

STANISŁAW MONIUSZKO ACADEMY OF MUSIC IN GDANSK

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in the field of Arts, in the artistic discipline: Musical Arts

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ARTISTIC WORK

Romanze I (1838) oraz *Romanze II* (1845) by Giuseppe Verdi

as a brilliant example of the unity of word and music.

The challenges of interpreting a vocal chamber form

Seste Romanze I (1838)

- | | |
|---------------------------------|------|
| 1. Non t'accostar all'urna | 4'02 |
| 2. More, Elisa, lo stanco poeta | 2'15 |
| 3. In solitaria stanza | 3'38 |
| 4. Nell'orror di notte oscura | 2'58 |
| 5. Perduta ho la pace | 4'11 |
| 6. Deh, pietoso, oh Addolorata | 4'10 |

Seste Romanze II (1845)

- | | |
|---------------------|------|
| 7. Il tramonto | 2'57 |
| 8. La zingara | 2'37 |
| 9. Ad una stella | 3'21 |
| 10. Lo spazzacamino | 3'02 |
| 11. Il mistero | 4'04 |
| 12. Brindisi | 2'32 |

Performers:

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The recording was made in the Studio MTS Mariusz Zaczkowski
on 31.03.2023.

Recording engineer: Mariusz Zaczkowski, M.Sc. Eng. - Studio MTS

DESCRIPTION OF THE ARTISTIC WORK

***Romanze I* (1838) and *Romanze II* (1845) by Giuseppe Verdi**

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The challenges of interpreting a vocal chamber form

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Introduction

The period of studies at the Stanisław Moniuszko Academy of Music in Gdansk and the time after its completion was an important stage on the path of the artistic development for the author of the present work. It was, among other things, the stage in his life when a particular fascination with European music occurred: discovering the beauty of Romantic song and opera.

When preparing this artistic work for his doctoral dissertation, the author had to make a choice and decide what kind of music he wanted to deal with and which composer's work he wanted to present. This was not an easy choice.

It was decided that Giuseppe Verdi (1813–1901) would be this composer and his unique, though perhaps overshadowed by the great operas, twelve romances would become the subject.

Being an artistic work, the romances were published in two separate collections, each entitled *Seste Romanze*. The first of these collections was published in 1838 and the second in 1845. They include the following compositions. *Seste Romanze I: Non t'accostare all'urna, More, Elisa, lo stanco poeta, In solitaria stanza, Nell'orror di notte oscura, Perduta ho la pace, Deh, pietoso, oh Addolorata. Seste Romanze II: Il tramonto, La zingara, Ad una stella, Lo spazzacamino, Il mistero, Brindisi.*

These works occupy an important place in the composer's oeuvre. In creating them, Verdi exerted an important influence on the further development of this genre in Italy. Therefore, at this point it seems justified to devote a few words to an introduction to the form of romance itself.

The romance is inscribed in the artistic quest for beautiful singing, or *belcanta*, understood as vocal homogeneity in all registers. In this way, singing is supposed to become a reflection of natural speech (Italian: *Cantare come parlare*).

The origins of the romance can be traced back to 16th century Spain, where it was performed with lute accompaniment, and then to France, where it was treated as a sung poem; it had a narrative character and, among other things, used knightly legends in its literary layer. In the second half of the 18th century, it was in France that it was called *mélodies*. It was distinguished by its elegant form of expression, and over time

increasingly took on the characteristics of Romantic music. This was the spirit in which, for example, Hector Berlioz, Gabriel Fauré and Charles Gounod¹ created their works of this genre.

In Italy, this chamber vocal form was called *romanza da camera*, *romanza da salotto* (salon aria) and then *romanza italiana da camera*.

The romance thus became a type of chamber aria. The first composer to write such arias in Italy was Gioacchino Rossini. It was because of him that they became a separate genre, called *arias da camera*, which in no way wished to approximate and imitate the virtuosity of *operatic arias*².

The turn of the 19th and 20th centuries, on the other hand, marks a time of culmination in the development of the Italian *aria da camera* with its most prominent representative in the person of Francesco Paolo Tosti (1846-1916). His *romanze da camera* for Giuseppe Verdi became the most perfect example of this genre³.

This description is structured in three chapters. The first chapter sketches a biographical portrait of Giuseppe Verdi and describes the stylistics of the twelve romances.

The next two chapters will be elaborate on these more widely. The second chapter will deal with the romances published in 1838, and the third chapter with the romances published in 1845. Each will discuss the literary text of the work, its structure, some harmonic phenomena, the relationship between the vocal voice and the piano part, the challenges related to cooperating with the pianist and some interpretive challenges.

This study will be crowned with an ending, which will include the most important conclusions, and the bibliography.

¹ Du Xiang, *The Esthetics of Art Song in Germany and France. Comparison*, Publishing House Shoudu Shifan Daxue, 2002. 杜乡·十九世纪德法艺术歌曲审美及比较·[D]首都师范大学·2002; Hu Yuqing, *History of Vocal Art in China and the West*, Publishing House Xinan Shifan Daxue Chubanshe, Chongqing, 2007. 胡郁青著. 中外声乐发展史. [M]. 重庆: 西南师范大学出版社, 2007.

² Wang Dayan, *On Art Song*, Publishing House Shanghai Yinyue Chubanshe, 2009. 王大燕著. 艺术歌曲概论. [M]. 上海: 上海音乐出版社, 2009; Zheng Maoping, *Phonetics in the Vocal Art*, Publishing House Shanghai Yinyue Chubanshe, Shanghai, 2007. 郑茂平著. 声乐语音学. [M]上海: 上海音乐出版, 2007.

³ Guan Qinyi, *History of the Art of Music in the West*, Publishing House Shanghai Yinyue Chubanshe, 2005. 管谨义著. 西方声乐艺术史[M]. 上海: 上海音乐出版社, 2005; Li Xiujun, *Analysis and Critical Interpretation of the Music of Western Romanticism*, Publishing House Shanghai Yinyue Chubanshe, 2008. 李秀军著. 西方浪漫主义音乐分析与鉴赏. [M]上海: 上海音乐出版, 2008; *Concise Music Dictionary*, Publishing House Renmin Yinyue Chubanshe, Beijing, 1991. 牛津简明音乐词典 [M]. 北京: 人民音乐出版社, 1991.

I. Giuseppe Verdi and his creative work

1.1 Key facts about the composer's life⁴

Giuseppe Verdi was born on 10th October 1813 in the small northern Italian town of Le Roncole. It was the last year of Napoleonic France's reign over Italy⁵. Due to the long wars, looting and other consequences of the French rule, Italy had suffered significant losses politically, economically and culturally, and the lives of the Italian people were full of hardship and sacrifice⁶. Verdi's parents ran a tavern, which brought them a modest income. Visitors from all over the country turned up there. There were often performances of folk dances and songs. It was in this way that the young Verdi first encountered music⁷. Verdi also occasionally listened to organ music played in local churches. This was the beginning of his long and uneasy musical education. At the age of nine, he began his organ studies under Pietro Baistrocchi. Thanks to his above-average enthusiasm for learning, he surpassed his teacher with his level of performance after just three years. At the age of nineteen, he continued his studies outside his hometown. His father sent him to Busseto, where he encountered Antonio Barezzi (1787–1867), an entrepreneur and amateur musician. He supported the young Verdi by offering him a scholarship and accommodation. He also recommended the young student to the Director of the local conservatory and organist of the Church of San Bartolomeo, Ferdinando Provesi (1770–1833), under whom Verdi undertook his studies in composition.

In 1832, thanks to Barezzi's support, Verdi applied for admission to study at the Milan Conservatory. However, his application was rejected. Despite this failure, Verdi remained in the city and continued to study composition under Vincenzo Lavigna (1776–1836), the cellist of La Scala Opera Orchestra.

⁴ Verdi, Giuseppe [w:] *The New Grove Dictionary of Opera*, ed. S. Sadie, Pub. Oxford University Press, Oxford, England 2001.

⁵ K.M. Stolba, *The Development of Western Music*, Dubugue, 1990; Chinese Internet Encyclopaedia, entry: *Unification of Italy*, <https://zh.wikipedia.org/wiki/%E6%84%8F%E5%A4%A7%E5%88%A9%E7%B5%B1%E4%B8%80> [date of access: 20-12-2022].

⁶ Yu Zhigang, *Outline of Western Music History*, Publishing House Gaodeng Jiaoyu Chubanshe, Beijing 2006. 余志刚编著. 西方音乐简史. [M]. 北京: 高等教育出版社, 2006.

⁷ P. Southwell Sander, *Verdi: His Life and Times*, Neptune City, NJ Paganiniana, 1978; Chinese Internet Encyclopaedia “Baidu baike”, entry: *Italian music*, <https://baike.baidu.com/item/%E6%84%8F%E5%A4%A7%E5%88%A9%E9%9F%B3%E4%B9%90/8545675> [date of access: 20-12-2022].

Verdi began to work intensively as a composer. However, it was interrupted by some life's tragedies, such as not being accepted to the conservatory, the death of his first teacher and his younger sister, etc. Verdi returned to his hometown and took over the duties of his late teacher. In April 1836, he married Margherita Barezzi (1814–1840), with whom he had two children. The family settled in Busseto. The vocal and instrumental compositions written during this period have unfortunately not survived⁸.

In 1836, Verdi composed his first opera. It was *Roccester*. However, it was not performed. Some of the melodic material was used for his next composition, which was the opera *Oberto*. Verdi signed a contract with the Director of La Scala Opera House to write three operas within two years. It was a happy period for Verdi. It was then that Giovanni Canti published Verdi's first collection of songs, *Seste Romanze*. This success further intensified his compositional efforts⁹.

Unfortunately, Verdi's first comic opera *Un giorno di regno* faced an unfavourable reception. It was not only the work itself that was problematic. The death of Verdi's both children, which took place in 1838, was undoubtedly a traumatic experience for the composer. Two years later, the composer's wife also passed away as a result of encephalitis. These were powerful blows for Verdi, which weakened his creative powers. These events coincided with the failure of his second opera. After its unsuccessful premiere, further performances were abandoned.

Verdi's depression was not alleviated until 1842, when the Director of La Scala commissioned the composer to write the opera *Nabucco*. Having regained his enthusiasm for composition, Verdi completed work on the new piece as early as in March 1842, at which time the work was premiered. It ended in success. The asset that determined its popularity was its content, which was closely linked to current politics. Even since the Congress of Vienna in 1815, the Italian states had been the subject of game of the powerful players of the European political scene.

⁸ Yu Runyang (red.), *General History of Western Music*, Publishing House Shanghai Yinyue Chubanshe, Shanghai 2008. 于润洋主编. 西方音乐通史. [M]上海: 上海音乐出版社, 2008.

⁹ J.P. Burkholder, D.J. Grout, C.V. Palisca, *The History of Western Music*, Pub. W.W. Norton, New York 2010; M. Kennedy, *The Oxford Dictionary of Music*, Pub. Oxford University Press, Oxford, England 1989; S. Sadie, *The New Grove Dictionary of Opera*, Pub. Oxford University Press, New York 1992.

It was in those circumstances that an all-Italian national consciousness was taking shape. Placed in the third act of the opera, the aria *Va pensiero, sull'ali dorate* was an artistic expression of the desire for freedom in the political sense. It was this work that made Verdi a leading representative of Italian national and patriotic creative art. The cry *Viva Verdi!* (i.e. 'long live Verdi') was popularized at the time among the nationally oriented Italian intelligentsia. *Nabucco* was a work not only of great political significance, but also a testament to Verdi's increasingly mature and professional compositional skills¹⁰.

The years 1842–1853 were a very prolific period in the composer's output. Within these eleven years Verdi composed as many as sixteen operas. On average, a new work was created every nine months. It was during this period that the three most important operas were written: *Rigoletto* (1851), *The Troubadour* (1853) and *La Traviata* (1853)¹¹. It was also during this period, or more precisely in 1845, that Verdi wrote his second collection of songs, *Seste Romanze*, which is the subject of this study. It bore exactly the same title as the first collection of songs published in 1838¹². These years are a period of the true full flowering of Verdi's creative powers¹³.

1.2 The stylistics of Verdi's romances

Verdi composed twenty-seven art songs, the most significant of which are those published in the *Seste Romanze* collections in 1838 and 1845. They are distinguished by a melodic layer filled with particular beauty¹⁴.

The 1838 collection of songs was a landmark in Verdi's compositional career. It includes the following songs: *Non t'accostar all'urna*, *More*, *Elisa, lo stanco poeta*, *In solitaria stanza*, *Nell'orror di notte oscura*, *Perduta ho la pace*, *Deh, pietoso, oh Addolorata*. The texts of these songs share many common features.

¹⁰ Li Weibei, *Outline of the Development of Western Music*, Publishing House Shijie Tushu Chubanshe 1999. 李维渤编著. 西洋声乐发展概略. [M]. 西安: 世界图书出版公司, 1999; A. Latham, *The Oxford Companion to Music*, Pub. Oxford University Press, Oxford, England 2011.

¹¹ Chinese Internet Encyclopaedia, entry: *Giuseppe Verdi*, <https://zh.wikipedia.org/wiki/%E6%9C%B1%E5%A1%9E%E4%BD%A9%C2%B7%E5%A8%81%E5%B0%94%E7%AC%AC> [date of access: 20-12-2022].

¹² Classical Music Home. Verdi: Songs, <https://www.naxos.com/CatalogueDetail/?id=C5170> [date of access: 21-12-2022].

¹³ H.C. Schonberg, *The Lives of the Great Composers*, Pub. Canada Penguin Books, Markham 1981.

¹⁴ R.M. Marvin, *The Cambridge Companion to Verdi*, Cambridge, England Scott L. Balthazar, 2004.

First and foremost, they deal with issues with distinctly negative, gloomy overtones, such as death, suffering, loneliness and worry. In a sense, they reflect the general social atmosphere of the politically fragmented, war-ravaged and economically backward Italy of that time. The songs thus have a distinctly realistic and national character. This choice of the subject may also have been influenced by numerous setbacks in the composer's own life: not being admitted to study at the Milan Conservatory or the death of loved ones.

The songs thus reflect the struggles of the young aspiring artist against successive adversities. All these setbacks meant that, even in his early works, Verdi did not hesitate to touch upon difficult themes involving death, pain and anxiety about the future¹⁵.

His second collection of songs, published in 1845, includes the following compositions: *Il tramonto*, *La zingara*, *Ad una stella*, *Lo spazzacamino*, *Il mistero*, *Brindisi*. When this second collection was being written, Verdi already had accomplished a rather rich operatic output. His compositional style had taken on a more individual character, becoming more pictorial and dramatic, even better harmonized with the text. Compared to the previous collection, this one from 1845 is characterized by a brighter and more cheerful style. This probably also made it more popular with audiences and performers. The piano part is also richer and more artistically interesting here. The songs themselves have a more narrative, 'story-telling' character, which can be seen in the formal solutions used and the independent flow of the melodic line¹⁶.

¹⁵ Yin Guofeng, *Verdi's Art Songs*, "Musical Creation" ("Yinyue Chuangzuo"), 2012. 尹国峰. 威尔第艺术歌曲创作研究. [J]音乐创作. 2012.

¹⁶ Jia Tao, *Verdi's Art Songs. Selection*, Publishing House Zhongyang Yinyue Xueyuan Chubanshe, 2008. 贾涛. 威尔第艺术歌曲选 [M]. 北京: 中央音乐学院出版社, 2008.

II. Seste Romanze of 1838

2.1 *Non t'accostare all'urna*

The author of the words of this song is the Italian poet Jacopo Vittorelli (1749–1835). He worked for the Ministry of Education in Milan under the Napoleonic rule. With the advent of the Austrian rule, he retreated to his native Bassano, where he found employment as a clerk. He took a lifelong interest in poetry. His work was somewhat formalistic, dealing with themes concerning love, which was very popular in the Rococo era¹⁷. Vittorelli's poetry was used by composers such as Franz Schubert, Vincenzo Bellini and, precisely, Giuseppe Verdi.

The analysed song is in the key of C minor¹⁸ and is divided into three Parts: A, B, C. The first of these (bars 1-26) is kept in the *Andante sostenuto* tempo. The text of the song expresses grief and sorrow of the soul of a dead man whose body, laid in the ground, has fallen into eternal sleep. The second Part (bars 27-41) is written in an *Allegro* tempo. A dramatic turning point takes place here. The lyrical subject expresses resentment towards those who failed to help him while he was still alive. Grief for his lost life almost immediately turns to rage and despair. The third Part (bars 42-60) follows the same tempo as the first one. The lyrical subject criticises all those who mourn his death in an insincere and affective manner. The tempo changes are correlated with the content of the poem and are fundamental to the proper performance of the work.

The poem has a bleak character. It creates an atmosphere of hopelessness, suffering and psychological pressure. In this sense, it is a 'reflection' of the actual events that took place in the composer's life.

¹⁷ The Encyclopædia Britannica, entry: *Rococo*, <https://en.wikipedia.org/wiki/Rococo> [date of access: 15.12.2022].

