

Fryderyk Chopin University of Music

Field of Study, Arts Discipline: Musical Arts

Zhang Tianshi

The Study of Baritone Arias in the Operas of Giuseppe Verdi

- in the case of seven operations

"Macbeth," "Rigoletto," "The Masque of the Red Death,"

"Fate", "Otello", Don

Carlos in "Nabucco" from a certain perspective

vocal techniques and interpretation scenic.

Doctoral Dissertation Written Under Supervision

Supervisor: Prof. Mikołaja Moroza

Warsaw, 2025

Prologue

This dissertation takes seven representative operas of the 19th-century Italian composer Giuseppe Verdi as the research object. It focuses specifically on the vocal technique and stage interpretation of baritone arias, aiming to explore the portrayal of character psychology in opera through an integrated approach combining vocal performance practice and musical analysis. The selected case studies are: *Macbeth*, *Rigoletto*, *Un Ballo in Maschera*, *La Forza del Destino*, *Otello*, *Don Carlo*, and *Nabucco*. The analysis centers on the characteristics, emotional expression, technical demands, and dramatic function of the baritone roles within their respective operatic contexts.

As a researcher with a performer's background, the author leverages personal vocal characteristics and stage experience. This study combines methodologies from musicology, dramatic analysis, and performance practice to conduct targeted examinations of these arias. The goal is to reveal the intrinsic logic connecting Verdi's musical structures with his dramatic intentions in shaping baritone characters. Furthermore, by investigating specific vocal techniques (such as breath control, timbre variation, and register transition), the dissertation aims to provide theoretical foundations and practical guidance for contemporary opera performance.

This research addresses a significant gap in systematic studies of Verdi baritone roles within the Chinese academic context. By integrating comparative literature review with practical performance data, it offers an actionable analytical framework and methodological support applicable to vocal pedagogy, opera production, and character interpretation.

Keywords

Giuseppe Verdi; Baritone; Aria; Opera Performance; Emotion; Vocal Technique; Character Psychology; Recording Analysis

Supervisor's Declaration for Doctoral Dissertation

I hereby certify that this dissertation was prepared under my supervision and confirm that it meets the requirements for submission in the form of a doctoral dissertation.

Date:

Signature of Supervisor:

Author's Declaration

Under penalty of perjury, I declare that the doctoral dissertation entitled "A Study of Baritone Arias in Giuseppe Verdi's Operas: Focusing on Seven Operas" represents my own independent work conducted under the guidance of my supervisor. This work contains no content obtained through means inconsistent with current academic regulations.

I further confirm that this submitted work has not previously undergone evaluation procedures related to the conferral of a Doctor of Musical Arts (DMA) or equivalent degree.

Additionally, I affirm that this printed version is identical in content to the accompanying electronic copy submitted.

Date:

Signature of Author:

Table of Contents

Introduction.....	1
Supervisor's Statement for Doctoral Dissertation.....	3
1. Rationale for Topic Selection, Research Justification, Scholarly Expectations, and Defined Objectives	7
2. Current State of Research: Data Sources, Usage, and Application Notes	9
3. Research Aims: Technical and Interpretative Description of Individual Case Studies	10
Compositional Characteristics of Verdi Baritone Aria Scores.....	11
Historical Context.....	11
I. Dramatic Treatment of the Vocal Line	13
II. Dramatic Metaphors in Tonality and Harmony.....	13
III. Polyphonic Dialogue between Voice and Orchestra	14
IV. Structural Innovation and Motivic Development	15
V. Musical Realization of Italian Diction	16
VI. Influence and Implications for Verdi's Compositional Practice.....	16
Creation Background and Features of the Seven Operas	17
«Son pur queste mie membra» Character Positioning and Creation Background Analysis	17
I. Correspondence with the Librettist.....	17
II. Aria Creation Background:	18
«Pietà, rispetto, amore (Macbeth)» Character Positioning and Creation Background	22
«Cortigiani, vil razza dannata (Rigoletto)» Character Positioning and Creation Background ...	23
Alla vita che t'arride (Un Ballo in Maschera): Character Positioning and Creation Background .	25
Eri tu che macchiavi quell'anima (Un Ballo in Maschera): Character Positioning and Creation Background	28
Urna fatale del mio destino (La Forza del Destino): Character Positioning and Creation Background	30
Correspondence with the Librettist.....	30
Aria Creation Background.....	30
Credo in un Dio (Otello): Character Positioning and Creation Background	33
Correspondence with the Librettist.....	33
Aria Creation Background:	33
Per me giunto (Don Carlo): Character Positioning and Creation Background	35
Correspondence with the Librettist	35
Aria Creation Background:.....	35

Performance Analysis and Recording Comparison of Arias from Verdi's Seven Operas.....	39
Son pur queste mie membra	39
Performance Analysis:	39
Recording Comparison:	55
Pietà, rispetto, amore	56
Performance Analysis:	56
Recording Comparison:	68
Cortigiani, vil razza dannata	70
Performance Analysis	70
Recording Comparison.....	87
Alla vita che t'arride.....	90
Performance Analysis:.....	90
Recording Comparison:	97
Eri tu che macchiavi quell'anima	100
Performance Analysis	100
Recording Comparison:	115
Urna fatale del mio destino	117
Performance Analysis	117
Recording Comparison	138
Credo in un Dio (Otello).....	141
Performance Analysis	141
Per me giunto (Don Carlo).....	153
Performance Analysis	157
Recording Comparison:.....	174
Summary and Conclusions	176
Bibliography	178
Online References	180
Photo Credits	181
Score Sources.....	183

Rationale for Topic Selection, Research Justification, Scholarly Expectations, and Defined Objectives

Rationale for Topic Selection

Giuseppe Verdi (1813-1901), a paramount figure in 19th-century Italian opera alongside Richard Wagner, stands among the most influential composers in operatic history. Verdi's works enjoy global acclaim, particularly his baritone arias, renowned for their lyrical beauty, emotional depth, and dramatic intensity. These arias not only demonstrate the composer's profound understanding of human expression but also present exceptional technical demands, holding significant value for both scholarly research and performance practice.¹ A systematic study of baritone arias in Verdi's operas facilitates deeper comprehension of his musical style, character development, and the technical-artistic requirements placed upon baritone performers.

Furthermore, Verdi's baritone roles exemplify an evolution from traditional antagonists to psychologically complex figures. His nuanced portrayals of paternal archetypes – such as Giorgio Germont in *La Traviata* and Rigoletto in the eponymous opera – reveal groundbreaking psychological depth in operatic characterization.²

Research Premises

As a dramatic baritone, the author has experienced firsthand the technical and expressive complexities inherent in performing Verdi's repertoire. This systematic investigation into Verdi's baritone arias aims to advance the author's vocal technique and artistic interpretation while generating insights applicable to future operatic performance and vocal pedagogy. Additionally, this research seeks to illuminate the distinctive artistic merits of Verdi's baritone writing, thereby bridging theoretical scholarship with performance practice and promoting greater appreciation of Verdi's works within Chinese musical landscape.

¹ Julian Budden, *Verdi: His Life and Works* (Oxford University Press, 2002), s. 78.

² Martin Chusid, *Verdi's Middle Period: Source Studies, Analysis, and Performance Practice* (University of Chicago Press, 1997), str. 112-115

Research Objectives

This study aims to conduct an in-depth analysis of technical challenges and interpretative approaches in Verdi's baritone arias, while promoting the artistic value of his music. Through this research, the author seeks to provide practical performance guidance for baritone singers and apply these findings to vocal pedagogy in China, thereby elevating teaching standards and advancing the dissemination of operatic art.

Defined Objectives

This research aims to explore the technical difficulties and interpretation methods of the tenor arias in Verdi's operas by recording and analyzing them. It will systematically summarize the development and changes of the tenor roles in Verdi's operas and reveal their influence on vocal performance. The specific goals include:

- Examine technical characteristics: Investigate vocal challenges including high-note execution, breath control, timbral variation, and range demands in principal baritone arias.
- Explore emotional expression and characterization: Analyze emotional complexity, psychological development, and dramatic function of baritone roles within their operatic contexts.
- Conduct comparative analysis: Identify stylistic evolution between early and late Verdi baritone writing, addressing research gaps in lesser-studied operas.
- Develop performance guidelines: Based on personal audio recordings and Performance practice, this research documents and analyzes the technical

preparation and emotional investment of Verdi's male baritone arias, and provides systematic guidance.

2. Current State of Research: Description of data sources and their application and utilization

Source of information

This research was conducted by collecting and analyzing data based on a variety of academic resources. The main sources include:

- Academic databases: CNKI, Google Scholar, JSTOR, ProQuest for literature on Verdi baritone repertoire.
- Authoritative publications: Foundational works by Julian Budden, Roger Parker, et al. examining Verdi's musical style and characterization.
- Music score and audio materials: Use the original opera score by Verdi (published by Ricordi), and combine it with the recordings of famous baritones such as Tito Gobbi and Sherrill Milnes for comparative analysis.

Research Status

At present, the research on Giuseppe Verdi's operas in China mainly focuses on his representative works and classic roles, such as "La Traviata", "Rigoletto", "Otello", etc. The related studies mostly concentrate on the musical style of arias, the drama structure, the relationship between music and text, as well as the interpretation of their social and historical background. In terms of role types, the research emphasis is on the Performance and portrayal of soprano and tenor roles, especially typical roles like Violetta and Il Duca di Mantova. However, there is relatively scarce systematic research on the artistic status, musical expression and Performance style of the baritone in the plays.

In the domestic vocal education system, there is no systematic teaching theory or practical experience regarding the Performance techniques, style

characteristics, technical difficulties, and solution strategies of Verdi's male baritone arias. Although some singers and teachers have dealt with male baritone roles such as Don Carlo di Vargas in *La Forza del Destino* or Renato in *Masquerade* in practice, most of them rely on personal experience and lack in-depth analysis of the works themselves as well as systematic support from the Italian classical vocal tradition. This to some extent limits the dissemination and development of such works on the domestic performance stage and teaching system.

Consequently, this study examines baritone arias from seven Verdi operas to systematically document their artistic style, dramatic function, and vocal techniques. It further explores viable methodologies for incorporating this repertoire into Chinese vocal pedagogy and performance practice. By addressing these lacunae, this research provides scholarly foundations and practical guidance for the Chinese vocal community's engagement with Verdi's baritone oeuvre.

3. Research Aims: Technical and Interpretative Analysis of Individual Arias

Recording Process

Recordings will be conducted in a professional university studio environment following this protocol:

- **Repertoire Selection and Preparation:** Representative baritone arias spanning Verdi's stylistic periods will be analyzed for musical characteristics and vocal demands.
- **Technical Calibration:** Professional audio equipment will be optimized for acoustic fidelity.

- Iterative Recording: Multiple takes will be captured and comparatively assessed to document technical challenges and expressive variations.

Emotional Interpretation

During sessions, focused attention will be given to achieving emotional depth and consistency. The process will examine vocal production as a tool for characterization, recording breakthroughs in technical execution and moments of authentic dramatic connection.

4. Research Aims: Technical and Interpretative Analysis of Individual Aria

Treble and falsetto processing

Strategies for seamless register transitions and timbral consistency.³

Breath Management and Phrasing

Approaches to extended phrases and climactic passages.

Psychological Changes of Character

Compositional Characteristics of Verdi's Baritone Arias

Historical Context

In the 19th century, Italy was immersed in the tumultuous process of national revival (Risorgimento). Verdi (1813 - 1901)'s creative career was deeply intertwined with this historical development. At that time, Italy was under the control of the Austrian Empire and was divided into several small principalities. The people's longing for unity and freedom was artistically expressed in Verdi's operas. For instance, the chorus "Fly, Thought" (Va, pensiero) in "Nabucco" (1842) was regarded by Italians as their "second national anthem", while the finale "Long Live Italy" in Battle of Legnano (1849) directly triggered nationalist demonstrations.⁴

³ Roger Parker, *Leonora's Last Act: Essays in Verdian Discourse* (Princeton University Press, 1997), s. 175-178

⁴ Philip Gossett, *Divas and Scholars: Performing Italian Opera* (Chicago: University of Chicago Press, 2006), str. 215-217.

While often politicized, scholars like Philip Gossett emphasize Verdi's focus on universal human conflicts—seen in *Rigoletto*'s tension between paternal love and social prejudice. This duality reflects art's dual role: political emblem and mirror of human nature.

Simultaneously, 19th-century European Romanticism prioritized emotional expression. Verdi synthesized dramatic intensity with melodic innovation, using rhythmic urgency and tonal ambiguity to portray psychology. His elevation of the dramatic baritone voice—alongside music-drama integration—transformed opera from aristocratic entertainment to public theater.

Verdi's creative style was deeply influenced by Romanticism and Nationalism. Through emotionally charged melodies and dramatic tension, he elevated Italian opera to a new level in the 19th century. He made bold innovations in the male baritone roles, using deep and layered tones to create numerous complex and touching characters. His creative process demonstrated his continuous exploration of the integration of music and drama. From his early patriotic works to his artistic peak in the later years, Verdi's opera style achieved extremely high artistic accomplishments and laid an important foundation for the development of opera art in the future.

In his works, the tenor arias not only serve as the carriers of dramatic conflicts, but also represent the innovation of his musical language and the exploration of human nature. Through the design of melodies, harmonic tonality, orchestration and structural innovation, Verdi endowed the male tenor roles with unprecedented dramatic depth and psychological complexity. Here, starting from the musical itself, the author systematically analyzes the characteristics of his creation:

I. Dramatic Treatment of the Vocal Line

Verdi broke away from the smoothness of traditional *bel canto* style, externalizing the characters' emotions through leaps in pitch and semi-toned melodies:

- Expressive leaps: The octave leap to B $\flat$ in "Cortigiani" (*Rigoletto*) conveys visceral despair. The vocal line suddenly jumps up by two octaves from the lower register, creating a powerful and impactful sense of tension.
- Chromatic descending sigh: Semitones on "ombra" in "Pietà, rispetto, amore" (*Macbeth*) embody the nullity of power in "Pietà, rispetto, amore" from "Macbeth". The melody seems like a soul falling, together with the somber minor harmony, creating a tragic atmosphere.

- Distorted figure: In "Othello", Iago's "Credo in un Dio crudel" features jagged intervals and dissonant leaps, symbolizing his moral distortion. The tenor vocal part is like a dark declaration, subverting the traditional flat portrayal of the villain character.

Verdi's arias often serve to advance the plot and also profoundly reveal the inner conflicts and complex emotions of the characters. In "Macbeth", the aria of the male protagonist Macbeth, "Pieta, rispetto, amore", through its heavy and resonant melody and harmony, portrays his loneliness, remorse and helplessness at the peak of his power.

II. Dramatic Metaphors in Tonality and Harmony

Verdi constructed a symbolic system for the characters' destinies and emotions through tonal transitions and harmonic tension:

- Diminished seventh intensity: Amplifies betrayal trauma in Renato's "Eri tu" (Un Ballo in Maschera). The roaring of the brass instruments and the resonant tones of the strings interweave, creating a torrent of emotional sound waves.
- Tonal instability as fate: The tritone curse motif in Rigoletto foreshadows inescapable tragedy. In the aria "Cortigiani", the bass line of the orchestra repeatedly emphasizes the instability of the tonality, indicating the inevitable tragic cycle that Rigoletto cannot escape.

Verdi's arias, through their highly dramatic nature, make the music of the opera inseparably linked to the dramatic elements. The arias are not merely a display of music; they must serve the emotional development of the characters and the advancement of the plot. In "Rigoletto", the arias of the protagonist Rigoletto, "Cortigiani, vil razza dannata", is both a condemnation of society and a monologue filled with anger and despair. Verdi enhanced the turning points of the character's emotions and the dramatic tension by skillfully combining the changes in melody and rhythm, making the entire aria an indispensable core in the plot.

He is skilled at breaking through the traditional structure of arias and integrating them closely with the plot, making each aria not only a display of sentiment but also an important driving force for the progression of the story. For instance, in "La Traviata", "Di Provenza il mar" is not merely a melodic expression; instead, through smooth melodies and progressive

rhythm changes, it conveys the father George Germont's consolation and the appeal of his love for his son. Verdi often uses different styles of music in the same aria, ingeniously blending recitative and lyrical melodies to better showcase the psychological changes of the characters.

III. Polyphonic Dialogue between Voice and Orchestra

Verdi regarded the tenor section and the orchestra as the two poles of the dramatic confrontation, and through the design of texture, he intensified the conflict:

- Orchestra as the hand of fate: In Verdi's *Don Carlo*, the string ostinato anchored on a pedal point C symbolizes the oppressive weight of religious authority, while the baritone Rodrigo's melodic line, articulated through rising thirds (C–E–G), cuts through this textural gloom, embodying a musical struggle between human dignity and institutional power.
- Psychological Projection through Woodwind Timbre: In *Simon Boccanegra*, the oboe solo answering the baritone's lament in "Il lacerato spirito" reflects the character's inner anguish through its fragile tone, creating a poignant vocal-instrumental dialogue that mirrors a "duet of souls."

IV. Structural Innovation and Motivic Unity

Verdi departed from the conventional closed forms of traditional arias by employing through-composed motivic development to enhance dramatic continuity.

- Asymmetrical Phrasing and Emotional Fluidity: In *Falstaff*, the aria "È sogno? O realtà" utilizes irregular phrase structures (e.g., 3+5 measures) to emulate the character's rambling and self-mocking tone. The loose formal organization reflects Falstaff's absurd worldview.
- Leitmotifs as Character Signifiers: Motifs such as the curse motif in *Rigoletto* and the power motif in *Macbeth* are reinforced through orchestral repetition, positioning the baritone arias as pivotal nodes within the dramatic network of each opera.
- Integration of Recitative and Aria: Iago's monologue in *Otello* dissolves the boundary between recitative and aria. The parlando-style melodic treatment (as in the opening

of "Credo") combined with improvisatory-style orchestral accompaniment approximates natural speech rhythm, foreshadowing Puccini's continuous music drama technique.

- Verdi placed significant emphasis on harmonic richness and orchestral nuance, particularly in arias, where he used sophisticated harmonic progressions and colorful instrumentation to convey emotional shifts and dramatic conflict. For instance, in "Urna fatale del mio destino" from *La Forza del Destino*, the tragic harmonic language and weighty brass scoring express the protagonist's resignation and despair, intensifying the aria's tragic character. Through varied harmonic planning, Verdi deepened the emotional impact of arias and enhanced the music's alignment with the character's inner world.
- He also demonstrated innovation in melodic writing, frequently employing complex melodic contours, stark rhythmic contrasts, and graduated emotional expression, thereby moving beyond the simplistic lyricism of traditional arias. In "Pietà, rispetto, amore" from *Macbeth*, Verdi used extensive chromaticism and agitated rhythms to portray Macbeth's inner anxiety and turmoil. This approach provided later composers with abundant creative inspiration.

V. Musical Realization of Italian Diction

Verdi achieved a profound synthesis of text and music by precisely aligning textual accent and semantic meaning with metric emphasis:

- Sustained Notes to Emphasize Keywords: In *Simon Boccanegra*, words such as "Dio" (God) and "giustizia" (justice) are set to whole-note values, their ethical gravity amplified through the baritone's chest resonance.
- Dramatic Use of Consonantal Articulation: The word "maledizione" (curse) in *Rigoletto* is delivered with forte articulation, where the explosive consonants /m/ and /d/ are reinforced by timpani rolls, producing a compound sonic intensity that merges vocal and instrumental forces.

VI. The Influence and Inspiration of Verdi's Works

Verdi's innovative treatment of the baritone aria established a new paradigm for operatic composition in both musical language and dramatic conception, profoundly influencing the creative approaches of subsequent composers.

- **Elevation of Dramatic Function:** Verdi transformed the baritone from a conventional stock villainous function into complex protagonists (e.g., Rigoletto, Macbeth). Through his profound depiction of deep-seated human conflicts, these roles gained greater dramatic weight and artistic expressivity, catalyzing a shift of baritone characters from secondary to leading roles in opera.
- **Expansion of Chromatic Harmony:** Verdi masterfully employed chromaticism and dissonant intervals to convey inner anguish and psychological struggle. This harmonic vocabulary was widely adopted and further developed in later operatic works, significantly intensifying emotional portrayal and dramatic tension.
- **Symphonic Development of the Orchestra:** Verdi enhanced the interactive relationship between voice and orchestra, utilizing orchestral color and sophisticated instrumentation to articulate characters' psychological states with nuance. This enriched the palette of musical narrative devices and provided an essential creative model for future generations of composers.

Character Analysis and Creative Background of the Seven Operas

Characterization in the Narrative & Contextual Analysis of the Aria “Son pur queste mie membra” from the Opera Nabucco

I. Character Traits

The aria “Son pur queste mie membra” from Act IV, Scene 1 of Verdi’s Nabucco marks the moment when Nebuchadnezzar (Nabucco) awakens from madness and gradually regains consciousness. This piece illustrates three layers of transformation, revealing the complexity of the character:

1. From Madness to Clarity: Nabucco awakens from delusion, realizing he had been lost “like a hunted beast” (lyrics: “Ah! fra le selve non scorrea anelando quasi fiera inseguita?”), symbolizing his self-alienation following the distortion of power. ⁵

[Source:<https://angelcarrascosa.blogspot.com/2020/06/nabucco-el-primer-gran-verdi.html>]

2. From Individual to Collective Symbol: Nabucco’s awakening is closely tied to the political metaphor of the Italian Risorgimento. His vow, “Cadran, cadranno i perfidi,” has been interpreted as resistance against Austrian rule, echoing the Hebrews’ longing for freedom in the opera.⁶

[Source:<https://angelcarrascosa.blogspot.com/2020/06/nabucco-el-primer-gran-verdi.html>]

II. Creative Background:

1. Original Manuscripts and Archives

Annotated scores of the premiere version of Verdi’s Nabucco are preserved in the historical archives of the Teatro La Fenice in Venice, which document Verdi’s multiple revisions to Nabucco’s monologue.

A digitized copy of the 1841–42 manuscript held by the Istituto Nazionale di Studi Verdiani (INSV) in Parma includes a deleted fragment from Act IV.

After the success of his first opera, Oberto, Verdi received a contract from Bartolomeo Merelli, the impresario of La Scala, to compose three new works. However, his second opera, *Un giorno di regno* (completed in 1840, following the deaths of his two young children and his 26-year-old wife within two years), was a failure that plunged him into despair. He vowed to never compose again. In his 1879 autobiographical notes, Verdi described how Merelli persuaded him twice to reconsider and return to composition—though, 38 years later, these memories may have been somewhat idealized. As Verdi scholar Julian Budden noted, “He stubbornly constructed a protective legend for himself [because] it reflected his fierce independence.” A more recent account, recorded about a decade ago by musicologist Michele

⁵ <https://angelcarrascosa.blogspot.com/2020/06/nabucco-el-primer-gran-verdi.html>

⁶ Ibidem

Lessona in his book *Volere è potere*, presents an alternative version of the story, reportedly relayed by Verdi himself.

According to reports, during a chance encounter near La Scala, Merelli handed Verdi a libretto by Temistocle Solera that had previously been rejected by composer Otto Nicolai. Verdi recalled bringing the libretto home and “throwing it on the table almost angrily. [...] The booklet opened by itself; unconsciously, his eyes were drawn to the open page and a line: ‘Va, pensiero, sull’ali dorate.’”

Some claimed that “Verdi read the libretto with passion” (he himself recalled tossing and turning in bed, reading it three times in a row while trying to sleep), while others suggested he was highly reluctant. Lessona, however, wrote that the composer “threw the libretto into a corner and never looked at it again, immersing himself in bad novels for the next five months... until one day at the end of May, he picked up that damned libretto again, read the final act—later deleted—of Abigail’s death, and then, almost instinctively, sat at the piano... and set it to music.”

Nevertheless, Verdi still refused to compose and returned the libretto to Merelli the next day. Yet Merelli would not accept his decision—he immediately thrust the manuscript back into Verdi’s pocket and, as the composer recalled, “not only pushed me out of his office but slammed the door in my face and locked it.” Verdi claimed that he began composing gradually: “One day a section, the next day another; here a note, there a full phrase—slowly, the opera was completed.” By the autumn of 1841, the entire work was finished. At least in the version Verdi provided and the one recorded by Lessona, the outcome was the same: the score was complete.⁷

Word-for-Word Translation

Son | They are | pur | although | queste | these | mie | my | membra | members | !...

Ah! | Ah! | fra | in | le | the | selve | woods |

non | not | scorrea | he recalled | anelando | yearn for |

⁷ <https://en.m.wikipedia.org/wiki/Nabucco>

quasi | nearly | fiera | fierce | inseguita | manhunt | ?...

Ah | Ah | sogno | a dream | ei | is | fu | he is | ... terribil | a terrible | sogno | dream | !

Or | Now | ecco | this is | ,

ecco | this is | il | the | grido | shout | di | of | guerra | war | !...

