verdi transcriptions

for piano

Michael Finnissy

United Music Publishers Ltd
42 Rivington Street, London EC2A 3BN
Tel: (0171) 729 4700 Fax: (0171) 739 6549

Verdi Transcriptions (1972-1988)
for Piano

I	Aria: 'Sciagurata! a questo lido ricercai l'amante infido!' *Oberto* (Act 2)	1
II	Trio: 'Bella speranza in vero' *Un Giorno di Regno* (Act 1)	8
III	Chorus: 'Il maledetto non ha fratelli' *Nabucco* (Part 2)	13
IV	Chorus: 'Fra tante sciagure...' *I Lombardi* (Act 3)	18
V	Septet with Chorus: 'Vedi come il buon vegliardo...' *Ernani* (Part 1)	23
VI	Choral Barcarolle: 'Tace il vento, è queta l'onda' *I Due Foscari* (Act 3)	29
VII	Aria 'So che per via di triboli' *Giovanna d'Arco* (Act 1)	37
VIII	Duet 'Il pianto...l'angoscia...di lena mi priva' *Alzira* (Act 2)	40
IX	Aria 'Mentre gonfiarsi l'Anima' *Attila* (Act 1)	46
X	Romanza 'Me pellegrina ed orfano' *La Forza del Destino* (Act 1)	62
XI	Chorus 'S'allontanarono! N'accozzeremo' *Macbeth* (Act 1)	67
XII	Duet 'Vanitosi! Che abbietti e dormenti' *Attila* (Prologue)	74
Fragment (a)	'Cielo pietoso, rendila a questo core' *Simon Boccanegra* (Act 2)	78
Fragment (b)	*La Traviata*	80
Fragment (c)	'Vi fu in Palestina' *Aroldo* (Finale Act 1)	82
XIII	Romanza 'O cieli azzuri...' *Aïda* (Act 3)	84
XIV	Duet 'Qual mare, qual terra...' *I Masnadieri* (Part 3)	85
XV	Aria 'Tu che la vanità conoscesti' *Don Carlo* (Act 5)	89

Composer's Note

My original intention (1972) for the *Verdi Transcriptions* was to write a series of pieces inspired by the energy, passion and wide-rangingly generous humanity of Verdi's operas: some would be, recognisably, arrangements of his music, others would more radically re-interpret or elaborately paraphrase (both approaches being familiar from similar keyboard works of Liszt, Busoni and Godowsky), others would re-create the atmosphere and impact without any obvious allusion to the original musical materials (composition as transcription).

