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# The Violin Director and Verdi's Middle-Period Operas

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## The Violin Director and Verdi's Middle-Period Operas

L I N D A B . F A I R T I L E

Imagine yourself at a German performance of Wagner's *Lohengrin* sometime in the early 1860s. The theater falls silent, the Prelude commences, but there is no conductor at the head of the orchestra. Instead, the principal first violinist leads the ensemble, with his fiddle tucked under his chin. Could this performance actually have taken place? Probably not, since conductors had been appearing in German theaters since the 1830s. However, at early Italian performances of Verdi's *Un ballo in maschera*, the sight of a violinist leading the orchestra would not have been unusual. Why did Italian theaters perpetuate a tradition that had been supplanted in German opera houses decades earlier? Did the Italian violin director exert more control over an orchestra than is generally assumed, or was a dominant musical presence such as we associate with the modern conductor simply not needed when performing Italian operas of the 1840s and 1850s?

The operas of Verdi provide an excellent laboratory for studying the transition from violin director to conductor. By the mid 1860s, some two dozen of his works had been presented hundreds of times throughout Italy. Information on many of these performances is currently available in periodicals, theater histories, and other chronicles. In addition, the American Institute for Verdi Studies (AIVS) has microfilmed over sixty documents that offer a unique perspective on the role of the violin directors, namely, the parts from which they performed. These parts are enlightening both for what they contain and what they omit, suggesting in greater detail than hitherto reported the Italian violin director's musical responsibilities.

During much of Verdi's career, Italian theaters employed two musicians to fulfill the responsibilities that today belong exclusively to the conductor. Matters of interpretation, including the determination of tempo, vocal characterization, phrasing, and orchestral balance, were kept separate from the task of actually leading the performance, in essence, severing preparation from execution. Although terminology varies, librettos from the 1840s through the 1860s usually refer to the interpretive half of the musical team as *maestro concertatore*, *maestro direttore della musica*, or

Table 1 Musical Direction at the Teatro Comunale, Bologna (1849–67)

Year, Opera	Musical Director	Orchestra Leader
1849, <i>Macbeth</i>	Aria, maestro direttore della musica	Manetti, primo violino e direttore d'orchestra
1856, <i>I due Foscari</i>	Manetti, maestro concertatore e direttore d'orchestra	
1856, <i>Viscardello</i> [= censored <i>Rigoletto</i> ]	Dallara, direttore della musica	Manetti, primo violino e direttore
1858, <i>Violetta</i>	Vannuccini, maestro direttore della musica	Ferrarini, primo violino e direttore
1860, <i>I Lombardi</i>	Busi, maestro concertatore	Verardi, primo violino e direttore
1863, <i>Un ballo in maschera</i>	Dallara, maestro concertatore	Verardi, primo violino e direttore
1867, <i>Un ballo in maschera</i>	1. Mariani, direttore e concertatore 2. Verardi, primo violino e sostituto al direttore	

Note: This information was extrapolated from Sergio Paganelli, "Repertorio critico degli spettacoli e delle esecuzioni musicali dal 1763 al 1966," vol. 2 of *Due secoli di vita musicale: Storia del Teatro Comunale di Bologna* (Bologna: Nuova Alfa Editoriale, 1987).

*maestro direttore delle opere.*<sup>1</sup> This man was a trained composer (hence the title "maestro") who rehearsed the singers at the keyboard, led the orchestral rehearsals, and often directed the first three performances as well. At the premiere of a new work the "maestro" was often the opera composer himself. During later performances, the maestro's authority passed to the principal first violinist, usually called the *primo violino direttore d'orchestra* or the *primo violino capo d'orchestra*, who was required to play his instrument as well as direct the ensemble according to the maestro's wishes.

The merger of these two occupations into the single position of the conductor was a gradual process. The Teatro Comunale of Bologna is typical of many theaters, often alternating between divided musical direction and a standing conductor. As indicated in table 1, although an 1856 performance at Bologna of *I due Foscari* employed a conductor with the title of *maestro concertatore e direttore d'orchestra*, a production of *Viscardello* (*Rigoletto*) in the same season returned to divided musical direction. Even when the theater engaged Angelo Mariani to conduct *Un ballo in maschera* in 1867, vestiges of the older method remained in the form of Mariani's assistant, the "first violin and substitute for the director," Carlo Verardi.

