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“The Verdi Baritone — Vocal Characteristics and Performance Analysis of Selected Arias from Giuseppe Verdi ’s Operas”

Doctoral dissertation written under the supervision of Prof. Dr. hab. Artur Stefanowicz

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Declarations

Statement of the Doctoral Dissertation Supervisor:

I hereby declare that this dissertation has been prepared under my supervision and I confirm that it meets the requirements for submission in the doctoral proceedings.

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Author's Declaration:

Being fully aware of the legal responsibility, I hereby declare that the present doctoral dissertation entitled "The Verdi Baritone – Vocal Characteristics and Performance Analysis of Selected Arias from Giuseppe Verdi's Operas" has been written independently by me under the supervision of my academic advisor and does not contain any content obtained in violation of applicable regulations. I also declare that this dissertation has not previously been submitted for the purpose of obtaining the degree of Doctor of Arts. Furthermore, I confirm that the present version of the dissertation is identical to the attached electronic version.

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Description of the Artistic Work

Bowen Guan – baritone
Kun Tian – accompaniment
Chang Sun – baritone*
Chao Liang – tenor**
Emilian Rymarowicz – sound director

"Son io mio Carlo … Per me giunto è il dì supremo"
The Death Scene of Rodrigo: Recitative and Aria of Rodrigo, from Act IV of the Opera Don Carlo (Don Carlos)** (11'31)

"Tutto è deserto … Il balen del suo sorriso"
Recitative and Aria of Count di Luna, from Act II of the Opera Il trovatore (The Troubadour)*(9'20)

"Morir! Tremenda cosa! … Urna fatale del mio destino"
Scene and Aria of Don Carlo, from Act III of the Opera La forza del destino (The Force of Destiny)*(9'00)

"Alzati! … Eri tu che macchiavi quell'anima"
Scene and Aria of Renato, from Act III of the Opera Un ballo in maschera (A Masked Ball) (7'08)

"Perfidi … Pietà, rispetto, amore"
Scene and Aria of Macbeth, from Act IV of the Opera Macbeth (Macbeth)(5'46)

"Son pur queste mie membra! … Dio di Giuda"
Prelude, Scene, and Aria of Nabucco, from Act IV of the Opera Nabucco (Nabucco)**(12'07)

Date and Place of Recording:
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Abstract

The purpose of this dissertation is to analyze the baritone arias in Giuseppe Verdi's operas, with particular focus on their musical features and performance technique, discussed on the basis of the author's own recordings.

The dissertation begins with the **Introduction**, which situates the subject within its historical and research background, outlines the fundamental concepts, reviews the current state of scholarship, and defines the significance and scope of the undertaken research.

Chapter I – "An Overview of Verdi's Operatic Output and Baritone Roles" – addresses two key aspects. First, it presents as comprehensive a survey as possible of Verdi's operatic oeuvre. Second, it discusses the distinctive features and the practical significance of baritone roles in his works, with particular attention to the typology of the Verdi baritone.

Chapter II – "Musical and Literary Analysis of Baritone Arias in Verdi's Operas" – focuses on six arias included in the author's diploma recording. The analysis of both text and music provides a theoretical foundation for their performance, while simultaneously constituting an essential process in exploring the style of the Verdi baritone.

In **Chapter III – "Performance Analysis of Baritone Arias in Verdi's Operas"** – the discussion centers on the principal interpretative challenges posed by the selected arias. The analysis unfolds in three dimensions: (1) the necessity of a thorough understanding of the historical context, Verdi's artistic intentions, and compositional techniques, as well as of the relationship between musical elements and character formation; (2) the perception of the Verdi baritone not merely as a vocal category, but as a stylistic phenomenon encompassing multiple dramatic and musical relations; (3) the performer's obligation to begin interpretation from an awareness of their own vocal capabilities, while maintaining fidelity to the original and at the same time imparting an individual artistic perspective.

Chapter IV – "Reflections on the Performance and Analysis of Verdi's Baritone Arias" – synthesizes the author's personal experiences in working with Verdi's arias. These reflections are presented from two perspectives: the shaping of

character portrayal and the application of vocal technique. They emphasize that the essence of opera lies in the inseparable coexistence of musicality and drama, which requires the performer to continually explore the interplay between narrative, music, and character. Understanding the role of music in shaping the protagonist is the prerequisite for a conscious use of vocal technique, ultimately leading to the achievement of genuine musical expression.

The **Conclusion** presents the author's creative methods, vocal strategies, and conceptual approach to interpretation. It underscores that only singers who attain a high level of technical proficiency, artistic insight, and cultural competence are capable of fully capturing the essence of Verdi's music and moving the hearts of listeners.

Keywords: Verdi, opera, Verdi baritone, musical analysis, performance

Introduction

Research Context and Fundamental Concepts

Giuseppe Verdi is among the most outstanding opera composers of the nineteenth century. His works are characterized by profound expression and exceptional artistic charm; through the masterful fusion of music and drama, he was able to portray the full complexity of human emotions. Baritone roles hold a particularly significant

place in his operatic output, as they are often of leading importance and demand from the performer not only vocal maturity but also refined interpretative skills.

While studying and performing arias written for the Verdi baritone (also referred to in the literature as the dramatic or heroic baritone), the author of this dissertation deepened his understanding of the relationship between musical style,vocal technique, and character creation. This experience revealed that interpreting the Verdi baritone requires not only mastery of the bel canto technique but also the ability to integrate vocal and dramatic means into a coherent stage vision. This realization became the direct inspiration and motivation for undertaking the present research.

Three fundamental concepts are of key importance in this dissertation:

- **Verdi baritone** – a full, deep, and resonant voice, traditionally associated with majesty and self-assurance; it encompasses dramatic roles, often of a “heroic” nature. From a technical perspective, it requires excellent breath control, flexible phrasing, and the ability to employ resonators while maintaining a rich chest timbre.
- **Operatic role** – the artistic creation of a stage character,in which singing and music serve as instruments of dramatic and emotional expression.
- **Operatic aria** – a musical form based on singing, constituting a key element of operatic dramaturgy; it primarily serves to express a character’s emotions and inner conflicts. In Verdi’s works, baritone arias often combine recitative, arioso, and cabaletta, becoming the dramatic and emotional climaxes of the opera.

State of Research

- Research on the Compositional Style and Influence of Verdi's Operas

In his work Giuseppe Verdi and the Italian Risorgimento, Philip Gossett highlights the generic and thematic diversity of Verdi's operas, which include historical dramas, tragedies, and romantic comedies. Verdi masterfully conveyed the character and emotions of his figures through music, making their portrayals both vivid and unforgettable.[1] Karen Henson observes that the composer consciously integrated music with narrative, creating an atmosphere filled with tension and dramatic intensity. [2] Ideologically, Verdi remained closely associated with the Risorgimento movement— his works conveyed a strong patriotic and libertarian message. Claudio Vellutini [3] emphasized Verdi's skillful combination of the Italian operatic tradition with formal innovation, while Massimo Zicari highlighted the intercultural nature of his output, created in collaboration with artists from diverse traditions. [4]

- Research on Baritone Roles

Gao Miao and Liu Guanhong write that Verdi broke through the limitations of traditional vocal typology by expanding the range and color palette of the baritone voice and endowing it with exceptional expressiveness.[5] Jiang Feng points out that Verdi's melodic lines—full of vitality and cantabile fluidity —significantly enhance the dramatic progression of the action.Wei Lunji [6] emphasizes the central importance of baritone roles in Verdi's dramaturgy, their emotional depth, and dramatic complexity.[7] When composing baritone roles, Verdi considered the psychology and emotional states of his characters, making the baritone a vehicle for the opera's central dramatic conflicts.

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[1] Philip Gossett, *Giuseppe Verdi and the Italian Risorgimento*, Proceedings of the American Philosophical Society, 2012（09）.
[2] Henson Karen, *Verdi versus Victor Maurel on 'Falstaff': Twelve new Verdi letters and other operatic and musical theater sources*, (Giuseppe Verdi), Nineteenth Century Music, 2007（09）.
[3] Vellutini Claudio, *Opera and Monuments: Verdi's Ernaniin Vienna and the Construction of Dynastic Memory*, Cambridge Opera Journal, 2017（07）.
[4] Zicari Massimo, *Cultural stereotypes and the reception of Verdi's operas in Victorian London*, Journal of Modern Italian Studies, 2021（01）.
[5] Gao Miao, Liu Guanhong, *The Creative Style of the Baritone Role in Verdi's Opera*, Grand Stage, 2013 (02).
[6] Jiang Feng, *Heroes and Personalities: A Brief Discussion on the Characteristics of Verdi's Opera Creation*, Music Creation, 2012 (04).
[7] WeiLunji, *The Artistic characteristics of the Bass Role in Verdi's Opera*, Journal of Tianjin Conservatory of Music, 2011 (02).

- Research on Baritone Arias

Lü Jingzhi[8] analyzed Nabucco, drawing attention to the fusion of the Italian tradition with Verdi's distinctive musical language. Qiao Xin [9]discussed seven arias for baritone and bass, emphasizing the frequent central function of baritone roles in Verdi's dramaturgy (Rigoletto). Ma Xingzhi conducted a study of the aria Eri tu che macchiavi quell'anima and concluded that, in performing it, a baritone singer must possess solid breath control, clear articulation of consonants, strong and powerful vocal projection, and explosive phonation. [10]A voice that is too light will not allow for an adequate interpretation of the powerful dramatic energy in this piece; therefore, the baritone singer is required to make excellent use of chest resonance.

- Research on Vocal Technique

Qian Jingtao [11]notes that the baritone arias reflect the stylistic features of Verdi's work: melodiousness, rich harmony, and expressive rhythm. Tao Lixin [12]emphasizes the necessity of controlling timbre, intonation, and dynamics. Pan Yi [13] points out the need to take into account the historical and cultural context when interpreting baritone roles.

Despite their value, existing studies remain incomplete and do not comprehensively address the issue of the Verdi baritone, leaving ample room for further scholarly exploration.

Objectives, Significance, and Innovation of the Research

The aim of this dissertation is to examine the characteristics of the Verdi baritone in Verdi's operatic arias and to define methods of integrating vocal technique with dramatic expression. The author seeks to propose practical interpretative guidelines derived from his own performance experience.

The dissertation introduces new elements in three main aspects:

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[8] Lv Jingzhi, *Analysis on the National Factors of Verdi's Opera Nabucco*, Dramatic Literature, 2012 (12).
[9] Qiao Xin, *A Musical Analysis of Seven Verdi Alto Arias*, Art Review, 2012 (09).
[10] Ma Xingzhi, *Analysis on the writing style of Aria "My End Is Near",* Music Creation, 2018 (02).
[11] Qian Jingtao, *A Study on the role of baritone in Italian Opera and its Aesthetics Based on Multi-disciplinary Perspectives,* Art Research, 2020 (12).
[12] Tao Lixin, *On the Reasonsfor Verdi's Emphasis on the use of Baritone*, Symphonic, 2008 (09).
[13] Pan Yi, *Verdi Opera's Expression of Life Emotion*, Journal of Social Sciences, Hunan Normal University, 2021 (08).

1. A detailed discussion of the musical and expressive features of the Verdi baritone through the application of interdisciplinary methods (musicology, performance theory, and dramaturgy).

2. A particular focus on the relationship between emotional expression and technical vocal requirements, offering a new perspective for vocal pedagogy.

3. An attempt to connect contemporary vocal practice with historical tradition and literature, providing a new cultural context for the interpretation of Verdi's baritone roles.

Chapter I. Overview of G. Verdi 's Operatic Works and Baritone Roles

1.1. Outline of the Development and Compositional Style of G. Verdi

The 1840s mark Verdi's path toward artistic maturity. Operas such as Nabucco (1842), I Lombardi alla prima crociata (1843), and Alzira (1845) crystallize a national idiom, rhythmic vitality, and the use of historical settings as a mirror of contemporary reality, although the musical language still remains within the orbit of Donizetti and Bellini. Macbeth (1846) represents a turning point, from which Verdi's compositional means become consciously subordinated to dramaturgy and character development. [14]In the 1850s -1860s, Verdi reoriented Italian opera—from the conventions of opera seria toward drama rooted in social reality (La Traviata1853; Il trovatore,1853) characterized by greater formal economy and a tighter relationship between music and action. The culmination of this evolution occurred in the 1870s and 1880s: Aida (1871), Otello (1887), and Falstaff (1893) demonstrate an expanded role of the orchestra, continuity of musical narration,and increasing declamatory quality of the vocal line— marking a transformation from Romantic expansiveness to mature realism.[15]

Beyond this chronological division, Verdi's oeuvre is unified by the dialectic between national idiom and realism: the composer combines symbols familiar to the Italian audience with a pursuit of stage truth and psychological credibility, as evident in operas such as I Lombardi alla prima crociata, Attila, and La Traviata , *Les vêpres siciliennes , Un ballo in maschera* [16] At the vocal level, he constructs his parts on the of bel canto but closely links technique with dramaturgy: they require precise breath control, flexible phrasing, and conscious work on timbre; the dense network of dynamic and agogic markings calls for an active, "inner" interpretation.[17]

In the musical dimension, the vocal part and the orchestra function as an

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[14] Yang Xiaoqin, *Features of Realism in Verdi's Operas*, Music Art, 2014 (12).
[15] Wu Yufeng, *The Role of baritone in Italian Opera in the Romantic Period and its Aesthetic Exploration*; Journal of Aesthetic Education, 2018 (01).
[16] Zhang Meng, *On the Creative Style of the Baritone Role in Verdi's Opera*; House of Drama, 2019 (11).
[17] Zou Xiaodan, *On the Dramatization of Characters in Don Carlos*, Sichuan Drama, 2013 (06).

integrated whole: the orchestra unifies the segments, builds tension, and the "cantilena" and " recitative" styles are used complementarily, depending on their dramatic function.

Characteristic features include long phrases, anacruses, dotted and syncopated rhythms , smooth register transitions, and ornamentation rooted in the logic of the text.[18]

1.2. The Baritone Voice: Origins, Typology, and Functions

The historical classification of voices arose from an understanding of physiological factors and the dramaturgical needs of stage art .[19] Opera—unlike spoken drama—incorporates music as an equal component of the action; vocal expression thus becomes a key tool in shaping "typical characters in typical situations."[20]

In early operatic practice (dominated by castrati), the baritone voice remained marginalized and was long identified with the bass; it was only with Romanticism that it achieved emancipation and differentiation.

In the German-language tradition, several types were distinguished, including the character baritone, high baritone, noble baritone and bass-baritone.[21] In contemporary classification, three principal types of operatic baritone are generally recognized:

Lyric Baritone – range approximately A to a^1, with the passaggio usually around e^1–f^1; the timbre is rich yet bright and resonant. Examples include King Alphonse in Donizetti's La Favorite and Giorgio Germont in La Traviata.

Dramatic Baritone – range G to g^1, with the passaggio lower, around d^1–e^1; the timbre is dense and dark, particularly suited to scenes of heightened emotional tension. Examples include Tonio in Leoncavallo's Pagliacci and Iago in Otello.

Light Baritone – range similar to that of the lyric baritone, characterized by comic predispositions and agility in both diction and movement. Example: Figaro in

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[18] Ma Xingzhi, *Analysis on the writing style characteristics of Aria "It is You who have sully Her Soul"*, Music Creation, 2017 (02).
[19] Yan Yu, *On the Tragedy of Verdi's Opera Creation*, Music Creation, 2016 (05).
[20] Zou Xiaodan, *On the Dramatization of Characters in Don Carlos*, Sichuan Drama, 2013 (06).
[21] Philip Gossett, *Giuseppe Verdi and the Italian Risorgimento*; Proceedings of the American Philosophical Society, 2012 (09).

Rossini's [22]Il barbiere di Siviglia.

This typology reveals the richness of the baritone's expressive means: ranging from paternal or mentor-like roles to antagonistic ones, and from lyrical tenderness to dramatic intensity.

1.3. The Verdi Baritone: Roles, Characteristics, and Stylistic Features

Verdi assigned the baritone a unique prominence within the structure of his operatic output. In 26 of his 28 operas, the baritone plays a significant dramatic role—whether as protagonist, antagonist, father figure, or comic character—and often forms the central axis of the entire conflict. In this way, the baritone became one of the pillars of the so-called "Verdi style," understood as a synthesis of bel canto, dramatic intensity, and psychological truth.

Types of Baritone Roles in Verdi's Operas:

- **Protagonistic Roles** – e . g . Rigoletto (*Rigoletto*), Simon (*Simon Boccanegra*).
- **Antagonistic Roles** – e . g . Conte di Luna (*Il trovatore*), Jago (*Otello*).
- **Paternal or Mentor Roles** – e.g. Germont (*La traviata*), Miller (*Luisa Miller*).
- **Comic Roles** – e.g. Falstaff, Ford (*Falstaff*), postaci z *Un giorno di regno*.

Table 1. Giuseppe Verdi 's Operas and Baritone Roles [23]

Year	Title of the Opera	Baritone Roles	Nature of the Role
1839	*Oberto*	Oberto, Riccardo	protagonist, dramatic
1840	*Un giorno di regno*	Cavaliere di Belfiore, Kelbar, La Rocca	comic
1842	*Nabucco*	Nabucco	protagonist
1843	*I Lombardi*	Pagano	protagonist
1844	*Ernani*	Don Carlo	antagonist

[22] Pan Yi, *Verdi Opera's Expression of Life Emotion*, Journal of Social Sciences; Hunan Normal University, 2021 (08).
[23] Julian Budden, *The Operas of Verdi*, t. 1–3, London 1973–1981.

Year	Title of the Opera	Baritone Roles	Nature of the Role
1844	*I due Foscari*	Francesco Foscari	protagonist
1845	*Giovanna d'Arco*	Giacomo	dramatic
1845	*Alzira*	Gusmano	antagonist
1846	*Attila*	Ezio	antagonist
1847	*Macbeth*	Macbeth	antihero
1847	*I masnadieri*	Francesco Moor	antagonist
1847	*Jérusalem*	Comte d'Toulouse	supporting
1848	*Il corsaro*	Seid	antagonist
1849	*La battaglia di Legnano*	Rolando	protagonist
1849	*Luisa Miller*	Miller	paternal
1850	*Stiffelio*	Stankar	dramatic
1851	*Rigoletto*	Rigoletto	protagonist
1853	*Il trovatore*	Conte di Luna	antagonist
1853	*La traviata*	Giorgio Germont, Douphol	paternal, dramat.
1855	*Les vêpres siciliennes*	Guy de Monfort	dramatic
1857/81	*Simon Boccanegra*	Boccanegra, Paolo	protagonist, dramat.
1857	*Aroldo*	Egberto	supporting
1859	*Un ballo in maschera*	Renato	dramatic
1862/69	*La forza del destino*	Don Carlo di Vargas, Fra Melitone	dramat.,comic
1867	*Don Carlos*	Rodrigo (Posa)	protagonist
1871	*Aida*	Amonasrto	protagonist
1887	*Otello*	Jago	antagonist

Year	Title of the Opera	Baritone Roles	Nature of the Role
1893	*Falstaff*	Falstaff, Ford	comic

The Verdi baritone may thus be regarded as a distinct category in the history of operatic vocal art. It is not merely a variant of the dramatic or lyric baritone, but rather a synthesis of both, enriched by specific stylistic and dramaturgical demands. It

combines a broad vocal volume and dark timbre with bel canto lyricism, while requiring the singer to shape a character endowed with full psychological and emotional depth.

As Julian Budden emphasizes, Verdi systematically elevated the baritone from a secondary vocal position to that of a protagonist, making it one of the central pillars of the narrative and dramaturgy in his operas.[24] Karen Henson, in turn, points out that Verdi's baritone roles not only demand technical mastery but also serve as instruments for shaping stage relationships and as carriers of the opera's ideological message. [25] Massimo Zicari adds that, in this sense, the baritone in Verdi's works becomes a symbolic voice—one in which music intersects with politics, culture, and the historical experience of the era. [26]

Owing to the exceptional function that Verdi assigned to baritone parts, the Verdi baritone can today be regarded not only as a practical vocal designation but also as a musicological concept.It denotes a distinctive stylistic idiom in which the tradition of bel canto, the dramatic expressiveness of realism, and the pursuit of psychological truth converge. For this reason, the Verdi baritone has attained the status of both a theoretical category and a practical benchmark of performing art—representing one of the most demanding and most recognizable vocal phenomena in the history of nineteenth-century opera.

[24] Ibidem.
[25] Karen Henson, *Opera Acts: Singers and Performance in the Late Nineteenth Century*, Cambridge 2015.
[26] Massimo Zicari, *Verdi's Aida*, Cambridge 2021.

Chapter II. Musical Analysis of Selected Baritone Arias from Giuseppe Verdi 's Operas

This chapter is devoted to the musical and literary analysis of selected baritone arias from Giuseppe Verdi's operas. The repertoire has been chosen in accordance with the author's diploma recording program and includes six arias:

- *Per me giunto è il dì supremo* – aria Rodrigo Act IV opera *Don Carlo* (*Don Carlos*),
- *Il balen del suo sorriso* – aria Count di Luna Act II opera *Il trovatore* (*The Troubadour*),
- *Morir! Tremenda cosa! ... Urna fatale del mio destino* – aria Don Carlo di Vargas Act III opera *La forza del destino* (*The Force of Destiny*),
- *Eri tu che macchiavi quell'anima* – aria Renato Act III opera *Un ballo in maschera* (*AMasked Ball*),
- *Pietà, rispetto, amore* – aria Macbeth Act IV opera *Macbeth*,
- *Dio di Giuda* – aria Nabucco Act III opera *Nabucco* (*Nabuchodonozor).*[27]

The analysis of each aria follows a consistent framework comprising three main levels:

1. **Historical Background and Origin of the Work** – the circumstances of the opera's creation, the libretto, and its stage reception.

2. **Plot Outline and the Baritone's Role in the Dramatic Action**– the placement of the baritone character within the work's dramaturgy, along with an interpretation of the libretto and its emotional implications.

3. **Musical Analysis with a Summary of the Role** – the formal structure, tonal and rhythmic devices, the relationships between melody and accompaniment, and the compositional techniques employed by Verdi in shaping the character's musical portrayal.

Such a framework makes it possible to capture both the musical and literary dimensions and to demonstrate how Verdi consistently shaped the baritone role as one

[27] In Polish musicological literature, the title of Giuseppe Verdi 's opera is usually retained in its original form , Nabucco; however, in this dissertation, the historical translation Nabuchodonozor has been adopted, in keeping with nineteenth-century theatrical tradition and to maintain consistency in the chapter titles.

of the pillars of operatic dramaturgy. The selected arias represent a wide spectrum of his creative output—from the early Nabucco to the mature dramas (Don Carlo, La forza del destino)—encompassing tragic, dramatic, and psychologically ambivalent characters.

2.1 Recitative and Aria of Rodrigo - Son io, mio Carlo… Per me giunto è il dì supremo from Act IV of the Opera Don Carlo (Don Carlos)

Don Carlo was originally a drama written by the eighteenth-century German thinker and poet Friedrich Schiller. It was adapted into an operatic libretto by the French dramatists Joseph Méry and Camille du Locle. The opera premiered in Paris on March 11, 1867. In 1881, Verdi made significant revisions to the work, ultimately establishing its four-act structure; the libretto was translated into Italian by Achille de Lauzières and Angelo Zanardini. This version premiered at La Scala in Milan on January 10, 1884, and achieved great success.

2.1.1 Plot Overview and Content Analysis

The action of Don Carlo takes place at the Spanish court, with one of its central threads being the dramatic situation in Flanders, then under Spanish rule. Rodrigo, Marquis of Posa—a close friend of the heir to the throne, Don Carlo—recognizes Carlo's inner conflict between his duty to his family and his love for Elisabeth, and urges him to embrace a political mission and accompany him to Flanders. As a result of court intrigues, Don Carlo is imprisoned.

The scene Son io, mio Carlo … Per me giunto è il dì supremo occurs in Act IV, when Rodrigo visits his friend in prison. He chooses to sacrifice his own life, taking the blame upon himself and preparing Carlo for his future mission. In this way, Verdi presents in Rodrigo the model of an idealist who unites political heroism with personal self-sacrifice.

Table 2. Text of the Recitative and Aria Son io, mio Carlo… Per me giunto è il dì supremo from Don Carlo with Translation [28]

RODRIGO	***RODRIGO***
Son io, mio Carlo.	*It is I, my Carlo.*
DON CARLO	***DON CAR***

[28] English Translation by Wang Shuo

O Rodrigo, a te son	*Oh, Rodrigo, I am so grateful*
Ben grato di venir di Carlo alla prigion.	*that you have come to visit Carlo in his prison.*
RODRIGO	***RODRIGO***
Mio Carlo!	*My Carlo!*
DON CARLO	***DON CARLO***
Ben tu 'l sai; m'abbandonò il vigor!	*You know it well,my strength has left me!*
D'Isabella l'amor mi tortura e m'uccide...	*My love for Elisabeth tortures and destroys me.*
No, valor più non hopei viventi! Ma tu,	*No,*
Tupuoi salvarli ancor; oppressi non fien più.	*life holds no value for me anymore! But you, you can still save them; they shall no longer be oppressed.*
RODRIGO	***RODRIGO***
Ah! noto appien ti sia l'affetto mio! Uscir	*Ah! Let my feelings be known to you!*
tu dei da quest'orrendo avel.	*You must leave this dreadful tomb.*
Felice ancora son se abbracciar teposs'io!	*I am still happy,for I can embrace you once*
Io ti salvai!	*more!I have saved you!*
DON CARLO	***DON CARLO***
Che di'?	*What are you saying?*
RODRIGO	***RODRIGO***
Convien qui dirci addio!	*The time has come for us to say farewell!*
Per me giunto è il dì supremo,	*For me, the final day has arrived.*
No, mai più ci rivedremo;	*No, we shall never meet again;*
Ci congiunga Iddio nel ciel,	*may God unite us in Heaven—*
Ei che premia i suoifedel'.	*He who rewards the faithful.*
Sul tuo ciglio il pianto io miro;	*I see tears upon your brow;*
Lagrimar così, perché?	*why do you weep so?*
No,fa cor, l'estremo spiro	*No, do not lose hope—my final breath ...*
Lieto è a chi morrà per te.	*Happy is he who dies for you*
DON CARLO	***DON CARLO***
Che parli tu di morte?	*Why do you speak of death?*
RODRIGO	***RODRIGO***
Ascolta, il tempo stringe.	*Listen, time is running out.*
Rivolta ho già su me la folgore tremenda!	*The dreadful thunderbolt has already struck me!*
Più tu non sei oggi il rival del Re.	*Today, you are no longer the King's rival.*
Il fiero agitator delle Fiandre... son io!	*The proud instigator of the Flemish cause ... that*

DON CARLO	*is I!*
Chipotrà prestar fè!	***DON CARLO***
RODRIGO	*Who could believe it!*
Le prove son tremende!	***RODRIGO***
Ifogli tuoi trovati in mio poter...	*The evidence is overwhelming!*
Della ribellïon testimoni son chiari,	*Your documents were found in my possession …*
E questo capo al certo è messo aprezzo già.	*There are clear proofs of rebellion,* *and this head of mine already bears its price.*
DON CARLO	***DON CARLO***
Svelar vo' tutto al Re.	*I shall confess everything to the King!*
RODRIGO	***RODRIGO***
No, ti serba alla Fiandra, *Ti serba alla grand'opra, tu la dovrai compir... Un nuovo secold'òr rinascer tufarai,* *Regnare tu dovevi ed io morir per te.*	*No, Flanders is destined for you—* *you are called to a great mission which you must fulfill* *…* *You shall bring about a new golden age; you are to rule, and I must die for you.*
DON CARLO	***DON CARLO***
Cielo! la morte! per chi mai?	*Heavens! Death! For whom?*
RODRIGO	***RODRIGO***
Per me! *La vendetta del Re - tardare non potea!* *O Carlo, ascolta, la madre t'aspetta* *ASan Giusto doman; tutto ella sa...* *Ah! la terra mi manca... Carlo mio,* *A meporgi la man!...* *Io morrò, ma lieto in core,* *Ché potei così serbar* *Alla Spagna un salvatore!* *Ah!... di me... non... ti... scordar!... Ah!...* *salva la Fiandra, Carlo, addio!*	*For me!* *The King's vengeance—there was no escaping it!* *Oh, Carlo, listen—your mother awaits you tomorrow* *at San Giusto; she knows everything …* *Ah!I long for my homeland … my Carlo,* *give me your hand! …* *I shall die, but in my heart I will be happy that I could leave things thus.* *A savior for Spain!* *Ah! … no… forget about me! ….* *Ah, save Flanders, Carlo—farewell!!*

2.1.2 Musical Analysis

The death scene of Rodrigo consists of a prelude (measures 1–18), a recitative (measures 19–44), and a four-part main aria (measures 45–165). Its structure is

presented in Table 3.

