

4) *Milan, 22 April 1845*—Verdi thanks Cammarano for his explanation of the scenario for the opera and for his information about Tadolini, remarking that securing her means the opera company will be excellent, repeats his demand for an extra month to complete *Alzira*, promising to send more medical certificates to the Naples management and to travel there as soon as he is able, and urges Cammarano to send him more of the text so he can work out the characterization and colour of the music that is required ("...Intanto voi mandatemi poesia perché se anche non possa scrivere studio nonostante per il carattere e colorito musicale..."). 1 page, 8vo, paper with "Bath" blindstamp, some foxing, traces of red seal with seal-tear to address-leaf

5) *Milan, 10 May 1845*—Verdi praises his librettist's text for two numbers in Act 2, the duet for Alzira and Gusmano and Zamora's aria ("...Ho ricevuto il Duetto e l'aria nel secondo atto. Come son belli!..."), hoping that he us up to the task of setting it to music and assuring him that his health is somewhat better, although he cannot work long hours; he expresses his anxiety about receiving an answer from the management at Naples to his letter, supported by medical certificates, 1 page, 8vo, integral autograph address-leaf, annotated by the recipient, traces of red seal, postmarked, 10 May 1845

Published in Mossa, no.9 (text from Cammarano's transcript).

6) *Paris, 12 [January] 1848*, about *Luisa Miller*, *Ruy Blas* and other projects for operas, Verdi considers various subjects and expresses his preferences based on their potential for drama and originality, even before knowing the availability of singers, thanking Cammarano particularly for his scenario for "Amore e raggio", [Schiller's *Kabale und Liebe*, which, nearly two years later, became *Luisa Miller*], explaining his reservations about the other three subjects: d'Azeglio's *Niccolò de' Lapi* (because the censors would not like his treatment of it), Hugo's *Ruy Blas* (because it is too similar to *Ernani*), and *Cora* (as he felt it lacked an element of passion); Verdi suggests that if Cammarano likes *Cora* then he could sketch out a scenario, but otherwise, he would prefer "Amore e raggio", and, having secured the two leading ladies, tenor and bass, the other parts can easily be found, and urges him to produce a libretto free from conventional entrance arias, primadonna's arias and things of that sort ("...Nel trattarlo vi lascio tutta la libertà immaginabile: fatelo musicabile e poi staccatemi finchè volete da tutte le convenzioni che i cantanti ora possono cantare anche senza avere la cavatina di sortita o la cavatina colla prima donna etc...etc..."). 1 page, 8vo, closely written in a neat small hand, including the signature, short tear at fold

LA BATTAGLIA DI LEGNANO (Rome, Teatro Argentina, 27 January 1849)

7) *Paris, 15 September 1848*. Partially unpublished autograph letter about *La battaglia di Legnano*. Verdi complains that he has not received more of the libretto for the opera, asking if the *Impresa* [management] at Naples has decided against staging his opera, pointing out that Cammarano should proceed with his work, and reminding him about his letter sent from Como promising Cammarano payment, he reports that the impresario Flaùto has suggested deferring performance for a year, explains that other obligations make this impossible, expresses confidence that the librettist can resolve this issue and expressing impatience at the slow progress with the libretto ("...Parmi che ciò non debba impedire di proseguire il vostro lavoro poichè prevenendo l'impossibilità di produrre quest' opera in Napoli sapete cosa vi scrissi da Como sul finire di Maggio..."). 2 pages, 8vo, integral autograph address-leaf

Mossa, no.27, p.48; *I copialettere*, pp.52-53, both deriving from Verdi's retained drafts, lacking parts of the first and the entire third paragraph

8) *Paris, 18 September 1848* —Verdi protests against the insistence of the Naples opera management that a composer should complete a work within four months of receiving the libretto, remarking that two or three years would be more rational, expressing sympathy for the predicament that Cammarano finds himself in with the Naples management, but explaining that he himself is in a worse position, since he now has other obligations in Paris to fulfil; Verdi points out that, had the librettist not delayed two months before sending him any of the proposed text for *La Battaglia*, he could have finished the whole opera by now, agreeing to try to resolve matters in a friendly manner, but that it is imperative that Cammarano send him the rest of the libretto without further delay, 2 pages, 8vo, autograph address panel.

"...Non posso persuadermi che la vostra lettera del 9. sia scritto sul serio. Come?...Oh! Convenite anche voi, che non m'avete scritto sul serio. Sapete cosa dice l'articolo primo della mia scrittura? *La musica sarà rappresentata in ottobre 1848, consegnandosi dal Sgr Verdi lo spartito completo per la fine d'agosto ricevendo la poesia completa quattro mesi prima.* — Poi mi si parla di liti...di via giudiziaria?...Sia pure io non posso spaventarmi di queste minacce"

There are a few minor differences from the version of this well-known letter published from Verdi's retained copy in the *Copialettere*; Mossa no.28, p.49; *I copialettere*, p.54; Osborne, *Letters*, no.48 (translated into English).

9) *Paris, 24 September 1848*—Verdi outlines his principal requirements for a good opera libretto, expresses his difficulty in finding any time to complete *La Battaglia di Legnano* for Naples, and the hope that the librettist has come to an agreement with the management there, freeing him from the contract, but that if he really has to write this opera, then these are his demands of the libretto: a short but powerful drama, full of interest, movement and passion, so that he can more easily set it to music; Verdi urges him to send more of the libretto, changing the title, epoch and locality so it will pass the censors, but keeping the poetry as it stands, and asks only that he redraft the beginning of the last act before the church of San Ambrogio, so that he can coordinate different singing styles for the priests within and the people outside, using a distinct metre for Lida's *preghiera* ("...abbiate almeno sott'occhio che mi abbisogna un dramma breve, di molto interesse, di molto movimento, di moltissima passione onde mi riesca più facile musicarlo..."). 1 page, 8vo, a little staining to the lower half of the page

Mossa no.29 [b], p.51; *I copialettere*, p.83; Osborne, *Letters*, no.50 (translated into English).

10) *Paris, 15 November 1848*, containing a libretto draft for *La battaglia di Legnano*—VERDI INCLUDES THREE VERSES, SEVENTEEN LINES IN ALL, for the opening scene of Act 4, explaining that, while Cammarano's text for this scene is fine and magnificent, it is simply too long, confessing that he had already begun to set to music his own text based on Psalm 13 rather than Psalm 83, an appropriate length for the scene, and asking the librettist to adjust the rhymes and other poetic details; Verdi urges him to create an extended dramatic scene in Act 3 for the *prima donna*, whose part is smaller than the other two leads, states he wishes no formal on-stage band, but trumpeters and trombones around the set; asks him to tell him how much he wants for the libretto so that Ricordi can pay him, and, finally, discussing the choice of subject for their next