1. For an exploration of the variety of terms applied to the operatic musical director, see Martin Chusid, "A Letter by the Composer about *Giovanna d'Arco* and Some Remarks on the Division of Musical Direction in Verdi's Day" in *Performance Practice Review* 3, no. 1 (1990): 24; reprinted in *Studi verdiani* 7 (1991): 12–56; citation appears on p. 21.

Despite the longevity of the violin director in the Italian opera orchestra, little is known about how he accomplished the simultaneous tasks of instrumental performance and orchestra direction. To date, most research on the subject has been based on theater histories and contracts, which couch the violin director's professional obligations largely in administrative terms. In addition, early nineteenth-century treatises are occasionally cited. Giuseppe Scaramelli's *Saggio sopra i doveri d'un primo Violino direttore d'orchestra* of 1811 is particularly revealing, although it concerns the generation prior to Verdi's.<sup>2</sup> Thus, the violin director parts in the collections at AIVS provide a fresh perspective on orchestral direction in the mid nineteenth century. Filmed in libraries and theater archives in Italy, Belgium, Great Britain, and the United States, these parts represent the majority of Verdi's operas written in the '40s and '50s, as well as a single number from *Aida*. These parts are listed in appendix 1, together with the libraries and archives in which they were filmed.

The AIVS collection covers a range of performance genres for the nineteenth-century theater orchestra. In addition to complete opera parts, individual vocal and instrumental numbers are represented both in their original settings and in arrangements featuring instrumental, rather than vocal, soloists. Although a few of the parts were prepared by Ricordi or by Lucca, Verdi's two Italian publishers, the majority are of uncertain origin, and all but one have been hand copied rather than engraved. Without precise information on the history of each violin director part, inconsistencies can only suggest a range of practices, since handwritten markings reveal that many of the parts traveled from city to city. The current view of the violin director remains, to an extent, that of a composite, obscuring the performance traditions of individual locations. In most cases, dates of creation cannot be assigned; therefore, it is theoretically possible that a violin director part for *La traviata* could predate one for *Luisa Miller*.

Regardless of their specific contents, however, most of the AIVS violin director parts exhibit a consistency of format that suggests a measure of consensus in performance practice. The violin director part, or *violino principale*, as it was commonly called, combines elements of a full orchestral score with a conventional instrumental part book. The typical *violino principale* consists of the first violin's musical line underneath selected vocal and instrumental cues. The completeness of the first violin line testifies to the fact that the violin director was indeed expected to perform as a member of the ensemble, while the cue staves are the key to his role as orchestra leader. The cues are a reduction of the total musical texture, seldom occupying more than two staves of music at a time.

Instead of presenting a harmonic outline, or even bassline and melody, however, the *violino principale* emphasizes the depiction of rhythm. The particular instrumental and vocal lines selected for inclusion on the cue staves represent a composite of the rhythmic activity in a musical passage. Each rhythmic configuration is cued

2. Giuseppe Scaramelli, *Saggio sopra i doveri d'un primo Violino direttore d'orchestra* (Trieste: Weis, 1811). See Linda B. Fairtile, "The Violin Director in *Trovatore* and *Trovère*," *Verdi Newsletter* 21 (1993): 16–26.

Figure 1 MS violin director part for *Rigoletto*, N. 9 (“Povero Rigoletto”), mm. 52–63

only once, regardless of the number and variety of melodies that make use of it. Thus, two instrumental lines that exhibit different melodic contours, but share the same rhythm, will be represented by a single cue line. Notation is further simplified by avoiding all instrumental lines that share the rhythm of the first violin; since the first violin line must always be present in the part, it can stand alone in representing its particular rhythmic configuration. This practice explains why passages in which the entire orchestra plays in rhythmic unison are likely to contain no instrumental cues at all, since the violin line alone can represent the entire orchestral texture. Finally, brief, repeated rhythmic figures are seldom written out over the full duration of their appearance; two or three appearances of the figure, plus repeat signs, often suffice to represent longer passages.

