CHARACTERS

CORINNA, famous Roman extempore poetess. Soprano

LA MARCHESA MELIBEA, a Polish lady, widow of an Italian general killed on the very day of his wedding in a surprise enemy attack. Contralto

LA CONTESSA DI FOLLEVILLE, an extremely fashionable, charming and vivacious young widow. Soprano

MADAMA CORTESE, a lively, good-natured woman, born in the Tyrol, wife of a French traveling salesman and proprietress of the spa. Soprano

IL CAVALIERE BELFIORE, a jovial and elegant young French officer who courts all the ladies, particularly the Contessa di Folleville, and who enjoys painting. Tenor

IL CONTE DI LIBENSKOF, an impetuous Russian general, in love with the Marchesa Melibea and extremely jealous. Tenor

LORD SIDNEY, an English colonel, secretly in love with Corinna. Bass

DON PROFONDO, a man of letters, friend of Corinna, member of various academies, passionate about antiques. Buffo

IL BARONE DI TROMBONOK, a German major, passionate about music. Buffo

DON ALVARO, a Spanish grandee, general officer of the navy, in love with Melibea. Bass
DON PRUDENZIO, a physician at the spa. *Bass*

DON LUIGINO, cousin of the Contessa di Folleville. *Tenor*

DELIA, a young Greek orphan girl under the tutelage of Corinna, and her travelling companion. *Soprano*

MADDALENA, a native of Caux in Normandy, housekeeper at the spa. *Mezzosoprano*

MODESTINA, an absent-minded, timid, slow girl, maid of the Contessa di Folleville. *Mezzosoprano*

ZEFIRINO, a messenger. *Tenor*

ANTONIO, a steward. *Bass*

GELSOMINO, a servant. *Tenor*

FOUR STROLLING MUSICIANS, *Soprano, Mezzosoprano, Tenor, Bass*

Mixed chorus of peasant folk, male and female gardeners, servants; dancers of both sexes, hotel servants for the travellers.

*The scene is set in Plombières at the “Golden Lily” spa.*

* In the Aria Contessa (N. 2), the part for Don Luigino is written in bass clef.
| N. 1 | Introduzione | Presto, presto... su, coraggio!  
(Madama Cortese, Maddalena, Don Prudentio, Antonio, Coro) | 1 |
| N. 2 | Recitativo | Ahimè! sta in gran pericolo...  
(Contessa di Folleville, Don Luigi, Barone di Trombonok, Don Prudentio) | 52 |
| N. 3 | Aria | Contessa | Partir, oh ciel! desio  
(Contessa di Folleville, Maddalena, Modestina, Don Luigi, Barone di Trombonok, Antonio, Don Prudentio) | 94 |
| N. 4 | Scena | Ah! perché la conobbi?  
ed Aria | Milord Invan strappar dal core  
(Lord Sidney, Coro) | 96 |
| N. 5 | Recitativo | Sola ritrovo alfin la bella Dea  
ed Duetto | Corinna e Cavaliere Nel suo divin sembiante  
(Corinna, Cavaliere Belfiore) | 186 |
| N. 6 | Aria | [Don] Profondo Io! Medaglie incomparabili  
(Don Profondo) | 187 |
| N. 7 | Gran Pezzo | Concertato a 14 voci Ah! a tal colpo inaspettato  
(Madama Cortese, Contessa di Folleville, Corinna, Marchesa Melibea, Delia, Modestina, Conte di Libenskof, Cavaliere Belfiore, Zefirino, Barone di Trombonok, Don Alvaro, Lord Sidney, Don Profondo, Don Prudentio) | 193 |
| N. 8 | Recitativo | Dopo il Gran Pezzo Concertato Vicino alla contessa il consiglio mi pare  
(Madama Cortese, Contessa di Folleville, Marchesa Melibea, Conte di Libenskof, Cavaliere Belfiore, Gelsomino, Antonio, Barone di Trombonok, Don Alvaro, Don Profondo) | 220 |
| N. 9 | Scena | Di che sor reo?  
ed Duetto | Melibea – Conte [di Libenskof] D'alma celeste, oh Dio!  
(Marchesa Melibea, Conte di Libenskof) | 225 |
| N. 10 | Recitativo | Dopo l'Aria Contessa Eh! senti, mastro Antonio...  
(Antonio, Barone di Trombonok) | 231 |
| N. 11 | Aria | Milord, una parola...  
(Corinna, Delia, Lord Sidney, Don Profondo) | 258 |
| N. 12 | Duetto | Corinna e Cavaliere Bravo il signor Ganimede!  
(Don Profondo) | 259 |
| N. 13 | Aria | [Don] Profondo Io! Medaglie incomparabili  
(Don Profondo) | 277 |
| N. 14 | Recitativo | Dopo l’Aria Don Profondo | 284 |
| N. 15 | Aria | [Don] Profondo | 359 |
| N. 16 | Duetto | Melibea – Conte [di Libenskof] D'alma celeste, oh Dio! | 367 |
| N. 17 | Scena | Di che sor reo?  
ed Duetto | Melibea – Conte [di Libenskof] D'alma celeste, oh Dio! | 369 |
N. 9

Finale

[Ballo]

[Coro] L'allegria è un sommo bene
(Coro)

Dopo il Coro Ora secondo l'uso, i brindisi facciamo
(Barone di Trombonok)

(Inno Tedesco) Or che regna fra le genti
(Barone di Trombonok, Coro)

(Polacca) Ai prodi guerrieri, seguaci di gloria
(Marchesa Melibea, Coro)

(Inno Russo) Onore, gloria ed alto omaggio
(Conte di Libenskof, Coro)

(Canzona Spagnola) Omaggio all'augusto duce
(Don Alvaro, Coro)

(Canzona Inglese) Dell'aurea pianta il germe amato
(Lord Sidney, Coro)

(Canzona Francese) Madre del nuovo Enrico
(Contessa di Folleville, Cavalier Belfiore, Coro)

(Tirolesi) Più vivace e più fecondo
(Madama Cortese, Don Profondo, Coro)

Strofe d'Improvviso All'ombra amena del Giglio d'or
(Corinna)

Stretta Viva il diletto augusto regnator
(Madama Cortese, Contessa di Folleville, Corinna, Marchesa Melibea,
Delia, Modestina, Conte di Libenskof, Cavalier Belfiore, Gelsomino,
Barone di Trombonok, Lord Sidney, Don Alvaro, Don Profondo, Coro)
PREMISE

The critical edition of the works of Gioachino Rossini, under the aegis of the Fondazione Rossini of Pesaro, will comprise the publication of the composer's entire production. Rossini's works are classified in eight sections:

- Section I: Operas
- Section II: Incidental Music and Cantatas
- Section III: Sacred Music
- Section IV: Hymns and Choral Works
- Section V: Vocal Chamber Works
- Section VI: Instrumental Music
- Section VII: *Pêchés de vieillesse*
- Section VIII: Miscellaneous

Each orchestral score is accompanied by a Critical Commentary, bound either in a separate volume or together with the score itself. It constitutes an integral part of the edition. Where appropriate, reductions for voice and piano, as well as separate orchestral and choral parts, will be published.

Each opera score includes all the music performed at the premiere of the opera, including music by other composers, as well as music inserted later by Rossini, consisting either of new material or passages adapted from earlier works. The basic score usually follows that of the first performance, and the additional pieces are given in the appendices. This makes it possible to perform the additional music from all authentic productions (i.e., staged with the composer's approval) of each opera.

The editorial norms followed are set forth in the preface to the full score. In the vocal score, a summary of the most salient historical information is presented, along with a selection of critical notes deemed most important and most likely to interest the singer.
I. Historical Introduction

Rossini in Paris

Rossini officially assumed his duties as director of the elite Théâtre Italien on 1 December 1824, according to the terms of a contract signed with the French government a few days before. Besides his directorial duties it required him only to compose "les ouvrages qui lui seraient demandés, soit pour l'opéra Italien, soit pour l'opéra français, à raison de Cinq Mille francs pour ceux en un acte et Dix mille francs pour ceux en plusieurs actes".¹

Even before Rossini signed the new contract, however, he had tentatively agreed to set a libretto by Etienne de Jouy, Le Vieux de la montagne. And in the months before the première of Il viaggio a Reims on 19 June 1825, during which time he revived none of his earlier Italian operas unknown in Paris, demand for a new one increased, so as to justify the inflated salary his critics alleged he was receiving. Meanwhile, his dominance of the Théâtre Italien's repertory approached the saturation point (and not just at the Théâtre Italien: the Théâtre de l'Odeon launched its own series of adaptations of Rossini's operas in 1824). By 1826 twelve of Rossini's operas (including Semiramide and Zelmira, finally given their Parisian premieres on 8 December 1825 and 14 March 1826) were performed so frequently at the Théâtre Italien that they left room for only a few hearings of older classics; but already two years before he took over the direction of the Théâtre Italien, Rossini's operas had made up half the repertory and three-quarters of actual performances.

The exponential rise in his popularity at Paris dated from the overwhelming success of the Parisian première of Otello on 5 June 1821, which had also unleashed a nationalistic paper war. Fought in coded language that argued the imitative versus the abstract nature of 'expression' and the nature of 'sensuality' and 'effects,' it pitted academic classicists like Henri-Montan Berton against champions of romantic modernism like Delacroix and Stendhal. By the time Rossini wrote his coronation opera, this guerre rossinienne had already enlisted the support of a worthier antagonist, Berlioz, whose construction of Rossini from the vantage point of his own, artistically disenfranchised younger generation has, through his Mémoires, criticism and essays, shaped the historiography of musical Romanticism in Restoration Paris.²

Much of the appeal of the Théâtre Italien for Rossini lay in the fact of its 'annexion' by the Académie Royale de Musique, ordered by Louis XVIII in 1818, the year the Opéra had begun negotiations with the composer. This institutional identity made the Italian theatre a logical point of entry to the Opéra, and in the meantime gave Rossini access to the orchestral, choral, balletic, and scenic resources of the larger house. He had begun recruiting singers for the Théâtre Italien even before he left Paris en route to his engagement with the King's Theatre in London in late 1823, and during his tenure as director quietly reshaped the Parisian company's roster (by adding, for example, two of the singers for whom he wrote major roles in Il viaggio a Reims, Ester Mombelli and Domenico Donzelli); reformed the theatre's chorus; enlarged its orchestra to include heavy brass, timpani, harp, bandura, contrabassoon, and ophicleide; and, owing to his disappointment with Jean-Baptiste Blanchard's sets (apparently including the critically acclaimed ones for Il viaggio a Reims) helped to secure the services of the Opéra's scenographer Pierre-Luc-Charles Cicéri for productions beginning with Zelmira. Moreover, in November 1824 he also provided the theatre with the scores for fifteen operas (only five of which were his own) with which he intended to form the theatre's new repertory. These included Meyerbeer, Il crociato in Egitto (produced in 1825), as well as Morlacchi's Tebaldo ed Isolina (1827) and Donizetti's L'ajo nell'imbrazzo (1832).³

On 16 September 1824, about two weeks after Rossini left Paris for Italy to arrange his affairs for an extended absence, Louis XVIII died. The composer returned early in November, in time to witness the aftermath of funeral observations and the prolegomena to the coronation of France's last Bourbon king finally staged on 29 May with all the pomp of the ancien régime. The appointed task of Louis's ultraroyalist brother, Charles X, was too "renouer la chaîne des temps", which had been broken by Napoleon's illegitimate coronation in 1804 in Paris, when Pope Pius VII had been present as Napoleon crowned himself. To that end Charles X

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was thus to be anointed in Rheims, the ‘Rome of the Franks’ since Clovis’s baptism there and the coronations of Pepin le Bref and Louis le Pieux. With the exception of Louis VI, Henry IV and the ailing Louis XVIII, every Capetian had been crowned there, and for the seven ritual functions the Archbishop of Rheims had allegedly even rediscovered some of the ancient chrism (Holy Oil), believed to have been brought by a dove to Saint Remigius for the baptism of Clovis. It was to become the ‘sujet qualitibétique’ that the imprévissatrice Corinna is asked to elucidate in the Finale of Il viaggio a Reims by the sçceptual Barone Trombonok.

Il viaggio a Reims (particularly the end of its Finale) explicitly evokes many other details of the coronation ceremony. Moreover, Don Profondo’s catalogue aria, “Medaglie incomparabili” (N. 6), suggests something of the search for other ritualistic paraphernalia (including the antique oriflamme – the sacred red banner of the abbey of Saint-Denis – believed to have supernatural origins) that took place immediately after the coronation, when medals, sashes, titles, and pensions were freely distributed.

Rossini’s characters do not make it to the coronation, and in fact the Théâtre Italien was the last Parisian theatre to be graced with the king’s presence. But if the composer and his fellow countryman Balochi (for many years “poet and stage director at the Théâtre Italien”),¹ were puzzled by so much religiosity, they nonetheless saw the occasion as an opportunity to pay tribute to the Bourbon patrons who had made possible the golden age of Italian opera in Paris. They conceived Il viaggio a Reims both as a showcase for the extraordinary company built with royal assistance, and as an à propos that good-naturedly turns back on the world of Restoration Paris the mirror held up to Rossini, as panharmonicon, by Midas in caricatures like Delaroche’s II signor Tambourrossini ou la nouvelle mélodie.

The genesis of the opera

Il viaggio a Reims was presented “par ordre” on 19 June 1825, according to the affiche for the première,³ as the last of a series of pièces de circonstance performed at the five royal theatres for the king and his family. Most of the popular boulevard theatres and all the royal theatres but the Opéra had already mounted occasional works as spectacles to which the public could enter gratis on 7 June, the day after the king’s return from Rheims following his coronation there on 29 May. Sosthène de La Rochefoucauld, the minister of the Maison du Roi, was to tell the king that Il viaggio a Reims was “un hommage complettement désintéressé”,² explaining that Rossini was neither counting it toward the number of operas he was required to provide nor expecting to receive any author’s rights for it.

The starting point for all the pièces de circonstance performed in Paris, including Il viaggio a Reims, was a resolution presented to the city’s general and municipal council on 7 February 1825 by the social-Catholic Préfet de la Seine, Gilbert-Joseph-Gaspard Chabrol de Volvic. Chabrol argued that the king be petitioned to permit “une fête à l’occasion de son sacre” from which “la classe malheureuse n’y sera point oubliée”. Chabrol’s paternalism and slightly courtisansque eloquence set the tone for the celebration. It was also the literal inspiration for the punning, allegorical “dramma giocoso” conceived by Rossini and Balochi, which likewise drew upon the official program devised during the ensuing months by Chabrol’s organizing committee.

Balochi’s libretto

It is not clear who took the initiative in this, the first collaboration between composer and librettist.⁷ A series of “scènes à tirer”⁴ set in Plombières, a real spa city near the Swiss-German border. Balochi’s “à propos” takes place at the “Hôtel du Lis d’or”, a fictional spa named for the insignia of the French royal family. There, the librettist assembled his own international deputation, the dramatic conceit being that his delegates are taking the “restorative” waters en route to the coronation in Rheims. When no horses are to be had for the journey, they decide to head by stagecoach the next day for festivities in Paris, convinced by an enthusiastic report in a letter to the Swiss innkeeper, Madama Cortese (interpreted by Ester Mombelli), declared by Don Profondo (interpreted by Felice Pellegrini) in the tempo di mezzo of the Gran Pezzo Concertato (N. 7).

As Parisians could not have failed to note, the letter is a précis of Chabrol’s resolution, ostensibly written by Cortese’s own “amabile metà”, a good bourgeois in the increasingly centralized “capitale del mondo”, where trade prospered. While earlier numbers locate the action at chronological points before and in the midst of festivities, the Finale, a celebration organized by the characters themselves, confluents the events of 6-12 June into a single, Aristotelian day, Balochi even devised for it a peasants’ chorus, “L’allegría è un sommo bene” (a contrafact of “E folla si flor degli anni” in Rossini’s Neapolitan opera, Maometto II.

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¹ Lettre, II: 194n.
² F-Po: Aff. Typ. Italians.
³ Lettre, II: 568.
⁵ The opera was described thus in an anonymous review for Le Diable boiteux, 20 June 1825.
first performed at the Teatro San Carlo on 3 December 1820), that plays on the precepts’ lordly (and politically expedient) concern for “l’allégresse publique”. By twice reversing the expected relationship between subject and object – by having art imitate life as well as art itself – Ballochi made the opera as much an homage to post-Revolutionary Paris as to Charles X.

The worlds of society and politics and of arts and letters supplied Ballochi’s comédie humaine with an international cast of real and imaginary characters absorbed by the burning cultural questions of the day. Composite caricatures of states and statesmen rub shoulders with stock theatrical types in the recitatives, and mingle and merge with literary personas from Germaine de Staël’s popular, semi-autobiographical Corinne, ou l’Italie (1807), whose heroine, crowned poet laureate by the Roman Arcadia, was already synonymous with the author during her lifetime. Ballochi’s insinuating Cavalier Belfiore (Domenico Donzelli) is also an allusion to Talleyrand, the most famous recruit to the Chevaliers de la Foi, who after serving as Napoleon’s chief foreign advisor had negotiated the restoration of the Bourbons and represented France at the Congress of Vienna. Yet another model may have been Rossini’s friend Valentine de Lapelouze, a liberal journalist who was to help bring down Charles X. His female counterpart, the Contessa di Folleville (Laure Cinti) conjured up the most famous salon hostess of the era. Juliette Récamier, the confidante of Mme de Staël and painted by both David and Gérard. Like the Contessa, who loses her wardrobe but offers to host the delegation in Paris despite her reduced circumstances, Mme Récamier lost most of her fortune when Napoleon allowed her elderly husband’s bank to fail. The Contessa’s cousin, the foppish Don Luigino, is a revolutionary incroyable. Completing this national portrait gallery is Maddalena (Caterina Rossi), the industrious concierge of the “Giglio d’oro”, who hails from rural Normandy and makes the others seem like idle rentiers.

Among visiting dignitaries are three representatives of the Quadruple Alliance: Britain, Russia, Prussia, and Austria, the last two having joined together with the German states in 1815 as the German Confederation under the presidency of Austria. Lord Sidney (Carlo Zucchelli) stands in for the thoughtful, introspective Vincenzo Castelrigh, whose policy of “splendid isolation” was pursued by his successors in the foreign ministry. But he, too, has a double identity: he is de Staël’s melancholic Oswald, Lord Nelvil, whose love for the illustrious Roman poetess cannot quite overcome his conventional English upbringing. The Conte di Libenskof (Marco Bordogni) embodied Tsar Alexander, his name being a phonetic pun evoking Russia’s repressive Holy Alliance with Prussia and Austria. The Barone di Trombonok (Vincenzo Graziani) parodied Emperor Francis’s foreign minister, Clemens von Metternich, known for his horror of revolutions and his pursuit of “equilibrium.” He may also have brought to mind the “Baron de” Stendhal, Henri Beyle, who posed as a German melodrame and “officier de cavalerie” in Rome, Naples et Florence en 1817, and whose Vie de Rossini had come out the year before under that name.

Originally formed to combat French military aggression during the Empire, the Quadruple Alliance had defeated and occupied France. It had settled the fate of Poland and Saxony at the Congress of Vienna (1814–1815), where negotiations with Russia had broken down. Thanks to the terms of the Treaty of Paris, an agreement was finally reached, and an ostensibly independent Polish kingdom with Russia as its ruler was formed. Having met again after the Hundred Days to sign the second Treaty of Paris, the Alliance had recognized France as one of the Great Powers at the Congress of Aix-la-Chapelle in 1818, and all five powers had convened to discuss the revolutions in Greece and Spain in Verona in 1822. At the Congress of Verona, the Holy Alliance had acted in the name of the Quadruple Alliance over Britain’s formal protests, authorizing France to suppress revolution and restore Bourbon rule in Spain; it had authorized Austria to do the same in the case of Naples the year before, at which time Britain had publicly repudiated the doctrine used to justify the action. Relations between the member countries had thus been so strained when the European ‘concerto’ assembled in Verona that Metternich had asked Rossini, as the “dieu d’harmonie”, to write cantatas for the congress, “dove di armonia c’era tanto bisogno.”

In June 1824 and February 1825 they considered a plan to intervene in support of Christian rebels in Greece. The popular, pan-European and fundamentally liberal Philhellenist movement in France had gained the support of Catholic royalists by 1824. Sympathies were heightened when, in March of 1825, only a month after plans for coronation festivities were announced, Ibrahim Pasha, son of the Turkish pasha of Egypt invaded and subsequently ravaged the Morea.

9 “Talleyrand had been one of De Staël’s lovers, and was thought to have been trysted by her in her earlier novel Delphine.”

10 “According to the directions prepared for the costume designer, Hippolyte LeComte.”
This political history is the stuff of which Balloch’s romantic intrigues were made. Having had Austria see to the health of France in the Recitative of N. 2, Balloch encouraged the monarch’s favorable inclinations toward Greece with some special pleading in the Sestetto (N. 3). In this number, the allies are brought to the brink of war by the Conte di Libenskof, who expresses his jealousy before the Polish Marchesa Melthea (Adelaide Schiasset) and challenges to a duel his rival, the Spanish Don Alvaro (Nicolas-Prosperr Levasseur), much as Tsar Alexander did in Vienna and Verona. In Balloch’s revisionist version, however, it is not Tsar Alexander who intervenes behind the scenes but Corinna, whose Greek namesake Balloch emphasizes by contriving to make her the protector of Defia, a young Greek orphan (Maria Amigo). Accompanying herself on her lyre (harp), Corinna improvises an off-stage ode to peace and fraternal love, whose climactic epode apostrophizes the Greek cross, symbol of the religious faith vested in the new king. Moved by her appeals to their Philhellenism, the fractious allies rally around the cross in the strettta, celebrating their common cause. Critics remarked that Balloch had done well to put “dans la bouche de l’improvisatrice Corinna de nobles accents, véritablement inspirés par la circonstance”.12

In the spirit of contemporary folksong collectors, Balloch produced an anthology of national songs for the Finale – vaudeville-style confractacts for Austria’s “Kaisershynme” and Britain’s “God Save the King” and new poems for lands that did not yet have their own anthems. Honorary nationhood was thus bestowed upon Spain, Poland, and the Tyrol and Balloch himself arranged for Madame Corteseto sing a duet ("tireuse") with the Italian Don Prescolo, another Austrian subject. An adaptation of “God Save the King” having served Russia as its national song until Alexey Lvov’s anthem, “Bozhe tiezra khram” (God save the Tsar), was officially adopted in 1833, Balloch invented words for a new one. The “Marseillaise” being obviously unsuitable (singing it was a punishable offense during the Restoration),13 he adapted the words for two French songs, the first for the Contessa and Cavalier Belfiore, and the second for the entire company: “Charrette Gabrielle”, a love song in honor of Henri IV’s mistress Gabrielle d’Estrees, then believed to have been written by the founder of the Bourbon dynasty himself and, after Corinna’s second improvisation in praise of Charles X, “Vive Henri IV”. In Balloch’s utopia, the national is subsumed within the universal, but peace is predicated on the expectation of both the concerted action in Greece Corinna foreshaw in the Sestetto, and the French leadership she envisions in the Finale. It was this play of poetic, musical and political double entendre that kept the Finale from being synoaphetic.

