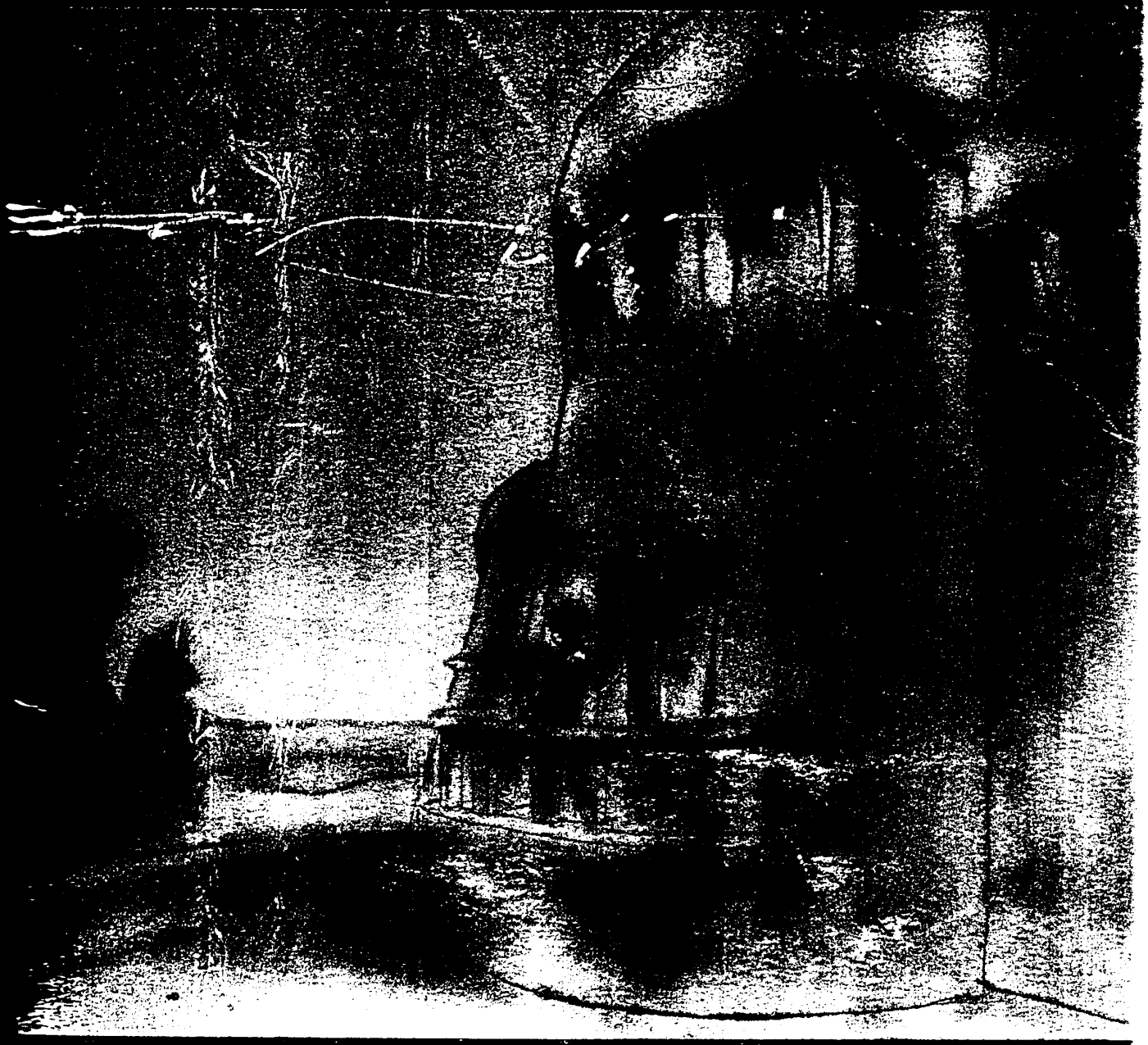
OPERATIC MASTERPIECE

ADAPTED AND EDITED BY

Leopold Godowsky



IL TROVATORE

BY GIUSEPPE VERDI

ON AND SCHUSTER PUBLISHERS 386 FOURTH AVENUE NEW YORK

THE STORY OF "IL TROVATORE"

Ferrando, an old soldier, tells his comrades the story of an old gypsy woman who, long ago, was burned at the stake by the father of the present Count di Luna.[1] After her death a series of disasters occurred. The old count died and a curse appeared to have fallen on his castle. One of his two young sons (the brother of the Count di Luna) disappeared and was never found. The story makes the soldiers' flesh creep. They imagine they see a gypsy witch skipping through the air and alighting on the castle walls. The guards whisper fearfully that the witch may suddenly seize them.[2] As the clock strikes midnight and *the lights go out, they flee for their lives.*

In another scene we see Leonora, a beautiful noble lady who has fallen in love with an unknown knight, Manrico, called "Il Trovatore" (The Minstrel). He once saved Leonora from danger, and she has ever since been awaiting his return.[3] Although the Count di Luna wishes her for his bride, she cannot forget her unknown hero.

Manrico is a member of the gypsy band to which the old woman, burned by the former count, belonged. His supposed mother is Azucena, this old woman's daughter. She alone knows that he is really the son of the man who killed her mother. She kidnapped him as a child, and now she is determined to make him the instrument of her revenge, for she still remembers her mother's last cry, "Avenge me!" Surrounded by other gypsies and Manrico, she narrates the story of her mother's walk to the stake.[4]

The Count di Luna and Manrico agree to fight a duel for Leonora's hand, but Manrico finds himself powerless to kill the Count, although he has him at his mercy. Leonora, believing Manrico is dead, is about to become a nun. The Count di Luna, awaiting an opportunity to carry her away from the convent, expresses his love in a song.[5] Manrico gets ahead of him, and he and Leonora flee. However, his soldiers capture Azucena, and in an attempt to rescue her, Manrico is taken prisoner by the Count and sentenced to death.[6]

Leonora visits him outside of his prison walls, and *confesses her feelings to him.*[7] *She then secures the Count's* promise of a pardon for Manrico in return for her hand in marriage.

Manrico and Azucena, in prison together, sing of the home they once had.[8]

Leonora, having achieved Manrico's freedom, cannot bear the thought of marrying Count di Luna, and poisons herself. The Count carries out his plan to behead Manrico, and when he is killed, Azucena reveals her secret: "Manrico was your brother. The murder of my mother has been avenged."

[1]Allegretto (p. 4).

[2]Chorus of the soldiers (p. 7).

[3]Aria of Leonora (p. 9).

[4]Aria of Azucena (p. 12).

[5]Aria of Count di Luna (p. 15).

[6]Aria of Manrico (p. 17).

[7]Duet of Leonora and Manrico (Miserere) (p. 19).

[8]Duet of Azucena and Manrico (p. 22).

ABOUT GIUSEPPE VERDI

Giuseppe Verdi was born on October 10, 1813, the year of Richard Wagner's birth, in a little village near Parma, Italy. His parents were very poor, and it was only after many years of struggle that he achieved success in his career of composing. So little was his musical gift recognized that the Milan Conservatory of Music refused to admit him as a pupil. Most of his early works were failures.

His success began with "Rigoletto," first performed in Milan in 1851. This was followed in two years by "Il Trovatore" and "La Traviata." From that time on fame grew rapidly. He composed twenty-six ope among them those already mentioned, and "Luisa ller," "Simon Boccanegra," "La Forza del Desti "Aida," "Otello," and "Falstaff." In the last two tioned, Verdi, in his old age, made an effort to chang style and conception to a remarkable degree. Of his compositions "The Requiem" is the most outstandin

He died in 1901, at eighty-eight, generally regarde the most important master of Italian opera.

A NOTE

By Paul Bekker

(Author of *The Changing Opera, The Story of Music, Wagner, Beethoven*, etc.)

To many, Leopold Godowsky's name suggests "arrangements" and "adaptations" for the pianist with great technical equipment. Less skilled pianists are often afraid to approach the difficult compositions, in spite of their musical value.

But Godowsky does not compose for the advanced pianist alone. His keen interest in the problems of the younger student has been shown in his "Miniatures." Since the music world is justly convinced of the value of Godowsky's contribution to piano literature, his work for the younger pianist will be especially welcome. The unprecedented thoroughness that Godowsky applies to his writing will be a great help to both teacher and pupil.

In my chats with this great man and musician, I have recognized his outstanding versatility and his undivided interest in all the different phases of music. "A musician who knows only the literature of his own instrumer not be a great artist," he has said. "One must kno love every type of good music, whether it be Ba Johann Strauss."

This is the spirit which tempted Leopold Godow adapt and edit the most beautiful and interesting m pieces from a number of well-known operas. The written for "The Growing Pianists' Repertoire," a meant for serious students with an understanding finer points in music.