According to these principles, a passage of music scored for full orchestra, chorus, and solo voices can be reduced to fit the *violino principale* format. Figure 1 presents twelve measures from *Rigoletto* as they appear in a *violino principale* part filmed at the Metropolitan Opera. While mm. 7–9 of the example involve the bassoon, strings, chorus, and four solo voices, only three rhythmic configurations are actually present: those of the first violin, Rigoletto, and the remainder of the vocal/instrumental ensemble. The *violino principale* excerpt reflects this distribu-

tion. The repeat signs on the upper cue line of mm. 5–7 represent the orchestra's rhythmic pattern, established in previous measures. Rigoletto appears on the lower cue line, and the first violin takes the bottom staff. Since the chorus essentially doubles the orchestra's rhythm when it enters in m. 7, its entrance is indicated simply with the word "Coro." In m. 8 the bassoon distinguishes itself rhythmically from the rest of the texture, and this is duly noted in the *violino principale*. Measure ten illustrates the complete lack of instrumental cues that is characteristic of unison passages in the violin director part.

No other musical element is as important to the preparation of a *violino principale* as is rhythm. Significant harmonic voices, prominent melodies, and even complicated instrumental entrances, are usually left out of the violin director part if they do not distinguish themselves rhythmically from the ever present first violin line. However, when preparation of the director's part necessitated choosing from among similar lines that do not share the first violin's rhythmic composition, a kind of instrumental hierarchy seems to have come into play. The typical treatment of the brass section offers the most apparent example. The horns in Verdi's orchestra, usually relegated to a supporting role in the middle of a texture, are infrequently cued; if they share rhythmic material with a woodwind or string instrument, it is usually that other instrument's melody that is cued. Trumpets, too, seldom appear in the cue staves, unless they are playing their own characteristic fanfare figures. Cues for trombones and other low brass instruments are extremely rare; indeed, with the exception of the cello and contrabass, bass instruments are seldom cued at all. By far the greatest number of cues are drawn from the flute, oboe, and clarinet, the instruments most likely to have solo passages.

Vocal lines receive a variety of treatment in the *violino principale*. In Verdi's operas of the '40s and '50s, recitative passages are often accompanied by sustained chords or brief punctuating figures appearing in the midst of freely sung vocal phrases. In such cases, the execution of orchestral material is dependent upon the pace of text declamation. Figure 2 exemplifies the typical treatment of a recitative passage in a *violino principale*: pitch and rhythm are entirely absent, and only the vocal text appears on the cue staff. Instrumental entrances are notated where they fall between phrases of text. Since such passages are typically performed without adhering to a strict tempo, it is not surprising that the violin director should be given less information than usual. Rather than directing onstage singers in these free passages, he probably listened for key words in the vocal text, as reproduced in the *violino principale*, to determine the proper placement of orchestral entrances.

In formal vocal numbers, the violin director part often contains only fragments of the vocal line, even if an entire staff has been reserved exclusively for vocal cues. Initial phrases, as well as measures with a fermata or other tempo adjustment, are often the only vocal passages cued, probably because they required extra effort to coordinate stage and orchestra. Those vocal cues that do appear are notated at sounding pitch, in the appropriate vocal clefs. Choral entries such as those in figure 2 are typically not cued.

Figure 2 Typical recitative format in a MS violin director part for *Rigoletto*, N. 4 (“Pari siamo”), mm. 1–12

Considering the limited information that his part provided, it appears that the violin director could have influenced only selected aspects of the musical performance. He probably did not cue his players visually, as does the modern conductor, since the *violino principale* part often does not indicate the complete instrumentation of a passage. Dynamics, articulation, and phrasing are also notated too inconsistently to have been the violin director’s responsibility. These details were probably resolved in the *maestro concertatore*’s rehearsals, prior to the actual performance. The information that the *violino principale* does contain—a snapshot of the rhythmic configuration of a musical passage—would equip the violin director, however, to accomplish two important tasks. First, it would provide him with enough information to indicate to the ensemble the tempo and character of a musical passage, whether or not the first violins were actually called upon to play. Second, by comparing the composite rhythm notated in his part with the music he heard, he could detect whether the ensemble was playing together. Thus, the violin director’s main responsibility seems to have been to begin and maintain the tempo that had been chosen previously by the maestro.

