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A New Sketch for Verdi's 'I due Foscari'

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A private collection in Ohio has recently acquired a Verdi sketch of great importance: it is a continuity draft, in condensed score, for *I due Foscari* (1844), Act II, no. 8 ("Introduzione, Scena ed Aria Jacopo"), mm. 1-68, and is the earliest sketch of its type that has come to light so far.¹ The autograph manuscript, measuring 33.5 by 24.5 cm., is a single folio of 24-stave paper in upright format, notated on both sides. Each side is marked off into systems of two or three staves, separated by a blank staff. The composer's signature appears after the double bar on the last system of the verso.²

The manuscript is of particular interest because—with the exception of a draft for the stretta to the Prologue of *Alzira* (1845)³—no sketches or drafts are known for any of the operas before *Luisa Miller* (1849).⁴ For the early operas, until now scholars have only been able to study Verdi's compositional process at a relatively late stage. The autograph full scores frequently preserve traces of earlier layers, and a few discarded fragments in "skeleton score" format—the orchestral score in its earliest stage of notation, comprising the vocal parts, bass line, and a few instrumental cues—survive.⁵ The existence of full-length continuity drafts for all of the operas from *Luisa Miller* on naturally led to the assumption that with that opera Verdi developed a new method of working, one that reflected a greater concern with large-scale form and structure.⁶ The sketch for *I due Foscari* now challenges that assumption, for it is strikingly similar to the later drafts. The similarity suggests that Verdi developed the compositional process documented for his later operas much earlier than had been suspected. Indeed, readers familiar with the facsimile of the *Rigoletto* abbozzo will be struck by the resemblance between it and this early sketch. The *Rigoletto* abbozzo is a draft for the entire opera, whereas the *Foscari* sketch is only for a single scene. Nevertheless, both manuscripts appear to represent an equivalent stage in the compositional process. Whereas the *Rigoletto* draft is composed primarily of the vocal lines alone, with only a few orchestral cues, the *Foscari* sketch is relatively detailed with respect to the accompaniment. The prelude for solo viola and cello⁷ is fully notated, and even the orchestral tutti in the ensuing *Scena* are remarkably complete harmonically and texturally—so much so that a convincing orchestral rendition of the piece could be prepared from the sketch by anyone familiar with Verdi's style. Plate 1 is a facsimile of the sketch, and example 1 is a transcription of it:
EXAMPLE I, PAGES 1 AND 2
Comparison between the draft and the final version, as published in the current Ricordi piano-vocal score, pl. no. 42307, pp. 62-65, reveals numerous differences in detail. It would be tedious to examine them all; instead, I shall focus on two compositional problems for which earlier solutions in the sketch are particularly illuminating: 1) the form of the instrumental Introduzione; and 2) the motivic organization of the Scena. In view of the recent controversy over sketch studies and analysis, it may be wise to begin with a consideration of these issues in the context of the current state of Verdi research.

Significantly, the issue of the relevance of sketches to the analysis of a finished work was raised by a Beethoven scholar, Douglas Johnson, who has made distinguished contributions to the field he now questions. In a soul-searching and provocative essay, "Beethoven Scholars and Beethoven's Sketches," Johnson distinguishes sharply between the use of Beethoven's sketches for what he calls "biography" on the one hand, and "analysis" on the other. While recognizing the great value of the sketches for problems such as chronology or stylistic development, he seriously doubts their usefulness for analysis: "Is there a single important analytical insight derived from the sketches which has become common knowledge among musicians?" While acknowledging Johnson's dilemma, Joseph Kerman argues that it stems from inherent limitations in the analytical discipline: "The prospect changes, however, if we shift our sights from analysis, narrowly conceived, to criticism. The critic is certainly interested in the structure of individual works. [...] But critics are also [...] interested in the difficult question of the composer's intention." If, in the present article, I adopt the critic's point of view, it is partly because Verdi studies are too young to be burdened by the weight of more than a hundred years of scholarly precedent; no shadow as dark or as long as that of Gustav Nottebohm hangs over our discipline. Whereas sketch studies have been at the heart of Beethoven research for a century, they have hardly been explored in the case of Verdi. The unavailability of most of the known sketches is, of course, the main reason for this. However, although many Verdi scholars lament this situation, surprisingly few have demonstrated much interest in the sketches presently available.