What gave Corinna moral suasion and dynamic plausibility was her identification as both the Sibyl of Cumea, who could foretell the future, and the high priestess of Apollo, who spoke the language of the Gods. De Stael herself sat for portraits as Corinna in her sibylline robes for both Elisabeth Vigée-Lebrun (1808) and Gérard (1819). Gérard’s Corinna au Cap Misène shows Corinna, lyre in hand, improvising for Lord Nelson and a young Greek, with a gathering crowd, the Bay of Naples, and an erupting Mount Vesuvius in the background. It was with precisely such images in mind that Corinna’s costume in Il viaggio a Reims was fashioned “d’après le tableau de Gérard”.

Corinna’s improvisatory style was itself modeled directly on the art of the improvisatore, which de Stael had described and had emulated in prose inspired principally by the blank verse and melodious declamation of Corilla Olimpica, crowned with Petrarch’s laurels at the Campidoglio in 1776.15 De Stael’s book was the most famous of several early nineteenth-century plays and novels inspired by Corilla, whose nocturnal coronation amid religious intrigue unleashed such excessively satirical, sexually explicit epigrams impugning her virtue as to have become an affair of state (parodied by Balloch in the Duetto N. 5).16 Corilla herself was the most renowned of the oral poets whose extemporizing had the aura of oracles for foreigners making the Grand Tour.17 In the wake of Corinna, the improvisatore had become virtually synonymous with Italy. Such improvisations required a vast knowledge of Greek and Roman mythology, though expertise was also expected in Italian history and literature (particularly the poets promoted by the Arcadian revival) and in the popular coiportage literature on contemporary events.18

12 See the unsigned review in the ultraronyalist Mucure du dix-neuvième siècle (25 June 1825), p. 571.
13 My thanks to Richard Taruskin for this information.
14 Rossini did not cite the “Marseillaise” in I viaggio a Reims; the interpretation of this theme in modern performances under Claudio Abbado is wholly spurious.

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15 Corilla Olimpica was the Arcadian name of Maria Maddalena Morelli Fernandez (1727-1800).
17 On p. 286 of his Vestiges of Ancient Manners and Customs discovered in Modern Italy and Sicily (London, 1823), for example, John James Blunt made this observation: “The improvisatore of the Italians is a person so remarkable, that it is curious to know whether he had any prototype amongst his Roman ancestors. Now that the oracles both in Italy and Greece were delivered in unpremeditated verse is sufficiently certain; and also that the ‘vates,’ or seers, foretold things to come in spontaneous measures.”

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LXIII
Stendhal, in *Rome, Naples et Florence en 1817*, described an improvisation by Corinna's celebrated successor Tomasso Sgricci, whom he heard in Milan in 1816. Sgricci's performance explained for Parisians what de Staël had meant when she described Corinna as "une prêtrisesse d'Apollon, qui s'avancait vers le temple du Soleil" on her coronation day. For the improvisations in Corinna were, like any transcript, a pale imitation of the performative act that inspired them, and they were perceived by many as the least convincing aspect of the novel.19

Thus the proximate model for the "linguaggio degli Dei" parodied by Cavalier Belfi and praised by *Le Globe* was Sgricci, on whose performances several other aspects of Corinna's second improvisation are based. It is divided symbolically into five strophes, like the five acts of Sgricci's tragedies. And its topic is chosen following the procedure employed at the Salle des Menus Plaisirs, where Sgricci improvised in March 1824. There, Talma announced the subject after it was chosen by lottery from among those proposed by a committee of well-known writers (some of them Philhellenists). The sujets qualitübiques Balotti has his characters propose to Corinna, moreover, reflect direct contact in Paris with the practice of improvisation on topics chosen by acclamation.

**Rossini's opera**

In what appears to be the first half-fictionalized report on the opera appearing in the press, a critic for *Le Diable boiteux* joked that "c'est un des ouvrages les plus travaillés de ce maître, car il a employé dix-neuf jours à le faire."20 We know, however, that Rossini was at work on the opera by at least 24 April 1825. That the opera was into production by the beginning of June we learn from a letter of 31 May written by the Directeur de l'Opéra, Raphaël du Planty, to the theatre's scenographer, Jean-Baptiste Blanchard, requesting an estimate for the cost of sets for the opera, and Rossini's 12 June inquiry about costumes for Mombelli and Cinti (Madama Cortese and the Contessa di Folleville).21 The composer, then, must have spent at least five weeks composing the opera, and another two weeks or so in rehearsals.

Written in one act but performed in three, according to Stendhal,22 the opera consisted of nine musical numbers involving eighteen singers, three times the number normally found in an Italian opera. Ten of these singers were called upon to demonstrate the highest attainments in bel canto singing. Since the focus was clearly on the singers and the internally expanded musical structures and elaborated orchestration required to accommodate them, Rossini wrote no overture. Contemporary critics clearly confirm the lack of an overture apparent in the autograph and manuscript materials for the opera. The *Courrier français* reported:

Une introduction élégante, précédée par quelques mesures de l'air de Persius: Vive le Roi, vive la France, qui tiennent lieu d'ouverture, fait connaître le lieu de la scène et le caractère des personnages.23

The orchestral introduction or first couplet of Louis-Luc Loiseau de Persius's French song, then, must have been performed in lieu of an overture. Composed by the former director of the Opéra, with words by the king's former aide de camp (the Comte de Bouillé), the song would have been performed in a version for full orchestra that had been sung by the actor Lavigne at the Opéra on 9 July 1815, the day after Louis XVIII's rentrée; its refrain, set to the words of the title "Vive Henri IV", had then been "repris en chœur par l'assistance."24

Having since attained the status of an alternative (royalist) national anthem, Persius's song must have done so much service during coronation festivities that most critics did not bother to mention it. Its presence would, however, have pointed up Rossini's emulation of Lavigne's famous 1815 performance at the end of the Finale of *Il viaggio a Reims*, in which the composer's own "Viva la Francia, e il prode regnator", is led off by the Conte di Libenskov and joined canonically by Cavalier Belfi and Corinna, the rest of the ensemble and finally the chorus.

The source for the widely recorded "Gran Sinfonia [...] nel Melodramma Un Voyage a Reims"25 is a forgery whose only claim to authenticity is its inclusion of the most memorable of the airs de danse in the Finale. But Rossini later reused this same material for the second air de danse of the set included in *Le Siège de Corinthe*. The "Gran Sinfonia" was probably derived from *Le Siège de Corinthe* long before the composition of *Il viaggio a Reims*.26

19 Balzac spoke for many when he wrote (in chapter two of *Illusions perdues*) that a speech by his character Louise was "une contrefaçon des improvisations qui déparent le roman de Corinna".
20 *Le Diable boiteux*, 16 June 1825. The critic was probably Charles Ternaux.
22 *Journal de Paris*, 21 June 1825, reprinted as "Notes d'un dilettante", n. XVIII, Œuvres complètes, ed. Henri Martineau (Paris, 1932), vol. 13: Mélanges d'art, pp. 297-303. Stendhal notes on p. 298 that Trombonok "a jeté du morceau en le premier acte; car, bien que le Viaggio a Reims n'ait qu'un acte dans le libretto, il en a trois à la représentation".
23 *Le Courrier français*, 21 June 1825.
25 I:Pes. Da 175, a manuscript copy that is not in the hand of any of the seven copyists who prepared original materials for the opera in 1825 and that is uncharacteristically entitled "Gran Partizione / Gran Sinfonia / scritta in Parigi per l'Opera Reale / Nel Melodramma Un Voyage a Reims / da Rossini".
The opera itself consisted of the following musical numbers, connected by recitativo secco:

- A 558-measure introduzione (N. 1) in G major, including a parlante-style introductory movement for chorus, Maddalena, Antonio, and Don Prudenzi, a florid cantabile for Madama Cortese and a patter strettta for Cortese and company;
- Two full-scale three-movement arias preceded by accompanied recitative, set pieces in a serious style: the Contessa di Folleville’s Recitativo ed Aria (N. 2) in Eb major, for soprano with comic pertichini by the ensemble; and Lord Sidney’s Scena and Aria (N. 4) in F major, for bass, obbligato flute, and women’s chorus, with the latter prominently featured in a tempo di mezzo with bolero-style rhythms;
- Two three-movement central ensembles: the 554-measure Sestetto (N. 3) in C major, including a parlante-style primo tempo with a martial, declamatory theme laid out in six, roughly parallel stanzas, and a slow movement interrupted by an ‘improvised’ romanza in three strophes and ternary form for Corinna and a concluding strettta; and the 450-measure Gran Pezzo Concertato (N. 7) in A major, with a slow primo tempo, a substantial tempo di mezzo, and a strettta finale;
- Two three-movement duets for soprano and tenor, both preceded by accompanied recitatives: one for Corinna and Cavaliere Belfiore (N. 5) in A major; and the other for the Marchesa Melibea and the Conte di Libenskof (N. 8) in C major;
- A two-movement patter song, Don Profondo’s ‘catalogue’ aria (N. 6) in Eb major, for a bass who is capable of singing in both a buffo and cantante style;
- A 1,312-measure Finale (N. 9), beginning in F major and ending in D major. It consists of several airs de danse, with an extensive coda: a presumably four-part chorus adapted from Maffietto II; seven national songs, each solicited in recitative by the Barone and culminating in a refrain sung by all on stage; a second improvisation for Corinna, this one in five strophes, introduced by recitative and a passage of narrative music for strings; an adaptation of the French air “Vive Henri IV” and two variations for ensemble and chorus, separated by a reprise of the air de danse for clarinet duo and a new danza; and the concluding air for ensemble and chorus, “Viva la Francia, e il prode regnator”.

Thus, Rossini’s “petite pièce pour le Sacre”, as this itemization makes clear, in the self-parodying tradition of Italian opera buffa, mixed serious and comic genres in the first eight numbers, sometimes with the same piece.

The work’s massive, balanced musical architecture gave new meaning to Delacroix’s 1821 caricature showing Rossini as Atlas “soutenant lui seul le Théâtre Italien” (according to Stendhal’s unsigned gloss). Whether measured vertically in terms of texture, harmony and tone color, or finely in terms of melody, form and rhythmic pacing, the composer’s internal expansion of individual musical numbers was indeed staggering, and showed him not only anticipating the next generation of Italian composers he would bring to Paris, but also preparing to take on the larger forces and additive structures of French grand opéra (Le Siège de Corinthe, another politically topical opera on which he would work with Balotti, would have its premiere less than sixteen months later).

Critics would strain to find a vocabulary to describe the Gran Pezzo Concertato. The Courrier français called it “un prodige de composition et d’exécution”, and both Castil-Blaze (in his review for the Journal des débats) and Stendhal (in his review for the Journal de Paris) coined words (“quatuordecisimo” and “quattordice simioso [sic]”) to describe it. The intricate and lyrical largo concertato of the Sestetto, represented another sort of textural expansion: it features two simultaneous pseudo-cantos, the lower one a buffo commentary for Trombonok and Profondo on the folly of love, with the two parts initially in contrary motion. This slow movement is a pièce de stagiaction, which concludes with a two-fold statement of an elaborate cadential period. Though less melodically symmetrical and schematic than those by later composers, the cadential period of the Sestetto already features a ‘Bellini’ groundswell, a characteristic feature in Rossini’s mature ensembles.

7. Published in the Ministe des spectacles on 13 August 1821, the lithograph shows him supporting caricatures of Manuel Garcia as Duella, Josephine Manvoult-Fodor as Isabella, and Felice Pellegrini as Figaro.
9. The term was first used by Julian Budden in connection with Bellini and Donizetti (The Opera of Verdi. 3 vols., 1 [London, 1973]; 19) and is defined and developed by Joseph Kernan and Thomas S. Grey in “Verdi’s Groundswells: Surveying an Operatic Convention”, in Analyzing Opera: Verdi and Wagner, ed. Carolyn Abbate and Roger Parker (Berkeley, 1989), pp. 133-79.
Milon's ballet

The Finale includes a series of dances choreographed by Louis Milon, Pierre Gardel's associate as the Opéra's maître de ballet and professor of pantomime at its Ecole. The first was a group of dances performed as the opening airs de danse; another two appear to have been given as tableaux mouvants during the ballet music that precedes the two variations of "Vive Henri IV", continuing through the variations themselves. As such, they would have constituted, with the recreation of Gérard's Corinna au Cap Misène during Corinna's second improvisation, a sort of miniature series of Baroque entrées commemorating the king's coronation and celebrating a tradition of Franco-Italian artistic collaboration that dated back to Louis XIV and Cardinal Mazarin.

The opening airs de danse involved at least sixteen dancers, apparently drafted at Rossini's request (along with those for the ensuing dances) from the Opéra's corps de ballet. The dancers were arranged in four rows and, as suggested in the chorus "L'allegría è un sommo bene", were dressed as shepherds and shepherdesses wearing garlands of lily, laurels and olive, the traditional emblems of French royalty, victory and peace. The tableau vivant formed during Corinna's improvisation may have involved other characters on stage: Lord Sidney, Delia, the virtuosi ambulanti dressed in "habits provençales", and some of these dancers. Corinna 'played' a lyre fitted with "cordes naturelles", reinforcing Rossini's recreation of the improvisatory style and embodying divine inspiration. She was thus a fitting symbol for legitimacy, effacing the feminine allegorizations of liberty that had replaced the king in revolutionary festivals.

Archival evidence suggests that the choreography for the closing airs de danse drew upon an iconographical tradition dating back at least to the Renaissance: the representation of Apollo and the muses performing popular songs on Parnassus. In the ballets de cour of Louis XIV's era, the role of Apollo had been taken by the king himself, dressed as the rising sun. Apollo was joined symbolically by the royal family and the most famous kings of France, illuminated portraits of whom appeared, according to Balloch's directions in the libretto, after Corinna's improvisation. Summoned, as it were, by Corinna, Apollo joins his priestess and six muses, each carrying her own attribute and couronnes of laurel and lily: history (Clio), astronomy (Urania), dance (Terpsichore), comedy (Thalia), lyric poetry (Euterpe) and love-poetry (Erato).

The performance and reception of the opera

Il viaggio a Reims had its première on Sunday, 19 June 1825, at the illuminated Salle Louvois in the presence of the king and the royal family, for whom an elevated "loge présidentiel" had been specially built in the middle of the theatre (which had originally been designed in Revolutionary Paris, in 1795). Since protocol forbade applause in the presence of "augustes personnages", the only openly acclaimed pieces were "Vive Henri IV" and "God Save the King". Castil-Blaze thus reported that after the Duetto (N. 5), "l'assemblée s'est fait violence pour ne pas couvrir d'applaudissements ce morceau favori", and Stendhal noted that "l'a nécessité de ne pas applaudir [he is referring to Pasta's first improvisation, in the Sestetto (N. 3)] semblait augmenter encore les transports du public".

Upstaged by the king, who reportedly soon became bored, the opera seemed longer than its three hours. The solemn and historicizing circumstances of its première only accentuated the libretto's frequently-remarked lack of sustained dramatic development (though critics readily rationalized this, all but the most ill-disposed giving due recognition to its "esprit" and "élégance" and ingenuity as a vehicle for Rossini's ensembles). Most critics, undeterred by the acknowledged difficulty of rendering a verdict after one hearing, counseled cuts, and some were taken for the second, "public" performance given on 23 June. But on that night the Sestetto (N. 3), as well as the improvisation that interrupts it, were "saluées [sic] by the entire parterre. Moreover a bis of the Duetto (N. 5) was requested, and the Gran Pezzo Concertato (N. 7), or at least its first movement, which the audience proclaimed "un chef d'œuvre d'exécution" inspired "plusieurs spectateurs" to cry "Bravo, Rossini!". These two pieces were the "deux meilleurs morceaux de cette partition", according to the Courrier français; not only did they get the most applause when the opera was performed a third time on 25 June, but they also elicited nearly unanimous critical acclaim. It was probably Stendhal who wrote in the Journal de Paris that "ce morceau [N. 7, or its unaccompanied primo tempo] suffirait à lui seul pour assurer le succès de la pièce".

Despite scattered assurances that Rossini was planning to reuse parts of Il viaggio a Reims, Parisians were perplexed when the composer withdrew his opera after only three performances, all to overflowing houses. Far from withdrawing a

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30 His Carnaval de Venise [1816], with music by Persuis and Kreutzer, shared the bill with Il viaggio a Reims when the latter was revived at the Salle Louvois on 12 September 1825.

31 Journal des débats, 21 June 1825.
32 Journal de Paris, 21 June 1825; La Quotidienne of the same date said virtually the same thing.
33 Castil-Blaze's retrospective account of the premiere (L'Opéra Italien de 1858 à 1856 [Paris, 1856], reprinted in Lettres, II: 357-8n), is given over almost entirely to the king's supposed ennu
34 Le Diable boitue, 25 June 1825.
It seems likely, then, that the composer and librettist had decided to reuse music from *Il viaggio a Reims*, either within an entirely new libretto by Balochi or an adaptation of an existing libretto entitled *La figlia dell’aria*.

By 14 October, a few days after the premiere of *Le Siège de Corinthe* on 9 October, however, Pasta had made other arrangements, and shortly thereafter Rossini was officially made “Composuteur du Roi et Inspecteur général du chant”. He appears to have seized the opportunity to diversify himself in the Italian project when, in consequence of being awarded his new titles, his contract was renegotiated on 1 and 5 January 1827. The final contract he signed with the French government, on 4 May 1829, made no mention of Italian operas, though it did engage him to compose five new works for the Opéra over the ensuing ten years.

**Le Comte Ory**

Thus, apart from the air de danse introduced into *Le Siège de Corinthe* (Opéra, 9 October 1826), the only authentic work for which Rossini is known to have reused material from *Il viaggio a Reims* is *Le Comte Ory*. That opera had its premiere at the Opéra on 20 August 1828, some twenty months after the last known mention of *La figlia dell’aria* and seventeen months after the premiere of *Moïse et Pharaon* on 26 March 1827—long enough for Parisians to have but a dim recollection of music they had heard a few times at most. Six numbers or portions thereof were adapted for the two-act *opéra*, four in Act I and two in Act II. The following constitute four of the five numbers in Act I of *Le Comte Ory*:

- the Introduzione (N. 1), with the addition of an orchestral Prélude, became the Introduction (N. 1);
- the tempo di mezzo and cabaletta of the Aria Milord (N. 4) became the comparable portions of the Air Le Gouverneur (N. 2);
- the Aria Contessa (N. 2) became the Air La Comtesse (N. 4);
- the Gran Pezzo Concertato (N. 7) became the first-act Finale (N. 5).

Only N. 3 in the first act of the French opera, the Duo for Le Comte Ory and Isolier, was entirely new.

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95 *La Quotidienne*, 14 October 1825.
96 A letter to the house poet of 4 September 1826 inquires “si il a terminé son travail relatif au voyage à Reims” (Lettres, II: 612).
Borrowed numbers made up two of the seven numbers constituting Act II of *Le Comte Ory*:

- the Dueto for Corinna and Cavalier Belfiore (N. 5) became the Duo for La Comtesse and Le Comte (N. 7);
- the Aria Don Profondo (N. 6) became the Air Raimbaud (N. 9).

The new numbers in the French opera were the Introduction (N. 6); two Cheur (Nn. 8 and 10); the Trio (N. 11), and the second-act Finale (N. 12). 39

The concentration of borrowed numbers in the first act reflects the work’s peculiar literary origins, its authors Eugène Scribe and Charles-Gaspard Delestre-Poison having in 1828 added a first act to the one-act vaudeville entitled *Le Comte Ory* that they had written a decade earlier. A specimen of the comic *style troubadour* and based on a medieval Picard *romance*, 40 this popular *vaudeville* had first been performed at the Théâtre du Vaudeville on 16 December 1816; its twenty-seven musical numbers had been sung to French folk songs and airs from *opéras-comiques* by Devienne, Spontini, Méhul, Berton, Isouard, Boieldieu, and Dalayrac, as well as to two arias by Mozart and compositions by Joseph Denis Doche, the *chef d’orchestre* of the Théâtre du Vaudeville. Expanding upon the *vaudeville’s* opening air, in which Ragonde recounts for her mistress the previous exploits of Le Comte Ory, Scribe and Delestre-Poison fashioned a new first act in which these numbers were actually enacted in verse conceived as a contrapuntal of Ballochi’s Numbers 1, 2, 4, and 7 of *Il viaggio a Reims*.

To expedite this process the librettists drafted their new verse in the prompter’s parts for *Il viaggio a Reims*, as is apparent from extant parts for Nn. 1, 2, and 4. 41 Underlaid to Rossini’s music and intended to substitute the original Italian, there are both a singing French translation of Ballochi’s verses for *Il viaggio a Reims* and a draft version (or sometimes both versions) of new French verses for *Le Comte Ory*, written out in several hands. 42 The Scribe and Delestre-Poison *vaudeville* itself was then used as the basis for the libretto of the second act of Rossini’s *opéra*, a process entailing the transformation of the verse so as to accommodate both the two numbers borrowed from *Il viaggio a Reims* and the numbers Rossini had yet to compose. Whether borrowed or newly composed, all the opera’s musical numbers and orchestrally accompanied recitatives required verse cast in entirely different forms from those employed in the original *vaudeville*, and with a significantly different poetic tone.

