

PERSPECTIVES REGARDING THE QUARTET IN THE WORKS OF GIUSEPPE VERDI

RALUCA IRIMIA¹ 

SUMMARY. In speech, the meaning of words dictates the intonation of a sentence, while the musical phrase within an opera is shaped according to this natural inflection. Thus, musical ideas and phrasing remain simple, yet expressive and natural. This gives vocal music a distinct advantage over instrumental music, as opera singers are better able to fulfil the composer's intentions. The score of Giuseppe Verdi's *String Quartet in E minor* (1873) contains precise performance indications that shape the ethos of the work. For instance, the marking *incalzando* refers not only to an acceleration of tempo but also to an agitated state of mind. Although Verdi's only purely instrumental composition, the quartet synthesizes the full orchestral and vocal apparatus of an entire opera within the medium of four string instruments. Moreover, through indications such as *incalzando*, *morendo*, *dolcissimo*, and *leggerissimo*, the work conveys the same emotional states that in opera are communicated by means of stage design, costumes, characters, their interactions, and the expressive power of words set to music. While Verdi's contribution to the chamber music repertoire is relatively limited, he is the composer of some of the most celebrated vocal quartets in opera, as well as the renowned *Messa da Requiem*. The present paper examines the vocal quartet from *Rigoletto* alongside the *String Quartet in E minor*, highlighting their distinctive features and exploring the similarities that reveal Verdi's operatic conception of the quartet.

Keywords: Giuseppe Verdi, opera, *Rigoletto*, quartet, string quartet

Introduction

The artist who is able to represent his nation and the era he lives in naturally becomes a universal artist, for the present and future as well.² Giuseppe Verdi truly believed and followed this ideal, and as consequence his

¹ PhD, Transilvania University of Braşov (Faculty of Music). E-mail: raluca_irmia82@yahoo.com

² Constantinescu, Grigore. *Giuseppe Verdi*, Editura Didactică şi Pedagogică R.A., 2009, p. 8.



music continues to stay alive, his characters and plots as valid and effective today, almost two centuries later.

The tragedy of social inequity represents one of the topics that preoccupied the composer throughout his creation, leading him to choose certain characters that could reflect issues related to injustice through their singing. Verdi's triad consisting of three of his most famous operas, *Rigoletto* (1851), *Il trovatore* (1853), and *La Traviata* (1853), composed at the height of his compositional maturity, paved the way for future compositions, in which the musical representation of inner turmoil is placed at the forefront (1850 – 1860).

Despite the fact that during Verdi's lifetime chamber music did not enjoy the same popularity in Italy as it did in other European countries, it is interesting to observe the manner in which opera composers employ part writing within ensembles. The present paper strives to draw a parallel between the famous quartet from the opera *Rigoletto* (1851) and Verdi's *String Quartet in E minor* (1873), tracing the similar manner in which the composer treats the voices and the string instruments.

***Rigoletto* (1851)**

Rigoletto, the first opera of the aforementioned triad, was inspired by Victor Hugo's play *Le roi s'amuse* (1832). Verdi had remarked this subject as early as 1849 and characterized the play as *wonderful, with shattering dramatic situations and two splendid characters*. Certainly, Hugo's play attracted Verdi not only because of its dramatic qualities, but also because of its topic, closely related to the plots he often resorted to in his operas. Hugo's characters are mocked and humiliated by society, and the author awakens in them the desire for justice, that eventually leads them to fight for a better life and the right for happiness.

One of the characters that fascinated Verdi was the hunchbacked court jester. A character cursed to be hideous, helpless, and who laughs at the misfortunes of others (which will eventually befall him as well), but at the same time a loving father, capable of strong feelings, and dominated by the fear of losing his daughter to the hideous world in which he lived. Hugo's characters are Francis I, King of France and the jester Triboulet, whom Verdi must transform into the Duke of Mantua (a less important region in Italy) and the jester Rigoletto, in order for the opera to be presented before an audience. The composer created this masterpiece in only 40 days, withdrawn to his home in Bussetto.