Exactly how did the violin director communicate with his orchestra? There appears to have been no standard method. At an 1831 performance at the Teatro San

Carlo in Naples, Hector Berlioz detected a “highly disagreeable noise made by the conductor tapping with his bow on the desk.”<sup>3</sup> Felix Mendelssohn made a similar observation, writing in the same year that the San Carlo violin director “beats the four quarters of each bar on a tin candlestick.”<sup>4</sup> The practice of audible time beating is also mentioned in an anonymous 1861 review of *La traviata* at La Scala, which decries the violin director’s “concerts of bow and tin music stand.”<sup>5</sup>

An alternative method of orchestra direction is described by the composer and musical director Alberto Mazzucato in the *Gazzetta musicale di Milano* of 23 March 1845.<sup>6</sup> In this article, Mazzucato states that most Italian violin directors in the mid 1840s led their orchestras simply by playing, rather than by making additional gestures or sounds, in effect, leading by example. It is possible that a violin director employing this approach may have exaggerated the necessary motions of violin playing, in the manner of a first violinist in a string quartet. However, what works in the performance of chamber music may not always have succeeded with an opera orchestra: Mazzucato’s article is a denunciation of musical direction by a performing first violinist. Since the orchestra’s attack, he writes, is signaled by a sound rather than a gesture, it cannot possibly be performed simultaneously, with the result that the violin director’s playing often sounded like a sixteenth-note up-beat to the rest of the orchestra. It is not clear how the violin director described by Mazzucato would have led musical passages in which the first violin does not play, such as the uniquely scored encounter between Rigoletto and Sparafucile.

The particular construction of the *violino principale* part suggests another responsibility for the violin director in addition to the regulation of tempo. By comparing what was written in his part with what he heard from the orchestra, the violin director could determine whether all of the essential elements of the musical texture were present. While the fragmentary nature of the *violino principale* could not indicate to the violin director every voice and instrument that should be heard—for example, a woodwind instrument doubling the vocal line—conspicuous lapses such as the disappearance of a rhythmically distinct accompanimental figure would be unlikely to escape his attention.

It is feasible that the operatic violin director of the mid nineteenth century was expected to cover a missing instrumental entrance by playing it on his violin. Scaramelli’s 1811 treatise describes this practice, and the AIVS *violino principale* parts seem to facilitate it. Unlike vocal cues, which are notated in vocal clefs and at sounding pitch, all instrumental cues, including those for bass instruments, appear in treble clef, within the range of the violin. In some instances, cues have actually been distorted in order to keep them from falling below the violin’s lowest note.

3. Hector Berlioz, *The Memoirs of Hector Berlioz, Member of the French Institute, including his travels in Italy, Germany, Russia and England, 1803–65*, cited in Daniel J. Koury, *Orchestral Performance Practices in the Nineteenth Century* (Ann Arbor: UMI Research Press, 1986), 76.

4. Felix Mendelssohn, *Letters of Felix Mendelssohn Bartholdy from Italy and Switzerland*, cited in Koury, *Orchestral Performance Practices*, 77.

5. *Gazzetta dei teatri*, 28 September 1861.