That the Foscari sketch is important to Verdi biography has already been noted. With respect to the issue of sketches and analysis, I will take the position of the critic interested both in the structure of the piece and in the composer's intentions, insofar as these can be inferred from significant differences between the sketches and the finished work. Such differences are the result of Verdi's criticism of his own music, and analysis can surely offer valuable insights into the nature of that process.

Let us begin with a consideration of the form of the instrumental Introduzione. Since the sketch is a complete realization of an earlier version of the piece, a diagram can best illustrate its relationship to the final version:

![Diagram 1](image_url)

The sketch differs noticeably from the work as we know it at several points: in two places the sketch is two measures longer than the final version, and in another one the music is conspicuously different. The cut of sketch measures 13-14 and 21-22 and the revision of sketch measure 17 appear to be related; indeed, they may be regarded, in one sense, as an effort to enhance in the final version a formal symmetry already implicit in the sketch.

The two versions of the Introduzione do not fundamentally differ in their overall form: both begin with a period of two four-measure phrases (antecedent-consequent) in the tonic, e minor, continue with a strongly contrasting section of two-measure phrases with increased harmonic tension and rhythmic activity; and end with a cadential period and coda. However, there is a pronounced difference in the respective durations of the three sections: 8 mm. (4 + 4)—6 mm. (2 + 2)—10 mm. (3 + 3 + 4) for the draft, as opposed to 8 mm. (4 + 4)—4 mm. (2 + 2)—8 mm. (3 + 3 + 2) for the final version. The two cuts therefore result in symmetrical proportions. At the same time, they create a slightly different design, one that closely resembles a vocal form frequently used by Bellini, Donizetti, and the young Verdi for the setting of an 8-line stanza: a (4 mm.) a' (4 mm.) b b' (2 + 2 mm.) c (4 mm.) plus coda. Thus the formal design of the final version is both balanced and closely related to the vocal forms employed elsewhere in the opera.

These changes in proportion and form were not the only effects of the revision; there were also motivic, linear and harmonic consequences. In the motivic logic of the sketch mm. 13-14 serve as a
bridge between phrases bb' and c. The first half of m. 13 is derived from bb' material, and the continuation in mm. 13 1/2-14—with the idea of melodic minor-third pairs in parallel sixths—anticipates m. 17, where the same material is developed. The cut of sketch mm. 13-14 necessitated the revision of sketch m. 17, because of the motivic connection between the two passages. In revising sketch m. 17, Verdi derived the new cello part from the appoggiatura motives in the previous measure.

A voice-leading graph will help to clarify the harmonic and structural consequences of the revision. Example 2 is a comparative study of both versions of the piece. Since the two versions are identical in mm. 1-8, separate graphs are provided only from m. 9 on.

In both versions the sixth degree C has two distinct functions: the first is as a neighbor-note to the fifth, B (B-C-B= motive X); though first heard in the bass line, motive X is primarily the property of the top voice. The second is as a cadential idea, in combination with D-sharp and E (C-D-sharp-E= motive Y); motive Y belongs to the bass line. Initially it appears in the cello, m. 2, beats 2 and 3, where it articulates the midpoint of the antecedent phrase. Later, the augmented second C-D-sharp is elaborated in sketch m. 15 (=score m. 13) as part of a diminished-seventh chord that resolves to I, preparing the function of this interval as a dominant substitute in the final structural cadences (sketch mm. 18-21, score mm. 16-19). There the dominant to tonic form of motive Y (C-D-sharp-E) is followed by a transposition of itself into (G-A-sharp-B), a motivic link that confirms the implied harmonic progression of V—I.

