



GIUSEPPE VERDI

LIST OF OPERAS AND REVISIONS

- *Oberto, Conte di San Bonifacio*, libretto by Temistocle Solera
(in 2 acts – premiered at the Teatro alla Scala, Milan, 17 November 1839)
- *Un giorno di regno (Il finto Stanislao)*, libretto by Felice Romani,
after the comedy *Le Faux Stanislas* by Alexandre Vincent Pineu-Duval
(in 2 acts – premiered at the Teatro alla Scala, Milan, 5 September 1840)
- *Nabucodonosor (Nabucco)*, libretto by Temistocle Solera
after the play *Nabucodonosor* by Anicet-Bourgeois and Francis Cornue
(in 4 parts – premiered at the Teatro alla Scala, Milan, 9 March 1842)
- *I lombardi alla prima crociata*, libretto by Temistocle Solera,
after the poem of the same name by Tommaso Grossi
(in 4 acts – premiered at the Teatro alla Scala, Milan, 11 February 1843)
 - o second version: *Jérusalem*, libretto by Alphonse Royer & Gustave Vaëz
(in 4 acts – premiered at the Académie Royale de Musique, Paris, 26 November 1847)
- *Ernani*, libretto by Francesco Maria Piave,
after the play *Hernani* by Victor Hugo
(in 4 acts – premiered at the Teatro la Fenice, Venice, 9 March 1844)
- *I due Foscari*, libretto by Francesco Maria Piave,
after Lord Byron's play *The Two Foscari*
(in 3 acts – premiered at the Teatro Argentina, Rome, 3 November 1844)
- *Giovanna d'Arco*, libretto by Temistocle Solera,
after Schiller's drama *Die Jungfrau von Orleans*
(in prologue & 3 acts – premiered at the Teatro alla Scala, Milan, 15 February 1845)
- *Alzira*, libretto by Salvatore Cammarano,
after Voltaire's tragedy *Alzire, ou les Américains*
(in prologue & 2 acts – premiered at the Teatro San Carlo, Naples, 12 August 1845)
- *Attila*, libretto by Temistocle Solera (and Francesco Maria Piave),
after the play *Attila, König der Hunnen* by Zacharias Werner
(in prologue & 3 acts – premiered at the Teatro la Fenice, Venice, 17 March 1846)
- *Macbeth*, libretto by Francesco Maria Piave,
after Shakespeare's play
(in 4 acts – premiered at the Teatro della Pergola, Florence, 14 March 1847)
 - o second version: *Macbeth*
(premiered at the Théâtre Lyrique, Paris, 19 April 1865)

- *I masnadieri*, libretto by Andrea Maffei,
after Schiller's drama *Die Räuber*
(in 4 acts – premiered at Her Majesty's Theatre, London, 22 July 1847)
- *Il corsaro*, libretto by Francesco Maria Piave,
after Lord Byron's poem *The Corsair*
(in 3 acts – premiered at the Teatro Grande, Trieste, 25 October 1848)
- *La battaglia di Legnano*, libretto by Salvatore Cammarano,
after the play *La Bataille de Toulouse* by Joseph Méry
(in 4 acts – premiered at the Teatro Argentina, Rome, 27 January 1849)
- *Luisa Miller*, libretto by Salvatore Cammarano,
after Schiller's drama *Kabale und Liebe*
(in 3 acts – premiered at the Teatro San Carlo, Naples, 8 December 1849)
- *Stiffelio*, libretto by Francesco Maria Piave,
after the play *Le Pasteur, ou L'Évangile et le Foyer* by Émile Souvestre and Eugène Bourgeois
(in 3 acts – premiered at the Teatro Grande, Trieste, 16 November 1850)
 - o second version: *Aroldo*, libretto by Francesco Maria Piave
(in 4 parts – premiered at the Teatro Nuovo, Rimini, 16 August 1857)
- *Rigoletto*, libretto by Francesco Maria Piave,
after the drama *Le Roi s'amuse* by Victor Hugo
(in 3 acts – premiered at the Teatro la Fenice, Venice, 11 March 1851)
- *Il trovatore*, libretto by Salvatore Cammarano (and Leone Emanuele Bardare),
after the play *El Trovador* by Antonio García Gutiérrez
(in 4 acts – premiered at the Teatro Apollo, Rome, 19 January 1853)
- *La traviata*, libretto by Francesco Maria Piave,
after the play *La Dame aux camélias* by Alexandre Dumas fils
(in 4 parts – premiered at the Teatro la Fenice, Venice, 6 March 1853)
- *Les vêpres siciliennes*, libretto by Augustin Eugène Scribe & Charles Duveyrier,
after their libretto *Le Duc d'Albe*
(in 5 acts – premiered at the Académie Impériale de Musique, Paris, 13 June 1855)
 - o second version: *Giovanna de Guzman (I vespri siciliani)*, libretto by Scribe & Eugenio Caimi
(premiered at the Teatro Regio, Parma, 26 December 1855)
- *Simon Boccanegra*, libretto by Francesco Maria Piave (and Giuseppe Montanelli),
after the play *Simon Bocanegra* by Antonio García Gutiérrez
(in prologue & 3 acts – premiered at the Teatro la Fenice, Venice, 12 March 1857)
 - o second version: *Simon Boccanegra*, libretto additions and changes by Arrigo Boïto
(premiered at the Teatro alla Scala, Milan, 24 March 1881)

- *Un ballo in maschera*, libretto by Antonio Somma,
after Scribe's libretto *Gustave III*
(in 3 acts – premiered at the Teatro Apollo, Rome, 17 February 1859)
- *La forza del destino*, libretto by Francesco Maria Piave (and Andrea Maffei)
after the play *Don Alvaro, o La Fuerza del sino* by Angel de Saavedra, Duke of Rivas,
and Schiller's drama *Wallensteins Lager*
(in 4 acts – premiered at the Bol'shoy Kamenniy Teatr, St. Petersburg, 10 November 1862)
 - o second version: *La forza del destino*, libretto additions by Antonio Ghislanzoni
(premiered at the Teatro alla Scala, Milan, 27 February 1869)
 - o third version: *La force du destin*, libretto translated and adapted by Charles Nuitter & Camille du Locle
(premiered in Antwerp, 14 March 1883)
- *Don Carlos*, libretto by Joseph Méry & Camille du Locle,
after Schiller's dramatic poem *Don Carlos, Infant von Spanien*
(in 5 acts – premiered at the Académie Impériale de Musique, Paris, 11 March 1867)
 - o second version: *Don Carlo*, translation by Achille de Lauzières, with additions by Antonio Ghislanzoni
(premiered in Naples, 1872)
 - o third version: *Don Carlo*
(in 4 acts – premiered at the Teatro alla Scala, Milan, 10 January 1884)
 - o fourth version: *Don Carlo*
(in 4 acts – premiered in Modena, 29 December 1886)
- *Aida*, libretto by Antonio Ghislanzoni,
from a scenario by Auguste Mariette
(in 4 acts – premiered at the Opera House, Cairo, 24 December 1871)
- *Otello*, libretto by Arrigo Boïto,
after Shakespeare's *Othello*
(in 4 acts – premiered at the Teatro alla Scala, Milan, 5 February 1887)
- *Falstaff*, libretto by Arrigo Boïto,
after Shakespeare's *Falstaff* and *Henry IV, (1 & 2)*
(in 3 acts – premiered at the Teatro alla Scala, Milan, 9 February 1893)

Source: opera.stanford.edu