Oh | Oh | , la | the | mia | my | spada | sword | !...

Il | The | mio | my | destrier | warhorse | , che | which | a | to | le | the | battaglie | battles |
anela | it yearns for |

come | as | fanciulla | a maiden | a | to | danze | dances | !

O | Ah | prodi | valiant | miei | my | !...

Sionne | Xiyong Mountain | ,

la | the | superba | proud | cittade | citizen | ecco | look | torreggia | it towers | ...

sia | it is | nostra | ours | , cada | disappear | in | into | cenere | ashes | !

Fenena | Fenena | !

Oh | Oh | sulle | on | le | the | labbra | lips | de' | of the | miei | my | fidi | faithful |
il | the | nome | name |

della | of the | figlia | daughter | risuona | resounds | !

Ecco | Look | ! Ella | She | scorre | she runs |

tra | across | le | the | file | ranks | guerriere | of warriors | !...

Ohimè | Alas | !... traveggo | am I misunderstanding | ?

Perché | Why | le | the | mani | hands | di | of | catene | chains | ha cinte | bind | ?...

Piange | She weeps | !...

Ah |Ah|, prigioniero |a prisoner| io |I| sono |I am|!

Dio |God| degli |of the| Ebrei |Jewish|, perdono |atone|!

Dio |God| di |of| Giuda |Judah|!...

l'ara |the altar|, il |the| tempio |temple|

a |to| te |you| sacro |sacred|, sorgeranno |they erects|...

Deh |Please|, mi |me| togli |you leave| a |exist| tanto |so much| affanno |anguish|

e |but| i |the| miei |my| riti |rites| struggerò |I struggle|.

Tu |You| m'ascolti |Listen to me|!...

Già |Already| dell'empio |indevout|

rischiarata |illuminates| è |it is| l'egra |gloomy| mente |mind|!

Dio |God| verace |outspoken|, onnipossente |almighty|,

adorarti |to adore you| ognor |forever| saprò |I realize|.

O - Oh |prodi - valiant |plural| | miei - my
| seguitemi - follow me | s'apre - opens | alla - to the
| mente - mind, spirit | il - the | giorno - day
| ardo - I burn | di - with | fiamma - a flame
| insolita - unusual | re - king
| dell'Assiria - of Assyria | io - I | torno - I return
| Di - With | questo - this | brando - sword | al - like
| fulmine - lightning | cadranno - they shall fall | gli - these
| empi - wicked | al - to the | suol - ground
| tutto - all | vedrem - we shall see | rifulgere - shine resplendently
| di - of | mia - my | corona - crown
| al - to | sol - sun

vedrem -- we shall see | rifulgere - shine,refulgence| di - of
| mia - my | corona - crown | al - in the | sol - sun

vedrem -- we shall see | tutto - all | rifulgere - shine,refulgence
| di - of | mia - my | corona - crown
| al - in the | sol - sun

di - of | mia - my | corona - crown | corona - crown
| al - in the | sol - sun | andiam - let us go

vedrem - we shall see | tutto - all | rifulgere - shine resplendently
| di - of | mia - my | corona - crown
| al - in the | sol - sun

di - of | mia - my | corona - crown | corona - crown
| al - in the |definite article + masculine singular form| | sol - sun | ah - ah

di mia - of my | corona - crown | al - in the | sol - sun

andiam - let us go | vedrem -- we shall see | rifulgere - shine resplendently
| di - of | mia - my | corona - crown
| al - in the | sol - sun

andiam - let us go | vedrem -- we shall see | rifulgere - shine resplendently
| di - of | mia - my | corona - crown
| al - in the | sol - sun

Character Positioning and Creative Background of "Pietà, rispetto, amore" in Macbeth

Character Positioning

Macbeth is a complex character in Verdi's opera Macbeth (premiered in 1847, revised in 1865), embodying the roles of an ambitious figure, a tyrant, and a penitent. His aria "Pietà, rispetto, amore" occurs in the fourth act as his power collapses. Through its somber melody and introspective text, the piece reveals his psychological transformation from a ruthless dictator to an isolated and desperate figure. With profound musical language, Verdi shapes Macbeth into a "tragic symbol of dehumanization," whose downfall stems from the corrosion of moral conscience by ambition for power.

Performance Instructions

Vocal Color as the "Lonely Tyrant":

In an 1864 letter to baritone Felice Varesi regarding the revised version, Verdi instructed:

“When Performance ‘Pietà,’ the voice should resemble a rusted iron crown—using a restrained *mezza voce* in the upper register to convey emptiness, and a raw chest voice (*voce di petto*) in the lower register to suggest remorse.”

(Source: ⁸Istituto Nazionale di Studi Verdiani, Parma; Ref. No. IVR-1864-8)

Word-for-Word Translation

Perfidi! | Perfidious ones! | All'anglo | with England | contro | against | me | me | v'unite! | you unite! | Le | The | potenze | potency | presaghe | prophesy | han | they have | profetato: | prophesied: | "Esser | To be | puoi | you can | sanguinario, | bloodthirsty, | feroce; | fierce; | Nessuno | No one | nato | born | di | of | donna | woman | ti | you | nuoce". | he harms." | No, | No, | non | do not | temo | fear | di | of | voi, | you, | né | nor | del | of the | fanciullo | boy | Che | Who | vi | you | conduce! | leads! | Rafferma | reappoint | sul | in the form of | trono | throne | Questo | This | assalto | assault | mi | for me | debbe | he might, | O | Or | sbalzarmi | remove me from my position | per | for | sempre... | ever... | Eppure | And yet | la | the | vita | life | Sento | I feel | nelle | within | mie | my | fibre | blood vessel | inaridita! | exhaust! | Pietà, | Pity, | rispetto, | respect, | amore, | love, | Conforto | I feel relieved | ai | in | di | the days | cadenti, | decline, | Non | Not | spargeran | scatter | d'un | a single | fiore | flower | La | the | tua | your | canuta | white-haired | età. | age. | Né | Nor | sul | upon | tuo | your | regio | royal | sasso | tombstone | Sperar | To hope for | soavi | gentle | accenti: | accents: | Sol | Only | la | the | bestemmia, | curse, | ah | ah | lasso! | pitiful! | La | The | nenia | dirge | tua | your | sarà! | shall be!

Character Positioning and Creative Background of "Cortigiani, vil razza dannata" (Rigoletto)

Character Positioning

The aria "Cortigiani, vil razza dannata" from Act III of Verdi's *Rigoletto* is one of the title character's most iconic solos. Through its furious melodic outbursts and desperate lament, it traces Rigoletto's psychological collapse from rage to helplessness. With profound musical insight, Verdi shapes Rigoletto into a "tragic embodiment of the socially marginalized,"

⁸ Istituto Nazionale di Studi Verdiani, Parma; Ref. No. IVR-1864-8

whose destruction stems from the irreconcilable conflict between oppressive power and paternal love.⁹

Correspondence with the Librettist

1. Debates over Rigoletto's Complexity

● Piave's Initial Approach:

In the early draft, Piave simplified Rigoletto's monologue into a lament focused on personal misfortune (e.g., the original line: "My fate is sealed!"). Verdi removed such passages, replacing them with text carrying stronger social critique (e.g., "You cursed race of courtiers!"). He annotated in the score margin:

"Let the orchestra become his scream, not a soliloquy."

(Source: Archivio Storico del Teatro La Fenice, Venice; Rigoletto Manuscript Box D-3, folio 67)

Creative Background

Verdi's Composition and Revisions

1. Preservation of Manuscripts and Sketches

Original Draft of the Aria:

Housed in the Historical Archive of La Fenice Theatre (Archivio Storico del Teatro La Fenice), Ref. ASTF-Rigoletto-1850. The initial version presented Rigoletto's monologue as more focused on personal tragedy. The revisions shifted the dramatic focus toward the theatrical architecture of Rigoletto.

(Source: ¹⁰Julian Budden, *The Operas of Verdi*, Vol. 1, 1973, p. 487)

Word-for-Word Translation

Cortigiani, | Courtiers, | vil | vile | razza | kind | dannata, | damned, | Per
| For | qual | what | prezzo | price | vendeste | you have betrayed | il | my
| mio | my | bene? | beloved one? | A | To | voi | you | nulla | nothing | per
| for | l'oro | gold | sconviene, | improper, | Ma | But | mia | my | figlia
| daughter | è | is | impagabil | priceless | tesoro. | treasure. | La | My daughter
| rendete! | you return! | o, | or, | se | pur | even if | disarmata, | give

⁹ Archivio Storico del Teatro La Fenice, rękopis *Rigoletto* folio 67, pudełko D-3

¹⁰ Julian Budden, *The Operas of Verdi*, Vol. 1, 1973, p. 487

up, | Questa | This | man | hand | per | for | voi | you | fora | drill | cruenta;
 | bloody; | Nulla | Nothing | in | on | terra | earth | più | more | l'uomo |
 a man | paventa, | fear, | Se | If | dei | of the | figli | children | difende
 | he defends | l'onor. | the honor. | Quella | That | porta, | door, | assassini,
 | assassins, | m'aprite! | open for me!

Ah! | Ah! | voi | you | tutti | all | a | against | me | me | contro | against
 | venite ... | you come ... | piango | weep | Tutti | All | contro | against
 | me! | me! | ... | ... | Ah! | Ah! | Ebben, | Well then, | piango ... | I weep ...
 | Marullo ... | Marullo ... | Signore, | Sir, | Tu | You | ch'hai | you have |
 l'alma | a soul | gentil | noble | come | as | il | the | core, | courage, |
 Dimmi | Tell me | tu | me | dove | where | l'hanno | they have | nascosta? | hidden
 her? | È | Is | là ... | there ... | non | not | è | is | vero? | true? | ...
 | ... | Tu | You | taci ... | you are silent ... | ahimè! ... | alas! ... |

Miei | My | signori... | gentlemen... | perdono, | forgiveness, | pietate...
 | pity... | Al | To the | vegliardo | respectable old man | la | the | figlia
 | daughter | ridate ... | you give back ... | Ridonarla | To return her | a |
 to | voi | you | nulla | nothing | ora | now | costa, | costs, | Tutto | Everything
 | al | in the | mondo | world | tal | that | figlia | daughter | è | is | per
 | to | me. | me. | Signori, | Gentlemen, | perdono, | forgiveness, | pietà ...
 | pity ... | Ridate | Return | a | to | me | me | la | my | figlia, | daughter,
 | Tutto | Everything | al | in the | mondo | world | tal | that | figlia | daughter
 | è | is | per | to | me. | me. | Pietà, | Pity, | pietà, | pity, | Signori,
 | gentlemen, | pietà. | pity.

Character Positioning and Creative Background of "Alla vita che t'arride" (Un ballo in Maschera)

Character Positioning

Renato is a contradictory figure in Verdi's *Un ballo in maschera* (premiered 1859), embodying traits of a ruler, a romantic, and a victim of fate. His aria "Alla vita che t'arride" uses lyrical melody and concealed dissonance to trace his psychological shift from hedonism to a premonition of death. Through this musical duality, Verdi shapes Riccardo into a "personification of the clash between power and emotion," whose tragedy arises from the irreconcilable tension between personal desire and political destiny.

Correspondence with the Librettist

1. Debates over Riccardo's Duality

● Verdi's Stance:

In an 1858 letter to librettist Antonio Somma, Verdi insisted:

"Riccardo's joy must be like a mirage in a mirror—beneath his laughter lies the shadow of death."

(Source: ¹¹Carteggio Verdi-Somma, ed. Simonetta Ricciardi, 2002, p. 112)

Verdi demanded that the character's optimistic facade be undercut by chromatic undertones in the music, refusing to reduce him to a light operatic hero.

- Somma's Doubts:

Somma's first draft portrayed Riccardo as a "carefree ruler" and included numerous courtly entertainment scenes (e.g., extended dance sequences). Verdi excised such lavish elements, replacing them with psychologically deeper monologues (e.g., "To your smiling life, I offer bitter tears"). He noted in the margin:

"His joy is a mask; the orchestra will tear it apart."

(Source: ¹²Biblioteca Nazionale Centrale, Rome; Un ballo in maschera Manuscript Box F-2, folio 23)

Performance Instructions

- Vocal Color as "Smiling Tragedy":

In an 1859 letter to the premiere tenor Gaetano Fraschini, Verdi instructed:

"In Performance 'Alla vita,' the voice should resemble gilded poison—use bright legato brillante in the high register to feign joy, and a tremulous vibrato in the middle register to suggest fear."

(Source: ¹³Istituto Nazionale di Studi Verdiani, Parma; Ref. No. IVR-1859-7)

- Ironic Use of Dynamics and Orchestration:

The manuscript score indicates that "che t'arride" should end with a subito piano, enhanced by a clarinet glissando to create unease. Strings sustain diminished seventh chords (e.g., C – E ♭ – G ♭ – B ♭ ♭) to symbolize approaching fate.

¹¹ Carteggio Verdi-Somma, ed. Simonetta Ricciardi, 2002, p. 112

¹² Biblioteca Nazionale Centrale, Rome; Un ballo in maschera Manuscript Box F-2, folio 23

¹³ Ricordi Archive, Un ballo in maschera Full Score, folios 45r – 48v

(Source: Ricordi Archive, Un ballo in maschera Full Score, folios 45r – 48v)

Creative Background

Verdi's Composition and Revisions

1. Preservation of Manuscripts and Sketches

● Original Draft of the Aria:

It is housed in the Biblioteca Nazionale Centrale di Roma, Ref. BNCR-UMasc-1858. The initial version leaned toward opera buffa style (e.g., florid ornamentation in B major). The 1859 revision introduced chromatic twists (e.g., F – F[#] – G) and augmented triads to intensify the omen of fate.

(Source: ¹⁴David Rosen, Verdi: Requiem, 1995, p. 134)

Word-for-Word Translation

Alla | In | vita | life | che | that | t'arride | Make you happy | Di | Of | speranze | hopes | e | and | gaudio | joy | piena, | full, | D'altre | past | mille e mille | hundreds of thousands of | vite | lives | Il | The | destino | fate | s'incatena! | constrain! | Te | You | perduto, | lost, | ov'è | in | la | the | patria | homeland | Col | With | suo | his | splendido | splendid | avvenir? | future? | E | And | sarà | it will be | dovunque, | everywhere, | sempre | always | Chiuso | Closed | il | the | varco | passage | alle | to | ferite, | wounds, | Perchè | Because | scudo | scutiform emblem | del | of | tuo | your | petto | breast | È | Is | del | the | popolo | people | l'affetto? | respect and support? | Dell'amor | Of love | più | more | desto | awake | è | is | l'odio | hatred | Le | Its | sue | his | vittime | victims | a | to | colpir. | strike.

Character Positioning and Creative Background of "Eri tu che macchiavi quell'anima" (Un ballo in maschera)

Character Positioning

Renato is a complex character in Verdi's Un ballo in maschera, embodying loyalty, jealousy, and vengeance. The aria tells the story of a man's rage and thirst for revenge after discovering his wife's affair with his best friend. Through shifting musical colors and a blend of anger, sorrow, and pain, the piece paints a deeply moving portrait. His aria "Eri tu che macchiavi quell'anima" reveals his psychological breakdown from a devoted friend to an

¹⁴ David Rosen, Verdi: Requiem, 1995, p. 134

avenger through a dramatic turn from tender recollection to furious accusation. With musical duality, Verdi shapes Renato into a "victim of love and betrayal," whose tragedy stems from the collapse of trust and irreconcilable moral choices.

Correspondence with the Librettist

1. Debate Over Renato's Psychological Depth

- Verdi's Position:

"Riccardo's joy must be shadowed by dissonance hinting at his fate." (¹⁵Ricciardi, 2002, p. 112)

Verdi insisted that the character's psychological complexity be conveyed through melodic contrast (e.g., lyrical phrases vs. chromatic conflict) rather than explicit dialogue.

- Somma's Initial Approach:

Somma's early draft simplified Renato's monologue into a linear revenge narrative (e.g., the original line: "I shall have revenge!"). Verdi replaced this with more introspective text (e.g., "It was you who stained her soul, you whom I called brother!") and annotated in the score margin:

"Let his voice become a battleground of love and hatred."

(Source: ¹⁶Biblioteca Nazionale Centrale, Rome; Un ballo in maschera Manuscript Box F-3, folio 89)

Performance Instructions

Vocal Color as "Tenderness Torn by Fury":

In an 1859 letter to the premiere baritone Leone Giraldoni, Verdi instructed:

"When Performance 'Eri tu,' the voice should resemble a breaking string—use a warm legato caldo in the first section to convey memory, and a torn, forceful squillo lacerato in the latter half to expose hatred."

(Source:¹⁷ Istituto Nazionale di Studi Verdiani, Parma; Ref. No. IVR-1859-9)

¹⁵ Ricciardi, 2002, p. 112

¹⁶ Biblioteca Nazionale Centrale, Rome; Un ballo in maschera Manuscript Box F-3, folio 89

¹⁷ Istituto Nazionale di Studi Verdiani, Parma; Ref. No. IVR-1859-9

Word-for-Word Translation

|Eri | are | tu | you | che | who | macchiavi | you stained | quell'anima, | that soul, | La |
The | delzia | delight | dell'anima | of the soul | mia; | mine; | Che | That | m'affidi | you
entrust to me | e | and | d'un | a | tratto |manner | esecrabile | execrable | L'universo |
The universe | avveleni | you poisoned | per | for | me! | me! | Traditor! | Traitor! | che |
who | compensi | repay | in | in | tal | such | guisa | a way | Dell'amico | friend | tuo | your
| primo | previous | la | the | fè! | sincerity! | O | O | dolcezze | delight | perdute! | lost! | O
| O | memorie | memories | D'un | a | amplesso | embrace | che | that | l'essere | be | india!
| the Kingdom of Heaven(India!) | ... | ... | Quando | When | Amelia | Amelia | sì | so | bella,
| beautiful, | sì | so | candida | pure | Sul | Upon | mio | my | seno | breast | brillava |
shone | d'amor! | love! | È | It is | finita, | finished, | non | not | siede | sits | che l'odio |
hatred | E | And | la | the | morte | death | nel | in the | vedovo | widowed | cor! | heart! |
O | O | dolcezze | delight | perdute, | lost, | o | or | speranze | hopes | d'amor! | love!

Character Positioning and Creative Background of "Urna fatale del mio destino" (La forza del destino)

Character Positioning

In Act II, Don Carlo opens the "fateful urn" left by his father—containing the Marquis' s bloodstain and a vow of revenge—and swears to hunt down Alvaro. This aria serves as Don Carlo' s "declaration of vengeance," establishing his role as an "agent of fate." The recurring motive throughout the music acts like a curse, foreshadowing irreversible tragedy.

Creative Background

La forza del destino is a four-act opera by Giuseppe Verdi, with a libretto by Francesco Maria Piave based on Ángel de Saavedra' s play Don Álvaro, o La fuerza del sino. Commissioned by the Bolshoi Kamenny Theatre in St. Petersburg, it premiered on November 10, 1862 (marking Verdi' s only opera written specifically for the Russian stage). The work was subsequently staged in Rome, Madrid, New York, Vienna, Buenos Aires, and London. After revisions by Verdi and Antonio Ghislanzoni, a revised version premiered at La Scala, Milan, on February 27, 1869.

Word-for-Word Translation

Morir! - To die! | tremenda - tremendous | cosa! - thing!
Sì - So | intrepido - intrepid | sì - so | prode, - valiant,
ei - he | pur - yet | morrà! - will die! | Uom - A man | singular - singular | costui!
- this man!
Tremò - Trembled | di - on account of | Calatrava - Calatrava | al - at the | nome!
- name! | A - Right | lui - him | palese - clear
n'è - it is | forse - perhaps | il - the | disonor? - dishonor?
Cielo! - Oh, my God! | Qual - How | lampo! - lightning!
S'ei - If he | fosse - were (The subjunctive mood) | il - the | seduttore?... -
seducer?..
Desso - He himself | in - in | mia - my | mano... - hand... | e - and | vive! - lives!
Se - If | m'ingannassi?... - I deceive myself?..
Questa - This | chiave - key | il - it | dica. - will tell.

Ecco - Here are | i - these | Fogli!... - Papers!... | Che - What | tento! - I am
attempting!
E - And | la - the | fé - faith | che - that | giurai?... - I swore?..
E - And | esta - this | vita - life | che - that | debbo - I owe | al - to | suo -
his | valor?... - courage?..
Anch'io - I too | l'ho - I have | salvo!... - saved him!..
E - And | s'ei - if he | fosse - were | quell'Indo - that Indian | maledetto - accursed
che - that | macchiò - stained | il - the | sangue - blood | mio?... - of mine?..

Il - The | suggello - Seal | si - By | franga, - break, | niun - No one | qui - Here |
mi - See I | vede... - Sees...
No?... - No?... | Ben - Truly | mi - I | vegg'io. - I see myself.

Urna - Urn | fatale - fateful | del - of | mio - my | destino, - destiny, | va', -
go, | t'allontana, - distance yourself, | mi - me | tenti - tempt | invano; - in
vain;
l'onor - honor | a - to | tergere - cleanse | qui - here | venni, - I came, | e -
and | insano - insanelly
d'un'onta - a disgrace | nuova - new | no - not | 'l - It | brutterò. - will I defile.

Un - An | giuro - oath | è - is | sacro - sacred | per - to | l'uom - A man | d'onore;
- of honor;
que' - Those | fogli - papers | chiudano - let them close | il - their | lor - their |
mistero... - mystery...
Disperso - Scattered | vada - let it go | il - The | mal - Evil | pensiero - thought
che - that | all'atto - to the act | indegno - unworthy | mi - me | concitò. - stirred.

E - And| s'altra - if other| prova - proof| rinvenire - to find| potessi?...
- I could?...

Vediam. - Let us see.

Qui - Here| v'ha - There is| un - A| ritratto... - Portrait...

Suggel - Seal| non - not| v'è... - there is...| nulla - nothing| ei - he| ne
- of it| disse... - said...

nulla - nothing| promisi... - I promised...| S'apra - Let it be opened| dunque...
- then...

Ciel! - Begad!| Leonora!... - Leonora!...| Don - Don| Alvaro - Alvaro| è - is|
il - the| ferito!... - wounded one!...

Ora - Now| egli - he| viva... - lives...| e - and| di - by| mia - my| man - hand|
poi - then| muoia... - let him die...

Character Positioning and Creative Background of "Credo in un Dio" (Otello)

Character Positioning

This aria occurs in Act III and is sung by Iago (Note: The original text incorrectly attributes the aria to Cassio; it is in fact Iago's aria). It reflects Iago's nihilistic worldview and manipulative nature, rather than "questioning fate" or "fearing conspiracy." Through its text and music, the aria reveals Iago's internal malice and cynicism, heightening the drama's tension and psychological depth.

Creative Background

Otello is a four-act opera by Giuseppe Verdi, with an Italian libretto by Arrigo Boito adapted from Shakespeare's play Othello. It premiered on February 5, 1887, at La Scala, Milan.

