measure as though the meter were $\frac{3}{8}$: $\left| \text{♪} \text{♪} \text{♪} \right|$. A-Wn, I-Vt, and **pRI** (VI II, Vc/Cb) transcribe the error, while **RI**¹ and **pRI** (VI pr, VI I, and Vle) correct it: $\left| \text{♪} \text{♪} \text{♪} \right|$. In A at 704, however, the end of the reprise, V himself corrected the erroneous rhythm, which he had initially written in VI II and Vle, as follows: $\left| \text{♪} \text{♪} \text{♪} \right|$. Taking this correction as evidence of V's intention, **WGV** adopts that rhythm throughout the passage.

675 Banda (lower staff) A: On the first beat in the bass V wrote an eighth note followed by an eighth rest, although at the analogous 679 and 683 he used a quarter note; **WGV** follows his notation, as does the arrangement for Banda in **RI**¹.

680 Vio A: An eighth rest is inserted between the two quarter notes and the quarter rest; all contemporaneous sources suppress it, as does **WGV**.

681 Banda (lower staff) A: On the second and third beats V initially wrote, then smeared away, quarter rests in the bass.

685 Alf A: V originally wrote: $\left| \text{♪} \text{♪} \text{♪} \right|$.
quan-to v'a-[mo]

Afterwards he crossed out the syllable "v'a-" and moved it to the beginning of 686 but forgot to supply text for the third beat of 685. **WGV** follows V's model at the parallel 701, and shifts the second syllable of "quanto" from the second to the third beat of 685, as do **RI**¹ and **pvRI**¹⁻².

685 Banda (lower staff) A: On the second beat the chord also includes f ; since all other chords are triads, **WGV** eliminates this note, as do all secondary sources.

688 Banda (lower staff) A: The first eighth note was originally a dyad, $e^b + g$.

689–703 A: V notated fully only Vio and Alf. For the strings and Banda he numbered the measures from "1" through "15" to indicate a reprise of the similarly numbered 673–687.

704 VI II, Vle A: Initially V wrote b^b in VI II and e^b in Vle.

707–711 Banda A: At the beginning of 707 the **f** is not altogether clear, but the indication is logical and is confirmed in both **RI**¹ and **pvRI**¹⁻². The dynamic indications extended by **WGV** to 708 and 711 are also present in **pvRI**¹⁻².

709–720 Vio A: V initially notated the part on the staff of Flo, one below, then recopied it on the correct staff.

711–712 Alf **VE**⁵³: "Di più non bramo."

712–723 Banda A: V initially notated a different conclusion, which he then scraped away. The earlier version of 712–715 (which has no counterpart in V's sketch) read:

In place of the present 716–723 there were just four measures, now scarcely legible, but which probably corresponded to the sketch:

The revision was made before V wrote out the vocal parts, which were planned for the definitive twelve measures.

724 Banda, Coro B., Vc, Cb A: On the two staves of Banda V wrote the new time signature, but not the new key signature; on the three lowest staves of the page he initially did the same, then smeared away the time signature and entered both the key and time signatures for Coro B., Vc, and Cb. In his sketch the change of key is not explicitly notated.

724–795 **pvRI**¹⁻²: In the Stretta of N. 1, as in the first movement (see Note 1–181), no metronome marking is provided.


729 Cor I, II A: The third beat is an eighth note followed by an eighth rest; **WGV** substitutes a quarter note as in Fg and Cor III, IV.


729 Cor III, IV A: On the first beat V originally wrote a double-stemmed g' , as at 728 and 730.

733–734 A: Originally V wrote the dynamic indications **p** in Flo, Bar (Dot, Mar = Bar), VI I,

and Vc and **pp** in Vle. Afterwards, almost certainly during rehearsals, he added more precise dynamics in a different pen, all at 734: **ppp** in Flo, Cl, Fg, and Vc and **pppp** in VI I and Vle. **WGV** accepts these last indications, maintaining the difference in level between the **ppp** of the melody and the **pppp** of the accompaniment. The **ppp** in Flo, actually written at 734, is moved back to the last beat of 733, where V's earlier **p** appears, and extended to all vocal parts.

734–756 A: For instruments playing repeated notes, V almost always used abbreviated notation:

; and in some cases:

. To clarify the articulation, **WGV** realizes the abbreviations as two groups of four eighth notes throughout. For VI II at 742, 744, etc., V wrote two beamed eighth notes, followed by a dotted half note with a slash. **WGV** beams the first two notes separately, then accommodates the remainder to the beaming of the other parts.

735 Flo, Gas A: V originally beamed the last two eighth notes together, then wrote separate flags over the beam.

735 VI I A: An earlier version in the second half of the measure is no longer legible.

735–737 Voices VE⁵³: “e n'è forza ripartir;”

736, 740 Ob (Cl = Ob), Voices, Vc (Fg = Vc) A: An earlier, canceled version of the melodic parts in both measures corresponded to V's sketch; in Flo it read (with the other parallel parts in unison or octaves):



737 Vc (Fg = Vc) A: The note on the third beat is a quarter note; **WGV** substitutes an eighth note and eighth rest, as in Ob (Cl = Ob).

738 VI I A: Initially V wrote a whole note for the measure, added a stem to make it a half note, then finally smeared away the note and entered two half notes with eighth-note slashes.

739 Coro pRI: The text underlay in both Coro D. and Coro T., B. is incorrect in these performance parts: the last syllable of “signora” is on the third beat rather than the second, and the word “di” is missing altogether. The error does not occur in either **RI**¹ or **pvRI**¹⁻².

741 Ob, Cl A: Originally V wrote in this measure the reiterated-note figure, with the indica-

tion “staccate assai,” which he then decided to postpone until 745.

741 Cb (Fg, Vc = Cb) A: The slur on the second beat protrudes only slightly beyond the second eighth note, and seems restricted to those two notes, but that on the fourth beat extends decidedly beyond the last note to the bar line in this last measure on a recto. In the rest of the passage (741–755) V wrote a slur only on the second beat of 746, where it embraces just two notes. **WGV** adopts the two-note model throughout, as do **RI**¹ and **pRI**.

742 Coro D. A: An earlier version of the measure is illegible.

744–754 A: The indication “cres. a poco a poco fino al,” written in pencil at the top and bottom of the score, was undoubtedly added by V during rehearsals.

744, 748 Flo A: The first beat is an eighth note followed by an eighth rest. **WGV** substitutes a quarter note as in Coro D.

746 Cl I A: V originally wrote a repeated *bb'* for the first half of the measure, then smeared it away.

746 Cb (Fg, Vc = Cb) A: V did not write a *b* before *d'*; **WGV** adds it (as in **pvRI**¹⁻² and contemporaneous piano-vocal scores) both by analogy with the progression in parallel measures and because it is suggested by the *b* before *d'* in 747, which seems to have been added later as a precautionary accidental.

746, 752, 754 Cl A: In Cl I V beamed the first four eighth notes together in these measures, but at 748 he gave the first pair a separate beam (although followed by a dotted half note with a slash). Since beaming the first two notes separately from the remainder better reflects the change in articulation after the slurred pair of eighths, **WGV** adopts it for Cl I throughout.

749–754 Flo A: Although V's slurs are unequivocal, they are absent in both secondary sources and currently available performance materials. **WGV** follows A, extending the slurs to Coro D. as well.

752–753 Gas, Bar, Dot (Mar = Dot), Coro T., B. A: “volge il tempo del piacer;” / **WGV** adopts the form “dei piacer” of **VE**⁵³, which V himself used in Flo and Coro D. at 751–752.

752–753 Cb (Fg, Vc = Cb) A: An earlier version, later smeared away, almost certainly read:



This version corresponds to the reading in V's sketch, where the harmonies are summarily indicated with one triad per measure. In drafting the skeleton score V decided at 753 to continue the progression with the enharmonic equivalent.

757 Tr A: The two dyads originally read $f' + a'$ (sounding $ab' + c''$).

758 Ob I A: As the last note of the measure V initially wrote g'' by mistake, as in the preceding pattern.

758–759 Dot A: Initially the second note of 758 and the first note of 759 were $db - eb$, as in Mar.

761 Ob A: V originally wrote the first note as an eighth.

761–762 Fg A: An earlier, canceled layer read:



762–763 Cor I, II A: V originally wrote the last note of 762 and the first note of 763 an octave lower.

763 Coro D. A: An original version of the second beat, subsequently corrected, is no longer legible.

763 Cb (Vc = Cb) A: The second note was originally f .

764 Dot A: The last note was originally d^{\sharp} .

764 Tr A: The third note originally read c' (sounding eb).

765 Flo A: V wrote an accent on the first note; since it appears in no parallel part, **WGV** suppresses it. **RI¹**, on the other hand, extends it to all dotted quarter notes of 765–766 in Flo and Coro D. I, an interpretation that has persisted in currently available performance materials.

765–766 Coro D. A: V notated only the melody in D. I. He no doubt planned to continue a division of voices similar to that of

757–758: the notes of D. I are written with upward stems, leaving ample space on the staff, and on the first beat of 767 the note of resolution has double stems. The traditional solution, accepted by **WGV**, is already found in the oldest printed sources, **RI¹**, **pRI** (Coro D.), and **pvRI¹⁻²**, but not in **A-Wn** (which also has an error in Coro T.) or in **I-Vt** (which has D. III but not D. II and lacks the part of T. I).

767–772 A: V notated fully only Cb (Vc = Cb) and the resolutions of the vocal parts at 767 (except for Coro B.); for all other parts he wrote “Come le 6 [antecedenti]” to indicate a reprise of 761–766.

773 Bar A: The first note was originally ab , as in Dot.

773 VI I A: By mistake V originally wrote the second note as cb''' , then corrected it as in the other parts.

773–777 Fg A: From the second note of 773 V indicated “8^a Bassi”; at 777, however, he wrote the note of resolution as eb , not Eb . **WGV** coordinates the change of register with V's notation for Cimb.

783 Cb (Vc = Cb) A: V initially notated 784 one measure earlier, as if he planned to overlap the final measure of the vocal cadence and the opening of the concluding orchestral melody. The sketch stops before this point.

784–791 Ob, Cl (Ob = 8^a VI I at 785–790; Cl = Ob at 785–791) A: At 784, the last fully notated measure before 791, V wrote a double stem on the first note of both parts: the eighth notes of the fourth beat have single stems, as does the first note of 791 in Ob, where full notation resumes. There could scarcely be any doubt, however, that in the **ff**, **tutti** context he intended both instruments to play.

N. 3. Aria Violetta

Source

A: ff. 58–76^v

The manuscript of the Aria Violetta probably once comprised regular fascicles (see below), but it was later dismembered and the nineteen single folios of twenty-stave paper (type C) that remained were grouped artificially. In the present state of A, f. 60 is pasted to f. 57 (the last of N. 2) to form a bifolio, within which was inserted a bifolio formed from ff. 58 and 59; ff. 61–72 consist of three artificially created fascicles of two nested bifolios each; and ff. 73–74 and 75–76 are two artificially created single bifolios.

The proportions of the composition suggest that the original fascicle organization may have been two fascicles of five nested bifolios (with a single folio within the second fascicle removed), or possibly a single fascicle of ten nested bifolios (again with a single folio removed).

The measures are laid out as follows:

f. 58	1–5	f. 68	133–136
f. 58 ^v	6–10	f. 68 ^v	137–141
f. 59	11–15	f. 69	142–147
f. 59 ^v	16–22	f. 69 ^v	148–152
f. 60	23–29	f. 70	153–158
f. 60 ^v	30–37	f. 70 ^v	159–164
f. 61	38–45	f. 71	165–169
f. 61 ^v	46–52	f. 71 ^v	170–176
f. 62	53–60	f. 72	177–183
f. 62 ^v	61–67	f. 72 ^v	184–188
f. 63	68–75	f. 73	189–192
f. 63 ^v	76–83	f. 73 ^v	193–221 ¹
f. 64	84–91	f. 74	222–226
f. 64 ^v	92–98	f. 74 ^v	227–231
f. 65	99–107	f. 75	232–236
f. 65 ^v	108–113	f. 75 ^v	237–242
f. 66	114–119	f. 76	243–247
f. 66 ^v	120–124	f. 76 ^v	248–252
f. 67	125–129		
f. 67 ^v	130–132		

Introductory Notes

Instrumentation

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

1. 195–221 (= 145–171) are not written out in full.

[I]

Violini

[II]

Viole

[blank]; at 23: [Flauto]

[blank]; at 23: [Ottavino]

[blank]; at 23: [2 Oboi]

[blank]; at 23: [2 Clarinetti in Do]; at 130: in Si^b[blank]; at 23: [2 Corni] in Fa; at 130: in Mi^b[blank]; at 23: [2 Corni] in Do²; at 130: in La^b[blank]; at 23: [2 Trombe] in Do²; at 130: in Mi^b

[blank]; at 23: [2 Fagotti]

[blank]; at 23: [3 Tromboni]

[blank]; at 23: [Cimbasso]

[blank]; at 172: [Alfredo]

[blank]; [upper staff]

at 172: Arpa

[blank]; [lower staff]

Violetta

[blank]

Violoncelli

Bassi

Title

At the top of f. 58, V wrote “Aria Violetta” in the center, “Atto 1^o” to the left, and “N. 3.” to the right; he signed “G. Verdi” to the far right, slightly below the number. To the left of the title another hand has added “La Traviata.” In the left margin next to the top two staves (VI I, VI II), probably in another hand, appears the number “3.”

Critical Notes

1–2 Vio A: The part underwent at least two layers of corrections. In the original version, which can be reconstructed with the assistance of the sketch, V probably wrote:



Before proceeding, he transformed the upbeat measure into a complete one, notating again the clef, key signature, and meter sign:

2. Although V marked a tuning for both Cor III, IV and Tr at 23, these instruments do not actually play until 130.



Finally he eliminated the key signature by superimposing on it the meter sign (the third time he had written it), and adding the necessary flats to the individual notes.

The corrections led **I-Vt** and **pvRI¹⁻²** (which differs from **pvRI¹**) to misread V's notation, erroneously transforming the symbols on the fourth beat in 1 into an eighth rest (with a fermata, but lacking the prolonging dot) and a sixteenth note, a reading preserved in many modern editions. **WGV** gives the correct reading (an eighth rest and an eighth note), which is present in **A**, corroborated in the sketch, and correctly transmitted in **RI¹**, **pRI** (VI pr), and **pvRI¹** (along with **pvCL**, **pvES**, and **pvPA**). On the fourth beat of 2, on the other hand, V clearly wrote a sixteenth note in **A**, but neglected to add a prolonging dot to the preceding eighth rest. **WGV** adds it, as do all contemporaneous sources.

8 Vle A: V at first wrote an eighth rest at the beginning of the measure, then smeared it away.

10 Vio pvRI¹⁻²: This source continues the dotted rhythm of the second and third beats on the fourth beat, a reading present also in **pvCL**, **pvES**, **pvPA**, and many modern editions. The eighth notes of **A** are unequivocal, and are correctly preserved in **I-Vt**, **RI¹**, and **pRI** (VI pr).

16 Strings WGV: The dynamic indication, (*f*), absent in **A** and not included in **pvRI¹⁻²**, is derived from **pvCL**.

17 Vio VE⁵³: Although there is no punctuation after "poss'io" in the original libretto, V added a question mark in **A**.

20–22 Vio A: This passage is written over a preceding version of the cadenza, in a single measure, many of whose pitches are uncertain:



What is clearly a tie between the two *f* in this version is incorrectly interpreted in **RI¹** and **pvRI¹⁻²** as a slur covering all of 20 in the definitive version. Furthermore, at 21 V wrote "all," interpreted by **RI¹** and **pvRI¹⁻²** as "allegro." A similar indication at 135 clearly has an extra letter, "alla," interpreted in all sources as "allargando." **WGV** uses the latter indication, more appropriate to the character of the ca-

denza, also at 21. There are striking similarities between the original version of the cadenza at 20–22 and the cadenza at 135–136.

23, 67 A: The (*pp*) is derived from **pvRI¹⁻²**, where it is indicated only at 23.

23–25 Cl A: The part was originally written as if Cl were "in Sib."

26–50 Strings A: Possible staccato dots appear only in the following places: 26 (VI II), 42 (third beat)–45 (first beat) (VI II), 43 (third beat)–45 (VI I), 48 (third beat)–50 (Vle). The absence of other staccato dots between 26 and 41 induces **WGV** to consider the marks at 26 as stray ink spots, the more so since what is surely a group of ink spots is found immediately to the left of 26. Scattered among the staves of VI I, VI II, and Vle, they were no doubt produced by V's pen after he drew the staccato dots in Fl. Even if the dots in VI II were drawn intentionally, however, they are not confirmed in any part in this or the following measures, and hence do not develop what might have been the composer's initial idea.

WGV does accept and extend the staccato dots at 42 (third beat)–50, drawn clearly by the composer. The difference in the accompaniment seems justified by the intensification of the melody from 43, further underlined by the following crescendo. Among secondary sources, **pRI** (VI pr) is similar to this edition, **RI¹** uses staccato dots at 26 but does not extend them, while **pvRI¹⁻²** employs staccato dots throughout 26–50.

26–29 VI I, Vle A: In an earlier, canceled version, VI I had what was to become the definitive version for Vle an octave higher, while Vle had what would become VI I. In emending his notation V mistakenly anticipated in Vle at 28 the *b* of the final version at 29, then corrected his error.

27–42 Vio A:

Ah forse lui quest'anima
Solvinga nei tumulti
Godea sovente pingersi
De' suoi deliri occulti! . .]

The same text occurs in the sketch, although with the word "colori" in the last verse instead of "deliri." This strophe is rather different from the one printed in **VE⁵³**:

Ah forse è lui che l'anima
Solvinga ne' tumulti
Godea sovente pingere
De' suoi colori occulti! . .

V's text cannot be considered a mistake, but rather an intentional alteration by the composer, who may have been unhappy with the expression "de' suoi colori occulti"; his version is a reasonable one almost throughout, and translates some expressions present in *La Dame aux camélias*. One phrase, however, "de' suoi deliri occulti," does not make entirely good sense as it stands. Believing that the composer, in his haste, failed to complete his correction, **WGV** emends "de'" to "ne'."³

Among contemporaneous sources, only **I-Vt**, copied directly from **A**, and **pRI** (VI pr) reproduce V's text. All other sources follow **VE**⁵³, which has therefore imposed itself on the tradition. **WGV** underlays both versions beneath the music, leaving the choice to the performer.

27 Vio A: V originally drew the first rest as an eighth, then corrected it to a sixteenth.

27, 35, 71, 79 Vio Sources: Although **A**, seconded by **pRI** (VI pr), shows no staccato dots in these measures, **RI**¹ and **pvRI**¹⁻² place them in a haphazard manner on the second and third notes of one or more of these measures, articulation extended throughout in currently available performing materials. Since there is no basis in **A** for the dots, **WGV** ignores them.

30 Vio A: An earlier version is visible:



. Presumably V had intended to draw an eighth rest between the two notes.

31 Fg A: The dyad originally read *g + bb*.

34 (35–38 = 34), 46–49 Cb (Vc = Cb) A: V originally wrote an eighth rest on the third beat.

34, 42, 76, 78, 84, 86 Vio A: Slurs for the ornamental notes are missing in these measures; **WGV** extends them from models at 32 and 40.

46 Vio A: The first two notes are flagged separately; following the declamation, **WGV** unites them on a single beam, a notation already employed in **RI**¹ and **pvRI**¹⁻².

3. For a brief discussion see the introduction to the score, Sources. The problem is treated more fully by the present editor in "Varianti (d'autore e non) ne *La traviata*," in *Napoli e il teatro musicale in Europa tra Sette e Ottocento: Studi in onore di Friedrich Lippmann*, ed. by Bianca Maria Antolini and Wolfgang Witzemann (Florence, 1993), 417–35, in particular 428ff., and in "Varianti nel testo della *Traviata*," in *L'edizione critica tra testo musicale e testo letterario: Atti del convegno internazionale (Cremona 4–8 ottobre 1992)*, ed. by Renato Borghi and Pietro Zappalà (Lucca, 1995), 443–7.

46–48 Fg A: The \llcorner is very faint, and is superposed on a previous sign, also poorly drawn.

47–48 Ob A: The \llcorner is actually drawn from 46, as in the other parts.

47–48 VI II A: On the third beat of 47 and the first of 48 V originally wrote *cb*" – *bb*", the part he later assigned to Vle.

48 Vio A: The part originally read as in the sketch:



50 Cb (Vc = Cb) A: $\mid \text{J} \text{ } \overset{\frown}{7} \mid$ / **WGV** modifies the rhythm as in the upper strings.

51 Orch **WGV**: The (*pp*), restoring the original dynamic level after the **ppp** of 49, is present in **pvRI**¹⁻², where however the dynamic level at 49 is also given as **pp**.

51–52, 95–96 Vio **RI**¹: This source introduces the dynamic indications **f** on the first beat of 51 and the parallel 95, followed by \gg to the third beat of 52 (96). The markings persist in currently available performing materials, although there is no basis in **A** for the **f** and a \gg is found only at 95.

51–54 Vio **VE**⁵³: "A quell'amor *ch'è palpito*"

51–62 VI I, VI II, Vle A: V originally employed the same rhythm in the upper strings as in Cb. The notes were those eventually used on the second and third beats of each measure in the definitive version.

53 Cl A: V incorrectly anticipated the tonic arpeggio of 54, then smeared it away and indicated a repeat of 52.

53–63 Vc A: V originally showed Vc as derived from Cb in these measures, then eliminated his signs for this derivation and notated the definitive version.

64–65 Vio A: High above the staff there is a sign that might be interpreted as a slur from the third beat of 64 through all of 65, and the copyist of **I-Vt** rendered it as such. The sign, which does not return at the parallel 108–109, seems superfluous and not in keeping with the phrasing of the passage, which is otherwise presented in a clear and precise fashion. **WGV** ignores the marking, as do all other contemporaneous sources.

65–66 Vio A: The last two notes of the phrase are *e' – d'*, probably the result of a confusion in

clef (V may have been thinking momentarily in treble clef). **A-Wn** and **I-Vt** reproduce the error; **pRI** (VI pr) does so in part (*e'–f'*). **RI¹** and **pvRI¹⁻²** correct the part as in **WGV**.

68 Ob A: V began to write the part of Cl on the Ob staff, then corrected his notation.

70–109 A: V wrote only Vio; for the instrumental parts he indicated “Dal A. al B.” for a repetition of 26–65.

79–80 Vio **VE⁵³**: “Questi effigiò”

85 Vio A: The sign above the second beat is small and could be read as a staccato dot, as in **I-Vt**. **WGV** interprets it as an accent, as at 77 (where the sign is small but clear) and 33 (where it is unequivocally an accent), a reading also found in **RI¹** and **pvRI¹⁻²**.


87 Vio **WGV**: The dynamic indication (*pp*) is derived from **RI¹** and **pRI** (VI pr).

93–94 Vio A: V first wrote “amor,” then corrected it rather illegibly to “error,” as in **VE⁵³**. This was probably a mechanical error, a result of the numerous repetitions of the word “amor” throughout the number. **WGV** accepts the reading of the libretto, as do **RI¹** and **pvRI¹⁻²**; **I-Vt** and **pRI** (VI pr), on the other hand, both prepared directly from A, have “amor.”

113 Vio **WGV**: The \natural for the *d''* added in parentheses is derived from **RI¹** and **pvRI¹⁻²**. Although in A the first syllable of “delizia” seems to fall under the *e'*, rather than under the *bb'*, the beaming suggests the reading adopted in this edition and present in all secondary sources.

114 Cl A: V originally wrote *f' + a'*; he made his correction before continuing with the tied notes at 115 and 116.

116 Cl, Cor I, II **WGV**: The tuning changes anticipate V's indications at 130. **WGV** also adds the proper key signature in Cl (valid through 136), which V failed to write.

116 Cb (Vc = Cb) A:  / **WGV** modifies the rhythm as in the upper strings, the model present also at the analogous passage in N. 2 at 623.

118 Strings **WGV**: V neglected to indicate the return to “arco,” which is self-evident. It is prescribed explicitly in **RI¹**.

118 VI I A: Instead of the first eighth note, V had originally written an eighth rest, the version present in the sketch.

120–122 Vio **VE⁵³**: The libretto has a verse not set to music by V: “In quai sogni mi perdo, /

Povera donna”. The text in **I-Mc** is curiously derived in part from **VE⁵³** and in part perhaps invented:

[. . .] delirio vano è questo! . . .
In quai sogni mi perdo,
Ricca, felice, sola,
Nel mio volere in questo
Popoloso deserto [. . .]

To adapt the music to this new text, additional notes are added.

120–121 VI I A: With the help of the sketch, an earlier version can be reconstructed (in the sketch the last note is *d''*):



128 Cb (Vc = Cb) A: V originally wrote a half note, *c'*, followed by a half rest, probably imagining a complete string chord as in the next measure, then smeared the part away.

130–133 Vio **VE⁵³**: “Di voluttà *nei* vortici *finire*.”

137 Orch **WGV**: Although there is no dynamic indication in A or in contemporaneous sources, **WGV** considers it essential to provide a contrast to the **pp** of 145. Taking as a model the only appropriate explicit dynamic (in Vio at 157), **WGV** suggests [*f*].

137, 140, 141 Fl, Ob, Cl A: In Fl V wrote a short > above the first note at 137 and 140, then added a longer >> below the note in both measures. Equally long signs are found in Ob at 137 and Cl at 141. Somewhat shorter signs, but not unequivocally accents, are present in Ob and Cl at 140 and 141. **WGV** holds that, while orchestrating the score, V corrected Fl, surely the first part written, replacing the original > above the part with >>. When Vio takes up the melody, the signs at 145 and 149 are clearly >>. In this context, V's >>, extended throughout in this edition, implies a marked attack followed by a diminuendo for the entire value of the note. Contemporaneous sources have only accents.

138 Vc A: An early, canceled version of the notes in this measure may simply have repeated those of 137 by mistake, but the pitches are difficult to identify. Beneath the Cb staff, V apparently wrote the following figures in a column (reading from the bottom up), perhaps to clarify the harmony for himself as he made the correction: $\flat 6 + \natural 4 + \natural 2$.

138, 142 Cor III, IV A: V originally wrote the upper note as $d\sharp$ (sounding b'), modifying it subsequently to the enharmonic equivalent, $e\flat$ (sounding $c\flat$).

139 VI I A: In the second half of the measure V wrote only two eighth rests. **WGV** substitutes a quarter rest, and completes the measure with another eighth rest.

139 VI II A: In the first half of the measure V originally anticipated the dyads of 140 ($c' + ab'$).

142 Fg A: V originally wrote the first note in Fg I as $c\flat$.

143 Fl A: The part originally read:



144–172 Vio **VE**⁵³: The text of the cabaletta in the libretto is notably different from that set to music by V:

Sempre libera degg'io
 Trasvolare di gioia in gioia,
 Perché ignoto al viver mio
 Nulla passi del piacer.
 Nasca il giorno, il giorno muoia
 Sempre me la stessa trovi,
 Le dolcezze a me rinnovi
 Ma non muti il mio pensier.

Successive editions of the libretto have always reproduced this text, while contemporaneous musical sources follow the text given in **A**. **RI**¹ and **pvRI**¹⁻², however, add an apostrophe after “ne” in the verse “sempre lieta ne ritrovi,” an apostrophe that has persisted in the subsequent tradition. In this way the word “ritrovi,” which according to V’s reading should be a verb whose subject is “il giorno” (“sempre lieta *ci* ritrovi”), must be understood as a noun (“sempre lieta *nei* ritrovi”).

This correction could be explained by the difficulty of accepting the pronoun in the first person plural (“ne”) in a context that is otherwise entirely in the singular. Nonetheless, even if V’s reading presents this small anacoluthon, it is not manifestly incorrect. Furthermore, it is closest in meaning to the words of the libretto (“sempre me la stessa trovi”). One might also advance the hypothesis that the manuscript libretto from which V was working might have had the verse “sempre lieta *me* ritrovi,” and that the pronoun was modified by V himself.⁴ In any

4. The question is discussed in Della Seta, “Varianti nel testo della *Traviata*,” cited above.

event, **WGV** feels justified in accepting the reading of **A**.

152 Cb A: An earlier version appears to have read:



154 VI I A: V wrote two eighth rests on what should be the fourth beat; following the parallel Vio, **WGV** eliminates one, a correction already made in all early printed sources.

156–157 A: The \llcorner are of differing lengths. Those in Fl and VI I conclude clearly on the downbeat of 157; those in Vio, Fg, and Cor I, II (actually drawn under the staff of Cor III, IV, which does not play at 156) are somewhat longer; that of Cb continues through the end of 157. Given the **f** on the downbeat of 157 in Vio (extended here to all instrumental parts), **WGV** concludes the \llcorner with the **f** on the downbeat of 157, thereafter maintaining that level through the downbeat of 162.

157 Fl, Ott A: The eighth notes on the first and fourth beats are beamed together with the following sixteenth notes; **WGV** separates them, on the model of Ob and Cl.

157–158 VI I A: The part was originally different:



158 Vc A: The indication “arco,” absent in **A** and other contemporaneous sources, is suggested by V’s explicit “pizz.” at 159.

162 Orch **WGV**: There is no dynamic indication in **A** or in contemporaneous sources. In anticipation of the melodic **p** in VI I at 168, **WGV** returns to [**p**] in the accompaniment.

162 VI II A: In the second half of the measure V originally wrote three eighth-note dyads, then substituted an eighth rest for the first of them.

162–167 A: With the exception of Ob at 163 and 164 (both of which are decidedly $>$) and Ob and VI I at 166 (which appear to be large $>$), the \gg are mostly long and extend to either the fourth or fifth beats (in Vc at 162 and 164 they actually reach the sixth beat). Indeed, in Vio at 162 and 163 V had originally drawn shorter signs, but subsequently lengthened them (refer also to Plate 2). **WGV** interprets all these signs as \gg through the beginning of the fifth beat. While **pvRI**¹⁻² adopts all \gg , **RI**¹ employs both $>$ and \gg .

163 Vio A: There is a staccato dot on the downbeat. Since there are no other examples elsewhere in the passage, either for Vio or for accompanying instruments, **WGV** suppresses it, as does **pvRI**¹⁻².

163 Vc A: The slur begins on the second beat; since all similar slurs start after the tie, on the fourth beat, **WGV** adopts that model also for Vc at 163.

168 Fl, VI I, Cb A: Although in these parts the \sphericalangle seems to begin on the downbeat, the presence of the **p** in VI I on the second beat, both above and below the staff, suggests that the crescendo should begin somewhat later, as in Ob.

171–172 Vio A: V originally repeated here the words “dee volar.”

172–187 Alf A, **VE**⁵³: The off-stage reprise for Alf is not indicated in **VE**⁵³. In A V’s stage direction originally read “entro la scena,” subsequently modified to “sotto il balcone.”

172, 222 Arpa **pvRI**¹⁻²: The piano-vocal score adds **p** at these points. Since, in the theater, the Arpa should feel free to regulate its sonority based on the acoustics of the individual performance situation, **WGV** refrains from suggesting a dynamic level.

172–173 Alf A: The last two notes of each measure were originally flagged separately. V probably had in mind the earlier text: “Di quell’amor, quell’a-[mor].” When he entered the definitive text at this point, he beamed the two notes together. (At 173 on the third beat he first wrote “am-[or],” which he then corrected to “a-[mor].”)

179 Vio A: At the beginning of 179 V wrote a dotted eighth rest followed by a sixteenth note. **WGV** halves these values, as in **pvRI**¹⁻² and **pvES**. **RI**¹, on the other hand, preserves the notation of A on the first beat, but halves the values of the following two eighth notes. Other contemporaneous piano-vocal scores have still other readings: **pvCL** changes the first beat to a sixteenth rest and a sixteenth note, while **pvPA** keeps the sixteenth note, but incorrectly precedes it with a dotted sixteenth rest.

186–187 Vio Sources: Although the final note in 186 is *bb'*, a note present in **I-Vt**, **RI**¹, and **pvRI**¹⁻² (which differs from **pvRI**¹), as well as in modern editions, some nineteenth-century sources found disturbing the clash with *c* in Alf. **pvRI**¹ (with **pvBL** and **pvPA**) modifies the upbeat in 186 and first notes of 187 to *c'' – eb'' – c''*

(**pvES**, based on **pvBL**, adopts the reading of **pvRI**¹⁻²). In **pvCL** the pitches are *eb'' – eb'' – c''*.

187 VI II, Vle A:



V neglected to write the final quarter notes in these parts; **WGV** supplies them without typographical distinction, following the models of VI I and Cb (Vc = Cb). Alongside this lapse there is a more difficult problem, for the *f'* on the first and second beats of Vle and on the third and (implicitly) fourth beats of VI II, while clearly written, seem unlikely. There are several reasons: 1) the *eb''* of Vio would produce an unresolved seventh of the chord on the sixth degree of the scale, a procedure without parallel in V’s music of this period; 2) it would not be normal to double the bass for a chord in first inversion; 3) an F minor chord in first inversion would anticipate the same chord in root position at 188, weakening considerably the efficacy of the latter. Furthermore, it seems most likely that V, writing for Cb in the skeleton score an *ab* at 187 and an *f* at 188, was thinking of two chords in root position.

Secondary sources (full scores and parts) have the following readings:

Sources	VI II	Vle
A-Wn, I-Mc, I-Vt, RI ¹	<i>c' – f'</i>	<i>f' – ab'</i>
pRI	<i>c' – f'</i>	<i>eb' – ab'</i>
I-Nc, DM	<i>c' – eb'</i>	<i>eb' – ab'</i>

The most direct tradition generally followed A exactly (except for Vle in **pRI**), while **I-Nc** and **DM** adopted the reading found for the first time in **pvRI**¹, as well as **pvRI**¹⁻²:



This version is carried over into all later editions of the piano-vocal score with the exception of **pvBL**, where the *eb'* in the second half of the measure is replaced by *f'*. It is hard to imagine that this latter reading resulted from an engraver’s error; one must instead suppose that the reading from A was present in the

source sent from Ricordi to Blanchet from which **pvBL** was prepared. In **pvES**, which uses many plates from **pvBL**, the chord was corrected as in **pvRI**¹⁻², but in some copies of **pvES** there are traces of the original version.

While the interpretation of this measure remains problematic, **WGV** believes that V simply made a mistake here, and substitutes *eb'* for *f'* in both VI II and Vle.

187 Cb (Vc = Cb) A: The **f**, written in pencil, was probably a subsequent addition to the score.

190 Orch A: While drafting his skeleton score, V wrote the rests in VI I and Cb (Vc = Cb) as a quarter rest, with a fermata, and a half rest. Orchestrating the score, he repeated this notation in several other parts, then continued with the more precise notation of the definitive version, correcting most of the parts already written, but leaving Cb unchanged. In a few cases the resulting rests are faulty (in VI I, for example, the quarter rest and eighth rest, both under a fermata, are followed by a half rest). **WGV** corrects the notation of the rests without typographical distinctions.

193 Vio A: There are traces of an earlier version:



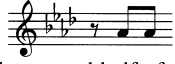
195–221 A: Instead of writing out these measures, V simply indicated: “Dal A. al B.” (= 145–171), to which another hand added “Batt. 27.”

222 Arpa **pvRI**¹⁻²: See Note 172, 222.

227 Vio A: Although modern performing materials repeat the exclamation “ah” from 226 on the second and fourth notes of 227, V did not do so in A, nor do any contemporaneous sources make the extension. **WGV** follows A.

229 VI I A: On the fourth beat V originally wrote *eb''* – *d^h*”; while eliminating the ^h he smudged both notes and hence rewrote them.

230 VI II A: In the first half of the measure V originally continued the rhythmic pattern of

229: . Before proceeding with the second half of the measure, he changed his mind.

231 Arpa A: On the upper staff the middle note is written low and could be read as *db'*, as in **RI**¹. Given the presence of *eb'* in all parallel measures (223, 225, 233), however, **WGV** interprets the pitch as *eb'*.

234–235 Cor I, II A: There are double stems at 235, but not at 234. Following the example of **pRI**, **WGV** indicates “a 2” from 234.

238 Vio A: The concluding notes of the trill have three beams; **WGV** employs only two, as at 240, and as in parallel instrumental parts in both measures.

244 Vio A: The part was corrected, perhaps more than once. An earlier layer read:



V did not write the definitive version clearly, and a conflation of layers may have provoked the error in **pvRI**¹ and early issues of **pvRI**¹⁻²:



WGV follows the reading of **I-Vt**, **RI**¹, and later issues of **pvRI**¹⁻². Although V beamed the notes on the fourth through sixth beats together, **WGV** joins **RI**¹ and **pvRI**¹⁻² (but not **I-Vt**) in respecting the text underlay by separating the final two sixteenth notes.

247 Vio A: In this measure V drew an undulating line to signal the end of the vocal part in N. 3.

N. 4. Scena ed Aria Alfredo

Source

A: ff. 77–92^v

The manuscript of the Scena ed Aria Alfredo, whose original structure remained intact, comprises a single fascicle of eight nested bifolios of twenty-stave paper (type C).

The measures are laid out as follows:

f. 77	1–6	f. 85	77–80
f. 77 ^v	7–13	f. 85 ^v	81–85
f. 78	14–18	f. 86	86–90
f. 78 ^v	19–22	f. 86 ^v	91–95
f. 79	23–27	f. 87	96–98
f. 79 ^v	28–32	f. 87 ^v	99–102
f. 80	33–37	f. 88	103–106
f. 80 ^v	38–42	f. 88 ^v	107–111
f. 81	43–47	f. 89	112–115
f. 81 ^v	48–51	f. 89 ^v	116–119
f. 82	52–55	f. 90	120–124
f. 82 ^v	56–59	f. 90 ^v	125–129
f. 83	60–63	f. 91	130–162 ¹
f. 83 ^v	64–65	f. 91 ^v	163–169
f. 84	66–70	f. 92	170–176
f. 84 ^v	71–76	f. 92 ^v	177–182

Introductory Notes

Instrumentation

At the beginning of N. 4, V annotated his twenty-stave paper as follows (**WGV** also notes subsequent additions and alterations):

[I]

Violini

[II]

Viole

Flauto

Ottavino

[2] Oboè

[2] Clarini [in Do]

[blank]; at 38: [2 Corni] in Mib; at 93: in Sol

[blank]; at 38: [2 Corni] in Sib; at 93: in Do

[blank]; at 38: [2 Trombe] in Mib²; at 93: in Do

[blank]; at 38: [2 Fagotti]

[blank]; at 38: [3 Tromboni]

[blank]; at 38: [Cimbasso]

[blank]; at 93: Timpani in Do

1. 136–162 (= 100–126) are not written out in full.

2. Although V marked a tuning for Tr at 38, they do not actually play until 93.

[blank]

[blank]

[blank]; at 72: Annina

[blank]; at 13: [Alfredo]

Violoncelli

Bassi

Title

At the top of f. 77, V wrote “Scena ed Aria Alfredo” in the center, “Atto II” to the left and “N. 4.” to the right; he signed “G. Verdi” to the far right, slightly below the number. To the right of the title another hand has added “La Traviata.” In the left margin next to the top two staves (VI I, VI II) appears the number “4,” probably in another hand.

Critical Notes

1 Orch A: V wrote “Allegro vivo” above the score and “Allegro vivace” below it. **I-Vt**, **RI**¹, and **pvRI**¹⁻² use only the latter indication, while in **pRI**, VI pr has the former and VI I only “Allegro.” **WGV** retains V’s dual indications.

1–3 Strings **WGV**: The dynamic indication (*p*), absent in **A**, is derived from **pRI** (VI pr) and **pvRI**¹⁻², and it is shared by **pvES** and **pvPA**; **pvCL** has **pp**.

11 Strings **WGV**: In light of the following **p** at 18, the (*f*), derived from **pvRI**¹⁻², seems reasonable.

11 (12 = 11), 15 (16 = 15) Vle, Cb (Vc = Cb) **A**: There are staccato dots in Vle in both 11 and 15, whereas in Cb there are accents in 15. Relevant contemporaneous sources reproduce the notation of **A**, as does **WGV**, which also extends the accents in Cb to 11.

18–19 Strings **A**: Ties across the bar line are lacking. Not only is there a page turn between 18 and 19, but also V had originally not intended the strings to play at 18, where canceled whole rests are visible in both Vle and Cb (Vc = Cb).

22–23 Alf **VE**⁵³: “Ove, agli omaggi avezza,”

27–28 Alf **VE**⁵³: “Solo esiste per me . . .”

32 Alf **A**: An earlier layer is still visible:



. A similar version in

the sketch was subsequently corrected.

38 Strings **WGV**: The dynamic indication (*pp*), lacking in **A**, is derived from **pvRI**¹⁻². It has been extended also to instrumental parts entering later in the section.

39–40 Alf VE⁵³: “*De’ miei bollenti spiriti*”

39–40 Alf A: On the second and third beats of 39 V may originally have written double-dotted eighth notes and thirty-seconds. A similar earlier version may also have been present on the first beat of 40, where—despite the three syllables in the text—the first two notes were beamed together (as in the sketch). The final version is clear.

42 VI II A: Because of an ink blot accompanying a correction, the three notes on the third beat are almost illegible. Distracted, V had probably repeated the three *c’* of the preceding beats.

44 Cor I, II pRI: “a 2” / WGV prefers to assign the note to Cor I alone, as is explicit in V’s notation at the similar 49–50.

45–46 Alf VE⁵³: “*dell’amore!*”

47, 55 Alf VE⁵³: The three suspension points after the colon, added by V in both measures in A, are lacking.

49–50 Cor I, II A: Although V does not indicate how many Cor should play at 49, that he intended only Cor I is clear from the rests in Cor II on the first two beats of 50.

50–51 Cor III, IV A: V originally wrote:



51 Cor III, IV WGV: The tuning indication at 51 anticipates V’s explicit notation at 93.

52–55 Alf VE⁵³: “*Mi credo quasi in ciel.*”

53 Alf A: The first sixteenth note on the second beat was originally written with an independent flag; subsequently V united it on a single beam with the second sixteenth note.

54 Fg A: V began to repeat the notation of 53, but corrected it before putting a stem on the notehead.

56 Alf A: V originally wrote an extra sixteenth-note, *bb*, on the second beat, as if there were no elision between “[vo]-glio” and “a,” then erased the note.

60 Alf A: V wrote a single line above the staff, as if he had begun to write a \succ . This is how RI¹ and pvRI¹⁻² interpret the part, and it is adopted by WGV; I-Vt has no sign.

62 Alf A: On the third beat V originally wrote a quarter rest.

65 Alf Sources: Accidentals are incompletely marked in A and in the sketch (where the sec-

tion is written a half tone higher), and contemporaneous sources do not always clarify matters.

(1) The *a*[♯] that begins the ascent is explicit in A and the sketch and present in RI¹ and pRI (VI pr), but it is transformed into an *ab* in pvRI¹⁻², which therefore adds no *b* to the *a’* at the peak of the ascent. This erroneous *ab*, transmitted into other sources (pvBL, pvCL, pvES, and pvPA), was corrected in later editions of pvRI¹⁻². WGV adds the necessary *b* to the *a’*.

(2) In A V failed to write a *♯* (canceling the previous *♯*) for the *c’* concluding the *dolcissimo* “*cielo.*” He also omitted the corresponding sign in his sketch. The accidental, correctly provided by both RI¹ and pvRI¹⁻², is adopted in WGV.

(3) In the concluding phrase, on the lower neighbor, *c’*, V provided no accidental in A, and among contemporaneous sources only pvES adds one. In the sketch, however, V clearly wrote the equivalent of a *♯* (*c*♯ in E major). Since this alteration is musically attractive, WGV suggests its use.

65 Cb (Vc = Cb) A: On the third beat V wrote: WGV omits the excessive

quarter rest and places the fermata over the eighth rest, as in the upper strings.

67 Cor I, II WGV: The tuning indication anticipates V’s explicit notation at 93.

68 A: In all appropriate parts except Vio and Cb, where the correct notation is present, V wrote four natural signs, as if canceling a key signature in four flats.

68–70 VI I, VI II, VIe WGV: The indication (*arco*), absent in A, is derived from RI¹.

68–70 VI I A: The \sphericalangle covers all three measures, even though the part begins only at 70. WGV restricts the sign to 70 in VI I, but extends it to the other strings from 68, as does RI¹.

72–73 Alf VE⁵³: “*Annina, donde vieni?*”

76 VI II A: The measure originally began with a quarter rest.

77 Ann A: An earlier version is still legible:



79 A: V’s tempo indication, “*All.^o*,” written very faintly above the score, was not transcribed in any secondary source, although pvRI¹⁻² does add a metronome mark.

the tenor aria, the third and seventh verses must also be *sdrucchioli*.³ Several errors are visible in the underlay of the text, errors V subsequently corrected: at 102, he had placed “tale” on the second beat (perhaps omitting “in”), while at 103 the final syllable of “errore” was written immediately after the second syllable, rather than on the third beat, where it belongs.

102 VI I A: There is an > on the first beat. A similar mark was present also on the downbeats of 101 and 102 in Alf, but V subsequently canceled both. **WGV** therefore eliminates this unique downbeat accent for the present figure in VI I. All contemporaneous sources retain the > in VI I, and **pvCL** and **pvPA** even adopt it in Alf, readings also taken over in presently available performance materials.

102 Cb A: V originally repeated the figure from the first half of the measure in the second half, then replaced it with a half rest. There is no correction in the independently notated Vc part.

105 Alf A: Directly after the opening *f'* on the fourth beat V began to draw an *e'*, then smeared it away.

107 Fg, Tr A: In this first measure after a page turn, V left these two parts blank, thereby neglecting to write the note of resolution. The copyist of **I-Vt**, misunderstanding V's oversight, inserted a whole rest. A Ricordi copyist subsequently completed the parts in **A**, and the resolutions appear in **RI**¹.

107–110 Ott pRI: The part is missing in these measures, but it is present in **A**, whence it was copied into all other relevant contemporaneous sources. Nonetheless, the part is lacking in currently available performing materials.

107–122 A: After using no accents on the thirty-second-note upbeats at 99–100 and 103–104, V began to employ them extensively from 107. They are notated in four different manners, however, and there is no apparent consistency of any kind in this notation. They can roughly be divided into the following groups:

- (1) small > covering both notes: Ott and VI I at 107, Fl at 111 and 112, Vc at 115, VI I at 117, Alf at 121;
- (2) > on the first note: Alf at 116, Alf at 117, VI I at 120;

(3) > on the second note: Alf at 115, VI I at 116, VI I at 121, Alf at 122;

(4) > on the third beat, following the thirty-second-note upbeat: Alf at 120.

Contemporaneous sources cope with this confusion as best they can, but they generally introduce still more uncertainties.

Had V's notation shown some ordering principle, either vertical (orchestral and vocal accents agreeing) or horizontal (parallel passages marked in similar ways), it might be possible to maintain some of this diversity. In the absence of any such principle, **WGV** places the accents uniformly on the first note of the upbeat, footnoting in the score only the plausible accent in Alf at 120.

108–109 Alf A, VE⁵³: Although both sources write “aquetati,” the orthography subsequently copied into **I-Vt** and **pRI** (VI pr), both **RI**¹ and **pvRI**^{1–2} properly correct it to “acquetati,” the spelling accepted in **WGV**.

108–120 Cor III, IV A: V originally wrote this part on the Cor I, II staff, then erased it and redrew it on the correct staff.

110 Alf A: V erroneously wrote the rhythm in the second half of the measure as follows:



This notation was copied directly by **A-Wn** and **I-Vt**. The sketch differs at this point and offers no additional evidence. **WGV** follows **RI**¹, **pRI** (VI pr), and **pvRI**^{1–2} in correcting the rhythm according to the model of 108.

110 Cb (Vc = Cb) A: The first note was originally *a*.

111–113 Alf A: The words “m'avrai securo vindice” are written over an earlier, erased text, no longer legible. This correction too is probably related to V's request for a textual variant, made in his letter of 16 February 1853 (see Note 101–105 above).

114–115 Fg A: The measures are blank, a reading carried over into all relevant contemporaneous sources. This was surely an oversight on V's part, and **WGV** completes Fg using the model of 106–107.

115 Alf, VI I A: In both parts the slur on the thirty-second note anacrusis extends to the succeeding dotted quarter note on the third beat. (The slur in VI I at 116 is also somewhat

3. See the introduction to the score, p. xv.

extended.) **WGV** follows V's usual slurring in analogous measures.

115–116, 120–121 Alf **VE**⁵³: The words “oh mio rossor” do not appear in the printed libretto.

117 Fl A: There are accents on both quarter notes, but they are practically covered by the \llcorner and are present in no other part. **WGV** suppresses them.

117–120 Alf **WGV**: In the “oppure” the last two notes and the slurs are added by analogy with the principal melody. If one were to perform this variant, the melodic line should be correspondingly modified in Fl, Ob, Cl, VI I, and Vc.

118 VI II A: The dyad in the first half of the measure was originally $g + e'$.

120 Alf A: See Note 107–122.

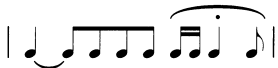
120–121 VI I A: The slur beginning on the third beat of 120 continues over the bar line to the downbeat of 121. **WGV** restricts it to 120, as in all parallel cases.

122 Alf A: V erroneously wrote the first thirty-second note as g' , then corrected it.

123–124 Tr A: A line below the staff could be interpreted as a slur; as there is no analogous sign in any other part, **WGV** treats it as the upper arm of an incomplete \llcorner , as does **RI**¹.

123–124 VI I A: There was originally a \llcorner over these two measures alone, absorbed later into the more ample sign embracing 120–124.

126 Alf A: From the sketch through a preliminary version (or versions) in A to the definitive version, V kept the pitches of the cadenza unchanged. The beaming and note values, however, as well as the implicit and explicit text underlay, were modified several times. While the earlier reading or readings in A are not fully legible, in the sketch V wrote (without text):



127–128 Fg, Trn A: V originally wrote the part of Trn on the Fg staff, then smeared it away and prescribed “col B[ass]o” for Fg.