Table 3. Structure of the Scene Son io, mio Carlo … Per me giunto è il dì supremo

	Prelude	**Recitative**	**Aria**
Measures	1–18	19–44	45–165
Sections	-	–	A (45–71) – B (72–119) – C (120–142) – D (143–165)
Key	C major	E-flat major	E-flat major – E major → E major – D-flat major → A major – D-flat major
Tempo	*Andante*	*Allegro agitato*	*Assai moderato → Più mosso – Allegro*
Meter	3/4	4/4	2/2 → 4/4

Prelude (Andante, C-major , 3/4) is written in a string texture employing spiccato and tremolo. The recurring rhythmic figures and functional chords give it a solemn and dignified character, introducing an atmosphere of tragedy and moral integrity that reflects Rodrigo's persona (see Musical Example 2.1).



Example 2.1: G. Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the Opera Don Carlo; measures 1–8. [29]

The Recitative (E-flat major, 4/4) takes the form of a dialogue between Rodrigo and Don Carlo. The two friends meet in prison—both moved by the encounter, yet

[29] G. Verdi: Don Carlo, 1886 version, Milan: G. Ricordi, pp. 514–536.

Rodrigo is filled with inner turmoil. The descending melodic line and the repeated invocation of Don Carlo's name highlight the hero's determination to sacrifice his life for his friend and for his country. The string accompaniment, built on arpeggiated subdominant chords, reinforces the emotional tone of the scene (see Musical Example 2.2).



Example 2.2: G. Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the Opera Don Carlo; measures 18–21. [30]

Section A (measures 45–71) has a cantilena-like character. The descending melody and gradual softening of dynamics emphasize Rodrigo's heroic acceptance of fate. The simple string texture, based on arpeggios, supports the lyrical quality of the vocal line (see Musical Example 2.3).



Example 2.3: G. Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the Opera Don Carlo; measures 45–47. [31]

[30] Ibidem.
[31] Ibidem.

In measures 51–53, on the words Ei che premia i suoi fedel (“He who rewards the faithful”), Verdi highlights the character’s spiritual strength through intervallic leaps and ornamentation, while the woodwinds create a contrapuntal dialogue with the vocal line (see Musical Example 2.4).



Example 2.4: G. Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the Opera Don Carlo; measures 51–53. [32]

Section B (measures 72–119) (Allegro agitato, E-flat major → E major) contrasts with the preceding passage through its livelier tempo and recitative-like character. The ascending melodic line emphasizes Rodrigo’s determination, while the simple string texture maintains a steady rhythmic background for the unfolding narration (see Musical Example 2.5).



[32] Ibidem.

Example 2.5: G. Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the Opera Don Carlo; measures 72–77. [33]

From measure 100, the phrase ti serba alla grand'opra ("You are destined for a great mission") conveys the hero's final wish, constructed through intervallic leaps and use of the upper register. The pizzicato strings emphasize the drama and provide a contrast to the vocal cantilena (see Musical Example 2.6).



Example 2.6: G. Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the Opera Don Carlo; measures 99–104. [34]

Section C (measures 120–142) (Assai moderato, E major → D-flat major) brings a moment of calm and a tragic slowing of the narrative. The words Ah! la terra mi manca ("Ah! I long for my homeland") descend into the lower register, while the orchestra—bassoons, horns, and timpani—creates a funeral-like atmosphere, with triplet motifs symbolizing the hero's fading life (see Musical Example 2.7).

[33] Ibidem.
[34] Ibidem.



Example 2.7: G. Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the Opera Don Carlo; measures 127–130. [35]

Section D (measures 143–165) (Più mosso – Allegro, A major → D-flat major) leads to the dramatic culmination of the scene. The ascending vocal line, woodwind trills, and string tremolos emphasize Rodrigo's final effort. The concluding words Ah, salva la Fiandra, Carlo, addio ("Ah, save Flanders, Carlo—farewell!") end with a descending dominant chord and a powerful orchestral tutti, heightening the impression of tragic heroism (see Musical Example 2.8).

[35] Ibidem.



Example 2.8: G. Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the Opera Don Carlo; measures 161 – 163. [36]

Rodrigo, Marquis of Posa, appears in Don Carlo as a hero of strong moral integrity, combining political idealism with deep loyalty to his friend. Verdi constructs his portrayal through the interplay of two layers: personal self-sacrifice and the grand ideal of freedom for Flanders.

The scene Son io, mio Carlo … Per me giunto è il dì supremo represents the culmination of Rodrigo's character—a dramatic farewell in which death is portrayed not as defeat but as a heroic sacrifice. Verdi's characteristic compositional devices—contrasting changes of tempo and key, the alternation of cantilena and recitative, and

[36] Ibidem.

the use of the orchestra as a vehicle for emotion—emphasize the gradual transition from pathos to intimate lyricism and, ultimately, to tragic resolution.

Rodrigo thus stands as a model example of the Verdi baritone: a voice of broad volume, capable of both dramatic declamation and bel canto lyricism, and a character placed at the very center of political and psychological conflict. In this role, the baritone becomes a pillar of the opera's dramaturgy—a link between the ideal of freedom and the personal drama of friendship and sacrifice.

2.2 Recitative and Aria of Count di Luna – Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore (The Troubadour)

Il trovatore ranks among Verdi's most celebrated works and forms part of his so-called "popular trilogy" (Rigoletto, Il trovatore, La traviata). Its libretto, written by Salvatore Cammarano, was based on the tragedy El trovador (1836) by the Spanish playwright Antonio García Gutiérrez. The plot, rich in dramatic twists and contrasts, is set in fifteenth-century Spain and portrays the intertwined fates of characters entangled in romantic, familial, and political conflict. The central motif of the drama is vengeance, and its driving force lies in the tension between the aristocratic world and that of the Gypsies.

The premiere of Il trovatore took place on January 19, 1853, at the Teatro Apollo in Rome and met with immediate success, solidifying Verdi's position as the leading composer of Italian opera in the mid-nineteenth century. The composer himself conducted the performance. The first interpreter of Count di Luna was the renowned nineteenth-century Italian baritone Giovanni Guicciardi. From its debut, the opera drew attention for both the intensity of its dramaturgy and the richness of its melodic invention.

2.2.1 Plot Overview and Content Analysis

Count di Luna, a member of the Spanish aristocracy, is in love with the noblewoman Leonora. He is unaware, however, that his rival is the wandering troubadour Manrico—who is, in fact, his long-lost brother, separated from the family in childhood. In Act II, determined to win Leonora at any cost, Luna plots to abduct her just as she is about to enter a convent. Convinced of his imminent success, surrounded by his men, he sings the aria Il balen del suo sorriso, in which he

expresses his passionate love for Leonora and his desperate longing to make her his own.

Table 4.Text of the Recitative and Aria Tutto è deserto … Il balen del suo sorriso from opera Il trovatore with Translation [37]

CONTE	***COUNT***
Tutto è deserto	*All is silent,*
né per l'aure ancora suona l'usato carme. In	*the song of prayer has not yet*
tempo io giungo!	*resounded through the air.*
FERRANDO	*I have arrived just in time!*
Ardita opra, o signore, imprendi.	***FERRANDO***
CONTE	*A bold deed you are undertaking, my lord.*
Ardita, e qual furente amore	***COUNT***
ed irritato orgoglio chiesero a me.	*Bold, yes—but such madness is*
Spento il rival, caduto	*demanded of me by passionate love and wounded*
ogni ostacol sembrava a' miei desiri;	*pride.*
novello epiù possente	*When my rival fell,it seemed that all*
ella ne appresta: l'altare!	*obstacles had disappeared and yet a new and*
Ah no! Non fia d'altri Leonora!	*stronger one arose—the altar!*
Leonora è mia!	*Ah, no!Leonora shall never belong*
Il balen del suo sorriso	*to another! Leonora is mine!*
d'una stella vince il raggio!	*The radiance of her smile outshines the*
Il fulgor del suo bel viso	*stars in the sky.*
novo infonde a me coraggio.	*The brightness of her lovely face fills*
Ah! l'amor, l'amore ond'ardo	*me with new courage.*
le favelli in mio favor!	*Ah, love,flame by which I burn,*
Sperda il sold'un suo sguardo	*speak to her in my name!*
la tempesta del mio cor.	*Let the light of her gaze*
Ah! l'amor, l'amore ond'ardo ecc.	*dispel the storm within my heart! Ah, love,flame by*
Qual suono! Oh ciel!	*which I burn …*
	What sound is that? Oh, heavens!
FERRANDO	
La squilla vicino il rito annunzia.	***FERRANDO***
CONTE	*The bell nearby announces the beginning of*
Ah! pria che giunga all'altar,	*the ceremony.*
si rapisca!	***COUNT***
FERRANDO	*Ah! Before she reaches the altar,*

[37] English Translation by Wang Shuo

Oh bada!	*she must be taken!*
CONTE	***FERRANDO***
Taci! Non odo!	*Oh, be careful!*
Andate.	***COUNT***
Di queifaggi all'ombra	*Silence!I hear nothing!*
celatevi.	*Go—*
Ah!fra poco mia diverrà; tutto m'investe un	*hide yourselves*
foco!	*in the shadow of those beeches.*
	Ah! Soon she will be mine;
FERRANDO e SEGUACI	*the flame consumes me entirely!*
Ardir! andiam, celiamocifra l'ombre,	***FERRANDO AND GUARDS***
nel mister! Ardir! Andiam!	*Courage! Come, let us hide*
Silenzio! Si compia il suo voler!	*in the darkness, in the shadows! Courage! Let us*
CONTE	*go!*
Per me ora fatale,	*Silence! Let his will be done!*
i tuoi momenti	***COUNT***
affretta, affretta:	*Ofatal hour for me,*
la gioia che m'aspetta,	*hasten your moments!*
gioia mortal, no, no, no, non è!	*The joy that awaits me*
Invano un Dio rivale	*is no earthly joy!*
s'oppone all'amor mio,	*In vain does God—my rival—*
non può nemmeno un Dio,	*oppose my love.*
donna, rapirti a me,	*Not even He, woman,*
non può rapirti a me!	*shall tear you from me,*
	He shall not take you away!
FERRANDO e SEGUACI	
Ardir! andiam, ecc.	***FERRANDO AND GUARDS***
	Courage! Come, let us go, etc.

2.2.2 Musical Analysis

The piece consists of six sections: a prelude, a recitative, an aria, a recitative with an ensemble fragment, an adagio featuring the chorus, and a choral part. The structure of the composition is presented in Table 5.

Table 5. Formal Structure of the Recitative and Aria Tutto è deserto … Il balen del suo sorriso

rarts	Measure	Key	Tempo	Character / Dramaturgical Function

I. Recitative with Orchestral Introduction	1–32	F major → B-flat major	*Andante mosso*	The dark orchestral timbre creates an atmosphere of tension. It is a scene of preparation for action—the plan to abduct Leonora.
II. Aria	33–60	B-flat major → E-flat major → A-flat ajor	*Largo*, Later *poco più mosso*	The central part of the scene expresses the Count 's love. **Section A** (33–46): Largo cantabile, B-flat major – broad, lyrical melody. **Section B** (46–60): transition to E- flat/A-flat major, Largo → poco più mosso – greater intensity, ornamentation, denser orchestration, climax of emotion and longing.
III. Recitative , Duet (Dramatic Transition)	61–78	A-flat major → D-flat major	*Recitativo agitato*	The lyrical atmosphere is broken—the Count returns to his plan of action. The dramatic tension rises.
IV. Chorus and Aria (Ensemble Climax)	79–133	Modulations	*Allegro assai / agitato*	Ferrando and the soldiers enter. The atmosphere of conspiracy intensifies . The aria merges with the ensemble and chorus, dramatizing the action.
V. Finale (Coda)	134–173	Modulations	–	Final climax and closure of the scene. The peak of dramatic tension leading into the next stage of the action.

The orchestral introduction (measures 1–8), performed by a string quintet, is set in Andante mosso, 4/4 meter, and F major. It is built on a short, descending motivic sequence. Reflecting the stage situation—Luna's men hiding around the convent - Verdi employs pizzicato technique to convey an atmosphere of tension and anticipation (see Musical Example 2.9).



Example 2.9: G. Verdi – Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore; measures 1–6. [38]

[38] G. Verdi – Il trovatore, 1915 edition, 4 acts, Milan: G. Ricordi, s.179-205.

The recitative (measures 9–32) begins with repetitions that reflect the surrounding atmosphere and emphasize the Count's initially calm mood. From measure 17, the melodic line becomes smoother and more fluid. Although stepwise motion still predominates, an upward leap of a sixth (to E[1]) and dotted rhythms appear, intensifying the emotional expression (see Musical Example 2.10).



Example 2.10: G. Verdi – Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore; measures 17–20. [39]

The main aria (measures 33–60) is set in B-flat major and marked Largo. The vocal line in this section is delicate, cantabile, and imbued with deep lyricism, expressing the Count's longing for his beloved. In measures 37–38, triplet figuration appear, giving the phrase a pulsating quality that symbolizes the hero's inner agitation The accompaniment is built on sustained string chords, supported by bassoon and horn , which add a darker color to the texture. The clarinet carries a smooth, undulating line over broken chords, serving as a counterpoint to the vocal part. The combination of a stable harmonic foundation with the flowing woodwind melody creates a gentle yet intense lyrical atmosphere, perfectly harmonizing with the Count's vocal expression (see Musical Example 2.11)..

[39] Ibidem.



Example 2.11: G. Verdi – Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore; measures 36 – 39. [40]

The following section of the aria (measures 42–46) unfolds in the upper register of the baritone voice, with a smooth and cohesive melodic line shaped by gradual dynamic rises and falls. The ornamentation, consisting of double grace notes, lends the phrase an elegant, decorative quality, emphasizing Count di Luna's sincere and intense feelings toward Leonora.

The accompaniment reinforces this expression through clarinet intervallic figures set against a texture of broken chords that correspond with the vocal line. The strings, providing harmonic support, enrich the overall sonority with lyrical warmth, creating an atmosphere filled with optimism and tenderness (see Musical Example 2. 12).



Example 2.12: G. Verdi – Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore.; measures 43 – 45. [41]

[40] Ibidem.
[41] Ibidem.

Section B (measures 46–60) begins with a reprise of the opening phrase of the aria, serving as the climactic point of the entire segment. In the vocal line, Verdi introduces elaborate coloratura based on small, stepwise movements, which give the phrase fluidity and brilliance. The composer intensifies the expressive power of this melody through variations in pitch and dynamic tension.

The accompaniment, closely aligned with the vocal part, is enriched by dialoguing passages between flute and clarinet, which contribute to the lyrical mood and deepen the emotional dimension of the phrase. The brass and strings, providing harmonic support, create a rich and resonant backdrop for the voice (see Musical Example 2.13).



Example 2.13: G. Verdi – Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore; measures 49–51. [42]

From measure 50, a clear increase in tension occurs. The marking con espansione [43]indicates an expansion of the emotional scope of the phrase, while the

[42] Ibidem.

[43] In Verdi ’s music, the term con espansione refers not only to an intensification of dynamics but, above all, to the broadening of the vocal phrase and the deepening of its expressive breath. It signifies a kind of emotional “ unfolding” within an extended melodic arc, which in performance practice requires the singer to maintain both a wide, connected legato and controlled breath tension. In the aria Il balen del suo sorriso, this effect serves to emphasize Count di Luna ’s inner passion and spiritual exaltation.

introduction of new melodic and rhythmic material, set in a light waltz-like pulse, highlights a change in the accompaniment's texture. The vocal line rises into the upper register, reaching the peak of the Count's longing for Leonora. At this moment, his feelings attain their greatest intensity—only she can calm the storm in his heart, symbolically expressed through the repeated words: Sperda il sole d'un suo sguardo la tempesta del mio cor .

In measure 58, the coloratura phrase becomes a direct vehicle for the hero's intense emotions.

Verdi deliberately withdraws the orchestral accompaniment here, leaving the voice fully exposed. Only after its completion do the strings resume, introducing a repeated rhythmic figure based on the tonic chord of B-flat major, serving to complement and reinforce the emotional expression (see Musical Example 2.14).



Example 2.14: G. Verdi – Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore; measures 59–60. [44]

After the Count's aria, a dramatic transition follows in the form of a recitative and duet with the captain of the guard, Ferrando. This passage (measures 61–78), set in E-flat major and marked Allegro assai mosso, provides a clear contrast to the preceding lyrical section. The lyricism gives way to dramatic tension—the Count returns to his plan of action, and the music assumes a distinctly narrative character.

Here, Verdi employs a dramaturgical device characteristic of his style: a

[44] G. Verdi - *Il trovatore*, 1915 edition, 4 acts, Milan: G. Ricordi, pp. 179–205.

recitative-ensemble transition that allows for a seamless shift from reflective aria to dynamic stage action (aria–azione). The melodic style is predominantly recitative-like, built on short, energetic phrases and narrow intervals, imparting a tone of decisiveness and resolve.

In the orchestral accompaniment, the first violins carry concise melodic motifs, while the second violins, violas, cellos, and double basses form compact, rhythmically unified groups based on the tonic chord of E-flat major. The repetition of this structure reinforces the impression of determination and inner resolve in the protagonist, who is convinced of the inevitability of his plan's success (see Musical Example 2.15).



Example 2.15: G. Verdi – Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore; measures 61–64.[45]

Part IV of the scene forms an ensemble climax, in which the Count's aria merges with the choral part, leading to a dramatic intensification of the action. This segment (measures 79–86), set in A-flat major, is based on a close dialogue between the soloist and the chorus. The melodic line of the Count and the choral voices create a complementary counterpoint: during the hero's vocal pauses, his line is immediately taken up by the chorus. Both parts, charged with strong emotional energy, portray the Count and his guards as bold and determined figures, yet forced to maintain calm and discipline so as not to reveal their intentions prematurely.

[45] Ibidem.

In the rhythmic layer, the alternation of eighth notes and eighth rests predominates, giving the passage a distinct march-like pulse and heightening the sense of tension. To enrich the sonority and enhance the Count's heroic image, Verdi expands the string accompaniment with two clarinets and a bassoon, whose warm timbre adds depth and noble brilliance to the choral melody (see Musical Example 2. 16).



Example 2.16: G. Verdi – Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore; measures 79 – 81. [46]

The final segment, functioning as a cadential coda (measures 134–173), is set in D-flat major. The style of the main melody, filled with passion and inner strength, highlights the Count's proud, unyielding nature and his determination to win Leonora' s heart, even at the cost of overstepping the bounds of reason. The vocal parts begin sotto voce and gradually, through dynamic development, lead to the final closure of the scene.

In measures 142–144, the melody, carried in the upper register, gains extraordinary intensity—its gradual downward motion resembles a flash of passion illuminating the sky, symbolizing the Count's heroic yet dominant temperament. In the accompaniment, the woodwinds and first violins imitate the contour of the choral

[46] Ibidem.

line, while the brass, violas, cellos, and double basses provide harmonic support, sustaining a sequence of functional chords in D-flat major. Their role is to reinforce the harmonic tension and emphasize the climactic nature of the entire scene (see Musical Example 2.17).



Example 2.17: G. Verdi – Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of the Opera Il trovatore; measures 142–145.[47]

The recitative and aria "Tutto è deserto … Il balen del suo sorriso" form one of

[47] Ibidem.

the key dramatic moments in Il trovatore. Verdi constructs this scene with masterful precision, blending lyrical cantilena with the dramatic progression of action . What appears at first to be Count di Luna's passionate declaration of love for Leonora in fact reveals the complexity of his character—marked by obsession, pride, and inner turmoil. The lyricism of the aria's opening section, infused with warmth and melancholy, gradually gives way to violent emotion, in which love transforms into a desire for possession and dominance.

The subsequent part of the scene—the recitative and duet with Ferrando—introduces an element of dramatic action, while the inclusion of the chorus and ensemble leads to a gradual buildup of tension. The scene concludes with an energetic coda, in which the Count's passion reaches its peak, revealing his ruthlessness and unyielding determination.

Count di Luna appears here as a quintessential antihero: a proud aristocrat whose love is tainted by egoism, lust for power, and a sense of superiority. His attitude is driven by obsession and desire, while his rivalry with Manrico becomes a symbol of the conflict between authority and freedom. In this scene, Verdi not only presents the dramatic tension of the plot but also reveals the psychological depth of the character—a man capable of both the tenderest confession and the most ruthless deed.

2.3 Scene and Aria of Don Carlo – Morir! Tremenda cosa! … Urna fatale del mio destino from Act III of the Opera La forza del destino (The Force of Destiny)

The opera La forza del destino was based on the drama Don Álvaro o la fuerza del sino (1835) by the Spanish Romantic writer Duke of Rivas (Ángel de Saavedra). The Italian libretto was written by Francesco Maria Piave, Verdi's longtime collaborator. The composer completed the score in August 1862, and the premiere took place on November 10 of the same year at the Imperial Theatre in St. Petersburg, with baritone Francesco Graziani performing the role of Don Carlo.

Although the work was initially met with a moderate reception, it quickly gained popularity on European stages. In response to criticism, Verdi carried out a thorough revision of the score. The final version of the opera, featuring a new overture and a completely rewritten ending, premiered on February 27, 1869, at La Scala in Milan, with Luigi Colonnese in the role of Don Carlo.

2.3.1 Plot Overview and Content Analysis

The scene Morir! Tremenda cosa! … Urna fatale del mio destino marks a pivotal dramatic moment for the character of Don Carlo in Act III of the opera. The protagonist finds himself in an existential crisis—torn between gratitude toward Don Álvaro, who has saved his life, and an obsessive desire to avenge his father's death and restore the honor of the Calatrava family.

The action takes place after a battle. Don Carlo and Don Alvaro, unaware of each other's true identities, have become close friends. When the gravely wounded Alvaro entrusts Carlo with a casket containing his personal documents, Carlo discovers inside a portrait of Leonora and letters that reveal his comrade's true identity . A violent inner conflict arises within Don Carlo: on one hand, he is bound to Alvaro by an oath of loyalty and gratitude; on the other, this revelation awakens in him an uncontrollable thirst for revenge.

The text of the entire scene (see Table 6) perfectly reflects this inner ambivalence: the opening words Morir! Tremenda cosa! ("To die! A dreadful thing!") convey awe and fear in the face of human fate, then evolve into a dramatic meditation on honor, family duty, and the necessity of vengeance. The famous passage Urna fatale del mio destino ("O fatal urn of my destiny") becomes a symbolic metaphor of fate itself, which inexorably drives Carlo toward confrontation with Alvaro and the tragic conclusion that awaits him.

Table 6. Text of the Scene Morir! Tremenda cosa! … Urna fatale del mio destino from Verdi's Opera La forza del destino, with English Translation[48]

DON CARLO	***DON CARLO***
Morir! Tremenda cosa! Sì intrepido, sì prode,	*To die! What a dreadful thing! So fearless, so brave—*
eipur morrà! Uom singolar costui!	*and yet even he must die! An extraordinary man!*
Tremò di Calatrava al nome!	*But he trembled at the name Calatrava!*
A lui palese n'è forse ildisonor?	*Does he know the shameful truth?*
Cielo! Qual lampo! S'ei fosse il seduttore?	*Heavens! What a thought! And if he is the seducer?*
Desso in mia mano, e vive!	*He is in my hands—and still lives!*
Se m'ingannassi? Questa chiave il dica.	*And if I am mistaken? This key will reveal*

[48] English translation by Wang Shuo.

Ecco i fogli! Che tento!	*the truth.*
	Here are the papers! What am I doing?!
E lafé che giurai?	
	And the oath that I have sworn?
E questa vita che debbo al suo valor?	
Anch'io lo salvo!	*And the life I owe to his courage?*
S'ei fosse quell'Indo maledetto	*I too have saved him!*
che macchiò il sangue mio?...	*But if it is he — that accursed stranger*
Il suggello sifranga. Niun qui mi vede.	*who has stained my blood? ...*
No? Ben mi vegg'io!	*Break the seal! No one sees me ...*
	No? And yetI see myself!
Urna fatale del mio destino, va,	
t'allontana, mi tenti invano;	*Ofatal urn of my destiny,*
l'onor a terger qui venni, e insano	*go from me—your temptations are in vain!*
d'un'onta nuova nol macchierò.	*I came here to erase dishonor—and madly,*
Ungiuro è sacroper l'uom d'onore;	*Ishall not stain it with new disgrace.*
que'fogli serbino il lor mistero...	*An oath is sacred to a man of honor—*
Disperso vada il malpensiero,	*these papers shall keep their secret.*
che all'atto indegno mi concitò.	*Let the dark thoughts vanish*
E s'altra prova rinvenirpotessi?...	*that urged me toward unworthy deeds. And if I*
Vediam.	*were to find another proof? ...*
	Let me see.
Qui v'ha un ritratto...	*Here is the portrait ...*
suggel non v'è...nulla ei ne disse...	
nulla promisi...s'apra dunque...	*The seal is broken ... he said nothing of it ...*
Ciel! Leonora!	*Ipromised nothing ... then open it ...*
Don Alvaro è il ferito!	*Good God! Leonora!*
Ora egli viva, e di mia man poi muoia!	*Don Alvaro is wounded!*
	Let him live now — and then he shall die by
	my hand!
CHIRURGO	***CHIRURGO***
Lieta novella, è salvo!	*Good news — he is saved!*
DON CARLO	***DON CARLO***
È salvo! È salvo! O gioia!	*Saved! Saved! Oh, happiness!Ah,*
Ah! egli è salvo! Oh gioia immensa	*saved! O boundless joy that fills my*
che m'innondi il cor, ti sento!	*heart — Ifeel it!*
Potrò alfine il tradimento	

sull'infame vendicar. *Leonora, ove t'ascondi?* *Di': seguisti tra le squadre* *chi del sangue di tuo padre* *tife' il volto rosseggiar?* *Ah!felice appien sarei* *se potesse il brando mio* *amendue d'averno al Dio* *d'un sol colpo consacrar!*	*At last I will be able to take my revenge on that vile traitor.* *Leonora! Where are you hiding? Did you follow him,* *the one who, with your father's blood,* *has stained your cheeks with crimson?* *Ah, I would be wholly content* *if my sword could,* *with a single blow, lay you both* *as a sacrifice to the Lord of the Underworld!*

2.3.2 Musical analysis

The aria of Don Carlo "Morir! Tremenda cosa! … Urna fatale del mio destino " is a dramatic monologue with an expanded structure that combines elements of recitative and arioso. The music reflects the hero's inner conflict between his sense of honor and his desire for revenge.