After the success of Aida in 1871, Verdi was reluctant to compose further and entered retirement. Giulio Ricordi, his Milan publisher, spent years persuading him to return to composition, initially by encouraging revisions to Simon Boccanegra (1857) with Boito, and later by presenting Boito's draft libretto for Otello in 1881. Progress was slow, and Verdi remained uncommitted until 1884. Most of the composition was completed by late 1885. The

premiere was a triumph, and the opera quickly entered the repertoire of major theaters across Europe and the United States. (Source: ¹⁸Adapted from Wikipedia Otello)

Word-for-Word Translation

Morir! | To die! | Tremenda | Tremendous | cosa! | thing! | Sì | So | intrepido,
 | intrepid, | sì | so | prode, | valiant, | ei | he | pur | yet | morrà! | will
 die! | Uom | Man | singolar | singular | costui! | this one! | Tremò | He trembled
 | di | at | Calatrava | Calatrava | al | at the | nome. | name. | A | To | lui
 | him | palese | clear | n' è | it is | forse | perhaps | il | the | disonor?
 | dishonor? | Cielo! | Begad! | Qual | What | lampo! | lightning! | S'ei | If
 he | fosse | were | il | the | seduttore? | seducer? | Desso | He | in | in |
 mia | my | mano, | hand, | e | and | vive! | lives! | Se | If | m'ingannassi?
 | I deceive myself ? | Questa | This | chiave | key | il | it | dica. | will
 tell. | apre | opens | convulso | convulsively | la | the | valigia, | case,
 | e | and | ne | from it | trae | takes | un | a | plico | packet | suggellato
 | sealed | Ecco | Here are | i | this | fogli! | papers! | Che | What | tento!
 | I am attempting! | s'arresta | stops | E | And | la | the | fé | faith | che
 | that | giurai? | I swore? | E | And | questa | this | vita | life | che | that
 | debbo | I owe | al | to | suo | his | valor? | courage? | Anch'io | I too |
 lo | him | salvo! | saved! | S'ei | If he | fosse | were | quell' | that | Indo
 | Indian | maledetto | accursed | che | who | macchiò | stained | il | the |
 sangue | blood | mio? | of mine? | Il | The | suggello | seal | si | itself
 | franga. | breaks. | Niun | No one | qui | here | mi | me | vede. | sees. |
 No? | No? | Ben | Well | mi | I | vegg'io! | see myself! | getta | throws | il
 | the | plico | packet | Urna | Urn | fatale | fateful | del | of | mio | my
 | destino, | destiny, | Va, | Go, | t'allontana, | distance yourself, | mi |
 me | tenti | tempt | invano; | in vain; | L'onor | Honor | a | to | tergere |
 cleanse | qui | here | venni, | I came, | e | and | insano | insanelly | D'un
 | A | onta | disgrace | nuova | new | nol | not it | macchierò. | will I stain.
 | Un | An | giuro | oath | è | is | sacro | sacred | per | for | l'uom | a man
 | d'onore; | of honor; | Que' | Those | fogli | papers | serbino | let them keep
 | il | this | lor | their | mistero. | secret. | Disperso | Scattered | vada
 | let it go | il | the | mal | evil | pensiero | thought | Che | That | all'atto
 | to the act | indegno | unworthy | mi | me | concitò. | incited. | E | And |
 s'altra | if other | prova | proof | rinvenir | to find | potessi? | I could?
 | Vediam. | Let us see. | torna | returns | a | to | frugare | rummage | nella
 | in the | valigia | case | Qui | Here | v'ha | there is | un | a | ritratto
 | portrait | ... | ... | Suggel | Seal | non | not | v'é | there is | ... | ...
 | nulla | nothing | ei | he | ne | about it | disse | said | ... | ... | Nulla
 | Nothing | promisi | I promised | ... | ... | s'apra | let it be opened | dunque

¹⁸ Adapted from Wikipedia Otello

| then | Ciel! | Oh, my god! | Leonora! | Leonora! | Don | Don | Alvaro | Alvaro
| è | is | il | the | ferito! | wounded one! | Ora | Now | egli | he | viva,
| lives, | e | and | di | by | mia | my | man | hand | poi | then | muoia! |
let him die!

Lieta - Happy | novella, - news, | è - is | salvo. - safe. | Oh - Oh | gioia! - joy! |
oh - oh | gioia! - joy!

Egli - He | è - is | salvo!... - safe!... | Gioia - Joy | immensa - immense | che
- that | m'inondi - floods | il - my | cor, - heart, | ti - you | sento! - I feel!
Potrò - I shall be able | alfine - at last | il - the | tradimento - betrayal |
sull'infame - upon the vile | vendicar. - to avenge.

Leonora, - Leonora, | ove - where | t'ascondi?... - do you hide?... | Di': - Say: |
seguisti - you followed | tra - among | le - the | squadre - squadrons
chi - he who | del - with the | sangue - blood | di - of | tuo - your | padre - father |
ti - made your | fe' - | il - | volto - face | rosseggiar? - redden?

Ah - Ah | felice - happy | appien - fully | sarei - I would be | se - if | potesse
- it could | il - my | brando - sword | mio - my
amendue - both | d'Averno - to Avernus | al - to the | dio - god | d'un - with one |
sol - single | colpo - blow | consacrar! - consecrate!

Character Positioning and Creative Background of "Per me giunto" (Don Carlo)

Character Positioning

This aria occurs in the prison scene of Act IV: Don Carlo, imprisoned for rebelling against his father King Philip II, is torn between his forbidden love for Elisabeth (his stepmother) and his political ideals, nearing breakdown. Rodrigo secretly enters the prison and reveals that he has engineered a scheme to make the King believe he (Rodrigo) is the traitor, thereby diverting attention from Don Carlo. Knowing this will lead to his assassination, Rodrigo willingly accepts death to give Don Carlo a chance to escape to Flanders and lead the uprising. He acts as both Don Carlo's emotional anchor and the hidden force behind the Flemish freedom movement, ultimately sacrificing his life for Don Carlo's freedom. He sings, "For me the final day has come, for you the dawn has not yet broken" (Per me giunto è il dì supremo), calmly accepting his death while entrusting the cause of Flemish liberty to Don Carlo.

Creative Background

Don Carlos (originally Don Carlo in its French version) is an opera by Giuseppe Verdi to a libretto by Joseph Méry and Camille du Locle, based on the tragic play of the same name by Friedrich Schiller; some scenes were inspired by Eugène Cormon's drama Philip II, King of Spain.

Context of the Aria:

Don Carlos (originally Don Carlo in its Italian version) is an opera by Giuseppe Verdi, with a libretto by Joseph Méry and Camille du Locle, adapted from Friedrich Schiller's tragedy of the same name. Certain scenes draw inspiration from Eugène Cormon's historical drama Philip II, King of Spain.

In 1864, Verdi was a world-renowned composer. Returning to Paris in 1865 to work on new versions of *Les vêpres siciliennes* and *Macbeth*—neither of which were staged—left him frustrated and reluctant to undertake a new work for the Paris Opéra. After lengthy negotiations, he agreed to a project based on Schiller's play. Thus Don Carlos was born. Verdi composed from 1865 to 1867, facing numerous difficulties, including the outbreak of the Franco-Prussian War, which made him consider terminating the contract. Despite this, rehearsals began in September 1866, and the opera premiered on March 11, 1867, at the Salle Le Peletier of the Théâtre Impérial de l'Opéra (home of the Paris Opera).

The work was later translated into Italian by Achille de Lauzières and underwent several revisions. The first Italian version was performed on June 4 of the same year at the Royal Italian Opera in London (now the Royal Opera House, Covent Garden), conducted by Michael Costa. (Source: ¹⁹Adapted from Wikipedia Don Carlos)

Word-for-Word Translation

Son - I am | io - I | mio - my | Carlo - Carlo | O - Oh | Rodrigo - Rodrigo | a
- to | te - you | son - am | ben - well | grato - grateful | di - for | venir - coming |
di - of | Carlo - Carlo | alla - to the | prigion - prison | Mio - My | Carlo - Carlo |
Ben - Well | tu - you | 'l - it | sai - know | m'abbandonò - abandoned me | il - the |
vigor - strength | D'Isabella - Of Isabella's | l'amor - love | mi - me | tortura

¹⁹ Adapted from Wikipedia Otello

- tortures| e - and| m'uccide - kills me| No - No| valor - courage| più - more|
 non - not| ho - I have| pei - for the| viventi - living| Ma - But| tu - you|
 tu - you| puoi - can| salvarli - save them| ancor - still| oppressi - oppressed|
 non - not| fien - will be| più - more| Ah - Ah| noto - known| appien - fully|
 ti - to you| sia - may it be| l'affetto - affection| mio - my| Uscir - To leave|
 tu - you| dèi - must| da - from| quest'orrendo - this horrible| avel - abyss|
 Felice - Happy| ancora - still| son - am| se - if| abbracciar - to embrace| te
 - you| poss'io - I can| Io - I| ti - you| salvai - saved| Che - What| di' - say|
 Convien - It is necessary| qui - here| dirci - to say to each other| addio -
 farewell

Per - For| me - me| giunto - has come| è - is| il - the| dì - day| supremo
 - supreme| no - no| mai - never| più - more| ci - we| rivedremo - will see each
 other| ci - us| congiunga - may unite| iddio - God| nel - in| ciel - heaven|
 ei - he| che - who| premia - rewards| i - the| suoi - his| fedel' - faithful|
 Sul - On| tuo - your| ciglio - eyelid| il - the| pianto - tear| io - I| miro
 - see| lagrimar - to weep| così - thus| perché - why| No - Do not| fa' - make|
 cor - heart| l'estremo - final| spiro - breath| lieto - happy| è - is| a - for|
 chi - one who| morrà - will die| per - for| te - you

Che - What| parli - speak| tu - you| di - about| morte - death| Ascolta
 - Listen| il - this| tempo - time| stringe - strict| Rivolta - Revolt| ho - I
 have| già - already| su - upon| me - myself| la - the| folgore - thunderbolt|
 tremenda - terrible| Più - No longer| tu - you| non - are| sei - you are| oggi
 - today| il - the| rival - rival| del - of| re - the king| Il - The| fiero -
 fierce| agitator - agitator| delle - of the| Fiandre - Flanders| son - I am|
 io - I

Chi - Who| potrà - could| prestar - lend| fé - faith| Le - The| prove - proofs|
 son - are| tremende - tremendous| I - The| fogli - papers| tuoi - your| trovati
 - found| in - in| mio - my| poter - power| della - of| ribellion - rebellion|
 testimoni - witnesses| son - are| chiari - clear| e - and| questo - this| capo
 - head| al - at| certo - certain| è - is| messo - put| a - at| prezzo - price|
 già - already

Svelar - To reveal| vo' - I want| tutto - everything| al - to the| Re - King|
 No - No| ti - you| serba - reserve| alla - for| Fiandra - Flanders| Ti - You
 serba - reserve| alla - for| grand'opra - great work| tu - you| la - this| dovrai
 - will| compir - complete| Un - A| nuovo - new| secol - century| d'òr - of gold|
 rinascere - should| tu - you| farai - will make| regnare - to reign| tu - you|
 dovevi - were meant to| ed - and| io - I| morir - to die| per - for| te - you

Cielo - Heavens| la - the| morte - death| per - for| chi - whom| mai - ever|
Per - For| me - me| La - The| vendetta - vengeance| del - of the| Re - King|
tardare - to delay| non - not| potea - could

O - Oh| Carlo - Carlo| ascolta - listen| la - the| madre - mother| t'aspetta
- awaits you| a - at| San - Saint| Giusto - Justus| doman - tomorrow| tutto -
everything| ella - she| sa - knows| Ah - Ah| la - the| terra - ground| mi - from
me| manca - deficiency| Carlo - Carlo| mio - my| a - to| me - me| porgi - extend|
la - the| man - hand|...

Io - I| morirò - shall die| ma - but| lieto - happy| in - in| core - heart|
ché - because| potei - I was able| così - thus| serbar - to preserve| alla -
for| Spagna - Spain| un - a| salvatore - savior| Ah! - Ah!| di - of| me - me|...
- ...| non - do not| ti - yourself| scordar - forget

Ah! - Ah!| la - the| terra - ground| mi - my| manca - deficiency| la - the|
mano - hand| a - to| me - me| a - to| me - me| ah! - ah!| salva - save| la -
the| Fiandra - Flanders| Carlo - Carlo| addio - farewell| ah! - ah!

Performance Analysis and Recording Comparison of Arias from Verdi' s Seven Operas

"Son pur queste mie membra"

Performance Analysis

In Act IV, Scene 1, the opening recitative is set in f minor with a 4/4 time signature. The introduction features strong dynamics, marked *allegro* followed by *crescendo*, depicting Nabucco lying on the ground, awakening from deep slumber. As the accompaniment stirs, he jolts awake, breathing rapidly.

(Refer to Transcription 1)

Transcription1

The image displays a musical score for the recitative "Son pur queste mie membra" from Verdi's opera Nabucco. The score is written for piano and voice. The piano introduction is marked **ALLEGRO** and **ff** (fortissimo). It features a 4/4 time signature and a key signature of one flat (F minor). The piano part consists of three systems of staves. The first system includes a measure with a circled number 3. The second system includes a measure with the marking *cres.* (crescendo). The third system includes a measure with the marking *f* (forte) and a measure with the marking **4 2 3 1 2**. The voice part begins with a circled number 4 and the text **NABUCCO (svegliandosi ansante)**. The voice melody is written on a single staff, and the piano accompaniment is written on two staves. The piano part includes a measure with the marking **ff** (fortissimo).

The first four lines of the recitative— (Son pur queste mie membra!... Ah! fra le selve, / Non scorreva anelando, / Quasi fiera inseguita?) Are these truly my limbs?... Ah! In the forests, / Did I not run panting, / Like a hunted beast? This passage must be sung with a palpable sense of terror, reflecting Nabucco's panicked psychological state—awakening breathless and disoriented. The vocal delivery requires a powerful voice to convey his shock and desperation. (Refer to Transcription 2)

Transcription2

4

211

Son pur queste mie membra!... Ah! fra le

selve non scorrea a-ne-lando quasi fie-rainse - guita?

(con lauri al di fuori)

(Ah, sogno ei fu... terribil sogno!) Ah, it was a dream... a terrible dream!

Here, Nabucco' s vocal tone shifts to become steadier and weaker, contrasting with the earlier forceful outburst.



As offstage trumpets sound “(Or ecco, il grido di guerra!.. Oh la mia spada!.. Il mio destrier, che alle battaglie anela, / Come fanciulla a danze!) Now, hear the cry of war!.. Oh, my sword!.. My steed, which yearns for battle, / Like a maiden for dancing!” , the text expresses: Now, hear the cry of war!.. Oh, my sword!.. My steed, which yearns for battle, / Like a maiden for dancing! This passage demands a bright, passionate delivery, conveying Nabucco’ s fervent longing for battle and his sense of dominant power. (Refer to Transcription 3)

Transcription3

(O prodi miei!... Sionne, / La superba cittade, ecco torreggia... / Sia nostra, cada in cenere!) O my brave warriors!... Zion, / That arrogant city, behold it towers... / Let it

be ours, let it fall to ashes! This section embodies Nabucco's rallying cry and destructive fervor. The high note on "O" (E ♭) must be delivered with great power and intensity. (Refer to Transcription 4)

Transcription 4

Ne-la co-me fanciulla a danze! Oh prodi miei!... S'ion -

42 3 12

This musical score is for the vocal part of Nabucco's 'Oh prodi miei!'. It features a bass clef and a key signature of two flats (B-flat and E-flat). The melody begins with a series of eighth notes, followed by a half note, and then a quarter note. The lyrics are 'Ne-la co-me fanciulla a danze! Oh prodi miei!... S'ion -'. The score includes a piano (p) dynamic marking and a fermata over the final note.

212

- ne, la super - ba cit - ta - de, ec - co tor - reggia... sia no - stra, ca - da in

ce - nere! Oh sulle

This musical score is for the vocal part of Nabucco's 'ce - nere!'. It features a bass clef and a key signature of two flats (B-flat and E-flat). The melody begins with a series of eighth notes, followed by a half note, and then a quarter note. The lyrics are '- ne, la super - ba cit - ta - de, ec - co tor - reggia... sia no - stra, ca - da in ce - nere! Oh sulle'. The score includes a piano (p) dynamic marking and a fermata over the final note.

(Oh sulle labbra de' miei fidi il nome / Della figlia risuona! Ecco! Ella scorre / Tra le file guerriere!.. Ohimè!.. traveggo? / Perchè le mani di catene ha cinte?.. Piange!..) Oh, upon the lips of my faithful, the name / Of my daughter resounds! Look! She moves / Among the warrior ranks!.. Alas!.. Do I dream? / Why are her hands bound in chains?.. She weeps!.. Nabucco initially believes his army approaches, only to realize his daughter Fenena is bound and led to execution. His emotions shift from pride to

shock and despair, requiring a vocal transition from confidence to devastation.

(Refer to Transcription 5)

Transcription 5

The musical score is written for a vocal soloist (N) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems of music.

System 1: The vocal line begins with the lyrics "ce - nere!" followed by a long rest, then "Oh sulle". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A section marked "CORO INTERNO" begins with the lyrics "Fe - ne - na!". A box containing the number "6" is placed above the piano part, followed by the instruction "ALL.^o MOD.^{to} ASSAI". Below the piano part, the text "MARCIA FUNEBRE" and "BANDA INTERNA" is written.

System 2: The vocal line continues with the lyrics "labbra de' miei fi - di il nome della fi - glia ri - suo - na!". The piano accompaniment continues with a similar rhythmic pattern.

System 3: The vocal line includes the instruction "(s'affaccia alla loggia)" above the first measure, followed by the lyrics "Ecco! El - la scorre tra le fi - le guerriere!" and "Ohimè!... tra - veg - go?". The piano accompaniment features a more complex rhythmic pattern with triplets.

System 4: The vocal line begins with the lyrics "Perchè le mani di ca - tene ha cinte?....." followed by a long rest, then "Piange!...". The piano accompaniment continues with a similar rhythmic pattern.

Page numbers "12312" and "213" are visible at the bottom of the third and fourth systems, respectively.

(Ah prigioniero io sono! Dio degli ebrei perdono!) Ah, I am a prisoner! God of the Hebrews, forgive me! Extremely concise yet dramatically charged, these lines express Nabucco's utter remorse and powerlessness. The delivery must convey his realization of defeat and guilt, pleading to the God of the Jews for redemption. (Refer to Transcription 6)

Transcription6

NAB.

Ah, pri-gio-nie-ro io

(ritorna alla loggia, tiene lo sguardo fisso verso la pubblica via, indi si tocca la fronte ed esclama)

so-no! Di-o de-gli E-

p leggerissimo

42312

-brei, per-do-no!

8

ANDANTE

The aria is in g minor, set in 4/4 time with a LARGO tempo marking. At this point, Nabucco is a broken man, yet faintly perceives a glimmer of hope. He kneels and

confesses to Jehovah, the God of the Hebrews, begging forgiveness for his hubris and pleading for his daughter's life:"(Dio di Giuda! L'ara il tempio")God of Judah! The altar, the temple". In this supplicatory aria, a duet between solo cello and flute weaves a sublime spiritual atmosphere, elevating the sentiment of penitence to a sacred dimension.

Musically, the key of b flat minor establishes a somber, sorrowful mood. The LARGO tempo requires a penitent and measured delivery. Based on these musical characteristics of the aria's opening, the following analysis details the vocal technique and emotional interpretation for each phrase, combining lyrical meaning with its musical setting.

(Dio di Giuda!.. l'ara, il tempio / A te sacro, A te sacro, sorgeranno... / Deh mi togli, mi togli a tanto affanno / deh mi togli a tanto affanno / e i miei riti e i miei riti struggerò.)
God of Judah!.. the altar, the temple / Sacred to You, sacred to You, shall rise again... / Ah, deliver me, deliver me from such anguish / deliver me from such anguish / and my rites, and my rites I shall destroy. This aria occurs at the plot's climax, representing Nabucco's profound remorse following his spiritual and existential collapse. He transforms from an arrogant, godless conqueror into a penitent believer appealing to the God of the Jews. The singer must therefore convey not only intense inner struggle and emotional release but also the character's transition toward spiritual enlightenment and redemption. "(Dio di Giuda!.. l'ara, il tempio / A te sacro, A te sacro, sorgeranno...)God of Judah!.. the altar, the temple / Sacred to You, sacred to You, shall rise again..." requires a delivery with a sense of supplicatory intensity beneath restraint, expressing Nabucco's agony, repentance, and desperate yearning for salvation. " (Deh mi togli... struggerò.) Ah, deliver me, deliver me from such anguish / deliver me from such anguish / and my rites, and my rites I shall destroy." demands fluid phrasing from the performer to convey the fluctuations of entreaty and psychological turmoil.(Refer to Transcription 7)

Transcription7

LARGO (s'inginocchia)

Di - o di....

9 *LARGO*

Giu - da!... l'a - ra, il tem - pio a te.....

sa - cro, a te sa - cro, sor - ge - ran - no... deh..... mi

to - gli, mi to - glia tanto af - fan *attarg.* no, deh mitoglia tanto af -

10 *a tempo*

col canto

lunga.

- fan - no ei mie.i ri - tiei miei ri - ti strugge - rò.

(Tu m'ascolti!... / Già dell'empio rischiarata è l'egra mente! / Dio verace,
 onnipossente / Adorarti ognor saprò. / Adorarti ognor saprò.) You listen to me!... /
 Already the sick mind of the impious one is illumined! / True God, omnipotent / I shall
 always know how to worship You. / I shall always know how to worship You. You listen
 to me!...(Tu m'ascolti!...) " should be sung with surprise and reverence, gradually
 moving toward light and resolution. The emotion turns outward, and the voice should
 grow increasingly bright, filled with conviction and a sense of glory. This moment
 signifies Nabucco's perception of divine response to his confession. Subtle shifts from
 despair to hope must be rendered through phrasing; a crescendo that is gentle yet
 firm is recommended. (Già dell'empio rischiarata è l'egra mente!") "Already the sick
 mind of the impious one is illumined!" describes a sudden insight into his own state. "
 (Dio verace, onnipossente) True God, omnipotent" is an invocation of God, requiring
 solemn rhythm and broad tone, supported by steady breath control. " (Adorarti ognor
 saprò) I shall always know how to worship You. " serves as the passage's conclusion
 and the final declaration of the character's transformed fate. It should be delivered
 with a firm, warm, and humble tone, and the final note should employ a controlled
 decrescendo (diminuendo), suggesting a shift from outward proclamation to inward,
 introspective vow. (Refer to Transcription 8)

215

lunga. *sotto voce*

N - fan - no ei mie.i ri - tiei mie i ri - ti strugge - rò. Tu m'a -

N - scol - - - ti!... Già dell' em - - - pio ri - schia -

N - ra - - - ta e' le - gra men - tel ah!.....

cres. *dim.* *col canto*

N Dio vera - ce, onni - pos - sen - te, a - do - rar - ti, a - do - rar - ti ognor sa -

41 *p* *col canto*

N - prò, a - do - rar - ti ognor saprò, a - do - rar - - ti o - gnor sa -

42 312



(O prodi miei, seguitemi, / S'apre alla mente il giorno: / Ardo di fiamma insolita,)

O my brave ones, follow me, / The day dawns upon my mind: / I burn with an unaccustomed flame, (O prodi miei, seguitemi... S'apre alla mente il giorno) "O my brave ones, follow me, / The day dawns upon my mind:" carries connotations of awakening and inspiration. The singer should use a resolute and powerful voice to rally the people's confidence while simultaneously expressing inner hope emerging from darkness. "(Ardo di fiamma insolita) I burn with an unaccustomed flame," (messa di voce or similar) often features a slight vocal intensification ; it should be sung with fervor yet without agitation, conveying a sense of sacred mission. (Refer to Transcription 9)

Transcription9

NAB.

O prodi miei, se_guite_mi,
- si - ria, l'Assiria il sol!
- si - ria, l'Assiria il sol!

15

p.

42312

NAB.

s'a_pre alla men.te il gior.no; ar - do di fiamma in soli.ta,

219

(Re dell'Assiria io torno! Di questo brando al fulmine, cadranno gli empi al cadranno suolo ;Tutto vedrem rifulgere, Di mia corona corona al sol.) I shall return as the King of Assyria! By the lightning of this sword, the wicked shall fall — they shall fall to the ground; we shall see everything shine anew, beneath my crown, in the sun.

“ (Re dell’ Assiria io torno!) I shall return as the King of Assyria! ” is a declarative statement, with a firm rhythm and clear accents. It should be sung with a strong, steady tone and full breath support, conveying Nabucco’ s determination to reclaim his throne. “ (Di questo brando al fulmine) By the lightning of this sword, the wicked shall fall — they shall fall to the ground” requires a battle-like quality, with a brassy timbre that conveys sharpness and intensity. “ (Tutto vedrem rifulgere, Di mia corona al sol) we shall see everything shine anew, beneath my crown, in the sun.” represents the emotional climax — the melody is grand, the tessitura bright and expansive, making it one of the most iconic phrases of the entire passage. (Refer to Transcription 10)

Transcription10

N
re..... dell'Assiria io tor - no! di que - sto brando al

N
ful - mine cadranno gliem - pi, cadranno al suo - lo;

N
tut - to..... vedrem ri - ful - gere dimia co - ro - na co - ro - na al

42312

220

N
sol, vedrem ri - ful - ge - re di mi - a corona al sol,

ABD. coi Tenori
CORO DI GUERRIERI Per te vedrem, vedrem ri - ful - ge - re,
Per te vedrem, vedrem ri - ful - ge - re,

16
ff

N
sol, vedrem tutto ri - ful - ge - re di mia co - ro - na al sol, di mi - a co -
per te,
per te,

“ (Andiam, vedrem, rifulgere di mia corona al sol, Vedrem tutto rifulgere di mia corona al sol.) Let us go, we shall see my crown gleam in the sun, we shall see everything shine in the glory of my crown.” This text is repeated three times at the conclusion, emphasizing Nabucco’ s resolve to retake his palace. It should be sung with a powerful and resolute vocal character. (Refer to Transcription 11)

Transcription11

42 43 44

222 223

Recording Comparison:

Piero Cappuccilli's interpretation is dark and tragic—his deep, soft baritone embodies the consummate skill and dramatic expressivity characteristic of the historic Italian school of vocalism.

<https://www.youtube.com/watch?v=sSchQ0TbjP8>



Leo Nucci

Nucci' s performance is distinguished by direct expression and clear diction, retaining the clarity and power typical of the Italian vocal tradition. He emphasizes rhythmic precision and musical logic, lending the character greater dynamism. While perhaps lacking the tonal depth of earlier interpreters, he is noted for his clarity and natural delivery, resulting in a lucid and resolute interpretation.