An interesting feature of this opera is the composer's preoccupation regarding rather smaller ensembles and not arias. With the exception of several

scenes, such as Gilda's aria *Caro Nome*, or the Duke's *Ella mi fu rapita* and *La donna e mobile* (which could be considered the musical representations of a frivolous character), the relationship between the various characters of the opera is expressed in duets or ensembles: for example, Gilda – Rigoletto (acts I and III), Maddalena – Sparafucile (act III), the trio Maddalena – Sparafucile – the Duke (act III). Certainly, the musical and psychological synthesis of the relationships between the characters is accomplished in the final quartet.

The dramatism of all three jewels composed by Verdi, *Rigoletto*, *Il trovatore*, *La Traviata*, is finally accomplished in concluding tableaux that feature a restrained number of characters. Despite the fact that it does not represent the conclusion of the entire opera, what distinguishes the final act of the opera *Rigoletto* is the vocal quartet that marks the death sentence of the purest character in Verdi's creation, Gilda.

The vocal quartet *Bella figlia dell'amore*

The premiere of the opera *Rigoletto* took place on 11 March 1851 in Venice. The distinction between operas of the Classical period – still evident in certain early Romantic works – is further accentuated in Verdi's opera, reflecting the composer's aspiration to move beyond the rigid constraints of Classicism.

The score also reveals an interesting aspect, regarding the arrangement of the voices: the inner voices (alto and tenor), placed next to each other, suggest characters with similar traits (debauchery and frivolity), while the outer voices mirror the depth and extremity of emotions, exhibited by the soprano and bass (hatred and revenge, expressed by the low male voice contrasts with the love and forgiveness expressed by the angelic high voice).

The vocal quartet opens in an optimistic tone, reflecting the buoyant spirit of the Duke of Mantua, always ready for a new adventure. The key of E Major is bright, suggesting the optimism of a character who lives in a constant state of love. The lively tempo is marked *Allegro*, emphasizing the fickle behavior and emotions of the character, regardless of the place or person they interact with. Verdi resorts to the perfection of the number three, offering the tenor each beginning of the motif (of the three): the note B acts as springboard towards the tonic of the key of E Major. The declaration of love with which the musical moment begins, is chosen by the composer to start off the beat, with an anacrusis (Auftakt) preceded by the staccato accompaniment, thus emphasizing the passion of the Duke as he tries to seduce his new lover – E.g. 1.

In bar 3 of E.g. 1, the sixteenth notes in the accompaniment (revolving around the note B, in its two hypostases B1 and B2), evoke a similar intervention

of the solo violin in Gilda's aria from act II, *Caro nome* (E.g. 2). This similarity could allude to a recurring motif of love. However, in Gilda's case this motif is constant (repeated on the same note), while in the Duke's exposition the motif includes the octave leap from B1 to B2, suggesting the fickleness of the character.

E.g. 1

Allegro. (♩ = 120) Duke.

Un di, se ben ram-men - to-mi, O
One morn, if I re-mem - ber well, Oh

bel - la, fin - con - tra - i... Mi piac - que di te
fair - est, 'twas I met thee, Thy name I sought in

Giuseppe Verdi: *Rigoletto*

Act III, Quartet (*Bella figlia dell'amore*) – Excerpt

The first intervention of the tenor. The recurring “motif of love” in bars 3 and 5 of the accompaniment.

E.g. 2

cor heart fe-sti pri-mo pal-pi - tar, le de-li-zie del - l'a -
heart Is that name for ev - er - more, Neer a-gain fromthence to

Giuseppe Verdi: *Rigoletto*

Act II, Gilda's aria: *Caro nome* – Excerpt

The recurring motif of love in bars 1 and 3 of the accompaniment

Following the three consecutive motifs of the tenor, which start on the note B1, the fourth intervention will be placed one tone higher on the note C#, thus generating the climactic point of the musical phrase, further emphasized by the tension carried by the word *giuro* (to swear, in Italian). The expression stands out due to its double meaning:

1. The oath is the solemn promise to tell the truth.
2. The fact that this oath becomes an untruthful expression uttered by the Duke. These words were spoken regardless of the circumstance, thus losing their value.

