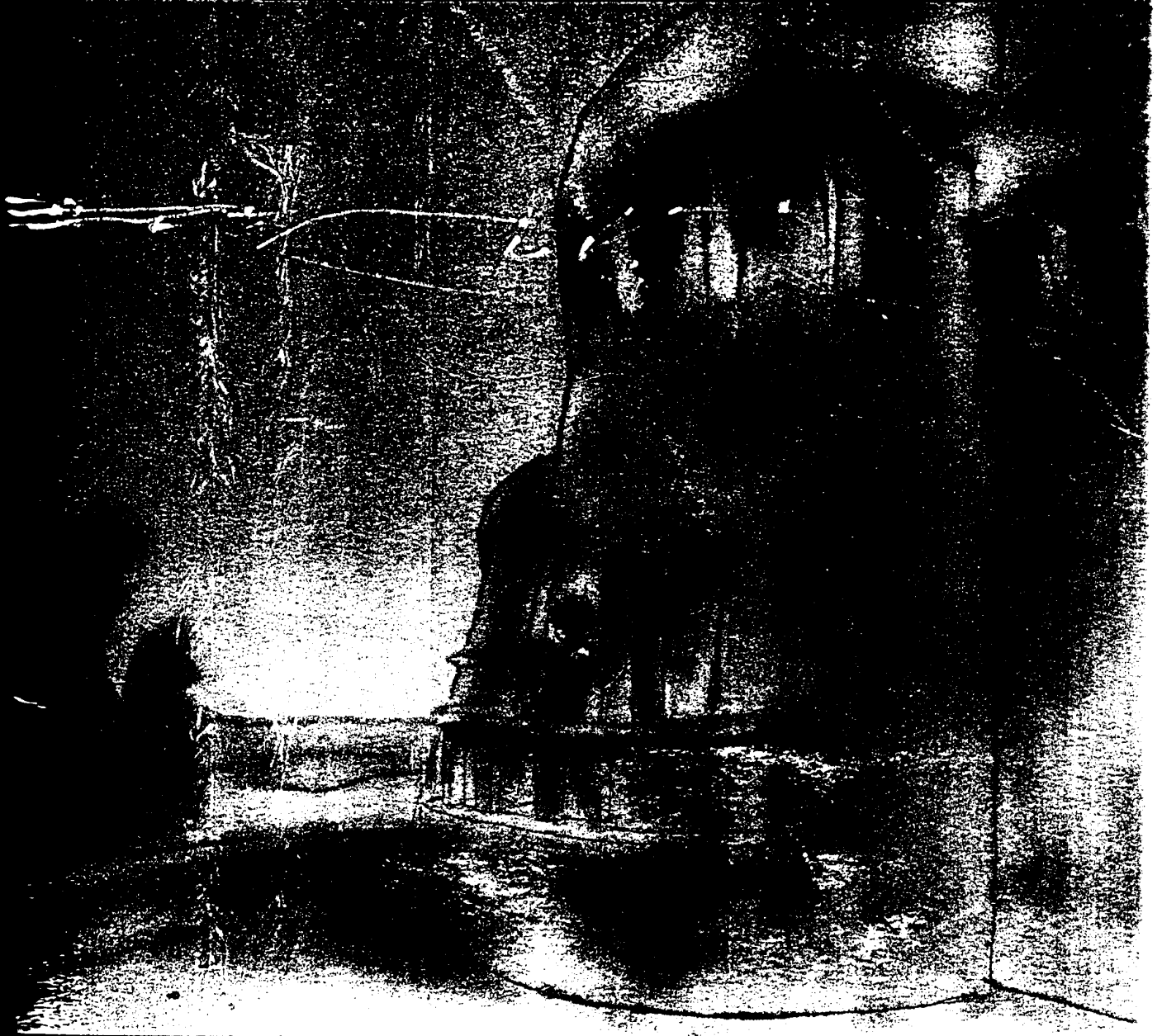


# OPERATIC MASTERPIECE

ADAPTED AND EDITED BY

*Leopold Godowsky*



# IL TROVATORE

BY GIUSEPPE VERDI

FRONZONI AND SCHLESINGER 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.<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup> 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.<sup>4</sup>

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.<sup>5</sup> 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.<sup>6</sup>

Leonora visits him outside of his prison walls, and *confesses her feelings to him.*<sup>7</sup> 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.<sup>8</sup>

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."

<sup>1</sup>Allegretto (p. 4).

<sup>2</sup>Chorus of the soldiers (p. 7).

<sup>3</sup>Aria of Leonora (p. 9).