<https://www.youtube.com/watch?v=0CaVtmBT1bI&list=PLuqgAZLVOGVQ2etiOWv7-dg0gRISvWgqW&index=13>



References: <https://zh.101su.ru/book/1002015/b590dd/nabucco-opera-journeys-mini-guide-series.html>

《Nabucco》

<https://zh.101su.ru/book/1890720/fe58aa/nabucco.html> 《Libretto》

Pieta rispetto amore

Performance Analysis:

In Act IV, the first section is a recitative in C major and 4/4 time. The introduction is marked *allegro*, beginning with a *forte* trombone entry, followed by rapid sixteenth-note tremolos. The character Macbeth is seated on his throne, gripping the scepter tightly, as he prepares to denounce those who have betrayed and rebelled against him (Refer to Transcription 11).

Transcription1



The vocal entry is marked *Adagio*. The character's first line—" " (Perfidi! All'angolo contro me v'unite! Le potenze presaghe han profetato") Traitors! You have united with

England against me! The prophetic powers had foretold”—expresses Macbeth’s condemnation of the traitors and rebels. The phrase “（Perfidi! All'anglo contro me v' unite!）Traitors! You have united with England against me!” should be sung with a solid and angry tone. The subsequent line, “（Le potenze presaghe han profetato,）The prophetic powers had foretold” introduces the prophecy; the word “presaghe” should receive a clear accent. This phrase should gradually shift in tone toward introspection and resolve, sung with deeper resonance and a more sustained vocal line (Refer to Transcription 11).

（Transcription 2）

Rezit.

The first system of the musical score for 'Rezit.' consists of a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the line. Below the staff, the lyrics are written in a stylized, italicized font: *Per - fi-di! All' An-glo contro me v'u-ni-te! Le po -*

The piano accompaniment for the first system of 'Rezit.' is shown on two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both staves are mostly empty, with a few notes appearing towards the end of the system, indicating a simple harmonic accompaniment.

Adagio

The second system of the musical score for 'Adagio' consists of a single melodic line on a five-line staff. It begins with a bass clef and a key signature of one sharp (F#). The melody is written in a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the line. Below the staff, the lyrics are written in a stylized, italicized font: *ten - ze presa-ghe han pro-fe - ta - to:*

The piano accompaniment for the second system of 'Adagio' is shown on two staves. The upper staff has a treble clef and the lower staff has a bass clef. Both staves are mostly empty, with a few notes appearing towards the end of the system, indicating a simple harmonic accompaniment.

(Esser puoi sanguinario, feroce; Nessuno nato da donna ti nuoce” . No, non temo di voi, né del fanciullo Che vi conduce! Rafferma sul trono Questo assalto mi debbe, O sbalzarmi per sempre...) “You may be bloody and ferocious; no one born of woman shall harm you. No, I do not fear you, nor the child who leads you! This assault must either secure my throne or cast me down forever...” . Here, Macbeth attempts to bolster his courage through the mysterious “assurance” of the prophecy. The phrase “ (Esser puoi sanguinario, feroce) You may be bloody and ferocious” is sung with a strong crescendo, culminating in a powerful accent on “feroce.” He emphasizes that fate is on his side, projecting confidence and arrogance, which should be conveyed through a firm and forceful vocal quality (Refer to Transcription 3). The phrase “ (O sbalzarmi per sempre...) or cast me down forever” should be performed with a deceleration, prolonged rhythm, and reduced volume to convey a sense of fate’s weight and inevitability.

Transcription3

Adagio

ten - se presa - ghe han pro - fe - ta - to: „Es - ser puoi san - gui - na - rio, fe - ro - ce; nes - sun

Allegro

na - to di don - na ti nuo - ce!'' No, non te - mo di vo - i, nè del fan -

ciul - lo che vi con - du - ce! Raf - fer - mar sul tro - no quest' as -

Adagio

sal - to mi deb - be, o sbal - zar - mi per sempre! Ep - pur la

(Eppur la vita Sento nelle mie fibre inaridita!) ” “And yet I feel life withered within my very fibers! He remains tormented by the witches’ prophecy, yet unwavering in his determination to defeat his enemies and consolidate his power. In the preceding lines, Macbeth cites the prophecy in a tone of near-fanatic confidence and defiance. However, the opening word (“and yet”) “Eppur” marks a sudden psychological shift, breaking his feigned strength. He does not merely

express fatigue but a profound desiccation of life; he realizes that, despite his outward show of resolve, his inner vitality and meaning have drained away. This line should therefore be sung not with determination, but with a tone of resignation and despair. The word (“and yet”) “Eppur” should be delivered with a sense of hesitation or even breathlessness, while (nelle mie fibre inaridita”) “And yet I feel life withered within my very fibers!” should incorporate a subtly choked vocal color, evoking a voice cracking like a dry branch (Refer to Transcription 4). Transcription4

Adagio

sal - to mi deb - be, o sba - zar - mi per sem - pre! Ep - pur la

ppp

31

vi - ta sen - to nel - le mie fi - bre i - na - ri - di - ta!

pp

The aria is set in D-flat major with a 4/4 time signature and marked Andante sostenuto. In this section, Macbeth is no longer the king sustained by prophecies and ambition, but rather a defeated figure confronting ultimate solitude and existential reckoning. His lament is not only a questioning of the meaning of life but also a silent judgment of the atrocities he has committed. As the melody unfolds solemnly, the character’ s psyche gradually collapses, moving toward complete nihilism and self-denial. In this moment of introspection, Macbeth

seems consumed by the death and destruction he has caused: he grieves his legacy; his death will not be mourned with tears, but met with thunderous curses from the oppressed. From a musical perspective, the marking “con espr.” requires the singer to perform with deep emotional nuance. Based on the musical characteristics of the opening section described above, the following analysis examines the vocal technique and emotional interpretation line by line, in relation to both the text and musical features.

(“Pietà, rispetto, amore, Conforto ai dì cadenti, Non spargeran d'un fiore La tua canuta età.”)

“Pity, respect, love, Solace for declining days— They will not scatter a single flower upon your white-haired years.” This passage reflects Macbeth’s grievous anticipation of his fate. He realizes that although he has gained power, he has lost all that makes one human: pity, respect, and love. The tempo should remain slow and weighty throughout. The phrase “ (Pietà, rispetto, amore) Pity, respect, love, Solace” begins with a weak upbeat; Macbeth’s emotions accumulate gradually, culminating in a deep release of remorse and exhaustion at “ (your white-haired years) tua canuta età.” The vocal delivery should remain firm and resonant.

“ (Non spargeran d'un fiore) your white-haired years ” is best rendered with a softened, slightly choked quality, enhancing the sense of sorrow. (Refer to Transcription 5)

Andante sostenuto. (♩:50)
p con espr.

Pie - tà, ri - spet - to, a - mo re, con -

for - to a' dì ca - den - ti, ah, non spar - geran d'un -

foi - - - re la tu - a - ca - nu - ta e -

Musical score for a vocal and piano piece. The score is in B-flat major (two flats) and 3/4 time. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The first system shows the vocal line with lyrics "tà, non spargeran, non sparge - ran d'un fio - re la tu - a ca - nu - ta e -" and the piano accompaniment. The second system shows the vocal line with lyrics "tà. Né sul tuo re - gio" and the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line is mostly sustained notes with some triplet markings.

(Né sul tuo regio sasso Sperar soavi accenti .) On your throne, don't expect to hear gentle voices either.: Upon your royal stone, to hope for sweet accents.

This line marks a crucial emotional turning point in the drama. Musically, the melody shifts from a relatively steady pace to a more agitated yet restrained flow. At this moment, Macbeth faces a moment of stark clarity at the end of his life: he understands that even as a king, he will never receive genuine respect or honor. Vocal delivery should be low in pitch and even in tone, as though stating an inevitable fate. The absence of emotional fluctuation enhances the sense of oppression. (Refer to Transcription 6) Transcription6

con dolore
tà. Ne sul tuo re - gio

dolcissimo
sas - so spe - rar so - a - vi ac -

Tutta forza
dim.
cen-ti; ah, sol la be-stem - mia, ahi las - so, la ne - nia tua sa-

“(ah Sol la bestemmia, ahi lasso! La nenia tua sarà!) Ah! Only curses, alas! Your dirge shall be a lament!” This is Macbeth’s final outcry at the end of his life and the most intense section of the aria. He is acutely aware that he will receive no pity, respect, or love—only curses and laments from those who come after him. The phrases “(Ah! Sol la bestemmia)Ah! Only curses” and “(ahi lasso)Ah! Only curses!” should be delivered with a sudden outburst, yet without breaking or screaming. The singer must maintain resonance, intonation, and tonal control, supported by strong breath engagement—full inhalations and precise control are essential. (Refer to Transcription 7)

Transcription7

Tutta forza
cen-ti; ah, sol la be-stem - mia, ahi las - so, la ne - nia tua sa-

33

cresc. *con forza* *dim.*
rà, la ne-nia tua sa - rà, sol la bestemmia, sol la bestem - - mia, ahi

las - so, la ne - nia tua sa - rà, ahi
p
dolcissimo

“(ah Sol la bestemmia, ahi lasso! La nenia tua sarà!) Ah! Only curses, sighs, alas! Your dirge shall be a lament!” This passage repeats three times, reaching the emotional climax of the entire section. Macbeth no longer fears death itself, but rather the prospect of being remembered not with grief, but with curses and painful lamentations. The word “(bestemmia) curse” should be articulated with force, almost spat out like a curse. “(Ahi lasso) alas!” is an

exclamation of sorrow and should be delivered with a choked, almost moaning quality. By the final line, “(La nenia tua sarà!) Your dirge shall be a lament” , the singer should gradually reduce volume and elongate the notes, as if the voice emerges from a distance—like a soul mourning itself, evoking a sense of emptiness and desolation. Macbeth fully realizes how he will exit the stage of history: without glory, without dignity, only eternal sorrow. This represents the ultimate psychological collapse; he no longer seeks to justify himself. (Refer to Transcription 8)

Transcription8

The musical score for Transcription 8 is written in a minor key, indicated by three flats in the key signature. It consists of three systems of music, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with the word "rà," followed by a long rest, then "ahi las -" with a long note. The piano accompaniment features a series of triplets in the right hand and a steady eighth-note pattern in the left hand. The dynamic marking *pp* (pianissimo) is present.

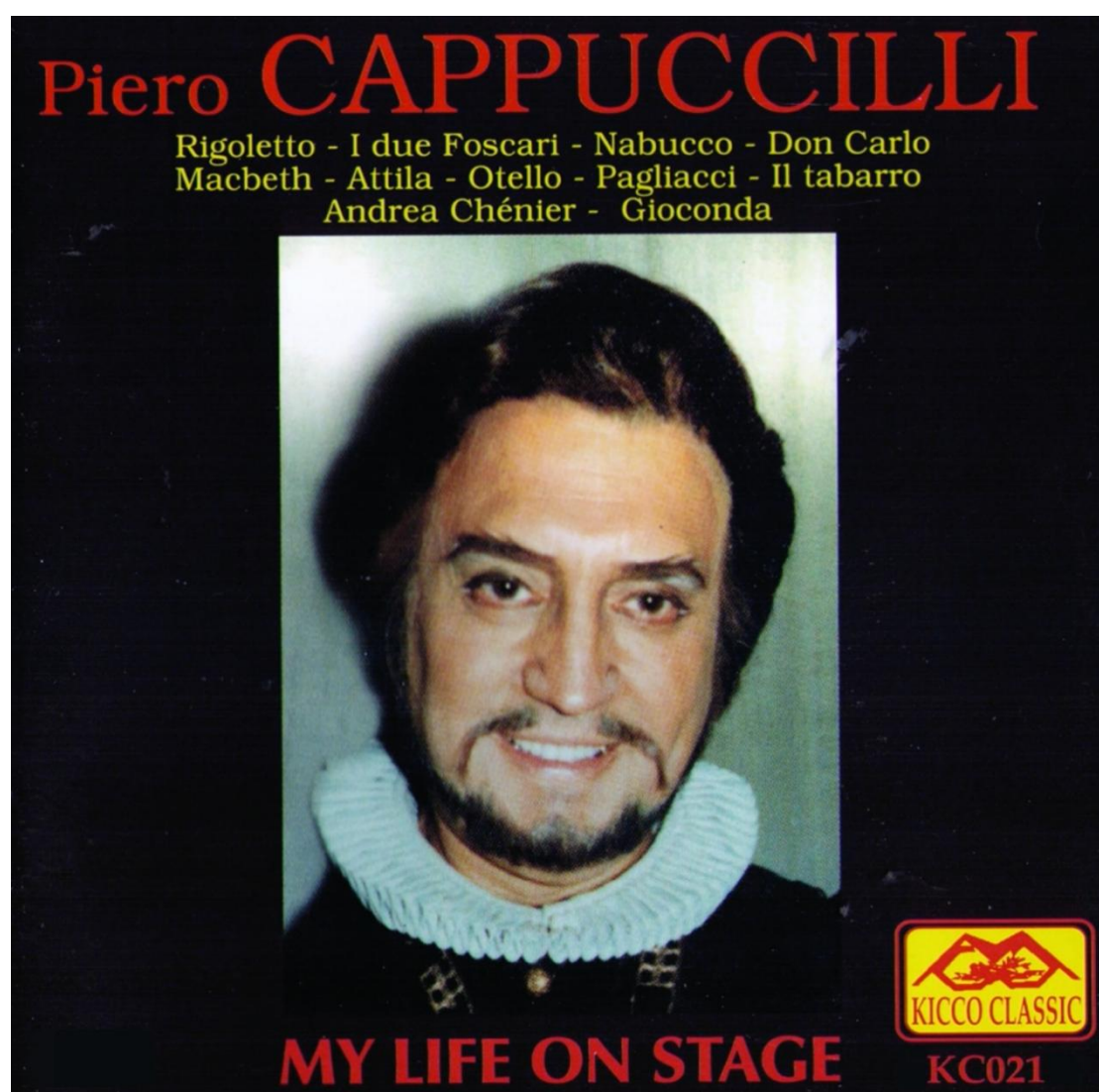
System 2: The vocal line continues with "so," followed by "sol — la bestemmia, ah! lasso, la ne - - - nia, la ne-nia tua sa-". The piano accompaniment continues with the same patterns. The dynamic marking *p legato* (piano, legato) is indicated for the vocal line.

System 3: The vocal line ends with "rà." The piano accompaniment concludes with a final chord. The dynamic marking *pp* is present.

Recording Comparison:

Piero Cappuccilli's interpretation is full of dignity and restraint. With his firm and expansive voice, he lends the aria a remarkable solemnity. His sound seems to emerge from the depths of his soul, yet it conveys emotional reserve. Every phrase is delivered with great control, and it is precisely this restraint that lends his tragedy an overwhelming power. He does not plead; he makes declarations. This is the voice of a solitary ruler who still defends his dignity with unwavering resolve.

<https://www.youtube.com/watch?v=JxkjDnNkmCE>



Leo Nucci's interpretation places greater emphasis on dramatic intensity. The characteristically bright timbre of his voice is paired with an unreserved and direct emotional

openness. In his delivery of phrases such as “(Pietà)Pity” and “(amore)love”, noticeable dynamic contrasts can be heard, highlighting Macbeth’ s emotional volatility and evoking a sense of confession tinged with despair. Nucci does not merely sing the aria—he embodies it, constructing the character’ s entire psychological world through vocal expression alone. This performance is particularly suited to listeners who appreciate deeply theatrical experiences in opera.

https://www.youtube.com/watch?v=f9VuE16x-_M



Gian Giacomo Guelfi represents the classical beauty of the old-school Italian baritone tradition. His rich, textured vocal color perfectly suits his portrayal of an aged and world-weary king. Rather than focusing on subtle nuances, he imbues the music with a sense of ceremonial solemnity, as though the aria becomes a sacrificial offering made by Macbeth himself to fate.

<https://www.youtube.com/watch?v=BfGOdZ3H2Ys>



Information source :

[https://reader.101su.ru/read/0f381fcd3560fa418e7d6ad65c08f6664a3d1cad85e4469e2761f002d7cf916e/983310/857217/macbeth-opera-journeys-mini-guide-series.html ?
client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=a37c08f5ba24b71519a130f87562df6f9772de9887e7a5dc3a5b91c76e3118fe&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F983310%2Ffc8ebb](https://reader.101su.ru/read/0f381fcd3560fa418e7d6ad65c08f6664a3d1cad85e4469e2761f002d7cf916e/983310/857217/macbeth-opera-journeys-mini-guide-series.html?client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=a37c08f5ba24b71519a130f87562df6f9772de9887e7a5dc3a5b91c76e3118fe&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F983310%2Ffc8ebb)

Cortigiani vil razza dannata

Performance Analysis

This aria appears in Act II. The recitative is marked *Allegro vivo* in 4/4 time. In this scene, Rigoletto arrives at the Duke's palace desperately searching for his daughter, Gilda. The following is Rigoletto's furious monologue after

discovering that Gilda has been abducted by the Duke. “(Ah! Ella è qui dunque! Ella è col Duca! La giovin che sta notte al mio tetto rapiste. Ma la saprò riprender. Ella è là. Io vo' mia figlia.”) Ah! So she is here! She is with the Duke! The young girl you stole from my home last night. But I will take her back. She is there. I want my daughter.” The phrase “(Ah! Ella è qui dunque!) Ah! So she is here” should be sung with a tone of shock and tremor, emotionally transitioning from shock to horrified certainty. “(Ella è col Duca!) She is with the Duke” : At this moment, Rigoletto is torn between fury, anxiety, shock, and despair. The vocal delivery should intensify, conveying hatred toward the Duke. “(La giovin che sta notte al mio tetto rapiste) The young girl you stole from my home last night” should be delivered with greater control yet still accusatory; the diction must be clear, with emphasis on the word “rapiste” .

“(Ma la saprò riprender. Ella è là. Io vo' mia figlia.) But I will take her back. She is there. I want my daughter.” : The word “(figlia) daughter” should be emphasized as the emotional climax—a paternal outcry filled with desperate love, reflecting the character’s resolve and emotional peak. (Refer to Transcription 1)

Transcription1

Allegro vivo (♩ = 138)

Ah, el-la è qui dunque! El - la è col Du-ca! La

gio - - vin che sta - not - - te al mio let - - to ra -

pi - ste. Ma la sa-prò ri - prender. El - la è

(Mit fürchterlicher Stimme)

la. Io vo' mia



("Sì, la mia figlia. D'una tal vittoria che? Adesso non ridete? Ella è là! La vogl'io, la renderete!") "Yes, my daughter. What kind of victory is this? Aren't you laughing now? She is there! I want her—you will give her back" (Sì, la mia figlia.) Yes, my daughter." Rigoletto confirms and admits this with heartbreak, expressing humiliation, rage, and grief. The phrase should be delivered with emotional prolongation, conveying inner torment and anger. "(Adesso non ridete?) Aren't you laughing now": Here, Rigoletto sarcastically taunts the vile courtiers—this is his most powerful retort to those who previously mocked him. The gaze and voice should "pierce" through the crowd. It should be sung with explosive breath support and a reprimanding tone. " (Ella è là! La vogl'io, la renderete!) She is there! I want her—you will give her back" should convey a sense of urgency, reflecting Rigoletto's desperate need to find his daughter. (Refer to Transcription 2)

Transcription2

ff
fi - glia! Si, la mia

Tutta forza
ff
pp

fi - glia! D'u - na tal vit - to - ria,

che, a - des-so non ri - de-te? El - la è la, la vogl'

i - o, la ren-de - re-te!

ff

The aria is in c minor, in 4/4 time, and marked *andante mosso agitato*. In this aria, Rigoletto the Jester discovers that his beloved daughter has been abducted by the court nobles. His emotions shift from outbursts of fury to heartrending pleas. Based on the musical characteristics described above, the following analysis examines the vocal technique and emotional interpretation line by line, in relation to both the text and musical features.

“(Cortigiani, vil razza dannata, Per qual prezzo vendeste il mio bene? A voi nulla per l'oro sconviene.) Courtiers, vile accursed race, For what price did you sell my beloved? To you, nothing is beyond the reach of gold.”

“(Cortigiani, vil razza dannata) Courtiers, vile accursed race” should be delivered with explosive rage. The phrase “(vil razza dannata) vile accursed race” may be sung with a slightly guttural and torn timbre, while maintaining intonation and tonal control. “(Per qual prezzo vendeste il mio bene?) For what price did you sell my beloved” : Here, Rigoletto shifts into an accusatory tone—slightly more controlled yet still furious. Special attention should be paid to the closed vowel [e] in “prezzo” and “bene”, keeping the sound rounded and focused. “(A voi nulla per l'oro sconviene) To you, nothing is beyond the reach of gold.” conveys strong sarcasm, bitter irony, and contempt. The text must be articulated with exceptional clarity. (Refer to Transcription 3)

Transcription3

Andante mosso agitato (♩ = 80)

Cor - ti - gia - ni, vil raz - za dan -

na - ta per qual prez - zo ven - de - ste il mio

be - ne? A voi nul - la per l'o - ro scon -

vie - ne,

“ (Ma mia figlia è impagabil tesoro. La rendete o, se pur disarmata, questa man per voi fora cruenta; nulla in terra più l’uomo paventa, se dei figli difende l’onore.) But my daughter is a priceless treasure. Return her to me! Or else—even unarmed, this hand ” will draw blood for your sake; nothing on earth can make a man fearful when he is defending his children’ s honor.”

“ (Ma mia figlia è impagabil tesoro.) But my daughter is a priceless treasure” expresses the most intimate core of Rigoletto’ s emotions—his daughter is his only treasure. The tone should not be explosive, but rather conveyed with a restrained yet firm timbre, embodying a solemn sense of dignity. The vocal quality should have depth and warmth. “ (La rendete o, se pur disarmata, questa man per voi fora cruenta) Return her to me! Or else—even unarmed, this hand will draw blood for your sake” marks a sudden emotional escalation into a father’ s threat. Though in a position of absolute weakness, Rigoletto is willing to fight back at all costs. This phrase should be delivered with intense chest voice, the tone sharp and confrontational, shifting from cold to fierce. “(nulla in terra più l’uomo paventa, se dei figli difende l’onore.) nothing on earth can make a man fearful when he is defending his children’ s honor.” signifies an emotional transition—from rage to grief, from threat to a solemn declaration rooted in moral conviction. Technically, this requires sustained note values and steady breath support, producing a full and focused sound that reflects Rigoletto’ s absolute moral certainty—he will stop at nothing to defend his daughter’ s dignity. (Refer to Transcription 4)

Transcription4

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of two systems, each with a vocal line and piano accompaniment.

First System:

- Vocal Line:** The melody begins with a half rest, followed by a quarter note B-flat, a quarter note A, and a half note G. The lyrics "be - ne?" are aligned under the first three notes. The melody continues with a quarter note F, a quarter note E, a quarter note D, and a half note C. The lyrics "A voi nul - la per lo - ro scon -" are aligned under these notes.
- Piano Accompaniment:** The right hand features a continuous eighth-note arpeggiated pattern in the upper register. The left hand provides a steady bass line with eighth-note chords.

Second System:

- Vocal Line:** The melody starts with a half rest, followed by a quarter note B-flat, a quarter note A, and a half note G. The lyrics "vie - ne," are aligned under the first three notes. The melody continues with a quarter note F, a quarter note E, a quarter note D, and a half note C. The lyrics "ma mia fi - glia è im - pa - ga - bil te -" are aligned under these notes.
- Piano Accompaniment:** The right hand continues the eighth-note arpeggiated pattern. The left hand maintains the steady bass line with eighth-note chords.

sor. La ren - de - te, o, se pur di - sar -

ma - ta que - sta man per voi fo - - - ra cru -

en - ta; nul - la in ter - ra più l'uo - mo pa -

f ven - - - ta, se dei fi - gli di - fen - de vo -



“(Quella porta, assassini, assassini, m’ aprite, la porta, la porta, assassini, m’ aprite.) That door—you assassins! Assassins! Open the door for me! The door! The door! Assassins—open for me!”

Rigoletto is desperately trying to find his daughter, shouting furiously at the unresponsive palace doors. The singer should push the voice to its limit while maintaining control. The word “assassini” should be delivered with varied timbre and dynamics, ranging from explosive outbursts to choked sobs. (Refer to Transcription 5)

Transcription5

nor. Quel-la por-te, as-sas-si-ni, as-sas-si-ni, m'a -

pri-te, la por-ta, la por-ta, assas-si-ni, m'a - pri - te.