Although motive Y was unaffected by the revision, the treatment of motive X is central to the differences between the two versions of the piece. Motive X is a pervasive element on the foreground. In its first appearance (cello, m. 1) it combines with the lower neighbor A-sharp to generate all of the linear chromaticism in the piece (the descending chromatic lines in mm. 3-4, 6-8, etc.). The first prominent presentation of motive X in the top voice is at the cadence of the antecedent phrase, m. 4; there the harmonization of C-B with E-D-sharp makes clear the derivation of the half-cadence from m. 1 via contrapuntal inversion (exchange of voices). In a new rhythmic and harmonic context (m. 6), motive X transforms the consequent into a continuous four-measure phrase at the very point where the antecedent divided into two-measure groups.

After the opening period, motive X operates on a higher structural level. In the final version, an enormously augmented statement is the controlling linear motion of the second half of the piece: B (mm. 9-10)—C (mm. 11-14)—B (mm. 15-20)—see example 2. This higher level structural use of motive X was also present in the sketch, but the
resolution of the neighbor C to B was delayed by the interpolation of a half-step shift up to C-sharp through an exchange of voices. In sketch m. 15 the C-sharp returned to C-natural, and the remainder of the piece continued largely as it does in the final version, except for the revised m. 17 (= score m. 15). In both versions this measure marks the final resolution of the neighbor-note C to the structural fifth, B. In the sketch some unfinished business remained, however: the extreme high register of the viola introduced in sketch m. 13. The second half of sketch m. 17 connects that register with the real structural one; the motivic relationship between mm. 13 1/2 and 17 1/2 makes this clear. Although Verdi took pains to resolve the dissonance caused by the shift to C-sharp—in effect a neighbor to the neighbor—there is no question that it obscured the higher level presentation of motive X. Without the shift, motive X emerges with greater clarity and force in the final version. A further result of the cut of sketch mm. 13-14 is that the diminished-seventh chord A-sharp-C-sharp-E-G is saved for the orchestra tutti at m. 33 where, now a fresh sonority, it enters with electrifying effect in the final version. (However, that chord had an important structural function in the sketch, as we shall see shortly).

Another important difference between sketch m. 17 and score m. 15 is the implied harmony: the former implies V, and the latter I 6/4. 13 Because the implied six-four in score m. 15 requires resolution, it prepares the cadential function of motive Y in the remaining measures of the piece.

The cut of sketch mm. 21-22 did not affect the basic structure of the piece, although it did result in more balanced proportions. However, sketch mm. 21-22 kept the two parts independent, with the broken e-minor triad alternating between the two instruments. The cut to the last two measures keeps the two parts homorhythmic and doubled in octaves from score m. 16 to the end, resulting in a stable feeling for the prolongation of the final tonic.

Although Verdi’s revision of the prelude results in significant changes in form and proportion, the sketch certainly has an integrity of its own. In fact, a crucial tonal relationship between the prelude and the recitative is much clearer in the sketch than in the final version. The prelude serves as a tonal model for the recitative, and even, to some extent, for the Andante agitato. 14 The first phrase of the recitative (sketch mm. 25-28) is analogous to the antecedent phrase of the prelude; both the thematic quotation and the underlying harmonic plan (e minor: I-V) establish the connection. The cadential function of the second phrase (sketch mm. 29-34) parallels that of the consequent of the prelude, even though the resolution in m. 34 is deceptive. Sketch m. 34 recalls sketch m. 11 motivically and harmonically.