The orchestral accompaniment supports the declaration of the tenor in a similar manner. The orchestra assumes the role of a revolted character against the Duke's falsehoods, intoning the motif of love (the group of sixteenths, previously explained) in a higher register, reaching the notes F#1 and F#2. This feeling of revolt is transposed to Gilda's first intervention, on the interval of descending major third, complemented rhythmically by Maddalena's intervention (E.g. 3). From a melodic perspective, the descending arpeggio of the G# minor key takes shape, while regarding the text, Maddalena's laughter can be interpreted both as response to the untrue statements of the tenor, as well as irony aimed at the innocence of Gilda.

The quartet is truly introduced by the dialogue between the Duke and Maddalena, while the short interventions uttered by Gilda are descending intervals – descending third (E.g. 3) on the word "*Iniquo!*" (unjust, wicked), followed by the descending seventh (E.g. 4), a tense interval used to ask for the father's help ("*O padre mio*" – "Oh, my father"), and the descending octave (E.g. 5), the perfect interval that suggests the desolation and resignation of the character when realizing that the beloved man is untrue to her.

E.g. 3

The image shows a musical score excerpt from Giuseppe Verdi's *Rigoletto*, Act III, Quartet. The score is for Gilda and Maddalena. Gilda's line starts with the word "In-i-quo!" (The traitor!) and Maddalena's line starts with "Ah, ah, e ven-t'altre ap-pres-so le" (Ha, ha, empty pro-tes-ta-tion, The). The piano accompaniment features a descending arpeggio in the G# minor key.

Giuseppe Verdi: *Rigoletto*
 Act III, Quartet (*Bella figlia dell'amore*) – Excerpt
 Bar 1: Gilda's first intervention complemented rhythmically by Maddalena's

E.g. 4

Gilda.
Ah pa dre mi - o!
Oh, dearest fa - ther!

M.
ti - no...
utter'd!

D.
La - scia - te - mi, stor - di - to.
You're bold - er than po - lite, sir!

Duke (trying to embrace her).
Sì... un mostro son...
Yes, I'm all that's bad.

Ih che fra -
Say, why this

Giuseppe Verdi: *Rigoletto*
Act III, Quartet (*Bella figlia dell'amore*) – Excerpt
Bar 2: descending seventh, a tense interval used by Gilda
to ask for the father's help

E.g. 5

Gilda.
za - te voi, si - gno - re.
let me be, you tease me.

M.
Son brut - ta.
I'm frightful.

D.
I - ni - quo!
The traitor!

No, no.
Nay, nay,

Ab - brac - cia - mi.
my heart's delight.

Giuseppe Verdi: *Rigoletto*
Act III, Quartet (*Bella figlia dell'amore*) – Excerpt
Bar 4: the descending octave that suggests desolation and resignation

The general rest (*homoiototon* in terms of musical rhetorics) connects the lively introduction (*Allegro*) and the second section of the quartet (*Andante*), creating a moment of suspense, and by no means a resolution of the accumulated tension through the merging of all four voices. The rest is framed by the keys of G# Major (in which the *Allegro* part concludes) and D \flat Major (in which the novel section of the quartet begins). To better understand the relationship between the two keys of the quartet (G# Major and D \flat Major), it is necessary to enharmonize D \flat as C#. Thus, between C# and G# there is a tonic and subdominant relation (E.g. 6).

E.g. 6

The musical score excerpt shows a key shift from G# Major to D \flat Major. The tempo changes from *Allegro* to *Andante*. The lyrics are: "ro la! w tress? gliuo-la! Bel - la fi-glia del-l'a - mo - re, schia - vo fitness! Fair-est daughter of the Grac - es, I, thy cor? suade?". The piano part includes markings for "Andante. (♩ = 66)", "String p'zza.", and "pp".