" (Ah! Voi tutti a me contro venite! Tutti contra me! Ah! Ebben, piango, Marullo, signore, tu ch'hai l'alma gentil come il core, dimmi tu dove l'hanno nascosta? È là? Non è vero? Tu taci! Ohimè!) Ah! You all come against me! All against me! Ah! Well then, I weep... Marullo, sir, you who have a soul as kind as your heart, tell me, where have they hidden her? Is she there? Isn't it true? You are silent! Alas!" " (Ah! Voi tutti a me contro venite! Tutti contra me!) Ah! You all come against me! All against me! "represents the climax of *Rigoletto*'s sense of isolation. The feeling of being besieged and abandoned generates an extreme emotional desolation. The vocal delivery must achieve a shouting effect without actual shouting; the sound should retain a metallic penetration under high pressure, yet the tone should convey a struggle verging on sobs. " (Ah! Ebben, piango, Marullo, signore, tu ch'hai l'alma gentil come il core, dimmi tu dove l'hanno nascosta?) Ah! Well then, I weep... Marullo, sir, you who have a soul as kind as your heart, tell me, where have they hidden her? "embodies a father's mournful weeping. It should be delivered with an extremely soft, faint mixed resonance. "Piango" should carry a tremulous quality, blending crying with Performance. The plea to Marullo should reflect a fragile hope born of genuine trust, sung with utmost sincerity." (È là? Non è vero? Tu taci! Ohimè!) Is she there? Isn't it true? You are silent! Alas!" requires a rapid transition from anticipation to despair within a very short phrase. "Ohimè" should be light as a sigh, delivered with a hollow and trembling tone as if the heart has been utterly broken. (Refer to Transcription 6)

Transcription6

A musical score for a vocal and piano piece. The vocal line is in the upper staff, written in bass clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth notes, some of which are grouped in triplets, indicated by a '3' above the notes. The lyrics are: *Ah, voi tut-ti a me con-tro ve -*. The piano accompaniment is in the lower staves, written in treble and bass clefs with the same key signature. The right hand plays a continuous stream of eighth notes, while the left hand plays a series of chords, some of which are marked with an accent (>).

dim. 3 (Weinend) *3* *3*

ni - te, tut - ti con - tro me! Ah! Eb - ben, —

Meno mosso (♩ = 56)

pian - go, Ma - rul - lo, Si - gno - re, tu ch'hai

pp

3

l'al - ma gen - til — co - me il co - re, dim - mi

tu do - ve l'han - no na - sco - sta? Ma - rul - lo, Si -

gno-re, dim-mi tu do-ve l'han-no na - sco-sta? È là, non è

ve-ro, è là, non è ve-ro, è la, non è ve-ro? Tu

ta - ci, ohi - mè!

("Miei signori, perdono, pietate, al vegliardo la figlia ridate. Ridonarla a voi nulla ora costa, tutto al mondo è tal figlia per me. Pietà, pietà, signori")
 "My lords, forgiveness, pity, restore the daughter to this old man. Returning her now costs you nothing, but she is everything in the world to me. Pity, pity, gentlemen..."

" (Miei signori, perdono, pietate, al vegliardo la figlia ridate.) My lords, forgiveness, pity, restore the daughter to this old man." reveals a completely broken father, his voice reduced to a faint supplication, almost begging. "

(Perdono, pietate) forgiveness, pity" should be drawn out softly, tearfully, as if on the verge of collapse. " (Ridonarla a voi nulla ora costa, tutto al mondo è tal figlia per me.) Returning her now costs you nothing, but she is everything in the world to me." represents a plea rooted in residual rationality.

" (Nulla ora costa) Now, nothing costs anything." should convey calm logic "it costs you nothing"), while " (tutto al mondo) everything in the world" demands full vocal commitment—round in tone and profound in emotion.

"(Pietà, pietà, signori)Pity, pity, gentlemen!" is the final moment of humility. The repeated " (pietà) pity" should be dynamically shaped: the first like an upward plea, the second like a sob with head bowed. The final note should be restrained yet emotionally released, with a throaty, choked yet clear vocal production. This last " (Pietà) Pity" should be delivered as a nearly breathless final utterance, expressing Rigoletto' s desperate desire for his daughter' s return. (Refer to Transcription 7)

Transcription7

The musical score for Transcription 7 is written in B-flat major (two flats) and 4/4 time. It consists of two systems, each with a vocal line and a piano accompaniment.

First System:

- Vocal Line:** Starts with a forte (*f*) dynamic, followed by a piano (*pp*) section. The lyrics are "ta - ci, ohi - mè!" followed by a breath mark and "(Weinend) Miei si -".
- Piano Accompaniment:** Features a complex, flowing pattern in the right hand, with the left hand providing harmonic support.

Second System:

- Vocal Line:** Continues with the lyrics "gno - ri, per - do - no, pie - ta - - - te, al ve -".
- Piano Accompaniment:** Continues with the same complex, flowing pattern, maintaining the emotional intensity.

glier - do la fi - glia ri - da - - - te, ri - do -

pp

nar - la a voi nul - - la o - ra co - sta, a voi nul - la o - ra

co - sta, tut - to, tut - to al mon - - do è tal fi - - glia per

col canto

me. Si - gno - - ri, per - don, per - do - - no, pie -

pp

con forza

tà, ri-da - te a me la fi - glia; tut-to al mon-do è tal fi - glia per

con forza

col canto

me, ri-da - te a me la fi - glia; tut - to al mon - do

ell' è — per me. Pie-tà,— pie - tà, Si - gno - ri, pie - tà, Si - gno - ri, pie -

tà.

Recording Comparison

Piero Cappuccilli's interpretation is distinguished by its noble vocal quality. His voice possesses a rich and full timbre. In the first section of the aria, "vil razza dannata" is delivered with exceptional expressiveness while

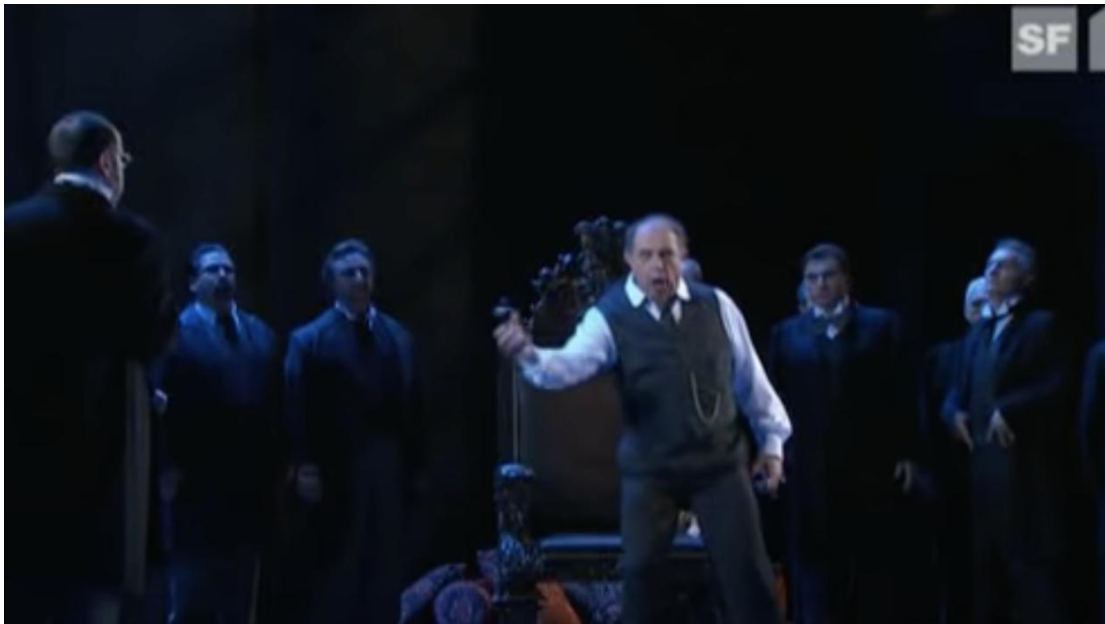
never losing vocal control or resorting to excessive force. His rage pulses with dignity—the roar of a father who has not yet lost his authority. In the middle section, “(miei signori, perdono, pietate) My lords, forgiveness, pity”, there is a swift and natural transition to tenderness, deeply moving in its restrained tone. This is no ordinary plea; his demand, expressed with a certain tone, is a call for respect—a jester pleading with dignity, consistent with his portrayed image.

<https://www.youtube.com/watch?v=VI3ryjnOe14>



Leo Nucci is renowned for his high level of dramatic expression. His anger in the first section is direct, almost hysterical. Nucci skillfully uses articulation and breath to create tension. His rendition of “(vil razza dannata) vile accursed race” is filled with revulsion and pain, extremely touching. But when he enters the pleading passage, his voice softens swiftly and decisively. As he repeats “(pietà)pity”, it borders on a lament. His interpretation, filled with stark emotional contrasts, portrays Rigoletto’s heartwrenching inner struggle with extraordinary intensity, resulting in outstanding theatrical creation.

<https://www.youtube.com/watch?v=QwheNbzv1nE&t=23s>



Gian Giacomo Guelfi represents a more traditional “hardstyle” approach. The timbre of his voice carries a coldness, a slightly rough edge that lends the stage character a razorsharp expression. His performance lacks the dynamic emotional shifts of Leo Nucci and cannot match the vocal color of Piero Cappuccilli; instead, it conveys a compressed power. The pleading sections of the aria are relatively restrained, expressing a silent anguish rather than overt emotional collapse—like a father who, though yielding to the weight of fate, is unwilling to completely shed his dignity.

<https://www.youtube.com/watch?v=BfGOdZ3H2Ys>



Source material :

https://reader.101su.ru/read/fe53401d676005ce5dfcd6361a8ab26297aa2fd16c746443220dc588243fe68d/981341/f5d23e/verdis-rigoletto-opera-classics-library-series.html?client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=e386242a096528716c50a589b1cbcb5b1e07f492a6dbafb0c2d076911b71dfea&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F981341%2Fdd3857

Alla vita che t'arride

Performance Analysis:

In the first act, the aria is set in B flat major with a 3/4 time signature. The introduction is marked andante, and the opening is to be sung con espressione (with expression). In the drama, when Renato arrives, he attempts to warn Riccardo of the brewing conspiracy through this aria. It expresses his anxiety

for the king's fate and his profound concern for the nation's future. The aria is in 4/4 time. The marking *con espressione* requires the singer to perform with deep feeling. Based on the musical characteristics of the opening section described above, the following analysis examines the vocal technique and emotional interpretation line by line, in relation to both the text and musical features.

"(Alla vita che t'arride. Di speranze e gaudio piena, D'altre mille e mille vite. Il destino s'incatena! Te perduto, ov'è la patria. Col suo splendido avvenir?) To the life that smiles upon you, Full of hope and joy, The fate of thousands upon thousands of lives, Is bound up with yours! If you are lost, where is the homeland, With its splendid future?"

"(Alla vita che t'arride, Di speranze e gaudio piena) To the life that smiles upon you, Full of hope and joy": This opening phrase of the aria carries a tone of entreaty and admonition, expressing profound concern for the king within the drama. The vocal delivery should be soft yet supported, beginning in a resonant middle register to convey a gentle but firm tone. Breath control is essential to create a sense of sincerity emanating from the heart. Emphasis should be placed on *legato* Performance to allow the melody to unfold smoothly without breaking the phrase.

"(D'altre mille e mille vite) The fate of thousands upon thousands of lives": Here, Renato urges the king to recognize that his personal fate is intertwined with that of the nation and its people, broadening the semantic scope and intensifying the emotional weight. The voice should grow firmer and increase in volume, allowing the emotional intensity of the line to expand.

"(Te perduto, ov'è la patria, Col suo splendido avvenir?) If you are lost, where is the homeland, With its splendid future?": This passage forms one of the emotional cores of the entire section. The interrogative structure conveys strong emotional impact. The singer must channel emotion directly from the chest into the voice, imbuing it with a lachrymose quality. Supported breath is crucial to maintain stability while conveying grief and power. Special attention should be paid to the clarity of

diction in the final line "(Col suo splendido avvenir?) With its splendid future?", particularly on the word "(splendido) splendid" . (Refer to Transcription 1)

Transcription1

Andante (♩ = 40) *espr.*

Al - la vi - - ta che t'ar - ri - de di spe -

p

ran - ze e gau - dio pie - - na, d'al - tre mil - - le mil - le vi - - te il de -

sti - - no s'in - ca - te - - na! Te per - du - - to, te per - du - to, ov' è la

fallarg.

pa - - tria, te per - du - to ov' è la pa - - tria col suo splen - di - do av - ve - nir?

(E sarà dovunque, sempre Chiuso il varco alle ferite, Perché scudo del tuo petto
È del popolo l'affetto? Dell'amor più desto è l'odio Le sue vittime a colpir.)

And everywhere, always, / The gate to wounds will be closed. For is the shield of your breast / The people's affection? Of love, the more awake it is, the more hatred / Strikes its victims.

(E sarà dovunque, sempre, Chiuso il varco alle ferite) And everywhere, always, / The gate to wounds will be closed. This section introduces a philosophical reflection within the drama. The rhythm relaxes, and the mood becomes contemplative and profound. It should be sung with legato phrasing; the tone should be soft yet supported, maintaining vocal tension through sustained breath control to ensure melodic line integrity. The words "gate" (varco) and "wounds" (ferite) require particular emotional emphasis and clear diction.

(Perché scudo del tuo petto, È del popolo l' affetto?) For is the shield of your breast / The people's affection? The emotional intensity here gradually increases. The phrasing becomes more forceful, utilizing dynamic contrast. A noticeable emotional shift should occur between (È) "is" and (affetto) "affection" to heighten the rhetorical quality of the question.

(Dell' amor più desto è l' odio, Le sue vittime a colpir.) Of love, the more awake it is, the more hatred / Strikes its victims. The dramatic tension peaks in this line. The singer must infuse the voice with a sense of tragic pathos and philosophical weight, expressing the tragedy of love being misunderstood and contorted. (Refer to Transcription 2)

Transcription2

E sa - rà do - vun - que, sem - pre chiu - so il

var - - - co al - le fe - ri - - te, per - chè scu - - do del tuo

pet - - - to è del po - - - po - lo l'af - fet - to? Dell' a - mor più de - sto è

l'o - dio le sue vit - ti - me a col - pir. Te per - du - - to, te per - du - to ov' è la

(Te perduto, ov' è la patria. Col suo splendido avvenir? Dell'amor più desto è l'odio Le sue vittime a colpir.)With you lost, where is the homeland? / With its splendid future?Of love, the more awake it is, the more hatred / Strikes its victims.

(Te perduto, ov' è la patria. Col suo splendido avvenir?) With you lost, where is the homeland? / With its splendid future? This line demands increased dynamic intensity and a fuller tone color.

(Te perduto, ov' è la patria. Col suo splendido avvenir?) Of love, the more awake it is, the more hatred / Strikes its victims. Serving as the final climax, this repetition requires a powerful delivery conveying a torn, philosophical outburst. The ending must be strong, with clear, incisive, and percussive articulation. (Refer to Transcription 3)

Transcription3

Te per - du - - to, te per-du-to ov' è la

pa - tria, te per - du-to, ov' è la pa - tria col suo splen-di-do av - ve - nir? Dell' a -

f allarg.

allarg.

pp

mor più de-stoè l'o - - dio le sue vit - - ti - me, sue vit-ti-mea col-

pir. Te per-du-to ov' è la pa - tria, ah, te per - du - - to, ov' è la

p

Presto

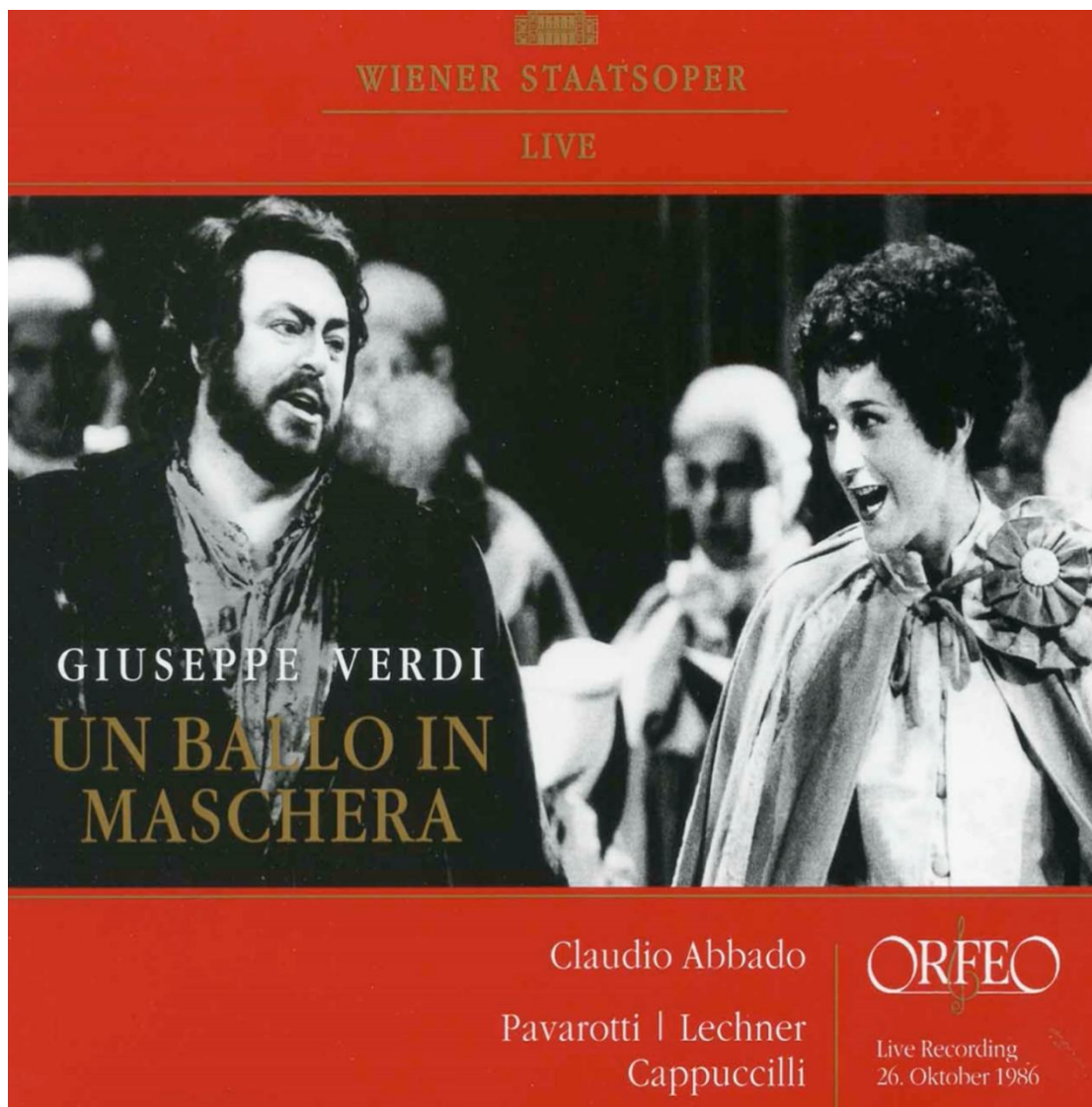
**)*

pa - tri - a col suo splen - di - do av - ve - nir?

Recording Comparison:

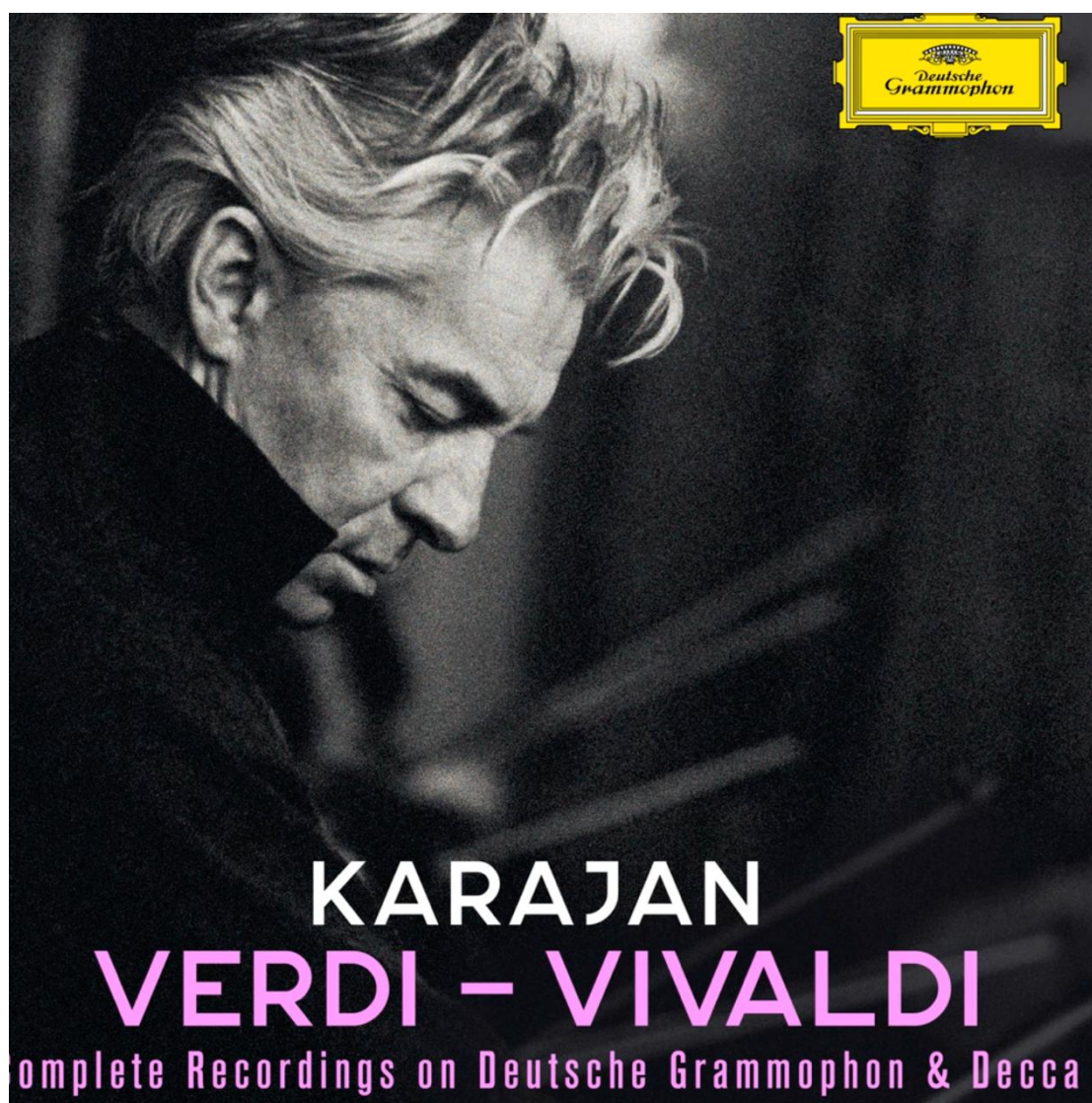
Piero Cappuccilli's interpretation is renowned for its refinement. In his performance, the melodic line is fluid and the emotional expression is balanced. With a dignified tonal depth and precision, he gradually reveals the character Miller's emotions—both love and melancholy. Cappuccilli pays particular attention to breath fluidity and control, lending the melody a dramatic nobility. His delivery of the phrase "(benedetta sia per sempre) be happy forever" is understated yet deeply moving. It allows the listener to perceive a profound, wordless sorrow.

<https://www.youtube.com/watch?v=QTKGxkHnNNY>



Leo Nucci added a stronger dramatic quality to this aria. He introduced clear dynamic and articulation contrasts between phrases, making the character's emotions more expressive. His voice hovered on the edge of expression - between fatherly tenderness and resigned acceptance of fate. The emotional content of the phrase " (a quel core che t'adora) to what heart that adores you" was much higher, with a near-vibrato in his voice, revealing the father's heart ignited by love.

<https://www.youtube.com/watch?v=e7Gx4hE3lCE>



Roland Panerai's rendition is brimming with lyricism. Although the color of his voice is neither as deep as Cabucicchio's nor as powerful as Nucci's, he surpasses both with his natural fluency and touching sincerity. He sings as if telling a story, much like Miller confiding in his daughter in a soft voice. His interpretation is less tragic and monumental, and more human and tender. It brings the aria closer to the everyday life filled with fatherly care rather than a heroic monologue.