Of course the substitution of new verse on a subject entirely different from the contemporary sociocultural politics of *Il viaggio a Reims* (apart from its evocation of the ersatz medievalism of Charles’s coronation) provoked revisions that went well beyond issues of text-setting. Since the surviving autograph materials for *Il viaggio a Reims* include none of the music reused in *Le Comte Ory*, there can be little doubt that Rossini made his revisions directly on the autograph manuscripts of these numbers originally prepared for *Il viaggio a Reims*. Rossini attenuated the Italian design of several numbers by introducing small cuts, particularly in cadenettes and cadences, and he modified the orchestration (for a comparison of the two operas and an examination of these changes, see the *Introduzione* to the full score, pp. XLVI-XLVII).

One measure of the critical success of *Le Comte Ory* over the course of its extraordinarily long run (433 performances before it was heard for the last time at the Palais Garnier on 18 January 1884) was Berlioz’s change of heart about it. On 28 May 1839 he wrote an extensive review of the opera, 43 in which he claimed that “*Le Comte Ory* est bien certainement l’une des meilleures partitions de Rossini; jamais peut-être dans aucune autre, le Barbier seul excepté, il n’a donné carrière aussi librement à sa verve brillante et à son esprit railleur”.

**Andrémont a Parigi?**

Although Rossini is unlikely to have imagined that *Il viaggio a Reims* would surface again during his lifetime, the archives of the Théâtre Italien continued to preserve most of the original performing materials. Given how much Rossini’s silence weighed on lovers of Italian opera in Paris, it was inevitable that someone would attempt to resurrect his forgotten

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39 These correspondences were first laid out by Philip Gossett in *The Operas of Rossini: Problems of Textual Criticism in Nineteenth-Century Opera* (Ph.D. diss., Princeton University, 1970), pp. 506-21, and in his introduction to the facsimile edition of the printed full score of *Le Comte Ory*, originally published by Trouppenas, vol. 16 of *Early Romantische Opera*, ed. Charles Rosen and Philip Gossett (New York, 1978), to both of which this discussion is indebted.

40 The *romance* had been adapted and published with music in 1785 as part of Pierre-Antoine Place’s seven-volume collection *Pièces intéressantes et peu connues pour servir à l’histoire et à la littérature* (Brussels and Paris, 1781-90).

41 A catalogue of the Théâtre Italien’s library prepared on 24-29 July 1828 confirms that “La Partition et les Roles pour le souffleur ont été prêtés à Mr Rossini”. See Johnson, *The Théâtre Italien*, p. 490.

42 The French text exists in quite different versions in the original printed libretto and the Trouppenas edition. Rossini insisted on modifying Scribe’s verses while setting them to music (apparently with the collaboration of the tenor Adolphe Nourrit, who first performed the title role). As a result, Scribe withdrew his name from the first published edition of the libretto (see *F-Po:ThB 1736a*), which identifies the librettists only as “MM***”. The second edition (see *F-Po:ThB 1736b*), however, restores their names: “Paroles de MM. Scribe et Delestre-Poison”.

score. On 26 October 1848, in fact, the Théâtre Italien presented the first of six performances of Andremo a Parigi?, an adaptation of Il viaggio a Reims, undertaken by the theatre’s new director Jean-Henri Dupin (1791-1887) without the involvement of the composer (for an analysis of this adaptation, see the Introduzione to the full score, pp. XLVIII-L). Yet the Courrier des spectacles reported on 27 October that “Andremo a Parigi a obtenu un plein succès hier, aux Bouffes”.

Un viaggio a Vienna

Materials for Il viaggio a Reims, generally as adapted for Andremo a Parigi? in 1848, were the basis for one further adaptation of the opera: Un viaggio a Vienna, given on 26 April 1854 at the Hofoper (then known as the Kaiserlich-königliches Hofoperntheater nächst dem Kärntner) to celebrate the marriage of Austrian Emperor Franz Joseph I and Duchess Elizabeth, the daughter of Maximilian Joseph, Duke of Bavaria. The production may have been inspired by Louis-Napoleón’s use the year before of Le Comte Ory – withdrawn from the Opéra’s repertory for nearly a decade beginning in 1848 – to celebrate his marriage to Eugénie. Un viaggio a Vienna was closer to the original opera in spirit than Andremo a Parigi?, for it returned in large part to the original libretto and used all the original characters. Yet musically Un viaggio a Vienna was still further removed: not only were most of the 1848 revisions adopted, but others were introduced (for an analysis of this adaptation, see the Introduzione to the full score, pp. L-LI).

The rediscovery of the sources for the opera

For Il viaggio a Reims it did indeed seem to be a final curtain. After 1854 the opera disappeared completely from public view. The only music to appear under its rubric were a so-called “Gran Sinfonia”, manufactured by a much later musician from dances drawn from Rossini’s Le Siège de Corinthe, and the hymn for soprano, basso, and mixed chorus, “De l’Italie et de la France”, published erroneously in 1959 as a “Scena da Il viaggio a Reims”. When the Fondazione Rossini first announced plans for a critical edition of the composer’s works in 1974, it listed as volume 35: “Il viaggio a Reims (subordinato al reperimento di fonti musicali)”.

Between 1975 and 1983, however, it became clear that sources for Il viaggio a Reims were to be found in several European library collections, where they languished uncatalogued or misunderstood. M. Elizabeth C. Bartlett located among uncatalogued materials at the Bibliothèque Nationale in Paris performing materials from the Théâtre Italien for Il viaggio a Reims and Andremo a Parigi?. Philip Gossett examined and described surviving autograph material for Il viaggio a Reims at the Biblioteca del Conservatorio “Santa Cecilia” in Rome, and later identified performing materials for Un viaggio a Vienna at the Österreichische Nationalbibliothek of Vienna. On the basis of these sources, the editor of this volume prepared a preliminary version of the critical edition of Il viaggio a Reims, which was first performed at the Rossini Opera Festival of Pesaro on 18 August 1984, conducted by Claudio Abbado, in a production by Luca Ronconi and Gae Aulenti. The remarkable cast featured Cecilia Gasdia, Lucia Valentini Terrani, Lella Cuberti, Katia Ricciarelli, Eduardo Gimenez, Francisco Araiza, Samuel Ramey, Ruggero Raimondi, Enzo Dara, and Leo Nucci.

Since then the opera has been recorded twice and performed in many of the major opera houses of the world, including the Teatro alla Scala of Milan, the Vienna Staatsoper, London’s Covent Garden, and the New York City Opera. Despite the formidable number of singers required to perform Il viaggio a Reims, it has proven an effective work, not only in professional performances with great voices but also in performances with younger artists. Indeed the presence of a large number of characters, none of whose parts is very extended, makes it particularly appropriate for such occasions.

Research into the opera’s text continued since 1984. A major lacuna in the preliminary version of this edition was filled when the chorus in the Finale (N. 9), “L’allegria è un sommo bene”, was recognized by Philip Gossett to be the contrafact of a chorus from Maometto II. A number of recent performances of the opera have restored the chorus to its rightful place.

The voyage to Rheims may have been interrupted in 1825, both for the travelers assembled at the “Giglio d’oro” in Plombières and for Rossini’s “petite pièce pour le Sacre”, but his wry valedictory nod at the world of Italian opera has finally resumed its triumphal journey through operatic stages all over the world.

II. Sources for this Edition

A. Autographs

The principal source for the present edition of about half of Il viaggio a Reims (all or part of four of the opera’s nine numbers and five of its eight

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44 Cited in Brunson, Rossini à Paris, p. 130.
45 For a list of the singers involved, see the description of the libretto in the first section, Fonti, of the Critical Commentary to the full score.
46 Both compositions are discussed in preceding sections of this historical introduction.
recitatives) is the extant portion of the autograph score (A), conserved at the Biblioteca del Conservatorio "Santa Cecilia" in Roma. The music in question consists of the numbers not adapted for Le Comte Ory; as well as the recitatives contiguous to them: Recitativo Dopo l'Aria Contessa (N. 2); Sestetto (N. 3); Recitativo Dopo il Sestetto; Scena e primo tempo of the Aria Milord (N. 4), lacking the first twenty measures of the Scena and the last five measures of the primo tempo, Recitativo Dopo il Duetto di Corinna, e Cavaliere (N. 5); Recitativo Dopo il Gran Pezzo Concertato (N. 7); Duetto Melibe - Conte di Libenskoft (N. 8); Recitativo Dopo il Duetto Conte e Melibe: Finale (N. 9), except for the Coro "L'allegria è un sommo bene", adapted from the women's chorus "È follia sul fior degli anni" in Maometto II, whose autograph manuscript is found today in the New York Public Library (see below. A[M]). The rest of the original autograph manuscript of Il viaggio a Reims, in most of which Rossini would have entered revisions made when he adapted this music for Le Comte Ory, is not known to be extant. It was presumably lost or destroyed in 1828, after Rossini's French publisher, Troupenas, had used it to engrave the printed full score of Le Comte Ory.

Although the position of the Coro, "L'allegria è un sommo bene", from the Finale of Il viaggio a Reims is clearly indicated in the autograph, the Coro itself is not included. It was surely an arrangement of the Coro di donne (N. 6) that opens the second act of Maometto II. (For further information, see the Prefazione to the full score and the Critical Commentary to N. 9, especially the Note for 181-559). The autograph of that Coro, A[M], once formed part of the complete autograph score of Maometto II, which Rossini brought to Paris in 1824 and heavily edited when he transformed his Neapolitan opera of 1820 into an opera in French for the Académie Royale de Musique, Le Siège de Corinthe, first performed on 9 October 1826. By the Spring of 1825 Rossini must have decided that he would not include this Coro in his adaptation. Thus, he removed the autograph of the Coro from the Maometto II materials and destined the piece for insertion into the Finale of Il viaggio a Reims. Ultimately a new text was prepared for Il viaggio a Reims and the original Coro di donne was almost certainly revised for mixed chorus, but these changes do not figure in the autograph manuscript. A series of indications added in crayon and specifying "Ballò", "Solì", "Corò", and "Tutti", however, appear to be directions pertaining to the adaptation of the piece for mixed chorus in Il viaggio a Reims.

Rossini prepared the surviving autograph material of Il viaggio a Reims with great care. Given the complex nature of the ensemble pieces, his notation is extraordinarily careful and clear, with generous detail regarding articulation and dynamics.

B. Manuscript Sources

There are no extant manuscript copies of the score for Il viaggio a Reims in any of its incarnations. An ample set of performing materials in Paris (pP and pP II), including both orchestral and vocal parts, mostly reflects the 1848 revision of the opera as Andreano a Parigi?. Although not complete, these Parisian materials absorbed many manuscript parts originally prepared in 1825. They therefore play a central role in the reconstruction of the musical numbers and recitatives missing from the autograph. New performing materials (pM) were prepared for the Viennese adaptation of 1854, but the source from which these parts were prepared consisted largely of Parisian materials already revised for Andreano a Parigi?. Hence their importance for this edition is relatively limited. In several instances, however, they include music from Il viaggio a Reims at a stage that appears to precede the definitive modifications made for Andreano a Parigi?, thus giving us indirect access to music from Il viaggio a Reims that does not otherwise survive.

C. Printed sources

No printed edition of Il viaggio a Reims, neither a full score nor a vocal score, was ever published. In 1828, however, three years after the premiere of Rossini's last Italian opera, the composer reused five numbers (and the tempo di mezzo and caballeta of a sixth) from Il viaggio a Reims in Le Comte Ory, adapted to a French text and often introducing significant modifications. No autograph manuscript survives for any of the passages from Il viaggio a Reims introduced into Le Comte Ory. Judging by the handwriting of Rossini's other French operas, it seems likely that Eugène Troupenas, who published all four of these operas, worked directly from Rossini's autograph manuscript of Le Comte Ory in preparing TR(CO). Rossini undoubtedly constructed this manuscript by putting together autograph sections from Il viaggio a Reims (on which he would have entered changes for Le Comte Ory) and newly prepared autograph sections for the music composed in 1828. The only autograph music known to survive for Le Comte Ory, however, is the orchestral "Prelude" to the Introduction. The remainder of the autograph manuscript appears to have disappeared.

Although its readings must always be checked carefully against performing materials surviving from 1825 (pP), then, TR(CO) remains a crucial source for this edition of Il viaggio a Reims: where Rossini did not actively intervene for Le Comte Ory, there is every reason to think that Troupenas followed Rossini's original autograph with as much care as he lavished on Rossini's other French operas, including Guillaume Tell.
D. Librettos

The only libretto of primary importance for this critical edition is the bilingual libretto published in Paris in 1825 (PA112) for the first performance of *Il viaggio a Reims*. There are two other librettos of secondary importance: the bilingual libretto for *Andreoni a Parigi* (PA142), which gives the original Italian (adapted by Jean-Henry Dupin from *Il viaggio a Reims*) and a French translation; and the printed libretto for *Un viaggio a Vienna* (VI113), which includes an overture and twelve numbers, eight of them derived in large part from *Il viaggio a Reims*.

III. Specific problems

A. Reconstruction of the music

The most difficult problem encountered during the realization of this edition of *Il viaggio a Reims* has been the absence of autograph material for approximately one half of the opera. These missing numbers have been reconstructed on the basis of the surviving materials that were used for the performances in 1825 (subsequently modified in 1848 for *Andreoni a Parigi* and recopied in 1854 for *Un viaggio a Vienna*), as well as the score of *Le Comte Ory* published by Troupenas.

B. Additional markings in the-material for the 1825 performances

Andreoli (principal copyist for the Théâtre Italien) and possibly others added numerous markings to the autograph score and the parts (pPA), including dynamics, articulation, and fermatas. All such indications that furnish useful but otherwise missing information, such as dynamic levels that Rossini neglected to indicate, have been consistently adopted in this edition.

C. Self-borrowings

Rossini took considerable care in writing *Il viaggio a Reims*, which he composed completely new for the occasion apart from the few borrowings from his Neapolitan operas. (The national anthems and popular melodies in the Finale naturally constitute a completely different kind of citation.) The most extensive of these (the Coro in Finale) was taken from *Maometto II* (1820), while two shorter themes were borrowed respectively from *Armida* (1817) and *Maometto II*, both for improvisations sung by Corinna (N. 3). Because the music of these operas was unknown in Paris, the composer had no particular reason to believe that these self-borrowings would attract the attention of the Parisian public.

D. Cuts

Various cuts indicated by another hand (some of them quite possibly by Andreoli) in those numbers that survive in Rossini's autograph manuscript certainly date from 1825. Yet Rossini did not cancel any of these passages himself, as was his habit when they were to be considered "definitive." Indeed, *Il viaggio a Reims* is not a particularly long opera, and if performed well it does not need to be abridged for modern audiences. Should it prove necessary, however, the historical reference in the critical notes may help to suggest those places where cuts may be made.
CRITICAL NOTES

N. 1 INTRODUZIONE

The Introduzione of Il viaggio a Reims was revised by Rossini in 1828 (with the addition of an orchestral prelude) as the Introduction of Le Comte Ory. The autograph manuscript is not known to survive. Nonetheless, the original Paris parts for Il viaggio a Reims (pPA) allow us to determine the composition’s structure. For the solo vocal parts pPA(sugg) is the primary source. Because the extracted part for Madama Cortese is not extant, reconstructing her music requires a firmer integration of information from pPA and the adaptation of this part in TR(CO). The choral parts, too, have been reconstructed by integrating information from pPA(sugg), pPA II (Capo del coro, the 1848 parts), and TR(CO).

Notes

1. TR(CO) A metronome marking is given: i = 69.

78. pPA(sugg) Coro B: the part begins an octave lower than TR(CO) or pPA II capo del coro, whose reading has been preferred.

98. TR(CO) (HP - IV) / Coro B = d + b, different from the f of the parallel 71. Since the latter is also the reading at 98 in pPA(sugg, capo del coro), this edition eliminates the d at 98.

101, 103. TR(CO) (IV) / Coro S, I, first note = c", but in pPA(sugg, Mad, capo del coro) the note is d". The reading of the Viaggio sources is accepted in this edition.

104, 105. Sources Coro: Rossini unquestionably wrote "nel cervello" in the missing autograph manuscript, and this text was copied into pPA(sugg). A later hand corrected it to reflect the reading of PA133, "al cervello". This edition follows the reading of the composer.

112. pPA(sugg) The second note is erroneously written as J, but the context makes clear that the note following the opening J must be a sixteenth.

133. pPA(sugg, Pru) (HP - IV) / Pru, in origine = J, J, both on J, presumably the reading of the missing autograph. While this version is possible (and was used in Le Comte Ory, with the rhythm J, J), in pPA(sugg) the rhythm was altered to J, J, while in pPA(I) the notes were modified in the same way, without a preceding rest. Presumably the part was changed so that the vocal line would begin with the harmony changes decisively to the dominant of B major. Since the modification was presumably made during rehearsals under Rossini’s direction, this edition accepts the reading of pPA(sugg, Pru).

Source: Pru: the musically appropriate diminuendo symbols, lacking in pPA(sugg, Pru, Ant, Vmo pr), are derived from pPA II capo del coro and TR(CO).

173. TR(CO) (HP) / Ant: an acciacatura (c') before the b in the part of Rambaud. nowhere present in the sources for Viaggio, pPA(sugg, Mad, Ant), is not included in this edition.

188, 190. TR(CO) Coro S II is in unison with S I; this edition follows the notation of pPA II (capo del coro).

193. pPA II capo del coro) (IV) / Coro T II = c'; this reading remains in Le Comte Ory, as represented in TR(CO). The reading of the parallel 191, c' has been preferred.

198. TR(CO) (IV - HP) / Coro T II = g; this edition follows instead the reading of pPA II capo del coro), b, which is present in TR(CO) at the parallel 117.

208. TR(CO) A metronome marking is given: i = 76.

244. Sources (HP) / Cort: the dotted slur on the first pair of sixteenth notes is derived from TR(CO). Since the articulation in pPA(sugg), the primary source for Cort in the Introduzione, is fragmentary, this edition draws on TR(CO) for suggestions for vocal articulation, but differentiates typographically articulation for which there is no model in pPA(sugg). Similar integrations have been made at 262 and 296, 278, 283, 299-304, 307-308, and 311.

253. pPA(sugg) Cort: there is a crescendo symbol through the end of 253; this edition follows the diminuendo symbol of TR(CO), more likely to have been Rossini’s marking.

256. pPA(sugg) (HP) / Cort: after the dotted quarter note the figure consists of an eighth and two sixteenth notes; the correct rhythm is given at 256 in TR(CO), and in pPA(sugg) at the parallel measures (239, 243, and 290).
257
pPA (sugg) Cort: the slurs, absent in the principal source for the vocal part, are derived from the parallel 240.

261
pPA (sugg) Cort: the last note is written as a separate quarter note; this edition incorporates it into the thirty-second notes (forming the last note of an implicit final triplet), as at the parallel 295. This passage is rewritten in Le Comte Ory.

270
pPA 1→ 2 Cort: sugg =  1 3  while the cue in Vno pr =  1 3 ; this edition adopts the correct notation of TR(CO), surely Rossini’s intention also for Il viaggio a Reims.

272
pPA Cort: in pPA (sugg) the pitches of the antepenultimate and penultimate notes are different: e" = d" instead of the d" = c" of pPA (Vno pr) and of Le Comte Ory, as given in TR(CO). Since the correct pitches are present in pPA (Vno pr), there is no reason whatsoever to imagine that Rossini wrote different pitches for Il viaggio a Reims.

274, 276
pPA (sugg) 1→ 2 Cort =  1 3 ; this edition follows the dotted rhythm of pPA (Vno pr), present also in TR(CO).

291
pPA (Vno pr) 1→ 2 Cort =  1 3 (d" = g"), with the word rendered as “cie-lo”; this edition follows pPA (sugg), where the part duplicates the parallel 240.

292
pPA (sugg) Cort, last note = e"; this edition prefers the g" of pPA (Vno pr), which appears also in Le Comte Ory, as found in TR(CO).

305, 309
pPA (sugg) Cort: the difference in articulation in this edition reflects precisely the notation of pPA (sugg).

307
TR(CO) Cort: the vocal part in Le Comte Ory at 1 has two syllables on the first beat, and TR(CO) provides a slur for each pair of sixteenth notes; this edition adopts a single slur for the four sixteenth notes, which have only a single syllable of text in Il viaggio a Reims. At 2 the vocal part in Le Comte Ory is the same as the reading of the cue in pPA (Vno pr): an eighth note (d") with an appoggiatura (e"), followed by a pair of sixteenth notes (c" – d") to the text “del mio”. This edition follows the notation of pPA (sugg), with some perplexity as to how the readings of the missing autograph produced so many differences between Andreoli’s notation in pPA (sugg) and in the vocal cue in pPA (Vno pr).

318
pPA Cort: in all instrumental parts, but not in pPA (sugg), a fermata is introduced in the second half of 1; indeed, in Ott, Fl, Ob, Cl, and Fg the two sixteenth notes are rubbed out and replaced with an fermata. This strongly suggests that Cort performed the concluding cadence with considerable freedom, possibly interpolating a cadenza at this point.

344
TR(CO) A metronome marking is given:  = 72.

344–379, 434–469
pPM (sugg) Cort: there are ample models for the articulation of the solo part, and this edition extends them as appropriate.

380–404
PA 1 “Coro: Bene bene... più diligente / Oggi saprasi ognun mostrar." Rossini assigned this text also to Prn and Ant. Having employed “Bene bene” earlier, however, Rossini introduced here a new half-verse, “Non dubitate...”. Although the remainder of the two ensembles follow PA 1, in pPA (sugg) there are three different versions. Most parts follow PA 1 (“oggi saprasi ognun mostrar”), but at 392–394 Ant = “oggi mostrarsi oggi saprà”, while at 390–392 Ant = “oggi mostrarsi ognun saprà”. Even if the changes reflect the missing autograph, they make little sense, and this edition regularizes the text according to PA 1.