¹⁸ In describing both this and the other songs, the author will make use of the following note material: Giuseppe Verdi, *Composizioni da Camera, per Canto e Pianoforte*, Pub. G. Ricordi & C., n.d. Plate 123381, Milan 1976. [https://imslp.org/wiki/Songs_for_Voice_and_Piano_\(Verdi%2C_Giuseppe\)](https://imslp.org/wiki/Songs_for_Voice_and_Piano_(Verdi%2C_Giuseppe)) [date of access: 08.09.2022].

The songs recorded on the CD, which constitute the artistic work of this doctoral Dissertation, were performed in lower keys, which will always be noted. Regardless of the transpositions made, it must be stressed that the attempts to describe solving technical problems apply equally to both the original and lower keys in which the songs were performed and recorded on the CD.

The song *Non t'accostare all'urna* was performed in the key of B flat minor.

The text consists of four stanzas. In Italian, it reads as follows:

Non t'accostare all' urna,
Che il cener mio rinserra,
Questa pietosa terra
È sacra al mio dolor.

Odio gli affanni tuoi,
Ricuso i tuoi giacinti;
Che giovano agli estinti
Due lacrime, o due fior?

Empia! Empia! Dovevi allora
Porgermi un fil d'aita,
Quando traeva la vita
Nell'ansia e nei sospir.

A che d'inutil pianto
Assordi la foresta?
Rispetta un'ombra mesta,
E lasciala dormir.

The English translation of the text reads as follows:

Do not approach the urn,
Which my ashes holds,
This pitiful earth
Is sacred to my sorrow.

I hate thy afflictions,
I reject your hyacinths;
What does it profit the dead
Two tears, or two flowers?

Impious! Impious! You should have
given me a helping hand,
When the life fled from me
In contempt and suffering.

What is that useless weeping
Which disturb the forest?
Respect a mournful shadow,
And let it sleep.

EXAMPLE 1. G. VERDI, *NON T'ACCOSTARE ALL'URNA*, BARS 1-8

5. *Andante sostenuto*
p

CANTO 6 *con espress.*
Non t'ac - costa re all'ur - na Cheil

p

The first five bars are of introductory nature. In the left hand part there are grim, heavy-sounding tremolo octaves. They sound abrupt, even shocking. In the right hand there is a descending procession built on a diminished seventh chord which creates the impression of tension. In general, the atmosphere is unsettling and sombre.

From bar 6 onwards, octaves reappear in the left hand for every first section of a new bar. In the right hand they are accompanied by repeated thirds with a dark, dull character. Compared to the beginning of the song, from bar 6 the melody is in sharp contrast. It prepares the appearance of the vocal part (Example 1).

EXAMPLE 2. G. VERDI, *NON T'ACCOSTARE ALL'URNA*, BARS 6-14

6 CANTO *con espress.*
Non t'ac costa re all'ur na Cheil

9 ce - ner - mio rin - ser - ra; Que - sta pie - to - sa

12 ter - ra È sa - cra - al mio do - lor.

Even in the first sentence of the vocal part, the dotted notes have an important effect. The correct accent placement is intended to convincingly convey the suffering of the lyrical subject, i.e. the soul of the deceased. His wailing is evident in the phrase *Non t'accostare all'urna*. This is immediately followed by another phrase: *Che il cener mio rinsera*. The syllables *che-il* are realized on the same note. The necessity of realizing the auxiliary note *i* must not be forgotten here. In bars 9-14 the composer has brilliantly used a series of fifths and sixths. The performer must pay attention that this section is performed uniformly in timbre. This section has a stable, balanced character. Attention must be paid to the smooth breath exchange. The voice should take on a slightly "tearful" character in order to better convey the essence of the text (Example 2).

EXAMPLE 3. G. VERDI, *NON T'ACCOSTARE ALL'URNA*, BARS 15-20

15 *con forza* *dim.* 23

O - dio gli affan - ni tuo - i, Ri - cu - so i tuoi gia -

18

- cin - ti; Che gio - va - no a - gli e - stin - ti Due

In bar 15 in the accompaniment part, the octave is completed with a sixteenth-note figure of ornamental character. At the same time there is a rapid change of dynamics from *forte* to *piano*. The change of dynamics also takes place in the voice part. The words *Odio gli affanni tuoi* are to be performed *con forza*, as an expression of disapproval or even disgust expressed by the lyrical subject. The *crescendo* in this bar at the third interval is intended to emphasize the dissatisfaction of the lyrical subject. The parts of the vocalist and the pianist complement each other, developing the thematic material, which finally reaches its dramatic and sombre climax. It is followed by a section realized in *diminuendo*. The mood calms down. In bars 17-18 there is another melody with an undulating shape. It falls on the words *Ricuso i tuoi giacinti*. This melody first jumps by a sixth, then immediately falls by an interval of a third. Compared to the previous section, the interval leaps here have an even more pronounced and expressive character. They are a musical representation of the sadness and anger experienced by the lyrical subject (Example 3).

EXAMPLE 4. G. VERDI, *NON T'ACCOSTARE ALL'URNA*, BARS 21-26

Similar is the character of the fragment of melody beginning in bar 18 which carries the words *Che giovano agli estinti /Due lacrime, o due fior?* As can be seen from the text, at this point the lyrical subject rejects the traditional mourning rituals. If the soul has left the body, what use would it have of flowers and tears? The performer may run out of breath when performing this section. For this reason, the control of the diaphragm is particularly important, especially in the waveforms of descending and ascending character. An adequate control of breath will maintain a uniform tone throughout the whole course of this section. The above quoted phrase appears three times. Each repetition is more tragic and sounding hopeless. The singer should prepare in advance to change his breath before the last *o due fior?* While pressing lightly on the diaphragm, the last words should be "thrown out" and a dynamic contrast should be made on the long syllable *du*. It is important that the vocal part and the instrumental part perform the fragment with the word *fior* in the most synchronized way possible. It must sound particularly emphatic (Example 4).

EXAMPLE 5. G. VERDI, *NON T'ACCOSTARE ALL'URNA*, BARS 27-41

27 **B** **Allegro**
 Em-pia! Em-pia! do-vevi al-lo-ra Por-germi un fil d'a-
Allegro

31 **un poco agitato**
 -i - ta Quan-do tra-e - a la vi - ta Nel -
un poco agitato

34
 -l'an-sia e nei sos - pir, Quan - do tra - e - a la vi - ta Nel -

38
 -l'an-sia e nei so-s-pir. A

In bar 27 begins Part B. The tempo changes to *Allegro*. The mood and atmosphere undergo a dramatic change. The lyrical subject expresses his resentment or even rage against those who refused to help him during his life. In the piano part the descending figures are built on a diminished seventh chord. On the words *Empia! Empia!* there is an accent which expresses resentment and criticism of the lyrical subject towards the mourners. The words *Dovevi allora / Porgermi un fil d'aita* are performed with increasing dynamics. This outburst of anger is followed by a *piano* sigh of resignation.

In the following fragment (*Quando trae la vita / Nell'ansia e nei sospir*) the melody moves alternately in intervals of seconds and thirds. The term *un poco agitato* used here is intended to create an atmosphere of fear, anxiety and agitation. When performing this fragment, the performer should find these emotions within himself. They should be complemented by a note of impotence and hopelessness. At the same time the texture of a piano part changes. In the left hand, single eighth notes appear on the strong parts of the bar. In the right hand, a series of chordal "columns" appear. However, the melody itself sounds light and provides a good "backing" for the vocal part.

The words *e nei sospir* placed at the end should be performed in a similar way as the beginning, despite a number of differences between these fragments. The minims (half notes) placed here should be skillfully used to change the breath. This requires steady and calm work of the diaphragm. The use of a little more force will enable the performance of individual words with more emphasis, as well as a higher level of control over the sound dynamics, which is needed especially on the syllable *nei*, which has to be realized with rising and falling dynamics (Example 5).

EXAMPLE 6. G. VERDI, *NON T'ACCOSTARE ALL'URNA*, BARS 42-46

42 C I. Tempo 25

che dimu. til pian - to As. sordi la fo. re - sta? Rispet. ta un'om - bra

I. Tempo

p

In the final part (i.e. Part C), the tempo returns to *Andante sostenuto*. The mood, as before, has a gloomy and dark character, although the melody itself sounds calm and less despairing. Large interval leaps – the sevenths and octaves – appear here.

When realizing the phrase *A che d'inutilpiano / Assordi la foresta?*, care should be taken to ensure that the timbre is as soft and natural as possible. The force of the exhaled air should be adapted to the gradual changes in the dynamics of the voice required here. These changes, especially in the case of sounds in the high register, cannot be realized with the throat muscles. This task is performed by the diaphragm, which pushes out air with sufficient force, which then reverberates in the resonating spaces of the vocal apparatus. The word *foresta* should be realized with a questioning intonation, which will correspond to the aesthetic specificity of this fragment of the piece, fitting appropriately into its artistic logic (Example 6).

EXAMPLE 7. G. VERDI, *NON T'ACCOUSTARE ALL'URNA*, BARS 42-60

42 **C** **I. Tempo** 25

che d'inu.til pian - to As.sordi la fo.re - sta? Rispet.ta un'om - bra

I. Tempo

47

me - sta E la - sciala dormir, Rispet - ta un'ombra

51

me - sta E la - sciala dor - mir, Rispet - ta un'ombra



The phrase *Rispetta un 'ombra mesta /E lasciala dormir* at the end of the song is repeated twice. Here the performer must pay particular attention to the dotted notes. These words should be sung as a kind of sigh. The marks which show the changes of dynamics also play an important role.

In the first repetition of this phrase, the descending octave pitch of the melody should be realized as if with a sigh. The pitch should be stabilized. The sounds in the low register should sound as light as possible, as if hummed. They should not have a dull character.

In the bar with the phrase *E lasciala dormir* (in the last repetition of the phrase), there are two notes with a double dot. These words should be sung in a manner reminiscent of weeping. The term *allarg.* (literally, slower, with extension) is intended to create a mood of existential sadness, hopelessness and pain. The period *morendo* (literally, dying) placed at the end significantly extends the rhythmic value of the last notes (Example 7).

2.2 *More, Elisa, lo stanco poeta*

The author of the words to this song was the Italian poet Tommaso Bianchi (1804–1834). Verdi's song has a simple one-piece structure. It is a song of small size. Bars 1-18 constitute Part A. The section from bar 19 to the end of the piece is a repetition (A1).

The texture of the piano part is made of chordal columns and compound chords, whereby the chordal columns dominate in part A, while spread chords dominate in Part A1, which gives it more colloquial and singing character, enriching it at the same time in terms of expression.

In the text of the song the lyrical subject bids farewell to the world. It is not a farewell saturated with sadness and despair. After all, during its earthly existence, the "soul flying to heaven" has managed to "take in the aroma of flowers".

The text in Italian is as follows:

More, Elisa, lo stanco poeta
E l'estremo origlier su cui more
E quell'arpa che un tempo l'amore
Insegnava al suo spirto gentil.

More pago che pura risplenda
Come quella d'un angiol del cielo;
Giacera senza frale e uno stello
Fiorira tra le corde d'april.

Dono estremo, per te lo raccogli
Senza insano dolor, senza pianto;
Una lacrima cara soltanto,
Solo un vale che gema fedel.

Che quest'alma gia lascia le care
Feste, i canti le danze, gli amori,
Come un'aura che uscendo dai fiori
Odorosa s'effonda nel ciel.

The English translation of the text reads as follows:

The weary poet, Elisa, is dying
The pillow on which he lies
is that harp which once
taught love to his gentle spirit.

He dies happy with its pure shines
As that of an angel from heaven;
He will rest spotless and April flowers

Shall bloom among the harp strings.

Extreme gift, for you collect it
Without insane sorrow, without weeping;
Take a single tear dear only,
And a farewell yearning sigh.

This soul already leaves the dear
Feasts, songs, dances and loves,
Like a light breeze satiated with flower scent
Flying swiftly into the sky.

EXAMPLE 8. G. VERDI, *MORE, ELISA, LO STANCO POETA*, BARS 1-11

The musical score is for G. Verdi's opera *Elisa, lo stanco poeta*. It consists of three systems of music, each with a vocal line (CANTO) and a piano accompaniment (6. and 9.).

System 1 (Bars 1-4): The tempo is marked *Adagio*. The vocal line begins with a rest, followed by the lyrics "More, E - li - sa, lo stanco po - e - ta E - l'e -". The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

System 2 (Bars 5-8): The vocal line continues with the lyrics "- stre mo o - ri gli er su cui mo - re È quel l'ar - pa che un tempo l'a - mo - re In - se -". The piano accompaniment continues with similar chordal textures.

System 3 (Bars 9-11): The tempo is marked *allargando a tempo*. The vocal line begins with the lyrics "- gna - va al suo spir to gen - til. Mo - re pa - go che pu - ra ri -". The piano accompaniment features a more active right hand with sixteenth-note patterns, while the left hand remains simple. The instruction *col canto* is written below the piano part.

The song is maintained in the key of A minor¹⁹. It has a simple and transparent structure. The melody is devoid of large interval leaps. It has a sentimental, nostalgic character. At the beginning of the piece, the piano part features a series of chordal columns with a calm, balanced sound. The metre is triplet in character. The tempo is *Adagio*. The artistic expression of the phrase *More, Elisa, lo stanco poeta / E l'estremo origlier su cui* more is subtly emphasized by the lyrical, sad accompaniment.

In bar 5 there are repeated *e' h' e'* notes. These fall on the words *l'estremo origlier su*. This is a very free, unconventional melodic solution. The effect resembles a series of sighs with an emphatic and lyrical pronunciation (Example 8).

EXAMPLE 9. G. VERDI, *MORE, ELISA, LO STANCO POETA*, BARS 9-21

The musical score for Example 9, G. Verdi, 'More, Elisa, lo stanco poeta', bars 9-21, is presented in two systems. The first system covers bars 9 to 11, and the second system covers bars 12 to 14. The tempo is marked 'allargando' and 'a tempo'. The lyrics are: 'gna - va al suo spirto gen - til. Mo - re pa - go che pu - ra ri - splen - da Co - me quel - la d'un an - giol del cie - lo; Gia - ce -'. The piano accompaniment features a series of chordal columns with a calm, balanced sound. The vocal line is in G minor and 3/4 time. The tempo is marked 'allargando' and 'a tempo'. The lyrics are: 'gna - va al suo spirto gen - til. Mo - re pa - go che pu - ra ri - splen - da Co - me quel - la d'un an - giol del cie - lo; Gia - ce -'.

¹⁹ The song *More, Elisa, lo stanco poeta* was performed in the key of G minor.

15 *allarg.*
-rà sen - za fra - lee u - no stel - lo Fio - ri - rà tra le cor - de d'a -

18 *a tempo* **A1**
-pril. *a tempo* Dono estre - mo, per te lo rac - co - gli Sen - za in

Starting from bar 10, a series of sequences appear. The music to the phrase *More pago che pura risplenda / Come quella d'un angiol del cielo* reveals a typical feature of Verdi's composing technique – initially a calm and balanced melody begins to rise in an increasingly dramatic way. It becomes more and more emotionally intense until it finally reaches its climax. Immediately afterwards it begins to descend, but the descent is calm and unhurried. There is a calming of the mood, as if the previously accumulated emotions have finally found their outlet. The melodic line has a characteristic arch shape, reminiscent of the lyrical melodies in the operas of V. Bellini. The broad and sweeping melody gradually becomes more and more characterful, reaching a climax, after which it returns to its original form. This is how the characteristic "arch" is created. This type of solution was used by Verdi in many arias. It demonstrates at the same time, how deep was Bellini's influence on Verdi's composing workshop.

The performer should get acquainted in detail with the text of the song, as well as ensure stable and balanced breathing. Only then will the phrasing take on a natural character, have a more connective and thus more artistically interesting character (Example 9).

EXAMPLE 10. G. VERDI, *MORE, ELISA, LO STANCO POETA*, BARS 18-28

18 *a tempo* A1
-pril. *a tempo* Dono estre - mo, per te lo rac - co - gli Sen - za in.

22
-sa, no do - lor, sen - za pian - to; U - na la - crima ca - ra sol - tan - to, So - loun

26 *allargando* *a tempo*
va - le che gema fe - del. Che que - st'al - ma già la - scia le
a tempo
col canto

In Part A1, as mentioned above, the texture of an accompaniment is changed. Spread chords dominate, which gives the music more flowing, brisk and singing character at the same time. This texture develops and enriches the emotional content of the work. The lyrical subject bids farewell to life, but does it without great sorrow and despair.

Part A1 is very similar to Part A. However, it is necessary to pay attention to the eighth rests in bar 20. They increase expressive potential of this section. The exchange of breath which takes place here, however, should not be too rapid, otherwise the performance will not be sufficiently connective. Here, too, a melody on three repeated $e^1 h^1 e^1$ (words *insano dolor, senza*) appears, preparing the arrival of the climax (Example 10).

EXAMPLE 12. G. VERDI, *MORE, ELISA, LO STANCO POETA*, BARS 26-38

26 *allargando* *a tempo*
 va - le che gema fe - del. Che que - st'al - ma già la - scia le
a tempo
col canto

29
 ca - re Fe - ste, i can - ti le dan - ze, gli a - mo - ri, Co - me u -

32 *allarg.*
 n'au - ra che uscen - do dai fio - ri O - do - ro - sa s'ef - fon - da nel

35 *morendo*
 ciel, O - do - ro - sa s'ef - fon - da nel ciel.
p *p morendo*

The final section of the song begins in bar 27. It is essentially similar to section A. The melody undulates here particularly strongly. It is important to fully convey the despair and sorrow of the lyrical subject. The impression created by the gently ascending and descending melody is completely different from that of the episode A. It is necessary here to control of the breath with even greater force and precision, keeping calm in the areas of breath exchange (i.e. between particular phrases).

