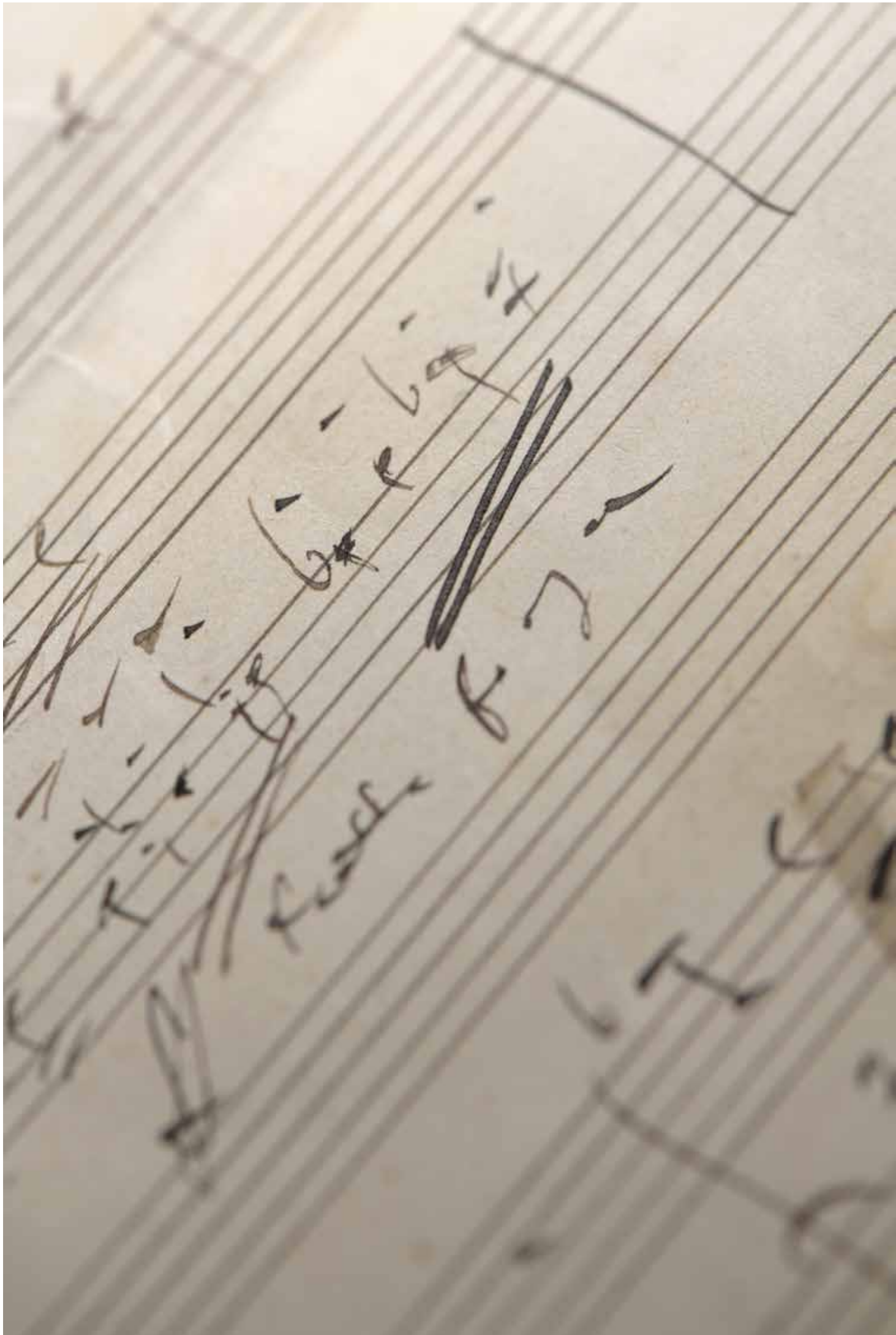


GIUSEPPE VERDI

OTELLO

Ave Maria

Étude OGER-BLANCHET



**VERDI** Giuseppe [Roncole, 1813 - Milan, 1901], compositeur italien.

Manuscrit autographe. 4 pages in-folio (36,5 x 26,5 cm). Manuscrit de travail pour son opéra *Otello*, créé en 1887 à la Scala de Milan.

Ce manuscrit a été offert à S.A.R. Umberto de Savoie. Une mention autographe signée de Maria Carrara Verdi figure à la fin du manuscrit : « *A S.A.R. Umberto di Savoia, questi studi di Verdi per l'Ave Maria dell'Otello in ricordo della sua auspicatissima visita alla casa del Maestro a S. Agata, umilmente offre. Maria Carrara Verdi* »

IL S'AGIT TRÈS CERTAINEMENT D'UN DES PLUS PRÉCIEUX MANUSCRITS QUE L'ON PUISSE TROUVER DE VERDI.

Ce manuscrit concerne l'acte IV d'*Otello*, plus précisément *L'Ave Maria* :

Dans la solitude de la chambre, Desdémone est assaillie de craintes et de questions : épouse répudiée, elle ignore évidemment tout de la machination de Iago (officier au service du général vénitien Otello). Elle se remémore la vieille chanson du saule qu'elle chantait dans son enfance, puis entonne un Ave Maria avant de s'endormir. Otello a rejoint Desdémone à pas de loup. Après lui avoir asséné de nouvelles accusations d'adultère, il l'étouffe sur sa couche, sans autre forme de procès. Apprenant, bien tard, les machinations de Iago – qui parvient à s'échapper – Otello se poignarde sur le cadavre de Desdémone, dont il embrasse les lèvres une dernière fois.