131–132 Cor I, II A: V originally wrote both instruments in unison on b' (sounding $f\sharp$).

133–134 Vle A: The dyad on the downbeat of 133 reads $a + f\sharp$ and the dyad on the downbeat of 134 is $eb' + c''$. Although both are copied into relevant contemporaneous sources (**pvRI**¹⁻² even continues the harmony of 133 through the

first beat of 134 in the piano reduction), they are clearly mistakes. **WGV** suggests a correction in keeping with the harmonic context.

134 VI II A: The first chord was originally $eb'' + c'''$.

134–135 A: By analogy with 98–99 V drew a double bar after 134, a notation preserved in **pRI** (VI pr), but it makes no sense in this musical context and other contemporaneous sources employ a single bar line, as does **WGV**.

135 A: V notated fully only Alf and Cb (where he wrote a quarter note on the first beat); this reading was copied into **I-Vt**. A Ricordi copyist later added the parts of VI II, Vle, and Vc, modifying the notation of Cb as at the analogous 99. The correction has been accepted in **WGV**.

136–162 A: Instead of writing out these measures, V simply indicated: “Dall’A. al B.” (= 100–126). (For the position of the “A” see Note 99.)

163 Alf A: Under the second note V originally wrote “si,” then substituted “ah.”

163–165 Trn **pRI**: Trn II = Trn III through the downbeat of 165. In this case **WGV** prefers not to follow the distribution suggested by **pRI**, which produces particularly awkward leaps for Trn II at 165 and between 166 and 167, and suggests that Trn II play with Trn I.

165 Cimb A: V mistakenly drew double stems on the first two quarter notes.

165 Cb (Vc = Cb) A: The first note was originally e , the fourth a (this latter also at 169).

165–166 VI II A: In an earlier, canceled reading the last note of 165 was d'' , the first of 166 e'' .

166 Alf A: The second note was originally b .

167–170 A: V notated fully only Alf and Cb (Vc = Cb). For the other parts he indicated: “Come le 4. antecedenti” (= 163–166).

171 Cimb A: V originally wrote the first note as G .

171–172 Fg A: The second sonority of 171 (172 = 171) was originally $d + f$.

171–172 Cb (Vc = Cb) A: The second note of both measures was originally d .

175 Trn A: The lowest note of the first chord may originally have been e (the second through fourth beats = “/”).

175–176 Cimb A: From the second beat of 175 through the downbeat of 176 the part was originally written an octave higher.

175–177 Vle A: “col Basso”

176 Alf A: In this measure V drew an undulating line to signal the end of the vocal part in N. 4.



Staccato dots appear in no other part, and **WGV** suppresses these few examples in Fl.

177–178 Ob, Cl A: Although the notes following the downbeat in 177 have only a single

stem, there is a double stem on the downbeat of 178 in Ob; hence **WGV** indicates “a 2” in Ob for the entire section. Similar reasoning has been followed in Cor III, IV at 177–178 and 180–182 and Ob, Cl, Fg, and Tr at 182. Since in Cl, however, there is only a single stem on the downbeat of 178, **WGV** incorporates the “(a 2)” indication from **pRI**.

178 Cor I, II A: V first opened the measure with a quarter rest, then substituted the correct half rest.

N. 5. Scena [e] Duetto [Violetta e Germont]

Source

A: ff. 93–130^v

The original manuscript of the Scena e Duetto probably once comprised regular fascicles, but it was later dismembered, no doubt in 1854, when V made significant alterations in this composition. The folios of twenty-stave paper (type C) that remained from the 1853 version were grouped artificially; two fascicles containing sections modified in the 1854 revision, however, remain intact.

Here is a description of the present structure of A:

- ff. 93–99 (1853) and 100 (1854): two artificial fascicles, each composed of two nested bifolios.
- ff. 101–103 (1853): one artificial bifolio, with an added folio (f. 103).
- ff. 104–109 (1854): one original fascicle of three nested bifolios.
- ff. 110–113 (1853): one artificial fascicle of two nested bifolios.
- ff. 114–121 (1854): one original fascicle of four nested bifolios.
- ff. 122–130 (1853): two artificial fascicles of two nested bifolios, with an inserted folio (f. 129) within the second fascicle.

Some hypotheses as to the original structure are possible. Since the changes do not substantially alter the length of the piece, it seems likely that the number of folios was the same (thirty-eight). This supposition is confirmed by the numeration of folios in the upper left margin, written before the revision, which did not need to be modified on the folios following the new fascicles, 104–109 and 114–121.

The appearance of the manuscript at f. 95 suggests that ff. 93 and 94, containing the recitative that precedes the entrance of Ger (1–21), were not at first present when V began to write N. 5, but were subsequently added. Thus, they probably formed a single bifolio. At 22, where N. 5 may originally have begun, V laid out the page as he normally did at the beginning of a new piece: an initial brace grouping together the staves is indented to leave room for the list of instruments and characters (where only the names “Violetta” and “Ger-

mont” are written); the staves for the strings, Vio, and Ger are provided with clefs and the meter sign (C); the tempo marking (“All^o”) is written under the score. The hypothesis that V began composing this scene for Vio and Ger at 22 is reinforced by the sketch of this piece, which begins at 22; there are no sketches for the preceding measures.

Although it is not possible to reconstruct the original fascicle structure with certainty, there are clues not only in the layout of I-Vt (which exactly duplicates V’s grouping of measures in all folios corresponding to the 1853 version in A, except for the crowded final folio), but especially in V’s remark on f. 113^v, that “this entire quinternion needs to be copied over” (see below). The *quinternio* (five nested bifolios) was the way in which Ricordi supplied music paper, and V often retained this standard fascicle structure in his manuscripts. The “quinternetto” in question, beginning on f. 113, would thus have included one outer bifolio showing alterations (113/122) and four internal nested bifolios that V replaced (114/121, 115/120, 116/119, and 117/118). The fascicle preceding it was most likely also a quinternion, corresponding to ff. 103–112 (of which ff. 104–109 were later replaced). The initial folios of N. 5 would thus have consisted of four nested bifolios (95–102), and the final fascicle, following the “quinternetto,” would also have comprised four nested bifolios (123–130). We can say for certain that f. 130 must have been the last folio of a fascicle, since V squeezed a large number of measures into a very small space on the verso of this folio.

The measures are laid out as follows:

f. 93	1–5	f. 100 ^v	73–76
f. 93 ^v	6–11	f. 101	77–81
f. 94	12–16	f. 101 ^v	82–86
f. 94 ^v	17–21	f. 102	87–90
f. 95	22–25	f. 102 ^v	91–94
f. 95 ^v	26–29	f. 103	95–98
f. 96	30–33	f. 103 ^v	99–100
f. 96 ^v	34–37		
f. 97	38–42		(1854 fascicle)
f. 97 ^v	43–48	f. 104	101–104
f. 98	49–52	f. 104 ^v	105–108
f. 98 ^v	53–57	f. 105	109–112
f. 99	58–62	f. 105 ^v	113–117
f. 99 ^v	63–67	f. 106	118–122
f. 100	68–72	f. 106 ^v	123–128

f. 107	129–134	f. 118 ^v	261–266
f. 107 ^v	135–139	f. 119	267–272
f. 108	140–146	f. 119 ^v	273–277
f. 108 ^v	147–153	f. 120	278–282
f. 109	154–160	f. 120 ^v	283–287
f. 109 ^v	161–169	f. 121	288–291
<hr/>		f. 121 ^v	292–295
f. 110	170–174	<hr/>	
f. 110 ^v	175–179	f. 122	296–301
f. 111	180–185	f. 122 ^v	302–305
f. 111 ^v	186–190	f. 123	306–310
f. 112	191–195	f. 123 ^v	311–315
f. 112 ^v	196–200	f. 124	316–321
f. 113	201–206	f. 124 ^v	322–327
f. 113 ^v	207–210	f. 125	328–332
<hr/>		f. 125 ^v	333–337
(1854 fascicle)		f. 126	338–343
f. 114	211–215	f. 126 ^v	344–345
f. 114 ^v	216–222	f. 127	346–350
f. 115	223–228	f. 127 ^v	351–355
f. 115 ^v	229–233	f. 128	356–359
f. 116	234–238	f. 128 ^v	360–364
f. 116 ^v	239–244	f. 129	365–371
f. 117	245–250	f. 129 ^v	372–376
f. 117 ^v	251–255	f. 130	377–385
f. 118	256–260	f. 130 ^v	386–400

Further traces pertaining to the 1854 revision are present in **A** in the form of autograph notes from V to the Ricordi copyists (slips of paper originally pasted into the score with sealing wax, then removed and reattached), as well as the presence of canceled measures. The autograph notes contain the following information:

- f. 100^v: “Cambiate 3, o 4, battute [= 72–76] / di canto e d’orchestra / Poi dare un’occhiata ~~at~~ a tutto il solo del Basso / (Pura siccome et.) ove vi sono molte battute cambiate” [“3 or 4 measures changed in the vocal part and the orchestra. Then have a look at the entire bass solo (Pura siccome etc.) where there are many altered measures”]
- f. 104: “Da qui fino all’Andante in fa minore [101–170] / bisogna rifare le parti e la stampa / perché molte battute son cambiate / nel canto e nell’orchestra” [“From here to the Andante in F minor the parts and the print need to be redone, because many measures are altered in the vocal parts and the orchestra”]. By the “print” V is referring to **pvRI**¹.
- f. 113^v: “Qui vi sono cambiate due battute nel canto del Basso [209 and 211] / ed una nota nei primi violini [211]. Quando comincia / il

soprano è tutto cambiato, Canto ed orchestra fino / all’Andante che ho trasportato in mi^b: / Infine bisogna copiare tutto il quintetto!” [“Here there are two measures changed in the bass vocal part and one note in the first violins. When the soprano begins everything is changed, vocal parts and orchestra, up to the Andante, which I have transposed to E^b: In short, the entire quintet needs to be copied over”]

- f. 125^v: “In questo tempo c’è questa battuta / cambiata nel baritono [a sign here points to the vocal line at 333, where the part was indeed altered]. Più avanti / due battute da levarsi [following 345]. Altre due / battute cambiate nel canto ed orchestra [346–347]; / ed un’ [sic] battuta d’aggiungere all’ / orchestra [349] sulle parole del Soprano / «Conosca il sacrificio»” [“In this movement this measure is altered in the baritone. Further ahead two measures are to be deleted. Two other measures altered in the vocal part and the orchestra; and one measure to be added to the orchestra at the soprano’s words «Conosca il sacrificio»”]

Introductory Notes

Instrumentation

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

[I]

Violini

[II]

Viole

[blank]; at 77: [Flauto]

[blank]; at 77: [Ottavino]

[blank]; at 77: [2 Oboi]

[blank]; at 77: [2 Clarinetti in Do]²

[blank]; at 77: [2 Corni] in Mi^b; at 310: in Fa

[blank]; at 77: [2 Corni] in La^b; at 234: in Si^b

[blank]; at 77: [2 Trombe] in Mi^b

[blank]; at 77: [2 Fagotti]

[blank]; at 77: [3 Tromboni]

1. The new fascicle now consists of only four nested bifolios, ff. 114–121. V did make changes also on f. 113 and 120 (both from the 1853 layer), however, and he was probably including them in his calculations (see above).

2. At 77 in Cl V wrote a key signature of two flats (as for Cl “in Sib”), but when this part enters at 82 he actually notated it at sounding pitch (“in Do”).

[blank]; at 77: [Cimbasso]
[blank]; at 114: [Timpani]³
[blank]

Violetta; at 22: [blank]

Annina; at 22: Violetta

Gius[eppe]; at 22: Germont

Violoncelli

Bassi

Title

At the top of f. 93, V wrote “Scena Duetto” in the center. Toward the right, using a different pen and ink, of the kind he employed for corrections, he added “N. 5”; he signed “G. Verdi” to the far right, slightly below the number. Between the title and the number of the piece a different hand added in pen, just above V’s indications, “La Traviata.” To the left of the title still another hand added in pencil “Atto 2^{do}.”

At the top of f. 95, V wrote in the center “Duetto” and to the left “Atto II.” The reasons for the presence of this second title page should probably be sought in the genesis of the composition (see above). If it is true that N. 5 originally began with the present 22, the title at f. 95 would be the older one, and that of f. 93 might be interpreted as meaning “Scena [prima del] Duetto,” thereby clarifying the exact position of the added folios. This new title was certainly in place before the copyists of La Fenice prepared **I-Vt**, since the latter has the indication “Atto 2^{do} Scena e Duetto” only at the beginning of N. 5 (and the indication “Segue Duetto” following 76).

Given this history, **WGV** omits the indication “Duetto” at 22. In fact, the Duetto proper does not begin until 77.

Critical Notes

1–51 Sources: There are no dynamic levels indicated in **A** before 52, and none are suggested in **I-Vt**, **RI¹**, or **pvRI¹⁻²**. The levels are reasonably self-evident, and **WGV** refrains from marking the score. **VI pr** of **pRI**, although not **VI I**, has **f** at 14, **p** at 35, and **p** at 41.

1–3, 8–10 VI I, Cb (Vc = Cb) A: In **Cb V** wrote accents under every note at 1–3 and 8–9

(but not 10). In **VI I**, on the other hand, he wrote accents under every note at 1–2, but those at 2 are very faint and may have been eliminated by the composer; above the notes on the second and fourth beats of 2 he wrote much clearer accents. At 8–9 there are no accents in **VI I**. Hypothesizing that the accents on the second and fourth beats of 2 were a later addition, made when **V** decided to stress only the weak beats of 2 instead of accenting each beat, **WGV** eliminates the accents on the first and third beat of both **VI I** and **Cb** at 2 and of **Cb** on the downbeat of 3; the same model is adopted at 8–10.

8–10 VI II A: The part originally remained on *b*, a line **V** subsequently transferred to *Vle*.

10–11 Vio VE⁵³: “Sta bene . . .”

15 Vio VE⁵³: The stage direction reads: “(legge la lettera).”

20–21 Gius VE⁵³: “Giunse un signore . . .”

21–22 Vio A, VE⁵³: In **VE⁵³** there are parentheses around this phrase in the vocal text (which begins with an exclamation not found in **A**, “Ah!”). Since **V** does not employ the parentheses in **A** and they are not essential to the meaning of the text, **WGV** (unlike **RI¹** and **pvRI¹⁻²**) does not introduce them. The part of **Vio** at 22 seems to have been a later addition to the score, supporting the hypothesis that **V** began composing the Duetto only at 22, adding the initial Scena at a later stage.

25–26 Ger A: The pitches for “Valery” were originally *b – a – g*, which corresponds to the reading of the sketch.

29 Ger A: The first note appears originally to have been *g*, altered by **V** to the appoggiatura *a*, a reading already present in the sketch.

29–30 Ger VE⁵³: “che a rovina corre”

30–31 Ger I-Vt: Although **V**’s notation in **A** is perfectly clear, the rhythm is different in **I-Vt**:



31 Strings Sources: Although in **A** **V** wrote a clear \rightrightarrows in **VI I**, **VI II**, and **Cb** (**Vc = Cb**), differentiated from the $>$ at 37, **RI¹** and **pvRI¹⁻²** render the indication as $>$ in both cases.

32 A: At the bottom of the page underneath this measure **V**, probably just trying out his pen, wrote a pair of staffless sixteenth notes, with a common beam below the note heads.

40 Vio A: The first two notes were originally eighths.

3. Timp did not figure in the original version of N. 5, hence this staff was blank throughout in 1853. In pages added during the 1854 revision **V** provided a part at 114–116 and 152–160, always notated on the pitch *A*. For further details, see the relevant Notes.

42 Vio VE⁵³: The stage direction reads: “(gli dà le carte).”

44–48 VI I, Cb (Vc = Cb) A: In a previous version, this passage read:

This version is similar to the sketch.

48–51 Ger VE⁵³: The words “Ciel! che disappro!” are not found in the libretto, where the following phrase is also somewhat different: “D’ogni avere pensate dispogliarvi! . . .”

49, 50 Ger A: The two sixteenth notes on the third beat of 49 were originally both *f*, while the quarter note on the third beat of 50 was originally *e*[♯].

52–53 Ger VE⁵³: The punctuation is “v’ac-cusa! . . .”; V substituted a question mark.

54 Vio A: The last two notes were originally reversed, *e*”–*f*”, as in the sketch.

54–56 Cb (Vc = Cb) A: The \llcorner continues to the end of 56. **WGV** concludes it at the end of 55, as in VI I and Vle.

59–60 Ger **pvRI**¹⁻²: “Nobili sentimenti” / **I-Vt**, **RI**¹, and **pRI** (VI pr) agree with the text of VE⁵³ and A. Contemporaneous piano-vocal scores make the same emendation as **pvRI**¹⁻². The words are not present in the sketch.

60 Vio A: The words were originally “Ah come” (as in the sketch), but V modified them to “Oh come”: he wrote the new words above the staff to clarify the rather messy correction. Although **pvRI**¹⁻² has the original words, **I-Vt** follows A, which means that the correction must have been made in 1853.

62 Cb (Vc = Cb) A: V originally wrote *c* on the downbeat (a half note), then changed it to *a* (still a half note), and finally substituted the whole note, *a*.

64 A: There are two indications of the tempo, but they are found above the score and over Vio (not below the score). **WGV** positions them above and below the score.

64–66 Strings A: The \llcorner actually begins just before the 64/65 bar line. Although **RI**¹, **pRI** (VI pr), and **pvRI**¹⁻² initiate it immediately after the **p** at 64, **WGV** interprets V’s indication as beginning at 65, as does **pRI** (VI I).

66 VI I A: V wrote “cres.” as well as indicating \llcorner ; **WGV** omits the verbal indication.

66–67 VI I, VI II, Vle A: The note in VI II was originally *b*[♭] in both measures. Although in **I-Vt** this reading is still present at 66 (but not at 67), the change was surely made in 1853. At 67 all three parts originally had quarter notes, followed by quarter rests and half rests (the quarter rest lacking in VI I).

67–68 Vio A: V spelled “prevvidi” with two “v” (copied into **I-Vt**); **WGV** follows the spelling of VE⁵³, **RI**¹, and **pvRI**¹⁻².

68–76 A: The folio containing the original version of these measures was replaced in 1854 (by the present f. 100). For the 1853 version, see Appendix 2, N. 5a.

72 Strings A: V originally wrote half notes followed by half rests in each part.

77 A: V’s differentiation between the **pp** of Cb (Vc = Cb) and the **p** of the upper strings is also reproduced in **I-Vt**, **RI**¹, and **pvRI**¹⁻². These dynamic indications were a later addition to the score, though still in 1853, since they are included in **I-Vt**.

78 Ger A: Although V clearly wrote staccato dots above the first three notes, only **RI**¹ reproduces all three; **pRI** (VI pr) and modern performance materials show only those on the two eighth notes, while **pvRI**¹⁻² has none.

82 Cb (Vc = Cb) A: V originally wrote a half rest in the second half of the measure, then substituted the revised version. This correction was made in 1853, before **I-Vt** was copied. At the parallel 90, V entered the definitive version without hesitation.

82–83, 90, 94, 96 Ger A: In these measures V altered the original melodic line (which largely agreed with the sketch) in 1854. For the 1853 version, see Appendix 2, N. 5a.

84 Ger A: Already in 1853 V corrected the melodic line in the first half of 84: the original version, not present in the sketch, read:

The final version was carried over without change into 1854.

86, 88 Ger A: The articulation marks on the third and fourth beats are not always written clearly. That on the fourth beat is always \wedge , but those on the third beat could be read either as staccato dots or as accents (either \wedge or $>$). Contemporaneous sources choose a dazzling and confusing array of solutions. **WGV** adopts \wedge throughout.

87 Ger **VE**⁵³: “giovane”

92–93 Ger A: V’s alteration in the melodic line in these measures, made already in 1853, was carried over without change into 1854 (refer also to Plate 3). The original version, which agreed with the sketch, read:



94, 96 Ger A: The > were written in 1853 for a very different melodic line (see Appendix 2, N. 5a). When V revised the melody in 1854, however, he made no attempt to alter the signs, which are present in all secondary sources (that of 94 sometimes interpreted as an accent on the downbeat). Although with some uncertainty, **WGV** respects the reading of A.

97 VI II A: V originally repeated in the second half of the measure the $e\flat$ of the first half.

97–98 Ger A: At 98 V made the same mistake in A as he had in his sketch: he wrote one too few eighth notes (c') for the five syllables of “le rose dell’a-[mor],” leaving the measure an eighth note short. **WGV** makes the obvious emendation, as do contemporaneous sources (including **I-Vt**). At 97 there are five staccato dots but they fall over the last four eighth notes; at 98 there are staccato dots over the last four notes, but the first note has the word “le” directly beneath it. **WGV** employs staccato dots for all five notes in both measures.

99 Cl A: V began to write the part on the staff of Cor I, II, then smeared it away and rewrote it on the proper staff.

99 VI I A: V wrote **p** on the second eighth note of the third beat. Taking this dynamic indication to be an earlier idea, rendered obsolete by the > , **WGV** eliminates it.

100 Ger A: The text reads: “resistere no no no voglia”; **WGV** transforms the last “no” to “non,” as in **VE**⁵³, **RI**¹, and **pvRI**¹⁻².

101–169 A: This section was completely rewritten in 1854. V hatched out the first mea-

sure (101), which appears on f. 103^v, and he replaced the folios containing the original version of 102–169 (with the present ff. 104–109). For the 1853 version, see Appendix 2, N. 5a.

112–113 Ger **VE**⁵³: “È duopo!”

113 VI I A: V drew a single slur for the entire measure; **WGV** prefers and extends the more detailed articulation of Vc, as does **RI**¹.

113–116 Vio **VE**⁵³: “No . . . giammai.”

114–116 Timp A: The A written by V for these measures creates a difficult problem. Even with an interpretation as Ab , it is strange that Timp would sound the third of the chord at 114–115, followed by a sharp dissonance with the bass at 116. On the other hand, it is difficult to imagine that V simply made a notational error, since the same phenomenon recurs at 152–160 (see Note). He added the part for Timp to N. 5 for the 1854 revision, and the instruments play only in these two passages, sufficiently far apart to preclude an explanation postulating insufficient time to change their tuning. Recognizing that the problem remains open and requires further study, **WGV** reproduces V’s notation exactly and proposes a possible interpretation of the part, for Timp in Do, in a footnote.

120–121 Vio **VE**⁵³: “m’arda il petto? . . .” / This reading is followed in **I-Vt** and **RI**¹. In A V altered the text to “m’arde il petto”; this text was copied into **prI** (VI pr and VI I). **pvRI**¹⁻², however, emends the text to read “m’arda in petto,” a version preserved in currently available performance materials. **WGV** follows A.

124 Vle A: V wrote an eighth rest at the beginning of the measure, which he then smudged away, substituting an indication to repeat 123.


124–125 Vio **VE**⁵³: “tra’ viventi? . . .”

128 Vio Sources: The first note in the measure is g' , breaking the series of appoggiaturas. That this was V’s intention already in the 1853 version is clear from **I-Vt**, which has the same reading. (The sketch is somewhat different here, but even the sketch suggests the same effect.) It is also noteworthy that in both A and **I-Vt** the sequence of slurs stops in the first half of 128. **RI**¹ and **pvRI**¹⁻² (and from the latter all successive piano-vocal scores) transform the note into ab' , whence it has entered all later performance traditions. This mistaken reading reduces V’s more interesting music to a uniform pattern.

128–129 Vio **VE**⁵³: “tutto io troverò? . . .”

129 Cb (Vc = Cb) A: There are no natural signs for the *B* and *A*. All surviving sources for the 1853 version of the Duetto have these natural signs, which must have been present in the 1853 autograph, and the signs have been carried over into the modern performing tradition. Unconvinced that V sought to change the modality of the descending scale in 1854, **WGV** integrates the natural signs from **I-Vt** and **pvRI**¹⁻². **RI**¹, on the other hand, follows **A**.

136, 138 Vio **VE**⁵³: The punctuation, also adopted in **RI**¹ and **pvRI**¹⁻², is quite different from that in **A**: “vedo? . . .” and “da Alfredo! . . .”

138 Vc, Cb A:  / The presence of the four eighth rests suggests that V intended a quarter note, as in all other parts.

140–146 Vio A: These measures fill an entire recto page (f. 108). By mistake V wrote the first seven measures of the vocal melody (without text) across this recto, forgetting that he had already written the first measure (139) on the preceding verso (f. 107^v). This situation explains why the \llcorner in Vio covered the space now occupied by 140–142. Becoming aware of his mistake, V corrected the part and at 142 superimposed a \gg in the vocal line, which **WGV** exceptionally (and supported by **RI**¹) extends also to orchestral parts doubling the melody. The sixth measure in this original notation (equivalent to the definitive 145) may have been slightly different:



142–150 Strings A: In this passage V occasionally employed abbreviations for the repeated eighth notes. For consistency, **WGV** writes them all out in full.

143–146 Vio **VE**⁵³: “che morir preferirò.”

146 Cor I, II A: V originally wrote a dyad on the downbeat (notated $g' + e''$), then smeared away the bottom note and marked the remaining part “Solo.”

152–160 Timp A: As at 114–116 (see Note), the *A* that V wrote for these measures creates a difficult problem. Recognizing that the problem remains open and requires further study, **WGV** reproduces V’s notation exactly and proposes a possible interpretation of the part, for Timp in Do, in a footnote.

154 Vc A: V mistakenly wrote another eighth rest at the end of the measure, then smeared it away.

158 Vle A: The dyad originally read $f' + d''$.

160 Ob, Cl A: There are double stems on the principal note on the fourth beat, but not on the ornamental tones. **WGV** interprets the entire passage “a 2.”

160 Cb (Vc = Cb) A: **ff** / Given the **fff** at 158, **WGV** suppresses this indication, probably a remnant of the skeleton score.

165–168 Ger **VE**⁵³: “Ma pur tranquilla *udite* . . .”

170 Cb (Vc = Cb) A: V mistakenly wrote another eighth rest at the end of the measure, then smeared it away.

171 Ger **VE**⁵³: “giovane . . .”

172–173 Vio A: In an earlier version, the first note of 172 was f' , as in the sketch (where this passage is in **C**), and the last note of 173 was db'' .

173–174 Vio **VE**⁵³: “V’intendo . . .”

176 Cb (Vc = Cb) A: V originally wrote the db on the downbeat, then replaced it with a rest and rewrote the note as the second half of the beat.

177 Vio A: After the two sixteenth notes V wrote a quarter rest and a half rest, as if he were thinking in **C**, the meter of the sketch.

177–178 Ger A: The notes for “Sia pure . . .” were originally $c' - c' - c$, as in the sketch.

177–180 Vle A: “col Basso”

180 Ger A: The second note is a sixteenth; the presence of two dots after the preceding eighth note confirms that V intended a thirty-second, as at 179.

180 Cl, Fg A: On this first measure of a new page, V drew the slurs from the downbeat. **WGV** begins them instead on the second note, as at 179, and as in the parallel Fl and Ob.

183–197 Vl I A: V wrote “divisi” at 183, then again at 184, followed by his usual wavy line, sometimes interrupted when the part is silent. At 183 the part is in octaves; from 184 only the lower note of the octave is present. The first “divisi” is rather smudged, which might suggest that V changed his mind, but it makes no sense for Vl I to play “uniti” only at 183, and then “divisi.” The prescription at 184 and the wavy line underline that the entire part is to be played in octaves, “divisi.”

184, 194 Fl, Cl A: In Cl at 184 and Fl at 194 the slur reaches the eighth note; **WGV**, like

RI¹, restricts it to the thirty-second notes, as in all similar cases in **A**.

186 Fl **A**: There is a **pp** under the staff. Since it simply repeats that of 184, **WGV** suppresses the indication.

188 Ger **A**: **V** wrote the slur only over the first three notes, then drew it again to embrace all the thirty-second notes. The appearance of the notation is ambiguous, and **pvRI¹⁻²**, as well as **pvCL** and **pvPA**, interpret it as a \rhd .

190 Ger **A**: The sign here interpreted as an $>$ (the reading also of **pvRI¹⁻²**) is rather long, and begins before the bar line. In addition, the second note is an eighth note, corrected in this edition to a sixteenth, as in **RI¹** and **pvRI¹⁻²**.

191 Vle **A**: The dyads were originally $g + b\flat$. After initially correcting the first dyad to $c + b\flat$, **V** chose $b\flat + c'$ for both.

197 Ger **A**: The last two notes were originally flagged separately; subsequently **V** beamed them together.

198–199 Fl, Cl **A**: Both \rhd actually begin before the 198/199 bar line. Following the model in Ger, **WGV** restricts them to 199, as does **RI¹**.

200 Ger **A**: The four thirty-second notes are beamed together; **WGV**, like **RI¹** and **pvRI¹⁻²**, breaks them into two groups of two notes, as at 201, to support the declamation of the text.

200, 204 **A**: The dynamic indications (mostly **ppp**) were added with a different pen and ink, probably at a later stage; their presence in **I-Vt** confirms they were already found in **A** in 1853.

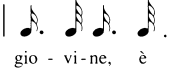
202 Ger **A**: The \flat is derived from **RI¹** and **pvRI¹⁻²**.

202 Fl, Ob, Cl **RI¹**: This source adds here an upbeat to the phrase at 203–204, as at 198. For the significance of this error for the relationship between sources of *La traviata*, see Part One, Sources, of this Critical Commentary.

207–210 Fg **A**: The part is partially covered by the pasted slip with **V**'s instructions (see the description of **A** at the beginning of these Notes), but the transparency of the paper allows the text to be read.

209 Ger, VI I **A**: **V** altered the original melodic line in Ger (which largely agreed with the sketch) and the note in VI I for the 1854 revision. For the 1853 version, see Appendix 2, N. 5a. The superposition of the two versions of the vocal line caused confusion for the Ricordi employees who prepared both **RI¹** and **pvRI¹⁻²**,


both of which introduce a dotted rhythm in the first half of the measure:

 This is simply a mistake
gio - vi - ne, è

that has remained in all subsequent editions. The reading of **A** is unequivocal and is supported by the sketch.

209–210 Ger **VE⁵³**: “giovane” / In fact, **V** wrote “giovine” at 209 and “giovane” at 210. **WGV** employs “giovine” throughout, which **V** seems to have preferred (see 87, 171, 235, and 263).

211–295 **A**: This passage was completely rewritten in 1854. **V** replaced the folios containing the original version of 211–295 with the present ff. 114–121. For the 1853 version, see Appendix 2, N. 5a.

211 Ger **A**:  / All secondary sources halve the value of the concluding note, as in **WGV**.

211 Cor III, IV **WGV**: The tuning change anticipates **V**'s explicit indication at 234.

212 Vio **RI¹**: The score introduces a \ll in this measure. It is a misreading which mistakenly combines the slur and **V**'s underlining of the direction “con estremo dolore.”

212–214 Vio Sources: In the 1853 version **V** placed accents on the first note of each measure (cf. N. 5a, 213a–215a), but did not include them in his 1854 revision (**A**). **RI¹** and **pvRI¹⁻²** nonetheless insert accents at 212 and 213.

214–215 Vio **A**: “che un di caduta” / **WGV** accepts the correct “ch'è” of **VE⁵³**.

220–221 Cl **A**: **V** mistakenly wrote prolonging dots after the half notes, then smudged them away.

223 Cl **A**: In Cl II **V** at first wrote a whole note by mistake, then substituted a half note.

226 Ger, Cb (Vc = Cb) **A**: There is a quarter note on the first beat; **WGV**, like **RI¹**, substitutes an eighth note and eighth rest.

229 Cb (Vc = Cb) **A**: The **p** is actually found in the middle of the measure, where it is also reproduced in **RI¹**.

233 Vio **A**: **V** wrote the first note and rest as sixteenths, but there is no dot after the following quarter note. **WGV** substitutes an eighth note and an eighth rest, as in **RI¹**; **pvRI¹⁻²** leaves the values unchanged, but inserts an additional eighth rest.

234 WGV: The (*p*), derived from **pvRI**¹⁻², is confirmed by V's indications in Ob at 239 and in Vc at 242. It was also present in the corresponding 234a of the 1853 version.

234 pvRI¹⁻²: Although there is no metronome mark in **pvRI**¹⁻², it is present in **pvRI**¹ and **pvBL** (whence it was copied into **pvES**, but not **pvCL** or **pvPA**). **WGV** adopts it.

235 Vio VE⁵³: "giovane" / The form "giovine" is present in A both at 235 and the repetition at 263.

238 Vio VE⁵³: "ch'avvi" / The form "che avvi" is present in A both at 238 and the repetition at 266.

245 Ob A: V began to write the part a measure too early, then smudged away his notation. The word "Solo" is still visible at 245; **WGV** applies it to 246, where the indication is lacking.

248 Cl pRI: "a 2" / Since V did not write double stems, **WGV** prefers to suggest [*I*], which is more suitable for the sonic equilibrium of the chords.

249–288 Ger VE⁵³: There are numerous small differences between the text set by V and that of the libretto. The printed text, in *doppi quinari*, reads:

Sì piangi, o misera . . . – supremo, il veggo,
È il sacrificio – ch'or io ti chieggo . . .
Sento nell'anima – già le tue pene . . .
Coraggio . . . e il nobile – cor vincerà.

251–252 Ob Sources: In A V wrote only Ger, Vc, and Cb. For all other instrumental parts he indicated a repetition of 249–250. In the 1853 version at 251a, however, **I-Vt** (surely copying from the original autograph pages, now lost) provides a resolution for Ob on the downbeat of 251, similar to V's notation for Ob at 253 in both versions. Considering the absence of a resolution at the downbeat of 251 to be an oversight (251 is the first measure on a verso page), **WGV** supplies the note.

254 Vle A: The dyad was originally *f^b + d^b*.

258–260 A: V wrote a combination of \ll and "cres"; the verbal indication is present in Fl (along with a \ll), Fg, VI I, and Vc. **WGV** replaces the "cres" with \ll and extends the latter to the remainder of the orchestra. That V intended a general crescendo is apparent from the \ll in Fl, which actually covers 258–259, even though the part begins only in the second half of 259.

262–276 A: V notated fully only Vio, Ger, Vc, and Cb; for the other parts he indicated "Dal A al B," for a repeat of 234 (labeled "A") through 248 ("B").

267–268 Vio A: The \gg actually begins on the first note of 267, which contradicts both the dynamic shape of the phrase and the explicit *f* at 268. **WGV** considers V's placement of the \gg a notational error and restricts it to 268. The latter position is found in the corresponding measure (268a) of the 1853 version.

277 VI I A: V wrote "cres" toward the end of the measure; **WGV** replaces it with \ll from the beginning of the measure, as in Vle and Cb. In addition, V drew a slur embracing the entire measure; **WGV** joins **RI**¹ in substituting slurs for each pair of eighth notes, as in Ob and Vc.

278 Cor III A: The part originally read:



278 Vc A: The slur extends to the fourth beat; **WGV** restricts it to the two eighth notes, as in Ob, Cl, and VI I.

278–279 Cor I A: At 278 V originally wrote a dotted half note (notated *c*'), then changed it to a dotted quarter note and completed the measure. At 279 he originally placed the first notated *eb*" (sounding *gb*) on the downbeat (as a dotted quarter note); to avoid a clash with the appoggiatura in the melodic parts, he then inserted an eighth rest on the downbeat and smeared away the prolonging dot after the note.

281–284 A: V notated fully only the vocal parts and the resolution on the first beat in VI I (extended to Ob in **WGV**); for the remaining orchestral parts he indicated a repeat of 277–280 (marked "1" through "4").

285–286 Cor I, II A: V mistakenly notated the part on the staff of Cl, then rewrote it on the correct staff.

289 Cor I, II WGV: The tuning change anticipates V's explicit indication at 310.

290 pvRI¹⁻²: Although there is no metronome mark in **pvRI**¹⁻², it is present in **pvRI**¹ and **pvBL** (whence it was copied into **pvES**, but not **pvCL** or **pvPA**). **WGV** adopts it.

290 Vio VE⁵³: "Or imponete."

294 Vio A: Above the part another hand repeated the syllables "[Segui]-rammi" to clar-

ify the hastily written text in V's hand beneath the notes.

296–319 A: At 296 V altered the original version in Vio for the 1854 revision. For the 1853 version, see Appendix 2, N. 5a. Many additional annotations in the vocal lines and orchestral parts throughout this section reflect the shift in tonality of the preceding passage from E major in 1853 to E-flat major in 1854. Returning to his original manuscript at 296, V canceled the E-flat major key signature of the newly revised section by writing three naturals at 296, leaving the ensuing section (which had originally been written under a key signature of four sharps) without either sharps or flats in the key signature. To adapt his music to the new signature, V altered considerably the accidentals at 296–319 for 1854; in other cases, however, there are accidentals (particularly natural signs) rendered superfluous by the new situation. **WGV** uses common sense in applying accidentals throughout this passage.

302 VI I A: The part was originally written an octave higher.

302–303 VI II, Vle A:

WGV prefers to continue the articulation by pairs of sixteenth notes that V employed for the previous two measures.

304 VI II A: The dyad in the second half of the measure was originally $c\sharp' + a'$.

306, 308 VI I (Fl = VI I) A-Wn, RI¹:

While this variant in the articulation has no significance for the reading of **WGV**, it does yield important information about the relationship between the sources. See Part One, Sources, of this Critical Commentary.

307–308 Ger VE⁵³: “Or che pensate?”

310 Ger A: V at first anticipated here the part of Ger from 311, then smeared it away.

310 VI II A: V originally wrote a d' (eighth note) at the beginning of the measure, then substituted an eighth rest.

310–317 Fl A: At 306 V had indicated “8^a V[iolin I],” an instruction that is not changed

until after 317. At 318–319, however, the part is written in unison with VI I. That V made a mistake is clear, since his instruction would render the part of Fl much too high at 311–317. To resolve the problem, **pRI** change the register of Fl from the second beat of 311. Considering this solution illogical and unmusical, **WGV** joins Fl to VI I at the unison already in the second half of the second beat in 310.

311–312 Fg A: The part is smudged, but V's intention is clear.

314 VI II A: V originally wrote an isolated eighth-note dyad on the second half of the first beat, then substituted the new rhythmic figure.

316 Cimb A: The first note was originally an octave higher.

320 A: No dynamic level is indicated. The [*p*] proposed by **WGV** anticipates V's indication for Fg at 350.

320 Cb (Vc = Cb) A: The first note (the remainder of 320 and all of 321–323 are derived from this note) was originally an octave higher.

321 Vio A: V initially wrote accents on the first and third notes, then erased them.

322 VI II A: The dyad was originally $g + d'$, later assigned to Vle.

324–328 Vio A: “se le tue pene orribili non fia che alcun gli dica” / Both of V's modifications of the words of VE⁵³ (“se le mie pene orribili vi sia chi almen gli dica”) produce a confused reading (taken over in I-Vt). Indeed, the modifications probably reflect a moment of distraction. The “non fia” at 326–327 repeats the words from 322–323; the substitution of “alcun” for “almen” may be an unconscious attempt to correct the error. For the text written in A, **WGV** substitutes that found in VE⁵³, a correction also made in both RI¹ and pvRI¹⁻². For further discussion of this point, see the introduction to the score.

333 Ger A: V altered the original setting for the 1854 revision. For the 1853 version, see Appendix 2, N. 5a.

334 Vle A: The dyad on the third beat was originally $g + c'$.

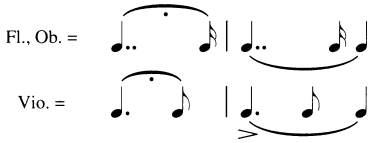
335 Ger A: The vocal fermata is derived from pvRI¹⁻².

336 VI I A: On the second and third beats V had originally indicated a repetition of the d' from the first beat.

339–340 Vio VE⁵³: “d'amor . . .”

341 Cb (Vc = Cb) A: The fermata appears on the third beat; **WGV** shifts it to the fourth beat, as in the upper strings, a change also found in **RI**¹.

341–342 Fl (Cl = 8^a Fl), Ob, Vio A: There are unacceptable discrepancies in V's notation of the rhythm:



WGV modifies the rhythms according to the model in the repetition (vocal parts) at 353–354.

344 Vio A: V originally wrote *b♭*' (a quarter note) on the downbeat. His modification was already made for the 1853 version.

345–346 Ger **VE**⁵³: “del vostro cor . . .” / V may well have modified this reading to “del vostro amore . . .” in order to avoid immediately repeating the last word of Vio’s part at 344. (In **VE**⁵³, in fact, the strophes of Vio and Ger for this concluding section of the Duetto are each printed as units of one octave, rather than as alternating quatrains as V set them, so that this reiteration might not have seemed problematic to the librettist.)

345–347 Ger A: After 345, there were two additional measures in the 1853 version (the last two on f. 126^v), which V hatched out for his 1854 revision. In the course of making this revision, he altered the text at the present 346 (substituting the last syllables of “[a]l-lora” with the revised “[a]-more . . .”). For the 1854 version he then modified the vocal line at 347. For the 1853 version, see Appendix 2, N. 5a.

349 A: The string accompaniment in this measure and the indication “sempre più animando” were all added for the 1854 revision. For the 1853 version, see Appendix 2, N. 5a.

349–363 Orch A: For the accompaniment of repeated eighth notes in VI I, VI II, Vle, and later Cor I, II and Cor III, IV, V used the abbreviation of a dotted quarter note with a slash across the stem. Given the graphic context of Vc in the passage, **WGV** writes the notes out in full.

350 Vio A: The rhythm was originally

diverse: V made the change already for the 1853 version.

350 Fl A: By mistake V originally wrote the first two notes as *g*” – *f*”.

353 VII A: V originally wrote:

He then substituted the last note with an eighth rest and completed the measure.

353 Cb A: The fermata is placed above the note on the third beat; **WGV**, with **RI**¹, shifts it to the concluding rest, as in the other instrumental parts.

354–355 Ger A: In these measures V changed the word “andrete” of **VE**⁵³ (present at 347, 362, and 370) to “sarete,” perhaps for reasons of assonance. While the difference might be merely an oversight, it is not manifestly wrong.

WGV joins **RI**¹ in preserving the difference; **pvRI**^{1–2} changes to “sarete” in all cases.

356 Ob A: The slur crosses the 356/357 bar line. As all other models for this slur remain within the measure, **WGV** interprets the Ob slur at 356 in the same manner.

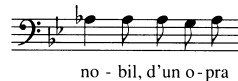
356, 359–360, 363 Cor I, II **pRI**: Although the parts indicate that both Cor should play in these measures, the character of the section seems more appropriate for a single instrument. In fact, beginning at 364, where the rhythm and character change, V explicitly wrote two stems on the notes on the Cor I, II staff. For an analogous situation, see N. 10, Note 276–278.

357 Ger A: V originally wrote the second note as *b♭*, with a slur to the first note. Changing the second note to *a♭*, he also erased the slur, since it would have been read as a tie.

359 VI I, Cb (Vc = Cb) A: The dynamic markings above and below the score (**pp** and **ppp**, respectively), written with a different pen and ink from the rest of the page, were probably added at a later stage (although still in 1853, since they appear in **I-Vt**). At 360 **WGV** reestablishes the fundamental dynamic level [**p**]; since the music continues differently at 363, **WGV** does not extend the lower dynamic level to the repetition.

360–363 A: V notated fully only the vocal parts and Cb (Vc = Cb), as well as the notes of resolution in Fl, Fg, and VI I at 360. For the other parts he indicated “Come le 4 antecedenti” for a repetition of 356–359.

361 Ger A: An earlier, canceled version is legible:



no - bil, d'un o - pra

364 Vio A: V began to write the second syllable of “sospiro” at the end of 364 (the last measure of f. 128^v), then smudged it out and re-wrote it at the beginning of 365.

365 Ob, VI I (Fl = 8^a VI I) **WGV**: The “(cresc.)” is already suggested in **pvRI**¹⁻².

367–371 Cl A: “unis[ono]” / **pRI** interpret the indication as if V wanted Cl to play with VI I, and therefore assign 368–370 to Cl I alone. **WGV**, with **RI**¹, maintains instead that V intended Cl to play with Ob (which had been in unison with VI I at 365–367, but are written out fully at 368–371), and hence joins Cl I and II with Ob I and II, respectively.

370 VI I A: V originally wrote the part a third lower (as in Ob II).

371 Cor I, II A: V originally continued the octave from the preceding measures (notated *c' + c''*).

371 Cb (Vc = Cb) A: V wrote a quarter note and quarter rest on the first two beats; **WGV**, with **RI**¹, substitutes a half note, as in all other instrumental parts.

373–396 Sources: The text of the conclusion of the Duetto reads as follows in the libretto:

VIO. Qui giunge alcun, partite! . . .

GER. Ah grato v'è il cor mio! . . .

VIO. Non ci vedrem più forse . . .

(*s'abbracciano*)

A 2. Felice siate . . . Addio! . . .

In A at 373 V wrote “Ah giunge alcun”; the “Ah” mistakenly anticipates Ger’s first word in the following half-line (“Ah grato v'è il cor mio! . . .”), and **WGV** substitutes the reading of the libretto. This emendation is already made in

RI¹; **pvRI**¹ and early issues of **pvRI**¹⁻² (hence **pvBL** and **pvES**) follow A, but later issues correct this text.

373, 375 VI II, VIe A: The whole note lacks a tremolo indication in both measures in VI II and in VIe at 373 (375 = 373). Given the context, **WGV** adds the tremolo, as in **RI**¹.

376 VI I A: On the first beat V originally began to repeat the same figure as at 372 and 374, then messily corrected it.

376 Cb (Vc = Cb) A: There is a staccato dot on the first note; in keeping with the other articulation in these measures, **WGV** substitutes an accent, as does **RI**¹.

379–380 Vio A: Although V failed to write the *b* for the two *a'*, they are implicit in the harmony and were added in **RI**¹ and **pvRI**¹⁻²; **WGV** includes them without brackets.

386 Vio A: V originally indicated “con dolore,” then substituted “piangendo”; neither instruction appears in **I-Vt** at the corresponding 388a.

387 Cb (Vc = Cb) A: V repeated “pizz.” here. Since Cb are already playing pizzicato (from 380), **WGV** omits the repetition. **RI**¹, on the other hand, extends it to all the strings.

392 Ger A: Over the last two notes there are three dots. Their uncertain position and the character of the phrase induce **WGV** to consider them stray ink spots, even though **RI**¹ interprets them as staccato dots.

399 Cb (Vc = Cb) A: V originally anticipated the whole note at 400 in this measure.

400 Vio, Ger A: The fermatas are actually written at 397 in A; **WGV** postpones them until the final measure.

N. 6. Scena Violetta ed Aria Germont

Source

A: ff. 131–158^v

The original manuscript of the Scena Violetta ed Aria Germont probably once comprised regular fascicles but it was later dismembered, no doubt in 1854, when V made significant alterations in the cabaletta of the Aria Germont. The folios of twenty-stave paper (type C) that remained from the 1853 version were grouped artificially; one fascicle containing the section modified in the 1854 revision, however, remains intact.

Here is a description of the present structure of A:

ff. 131–150 (1853): five artificial fascicles, each composed of two nested bifolios.

ff. 151–152 (1853): one artificial bifolio.

ff. 153–155 (1854): one original fascicle of one bifolio with a single folio (154) inserted.

ff. 156–158 (1853): one artificial fascicle of one bifolio with a single folio (157) inserted.

There are no clues permitting a reconstruction of the manuscript's original structure, but since the number of measures in the revised version is only four fewer than in the original version, the number of folios in 1853 may well have been equal to the present count (28 folios, or 14 bifolios). The first fascicle may have consisted of the standard *quinterno* (five nested bifolios), as in **I-Vt**, and the remaining nine bifolios would probably then have been divided into two fascicles.

The measures are laid out as follows:

f. 131	1–5	f. 138	86–94
f. 131 ^v	6–11	f. 138 ^v	95–102
f. 132	12–18	f. 139	103–109
f. 132 ^v	19–23	f. 139 ^v	110–114
f. 133	24–28	f. 140	115–120
f. 133 ^v	29–34	f. 140 ^v	121–125
f. 134	35–40	f. 141	126–130
f. 134 ^v	41–45	f. 141 ^v	131–135
f. 135	46–51	f. 142	136–140
f. 135 ^v	52–57	f. 142 ^v	141–145
f. 136	58–64	f. 143	146–148
f. 136 ^v	65–70	f. 143 ^v	149–155
f. 137	71–77	f. 144	156–165
f. 137 ^v	78–85	f. 144 ^v	166–169

f. 145	170–173		
f. 145 ^v	174–177	(1854 fascicle)	
f. 146	178–181	f. 153	241–244
f. 146 ^v	182–185	f. 153 ^v	245–248
f. 147	186–189	f. 154	249–252
f. 147 ^v	190–193	f. 154 ^v	253–256
f. 148	194–197	f. 155	257–259
f. 148 ^v	198–201	f. 155 ^v	260–262
f. 149	202–205		
f. 149 ^v	206–209	f. 156	263–267
f. 150	210–212	f. 156 ^v	268–284 ¹
f. 150 ^v	213–217	f. 157	285–290
f. 151	218–223	f. 157 ^v	291–296
f. 151 ^v	224–228	f. 158	297–301
f. 152	229–234	f. 158 ^v	302–310
f. 152 ^v	235–240		

A further trace pertaining to the 1854 revision of A is the autograph note on f. 152^v from V to the Ricordi copyist (a slip of paper pasted to the score) containing the following information:

“Cambiare tutta questa / cabaletta [= 241–262] Canto ed orchestra / Più le note in levare del ripiglio” [“Change this entire cabaletta in the vocal part and orchestra. Also the upbeat notes of the reprise”]. The last remark refers to the vocal part at 270, which V altered directly on the original folio.

