

The Correlativity between Prosodic and Musical Modifications in the Revision of *Simon Boccanegra*

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Simon Boccanegra was originally produced by G. Verdi and F. M. Piave in 1857 and revised by Verdi and A. Boito in 1881. This paper aims to clarify the changes with respect to the relationship between prosody and musical accents in vocal lines. The “declamatory” vocal style—noted in contemporaneous criticism of both versions—is a recognised musical feature of this work. Although previously-published studies have emphasised that Verdi revised to a significant degree the original melodies in the revised score and that the style of vocal writing differs in the two versions, the correlation between the revision of the prosody and that of the melody has not been sufficiently analysed. Thus, this study examines the correlation between the prosodic and vocal revisions by analysing two scenes wherein the revision was done for identical purposes and both the libretto and the music were revised. First, the author compares the plot and the prosody of the two versions. Next, both scores are analysed to compare the reflection of the prosody on the musical accent. As the result of this analysis, it becomes clear that the revisions of the libretto and the vocal line have common tendencies: the libretto was revised using more direct words to facilitate the understanding of the play, highlighting important words with prosodic structures; furthermore, grammatically non-accented syllables were extensively used. Based on these prosodic modifications, Verdi effectively emphasised the important words with musical accents while omitting them from certain prosodic accents, making the inflection more natural. Consequently, the revised score balanced a clear delivery of dramatically important words with a natural inflection. Therefore, this paper identifies a specific relationship between the revisions in libretto and music and demonstrates that the revision of *Simon Boccanegra* already reflects the attitude towards prosaic tone noted in Verdi’s late works.