In this collection Godowsky again shows the musicianship and finesse with which he can appr task of this nature. We can well understand why maninoff has called him "the only musician of t who has given a lasting contribution to the develc of piano music."

Erratum: On the back cover of this edition. FRANCOIS *should read* CHARLES FRANCOIS GOUNOD.

PRELUDE—FERRANDO'S TALE

Maestoso ♩ = 100 - 116

ff

mp

pp

p

mp

pp

mp espr.

marcato

p

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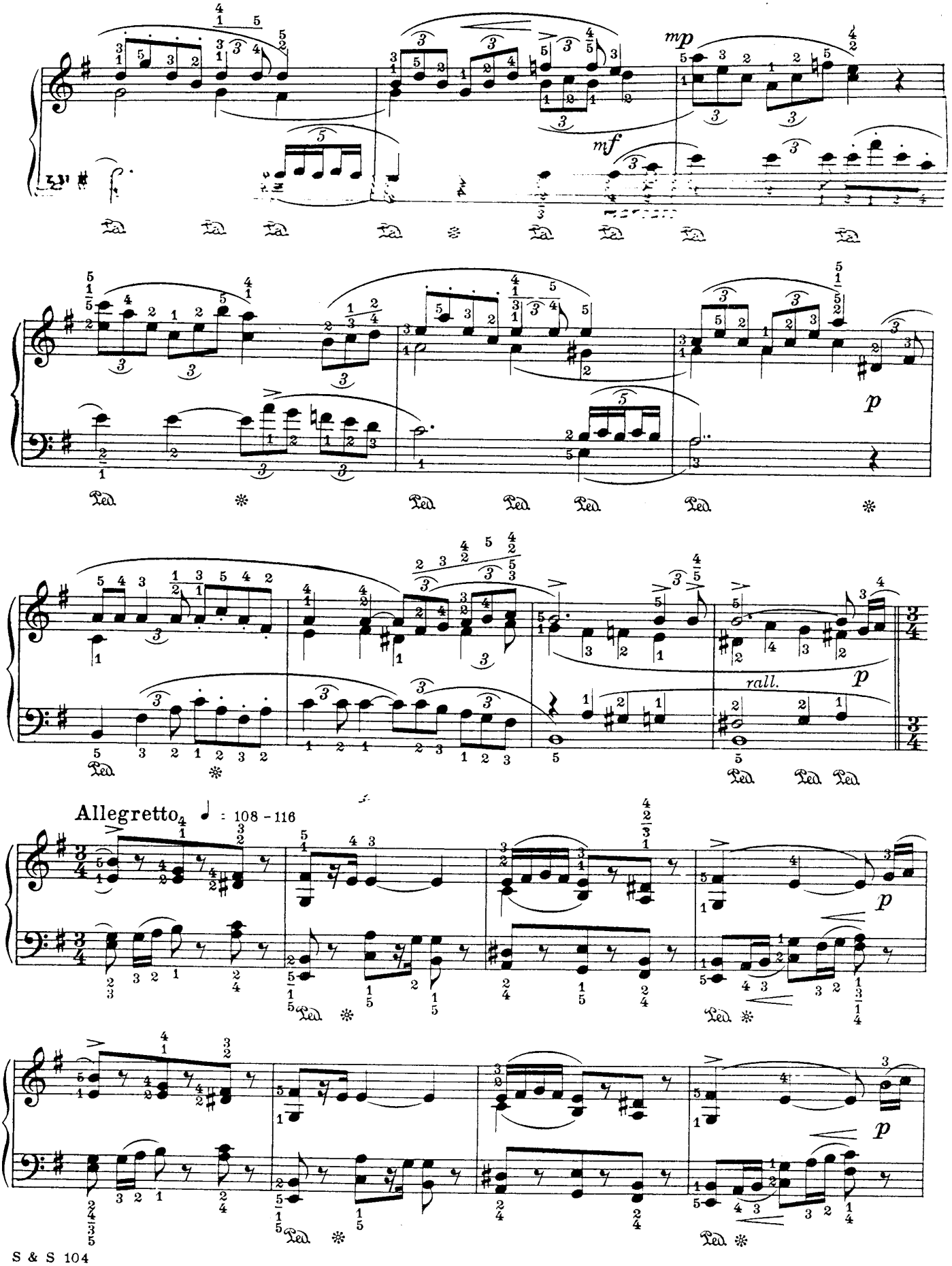
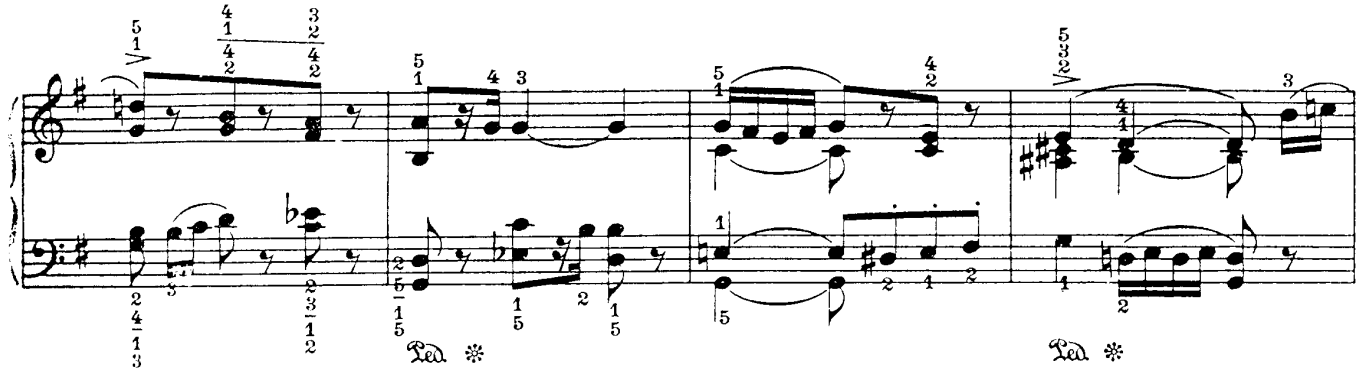