Giuseppe Verdi: *Rigoletto*

Act III, Quartet (*Bella figlia dell'amore*) – Excerpt

Bars 1 – 2: Key shift and transition from the *Allegro* to the *Andante* section

Rigoletto is an opera of contrasts: Gilda, a beautiful and pure young girl is the daughter of a deformed father, perceived by society as ugly – not only because of his appearance, but also because of his character. Rigoletto, an overly protective and loving father, in comparison to his work as court jester, will not remain indifferent when Gilda is kidnapped – in contrast to the Duke, who affirms that all women are alike. These characters, with their contrasting emotions and actions, appear together on stage, creating a musical moment that is unique in the entire music literature. At no point in the quartet do the four voices sing the same melodic line or the same words—not even two of them. Verdi sporadically brings together two voices, from a

rhythmic point of view, in order to emphasize the dramatic moment. This is illustrated in the following examples, where the composer creates a cross relationship between the soprano-tenor and mezzo-bas (E.g. 7), or divides the scene into two planes, according to the staging (E.g. 8): the interior of the inn (Maddalena and the Duke - pairing of neighboring voices) and the exterior, outside the inn (Gilda and Rigoletto – the pairing of the extreme voices, the highest and the lowest).

E.g. 7

The image displays a musical score snippet from Giuseppe Verdi's *Rigoletto*, featuring four vocal parts: Gilda (soprano), Maddalena (mezzo-soprano), The Duke (tenor), and Rigoletto (bass). The lyrics are as follows:

- Gilda:** non scop - piar, no, no, non scop - piar.
- Maddalena:** - re, mio bel si - gnor!
- The Duke:** tu puo - i le mi - e pe - ne con - so - lar.
- Rigoletto:** non val, no, no, non val;

Annotations highlight specific voice pairings:

- The Duke and Gilda Singing in 3rds:** Indicated by red circles around the notes for 'no' in Gilda's part and 're' in The Duke's part.
- Maddalena and Rigoletto singing the same note at the same time:** Indicated by green circles around the notes for 'bel' in Maddalena's part and 'no' in Rigoletto's part.
- Gilda and Rigoletto singing "No no non" at the same time:** Indicated by blue circles around the notes for 'no' in Gilda's part and 'no' in Rigoletto's part.

**Giuseppe Verdi: *Rigoletto*
The relationship between the voices³**

³ <https://www.operaphila.org/community/dress-rehearsal-program/rigoletto/rigoletto-s-famous-quartet/> - page accessed on 4.08.2025.

S.
 Me.
 T.
 B.
 oc.
 p.

piar, in - fe - li - ce cor tra - di - to, per ango - scia non scop -
 strove, he is false, my heart is bro - ken, ah, in vain for bliss I
 zar, il vo - stro gio - co - so ap - prez -
 move, to think how man - y you yet will
 ni sen - ti del co - re il pal - pi -
 pangs, the pangs of un - re - quit - ed
 iar, ta - ci, e mia sa - rà la cu - ra la ven - det - ta daf - fret -
 bove, thou must shun him and for - get him, thy a - veng - er I will

Giuseppe Verdi: *Rigoletto*

Act III, Quartet (*Bella figlia dell'amore*) – Excerpt

Bars 1 – 2: The division of the voices according to the staging – inside (tenor and mezzo) and outside (soprano and bass)

These examples could be related to the words of Pius Servien, who affirmed that asymmetry is the condition for a phenomenon, while symmetry marks its cessation.⁴

Following the premiere of the opera *Rigoletto*, Verdi confessed that he was very pleased with his writing and that he was certain he would never compose anything more beautiful. It is a known fact that Victor Hugo attended the Parisian premiere of the opera (1857) and after having listened to the quartet affirmed that if he would have had the possibility to make four characters speak at the same time in his drama, in such a manner that the public could distinguish their different words and contrasting emotions, he could have achieved a similar grand effect as Verdi did.⁵

⁴ Serviene, Pius. *Estetica* [Aesthetics]. Editura Științifică și Enciclopedică, București, 1975, p. 234.