Table 7. Formal Structure of the Scene Morir! Tremenda cosa! … Urna fatale del mio destino

Parts	Recitative 1			Aria 1		Recitative 2		Aria 2	
Measures	1-50			51-77		78-122		123-163	
Sections	A	B	C	D	E	F	G	H	I
Measures	1-8	9-27	28-50	51-59	60-77	78-104	105-123	123-135	136-163
Key	C majo	G minor – A- flat major	D-flat major – A- flat major	E major		D major – E major			C major – E major
Tempo	Andante	Allegro	Allegro moderato	Andante		Allegro - piu mosso			
Meter	4/4								

The opening of the scene—**Recitative 1 (measures 1–50)**—is set in a minor key and marked by forceful orchestral accents that heighten the atmosphere of tension and

dread. This dramatic exposition introduces Don Carlo's central emotional conflict.

The recitative thus serves as a psychological prelude to the entire aria, in which the hero's inner turmoil begins to unfold.

Section A (measures 1–8) is set in Andante tempo, in C major and 4/4 meter. It has a distinctly narrative character, portraying Don Carlo's emotional agitation at the sight of the wounded Alvaro. The use of dotted rhythm effectively conveys the hero's inner tension. The string accompaniment provides a harmonic background—interrupted by pauses, it supports the vocal line and lends the passage a restrained, reflective atmosphere (see Musical Example 2.18).



Example 2.18: G. Verdi - Scene and Aria of Don Carlo Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the Opera La forza del destino; measures 1–6. [49]

Section B (measures 9–27), marked Allegro and modulating from G minor to A-flat major, introduces Don Carlo's growing suspicions toward Alvaro. In measures 18–19, the melody rises over a repeated E, expressing the character's inner hesitation and anxiety. The accompaniment gains a more pronounced harmonic dimension—in moments of vocal pause (e.g., measure 16), it takes on the role of emotional carrier, driving the development of dramatic tension (see Musical Example 2.19).

[49] G. Verdi – La forza del destino, 1869 version, Milan: G. Ricordi, pp. 336–360.



Example 2.19: G. Verdi - Scene and Aria of Don Carlo Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measures 16–20.. [50]

Section C (measures 28–50), marked Allegro moderato and modulating from D - flat major to B major, depicts the intensifying psychological conflict within Don Carlo, torn between friendship and suspicion. In measures 40–42, the vocal line initially dwells on the repeated note D^1 before unfolding into a wavering contour that symbolizes his inner turmoil, concealed beneath an outward composure. The strings provide a rhythmically unified accompaniment, closely aligned with the vocal line and heightening the dramatic tension of the scene (see Example 2.20).



Example 2.20: G. Verdi - Scene and Aria of Don Carlo Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measures 42 - 44. [51]

The first arioso (measures 51–77) — “Urna fatale del mio destino” — introduces a more lyrical, cantabile tone. The baritone line becomes broad and melodious,While the orchestra supports it with calm, sustained harmonies. This passage marks a

[50] Ibidem.
[51] Ibidem.

moment of reflection and inner struggle for Don Carlo, as his emotions oscillate between doubt and determination.

Section D (measures 51–59) is set in Andante tempo and the key of E major (4/4). In measures 57–59, the melody takes on an ascending, energetic contour before descending an octave (from E^1 to E), symbolizing the hero's resolve and clarity of purpose — vengeance. The string accompaniment (violins and violas) is built on progressions of dominant chords, while cellos and double basses sustain a low, supportive line beneath the voice. From the third beat of measure 57, the entrance of woodwinds heightens the emotional tension (see Example 2.21).



Example 2.21: G. Verdi – Scene and aria of Don Carlo "Morir! Tremenda cosa! ... Urna fatale del mio destino" from Act III of La forza del destino; measures 55–58. [52]

Section E (measures 60–77) portrays Don Carlo's inner turmoil —a man torn between loyalty to his friend and the compulsion to confirm his suspicions. Despite the broad, expansive vocal line (mm. 62–63), the increasingly dense orchestral texture reflects the intensity of his internal struggle. The oboe and clarinet closely shadow the baritone melody, the bassoon reinforces it in octaves, and the brass amplifies the harmonic weight.The string semploy tremolo emphasizing the agitation and emotional unrest of the character (see Example 2.22).

[52] Ibidem.



Example 2.22: G. Verdi – Scene and aria of Don Carlo "Morir! Tremenda cosa! ... Urna fatale del mio destino" from Act III of La forza del destino; measures 59 - 63. [53]

In measures 72–73, the music reaches an emotional climax: the undulating, modulating melodic line mirrors Don Carlo's conflicting emotions — suspicion,

[53] Ibidem.

friendship, and the yearning for truth. The woodwinds and first violins play an octave above the vocal line, adding brilliance and expressive depth, while the brass and lower strings reinforce the harmonic foundation of the chords (see Example 2.23).



Example 2.23: G. Verdi – Scene and aria of Don Carlo "Morir! Tremenda cosa! ... Urna fatale del mio destino" from Act III of La forza del destino; measures 71 - 72.[54]

The second recitative (measures 78–122) marks the dramatic turning point of the scene. It is the moment of Don Carlo's confrontation with the truth — when curiosity gives way to terror and rage. Musically, Verdi combines the narrative quality of the recitative with the heightened dramatic tension characteristic of verismo opera, thereby preparing the emotional ground for the second aria.

Section F (measures 78–104), marked Allegro – più mosso, progresses from D major to E major. It depicts the moment when Don Carlo opens the casket and

[54] Ibidem.

uncovers its hidden secret. In measures 85–87, as the hero lifts the lid, the vocal line adopts an irregular, disjointed contour, replacing the earlier stepwise motion. This shift mirrors Don Carlo's mounting tension and unease — his intuition of the truth that he nevertheless refuses to accept. Frequent pauses in the vocal part are filled by the strings, whose sustained harmonies create an emotional backdrop and heighten the dramatic intensity of the scene (see Example 2.24).



Example 2.24: G. Verdi – Scene and aria of Don Carlo "Morir! Tremenda cosa! ... Urna fatale del mio destino" from Act III of La forza del destino; measures 85 - 88.[55]

Section G (measures 105–122) presents the dramatic climax — the moment Don Carlo discovers the portrait in the casket and receives the news of Álvaro's survival. The music conveys his excitement and sense of triumph, as he believes fate has placed the instrument of vengeance in his hands. In measures 108–110, descending triplet figures illustrate his agitation and the surge of emotional energy. The flute, oboe, and clarinet double the vocal melody, intensifying its expressiveness, while the strings, maintaining a steady rhythmic pulse, reinforce the harmonic texture and sustain the dramatic tension (see Example 2.25).

[55] Ibidem.



Example 2.25: G. Verdi – Scene and Aria of Don Carlo "Morir! Tremenda cosa! ... Urna fatale del mio destino" from Act III of La forza del destino; measures 106–109. [56]

The final section — the second aria (measures 123–164) — contrasts sharply with the preceding dramatic turmoil. Set in E-flat major, it expresses Don Carlo's outward triumph and elation upon learning of Álvaro's survival.

Yet beneath this apparent joy lies a persistent tension: the music subtly foreshadows that this exultation will soon transform into an unrelenting thirst for

[56] Ibidem.

vengeance.

Section H (measures 123–135) is marked by a dynamic forte, vividly portraying Don Carlo's intoxication with the thought of impending revenge. The repeated phrases in the opening measures heighten the emotional intensity and emphasize the character's obsessive nature. In measures 127–129, the melody, carried in a high register, acquires a pulsing, restless quality; the motif built on a descending perfect fourth and dotted rhythm conveys Don Carlo's fierce, almost uncontrollable thirst for vengeance (see Example 2.26).

Section I (measures 136–163) unfolds through a modulation from C minor to E major, depicting Don Carlo's inner turmoil and obsession with Leonora. In this impassioned monologue, he directs anguished questions toward her — "Where are you hiding?" and "Have you followed the man who stained your face with your father's blood?" In measures 148–151, the soaring melodic line in the upper register conveys his ecstatic conviction that vengeance is now within reach. The accompaniment amplifies this emotional tension through triplet figurations, arpeggiated harmonies, and octave doublings in the bass. The woodwinds mirror the same rhythmic groupings, creating a tightly unified texture, while the strings add ornamentation and rhythmic density, enriching the music with brilliance and dramatic fullness (see Example 2.27).

Vengeance serves as the driving force behind Don Carlo's actions and the axis of his tragic fate. The curse that befell his family after the death of his father — the Marquis of Calatrava — becomes the catalyst for his consuming obsession. Although on the battlefield Álvaro saves Carlo's life, forging a bond of friendship between them, the revelation of Álvaro's true identity ignites in Carlo a blind desire for revenge.

Verdi portrays in this character the tragedy of a man torn between honor and humanity — a noble and principled knight ultimately destroyed by his own ideals.


127
Ott.
Fl.
Ob.
Cl. Do
Fg.
Mi
Cor.
Si
Trb. Si
Tp.
D.Gar.
mi_ _o a_mendue_____ d'aver noal Di_ o d'un sol col_ _po con sa
Vni
Vle
Vc.
Cb.
dim.

Example 2.26: G. Verdi – Scene and Aria of Don Carlo "Morir! Tremenda cosa! … Urna fatale del mio destino" from Act III of La forza del destino; measures 127–130.[57]



Example 2.27: G. Verdi – Scene and Aria of Don Carlo "Morir! Tremenda cosa! … Urna fatale del mio destino" from Act III of La forza del destino; measures 147 - 150.[58]

The scene "Morir! Tremenda cosa! … Urna fatale del mio destino" presents Don Carlo at the climax of his inner turmoil. Verdi masterfully intertwines elements of

[57] Ibidem.
[58] Ibidem.

lyrical arioso with expressive recitative, capturing the struggle of a man torn between honor, friendship, and vengeance. The music — rich in dynamic contrasts, harmonic modulations, and sudden dramatic turns — mirrors his gradual transformation from a noble, principled man into a blinded avenger. This aria thus becomes a psychological portrait of a tragic figure, through which Verdi reveals the destructive power of fate and human obsession.

2.4 Scene and Aria of Renato – Alzati! … Eri tu che macchiavi quell'anima from Act III of Un ballo in maschera (A Masked Ball)

Un ballo in maschera (A Masked Ball), composed between 1857 and 1858, stands among Giuseppe Verdi's most mature works, in which political drama

intertwines with personal tragedy. Inspired by a historical event — the assassination of King Gustav III of Sweden during a masked ball in 1792 — Verdi fused historical narrative with profound psychological insight into his characters. Numerous censorship obstacles forced the composer to alter the opera's setting and character identities; yet, despite these imposed changes, Un ballo in maschera retained its dramatic depth and Verdi's masterful balance between lyricism and theatrical tension.

2.4.1 Plot Overview and Content Analysisi

The libretto of Un ballo in maschera is based on Eugène Scribe's play of the same title. Working with librettist Antonio Somma, Giuseppe Verdi substantially reworked the original concept, deepening the psychological dimension of the characters and transforming the story into a personal tragedy. The opera premiered in February 1859 at the Teatro Apollo in Rome.

The scene "Alzati! … Eri tu che macchiavi quell'anima" from Act III is one o f the most important dramatic moments in the entire opera.

Renato, convinced that his wife Amelia has been unfaithful to him with his frie nd and superior Riccardo, undergoes a violent emotional breakdown. At first seized by rage and despair, he intends to kill her, but ultimately allows her to bid a final farewell to their son. After her departure, he remains alone — torn between love, grief, and a t hirst for vengeance.In this moment of solitary confrontation with his own suffering, he sings the aria "Eri tu che macchiavi quell'anima," in which the

memories of past affe ction give way to the bitter awareness of betrayal.This scene reveals the tragedy of a man caught between emotion and duty, and its emotional intensity makes it one of the most moving and profoundly human monologues in all of Verdi's work.

Table8. Text of the scene "Alzati! … Eri tu che macchiavi quell 'anima " from Un ballo in maschera with translation[59]

RENATO	***RENATO***
Alzati! là tuo figlio	*Rise! There is your son —*
A te concedo riveder. Nell'ombra	*I allow you to see him once more.*
E nel silenzio, là,	*In the shadows, and in silence, there, hide your*
Il tuo rossore e l'onta mia nascondi.	*blush — and my shame.*
	Not her — I will not strike her fragile heart.
Non è su lei, nel suo	*Some other blood, a wholly different blood,*
Fragile petto che colpir degg'io.	*must*
Altro, ben altro sangue a terger dessi	*wash away this affront!*
l'offesa!	
	Your blood!
Il sangue tuo!	*And a dagger shall draw it*
E lo trarrà il pugnale Dallo sleal tuo core:	*from your faithless heart —*
Delle lagrime mie vendicator!	*avenger of my tears!*
Eri tu che macchiavi quell'anima,	*It was you who stained that soul,*
La delizia dell'anima mia;	*the delight of my life;*
Che m'affidi e d'un tratto esecrabile	*I trusted you, and in a single instant*
L'universo avveleni per me!	*you poisoned my whole world!*
Traditor! che compensi in tal guisa	*Traitor! Is this how you repay the loyalty*
Dell'amico tuo primo lafé!	*owed to your closest friend?*
O dolcezze perdute! O memorie	*O lost sweetness! O memory*
D'un amplesso che l'essere india!	*of the embrace that made life a paradise!*
Quando Amelia sì bella, sì candida	*When Amelia, sofair, so pure,*
Sul mio seno brillava d'amor!	*lay on my breast shining with love!*
Èfinita – non siede che l'odio	*It is over — in my widower's heart*
E la morte nel vedovo cor!	*only hatred and death remain!*
O dolcezzeperdute, o speranze d'amor!	*O lost sweetness, O hope of love!*

[59] English translation by Wang Shuo.

2.4.2 Musical Analysis

The scene "Alzati! … Eri tu che macchiavi quell'anima" has a distinctly bipartite structure, consisting of a recitative and the main aria. Both sections are bound by emotional and dramatic unity — progressing from an outburst of rage to a moment of introspective sorrow.

The recitative serves as a dramatic introduction, depicting Renato's struggle with the pain of betrayal and humiliation, while the aria develops his emotions further — moving from passionate accusation to the bitter reminiscence of lost love. Together, they form a cohesive inner monologue of profound psychological depth, in which Verdi masterfully fuses vocal expression with orchestral drama.

The formal structure of the piece is presented in Table 9 below.

Table 9. Formal structure of the scene "Alzati! … Eri tu che macchiavi quell'anima"

Parts	Recitative			Aria	
Measures	1-27			28-72	
Sections	A	B	C	D	E
Measures	1-9	10-19	20-27	28-46	47-72
Key	E-flat minor	F-sharp minor	B-flat major – D minor	F major – E-flat major – F major	F major
Tempo	*Andante - Adagio*	*Allegro*	*Allegro agitato*	*Andante sostenuto*	
Meter	4/4				

The recitative (measures 1–19) that opens the scene serves as both a psychological prelude to the aria and a bridge between the dramatic and musical dimensions. Verdi employs tonal contrast, rhythmic variety, and forceful orchestral accents to convey Renato's emotional turmoil while preparing the listener for the lyrical and dramatic development that unfolds in the aria.

Section A (measures 1–9) is marked Andante – Adagio, in E-flat minor and 4/4 time. The opening measures reflect Renato's struggle to suppress his anger as he becomes fully aware of his wife's betrayal with Riccardo. The calm, lyrical vocal line evokes a sense of "calm before the storm"—an emotional suspension preceding the

outburst. Despite the underlying drama, the character still retains traces of restraint and respect toward Amelia.In measure 4, a descending octave leap interrupts the otherwise stable stepwise motion of the melody, emphasizing the dramatic reference to Amelia's "blush of shame" and introducing both coloristic and register contrast. The string accompaniment discreetly supports the vocal line, providing a harmonic foundation. From measure 7 onward, oboe and clarinet lines trace gentle scalar motion , complemented by tonic chords in the strings, creating a subtle, tension-filled sonic backdrop (see Example 2.28).



Example 2.28: G. Verdi – Scene and Aria "Alzati! ... Eri tu che macchiavi quell 'anima " from Act III of Un ballo in maschera; measures 4–7. [60]

Section B (measures 10–19) is set in Allegro and F-sharp minor, providing a sharp contrast to the preceding passage ——— the moment when Renato's long-suppressed emotions erupt. Overcome by rage,he now directs his fury toward Riccardo.In measures 14–17, the word "Altro" becomes the emotional climax: after a descending third leap (G–E) and a brief eighth-note rest, the melody suddenly ascends

[60] G. Verdi – Un ballo in maschera, 1914 edition, Milan: G. Ricordi, pp. 374–386.

by an octave to E^1, symbolizing Renato's decisive turn toward vengeance. As he gazes upon Riccardo's portrait, the music grows increasingly expressive, culminating in an upward motion to F^1 with a surge in dynamics.The string accompaniment fills the vocal rests with sustained harmonic support, while from measure 19, the second violins and violas launch a continuous sixteenth-note motion, imparting dramatic drive and tension to the scene (see Example 2.29).



Example 2.29: G. Verdi – Scene and Aria "Alzati! ... Eri tu che macchiavi quell 'anima " from Act III of Un ballo in maschera; measures 16–19. [61]

Section C (measures 19–28) is marked Allegro agitato in 4/4 time, modulating from B-flat major to D minor. This passage vividly depicts Renato's growing fury, culminating in an explosive outburst of emotion. The threefold repetition of the word "vendicator" ("avenger") underscores his obsession with vengeance and the irreversibility of his decision.

In measures 22–23, the melody rises and falls along the scale, heightening both tension and dramatic intensity. The change in tempo, together with the broader, more cantabile vocal line, signals a shift from recitative declamation to the true aria proper, preparing an emotional and musical transition into its energetic opening. The accompaniment contrasts sustained tones in the clarinets and bassoons with animated string figurations, creating a dense sonic texture that amplifies the sense of determination and inner turmoil (see Example 2.30).

[61] Ibidem.



Example 2.30: G. Verdi – Scene and Aria "Alzati! ... Eri tu che macchiavi quell 'anima " from Act III of the opera Un ballo in maschera; measures 20–22.. [62]

The aria (measures 28–72), "Eri tu che macchiavi quell'anima," forms the emotional climax of the entire scene. After the dramatic recitative, Renato is left alone, torn between anger and sorrow. In this aria, Verdi portrays the psychological transformation of the character — from an outburst of rage, through a moment of nostalgic reminiscence, to an inner collapse marked by despair and loss of hope.

The aria is preceded by a four-bar orchestral introduction of exceptional emotional intensity. Built on an ostinato triplet rhythmic pattern, reinforced by tenuto accents in the string parts, it creates a tense backdrop against which the dotted octave figures in the woodwinds stand out vividly. The general pause that closes the introduction heightens the sense of dramatic anticipation and provides a direct, seamless transition into Renato's vocal entrance.

Section D (measures 28–46) is written in Andante sostenuto, modulating from F major through E-flat major and returning again to F major. Here, the hero's anger

[62] Ibidem.

gives way to deep sorrow and a sense of betrayal. In measures 41–42, the melody relies on repeated triplet figures, with each rhythmic unit becoming a vessel for emotion. The steady pulse, descending melodic line, and intensely expressive phrasing give this passage the character of a lament. In the accompaniment, the woodwinds provide ornamental lines, while the strings, maintaining the steady rhythmic pulse from the introduction, reinforce the dramatic gravity of the music (see Example 2.31).



Example 2.31: G. Verdi – Scene and Aria "Alzati! ... Eri tu che macchiavi quell 'anima " from Act III of the opera Un ballo in maschera; measures 39-41. [63]

The next Section E (measures 47–72) introduces an emotional shift—Renato recalls the lost love and happiness that existed before the betrayal. In measures 51–52, a descending melodic progression appears, its diminishing dynamics reflecting both the tenderness of memory and a growing sense of emptiness. The broad, lyrical vocal line contrasts with the dense orchestral texture, in which the harp plays repeating arpeggios, creating a delicate yet unsettling backdrop (see Example 2.32).

[63] Ibidem.



Example 2.32: G. Verdi – Scene and Aria "Alzati! ... Eri tu che macchiavi quell 'anima " from Act III of the opera Un ballo in maschera. 51 – 52. [64]

In the final measures of the aria, Renato can no longer contain his emotions. In measures 67–69, the melody assumes an undulating contour, enriched by broken chords and wide intervallic leaps, while the tremolo technique in the strings heightens the dramatic intensity of the climax. The flute doubles the vocal line in unison, and the octave leaps together with the harp arpeggios amplify the expression of despair. The eighth-note rest in measure 69 creates a subtle syncopated effect, symbolizing Renato' s emotional collapse and grief over his lost love (see Example 2.33).



[64] Ibidem.

Example 2.33: G. Verdi – Scene and Aria “Alzati! … Eri tu che macchiavi quell ’anima ” from Act III of the opera Un ballo in maschera.67 – 69. [65]

In Un ballo in maschera, Verdi presents Renato as a man endowed with a strong sense of honor and moral righteousness. His relationship with Riccardo is founded on sincerity and loyalty, which makes his friend’s betrayal a wound to his most deeply held values. Renato is a man of intense emotions—capable of profound love, yet equally of consuming hatred. When he discovers his wife’s affair with Riccardo, he loses his inner balance, and his feelings turn into a blind thirst for vengeance.At the same time, in the later course of the opera, by saving Riccardo’s life and allowing him to escape in disguise, Renato reveals his heroism and sense of duty, which—despite betrayal—do not permit him to overstep the bounds of humanity. In this duality, Verdi depicts a deeply human figure—a tragic victim of his own emotions and unbending moral code.

2.5. Scene and Aria of Macbeth — “Perfidi … Pietà, rispetto, amore” from Act IV of Macbeth

The opera Macbeth occupies a special place in Giuseppe Verdi’s oeuvre — both because of its exceptional dramatic intensity and because it is the composer’s first work based on the writings of William Shakespeare, who later became one of his most important literary inspirations. The libretto was based on the play Macbeth, and Verdi, as he himself emphasized, was personally involved in adapting the text, striving to preserve as much as possible of the Shakespearean spirit. He wrote in one of his letters to Francesco Maria Piave: “Io vorrei fare del Macbeth una cosa del tutto fuori dell’ ordinario” (transl.: “I would like to make Macbeth a work completely different from anything that has ever been written”) .[66]

The premiere took place on March 14, 1847, at the Teatro della Pergola in Florence and brought the composer great success, strengthening his reputation as an artist capable of combining powerful stage drama with music of profound emotional depth.

In Macbeth, Verdi departs from the romantic aesthetic models characteristic of

[65] Ibidem.
[66] G. Verdi, *Lettere a Cesare De Sanctis (1843–1861)*, Milano: Ricordi, 1913, s. 45.

his earlier works, turning instead toward a dense, dark expressivity and psychological realism. Macbeth is portrayed not merely as a classical tragic hero, but as an internally torn figure whose moral decay leads to self-destruction. The entire musical and dramatic structure of the opera is thus subordinated to depicting the psychological disintegration of the protagonist.

2.5.1 Outline of the Plot and Content Analysis

Macbeth portrays the drama of a man who—seduced by visions of power and the witches' prophecies—commits murder to seize and hold the throne. Initially a brave general in King Duncan's army, Macbeth, under the influence of ambition and Lady Macbeth's manipulation, gradually transforms into a ruthless tyrant. His world becomes ruled by violence, fear, and madness, and each successive crime brings him closer to his inevitable downfall.

The scene and aria Perfidi! … Pietà, rispetto, amore appear in Act IV of the opera and form one of the key moments in the development of Macbeth's character. After a series of murders committed in the name of power, the protagonist finds himself increasingly isolated and alone. In this scene, Verdi allows the audience to peer into Macbeth's inner consciousness: surrounded by enemies and tormented by fear, he becomes aware of the inevitability of his downfall, yet still tries to convince himself of his own strength and invincibility. The aria thus becomes a moment of dramatic self-confrontation — a collision between illusion and reality.

From a dramaturgical perspective, this aria functions as an inner monologue, analogous to Shakespeare's famous soliloquies. In the spirit of his operatic reform, Verdi avoids ornamental virtuosity, instead employing musical means that serve the psychological content of the scene. As a result, Perfidi! … Pietà, rispetto, a more stands as one of Verdi's most profound studies of the human conscience.

At the moment when the recitative and aria Perfidi! … Pietà, rispetto, amore begin, Macbeth finds himself at a critical juncture. He has just received news that his enemies — Malcolm, Duncan's son, and the English forces — are approaching to strip him of power. Despite his growing fear, Macbeth still clings desperately to the witches' prophecy that "no man born of woman" can harm him. His illusory sense of invincibility becomes intertwined with despair and the painful awareness that he has lost everything that once gave meaning to his life.

The monologue Perfidi! … Pietà, rispetto, amore expresses Macbeth's inner turmoil. The initial outburst of rage directed at his "treacherous" enemies gradually gives way to a bitter reflection on the fate of a man deprived of compassion, respect, and love. In this way, Verdi creates a profoundly human portrayal of a tyrant who,despite all his crimes, remains a being capable of suffering and loneliness.

Below is the complete text of the scene and aria, accompanied by its translation.

Table 10. Text of the scene Perfidi! … Pietà, rispetto, amore from Verdi 's Macbeth with translation [67]

MACBETH:	***MACBETH:***
Perfidi! All'anglo contro me v'unite!	*Traitors! You join forces with the English against me!*
Le potenzepresaghe han profetato:	*The sinister powers have foretold:*
"Esserpuoi sanguinario,feroce;	*"You may be bloodthirsty, merciless;*
Nessuno nato da donna ti nuoce".	*No man born of a woman shall ever harm you."*
No, non temo di voi, nè delfanciullo	*Ido not fear you, nor that boy*
Che vi conduce! Raffermar sul trono	*Who leads you! This assault shall either*
Questo assalto mi debbe,	*Secure my throne,*
O sbalzarmi per sempre. Eppur la vita Sento	*Or cast me from it forever. And yet I feel*
nelle mie fibre inaridita!	*Life drying within my veins!*
Pietà, rispetto, amore,	*Pity, respect, love —*
Conforto ai dì cadenti,	*The solace of declining days —*
Non spargeran d'un fiore	*Will not adorn even a single flower*
La tua canuta età.	*upon your gray head.*
Nè sul tuo regio sasso	*And on your royal tomb …*
Sperar soavi accenti:	*No gentle words will sound—*
Sol la bestemmia, ahi lasso!	*Only blasphemies, ah wretch!*
La nenia tua sarà!	*They shall be your funeral song!*

2.5.2 Musical Analysis

From a formal perspective, the scene "Perfidi! … Pietà, rispetto, amore" exhibits a clearly three-part structure, comprising a brief orchestral prelude, a dramatic recitative, and the lyrical-reflective aria proper. Each section differs not only in

[67] English translation by Wang Shuo.

musical texture and character but also in its dramaturgical function: the prelude serves as a tense introduction, the recitative conveys the protagonist's violent outburst of emotion, and the aria reveals a moment of inner doubt and melancholy reflection. The structure of the entire passage is presented in the following table.

Table 11. Formal structure of the scene and aria "Perfidi! … Pietà, rispetto, amore"

Sections	Introduction	Recitative		Aria		
Measures	1- 17	18 - 40		41-72		
Segments		A	B	C	D	C1
Measures		18-26	27-40	41-51	52-65	66-72
Key	G major	G major – E minor	F minor	D-flat major	E-flat major – D- flat major	D-flat major
Tempo	*Allegro*	*Adagio*	*Allegro - Adagio*	*Andante sostenuto*		
Meter	4/4					

The orchestral introduction (bars 1–17), marked Allegro in G major and in 4/4 meter, opens the scene with an energetic and tense orchestral texture. The brass introduce an octave motif built on the notes E–E¹, serving as a striking dramatic signal. It is accompanied by the pulsating rhythm of the strings and woodwinds, which creates an atmosphere of unease and mounting tension. The dynamic, rhythmically charged orchestration foreshadows the impending military confrontation, symbolizing the enemy army advancing against Macbeth (see Musical Example 2.34).



Example 2.34: G. Verdi – Scene and aria Perfidi! ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 1–6.[68]

[68] G. Verdi – Macbeth, 1865 version, Milan: G. Ricordi, pp. 486–496.