mp
mf
p
rall.
Allegretto
♩ = 108 - 116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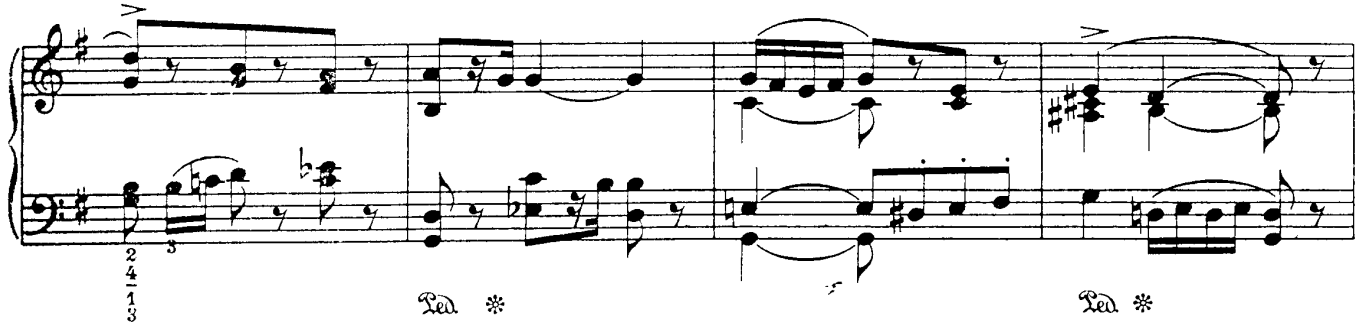
Ped. ✻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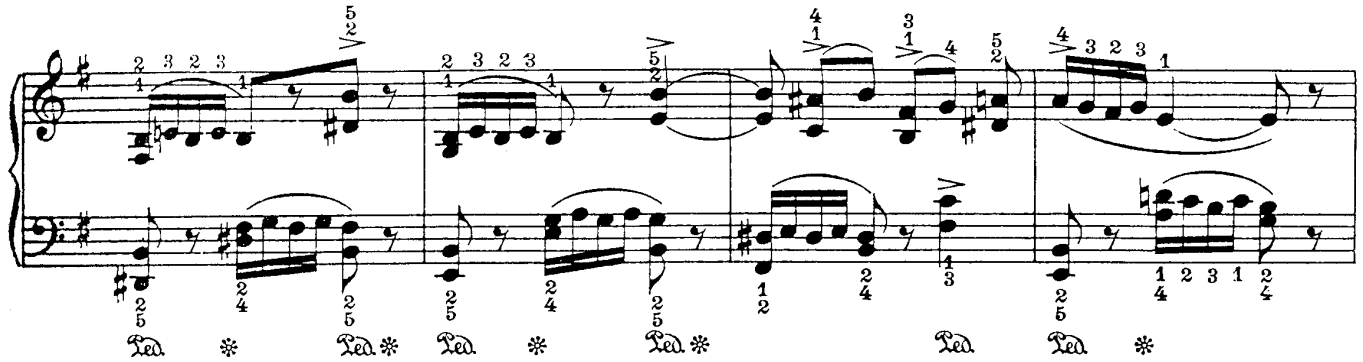
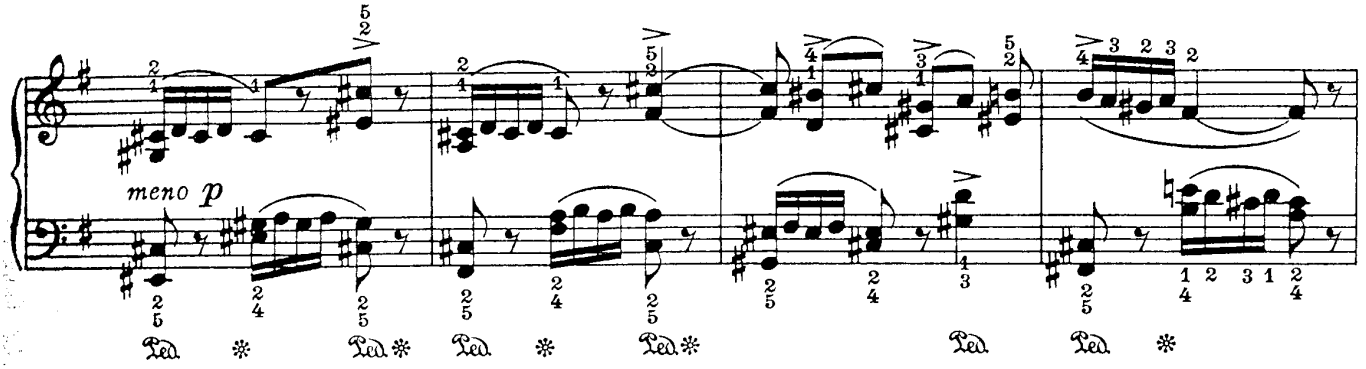
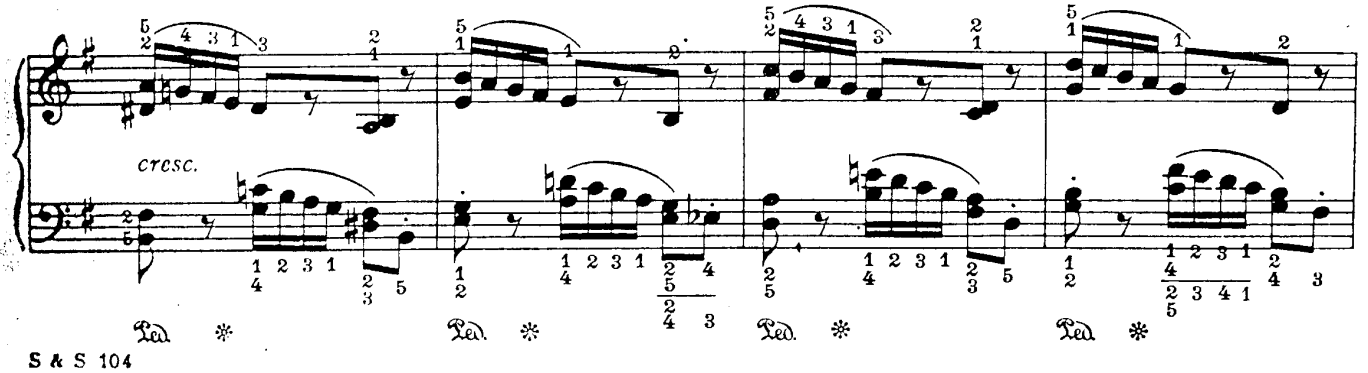
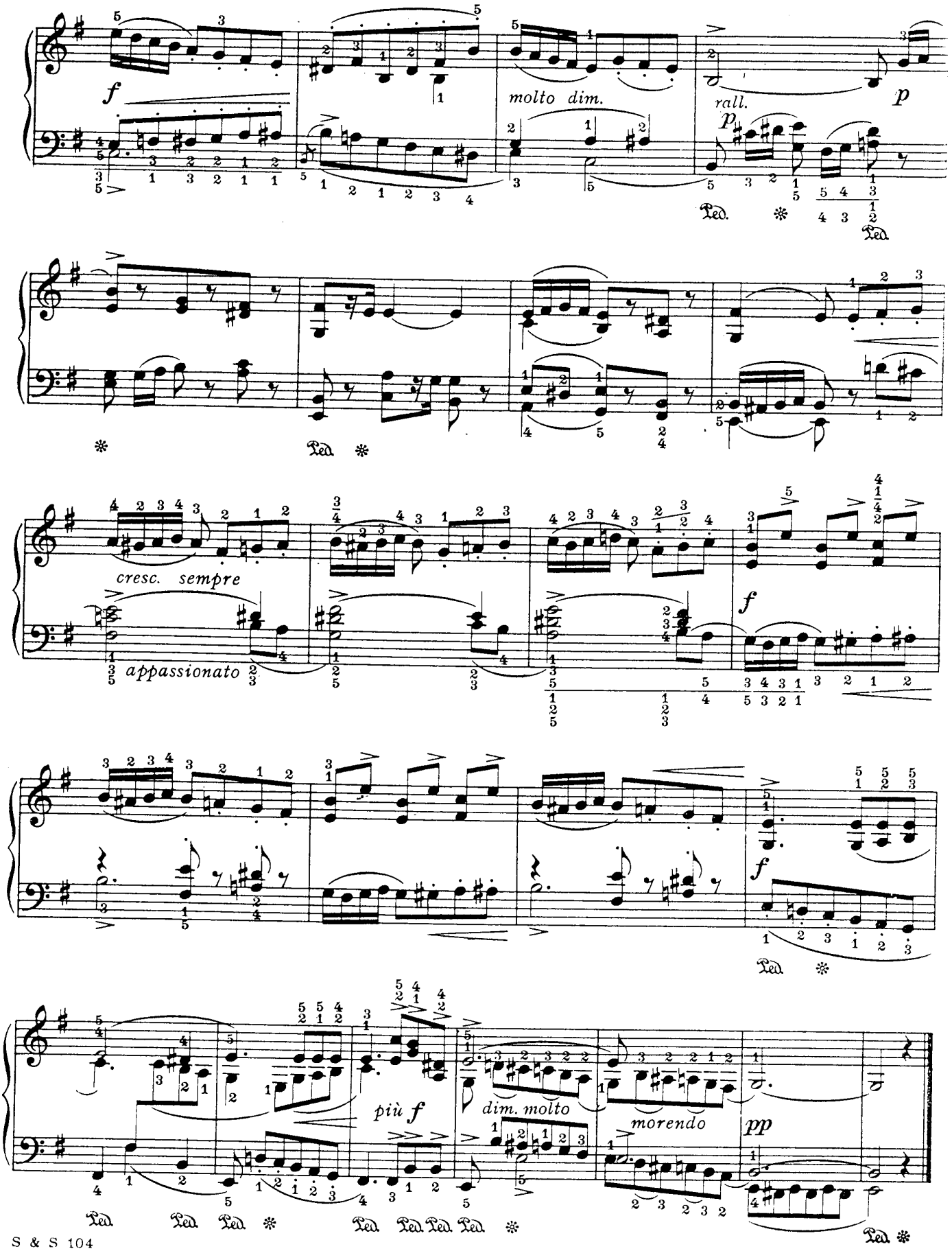

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped. ✻


meno p
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped. ✻


cresc.
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻


f
molto dim.
rall.
p
p
cresc. sempre
appassionato
f
f
più f
dim. molto
morendo
pp