<sup>4</sup>Aria of Azucena (p. 12).

<sup>5</sup>Aria of Count di Luna (p. 15).

<sup>6</sup>Aria of Manrico (p. 17).

<sup>7</sup>Duet of Leonora and Manrico (Miserere) (p. 19).

<sup>8</sup>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 operas among them those already mentioned, and "Luisa Miller," "Simon Boccanegra," "La Forza del Destino," "Aida," "Otello," and "Falstaff." In the last two mentioned, Verdi, in his old age, made an effort to change style and conception to a remarkable degree. Of his compositions "The Requiem" is the most outstanding.

He died in 1901, at eighty-eight, generally regarded as 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 instrument is not be a great artist," he has said. "One must know and love every type of good music, whether it be Bach or Johann Strauss."

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

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

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







System 1: Treble and bass clefs. Treble clef starts with a forte (*f*) dynamic. Bass clef has fingering: 3 5, 1 3 2 1 1, 5, 1 2 1 2 3 4, 3, 5. Treble clef has fingering: 5, 3, 1, 5, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5. Dynamics include *molto dim.*, *rall.*, and *p*. A *Red.* marking with an asterisk is present.

System 2: Treble and bass clefs. Treble clef has fingering: 1 2 3, 4 5, 2 4, 5, 4 3 2 1, 2. Bass clef has fingering: 4, 5, 2 4, 5, 4 3 2 1, 2. A *Red.* marking with an asterisk is present.

System 3: Treble and bass clefs. Treble clef has fingering: 4 2 3 4 3, 2 1 2, 3 4, 4 3 1 2 3, 4 2 3 4 3, 2 3 4, 3 1, 5, 4 1 4 2. Dynamics include *cresc. sempre* and *f*. Bass clef has fingering: 1 3 5, 2 3, 1 2 5, 3 5, 5 3 4 3 1 3, 2 1 2, 1 2 3, 5. A *Red.* marking with an asterisk is present.

System 4: Treble and bass clefs. Treble clef has fingering: 3 2 3 4 3, 2 1 2, 3 1, 5 5 5, 5 1 2 3. Bass clef has fingering: 2 1 5, 4, 1 2 3, 1 2 3. Dynamics include *f*. A *Red.* marking with an asterisk is present.

System 5: Treble and bass clefs. Treble clef has fingering: 5 4, 3 2 1, 5 5 4 3, 5 4 1 2, 5 1, 3 2 2 2, 1, 3 2 2 1 2, 1. Bass clef has fingering: 4 1 2, 1 2 1 2 3, 4 3 1 2, 5, 1 2 1 2 3, 2 3 2 3 2, 4. Dynamics include *piu f*, *dim. molto*, *morendo*, and *pp*. A *Red.* marking with an asterisk is present.





This page of piano sheet music consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 3/4 time signature.

The first system features complex fingering patterns above the notes, such as  $1\ 3\ 2$ ,  $5\ 4\ 3\ 2\ 1$ , and  $5\ 4\ 3\ 2\ 1$ . It includes a *sf* marking and a *pp* marking. The second system includes a *dim.* marking and a *pp* marking. The third system includes a *sf* marking and a *sempre pp* marking. The fourth system includes an *espr.* marking. The fifth system includes a *pp* marking.

The music is characterized by frequent triplets and slurs. The bass line often features a steady eighth-note accompaniment. The piece concludes with a final chord in the bass clef.



## ARIA OF LEONORA

Allegro giusto  $\text{♩} = 112 - 120$

*p*

The musical score is written for piano and consists of four systems of music. Each system has a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro giusto' with a metronome marking of 112-120. The dynamics are marked 'p' (piano). The score includes various musical notations such as slurs, accents, and ornaments. Fingerings are indicated by numbers 1-5. Pedal markings are indicated by 'Ped.' and asterisks (\*). The first system starts with a piano introduction. The second system continues the melody with a trill. The third system features a more complex melodic line with slurs. The fourth system concludes the piece with a final cadence.

*a tempo*

Handwritten musical notation for the first system, including treble and bass staves with various notes, rests, and fingerings. The bass staff includes the text "Ped \* Ped \*".

Handwritten musical notation for the second system, including treble and bass staves with various notes, rests, and fingerings. The bass staff includes the text "Ped Ped Ped Ped \* Ped \*".

Handwritten musical notation for the third system, including treble and bass staves with various notes, rests, and fingerings. The bass staff includes the text "Ped Ped Ped Ped" and the instruction "cresc.".