Step by step the music is gradually getting intensified, until it reaches its climax which falls on the words *Odorosa s'effonda nel ciell*. The last word (*ciel*) is accompanied in the piano part by a weakening octave tremolo. This last phrase is a challenge for the performer. It is necessary to prepare in advance an adequate reserve of air for its efficient realization. This realization must be as elegant as a rainbow painted with a single brush stroke. Sadness and pain give way here to hope and the desire for peace (Example 11).

2.3 *In solitaria stanza*

A piece of the already mentioned Italian poet, Iacopo Vittorelli, has been used as a text of this song. From the formal point of view it is a song with a two-part structure A B (i.e. without the reprise of Part A – an example of a small musical form). Part A is placed in bars 1-26. The remaining bars fall on Part B. The texture of the piano part is built of chordal columns and spread chords. The metre has a four-division character, although a number of triplet figures appear in the accompaniment, which "disrupt" the regularity of the metre. This treatment adds variety to the rhythmic layer of the work, giving it a distinct pulse and a greater briskness and flow.

The text depicts a sad scene of a girl dying in an empty room.

The impending death of the beautiful woman arouses the grief and rage of the lyrical subject.

The text in Italian is as follows:

In solitaria stanza
Langua per doglia
atroce;
Il labbro è senza voce,
Senza respiro il sen.

Come in deserta aiuola,
Che di rugiade e priva,
Sotto alla vampa estiva
Molle narcisso svien.

Io, dall'affanno oppresso,
Corro per vie remote,

E grido in suon che puote
Le rupi intenerir:

Salvate, o Dei pietosi,
Quella beltà celeste;
Voi forse non sapreste
Un'altra Irene ordir.

The text can be translated into English in the following words:

In a deserted room
She dies excruciated by pain
Her chest breathless and vain
Silent and voiceless alone

Like in a summertime sun
Which flowerbeds scorches and dries
A gentle narcissus dies
Without a drop of dew.

I, from oppressed distress,
Run down the distant ways,
The pain my chest exclaims
Could crush the hardest rock.

Save, O merciful gods,
That beauty from heaven divine;
You might never be able to find
How another Irene to create²⁰.

²⁰ Transl. A. Figas.

EXAMPLE 12. G. VERDI, *IN SOLITARIA STANZA*, BARS 1-5

The musical score for Example 12 is in A-flat major (three flats) and 6/8 time. It features a vocal line (CANTO) and a piano accompaniment (7. and 3.). The tempo is marked 'Andante mosso'. The vocal line starts with 'In so - li.ta - ria' and 'stan - za Lan - gue perdo - glia a.tro - ce; II'. The piano part features triplets of chords in both hands. A red box highlights the first triplet in the piano part, and a red arrow points from it to the second triplet. A red circle highlights the 'messa voce' marking above the vocal line.

The song is in the key of A flat major²¹. The tempo chosen by the composer is *Andante mosso* (i.e. slightly faster than andante). In the piano part, triplets made up of chords appear – the first in the left hand part and two more in the right hand part. The first section of the song features the sorrow-filled words *In solitaria stanza / Langue per doglia atroce* (“In a deserted room she dies excruciated by pain”) (Example 12).

EXAMPLE 13. G. VERDI, *IN SOLITARIA STANZA*, BARS 6-11

The musical score for Example 13 is in A-flat major (three flats) and 6/8 time. It features a vocal line (6.) and a piano accompaniment. The tempo is marked 'dim.' with a red arrow pointing right. The vocal line starts with 'lab - broësen - za vo - ce, Sen - za respi - ro il'. The piano part features triplets of chords in both hands.

²¹ The song *In solitaria stanza* was performed in the key of G flat major.



A descending melodic progression appears in bar 6, at which the words *Il labbro è senza voce* fall. Although eighth-note pauses appear here, breath exchanges should be avoided at this point. The phrase should be performed as if in a single, uninterrupted movement ('brushstroke'). The breath exchange-inducing pauses should be 'masked'. In bar 8, two large interval leaps appear - a fifth and a sixth one. In this fragment, the words *Senza respiro il sen* are realized. As with the passage with the words *More, Elisa, lo stanco poeta*, the melody here has a sentimental overtone, filled with tragedy. This occurs up to bar 9, where the word *sen* appears. It undergoes a significant prolongation, after which the sound dies down in the likeness of 'the breast that does not give out its breath (chest breathless and vain)' mentioned in the text (Example 13).

EXAMPLE 14. G. VERDI, *IN SOLITARIA STANZA*, BARS 18-26



From bar 19 onwards, the piano part is realized *pianissimo*. In terms of timbre, it closely harmonises with the vocal part, creating together a mood of loneliness and horror. It is similar in bar 21, where, in addition, the performer should pay special attention to breath control. The triplet groups placed here must not be realized with exaggeration or too choppy sound (Example 14).

Starting from bar 18, ascending runs appear in the piano part. These are realized with increasing dynamics. They herald the next stage in the development of the musical material, they are like a 'warm-up' preparing the listener for the arrival of that stage.

EXAMPLE 15. G. VERDI, *IN SOLITARIA STANZA*, BARS 27-38



At the end of bar 26 and the beginning of bar 27, Part B begins. An ascending semitone run appears here, with the words *Salvate, o Dei pietosi*. The emotional layer of the work undergoes a significant change - the narration of the lyrical subject had hitherto been of a focused, balanced though not grief-stricken nature. Now it becomes violent, passionate and desperately hopeful. Just as the melodic line rises, the drama of the vocal part should intensify. In this way, a more balanced and convincing expressive effect will be achieved. In terms of the compositional techniques used, similarities can be drawn between bars 29 and 33 and bars 8 and 25.

At the turn of bars 30 and 31, a section begins where the melody undergoes repetition. It falls on the words *Voi forse non sapreste*. Plunged into despair, the lyrical subject seems to harbour a remnant of hope, which he expresses in a hoarse, tired voice. Verdi also used a similar solution in the aria *Tacea la notte placida* from the opera *Troubadour*:



The Troubadour was written in the 1850s. Its use of solutions from a collection of songs written nearly 20 years earlier testifies to the significance and long-lasting influence of that collection on the composer's work.

As can be seen from the above examples, the beauty of Verdi's melodic style is expressed in the simplicity of the melodic lines and their elegant phrasing, which is closely matched to the content expressed and the changing emotional states of the lyrical subject (Example 15).

EXAMPLE 16. G. VERDI, *IN SOLITARIA STANZA*, BARS 42-55

42 *string:* *ten.* *dim:*
-dir, Voi non sa - pre - ste, Voi non sa -

44 *ten.* *dim:*
-pre - ste U.n'altra I.re - ne, U.n'altra Irene or.dir, Voi non sa -

47 *string:* *ten.* *dim:*
-pre - ste U.n'altra I.re - ne, U.n'altra I.re - ne, U.n'altra Irene or.

50 *Legato* *p*
-dir. Sal - va - - - te, o Dei ple -

53 *Legato!*
-to - - - sil...

The final section of the piece falls at bars 42-50. The words *Voi forse non sapreste / Un'altra Irene ordire* are performed here. In many places the melody stays on the same note. It is therefore necessary to keep the vocal apparatus in proper tension. The singing itself should have a sighing, almost declamatory character. The change of tempo also has an artistic justification: it expresses the 'last hope' of the lyrical subject.

In bar 53, one syllable is from the word *pietosi* expressed in several notes. This requires a relaxation of the vocal apparatus. Its tension would adversely affect the connectivity of the melody and the uniformity of timbre (Example 16).

2.4 *Nell'orror di notte oscura*

The Italian poet Carlo Angiolini (1806–1888) is the author of the words of this song. Formally, the song is similar to the song *In solitaria stanza* – it is a song with a two-part structure A B (without reprise). The A Part runs from bars 1-32, with the B Part beginning at bar 33.

In Part A, the lyrical subject expresses his bitterness and grief related to a love betrayal. The dynamic here increases from *piano* to *forte*. The lyrical subject expresses his certainty that he will 'die of pain'.

In Part B, the betrayed lover curses his former love. A lot of accented notes appear here. The dynamics is strictly, even perfectly, subordinated to the content of the words, which obviously translates into a stronger expressive effect.

The text tells the story of a man deeply in love who discovers that he has been betrayed by his beloved. At that moment, his whole world was shattered. He suffered a complete mental breakdown.

The text in Italian is as follows:

Nell'orror di notte oscura,
Quando tace il mondo intier,
Del mio bene in fra le mura
Vola sempre il mio pensier.

E colei che tanto adoro
Forse ad altri il cor donò;
Ciel, per me non v'ha ristoro,
Io d'ambascia morirò.

Quando in terra il giorno imbruna
Il mio spirto apparirà
Ed il raggio della luna
Fosco fosco si vedrà.

D'un amante moribondo,
D'un tradito adorator,
Udirà l'intero mondo
Il lamento del dolor.

E d'amore nella storia
Sarà scritto ognor così:
Maledetta la memoria
Di colei che lo tradì!

The translation of the text into English can be rendered in the following words:

In the horror of dark night,
When the entire world is silent,
Of my good within the walls
My thoughts as always fly.

And she whom I adore so much
Perhaps to another she gave her heart;
Heaven, for me there is no rest,
I shall die of anguish.

When on earth the day darkens
My spirit will appear
And the moon's ray
Foggy gloom shall be seen

Of a dying lover
Of a betrayed worshipper,
The whole world will hear
The lament of sorrow.

And of love in history
It will always be written thus:
Cursed be the memory
Of her who betrayed him!

EXAMPLE 17. G. VERDI, *NELL'ORROR DI NOTTE OSCURA*, BARS 1-8

The first part of the song was written in the key of B minor, while the next part was written in the parallel key of B major²². The tempo chosen by the composer is *Andante*. The metre is triplet. The singing begins in the first bar, for the last measure of it, against an octave tremolo in the left-hand piano part. Particular attention must therefore be paid to coordinating the vocal part with the accompaniment part. The entry of the vocal part must be very precise and accurate. It must occur neither too soon nor too late. Otherwise the music will lose the necessary flow.

In the song in question, the feelings of sadness, hopelessness and powerlessness experienced by the betrayed man are conveyed artistically. The first five-bar section, into which the words *Nell'orror di notte oscura / Quando tace il mondo intier* fall, is realized *sottovoce*, with not too much dynamics. The melody moves in a second-by-second motion. It has a calm and balanced character. It does not reach the high register. It is important here to ensure uninterrupted breathing and to control with what level of drama the performer realizes the dotted notes in particular. The target effect should resemble speech more than pure singing (Example 17).

²² The song *Nell'orror di notte oscura* was performed in the key of A minor (A major).

EXAMPLE 18. G. VERDI, *NELL'ORROR DI NOTTE OSCURA*, BARS 5-16

5 *espress.* *dim:.....*
 tier, Del mio be - ne in fra le mu - ra Vo - la sem - pre il mio pen - sier.

9 *cresc:.....*
 sler. E co - lei che tanto a - do - ro Forse ad al - trile cordo -

13 *con forza* *dim.*
 no; Ciel, per me non v'ha ri - sto - ro, Io d'amba - scia mo - ri.

Commencing from the last measure of bar 5 to bar 9, a melody appears that contrasts sharply with that of the previous section. It no longer has a balanced character. An interval leap of a sixth appears here, for example. The text being realized is *Del mio bene in fra le mura / Vola sempre il mio pensier*. Here the subject recalls his beloved one. There is a fundamental change at this point in the emotions experienced by the lyrical subject. The performer should open his mouth wide enough to give more drama to this passage and fully convey the strong feelings striking the lyrical subject. In bar 13, the first climax of the song appears. It falls on the words *Ciel, per me non v'ha ristoro / Io d'ambascia morirò*. Although the words would suggest otherwise, the performer should guard against an overly intense and forceful delivery of this passage. This could lead to a fundamental change in timbre, which would be undesirable. The timbre should remain uniform (Example 18).

EXAMPLE 19. G. VERDI, *NELL'ORROR DI NOTTE OSCURA*, BARS 17-32

17 *sottovoce*
 -rò. Quando in ter - ra il giorno im - bru - na Il mio spir - to appa - ri -

21 *espress.* *morendo*
 -rà Ed il rag - giodel la lu - na fo - seo fo - seo si ve -

25 *cresc.*
 -drà. D'un a - man - te mo - ri - bon - do, D'un tra - di - to ado - ra -

29 *con forza* *dim.*
 -tor, U - di - rà l'in - te - ro mon - do Il la - men - to del do -

The literary text of the song from bar 17 to bar 32 does not contain any particularly brilliant content. Semantically, the focus is on the pain and despair experienced by the lyrical subject. It is essentially a repetition of the material from the preceding section. It prepares the appearance of the more dramatic section that follows (Example 19).

EXAMPLE 20. G. VERDI, *NELL'ORROR DI NOTTE OSCURA*, BARS 33-42

33 **B** 35
con dolcezza
 lor. E d'a-mo-re nel-la
ben legato

36 *con forza*
 sto-ria Sa-rà scrit-to ognor co-sì: Maledetta la me.
 -mo-ria Di co-lei che lo tra-di, Ma-le-det-ta la me.

39
 -mo-ria Di co-lei che lo tra-di, Ma-le-det-ta la me.

41
 -mo-ria Di co-lei che lo tra-di, Ma-le-det

In bar 32 (the F sharp major⁷ chord as the dominant seventh chord of the new key), the modulation from B minor to B major begins. In the piano part, the term *ben legato* appears. The rhythm becomes more brisk and 'gritty'. The dynamics gradually increases. The lyrical subject expresses his anger here. The words *Maledetta la memoria / Di colei che lo tradì!* ("Cursed be the memory of her who betrayed him").

From the point of view of performance, it is important that the accents placed here are not mechanically realized from beginning to end. An alternate realization should be used here: *legato* – accent, which will create a fresh contrast. For example, bars 34-38 should be under one long slur, while the melody in bars 38-41 should be accented. Given the increasing tension of the melody, it is also important to pay attention to the articulation of consonant clusters such as *tt*. Breath changes here should be quick and efficient. Words should be performed with careful articulation – one syllable per sound. The voice here must be clear and lucid (Example 20).

EXAMPLE 21. G. VERDI, *NELL'ORROR DI NOTTE OSCURA*, BARS 43-54

43 *con dolcezza*
- ta! E d'a-mo-re nel-la sto-ria Sa-ra

46 scrit-to o-gnor co-si: Ma-le-det.ta la me-

48 - mo-ria Di co-lei che lo tra-di, Ma-le-det.ta la me-

50 - mo-ria di co-lei che lo tra-di; Ma-le-det



Along with the practice adopted by the composer in his 1838 collection *Seste Romanze*, towards the end of the song, in this case at bar 34, the melody undergoes a series of repetitions that continue until bar 53. The text realized in this section is *Maledetta la memoria / Di colei che lo tradi!* It has the character of a sort of concluding, closing sigh. The syllable *lo* is prolonged (a fermata). The fury of the lyrical subject reaches its climax on the word *tradi* ('betrayal'), after which it is weakened (Example 21).

2.5 *Perduta ho la pace*

The text of this song is taken from the fifteenth scene of the first act of *Faust* by J.W. von Goethe (1749–1832). This scene contains a monologue by one of the drama's characters, Margaret (Gretchen). The passage depicts a whole series of feelings experienced by Gretchen – doubt in love, inner unrest, worry, exasperation.

Verdi used the key of D minor²³ here, although it modulates to D major at the end, a musical symbol of the liberation from despair and sadness brought by death.

Formally, the piece exhibits the characteristics of a three-part great song: Part A – bars 1-31, Part B – bars 32-71, Part C – bars 72-101. The metre is 3/8. In addition to parts A, B, C, a coda also appears in the composition.

The text in Italian is as follows:

Perduta ho la pace, ho in cor mille guai;
Ah, no, più non spero trovarla più mai.
M'è buio di tomba ov'egli non è;
Senz'esso un deserto è il mondo per me.

Mio povero capo confuso travolto;

²³ The song *Perduta ho la pace* was performed in the key of C minor.

Oh misera, il senno, il senno m'è tolto!
Perduta ho la pace, ho in cor mille guai;
Ah, no, più non spero trovarla più mai.

S'io sto al finestrello, ho gl'occhi a lui solo;
S'io sfuggo di casa, sol dietro a lui volo.
Oh, il bel portamento; oh, il vago suo viso!
Qual forza è nei sguardi, che dolce sorriso!

E son le parole un magico rio;
Qual stringer di mano, qual bacio, mio Dio!
Perduta ho la pace, ho in cor mille guai;
Ah, no, più non spero trovarla più mai.

Anela congiungersi al suo il mio petto;
Potessi abbracciarlo, tenerlo a me stretto!
Bacciarlo potessi, far pago il desir!
Bacciarlo! e potessi baciata morir.