CHORUS OF THE SOLDIERS

Allegro ♩ = 66 - 72

pp leggiero

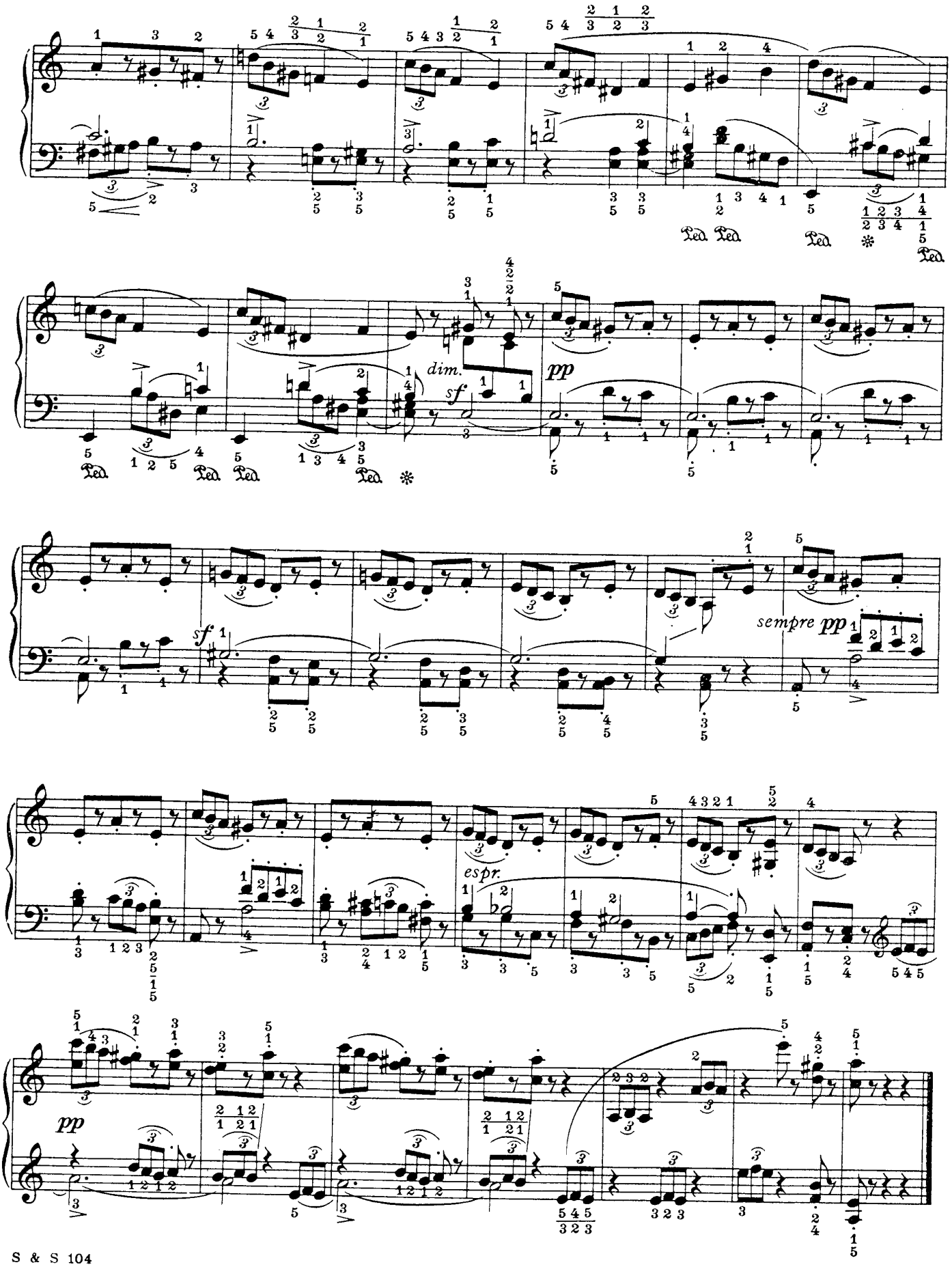
meno p

sf

pp

cresc.