6. Cited by Chusid, “A Letter,” 24.

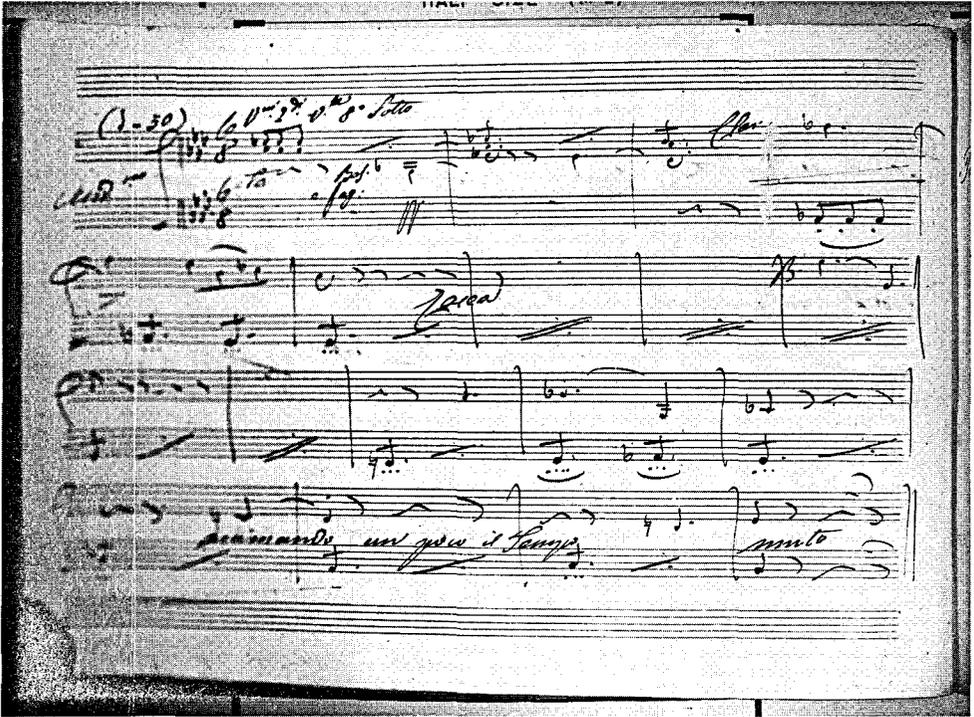


Figure 3 MS violin director part with altered instrumental line, from *Il trovatore*, N. 2 (“Tacea la notte placida”), mm. 40–57

Figure 3 presents the opening bars of Leonora’s cavatina from *Il trovatore*. In the full score, the bass line begins on a  $G\flat$  and proceeds down a major second, while in the *violino principale* excerpt this interval has been inverted to an ascending minor seventh. This type of transformation suggests that the violin director might have had reason to play this particular passage himself, perhaps to cover a mistaken entrance. The fact that the initial  $G\flat$  is also below violin range is immaterial, since the violin director would not have been aware of the need to play the missed entrance until after the opportunity for the first note had already passed; it would, by then, have been too late for him to supply the note in any octave.

In sum, the main occupations of the Italian violin director of the mid nineteenth century appear to have been starting the ensemble in the proper tempo, keeping it together, and ensuring that each important musical line was heard, even if he had to supply it himself. In view of the character of Verdi’s orchestral writing in the 1840s, this assignment seems entirely reasonable. As Mario Baroni has demonstrated in his article “Le formule d’accompagnamento nel teatro del primo Verdi,”<sup>7</sup> throughout that decade, Verdi often relied on accompanimental formulas consisting of un-

7. *Studi verdiani* 4 (1988): 18–64.

changing rhythmic patterns repeated over a number of measures. Baroni identified nine of these accompanimental categories and calculated the frequency of their appearance in *Oberto*, *Ernani*, *I due Foscari*, *Attila*, and *Luisa Miller*. He found an average of fifty-eight instances of these formulas in each of the five operas studied, indicating that a significant portion of Verdi's orchestral writing in the 1840s was based on the repetition of rhythmic cells. This type of music provides its own momentum, once it is initiated in the proper tempo. An accomplished orchestra, steeped in the style of the period, would probably need little else from its director.

Applying Baroni's type of analysis to Verdi's operas of the 1850s produces a different result. While the composer continued to rely on accompanimental formulas in *Rigoletto*, *Il trovatore*, and *La traviata*, they occur much less frequently beginning with *Les Vêpres siciliennes*. After a high of over fifty appearances in *Il trovatore*, the formulas surface fewer than thirty times in *Simon Boccanegra*, and for shorter intervals. Formulaic accompaniments appear in every musical number in *La traviata*, but several pieces in *Les Vêpres siciliennes* are virtually free of them. This decrease in rhythmic regularity may have threatened the accuracy of performances led by a director who could give the orchestra only partial attention, thus contributing to the decline and disappearance of the violin director.

A change in Verdi's orchestrational style in the period 1849–59 may also have challenged the effectiveness of the prevailing system of orchestral direction. In the composer's earlier operas, instruments tended to be assigned similar roles over the course of several numbers: the strings are occupied with rhythmic propulsion, the winds supply sustained notes or double the vocal melody, and the brass enters for harmonic support or special effects. Orchestral players of the early works could probably have anticipated where they belonged in a given texture, and could satisfactorily execute their parts with a minimum of guidance. From *Luisa Miller* on, Verdi's treatment of the orchestra as a whole gained in variety, while his handling of individual instruments grew more idiomatic. The performance of such passages as the orchestral introductions to "Et toi Palerme" from *Les Vêpres siciliennes* and "Come in quest'ora bruna" from *Simon Boccanegra*, no doubt, required closer attention from the violin director, who may have had to lay aside his instrument for a moment.