Handwritten musical notation for the fourth system, including treble and bass staves with various notes, rests, and fingerings. The bass staff includes the text "Ped Ped Ped Ped Ped \* Ped Ped".

Handwritten musical notation for the fifth system, including treble and bass staves with various notes, rests, and fingerings. The bass staff includes the text "dim." and "p".

2

*a tempo*

*rall.*

*p*

*molto cresc.*

Handwritten musical notation for the first system, including treble and bass staves with various notes, rests, and performance markings. Fingerings are indicated with numbers 1-5. Pedal markings are present below the bass staff.

Handwritten musical notation for the second system, continuing the piece with similar notation and performance markings.

*dim.*

*p*

*molto cresc.*

Handwritten musical notation for the third system, featuring dynamic markings and performance instructions.

*dim.*

*f*

*molto cresc.*

Handwritten musical notation for the fourth system, including dynamic markings and performance markings.

*f*

Handwritten musical notation for the fifth system, concluding the piece with dynamic markings and performance markings.



# ARIA OF AZUCENA

Allegretto  $\text{♩} = 54 - 60$

*espr.*

*p*

The score consists of four systems of piano accompaniment. Each system has a treble and bass staff. Fingerings are indicated by numbers 1-5. Pedal markings are written as 'Ped' with a vertical line. The first system includes a dynamic marking 'p' and a tempo marking 'Allegretto' with a quarter note equal to 54-60. The second system includes the marking 'espr.'. The third system includes a double bar line with a repeat sign. The fourth system includes a double bar line with a repeat sign. The score concludes with a final cadence.



First system of a piano score. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The left hand provides a bass line with chords and single notes, including a triplet of eighth notes. Fingerings are indicated with numbers 1-5. Dynamics include *ped.* and *cresc.*

Second system of a piano score. The right hand has a melodic line with a triplet of eighth notes and a half note. The left hand has a bass line with chords and single notes. Dynamics include *sf*, *f*, and *dim.*

Third system of a piano score. The right hand has a melodic line with a half note and a quarter note. The left hand has a bass line with chords and single notes. Dynamics include *p* and *molto cresc.*

Fourth system of a piano score. The right hand has a melodic line with a half note and a quarter note. The left hand has a bass line with chords and single notes. Dynamics include *sf* and *p*.

Fifth system of a piano score. The right hand has a melodic line with a half note and a quarter note. The left hand has a bass line with chords and single notes. Dynamics include *espr.*, *mp*, and *sf*.





5 2 4 2 5 4 2 1 4 3 2 3 4 2 5 4 3 2 1

*rall.* *a tempo*

5 5 5 1 2 3 4 3 2 1 2 3 4 5 1 2 4 1 2 5

Red Red Red Red Red Red Red \* Red

2 3 1 3 4 5 2 1 3

Red Red Red Red Red Red

3 5 4 5 4 3 2 4 3 1 2 5 4 3 1 2 5 5 4 2 5 4 3 5

*f*

Red Red Red Red Red Red \* Red Red Red \* Red \* Red \*

3 5 2 4 3 4 3 2 3 4 3 4 3 2 4 5 1 1 3 2 1 2 1 1 3 2 1 2 1 1 3 2 1 3 2 1 5 5 5 4 3 2 4 2 5 1 5 5 4 3 2 4 2 1 5 5 4 3 2 4 2 1 5 5

Red Red Red Red Red Red Red

*appassionato*

2 1 5 5 3 2 1 3 2 5 4 3 1 5 2 1 4 2 1 5

Red \* Red \* Red \* Red \*

Red \*







Cantabile  $\text{♩} = 54 - 63$

*mp*

First system of the score. It consists of two staves. The upper staff is in treble clef and contains a melodic line with triplets and slurs. The lower staff is in bass clef and contains a bass line with triplets and slurs. Fingerings are indicated with numbers 1-5. The dynamic marking *mp* is at the beginning, and *p* appears later in the system. The system concludes with four fermatas.

Second system of the score, continuing from the first. It features two staves with melodic and bass lines, including slurs and fingerings. The system ends with four fermatas.

Third system of the score. The upper staff begins with a dynamic marking of *mf*. This system includes more complex melodic passages with many slurs and fingerings. It concludes with four fermatas.

Fourth system of the score. The upper staff starts with a *dim.* (diminuendo) marking. The system contains intricate melodic lines with numerous slurs and fingerings. It ends with five fermatas.

Fifth system of the score. The upper staff begins with a *pp* (pianissimo) marking. This system features dense melodic textures with many slurs and fingerings. It concludes with five fermatas.