Introductory Notes

Instrumentation

At the beginning of N. 6, V annotated his twenty-stave paper as follows (**WGV** also notes subsequent additions and alterations):

[I]

Violini

[II]

Viole

[blank]; *at 67*: [Flauto]

[blank]; *at 67*: [Ottavino]

[blank]; *at 81*: [2] Oboe

[blank]; *at 14*: [2 Clarinetti in Sib]; *at 41*: [2] Clarini [in Do]; *at 166*: in Sib

[blank]; *at 81*: [2] Corni in Fa; *at 148*: in Mib; *at 213*: in Fa; *at 226*: [in Mib]; *at 242*: [in Fa]; *at 286*: [in Mib]; *at 303*: [in Fa]

[blank]; *at 81*: [2] Corni in Do; *at 148*: in Lab; *at 213*: in Sib

1. 271–284 (= 248–261) were not written out in full.

[blank]; at 81: [2] Trombe in Do; at 148: in Mi^b
 [blank]; at 47: [2 Fagotti]
 [blank]; at 81: [3] Trom[bon]i
 [blank]; at 81: Timpani in Fa; at 148: [Cim-
 basso]
 [blank]; at 81: Cassa sola; at 148: [Timpani] in
 Re^b; at 218: in Si^b²
 [Violetta]
 [blank]; at 7: Annina; at 22: Alfredo
 [blank]; at 116: Giuseppe; at 153: Germont
 [blank]; at 133: Un Commissionario
 Violon[celli]
 Bassi

The frequent tuning changes in Cor I, II from 226 are necessitated by V's notation, although he did not explicitly indicate them. This unusual situation accounts for the two penciled question marks in **A** at 227 (for 226) and 302, as well as the penciled annotation in the hand of a copyist at 285, "in Mi^b?" The change at 286 is in fact the only one included in the corresponding part in **pRI**, while **RI**¹ does not indicate any tuning changes and simply reproduces V's notation. The change at 286 is also the only one taken over in currently available performing materials, where the part has otherwise been transposed at 226–233 (to continue "in Fa") and at 303–308 (to remain "in Mi^b"). Not without some hesitation, **WGV** adheres to V's notation of the part, adding the necessary tuning changes.

Title

At the top of f. 131 V wrote "Scena Violetta ed Aria Germont" in the center, "Atto II" to the left, and "N. 6" to the right; he signed "G. Verdi" to the extreme right of the number (the last three letters of the signature have been cut off, probably during the binding of the score). In the left margin, next to the top two staves appears a large number "6" written over an earlier "5"; both are in another hand.

2. Regarding V's notation for Timp at 287–291 (293–296 = 287–291), which in addition to the usual tonic and dominant notes includes a third pitch, *eb*, see Note 287–291, as well as the introduction to the score. Since a third drum would not have been available in Italian orchestras of the time, this notation is very problematic. Nonetheless, **RI**¹ reproduces V's notation literally.

Critical Notes

1 Vio A: V altered the third word in the text, but the earlier alternative is unclear (the sketch provides no assistance, since this phrase is untexted).

2–4 Vio A: Above the part at 2 V wrote in very small letters "siede, scrive"; he then repeated "siede e scrive" in much larger letters spread out over 3–4. **WGV** adopts the latter form; the first corresponds to the beginning of the stage direction in **VE**⁵³: "(siede, scrive, poi suona il campanello)."

6–7 **I-Vt**: The copyist compressed these two measures into one, beginning the vocal part from 7 on the second half of the third beat in 6. That this notation is erroneous is evident not only from **A**, which shows no signs of alteration, but also from V's sketch, which has the same rhythm as **A**. No other secondary source has the reading of **I-Vt**.

10 Ann A: The exclamation "Oh!" is lacking in **VE**⁵³.

14 Vio A: V rewrote the first note, evidently because he had written it a little too high; the final version is already present in his sketch.

14–15 Orch **WGV**: The dynamic indication (*p*), lacking in **A**, is derived from **pvRI**^{1–2}.

15 A: With "A tempo" V is evidently indicating a return to the opening "Adagio," after the "Allegro" at 7; in fact **pvRI**^{1–2} simply substitutes "Adagio."

16 Vio A: V inserted the initial eighth rest as an afterthought; he had begun copying the rhythm of the sketch, which opens with a sixteenth rest (and appears to have a slightly different text).


16 Cl **WGV**: The slur, not present in **A**, is adopted from **RI**¹; V wrote a similar slur in **A** for the ornamented version at 20.

22 Cl **WGV**: The tuning change anticipates V's notation at 41.

22–23 Alf **VE**⁵³: "*Violetta* che fai? . . ."

23 A: Originally V had written "And[ant]e" above the score and "And[ant]e mosso" below it; then he changed both indications to "All[egr]o," penning the one below the score in a very large, bold hand. Since only the later indication appears in **I-Vt**, V clearly made the change when scoring.

23–30 VI I, VI II, VIe A: By mistake V wrote the rhythm of the quarter-note values in these parts (and in Cb [Vc = Cb] at 30) as:

 **WGV** corrects it following the model of Cb (Vc = Cb) in the remainder of the section, as does **RI**¹.

24 Vio **VE**⁵³: “No . . . sì . . .” / The version in **A** is already found in V’s sketch.

27–30 Strings **A**: Because of the page turn after 28 V began a second \llcorner at 29, but there is no reason to suppose that he did not intend to continue the same crescendo. **WGV**, like **I-Vt** and **RI**¹, unites the two \llcorner in one sign. In Cb (Vc = Cb) alone, the first \llcorner actually begins before the 26/27 bar line.

31 **A**: The indication “Allegro” is probably a remnant of V’s initial idea, in which the preceding measures were “Andante mosso” (see Note 23). Nonetheless, **WGV** retains the indication, as does **RI**¹, as confirmation that the preceding “Allegro” tempo continues after the double bar line and new key signature.

V originally wrote the new key signature as two flats followed by a \natural , as if the original signature had three flats. He corrected the notation in VI I, VIe, and Cb by altering the two flats to two \natural but neglected to do so in VI II and Vc.

31 Alf **Sources**: The first word in V’s handwriting in **A** was read in the present tense as “giunge” by the copyist of **I-Vt**, a version found also in VI pr of **pRI** (but not VI I). **WGV**, like **RI**¹, reads “giunse,” as in **VE**⁵³; this portion of the narration is in any case all in the past tense.

31 Strings **WGV**: The dynamic indication (*f*), lacking in **A**, is derived from VI pr in **pRI**.

32–38 Alf **VE**⁵³: “No, no, un severo scritto mi lasciava . . . / Ma verrà . . . t’amerà solo in vederti . . .” / In V’s sketch the text shows signs of changes at the indicated words.

38 **A**: V corrected the second word in the tempo indication above the score, which may originally have read “vivace.”

39 Vio **A**: By mistake V wrote “lascia ch’ei” instead of “lascia che” (the correct reading in **VE**⁵³); the error is transcribed in **I-Vt** and VI pr of **pRI**.

41 **A**: The indication “a tempo” appears only above Vio; **WGV**, like most secondary sources, renders it as a global indication.

41 VIe, Vc **A**: In the second half of the measure V wrote a half note with a slash, indicating repeated eighth notes. Given the context, **WGV** writes the notes out in full.

41 Cb **A**: The first note is a quarter note, probably a remnant of the skeleton score; **WGV** substitutes an eighth note followed by an eighth rest, as in VI I and VI II.

41–42 Vio **VE**⁵³: “Ai piedi suoi”

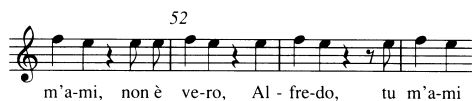
44 Cl **A**: By mistake V originally wrote:



47–55 Cl **A**: The slur is interrupted between 51 and 52 by a page turn and by V’s canceling the original 52 (see Note 52–54); at 51, however, the last measure of a recto page, the slur continues far beyond the concluding bar line into the right margin, and it would seem illogical to interrupt it at this point.

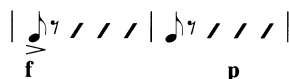
48 Vio **A**: Instead of repeating “tu m’ami,” V wrote “t’ami” (under the third through fifth notes), an error evidently due to haste. **WGV** corrects it, as do all secondary sources.

52–54 Vio **A**: This passage was originally four measures long:



V then hatched out the first measure and entered the present version at 52–54 over the previous one, resulting in a somewhat confusing notation. His sketch has yet another version, an indication of how much V reworked the setting.

55–56 Cb (Vc = Cb from 56) **A**:



As the position of the **p** at 56 is surely a remnant of the skeleton score, **WGV** moves it back to the second eighth note of 55, as in the upper strings, a correction already made in **I-Vt**.

61 Fg **A**: V mistakenly repeated the pitch of the preceding two measures (*a*), then scraped it away and entered the correct version.

61–62 Vio **A**: Initially V had written the part as in his sketch:



Subsequently, he entered the definitive version in **A**, but traces of an intermediate version are clearly visible:



The latter was copied into **I-Vt** (including the notes without text), where it was then corrected to the definitive version (although the copyist neglected to alter the last note in 61 from an eighth to a quarter note). The rests of the first version of 61 are still easily visible in **A** and led the engraver of **Vl pr** in **pRI** to insert in the vocal cue a quarter rest after the half note, instead of a prolonging dot.

63 Fl A: An isolated eighth note, *g*′, is visible at the beginning of the measure, with the dynamic indication **p** just before it. Evidently **V** had thought of having **Fl** double **Vl I** from 63, but immediately changed his mind.

63–70 Vle A: The figures are abbreviated as dotted quarter notes with a slash; given the context determined by the notation of **Vc**, **WGV** writes the notes of **Vle** out in full.

69 Vio VE⁵³: “(forzandosi)”

70 Ott A: There is a faint slur between the first two notes; since it is the single instance among all the melodic parts, **WGV** disregards it.

71 Vl I WGV: The dynamic indication, (**p**), lacking in **A**, is derived from **Vl pr** of **pRI** (where it is placed under the first note).

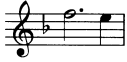
71 Vc, Cb A: The first beat is a quarter note in both parts; **WGV** substitutes an eighth note followed by an eighth rest as in the upper parts, surely entered later.

77 Vl II A: **V** used the sign “/” here as at 74–76 to indicate reiteration of 73, implying a single slur for all eight staccato notes. **WGV** prefers to slur each half of the measure separately, as at 78, to second the new pattern in **Vl I** and the increasing momentum of the vocal part.

78–80 Vc A: There is a slur embracing all

three measures and a tie between 79 and the first note of 80. These signs evidently hearken back to an earlier version, in which **V** had not planned the tremolo at 79–80. Considering the notation in **Vle** as representing **V**’s definitive idea, **WGV** eliminates the signs in **Vc**.


80–81 Vio A: At 80 **V** originally wrote *a*′, as in the sketch. He continued with the following


notation at 81: . The definitive version is already present in the sketch.

81 Cor I, II, Cor III, IV, Timp A: In listing the winds and percussion before the first tutti entrance at 81, **V** made corrections in the designations of these parts. In **Cor I, II** he rewrote the name of the instrument; in **Cor III, IV** he changed the tuning indication from “in Fa” to “in Do”; and in **Timp**, notated one staff above its customary position, he scraped away the original indication “Cimbasso” and replaced it with “Timpani.”

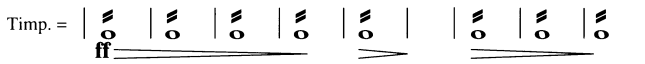
81 Cb A: There are three slashes below the whole note, as if for a tremolo of thirty-second notes; following the model of the other strings, and of **Cb** at 82–96, **WGV** eliminates one slash.

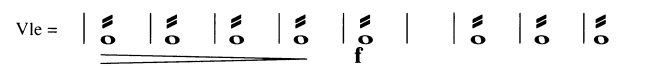
81–88 Orch A: **V** wrote the dynamic indications in these two four-measure phrases in several stages, during which he modified his original conception; the change of page between 85 and 86 from a verso (f. 137^v) to a recto (f. 138) adds further complications.

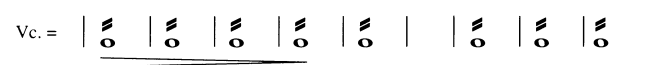
V’s first idea, represented in **Cb** as part of the skeleton score, was a four-measure  from **f** (or **ff**) for each phrase (81–84 and 85–88); this stage is reflected in the parts of **Timp**, **Vle**, and **Vc** (see example below).

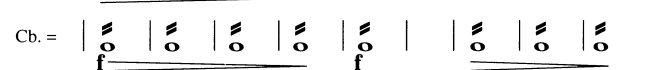
Afterwards, entering the other parts, **V** decided to begin each phrase **ff**, to shorten the  to two measures (81–82 and 85–86), and to decrease to **p** on the third measure of each

f. 138

Timp. = 

Vle. = 

Vc. = 

Cb. = 

phrase (83 and 87). The definitive version is notated most completely in Cassa and VI I, although in VI I the change of page led V to begin the > of the second phrase again at 86. In Cb (at 83) and Timp (at 87) V entered the **p** of the later version without altering the previously notated > . In Cor I, II in addition to the > at 81–82 and [85–]86 there is a third > at 87–88. **WGV**, with **RI**¹, emends the dynamic indications as necessary so that they conform in all parts to V's definitive idea.

82 Fg A: V originally wrote the dyad as $g + bb$, no doubt anticipating 83.

84 VI I A: Probably anticipating 85, V began to write f' (a whole note), then smeared it away and entered the definitive dyad.

86–88 Vio **VE**⁵³: “quant'io t'amo . . .”

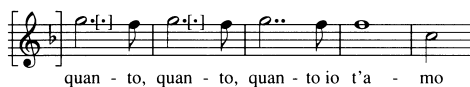
89–96 Tr **pRI**: “a 2” / The designation of both instruments for this passage probably results from a misreading of V's indication “sola,” in which the last letter is very small so that the word might have been understood as “sole” (**RI**¹ has “solo”). The latter usage would be quite unusual on V's part, and the absence of double stems also confirms that he intended Tr I only.

90 Cor I, II A: The lower note of the dyad, e' (sounding a), is the single instance of this pitch class in the **ff** tutti chord, turning what would otherwise be a diminished seventh harmony on $C\sharp$ into a dominant ninth. Although the latter is eminently plausible at this climactic moment of the scena, and is preserved in **I-Vt** and **RI**¹, it is nonetheless curious that V did not double the pitch in another part, such as VI I, which otherwise parallels Cor I, II.

92–96 Vio A: V initially wrote:



He probably was copying from the sketch, which has the following version:



Arriving at 95 (which falls after a page turn) and before underlaying the text, he decided to change the melody. He returned to Vio on the previous page (f. 138), corrected 93, added 94 by prolonging the staff lines into the right margin, corrected and completed 95–96 in the definitive version on f. 138^v, and underlaid the

text. Thereafter he added 94 in all instrumental parts, also prolonging the staff lines by hand.

As regards the vocal text, in this passage V modified the reading of **VE**⁵³, “quant'io t'amo” (see Note 86–88), to “quanto t'amo” (sung twice). Although this variant might be an error introduced by V when he revised these measures, **WGV** preserves it, since it has expressive connotations. **RI**¹ does likewise, while **pvRI**^{1–2} follows **VE**⁵³.

95 Cb ($Vc = Cb$) A: > / Following the model of VI I and Cassa, parts surely entered later, **WGV** substitutes the verbal indication “dim.” for the sign.

96, 98 Cor I, II, Cor III, IV, Tr (at 96), Timp (at 98) **WGV**: The tuning changes anticipate V's explicit indications at 148.

104 Cb ($Vc = Cb$) A: V wrote a half note with an accent; regarding this discrepancy with the other strings as a remnant of the skeleton score, **WGV** alters the value to a quarter note followed by a quarter rest and eliminates the accent.

106 Alf A: In an earlier, canceled layer the rhythm of the first two notes was a half note (d') and an eighth (a).

107 VI II A: V originally began the measure with an eighth rest, then rubbed it away and entered the definitive half rest.

108 Alf **VE**⁵³: “(siede, prende a caso un libro [. . .])”

114 Gius **VE**⁵³: “(entrando frettoloso)”

114 Vc A: In this last measure before a page turn, V forgot to write the sign “ V ” indicating $Vc = Cb$; it appears in the following measures.

114–122 Vle A: “col B[asso]”

116–117 Gius A: In an earlier, canceled version the last note of 116 was g and the first note of 117 was f .

120 Cb ($Vc = Cb$) A: In an earlier, canceled version V anticipated here the content of 122; since the sketch corresponds to the definitive version, however, this is surely a copying error.

125 Alf A: The first note appears to be a sixteenth, suggesting that V might have omitted a prolonging dot after the preceding eighth rest; the initial quarter rest, furthermore, is written over an earlier half rest, a correction also found in the sketch. Because the rhythmic value of the first note is uncertain, **WGV** follows all secondary sources in interpreting it as an eighth.

125 Gius VE⁵³: “(esce)”

129 VI I A: On the second and third beats, instead of the first sixteenth note V had originally written a sixteenth rest.

134–137 Com A: An earlier, canceled version, lacking the words “per voi,” read:



//



V’s sketch contains a similar version. The need to insert these words probably motivated the revision.

At 137 the large fermata, written originally above the concluding rests, now covers the last three notes as well as the final rest. **WGV** restricts it to the quarter rest, as do all secondary sources.

137 Com VE⁵³: The stage direction reads: “[. . .] ne riceve *qualche* moneta [. . .]”

138 Com, Cb (Vc = Cb) A: In Cb there is a whole rest, with no fermata, and Com is unnotated; to clarify the position of the fermata and the return to tempo at the upbeat, **WGV** follows **pvRI**¹⁻².

138–152 Alf A: V mistakenly notated the part on the staff of Ger, then copied it *in toto* (including the vocal text) on the correct staff. The two parts are identical except at 146, where the first version had *c*’ instead of *b*♭. **WGV** resolves small differences in punctuation by selecting the more complete version.

139–165 A: Throughout this passage V notated a *b* before the pitch class *b*, as if he had previously canceled the flat in the key signature. **WGV** eliminates the superfluous flats.

147 Alf VE⁵³: “(apre e legge)”

148 Alf VE⁵³: “(come fulminato grida:)” / “(Volgendosi si trova a fronte del padre, nelle cui braccia si abbandona esclamando:)”

149 Cor III, IV A: V originally wrote *ab*’ (which would sound *f*♭): surely he was thinking of the previous tuning, “in Do.”

150 VI I A: V originally wrote the *db*’ as a half note, then modified it to a whole note.

151 Alf A: The first note was originally *ab*; the definitive version, however, was already present in the sketch.

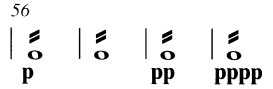
153 Ger A: On the fourth beat V originally wrote *db*.

153 Cl **WGV**: The tuning change anticipates V’s explicit indication at 166.

155–158 Ger VE⁵³: “Oh quanto soffri . . . tergi, ah tergi il pianto,”

156 Vle A: Initially V wrote a dyad, *ab* + *db*’, then scraped away the lower note.

156–159 VI I A:



In the other parts the first dynamic indication after the “dim.” at 155 occurs at 157 (**p** in Timp and **pp** in Cb [Vc = Cb]); V evidently wished to indicate a gradual decrease in the dynamic level, but failed to notate the stages consistently. In VI I **WGV** disregards the **p** at 156 (a level already in force from 152) and moves the **pp** from 158 to 157 (as in Cb), half way between the “dim.” at 155 and the **pppp** at 159.

158 Vle A: Initially V anticipated here the pitches of the dyad at 159, then scratched out the notes and entered the definitive version.

160 Ger A: The first note was originally a quarter note.

160 Timp **WGV**: The tuning change anticipates V’s explicit indication at 218.

163–165 Vle A: “col B[asso]”

166 **WGV**: The dynamic indication (*pp*), lacking in A, is derived from **pvRI**¹⁻².

166 Fl, Ob, Cl A: The slurs cross the 166/167 bar line, but this notation does not recur later in the phrase, or in Fl at the parallel 187. **WGV** restricts the slurs in the orchestral parts to the upbeat, as does **RI**¹.

170–171 Ger VE⁵³: “Di Provenza il mare”

170–171 Ger A: An earlier, revised version read:



171–182 Cb (Vc = Cb) A: At 171–178, the first measure of each four-measure phrase (171 and 175) was originally similar to the present 173 and 177, with an eighth note on the third as well as the first beat, followed by two derived measures (“/”). V later scraped away the second note at 171 and 175, replacing the repetition sign with full notation at 173 and 177. Similarly, in the second measure (180 and 182) of

two-measures phrases at 179–182, he originally repeated the initial eighth note on the third beat.

174 Fl A: The slur extends to the third beat; **WGV** restricts it to the three repeated notes, as in all other examples at 174 and 178.

178 Ger A: Originally the last note was *b* $\flat\flat$. V mistakenly wrote “suol” here for the correct “sol.”

179 VI I A: An earlier, canceled version read:



180 Fl, Ob A: The slur embraces all four notes; **WGV** follows the prevailing model for this figure and restricts it to the three eighth notes.

181 Fg A: In an earlier, canceled version the upper note of the dyad was *db*'.

185 Ger A: The \llcorner originally concluded on the third beat (as in doubling instruments); afterwards V prolonged it into the margin (185 is the last measure on the page).

185 Fl A: The slur continues to the half note; **WGV** restricts it to the three eighth notes, as in Fg and Ger.

185 Fg A: The indication “*a* 2” for the first note is implied by the following rests in Fg II, as well as the preceding measures.

186 VI I, VI II A: In VI I the entire part after the downbeat and in VI II the three beamed eighth notes originally read a third below the definitive version.

187–207 A: V notated fully only the resolving measure in Ger and Cb (*Vc* = Cb) at 187, the flute melody at 187–190, and Ger at 191–207; for the other parts he wrote “Dal [segno] (originally “Da Capo”) fino al [segno]” to indicate a reprise of 166–186.

188–190 Fl A: The four eighth notes in the first half of these measures are beamed together; **WGV** substitutes pairs of eighths, as at 167–169.

190 Fl A: After the indication “all[argando]” V wrote a second word (perhaps “dim”) that is difficult to read because of the tiny handwriting. In the face of this uncertainty, **WGV** adopts the indication “morendo” from the parallel 169, as does **RI**¹.

192 Ger A: Above the last two notes V originally wrote “marcate,” as at 193; he then crossed it out and substituted the present “dolcissime.”

197 Ger A: Under the last two notes V had at first mistakenly repeated the syllables “te lon-[tano],” then smeared them away and entered

the definitive version in a messy correction. Above the same two notes there were staccato dots that V canceled by drawing the definitive slur over them.

200 Ger A: By mistake V wrote the last word as “te,” then corrected it to the present reading, “me.”

206 Ger A: V began writing the part a staff too low, but smudged out his notation after entering the rest and two notes, without text.

207 Cor I, II, Cor III, IV **WGV**: The tuning changes anticipate V’s explicit indications at 213.

209 Ger A: The note on the fourth beat was originally *ab*.

210 Ger A: The cadenza originally concluded differently, but V’s messy revision makes the earlier version difficult to reconstruct. It may have read as follows:



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



See also Note 179.

213 Ger **RI**¹, **pvRI**¹⁻²: These sources substitute the stage direction of **VE**⁵³, “(abbraccian-dolo),” with “(scuotendo Alfredo)”; neither is found in A.

213–215 A: V wrote the tempo indication “All[egr]o” at the beginning of 213, but all contemporaneous printed sources except VI pr of **pRI** place it on the previous upbeat, as does **WGV**. Furthermore, V wrote the instructions “col canto” and “a tempo” above the score, but also wrote the former on the staff of Tr and the latter (without “a”) below Cor III, IV; **WGV** moves them both below the score.

215 Cb (Vle, Vc = Cb) A: **pp** / **WGV** adopts the prevailing level **p** indicated in the other parts here and in Cb as well as at 219. The **ppp** in **RI**¹ is without any basis in A.

215–218 Cor III, IV A: Although he had indicated a change in the tuning at 213, V wrote the part as if it were still in Lab through the downbeat of 218, then corrected it.

215–226 Vle A: “col B[asso]” through the second beat of 226.

216–217 Alf **VE**⁵³: “Mille *furie*”

218–222 Cor I, II A: Earlier, canceled versions are no longer legible, a problem surely related to the tuning problems in Cor I, II. See the Introductory Notes, under Instrumentation.

218–223 Fg A: In these measures, which fill f. 151^r, V originally wrote a part for Fg only on the third beats of 218 and 222, indicating rests elsewhere, even though the part shows no sign of change on the previous and following pages (at 215–217 and 224–226). Subsequently, V added the remainder of the part at 218–223.

218, 222, 226 Sources: On the accented eighth note the VI pr of **pRI** has **f** at 218 and 222 (but not at 226); **pvRI**¹⁻² has **sf** at 218 and **ff** at 222 and 226. Regarding V's accents as sufficient reinforcement, **WGV** does not adopt any of these additional dynamic indications.

219–222 Fl A: An earlier, canceled version read:



221 Alf A: The second note is *c'*; while this reading corresponds to V's sketch, it clashes with the harmony in A. **WGV** corrects the note to *d'*, as do **pvCL** and **pvES**; **I-Vt**, **RI**¹, **pvRI**¹, early printings of **pvRI**¹⁻², and **pvPA**, on the other hand, retain the discrepancy found in A.

222 Cor I, II **WGV**: The tuning change anticipates V's notation at 226. See the Introductory Notes, under Instrumentation.

222 Cor III, IV **pRI**: The part is assigned to Cor III alone for the entire measure; **WGV** suggests [*a* 2] for the accented third beat (as in Cor I, II at 218).

222–223, 226–227 Alf A: V omitted the parentheses found in **VE**⁵³ around the phrases "Oh vendetta!" and "Ah fu Douphol!" (V always writes "Duphol!"); **WGV** follows **RI**¹ and **pvRI**¹⁻² in including them.

225–226 A: Between these two measures there was originally another. V hatched it out before writing the part of Ger, which is correctly divided over the present 225 and 226. The only part notated in the canceled measure was Cb, in which V had written the sign "Z:" for repetition of 225.

226 Fl, Ob, Cl A: On the downbeat V originally wrote quarter rests, then entered the proper resolution of the parts. This error may perhaps be related to the canceled measure between 225 and 226.

226–232 Cor III, IV **pRI**: The part is assigned to Cor III alone at 226–227 and 229; **WGV** suggests [*a* 2] for the accented third beat of 226 (as at 218 and 222) and for 227 and 229. That **pRI** are interpreting A, not merely following the letter of its notation, is clear from their indication "a 2" at 231, where V wrote the notes with single stems.

228 Cor III, IV A: V originally indicated a repetition of 227, then smeared away his "Z" and entered the definitive version.

231 Ger A: The first note was originally a half note.

231–232 Fl (Ott = Fl), Ob A: V notated in full only the first beat of 231, thereafter using signs to indicate repetition of the pattern. A literal interpretation of the signs would imply continuing the articulation pattern of the first triplet; **WGV** follows instead what was surely V's intention, as notated in Vle, slurring all three notes of the succeeding triplets (as also realized in the accompaniment in **pvRI**¹⁻²).

232–233 Ger **VE**⁵³: "t'avrò?" / For the question mark of the libretto V substituted an exclamation point.

233 Fl (Ott = Fl), Ob, VI II, Vle A: By mistake V notated the third beat as a half rest instead of a quarter rest.

233 Cl A: There is an accent in this part only; **WGV** eliminates this anomalous articulation, as does **RI**¹. In an earlier, canceled version the dyad read *d'' + f''* (sounding *c'' + eb''*).

233 Cor I, II **WGV**: The tuning change anticipates V's notation at 242. See the Introductory Notes, under Instrumentation.

233 Vle A: In an earlier, canceled version the dyad read *a + f'*.

234–284 A: V revised the cabaletta theme in 1854; for the 1853 version see Appendix 2, N. 6a.

234 VI I, VI II A: The slur in VI I is long, beginning well before the fourth beat but not including the first note of the measure; in VI II the slur embraces only the two eighth notes. **WGV** adopts the latter model, found in succeeding measures in both parts.

236 VI I A: The accent is very small but quite clear; it is transcribed in **I-Vt** (but not in contemporaneous printed sources).

237 VI I A: In an earlier, canceled layer the first two beats were a whole tone higher than the definitive version. In part due to V's correction, the staccato dots in the definitive version

over the second through fourth notes are unclear; they are adopted in **I-Vt** and **pvRI**¹⁻² and seem logical for the performance of these repeated notes under a single slur.

237 VI II A: In addition to the slur over the first four notes there are short slurs grouping the notes in pairs. **WGV** includes only the longer slur, which mirrors the articulation in VI I.

240 Ger A: The slur actually embraces all six eighth notes; **WGV** restricts it to the last five, which corresponds better to the text underlay, as at the analogous 244 and 252. The staccato dots are extended from 244 and 252.

244 VI I A: There is a staccato dot on the eighth note as well as on the sixteenths; since it has no parallel elsewhere in the passage, **WGV** disregards it.

246–247 Ger **VE**⁵³: “tal gioia non niegar.”

251 Orch A: V notated the rests during the fermata in the first half of the measure in several ways: as a half rest (in Ott and Ob), as two quarter rests with a fermata over the second (in Cl, Fg, Cor I, II, Tr, Timp, and Cassa), and as a quarter rest followed by a dotted eighth rest with a fermata and a sixteenth rest (in VI I); in addition, the second beat in VI II and Vle is notated as two eighth rests with a fermata over the second. **WGV**, follows the notation in VI I throughout (without typographical differentiation), as **RI**¹ does in the strings, since it most clearly seconds the rhythm of the vocal part, which returns to tempo on the sixteenth-note anacrusis to the third beat.

254–255 Ger A: The last two notes of 254 were originally $d' - c'$, as in the 1853 version.

The slur is written in two strokes, the first finishing above the dotted eighth note, the second continuing over the bar line to the first note of 255.

256–257 Cor I, II A: These two measures are divided by a change of page (verso to recto), which no doubt explains the lack of a tie; **WGV** supplies it, as does **RI**¹.

258 Vle A: On the second beat V had originally written the dyad $f\# + c'$.

259–260 Vc, Cb **Sources**: An indication of the return to “arco,” lacking in **A**, is also absent in all secondary sources, including **pRI**, but it is certainly indispensable at 260. **WGV** suggests it from the second note of 259, at the beginning of the new figuration, where Vc and Cb follow the phrasing of the upper strings and the staccato articulation starts. In **A** Vc continues its

staccato dots through the last note of 259 (Cb lacks articulation); **WGV** adopts the more interesting articulation of Fg, which is exactly parallel to Vc and Cb.

260 Ob II, Cl II A: In this first measure after a page turn V did not write the note of resolution (d') concluding the phrase from 259, although it would seem appropriate since these parts double VI II; **WGV** follows **pRI** in supplying the resolution and the following rests.

262–269 Strings A: V used abbreviations for the eighth notes in Cb (Vc = Cb) throughout the passage and for the sixteenth notes on the second and fourth beats of VI I (VI II = 8^a VI I) at 266 (267 = 266). For better legibility, **WGV** notates the parts in full.

263 Alf A: V initially wrote the fourth note as an eighth.

265 VI I (VI II = 8^a VI I; Fl, Ott = VI I) **Sources**: In **pvRI**¹⁻² and other contemporaneous piano-vocal scores a \flat is added before the c''' on the third beat, but it is absent in other secondary sources. **WGV** does not accept the emendation.

265 Cb (Vc = Cb) A: The first note was originally a half note (with a slash indicating eighth notes), g .

266 (267 = “ \cancel{c} ” 266) Fg A: V’s notation of the upper note of the second dyad, which he made with two pen strokes, is ambiguous and could be read as d' , as transcribed in **I-Vt**. Clearly, however, V intended the note to be $b\flat$, as in 268, for the first variant would produce an unlikely series of parallel fifths.

270 Ger A: This measure falls within the 1853 layer of **A**. The earlier version (see Appendix 2, N. 6a, m. 272a) was canceled by V during his 1854 revision.

270 Timp **WGV**: For a discussion of the change in tuning indicated here, see Note 287–291, as well as the introduction to the score.

271–284 A: V did not write out these measures but indicated a reprise of 248–261 with the instruction “Dal A. al B.”

284 Cor I, II **WGV**: The tuning change anticipates V’s notation at 286; it is the single tuning change in the *tempo di mezzo* and cabaletta explicitly indicated in **pRI**; see the Introductory Notes, under Instrumentation.

285–286 Fg **pRI**: “a 2” / Regarding this suggestion as inappropriate both to the dynamic level and to the sonority of the phrase, where all

other wind parts are designated for one instrument, **WGV** disregards it.

285–288 Ger A: By mistake V started writing the part one staff too low (through the first beat of 288), then recopied it and continued on the proper staff. In copying he initially entered the first note of 286 as *c'*, then corrected it to *b♭*, as originally notated.

286 Fg A: V made a correction on the second beat, but the earlier layer is no longer legible.

287–288 Ob A: V originally wrote the part of Cl here, through the second beat of 288.

287–291 Timp A: In this phrase (repeated at 293–297) V notated three pitches (the subdominant, *e♭*, in addition to the usual tonic and dominant notes, *B♭* and *F*), although timpanists in Italian opera orchestras normally had only two drums available until late in the nineteenth century. This is certainly an anomaly, and it would be possible to replace the various *e♭* with so many *F*. Yet **RI**¹ did maintain the notation of A, as does **WGV**. On purely musical grounds one can understand why V might have sought to avoid a strong dominant at 287–288. For further discussion, see the introduction to the score.

288 VI I (VI II = 8^a VI I) A:



Although all the notes are the same (*db''*), a slur joins the abbreviation on the second beat with that beginning the third. **RI**¹ and VI I of **pRI** faithfully preserve this slur, while **I-Vt** and VI pr of **pRI** suppress it. This notation was apparently an effort by V to approximate the clearer notation he used at 289, and **WGV** adopts the latter also at 288.

289 Cor III, IV, Tr II, Trn I A: Originally V wrote *db'* (sounding pitch) as the second note. The harmony, in short, was a diminished seventh chord, rather than the dominant seventh V subsequently chose. (See also Note 289–290, Vle.)

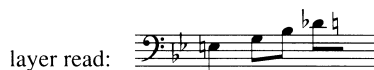
289–290 Vle A: An earlier, canceled layer



read:

291–296 A: In this passage V notated fully only Ger and Cb (Vc = Cb). At 291 he wrote out in full Fl, Ott, Ob, Cl, Cor III, Tr, and Timp; in VI I he wrote the first four notes, and in Fg, Cor I, II, Trn, and Cimb the first note only, intending that the rest of the measure correspond to 285. For the rest of the parts at 292–296 he numbered the measures “1” through “5” to indicate a reprise of the similarly numbered 286–290. At the juncture between the two statements (291), however, there are inconsistencies in Fg and Cor III, IV. For Cor III, IV, **WGV** adopts the solution of **pRI**, adding a part for Cor IV. For Fg, however, the same is not possible since in place of V’s notated part at 291, **pRI** substitutes the half note, *b♭*, of 285, assigned now to both Fg. **WGV**, instead, follows **RI**¹ in retaining the dyad as written on the first beat and adding a quarter rest on the second beat; the reprise from 285 then follows from the third beat.

297 Cb (Vc = Cb) A: An earlier, canceled



layer read:

297–298 Fg A: Although V wrote double stems only on the downbeat of 298, his notation justifies assigning the preceding measure to both Fg as well.

298 Cor I, II **WGV**: The tuning change anticipates V’s notation at 303. See the Introductory Notes, under Instrumentation.

302 VI I, Cb A: In VI I the dynamic indication, **p**, is written below the first note and not easy to read; in fact it was interpreted as **f** in **pvrI**¹⁻². That V intended the lower level is clear from Cb, which retains an unambiguous **p** from an earlier, canceled version; in that version V had written a whole note, *f*, with a slash beneath, as at 303.

302–304 Ger A: The words “Che dici? ah, ferma!” do not appear in **VE**⁵³. **WGV** adds the punctuation (the question mark and comma) lacking in A.

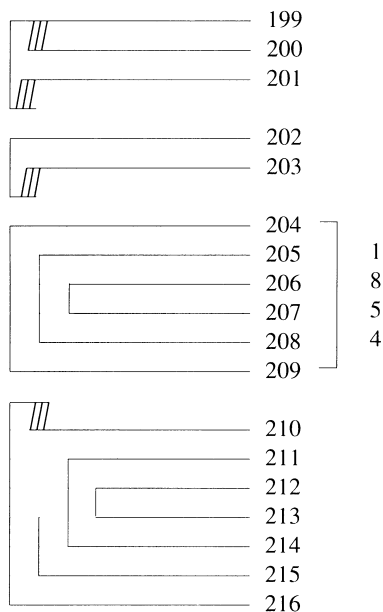
N. 7. Finale Secondo

Source

A: ff. 159–223^v

The original manuscript of the Finale Secondo probably once comprised seven regular fascicles plus a single folio at the end. In its present state the manuscript preserves much of the original structure. The first four fascicles of five nested bifolios each, all of twenty-four-stave paper (type D), remain intact (ff. 159–198); they are numbered “1” to “4” in V’s hand, in the upper left corner of the first page of each fascicle (on ff. 159, 169, 179, and 189, respectively). The fifth and sixth fascicles (ff. 199–216), also of type D paper, were partially dismembered in 1854, when V made significant alterations in the dialogue scene between Violetta and Alfredo following the card scene. The original fascicle number “5” appears at the beginning of this portion of the manuscript (f. 199). Some original bifolios from the 1853 version are present; single folios remaining from 1853 are grouped artificially. The unnumbered fascicle of three nested bifolios containing the section introduced in 1854 is intact.

The following diagram illustrates the present structure of ff. 199–216 in A; diagonal lines indicate pasted areas:



Since the number of folios introduced in 1854 is likely to have been the same as the number removed, this section of the manuscript probably consisted originally of a fascicle of five nested bifolios (“5”), followed by one of four (“6”).

The original seventh fascicle, containing the concluding Largo, has remained practically intact; it comprises three nested bifolios (ff. 217–222) plus a single folio (223), all of thirty-stave paper (type B). The original fascicle number “7” appears on the first page (f. 217). This fascicle was originally followed by a single bifolio, on whose first folio (223) V concluded the Finale Secondo. The blank second folio of this bifolio was cut away, perhaps during the binding process. The remaining stub is now pasted to the inner flyleaf of the volume containing Act II. The presence of an isolated folio or bifolio at the end of a number is unusual, because V normally calculated the amount of paper needed so as to avoid such a situation. It is confirmed, however, by the structure of the Finale Secondo in **I-Vt**, which comprises seven fascicles, similar to those originally in **A**, concluding with a fascicle of three nested bifolios plus a single folio, here interpolated before the last folio of the fascicle. (For further details, see the description of **I-Vt** in Sources, under Manuscript Copies.) For his 1854 revision V left the structure of **A** intact, but he pasted a substitute page on top of the original f. 222^r.

The measures are laid out as follows:

f. 159	1–4	f. 168 ^v	88–91
f. 159 ^v	5–9		
f. 160	10–14	f. 169	92–95
f. 160 ^v	15–19	f. 169 ^v	96–100
f. 161	20–24	f. 170	101–105
f. 161 ^v	25–29	f. 170 ^v	106–109
f. 162	30–34	f. 171	110–112
f. 162 ^v	35–38	f. 171 ^v	113–116
f. 163	39–42	f. 172	117–120
f. 163 ^v	43–46	f. 172 ^v	121–124
f. 164	47–51	f. 173	125–130
f. 164 ^v	52–55	f. 173 ^v	131–134
f. 165	56–59	f. 174	135–138
f. 165 ^v	60–63	f. 174 ^v	139–142
f. 166	64–67	f. 175	143–146
f. 166 ^v	68–72	f. 175 ^v	147–150
f. 167	73–77	f. 176	151–157
f. 167 ^v	78–82	f. 176 ^v	158–165
f. 168	83–87	f. 177	166–173

- | | | | | |
|---------------------|---------|---------------------|---------------------|---|
| f. 177 ^v | 174–181 | f. 202 | 504–508 | Further traces pertaining to the 1854 revision are present in A in the form of autograph notes from V to the Ricordi copyists (slips of paper pasted to the score), as well as canceled measures. The autograph notes contain the following information: |
| f. 178 | 182–190 | f. 202 ^v | 509–513 | |
| f. 178 ^v | 191–198 | f. 203 | 514–519 | |
| <hr/> | | f. 203 ^v | 520–523 | |
| f. 179 | 199–206 | <hr/> | | |
| f. 179 ^v | 207–214 | (1854 fascicle) | | |
| f. 180 | 215–223 | f. 204 | 524–527 | f. 217: “Ripassare tutto questo solo / del baritono [= 688–698] in cui vi sono <u>3</u> , o <u>4</u> , battute cambiate” [“Go over this entire baritone solo, in which there are <u>3</u> or <u>4</u> measures changed”] |
| f. 180 ^v | 224–231 | f. 204 ^v | 528–531 | f. 221: “Qui c’è una battuta cambiata al <u>Soprano</u> / ed all’orchestra [721] — poi dopo cambiate / le parole al <u>Soprano</u> [at 721–723] —” [“Here there is a measure changed in the <u>soprano</u> and in the orchestra — then afterwards the words in the <u>soprano</u> are changed”] |
| f. 181 | 232–240 | f. 205 | 532–535 | |
| f. 181 ^v | 241–249 | f. 205 ^v | 536–540 | |
| f. 182 | 250–258 | f. 206 | 541–546 | |
| f. 182 ^v | 259–267 | f. 206 ^v | 547–552 | |
| f. 183 | 268–275 | f. 207 | 553–557 | |
| f. 183 ^v | 276–283 | f. 207 ^v | 558–562 | |
| f. 184 | 284–292 | f. 208 | 563–568 | |
| f. 184 ^v | 293–302 | f. 208 ^v | 569–574 | |
| f. 185 | 303–311 | f. 209 | 575–579 | |
| f. 185 ^v | 312–320 | f. 209 ^v | 580–585 | |
| f. 186 | 321–327 | <hr/> | | |
| f. 186 ^v | 328–331 | f. 210 | 586–590 | f. 223: “ Qui vi è / In queste prime quattro battute [= 724–727, on f. 221 ^v] vi sono delle / aggiunte al soprano ed al Baritono — dopo / bisogna rifare Orchestra e Canto perchè ho / voluto accorciare la frase <u>finale</u> e <u>si abbrevia</u> , <u>col bis di 4 battute!!!</u> / Badare alla nota finale della replica! [= the first note of 738] / Badare che ho aggiunto anche i Contrabassi / Infine aggiungere la quint’ultima battuta [= 744] ai Contrabassi” [“ Here there are In these first four measures there are additions to the soprano and the baritone. After this the orchestral and vocal parts need to be redone because I wanted to shorten the <u>final</u> phrase and, <u>taking into account the repeat</u> , <u>the music is four measures shorter!!!</u> Mind the final note of the repeat! Mind that I have added the double basses as well. Finally add the fifth from the last measure in the double basses”] |
| f. 187 | 332–336 | f. 210 ^v | 591–596 | |
| f. 187 ^v | 337–341 | f. 211 | 597–603 | |
| f. 188 | 342–347 | f. 211 ^v | 604–608 | |
| f. 188 ^v | 348–352 | f. 212 | 609–613 | |
| <hr/> | | f. 212 ^v | 614–617 | |
| f. 189 | 353–357 | f. 213 | 618–622 | |
| f. 189 ^v | 358–362 | f. 213 ^v | 623–627 | |
| f. 190 | 363–368 | f. 214 | 628–636 | |
| f. 190 ^v | 369–373 | f. 214 ^v | 637–647 | |
| f. 191 | 374–379 | f. 215 | 648–658 | |
| f. 191 ^v | 380–385 | f. 215 ^v | 659–670 | |
| f. 192 | 386–390 | f. 216 | 671–682 | |
| f. 192 ^v | 391–395 | f. 216 ^v | 683–687 | |
| f. 193 | 396–400 | <hr/> | | |
| f. 193 ^v | 401–405 | f. 217 | 688–690 | |
| f. 194 | 406–410 | f. 217 ^v | 691–694 | |
| f. 194 ^v | 411–416 | f. 218 | 695–698 | |
| f. 195 | 417–422 | f. 218 ^v | 699–700 | |
| f. 195 ^v | 423–427 | f. 219 | 701–703 | |
| f. 196 | 428–432 | f. 219 ^v | 704–708 | |
| f. 196 ^v | 433–438 | f. 220 | 709–713 | |
| f. 197 | 439–444 | f. 220 ^v | 714–718 | |
| f. 197 ^v | 445–450 | f. 221 | 719–723 | |
| f. 198 | 451–456 | f. 221 ^v | 724–727;
732–734 | |
| f. 198 ^v | 457–462 | f. 222 | 728–730;
735–737 | |
| <hr/> | | f. 222 ^v | 731;
738–739 | |
| f. 199 | 463–468 | <hr/> | | |
| f. 199 ^v | 469–475 | f. 223 | 740–743 | |
| f. 200 | 476–482 | f. 223 ^v | 744–748 | |
| f. 200 ^v | 483–489 | | | |
| f. 201 | 490–500 | | | |
| f. 201 ^v | 501–503 | | | |

Introductory Notes

Instrumentation

At the beginning of N. 7, V annotated his twenty-four-stave paper as follows (**WGV** also notes subsequent additions and alterations through 150):

- [I]
Violini
- [II]
Viola
Flauto
Ottavino
- [2] Oboè
[2] Clarini [in Do]
[2] Corni in Sol
[2] Corni in Do; *at 147*: in Re
[2] Trombe in Do; *at 147*: in Re
[2] Fagotti
[3] Tromboni
Cimbasso
Timpani in [Do]; *at 47*: in Mi; *at 123*: [in Do]; *at 147*: [in Sol]
Cassa; *at 143*: Flora
Flora; *at 143*: Dot[tore]
Dottore; *at 131*: Gastone; *at 143*:
Mar[chese]
Marchese; *at 148*: [Gastone]
[blank]; *at 47*: Tamburelli
[blank]; *at 43*: Coro di Zingarelle
[blank] [Tenori]
at 127: Coro di Mattadori spagnuoli
[blank] [Bassi]
Violoncelli
Bassi

At 151 V reannotated the twenty-four staves as follows (**WGV** also notes subsequent additions and alterations through 347):

- [I]
[Violini]
- [II]
[Viola]
[Flauto]
[Ottavino]
- [2] Oboi
[2] Clarinetti in Do
[2] Corni in Sol
[2] Corni in Re
[2] Trombe in Do]; *at 287*: in Do
[2] Fagotti
[3] Tromboni
[Cimbasso]
[Timpani in Sol]; *at 212*: Timpani [in Sol];

- at 229*: Triangolo; *at 279*: Triangoli,
Timpani [in Sol], Gran Cassa
Flora; *at 187*: Triangolo; *at 229*: [Flora]
Gastone; *at 331*: Alfredo
Dottore; *at 336*: Gastone
Marchese; *at 336*: Dottore
[Tamburelli]; *at 212*: Picche; *at 279*: Tam-
burell[i], Picche; *at 336*: March[ese]
Coro di Zingarelle
[Tenori]
Coro di Mattadori e Piccadori
[Bassi]
[Violoncelli]
[Contrabbassi]

At 348 V again reannotated the twenty-four staves as follows (**WGV** also notes subsequent additions and alterations through 687):

- [I]
[Violini]
- [II]
[Viola]
[Flauto]
[Ottavino]; *at 387*: Flauto [II]; *at 506*:
[Ottavino]¹
- [2] Oboi
[2] Clarinetti] in Si \flat
[2] Corni]; *at 420*: in Fa; *at 501*: in Mi \flat
[2] Corni]; *at 501*: in Lab; *at 626*: in Si \flat
[2] Trombe]; *at 501*: in Mi \flat
[2] Fagotti]
[3] Tromboni]
Violetta; *at 501*: Cimb[asso]
Flora; *at 506*: [Timpani] in Re \flat ; *at 587*: in
Mi; *at 628*: [in Mi \flat]
Alf[redo]; *at 501*: Violetta; *at 628*: Cassa
Gastone; *at 501*: Alfredo
Barone Duphol; *at 592*: Flora
Dottore; *at 592*: Gastone
Marchese; *at 592*: Dottore, Marchese, Duphol
[Donne]; *at 462*: Un servo; *at 465*: Coro
[Donne]
Coro [Tenori]
[Bassi]
[Violoncelli]
[Contrabbassi]

At 688, for the Largo, V switched to thirty-stave paper, annotating it as follows:

1. V does not explicitly indicate this return to Ott. See Note 506.

- [I]
 Violini
 [II]
 Viole
 Flauto
 Ottavino
 [2] Oboi
 [2] Clarini in Si \flat
 [2] Corni in Mi \flat^2
 [2] Corni in Si \flat
 [2] Trombe in Mi \flat^2
 [2] Fagotti
 [3] Tromboni
 Cimbasso
 Timpani in Mi \flat
 Cassa
 [2 blank staves]
 Violetta
 Flora
 Alfredo
 Gastone
 GERMONT
 Duphol
 Dottore
 Marchese
 [Donne]
 Coro [Tenori]
 [Bassi]
 [Violoncelli]
 [Contrabbassi]

Throughout much of the *Finale Secondo* the staves with solo vocal parts are identified in the margin with numbers (from “1” to “8”), varying according to the characters present; the numbers were probably added by Ricordi employees to facilitate copying.

Title

At the top of f. 159 V wrote “Finale 2.^{do}” in the center, “Atto II” at the left, and “N. 7.” at the right. To the left of the number another hand wrote “La Traviata.” V’s customary signature in the upper right corner is lacking.

At f. 199 another hand (the same found at f. 139 in N. 6) wrote in the center at the top of the page “Seguito del Finale 2.^{do},” with “La Travia-

ta” to the right. This indication does not correspond to an editorially meaningful division of the piece, and probably was added simply to identify the new fascicle that begins with this folio.

Critical Notes

1, 5, 17, 21 **pvRI**¹⁻²: The piano reduction marks the tutti on the downbeat **f** at 1, 17, and 21.

1, 5, 17, 21 **A**: The eighth note on the downbeat is flagged separately from the following pair of sixteenths in Ott at 1 (5 = 1) and Cl I at 17 (21 = 17); **WGV** follows the continuous beaming of Fl in all four measures.