The first recitative section (measures 18–26), marked Adagio, introduces a modulation from G major to E minor. Dramatically, this moment depicts Macbeth's realization of the approaching danger; yet, instead of fear, he exhibits the stance of a warrior ready for battle. Verdi constructs this passage using a distinctly articulated dotted rhythm, which imparts a heroic quality to the music and underscores the protagonist's confidence. In measure 20, the chordal harmonies in the string parts, filling the harmonic space between the vocal phrases, heighten the dramatic tension and intensify the emotional expression of the solo line (see Musical Example 2.35).



Example 2.35: G. Verdi – Scene and aria Perfidi! ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 13 – 20. [69]

The second recitative section (measures 27–40), set in F minor and marked Allegro–Adagio, reveals a shift in mood. Although Macbeth outwardly maintains composure and martial determination, an undercurrent of unease gradually emerges as the musical phrase unfolds. In measures 36–39, the melodic line, driven by growing intensity, exposes the hero's inner turmoil — his fear of the prophecy's fulfillment and of losing his power. From measure 35 onward, the first and second violins, written in short staccato values, vividly illustrate his psychological tension. The gradual descent of the string lines symbolically foreshadows Macbeth's impending downfall and inevitable fate (see Musical Example 2.36).

[69] Ibidem.



Example 2.36: G. Verdi – Scene and aria Perfidi! ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 35 – 40. [70]

Section C, which opens the aria (mm. 41–51, Andante sostenuto), is set in D- flat major. Verdi gives this passage a distinctly march-like character, both melodically and rhythmically. In the accompaniment, the violins and violas carry a progression of functional chords, while the cellos and double basses emphasize the bass foundation, creating a sonorous background that evokes the approach of rebel armies while simultaneously reinforcing the heroic image of Macbeth (see Musical Example 2.37).



Example 2.37: G. Verdi – Scene and aria Perfidi! ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 41 – 46. [71]

[70] Ibidem.
[71] Ibidem.

In measures 47–49, Macbeth becomes fully aware of his impending defeat. The former brilliance and triumph vanish, replaced by a profound sense of loneliness and helplessness. His wife's madness and the rebellion of his subjects convince him of the inevitability of fate. The vocal line takes on a descending contour, emphasizing the hero's resignation and exhaustion. The cantabile nature of the melody contrasts with the subtle, rhythmically supportive accompaniment, in which the staccato of the strings further highlights the vocal line (see Musical Example 2.38).



Example 2.38: G. Verdi – Scene and aria Perfidi! ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 47 – 51. [72]

Section D (mm. 52–65) marks a modulation from E-flat major to D-flat major. Here, Macbeth — who has gained the throne through the power of arms — begins to lose his self-assurance. In measures 52–53, the melody unfolds through repetition and gradual upward motion, yet despite this ascent, it diminishes in expressive intensity, symbolizing his growing doubt in both the meaning of power and in himself (see Musical Example 2.39).

[72] Ibidem.



Example 2.39: G. Verdi – Scene and aria Perfidi! ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 52 – 56.[73]

In measures 58–60, a crescendo leads toward the upper tones of the scale, reflecting a state of tension and inner collapse. Each successive phrase unfolds in progressively higher registers, creating the impression of a rising dramatic progression . The accompaniment — in which the oboe and clarinet imitate the vocal line — forms a counterpoint to the dotted rhythms of the strings, intensifying the atmosphere of anxiety and unease (see Musical Example 2.40).

[73] Ibidem.



Example 2.40: G. Verdi – Scene and aria Perfidi! ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 56 – 60. [74]

[74] Ibidem.

In section C (mm.66–72) Macbeth descends into spiritual ruin — the "witches' curse" renders him like a "withered leaf carried by the wind." In measures 67–68, the melodic line takes an upward direction, and after a triplet coda, it leaps to the note F^1, marking the emotional climax of the aria.

The flute, oboe, clarinet, and first violins move in unison with the vocal line, adding brilliance and depth to the phrase. The bassoon performs arpeggiated chords, while the lower strings sustain a series of block harmonies, intensifying the dramatic tension of the passage (see musical example 2.41).



Example 2.41: G. Verdi – Scene and aria Perfidi! ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 66 – 69. [75]

[75] Ibidem.

The final phrase of the aria serves as its emotional culmination. Here, Verdi introduces coloratura elements, which, after descending from the upper register, lead to a dynamic leap of a sixth (C–A) and conclude in a brilliant passagework — a musical outburst expressing the hero's last surge of emotion (see musical example 2.42).



Example 2.42: G. Verdi – Scene and aria Perfidi! ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 70 – 71.[76]

[76] Ibidem.

In the scene “Perfidi! … Pietà, rispetto, amore”, Verdi masterfully fuses formal construction with the psychological development of the protagonist. The three- part structure—from the dramatic recitative to the introspective aria—traces a clear emotional trajectory: from anger and defiance to resignation and the awareness of defeat. The compositional techniques serve not decorative purposes but the deepening of expression: modulations create tension between heroism and despair, the dotted rhythm underscores stubbornness and anxiety, while subtle changes of tempo and texture reflect Macbeth’s inner instability. The descending vocal line symbolizes his loss of strength, whereas the ascending orchestral gestures highlight the dramatic contrast between the illusion of power and the inevitability of downfall. Through this, Verdi presents not only a portrait of a tyrant destroyed by his own ambition but also a profoundly human study of loneliness and decay—one of the most mature examples of psychological realism in his entire oeuvre.

2.6 Prelude, Scene, and Aria of Nabucco — Son pur queste mie membra! … Dio di Giuda from Nabucco (Nabuchodonozor) [77]

The opera Nabucco occupies a special place in Giuseppe Verdi’s oeuvre as the work that brought him his first great recognition and marked the beginning of his path toward artistic maturity. Composed between 1841 and 1842, it premiered on March 9, 1842, at La Scala in Milan. Based on the biblical story of the Babylonian captivity, the opera acquired profound significance within the context of the Italian Risorgimento, becoming an allegory of national enslavement and a symbol of hope for liberation.The Italian audience recognized in the fate of the Hebrews a reflection of their own political struggles, while the famous chorus “Va, pensiero” became an unofficial national anthem. Verdi, deeply moved by the plight of his homeland, used this opera to explore universal themes of freedom, faith, and forgiveness,creating at the same time a new model of heroic-dramatic opera, built upon strong emotional contrasts and a powerful musical dramaturgy.

2.6.1 Plot Overview and Content Analysis

In the first two acts of the opera, the Babylonian king Nabucco triumphs over the

[77] See footnote 27, p. 19 of this dissertation.

Israelites; however, at the very moment he attempts to place the crown upon his head again, he is struck down by a supernatural force — a sign of divine punishment — and loses his sanity.In the third act, after signing the decree of execution for the Jews prepared by Abigaille, Nabucco discovers that among the condemned is also his daughter Fenena. Shocked by this revelation, he begins to regain his senses and confesses that Abigaille is not his biological daughter, but an adopted child.

The scene " Son pur queste mie membra! … Dio di Giuda" opens the fourth act of the opera. Imprisoned by Abigaille, Nabucco awakens from his lethargy and gradually regains consciousness. He realizes the enormity of his crimes and begs the God of Israel for forgiveness, vowing to rebuild the destroyed temple.This moment marks the climax of his spiritual transformation — the once blasphemous and ruthless tyrant becomes a man filled with remorse and renewed faith. As the scene unfolds, Captain Abdallo appears, convinced that the king has regained his sanity, and presents him with a sword so they may fight together to reclaim the throne and save Fenena.

The aria "Dio di Giuda" thus serves as the musical and dramatic turning point of the entire opera — a moment of spiritual redemption and the symbolic rebirth of Nabucco.

Table 12. Text of the scene and aria "Son pur queste mie membra! … Dio di Giuda " from Verdi 's opera Nabucco,with translation [78]

NABUCCO:	***NABUCCO:***
Son pur queste mie membra? Ah!fra le selve	*Is this truly my body? Ah! Was I not just now*
Non scorrea anelante	*racing breathlessly through the forests,*
Quasi fiera inseguita?	*like a hunted beast?*
Ah sogno eifu terribil sogno!	*Ah, it was a dreadful dream!*
Or ecco	*Now I hear it again —*
Il grido di guerra! Oh, la mia spada!	*the cry of battle! O, my sword!*
Il mio destrier, che alle battaglie anela	*My steed, eager for combat,*
Quasi fanciulla a danze!	*as a maiden longs for the dance!*
Oh prodi miei Sionne,	*O, my valiant armies, O Zion,*
La superba cittade, ecco, torreggia.	*behold your splendid city, its proud towers!*
Sia nostra, cada in cenere!	*Let it be ours — or let it turn to ashes!*
CORO:	***CHORUS:***

[78] English translation by Wang Shuo.

Fenena!	*Fenena!*
NABUCCO:	***NABUCCO:***
Oh sulle labbra de' mieifidi il nome	*Oh, upon my faithful lips lives the name*
Della figlia risuona! Ecco! Ella scorre	*of my beloved daughter! There she is! She sails*
Fra le file guerriere!	*amidst the warriors!*
Ohimè! traveggo?	*Alas! Is it but a vision?*
Perché le mani di catene ha cinte?	*Why are her hands bound in chains?*
Piange!	*She is weeping!*
CORO:	***CHORUS:***
Fenena a morte.	*Fenena to death!*
NABUCCO:	***NABUCCO:***
Ahprigioniero io sono! Dio degli Ebrei,	*Ah! I am a prisoner!*
perdono!	*God of the Jews,forgive me!*
Dio di Giuda! l'ara e il tempio	*God of Judah! The altar and the temple, Sacred*
A te sacri, a te sacri, sorgeranno	*to You, shall rise again.*
Deh mi togli, mi togli a tanto affanno,	*Oh, deliver me from this torment,*
deh mi togli a tanto affanno	*Oh, take me away from all these sorrows,*
E i miei riti, e i miei riti struggerò.	*And I shall destroy my false idols.*
Tu m'ascolti. Già dell'empio	*Hear me! From wickedness*
Rischiarata è l'egra mente! ah	*My wretched soul is now cleansed! Oh,*
Dio verace, onnipossente	*True and almighty God,*
Adorarti, adorarti ognor saprò,	*From this day forth, I shall worship You*
adorarti ognor saprò,	*forever.*
adorarti ognor saprò. Porta fatal! oh	*From this day forth, I shall worship You*
t'aprirai!	*forever.*
ABDALLO:	*Accursed doors! Oh, open to me!*
Signore, Ove corri?	***ABDALLO:***
NABUCCO:	*My lord,*
Mi lascia.	*Where are you hurrying to?*
ABDALLO:	***NABUCCO:***
Uscir tu brami	*Let me pass.*
Perchè insulti ognun alla tua mente offesa?	***ABDALLO:***
CORO di GUERRIERI:	*Do you wish to go out,*
Oh noi tutti qui siamo in tua difesa!	*Only to have your afflicted mind mocked*
NABUCCO:	*again?*
Che parli tu! la mente	***CHORUS OF WARRIORS:***
Or più non è smarrita!Abdallo, il brando,	*O, we are all here to defend you!*

Il brando tuo. ***ABDALLO:*** *Per conquistare il soglio* *Eccolo, o re!* **NABUCCO:** *Salvar Fenena io voglio.* ***ABDALLO, CORO:*** *Cadran, cadranno i perfidi* *Come locuste, locuste al suolo!* *Per te vedrem rifulgere* *Sovra l'Assiria, l'Assiria il sol!* ***NABUCCO:*** *O prodi miei, seguitemi, S'apre alla mente il giorno;* *Ardo di fiamma insolita, Re dell'Assiria io torno!* *Di questo brando al fulmine* *Cadranno gli empi, cadranno al suolo;* *Tutto vedrem rifulgere* *Di mia corona, corona al sol.*	***NABUCCO:*** *What are you saying? My mind* *Is no longer mad! Abdallo, your sword —* *Draw your sword!* ***ABDALLO:*** *To reclaim the throne —* *Yes, my king!* ***NABUCCO:*** *I want to save Fenena.* ***ABDALLO, CHORUS:*** *The wicked shall fall—fall like* *locusts upon the earth!* *Thanks to you, we shall see the sun* *shine once more upon Assyria— upon Assyria!* ***NABUCCO:*** *O my brave ones,follow me!* *The light of day breaks within my mind;* *I burn with an unearthly flame— I return, the King of Assyria!* *At the gleam of this sword* *The wicked shall fall,fall to the ground;* *You shall behold all things shining* *With the radiance of my crown, the sun of my crown.*

2.6.2 Musical Analysis

The musical construction of the scene “ Son pur queste mie membra! … Dio di Giuda” reflects the process of the hero’s spiritual transformation — from the moment of awakening and regaining consciousness to a full, penitent confession of faith. It constitutes one of the most elaborate and significant dramatic links in the opera Nabucco. Verdi employs here a rich range of compositional devices: changes of tempo , tonal contrasts, transitions between homophonic and polyphonic textures, as well as rhythmic and dynamic tensions, which reflect the character’s emotional fluctuations.

The entire fragment takes the form of a cyclical structure, in which successive

sections lead the listener through the various stages of Nabucco's spiritual transformation. From the dramatic prelude, through the expressive recitative and introspective aria, to the final duet with chorus — each element serves a distinct expressive and dramatic function.The composition consists of four main parts: the prelude, the recitative, the aria, and the aria with chorus. Their internal organization is presented in the table below.

Table 13. Formal structure of the scene and aria Son pur queste mie membra! … Dio di Giuda from Verdi's opera Nabucco

Parts	Prelude	Recitative		Aria			Solo section and duet		
Measures	1-38	39-99		100-131			132-220		
Sections		A	B	C	D	E	F	G	H
Measures		40-60	61-99	100-109	110-117	117-132	133-153	154 - 178	179-220
Key	F minor	F-sharp minor - C major	G minor	F major			C major - E-flat major	A-flat major	
Tempo	*Andante-Allegro*	*Andante-All-Mod-Assai*		*Largo*			*Allegro*		

The prelude (bars 1–38), set in the key ofF minor and in 4/4 meter, serves as a dynamic orchestral introduction to the scene Dio di Giuda. Verdi constructs this section in a ternary form (Allegro – Andante – Allegro), where successive changes of tempo and character musically reflect the hero's inner transformation. In the Allegro sections, a distinctive march-like rhythm dominates, built on the pulsating figurations of the strings and the firm accents of the brass instruments, which give the introduction a heroic tone and evoke the martial grandeur of Nabucco.

The contrasting Andante section introduces an element of lyricism and inner reflection. The characteristic triplet motif, appearing both in the melodic line and in the accompaniment, softens the dramatic tension and imparts a more cantabile, song - like quality to the music. Subtle rhythmic displacements and modulations to related keys enrich the tonal color and heighten the sense of inner unrest.

Verdi masterfully plays with orchestral texture, juxtaposing full tutti sonorities with delicate dialogues between instrumental groups. The result is an arch-like

structure, in which the march-like sections frame and balance the central, more lyrical episode. Despite moments of temporary calm, the heroic tone remains dominant throughout, forming a musical prelude to Nabucco's spiritual transformation and rebirth.

The vocal part opens with a dramatic recitative, which directly develops the tension introduced in the orchestral prelude and draws the listener into the hero's spiritual awakening. The music assumes a distinctly narrative character, with shifting rhythms and harmonic progressions used to portray Nabucco's gradual return to consciousness.

Section A (bars 39–60) is built on dynamic harmonic and rhythmic changes serving a modulatory function. In this passage, Nabucco awakens from his nightmare, though his mind remains clouded—he exists in a state between dream and reality. In bars 41–43, the melody assumes a calm, pulsating character, reflecting his inner tension and confusion. As he utters the words " Son pur queste mie membra?"

("Are these truly my limbs?"), Verdi symbolically captures the moment of awakening after a period of madness. The rhythmic variability and short note values in the accompaniment vividly illustrate the hero's emotional instability (see musical example 2.43).



Example 2.43: G. Verdi – Scene and Aria Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco; measures 39 –42. [79]

[79] G. Verdi - Nabucco, 1842 edition, Milan: G. Ricordi, pp. 549 -601.

Section B (bars 61–99) introduces greater dramatic tension and marks the emotional development of the character. Nabucco begins to regain full awareness, yet his mind remains restless and unsettled. He hears the people shouting his daughter's name— "Fenena!"—which Verdi conveys through a gradually ascending melodic line in bars 68–72. At the moment he sees her among the soldiers with her hands bound, the melody drops abruptly by an octave on the words "Ohimè! traveggo? Perché le mani di catene ha cinte?" ("Alas! Am I deceived? Why are her hands chained?"), musically depicting his shock and disbelief (see musical example 2.44).



Example 2.44: G. Verdi – Scene and Aria Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco; measures 70 –72. [80]

In measures 80–83, the music accelerates suddenly and gains in dynamic intensity — this dramatic shift symbolizes the moment of Nabucco's full awakening. He attempts to break down the doors, crying out "Ah, prigioniero io sono!" ("Ah, I am a prisoner!"). This marks the pivotal turning point in his consciousness: he realizes that his pride and actions have led not only to the downfall of his kingdom but also to the endangerment of his daughter's life. The growing dramatic tension and emotional intensity lead directly into the prayerful aria Dio di Giuda, where the character's spiritual purification takes place (see Musical Example 2.45).

[80] Ibidem.



Example 2.45: G. Verdi – Scene and Aria Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco; measures [81]

The aria Dio di Giuda represents the climactic moment of the entire scene. In the Largo tempo, Verdi introduces a moment of inner calm and spiritual purification for the protagonist. The structure of the aria consists of three successive phrases, each portraying a different stage of Nabucco's transformation: his repentance, his prayerful devotion, and his humble confession of faith. The entire section is built on broad, cantabile melodic lines, supported by a subtle and harmonically stable accompaniment . The shifts in texture and rhythm, along with the gradual expansion of the vocal range, symbolize the king's spiritual metamorphosis and his journey toward redemption.

Phrase C (measures 100–109) expresses Nabucco's repentance and humility.

The melody assumes a solemn, hymn-like character, reminiscent of sacred music. Its lyrical line, shaped by a calm rhythmic flow, imparts a sense of dignity and serenity to the passage. In measures 107–109, the phrase acquires a particular softness and lyricism; the use of vocal ornamentation introduces fluidity and tenderness, emphasizing the character's spiritual introspection. The accompaniment reinforces this atmosphere through sustained clarinet and horn dyads and arpeggiated chords in the second violins, which provide a harmonic foundation for the evolving vocal

[81] Ibidem.

melody (see Musical Example 2.46).



Example 2.46: G. Verdi – Scene and Aria Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco; measures 107 –109. [82]

Phrase D (measures 110–117) brings a clear intensification of emotional expression. As Nabucco sings “E i miei riti struggerò” (“I shall destroy my former rites”), he makes a solemn vow to renounce his past transgressions. The melodic line, which first ascends gradually and then plunges dramatically by an octave, vividly portrays his spiritual tension and inner striving toward renewal. In the orchestral accompaniment, a distinct dialogue between the woodwinds and strings emerges: the flute, clarinet, and first violins trace a line parallel to the vocal melody, while the remaining instruments fill the harmonic space, reinforcing the dramatic intensity of the phrase (see Musical Example 2.47).

[82] Ibidem.



Example 2.47: G. Verdi – Scene and Aria Son pur queste mie membra! … Dio di Giuda from Act IV of the opera Nabucco; measures 114 –116. [83]

Phrase E (measures 118–131) reveals a mood of sorrowful reminiscence and the hero's final reconciliation with God. The melodic line, unfolding in the upper register, flows with a gentle, undulating rhythm that imparts warmth and serenity to the music.

In measures 120–122, subtle repetitions and descending stepwise figures create an atmosphere of introspective contemplation. The accompaniment, built on sustained chordal pillars, reinforces the lyrical character of the passage. Within the flute, oboe, and clarinet parts, Verdi introduces delicate imitative figures, lending the overall texture a sense of progression and inner motion (see Musical Example 2.48).

[83] Ibidem.



Example 2.48: G. Verdi – Scene and Aria Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco; measures 119 –120. [84]

[84] Ibidem.

The climactic moment of the aria occurs in measures 126–129, when Nabucco repeatedly sings “Adorarti ognor saprò” (“I shall always worship You”). The repetition of the text and the wide intervallic spans within the melodic line emphasize the hero’s total devotion and spiritual transformation. Coloratura ornamentation and an ascending vocal contour intensify the emotional expression, while the simplified accompaniment, based on pure harmonic consonances, preserves the clarity and fullness of the melodic line (see Musical Example 2.49).



Example 2.49: G. Verdi – Scene and Aria Son pur queste mie membra! … Dio di Giuda from Act IV of the opera Nabucco; measures 127 –129. [85]

The final section of the scene forms the musical culmination of the entire fragment and symbolically completes Nabucco’s spiritual rebirth. The Allegro tempo and dense, full-orchestral texture contrast sharply with the preceding lyrical aria, introducing a surge of renewed energy and a heroic tone. In this section, Verdi unites the solo part with the chorus, giving the music a communal dimension — Nabucco’s personal prayer transforms into a collective hymn of faith and courage.

Section F (measures 132–153) opens the solo–choral portion of the scene. It takes the form of a dialogue between Nabucco and Captain Abdallo. At the moment when the protagonist regains his strength and faith, his vocal line acquires firmness and authority. The use of dotted rhythms and pronounced intervallic leaps in the vocal

[85] Ibidem.

part reflects his newfound resolve and determination. In the words " Salvar Fenenà io voglio" ("I want to save Fenena"), Nabucco's courage and paternal devotion are fully revealed. The full orchestral accompaniment, dominated by the brass and string sections, provides a broad harmonic foundation, reinforcing the sense of revived power and decisiveness (see Musical Example 2.50).



Example 2.50: G. Verdi – Scene and Aria Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco; measures 149 –152. [86]

The next section, G (measures 154–178), develops this atmosphere on a more monumental scale. Nabucco proclaims his complete recovery and his faith in regaining the throne. In measures 175–176, the melody ascends, symbolizing the hero's triumph and spiritual exaltation. The accompaniment, built upon a harmonized texture that mirrors the vocal melody in the right hand, combined with chordal pillars and octave doublings in the bass, enhances both the pathos and the communal character of the passage. The orchestral sound, radiant and noble, evokes a majestic image of royal grandeur (see Musical Example 2.51).



Example 2.51: G. Verdi – Scene and Aria Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco; measures 174 –176. [87]

[86] Ibidem.
[87] Ibidem.

The final image of triumph is presented in section H (measures 179–200). As Nabucco leads his army, he symbolically regains his former power and dignity. The melody, broad and full of energy, is characterized by long, expansive phrases and a firm rhythmic drive. In measures 183–185, it reaches its full brilliance through the parallel motion of the vocal and orchestral melodies in a harmonized texture, enhancing the sense of unity and strength. The entire passage radiates power, confidence, and spiritual light, closing the scene in a tone of heroic renewal (see Musical Example 2.52).



Example 2.52: G. Verdi – Scene and Aria Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco; measures 183 –185. [88]

[88] Ibidem.

The scene Son pur queste mie membra! … Dio di Giuda presents the complete process of Nabucco's spiritual transformation — from chaos and doubt to the restoration of faith and royal dignity. Verdi achieves this effect through the gradual intensification of musical tension, the use of contrasting tempi and textures, and the precise interconnection between the vocal line and orchestral accompaniment. The prayer-like character of the aria, juxtaposed with the heroic tone of the final duet with the chorus, forms a dramatically cohesive whole, in which the music itself becomes a medium of purification and rebirth. As a result, the scene Dio di Giuda stands as one of the most complete and moving examples of psychological realism in Verdi's entire oeuvre.

Chapter III. Performance Analysis of Selected Baritone Arias in Verdi ’s Operas

3.1 The Death Scene of Rodrigo: Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of Verdi’s Opera Don Carlo (Don Carlos)

The death scene of Rodrigo from Act IV of Don Carlo is among the most moving moments in the entire oeuvre of Giuseppe Verdi. It represents not only the dramatic climax of the opera but also a moment of spiritual fulfillment and heroic self-sacrifice on the part of the title character’s dearest friend. On both musical and vocal levels, this scene reveals the maturity of Verdi’s style, where dramatic realism is intertwined with profound humanistic reflection.The role of Rodrigo demands from the singer exceptional vocal control, a refined command of dynamics and timbre, and the ability to convey a complex range of emotions — courage, tenderness, and resignation.This analysis focuses on the performance aspects of the recitative and aria Son io, mio Carlo … Per me giunto è il dì supremo, examining technical, interpretative, and expressive dimensions within the broader context of Verdi’s baritone vocal style.

3.1.1. Performance Analysis of the Recitative

The recitative that opens the scene is a dramatic dialogue between Rodrigo and Don Carlo, in which a deep bond of friendship and readiness for sacrifice is revealed. Vocally, it requires from the baritone full control over the vocal line, the ability to maintain balance between singing and speech, and precise rendering of the accents of the Italian language. Of key importance here is the correct management of the voice in the passaggio,[89]consistency of resonance, and conscious breath control.

In the opening measures of the recitative (mm. 18–19), Rodrigo calls out Don Carlo’s name for the first time. This passage requires precise control of rhythm and accentuation, as both the musical and linguistic phrasing demand clear emphasis on

[89] The term passaggio (Italian for “transition”) refers to the area within the vocal range where a gradual change in resonance and vocal tract adjustment occurs when moving from lower to higher pitches. In vocal technique, it denotes the transitional zone between the chest register (voce di petto) and the head register (voce di testa), requiring precise control of breath support, resonance, and laryngeal position in order to maintain uniform timbre and continuity of sound.

the word io (“I”) in the phrase son io, mio Carlo (“It is I, my Carlo”). The descending stepwise melodic line imparts a soft, dark timbre, reflecting the emotional gravity of the moment.Interpretatively, the performer should convey a balance between Rodrigo’s nobility and courage and his inner sorrow in the face of impending death. The vocal emission and emotional intensity must remain under control, while the expression should combine firmness with tenderness and melancholy. In the relationship between text and music, there is a clear syllabic correspondence—each syllable aligns with a single note—enhancing the impression of sincerity and simplicity in the utterance (see Musical Example 3.1).



Example 3.1: Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 18 – 21. [90]

After the greeting, the true dialogue between the characters begins, in which Rodrigo reveals the purpose of his visit — to free Don Carlo and to pass on to him a message of hope and the continuation of their shared ideals. In measures 40–42, the phrase convien qui dirci (“we must speak to each other here”) appears twice.In its first occurrence, the ascending melodic contour combined with staccato articulation on repeated pitches in the words convien qui conveys the character’s inner hesitation. In contrast, the half note on dirci (“to speak”) emphasizes the emotional difficulty of expressing a painful truth.

Technically, this passage requires particular attention in the passaggio area when transitioning through the note B-flat. A lack of breath and resonance consistency may result in a loss of support and the emergence of a falsetto tone, disrupting the dramatic

[90] G. Verdi: Don Carlo, piano reduction, Milan: G. Ricordi, 1910, pp. 293–307.

unity of the scene. Therefore, it is essential to maintain consistent vocal placement on the syllables di–rì ci, ensuring uniformity of the vowel i and a controlled use of consonants to reinforce breath support. This approach allows the performer to sustain a stable B-flat at a piano dynamic while preserving the inner tension of the phrase. The pause between sentences serves to clearly mark the shift in emotional atmosphere.

During the second occurrence of the phrase convien qui dirci, the melodic line moves downward, and Rodrigo reveals that he has come to bid his final farewell. This creates a dramatic contrast to the earlier moment of hesitation. The expression at this point should be firmer, free of fear, and imbued with the calm that stems from the character's resolute decision. Particular attention should be given to the pronunciation of the word convien: both the word and logical accent fall on the syllable vien. It is recommended to slightly emphasize the consonant v, which helps maintain proper breath support (appoggio).