⁵ Solovțova, Liubov. *Giuseppe Verdi, viața și opera* [Giuseppe Verdi. His Life and Works]. Editura Muzicală a Uniunii Compozitorilor din R.P.R., 1960, p.158.

The String Quartet in E Minor (1873)

Giuseppe Verdi stands out among the composers of his generation for both his operatic works and his contributions to chamber music – the latter including also a string quartet. His career as opera composer begins and ends with a comic opera. Despite the fact that his first opera, *Un Giorno di regno*, composed when he was 26, brought him not only failure, but also the loss of his wife and sons, Verdi's last opera, *Falstaff* fills the composer with great satisfaction and a different perspective on life, as mirrored in this opera – everything is as light as a joke.

In 1873, shortly after he completed the opera *Aida*, Verdi composes his only String Quartet, the one in E minor. The work represents an escape from the composition of operas, also suggested by the fact that the work is followed by the *Requiem*. Moreover, the String Quartet is the first work in which Verdi employs the *fugato* technique (which he will also use in the *Requiem* and in the opera *Falstaff*).

The first audition of the work, in a private circle of friends, was not deemed important by the composer, who was unsure whether the work was valuable or not. The only thing Verdi was certain about was the fact that it was a quartet. The official premiere of the work took place in 1876 in Milan, after the work had been edited by Ricordi. The conductor Arturo Toscanini would later often present the work in its transcription for string orchestra.

Italy wasn't truly famous for its chamber music tradition. The Italian examples of chamber works that Verdi could have been inspired by were several quartets of Rossini, which echoed the influence of Mozart, alongside those of Donizetti, suggesting the Classical *divertimento*. It is noteworthy to mention that this was the first instance when Verdi was influenced by German compositions, namely the quartet of the Romantic period, represented by the works of Mendelssohn-Bartholdy.

Theme I of the first movement is entrusted to the second violin, with the indication that it be played on the fourth string (G), in order to emphasize the profound character of the work and perhaps to evoke the character of Amneris from the opera *Aida* (the last work composed prior to the quartet) – attributed to the mezzo-soprano.

According to Verdi's plans, *Aida* was supposed to be his last opera, due to the fact that there were numerous moments when the composer desired to cease composing. In this instance, Verdi renounced only the composition of operas, instead turning towards instrumental works and other genres. For example, the *Requiem* was a work Verdi long desired to compose. Without completely relinquishing the human voices, in the *Requiem* the composer keeps only four solo voices, pointing to another instrumental work dedicated to four instruments treated as voices: the string quartet.

Theme II (in G minor) is presented as a harmonic choral, a theme that evokes the last scene of the opera *Falstaff*.

Atypical aspects regarding the sonata form of the first movement of this quartet are also notable: the full exposition of the theme in the false recapitulation, as well as its rendering by the first violin – rather than the second violin, as it was initially presented.

The rhetorical device *sospiratio*, often encountered in operas, within the arias of female characters, recalls the listener that despite the fact that this is a string quartet, the composer is Giuseppe Verdi. The similarities between this work and the opera *Rigoletto* are more and more noticeable.

The second movement, Andantino, is structured as rondo (ABACA) with coda. Had Verdi ever escaped into the world of the ballet more than he suggested in the operas *La Traviata*, *Macbeth*, or *I vespri siciliani*, this slow movement could have become an enchanting dance scene within a work. The first bars of the second movement of the quartet (E.g. 10) evoke the image of Gilda (E.g. 9).

E.g. 9

The image displays a musical score for a vocal and piano piece. The vocal line is written in G minor (three flats) and 4/4 time. The lyrics are in Italian and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Allegro moderato (♩ = 76)' and the mood is 'dolciss. stacc.'.

ti scal-pi - sci nel co - - rein-na-mo-ra - to!
 Ev - ry fond, ten - der thought. for thee I cher-ish!