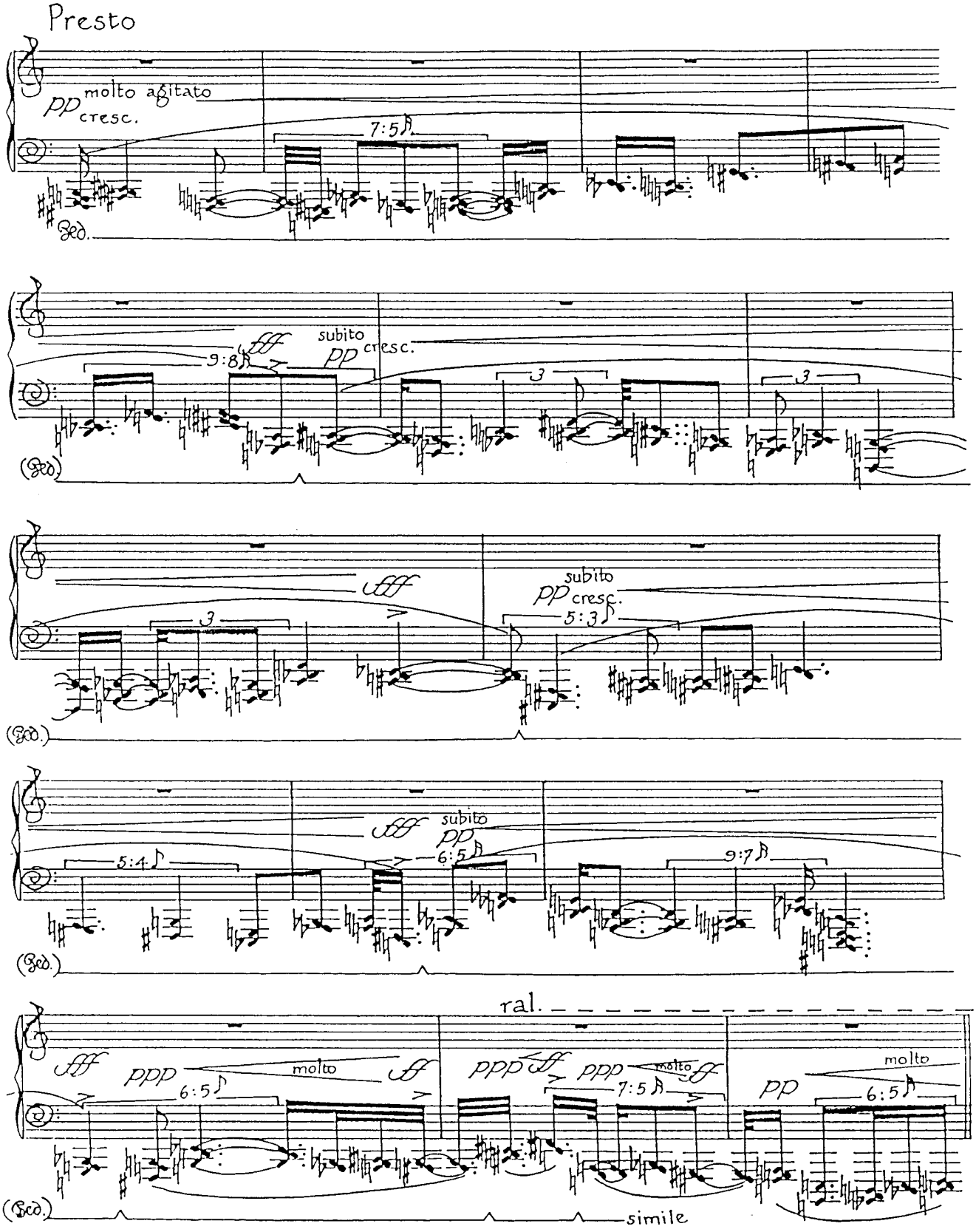
In practice, this ambitious project - a kind of 'art of transcription' - was more difficult to achieve than I first imagined, it took fourteen years before I was satisfied with the first nine pieces: I had planned to make one transcription from each of Verdi's operas, and place them (in four books) in (his) order of completion. Nine years later, and not appreciably happier with the project, I have decided to 'release' all the surviving work; I have other large-scale projects planned and will not try further to complete this one.

Numbers XI, XII (either continuing or replacing IX), XIV and Fragment (b) belonged to the projected second book. Number XV (1981-2), commissioned for choreography by Siobhan Davies and performed under the title *Rushes,* and Fragments (a) and (c) would have formed part of the third book; and numbers X and XIII part of the fourth. Numbers XI and XIV - in interim versions - appeared in the now withdrawn *Long Distance* (1977-78) and *Guwark* (1982) respectively.

The 'new' numbering and order is designed to render the pieces more effective if performed as a cycle (or the torso of one) - they may also be performed separately.

Michael Finnissy November 1995.

I.