The collection at AIVS does not include a *violino principale* part for either of these numbers; such parts may exist, but their contents remain a mystery. The most intriguing example of a *violino principale* in the collection is an engraved part for *Un ballo in maschera*. Ricordi printed multiple copies of the part, rather than having only a few prepared by hand, probably in expectation of a high demand for performance materials. Figure 4, a sample page from this part, reveals obvious departures from the standard *violino principale*. The top cue line is reserved for complete vocal lines with continuous text. The instrumentation of a passage is indicated in its entirety, as exemplified by the excerpt's first system, which includes the timpani, an instrument typically ignored in older violin director parts. More importantly, the usual rules concerning rhythmic representation no longer apply. The entire musical texture is indicated, even when the part must necessarily expand to five or six

Figure 4 Printed violino principale for *Un ballo in maschera*, N. 2 (“Re dell’abisso affrettati”)

staves, and rhythmic doublings are no longer excluded (see the flutes and bassoons in m. 5). This part for *Un ballo in maschera* is essentially a short score laid out in *violino principale* format, and it could probably have served a conductor as effectively as a violin director.

Indeed, this part may well have been used by a conductor, or at least by a violin director with expanded responsibilities. In addition to manuscript notations of bowings and accidentals in the first violin line, the part occasionally contains handwritten indications of instrumentation beyond those printed on the page, possibly to facilitate direct communication with specific players. It is not clear whether all of the manuscript notations added to this part were made by the same person, but the fact remains that the part was prepared by the leading Italian publisher of the day for use by a violin director.<sup>8</sup> Since the transition from violin director to conductor occurred at different times in different theaters, it is likely that a practical distinc-

8. Sometime after it was filmed by the AIVS in the late 1970s, this part for *Un ballo in maschera* apparently disappeared from the music library of the Metropolitan Opera. A study of the corresponding microfilm provides no conclusive evidence as to the number of users who added manuscript notations.

tion between the two was not always sharply drawn, and that some violin directors spent more time gesturing to the orchestra than actually playing. Certainly, in theaters such as the Teatro Comunale of Bologna, where a violin director could be called upon to substitute for an indisposed conductor, confusion might have resulted if the two leaders had not had similar styles of orchestral direction.

A number of issues remain to be explored in order to clarify the transitional period between violin director and conductor. One potentially revealing source is newspaper reviews of performances from the 1850s and 1860s. Reviewers occasionally mention the type of musical direction used in a performance, whether it be *maestro* and violin director or the conductor alone, but the terminology employed to define the associated actions is ambiguous. A comprehensive survey of these reviews, and a comparison with librettos for the same performances, might establish more precise definitions for terms such as *dirigere* and *guidare*, the most frequently employed words describing orchestral direction.

Another necessary pursuit is the search for violin director parts for operas of the late 1850s and early 1860s. Although the AIVS microfilms do not include *violino principale* parts for either *Simon Boccanegra* or *La forza del destino*, it is known that violin directors were still active during the period when these operas were first performed. Have existing violin director parts for these works simply not come to light, or were they perhaps never created, reflecting publishers' attitudes about the advent of the standing conductor? Neither opera was successful in its original version, suggesting a limited demand for performance materials. However, the AIVS microfilms include four sets of manuscript parts for individual numbers from the 1857 *Simon Boccanegra*, plus a printed cello/contrabass part. The absence of corresponding *violino principale* parts, in this case, may be significant.

Finally, what were Verdi's feelings on the subject of orchestral direction? Julian Budden has pronounced the fourth-act "Burrasca" of *Aroldo* "an essay in orchestral virtuosity that the composer would never have risked without the presence of an authoritative baton,"<sup>9</sup> suggesting that the availability of a conductor influenced Verdi's composition. In their *Cronache del Teatro San Carlo*, De Filippis and Arnese asserted that Verdi expressed the need for a conductor after the 1858–59 performances of *Simon Boccanegra* in Naples.<sup>10</sup> Both of these statements suggest that Verdi took advantage of the baton-wielding conductor once the practice had begun to catch on, but for a composer who had had firsthand experience with both French and English conductors in the 1840s, he seems to have been slow to recommend the innovation in Italian theaters.