The translation of the piece into English can be rendered as follows:

'My peace is lost, a thousand storms in my heart;
Ah, no, I no longer hope to find him.
My grave is dark where he is not;
Without him the world for me is a desert.

My poor head confused overwhelmed;
Oh wretch, my wits, my wits are taken from me!
My peace is lost, I have a thousand troubles in my heart;
Ah, no, I no longer hope to find him.

If I stand at the window, my eyes look only in vain;
If I flee from home, I fly after him alone.
Oh, his beautiful bearing; oh, his vague face!
What strength is in the looks, what a sweet smile!

And are the words a magic river;
What a handshake, what a kiss, my God!
My peace is lost, I have a thousand troubles in my heart;
Ah, no, I no longer hope to find him.

My breast yearns to be joined to his;
If I could embrace him, hold him close to me!
Could I kiss him, make my desire paid!
Kiss him! And may I be kissed and die.

EXAMPLE 22. G. VERDI, *PERDUTA HO LA PACE*, BARS 1-22

The musical score is presented in four systems. The first system (bars 1-4) shows the vocal line starting with a rest, followed by the lyrics 'Perduta ho la pace, ho in cor mille'. The second system (bars 5-8) continues the vocal line with 'guai; Ah, no, più non spero trovar la più mai. M'è buio di'. The third system (bars 9-12) shows the vocal line with 'tomba o v'egli non è; Senz'esso un deserto è il mondo per'. The fourth system (bars 13-16) shows the vocal line with 'me. Mio povero capo confuso tra...'. The piano accompaniment consists of chords in the right hand and a semitone descending line in the left hand. Dynamics include *p* (piano) and *con forza* (with force). The tempo is marked *Andantino*. There are red annotations: two boxes labeled 'Andantino', two red arrows pointing to notes in bars 4 and 8, and three red circles around accents in bar 15. A red box labeled 'con forza' is also present in bar 15.

The song is kept to an *Andantino* tempo. It has a dark character, filled with sadness and anxiety. It begins with two quiet-sounding chords. The first phrase, too, resounds quietly and calmly: *Perduta ho la pace / ho in cor mille guai* ('My peace has passed, 'My peace is lost, a thousand storms in my heart'). This 'restlessness' persists in the later passages of the song. In bar 10, an A major chord appears (the dominant of the major key), while in bar 11, a modulation to A minor begins. In bar 15, accents appear. Dynamics continually increase. The semitone runs in the piano part create an impression of conflict and have an aggressive character. The phrase realized here sounds particularly bleak and hopeless *Senz'esso un deserto / è il mondo per me* ("Without him the world for me is a desert") (Example 22).

EXAMPLE 23. G. VERDI, *PERDUTA HO LA PACE*, BARS 18-32

18 me. Mio po - ve - ro ca - po con - fu - so tra -

23 cresc. string. string. Oh mi - sera, il sen - no, il sen - no m'è tol - to!

28 allarg. Per - du - ta ho la

Starting from bar 19, the type of rhythm changes. It begins to resemble a heartbeat. The dynamics increases, the tempo accelerates. The tonality becomes somewhat blurred. The vocal part (*Oh misera, il senno, / il senno m'è tolto!*) becomes increasingly emotionally intense until it finally reaches a climax. After the word *tolto*, the voice completely dies down. A three-bar interlude-like section appears in the piano part. The music calms down at this point. It becomes emotionally balanced again. The episode ends with an incomplete cadenza. Part B begins (Example 23).

EXAMPLE 24. G. VERDI, *PERDUTA HO LA PACE*, BARS 28-47

28

allarg.

a Per.du.ta ho la

33

pa - ce, ho in cor mil.le gua - i; Ah, no, più non spe - ro tro.

38

- var - la più ma - i. S'io sto al fi.ne - stel - lo, ho gl'oc - chialui

43

so - lo; S'io sfug - go di ca - sa, sol die - tro alui vo - lo. Oh, il

A number of modulations take place in this section. In bar 48, the key finally modulates to F major. The music reaches another climax. This technique reinforces the aesthetic compactness and homogeneity of the piece (Example 24).

The A section is repeated, followed by another song section. From the last thirty-two of bar 39 to the second measure of bar 47, two modulations (B major – C major) take place over a section of eight bars.

EXAMPLE 25. G. VERDI, *PERDUTA HO LA PACE*, BARS 48-72

48 *cantabile* 39

bel por.ta - men - to; oh, il va - go suo vi - so! Qual for - za è nei

53

s guar - di, che dol - ce sor - ri - so! E son le pa - ro - le un

58

ma - gi - co ri - o; Qual strin - ger di ma - no, qual ba - cio, mio

63 *string. con entusiasmo*

Di - o! Qual strin - ger di ma - no, qual ba - cio, mio Di - o!

68 *allarg.* C Per. duta ho la

The B section is relatively simple. It begins with the last sixteenth of bar 47, which is also the most majestic and glamorous section of the song. Multiple repetitions of sentences take place here. The first four sentences are in the key of F major. The last sentence is in the key of D minor. The sentence *Qual stringer di mano, / qual bacio, mio Dio!* is repeated twice.

Beginning in bar 68, another intermezzo-like section appears – just like in bars 28-30 (Example 25).

EXAMPLE 26. G. VERDI, *PERDUTA HO LA PACE*, BARS 78-101

78
- var - la più ma - i. A - ne - la con - giun - gersial suo il mio

83
pet - to; Po - tes - si abbracciar - lo, te - ner - lo a me stret - to! Ba -

88
string. e rinf. *Coda*
- ciarlo po - tes - si, far pa - go il de - sir! Ba - ciarlo! e po -

94
con enfasi *allarg. e morendo*
- tessi ba - cia ta mo - rir. a tempo
col canto

In the discussed section, the composer uses material from the preceding sections. Part C is very similar to the preceding parts. What distinguishes it is its more direct character and the more resolute chords which did not previously appear in the harmonic plan of the piece. Thus: in bar 92, there is a dominant with a minor ninth, without a root, in the first chord inversion (chord in D major⁹) and a minor subdominant (chord G minor). In bar 94 it is a $^{\circ}S_{VI}$ with an added sixth. In bars 95 to 97 there is a D_4^6 , while in the next bar there is a dominant seventh chord, which moves towards the last chords of D major.

In bar 80, a musical phrase similar to the phrase introduced in bar 4 in Part B appears. The difference is that the phrase *Baciarlo potessi, / far pago il desir!* is followed by a passage of a very unstable character, which gradually prepares the appearance of the final phrase *Baciarlo! e potessi / baciata morir*. The realization of this passage requires the performer to articulate very precisely, especially on accented notes. The performance of these must not have a forceful and enforced character. The syllables must be compact in character and their articulation must have a clear ending. This is immediately followed by an unaccompanied passage. This can be used for a quiet exchange of breath and to prepare for the coda concluding the song (Example 26).

2.6 *Deh, pietoso, oh Addolorata*

The words to this song were taken from the poetry of the Italian composer Luigi Balestra (1808-1863), who in turn was inspired by Goethe's *Faust*. The song in question is a small three-part song: A B C. Part A includes bars: 1-30, Part B: bars 31-45, Part C: bars 46 to the end.

The music here is strictly subordinate to the text, even when this means breaking with classical conventions and rules. The dominance of artistic expression over formal rigour is a typical feature of Romantic aesthetics.

The texture of the piano part in this song, in contrast to the previously analyzed works, has a more lyrical, narrative character. It is dominated by partially spread chords that emphasize the rich expressive qualities of the piece.

The text in Italian is as follows:

Deh, pietoso, oh Addolorata,
China il guardo al mio dolore;
Tu, una spada fitta in core,
Volgi gl'occhi desolata

Al morente tuo figliuol.
Quelle occhiate, i sospir vanno
Lassù al padre e son preghiera
Che il suo tempri ed il tuo affanno.

Come a me squarcin le viscere
Gl'insoffribili miei guai
E dell'ansio petto i palpiti

Chi comprendere può mai?
Di che trema il cor? Che vuol?
Ah! tu sola il sai, tu sol!

Sempre, ovunque il passo io giro,
Qual martiro, qual martiro
Qui nel sen porto con me!
Solitaria appena, oh, quanto
Verso allora, oh, quanto pianto
E di dentro scoppia il cor.

Sul vassel del finestrino
La mia la crima scendea
Quando all'alba del mattino
Questi fior per te cogliea,
Chè del sole il primo raggio
La mia stanza rischiarava

E dal letto mi cacciava
Agitandomi il dolor.
Ah, per te dal disonore,
Dalla morte io sia salvata.
Deh, pietoso al mio dolore
China il guardo, oh Addolorata!

The translation of the text into English is as follows:

Ah, merciful woman in grief
Bend your gaze to my pain;
May the sword thrust through my heart,
Turn your desolate eyes.

To your dying son.
Those glances, the sighs go
Raised to God Father as a prayer
To soothe your tempers and affliction.

As my bowels ripen
My unbearable troubles
And of my anxious breast the throbbing
Who can understand?
Of what does the heart tremble? What does it want?
Ah! you alone know, you alone!

Always, wherever I would turn,
 What a martyr, what a martyr
 Here in my breast I carry!
 In my loneliness now, oh, how many
 Tears, oh, how much weeping
 My heart bursts with tears.

On the vassel of the window
 My cry descended
 When at dawn in the morning
 These flowers for thee I plucked,
 For the sun's first ray
 Lighted up my room

And from my bed drove me
 Agitating my sorrow.
 Ah, from my dishonour
 From death may I be saved.
 Oh, pity my sorrow
 Bend your gaze, O sorrowful one!

EXAMPLE 27. G. VERDI, *DEH, PIETOSO, OH ADDOLORATA*, BARS 1-12

The image shows a musical score for G. Verdi's opera. The top system is for the Canto (singer) and Piano (piano). The Canto part is in treble clef, and the Piano part is in bass clef. The tempo is marked 'Adagio' and the mood is 'con passione'. The lyrics for the Canto part are: 'Deh, pie - to - so, oh Addo - lo -'. The bottom system is for the Piano part, starting at bar 10. The lyrics for the Piano part are: 'ra - ta, Chi - na il guar - do al mi - o do - lo - re, Tu, u - na'. A red circle highlights the word 'Tu' in the Piano part.



The first part of the song was composed in the key of F minor. The tonalities F minor, A flat major and F minor can be distinguished in the second Part. The last chord of this Part is C major, which acts as a dominant to the new key of the third Part: F major²⁴. The chosen tempo is *Adagio*. As mentioned above, the accompaniment here has a more lyrical and narrative character. It also has a different texture than in the previous cases. The composer expects a realization *con passione*, i.e. with passion. The words performed are: *Deh, pietoso, oh Addolorata, / China il guardo al mio dolore; / Tu, una spada fitta in core, / Volgi gl'occhi desolata / Al morente tuo figliuol*. These depict a dark scene of a woman looking at her dying son. Although two eighth-note pauses appear in bar 6, the performer should not use them to change the breath. Otherwise, the melody will be interrupted and lose its flow. The timbre will also be affected (Example 27).

²⁴ On the CD, which constitutes an artistic work, the Song *Deh, pietoso, oh Addolorata* begins in the key of E flat minor and ends in the key of E flat major.

EXAMPLE 28. G. VERDI, *DEH, PIETOSO, OH ADDOLORATA*, BARS 13-29

13 *con espress.*
 - chia - te, i so - spir van - no Las - sù al pa - dre e son pre -
dolce

16 *Mosso*
 - ghe - ra Che il suo tem - pried il tuo affanno. Come a me squarcin le
Mosso

20
 vi - sce - re Gl'in - sof - fri - bi - li miei gua - i E del -

23
 - l'an - sio pet - to i pal - pi ti Chi compren - de - re può

26 *Adagio*
 ma . i? Di che tre - mail cor? Che vuol? Ah! tu so - la il sai, tu
Adagio

A large number of dotted notes appear in bars 13-18. The melody here is in the shape of long, constantly undulating lines and extremely tuneful in character. It begins in a low register and requires the performer to prepare the breath in advance. The realization of this section of the melody requires more and more air.

The next passage is played at a faster tempo (*Mosso*). In bars 18-22, a series of notes of the same pitch appear. These must be performed with an even sound. Extra attention must be paid to the accented notes, otherwise the effect will be an incoherent and 'jagged' sound. The compositional technique used here promotes a more convincing expression of the lyrical subject's dissatisfaction with the surrounding reality. In bar 28, the word *voul* is realized on a fermata. It is a heartfelt and despairing question: why? (Example 28).

EXAMPLE 29. G. VERDI, *DEH, PIETOSO, OH ADDOLORATA*, BARS 30-46

The musical score for Example 29, G. Verdi, *Deh, Pietoso, Oh Addolorata*, Bars 30-46, is presented in four systems. The first system (bars 30-32) is marked **Agitato** and includes the tempo marking *cresc. sempre...*. The second system (bars 33-35) continues the *Agitato* tempo. The third system (bars 36-39) is marked **Più lento** and includes the tempo marking *Più lento*. The fourth system (bars 40-43) includes the tempo marking *rall:...*. The lyrics are in Italian and are written below the vocal line.

30 **Agitato** **B** **43** *cresc. sempre...*
 sol! Sempre, o - vun - que il passo io
Agitato *cresc. sempre...*

33
 gi-ro, Qual mar-ti-ro, qual mar-ti-ro Qui nel

36 **Più lento**
 sen por-to con me! So-li-ta-ria ap-pe-na, oh, quan-to Ver-so al.
Più lento

40 *rall:...*
 lo-ra, oh, quan-to pian-to E di den-tro
rall:...



In Part B, the lyrical subject expresses his infinite, incomprehensible pain. The tempo changes from *adagio* to *agitato* (literally, “anxiously”). The rhythm becomes more compact and focused here. A series of ascending sequences appear in the melody, with the words: *Sempre, ovunque il passo io giro, / Qual martiro, qual martiro / Qui nel sen porto con me!* These words are an expression of the spiritual suffering experienced by the lyrical subject. From bar 37 onwards, the tempo slows down. A series of dotted notes reappears. These close Part B (Example 29).

EXAMPLE 30. G. VERDI, *DEH, PIETOSO, OH ADDOLORATA*, BARS 47-59

53
fior per te co - glie - a, Chè del so - le il pri - mo

56
string. un poco
rag - gio La mia stan - za ri - schia - ra - va
string. un poco
con forza
E dal let - to mi - cao -

In Part C, the lyrical subject continues his monologue and expresses the suffering that torments him. The tempo changes here to *Andante*. The slower tempo promotes emotional calm. The text realised here is: *Sul vassel del finestrino / La mia la crima scendea / Quando all'alba del mattino.*

This is immediately followed by a long melodic line, built on dotted notes. The words fall on it: *Questi fior per te cogliea, / Chè del sole il primo raggio / La mia stanza rischiara - va*. It continues to bar 58. In the second part of this bar, the phrase: *E dal letto mi cacciava / Agitandomi il dolor* appears. The melody first leaps by an interval of an octave and then begins to descend in a second-by-second motion, this descending run being more intense and rhythmically tense. Here, one syllable is realized by several notes. From a performance point of view, it is important to maintain control over the sound articulation place. The sound here should be stable and free of any wobble. It is also important to remember that sections with an ascending melody should be realized with a *crescendo*, while the sections with a descending melody should be realized with a descending dynamic (Example 30).

EXAMPLE 31. G. VERDI, *DEH, PIETOSO, OH ADDOLORATA*, BARS 59-73

59 *-cia - va A - gi - tan - do - mi il do - lor. Ah, per.*

62 *te dal di - so - no - re, Dal la mor - te io sia sal.*

65 *- va - ta. Deh, pie - to - so al mio do - lo - re China il guar - do, oh Addolo -*

69 *- ra - ta!*

mancando

morendo

In bars 62-68, the melodic motif already familiar from bars 46-54 appears. It is immediately followed by a final section in which the singer sings: *Deh, pietoso al mio dolore / China il guardo, oh Addolorata!* Legato articulation is required here. In bar 69, the marking *mancando* (literally, with a faltering sound) is placed. The penultimate syllable in the word *Addolorata* (*ra*) should be lengthened slightly. In turn, the dynamics should weaken so that the last syllable of the same word (*ta*) already sounds very quiet (Example 31).

III. *Seste Romanze of 1845*

3.1 *Il tramonto*

The text for this song was taken from the poetry of the Italian author Andrea Maffei (1798–1885). Interestingly, Verdi had the opportunity to meet this poet in person. This took place in 1840. Maffei himself was not only a writer of original poetry, but also a translator of German and English literature. He translated the works of Friderich Schiller (1759–1805) and Shakespeare, among others, into Italian. Verdi made use of his work not only in *Il tramonto*, but also in *Ad una stella* and *Brindisi*, which form part of his 1845 collection of songs.

The song is in the key of A major²⁵. It consists of four Parts: A (bars 1-10), B (bars: 10-17), C (bars: 18-26), D (bars 26-35). The text depicts a scene of a sunset. The lyrical subject is immersed in nostalgic reflections on the past. The sunset here is a metaphor for the thoughts of death germinating in the mind of the lyrical subject.

The text in Italian is as follows:

Amo l' ora del giorno che muore
Quando il sole già stanco declina,
E nell'onde di queta marina
Veggio il raggio supremo languir.

In quell' ora mi torna nel core
Un' età più felice di questa;
In quell' ora dolcissima e mesta
Volgo a te, cara donna, il sospir.