392, 400
pPA II (capo del coro) 1→ 2 Cort =  1 3 ; there are staccato dots in Coro S and T at 392 and 400. These are unique examples, and they do not appear in Le Comte Ory; this edition suppresses them.

405–412
Sources Coro B: in pPA II (capo del coro) the part splits into two for these measures; TR(CO) and pPA (sugg) have only Coro B II (e♭). This edition includes both parts.

465
pPA (sugg, Prn, Ant) 1→ 2 Cort = g 3 – f 4 ; although this may well have been the reading of the missing autograph, it is incompatible with the orchestral parts. This edition accepts the emendation of TR(CO).

505, 521
pPA (sugg) Cort: Andreoli wrote the ornament as a sixteenth note (a") and two thirty-second notes (g" – f"), omitting the necessary concluding g". This edition adds it without typographical differentiation and renders the four notes as four thirty-second notes. There is nothing parallel to this figuration in Le Comte Ory.

510–525
Sources This passage was surely a “Bis” of 494–509 in the missing autograph, as it is in pPA II (capo del coro). As a result, Coro T = g + b at 510, as at 494. Indeed in TR(CO), the same plate is used for 502–509 and 518–525. This edition emends Coro T at 510 to the more logical b + g′.
Sources In TR(CO), Coro $S = g' + b'$, while in pPA II (capo del coro), Coro $S = g' + d''$, an even less likely reading; this edition corrects the part to $b' + d''$, as at the parallel 530.

527-528, 531-532
pPA II (capo del coro) Coro B = $c' - d'$; the present edition places the part an octave lower, as in pPA(sugg) and the parallel music in Le Comte Ory, as given in TR(CO).

[RECITATIVO] DOPO L'INTRODUZIONE

No musical source exists for the Recitativo Dopô l'Introduzione as prepared by Rossini for Il viaggio a Reims in 1825. The text of the corresponding Recitativo for Andrema a Parigi? in 1848, however, is practically identical to the text for Il viaggio a Reims, and as there is no particular reason to assume that the music was recomposed in 1848, the surviving musical sources for Andrema a Parigi? provide a point of departure for a hypothetical reconstruction of the 1825 music.

In those places where the two librettos offer different words, this edition underlies the 1825 text and notes the 1848 version, specifying any necessary modifications introduced by this edition into the 1848 musical setting. These modified readings are printed in a smaller type face.

Notes

5-8
pPA II/Vc-Cb Cort: the text of this passage was significantly altered in 1848 for Andrema a Parigi?.
The setting of the text from PA1825 in this edition is therefore a hypothetical reconstruction.

14
pPA II/Vc-Cb Cort = "spir-to-e", rendered as $\downarrow \uparrow$; while it is possible that Rossini did indeed set the text in this manner, in the absence of confirming documents this edition adopts "spi ri-to e" from PA1825, and hence substitutes $\downarrow \uparrow$ for the initial $\downarrow$.

22-23
pPA II/Vc-Cb, PA1848 Cssa = "Partire per Parigi";
the 1825 text ("Trovarsi a una gran festa") can be underlaid without introducing musical changes.

34
pPA II/Vc-Cb, Mod Cssa, Mod: after the line for Cssa, both sources have only $+$ before the entrance of Mod; this edition adds the necessary eighth rest.

34-35
pPA II/Vc-Cb, Mod, PA1848 Mod = "Ad un gentil Signore"; the 1825 text ("Al vostro bel cugino") can be underlaid without introducing musical changes.

43-48
pPA II/Vc-Cb Lui. Cssa: the text was significantly altered in 1848 for Andrema a Parigi?.
The setting of the text from PA1825 in this edition is therefore a hypothetical reconstruction.

52
pPA II/Vc-Cb $\bigcirc$ / Lui = $\downarrow \downarrow$ $\downarrow$, resulting in a measure with one extra beat. This edition halves the value of each note.

59
pPA II/Vc-Cb, Prn Bar; the adjective "bel", present in both PA1825 and PA1848, is omitted. This edition incorporates it by respecting the sinalefe at "[spazzate]-le il".

N. 2 RECITATIVO ED ARIA CONTESSA

The Aria Contessa from Il viaggio a Reims was revised by Rossini in 1828 (with the addition of a new recitative) as the Air La Comtesse (N. 4) in Le Comte Ory. In the absence of an autograph manuscript for the Recitativo ed Aria Contessa, the original Paris parts for Il viaggio a Reims (pPA) allow us to determine the composition's structure. These parts are the sole surviving source for the Recitativo. Because the extracted part for the Contessa is not extant, reconstructing her part - and other solo vocal parts - must depend on other surviving materials. Fortunately pPA(sugg) gives a relatively complete account of the original vocal parts, and it is their primary source in this edition. Differences between the solo vocal lines in Le Comte Ory and Il viaggio a Reims are cited only when the notation for Le Comte Ory seems to reveal something about the missing autograph for Il viaggio a Reims or when it offers a suggestion for articulation adopted in this edition.

Notes

RECITATIVO

5
pPA/Vno pr) $\bigcirc$ / Prn: the notes are written an octave lower than in pPA(sugg). Vn II, Vle, Vc-Cb), whose reading has been accepted in this edition. The cue in pPA/Vno pr) was probably added at the lower octave because there was insufficient space to enter it at the proper one.

7-8
pPA(sugg) Prn = "sal volatile prendete"; this edition follows the "chiedete" of PA1825, present in pPA/Vno pr, Vn II, Vle, Vc-Cb).

17-18
PA1825 Bar: although the sentence is here assigned to Lui, the music is cued in bass clef in all instrumental parts, and "Barone" is indicated explicitly in pPA(sugg).
pPA(sugg, VnI II, Vle, Vc-Cb) Pru = |...|...|...|... for "sístole... la diástole...", but there are only two notes for the three syllables of "sístole". This edition follows the reading of pPA(Vno pr). An alternative correction is made in pPA II(Pru), substituting  for the initial 2.

pPA(sugg)  / Cssa: the appogiatura is omitted; it is present in vocal cues in pPA(Vno pr, VnI II, Vle, Vc-Cb) and has been integrated into this edition.

pPA(Vno pr), pPA II(Pru)  / Pru = J | J; all other 1825 sources have J | J.

pPA(sugg)  / Pru: the appogiatura is lacking on  (as it is in pPA[VnI II]) and the note on  = b, instead of the correct c; the reading of pPA II(Pru), adopted in this edition, is confirmed by pPA(Vle, Vc-Cb).

pPA(sugg)  / Cssa: the appogiatura is omitted; it is present in vocal cues in pPA(Vno pr, VnI II, Vle, Vc-Cb) and has been integrated into this edition.

pPA(Vno pr) Cssa: there is a diminuendo symbol from 49( ) through 50( ), probably a misreading of the more interesting crescendo symbol found in pPA(sugg, VnI II, Vle), adopted in this edition. There is no sign in pPA(Vc-Cb).

ARIA

TR(CO) A metronome marking is given:  = 100.

Sources  / Cssa: the slurs adopted in this edition, lacking in pPA(sugg, Vno pr), are found in TR(CO). They are similar to slurs found in both sources at 15.

pPA(sugg) Cssa: there is a slur at 21; this edition extends it also to the similar 19.

pPA(sugg, Vno pr)  / Cssa = J | J; this edition modifies the rhythm on  to  J. In addition, the pitch on  in pPA(sugg, Vno pr) = f', clearly an error for the necessary gb' present in TR(CO).

pPA(sugg) Cssa: no tie connects the two gb'; this edition derives it from pPA(Vno pr).

Cssa: the accent on  falls between c'' and f'"; this edition places it on the f'", as in TR(CO).

pPA(sugg)  / Cssa: the slurs in 31, 54, and 58 are derived from the model at 27. At the similar 31 and 58 they are taken over without the accent present at 27, but the accent is extended to the exactly parallel 54.

Sources Cssa: the slurs on the duplets in 29, lacking in pPA(sugg, Vno pr), are derived from the similar 56. They are present also in TR(CO) at 29. On the other hand, this edition does not extend the trills from 56 to 29.

pPA(sugg, Vno pr)  / Cssa: there is no G before c'" at 33; present in the similar 60 in pPA(sugg), and in TR(CO) in both measures; the G has been accepted in this edition. The slur and accent added on  , absent in pPA(sugg, Vno pr), are taken from the vocal cues in pPA(Ott/Fl, Ob).

Sources Cssa: while there are no staccato dots in pPA(sugg, Vno pr), these articulation marks are clearly indicated in the vocal cues in pPA(Ott/Fl, Ob), and they are taken over into TR(CO). This edition adds them in brackets.

Sources Cssa: the sign at  is present in pPA(sugg) only at 65, where it seems more like an accent. Interpreting it as a diminuendo symbol, as in TR(CO), this edition extends it to 38. The sign is lacking in pPA(Vno pr).

pPA(sugg)  / Cssa: the first note of the figuration is A, rather than the correct A. This mistake is found also in pPA(Vno pr), except at 39( ), which has the correct value. The staccato dots on these notes derive from a single model, at 40( ).

pPA(sugg) Cssa, from 48( ) = A | J | J | J | J | ; this edition halves the value of the last two notes of 48 and adds the missing J in the first half of 49, emendations reflecting the reading of TR(CO). In pPA(Vno pr), instead, the last two notes of the vocal cue in 48 are rendered as J | J.

pPA(Vno pr) Cssa: the vocal figuration is identical to 30 and 33; this edition follow the reading of pPA(sugg).
71-72, 75-76
\[ p(Pa\text{}(sugg, Vm pr)) \overset{?}{\text{I}} \text{Csa: the text across the bar line is faulty. In } p(Pa\text{}(sugg)) \text{ at 71-72 Andrea wrote "no, no, no, an-[cor]" (also the reading in } p(Pa(Vm pr), where 75-76 is part of a "Bis"). whereas at 75-76 he wrote "no, no, no, non-[cor]". This edition interprets the two readings as suggesting "no, no, non-an-[cor]" and uses that text both times.\]

76-78
\[ p(Pa\text{}(sugg)) \text{ Ensemble: the } f \text{ in each measure were subsequent additions in crayon to } p(Pa\text{}(sugg)). \]

81
\[ TR(CO) \text{ A metronome marking is given; } j = 66. \]

126
\[ p(Pa) \text{ The indications "Moderato" and "All mod", as well as "M' de Marcia" and "Marchia", were added in rust crayon by performers.} \]

131, 187
\[ p(Pa\text{}(sugg)) \text{ Csa: at 187 the slurs are in the original layer; at 131 they are later additions. At 131 the first covers the first two notes, but the second embraces the final two notes, an error. This edition extends to 131 the markings of 187, without typographical distinction.} \]

137
\[ TR(CO) \text{ A tempo indication and metronome marking are given: "And" } j = 92"; this edition follows } p(Pa), \text{ which indicates only "a tempo" (see also Note 126).} \]

140-142, 196-198
\[ p(Pa\text{}(sugg)) \text{ Csa: at } 198 \text{ the } f \text{ is present in both passages, is followed by a diminuendo symbol only at } 196-197, \text{ after which there is a change of page. This edition prolongs the symbol through the end of } 198 \text{ and extends it to } 140-142. \]

140-143, 196-199
\[ p(Pa\text{}(sugg, Vm pr)) \text{ Csa: the presentation of the text is problematic. This edition follows } p(Pa\text{}(sugg)) \text{ at } 140-143, \text{ "grata ognor sarà, ognor sarà, ognor sarà," extending this version to } 196-199. \text{ At } 196-199, \text{ however, } p(Pa\text{}(sugg)) \text{ reads "grata ognor sarà, ognor, ognor, ognor, ognor", as does } p(Pa(Vm pr)) \text{ at } 140-143. \text{ At } 196-199 \text{ } p(Pa(Vm pr)) \text{ has "ognor sarà, ognor, ognor, ognor sarà." The missing autograph may well have been unclear here.} \]

147
\[ TR(CO) \text{ A tempo indication and metronome marking are given: All } j = 66; \text{ in } p(Pa(Vm pr)) \text{ a later hand added, in rust crayon, "Più presto".} \]

150-151, 206-207
\[ p(Pa(Vm pr)) \text{ Csa = } \{\text{"sal-rà, ben grata ognor, ognor sa-\{\text{ra}\}}\}; \text{ this edition has preserved, instead, the reading of } p(Pa\text{}(sugg)): \{\text{"sal-rà, ognor, ben grata ognor sa-\{\text{ra}}\}. \]

158, 214
\[ p(Pa\text{}(sugg, Vm pr)) \text{ Csa, third and fourth notes } e\text{ in } E\text{, an unlikely reading: the pitches of TR(CO), } e\text{, } e\text{, } e\text{, have been preferred.} \]

164-171
\[ p(Pa\text{}(sugg)) \text{ Csa: the articulation is derived from two models: the slur at } 170 \text{ and staccato dots at } 171. \text{ These have been extended to similar figurations within the crescendo passage.} \]

182
\[ p(Pa(Cor)) \text{ Tempo: } "\text{poco piú Lento}" \text{ has been added in a performer's pencil.} \]

188-189
\[ p(Pa(Vc-Cb)) \text{ Csa: the scale in the vocal cue was modified by a later hand, indicating a vocal variant added by a singer:} \]

\[ \begin{array}{c}
\begin{align*}
& \text{\textbf{De}} \\
& \text{\textbf{La}} \\
& \text{\textbf{Mi}} \\
& \text{\textbf{Fa}} \\
& \text{\textbf{Sol}} \\
& \text{\textbf{La}} \\
& \text{\textbf{Si}} \\
& \text{\textbf{Do}} \\
& \text{\textbf{Re}} \\
& \text{\textbf{Mi}} \\
& \text{\textbf{Fa}} \\
& \text{\textbf{Sol}} \\
& \text{\textbf{La}} \\
\end{align*}
\end{array} \]

204, 216, 218, 222
\[ p(Pa\text{}(sugg)) \text{ Ensemble: a later hand added } \rho \text{ at } 204, 216 \text{ and } 218, \text{ and } f \text{ at } 222. \text{ The indications at } 204, 218 \text{ and } 222 \text{ have been integrated into this edition: at } 216 \text{ this edition has suggested instead } f. \]

218-221
\[ p(Pa\text{}(sugg)) \text{ Csa: the slurs, extended without typographical distinction from models at } 221/\overset{?}{\text{I}} \text{ and } (\overset{?}{IV}), \text{ are corroborated by TR(CO) throughout the passage.} \]

222, 229
\[ p(Pa\text{}(sugg)) \overset{?}{\text{II}}-(\overset{?}{IV}) \text{ Csa: there are no staccato dots in the Viaggio sources, but they are present in TR(CO). The articulation is reinforced by the notation of Ott/Fl and Ob. This edition adopts it in brackets.} \]

225-231
\[ Sources \text{ In the missing autograph these measures were surely the "Bis" of } 218-224, \text{ as they are in } p(Pa\text{}(sugg)) \text{ and some other parts. In } TR(CO) \text{ the measures are written out in full. The notes in the vocal ensemble at } 218/\overset{?}{\text{I}} \text{ do not resolve adequately the parts from } 224, \text{ and this edition suggests some alternative pitches for } 225/\overset{?}{\text{I}}. \text{ In } Le \text{ Comte Ory the vocal ensemble is entirely rewritten for Coro.} \]

[RECITATIVO] DOPO L'ARIA CONTESSA

Rossini's autograph manuscript survives intact for this recitative and it is the principal source for this edition.

Notes

5-6
\[ \text{A Bar = "delle carrozz"}; \text{ the singular form does not have much sense here, and this edition has preferred the plural of } PA_{\text{205}} \text{, "delle carrozz".} \]
N. 3 SESTETTO

Rossini's autograph manuscript survives intact for the Sestetto and it is the principal source for this edition.

Notes

3, 24
A: 1 2 3 4 / Bar, Pro, respectively: the duplication of this erroneous notation correctly written at 1, 2 and 22, 23] suggests that Rossini copied the repetition of the theme from its first presentation. The ‘+’ has been interpreted in this edition as a prolongation dot, the reading of Cor in Cott at 125.

9, 46, 69
A: Bar, Alv, Mel, respectively: the slur and staccato dot, absent from A, are derived from Pro at 30, whence they have also been extended to 112, 114, and 116, where A has only a normal diminuendo symbol, rendered in this edition as a closed symbol, as in 9, 30, 46 and 69.

13-16
A: Bar: the vocal articulation in these measures and the parallel 34-37 and 135-138 has been mutually extended; given the various texts, all added signs have been differentiated typographically in this edition.

56
A: 1 2 3 4 / Alv: the three notes are flagged separately, and the placement of “[braccata o g mutant]” is uncertain; in this edition the first two notes have been beamed together and the single observed between “o g mutant”, following the declamation of the text in 52, 53 and 60 and the beaming of the analogous 79 in Mel and 101 in Cont.

65
A: Alv: the slurs are extended from Mel at 88.

74, 96
A: Mel: the articulation at 74 is extended from Cont at 96. The difference in articulation between these measures and Alv at 51 is preserved because it arises from the text setting: Alv at 51 has two syllables, Mel and Cont have three.

79
A: Mel: the slur is extended from Alv at 56.

94
A: 1 2 3 4 / Cont: on each beat all four sixteenth notes are beamed together, with slurs on the last pair of notes. This edition splits these figures into two groups of two sixteenth notes, with the syllable placed under the second pair.

96
A: 1 2 3 / Cont: the ornamental note has a cut through the flag; this edition has preferred the version without a cut of the parallel 98.

165-237
A: A notes: throughout this passage Rossini generally noted the irregular rhythm, especially the sextuplets. The notes, with note values greater than they should be, are not made verbally correct in the texts. In the Notes to the full score the various problems are analyzed individually, according to the sections into which the Andante is divided: the initial canonic section (165-198), the solo for Alv (198-204), the ensemble theme (204-218 and 218-232), and the concluding cadences (232-237). Only passages whose solutions are uncertain are commented upon here. In the Notes to the Andante in 2/4, the two halves of the subdivided beats are referred to as (a) and (b), (a) and (b)

167, 169, 171
A: A / At 167 and 169, Cont =

This notation reappears in Cott (178, 182) and Mel (189, 191, 193). Other appearances of the figure, which must certainly be extended, are even more confused. This edition rejects a simple triple rhythm, which could not have caused Rossini the notational grief he was experiencing here:

Two other alternatives are available. By adding an additional beam to the entire figureation, a duplet rhythm, with its suggestion of a written-out rubato, could be maintained against the triplet accompaniment:

By adding an additional beam only to the thirty-second notes, a triple division can be preserved:

The first interpretation risks sounding stilted, the second rushed. The sense of Rossini's notation is long beat followed by a quicker (rubato) which interpreting the figure as a duplet, as in the last example.

173-174, 184-185, 195-196
A: Cont, Cor, Mel: the sextuplets are correctly noted when Cont introduces them, except for 173/1 2 3 4 5, where Rossini wrote 1 2 3 4 5. When the figuration is taken up by Cor in 184-185 and Mel at 195-196, however, it is always written (on both (a) and (b)) as 1 2 3 4 5, suggesting a duplet rhythm against the triplet accompaniment. This edition prefers to extend the sextuplet of Cont to Cor and Mel.

LXXVII
At 173-174, Rossini wrote accents (or short diminuendo symbols) at both  \( \uparrow \) and  \( \uparrow \); his one sign in the reprise for Mel (at 195/\( \uparrow \)) is also a short symbol. This edition prefers and extends the closed diminuendo symbols found all four times in Cort at 184-185.

176, 178, 180, 182
A Pro: the slurring for these arpeggios adopted in this edition reflects models that appear several times at 187-194 (note particularly the slurs in Pro that pass decisively over the bar lines at 188/189 and 192/193). It should be noted, however, that most of Rossini’s slurs do not extend to the following  \( \uparrow \).

178
A \( \uparrow \) / Cort: the slur seems to include the initial eighth note; it has been restricted in this edition to the sixty-fourth notes, as in all other instances of this figure.

195
A Bar = “fanfaro a un’ un”; the correct version of PA \(^{1823} \) (“suolo a un’ un”) has been adopted.

209-211
A \( \uparrow \) / Voices: the slurs on the two thirty-second notes are derived from the model in Mel at 210.

212
A \( \uparrow \) / Conte =  \( \uparrow \); the difference in value between Conte and Mel is not convincing, and cannot be justified by the continuation of the part. This edition substitutes  \( \uparrow \).

212-213
A Voices: accents in Cort at 212/\( \uparrow \) and in Conte at 212/\( \uparrow \) have been extended to Cort, Mel, and Conte throughout these measures.

214-215
A Cort: while the slurs in Fl (which doubles Cort at the upper octave) do not continue through the following sixteenth note, those in Cort are more ambiguous. The first slur reaches toward  \( \uparrow \) at 214/\( \uparrow \), while that at 214/\( \uparrow \) crosses the 214/215 bar line. Given the articulation in Fl, however, with staccato dots on the first notes of 214/\( \uparrow \), 214/\( \uparrow \), and \( \uparrow \), this edition excludes the resolving notes from the slurs.

215
A Voices: the slurs are present in Alv, whence they have been extended to Cort, Mel, and Conte.

215-217
A A single crescendo symbol above the vocal parts at 215 has been interpreted as applying to the individual entries of all four soloists. The corresponding diminuendo symbol, written on the staff above Cort at the end of 216 has likewise been extended to all voices. The goal of the diminuendo is the end of 217, leading to a reprise of the ensemble at 218. A page turn between 216 and 217 prevented Rossini from continuing this symbol through 217. This edition provides the continuation using dotted lines.

218
A \( \uparrow \) a / Bar =  \( \uparrow \); to conform to the triplet notation in Pro, a second \( \uparrow \) has been added.

233
A Mel: the turn on  \( \uparrow \) is not present, but it seems an appropriate continuation of the pattern with Cort from \( \uparrow \); this edition adds the figuration in square brackets.

247-272, 309-334
A Cna: the articulation for each of the two statements of this material is incomplete but complementary. Although the text is different and the music is often similar, rather than identical, this edition extends appropriate articulation from one strophe to the next, graphically differentiating all signs added to the autograph reading.