The melodic line of this passage is built upon descending intervallic leaps, which in performance should be executed with continuity and stability. Interpreting them in the manner typical of the Rossinian style—that is, with excessive looseness and lightness—results in a loss of dramatic depth. In the Verdian style, it is essential to maintain an uninterrupted breath flow and stable diaphragmatic expansion, while simultaneously supporting the articulation through precise use of consonants.

On the word addio ("farewell"), the performer should emphasize the doubled consonant dd, which carries both the word and logical stress. Emotionally, this phrase represents the climactic gesture of farewell and an expression of conscious heroism. In the following words O mio Carlo ("O my Carlo"), the mood changes — in accordance with the composer's stage direction (Don Carlo resta immobile guardando Rodrigo con istupore — "Don Carlo remains motionless, gazing at Rodrigo in astonishment"). Carlo's stunned gaze at his friend is reflected in a softer, warmer, and more expansive melodic line, conveying a desire for consolation and heralding the entrance of the aria (see musical example 3.2).



Example 3.2: Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 41 – 44. [91]

3.1.2 Performance Analysis of the Aria

The aria Per me giunto è il dì supremo develops the emotional atmosphere of the preceding recitative, moving from dramatic tension to inner calm and spiritual acceptance of death. Vocally, it exemplifies Verdi's characteristic combination of a broad melodic line, demanding legato, subtle dynamic contrasts, and masterful use of articulatory nuance. The performance of this passage requires from the singer complete breath control, a conscious management of tone production within the passaggio, and the ability to shape color and phrasing tension with precision, fully aligned with the text and the emotional state of the character.

Measures 45–47 (Section B) mark a crucial point of transition from the recitative to the aria. In this passage, the performer should preserve the mood of the final phrase of the recitative, continuing the expression of focus and serenity. From a performance standpoint, particular importance must be placed on appoggio (breath support), control of airflow, and resonance consistency. A hard or rigid articulation of consonants may interrupt the vocal line; therefore, it is essential to relax the jaw muscles and actively engage the lips and tongue in articulation.Given the phonetic character of the Italian language, the singer should treat vowels as the main carriers of tone and consonants as tools of diction, which allows for maintaining resonance in the so-called "mask" (the resonating area of the face and frontal sinuses). Sustaining diaphragmatic expansion and a stable appoggio enables the singer to anchor the voice securely on the breath and achieve a smooth, uninterrupted legato line, which is essential for conveying the delicacy of the melodic contour and the sincerity of

[91] Ibidem.

Rodrigo's emotions.

It is important to note the marcato marking above the word me and the diminuendo beginning in measure 46, which corresponds to the text "the day of my death approaches." A brief caesura should also be observed between the words no i mai ("no, never"), without interrupting the continuity of the breath, in order to preserve musical coherence. The accent on mai requires a subtle increase in both dynamic intensity and expressive tension, emphasizing Rodrigo's sorrow and resignation in the face of his inevitable farewell to his friend (see musical example 3.3).



Example 3.3: Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 45 – 47.[92]

In measures 51–53, the emotional expression is intensified through gradual dynamic changes. Beginning on the third beat of measure 51, the dynamic level remains at pp (pianissimo) and then gradually increases, thereby preparing the expression of inner serenity and spiritual optimism in the character. The opening of the phrase is based on repeated pitches of B and both syllables contain the vowel e, which facilitates maintaining stable resonance and an even vocal placement.A particular challenge in this passage is the intervallic leap from B to F^1, which must be executed while preserving the indication dolce, employing the technique of coprire la voce (voice covering) and maintaining a piano dynamic.

Starting from the words "Ei che" ("He who…"), the voice should remain positioned as for the high note f^1, while maintaining ample internal space within the oral cavity and an active, supported breath. The singer should expand the ribs, lower

[92] Ibidem.

the diaphragm, and counterbalance its motion with the abdominal muscles in a smooth , unforced manner.A crucial aspect is preserving the sensation of a gentle "suction" at the posterior wall of the larynx, which stabilizes the tone within the resonating space. This technique allows for a round, supple sound while maintaining freedom of emission.The performer should avoid focusing solely on the high note f^1, as it is merely one component of the entire phrase rather than its goal. Only by maintaining the continuity and integrity of the melodic line can the singer preserve technical equilibrium and emotional coherence throughout the passage.

Similarly, the descending notes of the following broken chord should be sung with complete stability, maintaining a consistent vocal placement despite the downward movement through the register. On the fourth beat of measure 52, it is essential to sustain a uniform vibrato throughout the entire phrase, ensuring fluidity, resonance continuity, and melodic cohesion (see Example 3.4).



Example 3.4: Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 51 – 53. [93]

In measures 64–65, Rodrigo's words are filled with both concern and reassurance. At this point, the baritone should combine a tone of consolation with spiritual gravity. In the phrase "a chi morrà, morrà per te" ("he who dies, will die for you"), it is essential to highlight the emotional shift that occurs with the repetition of "morrà" . This expressive nuance can be achieved by internally imagining a subtle exclamation — "ah!" — before the second morrà, without actually inserting the vowel in the vocal line. Such an inner articulation deepens the emotional resonance of the phrase and fully conveys the composer's expressive intent.

[93] Ibidem.

In the following passage, on the words “No, fa cor” (“Do not lose heart”), clear diction is of utmost importance. A common mistake is the confusion between “ No” and “Non.” It is also essential to emphasize the contrast between the two repetitions of this phrase: the first, marked rallentando, carries a tone of gentle reassurance, while the second, returning to the original tempo, conveys encouragement and renewed strength. The entire section should be performed in strict legato, seamlessly connecting to the subsequent words “l’estremo spiro lieto è a chi” (“the final breath is joyful to him who…”). This continuous phrasing allows the performer to reveal more fully the spiritual depth and serenity of the character (see Example 3.5).



Example 3.5:Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 64 – 65.[94]

In measures 77–79, the music transitions from the aria to the dialogue between the two protagonists, propelling the dramatic action forward. The tempo shifts from sostenuto (restrained, sustained) to agitato (agitated, restless). From a performance standpoint, this passage requires maintaining articulatory claritydespite the tempo The opening word “rivolta” should be sung while preserving a high vocal placement, and during the intervallic leaps of a fourth (E-flat–A-flat and A-flat–D-flat), the singer should gradually increase dynamic intensity and deepen the emotional charge of the phrase.On the words “folgore tremenda” (“terrible thunderbolt”), the performer should avoid literal dramatization; rather than emphasizing the terror of the text, it is advisable to convey courage and defiance in the face of danger, in keeping with Rodrigo’s noble and fearless character (see Example 3.6)

[94] Ibidem.



Example 3.6: Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 77 – 79. [95]

In measures 100–102, a march-like form appears, in which the clearly major tonality symbolizes the protagonist's determination and faith in the triumph of good. The rhythmic progression and undulating melodic line reflect Rodrigo's resolve and spiritual strength. From a performance perspective, it is crucial to render the rhythm precisely and maintain clear, energetic articulation. The singer should avoid a fragmented delivery that imitates the accompaniment, instead sustaining a full legato line, which creates a distinct contrast with the rhythmic texture of the orchestra (see musical example 3.7).



Example 3.7: Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 99 – 101.[96]

In measures 128–130, the dying protagonist delivers his final words to his friend. At this moment, the performer must combine precise intonation and rhythmic accuracy with profound emotional expression. It is essential to avoid lowering the vocal placement into the throat or losing breath support, which ensures phonatory

[95] Ibidem.
[96] Ibidem.

stability and consistent airflow control; failure to do so may result in the undesirable effect known as spingere (literally, “pushing the voice”), caused by excessive air pressure.The passage should be sung with delicate dynamics, maintaining an active, supported breath and clear articulation to achieve both technical control and expressive sincerity.

The following phrase, “Ah! la terra, mi manca” (“Ah! I am leaving the earth behind”), depicts the hero’s final weakening and the approach of death. The challenge in this passage lies in balancing technical control with emotional intensity. It is advisable to prepare the phonatory apparatus in advance while singing the syllable sa in the preceding phrase “tutto ella sa” (“she knows everything”), as it contains the same vowel a as the forthcoming Ah!.Maintaining the same vocal setup prevents a forced tone and enables a natural, resonant sound. Subsequently, while keeping the vocal placement stable and the oral cavity fully open, the performer should apply a firm yet elastic appoggio, ensuring a tone that is both emotionally charged and technically refined (see Example 3.8).



Example 3.8: Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 128 – 130. [97]

In measures 141–142, on the words “Ah! di me non ti scordar” (“Ah, do not forget me”), occurs the emotional climax of the entire passage. The high note on the syllable non often risks a loss of tonal consistency; this issue typically arises from improper vocal setup on the preceding pitch and insufficient maintenance of breath support. The solution lies in employing copertura (vocal covering), maintaining an open pharyngeal space and a forward vocal placement (impostazione). Inhalation should expand the rib cage and lower the diaphragm, while articulation of the word

[97] Ibidem.

me requires stable appoggio and a careful balance between diaphragmatic and abdominal tension.The high note on non lies just beyond the passaggio zone; therefore, the singer must concentrate the resonance on the mask, ensuring a natural transition between registers. The concluding phrase “ti scordar” (“to forget you”) contrasts with the preceding climax — it marks a return to fragility and tenderness, reflecting Rodrigo’s final affection for his friend (see Example 3.9).



Example 3.9: Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 141 – 142. [98]

The final measures (160–161) portray the hero’s last surge of strength, his final appeal, and spiritual farewell. The performance of this passage requires a delicate balance between dramatic tension and rhythmic precision. While the dynamic intensity must remain strong, both intonation and rhythm must be rigorously controlled.Because of the fast tempo, this section can easily lead to intonational instability, often caused by excessive emotional tension.Therefore, the performer must sustain maximum expressiveness while maintaining steady pitch, precise dynamic contrasts, and clear articulation.The high F-sharp on the exclamation “Ah!” should resonate in perfect synchrony with the orchestral line, creating a dramatic yet harmonious conclusion to the scene (see Example 3.10).

[98] Ibidem.



Example 3.10: Giuseppe Verdi – Recitative and Aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 160 – 161. [99]

The aria "Per me giunto è il dì supremo" represents one of the most complete and expressive examples of Verdi's mature vocal style, in which technical mastery is inseparably intertwined with emotional depth and dramatic truth.It demands from the baritone not only flawless breath control and a stable appoggio, but also the ability to subtly vary timbre and dynamics in order to reveal the hero's inner transformation — from courage and self-sacrifice to serene acceptance of death.

3.2 Recitative and Aria of Count di Luna "Tutto è deserto … Il balen del suo sorriso" from Act II of Il trovatore (The Troubadour)

Count di Luna's aria from Act II of Il trovatore by Giuseppe Verdi is one of the most distinguished examples of the lyrical baritone idiom in the composer's oeuvre.

Unlike the intense dramatic tension that dominates much of the opera, Il balen del suo sorriso reveals a moment of introspection—an inner conflict and passionate obsession of the aristocrat whose love for Leonora takes on an almost compulsive dimension.

Verdi creates a striking contrast between the dramatic tension of the scene and the gentle, legato phrasing of the aria, demanding from the performer a refined legato technique, long-breathed phrasing, and precise control of timbre across a wide dynamic range.This analysis examines the performance aspects of both the aria and the preceding recitative passages, focusing on the technical, expressive, and interpretative challenges characteristic of the role of Count di Luna.

[99] Ibidem.

3.2.1. Performance Analysis of the Recitative Tutto è deserto …

Count di Luna, a member of the royal court, is deeply consumed by his unrequited love for Leonora. The recitative preceding the aria portrays his inner monologue, expressing his determination to win her heart at any cost.In performance practice, it is essential to maintain the natural rhythm of speech and the logical accentuation of the Italian text. This approach allows the singer to convey the tension between the Count's aristocratic dignity and his emotional agitation, highlighting both his pride and the turbulence of his passion.

During the preparation of the recitative, it is advisable to begin with a semantic and declamatory analysis of the text, integrating rhythm and pitch only at a later stage. This approach helps minimize intonation errors and fosters a conscious dramatic interpretation.In performance, particular attention should be paid to the abrupt mood changes and dynamic contrasts, while maintaining a stable breath support, which ensures the natural fluidity of phrasing and preserves the expressive integrity of the vocal line.

In measures 17–19, the word irritato ("irritated") appears, where the double consonant rr must be clearly articulated, as it is easily overlooked in the rapid tempo of the recitative. Proper emphasis on this articulation carries both phonetic and expressive importance, highlighting the emotional intensification of the passage (see musical example 3.11).



Example 3.11: G. Verdi - Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of Il trovatore; measures 17 – 19. [100]

3.2.2. Performance Analysis of the Aria Il balen del suo sorriso

The aria Il balen del suo sorriso is a lyrical confession of Luna's love, in which the delicacy of phrasing contrasts with the underlying dramatic tension. In measures

[100] G. Verdi: Il trovatore, piano reduction, Milan: G. Ricordi, 1917, pp. 88–102.

37–40, the Count's heart is overwhelmed by dreams of Leonora and an intense longing for her smile.At this point, the performer must maintain complete continuity of phrasing and melodic direction while ensuring full control of the breath: expansion of the rib cage, a lowered diaphragm, and the gentle counteraction of the abdominal muscles form the foundation of a stable appoggio. By sustaining a slow, even airflow, the singer should focus on the uniformity of vowels and the clarity of consonant articulation, which allows the lyrical and tender nature of this passage to emerge fully.

A technical challenge arises in measures 38 and 39, where the short, detached notes on F and B require continuous tonal support while maintaining breath tension and abdominal muscle control. Only by sustaining this internal energy can the singer preserve the smooth flow of the phrase, avoiding any sense of melodic "breakage" or fragmentation.

Particular attention should be given to the note f^1 in measure 41, on the words novo infonde ("breathes new life"). Although a natural textual accent occurs here, Verdi marks the passage dolcissimo. To achieve this effect, the singer should employ the technique of copertura (vocal covering), maintaining a stable vocal position and consistent breath support.

In the final syllables -fonde, the performer should gently increase the resistance of the abdominal muscles, blending head resonance with a soft, rounded tone while preserving the note's projection. This approach produces a rich, noble sound, perfectly aligned with the lyrical nature of the phrase (see musical example 3.12).



Example 3.12: G. Verdi - Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of Il trovatore; measures 37 – 40. [101]

Measures 44–46 represent one of the most technically demanding passages in the

[101] Ibidem.

aria, as the melody repeatedly passes through the passaggio—the transitional area between the chest and head registers—while requiring a continuous legato line. This section demands precise control of the oral resonance space and stable breath support throughout.The two accented D notes in measure 44, combined with the overall crescendo–diminuendo shaping of the phrase, significantly increase the difficulty. To maintain balance, the singer must keep the sound consistently aligned in position, managing breath tension and internal resonance space with precision. The embellishments in measures 45 and 46 should be performed softly and rhythmically accurately, without extending their rhythmic values, ensuring a natural, flowing melodic line (see musical example 3.13).



Example 3.13: G. Verdi - Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of Il trovatore; measures 37 – 40. [102]

In measures 47–49, the performer's primary task is to convey emotional tension and a gradual increase in expressive intensity in accordance with the text. The coloratura elements marked dolce require exceptional smoothness, tonal consistency, and rhythmic precision.The vocal tone should gradually intensify as the melodic line ascends, reflecting Count di Luna's growing emotional exaltation. The phrase la tempesta features a characteristic syncopated rhythm, which must be executed with an awareness of the inner pulse and dramatic tension, allowing the phrase to retain both musical fluidity and psychological depth.

The high G, occurring on the vowel a in the word tempesta, requires complete breath stabilization and the use of the consonant m as a subtle resonance anchor to support and sustain the tone. This technique enables the singer to produce a strong,

[102] Ibidem.

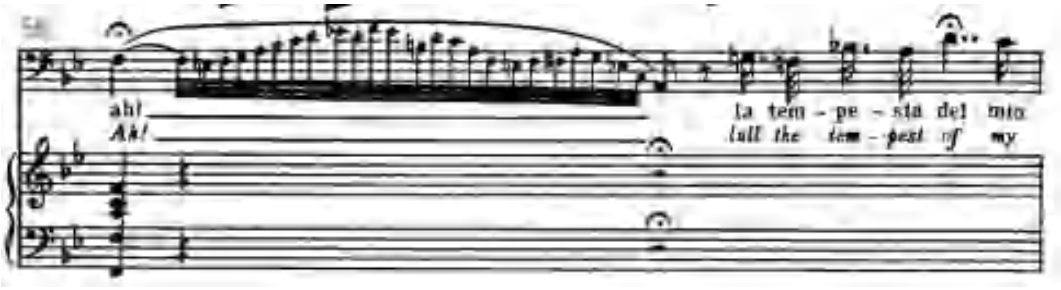
resonant sound while preserving the nobility and warmth of timbre.It is essential to remember, however, that the high note does not mark the end of the phrase. The subsequent descending motion demands a smooth transition, precise intonation, and careful breath management maintained consistently until the completion of the phrase (see musical)



Example 3.14: G. Verdi - Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of Il trovatore; measures 47 – 49. [103]

In measure 58, the composer introduces a brief coloratura phrase serving as an expressive device that highlights the hero's emotional agitation. In performance practice, many renowned baritones employ an interpretative variant in which the final coloratura is executed with a more elaborate series of notes, intensifying the dramatic impact and better reflecting the character's passionate temperament.Immediately after the words sperda il sole d'un suo sguardo ("the sun loses its brilliance before her gaze"), a high G appears. The vowel u in d'un suo should be used to facilitate a smooth transition through the passaggio; slightly lengthening this vowel allows for a soft and natural ascent. Maintaining the vocal placement established in the preceding phrase and ensuring steady breath support enables the singer to produce the G with both power and purity of intonation.This phrase leads seamlessly into the dramatic cabaletta, functioning as its expressive and technical preparation (see musical example 3.15).

[103] Ibidem.



Example 3.15: G. Verdi - Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of Il trovatore; measures 58. [104]

3.2.3. Performance Analysis of the Recitative and Duet

This section of the work portrays Count di Luna and his men preparing to abduct Leonora from the convent. In the dialogue with Ferrando (measures 63–78), the Count's determination is revealed — despite his noble origin, he is driven by a violent passion and an obsessive desire to possess her. From a performance perspective, it is essential to maintain a balance between the dignity of the character and his inner agitation. The baritone must express the noble authority of an aristocrat while simultaneously conveying the emotional turmoil and intensity that betray Luna's loss of control. Vocal delivery should remain firm, resonant, and well-supported, preserving clarity and legato even at moments of heightened dramatic tension.

The sonic space of the scene is built upon rhythmic precision and clear articulation, emphasizing the underlying dramatic tension. The bells announcing the beginning of the wedding ceremony in the background create a striking contrast between external order and Luna's inner emotional chaos. In performance practice, it is essential to maintain strict rhythmic alignment with the accompanying orchestral parts while preserving a firm, confident tone of delivery that reflects the Count's determination and growing impatience (see musical example 3.16).

[104] Ibidem.



Example 3.16: G. Verdi - Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of Il trovatore; measures 63 - 65. [105]

3.2.4. Performance Analysis of the Aria and Choral Section

In measures 79–81, the entire scene transitions into the choral section, where Count di Luna and his guards prepare to execute their plan. The vocal parts are marked by a strong, pulsating rhythm, creating an atmosphere of tension and imminent action. The text suggests that the Count's will is "like a sword"—firm, unyielding, and focused on the goal.In performance practice, it is essential to convey this determination while maintaining full vocal resonance and stable breath support.

In the phrases "Ardir!" and "Andiam!", the melodic line moves respectively down by a third and up by a fourth, creating a distinct musical motif that symbolizes Luna's confidence and commanding tone. The performer should maintain strong sound projection and growing dynamic tension as the phrase unfolds. As the melody progresses, the dynamics should gradually increase, allowing for a natural expression of the character's inner agitation and determination (see musical example 3.17).

[105] Ibidem.



Example 3.17: G. Verdi - Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of Il trovatore; measures 79 - 81. [106]

In measures 91–93, Count di Luna expresses not only his certainty of inevitable victory but also his desire for control and dominance. From a performance standpoint, this passage requires precise management of the crescendo and accurate intonation in the upper register. The challenge lies not in the production of the high notes themselves, but in the skillful use of breath energy and the maintenance of spatial balance within the oral cavity.

Particular attention should be given to the words “gioia che m’aspetta, gioia mortal non è” (“the joy that awaits me is not of this world”). The logical accents fall on dotted quarter notes, followed by sixteenth notes. To maintain musical coherence, the singer must ensure a steady airflow and avoid breaking the phrase after longer note values, keeping the melodic line moving forward. The tone should remain round and fluid, while the articulation of the sixteenth notes must be clear yet flexible, never rigid.

From an interpretative perspective, this scene represents the emotional apex of Count di Luna — his self-assurance, an almost triumphant vision of impending victory , yet also a trace of madness born from uncontrollable passion. The gradual crescendo in measure 91, leading to the highest notes of the part, symbolizes an eruption of emotion and the complete revelation of the character’s inner tension (see musical example 3.18).

[106] Ibidem.



Example 3.18: G. Verdi - Recitative and Aria Tutto è deserto … Il balen del suo sorriso from Act II of Il trovatore; measures 91 - 93. [107]

3.2.5. Performance Analysis of the Choral Section

In the final choral section (measures 142–144), Verdi creates a broad dramatic climax. The simultaneous entry of the Count and his guards is marked by strong rhythmic energy and heroic breadth, which should be performed with full awareness of the scene's dramatic context.

During the performance, a majestic tone, strong breath support, and clear articulation must be maintained to give the phrase a martial character. Although the melodic line in Luna's part gradually descends, the performer should preserve its inner tension and avoid any weakening of the sound. The voice should remain focused and resonant, with a deep and steady breath, ensuring both fluency and expressive strength throughout the passage.

The entire scene represents the emotional climax of this part of the opera—it reveals not only the military zeal of the protagonist and his men but also the madness and despair hidden beneath the mask of determination (see musical example 3.19).

[107] Ibidem.



Example 3.19: G. Verdi - Recitative and Aria Tutto è deserto ... Il balen del suo sorriso from Act II of Il trovatore; measures 142 - 144. [108]

The scene and aria of Count di Luna from Il trovatore by Giuseppe Verdi represent a unique fusion of drama and lyricism, and at the same time, one of the most technically demanding passages in Verdi's baritone repertoire. They require complete control of breath support, conscious shaping of vocal timbre and register balance, and the ability to differentiate expressive nuance across a wide dynamic range. From an interpretative perspective, the key lies in capturing the tension between the aristocratic pride of the character and his consuming passion and obsessive love.

In this way, the aria Il balen del suo sorriso and its accompanying sections become not merely a vocal showcase, but also a profound psychological study of the character—one that combines the elegance of the bel canto style with the emotional intensity characteristic of Verdi's mature expression.

3.3 The scene and aria of Don Carlo Morir! Tremenda cosa! ... Urna fatale del mio destinofrom Act III of opera La forza del destino (The Force of Destiny)

The scene of Don Carlo from Act III of La forza del destino represents one of the most psychologically profound passages in Verdi's baritone repertoire. The protagonist, torn between friendship and his duty to avenge his father's death,

[108] Ibidem.

experiences an inner conflict that gradually turns into obsession. Verdi constructs here a drama of extraordinary emotional density, in which word and music intertwine, creating space for both vocal and dramatic expression. For the performer, it is essential to convey the contradiction between noble honor and the destructive power of passion , while maintaining complete technical control and interpretative coherence.

3.3.1. Performance Analysis of the Recitative Morir! Tremenda cosa! ...

In measures 1–4, Don Carlo delivers an internal monologue expressing his astonishment at the courage and serenity in the face of death shown by his friend Alvaro. From a performance standpoint, particular attention should be given to the rhythmic figurations, especially the combination of sixteenth notes followed by a dotted double-augmented quarter note on the word tremenda. This rhythmic contrast allows the singer to highlight the emotional shock and intensity experienced by the character.A similar expressive effect appears in the phrase Sì intrepido, sì prode (" So fearless, so brave"), where the repetition of the same rhythmic structure reinforces Don Carlo's sense of wonder and admiration. The performer should avoid excessive interpretative freedom in this passage — the recitative requires clear rhythmic precision and logical declamation, ensuring that each word retains its dramatic weight and natural flow within Verdi's musical phrasing (see musical example 3.20).



Example 3.20: G. Verdi – Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measures 1 – 4.[109]

In measures 18–20, Don Carlo's first suspicions toward Alvaro begin to surface. Psychologically, this marks a moment of inner tension and heightened alertness. After the words Ah! qual lampo! ("Ah! What a flash!"), Verdi inserts a pause, which the

[109] G. Verdi: La forza del destino, piano reduction, Milan: G. Ricordi, 1869, pp. 203–214.

performer should use to convey the character's shifting thoughts and the gradual rise of unease. The marking sottovoce requires maintained breath support despite the softened tone; it signifies controlled quietness with full projection and resonance rather than mere reduction of volume.In the first beat of measure 19, the descending second from B to A should be delivered gently, symbolizing Don Carlo's hesitation and uncertainty. By contrast, in measure 20, as suspicion turns into conviction, the expression must become more resolute. Throughout this passage, it is crucial to sustain stable breath support and preserve the continuity of the musical line, ensuring that emotional intensity grows organically without breaking the legato flow (see musical example 3.21).



Example 3.21: G. Verdi - Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measures18 – 20. [110]

In measures 39–41, the protagonist wrestles with a profound inner conflict: he longs to trust Alvaro's loyalty, yet cannot suppress his growing suspicions. The quick tempo and clusters of consonants demand precise declamation closely aligned with the musical rhythm to preserve clarity and tension.The following passage, measures 41– 47, begins with the words il suggello si franga ("let the seal be broken") and marks the emotional climax of the recitative. Don Carlo resolves to open the letter, but his determination falters—according to Verdi's stage direction s'arresta ("he stops")—he restrains himself from acting.In performance, it is crucial to express this inner struggle , portraying the transition from suspicion to a sudden impulse, and finally to self- restraint. The singer must maintain dynamic and rhythmic control while shaping the emotional arc of hesitation, moral tension, and repressed passion (see musical example 3.22).

[110] Ibidem.



Example 3.22: G. Verdi - Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measures40 – 42. [111]

3.3.2. Performance Analysis of the Aria Urna fatale del mio destino

Don Carlo's aria represents the culmination of his inner struggle between loyalty and the desire for revenge. Verdi constructs here a musical drama of great tension, demanding from the performer both nobility of phrasing and technical precision.

In measures 57–59, the accompaniment introduces increasing tension through a gradual crescendo, reflecting the hero's inner turmoil. The performer should maintain emotional focus and highlight the contrast between the rising agitation and the sudden emotional descent on the word macchiero. The downward octave leap must be executed without lowering the vocal position—keeping a high placement will allow a smooth transition into the following coloratura phrase and prevent any loss of tonal brilliance (see musical example 3.23).



Example 3.23: G. Verdi - Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measures57 – 59. [112]

In measures 72–77, Verdi introduces sextuplets and numerous intervallic leaps, symbolizing the hero's emotional hesitation. Don Carlo attempts to convince himself that he has kept his oath, yet his mind remains filled with doubt. In the vocal

[111] Ibidem.
[112] Ibidem.

interpretation, it is essential to convey the tension between text and music while maintaining smooth legato phrasing and steady breath control. In measure 73, the marking dolcissimo requires the sextuplets and ornaments to sound soft and balanced, symbolizing a brief triumph of friendship over the desire for vengeance (see musical example 3.24).



Example 3.24: G. Verdi - Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measures 72 – 73. [113]

3.3.3. Performance Analysis of the Recitative and the Second Aria (Cabaletta)

In measures 86–91, within the next recitative segment, Don Carlo once again succumbs to anxiety and begins to doubt the sincerity of his own decision. The discovery of the casket rekindles his suspicions, and his inner conflict reaches a new level of intensity. The performer should maintain clear declamation and logical phrasing while ensuring steady breath support and rhythmic control. Proper emphasis on double consonants and logical accents is essential to fully convey the dramatic tension of the text (see musical example 3.25).