L' occhio immoto ed immoto il pensiero,
Io contemplo la striscia lucente
Che mi vien dal sereno occidente
La quiete solcando del mar.

E desio di quell' aureo sentiero
Ravviarmi sull' orma infinita
Quasi debba la stanca mia vita
Ad un porto di pace guidar.

²⁵ The song *Il tramonto* is performed in the key of F major.

The text translated into English is as follows:

I love the dying hour of the day
When the weary sun already declines,
And in the waves of this sea
I see the last fading rays.

In that hour my heart returns
To a happier age than this;
In that sweetest and saddest hour
I turn to you, dear lady, my sigh.

My eyes motionless and my thoughts still,
I contemplate the shining streak
That comes to me from the serene west
The stillness ploughing through the sea.

And I long for that golden path
that infinite route be my way
So that it led my weary life
To a port of peace and relief.

EXAMPLE 32. G. VERDI, *IL TRAMONTO*, BARS 1-2

The musical score for Example 32, G. Verdi, *Il Tramonto*, Bars 1-2, is presented in a two-staff format. The top staff is for the vocal line, labeled 'CANTO', and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante'. The vocal line begins on the third measure of the second bar. The piano part begins with a two-bar introduction. The piano part features triplet groups in the left hand and a major chord in the right hand. The score is numbered 11.

The song begins with a two-bar introduction in the piano part. The metre is 4/4 and the tempo is *Andante*. The vocal part begins on the third measure of the second bar. The text here speaks of memories causing grief and sadness. In turn, the triplet groups in the left hand are a musical representation of the lyrical subject gazing into the distant past, recalling the emotions these memories are associated with. In contrast, an arpeggio-treated A major chord appears in the right hand of the piano part (Example 32).

EXAMPLE 33. G. VERDI, *IL TRAMONTO*, BARS 1-8

The musical score for Example 33, G. Verdi, *Il Tramonto*, Bars 1-8, is presented in three systems. The first system shows the vocal line (CANTO) and the piano accompaniment (11.) for bars 1 and 2. The tempo is Andante. The vocal line begins with a melismatic 'a' and then sings 'A - mo'. The piano accompaniment features triplet patterns in the left hand and a descending scale run in the right hand. The second system shows bars 3 and 4, with a red box highlighting the piano accompaniment. The vocal line continues with the lyrics 'l'o - ra del gior - no che muo - re Quan - do il so - le già stan - co de -'. The third system shows bars 5 and 6, with red boxes highlighting specific notes in the vocal line and the piano accompaniment. The vocal line continues with the lyrics 'cli - na, E nel - l'on - de di que - ta ma - ri - na Veg - go il'. The piano accompaniment features a descending scale run in the right hand and triplet patterns in the left hand. The tempo is Andante.

In the right hand of the piano part, a descending scale run appears from the third measure of the second bar. It expresses the sadness and grief of the lyrical subject. The performer may perform this passage with an additional accent, so that the text harmonizes with the rhythm used here. Such a solution will emphasize and give a more dramatic character to the feelings expressed here by the lyrical subject. The left-hand piano part features passages accompanied by triplet groups. These give the sound a soft, delicate tone. Aesthetically satisfying is the use of a diminished chord with a minor seventh, built on the *his* (*dis, fis, a, dis*) sound, on which the phrase *Veggo il*, performed *crescendo*, is realized (Example 33).

EXAMPLE 34. G. VERDI, *IL TRAMONTO*, BARS 9-13

47

b

9 rag-gio supre-mo lan-guir. In quel-l'o-ra mi tor-na nel

12 co-re U-n'e-tà più fe-li-ce di

espress.

stent.

In Part B, the change in textual content is accompanied by a change in the rhythmic layer of the piano part. The words are realised here: *In quell' ora mi torna nel core / Un' età più felice di questa*. A great deal of air is needed by the performer here. In the second phrase, the melody rises to a *gis*² sound. This passage should be performed with increasing dynamics. The triplets, on the other hand, should be realized with a soft and round sound signalling that the thoughts of the lyrical subject have plunged into memories of the past (Example 34).

EXAMPLE 35. G. VERDI, *IL TRAMONTO*, BARS 14-17

14 que - sta; In quel - l'o - ra dol - cis - si - ma e

16 me - sta Vol - go a te, — ca - ra don - na, il so -

dolciss.

The words *In quell' ora dolcissima e mesta / Volgo a te, cara donna, il sospir* express the mixed feelings of the lyrical subject towards the past, as they consist of bitter and sweet moments. The melody here reaches the highest sound in the entire piece – a^2 . There is also an F major chord (in the key of A major it is $^{\circ}S^5_{VI}{}^{\downarrow}$) with an augmented sixth (*dis* sound), which emphasizes this emotional ambiguity. Here, too, the performer needs plenty of air. The sound here is to be released slowly and gradually up to the word *sospir*. This “sigh” is realized with an elongated sound. Immediately afterwards, the melody returns to the tonic sound, i.e. a^1 (Example 35).

EXAMPLE 36. G. VERDI, *IL TRAMONTO*, BARS 18-21

48
18 *p* **C**
- spir. L'occhio immo - to ed immo - to il pen.
pp
20
- sie - ro, Io con - tem - plo la stri - scia lu.

The sextols in Part C are like a musical image of the 'mist' obscuring the sunshine mentioned in the text. The emotional atmosphere seems to become increasingly 'dense'. The words *L'occhio immoto ed immoto il pensiero* are realized against the chords A minor, F major, A minor, E minor (bar 19), which give the music a softer and more delicate character. In contrast, on the words *Io contemplo la striscia lucente*, the piano part features arpeggiated chords in A minor, F minor, C major, G major, C major (bars 21-22). These form a bright, luminous musical picture. On the word *striscia*, it is worth slowing down slightly to create a colourful differentiation between the two short phrases that are realized in this section of the song. The timbre of the voice here can be slightly muted, matt (Example 36).

EXAMPLE 37. G. VERDI, *IL TRAMONTO*, BARS 22-26

22

- cen - te Che mi viendal se - ren, dal se - reno occi -

24

- den - te La qui - e te sol - can - do, soleando del mar E de -

The modulation in bar 21 has resulted in the next part of the song being realized in the key in C major. The words appear: *Che mi vien dal sereno occidente / La quiete solcando del mar*. In the harmonic layer, a G major⁷ chord, the dominant seventh chord of the new key of C major, resounds in bar 23. In bar 24, the tonic appears, in bar 25 the seventh dominant again, so that in bar 26 the tonic sounds, and for the third part of the bar the E major⁷ chord as the dominant seventh chord of the main key, A major. This harmonic plan creates a calm and harmonious mood. A breath change must be made before the word *mar* ('sea'), as the realization of the word must be elongated. After all, the sea referred to here is boundless and limitless. Such a solution will, from the aesthetic point of view, give a better effect (Example 37).

EXAMPLE 38. G. VERDI, *IL TRAMONTO*, BARS 27-30

d 49

27 *- sio di quell'au - re - o sen - tie - ro Rav - vi -*

29 *- ar - mi sul l'orma infi - ni - ta Qua - si*

In the sentence *E desio di quell' aureo sentiero*, the syllable *sio* of the first word should be separated and realized as two separate syllables, which better conveys the inner desires of the heart on which the lyrical subject is elaborating.

In the following phrase *Ravviarmi sull' orma infinita*, spread chords in the piano left hand part appear as sextolet groupings²⁶. This effect evokes associations with the sound of the harp. The interpretation of this passage should also follow this direction, giving it additional allure and elegance (Example 38).

²⁶ J. Budden, *The Master Musicians: Verdi*, London 1985, p. 320.

EXAMPLE 39. G. VERDI, *IL TRAMONTO*, BARS 29-35

29 *stent.*
- ar - - mi sul l'orma infi - ni - ta Qua - si

31
deb - ba la stan - ca mia vi - ta Ad un

33
por - to di pa - ce gui.dar.
morendo

The words *Quasi debba la stanca mia vita / Ad un porto di pace guidar* introduce a final change in the emotional layer. Also in the piano part, different types of changes are revealed. The last syllables of *por-to di* are realized with a slowing down, which gives them an even more emphatic character. Although the lyrical subject here seems to feel pain and sadness, the music itself sounds quite calm.

Summarizing, the rhythmic layer of this song has a regular structure, closely coordinated with the text. In turn, this makes it easier to plan the breaths. There is plenty of time to exchange breaths. A well-prepared, deep breath will enable the next phrase to be complete.

The passages with a descending melodic line present here must not be realized forcibly, as this would disrupt the colouristic consistency of the performance. It is also important to bear in mind the need for close reading of the text. The vision of the setting sun evoking a range of emotions in the mind of the lyrical subject should inspire the performer to perform this song in a way that takes into account both the sweetness and the bitterness of the emotion experienced by the lyrical subject (Example 39).

3.2. *La zingara*

The Roma (formerly known as Gypsies) are a people who originated in northern India and settled in Europe. They led a nomadic lifestyle and for this reason became a symbol of their love of freedom and living outside social conventions. At the same time, the Roma were known as a people who liked to dance and sing.

The text for this song was taken from the poetry of an Italian author, Manfredo Maggioni (1810–1870). He worked as a contract poet for the Royal Opera House Covent Garden. Verdi used his poetry in this song, as well as in the song *Lo spazzacamino* (“the chimney sweep”), which is also included in the discussed collection.

The poem depicts a joyful and optimistic attitude towards life, expressed by the eponymous gypsy woman. She lives "here and now". She accepts misfortunes and the vicissitudes of fate with serenity.

Formally, the song is notable for its use of rhythms typical of the Spanish bolero²⁷ as well as its use of sonata allegro elements: exposition, development and recapitulation. The song is particularly suitable for lyrical sopranos.

The text of the poem in Italian is as follows:

Chi padre mi fosse, qual patria mi sia,
Invano la gente chiamando mi va;

Del primo mai seppi ed è patria mia
La terra che un fiore, che un frutto mi dà.

Dovunque il destino m'addita un sentiero,
Io trovo un sorriso, io trovo un amor;

²⁷ *Encyclopedia of Music*, ed. by A. Chodkowski, Wydawnictwo Naukowe PWN, Warsaw 1995, p. 742.

Perchè del passato darommi pensiero,
Se l'ora presente è lieta al mio cor?

Può, è vero, il domani un torbido velo
Dell'aure serene l'aspetto turbar;

Ma s'oggi risplende azzurro il mio cielo,
Perchè rattristarmi d'un dubbio avvenir?

Io sono una pianta che ghiaccio non spoglia,
Che tutto disfida del verno il rigor;

Se fronda qui cade, là un'altra germoglia,
In ogni stagione son carica di fior.

The English translation can be rendered as follows:

Who father was to me, what country is to me,
The people ask me in vain;

What was the first thing I knew? What is my homeland?
The land that gives me a flower and a fruit.

Wherever fate shows me a path,
I find a smile, I find a lover;

Why should I give thought of the past,
If the present hour is happy to my heart?

Tomorrow can shroud my cheerful face
With a murky veil and disturb the aspect;

But if today my sky shines blue,
Why should I be saddened by a doubtful future?

I am a plant that ice does not shed,
That defies all the rigours of winter;

If leaf here falls, there another sprouts,
In every season I am full of flowers.

EXAMPLE 40. G. VERDI, *LA ZINGARA*, BARS 1-3

The key of the song is G major²⁸. Metre 3/4; tempo *Allegretto*. The eight sentences of the poem correspond to eight musical sentences. The first and second sentences appear in the exposition (Part A, bars 1-18). The third to sixth sentences appear in the development (Part B, bars 18-51). The remaining two sentences – in recapitulation (Part A1, bars 51-67).

Lively and vivid rhythms appear on the tonic of the main key. These are constructed from groups of eighths and sixteenths. They provide a musical portrait of the cheerful and optimistic character of the titular gypsy (Example 40).

EXAMPLE 40. G. VERDI, *LA ZINGARA*, BARS 1-9

²⁸ The song *La zingara* is performed in D major.



In the example above, it can be seen that right at the beginning of the vocal part there is an ornament (a pre-note) leading to the g^2 sound. Immediately afterwards, there is a jump down an octave. This is where a certain frivolity and individualism of the lyrical subject becomes apparent. When realizing the trill placed here, one should try to use as little air as possible. For it should sound light and graceful (Example 41).

EXAMPLE 42. G. VERDI, *LA ZINGARA*, BARS 10-18

The second phrase begins with the words *Del primo mai seppi ed è patria mia*. The melody here descends in a semitone movement and sounds rather humorous. When performing this passage, the accents placed here by the composer should be noted. The terms *brillante* and the trill apply up to the words *La terra che un fiore, che un frutto mi dà*. The performance should be light and pearly. This applies especially to the short notes (Example 42).

EXAMPLE 43. G. VERDI, *LA ZINGARA*, BARS 16-27

16 *fio - re, che un frut - to mi dà. Do -*

19 *-vun - que il de - sti - no m'ad - di - ta un sen -*

22 *tie - ro, Io tro - vo un sor - ri - so, i - o*

25 *tro vo un a - mor; Per - ché del pas -*

legato

pp *leggermente*

dim.

pp

legato

123381

The third sentence begins with the words *Dovunque il destino m'addita un sentiero, / Io trovo un sorriso, io trovo un amor*. This section is performed in the full brilliance of the key of C major. Unlike the preceding sections of a vivid and lively character, the instrumental part here is of a different nature. It is constructed from quarter note and sixteenth note groups and sounds more lyrical. Wit and irony are not the focus of the musical narrative here. This episode begins with an *sforzando*, after which the dynamics gradually begins to wane. It is important here to maintain an adequate vocal support with the breath - the melodic line must necessarily be realized *legato* (Example 43).

EXAMPLE 44. G. VERDI, *LA ZINGARA*, BARS 25-35

25 tro vo un a - mor; Per - chè del pas -

52

28 - sa - to da - rom - mi pen.sie - ro, se l'o - ra pre -

32 sen - te è lie - ta al mio cor? Può, è

As for the fourth sentence, the example above shows how the piano part has returned to its original form – vivid and lively. Although the words *Perchè del passato darommi pensiero, / se l'ora presente è lieta al mio cor?* contain doubt, the melody is still lively and cheerful. It rises all the way to a^2 . Apparently, the dissolution of the “doubt” mentioned in the text is quite easy for the lyrical subject.

In the context of the instrumental part, the fourth and second sentences here are similar. In the fourth sentence, the composer has applied the material from the second sentence, expanding it slightly. This movement is realized in the key of E minor. The composer uses chords: $^{\circ}T$ and D^7 (chords in E minor and B major⁷) (Example 44).

EXAMPLE 45. G. VERDI, LA ZINGARA, BARS 32-42

32 *sen - te è lie - ta al mio cor?* *Può, è*

36 *ve - ro, il do - ma - ni un tor - bi - do ve - lo Del -*

40 *- l'au - re se - re - ne l'a - spet - to tur -*

There are tonal changes in the fifth phrase. The unison key of G minor, related to the major key of G major, appears here. This expresses the idea that the lyrical subject, although optimistic and confident, sometimes falls into doubt or reflection. This is, however, a temporary doubt. The tonality quickly changes from minor to major. From an executive point of view, it is important here to maintain strict control over the strength and timbre of the voice. For example, in the sentence *Può, è vero, il domani un torbido velo* the sound should be quiet and the timbre soft. In this way, it will be possible to convey the lyrical and elegant mood of this section of the poem. The phrase *Dell'aure serene l'aspetto turbar* should be executed *crescendo*. The timbre, on the other hand, should gradually become brighter. This will create an impression of unease and doubt (Example 45).

EXAMPLE 46. G. VERDI, *LA ZINGARA*, BARS 43-51

43 *Ma s'og - gi ri - splen - de az -*

46 *zur-ro il mio cie - lo, Per - ché rat - tri -*

49 *star - mi d'un dub - bio av - ve - nir? Io* A(1)

The sixth sentence (*Ma s'oggi risplende azzurro il mio cielo, / Perchè rattristarmi d'un dubbio avvenir?*) provides a solution to all the dilemmas and doubts that were raised in the preceding section. Once again, the titular gypsy shows her joyful and optimistic outlook on her own life. The instrumental part has a lively, cheerful character. It is realized in the key of B major. Chords in B flat major (tonic) and F major (dominant) appear, followed by chords approximating the main key of G major. In the vocal part, a trill realized crescendo appears in bar 51, preparing for the next part of the song (Example 46).

EXAMPLE 47. G. VERDI, *LA ZINGARA*, BARS 55-67

A(1)

55 spo - glia, Che tut - - to di - sfi - - da del

58 ver - no il ri - gor; Se fron - da qui

61 ca - de, là u - n'al - tra ger - mo - glia, In



The final movement is a reprise (A1), which is built from the material taken from the preceding parts. The words *Che tutto* were planned by the composer using a^2 . The performer should adequately prepare for the realization of this sound by skillfully selecting the air in advance and strengthening the diaphragm. The climax of the song soon follows. This section should be realized *Poco più animato* ('a little livelier'). The words *Se fronda qui cade, là un'altra germoglia, / In ogni stagione son carica di fior* appear. The rhythmic figures are repeated three times. They lead the melody to the highest sound in the whole song, which is the high c^3 . The entire song ends on this sound, too.