2 Fl (Ob II, Cl II = 8^a Fl) **A**: V originally wrote the fifth note as a half note, as in his sketch of the parallel 18 (2 does not appear in the sketch).

2–4 Fl (Ob II, Cl II = 8^a Fl) **A**: The quarter note on the third beat of all three measures has a staccato dot; since these are the only instances in any part among the several statements of this phrase, **WGV** eliminates them.

5–8 **A**: V notated only Fl and Cb (Vc = Cb); for the rest of the orchestra he wrote “Come le 4 antecedenti,” indicating a reprise of 1–4.

11–12, 15, 27–28, 31 Fl, VI I (Ott = VI I) **A**: Among these similar measures, only at 11 did V write a \sharp before *f*’, confirming the augmented second in the descending harmonic minor scale. **WGV** follows printed sources in repeating the \sharp at each occurrence.

14 Cor I, II **A**: V originally wrote, then smeared away, an eighth rest, as if he thought momentarily to write out the part completely; he then decided to derive it from 13 (“~~✓~~”).

17 Flo **A**: V originally wrote “Flora” at the end of the measure, as if he intended to begin the part at 18; in his sketch, however, the first word already appears at 17.

17–19 Flo **VE**⁵³: “Avrem lieta di maschere la notte;”

20 VI II, Vle **A**: These parts are blank in this first measure on a new page. V erroneously anticipated the abbreviated notation that follows immediately (see Note 21–24). **WGV**, with **I-Vt** and **RI**¹, completes the parts as in the analogous 4.

21–24 **A**: V notated only Flo, Fl, and Cb (Vc = Cb); for the other parts he signaled a repeat of the previous 17–20.

2. V changed the tunings he originally indicated here; the earlier markings are not legible.

21–22 Flo A: In an earlier, canceled layer V began to set “Vio-[letta]” without the dieresis:



Vio-[letta]

(“Violetta”) to make the two syllables explicit.

23–24 Flo A: Two earlier versions are visible:



an-co in-vi - tai . . .



an - co in-vi - tai . . .

25 Mar A: V originally wrote the first note as a half note.

25 VI I A: V wrote “molto **pp**” above the part and “**p**” below it; **WGV** adopts and extends the former.

31 VI I A: A smattering of dots on the third beat (interpreted as four staccato dots in **I-Vt**) has been rejected by **WGV** in favor of a slur, as at the parallel 15 and as in **RI**¹.

32–34 Dot **VE**⁵³: “Gli vidi ieri ancor! . . .”

36–37 Flo A: An earlier, canceled layer read:



Si-len-zi-o . . . u - di - te?

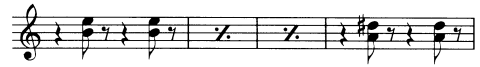
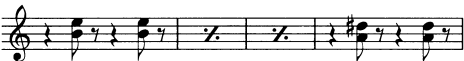
38–39 Vle A: Underscoring the crescendo, V increased the rhythmic motion from reiterated eighths at 36 (37 = 36) to sixteenths at 38 (39 = 38); neither **I-Vt** nor **RI**¹ record the change, but simply indicate a repetition of 37. This erroneous reading has persisted in currently available performance materials.

40–42 Fl, Ott, Ob, Cl, Strings A: The slur on the ornamental notes appears only in VI I on the second beat of 40. **WGV** extends it throughout.

43 Cor I, II A: V wrote an eighth rest at the beginning of the measure, then rubbed it out and entered the present quarter rest.

43–46 Coro di Zing A: Originally V wrote the beginning of the stage direction as: “*La metà di queste* [. . .]”; he also changed “bachette” to “bachetta” (here rendered as “bacchetta”).

43–50 Cor III, IV A: An earlier, canceled layer read:



44–47 Cl A: V originally entered on this staff the part ultimately assigned to Ob alone; it is unclear whether he did this prior to writing Ob or because he intended Cl to double the melody. Smearing away the notation, he substituted whole rests.

45–46 VI I A: An earlier, canceled layer read:



Correcting the part V altered what had been the note head of the first triplet eighth to a large prolonging dot for the half note.

45–47 Coro Zing **VE**⁵³: “venute di lontano;”

47 Timp A: Initially V wrote two *G*, then changed them to *e*, clarifying the messy correction with the indication “in Mi.”

47, 51, 105 VI I, VI II, Vc A: On the third beat V consistently wrote a pizzicato quarter note in VI I and VI II but an eighth note followed by an eighth rest in the other parts with this figure, including Vc at 47 and 105, also pizzicato. (At 51 Vc is unnotated, as if V intended Vc to continue doubling Cb; **WGV**, with **RI**¹, completes the measure as at 47 and 105.) **WGV** preserves V’s distinction; the rhythmic discrepancy may reflect acoustical concerns. In the second half of 47 V originally began writing the rhythm of VI I and VI II also in Vle, then corrected the part.

47–73, 105–126, 212–227, 279–327 Tamb, Picche A: V consistently notated these parts immediately above the staff of Coro di Zing, rather than with the other percussion, since they are intended to be performed by chorus singers (choral parts in **pRI** include them). **WGV** maintains Tamb and Picche in the same position in the score, even though at 105–126, 212–227, and 279–327 that staff falls between the vocal soloists and Coro.

51 Tamb A: On the third beat V omitted the wavy vertical line, as he did in many subsequent measures; **WGV** includes it throughout without typographical distinction.

52 Cor III, IV A: V wrote, then smeared away a \sharp before the first note, perhaps originally planning a notated *f* \sharp .

55 Ott A: On the third and fourth beats, Ott originally doubled the lower part in Coro di Zing (with Ott written an octave above Coro).

55 Trn A: The third beat was originally a dyad, *B* – *f* \sharp .

58 Coro di Zing A: The last note was originally diverse, perhaps *g'*. There were also some corrections in the text at 59, but the original is obscure.

59 Ott A: On the third beat the first note was originally *f#'*.

59, 61 Vle A: The lower note of the second dyad at 59 is uncertain; although **RI**¹ and currently available performing materials render it as *b*, **WGV** joins **I-Vt** in reading *a*. At 61 the parallel note was certainly *a*, but because of the different continuation of the part V altered the note to *b*.

59–62 Cl A: From the third beat of 59 Cl I = 8^a Fl and Cl II = 8^a Ott; nonetheless, from 60 (the first measure of f. 165^v) through the first beat of 61 V began to write out the part in full, then smeared it away.

61 Cb A: The first note was originally *B*.

61, 63–65, 68–70 Coro di Zing A: On the second beat V's notation and text underlay are inconsistent, but corrections at 68–69 clarify his intentions. While at 61 and 63 he beamed the triplet eighths together and placed the words "e i" at the beginning of the triplet, indicating an elision, at 64 and 65, which begin a new page (f. 100), he flagged the last eighth note separately and placed the word "i" below it. After the subsequent page turn (f. 100^v) he originally wrote the second beats of 68 and 69 as at 64 and 65, but corrected his notation by extending the beam from the first two eighth notes to include the third; he evidently made that change before underlaying the text, since the two syllables are placed together. At 70 the single beam and elision are present from the start. V neglected to return to f. 100^v, however, to correct 64 and 65 accordingly; **WGV** emends his oversight.

Printed sources give preference to the non-elided notation of 64 and 65 in A; **RI**¹, in fact, flags the third triplet eighth separately in all cases; **pvRI**¹⁻² beams the three notes together at 61 and 63 but otherwise separates the last eighth. In currently available performance materials only at 61 are the three notes beamed together.

63–64 Cb (Vc = Cb) A: Below these measures V had originally written a \llcorner which he then canceled. While **pvRI**¹⁻² respects V's modification, **RI**¹ reintroduces the \llcorner , extending it throughout the score, and to the parallel passages at 114–115 and 118–119. The error per-

sists in currently available performing materials, which further extend the \llcorner also to 68–69.

63–65 Ob, VI I A: In VI I (VI II = VI I from the second beat of 63 through the first beat of 65, Vle = VI I from the third beat of 63) V slurred together the six triplet eighth notes of the second and third beats at 63 and those of the third and fourth beats at 64; in Ob at 65 (Cl = Ob) a single slur embraces all three triplets. **WGV** follows the prevailing articulation in A, slurring each triplet separately, as do **RI**¹ and VI I in **pRI**; in the VI pr of **pRI**, however, the triplets are slurred in pairs from the second beat of 63 to the first beat of 65.

66 Vle A: In an earlier, canceled version there was an *f#'* on the fourth beat, perhaps as part of a dyad.

68–72 A: V notated only Coro di Zing and Cb (Vc = Cb), and at 68 all notes of resolution except Tamb. For the rest of the passage he numbered the measures "1" through "5" to signal a repeat of 63–67. For Tamb at 68 **WGV**, with **RI**¹, supplies the downbeat resolution. In Vc at 68–72, which fill f. 166^v, V neglected to include the signs "✓" showing Vc = Cb; since the signs are present on the preceding and following pages, his intention to continue the doubling is evident.

70 Coro di Zing A: V wrote the first beat as a quarter note; **WGV** adopts instead his triplet notation at the parallel 65 and adds an eighth rest. In **pRI** and in **pvRI**¹⁻² an eighth rest is also supplied, but the first note is altered to an eighth.

73 Ob A: V corrected the third beat, evidently from a single-stemmed to a double-stemmed note (on the same pitch).

73 Fg A: Although V wrote double stems only on the third beat, he clearly intended that both instruments also play on the second beat. **WGV** includes both notes under the "a 2."

73 Tamb A: In this first measure on f. 167, V neglected to notate the part; **WGV** joins **RI**¹ in supplying it.

74–75 **VE**⁵³: In the libretto "Vediamo?" is assigned to the first group of Zing; in A it is sung by the entire Coro di Zing.

76 VI II A: On the fourth beat V originally wrote *a'* as the upper note, then substituted the present dyad.

76–77 Coro di Zing **VE**⁵³: The stage direction reads: "(prendono la mano a Flora e la osservano)"

78–79 VI I A: V initially wrote the \ll only for 78, then extended it to include the first two notes of 79. The reading in **pvRI**¹⁻², taken over in modern performing materials, is thus incorrect in concluding the \ll at the end of 78 and initiating the \gg on the first beat of 79.

81 Trn A: V began to write here the part of Fg, properly belonging on the staff above, then scraped it away.

84 VI II A: V initially penned the sign “/” as if for repetition of 83, then substituted the present part.

84 Vle A: On the second beat V originally wrote *b*, then revised it to the present dyad.

85 Coro di Zing **VE**⁵³: The stage direction reads: “(fanno lo stesso al Marchese)”

89 Vle A: V initially wrote the first rest as a quarter rest.

90–91 Flo **VE**⁵³: “Ben . . . vo’ me la paghiate . . .” / Neither set of suspension dots is present in A. While **WGV** adopts the dots at the end of the phrase, it omits those following “Ben,” since their presence subtly changes the meaning of the phrase in a way that goes against the musical setting.

90, 92 VI I **WGV**: The return on the penultimate note to *f[#]* from *f^x* is confirmed by **pvRI**¹⁻².

91 Mar Sources: V wrote the euphemism for “diavolo” as “diancin,” a form of “diancine,” but no other source transcribed it as such. **VE**⁵³ has “diacin,” an incorrect reading found also in **pvRI**¹⁻², **pvCL**, and **pvPA**. The copyist of **I-Vt** substituted “diamin,” a common contraction of “diavolo” and “domine.” In **RI**¹ the plate appears to have been corrected to “diammin”; in **pvES** the word “diavol” was introduced. **WGV** follows A.

93 Flo A: V corrected the second note, but the original reading is unclear.

94 (95 = 94) VI I A: The $\frac{1}{2}$ before the *c* was added in red pencil, probably by a Ricordi copyist; it is absent in **I-Vt**.

96 Fl A: In this first measure of a verso V wrote the repetition sign “/” by mistake, then substituted a rest.

97–100 Flo A: The last two notes of 97 originally had staccato dots, which V afterwards obliterated with a slur. At both 97 and 99 the slur from the third beat extends beyond the fourth beat nearly to the following bar line, but does not reach the first note of the succeeding measure; in the doubling instruments the slurs

in Vc clearly arrive at the downbeats of 98 and 100, while in VI I the first slur is restricted to 97 but the second matches Vc. **RI**¹ and **pvRI**¹⁻² draw all slurs over the bar lines to 98 and 100, the reading accepted by **WGV**.

98 VI I A: There is a staccato dot on the first note; **WGV**, with **RI**¹, omits it, as in Vc at 98 and 100 and in VI I itself at 100.

99, 101 Cb A: In an earlier, canceled layer both measures began with an eighth note, *B*, followed by rests.

100 Flo A: The first slur begins on the downbeat; **WGV** joins printed sources in restricting it to the succeeding three staccato eighth notes, as at 97 and 98.

101 Coro di Zing A: “Tutti” / **WGV**, with **RI**¹ and **pRI** (Coro D.), substitutes the feminine form, “Tutte.”

102 Ott A: V began writing the part a third below the final version, then corrected it.

102–103 Dot A: “si tenda un velo” / Coro di Zing = “si stenda un velo,” the version of **VE**⁵³, accepted by **WGV**. V also wrote “tenda” in Dot, Mar, and Coro di Zing at 109, but corrected Dot to “stenda.” In **VE**⁵³, furthermore, there is no punctuation after “Su via”; **WGV** adds a comma.

103 Cor I, II A: After writing a quarter rest on the first beat, V smeared it away and entered the sign “/” for repetition of 102.

105 Timp **WGV**: The tuning change anticipates V’s notation at 123.

105 Vle A: An earlier, canceled layer read:



105–106 Dot, Coro di Zing A: V originally wrote “quel ciò ch’è,” then replaced it with the text of **VE**⁵³.

106, 111, 113 Voices A: V freely alternated between “ch’è stato” and “che è stato”; **WGV** adopts everywhere the former (the reading of **VE**⁵³), as do printed sources.

109 Cb A: The second note was originally *e*. Several erasures also affect the rests.

109–122 A: V notated the vocal parts, Tamb, Vc, and Cb at 109–117; at 118 he wrote the first eighth note in the voices, then added “Come le 5 antecedenti” to mark the reprise of 113–117. For the other instrumental parts he wrote “Dal A. al B.” to indicate a reprise of 59–72. At 109 another hand specified “Battute 14.”

110 Mar A: The last two notes, perhaps originally *f*[#], were heavily corrected by V.

112–113 Coro di Zing A: “*badiamo all’avvenir*” / This text is clearly an error (V wrote the correct text at 114–115); **WGV** corrects the word to “*badate*,” as in all printed sources.

113 Flo A: On the second beat the last triplet eighth is flagged separately; **WGV** joins it to the preceding two notes, as in the other voices.

113 Cb (Vc = Cb) A: The first beat is a quarter note; **WGV** substitutes an eighth note plus eighth rest as at the analogous 63.

114 Dot A: On the second beat there is a messy correction, obscuring the original layer.

114 Mar, Coro di Zing A: The triplet eighth notes are beamed together on the third and fourth beats in Mar. V likewise beamed together the notes on the third beat in Coro, but then added a separate flag for the last eighth note and notated the fourth beat correctly. **WGV** emends Mar accordingly.

123–125 Mar A: “*badate all’avvenir*” / V had made this same error at 112, but corrected it; **WGV** emends his oversight here.

123–126 Timp A: V wrote all the notes on *G*, in order to have Timp ready for the tuning “in *Do*” in the next section; to avoid the dissonances, **WGV** suggests an alternative:

Timp. in Mi

f

in Do

Timp. in Mi

124 VI II A: After the first beat V originally wrote three repetition signs (“/”), then substituted the present part.

125 VI II A: In an earlier, canceled layer the first triplet eighth was a dyad, *e*” + *g*[#]”, followed by the note head *b*’ on the second triplet eighth.

125 Cb (Vc = Cb) A: V beamed together the first six notes, followed by a repeat sign; **WGV** beams them in triplets, as in Cimb.

126 Ob, Cl A: On the second beat the dyad in Ob originally read *e*” + *g*[#]” and in Cl *g*[#]’ + *e*”.

127 A: V did not repeat here the meter sign; **WGV** joins **RI**¹ and **pvRI**^{1–2} in supplying it.

127–128 VI I (VI II, Vle = 8^a VI I) A:

f *ff* / **WGV**, with **RI**¹, **pvRI**^{1–2}, and the VI pr of **pRI**, disregards the *f*

and begins the movement **ff**. It seems clear that 127 and 128 were originally a single measure: V had written the part of VI I in this measure and in 129. Although the original layer is not entirely clear, it certainly began only on the third beat of “127/128;” where V in fact specified **ff**.

127–130 A: In these initial measures of the movement V wrote *b* before the pitch classes *c* and *g*, as though he had not changed the key signature at 127. At 131, following a page turn, these unnecessary accidentals largely disappear. **WGV** eliminates the superfluous accidentals at 127–130.

130 VI I A: On the fourth beat V originally wrote the first note as *c*”, but quickly smeared it away.

131 Cor III, IV, Tr, Timp **WGV**: The tuning changes anticipate V’s explicit instructions in Cor III, IV and Tr and his notation in Timp at 147.

132, 134 Coro di Matt T. (Gas = Coro T.) A: In an earlier, canceled layer on the third beat V flagged the third triplet eighth separately and underlaid the text as “*sia-mo*” at 132 and “*cir-co*” at 134.

At 132, under the sixteenth note of the second beat, he wrote “*non*,” an error (for “*noi*”) taken over in the Coro (T., B.) part of **pRI**.

132, 134 VI I A: On the second and fourth beats in both measures V initially flagged the two notes separately, then joined them with a single beam. On the second beat of 134 there appears to be a dot over the sixteenth note; since there are no other instances in parallel measures, **WGV** disregards it.

134–135 Coro di Matt (Gas = Coro T.) A: “*del circo del tori*” / As at 132 (see Note 132, 134), this error is repeated in the Coro (T., B.) part of **pRI**.

141 Coro di Matt T. (Gas = Coro T.) A: An earlier, canceled layer read:

f

qua - li a - [manti]

143–146 Vle A: V notated the reiterated triplet eighths in full on the first beat of 143 (the second and third beats = “/”), but from the fourth beat he abbreviated them as a dotted quarter note with a slash on the stem. **WGV** realizes the abbreviation.

143–147 Voices A: Although V distinguished the vocal slurs from those in doubling instruments,

RI¹ and **pvRI¹⁻²** prolong the vocal slurs to the second beat of 145 and 147, a reading that has persisted in the performing tradition. **WGV** follows **A** and concludes them on the last notes of 144 and 146.

146 Coro di Zing **A**: An earlier, canceled layer read:



[pia-] ce - re

tially thought to introduce a dotted rhythm, then realized it would not work, since the last word of the verse (“Ascoltate”) was to be separated from the rest. Underlying the text he wrote the syllables “[pia]-ce-re” under the first two notes, then moved “[piace]-re” to the third beat.

147–149 Cl **A**: Although **V** wrote double stems only on the first beats of 148 and 149, he clearly intended both instruments to play in unison from the second beat of 147, as in **Ob**.

147–149 Cor I, II, Cor III, IV **A**: In Cor I, II at 147 **V** originally wrote $g + g'$ (sounding $d + d'$), then replaced the dyads with the present unisons. In Cor III, IV the part was originally d'' , as if the instruments were still tuned “in Do.”

149 Tr **WGV**: The tuning change anticipates **V**’s notation at 212.

151, 154 **WGV**: The dynamic indication (p), lacking in **A**, is derived from **pvRI¹⁻²**.

151–276 Coro di Matt T. **A**: **V** wrote T. I and II on a single staff; **WGV** provides separate staves to facilitate legibility.

154 Coro di Matt T. **A**: On the first and third beats T. II was originally g .

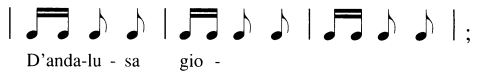
156 VI I (Fl, Ott, Ob, Cl derived from VI I) **WGV**: The accent on the first note is derived from models at 164, 180, etc.

157, 165, 181, 207, 249, 257, 273 Coro di Matt T. (Gas = T. I) **A**: On the third beat **V** originally repeated the $b\flat + d'$ from the first two beats. He altered his score only after writing the entire section.

159, 183, 207, 209, 249, 251, 259, 273 Coro di Matt T. I (Gas = T. I) **Sources**: In each instance, where in **A** **V** wrote no slurs, **RI¹** and **pvRI¹⁻²** add them on the model of the doubling instruments; they have been taken over in currently available performing materials. Although this is a plausible interpretation, **WGV** follows the differentiated readings of **A**, without precluding a performance that extends slurs to all or some of these measures.

162, 164 Coro di Matt (Gas = Coro T. I) **A**: In these two cases **V** wrote the second syllable of the first word (“[for]-te” at 162, “[fie]-ro” at 164) under the second beat, and not under the third; at 162 he even wrote a double stem on the second beat in T. Yet T. II at 164 and B. in both measures, who share the same text, must elide it with the following word on the third beat. In later instances of this type, as at 182, **V** always made an elision on the third beat. **WGV**, with all printed sources, does likewise at 162 and 164, substituting at 162 an eighth rest in T. II on the second beat.

170–172 Coro di Matt (Gas = Coro T. I) **A**: Originally **V** flagged the second beat separately in all three measures and began underlying the text as follows:



he corrected both the notation and text before concluding the word “giovinetta.”

173 Ott **A**: After the first note **V** penned an eighth rest by mistake, then smeared it away.

174 Ob **A**: On the third beat **V** initially repeated the pitches of the second beat, then corrected them.

182–185, 238–241 A, **VE⁵³**: At 182–185, **V** wrote “così al giovane parlò,” as in **VE⁵³**. At 238–241, however, he entered the text twice (under Flo and Coro di Zing), each time writing “se alla giovine l’amore,” even though **VE⁵³** has “giovane.” **WGV** favors “giovine,” **V**’s normal spelling of this word in *La traviata*.

189–190 Ob (Cl = Ob), Coro di Matt T. I (Gas = T. I), VI I **A**: Another hand has added \sharp in red pencil on the third beat of 189 in Ob I and T. I, and for all three parts on the third beat of 190. Similar additions, all self-evident, were made at 193, 195–196, 198, 202, 222, and 240.

191 (192–194 = 191) VI II **A**: In an earlier, canceled layer the dyad read $a + f\sharp$; see also Note 199.

191–198 Vc **A**: By mistake **V** originally wrote the sign “/” across the bar lines in these measures, filling f. 178^v, as though Vc = Cb, then canceled them and entered “/” in each measure to indicate continued reiteration of the pattern from 187.

192 VI I **A**: **V** initially anticipated here the content of 193 by mistake.

199 (200–202 = 199) VI II **A**: $a + f\sharp$ / In view of **V**’s revision at 191 (see Note) and the

notated repetition of the passage at 233–236 and 241–244, where the part reads $c' + f\sharp'$; **WGV** alters the lower note of the dyad at 199–202 to c' .

204 VI I A: The sign over the first two notes is sloppy, and could be read as two staccato dots. The correct slur is present in Fl and Ott.

204–207 Coro di Matt (Gas = Coro T. I) A: “Si gli disse *ei mattadore*” / This obvious error is corrected in all printed sources to the reading of **VE**⁵³; **I-Vt** transcribes **A** literally. In this context, of course, “Si” stands for “Così.”

205 Coro di Matt T. (Gas = T. I) A: On the third beat V originally wrote the dyad as $c' + eb'$.

212 Ob A: In an earlier, canceled layer Ob read as in the present Cl.

213 (214 = 213) Vle A: V originally wrote a dyad, $a + f\sharp'$, then substituted the present version.

215 VI I (VI II = 8^a VI I) A: On the first note of this first measure on f. 180 there is both an accent and staccato dot; following the prevailing articulation in the other parts here, and at 307, in which the fourth measure of each initial phrase has no accent, **WGV** eliminates the accent.

218 Coro di Matt T. (Gas = T. I) A: The first two notes are beamed together; **WGV**, with all printed sources, flags them separately, as in B. here and as in T. and B. at the parallel 226, to reflect the two syllables in the text.

219 VI II A: V originally wrote g'' , then crossed it out and entered g' .

219, 223 Cb (Vc = Cb) A: At 219 V originally wrote g , then smeared it away and entered G . At 223 he made the same revision but did not cancel the earlier layer; **WGV**, with all secondary sources, emends his oversight. At 219 there is an accent in Cb, the only one to appear at this conclusion of the phrase in any part or on any occasion; **WGV** suppresses it.

220–226 A: V notated only the vocal parts, Picche, and Cb (Vc = Cb); for the rest of the orchestra he numbered the measures from “1” through “7” to indicate a reprise of the similarly numbered 212–218.

224–225 Coro di Matt T. (Gas = T. I) A: V mistakenly anticipated here the part at 225–226. In making the correction, he neglected to delete the staccato dots at 225 (which belong to 226); **WGV** emends his oversight.

227 Fl, Ott, Cor III, IV, VI II A: At this first measure after the unnotated reprise (see Note 220–226), in VI II V revised the resolution several times: he originally wrote $g + g'$, then changed it to $b\flat + g'$, and finally entered the definitive g' .

In Fl, Ott, and Cor III, IV, V provided faulty resolutions: Fl and Ott = g'' , and Cor III, IV = c'' (sounding d'). **WGV** corrects these parts on the model of the analogous 219.

228 Coro di Zing A: As in Coro di Matt at 224–225 (see Note), V originally anticipated here the music of the following measure, 229, then smeared away the notation and substituted a whole rest.

229–233 Flo, Dot, Mar, Coro di Zing **VE**⁵³: “Bravo *invero* il mattadore”

233–234, 241–242 Coro di Zing, VI I A: In Coro di Zing the dyads in these measures originally read $f\sharp' + a'$; on the first beat of 233, V also wrote this dyad at first in the doubling VI I; the parallel vocal parts, Flo and Dot, however, have only the definitive version. It seems likely that V changed his mind as he began notating VI I, but before adding the solo parts.

241–245 Trgl A: Originally lacking in these first measures of a new page (f. 181^v), the part was added in red pencil, probably by a Ricordi copyist (in **I-Vt**, copied before the emendation was made, the measures are empty). **WGV**, with **RI**¹, includes Trgl without typographical distinction.

242–243 VI I A: By mistake V initially anticipated here the part of 243–244.

243–244 Flo, Dot, Mar, Coro di Zing A: At 244 in Flo, Dot, and Coro di Zing, the first two eighth notes are beamed together, while Mar has a quarter note; yet V wrote the two syllables of “e-gli” in Flo and Coro di Zing (Dot and Mar are untexted) under the beamed eighth notes, even though the quarter note in Mar implies that the first syllable should be elided with the second syllable of the preceding word, “[gui]-sa e-[gli],” on the third beat of 243. **RI**¹ and **pvRI**¹⁻² alter V’s notation to reflect the position of the text in A: in Flo, Dot, and Coro di Zing the first two eighth notes are flagged separately; in Mar two eighth notes are substituted for the quarter note. Thus, the primary accent of “egli” coincides with the downbeat of 244. Given the similar problem at 218 (see Note), **WGV** accepts these emendations.

246–276 A: V notated only the vocal parts and Cb (Vc = Cb); for the rest of the orchestra he instructed “Da Capo al [segno] fino al [segno]” to indicate a reprise of 154–184.

254–257 Coro di Matt (Gas = Coro T. I) **VE**⁵³: “colse il premio disiato”

258 Cb (Vc = Cb) A: By mistake V wrote the sign “/”, implying continued repetition of the *G*; **WGV**, with **RI**¹, substitutes *d*, as in corresponding passages, without typographical distinction.

259 Cb (Vc = Cb) A: On the third beat V initially wrote an eighth note, *g*, then replaced it with the present eighth rest.

266–269 Flo, Dot, Mar, Coro di Zing **VE**⁵³: “san le amanti conquistar!!”


271 Coro di Matt T. (Gas = T. I) A: On the third beat V mistakenly repeated the dyad *bb* + *d*’, and this error was carried over into **pRI** (Coro T). **WGV**, with **RI**¹ and **pvRI**^{1–2}, corrects T. I to *eb*’, as at the parallel 179.

277 Ob A: At this first fully notated measure after the reprise (see Note 246–276) V wrote a double-stemmed note, even though the preceding passage was “Solo”; **WGV**, with **RI**¹, disregards the double stem and assigns the part to Ob I.

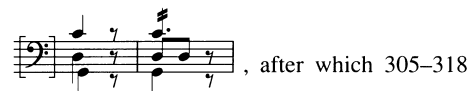
279–281 Tutti **VE**⁵³: “Sì, sì, allegri”

281 Coro di Matt B. A: V originally wrote an eighth rest after the quarter note, then smeared it away.

287–327 Trgl, Timp, Gr C A: For lack of space on the page, V wrote these three parts on

a single staff: 287 = 

and 288–302 follow this notation; 303–304 =



are similarly notated; finally, 319–327 =



In Timp a literal rendition produces the pitch *d* at 287–318, during tonic as well as dominant harmonies. At 319 V initially wrote *d* again as

the first note in Timp, then revised it to *g*. The latter correction implies that had he wished Timp to play the tonic at 287–290, 295–298, 303–304, 307–308, 311–312, and 315–316, he could have notated it accordingly, using the note an octave above sounding pitch (*G*). Because he did not do so, and because the part as written is not dissonant, **WGV** allows V’s notation to stand, but substitutes all his explicit *g* with *G*.

For Gr C **WGV** substitutes V’s customary notation on *c*.

288 Dot, Mar, VI I A: V initially wrote the third beat as an eighth rest, as at 287, then corrected his error.

291 Cor I, II, Cor III, IV A: By mistake V continued writing the abbreviation “/” for repetition of 287, as at 288–290, then scraped away the sign and entered the correct notation.

295–297 A: Initially V wrote “ancora cres[cendo]” below the score at 295–296 and “cres” above the score at 296, to which he then added “anc[ora]” at 297. Later, filling in the dynamic indications, at 295 he added “cres” above the score (VI I) and in Trn, Dot, and Coro di Matt T. (Zing = Matt T.), and at 295–296 “ancora cres” in Flo and “cres ancora” in Mar. Since the crescendo already begins at 287, at 295 **WGV** adopts V’s “ancora cres[cendo]” in Flo and Cb for all parts.

303 Vc, Cb A: There is an eighth note followed by two eighth rests, remnants of the skeleton score; **WGV** substitutes a quarter note plus eighth rest, as in all similar parts.

304 **pRI**: VI pr alone has the indication “Mosso”; since it has no basis in A and occurs in no other source, **WGV** disregards it.

304 Tamb e Picche A: There are two dynamic indications: **ff** below the part and what might be read as **fff** to the left; since the latter occurs in no other part, **WGV** adopts the **ff**.

305 Cl A: In an earlier, canceled reading the dyad was *a’ + f#*’.

310 Cl A: By mistake V anticipated here the dyad at 311, then smeared it away and entered the sign “/” for repetition of 309.

312 Tamb e Picche A: Following the quarter-note dyad V wrote two eighth rests by mistake, then substituted a single one.

312–318 A: V notated only the vocal parts, Tamb e Picche, and Cb (Vc = Cb); for the rest of the orchestra he numbered the measures from

“1” through “7” to indicate a reprise of the similarly numbered 304–310.

319 Dot A: Following the first note V originally wrote an eighth note, *d*, then rewrote the same value an octave higher, and finally substituted a quarter note. When the second note was an eighth, the first may have been a quarter note, to which V subsequently added an eighth flag.

319 Mar A: The first note is *g*; **WGV**, with **pvRI**¹⁻², changes it to *b* as in *Coro di Matt B.*, since the two parts are otherwise identical in this passage and *b* is more logical after the preceding *c*'.

319 Fl (Ott = Fl), Ob, Cl A: In this first fully notated measure after the reprise (see Note 312–318) the initial note does not correctly resolve the preceding passage: Fl = *g*"; Ob and Cl = *g*' (with a single stem). **WGV** transposes Fl, Ob II, and Cl I up an octave and supplies *b*" for Ob I and *b*' for Cl II. Secondary sources generally follow A.

327 Flo, Dot, Mar, Tamb e Picche, Cb (Vc = Cb) A: V wrote a quarter note followed by an eighth rest (in Cb the eighth rest is written over a quarter rest). **WGV**, with **RI**¹, alters the values to an eighth note plus two eighth rests, as in the other parts; **pvRI**¹⁻² instead changes the note in *Coro* to a quarter, while leaving the piano accompaniment an eighth.

327 Ott **WGV**: The instruction to change to Fl anticipates V's explicit indication ("Flauto") at 387.

327 Cl, Cor I, II, Cor III, IV, Tr, Timp **WGV**: The tuning changes anticipate V's explicit indications in Cl at 348, in Cor I, II at 420, in Cor III, IV and Tr at 501, and in Timp at 506.

329 Gas A: In an earlier, canceled layer the part read *f*' – *f*', doubling *Coro T. I.*

330 VI II A: A ♯ before the grace note, *b*', is superimposed over an earlier symbol, no longer legible; **WGV** disregards the superfluous accidental, as do all secondary sources.

332 Cb (Vc = Cb) A: V wrote **pp** on the first beat; **WGV**, with **I-Vt** and **RI**¹, moves it to the third beat, as in Vle.

333 Flo, VI I A: The eighth rest in Flo and the ♭ before the grace note, *b*', in VI I were added in red pencil, probably by a Ricordi copyist.

333–334 Flo A: There is an exclamation point after "Violetta"; **WGV** follows the question mark of **VE**⁵³.

335–336 Cb (Vc = Cb) A: On the first beat of 335 V originally wrote an eighth note followed by an eighth rest. He likewise began 336 with an eighth note, but immediately corrected it to a quarter; he then made the same correction at 335.

338 Mar, Coro D., T. A: After the first note V originally wrote an eighth rest, then crossed it out.

339–340 Dot, Coro B. A: Confusing the part with Gas, V originally wrote Dot as if in tenor clef, then corrected his mistake. In *Coro B.* at 339 V revised the note from *c*' to the present *g*.

341–342 VI I, Cb (Vc = Cb) A: These measures are divided by a change of page from verso to recto. While the ◀ is present only at 342, in Cb it is open at the left and begins in the far left margin, implying that the crescendo is in progress. **WGV** initiates it at the beginning of 341, as in **RI**¹ and **prI** (VI pr).

342 VI II A: Above the whole note V initially wrote two slashes, as for a sixteenth-note tremolo, then filled in the space between them.

344 Cb (Vc = Cb) A: The downbeat is a quarter note; **WGV** substitutes an eighth note plus eighth rest as in VI II and Vle. **RI**¹ maintains the discrepancy.

348–351 A: In the second part of the stage direction V originally wrote "Alfredo punta," then decided to follow more closely the version as eventually printed in **VE**⁵³.

349, 367, 404, 438, 476 A: During the many repetitions of this motive V occasionally continued staccato dots through the quarter note: in Cl at 349 (357 = 349), 367, and 404, in Vle at 438, and in VI I at 476 (in this last case six dots are placed irregularly beneath the first seven notes). Regarding these quarter-note dots as mechanical errors, **WGV**, with **RI**¹, eliminates them.

353–355 **VE**⁵³: "[Vio.] (entra al braccio del Barone)"; "[Flo.] (andandole incontro)"

355 Vle A: On the sixth beat V mistakenly wrote a quarter rest, then corrected it to an eighth rest.

356–363 A: V notated only the vocal parts, Vc, and Cb; for the other parts he indicated "Come le 8 ante[cedenti]" and numbered the measures from "1" through "8" to indicate a reprise of the similarly numbered 348–355.

358–359 Vio A: An earlier, canceled version read:



Ces-si al cor-te - se in - vi - to.

367 Bar A: V originally wrote a quarter rest perhaps followed by an eighth rest, then substituted two eighth rests and an eighth note.

369 Cl A: In an earlier, canceled layer V wrote the part a third below the present one; his correction left inky smudges.

369–370 Vio **VE**⁵³: “(Cielo! egli è vero!)”

370 VI II A: V left this measure blank, and the copyist of **I-Vt** inserted a whole rest; in **A** the measure was completed by another hand in red pencil.

371 Bar **VE**⁵³: The stage direction reads “(piano),” which V rendered as “cupo.”

373 Bar A: On the last beat V originally wrote an eighth rest, then substituted the present eighth note.

374 Cl A: V began writing the first grace note on the lowest staff line, as if for **Vle**, then immediately corrected the part.

379 VI I A: The first three notes are beamed together; **WGV** flags the first eighth note separately as in **Vle**, and as in **VI I** itself at the analogous 430.

379 **Vle** A: There are staccato dots on both pairs of beamed eighth notes. Since they appear nowhere else in analogous measures in **Vle** or parallel parts, **WGV** disregards them.

379–386, 430–437, 468–475 A: V was inconsistent in his dynamic indications and signs of articulation, both within each of the three statements of this musical idea and among them. The most vexing problems concern the lengths of the \llcorner and the slurs. While attempting to offer coherent readings, **WGV** admits some variance among the passages. It is likely that in notating the second and third statements V worked from his sketch (which in this section is close to the definitive version but lacks dynamic indications and slurs) rather than from the first statement in **A**. Thus, he made slightly different decisions in each case, variants that cannot be considered erroneous *per se*.

In all three passages V originally wrote **Vio** on the staff of **Alf**, then recopied it on the correct staff, scraping away the first draft; the original versions, however, remain visible. At 379–386 it includes expression marks that **WGV** invokes in establishing its text. In the second and third statements the draft comprises only notes, without dynamics or articulation.

379–386: There is a page turn between 379 and 380 and a change from *verso* to *recto* between

385 and 386: (see example on p. 103). The page turn accounts for V’s breaking off the \llcorner in **Vio** (first version), **Ob**, and **Fg**, and beginning it anew at 380 in **Vio** (first and second versions) and **Ob** (but not **Fg**); it also interrupts the slur in the same parts (in **Vio** in the second version). The change of page at 386 does not pose similar problems.

The end of the \llcorner and beginning of the \rhd fall one measure later in the instrumental parts than in **Vio**. **WGV** does not equalize them since, on the one hand, the orchestra is handled consistently, while, on the other, the vocal part has its own logic; furthermore, V’s notation at 468–475 (see below) is similar. **RI**¹, **pRI**, and **pvRI**¹⁻², by contrast, alter the accompanying instruments at 379–386 to follow **Vio**.

Vio: Invoking the second version, **WGV** treats the slur as continuous from 379 to the end of 381, and, following the first version, **WGV** provides a second slur over the first two notes of 382. From the first version, too, are derived “con passione” at 379, the beginning of the \llcorner at 379, and the “dim.” at 383; **WGV** rejects the slur in the first version at 385–386, since the accent on the second note of 385 in the second version makes it inappropriate. The added slur at 383–384 anticipates V’s notation at 434–435.

Orch: Accepting the \llcorner in **Ob** and **Fg**, and considering the model at 430–432 (see below), **WGV** begins the \llcorner in the strings at 379. At 384 in **Ob**, **Vle**, and **Cb** (**Vc** = **Cb**) **WGV** substitutes V’s “dim.” in **VI I** for the end of the \rhd .

From subsequent statements of the passage **WGV** adopts in **Cl** and **Fg** the extension of the long slur to the first note of 384 and the slur embracing the three eighth notes of **Ob** in 384 (the latter is also present in **Vio**).

430–437: (see example on p. 104) A page turn between 432 and 433 accounts for interruptions of the slurs in **Cl**, **Fg**, and **Vc**; it may also explain why, unlike 379–386, here the \llcorner are equally long in **Vio** and the instrumental parts, and the orchestral \rhd cover 433–434, analogous to **Vio** at 382–383, rather than a measure later as in the first statement. Because V handled the signs consistently in the orchestra, **WGV** does not make them conform to the longer models in the other two statements.

379 Solo
Ob. *p*
Fg. Solo
[1st version] con passione
Vio. (Ah per - ché ven - ni in - cau - ta! ... pie -
[2nd version] (Ah per - ché ven - ni in - cau - ta! ... pie -
Vl. I
Vle.
Vc. e Cb.
383
Ob. *pp* morendo
Fg.
Vio. *dim.*
- tà, gran Dio, pie-tà, gran Dio di me!)
Vio. *pp* morendo \wedge
- tà, gran Dio, pie-tà, gran Dio di me!)
Vl. I *dim.* *pp*
Vle. *pp*
Vc. e Cb. *pp*

Vio.: **WGV** adds a \rhd at 433–434 by analogy with those in the first and third statements.

Orch.: In Ob at 430 **WGV** substitutes a \ll (as in parallel parts) for V’s “cres.” In Fg **WGV** accepts the accent at 434 as a musically interesting variant, extending it to parallel instruments. In Vl I V’s **pp** at the

beginning of 435 is moved to the second half of the measure, as in all other parts.

In Cb at 433–434 V wrote a \ll followed by “dim.”; these indications were probably entered during the skeleton-score stage, and V neglected to revise them later to match the other parts. Over the \ll another hand superimposed a \rhd in red

PART TWO

430
Solo
cresc.
Solo

Ob.

Cl.
in Sib

Fg.

Vio.

(Che fi - - - - a?.. mo - - - - rir mi

VI. I

Vle

Vc.

Cb.

p

[f. 196^v]

433

Ob.

Cl.
in Sib

Fg.

Vio.

sen - to! pie - tà, gran Dio, pie-tà, gran Dio di me!)

VI. I

Vle

Vc.

Cb.

dim. **p** **pp**

pp **pp** **pp**

pp **pp** **pp**

dim. **pp** **morendo**

468 Solo

Ob. Solo

Cl. in Sib Solo

Fg. Solo

Vio. (Che fi - - - - a? . . mo - rir mi sen - to! pie -

VI. I

Vc.

Cb.

[f. 199^v]

472

Ob. dim. pp ppp

Cl. in Sib

Fg.

Vio. - tà, gran Dio, pie-tà, gran Dio di me!)

VI. I

Vc. pp

Cb. p ppp

pencil; **WGV** accepts this necessary correction and suppresses V's \leftarrow . Since the diminuendo continues in 435, **WGV** shifts V's "dim." to that measure, as in Ob.

468–475: (see example above) A page turn between 468 and 469 accounts for the interruption of slurs in Vio, Fg, VI I, and Vc; at 468, however, all

slurs extend well into the right margin of the page and link up with their continuation at 469–473. The page turn also explains why all \leftarrow begin at 469; following the previous two statements, **WGV** extends the beginning back to 468.

The length of the \leftarrow and beginning of the \rightarrow show a lack of synchronization

between Vio and the orchestra here similar to the first statement. Although very long models of the \llcorner , extending to the end of 472 in Cl, Fg, Vc, and Cb, are in the majority, **WGV** follows instead the \llcorner in Ob and VI I, which peak at the beginning of 472 and are similar to those in the first statement.

Apart from Vio there are no \gg ; the verbal “dim.” in Ob serves for the orchestra. Following the pattern of previous statements, **WGV** substitutes \gg in all instrumental parts at 472 and moves the verbal indication to the beginning of 473. For internal consistency the **pp** in Cb and **p** in Vc are shifted to the fourth beat of 473.

Vio: Following models established in previous statements, **WGV** adds editorial slurs at 471 and 472–473, and for the last three notes of 473 supplies staccato dots and a slur.

Orch: Each part doubling the melody has a different version of the initial long slur; **WGV** treats them all as in the previous two statements, with a single slur beginning at 468 and concluding on the first note of 473.

382–386 Vio **VE**⁵³: “pietà di me, gran Dio!”

384 Cb (Vc = Cb) A: The second note was originally an octave lower.

389 Cl A: There are accents under the two main notes; since they appear only here among the numerous repetitions of this pattern, **WGV** suppresses them.

395–402 A: V notated only the vocal parts and Cb (Vc = Cb); for the rest of the orchestra he instructed “Come le 8. antecedenti” to indicate a reprise of 387–394.

398–400 Alf **VE**⁵³: “vale fortuna al gioco . . .”

400 Alf A: An earlier, canceled layer read:



401 Coro T. II A: The pitch of the last note is ambiguous, and **I-Vt** transcribes it as ab ; **WGV** favors gb , as in Mar, the reading of all printed sources.

403 Fl II A: Probably copying Fl I, V mistakenly wrote the second main note as db''' , with the preceding grace note as c''' ; he then corrected his error.

403–404 Alf **VE**⁵³: “Oh vincerò stasera;”

403–404 Vc A: At 403 V initially anticipated the dotted half note of 404, and indicated **p**

beneath it. Correcting the part, he neglected to recopy **p** at 404; **WGV** emends his oversight.

407–408 Alf **VE**⁵³: “poscia a goder fra' campi”

409 Fl II A: Originally the second main note was f'' , with a preceding grace note on e'' .

410 Vc A: As the fourth and fifth beats V initially wrote a quarter rest, as at 406.

414 Cb (Vc = Cb) A: The first note was originally an octave higher.

414–416 Alf **VE**⁵³: “che vi fu meco *ancor*:”

417 Alf A: Initially V wrote the second note as an eighth.

418 Vio A: V originally began the measure with a quarter rest, then corrected it to an eighth rest followed by another.

420–422 Vio **VE**⁵³: The parentheses around the text, included by V in A, are absent in the libretto.

423–424 Cl A: Probably copying Ob, V wrote the part at sounding pitch, then made a messy correction to the proper notation.

425 Bar A: V originally wrote the words “in sì gran” under the last three notes, failing to make the elision of “[sie]-te in.”

426 VI I A: V originally continued the figuration of six sixteenth notes, then replaced the last two by an eighth note.

429 Vio A: V originally wrote the part as if the section were in triple meter: $\left| \text{quarter} \text{ quarter} \text{ quarter} \right|$. His correction left the following configuration of rests: $\left| \text{quarter} \text{ eighth} \text{ eighth} \text{ eighth} \right|$. **WGV** replaces the two eighth rests on the fourth and fifth beats with a quarter rest.

429–437 Vio **VE**⁵³: “(Che fia? . . . morir mi sento!)” / V. added the words “pietà, gran Dio, di me!” by analogy with 379–386.

430–437 A: See Note 379–386, 430–437, 468–475.

435 Cl A: In the first half of the measure, V originally wrote a quarter note and eighth rest, as at 384 and 473, then altered the note to an eighth and inserted a second eighth rest. In the parallel Fg he notated only the definitive rhythm. Because V's correction is unequivocal, **WGV** does not modify Cl and Fg as in 384 and 473.

435 Vle A: At 435 V began notating the part intended for 436; after writing an eighth rest and the \natural for e , he smeared away the notation and entered the sign “/” for repetition of 434.

437 Fl II A: The **pp** is actually written under Ob.

- 437–452** VI I A: In an earlier, canceled version the part was an octave higher.
- 445** Alf A: By mistake V wrote the first rest as a quarter rest.
- 450** Coro T. A: The first rest was originally a quarter rest, which V changed to an eighth, as in the other vocal parts.
- 452** Cl A: V wrote the part at sounding pitch, certainly by mistake, then added a treble clef to indicate that it should be performed as if “in Do.” **WGV**, with **RI**¹, transposes the part to read “in Sib”; **I-Vt** transcribes A literally.
- 453–467** A: V initially wrote “Dal A. al B.” below VI I and “Dal A. al B. / ad eccezione delle Viole e Violoncelli” below Fl II, to indicate a reprise of 411 through 429; afterwards he decided to abbreviate the reprise by four measures (omitting 419–422). He notated the vocal parts, Vle, Vc, Cb, and, in summary fashion, VI I (**WGV** supplies missing grace notes at 455, 457, 459, 461, and 463 without typographical distinction). For the rest of the orchestra he numbered the measures “1” through “15” to signal the reprise of 411–418 (numbered “1” through “8”) and 423–429 (“9” through “15”). V’s correction caused the engravers of **pRI** to err in VI I, where they repeated 411–429 *in toto*; subsequently the measures corresponding to 419–422 were crossed out with heavy strokes, a correction that remains evident in all reprintings.
- 455** Gas A: V began the measure with a dotted quarter note, then eliminated the prolonging dot. He also seems to have written the second note, smudged it away, and then restored it.
- 457** Vle A: Before the *b* at the beginning of the fourth beat there is a \natural , reproduced as such in **I-Vt** and **RI**¹. Since it is an obvious error, **WGV** disregards the accidental.
- 465–468** Gas, Dot A: V began writing the two parts on staves immediately above the proper ones, Gas on that of Alf, Dot on that of Bar; he then smeared away the notation and entered Gas and Dot on the correct staves.
- 467** Cor I, II **WGV**: The tuning change anticipates V’s explicit indication at 501.
- 467–475** Vio **VE**⁵³: This repetition of “(Che fia? . . . morir mi sento! pietà, gran Dio, di me.)” is not called for in the libretto.
- 468–475** A: See Note 379–386, 430–437, 468–475.
- 468** VI I A: In an earlier, canceled layer V wrote a quarter note, *f*, followed by rests, as a resolution of the preceding measure; afterwards he decided to have VI I double Vio.
- 469** VI I A: Before the second note V initially wrote a \sharp , then corrected it to a \natural . At the end of the measure he originally wrote an eighth rest, then smeared it away.
- 471** Vle A: V initially penned a repetition sign “/” as at 470, then smeared it away and entered the correct part.
- 475–477** Cl A: In an earlier, canceled version Cl I and II doubled VI I and Vle.
- 475–478** Alf, Bar A: The vocal lines were originally written a measure later, occupying the present 476–479, with rests concluding 479 after “possiamo.” V smudged away this notation and entered the present version at 475–478.
- 483–484** A: These two measures beginning *f*. 200^v were originally just one, equal to the present 484; in entering the part in his skeleton score V apparently omitted 483 by mistake.
- 488–494** Alf, Bar **VE**⁵³: The closing line for Alf, reads: “Sarò qual *mi vorrete*.” The double “Andiam” does not appear.
- 491** Fl I, VI I, Cb (Vc = Cb) A: The **ppp** are written with a different pen and ink, and were probably added at a later stage.
- 492** Fl II **WGV**: Regarding the instruction for the change to Ott, see Note 506.
- 499–500** VI I A: V squeezed these final measures into the right margin so as to be able to start the next section on a new page. In VI I, as a result, there seems to be a series of seven **p**’s between the end of 498 and 500 (they were transcribed in **I-Vt** as nine **p**’s). Following the placement of the **ppp** at 499 in Cb (Vc = Cb), **WGV** divides those in VI I into **ppp** at 499 and **pppp** at 500, as do **RI**¹ and **pvRI**¹⁻².
- 506** Ott A: V does not explicitly indicate the return from Fl II (introduced at 387) to Ott until 688, the beginning of the Largo, where he annotated the complete instrumentation (see Introductory Notes, Instrumentation). Since it was V’s normal practice to use two Fl only for particular orchestral effects, never in **ff** passages such as 506–508, 518–520, 587–591, 604–605, 626–627, and the Velocissimo movement (628–687), **WGV** regards the return to Ott as implied by the orchestration at 506 and therefore signals the change at 493 and employs Ott throughout 506–687. **RI**¹, by contrast, specifies Fl II until 688, and this instrumentation has persisted in currently available performing materials.