[113] Ibidem.



Example 3.25: G. Verdi - Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measures [114]

In measures 127–129, Don Carlo's emotions reach their boiling point. Verdi creates here a musical depiction of an emotional storm, in which the expression must surge and recede rhythmically, remaining organically connected to the breath. Special attention should be given to the motif in the fourth beat of measure 127, where the dotted note E should be clearly accented on the syllable a, while the subsequent melodic line should maintain a smooth legato. The two following sextuplets require a rounded and focused tone (see musical example 3.26).



Example 3.26: G. Verdi - Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measures [115]

[114] Ibidem.
[115] Ibidem.

In measures 148–151, Don Carlo reveals his complete determination to seek revenge. Rhythm and melody here merge into a single, powerful expression of dramatic intensity. The performer must balance firmness and warmth of tone while maintaining precise breath control and managing dynamic contrasts. In measure 149, the consonant v in the word ver (“truth”) can serve as a point of breath support, reinforcing the vowel sound and adding greater strength to the phrase. In measure 150, as the melodic line surges and recedes, particular care must be taken to preserve intonational accuracy and sustained breath tension to maintain dramatic coherence throughout (see musical example 3.27).



Example 3.27: G. Verdi - Morir! Tremenda cosa! ... Urna fatale del mio destino from Act III of the opera La forza del destino; measure 148 – 151. [116]

The Don Carlo scene from La forza del destino exemplifies Verdi’s mastery in combining dramatic intensity with refined vocal technique. It requires the baritone to maintain impeccable breath support, skillful control of tonal color and dynamics, and a profound understanding of the character’s psychological complexity. The protagonist, torn between honor and friendship, embodies the tragic nature of humanity in the face of destiny.

For the performer, the essential task lies in balancing drama and lyricism while preserving clear intonation and technical cohesion. In this way, the scene “Morir!

Tremenda cosa!” becomes not only the dramatic climax of Verdi’s opera but also one of the most demanding and expressive baritone passages in the nineteenth-century repertoire.

[116] Ibidem.

3.4 Scene and Aria of Renato Alzati! … Eri tu che macchiavi quell'anima, from Act III of the opera Un ballo in maschera (A Masked Ball)

The role of Renato in Un ballo in maschera is among the most vocally and emotionally complex baritone parts in Verdi's entire repertoire. The scene in Act III marks a dramatic turning point—the character moves from anger and despair to inner composure and reflection. Verdi constructs this passage with meticulous attention to vocal logic: the melodic line follows the rhythm of the text, while changes in register and breath tension become direct vehicles of emotion.

The performance demands from the singer not only perfect control of appoggio (breath support) and the ability to maintain a consistently high vocal placement, but also refined skill in subtly varying timbre and phrasing to express the psychological depth and inner turmoil of the character.

3.4.1. Performance Analysis of the Recitative Alzati!...

In measures 3–5, Renato, having just learned of his wife's supposed infidelity, expresses extreme emotions—shock, despair, and a burning desire for revenge.

Performing this passage requires a gradual increase in dynamics that mirrors the character's growing emotional intensity.The main technical challenge occurs on the third beat of measure 4, where the note F4 (the passaggio point for baritone) falls on the syllable là. The singer must maintain a covered tone and prepare the vocal apparatus during the final -o of silenzio, ensuring continuous resonance placement. The pause between phrases should not alter vocal position—the sound must be produced in a single, focused stream supported by steady, active breath control.

In the following measures, the timbre of the voice should gradually darken, reflecting the character's emotional coldness and growing detachment. However,the singer must avoid lowering the vocal placement on the lower notes; the mask resonance should remain active, while the articulatory muscles stay relaxed. (See musical example 3.28.)



Example 3.28: G. Verdi - Alzati! ... Eri tu che macchiavi from Act III of the opera Un ballo in maschera; measures 3 – 5 .[117]

In measures 14–18, Renato's anger turns toward Riccardo, his former friend and superior. The phrase ben altro must convey a surge of violent emotion, expressed through a strong dynamic intensity while maintaining nobility of tone. The note E4, situated in the passaggio range, requires vocal coverage (copertura) and steady breath support, ensuring a unified timbre and preventing inconsistency in resonance.From this point, the melodic line descends, and on the note A, a descending perfect fourth appears, demanding careful intonation control. The dynamics should gradually diminish, preparing for the transition to the phrase il sangue tuo ("your blood").

In the word il, the singer should maintain a high vocal placement (impostazione) and consistent breath tension, allowing for a smooth transition through the syllable gue. The final tuo, sung on the note F4, must carry intense emotional energy, conveying the character's growing anger and determination.(See musical example 3.29.)



Example 3.29: G. Verdi - Alzati! ... Eri tu che macchiavi from Act III of the opera Un ballo in maschera; measures14 – 17.[118]

[117] G. Verdi: Un ballo in maschera, piano reduction, Milan: G. Ricordi, 1883, pp. 209–215.
[118] Ibidem.

3.4.2. Performance Analysis of the Aria Eri tu che macchiavi

In measures 19–23, the slurs connecting phrases between measures 20–21 and 22–23 require singing in a strict legato. Technical mastery alone is not sufficient—understanding the internal motion of the melodic line is essential. The agitato marking indicates emotional turmoil. In the first sentence, Renato seems to "draw his sword from the scabbard," while in the second, he "strikes the blow." The musical accents correspond precisely to these dramatic moments. The performance demands strong breath support, an open laryngeal–pharyngeal space, and a high, focused vocal position. Only this combination of technique and expression can convey the anger and inner shock of the character (see musical example 3.30).



Example 3.30: G. Verdi - Alzati! ... Eri tu che macchiavi from Act III of the opera Un ballo in maschera; measures 21 – 23.[119]

In measures 41–42, the tone is dominated by despair and bitterness. The performance difficulty arises from the numerous triplets, which require a balance between rhythmic precision and emotional expression. Attention should be given to consonant clusters and the logical accents of the text. On the low note at the syllable me, it is essential to maintain the vocal placement and keep the vocal apparatus relaxed; opening the chest resonance will ensure fullness of sound while preserving the nobility of tone (see musical example 3.31).

[119] Ibidem.



Example 3.31: G. Verdi - Alzati! ... Eri tu che macchiavi from Act III of the opera Un ballo in maschera; measures 41 – 42.[120]

In measures 51–52, the phrase takes on a reflective, reminiscent character. The performance should be more lyrical while maintaining a high vocal position and forward sound projection. Balancing the tension of the diaphragm against the strength of the abdominal muscles allows for stable control of breath and dynamics. The phrase should convey the impression of a gentle recollection, with a gradual diminuendo, preparing a natural transition into the following section of the aria, which contains higher notes and a stronger emotional charge (see musical example 3.32).



Example 3.32: G. Verdi - Alzati! ... Eri tu che macchiavi from Act III of the opera Un ballo in maschera; measures 51 – 52. [121]

Measures 67–69 bring a return to memories of lost love. The cantabile character should be maintained, with a clear shade of sorrow. The technical challenge lies in sustaining the vowel o on the high note F4 with delicate dynamics. An effective approach is to preserve the vocal setup from the previous phrase (on the syllable te),

[120] Ibidem.
[121] Ibidem.

expand the rib cage while keeping the diaphragm low, and immediately produce the tone with high placement. The voice should be projected forward with controlled muscular tension, allowing the singer to maintain soft dynamics and a rounded timbre.

Attention should also be paid to the rhythmic proportions of the sustained note — holding it for too long may disrupt breath balance and the continuity of the phrase. In the twice-repeated d'amor, the emotional depth should increase: the first occurrence should be sung with calm restraint, while the second should express rising tension and a crescendo on the syllable mor. The musical and emotional effect should lead to a clear closure of the segment, marking the end of the reminiscence of love and the hero 's despair (see musical example 3.33).



Example 3.33: G. Verdi - Alzati! ... Eri tu che macchiavi from Act III of the opera Un ballo in maschera; measures 67 – 69. [122]

The aria Eri tu che macchiavi quell'anima is one of the most challenging and dramatic works in Verdi's baritone repertoire. It combines a monumental emotional charge with the highest technical demands — mastery of breath control, balanced register transitions, meticulous phrasing, and precise declamation.

For the singer performing this role, maintaining coherence between technique and expression is essential — every sound must arise naturally from the character's psychology. Renato, torn between conflicting emotions of love, anger, and sorrow, becomes one of Verdi's most fully developed characters, and his aria stands as a quintessential example of the 19th-century operatic baritone style.

[122] Ibidem.

3.5 Scene and Aria of Macbeth Perfidi…Pietà, rispetto, amore from Act IV of the Opera Macbeth(Macbeth)

The scene from Act IV of Macbeth represents the dramatic climax of the entire opera, in which Verdi portrays the spiritual and psychological downfall of the protagonist through a composition of exceptional vocal complexity. Macbeth's part demands from the performer a fusion of dramatic power with the refined control characteristic of bel canto technique—above all, stability of breath support, maintenance of a high vocal placement, precise color shaping across registers, and subtle differentiation of dynamics and expression. The recitative Perfidi … and the aria Pietà, rispetto, amore are not merely musical expressions of despair and remorse, but also a study in vocal introspection, where every technical nuance becomes a direct vehicle of emotion.

3.5.1. Performance Analysis of the Recitative Perfidi …

In measures 18–21, the phrase Perfidi … marks the most emotionally intense moment of the entire recitative. The performance requires an immediate entrance following the preceding prelude, with a firm and decisive attack. The vocal timbre should sound confident and authoritative, reflecting Macbeth's commanding presence despite his impending downfall. Particular attention must be paid to the clear articulation of the consonant cluster ghe han, where the rapid tempo and the sixteenth-note value of the syllable han demand prior declamatory practice aligned with the musical rhythm. Only precise control of rhythm and accent will allow the performer to convey the character's determination and growing despair (see musical example 3.34)



Example 3.34: G. Verdi – Perfidi … Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 18 – 21.[123]

In measures 37–40, it is essential to convey Macbeth's spiritual exhaustion and inner emptiness through the use of a slightly darker vocal timbre. The technical challenge lies in performing the phrase piano while maintaining full clarity and projection of sound. The ascending melodic line is accompanied by staccato markings connected by slurs, symbolizing the tension between life and internal disintegration. The performer should maintain steady breath support while reinforcing consonant articulation so that the staccato effect is achieved through precise breath impulses rather than detaching the tone.

On the vowel e in the word sento, a subtle shift in tone color should be made—from brighter to darker—to emphasize Macbeth's inner exhaustion. In the following words, inariditi, the voice should gradually lose its brightness and become more muted , which musically and psychologically reflects the process of the hero's spiritual decay (see musical example 3.35).



Example 3.35: G. Verdi – Perfidi … Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 37 – 40. [124]

3.5.2. Performance Analysis of the Aria Pietà, rispetto, amore

Measures 41–43 open the aria, marked sostenuto, indicating a slow and reflective tempo. The melodic line consists of a long legato phrase, requiring strong breath support and consistent vocal connection. Special attention should be paid to the rhythmic value of the syllable pi- in the word pietà, which should be slightly lengthened and sung with a natural phrasing breath, avoiding haste. Among the three key words — pietà, rispetto, amore — the most significant moment is the grace note

[123] G. Verdi: Macbeth, piano reduction, Milan: G. Ricordi, 1865, pp. 275–279..
[124] Ibidem.

before rispetto, which distinguishes this word from the others. The absence of similar ornaments on pietà and amore symbolizes that respect (rispetto) was once Macbeth's only true virtue, and losing it marks his complete downfall. The indication con espressione and the rhythmic pickup suggest that the first phrase contains an illusion of hope, which fades on rispetto and turns into bitter emptiness and loneliness on amore (see musical example 3.36).



Example 3.36: G. Verdi – Perfidi ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures41 – 43.[125]

In measures 47–49, particular attention should be given to the richness of expressive markings. In the fourth beat of measure 47, the syllable la appears on an unaccented position and in a soft dynamic, requiring precise breath management. In the descending triplet on the words tua canuta, the first two notes are marked staccato and tied, which calls for a light yet deep vocal attack. In the word canuta, the accented syllables nu and ta should be sung with clearly articulated vowels to convey sorrow and the awareness of aging. The two phrases non spargeran contrast dynamically: the first, marked crescendo, expresses resistance, while the second, marked diminuendo, symbolizes acceptance of old age and the passage of time. The slurs connecting the triplets and the staccato markings should be executed through a controlled and continuous breath flow (see musical example 3.37).

[125] Ibidem.



Example 3.37: G. Verdi – Perfidi ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures47 – 49. [126]

In measures 52–54, the main technical challenge lies in the syllables gioi so, which occur within ascending triplet figures. It is essential to avoid raising the vocal position while maintaining tonal consistency and projection. Keeping a stable emission point and forward vocal placement, supported by firm diaphragmatic control, allows for a clear, pearly resonance of the triplets. The indications con dolore and dolcissimo require a subtle emotional contrast — sorrow and gentleness should coexist seamlessly within the same phrase (see musical example 3.38).



Example 3.38: G. Verdi – Perfidi ... Pietà, rispetto, amore from Act IV of the opera Macbeth; measures52 – 54. [127]

Measures 67–68 represent the climax of the aria and its greatest technical challenge. They require the expression of Macbeth's inner fear through a tense, agitated tone while maintaining clear intonation. The melody oscillates between the middle and upper registers, making it essential to preserve a consistent vocal setup—especially on the vowel u in the triplets—and to maintain a high vocal position on the vowel a at the note f^1 . This approach ensures uniform timbre and overall balance

[126] Ibidem.
[127] Ibidem.

throughout the phrase (see musical example 3.39).



Example 3.39: G. Verdi – Perfidi … Pietà, rispetto, amore from Act IV of the opera Macbeth; measures67 – 68.[128]

In measures 70–71, rhythm becomes the central expressive element. The consonant cluster mm plays a crucial role in maintaining breath support and proper vocal tract openness, allowing for a smooth transition to the note f on the word lasso.

The subsequent coloratura passage should be performed piano and legato, preserving rhythmic fluidity and the inner energy of the phrase. Through controlled, deep breathing and precise word accentuation, the performer should convey the sense of pain and resignation that brings the aria to its emotional close (see musical example 3.40).



Example 3.40: G. Verdi – Perfidi … Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 70. [129]

The aria Pietà, rispetto, amore is one of Verdi's most mature scenes for baritone, both technically and psychologically. It requires the performer to demonstrate complete mastery of breath support, refined control of tone color across registers, and a perfect balance between dramatic intensity and lyrical expression. In this scene, Macbeth appears as a divided character — his voice becomes a vehicle for both regal

[128] Ibidem.
[129] Ibidem.

authority and inner collapse. The aria serves as a quintessential example of Verdi's baritone tragedy, where vocal technique is fully subordinated to psychological truth and emotional depth.

3.6 Prelude, Scene, and Aria of Nabucco Son pur queste mie membra! … Dio di Giuda from Act IV of the opera (Nabuchodonozor) [130]

The scene Son pur queste mie membra! … Dio di Giuda represents the culminating moment of Nabucco's spiritual transformation — a passage from madness to awareness, from pride to humility. From a performance perspective, it requires the singer to combine profound emotional expression with refined vocal technique. Verdi employs here the characteristic devices of his early style: the contrast between declamatory recitative and lyrical cantilena, a distinct rhythmic drive, and broad melodic phrasing.For the performer, the key challenge lies in maintaining consistency of tone and emotion throughout the entire scene — from the dramatic awakening, through the prayerful reflection, to the powerful conclusion of the cabaletta. This analysis focuses on the vocal and interpretative aspects, with particular attention to breath management, control of the passaggio, tone color shaping, and emotional interpretation, while the formal structure and musical analysis have been discussed in the previous chapter.

3.6.1 Performance Analysis of the Recitative Son pur queste mie membra!

The recitative preceding the aria marks a turning point in Nabucco's dramatic development, as the king regains his consciousness and faith after a state of madness. From a performance perspective, this passage is characterized by intense dramatic expression and requires the rhythm to be closely aligned with the emotional structure of the text.In measures 41–42, Nabucco awakens from his nightmare; his breathing is short and uneven. In vocal interpretation, it is essential to maintain rhythmic precision while simultaneously conveying a sense of urgency and tension. The pauses play a crucial role here — they create space for breath and highlight the character's confusion and disorientation.

Although brief in range, the phrase has a distinctly recitative character and

[130] See footnote 27, p. 19 of this dissertation.

requires the performer to skillfully combine declamation with musical expression. During the preparatory process, it is advisable to recite the text repeatedly with a sense of tension before adding the melody. This approach helps achieve a natural linguistic and theatrical expressiveness (see musical example 3.41).



Example 3.41: G. Verdi - Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco measures 41-43.[131]

In measures 68–72, Nabucco sees his daughter being led away in chains by soldiers, which triggers a violent emotional shock. At the beginning of the fourth beat of measure 68, the accompaniment introduces a repeated dotted rhythmic motif, symbolizing a military march. The singer should create a clear contrast to this — the vocal line must retain its dramatic tension and remain independent of the rhythmic pulse of the accompaniment. In interpretation, it is essential to deepen the emotional expression progressively — moving from initial surprise, through recognition of the situation, to the dramatic realization that his daughter is a prisoner.

From a phonetic standpoint, this passage contains numerous clusters of double consonants that require careful articulation. They should remain clear and distinct, yet never at the expense of the phrase's smoothness and continuity (see musical example 3.42).



Example 3.42: G. Verdi - Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco measures 68-72. [132]

[131] G. Verdi: Nabucco, piano reduction, Milan: G. Ricordi, 1877, pp. 209–222.
[132] Ibidem.

3.6.2. Performance Analysis of the Aria Dio di Giuda

The main aria Dio di Giuda begins with the protagonist's prayerful appeal to God. In measures 107–110, Verdi clearly expresses Nabucco's remorse and inner calm . The performance of this passage should be characterized by a smooth vocal line, a warm and soft timbre, and steady breath support. The singer must maintain a consistent vocal placement, ensuring that the melodic line remains focused and serene. Particular technical difficulty arises in the rapid coloratura passage on the word sorgeranno, which requires flexibility of the articulatory muscles and precise control of breathing. Achieving fluidity and lightness in this section can be facilitated by imagining a freely moving gesture—such as the motion of soft, bouncing balls—to prevent unnecessary muscular tension (see musical example 3.43).



Example 3.43: G. Verdi - Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco measures 107-110.[133]

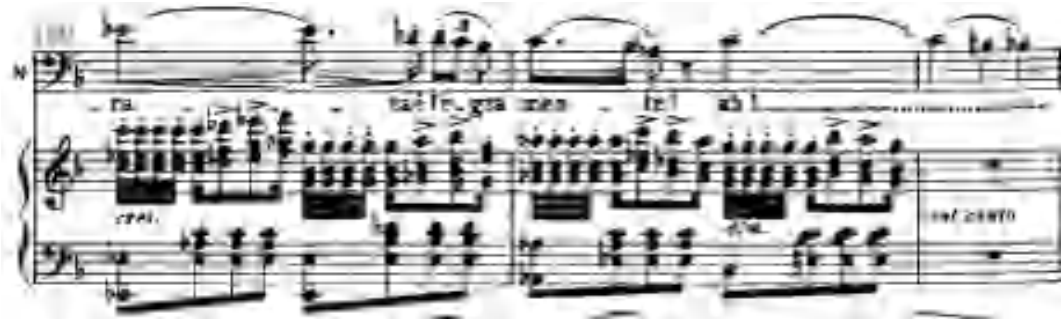
In measures 115–117, special attention should be given to the phrase ei miei riti ("He will receive my prayers"). The ascending melodic line is built primarily on the vowel i, which must remain focused and resonant. The final note, F4, should not sound overly bright; it is advisable to approach the vowel i with a timbre closer to the French eu, allowing for a rounder and more stable vocal position without sacrificing clarity of articulation. In measure 116, the progression of dotted rhythmic figures requires a clear sense of direction and solid breath support—the phrase must not be rhythmically fragmented but should instead flow in one continuous, legato arc (see musical example 3.44).

[133] Ibidem.



Example 3.44: G. Verdi - Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco measures 115-117.[134]

In measures 120–122, the note E on the syllable ra of the word rischiarate lies within the baritone's passaggio. It requires careful control of dynamics—the crescendo should begin from piano and then smoothly transition into diminuendo. Instead of forcefully pushing the sound (spingere), the singer should maintain a soft, supported tone with a sensation of "sighing" while keeping the voice in a high placement. The dynamic shaping must be managed through breath control rather than muscular tension (see musical example 3.45).



Example 3.45: G. Verdi - Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco measures 120-122. [135]

In measures 126–129, the repeated phrase brings a deepened emotional meaning: the first conveys repentance, while the second expresses renewed faith and conviction. In the final measures (128–129), the leap from F to F4 presents a technical challenge. The singer must maintain a unified vocal placement and control the motion of the phrase, avoiding tension on the higher notes. A useful imaginative technique is to visualize maintaining balance as if the sound were a light ball gently bouncing in the hand—this approach promotes flexibility and smoothness in executing the coloratura

[134] Ibidem.
[135] Ibidem.

passage (see musical example 3.46).



Example 3.46: G. Verdi - Son pur queste mie membra! … Dio di Giuda from Act IV of the opera Nabucco measures 126-129. [136]

3.6.3 Performance Analysis of the Solo–Ensemble Segment

The cabaletta concluding the aria represents an apotheosis of Nabucco's renewed faith and his reclaiming of the throne. It demands from the performer both technical precision and deep psychological focus. In measures 196–199, the melody continually moves around the passaggio area, particularly on the syllable ah in measure 198, making this passage especially challenging. The singer must maintain a consistent vocal placement so that the end of one phrase naturally becomes the beginning of the next. Sustaining the same position and stable breath support ensures a smooth transition to the high note G4 with freedom and resonance.

From a psychological standpoint, the performer should overcome any fear of exposing the upper register, finding in the interpretation the king's regained confidence and the spiritual rebirth of the character. The articulation of vowels must remain consistent and clear, while the entire passage should preserve the rhythmic vitality characteristic of Verdi's final cabaletta sections (see musical example 3.47).



[136] Ibidem.

Example 3.47: G. Verdi - Son pur queste mie membra! ... Dio di Giuda from Act IV of the opera Nabucco measures 173-176.[137]

The scene Son pur queste mie membra! … Dio di Giuda from Act IV of Nabucco presents a complex task for the singer, combining profound spirituality with technical vocal mastery. The recitative is dominated by tension and dramatic declamation; the aria embodies prayerful concentration and controlled breathing; while the cabaletta conveys triumphant energy and technical stability. In performance, it is essential to maintain emotional continuity throughout these three stages and to preserve a consistent vocal placement.

Although the detailed formal and musical analysis has been discussed in previous chapters, it is worth emphasizing that Verdi combines elements of lyricism and drama here in a way that demands from the singer simultaneous technical control and conscious shaping of expression. The interpretation of this piece therefore requires maturity—both vocal and emotional—in order to convey Nabucco's spiritual rebirth through the sound of the voice, phrasing, and subtle variations in tone color.

3.7. Summary of the Performance Analysis of Selected Baritone Arias by G. Verdi

The above chapter has presented the full spectrum of demands placed upon the Verdian baritone in the key scenes from Don Carlo, Il trovatore, La forza del destino, Un ballo in maschera, Macbeth, and Nabucco. The performance analyses consistently integrate three essential dimensions:(1) Dramaturgy and textual logic – precision of declamation, expressive and logical accentuation, and the dramatic function of pauses;(2) Breath organization and phrase continuity – stable breath support, careful planning of inhalation points, and efficient air management in long, cantilena-like arches;(3) Timbre and register shaping – controlled passage through the passaggio, uniform impostazione, and rounded tone quality in piano dynamics without loss of projection.Against this background, the distinct vocal and psychological profiles of Verdi's characters emerge clearly: the tender firmness of Rodrigo, the introspective ardor of Luna, the growing obsession of Don Carlo, the torn loyalty of Renato, the

[137] Ibidem.

“hollowing” tone of Macbeth, and the prayerful humility of Nabucco.

In each case, vocal technique serves psychological truth. The legato line and extended phrasing express inner calm or resignation; controlled accents and micro-pauses create tension and dramatic shifts; while precise articulation of consonants sustains the continuity of the melodic line without fragmenting it.

The technical and interpretative conclusions of this chapter form a catalogue of practical recommendations: maintaining a high vocal position and uniform vowel quality throughout the entire range; avoiding “pushing” the sound by consciously balancing the work of the diaphragm and abdominal muscles; planning the breath according to the semantics of the text; differentiating timbre (from warm piano to resonant mezzoforte) as the primary carrier of meaning; and treating climactic tones not as “goals,” but as structural nodes within longer musical phrases. Equally essential is maintaining dramatic tension while exercising complete control over intonation, rhythm, and the proportions of rubato.

These observations naturally lead to the next chapter, in which the analytical perspective is expanded to include reflection on two complementary axes of performance: 4.1 — the scenic and dramatic, involving a deep understanding of the role, the character’s function within the scene’s structure, relationships with other characters, and the economy of gesture and “body language” subordinated to the music; and 4.2 — the musical and technical, showing how technical tools — breath support, work in the passaggio zone, articulation, dynamics, and agogics — become carriers of expression. The purpose of these considerations will therefore be not only to summarize the performance practices derived from the repertoire analyses but also to propose a coherent interpretative model of the Verdian baritone, in which technique and dramaturgy remain inseparably integrated.

Chapter IV. Reflections on the Interpretation and Performance of Baritone Arias in the Operas of Giuseppe Verdi

The two main qualities of opera—its musicality and its dramatic nature— require the performer, in the process of interpreting and performing an aria, to focus on the interrelations between the plot, the music, and the characters. Understanding how the music shapes the image of the protagonist forms the foundation for selecting appropriate vocal techniques that enable the full realization of musical expression.

Conversely, vocal technique should remain in the service of musical and dramatic expression. When composing an opera, the composer structures the musical material in accordance with the dramatic and psychological dynamics of the characters, while the singer, through interpretation, recreates the image of the protagonist by consciously employing these means. Thus, the performer's skills serve as a bridge between the composer's intention and the stage realization of the work.

This chapter presents the author's reflections on the interpretation and performance of baritone roles in the operas of Giuseppe Verdi—both from musical and technical, as well as dramatic and scenic perspectives. The considerations contained herein are of a practical nature, derived from stage experience, and aim to demonstrate the interdependence between vocal technique and dramatic expression in shaping the Verdian baritone role.

4.1 Reflections on the Scenic and Dramatic Aspects – A Deep Understanding of the Role

The dramatic nature of opera makes the stage portrayal one of the most essential elements of this art form. The characters and the relationships between them form the foundation on which the structure of the plot and the development of dramatic conflicts are built. In accordance with the principles of stage performance and dramatic expression, the performer should thoroughly understand the psychology of the character being portrayed, including their emotions and motivations. According to

author, the understanding of a stage role should encompass four fundamental dimensions: the character's image, their dramatic position and function, their psychological development, and their emotional expression.

In shaping the character's image, what is distinctive about the baritone roles in Verdi's operas is that the composer does not confine their expression to a single, self-contained aria. On the contrary, he weaves the character's psychological and emotional processes into a variety of vocal forms, creating the so-called grand arias—expanded structures that combine recitative, aria, and cabaletta into a single, coherent dramatic whole. Each of these sections serves a distinct function: the recitative often presents the unfolding of events and the character's reaction to external circumstances, the aria represents the emotional climax and moment of introspection, and the cabaletta expresses the character's decision or transformation of psychological state.

An example of this type of composition is the scene from Act IV of Nabucco, Son pur queste mie membra! … Dio di Giuda, which comprises three sections: the recitative, the main aria, and the solo-ensemble segment. Another instance is Don Carlo's aria Morir! Tremenda cosa! … Urna fatale del mio destino from Act III of La forza del destino, in which Verdi combines two recitatives and two arias to create a multi-layered emotional portrayal. The individual parts of such structures are not separate formal units but successive stages of the same psychological process.