What clinches the modelling in the sketch is the return of the diminished-seventh chord A-sharp-C-sharp-E-G from the prelude at m. 37—precisely the 13th measure of the recitative! Although Verdi decided to cut sketch measures 13 and 14 from the final version, the excision perhaps favored a different tonal relationship. In the final version, score mm. 11-20 of the prelude are the models for score mm. 46-59 of the recitative. In both passages the underlying harmonic motion is the same: prolongation of VI—diminished-seventh chord D-sharp-F-sharp-A-C as a dominant substitute—tonic. This parallel is also present in the sketch, but it is somewhat obscured by the diminished-seventh chord A-sharp-C-sharp-E-G of sketch measures 13-14, which breaks the pattern (though, of course, this chord is extremely important in another sense, as we have noted).

Certain harmonic details from the prelude resonate beyond the recitative. For example, mm. 78-79 of the Andante agitato link with m. 11 of the prelude. And in the next number, the Scena e duetto, m. 2 clearly recalls m. 4 of the prelude to Jacopo’s Scena, and Lucrezia’s vocal statement “Che vedo!” (mm. 9-10 of the duet) is set to the same dimin-

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### Table: 

<table>
<thead>
<tr>
<th>Line</th>
<th>Rhyme</th>
<th>Syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Note!</td>
<td>a</td>
</tr>
<tr>
<td>2</td>
<td>S’corno agli occhi il giorno</td>
<td>b</td>
</tr>
<tr>
<td>3</td>
<td>Potessi ancor celare ai pensieri mio</td>
<td>c</td>
</tr>
<tr>
<td>4</td>
<td>Il fine disperato che m’aspetta!...</td>
<td>d</td>
</tr>
<tr>
<td>5</td>
<td>Torni potessi alla costor vendetta!...</td>
<td>d</td>
</tr>
<tr>
<td>6</td>
<td>Mah oh ciel!... che mai veggi’io!...</td>
<td>c</td>
</tr>
<tr>
<td>7</td>
<td>Sorgan di terra mille e mille spettri</td>
<td>e</td>
</tr>
<tr>
<td>8</td>
<td>Han itro crin... guardi feroci, ardent!</td>
<td>f</td>
</tr>
<tr>
<td>9</td>
<td>A se mi chiaman essi!...</td>
<td>g</td>
</tr>
<tr>
<td>10</td>
<td>Uno s’avanza!... ha gigantesche forme!...</td>
<td>h</td>
</tr>
<tr>
<td>11</td>
<td>Il reciso suo tescio</td>
<td>i</td>
</tr>
<tr>
<td>12</td>
<td>Ferocemente cola macca porta!...</td>
<td>i</td>
</tr>
<tr>
<td>13</td>
<td>A me lo additta!... e cola destra mano</td>
<td>k</td>
</tr>
<tr>
<td>14</td>
<td>Mi getta in volto il sangue che ne cola!...</td>
<td>l</td>
</tr>
<tr>
<td>15</td>
<td>Ah lo ravviso!... è deesso... e Carmagnola!</td>
<td>l</td>
</tr>
</tbody>
</table>

As is normal for a recitative, the text is cast in versi sciolti—7 and 11-syllable verses, generally unrhymed. Here, rhyming couplets of 11-syllable verses in lines 4-5 and 14-15 divide the text into two large sections that correspond with the dramatic structure of the scene. In lines 1-5 Jacopo gives expression to the anguish and terror caused by his imprisonment. Lines 6-15 are a hallucination—in three distinct stages—of increasing intensity and specificity: in lines 6-9 Jacopo imagines a host of specters arising from the earth; in line 10 he sees one of them advancing toward him; in lines 11-15 the specter’s features become more and more distinct and terrifying, until Jacopo finally recognizes and names him.

In both versions, Verdi’s musical setting adheres closely to the sectional divisions of the text, for the sake of simplicity, the measure numbers in the following account refer to the final version. The music for lines 1-5 (mm. 21-32) continues the tempo, meter and tonality of the prelude.