Giuseppe Verdi: *Rigoletto*
 Act II, Gilda's aria: *Caro nome* – Excerpt, bars 4 – 5

Andantino ♩ = 88

The musical score is for a string quartet in E minor, second movement, excerpt, bars 1-2. It is in 3/4 time and marked Andantino at 88 beats per minute. The score is written for Violin 1, Violin 2, Viola, and Violoncello. The key signature has one flat (E minor). The score is divided into three systems. The first system (bars 1-4) shows the initial entry of the strings. The second system (bars 5-8) continues the texture. The third system (bars 9-12) shows further development. Dynamics include pp (pianissimo) and p (piano). Playing techniques include pizz. (pizzicato) and arco (arco).

**Giuseppe Verdi: *String Quartet in E Minor*
Second Movement, Excerpt
Bars 1 – 2: Musical evocation of Gilda**

The third movement, *Prestissimo* could have also been named *Scherzo*, if compared to the classical form of the quartet. This is a ternary movement, written in three-four time, yet conceived and performed in one, which evokes the quarrelsome character of the merry wives of Windsor (the

Shakespearian theme that inspired Verdi in his last opera, *Falstaff*). Although the theme entrusted to the cello in the middle section recalls a tenor aria, it also evokes the image of the gentle baritone Falstaff when trying to win over a lady.

The *Scherzo-Fuga. Allegro assai mosso*, the fourth movement of the quartet, is directly related to the finale of the opera *Falstaff*, written in the same fugal form. Once again, changes appear in the structure of classical forms – this time at the harmonic level of the fugue. The divertissement does not unfold in the original key of E minor, but rather in C major. The recapitulation is presented in an atypical manner, through the appearance of a tonic pedal (an element typically associated with the coda). As the final section is both climactic and conclusive, the composer reverses the usual order of the coda and the stretto, opting for a triumphant ending in *stretto* and thus also changing the tempo marking from *Allegro assai mosso* to *Poco più presto*.

The operatic genre is not bound by a strict form that must be respected; the music rather adheres to the libretto, with the arias, duets, ensembles, choruses, and ballets subordinated to the narrative thread. In certain instances, not even the overture is present, as the classical unfolding of an opera would require. Given these circumstances, Verdi pursues the imaginary narrative thread of the work, freely manipulating the musical forms in each of the four movements of the quartet.

Conclusions – Comparative Approach to Verdi's Quartets

The vocal quartet within the opera *Rigoletto* is structured in two sections, delimited by a double bar line. Often performed in concerts as independent movement, the beginning section of the vocal quartet is frequently relinquished, the performance beginning with the D \flat section, after the double bar line. Similar key changes can be found in each of the four movements of the *String Quartet in E Major*.

The String Quartet begins in the E Minor key, while the second theme and the concluding movement of the quartet (the IV movement) unfold in the homonymous key of E Major. The E Major key is common to both the vocal quartet in *Rigoletto*, as well as the first and fourth movements of the String Quartet.

E.g. 11

Vocal quartet from <i>Rigoletto</i>	<i>String Quartet in E Major</i> .
E Major/ D \flat Major	I. E Minor/ E Major/ E Minor II. C Major/ G \sharp Minor/ F \sharp Minor/ C Major III. E Minor/ A \flat Major/ E Minor/ A Major IV. E Minor/ E Major

Despite the fact that it is part of an opera, the vocal quartet shares many traits that are common to chamber music, thus will be treated accordingly. One of the characteristics of chamber music is the equal distribution of importance among the voices. One cannot speak about an association between the four instruments of the quartet and the four voices in the operatic quartet; however it may be noted that Verdi chooses to place in the foreground of the beginning sections the second violin in the string quartet and the tenor in the vocal quartet. The title of the opera assigns an increased importance to the baritone (Rigoletto), as far as the dramatic subject is concerned. However, before it was presented to the audience, the same opera was assigned the title *Le roi s'amuse* (the title of Hugo's play) – which would have placed the tenor (the Duke) in the foreground – as well as the title *The Curse*, referring to a factual situation and not any particular character. Thus, the characters of the opera are equally important for the unfolding of the dramatic action, regardless of the time spent on stage. The vocal quartet draws attention to the Duke of Mantua (the tenor) and his infidelity, being the first to utter the musical theme of the movement. In a similar manner, in the quartet, the second violin presents the theme of the first and fourth movements.