sf

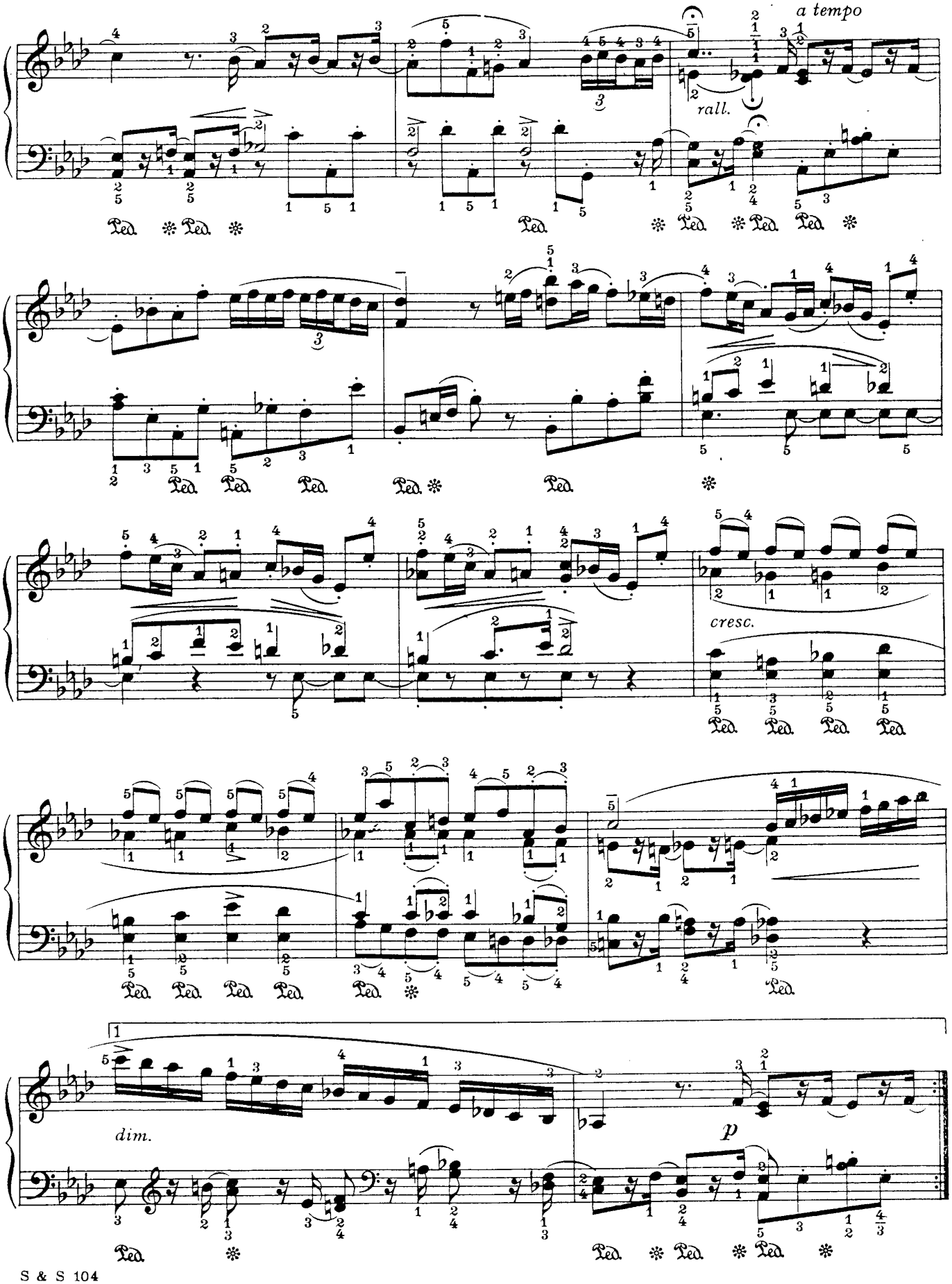

dim.
sf
pp
sf
sempre pp
espr.
pp

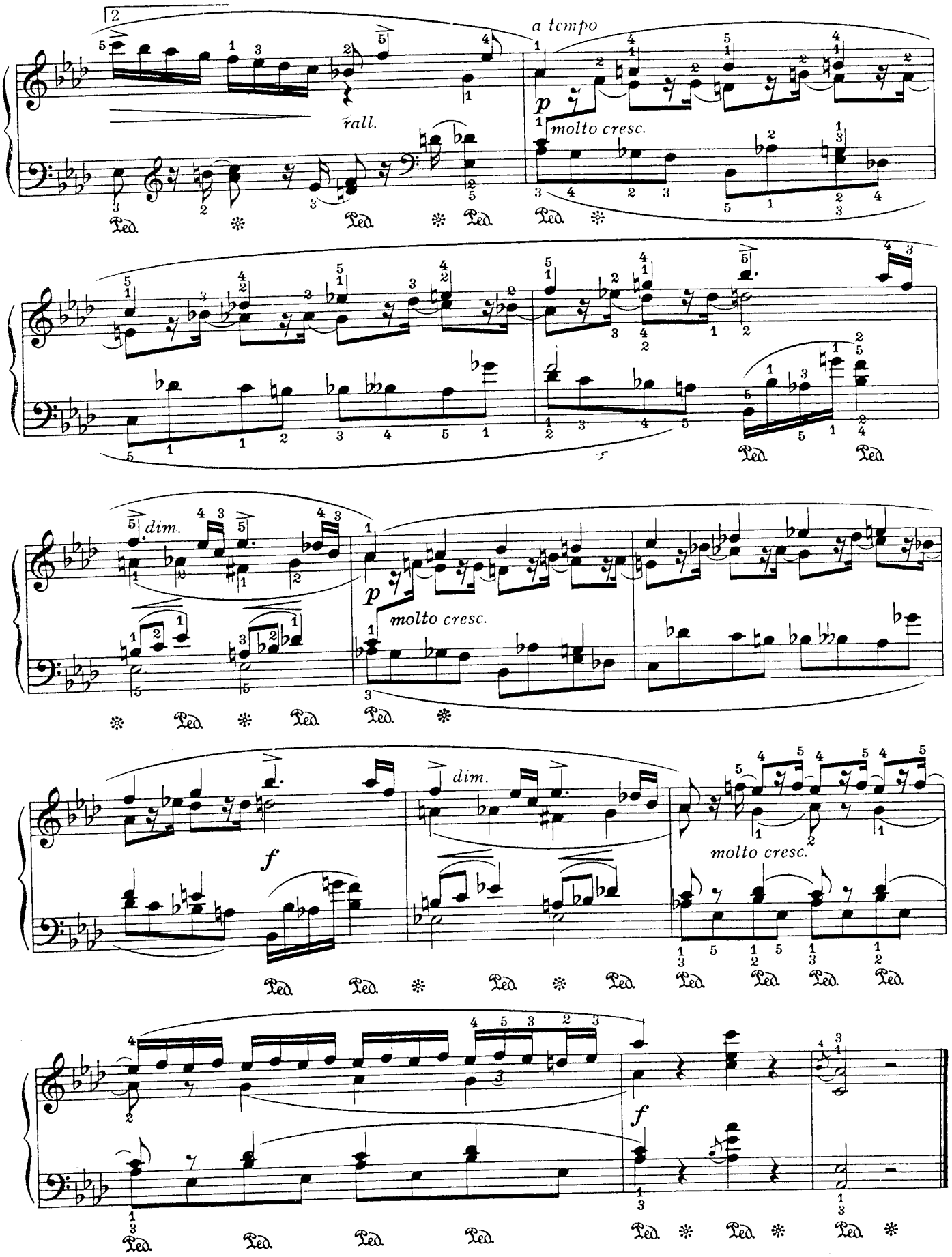
ARIA OF LEONORA

Allegro giusto ♩=112 - 120

p

Ped. ✻ Ped. Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻


a tempo
rall.
cresc.
dim.
p

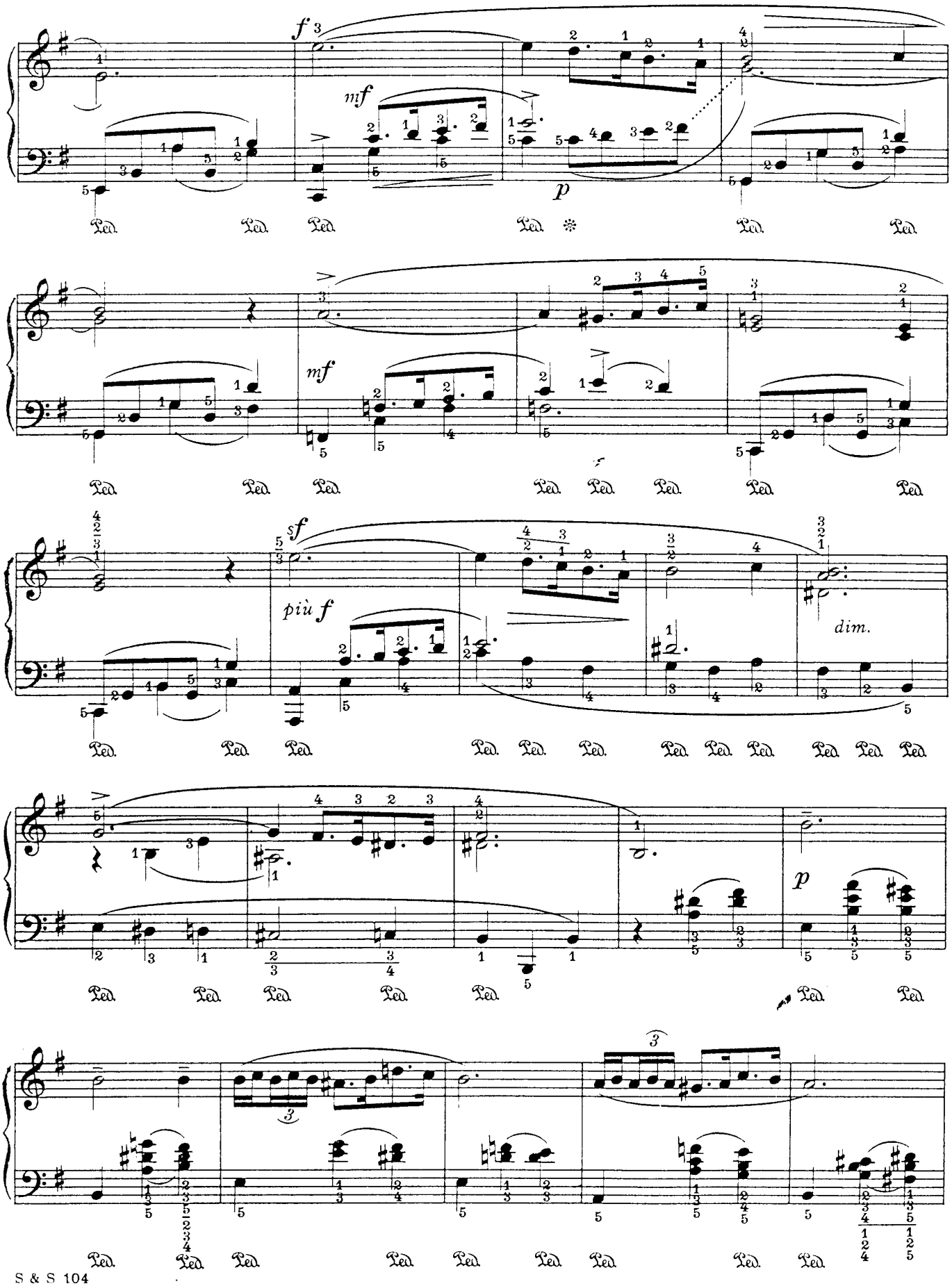

2
rall.
a tempo
p
molto cresc.
dim.
p
molto cresc.
dim.
f
molto cresc.
f

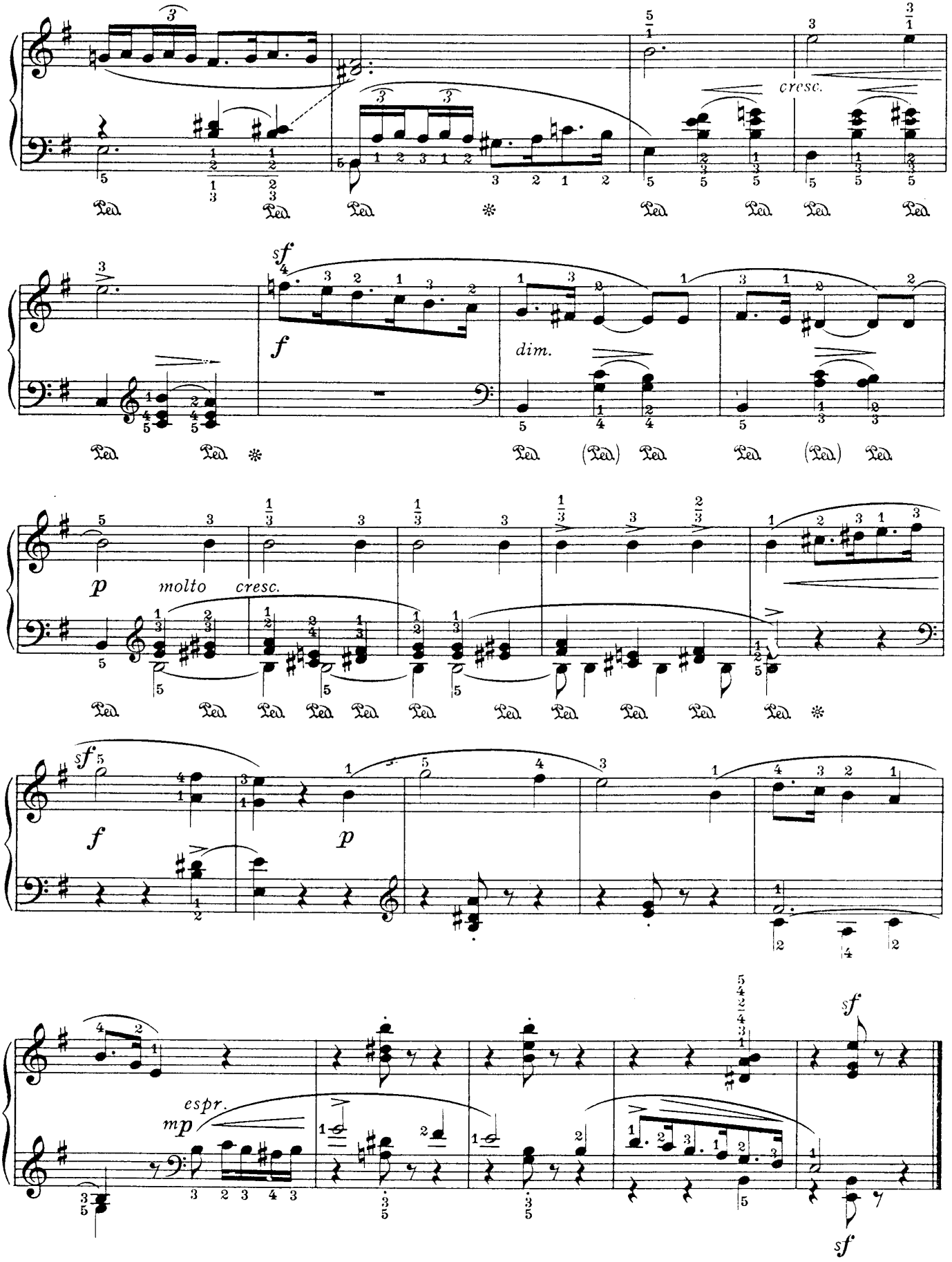