This score is a facsimile of the composer's manuscript

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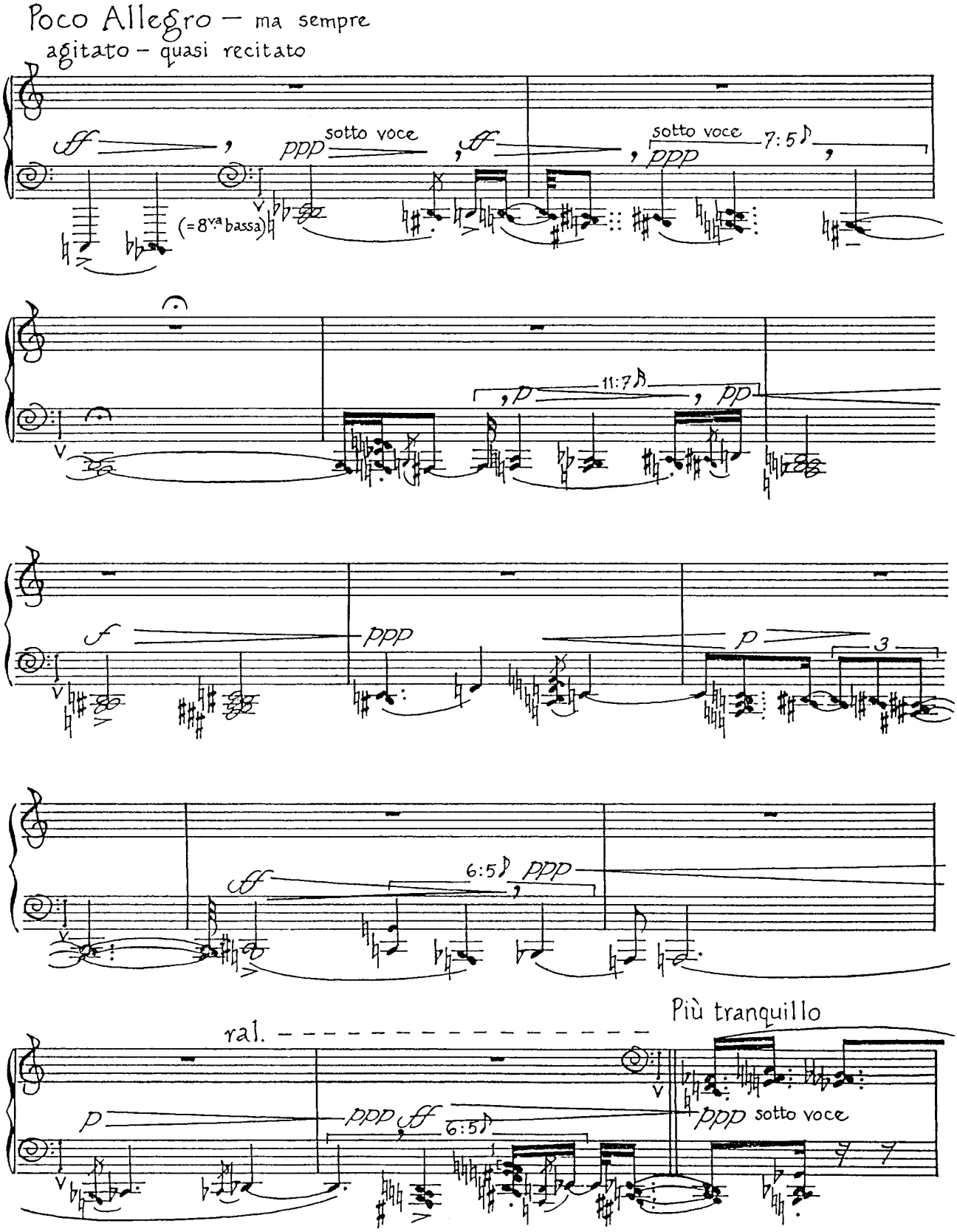