REFERENCES

- Bălan, George. *Arta de a înțelege muzica* [The Art of Understanding Music]. Editura Muzicală, 1970.
- Bălan, George. *O istorie a muzicii europene* [A History of European Music]. Editura Albatros, București, 1975.
- Bashford, Christina. *The String Quartet and Society*, in *The Cambridge Companion to the String Quartet*. Cambridge University Press, 2003.
- Berger, Wilhelm Georg. *Cvartetul de coarde de la Haydn la Debussy* [The String Quartet from Haydn to Debussy]. Editura Muzicală, București, 1970.
- Berger, Wilhelm Georg. *Cvartetul de coarde de la Reger la Enescu* [The String Quartet from Reger to Enescu]. Editura Muzicală, București, 1979.
- Berger, Wilhelm Georg. *Ghid pentru muzica instrumentală de camera* [Guide for Instrumental Chamber Music]. Editura Muzicală, București, 1965.
- Blum, David. *The art of quartet playing. The Guarneri quartet in conversation with David Blum*. Cornell University Press, New York 1987.
- Brumaru, Ada. *Romantismul în muzică* [Romanticism in Music]. Editura Muzicală, București, 1962.
- Bughici, Dumitru. *Dicționar de forme și genuri muzicale* [Dictionary of Musical Forms and Genres]. Editura Muzicală, București, 1977.
- Bughici, Dumitru. *Suita și sonata* [The Suite and the Sonata]. Editura Muzicală, București, 1965.

- Casale, S. *A Catalogue of Letters from Verdi and Giuseppina Strepponi Verdi to the Escudiers*. Thesis, New York U., 1983.
- Cengher, Monica. *Constante și deschideri în cvartetele de coarde ale lui Wilhelm Georg Berger (II)* [Continuities and New Directions in Wilhelm Georg Berger's String Quartets (II)]. "Muzica" 2/2010.
- Constantinescu, Grigore. *Giuseppe Verdi*, Editura Didactică și Pedagogică R.A., 2009.
- Constantinescu, Grigore. *Splendorile operei* [Spendors of Opera]. Editura Didactică și Pedagogică, București, 1995.
- Constantinescu, Grigore. *Opera romantică italiană* [Italian Romantic Opera]. Editura Universității Naționale de Muzică, București, 2012.
- Dediu, Constantin. *Din culisele muzicii* [Behind Music's Curtain]. Editura Junimea, Iași, 1980.
- Dediu, Dan. "Închiderea ce se deschide (I)" [The Closure that Opens], in *Revista Acord*, Editura Universității Naționale de Muzică, București, 2016.
- Dediu, Dan. *Modele de a înțelege muzica* [Models for Understanding Music]. Editura Universității Naționale de Muzică, București, 2012.
- Delacroix, Henry. *Psihologia artei* [Psychology of Arts]. Editura Muzicală, București, 1983.
- Donose, Vasile. *Imaginarul real* [The Real Imaginary]. Editura Muzicală, București, 1990.
- Dubal, David. *Conversations with Menuhin*. Harcourt-Bruce-Jovanovich, New York, 1992.
- Enăchescu, Eleonora. *Dualitatea text-muzică în genul operei* [Text-Music Duality in Opera]. Editura Universității Naționale de Muzică, București, 2004.
- Fedin, K. *Victor Hugo, Opere* [Victor Hugo. Selected Works]. Editura de stat pentru Literatură, Moscova, 1954, vol. 6.
- Hamza, George. *Contribuții la interpretarea cvartetului de coarde* [Contributions to the Performance of the String Quartet]. Editura Muzicală, București, 1977.
- Jones, David Wyn. *The origins of the quartet* in *The Cambridge Companion to the String Quartet*. Cambridge University Press, 2003.
- Kinderman, William. *The String Quartets Of Beethoven*. University of Illinois Press, University of Illinois, 2006.
- Krummacher, Friedhelm. *Geschichte des Streichquartetts*. Ed. Laaber, Laaber, 2005.
- Lenz, Wilhelm. *Ludwig van Beethoven et ses trois styles*. Ed. Nouvele, New York, 1980.
- Marchesi, Gustavo. *Giuseppe Verdi*. Editura Muzicală, București, 1987.
- Mavrodin, Alice. *Verdi*. Editura Muzicală, 1970.
- Menuhin, Yehudy; Davis, W. *Muzica omului* [The Music of Man]. Editura Muzicală, București, 1984.
- Pius, Serviene. *Estetica* [Aesthetics]. Editura științifică și enciclopedică. București, 1975.
- Prelipcean, Bujor. *Despre interpreți și interpretare* [Regarding Performers and Performance]. Editura Artes, Iași, 2005.