If the central aria is understood as an expression of the character's inner experiences, the preceding and following sections can be regarded as the dramatic and scenic reflection of those emotions within the narrative context. This type of construction allows Verdi to build an organic unity between the character's internal and external image. For the singer, this means that the interpretation of the part must be holistic—taking into account emotional continuity and the logical sequence of events. Every phrase, pause, and stage gesture must arise from a dramatic intention and serve the coherence of the character's image, which Verdi constructs through the inseparable fusion of music and text.

Let us discuss this in more detail using the example of Count Luna's recitative and aria Tutto è deserto … Il balen del suo sorriso from Act II of Il trovatore. The opening recitative introduces the listener to the dramatic context—the ambush set by the guards outside the convent with the aim of abducting Leonora. The aria, by

contrast, reveals an entirely different emotional dimension: the Count's inner feelings, his love, and his desire. The subsequent recitative, duet, and choral scene develop the plot further, serving as a dramatic continuation and preparation for the ensuing events. In this way, the entire sequence presents different facets of Luna's character:

determination and authoritative leadership in the recitative, lyrical sensitivity and passion in the aria, and emotional tension in the ensemble scenes. Through this, Verdi creates a complex, multi-dimensional portrait of the hero, in which drama, sentiment, and psychological depth are intricately intertwined.

When interpreting this role, the performer should use a stable and resolute tone in the opening recitative to convey the tense atmosphere of the situation and the Count 's determination. In the main aria, however, the singer must fully immerse himself in the emotional sphere of the character—the voice should gain softness and warmth, expressing the hero's tenderness, desire, and inner agitation. Subtle expressiveness, a smooth vocal line, and complete control of the breath will allow the performer to reveal the emotional depth and lyricism of this aria.

When considering the position and function of the baritone in Verdi's dramaturgy, one cannot speak of a uniform "heroic type." Verdi endows his baritone characters with diverse psychological traits—ranging from inner strength and loyalty to dramatic doubt, anger, or repentance. Characters such as Rodrigo in Don Carlo, Luna in Il trovatore, and Renato in Un ballo in maschera embody different forms of masculine dignity and emotional integrity. They are not heroes in the classical sense, but rather individuals whose attitudes combine courage, honesty, and inner conflict.

An example of this is Rodrigo in Don Carlo. Although he is neither the central protagonist nor a figure of particularly high social standing, he plays a crucial role in the opera—his presence serves as a catalyst for the main dramatic conflicts. The aria Per me giunto è il dì supremo—known as Rodrigo's death scene—marks the emotional climax of the role and reveals the spiritual greatness of the character: his loyalty to his friend, his self-sacrifice for the good of his country and people, and his acceptance of fate. In interpreting this aria, the performer should strive to convey the character's inner calm and nobility. Stage movements must remain restrained and dignified, with an upright posture and a slightly raised head, symbolizing readiness to face destiny and death with dignity.

An essential element of interpretation is also Rodrigo's relationship with other characters, especially Don Carlo. Their shared scenes should highlight the deep understanding and emotional resonance between them, while his interactions with other figures should reflect Rodrigo's unique position within the dramatic structure. His role bridges the political and moral spheres, and Verdi's music—rich in dynamic contrasts and lyrical phrasing—allows the singer to express this complexity through a subtle balance between vocal strength and gentleness.

In this way, the Verdi baritone emerges as a character of profound emotional and dramatic complexity, in whom heroism is understood not as a typological category but as a manifestation of moral courage, integrity, and fidelity to personal conviction. It is precisely this form of heroism—quiet, human, and rooted in inner strength—that defines one of the most significant characteristics of Verdi's baritone roles.

From a psychological perspective, it can be observed that Verdi's portrayal of the inner development of his baritone characters is remarkably consistent with psychological realism. Figures such as Rodrigo, Don Carlo, Nabucco, and Macbeth are depicted as being in a state of constant transformation—from dominance and strength, through doubt, to spiritual purification. The composer does not present them as immutable "heroic figures," but as human beings whose moral and emotional qualities evolve through dramatic experience. Verdi's conception of the baritone character is therefore founded on the idea of inner strength, courage, and loyalty—traits that represent not mere heroism, but a deeply human pursuit of truth and redemption.

An outstanding example of such transformation is Nabucco. Before being punished by God, he appears as a proud ruler—confident in his power, and at times even cruel. However, the loss of his throne, the imprisonment of his daughter, and the experience of madness become a turning point, leading him to spiritual awakening and repentance. In the aria Dio di Giuda, Nabucco not only pleads for forgiveness but also regains his inner strength, channeling it into action—he seeks to save his daughter and atone for his past wrongs. This marks the climax of his psychological transformation, where Verdi masterfully intertwines the religious dimension of penitence with the deeply personal human drama.

In both the vocal and dramatic interpretation of Nabucco's role, capturing this

emotional evolution is essential. At the beginning of the aria, in the moment of repentance and prayerful introspection, the performer should convey the character's confusion and anguish—subtle trembling in the voice and restrained dynamics can effectively express his inner turmoil. As the piece progresses and Nabucco regains his strength and faith, the voice should gradually acquire greater power and stability, with a brighter timbre symbolizing spiritual renewal. The stage gesture—from a bowed, subdued posture to an upright stance and an upward gaze—completes the image of psychological purification and the restoration of inner equilibrium.

In terms of emotional expression, Verdi's baritone roles never lose their inherent sense of strength—even in moments of weakness, remorse, or despair. Their emotions are profound and genuine, yet always marked by dignity and inner tension. For the performer, this means maintaining a balance between emotional intensity and vocal control: expression must always remain subordinate to the music and the dramatic structure, rather than turning into a spontaneous outburst.

In Un ballo in maschera, the emotional portrait of Renato revolves around two central spheres: friendship and love. His relationship with Riccardo transcends the boundaries of military hierarchy—it is a deep bond founded on trust and devotion. At the same time, Renato is a man of unwavering loyalty in love, affectionate and caring toward his wife. This very loyalty, which once defined his moral strength, becomes the source of his deepest suffering when he believes himself betrayed. The discovery of his wife's supposed infidelity triggers an emotional upheaval—a turmoil of shame, anger, and pain.

In the interpretation of the recitative and aria Alzati! … Eri tu che macchiavi quell'anima from Act III of Un ballo in maschera, the performer should portray a gradual progression from inner hesitation to emotional explosion. The opening of the piece requires a restrained, subdued vocal color—Renato is not yet fully convinced of the betrayal, and his emotions remain muted and uncertain. As the aria develops, the tempo should slightly relax, and the voice should gain warmth and a trembling quality, as if the character's pain were literally tearing him apart from within. In the climactic section, the dynamics intensify dramatically—the powerful, high notes become an expression of extreme anger and despair, revealing the tragedy of a man betrayed by those closest to him.

In this way, Renato—like Nabucco or Rodrigo—is not a “heroic” figure in the monumental sense, but a man of immense inner strength, capable of profound emotion and moral renewal. It is precisely in this human authenticity and emotional intensity that the essence of the Verdian baritone lies—a voice that unites drama with lyricism, spiritual struggle with tenderness, and fully embodies the idea of music as a vessel for expressing the truth of human emotion.

4.2 Reflection on Musical and Technical Aspects – The Musical Expressiveness of Vocal Technique

In the interpretation of Verdi’s baritone roles, the singer must combine technical mastery with a profound understanding of the composer’s musical language. In Verdi’s operas, vocal technique is never an end in itself—it is a means of conveying dramatic and psychological expression. It is through technique that emotion can be communicated, dramatic tension constructed, and the character’s inner evolution revealed. The baritone arias in Verdi’s works demand an exceptionally high level of technical awareness, as they unite a complex formal structure, a wide dynamic range, and intense emotional expressiveness.

The expressiveness of vocal technique in these arias is manifested in three key aspects:

- control and use of breath, • the shaping of vocal timbre and its expressive qualities, • the ability to build dramatic tension and emotional involvement.

The first aspect—**breath control**—is the foundation of vocal stability and the continuity of phrasing. In vocal practice, three basic types of breathing are distinguished: thoracic (chest), diaphragmatic, and combined thoracic-diaphragmatic. In operatic singing, particularly in Verdi’s repertoire, the third type is used most frequently, as it allows for both a deep, full inhalation and flexible adaptation to changes in tempo and rhythm within individual melodic phrases.

One of the most important elements of breathing technique is the ability to plan breath points correctly, in accordance with the musical character and the logical division of phrases. This is not merely a physiological matter but also an interpretative one—the proper “breathing point” directly affects the coherence of the melodic line and the emotional dramaturgy of the piece.

An example of this approach can be found in measures 44–46 of Count Luna's aria Il balen del suo sorriso (see musical example 4.1). When performing this passage, the singer should plan two breathing points: the first during the eighth-note rest in the second beat of measure 44, and the second during the sixteenth-note rest in the third beat of measure 46. The section between these points should be sung on one long exhalation. Since it lies in a relatively high register and includes both dynamic variations and ornamentation, the breath must be taken quickly but as deeply as possible. This requires full awareness of breath support and even management of airflow throughout the entire phrase.



Example 4.1: G. Verdi - Recitative and aria Tutto è deserto … Il balen del suo sorriso from Act II of the opera Il trovatore; measures 44–46. [138]

In this way, breathing technique becomes an integral part of interpretation—it not only supports vocal emission but also shapes musical expression, conveying the tension, emotionality, and inner intensity of the character.

Breath control and its proper use constitute one of the fundamental elements of vocal interpretation in the Verdi repertoire. The singer, in addition to mastering the technical aspect, must also fully understand its expressive significance — the manner of breathing affects not only the shape of the phrase but also the dramaturgy and emotional weight of individual musical moments .[139] An example of such conscious use of breath can be found in measures 45–47 of Rodrigo's aria Per me giunto è il dì supremo from Act IV of the opera Don Carlo (see musical example 4.2).

[138] G. Verdi: Il trovatore, piano reduction, Milan: G. Ricordi, 1917, pp. 88–102.
[139] Yang Xiaoqin: *Features of Realism in Verdi's Operas*, Music Art, 2014 (12).



Example 4.2: G. Verdi – Recitative and aria Son io, mio Carlo … Per me giunto è il dì supremo from Act IV of the opera Don Carlo; measures 45–47. [140]

In this phrase, the words per me giunto è il dì supremo ("the day of my end has come") correspond to a complete musical thought that should be sung in one sustained breath. The singer must therefore prepare properly before its beginning to maintain stable breath support and control the vocal emission throughout the entire phrase. On the note c^1 in the fourth beat of measure 45, there is an accent, and from measure 46 the melodic line gradually descends, which should be accompanied by a smooth diminuendo. This change is not merely a technical device—it carries semantic and emotional meaning. The accent highlights the drama of the words, while the diminuendo expresses Rodrigo's inner collapse as he, aware of his approaching death, delivers his final farewell. Only rational and deliberate management of breath allows for maintaining balance between technique and musical expression.

Another crucial aspect is the **shaping of vocal timbre**. In Verdi's baritone roles, the goal is not to create a monumental, "heroic" sound, but rather to find a balance between strength and lyricism, between power and tenderness. The timbre should remain consistent with the emotional content of the scene and the character's personality.An excellent example of this is Count Luna's aria Il balen del suo sorriso from Act II of Il trovatore, in which Verdi portrays love and desire through the prism of pride and self-assurance. The performer should therefore employ a dark, velvety tone while maintaining clarity and brightness in the upper register.

In measures 34–35 (see musical example 4.3), the notes marked staccato should be performed with restraint—not overly shortened, but gently emphasizing their

[140] G. Verdi: Don Carlo, piano reduction, Milan: G. Ricordi, 1910, pp. 293–307.

rhythmic pulse. Excessive detachment of the notes could flatten the interpretation, giving it a too prosaic character. Lyrical softness, breath support, and natural resonance make it possible to convey the emotional tension and depth of the Count's feelings.



Example 4.3: G. Verdi - Recitative and aria Tutto è deserto … Il balen del suo sorriso from Act II of the opera Il trovatore; measures 33–36.[141]

Verdi shapes his baritone parts to reveal their full emotional spectrum—from commanding strength to fragile tenderness. In many arias, the composer juxtaposes these contrasting qualities, creating complex characters with profound inner depth. A good example of this can be found in measures 107–110 of the aria Dio di Giuda from the opera Nabucco (see musical example 4.4).



Example 4.4: G. Verdi – Son pur queste mie membra! … Dio di Giuda from Act IV of the opera Nabucco; measures 107-110.[142]

In this section, Nabucco, humbled and enlightened, prays with deep humility. The music, built upon a lyrical melody with broad phrasing, requires a delicate, soft vocal timbre and subtle dynamic shading. An excessively bright or metallic tone would destroy the impression of spiritual contemplation. Only through warmth and gentleness of voice can the singer convey the sincerity of the character's emotion and

[141] G. Verdi: Il trovatore, piano reduction, Milan: G. Ricordi, 1917, pp. 88–102.
[142] Verdi: Nabucco, piano reduction, Milan: G. Ricordi, 1877, pp. 209–222.

his spiritual rebirth.

The final element of musical expressiveness is **emotional involvement and dramatic tension.** Performing a Verdian aria requires the singer's complete identification with the character and the emotions being conveyed. This expression is achieved not only through the voice but also through nonverbal means: facial expression, gesture, posture, and even eye contact with both stage partners and the audience. Dramatic tension is created through the careful use of contrasts—changes in tempo, dynamics, tone color, and phrasing. It is this interplay that determines the dramatic rhythm of the aria and its ability to move the listener emotionally.

The performer's task, therefore, is to maintain a balance between emotional sincerity and artistic control. An overly restrained interpretation may seem indifferent, while excessive expression can strip the music of its inner truth. The deepest effect is achieved through an organic fusion of emotion and technique—when dramatic tension arises naturally from the musical and psychological development of the piece rather than from external gestures.

For Verdi, musical drama was always the result of the interplay between word and sound. Vocal expression should therefore arise directly from the score—from dynamic markings, melodic contours, and the relationship between text and music. An example of this can be found in measures 58–60 of Macbeth's aria Pietà, rispetto, amore (see musical example 4.5), where Verdi achieves dramatic tension through a rising melodic line and a gradual progression of dynamics—crescendo, con forza, and diminuendo.

By first practicing this passage without the dynamic markings and then following them as written in the score, the performer can fully experience the dramatic contrast and discover the appropriate intensity of emotion.



Example 4.5: G. Verdi – Perfidi … Pietà, rispetto, amore from Act IV of the opera Macbeth; measures 58–60. [143]

As a result, vocal technique in Verdi's baritone arias becomes not merely a means of performance, but a language of emotion—a cohesive force that unites music, drama, and the character's inner psychology. Through it, the singer not only brings the written score to life but also infuses it with human truth and theatrical authenticity.

[143] G. Verdi: Macbeth, piano reduction, Milan: G. Ricordi, 1865, pp. 275–279.

Conclusion

The analysis of baritone roles in Giuseppe Verdi's operas reveals not only the evolution of the composer's musical language but also his exceptional understanding of the relationship between music, drama, and the human condition. Throughout Verdi 's oeuvre, the baritone assumes one of the most significant dramaturgical functions—a voice that conveys emotion, conflict, moral reflection, and spiritual transformation. In contrast to earlier operatic tradition, where the baritone often served a secondary or character role, Verdi elevates this voice type to a central position, making it a vehicle for dramatic truth and psychological depth. For this reason, the Verdian baritone may be regarded as a distinct stylistic category in the history of vocal art—one that unites the technical heritage of bel canto with the emotional intensity of musical realism.

The conducted research leads to the conclusion that Verdi's concept of the baritone is founded on the inseparable connection between vocal technique and dramatic expression. In Verdi's work, there is no such thing as pure singing detached from the meaning of the text; every phrase, dynamic marking, and tempo nuance forms a logical link in the narrative. The composer subordinates musical form to the rhythm of emotion and the psychology of the character, while the singer, interpreting the aria, recreates this process through the conscious use of breathing technique, phrasing, timbre, and articulation. The Verdian baritone therefore requires the performer to possess a complete understanding of the text's meaning, the musical structure, and the internal logic of the drama. Only the unity of these elements allows for genuine expressiveness and the full realization of artistic impact.

In the course of the musical and literary analysis, six arias were examined, representing different stages of Verdi's creative output—from the monumental Nabucco to mature works such as Don Carlo, Un ballo in maschera, and Macbeth. A comparison of these pieces reveals that Verdi consistently shapes the baritone as a voice of many dimensions—capable of expressing power and pride, but also fragility, repentance, and spiritual purification. Rodrigo from Don Carlo embodies nobility and self-sacrifice; Count di Luna from Il trovatore personifies passion and jealousy; Don Carlo di Vargas from La forza del destino represents the conflict between honor and

friendship; Renato from Un ballo in maschera reflects the drama of betrayal and inner downfall; Macbeth symbolizes the obsession with power and moral decay; and Nabucco signifies spiritual rebirth and reconciliation. The analysis of these arias demonstrates that Verdi does not create unambiguous characters—each is the result of a complex interplay of emotion, destiny, and moral choice, making the Verdian baritone one of the most intricate and universal operatic voice types of the nineteenth century.

From a performative perspective, the research revealed that interpreting Verdi' s baritone roles requires a particular kind of technical awareness—one that goes beyond mere control of breath, registers, and vocal emission, integrating these elements into a functional system serving the expression of dramatic content. In Verdi' s operas, vocal technique is never an end in itself; it is a means for conveying emotion and meaning. The analysis demonstrated that proper use of breath support, skillful management of phrasing, and a conscious approach to timbre and dynamics enable a balance between sound and emotion. It is precisely this balance—referred to in the Italian tradition as unità di voce e sentimento (unity of voice and feeling)—that determines the artistic quality of a performance. In Verdi's arias, the voice must remain both flexible and resonant, yet capable of conveying the most delicate shades of lyricism. Only such an approach allows the performer to fully realize the composer' s intent, in which the musical drama unfolds not only through harmony and rhythm but also within the structure of breath and the vibration of sound itself.

An important conclusion emerging from the analysis is that Verdi understood singing as a psychophysical process in which the body, emotion, and artistic thought coexist in a dynamic unity. Therefore, in interpreting his music, the performer must strive for complete integration of technique with emotional intent. This requires conscious control over breath energy, muscular tension, articulation, and resonance, while maintaining coherent expressiveness. The singer, in this context, is not merely a reproducer of the written score but a co-creator of the work's dramatic truth. It is precisely through this approach that the unity of music and drama—one of the central ideals of Verdi's operatic vision—can be fully realized.

From a dramaturgical perspective, the Verdian baritone is characterized by profound humanism. His emotions—regardless of their intensity—always retain a

moral and spiritual dimension. In interpreting these characters, it is therefore essential to present them not merely as dramatic figures but as human beings experiencing genuine ethical and emotional conflicts. In this sense, Verdi's music becomes a mirror of the human condition—it expresses the longing for redemption, the need for love, the fear of loss, and at the same time the desire for transcendence. The baritone, as a middle voice—situated between the ecstatic brightness of the tenor and the commanding depth of the bass—symbolizes the balance between emotion and reason, between the earthly and the spiritual. This symbolism is reflected both in the musical and interpretive dimensions, forming the very essence of Verdian dramaturgy..

The practical analysis and performance reflections also made it possible to define the principles of effective preparation for a baritone role in Verdi's repertoire. The most important among them are: a complete understanding of the dramatic context, a thorough analysis of the text and music, diligent work on conscious planning of breath and phrasing, and the integration of vocal means with stage action. In this process, a significant role is played by comparative analysis of recordings and performance traditions, which on one hand allows the performer to draw from the experience of great interpreters, and on the other—to develop an individual style consistent with their own artistic disposition. The conducted research shows that the highest goal of interpretation is the achievement of unity between voice and emotion, which in practice means transcending the limits of technical correctness and entering the realm of artistic truth.

This work also holds methodological significance. By combining musicological analysis with performance experience, it establishes a model for research on vocal interpretation in which theory and practice complement one another. Such an approach opens new perspectives for contemporary vocal pedagogy—it enables a precise understanding of how technical decisions translate into emotional and dramatic expression, and how historical and stylistic awareness contributes to the authenticity of performance. The Verdian baritone, due to the complexity of its musical, linguistic, and psychological demands, may thus be regarded as both a pedagogical and artistic model for the training of singers in nineteenth-century repertoire.

In conclusion, it should be emphasized that this study presents the Verdian

baritone as a musical and cultural phenomenon of lasting significance. Its essence lies in the integration of three dimensions: technical, emotional, and spiritual. Verdi created music in which singing becomes a form of human understanding—a means of expressing what is otherwise inexpressible. Comprehending this phenomenon requires not only musicological knowledge but also personal performance experience, which allows one to approach the truth of the voice and the truth of emotion. In this sense, the Verdian baritone remains not only an aesthetic category but also a symbol of the artistic ideal—a perfect balance between form and content, technique and feeling, music and humanity.

The conducted analysis—encompassing both theoretical and practical dimensions—confirms that Verdi's music, with its dramatic intensity and emotional depth, remains one of the greatest challenges for the operatic singer. It demands from the performer not only technical virtuosity but also emotional courage and interpretative maturity. Working on Verdi's baritone arias is a process of continuous discovery—of oneself, of the music, and of the truth about human nature. It is precisely within this dialogue between composer and performer, between score and stage, between sound and emotion, that the essence of operatic art is realized—where, as in Verdi's work, music becomes the voice of humanity.

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Musical Appendix

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G. Verdi: Son io mio Carlo … Per me giunto è il dì supremo

Recitative and Aria of Rodrigo from Act IV of Don Carlo

piano reduction

Verdi

Don Carlo

(5-act version)

Act IV, Part 2

LA PRIGIONE DI DON CARLO.

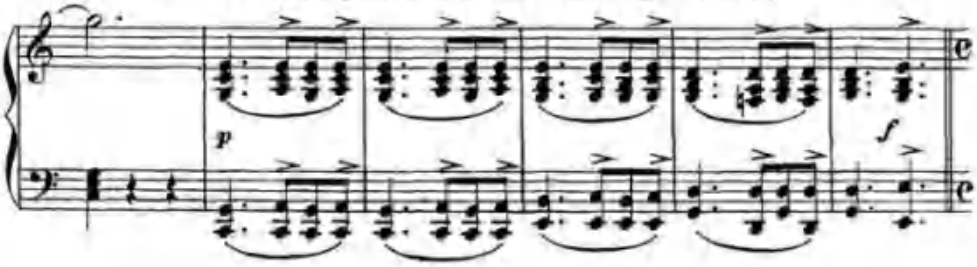
Un oscuro sotterraneo, nel quale sono state gettate in fretta alcune suppellettili della Corte. In fondo cancello di ferro che separa la prigione da una corte che la domina e nella quale si veggono le guardie andare e venire. Una scalinata vi conduce dai piani superiori dell'edifizio.

MORTE DI RODRIGO E SOMMOSSA

(D.Carlo è assiso, col capo nelle mani, assorto nei suoi pensieri)



(Rodrigo entra, parla sottovoce ad alcuni uffiziali che si allontanano immediatamente. Egli contempla D. Carlo con tristezza. Questi ad un movimento di Rodrigo si scuote.)




Coro di Popolo, poi Coro di Frati, che menano i condannati al rogo.
Soprani I.
Soprani II.
Tenori
Bassi
CORO DI POPOLO
Spunta - - - to ecco il dì.....d'e - sul - tan - - - za,..... o -
A


-no - re, o - nor al più grande dei Re - - gi! In
-nor al più gran - de dei Re - gi! In
-no - re, o - nor al più grande dei Re - - gi! In
-no - re, o - nor al più grande dei Re - - gi! In
marcato
es - so hanno i po - - pol fi - dan - - za, il mon - do è pro -
es - so hanno i po - - pol fi - dan - - za, il mon - do è pro -
es - so hanno i po - - pol fi - dan - - za, il mon - do è pro -
es - so hanno i po - - pol fi - dan - - za, il mon - do è pro -


-stra - - - - to, il mon - - do è pro - stra - - to al suo
-stra - - - - to, il mon - - do è pro - stra - - to al suo
-stra - - - - to, il mon - - do è pro - stra - - to al suo
-stra - - - - to, il mon - - do è pro - stra - - to al suo
marcato
piè!..... Il..... nostro a -
piè!..... Il..... no - - - stro a -
piè!..... Il.....nostro a - mor o - vun - que l'accompagna,
piè!..... Il..... no - - stro a - mor o - vun - - que, o - - -
B
pp
m.d.


-mor o-vun - que l'accompa - - - gna, e que - sto a - - -
-mor, il..... nostro a-mor..... o - - vun - que l'accom-
e..... questo amor e.....
-vun - - que l'ac - - - com - - pa - - - gna,e que - - - sto a-
-mor..... giammai,giammai,..... non sce - me-
-pa - - - gna, e..... questo amor..... giammai, giam-
.... questo a-mor giam - - mai..... non sce - - - me - -
-mor giam-mai..... giammai non sce - - - - me-


-rà, giam-mai, giam- -mai. Il
-mai non sce- -me- - -rà, no..... Il
-rà, giammai sce- -me- - -rà, no..... Il
-rà, non sce- -me- rà. Il
tr
no- - -me suo,..... il no- - -me suo..... è l'or-
no- - -me suo,..... il no- - -me suo..... è l'or-
no- - -me suo,..... il no- - -me suo..... è l'or-
no- - -me suo,..... il no- - -me suo..... è l'or-


[si ode una marcia funebre]
-go- - -glio del-la Spagna,e vi-ver deve nell'e-terni - tà.....
-go- - -glio del-la Spagna,e vi-ver deve nell'e-terni - tà.....
-go- - -glio del-la Spagna,e vi-ver deve nell'e-terni - tà.....
-go- - -glio del-la Spagna,e vi-ver deve nell'e-terni - tà.....
8va
C
pp sempre


CORO DI FRATI (che traversa la scena, conducendo i condannati del Santo Uffizio)
Il dì, il dì spuntò, di del terro re,
il dì tremen do, il dì feral. Morran,
morran, morran! giusto è il ri go re,
giusto gli è il rigor dell'Im mor


-tal.....
D Cantabile expression
p
Ma di per-dón vo-ce su-
-pre-ma all'a-na-te-ma succe--de-rà, se il peccator
p
all'ora estre-ma, all'ora estre-ma si pen--ti--


CORO DI POPOLO
Sop. I.
Sop. II.
Il ..... nostro amor ..... o - vun - - que l'accom -
Ten. I.
Ten. II.
O - - - - nor al .....
Bassi I.
Spun - - - - ta - - - to è il di ..... d'e - - - - sul -
Bassi II.
(I Frati s'allontanano)
- rà -
E
p
legato


-pa - gna, e que - - - sto a - mor..... giammai..... non
..... più gran - - - de dei
- tan - - za, o - nor..... al più gran - - de, al più gran - - - de dei
O - - - - nor..... o - - - - nor.....
sce - - - - me - - - - rà, que - sto amor non sce - me -
Re! Il suo no - - - - me è l'or -
Re! Il suo no - - me è l'or - go - - glio
cresc.


al ..... più gran - - - de dei Re .....
- rà.
Vi - - - -
Il ..... suo no - - - me è l'or -
- go - - glio di Spa - - - gna, e vi -
del - - la Spa - gna, e vi - vrà nel - - - - l'e -
f
p
O - - nor ..... àl
- vrà nel - - l'e - ter - - - ni - - tà .....
- go - - - glio di Spa - - - gna, e vi - vrà nel - l'eter - - - - ni -
- vrà e vi - - - vrà nel - l'eter - - - - ni -
- ter - - - ni - - - tà, vi - vrà ..... nell'e - ter - - - - ni -
Vi - vrà ..... nell'e - ter - - - - ni -
f


Re, o_nor al Re, o _ _ nor al
O_nor al Re, o _ _ nor al
_tà. O_nor al Re, o _ _ nor al
_tà. O_nor al Re, o _ _ nor al
_tà. O_nor al Re, o _ _ nor al
ff
Re, o_nor al Re, o _ nor al Re!
Re, o_nor al Re, o _ nor al Re!
Re, o_nor al Re, o _ nor al Re!
Re, o_nor al Re, o _ nor al Re!
Re, o_nor al Re, o _ nor al Re!