The recitative is punctuated by fragments from phrases “a” and “b” of the prelude, and the section ends with a half-cadence in m. 33.
The first part of the hallucination (lines 6-9, mm. 33-46) is marked by the entrance of the full orchestra with new material, and a change of tempo to Allegro. Unstable tonally, this section moves away from e minor and comes to a firm arrival on C (major) at the beginning of the next section, m. 46. There the meter changes to 3/4 and the tempo to Allegro assai for the setting of line 10 (mm. 46-55), a graphic orchestral depiction of the gigantic strides of the approaching apparition. The final section (lines 11-15; mm. 55-68) returns to 4/4 time, and ends with a half-cadence on the dominant of a minor, the key of the Andante agitato.

The numerous revisions that Verdi made to the vocal line from the sketch to the score could easily be the subject of a separate study; we will therefore limit our remarks to one representative example. The setting of lines 2-4 will serve the purpose well, because it is unaccompanied, and is the prolongation of a single harmony, the dominant of e minor. It is also one of the only two places in the sketch where an ear-giatura (E-sharp-F-sharp) and revising the rhythm in m. 27 (=sketch mm. 32 and 33). Verdi changed considerably the effect of the C-B motive on the C-B, always as two eighth-notes on the downbeat of the measure (cf. sketch mm. 32 and 33). Verdi's revision of the vocal line seems to be concerned generally with removing the monotonous effect of the close repetition of this melodic and rhythmic cell. In the final score, mm. 25-26, he avoided the first one altogether by moving the line up a third to E-D-sharp. He kept the other two in place, but altered their contexts so that they would not seem so prominent. By adding an upward appoggiatura (E-sharp-F-sharp) and revising the rhythm in m. 27 (=sketch m. 31), Verdi changed considerably the effect of the C-B motive on the downbeat of the next measure. From a melodic point of view, the pitches now sound fresh; and because of the agogic accent on the second beat of m. 27, they also receive less rhythmic emphasis than they did in the sketch.

The revision of the end of the phrase, sketch mm. 33-34, had similar results. The original leap from C-B up a sixth to high G in m. 33 had, in effect, isolated the C-B in the middle register. In the final version, Verdi continued the line down by step to its cadence, thereby integrating the C-B into a larger linear configuration. The change of register also saves the clarion tones of the tenor voice for later, more dramatic moments.

Turning now to the musical organization of the Scena, comparison of the sketch with the score reveals that the sectional divisions described above are already present in the sketch, as is the overall tonal structure. Example 3 is a bass graph representing the basic structure of the Scena; there are two sets of measure numbers—the upper ones for the sketch, and the lower ones for the score.

The half-notes in the graph are the most important tonal goals: e minor at the end of the prelude; C major at the 3/4 Allegro agitato, Moderato in the sketch, however; more on this point later); and a minor at the Andante agitato. The strong sense of direction created by the descending motion through the a-minor triad helps to unify a long Scena characterized by sudden and violent surface contrasts. Yet Verdi must have felt that the unity of the Scena had to be perceptible from the motivic material as well. In revising the draft into final form, his strategy was to strengthen the motivic connections without modifying the essential dramatic contrasts or the tonal structure. In the first section, the two quotations from the prelude were revised slightly to bring them into a closer relationship with their models. The revision of the viola and cello parts in m. 24 (sketch m. 28) makes the association with mm. 1-2 of the prelude more specific, and the simple rhythmic change in m. 30 (sketch m. 34) establishes a clear link with the cello part in mm. 9 and 11 of the prelude.

More far-reaching, and more significant are the revisions to the orchestral part in the hallucination scene; these increased the length of the Scena by three measures. With these changes Verdi transformed conventional accompanied recitative gestures into specific motivic shapes that reinforce on the foreground the coherence and unity of the underlying tonal structure.

The material of the first orchestral tutti has two distinct elements: 1) the repeated diminished-seventh chords; and 2) an arpeggiated diminished-seventh chord in eighth-note pairs with grace-note upbeats, hereafter motive Z (see example 4).

