

# **verdi transcriptions**

**for piano**

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# Verdi Transcriptions (1972-1988)

## for Piano

I	Aria: 'Sciagurata! a questo lido ricercai l'amante infido!' <i>Oberto</i> (Act 2)	1
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## 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 Numbers XI and XIV - in interim versions - appeared in the now withdrawn *Long Distance* (1977-78) and *Guwark* (1982) respectively.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.

Presto

PP molto agitato cresc. 7:5

subito PP cresc. 9:8

subito PP cresc. 5:3

subito PP 6:5 9:7

ral. simile

*This score is a facsimile of the composer's manuscript*

Poco Allegro — ma sempre  
agitato — quasi recitato

ff, ppp sotto voce, ff, ppp sotto voce 7:5,

(=8va bassa)

, p 11:7, pp

ff, ppp, ff, p

ff, 6:5 ppp,

rall. —————— Più tranquillo

p ppp ff 6:5 ppp sotto voce

Handwritten musical score for two staves, page 3. The score consists of five systems of music, each with two staves. The top staff of each system typically contains a treble clef, a key signature of one sharp, and a common time signature. The bottom staff often contains a bass clef and a common time signature. Measure numbers are present above the staves in some systems. Various musical markings are included throughout the score:

- Measure 1:** The first system starts with a dynamic *v*. Measure times are indicated as 6:5 and 7. Measures 2-3 show a transition with 6:5 and 7 measures. Measure 4 ends with a dynamic *loco*.
- Measure 5:** The second system begins with a dynamic *(PPP)*. Measure times are 6:5, 7, and 7:6.
- Measure 6:** The third system begins with a dynamic *v*. Measure times are 7, 7, and 7:6.
- Measure 7:** The fourth system begins with a dynamic *v*. Measure times are 7, 7, and 7.
- Measure 8:** The fifth system begins with a dynamic *v*. Measure times are 6:5 and 7:6.
- Measure 9:** The sixth system begins with a dynamic *v*. Measure times are 6:5, 7, and 7.
- Measure 10:** The seventh system begins with a dynamic *v*. Measure times are 7, 7, and 7.
- Measure 11:** The eighth system begins with a dynamic *v*. Measure times are 6:5 and 7.

Other markings include *sfz*, *pp*, *loco*, and measure numbers 1 through 11. The score is written on five-line staff paper with a large bracket spanning all staves at the beginning of each system.

Handwritten musical score for two staves, page 4.

The score consists of five systems of music:

- System 1:** Treble staff has a measure with a bracket labeled "3" and dynamic "PP". Bass staff has a measure with a bracket labeled "3".
- System 2:** Treble staff has a measure with a bracket labeled "5:3" and dynamic "pp". Bass staff has a measure with a bracket labeled "3" and dynamic "P".
- System 3:** Treble staff has a measure with a bracket labeled "PPP". Bass staff has a measure with a bracket labeled "6:5" and dynamic "p".
- System 4:** Treble staff has a measure with a bracket labeled "6:5" and dynamic "(pp)". Bass staff has a measure with a bracket labeled "3" and dynamic "pp".
- System 5:** Treble staff has a measure with a bracket labeled "(pp)" and dynamic "(pp)". Bass staff has a measure with a bracket labeled "7:6" and dynamic "pp".

Various dynamics like "pp", "p", and "mf" are indicated throughout the score.

*Largo gravemente*

*Sfz* 7:5  
*ppp sotto voce* 7:6  
*DPP sotto voce* 6:5 7:6  
*Dolce sempre*

*Sfz* 7:6  
*DPP sotto voce* 7:6  
*Dolce sempre*

*Sfz* 7:6  
*Dolce sempre*

*Sfz* 7:5  
*Dolce sempre*

*Sfz* 7:6  
*Dolce sempre*

*Sfz* 6:5 7:6  
*Dolce sempre*

*Sfz* 6:5 7:6  
*Dolce sempre*

*Sfz* 5:4  
*Dolce sempre*

*Sfz* 5:3  
*Dolce sempre*

*Sfz* 5:3  
*Dolce sempre*

*Sfz* 5:4  
*Dolce sempre*

Handwritten musical score page 6, featuring five systems of music. The score is written on five-line staves with various clefs (C, F, B-flat) and key signatures. Dynamics include (pp), pp, f, ff, and (mf). Time signatures change frequently throughout the page, indicated by markings like 5:3, 6:5, and 7:6.

**System 1:** Dynamics (pp), pp, f, ff. Time signature 5:3. Measures show complex rhythmic patterns with eighth and sixteenth notes.

**System 2:** Dynamics (mf), 7:6. Time signature 5:3. Measures show eighth and sixteenth note patterns.

**System 3:** Dynamics pp. Time signature 6:5. Measures show eighth and sixteenth note patterns.

**System 4:** Dynamics 6:5. Time signature 6:5. Measures show eighth and sixteenth note patterns.

**System 5:** Dynamics (mf). Time signature 6:5. Measures show eighth and sixteenth note patterns.

5:3 (P)

7:5

6:5

6:5 mp

(mp)

5:3 pp

7:6

7:6

5:3

7:6

5:3 pp

3

5:4 mp

3

(aumentando) 6:5

5:3

Attacca