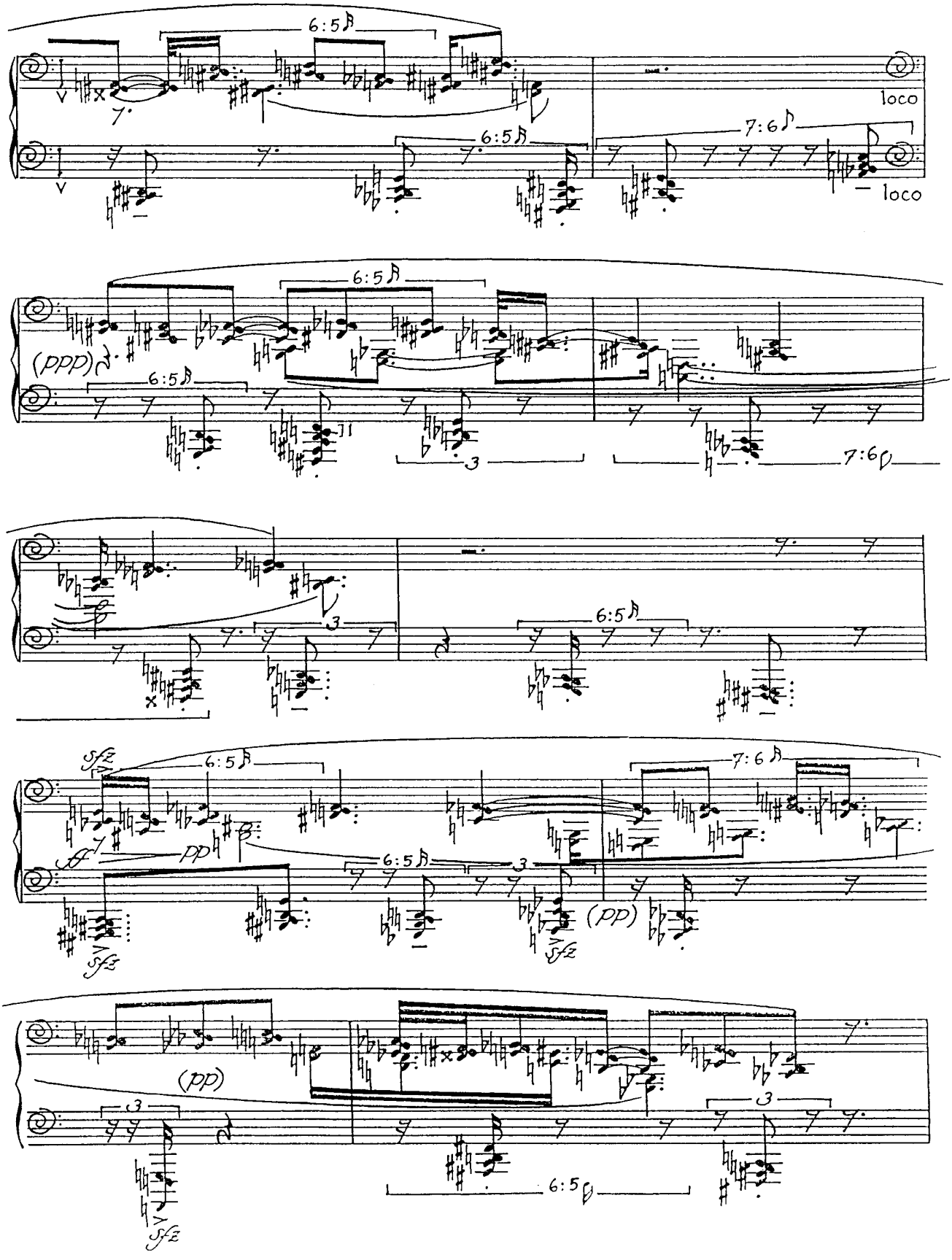
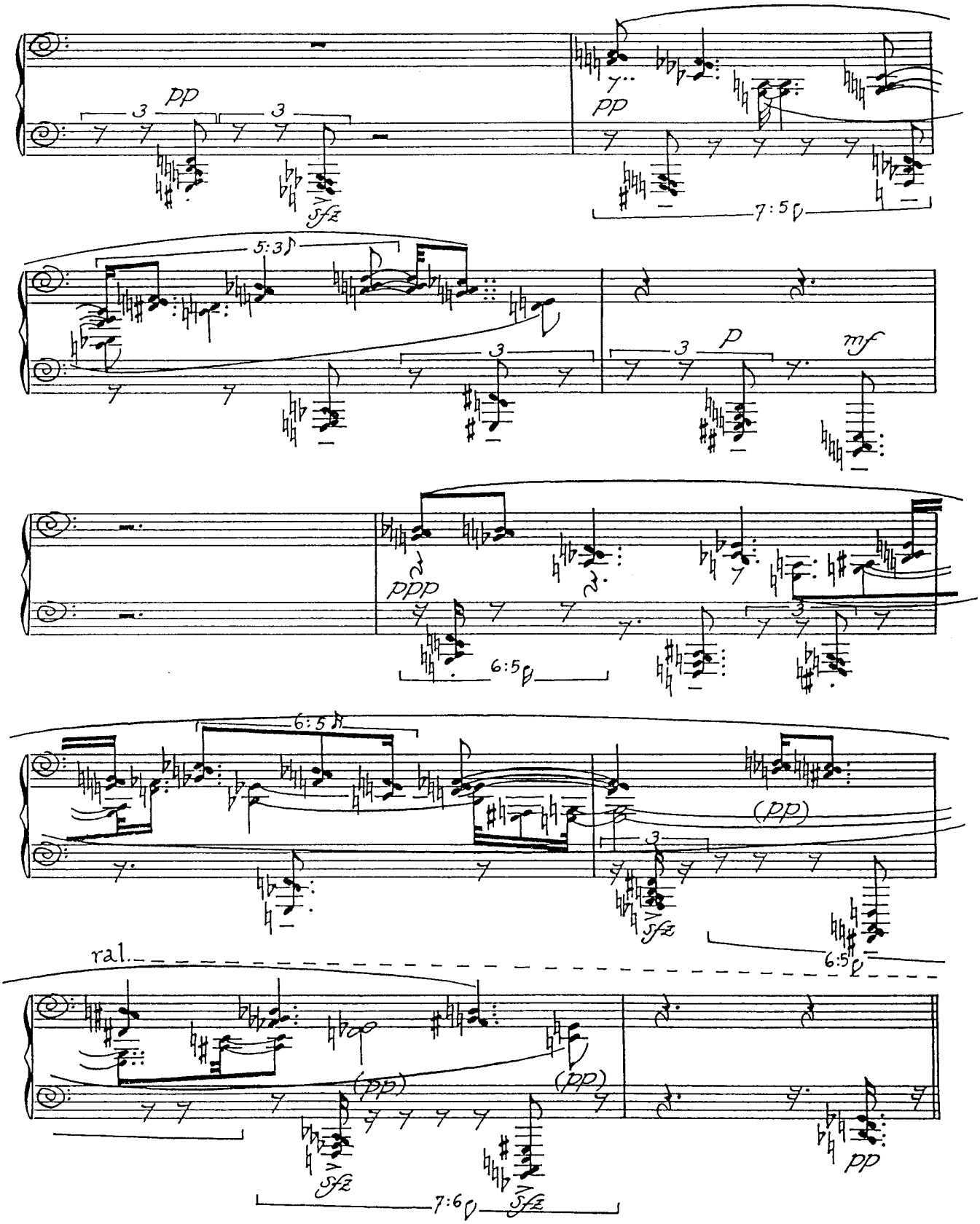
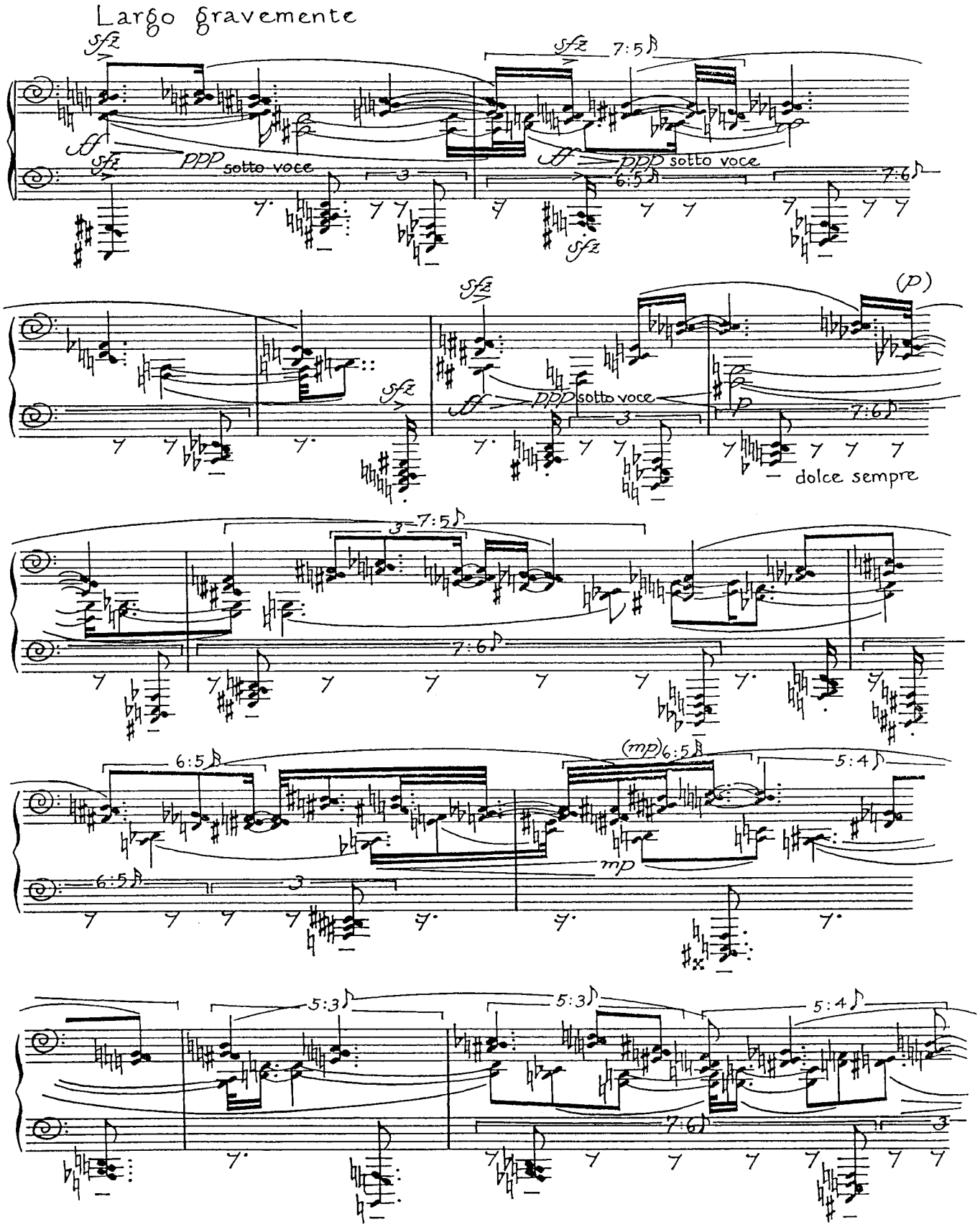
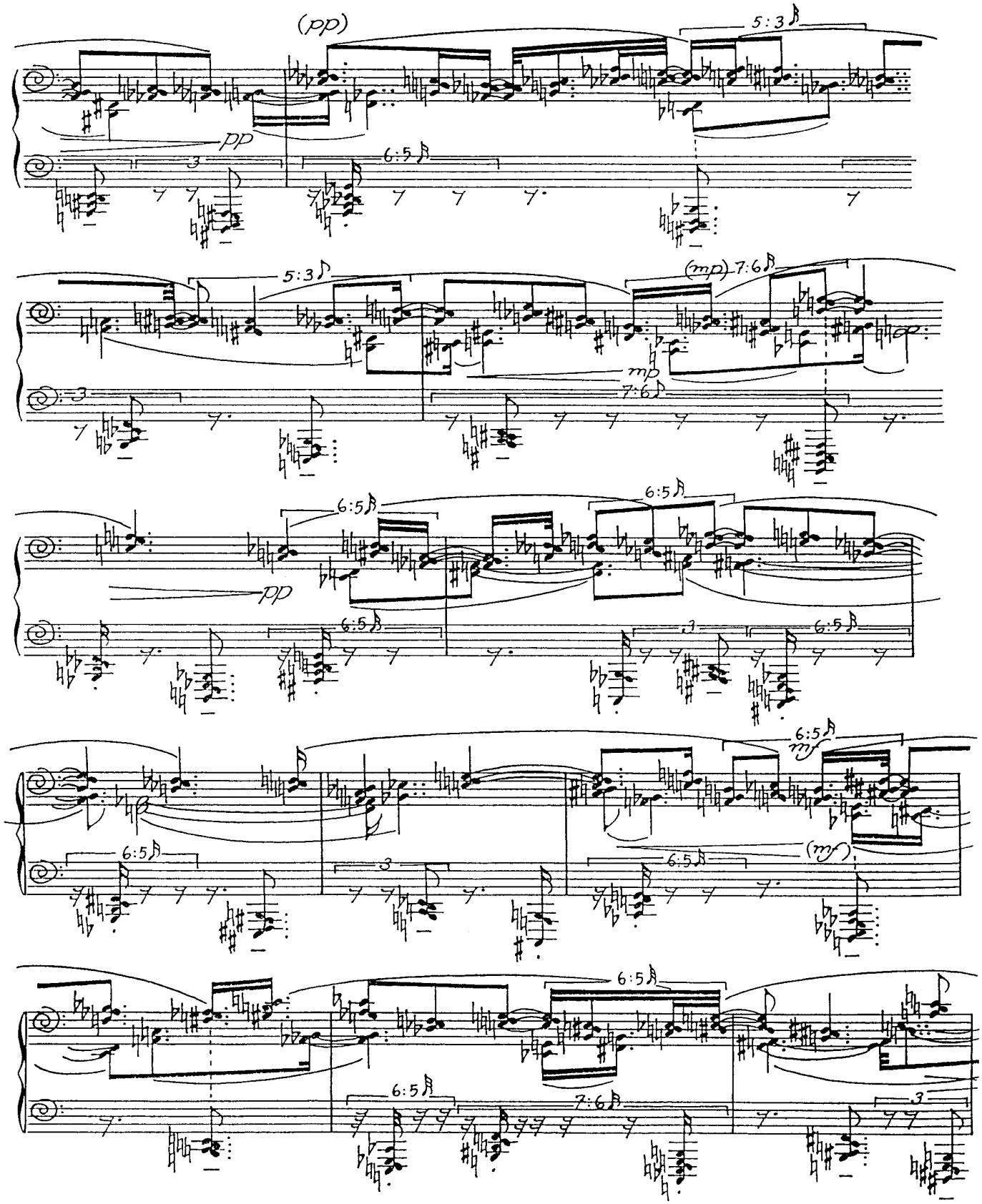