<https://www.youtube.com/watch?v=XIKkzdD04D4>



Eri tu che macchiavi quell'anima

Performance Analysis

In the first scene of the third act, the first part of the recitative is in C major and in 4/4 time. The tempo is andante. Renato, holding a sharp sword, brings Amelia in. He begins to condemn his wife's infidelity and coldly orders her to take her own life. Amelia makes her last request, "My last wish," and asks to see her son one last time. Renato accepts her request and sings this aria. (Alzati;

là tuo figlio A te concedo riveder. Nell'ombra E nel silenzio, là, Il tuo rossor e l'onta mia nascondi.) Alzati; Rise up; there, your son, I allow you to see him once again. In the darkness and in the silence, hide your shame and mine. In the play, Renato has transformed from a loyal advisor to an executor of betrayal and revenge. Deep down, he still loves Amelia, but his sense of "honor" and "shame" cannot tolerate her betrayal (even if it was a misunderstanding). Returning the son is a coexistence of "mercy" and "punishment". It shows his responsibility as a father, as well as his complete abandonment and punishment of his wife. "(Alzati)Rise up" should be sung with a commanding tone, short and forceful, emphasizing a resolute break. "

(Nell'ombra e nel silenzio) In the shadow and in the silence" should be sung with a stretched rhythm and extended breath. In the play, Renato hopes to hide all shame and emotions in the darkness and silence. (Refer to Transcription 1)

Transcription1

(Un ballo in maschera)

Andante

Al - - za - ti, là tuo fi - glio a te con - ce - do ri - ve -

Rezit. - Adagio

a tempo

der. Nell' om - bra e nel si - len - zio, là, il tuo ros - so - re e l'on - ta mia na -

a tempo

pp

scon - di.

con espr.

pp

The musical score is for a scene from 'Un ballo in maschera'. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The tempo starts with 'Andante' and 'Rezit. - Adagio'. The lyrics are in Italian and English. Performance instructions include 'a tempo', 'pp' (pianissimo), and 'con espr.' (con espressione). The score is divided into three systems, each with vocal and piano staves.

(Non è su lei, nel suo Fragile petto che colpir degg'io. Altro, ben altro sangue a terger dèssi L'offesa! ... Il sangue tuo!) This humiliation should not be inflicted upon her - her fragile chest is not the target I should strike at. Rather, a much more appropriate blood should be shed to wash away this insult! Your blood! This section is an impassioned monologue in recitative style, but it also

incorporates a high degree of drama and lyricism. A perfect balance must be struck between the pronunciation and the breath control. Moreover, a strong mid-low range support is required.

(Non è su lei, nel suo Fragile petto che colpir degg'io.)This humiliation should not be inflicted upon her - her fragile chest is not the target I should strike at. This scene shows that Renato has not yet been completely consumed by anger; he still has a trace of compassion for Amelia. As he sings, his voice begins to slightly moderate. (Altro, ben altro sangue a terger dèssi L'offesa! ... Il sangue tuo!)Rather, a much more appropriate blood should be shed to wash away this insult! **Your blood!** During this performance, the voice gradually

becomes more passionate, reflecting the burst of emotions. The tone needs to be emphasized and a gradual increase in volume should be used to depict the accumulation and eruption of emotions. (Refer to

Transcription 2)

Transcription2

The image displays three systems of musical notation. The first system is marked 'Allegro' and features a vocal line with the lyrics 'Non è su'. The second system continues the vocal line with lyrics 'lei, nel suo fra-gi-le pet-to che col-pir deg-gi o. Al-tro, ben al-tro' and includes piano accompaniment with dynamic markings *f* and *p*. The third system is marked 'Allegro agitato (♩ = 120)' and includes lyrics 'san-gue a ter-ger dè-si l'of-fe-sa, il san-gue tu - o!' with piano accompaniment marked *mf*.

(E lo trarrà il pugnale Dallo sleal tuo core, Delle lagrime mie vendicatore!) My dagger will draw it out from the traitorous heart within you, to avenge my tears! During the performance, (E lo trarrà il pugnale) And he will draw the dagger that use fragmented and highly cutting speech patterns, accompanied by prominent volume fluctuations. There can also

be a gradual rise in pitch “(Delle lagrime mie vendicatore!)to avenge my tears” is the climax of the recitative. The vocal range may be relatively high. The singer should utilize chest resonance and gradually increasing breath support to perform the repeated three lines of “ (vendicatore) seller” loudly, firmly, and with a sense of the divine nature of revenge. (Refer to Transcription 3)

Transcription 3

Allegro agitato (♩ = 120)

il san-gue tu - o!

a tempo

E lo trar-rà il pu - gna - - - le dal - lo ste - al tuo

p

(Mit Wut)

co - - - re: del - le la - cri - me mi - e ven - di - ca - tor, ven - di - ca -



The aria section is in d minor, with a 4/4 time signature and a tempo requirement of andante sostenuto. Judging from the musical characteristics, a rhythm of triplets should be used for accompaniment. Based on the musical features of the beginning part of the aria, the singer below will analyze each line of lyrics and their musical characteristics in conjunction with the singing techniques and emotional handling, sentence by sentence.

(Eri tu che macchiavi quell'anima, La delizia dell'anima mia; Che m'affidi e d'un tratto esecrabile L'universo avveleni per me!) It was you who defiled that soul, that source of comfort in my heart; you were so trustworthy to me, yet with this abominable act, the whole world suddenly became cruel to me! The phrase " (Eri tu) you" is stressed and has a strong impact, requiring support with chest voice to convey shock and pain. Do not shout, but use "tearing" breath control to sing out the inner wail. When singing " (Che macchiavi quell'anima) defiled that soul", the vocal tone should turn to somber and questioning, and the pronunciation of " (macchiavi) " and " (anima) soul" should be clear and prominent. " (L'universo avveleni per me!) the whole

world suddenly became cruel to me!" During the performance, the breath control is crucial. The breath should be held in the lower abdomen for the first half of the phrase and then released for the burst. This section portrays Renato's complete collapse. The emotions are intense but without any vocal breaks (Refer to Transcription 4).

Transcription4

The musical score for Transcription 4 consists of two systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

System 1:

- Vocal Line:** The first measure contains a whole note rest. The second measure contains a half note G4. The third measure contains a half note A4 with an accent (>) above it. The fourth measure contains a half note G4. The lyrics are "E - - ri tu che mac-".
- Piano Accompaniment:** The right hand plays a continuous eighth-note triplet pattern. The left hand plays a half-note triplet pattern. The dynamic marking *p* (piano) is present.

System 2:

- Vocal Line:** The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note A4. The fifth measure contains a half note G4. The sixth measure contains a half note F#4. The seventh measure contains a half note E4. The eighth measure contains a half note D4. The lyrics are "chia - - - - vi quell' a - - ni-ma, la de - li - sia dell' a - ni-ma".
- Piano Accompaniment:** The right hand continues the eighth-note triplet pattern. The left hand continues the half-note triplet pattern. The dynamic marking *p* (piano) is present.

mi - - a che m'af-fi - - di e d'un trat-to e-se -

cra - - bi - le l'u - ni - ver-so av-ve-le-ni per me, av-ve-le-ni per

me!

(Traditori Che compensi in tal guisa Dell' amico tuo primo la fe'!) Traitor! You are rewarding your most loyal friend's integrity in this way! The emotional peak of this sentence should be handled with forceful chest voice and clear explosive sounds to express the intense anger of "(Traditori)traitors!" Be careful to control yourself to avoid shouting and ensure the sound penetrates and has a full quality. "(Che compensi in tal guisa)": Enter the accusatory tone, you can slightly slow down the rhythm and hold the breath. The fealty of your first friend! (dell' amico tuo primo la fé!) should have a continuous progression of breath and pitch, and the voice should maintain a stable state.

(Refer to Transcription 5)

Transcription5



(O dolcezze perdute! O memorie D'un amplesso che l'essere india!) Oh, sweet lost times! Oh, those memories, those sacred moments in the warm embrace! (“O dolcezze perdute!”): this line is filled with sadness and tenderness. The tone should be soft and warm, with a quality of (“dolcezze” sweetness) that conveys the texture of “lost beauty”. The breath flow should be smooth, as if weeping and confiding. This section is a monologue from the innermost depths of Renato’s soul.

(Refer to Transcription 6)

Transcription 6

The musical score is written for a voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems. The first system begins with a vocal line in the bass clef, marked *espr.* (espressivo), with the lyrics "O dol-chez - - ze per-du - - te, o me -". The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a similar pattern. The second system continues the vocal line with the lyrics "mo - - - rie d'un am - ples - - so che l'es - - se - re in-". The piano accompaniment continues with the same rhythmic patterns. The third system shows the vocal line with the lyrics "di - - - a, q". The piano accompaniment continues with the same rhythmic patterns.

(Quando Amelia sì bella, sì candida Sul mio seno brillava d'amor!) When Amelia, so beautiful and so pure, once leaned lovingly against my chest! (Quando

Amelia) should begin with a gentle and low-pitched narrative tone, with emotions encompassing deep affection, nostalgia and sadness. (sì bella, sì candida) should be performed with a smooth, flowing tone, with a clear and soft timbre, and the vocal particles should not be too heavy. The melody in this section is sung in a relatively smooth and lyrical manner, requiring good breath support to complete a wide arc of the sound pattern, without breaking or trembling. It expresses Renato's "emotional disintegration" and the "residual echoes of ideal love." (Refer to Transcription 7)

Transcription7

The musical score is written for voice and piano. It consists of three systems of music. The first system has a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The lyrics are in Italian and are written below the vocal line.

di - - - a, quan - do A - me - lia sì bel - la, sì

can - - - di - da sul mio se - no bril - la - va d'a -

mon quand' A - me - - - lia sul mio



(È finita, non siede che l'odio E la morte nel vedovo cor!)All is over now, only hatred and death dwell in this widowed heart! ("E finita") must be the emotional nadir, a blend of coldness and despair. When singing, use a cold timbre in the mixed voice range, with a short and forceful tone, no drawn-out notes, but rather a semantic punch. When performing ("E la morte nel vedovo cor"), the vocal timbre should have a cold and heavy "texture of death". At this point, Renato has finally entered the destructive stage of negation after going through love → betrayal → mourning → remembrance.

(Refer to Transcription 8)

Transcription8

The musical score consists of four systems. The first system shows a vocal line with notes for 'E' and 'fi -'. The second system shows a piano introduction with a melody in the right hand and a bass line in the left hand, marked with *p* and *pp*. The third system contains the first line of lyrics: 'ni - ta: non sie - de che l'o - dio, non sie - de che'. The piano accompaniment features a complex texture with many sixteenth notes. The fourth system contains the second line of lyrics: 'l'o - dio, che l'odio e la mor - te nel ve - do - vo cor! O dol - ces'. The piano accompaniment continues with a similar texture, marked with *mf*, *ppp*, and *p*.

(O dolcezze perdute! o speranze d' amor, d' amor) Ah, that lost sweetness!

Ah, that hope for love! This is the most pure and fragile moment of emotion in the entire aria, marking Renato's transition from anger to mourning and his turning to his inner true feelings. ("O dolcezze

perdute") should be sung with a deep and restrained tone, with the sound coming from a sigh deep in the chest, expressing the longing and loss for the past happiness. ("O speranze d'amor, d'amor") should convey a desperate longing that cannot be recovered. The first ("d'amor") has a closing feeling, while the second ("d'amor") should have the feeling of hope reverberating, as if the repetition is to deepen the inner pain (Refer to Transcription 9)

Transcription9

p

O dol - ces -

se per - du - te, o spe - ran - se d'a - mor, d'a - mor, d'a -

col canto

mor!

pp *f* *pp*

Recording comparison:

Piero Capuccilli's performance is restrained and rational, unlike Bastianini's which is more expressive. Instead, it conveys the inner suffering of the character. Capuccilli developed

this song with a deep and resonant voice. The words are clear and coherent, and the pronunciation is crisp and neat. The word ("l' amico") is almost whispered, making the listener feel a silent despair. Conversely, the word "massacre" is not shouted but sounds like a scream that has been suppressed to the extreme. Overall, Capuccilli portrays this character as a rational and noble tragic figure. His cold restraint only reinforces the tragic impression.

<https://www.youtube.com/watch?v=SR2v3WAXsRY>



Leo Nucci delivered this aria with a dramatic expression. His voice was fluid and precise, with perfect articulation, and his delivery was direct and highly charged. In his performance, the opening of the aria ("Eri tu") marked a transition from a state close to crying to a direct outburst of pain. In the middle part of the aria, he introduced many sudden, dynamic turns and intense intonations, especially in the words ("mio figlio!") , where the dragging and trembling of the voice reached the emotional limit. Nucci's version was the most "stage-like", although his vocal color was not as bright as Bastianini's, nor as elevated as Capuccilli's, but his emotional expression was the most fully conveyed to the audience.

https://www.youtube.com/watch?v=ArBfU4gRDaY&list=RDArBfU4gRDaY&start_radio=1



The version by Ettore Bastianini is regarded as an absolute classic. The distinctive metallic sound in his original (《Eri tu》) has a painful sincerity and a sense of tragic collapse. He maintains superb vocal control. The rich and magnificent voice does not lose any lightness. In the words "Traitor" and "Massacre", he introduces extremely strong dynamic contrasts, expressing anger while maintaining noble restraint. His interpretation of the aria is an epitome of noble suffering - reserved yet majestic, with emotions expressed with noble depth and touching power.

<https://www.youtube.com/watch?v=2eX0bQsW0uA>



Urna fatale del mio destino

Performance Analysis

In the third act, the first part of the recitative uses the key of C major and a 4/4 rhythm. The tempo is andante. In the play, Alvaro was seriously injured in the battle and might die without being able to act. (Don Alvaro) gave (Don Carlo) a box containing personal documents and a key to the box. (Don Carlo), (at Don Alvaro's request), swore to destroy these documents without looking at them.

(Morir! Tremenda cosa! Sì intrepido, sì prode, ei pur morrà! Uom singolar costui!) Death!

What a terrifying thing! So fearless, so brave, yet he will eventually die too! This person is

truly extraordinary! ("Morir! Tremenda cosa!") The opening lyrics require extremely strong expressive power. The singer should combine explosive force with pauses to convey the

sudden shock of death. In ("Uom singolar costui!"), a slight tremolo and a hint of doubt are

applied, reflecting the suspicion of the character Don Alvaro in the next line. (See

Transcription 1)

Transcription1

Andante
Don Carlo
Recitativo

Mo - rir!.. Tre-men - da co - sa!.. Sì in - tre - pi-do, sì

pro - de, ei pur mor - rà!.. Uom singo-lar co - stu - il..

(Tremò di Calatrava al nome. A lui palese n' è forse il disonor? Cielo! Qual lampo! S'ei fosse il seduttore?Desso in mia mano, e vive!) When he heard the name "Calatrava", he trembled. Had he already known about that disgrace? Oh my God! A thought like lightning flashed through his mind – could he be the abductor? He was right in my hands and still alive!Carlos, alone, vented his doubts – something told him that his friend was the murderer of his father. Reading the documents could easily clear up the doubts, but the oath was sacred. “In ("Tremo di Calatrava al nome") , Carlo observed Alvaro's reaction upon hearing his

family name, and began to have doubts. In the play, Carlo initially frowned and observed with his eyes, showing suspicion and introspection. During this section of the performance, it is necessary to sing in a low and gentle tone, with an emotional quality of inquiry and doubt.

(Cielo! Qual lampo! "S'ei fosse il seduttore?") is the climax of this passage, with suspicion surging and emotions erupting. In the play, Carlo still firmly suspected that he was the seducer. When singing this line by (Cielo), the voice should be an explosive outburst, using strong volume, fast rhythm and rapid breathing. (Desso in mia mano, e vive!") is a declaration of revenge that is cold and cruel. In the play, Carlo portrays a state of gritted teeth and icy gaze. When singing, the voice should be sung with a powerful breath support in a furious manner. (Refer to Transcription 2) Transcription 2

The image shows a musical score for a vocal and piano piece. The tempo is marked 'Allegro' with a metronome marking of 144. The key signature has one flat (B-flat). The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics 'Tre - mò di Ca - la - tra - va al' are written below the vocal line. The piano part features a prominent melody in the right hand and a rhythmic accompaniment in the left hand, marked with a mezzo-forte (mf) dynamic.

no - me!.. A lui pa - le - se n'è for-se il di - so -

nor?.. Cie - lo!.. Qual

sotto voce
lam-po!.. S'ei fos-se il se-dut - to - re?.. Des-so in mia ma - no... e

vi - ve!..

Se

Se

(m'ingannassi? Questa chiave il dica.) What if I'm wrong? This key will reveal the truth to me. At the most crucial moment when Carlo was facing a moral choice in the play, he had vowed not to open what Don Alvaro

had given him, but as his doubts grew stronger, he began to waver. When performing the line (“Se m’ ingannassi?”) it should be delivered with a hushed tone of introspection, tinged with hesitation and even a hint of fear. In contrast, the line (“Questa chiave il dica.”) should be sung with a shift to resoluteness and calmness, with a firm and steady vocal quality. When expressing emotions during the performance, one should shift to a decisive and calm tone, and the voice should be firm and resolute. (Refer to Transcription 3)

Transcription 3

The musical score is for a piece in B-flat major, 3/4 time, marked *Allegro moderato* with a tempo of 100 beats per minute. It consists of a vocal line and a piano accompaniment.

Vocal Line:

- First system: *p* (piano). Lyrics: "Se m'in-gan - nas - si?.. que-sta chia-ve il".
- Second system: *ppp* (pianissimo). Lyrics: "di - ca."

Piano Accompaniment:

- First system: *ff* (fortissimo) in the left hand, *ppp* (pianissimo) in the right hand.
- Second system: *p* (piano) throughout.

The piano part features complex textures, including triplets and dense chordal patterns in the right hand, and more rhythmic, eighth-note patterns in the left hand.

(Ecco i fogli! Che tento! *s'arresta*. E la fé che giurai? E questa vita che debbo al suo valor? Anch'io lo salvo! S'ei fosse quell' Indo

maledetto che macchiò il sangue mio? . Il suggello si franga. Niun qui mi vede. No? Ben mi vegg' io! *getta il plico*) *These are the letters! What am I doing? Stop – I swore to keep my promises! And my life was saved by him! I'm also his savior! But what if he is that damned Indian, the one who defiled my family's bloodline? Remove the seal. No one saw me, right? But I saw it myself!* In this part of the play, it's a battle between the character's conscience and hatred, presented through a series of short sentences to show the intense inner struggle. He kept questioning himself over whether he should break the oath, whether he should abandon gratitude, and whether he should let hatred control himself. When performing(“E la fé che giurai? E questa vita che debbo al suo valor? Anch' io lo salvo!”) , *it is necessary to sing continuously. At this moment, the character is struggling within himself; he doesn't believe this is true. The tone shifts to a lower pitch, with a decisive undertone: During the performance (“Ben mi vegg' io! getta il plico”)* , the high-pitched section is exerted with force, and the emotions burst forth. In the play, Carlo experiences a moral awakening, realizing that his conscience is always watching, regardless of whether others see it or not. The final line (“getta il plico”) is a highly dramatic moment – he ultimately doesn't open the letter but throws it away, indicating that morality ultimately triumphed over hatred.

(Refer to Transcription 4)

Transcription 4

Allegro $\text{♩} = 144$

vi - ta che deb-boal su - o va - lor?... An-ch'io lo sal - vo!... S'ei

fos - se quell' In - do ma - le - det - to che mac-chiò il san - gue

mi - o?... Il sug-gel - lo si fran - ga, niun qui mi

ve - de... No?... *con forza* Ben mi vegg'

4



The aria part is in E major, with a 4/4 time signature and a tempo requirement of "andante sostenuto". Judging from the musical characteristics, a rhythm of triplets should be used for accompaniment. Based on the musical features of the beginning part of the aria, the singer below will analyze each line of lyrics and their corresponding musical features in terms of singing techniques and emotional handling, sentence by sentence. (Urna fatale del mio destino, Va, t'allontana, mi tenti invano; L'onor a tergere qui venni, e insano. D'un onta nuova nol macchierò.) O terrifying box of fate, go away from me! Your allure has been in vain; I have come here to cleanse my own honor. I will no longer foolishly allow it to suffer new disgrace. This performance is slow and heavy, with the majority of the range being in the middle and low registers. It features dramatic contrast of intensity. The deep and controlled tone is used to express the inner struggle, with a psychological tone of "self-talk" to reflect rationality and restraint. (Refer to Transcription 5)

Transcription 5

Andante sostenuto ♩ = 50
cantabile

Ur - na fa - ta - le del mio de-
Des - ti - ny's se - cret held in your

sti - no, va, t'al - lon - ta - na, mi ten - ti in-

va - no; l'o - nor a ter - ger qui ven - nie in-

sa - no d'un on - ta nuo - va nol mac - chie - rò.

(Un giuro è sacro per l'uom d'onore;Que' fogli serbino il lor
mistero.Disperso vada il mal pensieroChe all'atto indegno mi
concitò.)For a person of honor, an oath is sacred; those documents, let
them remain secret. Let the evil thoughts that aroused me to commit
despicable acts dissipate with the wind. Let the music characteristics
be: the melody slightly rises, the rhythm quickens, and the emotion
intensifies. In singing, shift from introspection to rational judgment,
the articulation should be clear, the tone should be firm, and convey
the determination "I cannot betray the oath".

(Refer to Transcription 6)

Transcription 6

Un giu - roè sa - cro per l'uom d'o -

no - re; que' fo - gli ser - bi -

no il lor - mi - ste - ro... di - sper - so

Cantabile dolce

6 7 7

va - da il mal pen - sie - ro, di - sper - so

va - da il mal pen - sie - ro, il mal pen - sie - ro, che all'at - to in - de - gno mi con - ci -

tò, di - sper - so va - da il mal pen -

sie - ro, di - sper - so va - da il mal pen - sie - ro, il mal — pen -

dim. *dolciss.*
 sie-ro che all' at-to in-de-gno mi con-ci-tò, di-sper-so
p dim.
 va-da il mal-pen-sie-ro che all' at-to in-
p
 de-gno mi con-ci-tò, mi con-ci-tò.
p

(E s' altra prova rinvenir potessi? Vediam. torna a frugare nella valigia.
 Qui v' ha un ritratto . . . Suggel non v' é . . . nulla ei ne disse . . . Nulla
 promisi . . . s' apra dunque . . .)

But what if I could find other evidence? Let me have a look. Here is a portrait... There is no seal on it... He has never mentioned it... I have never made a promise either... So let's open it and have a look...

("Qui v' ha un ritratto") has a more dynamic rhythm in terms of musical characteristics, entering the "search" stage, with increased dramatic tension. In the singing, there is a gradual increase in curiosity and suspicion, with precise articulation and clear emphasis. This line then transforms into recitative (Refer to Transcription 7)

Transcription7

Allegro

E s'al - tra pro - va rin - ve - nir po - tes - si? Ve -

a tempo
♩ = 112

diam.

p
a tempo

Qui v'ha un ri - trat - to... sug - gel non

p *morendo*

v'è... nul - la ei ne dis - se... nul - la pro - mi - si... S'a - pra

Più mosso ♩ = 132

dun-que... Ciel! Leo - no - -

f

9

(Ciel! Leonora! Don Alvaro è il ferito! Ora egli viva, e di mia man poi muoia!)

Oh my God! It's Leonora! The one who got hurt is Don Alvaro! Let him live - and then, kill him in my hands! "Oh my God! It's Leonora! The one who got hurt is Don Alvaro! "(Ciel! Leonora! Don Alvaro e il ferito!) When singing this

phrase, a climactic emotional release is demanded; the voice must project with powerful intensity while maintaining precise control to avoid vocal breakage or unclear diction. Special attention should be paid to the emotional outburst of the accompaniment tremolo in ("Leonora"), and the angry tremulousness in ("Don Alvaro") after confirming the truth. ("Ora egli viva, e di mia mano poi muoia")is sung with a cold and firm tone, as if delivering a death sentence. The breath support should be stable, the voice should be round, concentrated, full of power but not impatient. (Refer to Transcription 8)

Transcription 8

The musical score for Transcription 8 consists of three systems of music. The first system shows a vocal line with the lyrics "Ciel! Leo - no -" and a piano accompaniment. The second system continues the vocal line with "ra!.. Don Al-va-ro è il fe - ri - to!.. O-ra e-gli" and includes a piano part with a tremolo effect. The third system features the vocal line "vi - va... e di mia man poi muo - ia..." and a piano accompaniment marked "Allegro". The score is written in G major and 2/4 time.

Ciel! Leo - no -

ra!.. Don Al-va-ro è il fe - ri - to!.. O-ra e-gli

vi - va... e di mia man poi muo - ia...