Les manuscrits de travail préparatoires autographes de Verdi pour ses opéras sont de la plus grande rareté à la vente. Bien que les feuilles d'album ne soient pas rares, les brouillons de composition de Verdi apparaissent rarement dans des ventes. De courts brouillons de *Giovanna d'Arco* (1845) et *I due Foscari* (1844) ont été vendus dans ces salles en 1989 et 1990 et un croquis de *La battaglia di Legnano* (1849) chez Christie's en 1992. Des brouillons pour *Otello* ont été vendus en 1995.

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**VERDI** Giuseppe [Roncole, 1813 - Milan, 1901] Italien composer.

Manuscript autograph 4 pages in-folio (36,5 x 26,5 cm). This is a manuscript he used for his work called Opera *Otello* created in 1887 at Scala in Milan.

This manuscript was given to Umberto II (Umberto Nicola Tommaso Giovanni Maria di Savoia). At the end of the document we can find a note from Maria Carrara Verdi with her signature: « *A S.A.R. Umberto di Savoia, questi studi di Verdi per l'Ave Maria dell'Otello in ricordo della sua auspicatissima visita alla casa del Maestro a S. Agata, umilmente offre. Maria Carrara Verdi* »

This document is certainly one of the most unique and precious manuscript that we can found from Verdi. This manuscript describes the act IV from the *Otello* play and more precisely *Ave Maria*:

In the solitude of the Chamber, Desdemona is overwhelmed with fears and questions: repudiated wife, she obviously ignores everything from the plot of Iago (Officer in the service of the Venetian General Otello).

She recalls the old song of the Willow she sang in her childhood, and then enchant an Ave Maria before falling asleep. Otello joined Desdemona silently. After he had new accusations of adultery, he suffocated her on her bed, without any other form of trial. Learning, later, the machinations of Iago – who manages to escape – Otello stabs himself on the corpse of Desdemona, which he kisses her lips one last time.

Verdi's autograph work preparatory manuscripts for his operas are of the utmost rarity for sale.

Although album sheets are not uncommon, Verdi's draft compositions rarely appear in sales.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and clefs.

Handwritten musical notation with lyrics: *an... p... a... e... e... e...*

Handwritten musical notation with lyrics: *in praesentibus facta a benedicta... in tuum mater... esse... ge...*

Handwritten musical notation with lyrics: *Prope per chiard... vando... propterea... prope... per...*

Handwritten musical notation with lyrics: *de per innocente... e... per... pro... pro...*

Handwritten musical notation with lyrics: *Prope... per... pro... pro...*

Handwritten musical notation on a five-line staff. The lyrics are: "Kings Kiga la fronte e pater la mactelugit". The notation includes various notes, rests, and clefs.

Handwritten musical notation on a five-line staff. The lyrics are: "per noi per noi ha pa - ga sempre sempre nell'". The notation includes various notes, rests, and clefs.

Handwritten musical notation on a five-line staff. The lyrics are: "in della morte no - xia naga non ni". The notation includes various notes, rests, and clefs.

Handwritten musical notation on a five-line staff. The lyrics are: "a...". The notation includes various notes, rests, and clefs.

Handwritten musical notation on a five-line staff. The lyrics are: "action de nos". The notation includes various notes, rests, and clefs.

Handwritten musical notation on a five-line staff. The lyrics are: "Cantata...". The notation includes various notes, rests, and clefs.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals.

Handwritten musical notation on a single staff, including the word "cresc." written above the staff.

Handwritten musical notation on a single staff, including the word "cresc." written above the staff.

Handwritten musical notation on a single staff, including the word "cresc." written above the staff.

Handwritten musical notation on a single staff, featuring dense rhythmic patterns and some text at the bottom.

Handwritten musical notation on a single staff, including the word "cresc." written above the staff.

Handwritten musical notation on a single staff, including the word "cresc." written above the staff.

Handwritten musical notation on a single staff, including the word "cresc." written above the staff.

Handwritten musical notation on multiple staves, including vocal lines and piano accompaniment. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical notation with lyrics: *... e alleluia alleluia... e alleluia... e alleluia...*

Handwritten musical notation with lyrics: *... e alleluia... e alleluia... e alleluia...*

A. S. A. R. Umberto di Savoia

Handwritten musical notation with lyrics: *... e alleluia... e alleluia... e alleluia...*

questi studi di Verdi per l'Ave Maria sono dettati in ricordo della sua sospirata visita alla casa del Maestro a S. Agata, umilmente offre

S. Agata, 3 Luglio 1924 Maria Carrara Verdi

ta faldone e le origini per tu grate ed et rifut a ben -

b b  
a  
b a

b a  
b a

a  
a  
a

A S.A.R. Umberto di Savoia

questi studi di Verdi per l' Ave Maria dell' Otello  
in ricordo della sua augustissima visita alla  
casa del Maestro a S. Agata, umilmente offre

S. Agata, 3 luglio 1924

Maria Carrara-Verdi

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