ARIA OF AZUCENA

Allegretto ♩. = 54 – 60

espr.

p


f
mf
p
mf
sf
più f
dim.
p


cresc.
sf
f
dim.
p
molto
cresc.
sf
f
p
espr.
mp
sf
sf

ARIA OF COUNT DI LUNA

Largo ♩. = 63 – 72

p

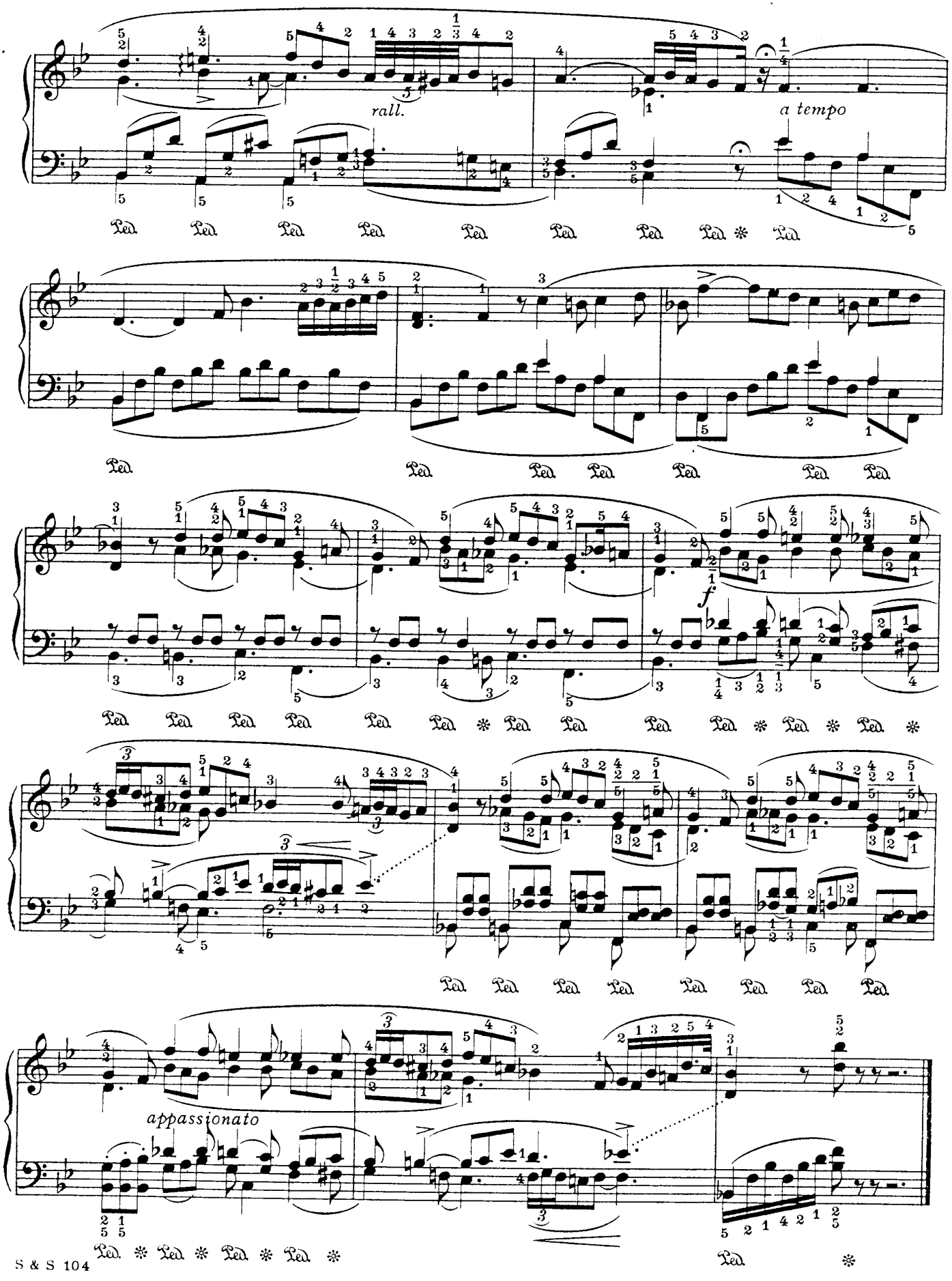
mp

cantabile

rall.

a tempo

Ped. * Ped.


rall.
a tempo
f
appassionato

ARIA OF MANRICO

Allegro ♩ = 100 - 108

mp

mf

p leggiero

r. h.

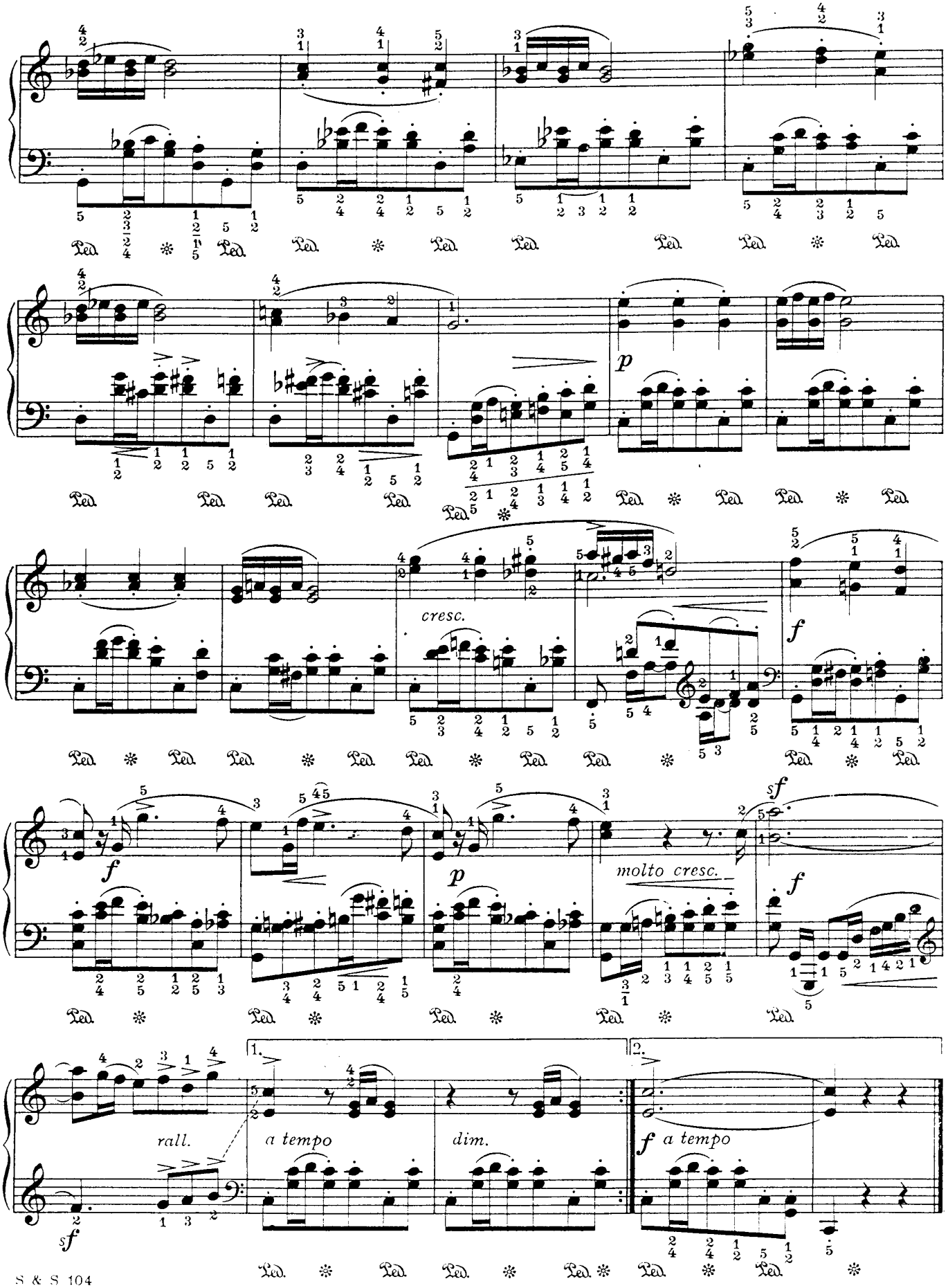
f

sf

dim.