Allegro

(E salvo! e salvo! Oh gioia! oh gioia! A Egli è salvo! oh Gioia immensa che m'inondi il cor, ti sento!) Safe! Safe! Ah, joy! Ah, joy! He's saved! Unlimited joy fills my heart. I can feel you! During the performance of (E salvo! e salvo! Oh gioia! oh gioia! Egli è salvo!..."), clear and powerful pronunciation and loud high notes are needed to express the excitement and sudden emotional release. When performance (Gioia immensa che m'inondi il cor, ti sento!") "Such a vast love that it floods my heart, I can feel it!", the emotion shifts from shock to immersive joy. The appearance of the enemy makes him filled with excitement. (Refer to Transcription 9)

Transcription 9

11

È sal-vo! È sal-vo! Oh, gio-ia!

f

Ah! E-gliè sal - vo! oh gio - ia im-

ff

10

men - sa che m'in - non - di il cor, _____ ti

dim. *p*

sen - to! Po-trò al - fi - ne il tra - di -

ff

(Potrò alfine il tradimento sull'infame vendicar. Leonora, ove t'ascondi?... Di': seguisti tra le squadre chi del sangue di tuo padre chi cangue dituo pandre ti fe' il volto rosseggiar?) At last, I can take revenge for that despicable betrayal. Leonora, where have you been hiding? Tell me: Have you ever followed those armies, those who used your father's blood, used your father's blood to make your face turn red? When performace ("Potro alfine il tradimento sull'infame vendicar."), the music gradually shifts to a firm and powerful tone, with a slightly slower rhythm. The play expresses Carlo's long-suppressed determination and release after his pent-up emotions, with a resolute and powerful tone. (Leonora, ove t'ascondi?) This passage is filled with accusations and anger, and also contains inquiries and confusion. (Refer to Transcription 10)

Transcription10

sen - to! Po-trò al - fi - - ne il tra - di -

men - to sull' in - fa - - me ven - di -

car. Le - o - no - ra, o - ve t'a - scon - di? Di': se -

11

Detailed description: This is a musical score for a vocal and piano piece. It consists of five systems of music. Each system has a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is not specified. The score includes various musical notations such as slurs, ties, triplets, and dynamic markings like *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano). The lyrics are in Italian and are written below the vocal line. The page number 11 is centered at the bottom of the score.

gui - sti fra le squa - dre chi del san - gue di tuo

ten.
pa-dre, chi del san-gue di tuo pa-dre ti fe'il vol - to ros - seg -

col canto

giar? Ah! fe - li ce appien sa-

(Ah felice appien sarei se potesse il brando mio amendue d'Averno al dio d'un sol colpo consacrar!) Ah, how happy I would be if my sword could strike once and consecrate both of you to the god of the underworld! (Ah felice appien sarei... d'un sol colpo consacrar!") In this section, the melody becomes increasingly intense and powerful. The singer must possess an extremely strong explosive force and the ability to control emotions to convey the extreme imagination of the character wanting to kill both his sister and the enemy together. From the exclamation ("Ah felice appien sarei") gradually escalating to the intense roar ("d'un sol colpo consacrar"), the voice should have variations in pitch and

intensity. Singing this long sentence requires good and even breath support to avoid breath breaks or a thinning of the voice (Refer to Transcription 11)

Transcription11

The musical score is written for a voice and piano. It consists of three systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are in Italian and are written below the vocal line. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano).

giar? Ah! fe - li ce appien sa -

re - i se po - tes - se il bran - do mi - o a - men -

due ——— d'a-ver-no al Di - o d'un sol col - po con - sa -

crar! E - gli è sal - vo! oh gio-ia im-men - sa che mi -

Recording comparison:

Piero Cappuccilli's performance is classic. With a noble and deeply resonant vocal tone, he gives Don Carlo an aura of nobility and almost coldness. In the lyrics of ("urna fatale"), each syllable seems to bear the burden of fate, with a powerful rhythm and a deep voice. His version is not dramatically exaggerated, but through his mastery, people can more clearly feel the depth and determination of the protagonist. He does not complain about fate but accepts it with a firm will.

<https://www.youtube.com/watch?v=LBBaulGBJIM>



Leo Nucci brought out the pain of Don Carlos to the forefront. She sang at a slightly faster pace, with a tense feeling drowned out by anxiety in her voice. In his performance, ("terribil sorte") was almost filled with painful screams, making this aria a true theatrical spectacle. Nucci skillfully employed the rhythm of the words. Each line reached its climax with an emotional outburst, highlighting the protagonist's inner struggle and anger. In his

interpretation, Don Carlos was not a noble aristocrat, but a person driven by fate, hovering on the brink of hatred.

<https://www.youtube.com/watch?v=2Ubu00-qdFg>



“Credo in un Dio” OTELLO

Peformance Analysis

This is a monologue sung by the villain character Jago in the second act of Verdi's opera "Otello". He is watching Cassio leave, filled with schemes and malice. It is a room in the castle facing the garden. Cassio, who has lost his promising career for no reason, is very regretful. Eago consoles him, saying that if he goes to Delistedona to plead for him, he will be restored to his position because Othello loves his wife and will surely listen to her. As soon as Cassio is out of sight, Eago declares that he only believes in the evil god Vanne. (Vanne; la tua meta già vedo. Ti spinge il tuo dimone, E il tuo dimon son io, E me trascina il mio, nel quale io credo Inesorato Iddio.) Go ahead, I have already seen your destination. What drives you forward is your demon, and that demon is me; and I am also driven by my own demon, a God that I believe in, an unyielding one! This passage is one of Yago's most philosophical monologues. The singer needs to integrate the character's cunning, controlling desire, rationality and passionate state in the performance, with rich psychological layers. ("Vanne; la tua meta gia vedo") when singing, the tone is cold and the rhythm is calm, with the calmness of a prophet. It is suggested to use a firm and deep voice, with a slight emphasis on the end, hinting at the confidence of controlling everything. ("Ti spinge il tuo dimone, e il tuo dimon son io") entering the core statement part, the tone gradually becomes more passionate, and when singing, the voice should have a provocative and mocking tone. Especially on the "io" word, a clear strong beat should be emphasized to make "I" become the representative of evil. ("E me trascina il mio, nel quale io

credo / Inesorato Iddio") the pitch moves slightly upward, the emotion rises, and when singing, this part requires superb breath control, and the words should be kept coherent.

(Refer to Transcription 1)

Transcription 1

Allegro assai moderato ♩ = 72

cupo

Van.ne; la tua me-ta già

Allegro assai moderato ♩ = 72

fff

ve-do. Ti spinge il tuo di-mo-ne e il tuo dimon son

cupo *cresc.* *marcato*

i-o, e me tra-sci-na il mio, — nel qua-le io

pp *cresc.*

The image displays a musical score for a vocal and piano piece. It is divided into three systems. The first system shows the vocal line in bass clef and the piano accompaniment in treble and bass clefs. The tempo is marked 'Allegro assai moderato' with a quarter note equal to 72 beats. The key signature has two flats. The vocal line begins with the word 'Van.ne;' followed by 'la tua me-ta già'. The piano accompaniment features a series of triplets in the left hand, marked 'fff'. The second system continues the vocal line with 've-do. Ti spinge il tuo di-mo-ne e il tuo dimon son'. The piano accompaniment continues with triplets. The third system shows the vocal line with 'i-o, e me tra-sci-na il mio, — nel qua-le io'. The piano accompaniment starts with a 'pp' (pianissimo) marking and includes a 'cresc.' (crescendo) marking. The tempo and key signature remain consistent throughout.



The aria part is in the key of A-flat major, with a 4/4 time signature. The tempo requirement is allegro sostenuto. Based on the musical characteristics of the opening part of the aria, the singer below will analyze each line of lyrics and the corresponding musical features of the aria, and then discuss the singing techniques and emotional handling sentence by sentence. (Credo in un Dio crudel che m'ha creato Simile a sé, e che nell'ira io nomo. - Dalla viltà d'un germe o d'un atòmo Vile son nato. - Sono scellerato Perché son uomo, E sento il fango originario in me. - Sì! quest'è la mia fe'!) I believe in a cruel god, who created me, made me like him, and named me with his wrath. From a humble embryo or atom, I was born in a humble manner. I am sinful because I am human, and I feel the primordial mire within me. Yes! This is my belief! (Credo in un Dio crudel che m'ha creato Simile a sé, e che nell'ira io nomo. - Dalla viltà d'un germe o d'un atòmo Vile son nato. - Sono scellerato Perché son uomo, E sento il fango

originario in me. – Sì! quest'è la mia fe'!)("Credo in un Dio crudel che m'ha creato Simile a se")The singer should exhibit a "firm, cold" attitude in this sentence. ("E che nell'ira io nomo"). The singing should have a grinding "mocking tone". ("Dalla viltà d'un germe o d'un atomo Vile son nato") The singing should show a "self-aware of being fallen yet sarcastic" sense. It can have a slightly low and staccato pace. ("Sono scellerato Perche son uomo") The singing should have strong punctuation and emphasis, with ("scellerato" and "uomo") forming a clear contrast and logical inevitability. ("E sento il fango originario in me"). This sentence should be sung with a gloomy and restrained color, and the tone should be deep and murky. ("Sì! Quest'e la mia fe'!") This is the climax of the emotional declaration sentence. This sentence should reach the peak of emotion and volume, with the tone rising, and end in a strong, judgment-like tone. It must be extremely firm, and the voice must support it.

(Refer to Transcription 2)

Transcription2

Cre - do in un Dio cru - del che m'ha cre - a - to si - mi - le a sè,

The first system of the musical score. The vocal line (bass clef) begins with a forte (*f*) dynamic, marked with a fermata over the first measure. The piano accompaniment (grand staff) features a wavy line in the right hand and a more active line in the left hand, both marked with a trill (*tr*). The key signature is B-flat major (two flats).

e che nell'i - ra io no - . mo.

The second system of the musical score. The vocal line continues with a fermata over the first measure. The piano accompaniment features a forte (*ff*) dynamic in the right hand, marked with a trill (*tr*), and a more active line in the left hand. The key signature remains B-flat major.

Dal la vil - tà d'un germe o d'un a .

The third system of the musical score. The vocal line continues with a fermata over the first measure. The piano accompaniment features a forte (*ff*) dynamic in the right hand, marked with a trill (*tr*), and a more active line in the left hand. The key signature remains B-flat major.

-tò.mo vi.le son na.to. Son scel.le.

ra.to per.chè son uo.mo, e sento il fangoo.ri.gi.nario in

me. Si! que.st'è la mia fè!

I firmly believe, just as a widow believes in her faith in the church, I believe that the evil that I think and do is precisely the fulfillment of my destiny. (Credo con fermo cuor, siccome crede La vedovella al tempio, - Che il mal ch'io penso e che da me procede Per mio destino adempio.) The performance of ("Credo con fermo cuor") should convey absolute certainty and cold faith, not emotional excitement, but

calmness and composure. The performer of ("La vedovella al tempio") needs to have clear enunciation. When performing ("Che il mal ch'io penso... "Adempio"), it should be sung with a firm and inevitable conviction of fate. (Refer to Transcription 3)

Transcription3

f Cre - do con fer - mo

ppp cuor, sic.co.me cre.de la ve - do.vel.la altem - pio, che il malch'io

pen - so e che da me pro.ce - de per mio de.stino a - dem - pio.

f

(- Credo che il giusto è un istrion beffardo E nel viso e nel cuor, Che tutto è in lui bugiardo: Lagrima, bacio, sguardo, Sacrificio ed onor.) I

believe that the so-called "honest person" is actually a fraud beneath a mask. Whether on his face or in his heart, he is all false: his tears, kisses, glances, his sacrifices and glories, are all lies!" E nel viso e nel cuor, Che tutto è in lui bugiardo: Lagrima, bacio, sguardo, Sacrificio ed onor. I believe that the right rhythm should be steady and have an icy tone." ("Istrion") is the key word, emphasizing satire and contempt; ("beffardo") has a nasal sound and a sneering tone, reflecting inner mockery. ("E nel viso e nel cuor") "And in the face and in the heart" can be slowed down a little, with an internal and firm tone, emphasizing "dissimilarity between appearance and reality". First time: ("E nel viso e nel cuor") "And in the face and in the heart" → calm statement; Second repetition → increase the "anger" or "self-mocking despair" in the tone, with a slightly faster speed and a slightly higher pitch; ("Che tutto e in lui bugiardo") → a strong declaration, the tone should be strengthened, the speed is slightly faster "The tone of ("bugiardo") is dark and determined. When singing ("Lagrima, bacio, sguardo, Sacrificio ed onor.) , the pronunciation should be precise and the rhythm clear. Special attention should be paid to the matching of the tone and meaning for each word (Refer to Transcription 4).

Transcription4

Cre. do che il

giu-sto è un i-stri-on be-far-do e nel vi-so e nel cuor, che tutto è in lui bu-

pp

-giar - do, la - gri - ma, ba - cio, sguardo, sa - cri - fi - cio ed o -

rall.

- nor.

ff

(E credo l'uom gioco d'iniqua sorte Dal germe della culla Al verme dell'avel.) I believe that from the embryo in the womb to the worm in the grave, everything is a game of unfair fate. ("E credo l'uom gioco d'iniqua sorte") should be performed with a slightly slower tempo and a sense of heaviness. ("Al verme dell'avel") The emotional emphasis should fall on ("verme" and "avel") ; when performing, use a deep, cold tone, with ("verme") pronounced sharply and harshly, and the final syllable should be forcefully dropped; (Refer to Transcription 5)

Transcription5

The image displays a musical score for a vocal and piano piece, likely from an Italian opera. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with the lyrics "nor. E cre.do l'uom". Above the vocal line, the instruction "string. a poco a poco" is written. The piano accompaniment features a series of triplets in the right hand and a steady eighth-note pattern in the left hand, marked with a forte (*f*) dynamic.

System 2: The vocal line continues with "gio.co d'i.ni - qua sor - te dal ger - me del . la". The piano accompaniment continues with similar patterns, marked with a forte (*f*) dynamic. A "Ped" (pedal) marking is present at the end of the system.

System 3: The vocal line has the lyrics "cul . la.". The piano accompaniment is marked with a forte (*f*) dynamic and the instruction "staccato". A "dim." (diminuendo) marking is present towards the end of the system.

System 4: The vocal line has the lyrics "al ver . me del . l'a . vel.". The piano accompaniment is marked with a piano (*p*) dynamic and a "ppp" (pianissimo) marking. The system concludes with a final chord.

(Vien dopo tanta irrisiōn la Morte. – E poi? – La Morte è il Nulla. È vecchia fola il Ciel.) After so much ridicule, death came. – Then? – Death is nothingness. Heaven is an old story. (Vien dopo tanta irrisiōn la Morte”) should be expressed in a low, moderately soft volume, with a steady tone and a slightly slower pace, as inevitable as fate. (E poi?”) This is the emotional focus. When performing, use a sighing technique to express (”La Morte e il Nulla. E vecchia fola il Ciel.”) During the performance, you can slightly emphasize it, with a ”hollow, low-pitched” tone. When performing this line (È vecchia fola il Ciel.), make sure to keep your breath steady, and then roar through it. (Refer to Transcription 6)

Transcription6

The musical score is written for a voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff.

First System:

- Vocal line: Starts with a whole note rest, followed by a triplet of eighth notes (B-flat, E-flat, A-flat), then a quarter note (G-flat), a half note (F), and a whole note (E-flat). The lyrics are "Vien — do-po tan - ta ir - ri-sion la Mor - te".
- Piano accompaniment: The left hand plays a sustained chord of B-flat, E-flat, and A-flat in the bass register. The right hand plays a sustained chord of B-flat, E-flat, and A-flat in the treble register. The dynamic is *pp*.

Second System:

- Vocal line: Continues with a whole note (E-flat), a half note (F), and a whole note (G-flat). The lyrics are "E poi? e poi?".
- Piano accompaniment: The left hand continues with the sustained chord. The right hand plays a sustained chord of B-flat, E-flat, and A-flat. The dynamic is *ppp*.

Third System:

- Vocal line: Continues with a whole note (E-flat), a half note (F), and a whole note (G-flat). The lyrics are "E poi? e poi?".
- Piano accompaniment: The left hand continues with the sustained chord. The right hand plays a sustained chord of B-flat, E-flat, and A-flat. The dynamic is *ppppp*.

Fourth System:

- Vocal line: Continues with a whole note (E-flat), a half note (F), and a whole note (G-flat). The lyrics are "E poi? e poi?".
- Piano accompaniment: The left hand continues with the sustained chord. The right hand plays a sustained chord of B-flat, E-flat, and A-flat. The dynamic is *ppppp*.

The image displays a musical score for a piece titled "Allegro più di prima" with a tempo marking of $\text{♩} = 104$. The score is written for voice and piano. The key signature is B-flat major (two flats). The lyrics are in Italian: "La Mor . te è il Nul . la", "è vec . chia fo . la il Ciel", and "è vec . chia fo . la il Ciel". The score features complex piano accompaniment with triplets and sixteenth notes. The vocal line includes a trill and a long, sustained note. The tempo is marked "Allegro più di prima".

Recording comparison:

Piero Capuccilli's interpretation leans towards the "soulless" evil type. Capuccilli developed the entire aria with an extremely stable and broad voice, possessing excellent clarity and masterful control. His "doctrine" is not a wild scream, but an exposition of the orderly and villainous rational yet cruel worldview. Although his vocal color is not as rough

or aggressive as that of the other two tenors analyzed in this study, "rational evil" is the most threatening.

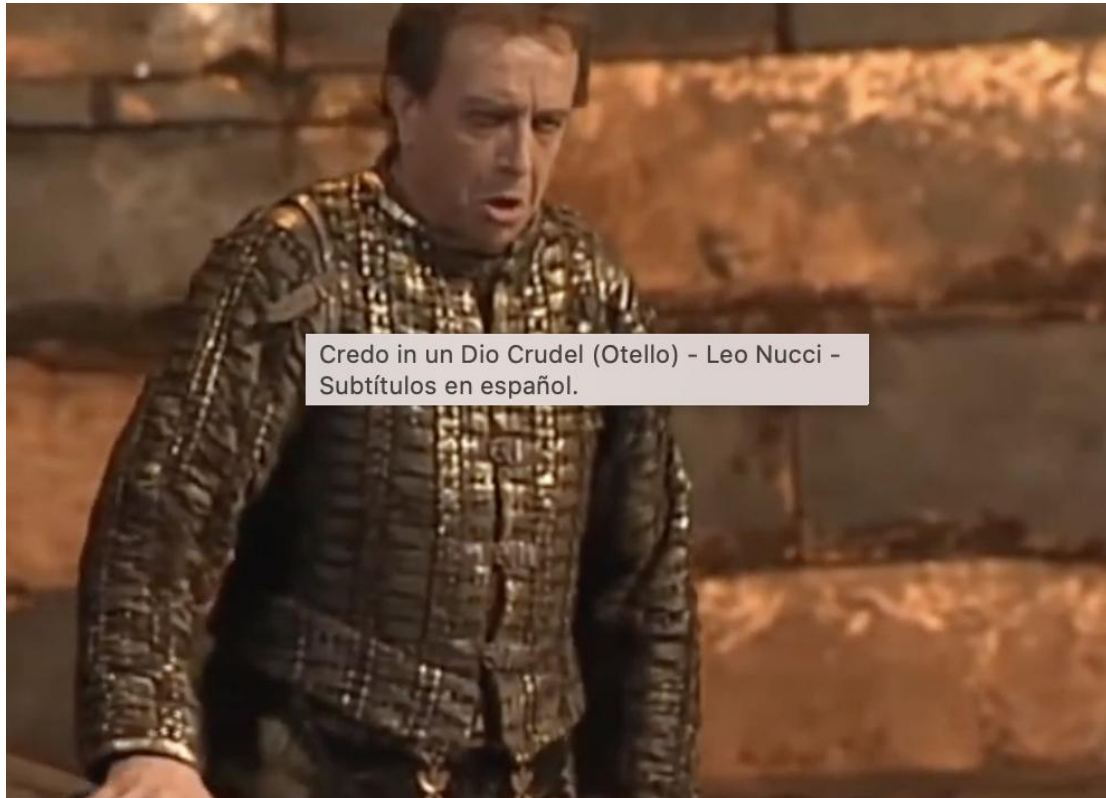
<https://www.youtube.com/watch?v=gVF5oeBs9Iw>



During this period, Leo Nucci created a work, "The Black Manifesto" (The Evil Manifesto), which was full of explosive energy and psychological tension. He brought to the forefront Jago's sarcastic laughter, arrogance and desire for hatred. ("èla morte il nulla") sounded almost like a roar in his performance. He maintained a clear and elegant speech and a tense rhythm, creating an extremely tense atmosphere. The breathing techniques and word choice were also very dramatic. Leo

Nucci not only sang, but most importantly, he played the instrument. He created Jago with his flesh and blood - a villain whose veins flow with burning hatred.

<https://www.youtube.com/watch?v=sWi3g3ihHuU>



Brian Telfer's version is filled with dark dramatic elements and the burden of British opera traditions. His bass range sounds powerful, with a deep, cold color and expressive, almost palpable wording. Unlike the Italian tenor tradition that tends towards a suspended line, Telfer focuses on verbal expression and the psychology of the characters. His "creed" sounds like an outburst of anger from the forehead, while("ogni senso è menzogna") is cold, almost lacking in emotion. In his interpretation, Yago is more like an evil philosopher, an existence marked by fate, one that no longer even attempts to liberate itself.

<https://www.youtube.com/watch?v=Uq517L5XdS4>



Informantion source:

<https://reader.101su.ru/read/6561ca65e9bba006b7da81863b8c4f7ec8fcf26b7de8f0ed2278b6e137675b2b/964422/6f93a1/otello-opera-classics-library.html> ?

client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=6e1cb02b1f931716e982d69b770c9c35581c4bde77b1dbda3af1c67a09e4fcf3&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F964422%2Fddb7cc

https://reader.101su.ru/read/4e03b9a7227d9a95140298aedb3decabd47512f29703440864ef76c7d64bea00/860567/339252/otello-the-opera-journeys-mini-guide-series.html?client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=916ad759e6c748f6d6cd27e7c31d8317a27153269e4e3498aba83aba47094335&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F860567%2F85b735

per me giunto(Don Carlo)

Performance analysis

Don Carlo was imprisoned. Rodrigo came to visit and told Carlo that it was he (Rodrigo) who had saved Carlo from execution – he had voluntarily implicated himself in the politically sensitive documents that Carlo had previously handed him.

Don Carlo was sitting, his hands covering his face, lost in deep thought. Rodrigo entered and spoke in a low voice to several officers, who then left. He looked at Don Carlo sorrowfully. Don Carlo was startled by his actions. This conversation was emotionally profound. Don Carlo was plunged into despair, while Rodrigo, with unwavering friendship and self-sacrifice, awakened him, hinting that he was about to die for him. Immediately following this was the famous aria «Per me giunto è il dì supremo», in which Rodrigo expresses his loyalty to his ideals and friendship, and bids farewell to Carlo before sacrificing himself. This is the most touching scene of the entire play. (Son io, mio Carlo. Uscir tu dêi da quest'orrendo avel. Felice ancor io son se abbracciar ti poss'io! Io ti salvai! Convien qui dirci addio! o mio carlo)

It's me, my Carlo. You must escape from this terrifying tomb.

If I could hug you just once more, I would already feel happy! It was I who saved you! We must say goodbye here, oh, my Carlo! These words were spoken by Rodrigo just before he was willing to sacrifice himself to save Carlo. In a calm yet emotionally charged tone, he declared that he was about to face death, but was content with the rescue of his dear friend. His deep affection and unwavering determination for Carlo constitute one of the most touching and tragic friendship scenes in the entire play.

(Son io, mio Carlo.)In the play, Rodrigo softly reveals his identity, his tone resembling a final whisper, carrying boundless affection and sorrow. When singing, use a soft but core tone, avoiding excessive force, to reflect the voice state of the "dying person". A slight asperato treatment can be applied to make the voice feel fragile. When singing(Uscir tu dêi da quest'orrendo avel.) , show urgency, with a slightly commanding tone. When singing("Felice ancor io son se abbracciar ti poss'io, Io ti salvai!"), the voice gradually brightens and rises, driven by the emotional ups and downs of the melody.

("Felice")should be sung softly and elongated to convey an exclamatory tone. ("Salvai") should be treated with a strong tone and a firm volume and articulation, being the peak of the sentence. (Convien qui dirci addio! O my Carlo!)This entire recitative summarizes the emotions –

it is restrained yet heart-wrenching. Facing death and parting with ("addio") is the emotional core of this line. When singing, it should be done slowly and heavily, with the pronunciation being soft yet with a hint of tears. (Refer to Transcription 1)

Transcription1

Rodrigo
Recit.

Son io, mio Carlo. U - scir tu dei da quest' or - ren - do a - vel.

Andante
pp

Fe - li - ce an - cor io son se ab - brac - ciar - ti _ pos - sì - o! Io ti sal - vai!

con emozione

Convien qui dir - ci, con - vien qui dir - ci ad - di - o. O mio Car - lo!

lungo silenzio

The aria section is in E major, with a 4/4 time signature and a tempo requirement of "andante sostenuto". Judging from the musical characteristics, a rhythm of sixteenth notes is adopted for accompaniment. Based on the musical features of the beginning part of the aria, the singer below will analyze each line of lyrics in the aria in conjunction with their meanings and musical characteristics, and then discuss the singing techniques and emotional handling sentence by sentence.