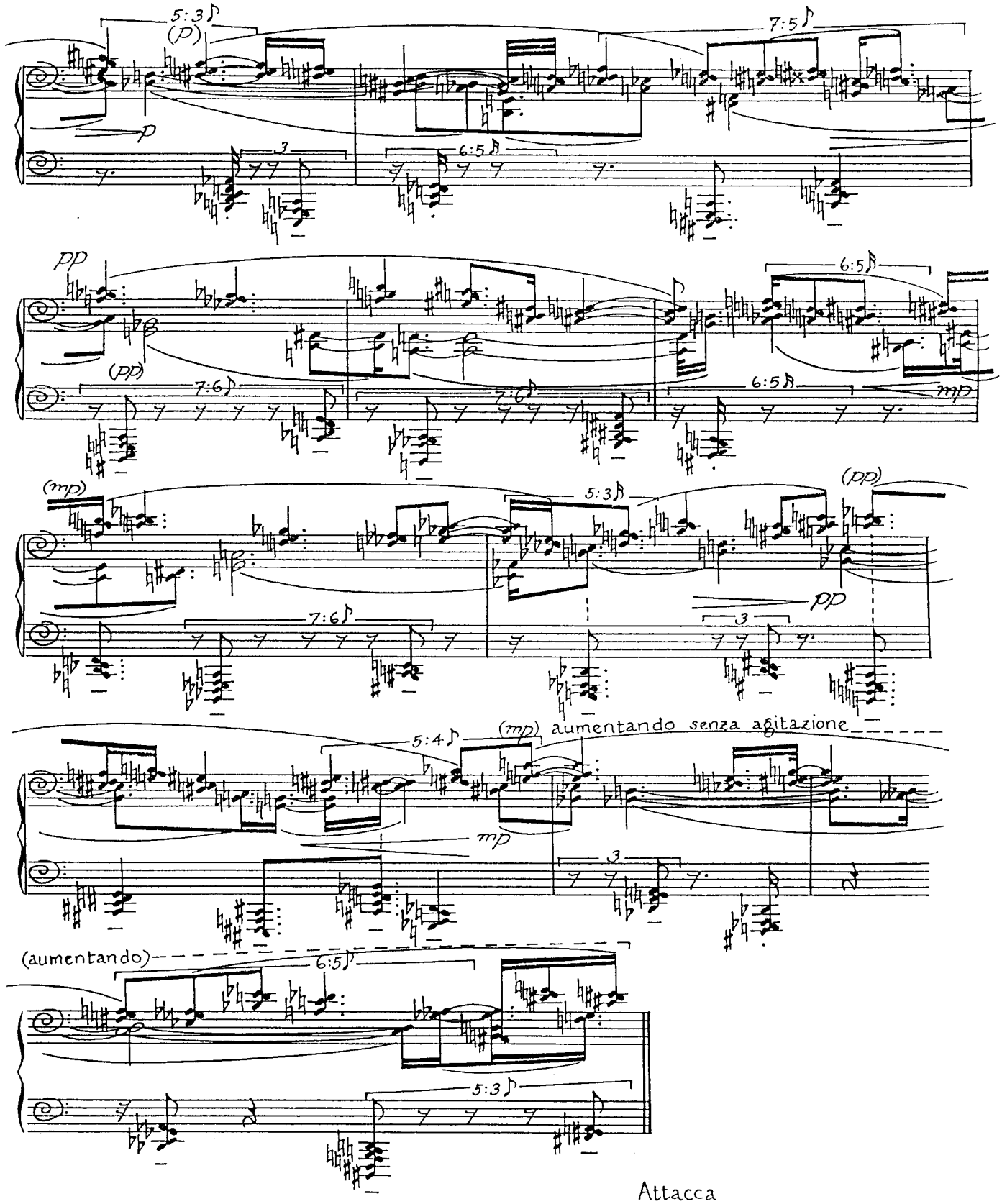

Poco Allegro – ma sempre
agitato – quasi recitato
sotto voce
sotto voce
7:5
(=8va bassa)
11:7
6:5
Più tranquillo
ral.
sotto voce


6:5
loco
7:6
loco
(ppp)
6:5
6:5
3
7:6
3
6:5
sfz
6:5
7:6
pp
6:5
3
(pp)
sfz
(pp)
3
3
sfz
6:5


pp
3
3
sfz
pp
7:5
5:3
3
p
mf
ppp
6:5
6:5
(pp)
3
sfz
6:5
ral.
(pp)
(pp)
sfz
7:6
sfz
pp


Largo gravemente
sfz
ff
ppp sotto voce
7:5
6:5
7:6
(p)
dolce sempre
mp
(mp)
5:4
5:3


(pp)
5:3
pp
6:5
5:3
(mp)
7:6
mp
7:6
6:5
6:5
pp
6:5
6:5
6:5
mf
6:5
(mf)
6:5
6:5
7:6


5:3
(p)
p
7:5
3
6:5
pp
(pp)
7:6
6:5
mp
(mp)
5:3
(pp)
pp
3
5:4
(mp) aumentando senza agitazione
mp
(aumentando)
6:5
5:3

Attacca