249, 251
A \( \uparrow \) / Cna: the notes are beamed together; the third one has been flagged separately, in analogy with 253, to permit the two syllables to be declaimed.

317-318
PA \(^{1822} \) Cna = “sul Tebbro e a Salima”; Rossini omitted “e a” in A, but the sense of the verse requires that it be integrated.

329
A(\( \uparrow \)) / Cna: the necessary conjunction “e”, omitted by Rossini, has been supplied.

337-338
A, PA \(^{1823} \) Conte, Bar: the parts are written on the sixth and fourth staves from the bottom, and thus on staves previously assigned to Alv and Pro. The upper part makes sense only in tenor clef, hence must be for Conte; the part two staves below must thus be for Bar. Since Cna had stopped singing on the previous page, Rossini presumably did not take her into account. PA \(^{1823} \) offers no assistance, since the words do not appear in the printed libretto.

343, 345
A \( \uparrow \) / Mel at 343 and 345. Alv at 345 =  \( \uparrow \); the double-dotted rhythm of all parallel vocal parts (some incorrectly written as  \( \uparrow \) ) has been preferred.

361, 363
A \( \uparrow \) / At 361 Mel =  

The same rhythm is present in Alv at 363, but the accentuation is clearly present. Rossini wrote the dotted rhythm in Mel at 359 and in all instrumental statements of the theme. In the ripresa “Come Sopra” Andreoli, who notated the vocal parts, corrected Mel at 423 to the dotted rhythm, but not Alv at 425.
A. Cort, Mel: there are a sufficient number of models for the articulation of this passage (staccato dots for each \(\text{d}\) and slurs for each pair of \(\text{JJ}\) on a single syllable) that they have been extended throughout the crescendo without typographical distinction.

A. Bar, Pro: the staccato dots for the five upbeat \(\text{d}\) (\(\text{JJJJJJJJ}\)) are given in Bar at 378, from whence they have been extended throughout the crescendo.

[RECITATIVO] DOPO IL SESTETTO

Notes

1. Cort = “Gelsomin”, but this is clearly a mistake. The “corriere” whose return is awaited is “Zefirino”, as correctly indicated in PA\(^{125}\). It is Zef’s return with “una fatal notizia” that will precipitate the Gran Pezzo Concertato (N. 7).

N. 4 SCENA ED ARIA MILORD

The Scena and primo tempo of the Scena ed Aria Milord from \(\text{IL viaggio a Reims}\) were not introduced into \(\text{Le Comte Ory}\). The original autograph manuscripts of these sections are largely present in A, which therefore serves as their principal source. The tempo di mezzo and cabaletta were instead revised by Rossini in 1828 for the comparable movements of the Air Le Gouverneur (N. 2) in \(\text{Le Comte Ory}\). Because no autograph material for these sections is known to survive, the original Paris parts for \(\text{IL viaggio a Reims}\) (pPA) allow us to determine the composition’s structure.

Vocal Variants

In pPA(Lord) several alternative cadenzas, embellishments, and figuration were added to the part of Lord Sidney in the Scena and primo tempo, in each case to simplify the original vocal line. The following transcriptions are interpretations of the imperfectly notated original. No effort has been made to rationalize the number of beats per measure. It is not clear when these modifications were introduced.

A final variant is found at 121-125: 122-124 are crossed out and large fermatas are placed over both halves of 121. Later modifications in all relevant parts in pPA indicate clearly that these parts were reduced to a single chord on (\(\text{JJ}\)), \(\text{J}\), with a fermata on the rests. The vocal line at 121 was replaced by the following cadenza, added in ink:

\[\text{tro-va, non si tro-va, non si}\]

\[\text{tro-va, non si dà}\]

This change surely dates from 1848.
Notes

1-20
Sources These measures are lacking in A; they have been reconstructed from pPA.

37
Sources (II) / Lord: although the dotted rhythm is perfectly clear in A, pPA almost always show ±.

94-97
A Lord: there are regular accents in each measure at 94-97, while in the repetition “Come Sopra” at the analogous 109-112 the accent is closed at 109 and the symbol at 112 is a closed diminuendo. This edition accepts regular accents at 94-97 and the more intense closed accents and diminuendo symbols at 109-112, substituting closed accents for the regular ones at 110 and 111.

102
A Lord: the staccato dots on the first notes of (I) and (II) are derived from the parallel 117.

123-127
Sources In the absence of an autograph manuscript, the principal source for these measures is pPA.

163-237
Sources Coro: except for the figuration at 163, Rossini does not appear to have modified the choral parts at 163-206 in any significant way when adapting the chorus from Il viaggio a Reims for Le Comte Ory. Although the music at 214-237 was altered in Le Comte Ory, the choral parts in 216-237 are basically identical (with a new text) to those at 163-184. In pPA(sugg. Lord), however, only a single choral voice is given, usually the principal melody, except for 173 and 226, where the harmonization is identical to TR(CO) at 173. This edition treats the complete melodic line present in pPA(sugg) as its primary source for the vocal line as regards text underlay, rhythm, dynamic markings, and those pitches actually present. For all other vocal parts, the readings of Le Comte Ory are integrated, with those modifications needed to bring them into accord with the structure of the principal melody. Problematic passages and variants are discussed in these Notes, but no attempt is made to list places in Le Comte Ory where changes in the French text occasion modifications in the rhythm.

173, 175, 177
Sources Coro: the accents, present in pPA(sugg), were not carried over into TR(CO). This edition accepts them and extends them to the parallel 226, 228 and 230.

179, 187
Sources Coro: the dynamic levels adopted in this edition, absent in TR(CO), are found in pPA(sugg), in the original layer at 179, added in rust crayon at 187.

179, 232
Sources (III) / Coro: in pPA(sugg) the choral part is represented by the pitch b’, whereas in TR(CO) at 179 (232 is in a passage that has been modified for Le Comte Ory) all Coro S sing e’. Taking the reading of pPA(sugg) as indicative of what was in the missing autograph in 1825, this edition reproduces at (III) of 179 and 232 the harmony found at (III) of 163, 165 and 167.

196
Sources (I) / Coro: the accent on the downbeat, absent in pPA, is derived from TR(CO). It is consistent with the accents present in pPA(sugg) at 188 and 192.

199-206
Sources Coro: there are no dynamic indications in TR(CO). In pPA(sugg), however, Andreoli wrote f at both 199 and 203. He also drew a diminuendo symbol at 201(II)-(III), while another hand added “diminuendo” in rust crayon beginning at 200(III). This edition incorporates these indications and extends the symbol to 204-205.

202
TR(CO) (II) / Coro: there are rests in both staves; this edition adopts the reading of pPA(sugg) for the upper staff and suggests a part for the lower staff. Rossini probably removed the choral “sl” on (II) for Le Comte Ory.

207
Sources Lord: there is no dynamic level in either TR(CO) or pPA(sugg. Lord); the [p] adopted in this edition has been extended from 227 in pPA(sugg. Lord), for which there is no analogous place in TR(CO).

213, 233
Sources Lord: there are no slurs on (I) and (II) in pPA(sugg. Lord) at 213 or 233. They are integrated from TR(CO) at 213.

214-256
Sources This entire section was recomposed for Le Comte Ory, and so its principal source must be pPA.

238-248
pPA(sugg. Lord) Coro: only the melody of S IV is present; S I, II, and III have been supplied by this edition.

242-256
Sources This passage has no counterpart in Le Comte Ory. Its primary source is therefore pPA.

242, 244, 246
pPA(Lord) Coro: at 244 and 246 signs of articulation are present (although some symbols are lacking). They have been completed and extended to 242 without typographical differentiation. No articulation is given in pPA(sugg).

257
TR(CO) Tempo: common rather than cut time is indicated, but the added metronome marking, J = 112, suggests that cut time was intended. Cut time is present throughout pPA.
257-295, 325-363  
Sources Lord: articulation in this edition, derived from pPA(sugg) and verified with pPA(Lord), has been extended mutually between the two statements of the cabaletta theme, without typographical distinction; differences of substance are noted. There are many more examples of slurs in the vocal line of Le Gouverneur in Le Comte Ory than in that of Lord in pPA(sugg, Lord). The engraver of TRICO seems to have added slurs liberally, following the declamation. This edition refrains from applying slurs for Lord in this passage for which there are no models in pPA(sugg, Lord).

259, 261, 267, 269, 327, 329, 335, 337  
pPA C-CD / Lord: although there were no models for these slurs in the original layer of pPA(sugg, Vno pr), both prepared by Andricoli, slurs were added in pPA(sugg) by the hand that underlay the literal French translation in red ink. Furthermore, in pPA(Lord) copyist 2 regularly slurred the figure, even though his notation is sloppy. This edition accepts the slurs. Rossini rewrote these measures in Le Comte Ory.

295-323, 363-397  
Sources Coro: pPA(sugg, Lord) are incomplete; even when they have a part, they tend to reproduce only a single voice. For details concerning the derivation of the parts in this edition, see the Notes to the full score.

348  
pPA(Lord) IV / Lord =

The correct rhythm (two beamed eighth notes) is found at the parallel 280 and in all other sources.

371-372, 381-382  
pPA(Lord) Lord: the following vocal variants were penciled into the staff at both places, below the notes indicated by copyist 2:

[palpite] - ra, pal - pi - te - [ra]

While the surviving 1848 materials include neither a complete manuscript of these 1848 recitatives nor a part for prompter, the vocal lines are entirely present in pPA II(Vc-Cb), which was inserted in place of the 1825 recitative in pPA(Vc-Cb). There is also a surviving 1848 extracted part for Corinna (pPA II[Cna]) that confirms the readings of pPA II(Vc-Cb). For full details concerning the reconstruction, see the Notes to this recitative in the full score.

Because the principal source for the Recitativo Dopo l'Aria Milord is an instrumental part for Vc-Cb, the vocal lines are written with a certain casuistry. This edition makes minor adjustments to the musical setting without typographical distinction. Modified readings, however, are printed in a smaller type face.

Notes

8  
pPA II(Vc-Cb) Lord: a l after "Presto...", which would produce a measure of five quarter notes, has been eliminated in this edition.

9-10  
pPA II(Vc-Cb), PA1848  
Pan (Pro) = "un mezzo di scappare", a text appropriate for the modified plot of Andremo a Parigi. This edition follows the rhythmically identical text of PA1823, "ove trovar potrei".

10-12  
pPA II(Vc-Cb)  
Pan (Pro) =

The reading of this edition is a reconstruction using the original text in PA1823 rather than the verses with which it was replaced in 1848.

15-16  
pPA II(Vc-Cb)  
Lord =

The reading of this edition is a reconstruction using the original text in PA1823 rather than the verses with which it was replaced in 1848.

[LXXXI]
Although this text from *Andremo a Parigi?* is much longer than that of *Il viaggio a Reims*, the harmonic direction of the passage agrees with what seems to have been the original progression to E major in *Il viaggio a Reims*. This edition therefore constructs a hypothetical setting of the original text by drawing on the musical contents of *pPA II(Vc-Cb)*.

The reading of this edition is a reconstruction using the original text in *pPA* rather than the verses with which it was to be replaced in 1848.

The reading of this edition is a reconstruction using the original text in *pPA* rather than the verses with which it was to be replaced in 1848.

In *Andremo a Parigi?* the music ends after measure 35 with a c (J-) in Bass. In the 1848 revision the concluding scene for Cna alone is transferred to the beginning of the Recitativo Dopo l'Aria Pandolfo (*AR 7*). Although the interchange between Cna and Delia was omitted from *Andremo a Parigi?*, a similar scene is present in the corresponding recitative from *Un viaggio a Vienna*.
(The antepenultimate note in the penultimate measure is a $\frac{1}{2}$ in pVI). While the nature of the Vienna revision does not encourage the hypothesis that this music was adapted from Rossini's original for il viaggio a Reims, this edition nonetheless uses it as a scaffolding on which to construct a suggested setting of the original text of PA 257.

44-45

$pPA$ III(Cna) Basso: the part is incorrect. At 44 the $\gamma$ is anticipated from 45 (but tied to the preceding $\beta$). Similar errors with the Basso continue in pPA II(Cna).

45

$pPA$ III(Cna) $\gamma$: this edition follows the dotted rhythm of pPA II(Vc-Cb).

46

$pPA$ III(Cna, Vc-Cb) Cna = 

This edition has modified the conclusion of the measure, which in Andreino a Parigi continues with several inserted verses of recitative. The emendation allows a resolution to F major at the beginning of the Scena preceding the Duetto Corinna e Cavaliere (VR 5).

N. 5 RECITATIVO E DUETTO CORINNA E CAVALIERE

Neither the autograph manuscript of the Recitativo nor that of the Duetto is known to survive. The Duetto itself was revised by Rossini in 1828 as the Duo for La Comtesse and Comte Ory in Le Comte Ory. Because the Recitativo was not reused in its 1825 form in Le Comte Ory, this edition is derived from the original Paris parts for Il viaggio a Reims (pPA). The music for Cna and Cav in the Recitativo is given in its entirety in all string parts of pPA. This edition uses pPA(Vno pr) as their principal source, but draws also on the readings of the other string parts. Reconstructing the vocal lines of the Duetto requires a freer integration of information from pPA(Vno pr), pPA II(sugg), pV(Vc, Cna, Cav) and the revision of these vocal lines in TR(CO). As a point of reference, this edition accepts pPA III(sugg) as its principal source for the vocal lines.

Notes

**RECITATIVO**

15

$pPA$ (Vno pr, Vni II, Vle) $\gamma$ / Cav $\gamma$; this edition completes the rhythm by adding a $\gamma$ after the initial $\gamma$, as in pPA(Vc-Cb) and pPA II(sugg).

17

$pPA$ (Vni II, Vle) / Cav: the slurs, absent in pPA(Vno pr, Vle, Vc-Cb) and pPA II(sugg), are derived from pPA(Vni II), where they were a later addition.

49

$pPA$ (Vno pr, Vle) $\gamma$ / Cav: the embellishment is written as an acciacatura; this edition substitutes an appoggiatura, as in pPA(Vni II, Vc-Cb).

68

$pPA$ (Vno pr) $\gamma$ / Cav $\gamma$; this edition substitutes $\gamma$, as in pPA(Vni II, Vle, Vc-Cb).

The value of the first rest has been halved, as in pPA(Vle, Vc-Cb) and pPA II(sugg); in pPA(Vni II), on the other hand, the value of the first note was halved.
DUETTO

1

TR(CO) The tempo is “Andante”, with the metronome marking = 88; all sources for *Il viaggio a Reims* have “Andantino”, the tempo accepted in this edition.

5, 26

Sources (V) / Cna, Cav: the slurs, absent in pPA II(sugg), are present at 26 in TR(CO) and at both 5 and 26 in pVI(Cna, Cav); this edition adopts them.

7, 28

Sources (II)-(III) / Cav (at 7), Cna (at 28); at 28 pPA II(sugg), pVI(Cna) and TR(CO) all have f, followed in pPA II(sugg) and TR(CO) by a diminuendo symbol. (In pVI[Cna] it is accompanied by an accent.) This edition extends these indications to 7, where there are accents in pPA II(sugg) and pVI[Cna], here interpreted as a diminuendo, but no signs in TR(CO).

In pPA II(sugg) there is also an accent on 7(V) in Cav, not found in any other source at 7 nor at 28 for Cna; this edition omits it. The slur at 7(VII) in Cav, on the other hand, has been extended in this edition to Cna at 28.

8, 27, 29

pPA II(sugg) Cna, Cav: the slurs at (II) and (III) in all three measures are extended from 6, while those at 8(V) and (VII) are derived from the parallel 29. Several of these slurs are also exemplified in TR(CO) and pVI(Cav).

11

pPA II(sugg) (I)-(II) / Cav =

A similar reading was copied into pVI(Cav), where it was corrected to the reading of this edition, present at 13, 32, and 34. The correct reading is given at 11 in TR(CO).

11, 13, 32, 34

Sources Cna, Cav: in TR(CO) there are triplet slurs for (I), (II), (V) and (VII) in each measure; there are also staccato dots for each note of the triplets on (II) and (III) alone at 13, 32 and 34. Although the many slurs in pPA II(sugg) justify their inclusion throughout in this edition without typographical distinction, the other articulation in pPA II(sugg) is quite different: accents on (VII) at 11 and 34 and staccato dots for the final five sixteenths notes of 11 alone.

12, 14, 33, 35

pPA II(sugg) (I) / Cna, Cav: the first note is a tied to the first note in the following group of eight thirty-second notes, but not beamed with it. All other sources have the figuration adopted in this edition.

14-15, 35-36

Sources The response of Cna at 14-15 and Cav at 35-36 is not indicated in PA II. The slurs, absent in pPA(sugg) and pVI, have been integrated from TR(CO).

18

pPA II(sugg) (V) / Cav = f, together with the crescendo symbol and the accent; since the crescendo and accent appear several times in parallel measures, while the f is found only at 18 (and is reproduced in no other source), this edition suppresses it as redundant.

18, 39

Sources (V)-(VII) / Cna, Cav: the slurs, absent in pPA II(sugg) in both measures and pVI(Cav) at 18/ (V)-(VII) and 39(V), are derived from the similar melodic line in TR(CO), where they are present at 18(V) and 39(V)-(VII). There is also a slur at 39(V) in pVI(Cna).

19

Sources Cav: the slur, absent in pPA II(sugg) and pVI(Cav), is derived from Cna in the parallel 40 in pPA II(sugg).

32, 34

pVI(Cna) (V)-(VI) / Cna: variations were later added to the part in these measures:

42

pVI(Cna) Cna: a cadenza was later added to the part:
44

$pVII(Cav) \quad \overline{\text{II}} / \text{Cav} = \overline{J};$ this edition follows the notation of pPA II(sugg.), $\overline{J}$.\n
46

Sources $\overline{\text{V}} - \overline{\text{VI}} / \text{Cav}:$ the four thirty-second notes on $\overline{\text{V}}$ are beamed together in pPA II(sugg.) and $pVII(Cna, Cav)$, as are those on $\overline{\text{VI}}$. In TR(CO), where the French text has only two syllables, they are placed on $\overline{\text{VI}}$, with the notes beamed in groups of two. For Viaggio, where there are three syllables, this edition beams the notes in groups of two on both $\overline{\text{V}}$ and $\overline{\text{VI}}$. In $pVII(Cna, Cav)$ there is a slur on the four thirty-second notes of $\overline{\text{VI}}$; in pPA II(sugg.) there is a slur for the four thirty-second notes of $\overline{\text{V}}$, but (despite their continuous beaming) slurs for each pair of thirty-second notes at $\overline{\text{VI}}$. Accepting the suggestion of pPA II(sugg.) at $\overline{\text{VI}}$, this edition employs two shorter slurs for both $\overline{\text{V}}$ and $\overline{\text{VI}}$.

49, 50

$pPA II(sugg.) \quad \overline{\text{V}} - \overline{\text{VI}} / \text{Cav} = \overline{J} \quad \overline{J} \quad \overline{J} \quad \overline{J}$, the reading also of TR(CO). Given the rhythm of the doubling Ob and Cl in this edition has preferred the dotted vocal rhythm of pVI(Cav).

49-54

Sources Cav: there are no accents in TR(CO), while those in pPA II(sugg.) and pVII(Cav) are not uniform. At 49-50 there are accents on $\overline{\text{V}}$ in pVI, but only at 49 in pPA II(sugg.); both are included in this edition. In pVII(Cav) the only accent in 51-54 is on the first $\overline{\text{V}}$ in 52; this edition has adopted and extended the more logical accents at 51-54 in pPA II(sugg.).

50

$pPA II(sugg.) \quad \overline{\text{II}} / \text{Cav} = \overline{J};$ this edition halves the value of the note, as in pVII(Cav) and as in the parallel 49 in pPA II(sugg.).

53

$pPA II(sugg.) \quad \text{Cav} = \overline{\text{V}} - \overline{\text{VI}}$.

This edition adds a $\text{v}$ to complete $\overline{\text{II}}$ and flags separately the tied $\text{e}'$, as at the parallel 51. The slurs on the three groups of two thirty-second notes, derived from pVII(Cav), are also present in TR(CO).

54

Sources $\overline{\text{V}} - \overline{\text{VI}} / \text{Cav}:$ there is a slur in TR(CO); since it is absent at the parallel 52 and appears in neither pPA II(sugg.) nor in pVII(Cav), this edition does not adopt it.

59-60

Sources The copyist of pVII(Cna) originally omitted 59, even though the correct number of measures of rest was indicated in pVII(Cav). Later the following was added, as if it were to come after the $\text{b}'$, now understood to fall at 59($\overline{\text{I}}$) rather than at 60($\overline{\text{I}}$):

\[
\text{qual ar-dir. qual ar-dir}
\]

Since this music (apart from its rhythmic errors) is identical to TR(CO), it seems likely that the absent measure was restored on the basis of Le Comte Ory. This edition therefore follows the more plausible reading of pPA II(sugg.), accepting, too, its rhythm of even eighth notes; the rhythm is dotted in both TR(CO) and pVII(Cna).

67, 69

TR(CO) Cna, Cav: there are slurs for each triplet in La Contesse ($\text{Cav}$ at 67($\overline{\text{I}}$)) and for the figuration at 69($\overline{\text{II}}$) in both parts; since these slurs appear in neither pPA II(sugg.) nor pVII(Cna, Cav), they have not been accepted in this edition.

71, 72

Sources $\overline{\text{V}} - \overline{\text{VI}} / \text{Cav}:$ the accents, while absent in pPA II(sugg.) and pVII(Cna, Cav), are found in TR(CO). They seem both appropriate and attractive, and this edition has included them in square brackets.

74

Sources Cna, Cav: the reading of TR(CO) is clear in 71 (and the parallel 81), with syllables at $\overline{\text{I}}$ and $\overline{\text{VI}}$.

While the rhythm at $\overline{\text{VI}}$ is dotted in TR(CO), a notation present also in the doubling Ob and Cl, there are two beamed sixteenth notes in pPA II(sugg.) and pVII(Cna, Cav). Since the two beamed sixteenth notes are also present in pPA (Ob, Cl), this edition accepts the hypothesis that Rossini altered the rhythm for Le Comte Ory and follows the sources for Il Viaggio a Reims and its derivative operas.