The material in score mm. 40-42, though a typical accompanied recitative gesture, is audibly related to motive Z. In the sketch, Verdi rounded off the first section of the hallucination with a return of the repeated chords, with the addition of the grace-notes of motive Z. The reference to sketch m. 37 is unmistakable because of the bold interpo-
lation of the original diminished-seventh chord between the two G-major triads in sketch mm. 47-48. At this point in the final version, Verdi replaced the repeated chords with motive Z, now defining a G-major triad (score mm. 43-44). The substitution not only explains the derivation of mm. 40-42 from motive Z, but it also sets up the transformation of motive Z into its final form in mm. 53-54, 58-59, 63-64, and 67-68. To further unify the entire number, Verdi brings back motive Z in the Andante agitato in order to punctuate important cadences at mm. 77 and 88. The key moment in the transformation process is the revelation that what sounds initially like new material at the 3/4 Allegro assai (m. 46) is actually derived from motive Z. At first the connection is primarily rhythmic; only when the bass line has completed its octave ascent from C to (generating a new characteristic interval for all subsequent statements of motive Z)—is the relationship made explicit (see example 5).

The corresponding measures in the sketch do not reveal so high a degree of motivic coherence. The emergence of the transformed motive Z at the end of the 3/4 section is not yet present; the passage concludes with a typical recitative gesture (see sketch mm. 57-58). Similarly, the orchestral punctuation in sketch mm. 61, 65 and 69 is so conventional that it cannot be said to have any specific motivic meaning, even though it defines the harmonic structure clearly.

The revision of the Scena results in greater motivic coherence on the foreground, and also strengthens and clarifies the underlying tonal structure. As example 3 shows, statements of motive Z coincide with all the important structural tones in the bass line of the Scena: the two passing tones that move away from V of e to V of C; the dominant preparation for C major; C major itself, and the dominant and tonic of a minor, the goal of the overall tonal motion. Finally, it is even conceivable that Verdi changed the tempo indication of the 3/4 from Moderato to Allegro assai so that the new motivic relationships would be clearly audible in spite of the meter change.

The Foscari sketch represents an advanced stage in the compositional process; in writing it down, Verdi had largely completed la parte creative, for the scene. From here he could move directly into skeleton score, even though significant changes in detail lay ahead. Thus it probably occupies a place analogous to that of the Rigoletto abbozzo in the compositional history of the opera. That it is far more detailed, with respect to the orchestral part, than the Rigoletto sketch is difficult to explain. The less complete notation of the latter may have been the result of extreme time constraints imposed by censorship problems; or perhaps, with seven years and ten operas more experience, Verdi may
simply have needed much less to remind him of what he had conceived in his imagination. There is also no way of knowing whether the Foscarì draft was preceded by preliminary sketches of the type found on the outer leaves of the Rigoletto abbozzo. That the manuscript was obviously written in great haste, and that there are several corrections made on the spot does raise the possibility that it is the first stage of notation; without further evidence, however, this remains speculation. Another question that cannot be answered at present is whether this sketch was once part of a larger draft. The Rigoletto draft is made up of nested bifolios gathered into fascicles; this sketch is a single folio. The distinction is suggestive, because it implies that the fascicle structure of the Rigoletto manuscript is the result of advance planning. However, even the later autograph full scores contain gatherings of single folios pasted together. Verdi may have worked out the Foscarì fragment on its present folio and then copied or inserted it into a longer manuscript; or he could have used the single sheet to revise a problematic passage already existing in a more complete draft. Evidence from other surviving manuscripts and from his correspondence suggests, at any rate, that at this stage of his career Verdi composed isolated numbers, one at a time, and not necessarily in their proper sequence. 13

In spite of all these nagging uncertainties, a number of conclusions can be drawn, both about the stage of composition that the manuscript represents, and about its relationship to the final score:

1) The entire scene is already fully worked out in its tonal structure, large form, overall duration, thematic material, and dramatic shape. The differences between the sketch and the final score, such as the cuts in the Introduzione or the new motivic connections in the Scena, do not fundamentally alter the original conception, although they may clarify or obscure it, depending upon the nature of the changes.