To the present-day audience, accustomed to the absolute authority of a conductor, the violin director's low-profile style of leadership may seem to have been unequal to the task. The survival of the Italian violin director well into the 1870s, however, suggests that he may have offered certain advantages over the standing

9. Budden, *Operas* (1992), 2: 12.

10. F. de Filippis and Raffaele Arnese, *Cronache del Teatro San Carlo* (Naples: Edizione Politica Popolare, 1961), 15–16.

conductor. Indeed, it is conceivable that the lack of a strong controlling presence could have encouraged orchestral musicians to assume greater responsibility for their ensembles. The presence of text and vocal cues in nineteenth-century Italian opera parts, for instance, implies that orchestra members were accustomed to listening and interacting with singers without the mediation of a leader; seating at stage level, in the days before the introduction of the orchestra pit, surely simplified this practice. The comments of F. Edward Bache, a violinist who visited Trieste in 1856, illustrate an advantage of the older system:

You know in Italy the director only *rehearses* the opera; in the performance there is no conductor; the *first violin leads*, as used to be the case before [Michele] Costa's time in London. The result is sometimes a want of precision, very different from German clockwork playing; however at Trieste they accompanied the delicate parts beautifully.<sup>11</sup>

Nineteenth-century Italian opera orchestras, steeped in both the language and the musical tradition of the works that they performed, may have demonstrated a flexibility of execution unimagined by today's instrumentalists with their eclectic repertoires. The effectiveness of Italian violin directors, therefore, depended not only on the abilities of individual musicians, but also on the unique performance conditions of mid-nineteenth century theaters, emphasizing the gulf between musical practices in Verdi's day and in our own.

11. Letter from F. Edward Bache to George Ingram, 29 December 1856, published by Constance Bache in *Brother Musicians: Reminiscences of Edward and Walter Bache* (London: Methuen, 1901), 153–54, cited in Koury, *Orchestral Performance Practices*, 134.

## Appendix 1

### Violin Director Parts in the AIVS Microfilm Collection and Their Sources

#### Operas to 1849

(*Oberto* to *La battaglia di Legnano*)

#### I. Parts for Complete Operas

- I Lombardi* (New York: Metropolitan Opera)
- Ernani* (New York: Metropolitan Opera)
- I due Foscari* (New York: New York Public Library)
- Attila* (London: Royal Opera House, Covent Garden)
- Attila* (New York: Metropolitan Opera)
- I masnadieri* (London: Royal Opera House, Covent Garden, 1847)

#### II. Parts for Individual Numbers in Original Orchestrations

- Un giorno di regno*, Sinfonia (Padua: Istituto Musicale "Cesare Pollini")
- Nabucco*, N. 10 (Milan: Conservatorio di Musica "Giuseppe Verdi")
- I Lombardi*, N. 13 (Florence: Conservatorio di Musica "Luigi Cherubini")
- I Lombardi*, Nn. 13, 14 (Turin: Accademia Filarmonica)
- Ernani*, Sinfonia (London: Royal Opera House, Covent Garden)
- Ernani*, Nn. 1, 2, 4 (London: Royal Opera House, Covent Garden)
- Ernani*, Nn. 2, 3, 5, 10, 14 (Turin: Accademia Filarmonica)
- Ernani*, N. 3 (Turin: Accademia Filarmonica)
- Ernani*, N. 12 (Venice: Teatro La Fenice)
- I due Foscari*, N. 4 (Milan: Conservatorio di Musica "Giuseppe Verdi")
- I due Foscari*, Nn. 4, 9 (Turin: Accademia Filarmonica)
- Giovanna d'Arco*, Sinfonia (Florence: Conservatorio di Musica "Luigi Cherubini")
- Giovanna d'Arco*, Sinfonia (Trieste: Civico Museo Teatrale di Fondazione Carlo Schmidl)
- Giovanna d'Arco*, Sinfonia (Milan: Conservatorio di Musica "Giuseppe Verdi")
- Attila*, Nn. 7, 12 (Turin: Accademia Filarmonica)