The performer should pay attention here to the change of tempo and to the fact that the phrase *In ogni stagione son carica di fior* is performed *crescendo*. The tension of the increasingly higher phrases should be stable and unchanging. The realization of these sections must not be forceful, otherwise the sound will be devoid of beauty.

When practising this song, it is important to pay attention to the differences between a light and accented sound and the different types of timbre involved. The control of timbre is an essential condition for a satisfactory artistic effect. In this song, the sound should never sound too heavy. A light and graceful sound is preferred as it most fully conveys the optimism and cheerfulness demonstrated by the lyrical subject. In terms of artistic expression, the song has a coherent, unified character. In this respect, it is reminiscent of the fourth song of this cycle *Lo spazzacamino* (Example 47).

3.3 *Ad una stella*

The text of this song is taken from the poetry of Andrea Maffei (1798–1885). It is one of the most beautiful poems in this composer's oeuvre. The song itself is made up of melodies that are sweet in sound, swirling. These are fused with the text itself in an extremely evocative and moving way.

The song is in the key of A flat major²⁹. The metre is 6/8, and the tempo is *Andantino*. Following Budden³⁰ the composition is assumed to be in the form of a great three-part song with the structure of A (bars 1-13), B (bars 14-35) and A1 (bars 36-48).

The text consists of four stanzas. Here, the lyrical subject praises the star he has spotted as a haven full of beauty that could shelter him from the sorrows of his own life. The desire of the lyrical subject is to fly towards this star.

The text in Italian is as follows:

Bell'astro della terra, Luce amorosa e bella,
Come desia quest'anima, Oppressa e prigioniera
Le sue catene infrangere, Libera a te volar!

Gl'ignoti abitatori, Che mi nascondi, o stella,
Cogl'angeli s'abbracciano, Puri fraterni amori,
Fan d'armonie cogl'angeli, La spera tua sonar.

Le colpe e i nostri affanni, Vi sono a lor segreti,
Inavvertiti e placidi, Scorrono i giorni e gli anni,
Nè mai pensier li novera, Nè li richiama in duol.

Bell'astro della sera, Gemma che il cielo allieti,
Come alzerà quest'anima, Oppressa e prigioniera
Dal suo terreno carcere, Al tuo bel raggio il vol!

The translation of Italian poetry into English can be rendered in the following words:

Beautiful earthly star, loving and beautiful light,
How this soul, oppressed and persecuted, desires
To break its chains, become free to fly to thee!

The unknown inhabitants, that you hide from me, Oh, star,
Embrace with angels in pure brotherly love,
They build harmony with the angels making you sing.

²⁹ The song *Ad una stella* is performed in the key of F major.

³⁰ J. Budden, *The Master Musicians: Verdi*, London 1985, p. 320.

Our faults and our anxieties are unknown to them,
Inadvertent and placid, the days and years flow by,
Never thinking of time, never recalling in grief.

Beautiful evening star, a gem that gladdens the sky,
If only could this soul, oppressed and persecuted,
lift from its earthly prison, to your beautiful and swift radiance!

EXAMPLE 48. G. VERDI, *AD UNA STELLA*, BARS 1-5

The musical score for G. Verdi's "Ad una stella" (bars 1-5) is presented in two systems. The top system shows the vocal line (CANTO) and the piano accompaniment. The vocal line begins with the lyrics "Bel - l'a - stro del - la" and continues with "ter - ra, Luce a - mo - ro - sa e bel - la,". The piano accompaniment features a simple, repetitive rhythmic pattern of eighth and sixteenth notes. A red box highlights the first four bars of the piano accompaniment, and a red circle highlights the first note of the vocal line in bar 1. The word "A" is written above the vocal line in bar 1. The tempo "Andantino" is written above the piano accompaniment in bar 1. The dynamic "pp dolcissimo" is written below the piano accompaniment in bar 1. The lyrics are written below the vocal line.

The rhythmic layer of the composition has a simple, uncomplicated character, just as simple and sincere is the admiration of the lyrical subject towards the star and the desire directed towards it. There are twelve even, soft-sounding notes in each bar of the instrumental part. They provide a musical representation of the nostalgia and sadness felt by the lyrical subject.

The vocal part begins from the second bar. The expression *melanconico e semplicissimo* ('melancholy and with the greatest simplicity') is placed here. The sound should be smooth and elegant. Also, the word *terra*, which is realized on the seventh interval, should be sung in a delicate and soft voice. An even and steady rhythm should be maintained. Only in one place (in bar 5) does one ornamentation appear (Example 48).

EXAMPLE 49. G. VERDI, *AD UNA STELLA*, BARS 6-12

6
Co-me de-sia que-st'a ni-ma Op-pressa e pri-gio -

9
-nie-ra Le sue ca-te-ne in-fran-ge -

11
-re, Li-be-ra a te vo -

The passage beginning in bar 6 is very similar to the preceding section. The difference is that there is one additional f^2 sound in bar 7. It is the words realized here that determine the further course of the song. The word *desia* should be noted. The syllables *si* and *a* are realized separately and fall on separate measures of the bar.

From bar 8 onwards, emotions such as hope, a strong desire for freedom and a fierce need to express internally experienced emotions come to the fore. This is clear from the text itself: *Come desia quest'anima, / Oppressa e prigioniera, Le sue catene infrangere, / Libera a te volar!* Breathing should be deep here. The individual phrases that build the gradually unfolding narrative must be realized in a smooth and elegant tone. The emotional layer should be externalized by a gradual increase of the voice dynamics.

In bar 9, the h^1 sound appears against a diminished seventh chord sounding in the instrumental part, which has a colouristic function. The scale on which the melodic line of the vocal part moves also increases. In bar 12, it reaches the as^2 sound. It is like a musical description of the desperate dreams of a prisoner who longs to fly from the cage in which he has been locked. Emotionally, this is an important and climactic point in the song. Immediately afterwards, the melody drops an octave. This in turn provides a musical symbol of the “return to grey reality”. It also provides an opportunity for emotional calming and tranquillity. It is important to remember at this point about the change in dynamics, which increases as the melody rises and decreases as the melody begins to fall. In this part of the composition, double pre-notes and a gruppetto appear, which require lightness of sound on the one hand and intonation and rhythmic precision on the other (Example 49).

EXAMPLE 50. G. VERDI, *AD UNA STELLA*, BARS 12-15

The image shows a musical score for Example 50, G. Verdi, *Ad una stella*, bars 12-15. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal line starts with the word 'lar!' in bar 12, followed by 'Gl'i - gno - tia - bi - ta -' in bars 13-15. A red box highlights the vocal line from bar 13 to bar 15, and a red circle highlights the final note 'ta' in bar 15. The piano accompaniment features a diminished seventh chord in bar 13, marked with a red arrow and the dynamic 'ppp'.



Part B begins with bar 14. Here a significant change takes place in the rhythmic layer of the piano part. There are two equal chords in D flat major for each measure of the act. This is a musical image of a soul that has ascended to the heavens and thus achieved a sense of peace and security. Attention should also be drawn to the changes in dynamics. It increases gradually from *piano pianissimo* until the melody reaches the *ges*² sound. Then it begins to weaken again (Example 50).

EXAMPLE 51. G. VERDI, *AD UNA STELLA*, BARS 17-21

The words *Cogl'angeli s'abbracciano, / Puri fraterni amori* begin with the as^1 sound, after which the melody rises to the as^2 sound (on the word *s'abbracciano*). In the piano part, it is preceded by a diminished seventh chord, which becomes the musical symbol of that 'purely fraternal love' joining the angels mentioned in the text (Example 51).

EXAMPLE 52. G. VERDI, *AD UNA STELLA*, BARS 22-26

The image displays a musical score for two staves, vocal and piano, across two systems. The first system (bars 22-23) shows the vocal line with the lyrics 'Fan d'ar - mo - ni - e co - gl'an - ge - li La'. The piano part features a diminished seventh chord in bar 22, highlighted with a red box. The second system (bars 24-25) shows the vocal line with the lyrics 'spe - ra - tu - a so - nar. Le col - pei no - stri af -'. The piano part has an ascending octave line in the left hand, also highlighted with a red box. A red arrow points from the piano part in bar 24 to the vocal part in bar 25.

In bar 22 the words *Fan d'armonie cogl'angeli, / La spera tua sonar* appear. The g^2 sound appears here three times one by one, each time in a different harmonic setting. Immediately afterwards, the phrase *Le colpe e i nostri affanni, / Vi sono a lor segreti*, appears in the vocal part, preceded by the notes ascending in octaves in the left-hand piano part, giving this section a minor character. When realizing the word *nostri*, one should try to make the sound here sound springy and with a darkened timbre. This will create the impression of mystery needed here from the aesthetic point of view (Example 52).

EXAMPLE 53. G. VERDI, *AD UNA STELLA*, BARS 30-36

30
I - nav - ver - ti - tie pla - ci - di Scor - ro - no i gior - nie

33
gli an - ni, Nè mai pensier li no - ve - ra, Nè li ri - chia - ma in

35
duol. Bel - l'a - stro del - la

pp
dim.
A(1)

The words *Inavvertiti e placidi*, / *Scorrono i giorni e gli anni* express the desire of the lyrical subject to abandon all cares and sorrows. In an imaginary, fanciful world, the lyrical subject floats towards the sky, where he leads a free, beautiful life. When realizing this passage, special attention should be paid to the stability and certainty of the voice. The *pianissimo* dynamics also requires this. The voice should sound calm and soft. However, to prepare the appearance of the last phrase, the sound should still retain a certain amount of tension. In order to lighten the mood, in order to give it a more serene character, the composer introduced in the piano part a low *Ces* sound recurring on the strong parts of the bar, which has a significant effect on further calming of the mood of the music.

This is immediately followed by sixteen notes of the same pitch (*es*²). The phrase *Nè mai pensier li novera, / Nè li richiama in duol* is realised here. The performer should take care that the realization of a melody built on the same sound does not sound tedious. The rhythmic structure on which the melody is built should be emphasized here with greater energy. The dynamics should be increased and the rhythmic value of the notes should be slightly prolonged so as to convincingly link this section from Part A1, and to prepare for the return of the major key of A major (Example 53).

The fourth stanza of Manfredo Maggioni's poem (*Bell'astro della sera, / Gemma che il cielo allieti, / Come alzerà quest'anima, / Oppressa e prigioniera, / Dal suo terreno carcere, / Al tuo bel raggio il vol!*) is a praise and admiration of the stellar beauty, expressing a desire to escape into the starry sky. Part A1 is melodically identical with Part A.

3.4 *Lo spazzacamino*

The text of this song, as with the song *La zingara*, is taken from the poetry of Manfredo Maggioni (1810-1870). The poem, as its title indicates, focuses on the figure of the chimney sweep. In Verdi's time, the chimney sweep was a much more widespread profession than today, although poorly paid and not very prestigious. It was a thankless job associated, moreover, with a number of occupational diseases. The chimney sweep became an object of interest for artists and writers quite early on. Authors such as William Blake (1757-1827)³¹ and Hans Christian Andersen (1805–1875)³² addressed the subject.

Verdi's song is in the key of A major³³. The metre is variable – once it is 2/4, once it is 3/8 – and the tempo is *Allegro*.

The discussed composition has the structure of a great three-part song: A (bars 1-34), B (bars 35-67), C (bars 68-100).

³¹ *The Shepherdess and the Chimney Sweep*, in: N. Marvin, W. Blake, *The Poems*, Basingstoke, Palgrave 2001, p. 115.

³² H.Ch. Andersen, *The Shepherdess and the Chimney-Sweep*, Hans Christian Andersen Center [date of access: 28.12.2022].

³³ The song *Lo spazzacamino* was performed in the key F major.

The titular chimney sweep expresses his own attitude towards his profession in a joyful and cheerful way.

The text in Italian is as follows:

Lo spazzacamin! Son d'aspetto brutto e nero,
Tingo ognun che mi vien presso;
Sono d'abiti mal messo,
Sempre scalzo intorno io vo.
Ah! di me chi sia più lieto
Sulla terra dir non so.
Spazzacamin! Signori, signore, lo spazzacamin
Vi salva dal fuoco per pochi quattrin.
Ah! Signori, signore, lo spazzacamin!

Io mi levo innanzi al sole
E di tutta la cittade
Col mio grido empio le strade
E nemico alcun non ho.
Ah, di me chi sia più lieto
Sulla terra dir non so.
Spazzacamin! Signori, signore, lo spazzacamin
Vi salva dal fuoco per pochi quattrin.
Ah! Signori, signore, lo spazzacamin!

Talor m'alzo sovra i tetti,
Talor vado per le sale;
Col mio nome i fanciulletti
Timorosi e quieti io fo.
Ah, di me chi sia più lieto
Sulla terra dir non so.
Spazzacamin! Signori, signore, lo spazzacamin
Vi salva dal fuoco per pochi quattrin.
Ah! Signori, signore, lo spazzacamin!

The text in English can be rendered as follows:

The chimney sweep! I am ugly and black in appearance,
I dye everyone who comes near me;
I am badly dressed,
Always barefoot I go around.
Ah, who is happier than me
On earth I know not.
Chimney sweep! Gentlemen, ladies, the chimney-sweep
I save you from the fire for a few quid.
Ah! Gentlemen, sir, the chimney-sweep!

I rise before the sun
 And the streets of all the city
 Are filled with my ungodly shout
 And no enemy have I.
 Ah, who is happier than I
 On earth I know not.
 Chimney sweep! Gentlemen, ladies, the chimney-sweep
 I save you from the fire for a few quid.
 Ah! Gentlemen, sir, the chimney-sweep!

Sometimes I rise above the roofs,
 Sometimes I go through the halls;
 With my name I calm the children
 I make them fearful and quiet.
 Ah, who is happier than I
 On earth I know not.
 Chimney sweep! Gentlemen, ladies, the chimney-sweep
 I save you from the fire for a few quid.
 Ah! Gentlemen, sir, the chimney-sweep!

EXAMPLE 54. G. VERDI, *LO SPAZZACAMINO*, BARS 1-4

CANTO
 Lo spazzaca - min!
 Son d'as - pet - to brutto e
 14.
 Allegro
 brillante
 Allegro
 p

The beginning of the song is quite peculiar, as it begins with a solo voice. The lyrical subject joyfully exclaims *Lo spazzacamin!* ("chimney sweep"). He presents himself as a bold and cheerful person. The performer should pay attention to the first sound, on which the syllable *lo* falls. It is a kind of "starting point", so it is important to keep the correct duration of this syllable (Example 54).

EXAMPLE 55. G. VERDI, *LO SPAZZACAMINO*, BARS 1-12

The musical score for Example 55, G. Verdi, *Lo Spazzacchino*, Bars 1-12, is presented in three systems. The first system shows the vocal line (CANTO) and the piano accompaniment (14.). The vocal line is in A major, 2/4 time, and is marked *Allegro* and *brillante* (circled in red). The lyrics are: "Lo spazzaca - min! Son d'as - pet - to brutto e". The piano accompaniment is in A major, 2/4 time, and is marked *Allegro* and *p*. The lyrics are: "ne - ro, Tin - go o - gnun che - mi vien pres - so; So - no d'a - bi - ti mal". The second system continues the vocal line and piano accompaniment. The vocal line is marked *con slancio* (circled in red). The lyrics are: "mes - so, Sempre scalzo in - tor - no io vo. Ah! di me chi sia più". The piano accompaniment is marked *con slancio* (circled in red). The lyrics are: "mes - so, Sempre scalzo in - tor - no io vo. Ah! di me chi sia più". The third system continues the vocal line and piano accompaniment. The vocal line is marked *con slancio* (circled in red). The lyrics are: "mes - so, Sempre scalzo in - tor - no io vo. Ah! di me chi sia più". The piano accompaniment is marked *con slancio* (circled in red). The lyrics are: "mes - so, Sempre scalzo in - tor - no io vo. Ah! di me chi sia più". The score ends with a 4/3 time signature.

The A movement is in 2/4 metre in *Allegro* tempo. It begins with joyful-sounding tonic chords in the main key, i.e. A major. Note the suggestion placed here, specifying the required manner of performance: *brillante* ("brilliantly"). The first words: *Son d'aspetto gross e nero*, / *Tingo ognun che mi vien presso* have a clearly self-ironic character with cheerful overtones. The melody, too, emphasises this lively and cheerful character of the chimney sweep, his natural love of freedom. It provides a vivid and convincing description of this character. Too clear and precise articulation of each word should not be aimed at. Otherwise the tone will sound hard and dry.

In bar 4, a diminished seventh chord appears on the word *brutto* ('ugly'). The use of such a chord emphasizes the witty nature of the place (Example 55).

The phrase *Ah! di me chi sia più lieto, / Sulla terra dir non so*, placed at the end, should be performed *con slancio*, i.e. with great force. In the second movement, the melody rises here until the a^2 sound, before falling to the e^2 sound. This creates a dramatic and inspiring effect. The music sounds very joyful and proud here (Examples 55 and 56).