2) At this stage in the creative process, Verdi’s musical conception is also fully formed and complete in most details: melody, bass line, harmony, texture, tempo—even dynamics and orchestration to some extent. If the manuscript in fact represents a stage equivalent to that of the Rigoletto draft, then it is likely that Verdi’s musical conception at the moment of writing the latter was just as fully formed, just as specific, even though the manuscript is notated in a more abbreviated form. The Foscarì sketch marks the completion of the essential creative work on the scene, and shows clearly why Verdi considered the writing out of the full orchestral score to be a largely mechanical task.

3) With respect to the setting of the text, at the sketch stage Verdi seems to be concerned primarily with the declamation, with a “correct” and effective musical treatment of the words, their sense, their accent patterns, and their rhythms. Having done that, he then tries to improve his vocal setting as a melodic line, with a view to achieving a more convincing and more compelling musical discourse. 14

This last point is in fact the common thread that ties together all of the changes that Verdi made when he modified his sketch ideas into final form. In every case his primary concern was to rework the music. This may seem self-evident, but it needs to be stressed. As Pierluigi Petrobelli has observed, “it is with exclusively musical means that Verdi’s dramatic conception takes form and realizes itself in its essence.” 15

Comparison of the Foscarì sketch with the final version reveals that Verdi brought his dramatic ideas into sharper focus through a process of musical refinement. Whether he lavishcd the same amount of care on other, less original scenes of the opera cannot be determined until more sketches are found. The existence of this sketch, together with a discarded skeleton-score fragment for the last-act finale and a complete earlier version of the Adagio for the Act II duet for Lucrezia and Jacopo does suggest that the fine craftsmanship characteristic of much of the score was the result of much self-criticism. The sureness of touch in the operas of Verdi’s maturity has long been recognized as the result of a unique balance in his genius between intuitive inspiration and rigorous self-discipline. The new sketch for I due Foscarì reveals that he was working on that balance far earlier than any of us had realized.

NOTES

1. I am extremely grateful to the owners of the manuscript for permitting me to publish it here in facsimile and transcription. I also wish to thank my colleagues Martin Chusid, William Kinderman and Roger Parker, who read earlier versions of the present article and offered valuable suggestions.

2. It is not clear why Verdi would have signed a sketch intended purely for his own use; perhaps he presented the manuscript as a gift to some friend or admirer.

3. Pierluigi Petrobelli discovered this draft at the Gesellschaft der Musikfreunde, in Vienna, 1983. The manuscript, which is in similar nature and format to the Foscarì draft, will be published in a forthcoming Quaderno of the Istituto di studi verdiani, Parma.

4. According to Carlo Gatti (Verdi, [Verona], Mondadori, [1951], p. 267), full-length continuity drafts are preserved at the Villa Verdi, S. Agata for all of the operas from Luisa Miller on. Only one of these, the abbozzo for Rigoletto, has ever been published in its entirety. Gatti reproduced individual pages from the abbozzi of Il trovatore, La traviata, Un ballo in maschera, Aida, Otello and Falstaff in his Verdi nelle immagini (Milan, 1941).


6. See, for example, Pierluigi Petrobelli, op. cit., p. 128: “we possess complete sketches for Verdi’s operas only beginning with Luisa Miller. [...] This fact is intimately connected with [...] a radical change in Verdi’s conception of an opera, a change that coincides with the gradual but sure realization, around 1850, of the necessity of creating a comprehensive formal unity for his score.” For a good description of Verdi’s mature compositional process, see Andrew Porter, “Verdi, Giuseppe,” in The New Grove Dictionary of Music and Musicians, vol. 19, p. 643.