r. h.

p


p
cresc.
f
molto cresc.
sf
rall.
a tempo
dim.
1.
2.
f a tempo

DUET OF LEONORA AND MANRICO

(MISERERE)

Andante assai sostenuto ♩ = 54 - 63

p molto espr.

pp

p *cresc.*

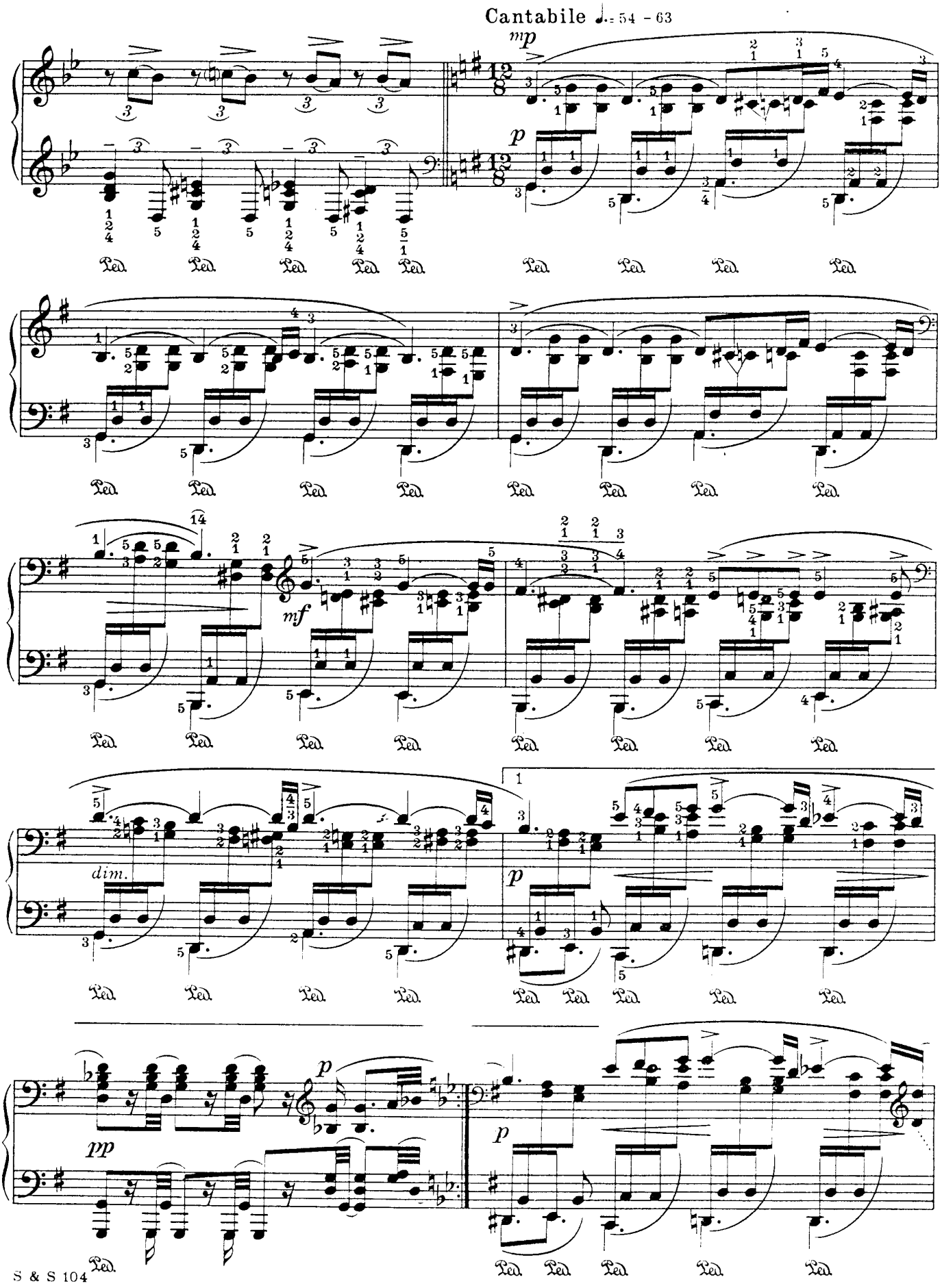
mp

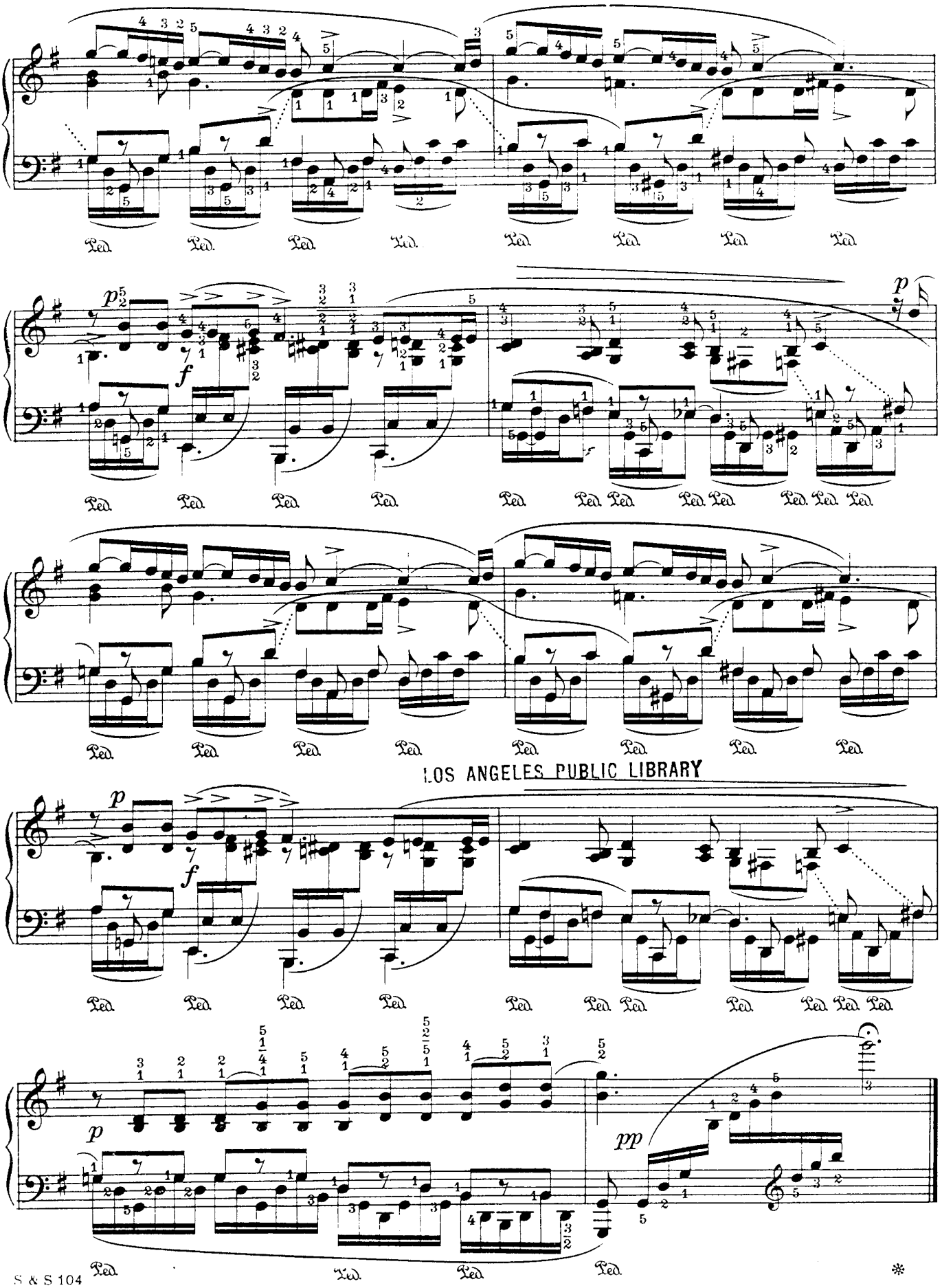
p *cresc.*

mp

molto cresc.