75

Sources Cna, Cav: the dynamic level, [p], absent in pPA II(sugg.), is derived from pVII(Cna, Cav).

76-77, 83-84

Sources Cna, Cav: there are accents for each beat for Cna at 76 in pPA II(sugg.), but no accents are included in pVII(Cna, Cav) or TR(CO). While it cannot be excluded that a copyist transferred the accents to the vocal line from the winds, they make excellent musical sense and this edition adopts and extends

LXXXV
them to Cav at 76 and 83 (without brackets) and to both parts at 77 and 84 (in brackets).

77

pVI(Cav, Cna) In pVI(Cav) the measure is canceled and cued to the lower system, where an alternative reading is given, reinforced in ink. A related reading is found at the bottom of the page in pVI(Cna):

78-84

Sources In the missing autograph the orchestral parts, with the exception of Vc-Ch, and perhaps even the vocal parts, were probably derived "Come Sopra" from 71-77. While the passage is written out in full in TR(CO), the vocal lines are a "Bis" in pPA II(sugg) and pVI (Cna, Cav). This edition has followed the suggestion of TR(CO) in modifying the resolving notes in Cna and Cav at 78/1.

85-89

Sources Cna, Cav: the structure of these measures was unchanged between Il viaggio a Reims and Le Comte Ory. Although the vocal lines at 85-89, including the cadenzas, were in part rewritten in 1828. At some point, however, 85-88, with a cadenza for tenor at 86 and for soprano at 88, were reduced to two measures, with a cadenza in the second. There are signs of this cut in pPA (perhaps already for 1825): in pPA(Vno pr), for example, 85-86 were canceled, then placed under a colletta, and finally reinstated with the penciled "Boni; similar alterations are found throughout pPA.

In Andrés a Parigi? and Un viaggio a Vienna the four measures (85-88) were definitively reduced to two; this is the case in all parts copied in 1848 (pPA II) and 1854 (pVI), including pPA II(sugg) and pVI(Cna, Cav). While no complete vocal parts exist for 86-89 in Il viaggio a Reims, there are sufficient indications in pPA(Vno pr) to permit a reconstruction, and pPA II(sugg) and pVI(Cna, Cav), as well as Le Comte Ory, provide further suggestions.

Vocal lines in this edition at 86-89 are derived from pPA(Vno pr). They include Cav at 86-87 and Cna at 88-89. Cna at 86-87 is suggested by TR(CO); Cav at 88-89 is taken from pVI(Cna, Cav).

The vocal lines at 86-87(1) and 88-89(1) are as follows in TR(CO), Le Comte Ory:

In pPA II(sugg) the two final measures in the vocal lines, which take the place of 86-89, offer a cadenza "a 2." Between the second and third fermatas of the following example the parts are not well aligned in pPA II(sugg). Furthermore, the four notes beamed together in Cav after the first of these two fermatas are written as four sixteenth notes and in the following triplet the last note is 'c'. The emendations of this edition produce a functional coordination between the parts:

LXXXVI
In pVI(Cna, Cav) the two measures replacing 86-89 are notated schematically (dotted quarter notes in the first measure), with an “a piacere” for Cna. In pVII(Cna) a cadenza was later added (a 2 on the fifth group is erroneously notated as 3). The following example inserts the cadenza within the cadential context:

90
TR(CO) A metronome mark is given: J = 138.
91, 93, 95, 97
Sources For Le Comte Ory Rossini changed the vocal rhythm in all four measures to [ f - ] f 2 3 4 5 6 7. The original readings are in pPA(Fi, Cl, Vno pr), which function as their primary source. The “col canto” at 91 is present throughout pPA. Since it was presumably eliminated at the same time the melodic line was altered, this edition accepts it as part of the original layer, without brackets at 91 and extended within brackets to 93. The “a tempo” at 98 comes from pPA(Ve-Cb).

914
TR(CO) A metronome mark is given: J = 108.
914-156, 156-198, 214-256, 256-298
Sources Cna, Cav: sources for Il viaggio a Reims make clear that the caballetta originally consisted of statements of the main period by Cna (114-156) and Cav (156-198); in the repetition Cna returned alone at 214-256, while at 256-298 Cav sang the melody a final time, with a new counterpoint added for Cna.

All sources for Il viaggio a Reims and its derivative operas (Andremo a Parigi? and Un viaggio a Vienna) give the complete caballetta, but collettes in pPA and pPA II(sugg) suggest that the decision was later made to eliminate 114-213. Cuts were clearly made, too, in pVI. Most of the vocal lines are present in pPA(Vno pr), yet they are without articulation of any kind. While pPA(Vno pr), therefore, serves as a crucial source, the only copy of the vocal lines that actually dates from 1825, this edition continues to use pPA II(sugg) as the principal source for the vocal parts. Articulation for Cna at 114-156 and 214-256 has been mutually extended without a Note or typographical differentiation, as has articulation for Cav at 156-198 and 256-298. Extensions made from Cna to Cav or vice-versa are differentiated typographically and noted in the Notes to the full score.

For Le Comte Ory Rossini eliminated the final statement of the melody, and added a counterpoint for Cav to the statement of Cna (214-256), similar to the one Cna had originally sung at 256-298. Only the most minor alterations were made in the vocal line. Dynamic markings and articulation of TR(CO) have therefore been given strong weight and have been integrated into this edition when appropriate.

115, 215
Sources Cna: there are no staccato dots in pPA II(sugg) or pVI; this edition adopts them for Cna from the model in TR(CO) at 115, but does not extend them to Cav.
116, 120, 124, 128, 134, 142
Sources Cna: in pPA II(sugg) there are accents on the downbeat in each measure (or its repetition at 216, etc.) except 134 (234). Similar accents occur in pVI. In TR(CO), however, these signs are printed as diminuendo symbols, and this edition therefore interprets the signs in pPA II(sugg) as such. A similar situation pertains in Cav at 158, 162, 166, 170, 176, and 184, with accents in pPA II(sugg) in each measure (or its repetition at 258, etc.) except 176 (276) and 184 (284).

133, 137
Sources Cna: in pPA II(sugg), there are no slurs for this figuration in Cna, here or in 233, 237, nor are there slurs in the parallel measures for Cav at 175, 179 (275, 279). The slurs adopted in this edition are exemplified in TR(CO) in Cna at 137 and at the equivalent of 275 and 279; numerous examples are found also in pVII(Cna, Cav).

137-140
pVII(Cna) Cna: in addition to the original music, a vocal variant was added in a later hand:

The notation at 138-140 was subsequently crossed out. For a similar variant for Cav, see Note 179, 279.

138
Sources Cna: among sources for Il viaggio a Reims and its derivative operas, the only articulation in 138 (238) or the parallel 180 (280) in Cav is an accent or small diminuendo symbol on the first note or notes in pPA II(sugg) at 138. In TR(CO), the only articulation is at 138, where there is a staccato dot on the second eighth note and a 3 followed by a diminuendo symbol on 3. This indication on 3 is surely derived by mistake from the staff of Fg, which
would have been immediately above that of Cna in the missing autograph. While it would be possible to use the accent (diminuendo), in the context of the new continuation of the melody, this edition has preferred to suppress it.

144-145
Sources Cna: no source associated with Il viaggio a Reims or its derivative operas has any dynamic indication in 144-145 (244-245) or the parallel 186-187 (286-287) in Cav. In TR(CO), however, there is an accent in Cna at 145/\(\text{C}\) and a diminuendo symbol in Cav at 186/\(\text{C}\) - 187/\(\text{C}\), while at the equivalent of 244-245 TR(CO) has nothing. The diminuendo symbol has been adopted within brackets in this edition. It cannot be excluded that this addition was made for Le Comte Ory.

146
Sources Cna: no source associated with Il viaggio a Reims or its derivative operas gives any dynamic indications in 146 (246) or the parallel 188 (288) in Cav. The useful signs present in TR(CO) at 146 and 188 have been adopted within brackets in this edition. At 188 TR(CO) has a crescendo symbol, but no \(f\); while at the equivalent of 246 TR(CO) has nothing. It cannot be excluded that these additions were made for Le Comte Ory.

147
Sources Cna: there are no slurs in these measures in pPA II(sugg), but there are several examples in other sources of all three slurs: at 247 the first and third slurs in pVI(Cna); at 289/\(\text{C}\) the second and third slurs in pVI(Cna, Cav). At the equivalent of 247 in TR(CO) the second and third slurs are present. Dotted slurs have been included throughout in this edition.

149-151
Sources Cna, Cav: although in pPA II(sugg) there are no slurs for Cna at 149-151, there is a slur for her at 250 (but not at 249 or 251); there are no slurs for Cav at 191-193 (291-293). Similar slurs are found at 191/\(\text{C}\) and 193/\(\text{C}\) in pVI(Cav), 250/\(\text{C}\) in pVI(Cna), and 293/\(\text{C}\) in pVI(Cna, Cav). In pVI(Cna) has a more exuberant slur, covering the entire measure. In TR(CO), many slurs end with the first eighth note of \(\text{C}\), but this notation may reflect changes associated with the French text. This edition restricts the slurs to \(\text{C}\) in keeping with the evidence of the sources for Il viaggio a Reims and its derivative operas.

151
Sources Cna: the appoggiatura on the first eighth note of \(\text{C}\) is present in all sources for Il viaggio a Reims and its derivative operas at 151 and occasionally also at 251. There are no examples, however, in Cav at the parallel 193 (293). None of these appoggiaturas is present in TR(CO). This edition follows the sense of the sources and includes the appoggiaturas for Cna, but not for Cav.

152-154
Sources Cna: although there is no articulation in pPA II(sugg) at 152-154, there are accents on the second eighth note of each measure at 252-254. There are no such signs in the part of Cav at 194-196 (294-296), and they do not appear in pVI(Cna, Cav). At 152-154, however, there are similar signs in TR(CO), where they are printed as diminuendo symbols over the second and third notes of each measure. This edition accepts the signs in pPA II(sugg), interpreting them as diminuendo symbols as in TR(CO), and extends them both to 152-154 and to Cav at 194-196 (294-296).

179, 279
pVI(Cav) Cav: in addition to the original music, a vocal variant was added in a later hand:

\[\begin{align*}
&\text{179: il} \\
&\text{lor o} \quad \text{[nor]}
\end{align*}\]

\[\begin{align*}
&\text{279: il} \\
&\text{lo} \quad \text{ro o} \quad \text{[nor]}
\end{align*}\]

See also Note 137-140.

181
Sources Cav: there are no slurs for 181 (281) in pPA II(sugg). In pVI(Cna, Cav) a slur covers the second half of the parallel 281. In TR(CO) at 181 (281 is cut), where the penultimate \(b\) in all sources for Il viaggio a Reims and its derivative operas is changed to \(f\) as in Cna at 139 (239), a slur covers the first half of the measure, extending back to the tied note at 180/\(\text{C}\). Taking into account the notation of Cna at 139 (239), this edition suggests separate slurs for each beamed group of sixteenth notes at 181 (281).

188-189, 288-289
pVI(Cav) Cav: in addition to the original music, a later hand added a vocal variant in both measures in ink:

\[\begin{align*}
&\text{188-189} \\
&\text{so gi} \\
&\text{gil le bel} \\
&\text{le o} \quad \text{gno}
\end{align*}\]

At 188-189 alone this was subsequently crossed out along with the original reading and replaced, perhaps by the performer, with:

\[\begin{align*}
&\text{288-289} \\
&\text{so} \\
&\text{gil le bel} \\
&\text{le o}
\end{align*}\]

The second measure of this version was replaced in turn:
Sources Cav: at 197 and 297 in pPA(Vno pr) the final four sixteenth notes in Cav are divided into two groups of two and the sinalefe is not observed ("bel-le o-{gnor!"). In pPA II(sugg), however, the copyist wrote two groups of two sixteenth notes at 197 and one group of four at 297 (implicitly observing the sinalefe). Because the latter notation may reflect the simultaneous presence of Cna, this edition follows the notation of pPA(sugg), to which it adds appropriate slurs.

211-212 Sources Cna, Cav: the cadenza "a 2" is notated in different ways in the sources, both for beaming and slurs. (For details see the Notes to the full score.) This edition accepts the beaming of pPA(Vno pr), with the slurs of pPA II(sugg), but adds a slur to the final pair of notes at 212.

In pVI(Cav) the cadenza at 210-213 was replaced as follows:

```
[ol no re]
```

A similar modification was made in pVI(Cna).

214 Sources The indication "1a Tempo" (rendered as "Primo Tempo") is taken from pPA II(sugg).

216 Sources Cna = $\frac{1}{2}$ in both pPA II(sugg) and pPA(Vno pr); pVI(Cna) has $\frac{1}{2}$. All other appearances of the figure in pPA II(sugg) and pPA(Vno pr), as well as in pVI(Cna), have $\frac{1}{2}$; while this edition adopts the latter rhythm also at 216, that the double-dotted rhythm appears in both pPA II(sugg) and pPA(Vno pr) suggests that both were derived from the missing autograph, where Rossini must have written at least some of the vocal parts in full.

220-222 pVI(Cna) Cna: in addition to the original music, a vocal variant was added in a later hand in pencil:

```
vi-a del no-stro cor!
```

237-240 pVI(Cna) Cna: in addition to the original music, a vocal variant was added in a later hand in pencil:

```
[...]
```

252-255 pVI(Cna) Cna: in addition to the original music, a vocal variant was added in a later hand in pencil. The variant includes a full cadenza at 255:

```
[cor, del no-stro, del no-stro, del no-stro]
```

The addition of this cadenza may have entailed also the cutting of 256-297.

261 pPA II(sugg), pVI(Cna, Cav) Cav =

```
co si far
```

The presence of this different reading from 161 would be convincing were it not that pPA(Vno pr) continues to show the triplet figuration of 161 at 261. This edition modifies the reading of 261 in pPA II(sugg) as at 161.

263 pPA II(sugg) Cav, second pair of notes = two sixteenth notes; this edition uses the dotted rhythm of all other sources and of pPA II(sugg) itself at 163.

282 pPA II(sugg), pVI(Cna, Cav) $\frac{1}{4}$ / Cav = $\frac{1}{4}$ ; despite the difference with 182 ( $\frac{1}{4}$ ) this would be a plausible reading in the new contrapuntal context, but the vocal cue in pPA(Vno pr) has the quarter note, and this is also the reading of the similar measure (240) in TR(CO). This edition therefore adopts at 282 the reading of 182.

302-305 TR(CO) $\frac{1}{4}$ / Cna, Cav: there are no slurs in pPA II(sugg), but many models are present in pVI(Cna, Cav), usually covering only $\frac{1}{4}$ (the model accepted in this edition), but at 305 in the part of Cna in both pVI(Cna) and pVI(Cav) covering the entire measure. There are also slurs in the equivalent measures in TR(CO), but they begin on the last note of $\frac{1}{4}$, a

LXXXIX
reading unsupported by sources for *Il viaggio a Reims*
and its derivative operas and perhaps part of the
recomposition of the vocal cadences for *Le Comte
Ory*.

310-311
pPA  In 1848 these two measures were modified to
four, with each J changed to J : fermatas were
applied to the last J before 312. In pPA (Ob) the notes
were unchanged, but "Adagio" was entered in pencil
across the two measures. Fermatas were added at 311/
II in 1848 to the vocal parts in pPA II (sugg) and
in 1854 to those in pVI (Cma, Cav).

311-312
pVII (Cma)  Cma: in addition to the original music, a
vocal variant was added in a later hand in pencil:

[RECEITATIVO] DOPO IL DUETTI
DI CORINNA, E CAVALIERE

Rossini’s autograph manuscript survives intact for this
recitative and it is the principal source for this
dition.

N. 6 ARIA [DON] PROFONDO

The Aria Don Profondo, N. 6 in *Il viaggio a Reims*,
was adapted by Rossini in 1828 as the Air Rainhaud
with chorus, "Dans ce lieu solitaire", in *Le Comte
Ory*. No autograph material for the Air Don Profondo
is known to survive. What is worse, not a single musical
source prepared in 1825 is extant, neither vocal
nor orchestral parts. Thus, the original Aria Don
Profondo in *Il viaggio a Reims* must be entirely recon-
structed from later musical sources, of which there are
three: the printed full score of *Le Comte Ory*
(TR[CO]), prepared in 1828; manuscript parts
prepared in 1848 for *Andremo a Parigi?* (pPA II); and
manuscript parts prepared in 1854 for *Un viaggio a
Vienna* (pVI). By comparing all three extant versions
of the Aria and by paying close attention to the struc-
ture of the text in PA1825, it is possible to determine
the composition’s original structure with confidence,
both for the strophic primo tempo and the cabaletta.
For full details see the Notes to the full score.

Notes

1  TR[CO]  A metronome mark is given: J = 76.

18  pVII (Pro)  12 - 12 / Pro = J J J J (eb - eb - bb
- bb), presumably to "tenebro-sa su-bli-li-me!", a

setting that would avoid the sinalefe ("subli-me an-
tichità"), resulting in a misaccentuated declama-
tion of the text. The same rhythm (with an entirely
different text) is in pPA II (Vno pr). This edition borrows
the better rhythm from TR[CO], J J J J, with the
pitches eb - eb - bb.

28-29
pVII (Pro)  Pro = "di fuori nell’interno"; this edition follows
the reading of PA1825, "di fuori, e nell’interno".

30  pVII (Pro)  10 - 10 / Pro = J J J J (bb - bb - bb),
but four syllables must be accommodated: "e og-
gn’al-tro og-get-to an-[cor.]". To accommodate
the extra syllable, this edition divides the J into two J.
These measures are omitted in TR[CO] and pPA II.

31-31  Sources  The vocal line is from pVII (Pro). The stro-
phes in pVII (Pro) describes La Francesca (who should
appear at 53-61), not La Polacca (omitted in Un
viaggio a Vienna). The arrangers in Vienna modified
the original music (describing La Polacca) to reflect
the diverse rhythm of the text for La Francesca. For a
description of the small rhythmic changes made in
this edition in this and the following strophes (all
differentiated typographically), see the Notes to the
full score.

48-50
PA1825  Pro: the literay references in verses six and
seven of strophe four ("La Polacca") are footnote
as follows:

"Dell’alto Pic terribile";  "Si allude al Solitario
del signor d’Arlincourt"; the reference is to
Charles-Victor Prévost, viscount of Arlincourt, *Le
Solitaire*.

"D’Harold";  "Poema di Byron"; the reference is
to *Harold in Italy* by Lord Byron.

"Malcolm";  "Romanzo poetico di Walter Scott";
the reference is to *The Lady of the Lake* by Sir
Walter Scott.

"Ipsiboe";  "Romanzo del signor D’Arlincourt"; the
reference is to Charles-Victor Prévost, viscount of
Arlincourt, *Ipsiboe*.

53-61  Sources  The vocal line is from pVII (Pro). The stro-
phes in pVII (Pro) describes II Tedesco (who should
appear at 53-61), not La Francesca (whose text was
sung in *Un viaggio a Vienna* at 43-51). The Vien-
nese arrangements modified the original music (describ-
ing La Francesce) to reflect the slightly diverse rhythm
of the text describing II Tedesco. The stage direction
at 57, "in falsetto", appears in pVII (Pro) at 47.

63-71  Sources  The vocal line is from pVII (Pro). The stro-
phes in pVII (Pro), however, describes Il Russo (who
should appear at 93-101), not II Tedesco (whose text
was sung in *Un viaggio a Vienna* at 53-61). The Vi-
ennese arrangers modified the original music (describing II Tedesco) to reflect the text describing Il Russo.

73-81, 83-91, 93-101

Sources Since the final three sections were omitted in 1848 and 1854, TR(CO) is the sole source for this passage. The vocal line has been accommodated to the three final strophes in PA\(^{1452}\), with the rhythm of *Le Comte d’Ory* adjusted to the text of *II viaggio a Reims*. Although Rossini may have intervened more aggressively in devising *Le Comte d’Ory*, there is no way to recover the original vocal line.

83-84

PA\(^{1452}\) Pro: the reference in the first verse of strophe eight (“II Francese”) is footnoted:

> “Il signor ORAZIO VERNET, celebre pittore.” Horace Vernet during the early 1820s had a romantic liaison with Rossini’s future second wife, Olympe Pélissier.

101-103

Sources TR(CO) is the sole source for the original orchestral and vocal music of 101-103/II. The only change necessary in Pro for this edition is the transformation of \( J (e^{b_1}) \) at 102/(3) to \( J b (e^{b_1} - e b) \) to accommodate the extra syllable in the Italian.

103-107

Sources Pro: at 103/(3)-107, this edition returns to pVI(Pro), correcting only the reading at 104, where the underlay is wrong:

<image>

110

TR(CO) Tempo = “Allegro \( J = 80 \)”; this edition emends the indication to “Allegro [vivace]”, as in pPA II and pVI.

123

pVI(Pro) \( J (e^{b_1}) / Pro = J b (d^{*} - b^{*}) \), but the text requires three syllables (“tra-pi-di”), as in this edition.

133

pVI(Pro) Pro = \( J b J \), the reading also of pPA II(Vno pr), but there are only two syllables in *II viaggio a Reims* (“l’ae-re”); this edition emends the rhythm to \( J J \).

139

pVI(Pro) Pro = “[galop]-par, a [galoppar]”; this edition substitutes “di” for “a”, as in all other appearances of the text and as in PA\(^{1452}\).

141

Sources Pro: the diminuendo symbol, lacking in pVI(Pro) and TR(CO), is taken from the vocal cue in pPA II(Vno pr).

142-157

Sources Pro: the articulation of the lyrical opening of the theme of the cabaletta here and at the reprise (217-232) presents various problems. Since the reprise was cut in 1848 and 1854, the passage is written only once in pPA II(Vno pr) and pVI(Pro); in TR(CO) it appears twice. Taking pPA II(Vno pr) as the principal source, this edition adopts some indications from other sources, always differentiated typographically. For complete information see the Notes to the full score.

151-152

PA\(^{1488}\) pPA II(Vno pr) Pro = “più rio destina”; the “più bel destina” of PA\(^{1452}\), adopted in this edition, is present in pVI and VI\(^{1452}\).