506–508 Ob, Cor I, II, Trn, Vle A: Writing the pitch class *g* in this chord, V committed one of two possible errors: either he forgot the \flat before the written *e*'' in Cor I or he neglected to write a \sharp before *g*'' in Ob I, *g* in Trn III and *g*' in Vle. The latter interpretation is followed by **pvRI**¹⁻² and all other piano-vocal scores, which employ a diminished seventh, adding a \sharp before each *g*. Other sources, including **RI**¹ and early printings of **pRI**, as well as manuscript scores, follow A literally but without correcting Cor I (in **A-Wn** the \sharp were added later, as also in subsequent printings of **pRI**).

508 VI I A: The first four notes are beamed together; **WGV** flags the first eighth note separately, as did V in VI II, since it clarifies the change in articulation and dynamics.

508–513 VI I, VI II A: From the third beat of 508 V abbreviated the reiterated eighth notes as a half note with a slash on the stem; to clarify the articulation **WGV** realizes the abbreviations.

511 Cl A: The first quarter rest is written over an eighth rest. Before the second dyad is an earlier sign, no longer decipherable.

512–515 Vio, VI I, VI II, Vc A: In an earlier, canceled layer these four measures were but two:

512/513

514/515

Vio. [u-] dir-mi? Ei ver - rà . . . ché l'o-dio a - [troce]

VI. I / VI. II col canto

Vc. p

Although it might seem more likely that V would forget a single \flat in Cor I (a transposing instrument) than that he omitted the \sharp in three instruments (which in Vle would have to be repeated at 507 and 508), the resulting harmony, an unresolved dominant-seventh chord, would be profoundly uncharacteristic of his style. **WGV** accepts the solution of **pvRI**¹⁻², which was prepared for wide dissemination by editors generally more trustworthy in interpreting V's intentions than the engravers of **RI**¹ and **pRI** or the copyists of the manuscript scores. One might also argue that, after the change of key signature at 501, V neglected to add an accidental needed in the new tonality but not in the previous one (although he did include a \sharp for *g*' in VI I at 503 and *g* in Fg and Vc at 509 and 511).

506–508 Cor III, IV A: *c*'' + *eb*'' (sounding *ab*' + *cb*'') / A Ricordi copyist circled the notes and wrote question marks. V apparently forgot that he had indicated the tuning "in *La \flat* " at 501 on the previous page. Since the notation suggests he was writing as if "in *Si \flat* " (to achieve the sounding pitches *bb*' + *d \flat* ''), **WGV** modifies the part for the tuning "in *La \flat* ". **RI**¹ and **I-Vt** simply transcribe the notation of A.

At the present 513 traces of yet another, perhaps even earlier version are visible.

516 VI I, Vc A: The > are large and might be read as short >>; **WGV**, with all secondary sources, interprets them as accents.

518–519 Fg, Tr, Trn, Cimb, Timp A: V initially notated these parts one staff too high, then scraped them away and entered them in the correct position.

520 Cor III, IV A: After the dyad (which may have had the value of a quarter note) V originally wrote a quarter rest.

520 Timp **WGV**: The tuning change anticipates V's explicit indication at 587.

522–606 A: V revised this section in 1854; for the 1853 version see Appendix 2, N. 7a.

522 (523, 524, 525 = 522), 567 VI I A: The third beat is an eighth note followed by an eighth rest; **WGV** substitutes a quarter note, the prevailing value throughout the passage.

522–523 VI I, VI II, Vle A: Traces of the accompaniment of the 1853 version (see Note 522–606) are visible, including a Fl part doubling VI I, which V eliminated already in 1853.

527 VI I A: On the second beat the fourth sixteenth note was originally *bb*.

527 Cb (Fg, Vc = Cb) A: Although at 522 (523, 524, 525 = 522), the penultimate measure notated on 1853 paper (see Source, above), V wrote the accent as \wedge , here, on the first folio of the 1854 fascicle, he used \gt . Since there is otherwise no difference in the pattern, **WGV** adopts the \wedge form throughout.

531 VI I A: In an earlier, canceled layer the second beat was a major third higher.

533 Vio A: The last note was originally $b\flat$ '.

537–539 Alf **VE**⁵³: “È tra noi mortal questione . . .”

546 Cl A: A single slur embraces all four notes; **WGV** slurs them in pairs as in Fl here and in Cl itself at 542.

549–555 Ob, Cl, Cor III, IV A: Although the slurs in Ob and Cl conclude with the change of page after 552, in the 1853 version (as transcribed in **I-Vt**) the slurs continue to the beginning of 555a (see Appendix 2, N. 7a), corresponding to 555 in the 1854 version. Since V did not otherwise alter these parts in his revision, **WGV**, with **RI**¹, extends the slurs through 555.

558 Cor I, II A: II In this first measure on a verso V failed to notate Cor I; a Ricordi copyist added the obvious part.

560–561 Vle A: An earlier, canceled version read:



564–565 Alf **VE**⁵³: “i miei passi . . .”

566 VI I A: V anticipated here the part at 567 (up to the third beat), then scraped away the notation and entered the correction.

567 VI I A: See Note 522, 567.

569–570 Vio **VE**⁵³: “ch’è infamato . . .”

572–583 **VE**⁵³: The text of the libretto differs in many respects from the text that V set:

VIO. Di fuggirti un giuramento
Sacro io feci . . .

ALF. E chi, potea? . . .

VIO. Chi diritto pien ne avea.

ALF. Fu Douphol? . . .

VIO. (*con supremo sforzo*) Sì.

ALF. Dunque l’ami?

WGV retains the version of A, including V’s “fea” (instead of “feci”), even if this variant probably results from a misunderstanding of the rhyme scheme (“potea” and “avea” are end rhymes, whereas “feci” occurs in the middle of an *ottorario* divided between the characters). In

A at 575–577, Alf = “A chi dillo? chi potea?” There is no punctuation after “A chi” and the question mark after “dillo” may not be in V’s hand. In both places **WGV** adopts the punctuation of **RI**¹.

575–627 Cl A: At 575 V canceled the three-flat signature from the preceding section but neglected to add the required two sharps for the tuning “in Sib \flat ”; instead he wrote them before individual notes as needed. **WGV** adopts a key signature of two sharps; **RI**¹ retains V’s notation. In addition, at 575 **WGV** adds the missing \flat before b' (sounding $g\sharp$).

576 VI II A: The first note was originally c' , perhaps in anticipation of 577.

581 VI II A: The last two notes were originally e'' , as in VI I.

583–584 Cb (Vc = Cb) A: V used “/” to repeat 582. Although a literal rendition would imply accents on the downbeat of each measure, **WGV** eschews the accents, which are pertinent only to 582 (in conjunction with the accented chord).

587 Cb (Vc = Cb) A: The first note was originally an octave lower.

587–588 (589, 590 = 588) Cor III, IV A: V originally wrote the Tr part on this staff, then smeared away the notation and entered Cor III, IV.

587–591, 604–605 Cl A: The notes are written at sounding pitch. Another hand tried to remedy the error by adding a treble clef before 587. At 609, where the anomaly ceases, yet another hand wrote “In Sib” in the margin and supplied a tenor clef. **WGV**, with **RI**¹, keeps the part in its correct transposition.

591 Timp **WGV**: The tuning indication anticipates V’s notation at 628 (see Note 628–687).

591 VI I A: Originally V wrote only d'' .

592 VI I, Vle A: While the reading of the dynamic indication in VI I is uncertain, that in Vle is clearly **pp**. Neither was included in **I-Vt**; **RI**¹, **pRI**, and **pvRI**^{1–2} have **p**.

593 Flo A: V originally wrote the heads of the two notes on $g\sharp'$, but altered them to the e' before adding stems.

593 Coro B. A: Both notes were originally written as eighths.

595–597 Vle A: In an earlier, canceled version V continued the whole-note tremolo on the same pitches as at 587–594, writing “dim.” at 596 and not canceling it even after eliminating the part. **WGV** assigns the “dim.” to VI II.

598 Vc A: V wrote the last two notes as quarters; the prolonging dot after the first note and the eighth flag on the second were added in red pencil by another hand (after **I-Vt** was copied, since the correction does not appear there). Following Alf here and Alf and Vc at 602, **WGV** accepts the dotted rhythm.

599 Gas A: An earlier, canceled layer reads:



603 Vio **VE**⁵³: V's parentheses in **A** are not present in **VE**⁵³.

604 **VE**⁵³: The word "No." (without an exclamation point) is assigned to Alf alone.

604 Orch **WGV**: The (*ff*), lacking in **A**, is derived from **pvRI**¹⁻²; **RI**¹ has *f*.

605 Ott A: V modified the part, but the original note is unclear.

606 Cor III, IV **WGV**: The tuning change anticipates V's notation at 626 (see Note).

607 Sources: No metronome marking is suggested in any contemporaneous source.

607, 614 Orch **WGV**: The dynamic indication (*p*), lacking in **A**, is derived from **pvRI**¹⁻².

608 Alf A: "D'ogni suo aver" / V committed a grammatical error: the verb "sperdea" cannot take the preposition "di." **WGV** follows the reading of **VE**⁵³, as do all secondary sources except **I-Vt**.

608 VI II, Vle A: V wrote the sign "∕" for repetition of 607; **WGV** prefers the whole-note abbreviation he employed at 610.

610 VI II A: V wrote the sign "∕" for repetition of 609, then scraped it away and notated the measure in full to show the difference in grouping and articulation.

611 Alf A: On the fourth beat V originally wrote a quarter rest, then superimposed the eighth rest.

614 Ob A: The measure is badly smudged, but no earlier version can be deciphered. There was a further correction at 616–617.

614 Fg A: A single slur covers 614 and extends to the 614/615 bar line. **WGV**, with **RI**¹, prefers the half-measure slurs of Alf and Vc, and of VI I at the second half of 614.

618–619 Cl A: V originally wrote the part as if it were "in Do," then emended the notes to the proper transposition.

619 Fl A: There is a \rightrightarrows for the first two beats; since it appears in no other parallel instruments, **WGV** disregards it, as does **RI**¹.

620–628 Alf **VE**⁵³: "Qui testimon vi chiamo / Ch'ora pagata io l'ho."

626 Cor III, IV A: The tuning indication "In Sib" was added by another hand, probably in 1853, since it also appears in **I-Vt**.

627 Alf Sources: V wrote no fermata in the vocal part in **A**, although he did so for the instruments. **RI**¹ and **pvRI**¹⁻² add a fermata for the final eighth note only; **WGV** prefers the large fermata, more characteristic of V's notation.

628 Sources: There is no metronome marking suggested for the *Velocissimo* in any source.

628 Orch **WGV**: The (*f*), lacking in **A**, is derived from **pRI** (VI pr).

628–629 Cor I, II A: At 628 V originally wrote a quarter rest in the second half of 628 and a whole rest at 629, then decided to extend the participation of Cor I, II.

628–643 Ob, Cl, Cor I, II, Cor III, IV A: At 628 V wrote double stems in Ob, Cl, and Cor I, II, but not in Cor III, IV; thereafter double stems appear frequently but not consistently (including in Cor III, IV). Since all instruments should clearly play in this section, **WGV** indicates "a 2" throughout without typographical distinctions.

628–643 Vle A: "col B[asso]" / **WGV** follows **pRI** in realizing the part at the upper octave.

628–687 Timp A: This passage is written throughout on *e* and *B*, but there is no tuning indication at 628. Despite the overall tonality of the *Vivacissimo* (C minor), it would appear that V did not wish the Timp tuned "in Do": in fact, the note at 628 was originally *c*, but he corrected it to *e*. Although **A-Wn** and **RI**¹ reproduce V's notation, they nonetheless specify a tuning "in Do e Sol"; this solution has been adopted in twentieth-century editions of the score, despite harmonic disequilibriums.

The preceding tuning "in Mi" is clearly inappropriate for the *Velocissimo*, but V does not make explicit a tuning "in Mi \flat " until 688, the beginning of the *Largo*, where he annotated the complete instrumentation (see Introductory Notes, Instrumentation). **WGV** adopts the tuning "in Mi \flat " from 628. Given the notable dissonances that result in any normal tuning for two drums, however, modern performers may wish to adapt the part to more than two instruments.

630–631 Coro A: V mistakenly anticipated here the words “così uccidesti,” then replaced them with the correct text.

631–635 Coro (Gas = Coro T., Bar, Dot, Mar = Coro B.) **VE**⁵³: “Un cor sensibile! / Così uccidesti! . . .” / **WGV**, with **RI**¹ and **pvRI**¹⁻², follows V in ignoring the exclamation point at the end of the first verse, which confuses the meaning of the text, but retains V’s question mark at the close of the second verse.

631–636 Cassa A: Originally V continued to write the sign “/” for repetition of 628, as at 629–630, then corrected the part by notating 631 and 636 in full and adding whole rests at 632–635.

635 Cor III, IV A: Because V notated a whole rest here, it seems unlikely that the omission of a note on the first beat was a mere oversight. Nonetheless, it is difficult to imagine why he did not include an eighth note, *g*’ (written *a*’), since he used the pitch at 632, 640, and 642; **WGV** suggests it editorially.

635 Cb (Fg, Vle, Vc = Cb) A: On the first beat V wrote a quarter note; **WGV** halves the value, as in all parallel parts.

636 Ob A: There is an > on the first note, the only example in any part here or in repetitions of the figure. **WGV** suppresses it.

636 Cor I, II A: V left the measure blank; **WGV** supplies the missing part by analogy with the parallel 628, as does **RI**¹.

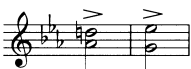
636 Timp A: V originally wrote a quarter note, then corrected it to the present eighth note followed by an eighth rest.

636–639 Voices **VE**⁵³: “Di donne ignobile / Insultator” / V originally followed the libretto (where “Insultator” rhymes with the stanza’s concluding word, “orror”), and wrote “[insultator]” on the downbeat of 639, with an extension line under the second note. Subsequently, to provide a separate syllable for the second note, he added the final letter “e” over the extension line.

639 Cor I, II A: On the second beat V originally continued the melody, then smeared away the two eighth notes and entered a quarter rest.

644–649 Voices A: The word “va,” not present in **VE**⁵³, was V’s interpolation.

646–647 VI II A: An earlier, canceled version read:



646–650 Bar, Dot, Mar A: According to V’s instruction at 628, these three unnotated parts are to sing “coi Bassi del Coro”; in these measures, where Coro B. is divided, however, he did not specify the distribution of the voices. **WGV** follows **pvRI**¹⁻², where Bar and Dot = B. I and Mar = B. II.

649 Coro D. A: On the second beat V originally repeated yet again the word “va,” then wrote “ne” over it.

651 Ob A: On the first beat V made an indecipherable correction in Ob II.

652–656 Coro A: In an earlier, canceled version D. were divided at 652–655, doubling T. at the unison and the octave. On the second beat of 655 all three parts originally had two eighth notes flagged separately. Probably when writing in the text (which at 654–655 appears only in T.), V corrected T. and B. by beaming the two notes together to accommodate the last syllable of “[insultato]-re,” but he neglected to make any adjustment in D., which still have two eighth notes, *bb*’; **WGV**, with **RI**¹ and **pvRI**¹⁻², substitutes a quarter note. In B. on the second beat of 656 the two eighth notes are beamed together; **WGV** separates them as in T.

659 Coro B. (Bar, Dot, Mar = Coro B.) A: In this, the first measure on f. 215^v, the first note is *c*, an obvious error; **WGV**, with all printed sources, corrects it to *eb*; **I-Vt** transcribes the error.

659 Timp A: V originally drew a sign of repetition, “/”, then replaced this mistaken notation with the present reading.

659, 671 Trn **pRI**: On the second beat the upper note is given to Trn I and the lower to Trn II, III; **WGV** suggests instead that Trn II play the upper note, so that it remains on *c*’ from the second beat of 659 through 668 (671–680 = 659–668), as in similar parts (VI II, Vle, etc.).

660 Ob A: Although V corrected both beats, the earlier version appears to be the same as the definitive one.

671 Trn, Cimb A: There are accents on the first beat; since no other vocal or instrumental part has them, and V was careful to begin accented notes at the parallel 659 with the second beat, **WGV** eliminates these anomalous accents, as does **pvRI**¹⁻². **RI**¹, on the other hand, extends them to all parts but Cassa.

671 Cb (Vc = Cb) A: The first note was originally *eb*.

671–682 A: V notated fully only Cb (Fg, Vc = Cb), as well as the note of resolution on the first beat of 671 in all parts; for the rest of the passage he wrote “Come le 12. antecedenti” to indicate a reprise of 659–670.

683 Fg A: An earlier, canceled layer had a unison *f*.

687 Tr A: Initially V wrote the dyad as a half note, then corrected the value to a quarter note plus quarter rest.

687 Timp WGV: V makes the tuning of Timp explicit at 688, where he wrote the entire list of instruments.

688–748 A: V revised the Largo in 1854; for the 1853 version see Appendix 2, N. 7a. With the exception of I-Vt, secondary sources contain the revised version; none suggests a metronome marking for this section.

689–690, 694, 696 Ger A: Traces of the 1853 version are visible (see Note 688–748).

690 Cb (Vc = Cb) A: The third note is a quarter note; WGV substitutes an eighth note plus eighth rest, as in the other strings. RI¹ retains the discrepancy.

691 Strings A: V indicated “arco” in Cb (Vc = Cb) alone; the next marking is “pizz.” at 702 in VI I, Vle, Vc, and Cb. In RI¹ and currently available performing materials all strings return to “arco” at 691, an interpretation WGV follows. In pRI, however, neither the upper strings nor VI pr show “arco” at 691.

691 VI I A: The first and second beats are beamed separately; WGV joins them, as in other parts here and in VI I at 692–694.

693–694 Cor I, II A: An earlier, canceled version read:



697 Ger A: On the second beat V originally wrote the third note as *b*^b, then corrected it to *g*; since his sketch has the definitive version, this was probably a copying error.

Although V clearly penned the word “no” twice, under the first and second triplet eighths of the second beat, pvRI¹⁻² substitutes an extension line from “[tro]-var” for the first “no”; this erroneous reading appears in other contemporaneous piano-vocal scores and in currently available performance materials. WGV restores the reading of A, present also in RI¹.

There is no fermata in A on the fourth beat in Ger; since Cb (Vc = Cb) also lacks one, V must have decided on this effect during orchestration. When adding fermatas to other instrumental parts and rests, however, he neglected to provide them for the parts written in the skeleton-score stage. While RI¹ and pvRI¹⁻² add a fermata in Ger on the last note, WGV prefers a large fermata covering the entire fourth beat.

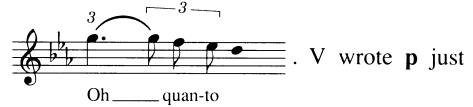
697 Fg, Cor III, IV A: V originally wrote the pitches on the third beat as eighth notes, then transformed them into quarter notes, further prolonged with eighth notes on the fourth beat.

699 Alf VE⁵³: “mi strazzian l’alma . . .”

700 VI II A: At the beginning of the measure V initially wrote an eighth rest, then crossed it out.

701–702 Alf VE⁵³: “rimorso *io n’ho!*”

702 Flo A: An earlier, canceled version read:



below the part, probably during the skeleton-score stage; the **ppp** here, as well as those in Ger and Mar, was added later. WGV disregards the earlier marking. As always, the dynamic level of the voices (**ppp**) against the orchestra (**p**) must be understood in a relative, not an absolute sense.

702 Gas A: There is a \rightrightarrows from the first note to the end of the second beat; since there is no such indication in any parallel part, WGV disregards it, as do all secondary sources.

702 Coro T. A: On the fourth beat V wrote the text as “pur,” although he notated the part as in Gas, with a separate flag for the second triplet eighth, corresponding to the two-syllable variant “pu-re”; WGV adopts the latter form in Coro T. as well, as do all secondary printed sources.

702 VI I A: The first beat is written as a triplet, with the eighth note followed by two eighth rests; WGV adopts instead the duple notation in VI II and Cb here and in VI I itself at 703.

702–703 Ger VE⁵³: “(Io sol fra *tutti* so qual virtude” / RI¹ adopts this form; WGV, with other secondary sources, follows A.

702, 703 Ott A: On the second beat in both measures V made a correction of the second triplet eighth note, but the original is uncertain.

702–704 Flo, Gas, Dot, Mar, Coro **VE**⁵³: “*Ahi quanto peni . . . ma pur fa core . . . / Qui soffre ognuno del tuo dolore;*”

702–706 Gas A: V initially wrote here the text of Ger; he entered the proper text directly over the earlier one, with a result that is not always clear.

703 Flo, Dot A: In Dot V originally underlaid the text as follows:

co-re . . . qui sof-fre o-[gnuno]

crossed out “qui” and moved it back to the second note, changing “core” to “cor”; he probably added the tie between the second and third notes at this time. In Flo he also began writing “core,” but immediately corrected it as in Dot, adding “qui” under the second note.

703 Ger A: The first note of the measure was originally *b*^b, changed by V to *g*. On the fourth beat he flagged separately the eighth note following the two sixteenths, despite the single syllable (“sen”); **WGV**, with **pvRI**¹⁻², beams the three notes together, as V did on the third beat of 702 (for “tan-[ti]”).

703 Bar A: The first two notes were originally written with separate flags; V then beamed them together to suit the text.

703 Vc A: On the third and fourth beats V initially wrote a quarter rest followed by another symbol (perhaps another rest or a note), then substituted the present half rest.

703–704 Alf A: “Ohimè” is V’s occasional substitute for “Ah sì! . . .” of **VE**⁵³.

704 Ger **VE**⁵³: “Io so ch’ell’ama,”

704 Ob, Cl, Cor I, II A: On the second through fourth beats V originally wrote rests, as in Fl and Ott, then added the notes. There are no corrections in Fg and Cor III, IV. Since these parts could not stand alone (see the open fifth on the downbeat), they must have been added after V wrote the other winds. This suggests that he first planned the passage for voices alone. There was also a change in Coro T. on the second beat, but the original version is uncertain.

704–705 Flo A: Regarding as intentional V’s differentiation between Flo (“tu sei soltanto”) and Dot, Mar, and Coro, who follow **VE**⁵³ (“qui sei soltanto”), **WGV**, with **RI**¹, retains the distinction; **pvRI**¹⁻² substitutes “qui” in Flo.

705 Alf, VI I A: On the third beat V wrote an accent in both parts; since no other vocal or

instrumental parts have this articulation, **WGV** deletes it, as does **pvRI**¹⁻². (**RI**¹ eliminates the accent in Alf, but extends it in all instrumental parts.) By mistake, V originally wrote the note itself in VI I as *ab*^{'''}.

705 Ger A: On the second beat V wrote staccato dots on the three triplet eighth notes; **WGV**, with **RI**¹, substitutes accents, as in the other parts.

705 Bar **VE**⁵³: “che tanto orgoglio”

705 Coro D. A: On the second beat V wrote the lowest note of the third triad rather high, so it seems to be *ab*['], instead of the correct *g*[']. **I-Vt** and **RI**¹ adopt the clearly erroneous *ab*[']; in Coro D. of **pRI** there is instead a dyad, *ab*['] + *c*['], still with the wrong lower note.

705 Ob A: There is a staccato dot on the first note; **WGV**, with **RI**¹, disregards this unique example.

705 Fg II A: On the second beat the second note was originally *eb*.

705 Cb (Vc = Cb) A: On the first beat V wrote two eighth rests, then substituted a quarter rest. The third beat has an eighth note followed by a single eighth rest and the fourth beat a quarter rest; **WGV**, with **RI**¹, alters the rhythm of all three beats to the prevailing triplet notation.

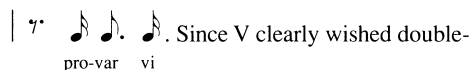
705–706 Flo, Gas, Dot, Coro T. A: In Flo, Gas, and Dot V wrote “che t’imondò” while Coro T. has “che t’imondò.” V alternated between these forms during the entire section. **WGV**, with **RI**¹, chooses the second form, which corresponds to **VE**⁵³; **pvRI**¹⁻² uses the first.

707 VI I A: V originally wrote the sign “/” to repeat 706, then replaced it with the present reading.

712 Vio A: Traces of the 1853 version are visible in the second half of the measure; see Note 688–748.

714 Bar A: V wrote the first note as a sixteenth, preceded by a double-dotted eighth rest; furthermore, the second note is followed by two dots that are very close together and have always been rendered as a sixteenth rest in printed sources (the copyist of **I-Vt**, however, transcribed them as a single dot); finally, V appears to have written the third note initially as a sixteenth to which he added another flag to convert it to a thirty-second. Contemporaneous secondary sources, as well as currently available performing materials,

have single-dotted rhythms in the first half of the measure. Printed sources read:



dotted rhythms, as seen in the continuation of the part, **WGV** makes the minimum intervention, altering the first note to a thirty-second.

714 **Fg A:** Originally the measure began with an eighth rest, which V then smeared away.

714–715 **Vio VE⁵³:** “Ma verrà *giorno*”

714–720 **Gas A:** V originally wrote here the part of Alf, then recopied it on the proper staff, scraped away the notation in Gas, and entered the appropriate part.

716 **Alf A:** The last note was originally an eighth; V altered it to a quarter note by drawing heavily over the stem.

716 **Coro T. A:** On the third beat V wrote only *bb*, an oversight transcribed literally by the copyist of **I-Vt**; **WGV** follows secondary printed sources in adding *eb'* for T. I.

716 **Cor III, IV A:** The notes have single stems here, although at the similar 718 V wrote double stems; **pRI** assign 716 to Cor III alone, but **WGV** suggests “[a 2],” regarding the absence of double stems as a mere oversight.

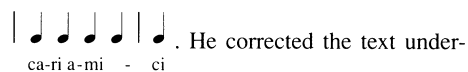
716–717 **Vio VE⁵³:** “*com'io t'amassi*”

717 **Vio A:** On the third beat all three notes are beamed together; **WGV**, with **RI¹**, separates the second and third notes to accommodate the syllable of text that V wrote beneath them. **pvRI¹⁻²**, on the other hand, separates only the third note, beneath which it places the syllable. On the fourth beat the three triplet eighth notes have quite prominent λ as well as faint staccato dots; **WGV**, with printed sources, gives preference to the accents, almost certainly V's definitive idea.

717 **Cb (Vc = Cb) A:** Originally V wrote the sign “/” for repetition of 716, then substituted the correct part.

719–720 **VI I, VI II, VIe A:** V made corrections in VI II at the third beat of 719 and both VI I and VIe at the second beat of 720. Although the original versions are not always clear, both notes of VI I at 720 were probably *ab'*.

720–721 **Flo, Gas A:** Initially V wrote:



lay by moving the last syllable of “amici” back to the fourth note of 720 in both parts, and on the first beat of 721 in Flo transforming the earlier “[ami]-ci” to “sei”; he neglected to make the same transformation in Gas, however, and **WGV** emends his oversight. In Dot (Dot and Mar share the same text), V underlaid the syllables correctly from the outset.

721 **VI II A:** There is a staccato dot on the last note; since it makes no sense at the beginning of a tied note, **WGV** substitutes an accent, as in parallel parts.

721 **Cb (Vc = Cb) A:** In the middle of the \llcorner V wrote “**pp** staccate.” Because the dynamic markings contradict each other and the **pp** is supported in no other part, **WGV** eliminates it; as the verbal instruction “staccate” is rendered superfluous by V's precise notation of the articulation, **WGV** omits it as well. The **pp** is also absent in **I-Vt**.

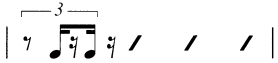
721–723 **Vio, Ob, Cl, Strings A:** Traces of the 1853 version are visible; see Note 688–748.

722–723 **Dot A:** By mistake V originally underlaid here the text of Bar.

722–723 **Coro T. A:** Although one of the slips of paper pasted into A by V in 1854 obscures Coro T. in these measures, **I-Vt**, **RI¹**, and **pvRI¹⁻²** (i.e., sources prepared in 1853, as well as those prepared in 1854) show two slurs or ties from the dyad at 722 but only a single note, *bb*, on the downbeat of 723. It seems likely, therefore, that V actually failed to include an *eb'* for Coro T. I on the downbeat of 723. The oversight is strange, however, for Coro T. I doubles Gas in these measures, and there is no reason for the parts to diverge on this single note. **WGV** suggests an emendation to continue Coro T. I with Gas.

723 **Cl A:** V originally notated the first eighth note with a separate flag, followed by an eighth rest and a quarter rest. He then canceled the rests and wrote the present part, doubling Ob.

724 **Dot (Mar = Dot) A:** In this first measure after a page turn V wrote the syllable “-prò” under the first note, as in Bar, instead of the third syllable of “[t'innon]-dò”; **WGV** corrects the mechanical error. V made another mechanical error on the fourth beat, repeating the pair of sixteenths on the second eighth of the triplet; he then erased the superfluous *d*.

724 Cor I, II A: 

This rhythm does not occur in the parallel Cor III, IV here or in Cor I, II itself in subsequent measures; **WGV** substitutes the prevailing rhythm, as does **RI**¹. **I-Vt** retains the discrepancy.

724 Cimb A: The first eighth note originally had a separate flag.

724, 726, 729 Cor III, IV A: In these measures **V** notated the part with single stems (only the first beat is written out in full at 724 and 726, and the third beat at 729). **pRI** assign 724 and 726 to Cor III, but for the reprise (see Note 731–738) prescribe “a 2.” **WGV** opts for the latter throughout, both for the sake of consistency and because of the general nature of the part, in which dyads prevail.

Since at 730 **V** wrote double stems on the first two beats it is clear that he intended the preceding four notes in 729 to be played by both instruments; **WGV**, with **RI**¹, therefore begins the “a 2” indication at the third beat of 729.

724–731 Bar, Dot (Mar = Dot) A: **V**’s beaming of the triplets is sometimes inconsistent and his positioning of the syllables is a poor guide to a correct declamation, since it is internally contradictory. Nonetheless, the prevailing pattern has a separate flag for the eighth note that follows the pair of sixteenths, so that when there are three syllables the second and third should be declaimed separately, even when they would normally be elided by the poetic meter. **WGV** modifies **V**’s beaming in two situations:

- (a) when there are only two syllables, yet **V** flags separately the eighth note directly after the pair of sixteenths, **WGV** beams this note with the sixteenths. Such changes occur at 724 in Dot (first, second, and fourth beats), at 725 in Bar (fourth beat), at 726 in Bar and Dot (fourth beat), at 727 in Bar and Dot (fourth beat), at 728 in Bar (first and second beats) and Dot (first beat), at 729 in Bar (second and third beats) and Dot (fourth beat), at 730 in Dot (first beat), and at 731 in Bar (first and second beats) and Dot (first, second, and fourth beats);
- (b) when there are three syllables (even if two of them are elided by the poetic meter), **WGV** separates the eighth note that **V** beamed with the first two sixteenths and positions the second syllable on the first

eighth note. There is only one change of this kind, at 730 in Bar (third beat). For a case where **WGV** does not intervene, see Note 728 (Bar, Dot).

725 Vio A: Originally **V** wrote the last syllable of “rimorsi” on the first note of the second beat, then he penned a hyphen over it and rewrote the syllable in its present position.

725 VI I A: In addition to the slurring by the beat, there is a vague line over the entire measure, which might be interpreted as a measure-long slur. No secondary source adopts it, however, and **WGV** treats it a stray marking.

725, 727 Cl, VI I (Fl = 8^a VI I, Ob = VI I) **WGV**: The \rhd in Alf have been extended to the doubling instrumental parts. Because secondary sources lack the \rhd in Alf, they offer no guidance to the treatment of the orchestra.

726–727 Coro D. (T., B. = D. for the text) A: From the second beat of 726 through the down-beat of 727, **V** originally repeated the words “fra ca-ri a-mi-ci”; he then smeared them away and inserted the exclamation “ah sì,” his own addition to the text of **VE**⁵³.

726, 728 Fl, Ob, Cl, VI I (at 726 Fl = 8^a VI I, Ob = VI I) A: On the first beat **V** notated the rhythm for the closing note of the phrase in various ways. **WGV** has sought a consistent reading for each measure, but allows a difference between the phrases. Thus, at 726, Cl has a triplet of a quarter note followed by an eighth rest; **WGV** substitutes a duple rhythm with an eighth note, as in VI I. At 728, VI I continues to have a duple rhythm with an eighth note and an eighth rest; **WGV** adds an additional eighth rest to produce a triplet, as in the winds, given the continuation of the phrase in Cl, etc.

727 Vio A: **V** originally placed “pur” under the sixteenth notes at the end of the second beat. He then crossed the word out and rewrote it on the third beat.

727 Ger A: In this last measure before a change of page there is a faint mark visible at the end of the measure, which has the appearance of a tie; it is neither a remnant of the 1853 version (see Appendix 2, N. 7a, m. 727a) nor is it adopted by a secondary source. **WGV** suppresses it.

727 Coro D. A: On the second beat **V** erroneously repeated the pitches of the first dyad, $d' + a^b$; **WGV**, with **RI**¹ and **pvRI**¹⁻², corrects the upper note to g' . **I-Vt** and the Coro D. of **pRI** retain the error.

727 Coro B. A: The second note was originally *f*.

727 Cl A: A slur embraces the third and fourth beats. **WGV** continues the phrasing by the beat characteristic of this melody.

727 VI I (Fl = 8^a VI I, Ob = VI I) A: The accidentals on the fourth beat were added in red pencil by another hand.

728–730 A: These measures, occupying f. 222^r, were so heavily revised in 1854 that V notated them on a new sheet which he pasted over the existing one; see Source.

728 Bar, Dot (Mar = Dot) A: On the fourth beat the two sixteenth notes were originally separated from the following eighth, but V then beamed them together; thus it is clear that he intended Bar to elide the syllables “[tan]-to or-[goglio],” allowing the declamation in the three parts to be synchronized.

728 Cl A: At the beginning of this first measure on a new page V indicated “Solo”; since Cl I plays alone from the second note of 721, **WGV** eliminates V’s precautionary verbal indication.

V wrote the second and fourth beats here as quarter notes, but in the parallel Ger he continued triplet notation, with a dotted quarter; **WGV** adopts the triplet notation in Cl as well.

729 Gas A: For the second note, but not the first, V used triplet notation, writing the note as a dotted quarter; **WGV**, with **pvRI**^{1–2} and other contemporaneous piano-vocal scores, disregards the prolonging dot; **RI**¹, on the other hand, retains it and adds one to the first note as well.

729–730 Orch A: V wrote the two-measure \llcorner above and below the score, and in the middle of the page, below Timp and above Vio; **WGV** interprets the signs as a general crescendo for the entire orchestra and incorporates them in all instrumental parts. In the vocal parts, **WGV** prints \llcorner above the solo voices and the choral staves, but they are meant to pertain to all parts.

730 Vio A: The slur on the second beat continues to the first note of the third beat; **WGV** restricts it to the second beat, as in Alf.

730 Gas A: There is a grace note before the third as well as the fourth beat; **WGV** eliminates it as a mechanical anticipation of the fourth beat, as do printed sources.

730 Dot (Mar = Dot) A: On the fourth beat V originally separated the two sixteenth notes from the following eighth, then beamed them together to suit the text.

731, 738–739 A: Preceding these measures, which occupy f. 222^v, is a heavily crossed out one at the beginning of the page belonging to the 1853 version (see Appendix 2, N. 7a, m. 732a).

731 Alf A: A single slur embraces the last six notes; **WGV** slurs each beat separately, as at the parallel 724.

731 Bar A: On the fourth beat the syllables “[l’atro]-ce in-[sulto]” are written under the last note, as for an elision, although the penultimate note is flagged separately; following the model of the parallel 724, **WGV** moves the last syllable of “[l’atro]-ce” under the penultimate note.

731 VI I A: Because V carefully went over the entire passage of which this begins the reprise (see Note 731–738), and because he carefully notated the rests here, **WGV** accepts the discrepancy between this measure and the parallel 724.

731–738 A: V did not write out 732–737 but indicated a reprise of 725–730 with repeat signs. The second repeat sign follows 731, marked “1.^a volta,” while 738 is labeled “2.^{da} volta.”

738 Alf, Ger, Coro D., T., Ott, Ob, Cimb, VI II, Vle A: In this first measure following the reprise (see Note 731–738) the notes on the downbeat remain as in 1853, even though the 1854 revision of the preceding measures requires different resolutions (refer also to Plate 4). It is nevertheless clear that when V made his revision he was aware of this situation for he modified the downbeat of 731, the measure linking the two statements. While not making necessary corrections at 738, he warned Ricordi copyists to “mind the final note of the repeat!” This warning went unheeded in all secondary sources, and the erroneous notes are still found in currently available performance materials.

The written downbeats are as follows (see also Appendix 2, N. 7a, m. 742a): Alf = *g*; Ger = *bb*; Coro D. = *bb’ + eb’’*; Coro T. = *g*; Ott = eighth rest; Ob = *g’ + eb’’*; Cimb = *Eb*; VI II = *g’*; Vle = *eb’ + g’*. **WGV** corrects or adds the appropriate pitches, following 731 for Alf, Ger, Coro D., T., Ob, and Cimb, and the logic of the voice leading in VI II and Vle. For Ott, the

eighth rest was an error already in 1853, where it also occurred in Timp; in 1854 V added a note for Timp but neglected to do the same in Ott. **WGV** supplies the appropriate note following the parallel 731.

738 WGV: The dynamic indication *ff.* lacking in A and secondary sources, anticipates V's marking at the reprise at 741.

738 Vio, Coro D. A: V evidently notated these parts before underlaying the text, beaming together the triplet eighths of all four beats in both parts; this notation ignores the division of syllables on the first and fourth beats. In Coro D. he modified the fourth beat by adding flags to both the second and third triplet notes; **WGV** flags only the last note separately. On the first beat in both parts and the fourth beat in Vio, however, he did not correct the beaming; **WGV** separates the first note of the first beat in both parts and in Vio flags the last two eighth notes of the fourth beat separately, as do printed sources.

738 Coro T. A: On the fourth beat the three triplet eighths are flagged separately; **WGV** follows Coro D. in beaming together the last two to suit the text underlay, as do the printed sources.

738 Fg, Tr, Cimb, Timp, VI II, Vc, Cb A: The first triplet eighth note is beamed together with the following two; **WGV** flags the first note separately, as in Fl, Ob, Cl, Cor I, II, VI I, and Vle, since this notation more effectively underscores the change in dynamic level and articulation on the second note.

738 Trn A: On the downbeat the triad belonging to the 1853 version is faintly visible, although V scraped it away and substituted an eighth rest. In Trn III on the second beat by mistake V originally wrote the pitches of the second and third triplet eighths as $B\flat - A\flat$, then corrected them. On the fourth beat the second dyad originally read $e\flat + g$.

738 VI II A: On the last two notes of the measure V wrote staccato dots above the part and accents below; as the dots appear in no other part, **WGV** eliminates them.

738–739 Cor I, II A: For lack of space above the staff on this crowded page V stopped writing double stems after the first note of the third beat; **WGV** continues Cor I, II "a 2" through the first note of 739. At first V continued both Cor at the lower octave through the end of the

third beat, then smudged away the last two notes and introduced the octave leap. A similar change affects Tr II.

739 Cb (Vc = Cb) A: There is an accent on the first beat; as it appears in no other part, **WGV** eliminates it.

740 Vio A: On the second and third beats V originally repeated the words of the preceding phrase, "io spenta ancor."

740 Alf, Dot (Mar = Dot) A: There is a \rightrightarrows on the second and third beats; **WGV** substitutes a \leftarrow as in all other parts, a correction already made in printed sources.


741–743 A: V notated only the vocal parts and Cb (Vc = Cb); for the rest of the orchestra, he wrote only the downbeat note of 741 and then numbered the measures from "1" through "3" to indicate a reprise of the similarly numbered 738–740.

741 Dot (Mar = Dot) A: On the last beat V flagged the three triplet eighths separately; **WGV** beams together the last two, as V did in Gas and Coro T., B., to suit the text underlay.

741 Cb (Vc = Cb) A: The first beat originally read as at 738; afterwards V substituted an eighth rest for the first note.

744 Gas A: On the downbeat of the first measure after a page turn, Gas = g; **WGV** substitutes the more logical $e\flat$, as at the parallel 741.

744 Bar, Dot (Mar = Dot) A: V beamed and flagged all four beats alike:

 The first and fourth beats, however, have only two syllables of text; on these beats **WGV** therefore beams together the first three notes, as does **pvRI**¹⁻².

744 Coro D. A: An earlier, canceled version read:



744 Coro B. A: On the first beat V originally wrote a dotted quarter note, $e\flat$, then substituted the present quarter rest.

744 Ob, Cl A: In this first measure after the unnotated reprise (see Note 741–743), following a page turn, V forgot that these parts needed notes of resolution and wrote whole rests; this omission persists in currently available performing materials. **WGV** supplies resolving notes following the model of 741.

744–745 Flo A: The last three beats at 744 and the whole note at 745 originally read as in

Vio; V either began notating Vio on the wrong staff, or changed his mind about Flo.


745 Cb (Vc = Cb) A: The second note was originally *g*.

746 Voices A: V did not notate 747–748 in the vocal parts but wrote a fermata over the concluding half rest here; **WGV** shifts the fermata to 748, as in the instrumental parts.

746 Ott A: The last note was originally *e^b'''*.

746 VI I A: There is a faint accent on the third beat, which V may have tried to erase. In suppressing it **WGV** follows a practice V usually observed: the downbeat note following a succession of accented notes does not receive an accent (but see also Note 746 for Cb).

746 Cb (Vc = Cb) A: The measure was revised and may once have read as in **I-Vt**:

. Subsequently V notated the triplets in full, probably to show the articulation; in the revised version, however, there is no accent on the first note of the measure, while the third beat has an accent. Since the part does not begin with a tied over note, as in the winds, **WGV** extends the downbeat accent of VI I, but suppresses an accent on the third beat. **WGV** also continues the triplet notation on the third and fourth beats, as in the other instrumental parts.

747–748 Cl A: V corrected the last chord in 747 and 748, but the earlier layer may have been identical to the final one.

N. 8. Scena Violetta

Source

A: ff. 224–247^v

The manuscript of the Scena Violetta consists of a single fascicle of sixteen-stave paper (type A), comprising eleven nested bifolios plus a single bifolio (ff. 245–246) inserted between ff. 244 and 247. V probably added the latter when he realized that the fascicle he had prepared would not accommodate the entire piece. The fascicle remains in its original state except that the outer folios, ff. 224 and 247, became separated and were glued together with a strip of paper on the inner edges. There does not seem to have been any change in these two folios; rather, the worn outer bifolio of this comparatively large fascicle was strengthened during the binding process.

The measures are laid out as follows:

f. 224	1–4	f. 236	105–108
f. 224 ^v	5–9	f. 236 ^v	109–111
f. 225	10–14	f. 237	112–114
f. 225 ^v	15–19	f. 237 ^v	115–118
f. 226	20–24	f. 238	119–122
f. 226 ^v	25–29	f. 238 ^v	123–126
f. 227	30–33	f. 239	127–130
f. 227 ^v	34–36	f. 239 ^v	131–134
f. 228	37–41	f. 240	135–138
f. 228 ^v	42–46	f. 240 ^v	139–143
f. 229	47–50	f. 241	144–149
f. 229 ^v	51–55	f. 241 ^v	150–153
f. 230	56–59	f. 242	154–157
f. 230 ^v	60–63	f. 242 ^v	158–161
f. 231	64–67	f. 243	162–166
f. 231 ^v	68–71	f. 243 ^v	167–171
f. 232	72–75	f. 244	172–176
f. 232 ^v	76–79	f. 244 ^v	177–181
f. 233	80–85	f. 245	182–187
f. 233 ^v	86–88	f. 245 ^v	188–191
f. 234	89–92	f. 246	192–196
f. 234 ^v	93–95	f. 246 ^v	197–200
f. 235	96–99	f. 247	201–204
f. 235 ^v	100–104	f. 247 ^v	blank

Introductory Notes

Instrumentation

At the beginning of N. 8 V annotated his sixteen-stave paper as follows (WGV also notes subsequent additions and alterations):

[I]

Violini

[II]

Viola

Flauto [I]¹Ottavino²: at 151: Flauto [II][2] Oboè³

[2] Clarinetti [in Do]

[2] Corni in Mi^b; at 116: Corni in Do[2] Corni in La^b²: at 116: [Fagotti][2] Trombe²

[2] Fagotti

Violetta

Annina

Dottore

Violoncelli

Bassi

Title

At the top of f. 224 V wrote “Scena Violetta” in the center and “Atto III” to the left; he signed “G Verdi” to the far right. To the right of the title another hand added “La Traviata.” As with all of Act III, V did not provide a number for the “Scena Violetta” (see Part One, Sources). In the left margin next to the upper two staves, however, half hidden in the binding, an “8” is visible below an earlier, canceled “9”; neither is in V’s hand.

Critical Notes

1–203 Strings A: Throughout N. 8, the specifications for the number of instruments playing (at 1: “8” in VI I and VI II; at 38: “4” in VI I; at 39: “2” in VI I; at 45: “8” in VI II; at 65: “4” in VI I, VI II, and Vle; at 81: “8 soli” in VI I and VI II; at 151 “8 Violini” above VI I and “8 2^{di}” above VI II) are written in pencil and were probably added during rehearsals. In addition there are indications of “tutti” in another hand in six places (at 60, above VI I; at 70 above VI I and below Vle; at 86 above VI II; at 116 above VI I,

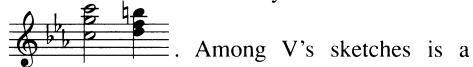
1. Although V may originally have considered using the standard combination of Fl and Ott, from 151 he wrote for two Fl. Hence for 12–40 and 138–150, where there is a single part (labeled “Flauto”), WGV assigns it to Fl I.

2. Ott, Cor III, IV, and Tr are silent throughout N. 8.

3. V originally wrote “Clarinetti” on this staff by mistake.

below Vle, and above Vc; at 165 above VI II; at 203 above VI I); the handwriting resembles that of one of the copyists of **I-Vt**, who may have been responsible for adding these markings, as well as the numbers, to **A**. Since these indications are copied into **I-Vt**, they certainly date from 1853.

1-4 VI I A: At 1 V initially wrote:



. Among V's sketches is a fragment of skeleton score containing 1-8 for VI I alone, divided in three parts; V evidently discarded this bifolio when he chose a four-part texture, using both VI I and VI II. When he began to copy the skeleton score anew, however, he transferred the first two triads of the earlier version by mistake.

1-4, 45-48, 81-84 VI I, VI II A: Regarding the slurring of these passages, see Note 1-4 of N. 1.

7-8 VI I A: The slur extends over the 7/8 bar line to the downbeat of 8, where V had initially written *ab*". For the definitive version he returned to the *bb*" already present in his sketch. **WGV** concludes the slur on the last note of 7, as in the analogous phrase in N. 1.

8 VI II, Vle, Cb (Vc = Cb) **WGV**: The dynamic indication [*pp*] anticipates V's indication at 12 in Cl and VI I.

10-11 VI I Sources: In A V's slur from the first note of 10 stops just short of the fourth note, and there is no articulation notated in 11. Most secondary sources (**I-Vt**, **pRI**, and **pvRI**¹⁻²) add a slur joining the two notes of 11, probably basing it on the similar measure in N. 1 (VI II and Vle), an articulation **WGV** accepts; **RI**¹, following the model of 8-9, draws a single slur embracing 10-11.

12-13 VI I Sources: As at 10-11 (see Note) the articulation here in A has been interpreted variously in secondary sources. V's slur extends from the first note of 12 to the first note of 13; there is also a small dot over the second note of 13. **I-Vt** and **RI**¹ reproduce the slur as in A; **RI**¹ also includes a staccato dot over the second note of 13. By contrast, **pvRI**¹⁻², perhaps taking 8-9 as a model, continues the slur to the end of 13, and this phrasing appears in currently available performing materials. Finally, **pRI** (VI I and VI pr) slur each measure separately. **WGV** ignores the small dot (a stray ink fleck) at 13, as do most sources, and extends the slur as in **pvRI**¹⁻².

12-14 Cl A: V initially wrote the present Cl part for Ob, while in Cl at 12 he entered a whole note, *eb*'. Changing his mind about the instrumentation, he smeared away the note in Cl and transferred the music from the staff of Ob to Cl, scraping away the notation in Ob. He then assigned the held note formerly in Cl to Cor I.

12-40, 138-150 Fl A: Since the actual orchestration of N. 8 calls for two Fl, not Fl and Ott as V had originally annotated the staves, it is clear that these measures (where the staff below the part labeled "Flauto" is either empty or has whole rests) are to be played by Fl I.

14 VI II A: On the second beat V originally wrote *eb*' (eighth note).

14, 21-22 Fg A: V initially wrote the part on the staff of Tr. When recopying it on the proper staff at 14, he added "Fagotto."