EXAMPLE 56. G. VERDI, *LO SPAZZACAMINO*, BARS 13-28

13 lie-to Sul-la ter-ra dir non so. Spaz-za-ca-min! Si-

61 a piacere

18 Tempo di Valzer scherzoso
-gno-ri, si-gno-re, lo spaz-za-ca-min Vi sal-va dal

Tempo di Valzer
ppp leggeriss.
p

23 fuo-co per po-chi quat-trin. Ah!

tr.
ff

The last section of this movement begins in bar 16. The metre changes to 3/8. According to the marking placed here, it is to be performed *a piacere*, i.e. *ad libitum*. The fragment has the character of a serene and harmonious waltz. The accompaniment has a delicate and graceful character. It is realized in *piano pianissimo* dynamics. In addition, it is enriched by a large number of ornaments, which together create the image of a serene and jovial chimney sweep. In this fragment, the words are realized: *Spazzacamin! Signori, signore, lo spazzacamin, / Vi salva dal fuoco per pochi quattrin. / Ah! Signori, signore, lo spazzacamin!* (Example 56).

EXAMPLE 57. G. VERDI, *LO SPAZZACAMINO*, BARS 23-34

The musical score for Example 57, G. Verdi, *Lo Spazzacamino*, Bars 23-34, is presented in two systems. The first system (bars 23-26) shows a vocal line and a piano accompaniment. The vocal line has the lyrics "fu-o-co per po-chi quat-trin." and "Ah!". The piano accompaniment features a rising octave march in the right hand starting in bar 25. The second system (bars 29-34) shows a vocal line and a piano accompaniment. The vocal line has the lyrics "Si-gno-ri, si-gno-re, lo spazza-ca-min!". The piano accompaniment continues the rising octave march in the right hand. Red annotations highlight specific musical features: a red box around bar 26, a red arrow pointing to the rising octave march in bar 25, and red circles around the notes in bar 29.

In bar 25, a rising octave march appears in the right hand of the piano part, which prepares the appearance of the vocal part in bar 26. From this bar, the climax of Part A begins. Rhythmically, light and fast structures continue to be used here. There is a trill built on a^2 that continues for as much as four bars. The following afterwards scale run ends on the h^2 sound. It is the highest sound in the entire song. A series of octaves appears in the piano part at this point. The song reaches a climax here. The aforementioned trill on the a^2 sound presents a challenge to the performer.

It must be made delicately and gracefully. The sound must not be hard and mechanical. The accented notes appearing towards the end must be realized with clean and accurate articulation. Part A ends with an eighth-note pause on the fermata (Example 57).

EXAMPLE 58. G. VERDI, *LO SPAZZACAMINO*, BARS 35-46

35 **B**
I. Tempo *brillante*
Io mi le-vo in-nan-zi al so-le E di
39
tut-ta la cit-ta-de Col mio gri-do em-pio le stra-de E ne-
43 *con slancio*
-mi-co al-cun non ho. Ah, di me chi sia più lie-to Sul-la

In Part B, the metre returns to 2/4. It begins with the tonic chord of the key of F sharp minor (a new key built on the sixth degree of the major key). The tempo also returns to its original value. The instrumental part, as before, features lively rhythms. The melody, full of joyful excitement, realizes the text: *Io mi levo innanzi al sole, / E di tutta la cittade, / Col mio grido empio le strade, / E nemico alcun non ho.*

The melody has a vivid, pictorial, almost programmatic character. It allows the listener to easily imagine the chimney sweep walking joyfully. Verdi has deliberately placed *staccato* marks on some of the notes. They were not placed only on the notes ending individual phrases, such as those on which the words *sole* and *strade* are realized. This facilitates the correct realization of phrasing. A further run of Part B reveals a number of structural

similarities linking this Part with the B Part. At the end of Part B there is a modulation to begin the next Part in C sharp minor (i.e. on the third degree of the major key of A major) (Examples 58 and 59).

EXAMPLE 59. G. VERDI, *LO SPAZZACAMINO*, BARS 66-80

The musical score for Example 59, G. Verdi, *Lo Spazzacamino*, Bars 66-80, is presented in three systems. The first system (bars 66-70) shows the vocal line starting with a fermata on a whole note, followed by a triplet of eighth notes. The piano part features a rhythmic pattern of eighth and sixteenth notes. The second system (bars 71-75) continues the vocal line with a triplet of eighth notes and a modulation in the piano part. The third system (bars 76-80) shows the vocal line with a triplet of eighth notes and a modulation in the piano part. The score is marked with 'I. Tempo', 'staccate', and 'con slancio'. Red annotations highlight triplet groups in the vocal line and a modulation in the piano part.

Part C begins in bar 68. The metre is 2/4. The piano part features short, vivid and lively rhythms. The melody has a pleasant harmonious sound. The words are realized: *Talor m'alzo sovra i tetti, / Talor vado per le sale; / Col mio nome i fanciuletti / Timorosi e quieti io fo*. Attention must be paid here to the triplet groups, which are to be executed quickly and sweepingly. The voice should move freely over a wide scale, whose ambitus encloses between cis^1 and a^2 . The parts realized in the low register require the preparation of an air reserve beforehand. The words *sale* and *fo*, which appear here, must not sound too weak. This is immediately followed by a section containing a climax, which is similar in character to Parts A and B (Example 59).

The song in question is a somewhat theatrical piece. The task of the performer is to bring the figure of the lyrical subject to life. The first stanza is a kind of self-deprecating commentary by the lyrical subject (the titular chimney sweep). He speaks directly about his dirty face and clothes. The performer should pay attention to the accents and that the melody corresponds closely to the text, thus ensuring an appropriate artistic effect that allows the listener to imagine this chimney sweep through the music.

The second stanza emphasizes the industriousness of the chimney sweep. Care should be taken here to ensure that the *staccato* articulation does not lead to a “choppy” sound, devoid of any connectivity. The voice should sound light, lively and graceful here.

The third stanza features several harmonious-sounding triplets. The melody moves along a fairly wide scale. The performer should pay particular attention to sound quality and timbre where there are large interval leaps. The timbre should remain consistent and coherent.

It is advisable to understand the origin of the chimney sweep and the social history of the time before singing this piece. Artistic expression should not be limited to the voice alone, but should also include the performer's facial expressions and body language. This will allow, from the aesthetic point of view, a better and more satisfying realization of the content of the piece.

3.5 *Il mistero*

The words to this song were taken from the work of the Italian poet Felice Romani (1788–1865). He was born in Genoa. Although he studied law, he was more fascinated by poetic and dramatic works, which is why he chose a career as a poet³⁴. In 1813 Romani created his first drama in collaboration with the German composer J. S. Mayr (1763–1845). It was from this point that his playwriting career began. His work was used by prominent opera composers such as Vincenzo Bellini (1801–1835) and Gaetano Donizetti (1797–1848). His dramas were used for operas such as *Il Turco in Italia* (1814), *La sonnambula* (1831), *Norma* (1831) and *L'elisir d'amore* (1832).

³⁴ Internet Encyclopedia Britannica, entry: *Vincenzo Bellini. Italian composer*, <https://www.britannica.com/biography/Vincenzo-Bellini> [date of access: 15-12-2022].

Four parts can be distinguished in this composition: Part A (bars 1-14), Part B (bars 14-26), Part A' (bars 26-39) and Part C (bars 39-52). The piece has a very painterly character, strongly appealing to the listener's imagination. The lyrical subject compares his heart to a lake. The surface of the lake seems almost motionless. In its depths, however, violent feelings boil over. In terms of style and mood, the piece is similar to the song *Il tramonto*.

The text in Italian is as follows:

Se tranquillo a te d'accanto,
Donna mia, talun mi vede,
O felice appien mi crede,
O guarito dall'amor:
Ma non tu, che sai pur quanto
Combattuto e oppresso ho il cor.

Come lago, che stagnante
Par che dorma, e appena mova,
Ma tempeste in fondo cova
Sconosciute al viator,
Ma tal calma ho nel sembiante,
Ho scompiglio, ho in fondo al cor.

Se un sospiro, se un lamento
Il timore a me contende,
Del timore che m'accende
Non scemò l'intenso ardor;
Come lampa in monumento,
Non veduto avvampa in cor.

E vivrà benchè represso,
Benchè privo di conforto;
E vivrebbe, ancor che morto
Lo volesse il tuo rigor:
Chè alimento da sè stesso
Prende amore in nobil cor.

The text in Polish can be translated as follows:

If someone saw me beside you,
My lady, he would believe
Me to be a perfectly happy man,
Or wholly healed from love.
But you know not
How much my heart is oppressed.

It is like a lake, unmoved and still,
 It seems to sleep, and barely stirs,
 But storms are hiding in its depths
 Invisible for an unaware visitor,
 So calm is too my countenance,
 hiding the turmoil in the bottom of my heart.

Which a traveler would not see.
 That apparent peace, with fear in the heart
 I would not sigh, not lament, it is all but scare
 That fear which burns me out
 Hot like a lantern lighting a monument,
 Unseen fire blazes in my heart.

And it will smoulder stifled,
 Though bereft of comfort;
 And it would live, even on dead body
 Your rigor would have it so.
 For a noble heart
 is a nourishment for love.

EXAMPLE 60. G. VERDI, *IL MISTERO*, BARS 1-2

Part A is in the key of F minor, Part B in the key of A flat major, Part A' is again in the key of F minor, whereas Part C is in the key of A flat major³⁵. The beginning of the song is performed in *forte* dynamics. The tempo is *Andantino*. Triplets appear in the instrumental part. A musical image of the surface of a lake is created here, barely flurried by gentle waves. The mood has a very romantic character. It is also worth noting that, as a rule, the piano part begins with a tonic chord. In this case, however, it is a diminished seventh chord, which announces the sadness and tragedy of the song from the very beginning (Example 60).

³⁵ The song *Il mistero* was performed in the key of D minor (F major).

EXAMPLE 61. G. VERDI, *IL MISTERO*, BARS 1-8

1 **Andantino** **A** *con espress.*
CANTO
Andantino
15. *p* *sottovoce* *Se tran.*
3 *-quil-lo a te d'ac-can-to, Don-na mi-a, talun mi*
6 *ve-de, O fe-li-ce ap-pien mi cre-de O gua.*

The swaying, beautiful melody contains a kind of hard-to-express sadness, although “on the surface” it appears to be full of ardour and passion. The accompaniment part is performed here *sottovoce* (i.e. quietly, half-voice) in preparation for the entrance of the vocal part. The vocal part, on the other hand, is to be performed *con espress* (i.e. with expression). The first lines of the poem are realized here: *Se tranquillo a te d'accanto, / Donna mia, talun mi vede, / O felice appien mi crede, / O guarito dall'amor.*

The melody begins with an *f* sound. As its pitch gradually increases, so does the dynamics, and vice versa (i.e. as the melody descends, the dynamics with which it is realized fades at the same time). The melody of the first phrase moves within an octave. Its ascending and descending movement resembles waves floating on the surface of a lake.

The second phrase begins, like the previous phrase, with the same sound. The melody rises, reaching the as^2 sound, which is also the highest sound in this song. The melody then descends and, at the same time, the dynamics with which the melody is played also gradually weakens. The melody of the second phrase moves within the minor tenth. It has a more intense, emotionally “tense” character (Example 61). A series of seventh chords appear on the word *crede* ('believe'), realized with increasing dynamics. This procedure is intended to emphasize that the happiness, which from the point of view of an outside observer appears to be experienced by the lyrical subject, is superficial and in fact conceals a deep sadness (Example 61).

EXAMPLE 62. G. VERDI, *IL MISTERO*, BARS 9-15

9
ri - to, O guari - to dal - l'a - mor; Ma non

11
tu, che sai pur quan - to Combat - tu - to e oppres - so ho il

14 B
cor.. *ppp* Co - me la go, che sta.

The third sentence is: *Ma non tu, che sai pur quanto, / Combattuto e oppresso ho il cor*. In terms of emotional tension, this sentence is a continuation of the preceding sentence. It begins with a c^2 sound and rises to as^2 . The ascending movement of the melody is accompanied by a steady increase in dynamics.

It is a musical depiction of an inner struggle and strife. The melody then descends to the sound of *as^l*. The large ambitus within which the vocal part moves, the subordination of the magnitude of the scale to the emotional layer of the work, is one of Verdi's typical techniques of artistic expression (Example 62).

EXAMPLE 63. G. VERDI, *IL MISTERO*, BARS 14-17

Starting from bar 14 (the beginning of Part B), changes occur in the piano part. Fragmented rhythmic values appear in the left hand. On one measure of the bar, there are a total of eleven notes grouped into triplets. These provide a musical image of small waves appearing on the surface of a lake. The words realized here in the vocal part are: *Come lago, che stagnante, / Par che dorma, e appena mova*. The melody begins with the sound of *es^l*.

The performer should pay special attention here to the notes in the low register and to the fragment of the melody on the same note. Their correct realization requires the preparation of a supply of air. The voice should flow briskly and smoothly. Otherwise it will lack expression; it will be flat and sonically uninteresting (Example 63).

EXAMPLE 64. G. VERDI, *IL MISTERO*, BARS 18-25

18
mao - va, Ma tempe - ste in fon do
cresc.

20
co - va Sco - nosciu - te al vi - a
cresc.

22
tor. Ma tal cal - ma ho nel sem -
cresc.

24
bian - te, Ho scom - pi - glio, ho in fon - do al cor, ho in fondo al
f stent.

The sentence *Ma tempeste in fondo cova, / Sconosciute al viator* is realized with increasing dynamics. The scale on which the voice moves also increases. A modulation follows, which again moves towards the key of F minor. The turbulent music here is an artistic depiction of the trepidation that nestles in the heart of the lyrical subject.

Changes also take place in the piano part. In bar 22, four groups of triplets appear, which relate to the triplets in bar 14. It can be seen here that the vocal part and the instrumental part also complement each other melodically. This is a deliberate intervention by the composer. In bar 23 the words appear: *Ma tal calma ho nel sembiante*. These are realized with increasingly strong dynamics, which is intended to express the violent emotions experienced by the lyrical subject. However, these syllables in the word *sembiante* should be realized more quietly, so as to create a contrast on the following sentence (*Ho scompiglio, ho in fondo al cor*), whose individual syllables are reinforced by the accent. The emotional chaos that torments the lyrical subject is expressed here by means of triplet groups and fermatas (Example 64).

EXAMPLE 65. G. VERDI, *IL MISTERO*, BARS 26-40

The image displays a musical score for Example 65, G. Verdi, *Il Mistero*, Bars 26-40. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system starts at bar 26, which is marked with a red arrow pointing to a section labeled 'A''. The piano part in bar 26 features a triplet of eighth notes, which is highlighted by a red box. The vocal part in bar 26 has the lyrics 'Se un so. spi - ro, se un la -'. The second system starts at bar 29, which is marked with a red arrow pointing to the beginning of the piano part. The vocal part in bar 29 has the lyrics 'men - to Il ti - mo - re - a me con - ten - de, Del ti.' The piano part in bar 29 also features a triplet of eighth notes. The score is annotated with various musical markings, including 'cor.' (crescendo), 'p' (piano), and 'sottovoce' (sotto voce).

32 - mo - re che m'ac.cen - de Non sce.mò, Non scemò l'intenso ar.

35 - dor. Co - me lam - pa in mo - nu - men - to Non ve.

38 - du - to avvam - pa - in cor E vi.vrà - benchè re.

40 *con passione*

123881

In bar 26, the A' Part begins. It is melodically, tonally and harmonically identical to the A part. This also applies to the figures and solutions used in the piano part, the aim of which is to fully reflect the agitated and intense feelings of the lyrical subject.

Part C begins at bar 39. The sentences here have a similar structure to those in the earlier parts. The vocal part is to be performed *con passione*, i.e. with passion. The voice here sings the following passage from the text: *E vivrà benchè represso, / Benchè privo di conforto*. The lyrical subject here expresses his unshakable faith in the power of love (Example 65).

EXAMPLE 66. G. VERDI, *IL MISTERO*, BARS 44-47

The musical score for Example 66, G. Verdi, *Il Mistero*, Bars 44-47, is presented in three systems. The key signature is C major (one sharp) and the time signature is 4/4. The score includes a vocal line and a piano accompaniment. The lyrics are: 'pres so, Ben ch  pri vo di con for to E vi. vreb be ancor che mor to Lo vo les se il tu o ri gor, Ch  a li'.

Bar 44: The vocal line begins with a half note 'pres' followed by a quarter note 'so'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand. A red arrow points to the end of the bar.

Bar 45: The vocal line continues with 'Ben ch  pri vo di con for to E vi.' The piano accompaniment continues with the same pattern. A red arrow points to the end of the bar.

Bar 46: The vocal line begins with 'vreb be ancor che mor to Lo vo'. The piano accompaniment continues with the same pattern. A red arrow points to the end of the bar.

Bar 47: The vocal line continues with 'les se il tu o ri gor, Ch  a li'. The piano accompaniment continues with the same pattern. A red arrow points to the end of the bar.

The next sentence is characterised by greater tension and emotional intensity. The words *E vivrebbe, ancor che morto, / Lo volesse il tuo rigor* testify to the strength and emotional permanence of the lyrical subject. No adversity can annihilate his love (Example 66).

EXAMPLE 67. G. VERDI, *IL MISTERO*, BARS 48-52

48

- men - to da sè stes - so Pren.de a -

50

- mo - re in no - bil cor.