159, 161

pPA II(Vno pr) Pro: this alternative reading occurs in no other source:

<image>

162-165

pPA II(Vno pr) Pro: the crescendo symbol begins at 164/(3); since TR(CO) is more exact in such matters, its crescendo (which begins at 163/(3)) has been preferred.

169, 177

pPA II(Vno pr) \( J (e^{b_1}) / Pro = ab \); this edition prefers the \( ab \) of TR(CO), well suited to the original Italian word, “balzando”. In light of the fact that pPA II(Vno pr) avoided \( ab \) at 159 and 161, the higher note may reflect the exigencies of a singer who found a large downwards leap difficult to negotiate (see Note 159, 161). The staccato dots are extended to 169 and 176-177 from models in pPA II(Vno pr) at 168. Those at 168-169 and 243-244 are present in TR(CO).

180-203

TR(CO) *Le Comte d’Ory* is the only surviving source for this passage, cut in both *Andremo a Parigi?* and *Un viaggio a Vienna*. It was surely intended as a threefold crescendo, even though TR(CO) provides only “sottovoce” at 180 and \( J J \) at 204. The vocal part in *Le Comte d’Ory* has been adjusted to accommodate the PA\(^{1452}\) text.

204-216

Sources This continuation of the transition to the reprise of the theme of the cabaletta repeats 129-141; in the missing autograph Rossini presumably wrote only the vocal line and Ve-Cb, deriving the remainder “Come Sopra”. Since this music was cut in both *Andremo a Parigi?* and *Un viaggio a Vienna*, this edition derives the vocal line from pVI(Pro) at 129-141.
Sources These measures (and their repetition at 265-274) were cut in *Un viaggio a Vienna*. Only pPA II(Vno pr) seems to reflect the music for *Il viaggio a Reims*, but its text is different ("Ciello, tu salvi am per carità"). This edition basically follows pPA II(Vno pr) for the vocal line, but the textual underlay is entirely hypothetical.

275-278, 279-282 Sources Pro: only pPA II(Vno pr) has a version that probably reflects *Il viaggio a Reims*, but no text is entered. pV(Pro) has a simplified conclusion, with an unacceptable accent on "(giubbi)-lo". While this edition basically follows pPA II(Vno pr) for the vocal line, it modifies the text to produce a more appropriate union of words and music. The staccato dots at 275-276 (and the parallel 279-280), absent in pPA II(Vno pr), have been integrated from TR(CO).

283-288 Sources Pro: pPA II(Vno pr) has a version probably reflecting *Il viaggio a Reims*, but no text is entered. The final measures in TR(CO) are:

\[ \text{fruits} \text{ voi} \text{ là} \text{ les fruits.} \]

Since there is no way to determine whether this conclusion reflects the original of *Il viaggio a Reims*, this edition continues to follow its principal source for the vocal line, pPA II(Vno pr).

[RECITATIVO DOPO L’ARIA DON PROFONDO]

No musical source exists for the Recitativo Dopo l’Aria Don Profondo as prepared by Rossini for *Il viaggio a Reims* in 1825. Fortunately the 1848 arrangers originally planned to carry over most of the recitative (with just a few changes of detail and the realignment of some verses to different characters) into *Andreano a Parigi*?. Thus, surviving musical sources for *Andreano a Parigi*?, presumably copied from 1825 parts that had been modified according to the new libretto and then discarded, provide a point of departure for a hypothetical reconstruction of most of the 1825 music. At some point, however, there was a major alteration in 1848 in the concluding section of the original recitative, Zeffirino’s announcement that no horses are available (39-55 in this edition). Much of this music, therefore, has been newly composed by the editor. While surviving 1848 materials include neither a complete manuscript of the Recitativo nor a part for suggestore, the vocal lines are present in pPA II(Vc-Cb), which was inserted in place of the 1825 recitative in pPA(Vc-Cb). In addition, there is a surviving extracted part for Don Prudenzio, pPA II(Pru). Finally, a significant detail emerges in pPA II(capo del coro).

Notes

4-5

pPA II(Vc-Cb), PA*** Pan = "Non dirò", but Pro in PA** has a more cautious "Dirò...", accepted in this edition. The \( \text{\&} \) on 4(\text{V}) in pPA II(Vc-Cb), "Non di-(rò)", two \( \text{\&} \), have been replaced here by one \( \text{\&} \) ("Di-(rò)"). For other similar adaptations, of the rhythm, all differentiated typographically in this edition, see the Notes to the full score.

9-12 pPA III(Vc-Cb) Basso: an original layer (subsequently corrected as in this edition) gives \( \text{\&} \) from 9 to 11(\text{V}), with an implicit "[4]" harmony, changing at 11(\text{VII}) to \( \text{\&} \) (explicitly \( \text{\&} \text{\&} \text{\&}\)). It was the original copyist, however, who gave the correct reading. B, at 12, which was placed under a *colletta* when the Scene for Cssa and Pan (= Pro) was cut. The earlier version seems strange for Rossini, who did not adopt harmonic inversions and sequences of this kind in his recitatives. This edition accepts the corrected reading.

14-15 Sources Lord (= Alv): in pPA II(Pru) =

\[ \text{Lord} \]

The same music is in pPA II(Vc-Cb), except \( \text{\&} \) is a \( \text{\&} \), completing the measure. The setting is rhythmically and melodically strange, and the accented \( \text{\&} \) harmonically impossible. This edition, assuming an error in the transmission of the melody, suggests a possible solution, employing the "partie" of the 1848 sources, rather than the "partir" of 1825.

39-53 Sources This passage, with modifications in the text, was assigned in PA*** to Madama Cortese, while in pPA II(Pru, Vc-Cb) it is assigned to Don Prudenzio, with a still different, more abbreviated text. Its music seems to have been complete rewritten, judging by the final phrase, for which a version presumably from 1825 survives in pPA(capo del coro). This 1848 version, in turn, served as the basis for the still shorter version in *Un viaggio a Vienna*. Since sources for the original version are lacking, the passage has been recomposed in this edition.

53-55 Sources Since pPA II(capo del coro) gives only the vocal line for these measures (beginning with 53(\text{V})), the bass line has been recomposed. At 55, the
vocal rhythm is written as: = \{ J J J \}; this edition modifies it as \{ J J \} to permit a more normal approach to the cadence.

**N. 7 GRAN PEZZO CONCERTATO**
**A 14 VOCI**

The Gran Pezzo Concertato a 14 Voci, N. 7 in *Il viaggio a Reims*, was adapted by Rossini in 1828 as the "Final" to Act I of *Le Comte Ory*, "Ciel! ô terreur, ô peine extrême". No autograph material for the Gran Pezzo Concertato is known to survive. Most of the original orchestral parts from 1825 are extant, however, and these parts (pPA) are essentially identical in structure and detail to TR(CO). The situation is more complex for the vocal parts. For *Le Comte Ory* in 1828, Rossini did not have the same vocal resources available. He consequently revised the Gran Pezzo Concertato, to a new French text, for seven solo voices throughout, with chorus. For *Andremo a Parigi?* the original vocal scoring was also modified. Instead of the fourteen solo parts of 1825, there were only ten in 1848, with chorus. Among surviving materials for *Andremo a Parigi?*, however, are three extracted parts actually prepared for *II viaggio a Reims* in 1825.

The following table summarizes the primary sources for the vocal parts in this edition:

<table>
<thead>
<tr>
<th>Source</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marchesa Melibea,</td>
<td>pPA(Del); pPA(Vno pr) for the caballeta theme of Melibea</td>
</tr>
<tr>
<td>Delia, Modestina</td>
<td></td>
</tr>
<tr>
<td>Barone, Don Alvaro,</td>
<td>pPA(Lord)</td>
</tr>
<tr>
<td>Lord Sidney</td>
<td></td>
</tr>
<tr>
<td>Don Profondo, Don</td>
<td>pPA(PrS)</td>
</tr>
<tr>
<td>Prudenzi</td>
<td></td>
</tr>
<tr>
<td>Madama Cortese,</td>
<td>pPA Ⅱ(sugg), verified with cue lines in pPA(Del, Lord, PrS, Vno pr)</td>
</tr>
<tr>
<td>Contessa, Corinna,</td>
<td></td>
</tr>
<tr>
<td>Conte, Cavaliere</td>
<td></td>
</tr>
<tr>
<td>Zefirino</td>
<td>reconstructed from incomplete suggestions in TR(CO) and pPA Ⅱ(sugg)</td>
</tr>
</tbody>
</table>

Full details about the derivation of each vocal part throughout the Gran Pezzo Concertato are given in the Notes to the full score.

**Notes**

**Sources** In the Notes to the Andante maestoso in 2/4, the two halves of the subdivided beats are referred to as Ⅰa and Ⅰb, Ⅱa and Ⅱb.

**PA**<sup>125</sup> Along with a strophe marked "Tutti", the libretto provides two additional strophes:

| Bar. Pro | A tal colpo inaspettato |
|         | Io mancan ci sento il core... |
|         | O crudel avverso fato! |
|         | Non hai legge, né pietà. |
| Zef. Mod: | Questo colpo inaspettato |
|         | Li ricolma di dolore; |
|         | Il crudel avverso fato |
|         | Non ha legge né pietà. |

Among surviving musical sources there is no evidence that Rossini differentiated the text for these characters; the "Tutti" text has been adopted for everyone in this edition.

**1 TR(CO)** A metronome mark is given: \( \# = 63. \)

**3 TR(CO)** Ⅰb / Mod: in the parallel Ragone in *Le Comte Ory*, the \( \# = a \). The \( \# \) of this edition is present for Mod in pPA(Del) and for the equivalent Mad in pPA Ⅱ(sugg).

**Sources** Cssa at 5, Cna at 9; in TR(CO) the parallel parts (La Comtesse at 5 and La Comtesse and Isolier at 9) have both staccato dots and slurs. In the absence of evidence supporting the slurs in sources for *II viaggio a Reims*, this edition omits them.

**5, 9 Sources** Ⅱ / Cssa: there is no slur in the "Cortese e detti" cue lines in pPA(Del, Lord, Pru), but all six notes are stunted in TR(CO). In pPA Ⅱ(sugg), there are two slurs, one covering the first four notes, the other notes four through six. This edition adopts a single slur. as in TR(CO).

**Sources** Ⅱ / Cna, Del, Conte, Pru: while there are no accents in pPA(Del, Lord, Pru), there is a model in Cna in pPA Ⅱ(sugg), as well as three accents in parallel parts in TR(CO).

**Sources** Ⅱb / In pPA(Lord) Bar = b, the reading given for the equivalent 1848 part (Lord) in pPA Ⅱ(sugg), so pPA(Lord), where Bar was initially recast for Lord in 1848, the copyist also first wrote b; recognizing that this pitch is harmonically incompatible with Conte (c'), however, a later hand altered the pitch to a, the pitch adopted in this edition. It creates a chord of A major in second inversion, the chord also present in TR(CO).

XCIII
Sources Cav at 10, Conte at 12: the separately flagged notes are always \( \text{\textdegree} \) in the cue staves in pPA(Del, Lord, Vno pr), followed by groups of four thirty-second notes. While this could be interpreted as a triplet by changing the thirty-second notes to sixty-fourth notes, this edition prefers the interpretation of TR(CO) and pPA II(sugg), which interpret the separately flagged notes as \( \text{\textdegree} \), hence a triplet consisting of a sixteenth note and four thirty-second notes.

Sources \( \text{\textbullet} \) / In pPA the rhythmic figure appears both as single and as double-dotted. This edition adopts the double-dotted rhythm, which is always present in TR(CO).

Sources Among sources for Il viaggio a Reims, the diminuendo symbol at 14/\( \text{\textbullet} \) b-\( \text{\textbullet} \) b is present only in Alv in pPA(Lord). Similar symbols are present in all parts in TR(CO), however, always preceded by \( \text{\textdegree} \). This model has been adopted to all voices in this edition, with the initial \( \text{\textdegree} \) in brackets, since it is taken from TR(CO). The staccato dots and slurs at \( \text{\textbullet} \) Cna and Mel are present in pPA II(sugg), where Cna is derived from Mel, and in Mel in pPA II(Mel); the notes have no articulation in pPA(Del – which includes Mel, Pru – where the part is in the “Cortese e detti” staff, or Vno pr – cue line); in TR(CO) there is a slur with no staccato dots for both La Contesse and Isolier.

Sources At 15 there are examples of both \( \text{\textdegree} \) and \( \text{\textbullet} \) \( \text{\textbullet} \) in pPA(Del, Lord, Pru), as well as in pPA II(sugg), just as at 18 there are examples of both \( \text{\textbullet} \) and \( \text{\textbullet} \) \( \text{\textbullet} \). This edition accepts the levels of \( \text{\textbullet} \) \( \text{\textbullet} \) and \( \text{\textbullet} \), respectively, as in TR(CO).

pPA(Del) From 15/\( \text{\textbullet} \) b through 16/\( \text{\textbullet} \) a, Mod, in origine = \( \text{\textbullet} \) – \( \text{\textbullet} \) – \( \text{\textbullet} \) – \( \text{\textbullet} \) = identical to Mel and Del, a version copied over into Mad (who replaces Mod) in pPA II(sugg). In pPA(Del), however, the copyist changed the note at 16/\( \text{\textbullet} \) a to \( \text{\textbullet} \), but neglected to correct the \( \text{\textbullet} \) written on the preceding page. The note has been corrected to \( \text{\textbullet} \) in this edition, following the parallel Ragondin in TR(CO).

Sources \( \text{\textbullet} \) / Vocal parts: the only accent found in 1825 parts is in Pru in pPA(Pru), but there is one in Cssa (Cna = Cssa) in pPA II(sugg), which also has slurs in Cssa, Conte, and Cav. Both signs appear in TR(CO). Given the presence of accents and slurs in the parallel 4, furthermore, this edition adopts them also at 17.

18-19 Sources Vocal parts: while the slurs at 18/\( \text{\textbullet} \) b-\( \text{\textbullet} \) a are in pPA(Pru), they may be 1848 additions. There are three examples of such slurs in pPA II(sugg), including Cssa, but none in TR(CO). Since the slurs are consistent with the more widely exemplified slur at 18/\( \text{\textbullet} \) b-\( \text{\textbullet} \) a, this edition adopts and extends them where appropriate.

19-20, 27-28 Sources The p at 19-20 and 27-28, while not in pPA(Del, Lord, Pru, Vno pr), are derived from numerous models in pPA II(sugg) at 19/\( \text{\textbullet} \) b and 20/\( \text{\textbullet} \), including three parts for which pPA II(sugg) is the primary source: Cna at 19 and Conte and Cav at 20. There are also numerous models in TR(CO). There are no examples in 1825 or 1848 sources of the p for Lord at 19, Alv at 20, Bar at 27, or Pro at 28, but there are examples at 27 \( \text{\textbullet} \) \( \text{\textbullet} \) and 28 \( \text{\textbullet} \) \( \text{\textbullet} \) of these \( \text{\textbullet} \) at \( \text{\textbullet} \), and places them in brackets to signal their derivation from the printed edition of Le Comte Ory.

19, 20, 27, 28 Sources \( \text{\textbullet} \) / Vocal parts: among sources for Il viaggio a Reims and Andrea a Parigi? there are examples with a single-dotted rhythm and others with a double-dotted rhythm. This edition adopts everywhere the double-dotted rhythm, present throughout in TR(CO).

Sources Lord at 19, Alv at 20, Bar at 27, Pro at 28: in pPA(Lord, Pru) there are models of staccato dots alone on triplets and staccato dots with slurs (Alv at 20/\( \text{\textbullet} \) b and Bar at 27/\( \text{\textbullet} \) a and 27/\( \text{\textbullet} \) b in pPA(Lord)). While pPA II(sugg) has only staccato dots, TR(CO) has exclusively staccato dots with slurs, the model adopted and extended in this edition.

21-22, 29-30 Sources Mel, Del, Mod, Conte: the pitches over the 21/22 and 29/30 bar lines are uncertain, because the four parts in Il viaggio a Reims are only three in Andrea a Parigi? (without Del) and two in Le Comte Ory. This edition accepts the pitches for Mel, Del, and Mod in pPA(Del), the only relevant 1825 part. In pPA II(sugg), Conte has the same part as Mod in pPA(Del), an octave lower, \( \text{\textbullet} \) – \( \text{\textbullet} \), but other parts have been modified. To avoid doubling Mod at the octave, while at the same time reproducing the part of Ragondin in Le Comte Ory, this edition substitutes a for the first pitch in Conte.

21-23, 29-31 Sources Cssa, Cna, Mel: the slurs on the thirty-second notes are exemplified several times in pPA(Del, Lord, Pru); the longer slurs, which appear already in TR(CO), are in pPA II(sugg) and pPA(capo del coro). (A slur for Mel in pPA(Del) covering only 31/\( \text{\textbullet} \) b-\( \text{\textbullet} \) a has been subsumed in the longer slur in this edition.) The bracketed diminuendo symbols, absent in pPA and pPA II, are derived from TR(CO).

23-24, 31-32 Sources Mod, Conte, Cav, Zef: the pitches over the 23/24 and 31/32 bar lines are uncertain, because the four parts in Il viaggio a Reims were reduced to three
in Andromè a Partigi? (without Zef) and Le Comte Ory. This edition accepts the pitches for Mod in pPA(Del), the only relevant 1825 part. (At 24, but not 32, the e' was altered in 1848 to c#'. pPA II[sugg] reproduces this discrepancy, which makes no sense.) This edition also accepts Conte and Cav as in pPA II[sugg], despite the awkward leap in Conte (f#' - c#'), which avoids the similar fifths with Cav (b - a) that would result were Conte to sing f#' - e'. The suggested part for Zef is derived from Le Comte Ory in TR(CO).

24-26. 32-34  
Sources Dynamic indications in brackets are derived from signs in TR(CO), which are more extensive at 24-26 than at 32-34. There are no signs in pPA(Del, Lord, Pru).

26, 34  
pPA(Del), pPA II[sugg] Mod = e' at 26 and d' at 34; this edition accepts d' in both measures.

pPA(Lord), pPA II[sugg] Mod - Mod = Lord; there is a slur at 26; absent at the parallel 34 in Alv. It has been eliminated in this edition. On the other hand, the slur at 34 in Alv has been extended to Lord at 26. Neither is found in the parallel parts in TR(CO).

35-41  
Sources Voices: at 35(Γ) and 36(Γ), pPA and pPA II[sugg] mix the predominant dotted rhythms with undotted ones; this edition uses dotted rhythms throughout, as in TR(CO). Similarly the upbeat to 39(Γ) a and 41(Γ) in pPA and pPA II[sugg] mix A and A; this edition employs A throughout, with the appropriate preceding rests, as in TR(CO).

35-36  
Sources pPA and pPA II[sugg] mix f and ff at 35 and p and pp at 36; this edition accepts the more intense dynamics, as in TR(CO). The bracketed diminuendo symbols at 36(Γ) are derived from TR(CO).

38-39  
pPA II[sugg] Cma: there are staccato dots on the A of 38(Γ) b and on the A of 39(Γ) a: as they are found in no other source, not even TR(CO), this edition omits them.

42  
TR(CO) A metronome mark is given: J. = 120.

75-85  
pPA(Del) Mod: the part is abbreviated. The 1825 copyist originally wrote a4' at 75(Γ) and 79(Γ), followed by "ff", suggesting that the part should double Mel. At 77, however, the copyist wrote d(4" - d(4"), an unlikely leap from the a4'. In fact both notes at 77 were subsequently altered to b', but it is unclear when the change was made. (An 1848 copyist filled in the missing music at 76 alone, labeling the part "Mad."). This edition accepts the emendation. It is noteworthy, however, that in pPA II[sugg], Del = d(4" at 77(Γ), similar to the reading at 81(Γ).

This could certainly have been the original text of Il viaggio a Reims, but in the absence of further information, this edition follows the reading of pPA(Del).

102-103  
Sources Pro: pPA(Pru) has the same text as PA on "daranno", but all other sources at both 103-10 and the repetition at 110-111 have "faranno", the reading adopted in this edition.

158, 162  
pPA (IV) - (VI) / The vocal rhythm is confused, perhaps reflecting a problem in the missing autograph. While Pro in pPA(Pru) at 158 offers a convincing b > b, in the cue lines in instrumental parts for Pro at 158 and Conte at 162 there are examples of both b > b in pPA(Cor I. II. Vc-Cb) at 158 and pPA(Vc-Cb) at 162) and b > b in pPA(Fg) at 158 and pPA(Cor I. II. Fg) at 162). This edition accepts b > b in both measures.

165-167  
Sources Cort: at 165 and 166, the notes at (IV) - (V) are written as beamed eighth notes in pPA(Cor I. II. Vn pr. Vc-Cb), although in pPA(Vno pr) the notes may originally have been sixteenth notes; the rhythm in this edition is taken from pPA II[sugg]. At 167(Γ) the melody resolves to b > b in pPA(Vno pr): the b accepted in this edition is in both pPA II[sugg] and TR(CO).

182  
Sources Cma: the ornamental a', while absent in both pPA(Pru) and the parallel part for Le Comte in TR(CO), is in both pPA(Lord) and pPA II[sugg]; this edition adopts it.

198  
pPA(Del) Del (Mod = Del) = c4" , probably a copying error, although in pPA II[sugg] the equivalent staff has a' + c4" . This edition assigns the a' to both parts, which are otherwise in unison throughout this section.

208  
TR(CO) A metronome mark is given: J. = 120.

208-260, 310-362  
Sources Vocal parts: given the incomplete survival of 1825 sources, the articulation of the theme presents many problems, made worse because pPA(Vno pr - cue line) has practically no articulation. Slurs, at least, are extensively exemplified in the fragments from pPA(Del, Lord, Pru), and are present throughout pPA II[sugg]. They have been extended everywhere in this edition. Other signs have been extended according to the most appropriate model for each case.

217-220, 319-322  
pPA II[sugg] Conte = "cara, cara"; this edition maintains the variant, perfectly appropriate for Conte to sing to Mel, rather than regularizing it with the "fará brillar" of Cort at 243-246 and 345-348. pPA II[sugg] is the only surviving 1825 or 1848 source for this part.