7. Can it be a coincidence that Verdi returned to this same combination of instrumental soloists in the analogous scene from his other Byron opera, Il Corsaro (1848)? This work also has a prison scene for the lead tenor, that begins with a slow prelude in e minor, 4/4 time, for solo viola and cello (though now accompanied by the rest of the strings).


10. The Rigoletto abbozzo has inspired several shorter studies, but it has neither been transcribed in its entirety, nor studied in depth. Gino Roncaglia described it and made several analytical observations in his article “L’abbozzo del Rigoletto di Verdi,” in Rivista musicale italiana, 48 (1946), pp. 112-129. Joseph Kerman discussed the various settings of “Quel vec-

11. The interpretation of m. 15 (final version) as an e-minor chord in second inversion, rather than in root position, may be disputed by some. To the present writer the 6/4 position is strongly implied by the voice-leading of the previous measure, which creates the expectation of an octave B-B on the downbeat. The melodic arrival on the top B is so strong that the resolution to the octave B-B seems inevitable, even though the cello is actually silent on the downbeat. The power of the top voice to imply a supporting harmony has been established at the beginning of the piece; for example, to my ear the implied harmonic underpinning in mm. 1-2 is not. The cello part here, as in m. 15, is to be understood as an inner voice over an imagined bass.

12. I am grateful to Roger Parker for calling to my attention the tonal modelling described here.

13. As is often the case, the text that Verdi actually set differs at several points from the one in the printed libretto:

<table>
<thead>
<tr>
<th>Line</th>
<th>Sketch</th>
<th>Libretto</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:</td>
<td>potessi almen celare</td>
<td>potessi ancor celare</td>
</tr>
<tr>
<td>10:</td>
<td>a giganteschi passi</td>
<td>ha gigantesche forme</td>
</tr>
<tr>
<td>12:</td>
<td>con la manca porta</td>
<td>colla manca porta</td>
</tr>
<tr>
<td>13:</td>
<td>E con la destra mano</td>
<td>E colla destra mano</td>
</tr>
</tbody>
</table>

The most interesting of these variants is the one in line 10, where Verdi's modification of the libretto reading seems inseparable from the nature and purpose of the orchestral material.

14. The autograph full score of the piece, fol. 91-97, is an unusually "clean" manuscript that shows no traces of the earlier readings of the sketch, except in one respect. When Verdi wrote out the skeleton score, he retained the textual variants that have been noted in footnote 13. At a later date, he must have reviewed the libretto again, for all of the changed words are crossed out and the libretto readings are restored in Verdi's hand. Because there are no traces of earlier musical layers in the full score, we can assume that Verdi completed the process of revising the piece before he began writing the skeleton score. I wish to thank Luciana Pestalozza of the Casa Ricordi for sending me photocopies of the pertinent pages from the autograph of I due Foscari.

15. See especially Ursula Günther's observations about the skeleton score fragment for the third-act Finale of I due Foscari: "Not until after he had drafted the passage in score does Verdi appear to have reflected that this recitative ought to begin in A major, the key of the preceding piece. He had worked out an isolated scene without giving thought to its relation to the whole—and this is typical of the early Verdi. Only after having done so did he construct an organically functional transition."—Ursula Günther, "Problèmes de Création MUSICALE au XIXe Siecle," in Acta musicologica, 43 (1971), p. 167. See also Verdi's letter of 27 August 1846, replying to Piave's request that the composer return the libretto of Il Corsaro: "It is true that this was planned for London, and even though the London business has fallen through, I must still compose the opera for Lucca. And almost without noticing, I had sketched out a few of the things I found most congenial, the prison Duet and the Trio in the last Act."—Julian Budden, The Operas of Verdi, New York, Oxford University Press, 1973, vol. I, pp. 363-364.

16. Michel Noiray and Roger Parker come to a similar conclusion about the Attila variants in their article "La composition d'Attila," op. cit., p. 123.

17. Pierluigi Petrobelli, op. cit., p. 126.