15 Vle A: The first dyad was originally *c'* + *f'*.

18 Vle A: On the first beat V originally wrote a dyad, *c'* + *eb*'.

21 VI II A: In an earlier, canceled version the

first half of the measure read:

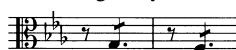


21-22 Cb A: At 21 V originally wrote a quarter note followed by a quarter rest and half rest. He then decided to have the part proceed in whole notes, as in the winds, with a *db* at 21 (drawn over the quarter note, with the rests erased) and an *eb* at 22. Finally he decided to return to his first conception, to which end he corrected 22 clearly but left 21 with the two layers superimposed. Guided also by the similar 65, **WGV** returns to V's original version. Interpreting the notation as a half note, as do **I-Vt**, **RI**¹, and currently available performing materials, introduces a new rhythmic element that has no sense in this musical context.

22-23 Cl A: Straddling the 22/23 bar line is a short curved line of the sort V normally used for ties rather than slurs; he probably repeated mechanically here the tie he wrote in Ob. It cannot function as a tie in Cl, and is rendered superfluous as a slur by the longer slur embracing 21-24; **WGV** eliminates it.

24 Vc A: In an earlier layer this measure repeated 22.

25-26 Vle A: The second half of 25 and first half of 26 originally read:



26 VI I **WGV**: The \flat on the grace note at the end of the measure, a'' , lacking in **A**, is derived from **pvRI**¹⁻².

30 VI I **Sources**: Although in **A** V's slur is clearly restricted to the sixteenth notes in the second half of the measure, **RI**¹ and **pvRI**¹⁻² slur the entire measure, as at 29, a reading persisting in currently available performing materials; in **pRI** the VI pr (but not VI I) retains V's slur but also adds another for the first half of the measure. The sudden decrease in dynamic level at 30 is sufficient motive for maintaining the articulation as V wrote it.

Between the dynamic indications "dim." and **ppp** V wrote the word "a" very small; it is disregarded in most secondary sources except the VI pr of **pRI**, which renders it as "e," a reading that makes no sense in the context.

31 Cor I, II **WGV**: The indication "in Do" anticipates V's explicit indication at 116.

31 VI I **A**: At the beginning of the measure by mistake V originally wrote:



31, 33, 56, 58 VI I **A**: At 31 and 58 V notated accents in ink on e^b''' and d^b''' (the analogous 33 and 56 have no accents); at 58 (but not at 31) an accent is added in pencil also on c^b''' , but it is difficult to determine whether it is in V's hand. Since this accent appears in **I-Vt**, which generally follows the inconsistencies of **A**, **WGV** assumes the accent was already present in 1853, and extends it to parallel measures.

32 VI I **A**: V wrote "**pp** morendo" above the part and **pp** below it; **WGV** suppresses the latter.

32, 57 VI I **WGV**: The addition of slurs for these paired notes seems unavoidable even though the model (34) is not exact. They appear in both measures in a later printing of VI I in **pRI**, but not in the VI pr or early VI I part at US-MA (see Part One, Printed Musical Sources). The slurs are also present in **pvRI**¹⁻².

35 VI I **A**: V's accent on the last note, written very small and lacking in secondary sources, is already present in his sketch.

35 Cb (Vc = Cb) **A**: The second note was originally *f*.

35-40 Fg **A**: Although the word "Solo" appears above the first note, this instruction refers to an earlier version, which at 35-36

included only the present upper part; **WGV** therefore disregards the indication (**RI**¹ alters it to "Soli"). Furthermore, at 38-40 a canceled earlier version is visible:



36 Cl **A**: The second and third notes originally read $a^b' - g'$.

36-39 **VE**⁵³: The second part of the scene indication reads: "Annina seduta presso il caminetto è pure *addormita*."

38 Vle **A**: V originally wrote the last note as c' .

38-40 Cb (Vc = Cb) **A**: Although A^b , G , E^b , and C (sounding A^b_1 , G_1 , E^b_1 , and C_1 in Cb) would have been below the compass of the three-stringed Cb used in Italy in the 1850s, V made no provision for their realization in performance (see the introduction to the score). Since these notes pose no problems for modern instruments, **WGV** retains V's notation; in performances using period instruments, Cb should play at the upper octave from the second note of 38.

39-40 Cl **A**: In an earlier, canceled version, related to the revision in Fg (see Note 35-40), the last two notes were c' .

40 VI I **A**: V ended the trill just before the note at 40, concluding with a vertical stroke and evidently intending that the final note be played unadorned for its full value. In VI I of **pRI**, however, the trill continues over the final note. Furthermore, **pvRI**¹⁻² adds a final appoggiatura from below in the form of a grace note, b^{\sharp}'' , an interpolation widely accepted by violinists (witness the well-used parts of **pRI**, where it has been written in by hand); it also appears in print in more recent editions of the score. Neither the extension of the trill nor the interpolated appoggiatura is supported by **A**.

41 Vio **VE**⁵³: The stage direction reads: "(destandosi)"

42 Vio **A**: The eighth rest on the second beat originally had a prolonging dot, which V smeared away; his sketch has the definitive note values in both the earliest and later layers.

42-43 Vio **VE**⁵³: "Dormivi, poveretta?"

45 Vio **A**: In an earlier layer the notes were $g' - c'$; V then erased them in favor of the version already found in his sketch.

45-48 VI I, VI II **A**: Regarding the slurring of this passage, see Note 1-4 of N. 1.

51–53 Ann **VE**⁵³: The stage direction reads: “(apre *le imposte*, e guarda nella via.)”

53 VI I A: On the third beat V originally wrote *e*^h[?] + *b*^b, then decided to maintain a version closer to the parallel 7.

53–54 Ann **VE**⁵³: “Il signore Grenvil! . . .”

55 Vio A: The measure has only three beats:



[a-] mi-co! . . . Al-zar mi vo' . . . m'a - [ita . . .]

The error went uncorrected in **I-Vt**, **RI**¹, VI pr of **pRI**, **pvRI**¹, and early issues of **pvRI**¹⁻². The Neapolitan piano-vocal scores, **pvCL** and **pvPA**, altered the first two notes to quarter notes, while in later issues of **pvRI**¹⁻² and **pvES** the plate was corrected in an infelicitous manner:



[a-] mi-co! . . . Al-zar mi vo' . . . m'a - [ita . . .]

In **A** a quarter rest is inserted above the staff in pencil after the second note. Since this solution appears only in more recent performing materials, such as the Ricordi piano-vocal score pl. no. 42314, it seems to have been a late addition. V himself tried a different rhythm in his sketch:



am [-i - co! . . .] Al-zar mi vuò m'a - [ita . . .]

WGV inserts the quarter rest, which requires the least change to V's notation in **A**.

56–59 Vio **VE**⁵³: The stage direction reads: “(si alza e ricade; poi sostenuta da Annina va lentamente verso il canapè, ed il Dottore entra in tempo per assisterla ad adagiarvisi. Annina vi aggiunge dei cuscini.)”

60 VI I A: Originally V wrote the same pitch as a half note followed by a half rest.

62–63 Dot A: By mistake V wrote the part on the staff of Ann, then recopied it on the correct staff.

62–63 Dot **VE**⁵³: “*Or come vi sentite?*”

65 Vio A: Just above the last two notes there are short horizontal lines of uncertain significance.

65–66 Vio **VE**⁵³: “*Mi confortò jer sera*”

67–69 Vio **VE**⁵³: “*Religione è sollievo a' sofferenti.*” / The exclamation “*Ah*” was V's addition; the exclamation point is supplied by **WG**V.

70 Vio A: On the third beat V originally wrote a dotted eighth note, *a'*, followed by a sixteenth, *g'*, a rhythm that he soon realized would not accommodate the text.

70 VI I, Vle A: Regarding the “*tutti*” (“*tutte*”) indications, see Note 1–203.

70 Vc **WG**V: The “*arco*,” lacking in **A**, is derived from **RI**¹.

71 Dot **VE**⁵³: “*Coraggio adunque . . .*” / In **A** V used the regional variant “*dunque*,” as he often did; **WG**V adopts the standard “*dunque*,” found in **I-Vt** and most printed sources.

73–75 Vio **VE**⁵³: “*Oh la bugia pietosa a' medici è concessa . . .*”

76 Vio **VE**⁵³: “*Non mi scordate.*”

76 Dot A: The second note was originally **A**.

79–81 Dot **VE**⁵³: “*che poch'ore.*”

81 Dot A: V originally wrote the note as a half note.

81–84 VI I, VI II A: Regarding the slurring of this passage, see Note 1–4 of N. 1.

84 Ann **WG**V: The ^h, lacking in **A**, is derived from **RI**¹ and **pvRI**¹⁻².

85 Vio A: An earlier, canceled version, which V's messy correction makes difficult to decipher, may have read:



Gior-no di fe - sta è [questo? . . .]

86 VI II A: Regarding the “*tutti*” indication, see Note 1–203.

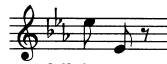
87 Ann **VE**⁵³: “*è carnevale . . .*”

88–94 Vio **VE**⁵³: “*Oh nel comun tripudio, sallo Iddio / Quanti infelici gemon! . . . Quale somma / V'ha in quello stippo? [. . .] Dieci ne reca ai poveri tu stessa.*”

94 Ann A: V originally wrote a prolonging dot after the first note, then crossed it out.

95 Vio A: Above the last three notes, there is a horizontal line slanting upward that has been misinterpreted as a slur in **I-Vt**, **RI**¹, and **pvRI**¹⁻²; it is actually V's underlining of the performance indication “*con dolore*.”

95 Ann A: An earlier, canceled version read:



[al]-lo - ra . . .

95–96 Vio **VE**⁵³: “*Oh, mi sarà bastate!*”

97–98 Vio **VE**⁵³: “*Nulla occorrà . . .*”

99 Ann **VE**⁵³: The stage direction reads: “(Annina *esce*.)”

100 VI II, Vle A: By mistake V wrote the time signature $\frac{3}{4}$ in these parts.

100 Vle **WG**V: The indication [*divise*], though not found in **A** or any secondary source,

seems indispensable for maintaining the proper orchestral balance.

100 Vc Sources: Although V clearly specified “un solo Violoncello” in A, not only above the tremolo notes on the Vc staff but also above the pizzicato notes on the bottom staff, for the latter **I-Vt**, **RI¹**, and **pRI** all indicate “(un/1) solo Basso.”

100–101 Strings WGV: The dynamic indication (*pp*), lacking in A, is derived from **pvRI¹⁻²**.

103–116 Vio A: V’s placement of the text, with principal accents coinciding with the strong beats of the measure, unequivocally substantiates his request for declamation “a tempo.” Nevertheless, at certain points the large number of words to be fitted into a measure forced him to continue them beyond the bar line; **WGV** makes the necessary small adjustments without further notice. In **I-Nc** for lack of space the text was underlaid incorrectly, and the entire passage was subsequently recopied correctly at the bottom of the last page of the score.

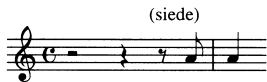
107–108 Vio A: Initially V wrote “in stranio luogo” then corrected the last word to “suolo,” the reading of **VE⁵³**.

110–114 Vc A: In these measures V wrote only three slashes across the note stems rather than four, as in VI II and Vle. Given the model of Vc at 100–109, however, it is clear that he wished four slashes throughout the passage; **WGV**, with all secondary sources, adds the missing slash.

113 Vc II A: Originally V wrote the note as *G^b*.

115–116 Vio VE⁵³: The stage direction reads: “(desolata).” With “con voce sepolcrale” V substituted a more musical instruction.

116 Vio A: An earlier, canceled version read:



. This entrance a

half-measure earlier than in the definitive version is already present in V’s sketch. When he made his revision he also deleted the stage direction “(siede),” which in **VE⁵³** occurs only at the end of the entire text covered in N. 8.

116 Orch A: Although the \rhd are drawn rather long, secondary sources interpreted them as $>$; **WGV** prefers the more literal reading as suited to the expressive nature of the passage.

116 Fg A: The dyad is written on the staff of

Cor III, IV; all secondary sources assign it to Fg except **I-Vt**, which omits the part altogether.

116 VI I, VI II, Vle A: In an earlier, canceled version V had a different disposition of the chord:



Making the revision he also erased the \rhd in Vle, which **WGV** restores.

116 VI I, Vle, Vc A: Regarding the “tutti” (“tutte”) indications, see Note 1–203.

118–119 Vio VE⁵³: “nè a me giungon mai . . .”

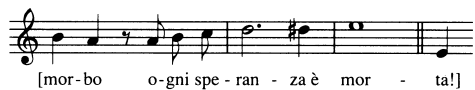
119 VI I A: There are only three slashes (and perhaps the beginning of a fourth) above the note; **WGV**, with **I-Vt** and **RI¹**, supplies a fourth, as in VI II and Vle.

121 Vio A: V originally wrote a half note on the downbeat, although the definitive rhythm is already present in his sketch.

125–126 Vio A: At 125, V originally wrote a sixteenth rest directly after the quarter rest, then substituted it with the correct eighth rest, followed by a newly drawn sixteenth rest. An earlier, canceled version at 126 read:



. The version of the sketch is interesting:



127–128 Orch WGV: The dynamic indication *pp*, lacking in A, is derived from the parallel 165.

127–204 Ob, Vio A: An earlier, canceled version (sometimes with several internal layers) is reconstructed in Appendix 1.

127–128 Ob A: At the beginning of 127 V mistakenly wrote a quarter rest followed by an eighth rest, as in the strings; **WGV** transforms the quarter rest into an eighth. The superimposition of the definitive version over the earlier, canceled one (see Note 127–204) creates ambiguities. Although the slur at 127 from *e*’ to *b*’ belongs to the earlier version, V did not erase it. As it is also appropriate for the final version, **WGV** retains it.

137–141 Vio **VE**⁵³: “L’amore d’Alfredo *pur esso mi manca*”

138–149 Vc A: V indicated “col B[asso],” implying a return to “arco,” although he did not so specify; his intention is confirmed by the explicit “piz.” at 151.

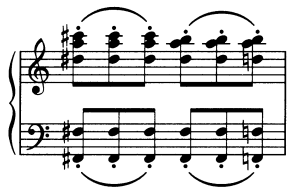
149 A: V added this measure, the last on f. 241, during his revision (see Note 127–204), extending the staff lines into the right margin (refer also to Plate 5). For the original version see Appendix 1.

150–151 Vio A: In making his revision V moved the first note of 151 to the right. Thus, the large fermata/slur, which in the earlier version extended over the bar line to the down beat of 151, now appears to fall short of that note; at the parallel 188–189, in the reprise, however, the length of the fermata/slur is unequivocal. The printed sources do not reproduce V’s large fermata/slur, but substitute a standard fermata over the second note of 150.

151 VI I, VI II A: “8 Violini” above VI I and “8 2^{di}” above VI II were added in pencil at a later stage; see Note 1–203.

154 Vio A: The second word of the performance indication is very small; **pvRI**¹⁻² has “con foco,” an interpretation that seems unlikely in this context. **WGV**, with **RI**¹, reads “con forza.”

155 **pvRI**¹⁻²: An incorrect version of the harmony remained unchanged in Ricordi piano-vocal scores from the first edition to the one currently available:



In **pvES** the last chord in the right hand was corrected (substituting *g#* for *a*”).

155 Cl **pRI**: “a 2” / Because V was usually very scrupulous about indicating performance by both instruments through the use of double-stemmed notes, **WGV** interprets his single stems at 155–157, occurring during a reduction in dynamic level in the vocal part, as an indication that he wished only Cl I to play.

157 Vio A: The \rhd is short and was read in **I-Vt** and **RI**¹ as an $>$; **WGV**’s interpretation is based on the parallel 195, where V wrote an unequivocal \rhd .

157 Ob, Cl A: V wrote fermatas over the last two rests in these parts alone; **WGV** deletes them, as do all secondary sources.

158 Vc (Vc = Cb) A: V does not explicitly indicate a return to “arco,” but it is implied by “col Basso” signs beginning at 158. **WGV**, with **RI**¹, places the indication here, while **pRI** adds “arco” already at 155. The latter seems unlikely, since V continued notating Vc in full to distinguish it from Cb at 155–157.

160–165 Vio **VE**⁵³: “Or tutto finì.” / The exclamation “Ah” was V’s addition; **WGV** supplies the exclamation point.

164 Vio A: The trill sign belonging to the earlier version (see Appendix 1) is clearly visible, although partly overwritten by V’s “un filo di voce.”

165 VI II A: The indication “tutti” was added in pencil at a later stage; see Note 1–203.

165–166 Ob A: As at 127–128 (see Note), the superimposition of the final version over the earlier one obscures the articulation. V wrote a single slur embracing the second half of 165, itself superceded by two shorter slurs that are more difficult to read, the second crossing the 165/166 bar line. **WGV** adopts the two slurs, which correspond to the reading at 127–128. Of the two staccato dots with this second slur, the first is faint; the second, much clearer, was added during the revision.

166–202 A: V notated Vio throughout the strophe and Ob at 166–167; for the other parts he indicated “Dal A. fino al B.” to signal a reprise of 128 (labeled “A”) through 164 (marked “B”).

168 Vio A: The four sixteenth notes are beamed together; **WGV** divides them into two groups of two, following the text underlay.

169–170 Vio **VE**⁵³: “*f*ra poco”

175–176 Vio **VE**⁵³: “Non lacrima”

203–204 A: These two measures were originally one (see Appendix 1).

203 **pvRI**¹⁻²: An added dynamic indication **f** on the downbeat simply annotates the tutti; **WGV** allows V’s accent to suffice.

204 **I-Vt**: Following the double bar line the copyist indicated “Segue subito Baccanale”; this instruction implies that at the 1853 premiere N. 9 followed immediately after N. 8.

N. 9. Bacchanale

Source

A: ff. 248–254^v

The manuscript of the Bacchanale, of sixteen-stave paper (type A), consists of a single folio (248) plus one fascicle comprising three nested bifolios. In its original state the manuscript no doubt consisted of a fascicle of four nested bifolios, with f. 248 part of the outer bifolio, of which the other half, presumably blank, was later cut away; its stub protrudes into the binding after f. 254.

The measures are laid out as follows:

f. 248	1–4	f. 251 ^v	40–45
f. 248 ^v	5–10	f. 252	46–49
<hr/>		f. 252 ^v	50–53
f. 249	11–17	f. 253	54–58
f. 249 ^v	18–22	f. 253 ^v	59–64
f. 250	23–27	f. 254	65–74
f. 250 ^v	28–33	f. 254 ^v	blank
f. 251	34–39		

Introductory Notes

Instrumentation

At the beginning of N. 9 V annotated his sixteen-stave paper as follows:

- 1
- 2 Ottavini
- 2
- Quattro¹ Clarinetti [in Do]
- Due Corni [in Re]
- 2 Tromboni
- Nacchere / Tamburelli
[five blank staves]
- [Donne]
- Coro [Tenori]
- [Bassi]
- [blank]²
- [blank]

Title

At the top of f. 248 V wrote “Bacchanale” in the center and “Atto III” to the left; he signed “G Verdi” to the far right. To the right of the title

1. Below the word “Quattro” V also wrote the numeral “4.”

2. V initially wrote a bass clef here, then smeared it away.

another hand added “La Traviata.” As with all of Act III, V did not provide a number for the “Bacchanale” (see Part One, Sources). In the left margin next to the upper two staves, however, a “9” is written, covering an earlier, smaller “8”; neither is in V’s hand.

Critical Notes

1 Sources: There is no metronome marking in secondary sources.

1 Coro Sources: VE⁵³ specifies “Coro Bacchanale esterno”; since V provides no indication of location in A, secondary sources vary in their terminology, although the result is the same. RI¹ calls for “Coro esterno” as in VE⁵³; pvRI^{1–2} specifies “Coro interno.” WGV, following its usual guidelines regarding stage directions, adopts the designation of VE⁵³.

2–74 Coro D. A: “coi Tenori.”

4 Cor A: V began to write the first dyad as *c* + *e* (sounding *d* + *f*♯), then substituted the present disposition.

5–8 A: V notated in full only Coro T., B. (D. = T.); for the wind band he indicated a reprise of 1–4 with long diagonal lines across the measures.

7–8 Coro VE⁵³: “cinto la testa . . .”

11 Cl A: There is a staccato dot on the first note; WGV substitutes an accent as in Ott I at 11 (Ott II = Ott I) and at the parallel 9.

13 Coro T. (D. = T.) A: There appears to be a dot over the first note, below the accent; since analogous measures have only an accent, WGV disregards the dot as a stray ink spot.

14 Coro T. (D. = T.) A: There is an accent over the first note and what may be a dot over the second; RI¹ and pvRI^{1–2} disregard V’s accent and adopt instead the articulation of the instruments, staccato dots on both eighth notes, extending them also to 10. WGV, with pRI (Coro), preserves V’s accent, but does not extend it to 10, in view of the difference in the text.

17 Coro T. (D. = T.) A: V anticipated here the last syllable of “[salu]-to,” then smeared it away and rewrote it at 18. He also repeated the “tr” beginning of the trill, then crossed it out.

18 Ott I, Ott II, Cl, Cor A: Following the quarter rest V originally wrote half rests, as if the meter were $\frac{4}{4}$, then smudged them away.

23 Coro B. A: V’s note, “Non si spaventino i bassi di questo La: non v̄a cantato ma scivolato come fanno gli stromenti” [“the basses should

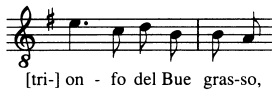
not be afraid of this *a'*: it is not to be sung but done with a slide, as the instruments do"], is not reproduced in **I-Vt** and **pvRI**¹⁻²; instead the instruction “scivolato” has been inserted in the part. V’s note is present, however, in **RI**¹.

23, 25 Ott I (Ott II = Ott I), Cl, Trn A: While V clearly intended the last three notes to sound on the last eighth of the measure, he consistently notated the rhythm of the second half of

the measure as: . It is repro-

duced as such in **I-Vt** and **RI**¹. **WGV** adopts the triplet notation of **pvRI**¹⁻².

24–25 Coro T. (D. = T.) A: Although his sketch already contains the definitive version, in A V originally wrote:



28–54 A: V notated fully only Coro T. (D. = T.) and B.; for the instruments he indicated “Dal Capo” to signal a reprise of 1–27. At 28, however, he neglected to notate the return to $\frac{2}{4}$.

28–29 Coro **VE**⁵³: “L’Asia, nè l’Africa” / **WGV** accepts the literary form “l’Africa” used by V.

33 Coro T. (D. = T.) A: V flagged the two eighth notes of the second beat separately and wrote “[orgo]-glio” under the two notes with a slight space, but no hyphen, between “gli” and “o,” implying that he wished to maintain the concluding syllables of the line “vanto ed orgoglio” in the *sdruc-ciolo* form of **VE**⁵³ (in which odd lines are *piani* and even ones *sdruc-cioli*). The lack of a hyphen, however, resulted in varying interpretations among secondary sources. In **I-Vt** and **RI**¹ “-glio” falls under the first of the two eighth notes, implying an elision; in Coro D. of **pRI**, on the other hand,

“-glio” is placed under the *second* eighth note, so that the preceding syllable “-go-” continues through the first eighth note. Finally, **pvRI**¹⁻² and the Coro Uomini of **pRI** make explicit the sense of V’s notation by adding a hyphen to separate the last two syllables, as in **WGV**.

40–41 Coro T. (D. = T.) A: Where “plaudi-[telo]” now stands V originally wrote other syllables, no longer legible beneath the definitive text.

48 Coro T. (D. = T.) A: V began to underlay

the text as: , but corrected

it before completing the word “trionfo.”

51, 53 Coro T. (D. = T.), B. A: An earlier, canceled version read:



55–62 A: V notated only Coro T. (D. = T.) and B.; for the instruments he indicated “Da Capo ancora per sole 8 battute” to indicate a reprise of 1–8. Another hand clarified the instruction with the penciled addition “Dal I al III,” referring to the added indications “I” at 1 and “III” at 8. This partial reprise of the opening strophe is not present in **VE**⁵³.

63 Cl A: The upper note of the dyad on the downbeat was originally *g*’.

73–74 Ott I, Cl A: To accommodate the ornamental notes in 73, V continued the notation beyond the 73/74 bar line, which he had previously drawn; to show that the glissando belongs in 73, he retraced a bar line to the right of the notes in Ott I and Cl (but not in Ott II or Trn).

In Ott I there was an earlier, canceled version, but V’s messy revision, with large ink smears, renders it indecipherable.

N. 10. Duetto

[Violetta e Alfredo]

Source

A: ff. 255–282^v

The manuscript of the Duetto probably once comprised regular fascicles, but it was later dismembered, in part by V himself in 1854 when he made significant revisions in the *tempo di mezzo* and cabaletta, and later during the course of binding. There remained twenty-eight single folios of twenty-stave paper (type C), which were grouped artificially.

Here is a detailed description of the present structure of A:

ff. 255–256 (1853): one artificial bifolio.

ff. 257–268 (1853): one artificial fascicle of six nested bifolios.

ff. 269–280 (1854): three artificial fascicles of two nested bifolios.

ff. 281–283 (1854): one artificial bifolio (f. 281 + f. 283, the first of N. 11), with a single folio (282) inserted.

Two sets of numbers, perhaps by V, provide partial clues as to the manuscript's original structure. The first set appears on the upper left corner of ff. 255–257 (numbered "1" through "3") and ff. 270–282 (numbered "5" through "17"); f. 269, the first of the 1854 revision, should bear the numeral "4," but it is no longer visible after trimming and binding. That ff. 258–268 are unnumbered might indicate that the present artificial fascicle comprising ff. 257–268 is the remnant of an original fascicle, whose bifolios had not yet been separated when this set of numbers was penned; that separation probably occurred during the binding of the manuscript. The preceding ff. 255–256 may once have been part of the two outer bifolios of a hypothetical first fascicle of eight nested bifolios, whose other halves (the original ff. 269–270) were cut away by V in 1854. If, as seems likely, the total number of folios in the original version was equal to that of the revised version, then the folios following the original 269–270 (that is, the original ff. 271–282) would have constituted a second fascicle of six nested bifolios.

The second set of numbers, found only on the folios belonging to the 1854 revision, ap-

pears midway down the page in the far left margin; some of the numerals are now nearly hidden in the binding, and others appear to have been trimmed off. They presumably went from "1" on f. 269^v and then "2" through "14" on the rectos of ff. 270–282.

The measures are laid out as follows:

(1853 paper)	(1854 paper)
f. 255	f. 269
f. 255 ^v	f. 269 ^v
f. 256	f. 270
f. 256 ^v	f. 270 ^v
f. 257	f. 271
f. 257 ^v	f. 271 ^v
f. 258	f. 272
f. 258 ^v	f. 272 ^v
f. 259	f. 273
f. 259 ^v	f. 273 ^v
f. 260	f. 274
f. 260 ^v	f. 274 ^v
f. 261	f. 275
f. 261 ^v	f. 275 ^v
f. 262	f. 276
f. 262 ^v	f. 276 ^v
f. 263	f. 277
f. 263 ^v	f. 277 ^v
f. 264	f. 278
f. 264 ^v	f. 278 ^v
f. 265	f. 279
f. 265 ^v	f. 279 ^v
f. 266	f. 280
f. 266 ^v	f. 280 ^v
f. 267	f. 281
f. 267 ^v	f. 281 ^v
f. 268	f. 282
f. 268 ^v	f. 282 ^v

Introductory Notes

Instrumentation

At the beginning of N. 10 V annotated his twenty-stave paper as follows (**WGV** also notes subsequent additions and alterations):

[I]

Violini

[II]

Viole

Flauto

Ottavino

[2] Oboè

[2] Clarini [in Do]; at 75: in Sib; at 212: in Do

[2] Corni; at 29: in Mi; at 75: in Mib; at 212: in Sol

- [2] Corni; *at 29*: in Mi; *at 75*: in Si^{b1}; *at 212*: in Do
 [2] Trombe; *at 29*: in Mi; *at 75*: in Mi^{b2}; *at 212*: in Do
 [2] Fagotti
 [3] Tromboni
 Cimballo
 Timpani in Mi; *at 234*: in Do
 [blank]
 Violetta
 Annina; *at 28*: Alfr[ed]o
 [blank]
 Vio[loncell]i
 Bassi

At 128–132, 135–139, and 172–173, V added an extra staff by hand at the top of the page, above the staff of VI I, for “otto primi Violini divisi.” On f. 269^v, before 177 (the beginning of the *tempo di mezzo*), another hand has reannotated all the staves except those of the strings.

Title

At the top of f. 255 V wrote “Duetto” in the center and “Atto III” to the left. To the right of the title another hand has added “La Traviata.” V’s customary signature in the upper right corner is lacking. As with all of Act III, V did not provide a number for the “Duetto” (see Part One, Sources). In the left margin next to the upper two staves, however, a “10” covers an earlier “9”; neither is in V’s hand.

Critical Notes

1–4 Vle, Vc A: Originally Vc doubled Cb, while V gave the figure now in Vc to Vle, an octave higher and with staccato dots:



He then scraped away Vle, wrote a whole rest at 1, and at 2–4 entered the definitive version, doubling VI I at the lower octave. Assigning to Vc the figuration formerly in Vle, he did not include staccato dots.

3 (4 = 3) VI II A: The lower note of the dyad in both halves of the measure was originally *a*.

5–28 Vle A: Although V indicated “unis[ono]

1.^o V[iolin]^o,” the part is actually an octave lower, as at 1–4.

10 Vio A: On the fourth beat V neglected to write a prolonging dot after the eighth rest; **WGV** emends his oversight.

16 Ann A: V originally wrote an eighth rest at the beginning of the measure, then smeared it away; his sketch already contains the definitive version.

17–18 Ann A: An earlier, canceled version appears to have read as in V’s sketch:



22 Cl A: V originally repeated the dyad of 21 by mistake.

22–24 Vio A: V originally followed “Alfredo” and “vedesti” with exclamation points, as in **VE**⁵³, then changed both to question marks; secondary sources follow **VE**⁵³.

23 VI II A: V anticipated the notation of 25, then corrected his error.

24–25 VI I A: V wrote “poco cres” straddling the 24/25 bar line, then began the <=>; in Cb, however, the <=> starts at the beginning of 25. **WGV**, with **RI**¹, moves the verbal indication to the beginning of 24, extending it to the other strings, and begins the <=> at 25 in all parts. **pRI** (VI pr and VI I) and **pvRI**^{1–2} instead move the verbal indication to 25.

24–26 Vio **VE**⁵³: “ei vien! . . . l’affretta . . .”

25 Fg A: V wrote a quarter note with an upward stem for Fg I and an eighth note with a downward stem for Fg II, evidently intending the durations to correspond in Fg I to Cl and in Fg II to Cb; he neglected, however, to follow the eighth note in Fg II with an eighth rest; **WGV** emends his oversight. **I-Vt** and **RI**¹, on the other hand, give Fg II a quarter note as well.

25–28 Timp A: In an earlier, canceled version V had Timp play the same rhythm as Cb. At 25 the dynamic level is not entirely clear: V seems to have written **ppp**, then crossed out one of the **p**, although the cancellation is not unambiguous. **WGV**, with **I-Vt** and **RI**¹, interprets it as **pp**.

28–35 Vio, Alf Sources: In **VE**⁵³ the text reads:

VIO. Amato Alfredo! . . .

ALF. Mia Violetta! . . .

In A at 28 V added “Oh” for Alf and began to do so for Vio (perhaps as “Oh mio Al-[fredo]”), then replaced the latter with the reading of

1. V originally wrote “in Lab”; the tuning was then corrected in pencil; Cor III, IV are silent at 75–211.

2. Tr are silent at 75–211.

VE⁵³. At 34–35 V added “oh gioia” in both parts.

29–30 Timp A: In these measures, following a page turn, V wrote only two slashes above the whole notes, rather than three as in 25–28; **RI¹** continues with three slashes. Given the change in context, **WGV** joins **I-Vt** and **pRI** in following **A** literally.

32 Vio, Alf Sources: V’s decision not to observe the elision on the first two beats could not be more unambiguous, and **I-Vt** and **RI¹** preserve V’s text underlay. Nonetheless, **pvRI¹⁻²** and subsequent piano-vocal scores move the first syllable in both parts to the second note, eliding it with the following syllable, and this reading has been transmitted in currently available performing materials. **WGV** restores the reading of **A**.

34 A: V wrote a single bar line at the end of this section; **WGV** follows all secondary sources, both manuscript and printed, in suggesting a double bar line.

41 Alf WGV: The \flat before the penultimate note (*e'*), lacking in **A**, is derived from **pvRI¹⁻²**.

41–42 Cor I A: V originally wrote a tie between these measures, then erased it; thus although **I-Vt**, **RI¹**, and currently available performing materials include a tie, V clearly omitted it.

44–47 Cl A: V originally notated this part on the staff of Ob, then smeared it away and rewrote it on the correct staff.

47 (48–54 = 47) Cb (Vc = Cb) A: the second and fourth notes were originally *d#*.

49 VI II A: V originally wrote the first note as *e'*.

51 Alf A: The note is written as *f#*, an evident error; **WGV**, with **RI¹** and **pvRI¹⁻²**, corrects it to *g#* without further notice. **I-Vt** and the VI pr of **pRI** reproduce the erroneous note.

53–55 Vio VE⁵³: “ma solo amore” / At 54–55 V had in fact originally written:



55 Alf A: The first two notes were originally *e - e'*.

55 Fg A: By mistake V began writing the part on the staff of Trn, one below the correct staff, but he soon caught his error.

55 Vle A: As the first note V originally had only *e'*, then smeared it away and entered the present dyad.

55–66 Vio, Alf VE⁵³: “Null’uomo o demone, angelo mio, / Mai più staccarti potrà da me.”

60 Cb (Vc = Cb) A: The third note was originally written *A#*, probably an anticipation of 61.

61 Cl A: The third note was originally different, perhaps *e'*.

64 Trn A: On the downbeat V initially wrote note heads for the pitches *g# + b*, anticipating the chord at 66; he corrected his notation before writing the third pitch, *e*, and before adding the note stem.

64 Cb (Vc = Cb) A: Rather than notating fully this first measure on f. 269, V wrote “/”, continuing the repetition of 62 (63 = “/” 62); regarding this as an evident error, **WGV**, with **RI¹**, substitutes the rhythm found in all parallel parts.

65 VI I A: There are fermatas on both the third note and the half rest; other instrumental parts have fermatas only on the rests. **WGV**, with **RI¹**, eliminates the fermata on the note.

65 Vle A: On the second beat V wrote *a' + c#'*, a third higher than any parallel part or the voices. Although these pitches are copied into **I-Vt**, **WGV** joins **RI¹** in correcting them.

66 VI I A: In all instrumental parts but Cb (Vc = Cb) V wrote out the first beat followed by three “/” signs; in VI I (but no other part), there is an accent on the first note. **WGV** prefers the articulation of the fully notated Cb, with accents on the last three notes alone.

67 Tr A: V rewrote the second dyad to clarify the pitches; the definitive version appears to be the same as the earlier one.

67 Timp A: V wrote the second note as *A*, then corrected it to *B*.

69 Cor I, II, Cor III, IV, Tr, Timp WGV: The tuning changes anticipate V’s explicit indications in Cor I, II at 75, Cor III, IV and Tr at 212, and Timp at 234.

73 Cl A: In Cl I V rewrote the second note, apparently to clarify the pitch.

75 WGV: The dynamic indication (*pp*), lacking in **A**, is derived from **pvRI¹⁻²**; it agrees with V’s indications at 94 and 96.

75 Alf A: In this part, probably the first notated, V originally wrote the time signature $\frac{6}{8}$, then substituted $\frac{3}{8}$.

75 Cl A: V initially wrote a key signature of four flats, intending Cl to continue “in Do” (see Note 96–99), then scraped away the third and fourth flats.

89 Alf A: Under the first note V originally wrote “[a]-vrai,” then moved the last syllable (“[avra]-i”) under the third note. A similar correction took place for “sarai” at 97. There were also some corrections in the text underlay at 88.

94–99 Fg A: Initially V wrote a slur embracing 94–97; above it he added a second slur extending beyond 97 (the last measure on f. 263) into the right margin. This suggests he wished the slur to continue through 99, but he failed to notate the continuation.

94–99 VI I, VI II, Vle RI¹: This source extends the staccato dots V wrote in VI I at 96–97 to all three parts throughout this passage; **WGV** accepts this musically plausible interpretation.

96 Cor I, II A: The **pp** is actually written at 97; **WGV** moves it back to the entrance of the part at 96, as do **I-Vt** and **RI¹**.

96–99 Cl A: V originally wrote the part as if Cl were still “in Do” (see Note 75, Cl), then transposed the part “in Sib.” Both in its original form at sounding pitch and its identical recasting, this passage presents difficult problems at 97 and 99. Most contemporaneous secondary sources, including **I-Vt**, **A-Wn**, **RI¹**, and the Cl part in **pRI**, follow A, which reads:



Other early sources attempt to resolve or to avoid the dissonances created on the second beat of 97 and the first beat of 99.

97: That V notated an accent on the second note suggests he did indeed intend this dissonant, syncopated resolution of the suspension in Cl before the resolution in Alf and VI I. Yet this musical effect is without precedent in the context of V’s oeuvre. No guidance is offered by **pvRI¹⁻²**, where the accompaniment avoids the issue by reducing the string parts alone. An early attempt to eliminate the clash occurs in the VI pr of **pRI**, where (in the cue) the resolution of the suspension is moved from the second beat to the third and the accent is omitted; this solution, which appears in Ricordi scores from 1914 (and the corresponding Cl part), has become part of the modern performing tradition.

99: Although the dissonance of Cl against Alf on the first beat is perhaps even more

egregious than that in 97, no secondary source modifies the original reading before the Ricordi full score of 1914, which moves the *c*’ to the downbeat. The problem continues to be avoided in **pvRI¹⁻²**.

With considerable uncertainty, **WGV** allows V’s readings to stand, but footnotes the version of the 1914 Ricordi score for those convinced that this textual history simply conveys a mistake.

102–124 A: V notated Vio, Alf, and Cb (Vc = Cb); for the other parts he wrote “Dal A. al B.” to indicate a reprise of 78–100.

102 Vio A: “dolc.” / The indication is very faint; **WGV**, with **I-Vt** and **pvRI¹⁻²**, reads “dolcissimo” as in Alf at the analogous 78. **RI¹** has “dolce.”

V mistakenly wrote the first note as *ab*’, then corrected it.

103 Vio A: V wrote “caro” for Vio, replacing the “cara,” appropriate for Alf. **VE⁵³**, which indicates “a 2” for these verses, does not make the distinction.

125 VI II, Vle WGV: The suggested change to “arco,” lacking in A (the measure follows an unnotated passage), is derived from **RI¹**, whence it has entered the performing tradition.

128 Cl A: V wrote the first dyad, then smeared it away and rewrote it, perhaps to clarify the pitches.

128 Cb (Vc = Cb) A: In this last measure on a recto the downbeat is *bb*, followed after the page turn by three fully notated measures with *g* on each downbeat; in the parallel passage (135–138), where the analogous four measures are notated on a single page, V wrote *g* on the downbeat of 135 and then used repetition signs for 136–138. The discrepancy at 128, then, was surely influenced by the page turn between this measure and the succeeding three. Both pitches are harmonically acceptable, and all early sources, including **I-Vt**, **A-Wn**, **RI¹**, **pRI**, and **pvRI¹⁻²**, as well as the currently available Ricordi piano-vocal score, reproduce the reading of A at 128. Nonetheless, **WGV** concurs with the interpretation of the modern Ricordi full score, regarding the *g* at 135 as V’s definitive intention and substituting it for V’s *bb* at the parallel 128.

128–132 VI I A: To the left of the staff which V added at the top of the score (see Introductory Notes, Instrumentation), he initially wrote

“Otto primi / Violini / divisi”; he then crossed out the word “divisi,” probably because it was too near the regular VI I staff and could thus be mistaken for an instruction pertaining to “(*tutti gli altri*)” (the phrase is from **pRI**). Indeed, **RI**¹ made this error, indicating “divisi” for both the “altri 1.^{mi} V.ⁿⁱ” and the 8 VI I. V’s correction makes clear that the “altri” are to play “uniti.”

For the 8 VI I V drew a wavy line above the part, his method of indicating “divisi”; at 172–173, where the 8 VI I appear for the last time, V wrote “otto primi Violini divisi” above the added staff on one line, where it could not be misread. He employed separate stems for the 8 VI I divisi everywhere except at 128 (150 = 128) and the first three notes at 172 and 173. **WGV** adopts separate stems also for these passages, following V’s own model at 135 (157 = 135).

129–131, 136–138, 172 Vio, Fl, Ob, Cl, VI I, VI II A: In these measures the second of the six sixteenth notes has at times a staccato dot only, at times an accent penned over a staccato dot, at other times both an accent and a staccato dot. Evidently V originally wrote the passage with staccato dots and only later added the accents. Since his notation does not make clear that he intended the accents to replace the dots, and since the marks are not incompatible, **WGV** includes both. **I-Vt** and printed sources eliminate the dots, leaving only accents.

130–131, 159–160 Vio A: Only at these points did V write “tutto il *creato*” instead of “tutto il futuro” as in **VE**⁵³; **WGV**, with **pvRI**^{1–2}, retains the discrepancy; **RI**¹ suppresses it.

131 Cl A: As at 130, V initially wrote the sign “//” for continued repetition of 129, then entered the correct part.

132–134 Ob I A: V provided a slur for 132 and a second one embracing 133–134; **WGV** follows instead the slurring of Fg I.

135 Ob A: On the third beat V originally wrote the eighth rest for Ob I lower, then raised it to make space for Ob II.

135 VI II A: Continuing his notation at 133–134, V initially wrote the sign “//” for a further repetition of 132, then entered the correct part.

143 Vio A: V wrote “[a]-vrai” under the sixteenth notes. **WGV** moves “[avra]-i” under the following eighth note, as at the parallel 165, a declamation characteristic of this entire passage.

143 Vle A: In an earlier, canceled version, the part resolved similarly to VI II:



143–144 Vio, Alf A: Many accidentals in these measures, particularly those on the fifth note, are not in V’s hand; they may have been added by copyists of **I-Vt**, where they also appear.

144, 166 Alf A: In these analogous measures the slur extends from the first note to the third; **WGV** favors the prevailing two-note slur, as at 143 in Vio and Alf and at 166 in Vio (the slur in Vio at 165 is of ambiguous length).

146 Vio A: Below the slur there is a small dot, which might lead one to read the slur as a large fermata; since there are no confirming fermatas in the other parts here or in Vio at the parallel 168, **WGV** rejects this hypothesis. Secondary sources do likewise, except the VI pr of **pRI**, which places a regular fermata in the vocal cue on the penultimate note.

147–168 A: V notated only Vio and Alf; for the orchestra he indicated “Dalla [croce] al [segno]” for a reprise of 125–146.

148 Alf A: V wrote separately flagged eighth notes for the first two beats, then beamed them together.

165–166 Vio, Alf A: The grace notes are lacking in Vio in both measures and in Alf at 165; **WGV**, with **RI**¹ and **pvRI**^{1–2}, adds them on the model of the analogous 143–144.

168–170 Vio, Alf A: V wrote 168, the last measure on a recto and the last of the incompletely notated passage (see Note 147–168), on staff lines prolonged into the right margin. This problem was certainly related to that at 169–171, the first measures on a verso, where 170–171 were originally a single measure; the notes of the present 170 appeared in 169, and those of the present 171 in the original 170. V corrected his error before entering text in Alf or writing Vio or any orchestral part. These corrections surely reflect mechanical errors in planning the correct number of measures in the incompletely notated reprise.

172 Vio, Alf A: The first phrase of the cadenza is written over an earlier draft, apparently equivalent to the definitive version except perhaps in the beaming and flagging of the notes.

172 Orch A: V wrote text cues: “de’ corsi affanni” above the fermatas in Fl and VI I; “de’

corsi” in Ob; and “de’ corsi affanni compensi avrai” above the Fg staff.

173 Vio, Alf **Sources:** Although dynamic marks are absent in **A**, three independent sources, **I-Vt**, **RI¹**, and **pvRI¹⁻²**, have \llcorner **f** at the words “la mia/tua salu-[te].” As **A** is now constituted, 173–176 fill the first page of the 1854 fascicle; **V** recopied these measures from the 1853 version to avoid a messy, hatched-out appearance on the following page, where the revision begins. Since these dynamic indications must have been present in 1853 and there is no reason to believe that **V** intentionally omitted them in 1854, **WGV** restores them editorially.

173 Alf **A:**  / V

probably made the error in the pitches of the first three notes in recopying the measure, as described in the preceding Note. **WGV** derives the correct reading from **I-Vt**. **WGV** also adjusts the fermata in Alf to that in Vio.

173 Orch **Sources:** Accents present in the instrumental parts in **I-Vt** and **RI¹**, and the piano accompaniment in **pvRI¹⁻²**, are lacking in **A**, no doubt for the same reason as the missing dynamics in Vio and Alf (see Note). **WGV** adds the accents editorially.

176 Vc **A:** **V** neglected to indicate the return to “arco”; **WGV** makes the obvious emendation, as does **RI¹**.

177–320 **A:** **V** revised the *tempo di mezzo* and cabaletta in 1854; for the 1853 version see Appendix 2, N. 10a.

177 Cor I, II **WGV:** The tuning change anticipates **V**’s explicit indication at 212.

177–178 Vio **VE⁵³:** “Ah non più . . . a un tempo . . .”

178–180 VI II, Vle, Vc **WGV:** The dynamic indication (**p**) at 178 is derived from **pvRI¹⁻²**; the slurs in VI II at 178–180, not present in **A**, are derived from **RI¹**.

179 Vc **A:** The slur extends nearly to the first note of 180; **WGV** restricts it to 179 as in the similar 178 and 180.

180 Vle **A:** In this last measure on a verso, the long slur from 178 extends into the right margin; since a new figuration commences at 181, **WGV** concludes the slur at 180.

181–190 VI II, Vle, Vc **A:** **V** abbreviated the reiterated eighth notes as half notes with a single slash across the stem; **WGV** realizes the

abbreviations in order to show the articulation more easily. Only in Vc at 185 and 186 did he write instead a whole note with a slash, with a single slur embracing all eight staccato dots; **WGV** substitutes the prevailing slurring.

182 Alf **A:** There are at least two previous versions of the two notes, one of which appears to have been $e\sharp' - e\sharp'$, as in the 1853 version (see Appendix 2, N. 10a, m. 182a).

185 Vio **A:** **V** wrote, then canceled a \sharp before the second note; perhaps he was reflecting the 1853 version (see N. 10a, m. 186a), which has $b\sharp$. Another correction in an accidental for Alf at 187 may stem from a similar confusion.

187 VI I **A:** The \gg is small, more like an $>$; **WGV** interprets it as \gg , as in Cb here and as in VI I and Cb at 181.

191 Vio **A:** There is a slur on the ornamental notes concluding the trill; since it is the only instance among the many in either Vio or doubling instrumental parts, **WGV** disregards it.

191–196 VI II, Vle **A:** After writing the reiterated eighth notes in full in the first half of 191, **V** thereafter used dotted quarter notes and half notes with a slash across the stem; given the pattern in Vc, **WGV** realizes the abbreviations.

191–197 Vc, Cb **A:** **V** wrote “piz.” below Vc, between the staves of Vc and Cb; while it might be possible to read it as referring to Cb rather than Vc, **V** normally placed such indications below the part to which they apply. Both **RI¹** and **pRI** assign the pizzicato to Vc, and **WGV** concurs.

193 (194 = 193) Vle **A:** Originally **V** wrote dyads, $c' + e\flat'$.

195 Vio, Fl, Ob, Cl, VI I **Sources:** Neither **A** nor secondary sources indicate that the upper neighbor of the trilled f' (f'') should be $g\flat'$, as required by the harmony. The omission is explained by **V**’s transposition of the passage in 1854. In 1853 this passage was in G major, and the upper neighbor of the trilled $f\sharp'$ was g' , so that there was no need for a supplementary accidental. In writing out the new version, in which the notes remain on the same lines and spaces (but with a key signature of four flats), **V** neglected to add the appropriate accidental for the upper neighbor.

195–196 Vio **VE⁵³:** “vedi? . . .”

195–196 Cl **A:** **V** mistakenly wrote the notes through the downbeat of 196 at sounding pitch, as in Ob, then corrected the part.

197 Cl **WGV**: The tuning change anticipates V's explicit indication at 211.

197 Cb (Vc = Cb) **A**: The first beat is an eighth note followed by an eighth rest, a remnant of the skeleton score; **WGV** substitutes a quarter note, as in VI II and Vle.

198 Sources: V's "Più mosso" is lacking in **pvRI**¹⁻² and other contemporaneous piano-vocal scores with the 1854 version, which therefore have no metronome marking. In the 1853 version, where V surely indicated both "Più vivo" and "Più mosso" (see Note 198a to N. 10a in Appendix 2), **pvRI**¹ (along with **pvCL** and **pvPA**) suggest $\text{♩} = 144$; **WGV** adopts this marking for the final version, which is basically the same except for its tonality.

198 Alf **A**: V first wrote the part without a new key signature, then entered the signature and moved the vocal line. In all other parts the signature was added before V entered the music.

198 Vle **A**: V initially wrote the first two notes as the enharmonically equivalent $b\sharp$.

198 Vc **WGV**: The return to "arco," unspecified in **A**, is derived from **RI**¹; it is implicit in the return of Vc to unison with Cb.

198–205 Cb (Vc = Cb) **A**: At 199 V wrote "Z:" for repetition of 198; taken literally this would require an accent on the second beat at 199 and suggest its extension throughout the passage. Since V was usually quite precise about notating accents on weak beats, however, and no other measure here includes an accent, **WGV** reproduces only the written accent at 198.

212 Vle **A**: V originally wrote a whole rest by mistake.

212–213 Orch **A**: Although here V notated accents only in Fl on the first note of 212 and in Cb (Vc = Cb) on the second note of 212 and at 213, in the 1853 version, as copied in **I-Vt**, there are accents on each of these notes in several parts. **WGV**, with **RI**¹, extends them to all parts in the 1854 version.