- Prelipcean, Bujor. *Probleme tehnice și interpretative specifice cvartetului de coarde* [Technical and Performance Related Aspects Regarding the String Quartet]. Editura Artes, Iași, 2005.
- Prelipcean, Dan. *Creația clasică pentru cvartet de coarde. Repere stilistice* [The Classical Compositions for String Quartet. Stylistic Guidelines]. Editura Artes, Iași, 2005.
- Rosenthal, Harold; Warrack, John. *Concise Oxford Dictionary of Opera*. Oxford University Press, Oxford, 1972.
- Sandu-Dediu, Valentina. *Alegeri, atitudini, afecte* [Choices, Attitudes, Affects]. Editura Didactică și Pedagogică, București, 2010.
- Sava, Iosif. *Iubiți muzica secolului XX* [Love the Music of the 20th Century]. Editura București, 1984.
- Sava, Iosif; Vartolomei, Luminița. *Dicționar de muzică* [Dictionary of Music]. Editura Științifică și Enciclopedică, București, 1979.
- Schonberg, Harold. *Viețile marilor compozitori* [The Lives of Great Composers]. Editura Lider, București, 1996.
- Secăreanu, Nicolae. *Arta cântului* [The Art of Singing]. Editura Muzicală, București, 1975.
- Serviene, Pius. *Estetica* [Aesthetics]. Editura Științifică și Enciclopedică, București, 1975.
- Silvela, Zdenko. *A New History of Violin Playing*, Universal Publishers, Boca Raton-Florida, USA, 2001.
- Soare, Tiberiu. *Pentru ce mergem la operă?* [Why do we go to opera?]. Fundația Calea Victoriei, București, 2014.
- Solovțova, Liubov. *Giuseppe Verdi, viața și opera* [Giuseppe Verdi. His Life and Works]. Editura Muzicală a Uniunii Compozitorilor din R.P.R., 1960.
- Stowell, Robin. *The Cambridge Companion to the String Quartet*. Cambridge University Press, 2003.
- Ștefănescu, Ioana. *O istorie a muzicii universale* [A History of Universal Music]. Editura Fundației Culturale Române, București, 1998.
- Timaru, Valentin. *Muzica noastră cea spre ființă* [Our Music That Leads Toward Being], Editura Axa, Botoșani, 2001.
- Tomescu, Vasile. *Însemnări pe tema Wilhelm Berger – omul și opera* [Notes on Wilhelm Berger – The Man and the Work]. Revista Muzica nr. 2/ 2004.
- Trocan, Lelia; Cîrțu, Emil. *Enciclopedie de muzică universală* [Encyclopedia of Universal Music]. Editura Enciclopedică, București, 2000.
- Walker, F. *The Man Verdi*. Chicago: University of Chicago Press, 1982.
- Warrack, John; West, Ewan. *The Oxford Dictionary of Opera*. Oxford University Press, Oxford New York, 1992.
- Webern, Anton. *Calea spre muzica nouă* [The Path Towards the New Music]. Editura Muzicală, București, 1988.
- <https://www.operaphila.org/community/dress-rehearsal-program/rigoletto/rigoletto-s-famous-quartet/> - page accessed on 4.08.2025.