(Per me giunto è il dì supremo, No, mai più ci rivedrem; Ci congiunga Iddio nel ciel, Ei che premia i suoi fedel.)For me the final day has come, No, we shall never meet again; May God unite us in heaven, He who rewards His faithful. For me, when starting the song ("Per me giunto è il dì supremo"), the initial note should not be too loud. It should start with ("mezzo piano"). (No, mai più ci rivedrem; mai più")No, never again will we meet; never again." The phrase should be elongated and use an arc-shaped syntax. Pay attention to gradually releasing the emotion from the inside out. ("Ci congiunga Iddio nel ciel") When singing this part, use "legato" to connect the entire sentence. ("Ei che premia i suoi fedel.") ("Ei") can be slightly

stressed to bring out a sense of solemnity. ("Prima i suoi fedel.") use a smooth tone to express serenity and make sure the pronunciation is clear. (Refer to Transcription 2)

Transcription2

Aria Andante sostenuto (♩ = 58)
cantabile

Per i.e giun - - to è il dì su -

pre - mo, No, mai più ci ri - - ve -

drem; Ci con - giun - ga Id-dio nel

16384

ciel, — Ei che pre - mia i suoi fe -

del'.

espress.

(Sul tuo ciglio il pianto io miro; Lagrimar così, perché?) I saw your tears streaming down, Why are you crying so much? (Sul tuo ciglio il pianto io miro) sang sung with a sweet tone, avoiding tension and excessive volume. Use (legato) legato to connect (“pianto io miro”) “pianto io miro”, maintaining the

smooth flowing feel of the sentence. (Lagrimar così, perché? perché”) is the emotional focus of the entire sentence, and it should have a slight pitch rise. In the play, Rodrigo, with tears in his eyes, is asking him(Refer to Transcription 3)

Transcription3

The image shows a musical score for Transcription 3, consisting of three systems of vocal and piano parts. The key signature is B-flat major (two flats). The first system has the vocal line starting with a whole note G4, followed by a half note A4, and then a quarter note G4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues the vocal line with a half note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment remains consistent. The third system shows the vocal line with a half note C4, a quarter note B3, and a quarter note A3. The piano accompaniment includes a *pp* (pianissimo) marking and a *col canto* (with voice) instruction. The lyrics are in Italian and are written below the vocal line.

Sul tuo ci - - glio il pian to jo

mi - ro; La - gri - mar, la - grimar co - sì per-

chè? No, fa cor, no, fa cor, le - stre - mo -

pp
col canto

dolce

(No, fa cor, l'estremo spiro, Lieto è a chi morrà per te.) No, take heart, the final breath / Is joyful for one who dies for you. (No, fa cor, l'estremo spiro.) The emotional tone here shifts from tenderness to encouragement and solace, conveying resolve within calmness. "No, fa cor" should be delivered with clear and emphatic diction, carrying a sense of urging to "take heart." For "Is joyful for one who dies for you (Lieto è a chi morrà per te) ," the rhythm can relax slightly, emphasizing the weight and emotion of ("per te")for you. This text is repeated twice, not only deepening the character's portrayal but also highlighting the composer's mastery in musical-dramatic construction. The final iteration of " (Lieto è a chi morrà per te) Is joyful for one who dies for you" should conclude with a gentle decrescendo.

(Refer to Transcription 4)

spi - ro, lè - stre-mo spi - ro Lie - to è a —

chi, — a chi morrà, — morrà per te. No, fa cor, no, fa

- cor, lè - stre - - mo spi - ro — Lie - to è a —

chi — mor - rà per te. lie - to è a

chi mor - rà per te.

16381

This passage represents Rodrigo's dying words, spoken after being shot, as he delivers his final testament to Don Carlo. The emotion is profoundly heartfelt and sorrowful.

(O Carlo, ascolta, la madre t'aspetta A San Giusto doman; tutto ella sa ... Ah! la terra mi manca ... Carlo mio, A me porgi la man! ...) O Carlo, listen, your mother awaits you / At San Giusto tomorrow; she knows everything... Ah! The ground fails me... My Carlo, Offer me your hand! (O Carlo, ascolta, la madre t'aspetta / A San Giusto doman; tutto ella sa...) O Carlo, listen, your mother awaits you / At San Giusto tomorrow; she knows everything... This line conveys urgent yet tender instructions and final wishes. The delivery should utilize a bright, full chest resonance, maintaining phrasing continuity. The tone should be sincere and slightly hurried, emphasizing the earnestness of listen ("ascolta"). (Ah! la terra mi manca...) Ah! The ground fails me... This exclamation should be performed with a diminuendo (decrescendo) and ritardando. The tone should become softer and more fragile, incorporating a perceptible breath break to suggest shortness of breath and a shift towards grief. (Carlo mio, A me porgi la man!) My Carlo, Offer me your hand! This final plea requires a tender and deeply affectionate call. The volume should be moderate yet retain sufficient dynamic strength to project final resolve. The note on ("mio") my may be slightly prolonged to enhance emotional depth.

(Refer to Transcription 5)

Transcription5

p
O - Car-lo, a - scol - ta, la

ma - dre ta - spet - ta a San Giu - sto do-

f
man; tut-to el - la sa... Ah! la ter-ra mi manca!..

Car-lo mio, a me por - gi la man!

(Io morirò, ma lieto in core, Ché potei così serbar Alla Spagna un salvatore!

Ah! ... di me ... non ... ti .. scordar! ...) I shall die, but joyful in heart,
/ For I was thus able to preserve / For Spain a savior! / Ah! ... do not ...
forget ... me! ... Firstly, " (Io morirò, ma lieto in core) I shall die, but
joyful in heart" begins with a bright and resolute tone; although expressing
"I shall die," ("lieto in core") joyful in heart conveys the character's
spiritual transcendence upon fulfilling his duty. The singer should commence
with a warm mezzo-forte, the timbre warm rather than sorrowful, embodying a noble
belief that transcends death. The subsequent " (Ché potei così serbar / Alla
Spagna un salvatore!) For I was thus able to preserve / For Spain a savior!"
affirms the meaning of the sacrifice; it should employ a legato line, allowing
the phrase to flow like a smooth melodic arc. The tone here is tender, avoiding
exaggeration. (Ah! ... di me ... non ... ti ... scordar! ...) " "Ah! ... do
not ... forget ... me! ... requires heightened emotional color—though still soft,
the delivery becomes more plaintive, as if pleading with a friend to remember
his sacrifice. A slight ritardando and subtle vibrato can enhance the emotional
texture here.

(Refer to Transcription 6)

Transcription6

a tempo

lo mor - rò, ma lie - to in

allarg. p a tempo

co - re, Chè po -

pp

tei co - sì ser -

dim.

bar Al - la

Spa - gnaun sal - va -

to - re! Ah! di

Più mosso (♩ = 76)

me.. non ti scor - dar!

(di me... non... ti... scordar!...regnare tu dovevi ed io morir per te) ...do
 not... forget... me!... / You were destined to reign, and I to die for you. (di
 me... non... ti... scordar!...regnare tu dovevi ed io morir per te) This line
 demands intensified emotional color, delivered in a declamatory (parlando) style.

"Regnare" (to reign) should be slightly emphasized, supported by steady breath control.

(Refer to Transcription 7)

Transcription7

The image shows a musical score for Transcription 7, consisting of three systems of music. Each system has a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4.

- System 1:** The vocal line begins with the instruction *parlato*. The lyrics are "Di me... non ti scordar!". The piano accompaniment features triplet figures in the right hand and a steady eighth-note bass line.
- System 2:** The vocal line continues with the lyrics "Regna - re tu do - ve - vi, ed". The piano accompaniment maintains the triplet and eighth-note patterns.
- System 3:** The vocal line includes the instruction *Tempo I* and *espress.* The lyrics are "io mo - rir per te. Ah! io mor -". The piano accompaniment starts with the instruction *col canto* and *p* (piano). The right hand features a rapid, flowing sixteenth-note passage, while the left hand has a simple bass line.

(Io morirò, ma lieto in core, Ché potei così serbar Alla Spagna un salvatore! Ah! ... di me ... non ... ti .. scordar! ...) I shall die, but with a joyful heart, for I have thus preserved for Spain a savior! Ah! ... do not ... forget ... me! ... This repetition should embody a "final insistence" amidst physical weakness and fading consciousness. Use lighter, shorter, and weaker breath support (fiato); the emotion is more sorrowful, fragile, yet also more profound. The rhythm should be slower and more fragmented, particularly " (Ah! ... di me ... non ... ti ... scordar!) Ah! ... do not ... forget ... me! ... " which can be treated with a diminuendo (decrecendo).

(Refer to Transcription 8)

Transcription8

Tempo I
espress.

io mo - rir per te. Ah! io mor -

col canto

p

ro, ma lie - - to in

co - re, Chè po -

tei co - sì ser -

bar Al - la Spa - gna un sal - va -

to - re! Ah! di me... non ti scor-

(Ah! la terra mi manca !lamano ame, a me .ah salva la fiandra, carlo, addio.. ah! ah!) Ah! The ground fails me! The hand... to me... to me... ah save Flanders, Carlo, farewell.. ah! ah!

(Ah! la terra mi manca! La mano... a me... a me...) Ah! The ground fails me! The hand... to me... to me... again highlights the character's rapid physical decline

and fading consciousness. The repetitive and fragmented phrases should suggest labored breath; sing with a broken vocal line and soft, detached phrasing, the pitch gradually weakening to portray the helplessness of impending death. "

(Ah!... Salva la Fiandra, Carlo!... Addio... ah! ah!...) Ah save Flanders, Carlo, farewell.. ah! ah!" is the emotional climax and conclusion. " (Salva la Fiandra, Carlo!) save Flanders, Carlo" must carry a strong sense of final entreaty, the voice tinged with resolve yet tragic grandeur. Subsequently, " (Addio... ah! ah!) Farewell.. ah! ah!" should be treated with a diminuendo, the tone frail, as if using the last breath to bid farewell, accompanied by a slight vocal tremor to create the atmosphere of life fading away.

(Refer to Transcription 9)

Transcription9

Allegro (♩ = 120)

dar! Ah!.. la ter - ra mi man - ca!.. la ma - no a

me... a me... Ah! _ salva la Fiandra! Carlo, ad-dio, ah!.. ah! _

Più mosso

Recording comparison:

Piero Capuccilli's interpretation has a profound expression and seriousness. His voice is naturally authoritative, combined with warm tones, almost turning Rodrigo into a martyr. The self-expression of ("Per me giunto") is low-key, like a story of reconciling with fate and accepting its judgment, without a trace of struggle or pain. In the phrase ("Io morro, ma lieto in core") , his voice gently fades away, revealing the true greatness of the character, without a hint of regret. In Capuccilli's interpretation, Rodrigo becomes the prototype of the Vidiotto tenor hero: proud, self-disciplined, and unyielding - like an honor symbol carved in marble.

<https://www.youtube.com/watch?v=k5Xo6k4OmWsl>



From Leo Nucci's perspective, the hero acquires a more human dimension. His singing is filled with the nuances of emotion. The luminescent timbre has natural fluidity and dynamic contrast. In("Di me scordarti?"), you can almost hear the physical pain - the choked sobs in the voice, revealing both the heroic struggle and the uncontrollable remorse. The Rodrigo he portrays is not a born hero, but an ordinary person desperately maintaining his dignity in the face of death. Such a portrayal is more human and touching, and more likely to move the audience's heart.

<https://www.youtube.com/watch?v=JCAQVYwcVhI>



Summary and Conclusion

This thesis takes the baritone arias from Giuseppe Verdi's seven major operas as the research object, systematically exploring the artistic features of these works in terms of vocal technique, dramatic expression, and character portrayal, and conducting in-depth analysis through the practical experience of singers. During the research process, the author combines methods from musicology, performance art, and vocal pedagogy, using a theoretical and practical approach to reveal the unique status and aesthetic value of the baritone role in Verdi's compositions.

Firstly, through the analysis of baritone arias in operas such as "Macbeth", "Rigoletto", "Un Ballo in Maschera", "La Forza del Destino", "Othello", "Don Carlo", and "Nabucco", the thesis delves into the dramatic conflicts and psychological tensions embodied by different characters. These characters not only serve to advance the plot but also act as important mediums for Verdi to showcase the complexity of human nature. Verdi's ingenious use of the baritone's timbre enables these characters to express a wide range of emotions, including anger, remorse, the desire for power, loyalty, and sorrow, with remarkable expressiveness.

Secondly, on the technical level, the study focuses on the characteristics of Verdi's baritone writing in terms of vocal production requirements, breath control, articulation, vocal range transitions, and emotional expression. These technical demands not only challenge the singer's skill limits but also reflect Verdi's profound understanding of voice as a dramatic tool. With the expansion of opera performance venues and the enhancement of orchestral arrangements during Verdi's time, higher standards were set for singers in terms of penetration, intensity, and vocal color stability, especially for baritones in terms of wide vocal range and emotional expression, making them one of the most expressive vocal parts in Verdi's operas.

Thirdly, this research makes a certain original contribution. Against the backdrop of existing literature mostly focusing on works such as "La Traviata" and "Falstaff", the author specifically selects less-studied works, such as the baritone roles in "La Forza del Destino" and "Nabucco", and combines his own experience as a lyric baritone to conduct in-depth analysis of the arias. This approach not only fills the gap in existing research at the level of specific singing techniques but also establishes a theoretical connection between teaching and performance practice, providing a reference for Chinese vocal education and stage performances.

Finally, through this thesis's research, Verdi's baritone roles and their arias are not only highly mature in musical language and important in dramatic structure but also have had a profound impact on the development of vocal technique and the evolution of stage performance. Baritone roles are no longer merely villains or supporting characters but act as the driving force of the drama, with their inner conflicts, psychological struggles, and vocal expressions collectively constituting a core part of Verdi's operatic art.

The research of this thesis not only deepens the understanding of Verdi's baritone roles but also provides theoretical support and practical paths for contemporary opera performance and vocal pedagogy. Future research could further expand to compare baritone works by other composers or explore the singing styles and artistic expressions of baritones from a cross-cultural perspective.

References

1. Abbiati, *La vita e le opere di Giuseppe Verdi*, 1959, Milano, Ricordi.
2. Archivio Storico del Teatro La Fenice, rękopis Rigoletta folio 67, pudełko D-3
3. Baldini, Gabriele (1980). *The Story of Giuseppe Verdi: Oberto to Un Ballo in Maschera*. Cambridge: Cambridge University Press. ISBN 978-0-521-29712-7.
4. Bate, Jonathan; Rasmussen, Eric, eds. (2009). *Othello. The RSC Shakespeare*. Red Globe Press. ISBN 9780230576223.
5. Biblioteca Nazionale Centrale di Roma, Un ballo in maschera, pudełko rękopisów F-3, folio 89
6. Budden, J. *The Operas of Verdi*, Volume III 3rd. Oxford University Press. 1973. ISBN 0-19-816263-4.
7. Budden, J. *Verdi: His Life and Works* (Oxford University Press, 2002)
8. Budden, Julian (1984). *The Operas of Verdi*, Volume 2: From *Il trovatore* to *La forza del destino*. London: Cassell. ISBN 978-0-19-520068-3 (hardcover) ISBN 978-0-19-520450-6 (paperback).
9. Budden, Julian (1985). *Verdi. The Master Musicians*. London: J. M. Dent & Sons. (The book refers to 'Teatro Giglio of Corfu', but there was never a theatre with this name in Corfu.)
10. Charles Osborne, *The Complete Operas of Verdi*, Indigo, (ISBN 0-575-40118-4)
11. Chusid Carteggio Verdi-Somma, ed. Simonetta Ricciardi, 2002
12. De Van, Gilles (trans. Gilda Roberts) (1998), *Verdi's Theater: Creating Drama Through Music*. Chicago & London: University of Chicago Press. ISBN 0-226-14369-4 (hardback), ISBN 0-226-14370-8
13. Gossett Philip, *Divas and Scholars: Performing Italian Opera* (Chicago: University of Chicago Press, 2006)
14. Honigmann, E. A. J., ed. (1997). *Othello. The Arden Shakespeare* (3rd series ed.). Bloomsbury Publishing. ISBN 9780415015158.
15. Honigmann, E. A. J.; Thompson, Ayanna, eds. (2016). *Othello. The Arden Shakespeare*, third series (revised ed.). Bloomsbury Publishing. ISBN 9781472571762.

16. Istituto Nazionale di Studi Verdiani, List nr IVR-1864-8
17. Istituto Nazionale di Studi Verdiani, List nr IVR-1859-7
18. Istituto Nazionale di Studi Verdiani, List nr IVR-1859-9
19. Julian Budden, *Le opere di Verdi*, vol II, Torino, EDT 1986.
20. Julian Budden, *The Operas of Verdi* (Volume 1), Cassell, (ISBN 0-304-31058-1)
21. Martin, George Whitney (1979). "*Autobiographic Sketch' and Nabucco*". *Verdi: His Music, Life and Times*. Da Capo Press. ISBN 9780306795497.
22. Melitz, Leo [de] (1921), *The Opera Goer's Complete Guide*.
23. Parker Roger , *Leonora's Last Act: Essays in Verdian Discourse* (Princeton University Press, 1997)
24. Parker, Roger (1992). "*Nabucco [Nabucodonosor]*". *Grove Music Online* (8th ed.). Oxford University Press. doi:10.1093/gmo/9781561592630.article.O008126. ISBN 978-1-56159-263-0.
25. Parker, Roger (1998). "*Un ballo in maschera*". In Stanley Sadie (ed.). *The New Grove Dictionary of Opera. Vol. I*. London: Macmillan. ISBN 0-333-73432-7.
26. Phillips-Matz, Mary Jane. *Verdi: A Biography* 1st. Oxford University Press. 1993. ISBN 0-19-313204-4.
27. Rosen David , *Verdi: Requiem*, 1995
28. Toye, Francis (1931), *Giuseppe Verdi: His Life and Works*, New York: Knopf
29. Walker, Frank (1962). *The Man Verdi*, New York: Knopf; Chicago: University of Chicago Press. ISBN 0-226-87132-0
30. Walker, Frank, *The Man Verdi* (1982), New York: Knopf, 1962, Chicago: University of Chicago Press. ISBN 0-226-87132-0
31. Werfel, Franz and Stefan, Paul (1973). *Verdi: The Man and His Letters*, New York: Vienna House. ISBN 0-8443-0088-8

Internet resources

1. <https://en.wikipedia.org/wiki/Nabucco>
2. <https://zh.101su.ru/book/1002015/b590dd/nabucco-opera-journeys-mini-guide-series.html>
3. <https://zh.101su.ru/book/1890720/fe58aa/nabucco.html>
4. <https://en.wikipedia.org/wiki/Macbeth>
5. [https://reader.101su.ru/read/0f381fcd3560fa418e7d6ad65c08f6664a3d1cad85e4469e2761f002d7cf916e/983310/857217/macbeth-opera-journeys-mini-guide-series.html ? client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=a37c08f5ba24b71519a130f87562df6f9772de9887e7a5dc3a5b91c76e3118fe&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F983310%2Ffc8ebb](https://reader.101su.ru/read/0f381fcd3560fa418e7d6ad65c08f6664a3d1cad85e4469e2761f002d7cf916e/983310/857217/macbeth-opera-journeys-mini-guide-series.html?client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=a37c08f5ba24b71519a130f87562df6f9772de9887e7a5dc3a5b91c76e3118fe&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F983310%2Ffc8ebb)
6. <https://en.wikipedia.org/wiki/Rigoletto>
7. [https://reader.101su.ru/read/fe53401d676005ce5dfcd6361a8ab26297aa2fd16c746443220dc588243fe68d/981341/f5d23e/verdis-rigoletto-opera-classics-library-series.html ? client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=e386242a096528716c50a589b1cbcb5b1e07f492a6dbafb0c2d076911b71dfea&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F981341%2Fdd3857](https://reader.101su.ru/read/fe53401d676005ce5dfcd6361a8ab26297aa2fd16c746443220dc588243fe68d/981341/f5d23e/verdis-rigoletto-opera-classics-library-series.html?client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=e386242a096528716c50a589b1cbcb5b1e07f492a6dbafb0c2d076911b71dfea&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F981341%2Fdd3857)
8. https://en.wikipedia.org/wiki/Un_ballo_in_maschera
9. https://en.wikipedia.org/wiki/La_forza_del_destino
10. <https://en.wikipedia.org/wiki/Othello>
11. https://en.wikipedia.org/wiki/Don_Carlos
12. [https://reader.101su.ru/read/6561ca65e9bba006b7da81863b8c4f7ec8fcf26b7de8f0ed2278b6e137675b2b/964422/6f93a1/otello-opera-classics-library.html ? client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=6e1cb02b1f931716e982d69b770c9c35581c4bde77b1bdba3af1c67a09e4fcf3&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F964422%2Fddb7cc](https://reader.101su.ru/read/6561ca65e9bba006b7da81863b8c4f7ec8fcf26b7de8f0ed2278b6e137675b2b/964422/6f93a1/otello-opera-classics-library.html?client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=6e1cb02b1f931716e982d69b770c9c35581c4bde77b1bdba3af1c67a09e4fcf3&download_location=https%3A%2F%2Fzh.101su.ru%2Fdl%2F964422%2Fddb7cc)
13. [https://reader.101su.ru/read/4e03b9a7227d9a95140298aedb3decabd47512f29703440864ef76c7d64bea00/860567/339252/otello-the-opera-journeys-mini-guide-series.html ?](https://reader.101su.ru/read/4e03b9a7227d9a95140298aedb3decabd47512f29703440864ef76c7d64bea00/860567/339252/otello-the-opera-journeys-mini-guide-series.html)

client_key=1fFLi67gBrNRP1j1iPy1&extension=pdf&signature=916ad759e6c748f6d6cd27e7
c31d8317a27153269e4e3498aba83aba47094335&download_location=https%3A%2F%2Fzh.
101su.ru%2Fdl%2F860567%2F85b735

Illustrations

1. <https://www.youtube.com/watch?v=sScHq0TbjP8>
2. <https://www.youtube.com/watch?v=0CaVtmBT1bI&list=PLuqgAZLVOGVQ2etiOWv7->
3. <https://www.youtube.com/watch?v=JxkjDnNkmCE>
4. https://www.youtube.com/watch?v=f9VuE16x-_M
5. <https://www.youtube.com/watch?v=BfGOdZ3H2Ys>
6. <https://www.youtube.com/watch?v=VI3ryjnOe14>
7. <https://www.youtube.com/watch?v=QwheNbzv1nE&t=23s>
8. <https://www.youtube.com/watch?v=BfGOdZ3H2Ys>
9. <https://www.youtube.com/watch?v=QTKGxkHnNNY>
10. <https://www.youtube.com/watch?v=e7Gx4hE3ICE>
11. <https://www.youtube.com/watch?v=XlKkzdD04D4>
12. <https://www.youtube.com/watch?v=SR2v3WAXsRY>
13. https://www.youtube.com/watch?v=ArBfU4gRDaY&list=RDArBfU4gRDaY&start_radio=1
14. <https://www.youtube.com/watch?v=2eX0bQsW0uA>
15. <https://www.youtube.com/watch?v=LBBaulGBJIM>
16. <https://www.youtube.com/watch?v=2Ubu00-qdFg>
17. <https://www.youtube.com/watch?v=gVF5oeBs9Iw>
18. <https://www.youtube.com/watch?v=sWi3g3ihHuU>
19. <https://www.youtube.com/watch?v=Uq517L5XdS4>
20. <https://www.youtube.com/watch?v=k5Xo6k4OmWslI>
21. <https://www.youtube.com/watch?v=JCAQVYwcVhI>

Piano Scores

1. https://drive.google.com/file/d/16hUKfXsFTuU3nCLn7MxfhxkvYQQ9p-2j/view?usp=share_link
2. https://drive.google.com/file/d/1rnN5JHJ3EVRslBOrGYWhTZlF1GnRTguq/view?usp=share_link
3. https://drive.google.com/file/d/1YupsfUu-J1MU8C8K_rSWKqCU5ofVt5z/view?usp=share_link
4. https://drive.google.com/file/d/1aJYyk-GLQRrJU8ET8UkBh-G7-hEhxaAR/view?usp=share_link
5. https://drive.google.com/file/d/1n14KJNMypdxwZ9ZXJTws_Cy37maS6zOY/view?usp=share_link
6. https://drive.google.com/file/d/1t9V51-ZMfgaIWYVWSb2YfibBdHJ2P6Uz/view?usp=share_link
7. https://drive.google.com/file/d/1FLPeo6HRUgfp37f5pDfOkfmlcCLeqWK2/view?usp=share_link
8. https://drive.google.com/file/d/1R684T1MdYwzLqW4uhkTEcT9bCdcd6UM2/view?usp=share_link