213 Cl **A**: Originally V wrote the dyad $b' + f\sharp$.

213 VI I **A**: V originally wrote only $f\sharp$.

214, 216 Cl, Fg, Strings **WGV**: At 214 the (p), lacking in **A**, is derived from **RI**¹ and **pvRI**¹⁻²; in the 1853 autograph (as **I-Vt** shows), p was present in both VI I and Cb. At 216 **A** has p in Cl but **pp** in Fg; for these sustained notes **WGV**, with **RI**¹, favors **pp**.

214–215 Alf **VE**⁵³: "(Cielo! . . . che vedo? . . .)" / In **A** V omitted the parentheses, which **WGV** restores.

216 Vio **A**: The exclamation "Ah!" is absent in **VE**⁵³.

219 Vio **A**: The slur is written in pencil, but it is impossible to know if it was added by V or by another hand.

221 Ob **A**: The slur extends slightly beyond the 221/222 bar line, but is separated from the slur in 222; **WGV** follows Fl, where the first slur is confined to the three notes of 221. In the 1853 version, however, **I-Vt** draws the slur in Fl (Ob = Fl) across 221–222.

222–225 Vio, Fl, Ob, VI I **A**: There is a change of page between 222 (the last measure on a verso) and 223. At 222 slurs in Fl, Ob, and VI I go past the final note, while that in Vio covers the four notes; at 223–224, slurs in Vio and VI I encompass both measures (that in Vio begins before the first note of 223), while those in Fl and Ob are by the measure. In the 1853 version, **I-Vt** has a long slur in Vio extending from the first note of 222a to the end of 225a (see Appendix 2, N. 10a), but slurs VI I by the measure. This long slur in Vio was adopted for the 1853 version in **pvRI**¹, with a similar slur in the piano part. In **pvRI**¹⁻² slurs in Vio and the piano extend back to the eighth notes of 221 (see Note 221 above). Given the change of page in **A** between 222 and 223, **WGV** draws a single slur across the entire phrase in both Vio and the orchestral parts for the 1854 version, while accepting different slurs for the 1853 setting.

229 Vc **A**: At this first measure after a page turn V wrote p in Vc alone; **WGV** omits it as superfluous after the **ppp** at 228.

235 Cl **A**: There is an accent in this part only; **WGV** suppresses this unique marking.

238 Vio **Sources**: The stage direction, absent in **A**, **RI**¹, and **VE**⁵³, is present in **pvRI**¹ and derivative piano-vocal scores, suggesting it might have come from V's 1853 autograph. **WGV** extends it to the 1854 version, derived from **pvRI**¹⁻².

238, 284 Vio **A**: The exclamation "Ah! . . ." absent in **VE**⁵³, was added by V.

239–240 Vio **VE**⁵³: "morir sì giovane"

241 VI I, Vle, Cb (Vc = Cb) **A**: V drew the **pp** in the middle of the measure; **WGV** follows the parallel 245 and 287, where the **pp** is on the first beat. In Vle the lower arm of the >

from 239 extends nearly to the end of 241; **WGV** concludes it in 240, as in the other strings here, and as in Vle at 244.

243 Vio A: In this last measure on a verso the slur extends beyond the concluding bar line into the margin, but on the following recto V began a new slur. That the slur at 243 should be restricted to that measure is confirmed by the parallel 259 in Alf, where 259 and 260, which fall on the same page, have separate slurs.

248–249 Vio, VI I A: In the dynamic indication the third **p** appears to have been added later, to an earlier **pp**.

252–253 Fg A: There is a short slur between the whole notes as well as the longer slur at 251–253. **WGV** eliminates the former.

254–258 Alf **VE**⁵³: “Oh mio sospiro, *oh* palpito / diletto del cor mio! . . .” / Neither in this version nor that underlaid by V in A (“Oh mio sospiro e palpito / diletto del cor mio! . . .”) is there a comma after “palpito”; that punctuation, added in **pvRI**^{1–2} and piano-vocal scores containing the 1853 version, alters the sense of the text. Without the comma “diletto” is an adjective modifying “palpito” (“oh beloved palpitation”); with the comma it becomes a third noun in the metaphor (“delight”). **WGV** adheres to the original sense of the text and withholds the comma.

255–269 A: V notated only Alf; for the orchestra he first indicated “Dal Capo al [segno],” later modified by another hand in a rather confusing way to “Dal Capo sino al [segno] al [segno]” to signal a reprise of 239–253; the first sign was a later addition to clarify where the reprise begins.

260 Alf A: In the vocal text after “lagrime” (“lacrime” in **VE**⁵³), V initially began writing the letter “d” by mistake (perhaps thinking ahead to “degg’io”), then superposed the correct syllable.

262–266 Alf **VE**⁵³: “Or più che mai, *nostr’ anime* / Han duopo di costanza . . .” / Adding punctuation (as does **WGV**), **I-Vt**, **RI**¹, and **pvRI**¹ (with **pvCL** and **pvPA**) follow the words set by V: “ma più che mai deh credilo n’è d’uopo di costanza.” Subsequently, **pvRI**^{1–2} introduced the variant “m’è duopo,” which has entered the performing tradition. At 263 V actually wrote “piucchè,” an unusual spelling reproduced by **I-Vt** and **RI**¹; **WGV**, with printed vocal scores, substitutes the standard “più che” of **VE**⁵³.

270 Vle A: Following the first rest V originally wrote *c’*, then replaced it with the present dyad.

270–272 Vio **VE**⁵³: “Alfredo . . . *oh* il crudo termine”; in the response of Alf, V’s “Ah” is absent in **VE**⁵³.

270–273 A: In parts doubling the voices the slurs at 270 extend beyond the 270/271 bar line to differing degrees: in Ob slightly beyond the first note of 271, in VI I just over the bar line, and in Vc nearly to the second note of 271; at 272 the slur in Fl extends slightly beyond the 272/273 bar line, whereas those in Alf and Cl end on the last note of 272. Printed sources generally adopt single-measure slurs at both 270 and 272, as does **WGV**.

273 Cor I, II A: In the second half of the measure, after the eighth rest, V originally wrote a \sharp , then canceled it.

274 Cor III, IV A: The first dyad originally read *g’ + d’*.

274–278 Fl (Cl = 8^a Fl), Cor III, IV, Timp, Cb (Vc = Cb) A: V wrote a long \llcorner above the score (VI I); he also added “cres” in Fl from the second note of 275, and in Cor III, IV, Timp, and Cb at 276. **WGV** substitutes a \llcorner in all parts.

276–278 Ob, Tr A: In this crescendo V neither used double-stemmed notes in these parts nor did he indicate “Solo,” leaving it unclear how many instruments should play. **pRI** assign the part to Ob I alone (Cl I is playing alone since 272), but designate Tr “a 2” at 276. Since it seems unlikely that V would have written only single-stemmed notes had he desired both instruments of each pair, **WGV** follows **pRI** for Ob and Cl, but assigns 276–278 to Tr I alone.

282 Vio A: At the beginning of the measure V originally wrote a \sharp , then corrected it to a \natural .

291 Cb (Vc = Cb) A: The \gg extends to the last beat of the measure, where V then wrote **p**; **WGV** shortens the \gg and places the **p** on the second beat as in VI I and Vle.

293–299 A: V notated only Vio, Alf, and Cb (Vc = Cb); for the other parts he indicated “Come prima,” to which another hand added “Dal [segno] al [segno],” to signal a reprise of 247–253.

294–295 Vio A: These measures are separated by a page turn. V wrote **p** on both the last beat of 294 and the first of 295; **WGV** eliminates the second **p**.

296 Vio A: Although the sign is quite large, reading a \rhd (as in **pvRI**¹⁻²) makes little sense in this context. **RI**¹ substitutes a \triangleleft , as in the parallel 250 and 266. **WGV** interprets the sign as an accent.

299 Alf A: V corrected the first note, originally *b*.

300 Sources: At the “Più mosso” no metronome marking is suggested in any source.

300–301 WGV: No dynamic level is indicated in A or any secondary source; **WGV** suggests [*p*], as at 270–273.

301 Cor I, II, Cor III, IV A: In Cor I, II V originally wrote an eighth rest, then smeared it away and entered the sign “/” for repetition of 300. By contrast, in Cor III, IV he initially wrote a repetition sign, then replaced it with the correct part.

301 Vle A: V wrote the bottom note of the second dyad rather low, so that it looks like an *a*, instead of the necessary *b*.

305 VI I A: On the second and third notes there are two small staccato dots; since they appear in no other part with this rhythm, either here or at 304, **WGV** disregards them.

306 VI II A: On the second beat V originally wrote *d*⁴.

308 Vc A: V initially wrote here another sign for unison with Cb, then smudged it and entered the independent part.

308–309 Vio A: V modified the text underlay. Although the original layer is unclear, his final notation reads “mi-o Al-[fredo],” with an explicit elision under the second note.

308–311 Trn A: “unis” / This indication might be understood as “a 3,” but it seems more likely that the part should be derived from Fg, written on the staff immediately above. **RI**¹ and **pRI** accept the latter interpretation, as does **WGV**.

310 Ott A: **ff** / V favors the prevailing **f**, which is warranted by the subsequent \triangleleft at 312–313, arriving at **ff** at 314.

312 Cb (Vc = Cb) A: On the downbeat V originally wrote a quarter note, *g*, as if continuing the notation of 310–311, then replaced it with an eighth rest.

312–313 Ob (Ob = 8^a Fl from the second beat of 312; Cl = Ob) A: There is a double-stemmed quarter note on the first beat; that V intended the quarter note for Ob II (Cl II) alone, with Ob I (Cl I) doubling Fl, is evident from his rests for

Ob II and Cl II on the downbeat of 314. Disregarding the quarter note, **RI**¹ substitutes a double-dotted quarter note but gives no indication how many instruments should play.

313 Fl A: Between the first and second notes V smeared away an eighth rest.

314 Fl A: V originally began writing a half note, as in Vio and Alf, then substituted the present rhythm, with the three notes of the first beat beamed together; **WGV** flags the first eighth note separately, as in Ob I and Cl I.

314 VI II A: V originally wrote the part an octave lower.

315 Alf A: The note is unequivocally *g*, but secondary sources have corrected it since 1854, and the *g* has never entered the performing tradition. Beneath it are traces (no longer legible) of another version. All secondary sources (including **A-Wn**, **RI**¹, and **pvRI**¹⁻²) substitute *c'*, since in the remainder of the phrase Alf always sings an octave below Vio. One cannot exclude the possibility, however, that the *g* is actually V's final intention, and that the *c''* of Vio should be replaced with *g'*: such climactic leaps of a ninth are not unknown in the Verdi scores. Nonetheless, **WGV** adopts the traditional solution, consigning Alf's *g* to a footnote.

315 Tr A: There was a correction before the first dyad, but the earlier notation is illegible.

317 Vio, Alf A: V corrected some notes of the cadenza. The smaller fermatas probably belong to the earlier version, but V did not erase them; since they suit the character of this phrase **WGV** retains them along with the larger fermata. In Alf the third and fourth notes in the earlier version were *a' – g'*; Vio may have had the same an octave higher.

318 Ob, Cl, Cor III, IV A: On the first beat, perhaps because of the slur above the two sixteenth notes, V did not write double stems, although he did so on the following notes. Since the two sixteenth notes must be played by both instruments of each pair, **WGV**, with **RI**¹ and **pRI**, indicates “a 2.”

318, 319 Timp A: At 318 V originally followed the initial eighth note with an eighth rest; at 319 he apparently first wrote a quarter note and a quarter rest. In each case he substituted the present version, although at 318 he did not beam the two sixteenth notes to the initial eighth note.

N. 11. Finale Ultimo

Source

A: ff. 283–296^v

The manuscript of the Finale Ultimo, of twenty-four stave paper (type D), retains much of its original structure, but a portion of it was dismembered when V made his 1854 revision of the conclusion, and these folios are now grouped artificially.

Here is a detailed description of the present structure of A:

f. 283 (1853): a single folio now pasted to f. 281, the penultimate of N. 10.

ff. 284–293 (1853): five nested bifolios.

ff. 294–295 (1854): one artificial bifolio.

f. 296 (1853): a single folio now attached to ff. 294–295 with a strip of sixteen-stave music paper.

In its original state the manuscript probably comprised one fascicle of six nested bifolios (the outer bifolio made up of f. 283 and the original f. 294), plus a single bifolio at the end of the manuscript (the original ff. 295 and 296).

The measures are laid out as follows:

f. 283	1–3	f. 290 ^v	70–77
f. 283 ^v	4–8	f. 291	78–83
<hr/>		f. 291 ^v	84–88
f. 284	9–13	f. 292	89–92
f. 284 ^v	14–18	f. 292 ^v	93–97
f. 285	19–23	f. 293	98–102
f. 285 ^v	24–29	f. 293 ^v	103–106
f. 286	30–33	<hr/>	
f. 286 ^v	34–37	(1854 bifolio)	
f. 287	38–42	f. 294	107–113
f. 287 ^v	43–47	f. 294 ^v	114–119
f. 288	48–52	f. 295	115–127
f. 288 ^v	53–56	f. 295 ^v	128–132
f. 289	57–61	<hr/>	
f. 289 ^v	62–64	f. 296	133–137
f. 290	65–69	f. 296 ^v	138–146

Introductory Notes

Instrumentation

At the beginning of N. 11 V annotated his twenty-four-stave paper as follows (**WGV** also notes subsequent additions and alterations):

- [I]
Violini
- [II]
Viola

Flauto

Ottavino¹: at 53: Flauto [II]; at 124:
[Ottavino]²

[2] Oboè

[2] Clarinetti [in Do]; at 53: in Si^b

[2] Corni³; at 53: in Mi^b

[2] Corni³; at 53: in La^b

[2] Trombe³; at 53: in Mi^b

[2] Fagotti

[3] Tromboni

Cimbasso

Timpani³; at 53: in Re^b

[blank]; at 53: Cassa

[blank]

[blank]⁴

Violetta

Annina

Alfredo

Germont

Dottore

Violoncelli

Bassi

Following the first page of the Finale Ultimo the staves with solo vocal parts are identified in the margin with numbers (from “1” to “5”), probably added by Ricordi copyists.

Title

At the top of f. 283 V wrote “Finale Ultimo” in the center and “Atto III” to the left; he signed “G. Verdi” to the far right. To the right of the title another hand added “La Traviata.” As with all of Act III, V did not provide a number for the “Finale Ultimo” (see Part One, Sources). In the left margin next to the upper two staves, however, an “11” covers an earlier “10”; neither is in V’s hand.

Critical Notes

1–8 Vle, Cb (Vc = Cb) A: V abbreviated the reiterated notes: at 1 he used half notes with

1. Although V may have considered using the standard combination of Fl and Ott, from 53 he wrote for two Fl. Hence for 31–37, where there is a single part (on the “Flauto” staff), **WGV** assigns it to Fl I.

2. V does not explicitly indicate a change to Ott for 124–146; see Note 124.

3. Cor I, II, Cor III, IV, Tr, and Timp are silent at 1–52.

4. Originally V annotated this staff “Violetta” and the four staves below it with the names of the four remaining soloists (Annina, Alfredo, Germont, and Dottore). He then scraped away the names and entered them in their present position.

slashes on the stems, from 2–8 whole notes with a slash. To show the articulation more easily, **WGV** realizes the abbreviations, dividing the measures as *V* did at 1.

3 *Vio I-Vt*: In the second half of the measure this source has a dotted quarter note followed by an eighth note, a rhythmic error appearing in no other secondary source; it is not an 1853 variant.

3–4 *Vio VE⁵³*: “Voi signor! . . .”

4–8 *VI I A*: Following his “cres” at 5 *V* penned a long, slightly curved line ending in 8, to indicate its continuation. The copyist of *I-Vt*, who usually followed *V*’s page layout, interpreted this line as a slur, for above *VI I* he drew four long slurs in nearly random manner at 4–8, the measures comprising the second page of *N. 11*; the slurs are entirely spurious.

8 *Ger A*: The first note was originally *b*.

9 *Ger A*: Traces of the 1853 version are visible; **WGV** shows it as a footnote to the score.

12–15 *Vio VE⁵³*: “Oimè, tardi giungeste! . . .”

14 *Vio A*: The first note was originally *c*’.

14 *Vle A*: On the downbeat *V* may initially have written *f*#, then smudged it and entered the present eighth rest.

15, 17 *Vio A*: In the second half of both measures *V* wrote a quarter rest. At 17 he corrected it to a half rest, but neglected to do the same at 15; **WGV**, with all secondary sources, emends his oversight.

V’s punctuation at 15 resembles a question mark, but the sign is impossible here. **WGV**, taking its cue from the punctuation of *VE⁵³* (“! . . .”), reads it as an exclamation point.

16 *Vio VE⁵³*: The stage direction reads: “(lo abbraccia)”

17 *Vc A*: At the beginning of the measure *V* initially wrote a # before *c*’, then changed in to a ♯.

18 *VI I, VI II, Vle A*: An earlier, canceled layer had the sign “/” in each part for repetition of 17.

19 *Vio A*: On the downbeat *V* originally wrote a quarter note, as in his sketch; there, however, the second note is followed by a half rest whereas *A* has a quarter rest. *V*’s rhythmic confusion is related to other rhythmic problems at 15 and 17 (see Note).

20–23 *Vio VE⁵³*: “tra le braccia io spiro / Di quanti ho cari al mondo . . .”

23 *VI II A*: *V* smeared away an earlier version of the dyad, but it appears to have read the same as the definitive one.

23 *Cb (Vc = Cb) A*: *V* initially wrote:



ff

23–24 *Ger VE⁵³*: “Che mai dite!”

24 *Ger A*: A trace of the 1853 version of the first note, *f*’, is visible; see the footnote to the score.

25–26 *Ger VE⁵³*: The stage direction reads: “(la osserva)”

25–26 (27–30 = 26) *VI I (VI II = VI I) A*:



In both measures *V*’s slur extends beyond the first half of the measure to the repetition sign in the second half; **WGV** therefore groups the notes of each measure under a single slur, as does *pvRI¹⁻²*. *RI¹* and *pRI*, on the other hand, slur each half-measure separately.

25–28 *Ger A*: *V* omitted the parentheses found in *VE⁵³* around “Oh cielo! è ver!”; **WGV**, with all printed sources, supplies them.

31 *Fl (Ob, Cl = 8^a Fl), VI I A*: On the fourth beat *V* neglected to write a # before *c*’ – *d*’ (*c*’’ – *d*’’), but did so in the parallel 35. **WGV**, with *pvRI¹⁻²*, supplies the accidentals at 31; *I-Vt*, *RI¹*, and the *VI pr* of *pRI* merely transcribe *A*. In the *VI I* of *pRI* a # has been added before *d*’, but not before *c*’.

31, 34–35 *Orch WGV*: The dynamic indications, *p*, are derived from *V*’s *p* in *Cb* at 38.

32–33, 36–37 *VI II, Vle A*: *V* continues the abbreviation (half note with a slash) also in the first half of these measures. **WGV** realizes the notation to clarify the placement of the accents.

34–35 *Ger A*: The length of the slur has been variously interpreted in secondary sources; it clearly includes the last four notes of 34 and does not extend into 35, but the faint initial portion leaves the starting point debatable. In *I-Vt* and *pvRI¹⁻²* it begins on the second note of 34 and concludes on the last; in *RI¹* it exuberantly extends from the first note of 34 to the second of 35. **WGV** restricts the slur to the last four notes of 34, as reflecting *V*’s notation and best suited to the text.

39 *Cl WGV*: The tuning change anticipates *V*’s explicit indication at 53.

39–42 *Vio VE⁵³*: The stage direction, placed at the conclusion of *Ger*’s lines, reads: “(frat-

tanto avrà aperto a stento un ripostiglio della toilette e toltone un medaglione dice:)" / In **A** at 42, the last measure on a recto, **V** wrote "un meda-"; at 43 after the page turn he began again: "un medaglione."

39–44 **Vle**, **Cb** (**Vc** = **Cb**) **A**: **V**'s slurs vary in length, frequently extending beyond the last note of the measure and over the following bar line. Furthermore, the slur at 44 in **Cb** actually starts slightly before the 43/44 bar line. Despite these notational irregularities, **WGV** reads **V**'s intention as one-measure slurs throughout, as do all printed sources.

40–43 Ger **VE**⁵³: "Oh malcauto vegliardo! . . . / Ah tutto il mal ch'io feci ora sol vedo!"

45 **Cb** (**Vc** = **Cb**) **A**: **V** wrote a half note, a remnant of the skeleton score; **WGV** halves the value, as in the other strings. **I-Vt** and **RI**¹ maintain the discrepancy, as does **pvRI**¹⁻² between the right and left hands of the piano part.

46–51 **Vio A**: While "Più a me t'appressa . . . ascolta, amato Alfredo! . . ." does not appear in **VE**⁵³, the structure of the poetry (where this verse forms a rhyming pair with the preceding one) suggests it was part of **Piave**'s conception. **V** must have had some additional text in mind when drafting his sketch: although he wrote no text in these final measures, the musical setting is present (partly in an earlier variant). Only the concluding punctuation is found in **A**; the remainder derives from **pvRI**¹⁻².

53 **Cl**, **Tr A**: Key signatures were added by another hand (one flat for **Cl**, two flats for **Tr**); in fact, **V** was not consistent about adding necessary accidentals in the score. Following modern practice, **WGV** employs a signature of three flats in **Cl**; it also eliminates the signature in **Tr**, adding individual accidentals as needed.

53 (54 = 53) **Orch A**: In several parts (including **Fl I**, **Tr**, and **Vc**) a dot near the beginning of the measure could be read either as the period **V** frequently wrote after a dynamic marking or as a staccato dot on the first eighth note. Adopting the prevailing articulation of the pattern throughout 53–67, **WGV**, with **RI**¹, does not interpret these marks as staccato dots.

53–55 **Orch A**: In **V**'s general performance indication at the top of the score the final words were originally "dovrà riescire pianissimo"; since **I-Vt** has the revised version ("dovrà eseguirsi"), **V** clearly made the change in 1853.

Nonetheless, the earlier reading is printed in the **VI pr** of **pRI**, a further indication that this part was prepared at an early stage.

V entered the dynamic marking at 53 in **VI I** (the only part with the full indication) in stages, as is clear from the formation of the letters; no secondary source includes it all. At first he penned only **pp**, as in **Vc** and **Cb**, and as transcribed in **I-Vt** in all parts; afterwards he added three additional **p**, resulting in **ppppp**. **pvRI**¹⁻² and **pRI** (**VI I** and **VI pr**) have **pppp**.

55 **VI II A**: Originally **V** wrote "∕" indicating continued repetition of 53, then smudged it and entered the correct part.

56 **Vio A**: An earlier version of the last three notes is rendered illegible by the ink blots of **V**'s correction; the definitive version, however, already appears in the sketch.

57–59 (58 = 57) **Tr A**: In an earlier, canceled version, **Tr II** was apparently written a tone lower; **V** may have become momentarily distracted concerning the tuning.

59–61 **Vio Sources**: Although in **A V** clearly began the slur on the second beat of 59, printed sources disregard the first portion, initiating the slur on the last note of 59; this version persists in currently available performing materials. **WGV** restores the reading of **A**.

60 **Vc A**: On the downbeat **V** initially wrote *E♭*, then immediately replaced it with a sign for repetition of 59.

61 **VI I A**: The hastily placed staccato dots for the second and third beats appear to fall under the last thirty-second note of the second beat and the first and last notes of the third beat; **WGV**, with all printed sources, follows the prevailing pattern, giving the dots to the thirty-second notes only.

62–64 (65 = 64) **Timp A**: On the first beat of each measure there is a staccato dot on the first eighth note (for the second and third beats there is a repetition sign "∕"); **WGV** suppresses the downbeat staccatos along with other such anomalous downbeat dots.

63 **Cor I, II A**: On the second beat **V** originally penned the repetition sign "∕" but then decided to notate the part in full.

63 **Vc A**: On the third beat only there is a staccato dot on the first note, which **WGV** omits.

63–64 Alf **VE**⁵³: "a strazio così orribile" / **V** changed the wording between the time he made his sketch, which has "così orribi-" (the

word is incomplete), and the time he entered the part in **A**.

63–64 Ger **VE**⁵³: “d’un *generoso* amore” / This reading also appears in **pvRI**^{1–2}.

64 Ger **A**: On the second beat **V** originally wrote an eighth note followed by a sixteenth rest, then replaced the latter with the present prolonging dot.

65 Cl **A**: On the third beat by mistake **V** originally wrote the dyad at sounding pitch, *g* + *b*^b.

65–66 Ger **VE**⁵³: “Recato al tuo bel core.”

65–66 Fl II, Ob **A**: From 62 **V** indicated “col 2.^{do} V[iolino]” for Fl II and Ob II, but on the third beat of 65 and the first beat of 66 this instruction would require notes below the ranges of the instruments (the reading not only of **RI**¹ but even of **pvRI**). To correct the parts **WGV** has Fl II join Fl I; in Ob it adopts the solution of **I-Vt**, assigning the upper part to both instruments.

66 Ger **A**: The note was originally *ab*.

68 **A**: **V** wrote “Poco più animato” above **Vio** and below the score; **WGV** moves the first to its customary position above the score.

68 Cl **A**: **V** provided no new key signature for Cl, but marked most accidentals directly in the part. **WGV** follows modern notational practice and adds the appropriate key signature, continuing this practice through the end of the piece.

68–75 **Vio A**: In an earlier, canceled layer the present 70–71 and 74–75 were single measures:

V's sketch contains two versions. The first is melodically and rhythmically quite dissimilar, except for the dotted rhythms at “verginne” and “fiore”:

Below it **V** wrote a melody corresponding to 68–72 of the definitive version. The canceled version in **A** therefore represents an intermediate stage, and **V** may well have entered his second layer in the sketch only after having begun drafting the skeleton score in **A**. His final version allowed him to introduce the orchestral chords at 71–72 and 75–76.

71–72, 75 Cor I, II **A**: **V** corrected the part, but the earlier version is unclear.

71–72, 75–76, 78–79, 82–87 Cor I, II, Cor III, IV **A**: Although **V** did not use double-stemmed notes consistently throughout this passage, tending to write them mainly on the concluding eighth notes of each pair of measures, it is clear that he wished all four Cor to play throughout. (Double stems appear in Cor I, II at 76 and 83, and in Cor III, IV at 72, 75–76, 83–84, and 86–87.) **WGV** therefore disregards the assignment in **pvRI** of the part at 78–79 to Cor I alone and marks the entire passage “a 2” without further notice.

72, 76 Fl I, Fl II, Ob **A**: There are stray staccato dots in Fl II and Ob at 72 and Fl I at 76; **WGV**, with **RI**¹, disregards them.

72–75 **Vio VE**⁵³: “degli anni suoi *nel* fiore”

73 Cb **A**: **V** originally wrote the sign “/” for repetition of 72, then entered the present part, an octave higher.

73–79 Vl II **A**: **V** smeared away and corrected an earlier version, in which at 73–75 he anticipated the content of 74–76, and at 79 that of 80.

74 **Vio A**: **V** wrote a large > above the two notes, but all printed sources render it as an >. **WGV** restores **V**'s notation.

78, 82 Cb **A**: In both measures **V** initially wrote the downbeat as a quarter note, then halved its value, as in **Vc**.

79 **Vio A**: Before the second note **V** initially wrote and then scraped away an accidental, probably a superfluous #.

83–84 **Vio VE**⁵³: “Le porgi questa effigie,”

85, 87 Ob, Cl, Cimb **A**: There are stray staccato dots in Cl in both measures and Ob and Cimb at 87; as at 72, 76 (see Note), **WGV** suppresses them.

87 **Vc A**: The written note is *G*^b, probably a mechanical error **V** made in referring back to 85. Its correction has led to various solutions in secondary sources: **I-Vt** retains the error; **RI**¹ substitutes *G*^b which, while in the harmony, seems unlikely; **pvRI**^{1–2} and other early vocal

scores have an octave, $C + c$, in the left hand of the piano accompaniment, a reading without basis in **A**. **WGV** joins currently available performing materials in substituting $A\flat$, since **V** gave this pitch to other instruments in the same range (Fig II, Trn III, and Cimb).

87–88 Vio **VE**⁵³: “nel ciel tra gli angeli”

88 Fl I **A**: **V** originally wrote a whole rest, then smudged it and entered the present part.

88–89 Fl II **A**: An earlier layer was smudged away and transferred instead to Cl I.

90–94 Ann, Ger, Dot **VE**⁵³: “Finché avrà il ciglio lacrime”

93 Ann, Alf, Ger **A**: **V**'s rather exuberant slurs touch or even (in Ann) cross the 93/94 bar line; **WGV** restricts them to 93, as do **RI**¹ and **pvRI**¹⁻².

95 Vc **A**: **V** began to notate the part in full, then replaced the notation with a sign for repetition of 94.

97–98 Alf **A**: “non può da te” / This error probably results from **V**'s mechanically copying the text of Ann. It is noteworthy that 98 is the first measure on f. 293^r.

99–102 **A**: **V** notated only the vocal parts, Vc, and Cb; for the rest of the orchestra he numbered the measures from “1” through “4” to signal a reprise of the similarly numbered 83–86. At 99, however, a literal repetition of 83 would include the downbeat notes in the woodwinds, Tr, Trn, Cimb, Timp, and Cassa (see also Note 99 for Cor). Since the downbeat at 83 is the concluding note of the previous section, in which all participate, whereas at 90–98 these parts have been silent, it seems clear that **V** did not intend their entrance at 99. **WGV** therefore substitutes a whole rest; **RI**¹, on the other hand, repeats 83 literally at 99.

99 Cor I, II, Cor III, IV **A**: **V** did not notate these parts (see Note 99–103), and in **I-Vt** they are likewise blank. In **A**, however, the staves were later completed by another hand, most likely a Ricordi employee, who transferred the contents of 83, including a double-stemmed note in Cor III, IV. This explains why in **pRI** the note at 99 bears the indication “a 2,” while only Cor III plays the preceding passage at 90–98; **WGV** assigns the concluding note to Cor III alone.

100–101 Alf **VE**⁵³: “o un solo feretro”

100–101 Ann, Ger, Dot **VE**⁵³: “a' beati spiriti”

103 Vio **A**: The first note was originally a half note.

103 Alf **A**: A faint slur, which would imply a tie, has been discounted in all secondary sources, and **WGV** concurs.

103 Cl II **A**: The note on the downbeat appears to be an impossible g (sounding f); **WGV** follows the parallel 87 in interpreting the note as f (sounding eb).

104 Vio **A**: Here **V** used the variant “angioli,” as in his sketch, whereas at 88 he wrote “angeli,” as in **VE**⁵³. **WGV**, with all printed sources, adheres to the latter.

104 VI I **A**: For the second and third beats **V** wrote “/”; interpreted literally it would require the dyad $ab + f'$ at the beginning of each beat. **WGV**, with the VI pr of **pRI**, repeats only the upper note.

105 Vio, Alf, Ger **A**: **V** wrote a slur for Alf on the third beat, extended by **WGV** to Vio and Ger. In Vio the large fermata covers the last three notes, while in Alf and Ger smaller fermatas are centered over the penultimate note. **pvRI**¹⁻² and currently available performing materials disregard the large fermata in Vio and place a standard fermata over the penultimate note in all three parts. **WGV** instead takes the fermata of Vio as its model.

106 Fl II **A**: The change to Ott anticipates the interpretation of the concluding passage by **WGV**: see Note 124.

106 Cb **A**: **V** originally wrote an eighth note, db , followed by two eighth rests, then scraped away the notation.

106–132 Strings **A**: **V** revised this passage in 1854; for the 1853 version, in which the strings are an octave higher, see Appendix 2, N. 11a. A trace of the earlier version is visible in VI I at 106, the last measure before the replacement folios (see Source). The piano reduction of the passage from **pvRI**¹ was not altered for **pvRI**¹⁻² and later vocal scores.

107–119 VI I **A**: In this final reminiscence of “Di quell'amor,” there are only two slurs, distributed in a somewhat irrational manner: the first extends from the first note of 107 to the last of 109; the second begins between the two upper notes of 110 and reaches the bar line at the end of 113, the last measure on f. 294. **V** evidently intended a general legato for the two phrases, and **WGV** therefore begins the slur on the first note of each phrase and extends it to the final one (at 110 and 114).

112–113 Vio **A**: There are errors in the notation of the rests in both measures. On the third

beat of 112 V wrote two prolonging dots after the sixteenth rest, followed by a thirty-second note; **WGV**, with all printed sources, eliminates one of the dots. At 113 the problem may partly be due to V's changing the last two notes from the thirty-seconds of 1853 to sixteenth notes in 1854. Following the first beat, both **A** (1854) and **I-Vt** (1853) have three rests: two sixteenth rests, with an eighth rest squeezed between them. The 1853 printed sources eliminate the first sixteenth rest, giving the notation found at 113a in Appendix 2, N. 11a. For the 1854 version, both sixteenth rests need to be deleted, leaving only the eighth rest.

112–114 Vio **VE**⁵³: “gli spasmi del dolore” / The rhythm of V's setting shows that he desired the form “spasimi,” even though the extra syllable renders the verse hypermetric.

114–130 Vio **VE**⁵³: The original libretto differs in a number of details from the text V set:

In me rinasce . . . m'anima
 Insolito vigore! . . .
 Ah! io ritorno a vivere! . . .
 Oh gio . . . ia! . . .

121 Vio **A**: On the third beat V notated a dotted sixteenth rest followed by a sixteenth note; **WGV** follows **pvRI**¹⁻² in altering the note to a thirty-second. **RI**¹, on the other hand, leaves the note and omits the dot after the rest.

124 Ott **WGV**: Although V did not explicitly indicate a change from Fl II to Ott for the concluding measures, the **ff** dynamic level and tutti instrumentation imply it (see Note 506 to N. 7). **RI**¹ (but not **pRI**) also specifies Ott, bolstering the suggestion of **WGV**.

130 Fl **A**: An earlier canceled version read:



131 Ann **A**: On the second beat V wrote an eighth note plus an eighth rest; **WGV**, with all printed sources, corrects it to a quarter note as in Ger and Dot.

132–133 Alf **VE**⁵³: “Violetta? . . .”

132–135, 138–142 Trn **pRI**: At 132–135 Trn I is assigned to the upper notes, Trn II and III to

the lower, while at 138–142 Trn II plays the upper note on the second and third beat of 138, then shifts to the lower note. Taking into account the presence of Cimb and the melodic progression of Trn II, **WGV** suggests that Trn I and II play the top notes throughout and Trn III the lower. At 138–142 the reading of **pRI** can be explained by an effort to keep the mid-nineteenth-century Trn II away from the upper register.

134 Tr **A**: On the downbeat V initially wrote a dyad of half notes, as in Ob, then substituted a quarter note on the downbeat followed by three repetition signs.

136 VI I **A**: V revised the descending chromatic scale, but the earlier version is illegible.

137 Tr **A**: The dyad was originally $db' + f'$ (sounding $f^{b'} + ab'$).

137–138 **VE**⁵³: “Oh mio/rio dolor!” / This final phrase is assigned to “Tutti.” In **A** V attributes “mio” to Ann and Ger and “rio” to Alf. The confused readings of secondary sources provide no further guidance.

138 (139 = 138) Fl **A**: On the second beat V originally wrote a^{\sharp} , then substituted the enharmonic equivalent, b^{\flat} , as in the other parts.

138–139 Ann, Alf **A**: V originally tied the whole note of 138 to another at 139 in both parts, but decided to eliminate the notes at 139 before writing Dot, which has only the definitive reading.

140 (141 = 140) Tr **A**: On the second and fourth beats V originally wrote quarter rests.

140 Cassa **A**: There may originally have been a half rest on the downbeat.

143 VI I **A**: At the beginning of 143 V originally wrote the same sixteenth-note dyad now found at the end of the same measure. He may have begun writing the anacrusis one measure earlier, at the end of 142, perhaps before drawing the bar lines, then decided to move it to its present position.

144 Cl **A**: The dyad was originally different, but the original version is unclear.

146 Cassa **A**: In this part alone V wrote a half note (with a fermata) by mistake. **WGV** substitutes a whole note, as in every other part.

Appendix 1

Sketches and Rejected Fragments

The sketches for *La traviata*, all pertaining to the original 1853 version of the opera, are preserved at the Villa Verdi, S. Agata. A photocopy of these sketches has been deposited at the Istituto Nazionale di Studi Verdiani in Parma, and this copy has been made available for editorial work on this critical edition. The sketches include preliminary ideas, prepared even before the names of the characters had reached their definitive form, melodic drafts for individual numbers (some with text, some without), and large-scale continuity drafts for major ensembles. For further information see the introduction to the score.

Two pages from the sketches, a recto and a verso, were published in facsimile by Carlo Gatti in *Verdi nelle immagini* (Milan, 1941), 64–65. Although they represent the earliest compositional layer surviving for the opera (with Violetta still called “Margherita” and Alfredo known as “il Tenore”), they anticipate the major melodic ideas of the first act: the Brindisi, “Ah forse è lui,” and “Sempre libera.” There is also a brief sketch labeled “Gran Duetto,” a preliminary idea for the cabaletta of the duet between Violetta and Germont.

Verdi also left traces of his compositional process within the autograph score. On many occasions individual notes, measures, or groups of measures, in one or more parts, were canceled or rewritten. Where it is possible to reconstruct the sequence of events, these earlier versions are described in the Critical Commentary to each number. In one composition, N. 8 (Scena Violetta), however, the melodic line was extensively revised in A. This Appendix reconstructs the earlier history of the passage. Given the preliminary nature of the material, editorial interventions have been kept to a minimum.

An earlier draft of “Addio del passato” (N. 8)

During Verdi’s work in 1853 on the original autograph manuscript of *La traviata*, it was “Addio del passato” in the Scena Violetta (N. 8) that brought forth the most significant signs of authorial revision. The manuscript testifies to

the tormented genesis of the composition, permitting at many points the reconstruction of a sequence of versions, successively erased and substituted. **WGV** has sought, so far as possible, to reconstruct the original version in this Appendix. Corrections intermediary between this original version and the definitive text are presented and discussed in the Notes.¹

In the sketches at the Villa Verdi, S. Agata, a preliminary version of this melody exists, without text and in part significantly different. While these sketches have been consulted in preparing this reconstruction from A, they have not affected the edition and are not further cited below.

Source

A: ff. 239–247^r

It is useful to summarize the probable chronology of the compositional process, providing an overview of the major differences among the various versions of “Addio del passato.”

As was his custom, V originally prepared a skeleton score, including: the vocal line; important melodic details in the orchestra (such as the original version of Ob at 127–129); and some or all of the instrumental bass. (In this edition, the part of Cb, in which there are no modifications, has been included for the first strophe, even though we do not know how much of it was actually present in the skeleton score.) At this earliest stage, V surely wrote out in full the entire first strophe.

It is unclear how much material V provided at this time for the second strophe. In some passages for which there is an early layer of corrections in the first strophe (151, 154–156, and 164), there is no trace of that layer in the second strophe (189, 192–194, and 202). In other passages, however, corrections made in the first strophe (at the equivalent of 145–149, for

1. For a fuller treatment of these problems, see James A. Hepokoski, “Genre and content in mid-century Verdi: ‘Addio, del passato’ (*La traviata*, Act III)” in *Cambridge Opera Journal* 1 (1989), 249–76; see in particular 269–74, where Hepokoski publishes a transcription of the various layers of the melody, based in part on preceding work by David Rosen. The edition offered by **WGV** differs from this transcription only in a few details. The following observations also draw freely from the study by Hepokoski.

example) are explicitly made in the second as well (at the equivalent of 183–187). Furthermore, as discussed below, there was originally a measure (166) missing in the instrumental section preceding the second strophe, suggesting that when these measures were laid out in the skeleton score the part of Ob at 165–167 was not included. Yet, after the omission was rectified, V made the same melodic correction for Ob at 165–167 as he had made at 127–129. Suffice it to say, then, that V wrote out the vocal part in the second strophe and the Ob part at 165–167 before orchestrating the piece, at which time he added the full orchestra at 165 and Cb at 166 (from 166 through 202 all other instrumental parts are derived from those of the first strophe).

In its first stage the composition consisted of 75 measures, as opposed to the 78 measures of the final version (127–204). The shorter length is attributable to the following differences:

- a) The passage corresponding to 145–149 (and 183–187) was one measure shorter in both strophes.
- b) In place of the final two measures of the definitive version (203–204), there was but a single measure.

In addition, V omitted 166, but this was surely an oversight: originally notating only the first strophe, he miscalculated the number of measures he would need for the Ob solo at 165–166.

The most significant differences between the first version of the first strophe and the definitive one are the following:

- a) 127–129: the Ob melody was different.
- b) 145–149: the passage was originally one measure shorter and was sung entirely by Vio, without Ob interjections.
- c) 151: the passage was written for Vio with a key signature of three sharps. V erased the key signature, however, before writing the second strophe. At no point did he explicitly cancel the three sharps. This edition shows a return to A minor after 163.
- d) 154–156: V altered the melodic line during the earliest stages of composition, before writing the second strophe, then changed it again (in both strophes) to achieve the definitive version.
- e) 158–160: the passage was originally sung entirely by Vio, without Ob interjections.

- f) 164: a trill on the *a* for the entire measure was eliminated before the second strophe was written.

After having made his corrections in the first strophe at 151 (eliminating the key signature of three sharps in Vio), 154–156 (writing an intermediary version), and 164 (eliminating the trill), V wrote out the second strophe in its entirety. At the same time he inserted 166 by dividing the original 165 in two, writing the original Ob line of 127–129 at the now complete 165–167. Although he did not insert a new key signature at 189 (the equivalent of 151), his use of accidentals at 189–201 is quite inconsistent. Nonetheless, his intention is everywhere clear.

Having now written both strophes in skeleton score, V made several further corrections to produce the final version:

- a) 127–129 and 165–167: he corrected the Ob part as in the final version.
- b) 145–149 and 183–187: originally one measure shorter, these passages were sung throughout by Vio, without Ob interjections. V corrected them in two stages:
 - i) To reduce the burden on Vio, he had Vio and Ob alternate in presenting this figuration. Significantly, he did not actually write out the Ob part in this version at the equivalent of 145–149, but the structure of the phrase makes it clear that Ob was meant to intervene.
 - ii) Deciding that the resulting solution was asymmetrical, he regularized the passage by adding another measure, as in the final version. At 145–149 this operation was a complex one (see Plate 5, a facsimile of f. 241^r, in the introduction to the score). After several messy corrections in the vocal line, V added a new measure (the definitive 149) by extending the staff lines into the right margin after 148. The Ob part reflects only this definitive version. The same changes were made with less confusion in the second strophe, at the equivalent of 183–187, where V created 184–185 by dividing a single measure into two.
- c) 154–156 and 192–194: beginning with the intermediate compositional stage (present in both strophes), V corrected the vocal part in both strophes to achieve the definitive version.

- d) 158–160 and 195–197: the passage was originally sung throughout by Vio, without Ob interjections. To reduce the burden on Vio, the composer had Vio and Ob alternate.
- e) 203–204: ultimately, perhaps while orchestrating the score in Venice, V divided what was a single concluding measure into two.

It seems likely that V entered the signs of dynamics, expression, and articulation in different phases. Since it is impossible to develop a convincing chronology for the appearance of these signs, however, **WGV** accepts them in each layer of the composition.

Critical Notes

127 Vio A: In the original version, the second syllable of “[mor]-ta” fell on the third beat of 126 (see Note 125–126 to N. 8), so that Vio did not sing at 127.

127 Ob A: The measure opens with a quarter rest and an eighth rest, as if the melodic line originally were to begin on the fourth beat. The notation at 127 and 165, on the one hand, and the sketch (where the melody is notated in $\frac{3}{8}$), on the other, suggest that the *f* on the third beat was already present in the earliest version, so that the quarter rest must be replaced by an eighth rest.

144 Vio A: An earlier layer appears to be an error, rather than a first version:



. While it would not be impossible to underlay the text “a-ni-ma,” it seems more likely that V, after the downbeat, erroneously anticipated the melodic material from 145.

145–149 Vio A: As discussed above, this passage was originally one measure shorter than in the definitive version. Before arriving at the final version, V altered the original four measures to offer a moment of repose for Vio. The vocal line then read as follows:

Although no Ob part was written down explicitly at this time, it seems clear that Ob was

intended to take the melodic line from the second beat of 145 through the fourth beat of 146 and then again from the fifth beat of 147 through the third beat of 148/149:

151–163 Vio A: V eliminated the change of key signature of three sharps in Vio before writing the second strophe (where no such change ever occurred). After having erased the key signature, he annotated the part at 151–163 (although not always consistently) with a series of sharps and naturals. In no case did his changes involve more than a notational shift. **WGV** adjusts the accidentals without typographical distinction.

154–156 Vio A: Before writing the second strophe, V corrected these measures:

In the second strophe, only this intermediary version was originally entered in the skeleton score (192–194). When V subsequently worked out the definitive version, he made his final correction in both strophes.

In the transcription of Hepokoski (“Genre and content in mid-century Verdi”), the last note of 154 in the intermediary version = *f*#, as in the earliest version, with the *c*#” being reserved for the definitive version alone. In the similar measure in the second strophe (192), where V originally wrote the intermediary version, however, Hepokoski reads the note as *d*”. Now it is true that at 192, under the definitive *c*#” there is a second pitch, but it seems to fall in the fourth space (*c*#”), rather than on the fifth line (*d*”). **WGV** sees no reason to suppose that the strophes differed in this point and therefore accepts the *c*#” as the intermediary level at 154, which V then copied into the second strophe at 192.

159–160 Vio A: Notice that V here substituted the word “mori” for the “fini” of VE⁵³, which he used in the remainder of this section.

164 Vio A: V erased the trill before writing out the second strophe (202), where it does not appear. It is not clear when he added the phrase “un filo di voce” at 164.

165–166 Vio, Cb A: As mentioned above, in V’s original skeleton score, in which the music of these measures was not entered, he erroneously omitted 166 in the part of Vio. That no

similar correction is found in Cb suggests that V had written the part of Vio but not that of Cb.

183–187 Vio A: For an intermediary stage, see Note 145–149. At 183–187 the text of the intermediary version was “non cro-ce” at 184/185–186 and “non fior” at 187–188. To obtain the definitive version, V created two measures (184 and 185) from a single one (184/185).

191 Vio A: V mistakenly repeated the pitches of 190 on the fifth and sixth beats, then corrected his error.

Appendix 2 (Venice, Teatro La Fenice, March 1853)

Passages and Numbers Belonging to the First Version and Modified in 1854

The circumstances that led Verdi to modify five numbers from the original 1853 version of *La traviata* for the 1854 performances at the Teatro S. Benedetto in Venice have been discussed fully in the introduction to the score. This Appendix presents the original versions of the five altered numbers.

In only one case are the changes so extensive as to justify printing the entire number in its 1853 version: the Scena e Duetto for Violetta and Germont (N. 5a), in which Verdi introduced important modifications throughout. In three other cases, changes were made primarily in the latter part of the compositions, and **WGV** presents the 1853 version from the point where Verdi began to introduce significant modifications through the end of the composition:

N. 6a (Scena Violetta ed Aria Germont): **WGV** prints the entire cabaletta;

N. 10a (Duetto for Violetta and Alfredo): **WGV** prints the entire *tempo di mezzo* and cabaletta;

N. 11a (Finale Ultimo): **WGV** prints the concluding section.

A few small changes earlier in N. 11a, affecting the tessitura of Germont (see mm. 9 and 24), have been indicated as footnotes to the edition of N. 11.

In the case of N. 7a (Finale Secondo), **WGV** presents the two substantial passages modified in 1854 (501a–606a and 688a–752a), but has not felt compelled to reprint the unchanged intervening measures 607–687 (Alfredo's insults to Violetta, "Ogni suo aver tal femmina," and the horrified choral reaction, "Oh infamia orribile").

In preparing the revision, Verdi returned to his 1853 autograph manuscript. Wherever possible, he entered the revised readings directly over the original ones, creating a palimpsest. Where

the revisions were more thoroughgoing, however, he replaced the original pages with new ones. The pages removed from the 1853 autograph do not appear to have survived, not even in the collection of the Villa Verdi at S. Agata.

In the presence of a surviving autograph from 1853, **WGV** uses secondary sources only to help unravel the palimpsest: the autograph (A) remains the primary source. For 1853 passages removed from A in 1854, **WGV** adopts as its primary source the unique surviving orchestral manuscript of the original version of *La traviata* (I-Vt), made at the time of the 1853 premiere for the Teatro La Fenice. Its readings have been compared with several editions for piano and voice preserving sections of the 1853 version, principally **pvRI**¹, but also three sources derived from it: **pvBL**, **pvCL**, and **pvPA**. From the copies of these piano-vocal scores examined, it would appear that:

- a) the 1853 versions of Nn. 5, 10, and 11 are present in all four sources;
- b) the 1853 version of N. 6 occurs only in **pvBL**, **pvCL**, and **pvRI**¹ (although it cannot be excluded that copies of **pvPA** once existed—and perhaps still exist—with the original version of N. 6);
- c) no piano-vocal score preserves the 1853 version of N. 7.

Where the autograph from 1853 survives, the Critical Notes do not list the many errors in secondary sources. A study of those errors, however, has been of fundamental assistance in developing tools for interpreting faulty readings from secondary sources where an autograph from 1853 no longer survives.

The sources permitting a reconstruction of the 1853 version are fully described in the first section, Sources, of this Critical Commentary.

N. 5a. Scena [e] Duetto [Violetta e Germont]

Although N. 5a is presented complete in this edition, the following Notes concern only those places where the 1853 version differs from the definitive version of 1854. For Notes pertaining to the sections that were unchanged in 1854, see the Critical Commentary to N. 5.

Sources

A: ff. 93–130^v

For a complete description of this source, see the Critical Commentary to N. 5.