f *molto dim. e rall.*


Cantabile ♩.= 54 - 63
mp
p
mf
dim.
p
pp
p
p



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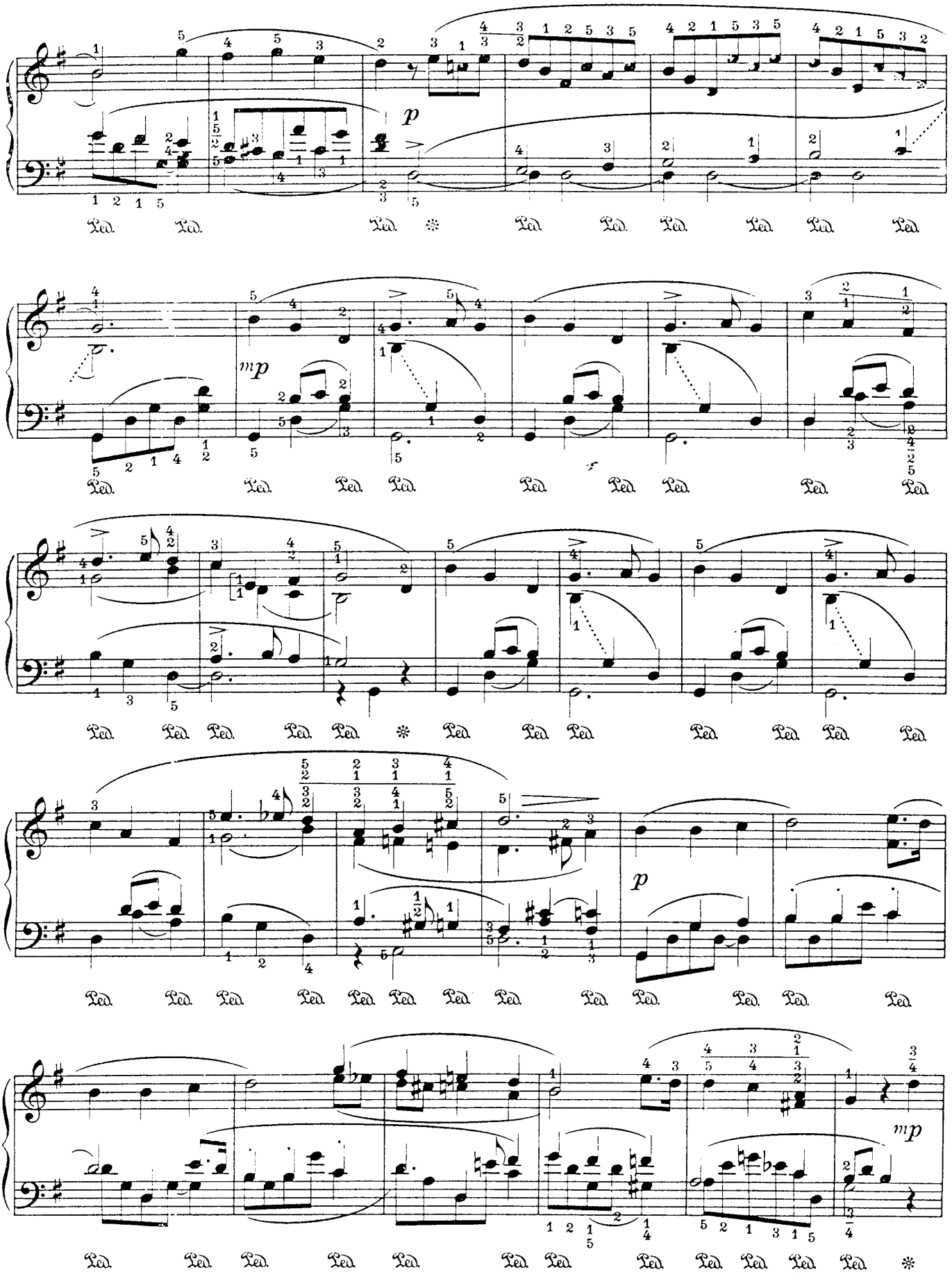
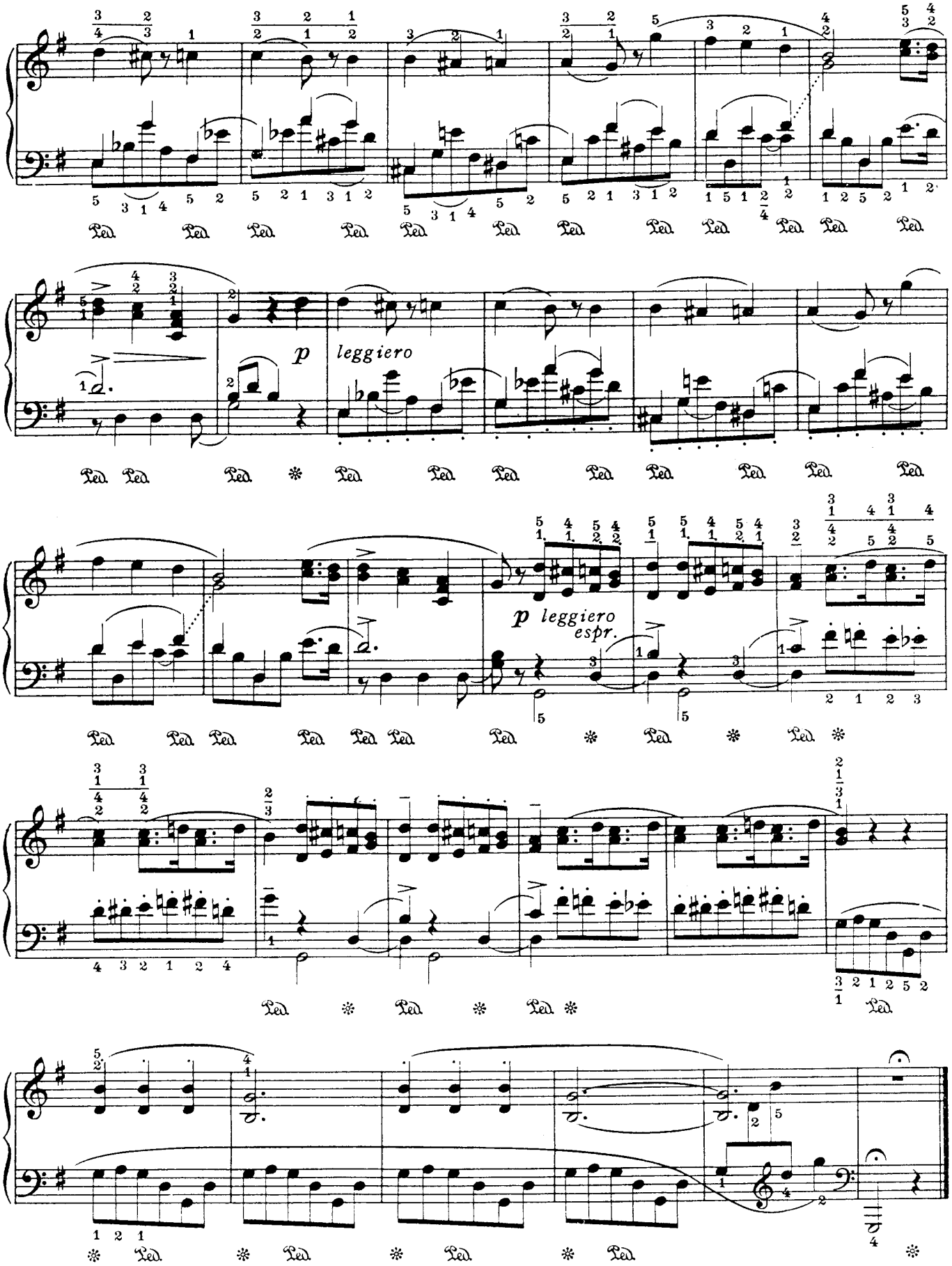
DUET OF AZUCENA AND MANRICO

Andantino ♩ = 100 - 112

molto espr.

p *mp* *f* *p*


p
mp
f
p
mp


p leggiero
p leggiero espr.