G. Verdi: Tutto è deserto … Il balen del suo sorriso

Recitative and Aria of Count di Luna from Act II of Il trovatore

piano reduction

№ 12. RECIT. AND ARIA

(Di Luna)

Scene II. Cloisters of a Convent near Castellor. Trees at the back. Night




val, ca - du - to o - gni o - sta - col sem - bra - va a' miei de - si - ri; no - vel - lo e più pos -
dead, and ev - 'ry ob - sta - cle had van - ish'd, that now im - pedes me, When yet an - oth - er
Allegro
sen - te el - la ne ap - pre - sta _ L'al - ta - re!
pre - text she had dis - covered: the cloister!
Ah non _ no fia d'al - tri La - o -
Ah no, I will nev - er - more re -
mf
na - tal _
arg'n thief
Le - i - no - ra è mi - a!
Mine art thou, Leo - no - ra!
f
pp
Largo
cantabile
Il ba - len del suo sor - ri - so d'u - na _
In the light of her sweet glan - ces, joy re -
p Cl.
Cor. & Fag.
Bass. pizz.
stel - la vin - ce il rag - gio! il ful - gor del suo bel
les - tial beamath up - on _ me: When her smile
vi - so no - vo in -
my soul en - tran - ces Death mere -


90
dolcissimo
fonde, no-ve in-fon-de a me co-rag-gio. Ah! l'a-mor, l'a-mo-re ond'
pleas-ant, with that smile she hath un-done me. Ah, these pangs that now make me
ar-do, le fa-vel-li in mi-o fa-vor! sper-da il
lan-guish, But with life a-lone will de-part, Shed thy
opp.
dolce
dolce
so-le d'un suo sguar-do la tem-pe-sta del mio
balm on my an-guish, Lull the tem-pest of my
con espansione
cor. Ah! l'a-mor, l'a-mor ond' ar-do le fa-vel-li in mio fa-
heart. Ah, the pangs that make me lan-guish, But with life will they de-
Fl. & Cl.


91
dim.
dolce
vo - re, sper da il so - le d'un suo sguar - do la tem - pe - sta del_ mio
part,— Shed thy balm up - on my an - guish, Lull the tem - pest of— my
Vln.
Ob.
etc.
cor. Ah! la - mor, la - mor ond' ar - do, le fa - vel - lija mio fa -
heart. Ah, the pangsthat make me lan - guish, But with life they will de -
vor,— sper - da il so - le d'un suo sguar - do la tem - pe - sta,
part,— Shed thy balm up - on my an - guish, Lull the tem - pest,
ah!
Ah!
la tem - pe - sta del mio
lull the tem - pest of my
(A Bell is heard)
cor!
heart!
Qual suo-no!
That ring-ing:
Oh
She
Bell
S-148 71917


Allegro assai mosso
ciell.
comes!
Ah, pria che giun-ga-all'al -
Be-fore the shrine she can
FERRANDO
La squil - la vi - ci-no il ri-to-an - nun-zia.
The bell sum-monsall be-fore the al - tar.
Allegro assai mosso
Strings
FERRANDO
COUNT
tar, si ra - pi - scal Oh ba-da! Ta - ci! non o - do? an -
reach, I will seize her. Be care-ful! Si - lence! non leave me, and
Ferrando and the
da - te di quei fag - gi all'om - bra ce - la - te - vi.
hide thee Go, con - ceal your-selves in the grove be - yond.
followers withdraw gradually)
Ah! fra po - co mia di - vet -
She up - proach - es mine she shall


(He anxiously watches the door from which Leonora is to enter)
ra! Tut - to m'in-vi - ste_un fo - co!
he! Love fierce-ly burns with - in me!
TENOR
soft voice
Chorus
BASS
Ar-
dir!
FERRANDO and followers, sotto voce
Ar-dir! an-diam, ce-lia-mo-ci fra lom - bre, nel
We go, we go, in se - cre - cy, thy man - date to
dir! an-diam, ce - lia-mo-ci fra lom - bre, nel mi -
go, we go, in se-cre-cy, thy man - date to o -
Ar-dir! an-diam, ce-lia-mo-ci fra lom - bre, nel
We - go, we - go, in se-cre-cy, we go, thy man -
ed assai staccato
Strings, Cl. & Fag.
mi-ster! ar-dir! ar-dir! an-diam, si-len-zi-o!
o - bey; we go, A - way, a - way, with si-lent step,
ste-ro, nel mi-ster! ar - dir! an-diam, si - len-zi - o! si
bey, yes, to o - bey, A - way, a - way, with si-lent step, no
mi-ster! ar-dir! ar-dir! an-diam, si-len-zi-o!
date to o - bey, A - way, a - way, with si-lent step,


94
COUNT
Un poco meno
sì com - pia il suo vo - ler! ar dir! Per me o - ra fa -
no sound our pres - ence shall be - tray. The pas - sion that in -
com - pia il suo vo - ler, il suo vo - ler!
sound, no sound our pres-ence shall be-tray.
sì com - pia il suo vo - ler! ar - dir!
no sound our pres - ence shall be - tray.
Un poco meno
Vln., Fl., Ob., Cl. & Fag and Trombs with voice.
Strings and Corni.
stent.
la - le, i tuoi mo - men - ti af - fret - ta af - fret - ta: la
spires me Will brook no more, no more de - lay - ing, No
stent.
gio - ja che m'a - spet - ta, gio - ja mor - tal non
more with scorn re - pay - ing, I swear thou shalt be
tutta forza
i, gio - ja mor - tal, no, no, no, non e!
mine, thou shalt be mine, ay! thou shalt be mine.
In-
Re-


95
va - no un Dio ri - va - le s'op-po - ne all'a - mor
sist - less ar - dor fires me, No ri - val shall pos-
mi - o, non può nem-men un Di - - o, don-na, ra-
sess thee, Thy fate, with love to bless me, Thou peer-less
pir - - ti a me, non può ra-pir - ti a me!
maid di - vine, thou peer-less maid-en di-vine.
Chorus
Ar-
We
ppp
Tempo I
FERRANDO
Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
We go, we go, in se-cre-cy, thy man - date to
dir! an-diam, ce - lia-mo-ci fra l'om - bre, nel mi-
go, we go, in se-cre-cy, thy man - date to o -
Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
We go, we go, in se-cre-cy, we go, thy man -
Tempo I
ppp ed assai stacc.


mi-ster, ar-dir! ar-dir! an-diam, si-len-zi-o!
o-bey; me go; A-way, a-way, with si-lent step,
ste-ro, nel mi-ster! ar-dir! an-diam, si-len-zi-o! si
bey, yes, to o-bey, A-way, a-way, with si-lent step, no
mi-ster! ar-dir! ar-dir! an-diam, si-len-zi-o!
date to o-bey; A-way, a-way, with si-lent step,
COUNT
si com-pia il suo vo-ler! ar-dir! Per
no sound our pres- ence shall be-tray. The
com-pia il suo vo-ler, il suo vo-ler!
sound, no sound our pres-ence shall be-tray.
si com-pia il suo vo-ler! ar-dir!
no sound our pres- ence shall be-tray.
un poco meno
me o-ra fa-ta le, i tuoi mo-men- ti af-
pas-sion that in-spires me Will brook no more, no
un poco meno


stent.
97
fret - ta af-fret - ta: la gio - ja che m'a-spet - ta, gio-ja mor-
more de - lay - ing, No more with scorn re- pay - ing, I swear thou
stent.
tal non è, gio-ja mor-tal, no, no, non è! Is-
shalt be mine, thou shalt be mine, ay! thou shalt be mine! Re.
va - no un Dio ri-va - le s'op-po - ne all'a - mor
sist - less ar - dor fires me, No ri - val shall fo-
mi - o, non può nem-men un Di - o, don-na, ra-
sess thee, Thy fate, with love to bless me, Thou peer-less
pir - ti a me, non può ra-pir - ti a
maid di - vine, thou peer - less maid - en di -


98
COUNT Tempo I
sotto voce
me.
vine.
FERRANDO pp
Non può nem-men, nem-men un
It is thy fate with love to
Ar-dir! ar-dir!
We go! we go!
pp
Ar-dir! ar-dir!
we go! pp we go!
Ar-dir! ar-dir!
we go! we go!
Tempo I
pp
Di-o
bless me,
ra-pir-ti a me, ra-pir-ti a
No hat-ed ri-val shall pos-
ar-dir! ar-dir!
we go! we go!
ar-dir! ar-dir!
we go! we go!
ar-dir! ar-dir!
we go! we go!
me, no, no, non può ra-pir- ti a me,
yes! thee, no, no, no, thou shalt be mine,
si-lem- zio! ar- dir! ar-dir! le-
we go! Thy man- date to o-
si-lem- zio! ar- dir! ar-dir! le-
we go! Thy man- date to o-
ah si-lem- zio! ar- dir! ar-dir! le-
yes, we go! Thy man- date to o-


No, no, no, non può nem-men un
No, no, no, no ri-val shall pos-
lia-mo-ci fra l'om-bre, nel mi-ster! ar-dir! ar-dir! ce-lia-mo-
bey, we go! thy man-date to o-
Di-o, o don-na, ra-pir-ti a
vess— thee, I swear— that thou shalt— be-
ci fra l'om-bre nel mi-
bey thy man-date to o-
ci fra l'om-bre, nel mi-
bey, thy man-date to o-
solo voice
me, non può nem-men, nem-men un
mine, It is thy fate with love to
ster! ar-dir! ar-dir!
bey we go! we go!
ster! ar-dir! ar-dir!
bey we go! we go!
ster! ar-dir! ar-dir!
bey we go! we go!


100
Di - o
bless me
ra - pir - ti a me, ra - pir - ti a
No hat - ed ri - val shall pos -
ar - dir! ar - dir!
we go! we go!
ar - dir! ar - dir!
we go! we go!
ar - dir! ar - dir!
we go! we go!
me, no, no, non può
ness thee, no, no, no,
ra - pir - - ti a me,
thou shall be mine
si - len - zio! ar - dir! ar - dir! ce -
we go! thy man - date to o -
si - len - zio! ar - dir! ar - dir! ce -
we go! thy man - date to o -
ah, si - len - zio! ar - dir! ar - dir! ce - -
yes, we go! thy man - date to o - -
no, no, no, non può nem - men un
no, no, no, no ri - val shall pas -
lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
hey, we go! thy man - date to o - hey, we go! thy man - date to o -
lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
hey, we go! thy man - date to o - hey, we go! thy man - date to o -


101
Di - o, o don - na, ra - pir - ti a
swear thee, I swear that thou shalt be
ci fra lom - bre, nel mi -
bey, thy man - date to o -
ci fra lom - bre, nel mi
bey, thy man - date to o -
(The Count slowly withdraws, and conceals himself with the Chorus among the trees.)
mel no! Ar - dir! ce - lia - mo - ci, ce - lia - mo - ci fra lom - bre, nel mi -
mine. Go, yes, go in se - cre - cy, in se - cre - cy my man - date to o -
ster! Ar - dir! ce - lia - mo - ci, ce lia - mo -
hey! me go in se - cre - cy, thy man - date
ster! Ar - dir! ce - lia - mo - ci, ce lia - mo -
hey! me go in se - cre - cy, thy man - date
ster! si, ar - dir! ce - lia - mo - ci, ce -
hey! go, yes, go in se - cre - cy, in
ci! ar - dir! ce - lia - mo - ci, ce -
to o - bey in se - cre - cy, in
ci! ar - dir! ce - lia - mo - ci, ce
to o - bey, in se - cre - cy, in


102
lia-mo-ci fra l'om-bre, nel mi-ster, ce-lia-mo-ci fra l'om-bre,
se-cre-cy my man-date to o-bey, in se-cre-cy my man-date
lia - - mo - - ci, ce-lia-mo-ci fra l'om-bre,
se - - cre - - cy, in se-cre-cy thy man-date
lia - - mo - - ci, ce-lia-mo-ci fra l'om-bre,
se - - cre - - cy, in se-cre-cy thy man-date
nel mi-ster, ce-lia-mo-ci fra l'om-bre nel mi-ster, ar-dir!
to o-bey, in se-cre-cy my man-date to o-bey; a-way,
nel mi-ster, ce-lia-mo-ci fra l'om-bre nel mi-ster, ar-
to o-bey, in se-cre-cy thy man-date to o-bey, a-
nel mi-ster, ce-lia-mo-ci fra l'om-bre nel mi-ster, ar-
to o-bey, in se-cre-cy thy man-date to o-bey, a-
pp
pp
[cresc. ff]
morendo
an-diam, ar-dir! ar-dir!
a-way a-way! a-way!
dir! an-diam, ar-dir! ar-dir!
way, a-way, a-way, a-way!
dir! an-diam, ar-dir! ar-dir!
way, a-way, a-way, a-way!
morendo
pp

G. Verdi: Morir! Tremenda cosa! … Urna fatale del mio destino

Scene and Aria of Don Carlo from Act III of La forza del destino

piano reduction

SCENA ED ARIA




_nor?..
Cie _ lo!..
Qual
sottovoce
lampo!..
S'ei fos_se il sedut _ to_re?..
Des_so in mia ma _ no...
e
vi _ ve!..
Se m'ingan.
Allegro moderato ♩ = 100
(apre convulso la valigia, e ne trae un
_nas _ si?..
questa chiave il di _ ca.
B Allegro moderato ♩ = 100
pppp
pllo augellato.)


CARLO
(fa per aprire il plico)
s'arresta
Ec_co i fo_gli!... Che ten_to! E la fè che giu_
pp
pp
Allegro ♩: 144
_ra_i?... E questa vi_ta che debbo al suo va_lor?... Anch'io lo sal_vo!... S'ei
Allegro ♩: 144
fp
(risoluto)
fos_se quell'In_do ma_le_det_to che macchiò il san_gue mi_o?... Il suggel_lo si
f
(sta per eseguire)
(s'arresta)
franga, niun qui mi ve_de... No?..
C
ff
f
con forza
(getta il plico, e se ne allontana con ruccapriccio)
Ben mi veg_g'i_o.
sf


Andante sostenuto ♩: 50
Cantabile
Ur - na fa - ta - le del mio de - sti - no, va, fal - lon -
D
Andante sostenuto ♩: 50
- ta - na, mi ten - ti in - va - no; l'o - nor a ter - ger qui venni e in -
- sa - no d'un on - ta nuo - va nol mac - chie - rò.
Un giu - ro è sa - cro per l'uom d'o -
E
ereno.


-no - re; que' fo - gli ser - bi - no il lor mi -
Cantabile
dolce
-ste - ro... di - sper - so va - da il mal pen -
-sie - ro, di - sper - so va - da il mal pensie - ro, il mal pen -
-siero, che all'atto indegno mi con - ci - tò, di - sper - so


allarg.
va - da il mal pen - sie - ro, di - sper - so
allarg.
dim.
dolciss.
va - da il mal pensie - ro, il mal pen - siero che all'atto inde - gno mi conci -
dim.
-tò, di - sperso va - da il mal pen - sie - ro che al - l'at - to in -
-de - gno mi conci - tò. mi conci - tò.


a tempo
(torna a frugare nella valigia e vi
Allegro
E s'altra prova rin_venir po_tes_si?.. Ve_diam.
G
Allegro
a tempo
trova un astuccio)
morendo
CARLO
(lo esamina)
Qui v'ha un ri_trat_to... sug_gel non v'è... nul_la ei ne
(eseguisce)
Più mosso
dis_se... nul_la pro_mi_si... S'a_pra dunque...
Più mosso
H
(con esaltazione)
Ciel! Leo_no_ra!.. Don Alvaro è il fe_


ri_to!. Ora e_gli vi_va... e di mia man poi
Allegro
muoia...
È
IL CHIRURGO (si presenta lieto sulla porta della stanza)
(Chir. rientra)
Lie_ta no_vel_la, è sal_vo.
I Allegro
salvo! È salvo! Oh, gio_ia!
Ah! E_gli è sal_vo! oh gioia immen_sa che m'in_
L
dim.


non di il cor, ti sen to! Potrò al fi ne il tra di
men to sul l'in fa me ven di car. Le o
no ra o ve t'a scon di? Di': se gui sti fra le
squa dre chi del san gue di tuo pa dre, chi del sangue di tuo
dim.
ten.
col canto


M
padre ti fe'il vol_to ros_seg_giar?
Ah! fe_
_li_ce appien sa_re_i se po_tes_se il bran_do
dim.
p
mi_o a_men_due d'aver_no al Di_o d'un sol
dim.
col_po con_sa_crar!
E_gli è sal_vo! oh gioia im
N
p


men_sa che m'i_non di il cor, ti sen_to! Le_o_no ra, ove t'a_
scon_di, o_ve t'a_scon_di, o_ve t'a_scondi? Di! se_guisti tra le
squadre chi del sangue di tuo pa_dre ti fè il
vol_to, ti fe' il vol_to ros_seg_giar? A_men_
Più mosso
Più mosso
f


- due al Dio d'a - ver - - no vo' con-sa - crar, amen.
- due al Dio d'a - ver - - no vo'con-sa - crar, a - men.
- due vo'con - sa-crar, vo' con - sa -
(parte rapidamente dalla destra)
- crar!

G. Verdi: Alzati! … Eri tu che macchiavi quell'anima

Scene and Aria of Renato from Act III of Un ballo in maschera

piano reduction

SCENA ED ARIA

RENATO




RE.
lei, nel suo fra_gi_le pet_to che col_pir deg_g'i_o.
ALL°.
f
p
f
(fissando il ritrat_to del Conte)
RE.
Altro, ben al_tro sangue a terger dès_si l'of_fe_sa... il sangue
ALL° AGITATO ♩=120
a tempo
RE.
tu_o! E lo trarrà il pu_
ALL° AGITATO ♩=120
mf
RE.
_gna_le dal_lo sle_al tuo co_re:


(fremente)
(cupo)
delle lacrime mie vendica tor, vendica tor, vendica
AND^te SOSTENUTO ♩= 52
tor!
mf
AND^te SOSTENUTO ♩= 52
REN.
E ri tu che mac
chia vi quel l'a nima, la de


dolce
RE.
-li - -zia dell'a - - ni-ma mi - - - a... che m'af-
p
f
RE.
- -fi - - - di e d'un tratto ese- -cra - - - bi-le l'u - - ni-
f
RE.
-verso avve-le-ni per me, av-ve-le-ni per me! Tra - -di-
f
RE.
-tor! che compensi in tal gui - - - sa..... dell'a-mi-co tuo
p


RE.
pri - mo, del l'a_mi_co tuo pri - mo la fé!
Cantabile espressivo
REN.
espress.
O dol_
RE.
_cez - ze perdu - te! o me_mo - - - - rie d'un am.


-ples - - so che l'es - - se - re in-di - - - - a!... quan - do A-
-me - - lia sì bel - - la, sì can - - - di - da sul mio
pp
se - - - no bril-la - - - va d'a-mor! quan - d'A-
-me - - - - lia sul mio se-no bril - la-va d'amor, bril - - la-va d'a-


-mor!... È fi-ni-ta: nonsiedeche l'o - - dio, nonsiedeche
l'o-dio, che l'odio e la morte nel ve-do-vo cor! O dolcez - - -
-ze per-du - - te! o speran-ze d'amor, d'a - - mor, d'a - -
col canto
-mor!

G. Verdi: Perfidi… Pietà, rispetto, amore

Scene and Aria of Macbeth from Act IV of Macbeth

piano reduction

SCENA ED ARIA

MACBETH




276
ADAGIO
M
-ta-to: „Es-ser puoi sanguina-rio, fe-ro-ce; ves-sun ma-le di don-na ti
ADAGIO
fp
ALLEGRO
M
22
No, non te-mo di vo-i, nè del fan-
ff ALLEGRO
p
M
-ciullo che vi con-duce!.. Raffermar sul tro-no quest'as-
ff
ADAGIO
M
-sal-to mi debbe, o sbalzarmi per sempre!.. Eppur la
f
pp ADAGIO
M
vi-ta sen-to nelle mie fi-bre i-na-ri-di-ta!
ppp
42311


277
AND.te SOSTENUTO ♩ = 50
con espressione
p
23 AND.te SOSTENUTO ♩ = 50
Pie_tà, ri_spet_to, a_mo_re, con_
pp
for_to a'dì ca_den_li, ah! non spargeran d'un
PP
dim.
flo_re la tu_a canu_ta e_tà, non spargeran, non sparge_
_ran d'un flo_re la tu_a ca_nu_ta e_tà.
con dolore
dolciss.
Nè sul tuo re_gio sas_so spe_rar so_a_ri ac_


278
tutta forza
dim.
- centi; ah! sol la bestem - mia, ahi las - so! la ne - nia tua sa -
mf
cresc.
con forza
dim.
- rà, la nenia tua sa - rà, sol la bestemmia, sol la be - stem - mia, ahi
24
p
las - so! la ne - nia tua sa - rà, ahi
dolciss.
p
las - - so! la ne - nia tu - a sa - rà,
42311


279
con forza
ah! sol la bestem - mia, ahi
las - so! la ne - nia tu - a sa -
rà,
pp
ahi las
pp
P e legato
so! sol.... la bestemmia, ahi lasso! la ne - nia, la nenia tua sa
rà.
42311

G. Verdi: Son pur queste mie membra! … Dio di Giuda

Prelude, Scene and Aria of Nabucco from Act IV of Nabucco

piano reduction

PARTE QUARTA

L' IDOLO INFRANTO

APPARTAMENTO NELLA REGGIA COME NELLA PARTE SECONDA

PRELUDIO, SCENA ED ARIA

NABUCCO

seduto sopra un sedile, trovasi immerso in profondo sopore



42312


210
MARZIALE
2
p
ALLEGRO
3
ff
p
cresc.
f
42312


NABUCCO (svegliandosi ansante)
4
Son pur queste mie membra!... Ah! fra le
selve non scorrea a-ne-lando quasi fie-ra inse-guita?
(applausi al di fuori)
Ah sogno ei fu... ter-ri-bil so-gno!
ALL.° MOD.to ASSAI
5
BANDA INTERNA
Or ecco, il grido di guerra!... Oh la mia spada! Il mio destrier, che alle battaglie a-
-ne-la co-me fanciulla a danze!
Oh prodi miei!... Sïon-
42312


- ne, la super - ba cit - ta - de, ec - co tor - reggia... sia no - stra, ca - da in
ce - nere!
Oh sulle
CORO INTERNO
Fe - ne - - na!
6 ALL.° MOD.to ASSAI
MARCIA FUNEBRE
BANDA INTERNA
labbra de' miei fi - di il nome della fi - glia ri - suo - na!
(s'affaccia alla loggia)
Ecco! El - la scorre tra le fi - le guerriere!
Ohimè!... tra - veg - go?

42312


N
Perchè le mani di ca_tene ha cinte?_____
Piange!...
(il volto di Nabucco prende una nuova espressione; corre alle porte, e trovatele chiuse, grida)
CORO INTERNO
(Fe_ne_na a mor _ te!)
(Fe_ne_na a mor _ te!)
ORCH.
f ALLEGRO
NAB.
Ah, pri_gio_nie _ ro io
(ritorna alla loggia, tiene lo sguardo fisso verso la pubblica via, indi si tocca la fronte ed esclama)
N
so _ no!
Di _ o de _ gli E _
P leggerissimo

42312


- brei, per-do - no!
8
ANDANTE
LARGO
(s'inginocchia)
Di - o di....
9
LARGO
Giu - da!... l'a - ra, il tem - pio a te.....
sa - cro, a te sa - cro, sor - ge-ran - no... deh..... mi
a tempo
to - gli, mi to - glia tanto af-fan - no, deh mitoglia tan-to af-
allarg.
10
col canto
a tromba

42312


lunga
sotto voce
fan - no ei mie.i ri - tei miei ri - ti strugge - rò. Tu m'a -
scol - - - ti!... Già dell' em - - - pio ri - schia -
ra - - - tae l'e - gra men - te! ah!
cresc.
dim.
sul canto
Dio vera - ce, onni - pos. sen - te, a - do - rar - ti, a - dorar - ti ognor sa -
11
sul canto
- prò, a - do - rar - ti ognor saprò, a - do - rar - - ti o - gnor sa -

42312


216
(si alza e va per aprire con violenza la porta)
ALLEGRO
12 ALLEGRO
- prò.
Por-ta fa-
- tal, oh t'a-pri-ra - il...
ABD.
Signore, ove corri?
Uscir tu brami per-
Mi la-scia...
- chè s'insulti alla tu-a men-te of-fe-sa?
CORO DI GUERRIERI
Oh noi tut - ti qui sia-mo in tua di-
Oh noi tut - ti qui sia-mo in tua di-
42312


NAB. (ad Abdallo)
Che parli tu?... La mente or più non è smar.ri.ta... Abdallo, il brando, il brando,
. fe . sa!
. fe . sa!
p
ABD. (sorpreso e con gioia)
Per acquistare il soglio ecco.lo,o re!..
mi.o...
Salvar Fenenaio voglio.
f
13 ALLEGRO
f
42312


ABD. coi Tenori
14
CORO DI GUERRIERI
Ca-dran,..... cadrannoi perfidi come lo-
Ca-dran,..... cadrannoi perfidi come lo-
ff
-cu-ste, locusteal suo-lo! per te..... vedremri-ful-gere sovral'As-
-cu-ste, locusteal suo-lo! per te..... vedremri-ful-gere sovral'As-
NAB.
O prodimiei, se-guite-mi,
-si-ria, l'Assiriail sol!
-si-ria, l'Assiriail sol!
15
p

42312


NAB.
s'a_pre allamen_te il gior_no; ar_do difiammainsoli_ta,
re..... dell'Assiria lo tor_no! di que_sto brandoal
ful_mine cadran_no gli em_pi, cadrannoal suo_lo;
tut_to..... vedrem ri_ful_gere dimia co_ro_na co_ro_naal
42312


220
sol, vedrem ri-ful-ge-re di mi a corona al
ABD. coi Tenori
CORO DI GUERRIERI
Per te vedrem, vedrem ri-ful-ge-re,
Per te vedrem, vedrem ri-ful-ge-re,
16
sol, vedrem tutto ri-ful-ge-re di mia co-ro-na al sol, di mi-a co-
per te,
per te,
-ro-na, co-ro-na al sol, vedrem tut-to ri-ful-ge-re di mia co-ro-na al
per te, per te,
per te, per te,
42312


221
sol, di mia co_rona, corona al sol, ah! ..... di mia co_ro _ na al
per te, per te, per te ve _ drem,
per te, per te, per te ve _ drem,
ff
sol, an_diam, vedrem ri _ ful _ _ gere di
vie _ ni, vie _ ni, vedrem ri _ ful _ ge_re
vie _ ni, vie _ ni, vedrem ri _ ful _ ge_re
17
mia coro _ na al sol, an_diam, vedrem ri _
so _ vra l'Assi _ ria il sol, vie _ ni, vie _ ni, vedrem ri _
so _ vra l'Assi _ ria il sol, vie _ ni, vie _ ni, vedrem ri _
42312


222
- ful - - gere di mia co - ro - na al sol, an - - - - - -
- ful - gere so - vra l'Assi - ria il sol, andiam, an - diam, andiam, an -
- ful - gere so - vra l'Assi - ria il sol, andiam, an - diam, andiam, an -
- diam.
- diam.
- diam.
18
42312