In three places, V removed pages in 1854 from the 1853 manuscript:

Folios substituted in 1854	Measures lacking from 1853
f. 100	68a–76a
ff. 104–109	102a–170a
ff. 114–121	212a–295a

In this edition, A is the primary source for the following sections of N. 5a, even when its readings are somewhat obscured by 1854 emendations, and hence must be confirmed from secondary sources: 1a–67a, 77a–101a, 171a–211a, and 296a–402a. Where an 1853 autograph is completely lacking (68a–76a, 102a–170a, and 212a–295a), the principal source is **I-Vt**, although its readings have been checked against the relevant piano-vocal scores and especially against the 1854 revision in A, which often helps clarify the hypothetical notation of the discarded autograph pages.

I-Vt: ff. 115–153

The manuscript consists of three fascicles of six bifolios (labeled “13,” “14,” and “15”), as well as a concluding fascicle (labeled “16”) comprising a bifolio with an inserted single folio. It preserves complete the 1853 version of the Scene e Duetto for Violetta and Germont, and is the unique surviving source for the orchestral score of mm. 68a–76a, 102a–170a, and 212a–295a.

Critical Notes

69a Vio **I-Vt:** The sign over the first note appears to be a large > rather than \gg . Nonetheless, **WGV** interprets the sign as \gg , following the piano-vocal scores, a reading confirmed by the sign V employed in A (1854).

71a Ger **I-Vt:** The penultimate note is an eighth note, perhaps followed by a dot, an error for the sixteenth note present in the piano vocal scores and confirmed by A (1854).

74a Vio **I-Vt:** There is a \flat before the d'' ; **WGV** has preferred the \natural of the piano-vocal scores, a musically more plausible reading.

81a Ger **I-Vt:** The copyist of **I-Vt** drew a slur over all three notes. **WGV** ignores this sign, which occurs in no piano-vocal score and was never present in A. Such copyist’s emendations will usually not be noted in this Commentary, or footnoted in the edition.

82a–83a, 90a, 94a, 96a Ger A, **I-Vt:** The original melodic line, altered by V in 1854, can be reconstructed from A; the readings are confirmed by **I-Vt** and the relevant piano-vocal scores.

94a Ger A, **I-Vt:** The rhythm on the second beat is not dotted in **I-Vt** or in the relevant piano-vocal scores, unlike the similar 96a and unlike the 1854 revision. Since the erasures in A do not permit a clear vision of the original rhythm at 94a in the 1853 version, **WGV** accepts the reading common to the secondary sources.

101a A: Although the measure was crossed out in 1854, at the same time that the folios bearing 102a–170a were removed, the text is clear enough for A to serve as the primary source.

101a–110a Fg, Cor A, **I-Vt:** The groups of three eighth notes in A at 101a and in **I-Vt** at 102a–110a are abbreviated as dotted quarter notes with a slash across their stems. Given the orchestral context, **WGV** has preferred to notate the parts in full.

104a Vio **I-Vt:** The word “da” is lacking, surely a simple copying error. It is present in the relevant piano-vocal scores, as in A (1854).

105a Vio **pvRI**¹: In this and other relevant piano-vocal scores, the last note is c'' , imitating the shape of the line in VI I, whereas **I-Vt** has bb' . That V held the note on bb' in A (1854), where the musical situation is identical to that of 1853, suggests that bb' was indeed the original reading.

109a Vio **pvRI**¹: In this and other relevant piano-vocal scores, the first note is $d\flat''$, whereas **I-Vt** has $d\sharp''$. That V wrote $d\sharp''$ in A (1854), where the musical situation is identical to that of 1853, suggests that $d\sharp''$ was indeed the original reading.

111a–114a **I-Vt:** At 111a, the last measure on a verso, there is a \ll above VI I (Fl, Cl derived from VI I), beginning on the second note and continuing until the end of the measure. A similar \ll is found above VI I (Fl, Cl derived from VI I) at 113a, but continues into 114a, where the copyist also wrote “cres.” Under Cb, a \ll begins midway through 112a, to conclude at the downbeat of 115a, with the word “cres.” also present at 114a. In interpreting these marks, **WGV** takes into account the readings of the relevant piano-vocal scores,

which extend the sign at 111a into 112a, while following **I-Vt** in allowing the \llcorner at 113a to continue through the downbeat of 115a.


113a–116a Ger **VE**⁵³: “È duopo!”

113a–119a Vio **VE**⁵³: “No . . . giammai.”

115a Cimb **I-Vt**: The first note is *G*, an evident mistake for the correct *F* present at 116a and adopted in this edition.

115a Cb (*Vc* = Cb) **I-Vt**: **ff** / Given the **f** at 117a, **WGV** prefers to hold the volume to the **f** of Ott and VI I (*Fl* = VI I), even though the relevant piano-vocal scores adopt the **ff** at 115a and allow it to prevail through 118a.

116a Cb (*Vc* = Cb) **I-Vt**: There is a quarter rest on the fourth beat, an evident mistake, corrected in this edition without resorting to typographical distinction.

123a Vio **I-Vt**:  / The dotted rhythm is not present in the relevant piano-vocal scores, all of which have two sixteenth notes, also the reading of **A** (1854), where the musical situation is identical to that of 1853. Given the extreme difficulty this dotted figure would pose in performance, **WGV** considers it a copyist's error and follows the readings of the piano-vocal scores.

124a VI II **I-Vt**: The *f'* on the fourth beat at 124a (125a = 124a), forming parallel octaves with Cb (*Vc* = Cb), must have been present in **A** (1853), since the note is also used in the relevant piano-vocal scores, which alter the piano accompaniment at 124a–125a with respect to 120a–121a. Although preferring the reading of **A** (1854), in which 124a–125a share the *c'* with 120a–121a, **WGV** follows the *f'* of the surviving 1853 sources.

130a Vio **Sources**: In **A** (1854) the first note of the measure is *g'*, breaking the series of appoggiaturas. That this was *V*'s intention already in the 1853 version is clear from **I-Vt**, which has the same reading. (The sketch is somewhat different here, but even the sketch suggests the same effect.) It is also noteworthy that in both **A** and **I-Vt** the sequence of slurs stops here. **RI**¹ and **pvRI**¹ (and all successive piano-vocal scores) transform the note into *ab'*, whence it has entered all later performance traditions. This mistaken reading reduces *V*'s more interesting music to a uniform pattern.

130a–131a Vio **VE**⁵³: “tutto *io* troverò? . . .”

142a Vio **I-Vt**: In addition to the slur embracing the entire measure, a second slur joins the

first two notes. It is absent in the relevant piano-vocal scores, and **WGV** suppresses it.

145a–147a Vio **VE**⁵³: “che morir preferirò.”

146a Fg II, Cb **Sources**: Both **I-Vt** and **pvRI**¹ omit the \sharp before the *f*, an accidental that is required by the harmony and is present in **pvCL** and **pvPA** (but not **pvBL**).

151a Tr **I-Vt**: **A** \flat before the written *b* (sounding *d'*) is simply an error: the harmony requires no such accidental at this point.

155a–157a Vio **I-Vt**: The notation suggests that the syllable at the beginning of 155a be prolonged through the downbeat of 157a. The piano-vocal scores, instead, repeat twice more the words “che a morir,” an unlikely declamation given the stratospheric range of the passage. **WGV** follows the notation of **I-Vt**.

162a Tr **WGV**: The tuning indication anticipates the explicit notation in **I-Vt** at 213a.

166a–169a Ger **VE**⁵³: “Ma pur tranquilla udite . . .”

210a Ger, VI I **A**, **I-Vt**: The original melodic line, which *V* altered in 1854, can be reconstructed from **A**; the reading is confirmed by **I-Vt** and the relevant piano-vocal scores.

213a Vio **I-Vt**: The indication “con estremo dolore,” present in **A** (1854), is not found in **VE**⁵³. In **I-Vt** the copyist wrote only “con dolore”; **WGV** adds the word “estremo,” as in **pvRI**¹ and the related piano-vocal scores.

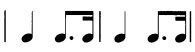
213a Orch **WGV**: In the absence of a dynamic indication in the 1853 sources, **WGV** suggests [**ppp**], the level *V* marked for VI I in **A** (1854).

215a Vio **I-Vt**: “che un” / **WGV** follows the reading of **VE**⁵³, “ch'è un,” confirmed by **pvRI**¹ and related piano-vocal scores. Notice, however, that the composer made the same mistake in N. 5 (see Note 214–215).

215a, 216a Cb (*Vc* = Cb) **I-Vt**: There is an eighth note followed by an eighth rest on the second beat; **WGV** halves the value of the note, as at 213a–214a, etc.

219a VI I (*Fl*, *Ob* = VI I) **I-Vt**: $>$ on the first note / **WGV** substitutes \wedge , as at the parallel 213a and 214a.

225a, 226a Fg, VI I (*Fl*, *Ob*, *Cl* = VI I) **I-Vt**:

 / The rhythm here differs not only from the parallel 221a and 222a, but also from the simultaneous part in Vio. **pvRI**¹ and related piano-vocal scores have the rhythm adopted in **WGV**.

228a Vio **WGV**: The (*p*), absent in **I-Vt**, is derived from **pvRI**¹ and related piano-vocal scores.

228a VI I (FI = VI I) **I-Vt**: The “cres.” indication is written near the end of the measure; **WGV** moves it back to the downbeat, corresponding to the \ll in Vio.

230a, 232a Cb (Vc = Cb) **I-Vt**: The indication “arco” is written twice, once at the beginning of 230a and again at the second note of 232a. At first glance the second position may seem more correct, for only here is the sixteenth-note design of the preceding measures interrupted. Yet the change at 230a is justified by an increase in general sonority and, in particular, by the addition of Cimb to the bass. The double indication was surely present in **A** (1853), where V presumably first wrote “arco” at 232a while drafting the skeleton score; later, orchestrating the Duetto, he moved the indication back to 230a, without erasing what he had previously written.

234a Vio **pvRI**¹: “a Germont *singhiozzando*” (present also in the related piano-vocal scores) / The stage direction in **VE**⁵³, adopted by **WGV**, is “a Germont *piangendo*”; there are no indications in **I-Vt**, or in **A** (1854), but it cannot be ruled out that the stage direction of **pvRI**¹ was derived from the withdrawn 1853 autograph.

234a Tr **WGV**: The tuning indication anticipates the explicit notation in **I-Vt** at 310a (and in **A** at 310).

235a Vio **VE**⁵³: “*giovane*” / The form “*giovine*” is present in **I-Vt** both at 235a and the repetition at 263a.

238a Vio **VE**⁵³: “*ch’avvi*” / The form “*che avvi*” is present in **I-Vt** both at 238a and the repetition at 266a.

246a Vio **I-Vt**: The \gg covers only the second half of the measure. Referring to **pvRI**¹ and the related piano-vocal scores, which show the \gg over the first half of the measure alone, **WGV** extends the sign over the entire measure.

249a–288a Ger **VE**⁵³: There are numerous small differences between the text set by V and that of the libretto. The printed text, in *doppi quinari*, reads:

Sì piangi, o misera . . . – supremo, il veggio,
È il sacrificio – ch’or io ti chieggo. . .
Sento nell’anima – già le tue pene . . .
Coraggio . . . e il nobile – cor vincerà.

250a VI I, VI II **I-Vt**: **WGV** interprets the **p** found above the VI I staff as pertaining to VI II.

253a Ob **I-Vt**: The part is erroneously written on the Cl staff.

254a, 256a Ger **I-Vt**: The slur in the second half of both measures begins already on the third beat, as does the \gg ; **WGV** postpones them until the more logical fourth beat.

260a–261a Ob, Cl **I-Vt**: Ob was erroneously written on the Cl staff and vice-versa; the copyist corrected his mistake by annotating the names of the instruments.

261a Cor I **I-Vt**: A tie extends into the margin (261a is the last measure on a recto), but there is no corresponding tie segment at 262a (see Note 262a–276a).

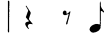
262a–276a **I-Vt**: The copyist, surely reflecting the discarded autograph manuscript from 1853, wrote only the vocal lines, Vc, and Cb. For the other instrumental parts he indicated “Dall’A. al B.” (= 234a–248a).

262a–263a Vio **I-Vt**: Although there is no slur over these measures, there is one over the similar 264a–265a, which **WGV** extends also to 262a–263a. (**I-Vt** also has a slur over 264a alone, which **WGV** suppresses.) The slur at 262a–263a is present in **pvRI**¹ and the related piano-vocal scores, probably also by extension. These scores further extend the slur to 266a–267a, but **WGV** prefers to follow the reading of **I-Vt**, which slurs only 267a.

268a Vio **I-Vt**: The slur continues through the downbeat of 269a. **WGV** restricts it to 268a.

271a Ger **I-Vt**: The notes on the fourth and fifth beats are beamed together. The declamation requires them to be separate, as in **A** (1854). To preserve the beaming, **pvRI**¹ places the second syllable of “[sen]-to” under the fourth and fifth beats, despite the tie that joins the *g*[#] to the preceding downbeat.

277a Vc, Cb **I-Vt**: “arco” / While this is correct for Vc (which have been playing pizzicato), it makes no sense for Cb, which are playing “arco.” **WGV** suppresses the indication in Cb.

278a Vio **I-Vt**:  / In **pvRI**¹ and the related piano-vocal scores the note is a dotted quarter note, similar to the reading of **A** (1854). This emendation of 278a, furthermore, corresponds to the reading of **I-Vt** at the parallel 282a.

278a–280a, 282a–284a Vio **WGV**: The dynamic markings, none of which are present in **I-Vt**, are derived directly or by extension from

pvRI¹ and the related piano-vocal scores. Similar indications are present in **A** (1854).

279a VI I (Fl = 8^a VI I, Ob = VI I), Cb **I-Vt**: Both VI I and Cb have **f** on the downbeat, as does Cor III. Whereas the latter instrument is entering at this point, however, the other parts have already reached **f** on the fourth beat of 278a. **WGV** therefore suppresses the repetition of the indication on the downbeat of 279a. In VI I the **f** is followed by \llcorner in the first half of the measure and \lrcorner in the second half, the only other dynamic markings in the measure. Following the lead of the 1854 version (the 1853 piano-vocal scores provide no assistance), **WGV** omits the \llcorner at 279a and begins the \lrcorner on the downbeat.

This procedure is somewhat supported in the repetition at 281a–284a, where above Cb (the only part explicitly written) the copyist drew \llcorner from the fourth beat of 282a through the end of the measure and \lrcorner over the downbeat of 283a (in addition to the \llcorner at 281a–282a below Cb, reproduced in **WGV**).

280a VI I (Ob = VI I) **WGV**: Although there is no slur for this part in **I-Vt**, the slur occurs in the piano part of **pvRI¹** and related piano-vocal scores. Given the presence of a similar slur in **A** (1854) and its importance in the musical context, **WGV** derives the sign from the piano-vocal scores.

281a–284a **I-Vt**: The copyist (surely following the discarded 1853 autograph manuscript) wrote only some of the vocal lines and all of Cb, as well as the resolving notes in Ob, VI I, and Vc on the downbeat of 281a. The other instrumental and vocal lines are derived from 277a–280a, with corresponding measures numbered from “1” through “4”. The missing accidental for Ger at the downbeat of 281a is derived from **pvRI¹**.

285a Ger **I-Vt**: The second note is $g\sharp$, surely an error for the b of **pvRI¹** and related piano-vocal scores, a reading also present in **A** (1854).

285a Ob **I-Vt**: There is a whole rest in this measure, which follows a section not written out in full (see Note 281a–284a). **WGV** allows the part to resolve (without typographical distinction), as in VI I, V’s procedure in the parallel passage in **A** (1854).

287a Vio **I-Vt**: The copyist originally beamed together the fourth through ninth notes (beginning with the three beamed notes on “[mor]-

rà”); then provided separate flags for the seventh through ninth notes, as required by the declamation. The latter notation, present in **pvRI¹** and the related piano-vocal scores, is adopted by **WGV**.

289a Cor I, II, Cor III, IV **WGV**: The tuning changes anticipate the explicit notation at 310a in **I-Vt**, which correspond to V’s markings in **A** at 310.

290a Vio **VE⁵³**: “Or imponete.”

290a Strings **WGV**: The dynamic indication (*p*), absent in **I-Vt**, is derived from **pvRI¹** and related piano-vocal scores.

292a–295a Vle **I-Vt**: “col Basso”

296a–319a **A**: This passage originally continued with a key signature of four sharps. For his 1854 revision, V returned the music to a neutral key signature (no sharps or flats) at 296 and modified the accidentals he had written in 1853 accordingly (see Note 296–319 to N. 5). **WGV** presents N. 5a as originally notated in **A**, using **I-Vt**, **pvRI¹**, and the related piano-vocal scores to help clarify the earlier layer in the palimpsest.

333a Ger **A**, **I-Vt**: The original melodic line, altered by V in 1854, can be reconstructed from **A**; the reading is confirmed by **I-Vt** and related piano-vocal scores.

345a–349a Vio **A**: After 345a, there are two additional measures in the 1853 version, which V crossed out heavily in 1854. In the course of the same revision, he altered the text at the definitive 346 (substituting the last syllables of “[al]-lora” with the revised “[a]-more . . .”) and modified the vocal line at 347 (349a in the original version). See Note 345–347 in N. 5.

351a **A**: In 1854 V added an accompaniment for strings in this measure, as well as the indication “sempre più animando.” See Note 349 to N. 5.

N. 6a. Scena Violetta ed Aria Germont

The only section of N. 6a changed in 1854 was the original cabaletta of the Aria Germont (234a–288a, equivalent to 234–284 of the definitive version). For Notes pertaining to the sections that were unchanged in 1854, see the Critical Commentary to N. 6. To facilitate its use, this edition of the cabaletta of N. 6a also includes the concluding section of the Aria, 289a–314a, which was unchanged in 1854.

Sources

A: ff. 152–158^v

For a complete description of this source, see the Critical Commentary to N. 6.

In 1854, V removed three pages from the 1853 manuscript:

Folios substituted in 1854	Measures lacking from 1853
ff. 153–155	241a–264a

In addition, 273a–288a, the partial repeat of the cabaletta theme, which was never written out in full, not in 1853 or in 1854, must be derived from 248a–263a.

In this edition, **A** is the primary source for the following sections of the cabaletta of N. 6a, even when its readings are somewhat obscured by 1854 emendations, and hence must be confirmed from secondary sources: 234a–240a, 265a–272a, 289a–314a. Where an 1853 autograph is completely lacking (241a–264a and the partial repeat at 273a–288a), the principal source is **I-Vt**, although its readings have been checked against the relevant piano-vocal scores and especially against the 1854 revision in **A**, which often helps clarify the hypothetical notation of the discarded autograph pages.

I-Vt: ff. 154–183

The manuscript consists of three fascicles: one of 5 bifolios (labeled “17”), one of 4 bifolios (labeled “18”), with a single folio (f. 168) between the second and third, and one of 5 bifolios (labeled “19”), with a single folio inserted in the center of the fascicle (f. 178). It preserves complete the 1853 version of the Scena Violetta ed Aria Germont, and is the unique surviving source for the orchestral score of mm. 241a–264a (and the derived 273a–288a).

Critical Notes

240a Ger **I-Vt:** Neither the \llcorner nor the slur, both found in **A**, is present. Since both occur in **pvRI**¹, it is unlikely they were added first in 1854. Their absence in **I-Vt** must be a copyist’s lapse.

241a Ger **I-Vt:** There is no $>$ on the second note. The presence of an accent at the similar 245a and 253a justifies extending the sign to 241a, where in fact it occurs in **pvRI**¹. This accent is present at 241 in **A** (1854).

242a VI II, Vle **I-Vt:** In VI II 242a = “ \cancel{Z} .” of 241a, while in Vle 242a (like 240a and 241a) continues to be derived from 239a. The explicit change in notation in Vc (as well as the piano reduction in **pvRI**¹), however, suggests that the reading of VI II and Vle is incorrect. **WGV** follows the suggestion of **A** (1854), introducing an eighth rest at the beginning of the third beat. It is very likely that the copyist of **I-Vt**, who often introduced as many abbreviations as possible, simply misread the original autograph manuscript here.

244a Ger **I-Vt:** The slur begins on the first eighth note of the second beat (as it did in **A** at 240a—see Note 240 to N. 6). Although the slur occurs in this form also in **pvRI**¹, **WGV** follows the declamation and begins the slur at 244a with the second eighth note of the second beat, its position at 244 in **A** (1854).

244a, 248a, 250a VI I (Fl = 8^a VI I, Cl = VI I) **I-Vt:** There is also a staccato on the eighth note of the second beat. **WGV** suppresses it, as in all other models of the figure.

246a–247a Ger **VE**⁵³: “tal gioia non niegar.”

251a Orch **I-Vt:** The pattern of rests adopted in **WGV**, which corresponds precisely to the vocal line, is found in VI I (Fl = VI I). Other rests in **I-Vt** are simpler: in Cl, VI II, and Vle the copyist wrote two eighth rests on the second beat, with a fermata on the second rest; in Ob a fermata in the first half of the measure, without rests; in Cor III, Vc, and Cb a quarter rest and a half rest on the second through fourth beats, with a fermata on the second beat.

251a Ger **I-Vt:** The last note is *a*, an error for the *g* found in **pvRI**¹, as well as in **A** (1854). The copyist made the same error at 239a, where however V’s 1853 autograph survives and the *g* is perfectly clear. The correct *g* is present in **I-Vt** at 243a.

254a Ger Sources: The antepenultimate note in **pvRI**¹ is *f*, a reading repeated at 279a. This note was also present in **I-Vt** at 254a, but there it was corrected to *a* (the reading also of **pvCL**), the version accepted by **WGV**.

256a, 257a Ger **I-Vt:** The copyist wrote the slurs somewhat exuberantly, continuing the one in 256a past the 256a/257a bar line and beginning the one in 257a between the first and second notes of the second beat. **WGV** restricts the slurs to the final five eighth notes of each measure, together with the staccato dots, as at 255a.

273a–288a A: Without writing out bar lines, V simply indicated “Dal A. al B.” (= 248a–263a), an indication that holds for both the 1853 and 1854 versions of the opera, although it refers to different versions of the cabaletta theme in each case.

N. 7a. Finale Secondo

Only two sections of N. 7 were different in 1853: the Allegro agitato assai vivo (501–606), where Verdi introduced significant changes in the accompaniment at 522–586, and the concluding Largo (688–748), where he made many individual changes in the original vocal lines, particularly of Germont and Violetta, as well as transforming the principal cadential phrase (724a–742a, which becomes 724–738). For Notes pertaining to the sections that were unchanged in 1854, see the Critical Commentary to N. 7. To facilitate use of the 1853 version, **WGV** prints both sections in their entirety.

i. The original version of measures 501–606 (501a–606a)

Sources

A: ff. 201^v–211^v

For a complete description of this source, see the Critical Commentary to N. 7.

In 1854, V removed three pages from the 1853 manuscript:

Folios substituted in 1854	Measures lacking from 1853
ff. 204–209	524a–585a

In this edition, A is the primary source for the following sections of the Allegro agitato assai vivo of N. 7a, even when its readings are somewhat obscured by 1854 emendations, and hence must be confirmed from secondary sources: 501a–523a, 586a–606a. Where an 1853 autograph is completely lacking (524a–585a), the principal source is **I-Vt**, although its readings have been checked against the 1854 revision in A, which often helps clarify the hypothetical notation of the discarded autograph pages. The original version of N. 7 never appeared in the piano-vocal scores.

I-Vt: ff. 225^v–235^v

This section falls within two fascicles of the manuscript: one of 5 bifolios (labeled “24”),

extending from f. 223 through f. 232, and one of 4 bifolios (labeled “25”), extending from f. 233 through f. 240. It preserves complete the 1853 version of the Allegro agitato assai vivo, and is the unique surviving source for the orchestral score of mm. 524a–585a.

Critical Notes

522a–523a Strings A, **I-Vt**: The original accompaniment, altered by V in 1854, can be reconstructed from A; the readings are confirmed by **I-Vt**.

527a Cb (Fg, Vc = Cb) **I-Vt**: There is no accent on the second beat; **WGV** supplies one as in A. Notice, however, that the reading there is >. See Note 527 to N. 7.

527a, 531a Cor III, IV **I-Vt**: The quarter note has a double stem, but there is only one whole note in the preceding measures. Since these double stems are not found in A (1854), **WGV** suggests that only Cor III play the note.

528a–530a **I-Vt**: The copyist wrote only Vio, Alf, and Cb (Fg, Vc = Cb); he derived the other parts from 524a–526a by marking the corresponding measures “a” through “c.”

537a–539a Alf **VE**⁵³: “È tra noi mortal questione . . .”

564a–565a Alf **VE**⁵³: “i miei passi . . .”

569a–570a Vio **VE**⁵³: “ch’è infamato . . .”

572a–583a **VE**⁵³: The text of the libretto differs in many respects from the one V set:

VIO. Di fuggirti un giuramento
Sacro io feci . . .

ALF. E chi, potea? . . .

VIO. Chi diritto pien ne avea.

ALF. Fu Douphol? . . .

VIO. (*con supremo sforzo*) Sì.

ALF. Dunque l’ami?

WGV retains the version of A, including V’s “fea” (instead of “feci”), even if this variant probably results from a misunderstanding of the rhyme scheme (“potea” and “avea” are end rhymes, whereas “feci” occurs in the middle of an *ottonario* divided between the characters). In **I-Vt** at 575a–577a, Alf = “A chi dillo chi potea? . . .” There is no punctuation after “A chi” and a question mark with three suspension dots after “dillo.” In both places **WGV** adopts the punctuation of **RI**¹, even though the latter is an 1854 source.

575a–627a Cl **I-Vt**: At 575a the copyist wrote five natural signs, as if Cl in Sib had had the same signature as the other parts, and neglected

to add the required two sharps for the tuning; instead he wrote them before individual notes as needed. **WGV** adopts a key signature of two sharps.

583a–584a Cb (Vc = Cb) **I-Vt**: The copyist used “/” to repeat 582a. Although a literal rendition would imply accents on the downbeat of each measure, **WGV** omits the accents, which are pertinent only to 582a (in conjunction with the accented chord).

586 (586a) VI I, VI II, Vle A: V wrote a sign of repetition of the previous measure (“Z”). Although the sign is valid for both 1853 and 1854, the previous measure differs in the two versions.

ii. *The original version of the Largo*
(688a–752a) [= N. 7, 688–748]

Sources

A: ff. 217–223^v

For a complete description of this source, see the Critical Commentary to N. 7.

In 1854, V modified many individual elements in the vocal and instrumental parts in his 1853 manuscript. While he did not remove any pages from his original manuscript, he did paste a new leaf over the original f. 222^r, so that the measures on this folio (and their repetition) can no longer be read. Before doing so, in fact, he crossed out these measures.

Folio covered in 1854	Measures lacking from 1853
f. 222 ^r	728a–731a, 737a–740a

In this edition, **A** is the primary source for the following sections of the Largo of N. 7a, even when its readings are somewhat obscured by 1854 emendations, and hence must be confirmed from secondary sources: 688a–727a, 732a–736a, 741a–752a. Where an 1853 autograph is inaccessible (728a–731a, 737a–740a), the principal source is **I-Vt**, although its readings have been checked against the 1854 revision in **A**, which often helps clarify the hypothetical notation of the covered autograph page. The original version of N. 7 never appeared in the piano-vocal scores.

I-Vt: ff. 241–247^v

This section occupies one fascicle of the manuscript (labeled “26”), containing 3 bifo-

lios, with a single folio (f. 246) inserted between the last two folios. It preserves complete the 1853 version of the Largo, and is the unique accessible source for the music of mm. 728a–731a and 737a–740a.

Critical Notes

689a–690a, 694a, 696a Ger **A, I-Vt**: The original melodic line, altered by V in 1854, can be reconstructed from **A**; the readings are confirmed by **I-Vt**.

697a Ger **I-Vt**: There is a \llcorner in this measure, surely a misreading of V’s underlining of the performance direction “accelerando” in **A**.

704a–705a Bar **I-Vt**: After beginning 704a correctly, the copyist notated Bar as remaining on *g* for the two notes on the third beat, then indicated “unis.” for the notes through the end of 705, as if Bar were supposed to replicate the part of Ger. Despite this misreading of the notes in **A** (where Bar always had a separate part throughout the two measures), the copyist of **I-Vt** continued to write out the correct text for Bar.

706a–707a Vio **I-Vt**: The instruction reads only “con voce debolissima”; it is possible that V added “e con passione” only in 1854. Nonetheless, **WGV** maintains the entire indication.

712a–713a Vio **A, I-Vt**: The original melodic line at 712a, altered by V in 1854, can be reconstructed from **A**; the readings are confirmed by **I-Vt**. At 713a in **A**, V wrote **ppp** in 1853 (the reading of **I-Vt**), changing it to “ancora pianissimo” in 1854.

721a–727a Vio **A, I-Vt**: The original melodic lines, altered by V in 1854, can be reconstructed from **A**; the readings are confirmed by **I-Vt**.

721a–722a Orch **A, I-Vt**: V modified the entire orchestral fabric in 1854. The original version can be reconstructed from **A**; the readings are confirmed by **I-Vt**.


721a Vle **I-Vt**: The lower note of the first dyad on the fourth beat is a harmonically suspect *f*. The original reading is not clear in **A**, but **WGV** assumes V intended a more appropriate *g*.

722a–729a Cl **I-Vt**: On the downbeat of 729a (whose equivalent measure in **A** is no longer visible), the copyist wrote a rest for Cl II, implying that the previous measures are to be played by a single instrument. Since in **A** V clearly indicated that 722–727 (the equivalent of 722a–727a) are for Cl I alone, **WGV** follows that reading for the entire passage here as well.

724a–727a Ger, Cb A, **I-Vt**: The original melodic and bass lines, altered by V in 1854, can be reconstructed from A; the readings are confirmed by **I-Vt**.

728a–731a A, **I-Vt**: These measures are covered and inaccessible in A; **I-Vt** is therefore the primary source.

728a Alf **I-Vt**: The triplet on the third beat

reads: ; following the model of the first beat, confirmed by A (1854) on both the first and third beats, **WGV** halves the value of the note.

728a–731a Bar (Dot, Mar = Bar) **I-Vt**: All eighth notes are flagged separately; as explained in Note 724–731 to N. 7, **WGV** beams the first eighth note in each group to the preceding pair of sixteenth notes when there is no change of syllable. At 728a, **WGV** allows the declamation of Bar in N. 7a (as copied into **I-Vt**) to differ from V's revision for N. 7 (see Note 728 to N. 7).

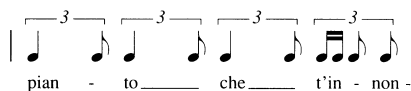
730a Tr, VI I **I-Vt**: The \gg actually extend across the 730a/731a bar line; following the placement in Vio and especially Cb at this point, **WGV** interprets them as falling entirely in 730a in Tr and VI I as well.

731a Flo **I-Vt**: The last two notes of the measure are beamed together, suggesting an elision of “[pian]-to, il”; following the notation of Gas in **I-Vt**, **WGV** separates the notes and the syllables.

731a VI I (Fl, Ott, Ob, Cl all derived from VI I) **I-Vt**: A single slur embraces the triplets of both the first and second beats. **WGV** continues the slurring by the beat, as at 730a and as in Tr at 731a.

732a A, **I-Vt**: The original music, heavily crossed out by V in 1854, can be reconstructed from A; the readings are confirmed by **I-Vt**.

732a Flo A:



WGV adjusts the declamation as in the otherwise identical Gas.


732a Bar A: The note on the third beat is followed by three prolonging dots, with what appears to be an eighth note at the end of the measure. **WGV** follows the interpretation of **I-Vt**: a double dotted quarter note followed by a sixteenth note, also the rhythm of Coro T. in A.


732a Dot (Mar = Dot) A: V shows the opening syllable as “[sa]-prò,” confusing the text with the part of Bar. **WGV** substitutes the correct “[t’innon]-dò.”

732a Fg A: V continues to show Fg “coi Vc,” but Fg cannot appropriately play the tremolo indicated in Vc in the second half of 732a. **WGV** brings the part in line with Cor, Tr, Trn, and Cimb.

733a A, **I-Vt**: When V revised the previous cadential phrase in 1854, he also altered the resolutions on the downbeat of 733a (to form 731 of N. 7). He made further changes in this measure in Vio, Ger, and Cb. The original readings can be reconstructed from A; they are confirmed by **I-Vt**. In Ger V mistakenly entered a half rest in the second half of the measure, a notation copied into **I-Vt**; **WGV** derives the part from the parallel 724a.

733a Fl, Ott, Ob, Cl, Tr, Trn, Timp, VI I A: There are uncertainties about the value of the resolving note on the downbeat in the instrumental parts. As A now reads, Ott, Ob, Cl, VI I

show a triplet: . This was also the reading of Trn (erased in 1854), whereas Fl has:

, as if no triplet were intended. The Fl reading is the same in **I-Vt**; otherwise, in Ott, Tr, Trn, Timp, or VI I the quarter notes in **I-Vt** have no succeeding eighth rests, but Ob (Cl = Ob) does show an eighth rest. While V may have added several eighth rests to A in 1854, the inconsistency of the readings in **I-Vt** would demand editorial intervention in any case. **WGV** follows the readings of A, correcting Fl by doubling the value of the note.

734a–741a A, **I-Vt**: These measures are the repeat of 725a–732a.

742a A: The notes in the triplet on the downbeat are beamed together in Vio, Coro D., Fg, Tr, Trn (although the first note was erased for 1854), Cimb, Timp, VI II, Vc, and Cb. **WGV** separates the first eighth notes, as in all other parts.

742a Trn **I-Vt**: $g + g'$ on the downbeat / Although the notes are erased in A, what remains of the original notation suggests that the resolving pitches were the same as at the parallel 733a.

742a–743a Timp **I-Vt**: The manuscript shows no part in these measures. Although it is possible that V added Timp to A only in 1854, **WGV**

accepts the presence of Timp also in 1853. The presence of an eighth rest at 745a (to introduce the reprise of 742a–744a), confirms this decision. See Note 741–743 to N. 7.

748a Cb A, I-Vt: The original bass line, altered by V in 1854, can be reconstructed from A; the reading is confirmed by I-Vt.

N. 10a. Duetto [Violetta e Alfredo]

Both the *tempo di mezzo* and the cabaletta of the Duetto Violetta e Alfredo (N. 10a) were revised in 1854. Although there are many changes of detail, the most significant modification is a transposition: the cabaletta, originally in D-flat major, was lowered to C major in 1854. For Notes pertaining to the earlier sections of the Duetto, unchanged in 1854, see the Critical Commentary to N. 10.

In writing out the inserted fascicle or fascicles (ff. 269–282 of A) containing the revised version, however, V began at 173–176, which exist, therefore, only in an autograph redaction from 1854. For some possible 1853 variants in these measures (for which I-Vt and the piano-vocal scores give testimony), see the Critical Commentary to N. 10.

Sources

A: ff. 269^v–282^v

For a complete description of this source, see the Critical Commentary to N. 10.

No 1853 autograph is known for the final four measures of the *Andante mosso* (“Parigi, o cara”), 173–176, essentially unchanged in 1854, or for the entire *tempo di mezzo* and cabaletta (177a–323a), which V replaced with 177–320 of N. 10. **WGV** describes possible 1853 variants at 173–176 in the Critical Commentary to N. 10, and prints here complete 177a–323a. The principal source for this music is I-Vt, although its readings have been checked against the relevant piano-vocal scores and against the 1854 revision in A, which often helps clarify the hypothetical notation of the discarded autograph pages.

I-Vt: ff. 281–309^v

The manuscript consists of three fascicles: two of 6 bifolios (labeled “30” and “31”) and one of 2 bifolios (labeled “32”), with a single folio (f. 307) inserted in the middle of the fascicle. It preserves complete the 1853 version of the Duetto [Violetta e Alfredo], and is the

unique surviving source for the orchestral score of mm. 177a–323a.

Critical Notes

178a–180a VI II WGV: The slurs, lacking in I-Vt, are derived from markings in the piano part of **pvRI**¹ and related piano-vocal scores.

181a, 187a VI I, Cb I-Vt: The signs are small, and could be interpreted as accents (as in **pvBL**, **pvCL**, and **pvPA**). **WGV**, influenced by A (1854) and following **pvRI**¹, reads them as >>> .

184a Vio, Vc WGV: The accent on the first note in Vio and the \sharp on the *a* in Vc, lacking in I-Vt, are both present in **pvRI**¹ and the other 1853 piano-vocal scores (but **pvBL** lacks the accent). It seems likely that both were found also in the missing 1853 autograph.

185a Vc I-Vt: A single slur embraces the entire measure (186a = 185a). **WGV** prefers to continue slurs by the half-measure, as found elsewhere throughout the passage in Vc, and as in VI II and Vle in 185a.

186a Vio I-Vt: The first accidental is a \sharp , rather than the appropriate \flat , present in **pvRI**¹ and related 1853 piano-vocal scores.

193a Vc I-Vt: The third note, *b*, is clearly a mistake for *a* (the second half of the measure is derived from the first half and 194a = 193a); V wrote the equivalent note in A (1854).


197a Vio Sources: The *a* \sharp ' (present also in VI I and the winds) is not parallel to the note in A (1854), but all 1853 sources agree about this reading.

197a Vc, Cb I-Vt: There is an eighth note and an eighth rest on the first beat; **WGV** adjusts the value as in VI II and Vle; **pvRI**¹ and related 1853 piano-vocal scores, on the other hand, print the chord with the value of Vc and Cb.

198a Sources: In I-Vt the copyist wrote “Più mosso” above the music and “Più vivo” below; **pvRI**¹ and related 1853 piano-vocal scores choose the latter. Influenced by A (1854), **WGV** prefers the former.

204a–205a Vle I-Vt: The *e*' is not parallel to the note in A (1854)—which would require *eb*', but all 1853 sources agree about this reading.

213a Vio **pvRI¹:** The rhythm in the second

half of the measure is: , a reading shared by **pvCL** and **pvPA**. **WGV** follows the rhythm of I-Vt (and **pvBL**), confirmed by A (1854).

216a Vio **I-Vt**: The exclamation, “Ah,” is not found in **VE**⁵³; the exclamation point, absent in **I-Vt**, is present in **pvRI**¹ and related 1853 piano-vocal scores and confirmed by **A** (1854).

221a Vio **WGV**: The dynamic indication (*f*), lacking in **I-Vt**, is derived from **pvRI**¹ and related 1853 piano-vocal scores; it is confirmed by **A** (1854).

221a–222a Fl (Ob = 8^a Fl) **I-Vt**: The slur embraces both measures. Following **pvRI**¹ and related 1853 piano-vocal scores, and supported by **A** (1854), **WGV** employs separate slurs for each measure separately.

224a Vio **WGV**: The accent on the second beat, lacking in **I-Vt**, is derived from **pvRI**¹ and related 1853 piano-vocal scores; it is not present, however, in the vocal line in **A** (1854).

229a–230a Vio **WGV**: The slur, absent in **I-Vt** and unconfirmed by **A** (1854), is nonetheless present in **pvRI**¹ and related 1853 piano-vocal scores.

231a–233a Vio **WGV**: Following **V**’s indication in **A** (1854), **WGV** extends the slur through 233a.

238a Vio **WGV**: The stage direction is derived from **pvRI**¹ and related 1853 piano-vocal scores, suggesting that it may have been present in the missing autograph. Nonetheless, it is absent in **I-Vt** and **VE**⁵³, and it is not taken over by **V** in **A** (1854).

239a, 243a, 255a, 259a, 285a, 289a Strings **WGV**: The *f* inserted before the > is not found in 1853 sources, but the presence of similar dynamic markings in these sources at 247a, etc., suggests that this was indeed **V**’s intention. **WGV** therefore interpolates the sign from **A** (1854).

239a–242a, 243a–246a Vio **Sources**: Whereas **I-Vt** clearly slurs each measure separately, **pvRI**¹ and related 1853 piano-vocal scores provide continuous slurs for the entire phrase in these measures. There continue to be small differences in phrasing between these piano-vocal scores and **I-Vt** as the piece continues. **WGV** favors the readings of **I-Vt**, which are generally closer to those in **A** (1854), noting only the most important variants.

240a Vio **I-Vt**, **VE**⁵³: “giovane” / Taking into account **V**’s spelling in **A** (1854), **WGV** adopts the “giovine” of **pvRI**¹.

241a Vio **WGV**: The indication “morendo,” lacking in **I-Vt**, is taken from **pvRI**¹ and related 1853 piano-vocal scores.

254a–258a Alf **VE**⁵³: “Oh mio sospiro, *oh* palpito / diletto del cor mio! . . .” / Neither in this version nor that underlaid by **V** in **A** (1854) (“Oh mio sospiro e palpito / diletto del cor mio! . . .”) is there a comma after “palpito”; that punctuation, added in **pvRI**¹ and related 1853 piano-vocal scores, alters the sense of the text. Without the comma “diletto” is an adjective modifying “palpito” (“oh beloved palpitation”); with the comma it becomes a third noun in the metaphor (“delight”). **WGV** adheres to the original sense of the text and withholds the comma.

255a–269a Orch **I-Vt**: The copyist notated fully only Alf and Cb (**Vc** = **Cb**); for the other instrumental parts he indicated “Da Capo sino al [segno],” referring back to 239a–253a.

255a Alf **Sources**: There is no slur in **I-Vt**, but one is provided in **pvRI**¹ and related 1853 piano-vocal scores (but not **pvBL**), and is present later in **A** (1854). Given the characteristic slurring of **I-Vt** at 256a–258a (adopted also in **pvRI**¹), **WGV** prefers to adhere to the readings of the principal source.

260a Alf **Sources**: All surviving 1853 sources follow the “lacrima” of **VE**⁵³; nonetheless **WGV** prefers to employ **V**’s characteristic “lacrima” of **A** (1854).

262a–266a Alf **VE**⁵³: “Or più che mai, *nostr’ anime* / *Han* duopo di costanza . . .” / While adding punctuation (as does **WGV**), **I-Vt**, **RI**¹, and **pvRI**¹ (with **pvCL** and **pvPA**) follow the words set by **V**: “ma più che mai deh credilo n’è d’uopo di costanza.” At 263 **I-Vt** has “piucchè,” presumably **V**’s text in the missing autograph, since it reappears in **A** (1854); **WGV**, with printed vocal scores, substitutes the standard “più che” of **VE**⁵³.

270a–272a Vio **VE**⁵³: “Alfredo . . . *oh* il crudo termine” / In the response of Alf, **V**’s “Ah” is absent in **VE**⁵³.

270a–273a Orch **WGV**: The dynamic indication [*p*] anticipates the explicit indication for **Timp** in **I-Vt** at 274a.

272a Cor I, II **I-Vt**: There is a > , the only example in an accompanying part. **WGV** consigns it to a footnote. There are no similar markings in **A** (1854).

274a–276a **Timp I-Vt**: The < actually covers 273a–275a, beginning before the part does. **WGV** moves it forward a measure, following the models in the strings.

278a **I-Vt**: Beginning a new page, the copyist notated the vocal parts of 277a and the orchestral

parts of 278a. Recognizing his error, he hatched out the entire measure and wrote it over again.

280a–281a Vio, Alf **WGV**: While it would be possible to avoid extending accents and slurs in 280a and the first half of 281a (they appear in no 1853 sources), **WGV** is guided by the use of similar signs at the parallel place in **A** (1854) and adopts them here as well.

288a–289a Cb (Vc = Cb) **I-Vt**: There is a \leftarrow from the middle of 288a through the end of 289a. This must be a misreading of the lost autograph, for nothing like it is found in any 1853 piano-vocal score or in **A** (1854).

292a–299a Orch **I-Vt**: The copyist notated fully only Vio, Alf, and Cb (Vc = Cb); for the other instrumental parts he indicated “Come prima,” referring back to 246a–253a.

297a Vio **WGV**: The slur (extended from 251a) is absent here in **I-Vt**, but is present in **pvRI**¹ and related 1853 piano-vocal scores.

299a–300a **I-Vt**: There is no double bar line in this manuscript, but it is present in **pvRI**¹ and related 1853 piano-vocal scores, as well as in **A** (1854). **WGV** adopts it without typographical distinction.

304a Alf **I-Vt**: “*gli m’uccide*” / This is clearly a copying mistake; **pvRI**¹ and related 1853 piano-vocal scores have “*ah m’uccide*,” as in **A** (1854).

307a VI I (Ob = VI I) **I-Vt**: The second beat reads *c*’; the correct note is unquestionably *db*’, as in Vio.

308a–314a Vio, Alf **Sources**: **pvRI**¹ and related 1853 piano-vocal scores add dynamic indications reflecting those in the orchestra. Since none is present in **I-Vt**, **WGV** disregards them.

312a–314a Orch **I-Vt**: The copyist notated fully only Vio, Alf, and Cb (Vc = Cb); for the other instrumental parts he referred back to 308a–310a with the letters “a” through “c.” At 314a, the copyist wrote **pp** (or perhaps **ppp**) on the third beat in Cb (Vc = Cb); **WGV** follows the **p** indication from the parallel 310a.

315a Ob **I-Vt**: The copyist originally continued writing in sixths on the second beat, then substituted the third, surely the reading of the missing 1853 autograph.

316a Orch **WGV**: The dynamic indication (*ff*), absent in **I-Vt**, is derived from **pvRI**¹ and related 1853 piano-vocal scores.

323a **Sources**: The concluding measure of rest is substituted in **pvRI**¹ and the related 1853 piano-vocal scores with two concluding mea-

asures of tonic chords. Only **pvRI**¹ and **pvBL** add the crucial phrase: “Eseguido l’Opera di seguito si ommettano le 2 ultime battute.” Even this instruction is incorrect, however, for it fails to show the measure of rest with fermatas (323a) and hence encourages an immediate continuation to N. 11. The unequivocal reading in **I-Vt** suggests that V desired a moment of pause before beginning the Finale.

N. 11a. Finale Ultimo

V made two important changes in the vocal line of Germont in 1854 (at 9 and 24): the readings of 1853 are given as footnotes to the main score. In addition, he significantly altered the instrumentation at 106a–132a. The entire concluding section of the Finale Ultimo in the 1853 version (equivalent to 106–146) is included in **WGV**. For Notes pertaining to earlier sections of the Finale Ultimo, unchanged in 1854 (apart from the Ger variants mentioned above), as well as to 133–146, see the Critical Commentary to N. 11.

Sources

A: ff. 283–296^v

For a complete description of this source, see the Critical Commentary to N. 11.

No 1853 autograph survives for the original version of 107–132, where V made significant changes to the orchestration. The principal source for this music (107a–132a) is **I-Vt**, although its readings have been checked against the relevant piano-vocal scores and against the 1854 revision in **A**, which often helps clarify the hypothetical notation of the discarded autograph pages.

I-Vt: ff. 310–323^v

The manuscript consists of two fascicles: one of 4 bifolios (labeled “33”) and one of 3 bifolios (labeled “34”). It preserves complete the 1853 version of the Finale Ultimo, and is the unique surviving source for the orchestral score of mm. 107a–132a.

Critical Notes

9a, 24a Ger **A**, **I-Vt**: The original melodic line, altered by V in 1854, can be reconstructed from **A**; the readings are confirmed by **I-Vt**, **pvRI**¹, and the related 1853 piano-vocal scores. These 1853 readings are given as footnotes to the main score.

106a VI I A, I-Vt: The original part, altered by V in 1854, can be reconstructed from A; the readings are confirmed by I-Vt. The dynamic indication <pp>, absent in 1853 sources (and probably originally absent from A), is integrated from V's 1854 addition to A.

107a–114a VI I Sources: There are no slurs in I-Vt. **pvRI**¹ and related 1853 piano-vocal scores slur each measure; in A (1854) V slurs by the phrase. **WGV** follows the reading of I-Vt.

109a–110a Vio I-Vt: “È stranio” / **WGV** follows the correct spelling of **VE**⁵³, adopted by **pvRI**¹ and the related 1853 piano-vocal scores.

111a–112a, 123a Vio **WGV**: The indications “(parlando)” at 111a–112a and “(agitatissima)” at 123a, absent in I-Vt and **VE**⁵³, are derived from **pvRI**¹ and related 1853 piano-vocal scores. Both indications are present in A (1854).

112a–114a Vio **VE**⁵³: “gli spasmi del dolore” / The rhythm of V's setting shows that he desired the form “spasimi,” even though the extra syllable renders the verse hypermetric.

113a Vio I-Vt: A sixteenth rest immediately after the first three notes is superfluous. V incorrectly carried this rest over into A (1854). Furthermore, the penultimate note is incorrectly written as a sixteenth (for the confused state of A in 1854, see Note 112–113 to N. 11). **WGV** follows **pvRI**¹ and related 1853 piano-vocal sources in removing the rest and halving the value of the penultimate note.

114a–130a Vio **VE**⁵³: The original libretto differs in a number of details from the text V set:

In me rinasce . . . m'anima
 Insolito vigore! . . .
 Ah! io ritorno a vivere! . . .
 Oh gio . . . ia! . . .

114a Vio I-Vt: The final note is a sixteenth; **WGV** follows the lead of A (1854) in respecting the preceding dotted sixteenth rest and halving the value of the final note. **pvRI**¹ and related 1853 piano-vocal scores, however, omit the dot after the rest and retain the sixteenth note.

122a–127a Fl, Ott I-Vt: The copyist only hints at a trill sign in Fl at 122a. **WGV** nonetheless extends the indication to both parts throughout the passage, as in A (1854).

128a Cor I-Vt: The copyist mistakenly marked the staff of Cl as “Corni 1^{mi}” and that of Cor I, II “Corni 2^{di}.”

129a–130a Vio **pvBL**, **pvPA**, **pvRI**¹: These sources include a slur between these measures. No such slur appears in I-Vt or **pvCL**, nor does V write one in A (1854). **WGV** does not adopt it.

130a–131a Fg I-Vt: There are ties between these measures, but they are the only ones found in the orchestra. Guided by A (1854), **WGV** omits them.

131a Ann I-Vt: The second beat has an eighth note followed by an eighth rest; **WGV** doubles the value of the note, as in Ger and Dot and as in **pvRI**¹ and related 1853 piano-vocal scores. This same rhythmic discrepancy persists in A (1854).