Largo

morendo

The last phrase begins on the fourth measure of bar 47, and has the character of an oath that the lyrical subject makes to himself. The dynamics gradually intensifies until finally the music reaches the climax. This moment occurs at the words: *Chè alimento da sè stesso, / Prende amore in nobile cor*. Here, an F minor chord appears in the harmonic plan, which enriches this passage in terms of colour. The melody then begins to descend. In the piano part, chords in A flat major resound. These are realized with increasingly weaker dynamics until the sound fades away (*morendo*) (Example 67).

Romani's poem is emotionally intense. It is full of bitterness and regret. It is likely that it was the character of the author himself, or the circumstances in which he lived, which led to his feeling of love taking on an all too tragic and sombre dimension.

The four successive stanzas of Romani's poem seem to correspond to the four traditional elements of essay writing in ancient Chinese literature, i.e. introduction, thesis, antithesis and conclusion (Chinese: qi, cheng, zhuan, he). Probably, Romani applied the format in his poem unconsciously. With its help, it is possible to clarify what type of transformation the feelings of the lyrical subject were subjected to.

According to the present author's own performance experience, the performer should pay attention to three issues.

Firstly, the text of the song must be carefully read and understood. As is well known, the music here has a distinctly painterly, almost programmatic character, being subordinated to the text along with its emotional layer. The same approach is applied to operatic arias, and the songs belonging to this collection have just such an “operatic” character. Hence the important role of the text and the necessity to understand it.

Secondly, attention should be paid to sounds in the low register. These require prior preparation in terms of breathing. The high notes in Part A serve to express the inner struggles of the lyrical subject, the emotional pressure he is under. On the other hand, the low notes in Part B serve as a description of the mood of the lyrical subject, which resembles the “surface of a lake”. The rapid change of register that occurs between Parts A and B presents a challenge to the performer. Lack of preparation in terms of breathing will result in the voice lacking the brilliance and fluidity which are significant here.

Thirdly, it is important that the melody in the upper register has a continuous and stable character. The highest sound of this song is *as*². Each of the stanzas has its own distinct climax, which always falls on a high note. For this reason, attention should be paid to the correct placement of the sound and the stability of the emission, which should have an unhurried character, otherwise the voice will quickly fatigue.

3.6 Brindisi

The song *Brindisi* is similar to the first song of this collection, i.e. *Il tramonto*. First of all, the author of the words in both cases is the same author Andrea Maffei. The *Brindisi* song is known in two versions. The difference is that the melody in the first version is concentrated in the high register, while in the second version it is concentrated in the lower register. According to Budden³⁶, the first version is slightly more vehement than the second. The second version, on the other hand, is harmonically richer. The choice of version is up to the performer. For the purposes of this study, version two was recorded and analyzed.

The word *brindisi* means toast (from German 'bring dirs') and a song that is sung on the occasion of a toast (composed by soloist and choir). This type of song also appeared in Verdi's opera *La traviata*, specifically in the first act in the duet *Libiamo, ne' lieti calici*³⁷.

³⁶ J. Budden, *The Master Musicians: Verdi*, London 1985, p. 320.

³⁷ 'Toast' arias appear in Verdi's works such as *La Traviata*, *Macbeth* and *Otello*. This type of aria was also written by G. Donizetti in his opera *Lucrezia Borgia* of 1833 and Pietro Mascagni in his opera *Cavalleria rusticana*.

The song is structured in three parts: Part A (bars 1-40), Part B (bars 40-85), Part C (bars 85-118). The criterion for the musical division of the piece is the same as the poetic construction of the semantic layer, in which also three stanzas are distinguished. The metre is 3/8, and the key is F major. Tempo – *Allegretto*. The ambitus of the melody: c^1 – f^2 . The first three bars are an introduction realized by the piano. Already on the first measure of the bar, there are grace notes that predict the atmosphere of the song, which has a vivid, lively character. In both the instrumental and vocal layers, the composer has introduced numerous accents. The harmonic plan is dominated by chords related to the major key. The music of the song brings cheerfulness and joy; it is reminiscent of a waltz, or perhaps it is a waltz and a cheerful invitation to have fun together and make a toast. The musical layer creates an optimistic, relaxed mood.

The text in Italian is as follows:

Mescetemi il vino! Tu solo, o bicchiero,
 Fra gaudi terreni non sei menzognero,
 Tu, vita de' sensi, dolcezza del cor.
 Amai; m'infiammaro due sguardi fatali;
 Credei l'amicizia fanciulla senz'ali,
 Follia de' prim'anni, fantasma illusor.
 Mescetemi il vino, dolcezza del cor.

L'amico, l'amante col tempo ne fugge,
 Ma tu non paventi chi tutto distrugge:
 L'età non t'offende, t'accresce virtù.
 Sfiorito l'aprile, cadute le rose,
 Tu sei che n'allegri le cure noiose;
 Sei tu che ne torni la gioia che fu.
 L'età non t'offende, t'accresce virtù.

Chi meglio risana del cor le ferite?
 Se te non ci desse la provvida vite,
 Sarebbe immortale l'umano dolor.
 Mescetemi il vino! Tu sol, o bicchiero,
 Fra gaudi terreni non sei menzognero,
 Tu, vita de' sensi, letizia del cor.

The English translation can be rendered as follows:

Stir the wine! You alone, O dear glass,
Among earthly glories thou art not a liar,
That life of the senses, sweetness of the heart.
I loved; two fatal glances inflamed me;
I thought friendship be a girl without wings,
It was youthful folly, hardly an illusion.
Stir me the wine, sweetness of heart.

A friend, a lover, with time they all flee,
But you do not fear him who destroys all:
Age does not offend you, it increases your virtue.
April has blossomed, the roses have fallen,
Thou art that cheers up the oppressed ones with worries;
You are the one who brings back the joy that once was.
Age does not offend you, it increases your virtue.

Who better heals the wounds of the heart?
If it was not for you,
human sorrow would have no end.
Stir me the wine! You alone, O dear glass,
Among earthly glories thou art not a liar,
Thou – the life of the senses, the joy of the heart.

EXAMPLE 68. G. VERDI, *BRINDISI*, BARS 1-10

The musical score for Example 68, G. Verdi's *Brindisi*, bars 1-10, is presented in two systems. The first system shows the vocal line and the piano accompaniment. The tempo is marked *Allegretto*. The vocal line begins with the lyrics "Me - sce - te - mi il vi - no! Tu" and the piano accompaniment begins with "16. bis". The second system shows the vocal line and the piano accompaniment. The tempo is marked *Allegretto*. The vocal line begins with the lyrics "so - lo, o bic - chie - ro, Fra gau - di ter - re - ni non sei - men - zo -" and the piano accompaniment begins with "6". The piano accompaniment includes markings for *staccate* and *p* (piano).

The solemn first Part begins with such phrases: *Mescetemi il vino! / Tu solo, o bicchiero, / Fra gaudi terreni non sei menzognero*. The motifs used here provide a musical image of making a toast. They have a similar rhythmic structure, with a note performed *staccato* on the last section of the bar. The mood is cheerful and celebratory, as is usually the case at a feast. The performer should try to make the individual words, executed at a brisk tempo, as clear, distinct and sung *legato* as possible. The leaps of the melody, on the other hand, must be realized in such a way that the connectivity of the melody does not suffer (Example 68).

EXAMPLE 69. G. VERDI, *BRINDISI*, BARS 11-16

The section that begins on the third measure of bar 11 and ends in bar 15 contains a very significant sentence. This sentence appears at this point and, in a slightly altered form, is the last sentence of the song under discussion. It becomes, therefore, like a buckle that binds the poetic text together. It is also a kind of motto that accompanies the lyrical subject, who is in love and enchanted by the sensuality of life that brings joy to the heart. This phrase contains a series of accented notes. It clearly drives the further development of the musical content (Example 69).

EXAMPLE 70. G. VERDI, *BRINDISI*, BARS 17-39

29

ciul - la - senz' a - li, Fol - lia - de' pri - m'an - ni, fan - ta - sma illu -

35

._sor. Me - sce - te - mi il vi - no, dol - cez - za - del - cor.

The following phrases (from bar 17 onwards with a pre-bar) become a kind of a refrain of the song. More audible in the melody becomes the character of the waltz, which should also be prominent during the singing. The melody here is more drawn out and solemn. The whole gives the impression of a musical picture of a group of people who have finished drinking a toast, have matched up and started dancing.

On the third measure of bar 31, the realization of the phrase begins: *Follia de' prim'anni, fantasma illusor* ("It was youthful folly, hardly an illusion"). Here appears a motif built of three identical bars realized *crescendo*, aiming at the cadential phrase ending the first part of the song.

EXAMPLE 71. G. VERDI, *BRINDISI*, BARS 39-61

The musical score for Example 71, G. Verdi's *Brindisi*, bars 39-61, is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (B-flat). The score is divided into four systems, each with a bar number (39, 45, 51, 57) and a section letter (B). The lyrics are: 'L'a - mi - co, l'a - man - te col tem - po ne fug - ge; Ma tu non pa - ven - ti chi tut - to di - strugge; L'e - tà non t'of - fen - de, t'ao - cre - sce vir - tù. Sfiò -'. Red arrows highlight specific melodic lines in the vocal part.

The ending of the A Part is notable. Just as the beginning of the song (bars 1-3) ascended by an octave, so now the melody, possessing the same idea, descends by a second movement (Examples 70 and 71).

In Part B, the figures in the instrumental section do not change. The melody, as in Part A, begins with a fourth leap. There are longer, more tuneful phrases. The following phrases are realized: *L'amico, l'amante col tempo ne fugge, / Ma tu non paventi chi tutto distrugge* ("A friend, a lover, with time they all flee, But you do not fear him who destroys all").

In bar 57, the familiar motif from bars 31-35 appears, in this case having a descending character. The melody ends on a g^1 sound, after which the refrain of the song begins directly (Example 71).

EXAMPLE 72. G. VERDI, *BRINDISI*, BARS 62-86

The musical score for Example 72, G. Verdi's *Brindisi*, bars 62-86, is presented in three systems. The key signature is one flat (B-flat), and the time signature is 2/4. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a repeating triplet motif in the right hand, which is highlighted by a red line across the first system. The vocal line has lyrics in Italian. Red arrows point to specific notes in the vocal line: the first arrow points to the note 'ri' in bar 62, and the second arrow points to the note 'se' in bar 67. The piano part has a bass line that is also highlighted by a red line across the first system.

62 *p legg* 3

- ri - - to l'a - pri - - le, ea - du -

67

- te - le ro - se, Tu sei - che n'al -

72

- le - gri le cu - re - no - io - se; Sei

77 tu - che ne tor - ni la gio - ia che fu. L'e - tà non t'of -

82 - fen - de, t'ac - cre - sce - vir - tù. Chi me - glio ri -

There is a marked change in the piano part realizing the refrain. In the right hand, octaves realized in triplet groups appear for the second section of the bar lasting one eighth note. The entire instrumental part is kept in a waltz rhythm. This gives it a more lively and playful character. In the vocal layer, the refrain is identical to the refrain of Part A (Example 72).

EXAMPLE 73. G. VERDI, *BRINDISI*, BARS 82-101

82 - fen - de, t'ac - cre - sce - vir - tù. Chi me - glio ri -

87 - sa - na del cor le fe - ri - te Chi me - glio ri - sa - na del

92 79

cor le fe - ri - te? Se te non ci des - se la prov.vi - da

97

vi - te, Sa - reb.be im - mor - ta - le l'u - ma - no do - lor. Me -

The ideas used in Part C are similar to those used by the composer in Part A. In the piano part, more rich harmonic solutions can be observed. The beginning of the movement is related to the singing of sentences: *Chi meglio risana del cor le ferite? / Se te non ci desse la provvida vite, Sarebbe immortale l'umano dolor* ("Who better heals the wounds of the heart? If it was not for you, human sorrow would have no end") (Example 73).

EXAMPLE 74. G. VERDI, *BRINDISI*, BARS 97-117

97

vi - te, Sa - reb.be im - mor - ta - le l'u - ma - no do - lor. Me -

102

- sce - te - miil vi - no! Tu so - lo, o bie - chie - ro, Fra gau - di ter -



In the ending of Part C, which is also the ending of the whole song, the material of Part A is repeated. The difference can be seen above all in the manner of the ending. Here, the cadenza has a typically operatic character, i.e. the melody is realized on the same chord repeated several times, and the whole has a solemn and splendid character. In the performance practice of the author of this work, the last phrase of the song *letizia del cor* ('sweetest heart') is realized on an ascending course of notes: b^1 , c^2 , d^2 , e^2 , f^2 , which in effect creates another climax, more satisfying from the aesthetic point of view.

Compared to other songs included in the analyzed collection, the narrative quality of *Brindisi* song is rather limited - there is no narrative or story to be conveyed by the lyrical subject. The instrumental layer is also less developed than in the previous songs. The tripartite metre creates the impression of a waltz danced at an elegant party.

In such a context, the performance of this song should therefore be twofold. On the one hand, it should be cheerful and joyful, e.g. when short and concise phrases or motifs appear. Attention should then be paid to the correct realization of the accented sounds and clear diction. On the other hand, there are also more lyrical moments in this song, built up from long, drawn-out phrases. An example is the beginning of bar 17. Here, breath control is particularly important as a prerequisite for the correct realization of these types of sections (Example 74).

Lyricism is expressed here in various ways. It can be a kind of sweet recollection of old, youthful love and friendship. It then has a typically “romantic” mood and character. On the other hand, another part of the song, when it is made up of longer phrases, then its undulation, its singing should have a more intense character. It is then a part that is more narrative, focused and introverted in character.

The performer should remember that the song is passionate and ardent, joyful and cheerful. For this reason, an overly intense and emotional realization should be avoided. The sound should have a stable, even character and maintain a similar timbre throughout the piece.

Conclusion

In the posterity's memory, Verdi became known primarily as a composer of grand operas. Nevertheless, his oeuvre also includes compositions of other genres, including romances, on which Verdi worked for a large part of his career. And although he did not create many of them, almost every one of them is a peculiar "gem" of great artistic value. They are characterized by great formal variety, an elegant and aesthetically convincing combination of a rich in content and moving text, the beauty of the melody and the instrumental part, i.e. a wealth of expression. These aforementioned features and the aesthetic qualities of romances contributed to the significant further development of this genre of musical creativity.

It should be borne in mind that in performing romances, the artist may consciously or unconsciously fall into an artistic trap. Namely, on the one hand, he may treat these works in a completely free, light, even non-committal manner, approaching them *ad libitum* like a song, for example. On the other hand, a romance may be interpreted too seriously to reflect the stylistics of an operatic aria. The performer must therefore remember that a romance is neither a song nor an opera aria, but a separate genre called *aria da camera*. When performing a romance, therefore, the starting point should always be the literary text. And only its combination with the musical layer: with the shape of the melodic line and the instrumental part will help to understand the form of the piece and indicate the proper manner of interpretation. In this way, the music naturally becomes a commentary on the word and contributes to bringing out the whole palette of expression contained in the poetic text.

What has been written above remains in harmony with the intentions of the composer himself, who – on the one hand – wrote romances commissioned by the Italian aristocracy. For this was to be music dedicated to the upper classes; music in which the search for a kind of perfection of style and perfection of form was still ongoing. On the other hand, however, it was also Giuseppe Verdi's intention that the music he created should be music understandable to everyone, including the uneducated, and thus become popular music. It seems that the romances discussed here meet both conditions set by the composer.

The author of the this study hopes that his analysis of the two collections of romances by Giuseppe Verdi will contribute to a better understanding of the style, the emotional layer and certain performance problems characteristic of these works. Familiarizing oneself with the specifics of compositions described as *aria da camera* and remaining "between song and aria" will allow to interpret them correctly and convincingly, which will undoubtedly contribute to a fuller expression of their artistic potential and their timeless beauty.

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Summary

This Dissertation is a description of an electronically recorded artistic work with the common title: "Giuseppe Verdi's *Romanze I* (1838) and *Romanze II* (1845) as a brilliant example of the unity of word and music. The challenges of interpreting a chamber vocal form”.

Romanze of 1838 comprise six pieces: *Non t'accostar all'urna*, *More, Elisa, lo stanco poeta*, *In solitaria stanza*, *Nell'orror di notte oscura*, *Perduta ho la pace* and *Deh, pietoso, oh Addolorata*.

Romanze of 1845 also include six pieces: *Il tramonto*, *La zingara*, *Ad una stella*, *Lo spazzacamino*, *Il mistero* and *Brindisi*.

The study of the artistic work is structured in three chapters. In the introduction, in addition to methodological assumptions, attention is given to introducing the chamber vocal form which romance is, a type of chamber aria.

Chapter one briefly recalls the most important facts of Giuseppe Verdi's life and discusses the stylistics of his romances in general.

Chapter two discusses works from 1838, while Chapter three looks at the romances from 1845. In reviewing the 12 romances, issues such as the text of the work in the original language, Italian, and its translation into English, the structure of the work and the tonal plan, the line of the vocal voice and the way in which the text of the work is reflected, the interaction of the piano part and the vocal part, and the challenges of interpretation (cooperation with the pianist, attention to legato, belcanto, Italian language in singing, unity of the word and music), among others, were taken into account.

The conclusion brings together the most important observations, among which are also suggestions for the interpretation of a chamber vocal form such as romances.