#### III. Parts for Individual Numbers in Arrangements

- Oberto*, N. 3 (Padua: Istituto Musicale "Cesare Pollini")
- Nabucco*, Sinfonia (Padua: Istituto Musicale "Cesare Pollini")
- Nabucco*, N. 2 (Florence: Conservatorio di Musica "Luigi Cherubini")
- Nabucco*, Nn. 4, 8, 10 (Padua: Istituto Musicale "Cesare Pollini")
- Nabucco*, N. 5 (Florence: Conservatorio di Musica "Luigi Cherubini")
- Nabucco*, N. 12 (Venice: Teatro La Fenice)
- Nabucco*, N. 13b (Venice: Teatro La Fenice)
- I Lombardi*, Nn. 1, 2, 5, 7, 15 (Padua: Istituto Musicale "Cesare Pollini")
- Ernani*, Nn. 1, 2, 7, 8, 14 (Padua: Istituto Musicale "Cesare Pollini")
- I due Foscari*, Nn. 3, 10 (Padua: Istituto Musicale "Cesare Pollini")
- Giovanna d'Arco*, Nn. 2, 8, 11 (Padua: Istituto Musicale "Cesare Pollini")
- Giovanna d'Arco*, N. 6 (Milan: Conservatorio di Musica "Giuseppe Verdi")
- Giovanna d'Arco*, "Pot-Pourri" (Padua: Istituto Musicale "Cesare Pollini")
- Alzira*, Nn. 1, 4, 10 (Padua: Istituto Musicale "Cesare Pollini")
- Attila*, Nn. 3, 4, 11 (Padua: Istituto Musicale "Cesare Pollini")

*Attila*, N. 5 (Padua: Istituto Musicale "Cesare Pollini")  
*Macbeth*, Nn. 1, 2, 3, 6, 9 (Padua: Istituto Musicale "Cesare Pollini")  
*Macbeth*, N. 5 (Milan: Conservatorio di Musica "Giuseppe Verdi")  
*I masnadieri*, N. 4 (Padua: Istituto Musicale "Cesare Pollini")

### Operas from 1849–1859

(*Luisa Miller* to *Un ballo in maschera*)

#### I. Parts for Complete Operas

*Rigoletto* (New York: Metropolitan Opera)  
*Il trovatore* (Washington, D.C.: Library of Congress)  
*Le Trouvère* (Brussels: Théâtre de la Monnaie, 1856/57)  
*Un ballo in maschera* (New York: Metropolitan Opera, 1859)

#### II. Parts for Individual Numbers in Original Orchestrations

*Luisa Miller*, Sinfonia (Naples: Conservatorio di Musica "S. Pietro a Majella")  
*Guglielmo Wellingrode* [*Stiffelio*], Sinfonia (Naples: Conservatorio di Musica "S. Pietro a Majella")  
*Stiffelio*, Sinfonia (Naples: Conservatorio di Musica "S. Pietro a Majella")  
*Stiffelio*, Sinfonia (Palermo: Conservatorio di Musica "Vincenzo Bellini")  
*Giovanna de Guzman* [*Les Vêpres siciliennes*], Sinfonia (Naples: Conservatorio di Musica "S. Pietro a Majella")

#### III. Parts for Individual Numbers in Arrangements

*Luisa Miller*, Sinfonia (Padua: Istituto Musicale "Cesare Pollini")  
*Rigoletto*, Nn. 2, 5, 6 (Padua: Istituto Musicale "Cesare Pollini")  
*Il trovatore*, Nn. 1, 2, 3, 4, 7, 10 (Padua: Istituto Musicale "Cesare Pollini")  
*Il trovatore*, Nn. 7, 16 (Padua: Istituto Musicale "Cesare Pollini")  
*La traviata*, Nn. 1, 2, 3, 4, 7, 10 (Padua: Istituto Musicale "Cesare Pollini")  
*Les Vêpres siciliennes*, Sinfonia (Padua: Istituto Musicale "Cesare Pollini")  
*Les Vêpres siciliennes*, Nn. 7, 14, 15 (Padua: Istituto Musicale "Cesare Pollini")  
*Giovanna de Guzman* [*Les Vêpres siciliennes*], Nn. 5, 14 (Padua: Istituto Musicale "Cesare Pollini")  
*Aroldo*, N. 1 (Padua: Istituto Musicale "Cesare Pollini")

### Operas after 1859

(*La forza del destino* to *Falstaff*)

#### Individual Number in Arrangement

*Aida* (1871), Act II, Opening (Padua: Istituto Musicale "Cesare Pollini")