XCV
226, 328
\[ pPA \text{(sugg)} \quad \text{\textcolor{red}{\frac{1}{2}}} / \text{Mel} = \text{\textcolor{red}{\frac{3}{2}}} : \] this unique dotted rhythm has been regularized as \textcolor{red}{\frac{3}{2}}, as in pPA(Vnopr) and TR(CO).

268
\[ pPA(\text{Lord}) \quad \text{\textcolor{red}{\frac{1}{2}}} / \text{Lord: staccato dots on all four eighth notes, the only examples in any source, do not recur at the parallel 370 or anywhere else in this figuration. This edition suppresses them.} \]

275-276
\[ pPA \text{(sugg)} \quad \text{Zef (= "Gelsomino" in pPA II\text{(sugg)})} = \text{\textcolor{red}{\frac{7}{4}}} / \text{\textcolor{red}{\frac{7}{4}}}, \text{the difference between this part and the doubling Bar makes no sense; keeping in mind the parallel 283-284, this edition emends Zef at 275-276, without typographical differentiation.} \]

286-287, 290-291, 294-295, 298-299
\[ \text{Sources} \quad \text{\textcolor{red}{\frac{1}{2}}} / \text{Alv, Lord, Pro: in pPA(\text{Lord}) there are slurs for Lord (Alv = \text{\textcolor{red}{\frac{1}{2}}} \text{\textcolor{red}{\frac{1}{2}}}) at 286, 290 and 298; in pPA(Pro) there are slurs for Pro at 286-287, 290, 294 and 298-299. In pPA II\text{(sugg)} there are slurs exclusively at 286, 290 and 294. Given the difference in the declamation between the first and second measures of each pair, this edition eliminates the slurs on the second measures.} \]

289
\[ pPA \text{(sugg)} \quad \text{Zef (= "Gelsomino" in pPA II\text{(sugg)})} = \text{\textcolor{red}{\frac{3}{4}}} : \text{harmonically impossible: it has been corrected in this edition to \textcolor{red}{\frac{3}{4}}}. \]

298
\[ pPA(\text{Lord}), pPA \text{II\text{(sugg)}} \quad \text{\textcolor{red}{\frac{1}{2}}} / \text{Cna = \textcolor{red}{\frac{3}{4}}} \text{" in pPA \text{II\text{(sugg)}}, also the reading on the “Cortese e detti” staff in pPA(\text{Lord}). The note is harmonically impossible, and it has been emended in this edition to \textcolor{red}{\frac{3}{4}}.} \]

301-302
\[ pPA \text{II\text{(sugg)}} \quad \text{Cna: the text in these first two measures of a new page, following a passage in which text is written only for Cort/Cssa, is incorrect: ‘“diam an-diam ah’’. It then continues with the appropriate “giubilar”. The words have been adjusted in this edition.} \]

306-307
\[ pPA \text{II\text{(sugg)}} \quad \text{Mel, Del, Mod: for the notes at 306/ \textcolor{red}{\frac{1}{2}} \text{through 307/\textcolor{red}{\frac{1}{2}}}, this source substitutes rests. The reading of pPA II\text{(Del)} has been preferred in this edition.} \]

386
\[ pPA \text{II\text{(sugg)}} \quad \text{\textcolor{red}{\frac{1}{2}}} / \text{Cort/Cssa = \textcolor{red}{\frac{3}{4}}} , \text{Cort/Cav = \textcolor{red}{\frac{3}{4}}}, \text{in each case the only pitches on their staves; these are a poor resolution for Cssa and Cav; this edition suggests \textcolor{red}{\frac{3}{4}} and \textcolor{red}{\frac{3}{4}}, respectively.} \]

390
\[ pPA(\text{Lord}) \quad \text{\textcolor{red}{\frac{1}{2}}} / \text{Bar: there is a slur over the three quarter notes; it is the only such slur in the musical sources, and this edition suppresses it.} \]

396-398, 412-414
\[ \text{Sources} \quad \text{Bar, Alv, Lord, Pro, Pru: from 396(412) / \textcolor{red}{\frac{3}{4}} \text{to 398(414)/\textcolor{red}{\frac{3}{4}}}, pPA(\text{Lord}) = \text{“andiam, an-diam, an-diam, an-diam, an-diam”} \text{for Bar, Alv, and Lord, while pPA(Pro) = \text{“andiam, an-diam a giubilar”} for Pro and Pru; only the latter is in pPA II\text{(sugg)}, where few parts have text. Differentiating the text in the bass parts in these measures makes no sense, and this edition accepts “andiam, an-diam a giubilar”.} \]

402-417
\[ \text{Sources} \quad \text{In the missing autograph this passage was surely indicated as either a “Come Sopra” (= 386-401) or a “Bis”. In TR(CO) 402-407 (on p. 259) are engraved anew, but 408-417 use the same plates as 392-401. In the vocal lines, a simple repetition of 386/\textcolor{red}{\frac{3}{2}} at 402/\textcolor{red}{\frac{3}{2}} would seem to be responsible for the following readings: in pPA(\text{Del}), Mel = \textcolor{red}{\frac{1}{2}}, in pPA(\text{Lord}), Alv and Lord = \textcolor{red}{\frac{3}{4}}. This edition suggests alternative resolutions in these parts.} \]

417
\[ pPA(\text{Lord}) \quad \text{Bar, Alv: the pitches are not the same as in the parallel 401. Given the continuation of the parts at 418, this edition preserves this difference.} \]

418-430
\[ \text{Sources} \quad \text{Del, Mod: the parts are confused in pPA(\text{Del}). This edition follows the Del/Mad (= Mod) staff in pPA II\text{(sugg)}}, assigning the upper note to Del and the lower to Mod. At 430, however, where pPA II\text{(sugg)} has only \textcolor{red}{\frac{3}{4}}, this edition gives that note to Del and adds \textcolor{red}{\frac{1}{2}} for Mod, as in pPA(\text{Del}).} \]

426-427
\[ pPA(\text{Del}) \quad \text{Mel: the part is written a third higher, as in Cort and Cssa; this edition emends it as in 428-429, the reading of pPA II\text{(sugg)}.} \]

431
\[ \text{Sources} \quad \text{Cort: in the “Cortese e detti” staff in pPA(\text{Del, Lord, Pro}), the ornament is lacking. In TR(CO) it is a step lower, beginning on \textcolor{red}{\frac{3}{4}} and comprises two sixteenth notes and an eighth note. The present reading follows Cort in pPA II\text{(sugg)}, in Cort in pPA II\text{(sugg)}, the ornament is notated as three beamed eighth notes.} \]

431-434
\[ pPA \text{II\text{(sugg)}} \quad \text{Cssa, Cav: although Cort and Cssa have been sharing the uppermost staff, with Cna on the staff immediately below, two parts are written on the second staff at 432-433, presumably indicating that Cort alone was to sing the ornamental close, with Cssa doubling Cna at 421 and singing a part parallel to Cna at 432-433. By the same token, this edition assumes that Cav, who normally shares a staff with Cort, must double Zef at 431-433.} \]

[RECITATIVO] DOPO IL GRAN PEZZO CONCERTATO

Rossini’s autograph manuscript survives intact for this recitative and it is the principal source for this edition.
Notes

16 A (III) / Rossini wrote only a single c’ for Bar, but marked it “Tutti all’unisono”; everyone should sing, in the appropriate register.

55 A (III) - (IV) / Conte = ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ |; the eighth notes have been emended to sixteenth notes in this edition.

51, 54, 56 A Mel: this edition follows precisely Rossini’s placement of “un” at 51/III. Although “un” forms a sinalese with the preceding “a”, the composer’s notation indicates it should not be pronounced until just before “profano”. At 54, the sinalese should be respected normally, while at 56 Rossini omitted “un”, apparently so as to sustain the “e” for all three beats.

92 A (III) - (IV) / Mel: the embellishments are notated as sixteenth notes; this edition substitutes thirty-second notes, following Rossini’s notation at 1 and 11.

110, 118 A Mel, Conte =

[Staff notation image]

(At 118 the slur extends to the quarter note). Although the notation is technically correct, the speed with which the triplets would have to be sung on 1, even if performed with a certain rhythmic freedom, is daunting. Given Rossini’s penchant, here and elsewhere, for writing triplets of sixteenth notes as thirty-second notes, this edition interprets these triplets as so many sixteenth notes, and halves the values of the notes in the remainder of the measure. This procedure has the additional advantage of modifying the upbeat to 111 and 119 from eighth notes to sixteenth notes, as at the similar 106, 114, 126, and 135.

146-147 pPA(Mel, Conte) Mel, Conte: the parts (rewritten for two sopranos) have a different cadenza: (see p. XCVIII)

229 A Mel, Conte: from this point in the cabaletta, Rossini wrote clearly and coherently “non ho provato”, the reading adopted in this edition.

[RECITATIVO] DOPO IL DUETTO
CONTE E MELIBEA

Rossini’s autograph manuscript survives intact for this recitative and it is the principal source for this edition.

Notes

4 A, PA 1823: Ant = “ci vuol”, but Rossini wrote ♩ ♩; this edition adds a final “e” to “[vuol]e”.

6 A Gel = “per che”, corrected by another hand to the correct “per chi” of PA 1823.

XCVII
16 A Basso = g (ø); since the harmony should not change until III, this edition retains the d of 15 on 16/1-2.

49 A Basso: a later hand added 3 above the note in pencil.

N. 9 FINALE

Rossini's autograph manuscripts survive for the Finale of II viaggio a Reims (1-180 and 560-1312). A, and for the interpolated Coro from Maometto II (see Note 181-559), A(M). They are the principal sources for this edition.

Notes

1 Sources In PA185, the stage direction specifies that those entering include “Maddalena, Zefirino”, but it seems likely that the latter should correctly be “Gelsomino”, as in this edition.

181-559 A After 180, Rossini indicated “Segue Coro”, but in the score of Viaggio there is no Coro, the next item being the recitative for the Barone di Trombonk, “Dopo il Coro”. The extracted part for Cavaliere Belfiore (pPA), however, signals a section of 381 measures in A major, 3/8, at this point. Among Rossini choruses, the Coro di Donne from Maometto II (N. 6), in A major, “È folla sul fior degli anni”, is the only match (the two-measure discrepancy was probably a copyist’s error). The text for the Coro provided in PA186 is a perfect contrafact of “È folla sul fior degli anni”. Since no source for the Viaggio adaptation is known, the autograph score of this Coro in Maometto II, A(M), has been used as the primary source. In II viaggio a Reims there is a mixed chorus on stage, and there is no reason to think that the Coro was sung by women alone. Furthermore, a series of indications added in crayon throughout the Coro, and certainly not related to Maometto II, specifies “Soli” and “Coro” and “Tutti”. All these factors suggest that the Coro was sung by a mixed chorus in II viaggio a Reims, and this edition has arranged the text of Maometto II accordingly.

286-287 A(M) Coro S I: there are both a tie between the two b across the 286/287 bar line and a slur covering the two measures. The declamation of the text in Maometto II, however, contradicts the tie, which does not occur in any parallel passage. As for the long slur, this edition prefers and extends the slur covering only the group of three eighth notes at 289 in A(M).

297-298 A(M) Coro S III, IV: at 297 Rossini wrote d’ with stem down, at 298 c’ with stem up. At the parallel 427-428 both pitches have double stems, the reading adopted in this edition.

304, 306 A(M) Coro, at 304 = J (“le pel-mur”); since the text of II viaggio a Reims has two syllables (“suni e fre-schi”), this edition modifies the note to J. At 306 the chord of 307/1-2 is anticipated as an upbeat J in Maometto II, again to accommodate the text (“fra [tanti affanni]”; given the text of II viaggio a Reims (“ci man-tiene”), which properly begins at 307/1, this edition eliminates the upbeat. A similar adjustment has been made in the “Come Sopra” passage at 434 and 436.

352 A(M) Coro S I, appoggiatura = J; the P of 360 and 368 has been preferred.

560 A. PA185 / Bar = “Ora secondo”, but Rossini wrote P P; this edition has replaced the second P with J.

583 A / Bar = J; this edition not only substitutes a dotted rhythm (as in Cor I and Vni I, and as in the parallel 579), but also flags the notes separately (J J) to reflect the way in which “[feli-ae ap-pien]” is declaimed at 587/5.

587 A / Bar: there is a slur on the ornamental note; it has been equalized in this edition with the form in Vni I.

590 A / Bar = J: the dotted rhythm has been preferred.
A Vocal parts; Rossini wrote in the margin: "Tutti i personaggi e il core e così in tutte le strofette". Besides the ten personaggi listed at 560 on f. 98r, these may have included other characters: Maddalena and Gelsomino (who is specified as singing later in the Finale), Don Prudenzio, Antonio, and the "quattro virtuosi ambulanti", formerly Delia (who is specified as singing later in the Finale), Modestina (who is specified as singing later in the Finale), Zefirino, and Don Luigino. A possible distribution of these voices is suggested in the score.

653-654 A (1D) Conte: the final syllable of "omaggio" is missing.

655, 691

PA1825 Conte. Alv: the footnotes marked in the poetic text are: "(1) S. A. Reale l’augusto DELFINA"; "(2) S. A. Reale l’augusto DELFINO". The references are to the Duke and Duchess of Angoulême, who as son and heir of the king and his wife took the titles of Dauphin and Dauphine upon the king’s accession to the throne.

744-755

PA1825 Lord = "DEL GRAND’ ERICO. / Il germe amato / (1) Proteggi o ciel!). The footnote reads: "(1) S. A. Reale, il DUCA DI BORDEAUX", son of the assassinated Due de Berry. Rossini substituted for the first verse "Dell’aurea piana" and modified the third ("Protegga il ciel!").

787 A Cssa. Cav: the crescendo syrbol extends from (1) to (3): this edition begins it at (1), continuing through the end of the measure, as in all subsequent examples.

789, 795, 811

A Cssa. Cav: the slurs on (1) are of varying length; this edition follows the model of 789 and begins the slur always on (1), prolonging it to (3) at 795 and 822 (as in A), where there is no change in syllable. The long staccatos on (1) and (3) are extended from 789 to 795 and 811.

790

PA1825 Cav: the footnote reads "(2) S. A. Reale DUCHESSA DI BERRY", daughter of Ferdinando I of the Two Sicilies and wife of the assassinated Duke of Berry, younger son of Charles X. Rossini wrote a cantata, Le nozze di Teuto e di Peloia, for their marriage in Naples in 1816.

812 A Coro = "Fortissimo", written diagonally across the staves in 811. In light of Rossini’s subsequent p in Cl and Trb at 812 and in Ob at 813 and in view of the crescendo to f’ at 814-816, this dynamic marking makes no sense. This edition assumes it to be an earlier thought that Rossini neglected to modify and reserves the f’ for 816.

816 A (1D) / Cssa. Cav. Coro S I: the slur is extended from the model in Coro B.

841 PA1825 Cort: the footnote reads: "(1) L’augusto FAMILIA DE BORBONI".

850 A (3D) / Cort: Rossini wrote a slur over the first two eighth notes, not found in the parallel 842 nor in any other measure of the theme. The prevailing staccato articulation has been preferred.

881-969 Sources After the stage directions in PA1825, Don Profondo reads out the list of subjects. In A the list follows after 929, along with the direction "D. Profondo in prosa". The music can be thought of as miming the process entailed in the nineteenth-century practice of improvisation on a subject chosen by lot, as described by contemporaries such as Liszt. The process unfolds in two phases:

1) All characters except Corinna try to identify a subject (881-901) and then make up their minds (901-912). They write it down (913-921) and give their ballots to Don Profondo (921-929), who reads them aloud and deposits them in an urn.

2) Melibea draws a ballot from the urn (936-944, a repeat of 921-929), whereupon Don Profondo announces the topic. Corinna seeks inspiration as the assembled characters wait expectantly (945-960, a transposed, abbreviated repeat of 881-900), and finally decides how to proceed (961-969, comparable to 901-912).

Corinna repeats the subject, and begins the prelude to her "Strofe d’ Improviso".

881, 930 A There is an indication "Recci to" preceding Ch at 881 that refers to the brief passage of recitative, 930-935, framed by the instrumental music. It recurs again at 930.

929 A, PA1825 Of the topics suggested, "Giovanna d’Arco" is of course La Pucelle, Jeanne d’Arc (c. 1412-1431), who successfully lifted the siege of Orléans and escorted the Dauphin (Charles VII) to Rheims to be anointed king. "Il Citadino di Reims" refers either to an opera-comique entitled Le Bourgeois de Reims (Paris, June 1825), in which, just before his coronation, King François I appears dressed as a Parisian bourgeois, or to a statue called "Le Citoyen" that decorated the pedestal of the "Monument de Louis XV" by Jean-Baptiste Pigalle in Rheims. It was at the "Battaglia di Tolbiac" in 967 that the Merovingian Clovis, "Clodeovo" (466-511), first Christian king of France (this baptism initiated the custom of consecrating kings by anointing them with holy oil), defeated the pagan Alamanni. "Le Tre Stipiti Reali di Francia" were the Merovignians, the Carolingians and...
the Capetians, the three French dynasties to rule successively over the centuries. The principle of hereditary succession introduced by Hugh Capet, "Ugo Capeto" (946-996), founder of the Capetian dynasty, was instrumental for Charles X in his desire to reinvoke the monarchy. "Samuele" was the Hebrew prophet who anointed the first king of Israel, Saul, and later "David". "II Crisma e la Coronu" refers to the sacramental anointing and crowning of the kings of France. "S. Luigi" was Louis IX (1215-1270), patron of one of the orders of knighthood revived by Charles X.

A After this measure Rossini wrote "D. Profondo / In Prosa" and "Carlo Decimo / Re di Francia". These are crossed out in crayon, perhaps indicating that only Corima (after 969) should cite the topic of her improvisation.

Dossier de mise-en-scène For this improvisation, François Gérard's portrait Corinne au Cap Misène (1819), exhibited at the Paris Salon of 1822 and in a smaller but more detailed replica at the Salon of 1824) was recentered as a tableau vivant. The painting shows the poetess laureate Corinne in her sibline coronation robes improvising in the countryside of Naples near Mount Vesuvius, with the Byronic Grand Tourist Lord Nelson, a young Greek, and an assortment of peasants as her audience. Not only did this entail a "costume de Corinne d’après le Tableau de Gérard", the authenticity of which was affirmed by critics for the Journal des débats and La Panthére, but also the "uniforme de Colonels Anglais, couleur rouge" worn by Lord Sidney (Lord Nelson's counterpart); the regional "habits provencals" of the strolling musicians; and the rustic dress of the dancers, clothed as shepherds and shepherdesses and bedecked with garlands of lily, laurel, and olive (the floral emblems of royalty, victory, and peace). The latter may have offered bouquets of these flowers to Corinne after her improvisation, following the novel Corinne, ou l'Italie by Germaine de Staël (1807), which relates that after her coronation, "tous ceux que la fête avait rassembler jetaient à ses pieds des branches de myrte et de laurier". See the Preface to the full score.

A Rossini never notated a tie from I to II, but it seems musically essential, and has been added everywhere in this edition.

A The copyist Andreoli indicated a cut of strophes two and three (1011-1062), an omission made after the première.

A Cuna: the ornament is a pair of sixteenth notes; this edition substitutes the thirty-second notes of the parallel 1082.

A Cuna: the note values do not add up properly, yet any attempt to rationalize them produces a regularity that was certainly not what Rossini intended. This edition recommends a lengthening of the accented note, preserving the sense of a duped ascent and a triplet descent.

1123-1198
A At 1122, the end of the Improvviso, the copyist Andreoli wrote "Attacca Subito il [segno] / Con Sacro Zelo" (1199), indicating a cut taken after the première.

1161-1164, 1165-1168
A Voices: inconsistencies in slurring arise both from page turns between 1162 and 1163 and between 1167 and 1168, as well as from Rossini's incomplete or only suggestive notation. The four-measure slur for the melody in Cuna (and Cuna at 1165-1168) derives from the from model of a single slur at 1165-1167 (stopped by the page turn) and two slurs at 1161-1162 and 1163-1164, which do not suggest an internal break. One could claim that these four-measure slurs should be extended to all voices, and that only lack of space prevented Rossini from drawing them, except that the separate slurs for half-phrases are so very clear almost everywhere. The slur for the first half of each phrase is extended to the third beat in this edition (1162(III) and 1166(III)) on the basis of models at 1162 in Cuna (which actually extends toward (IV)) and Conte; those at 1166 largely conclude at the downbeat in A. At 1166, Rossini drew slurs at (I-III) in both Cuna and Mel, but the previous slur in Cuna crosses the 1165/1166 bar line; this edition restricts it to 1165.

1169-1175, 1176-1182
A Voices: in this passage, too, inconsistencies in slurring arise both from page turns between 1172 and 1173 and between 1177 and 1178, and from Rossini's incomplete notation. Following autograph models, this edition supplies separate slurs for each of the four phrases, following the structure of the melody. For further details, see the Notes to the full score.

1199
A The tempo marking is "P.T."; this edition substitutes "Allegro giusto", which was the "Prim Temps" at 1123; this seems more appropriate than the "Maestoso" of 1161.

1214-1219
A Since Conte must begin the new melody at 1220, this edition omits him from the last phrase.

1220
A Cav. Gel: the resolving note, is not notated on the stave they share with Conte. Only the d' for Conte is present.

1220, 1222
A Con: slurs on both pairs of eighth notes on (III) and (IV) have been extended from these measures to the entire section.

1244-1247
A Cort/Cuna: the slur actually covers only 1245-1247, the first measures on a verso; this edition begins it more logically at 1244.
1248-1251
Voices: accents have been extended to parallel vocal parts from the models in Cort/Cssa.

1293-1298
Voices: the diminuendo symbols are extended to all voices in this edition from models in Cort/Cssa at 1293-1294 and 1295-1296 and Del/Mod at 1293-1294.

1300-1304
Voices: the accents at 1300-1303 have been extended to all vocal parts in this edition from examples above the Cort/Cssa stave. In addition, slurs from whole note to whole note at 1300-1304 in Cort/Cssa (there is no room in A for a continuous slur) have been rendered as a continuous slur in this edition and extended to all singers.