

Giuseppe Verdi
arr. Lorenzo Pusceddu

RIGOLETTO

selection from *Atto 1*

for Concert band,
vocal (or instrumental) solos,
TTBB choir ad libitum

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RIGOLETTO - selection from "Atto 1"

Concert Band

ES B 1159.32

Difficoltà / Grade: 3,5

Instrumentation

1. Full Score

VOCAL VERSION

- 1. Gilda
- 1. Il Duca
- 1. Rigoletto

INSTRUMENTAL VERSION

- 1. Bb Clarinet Solo
- 1. Bb Trumpet Solo
- 1. Euphonium Solo or Tenorhorn solo C + Bb tr + Bb tr

1. Narrator

- 1. C Piccolo
- 2. C Flute 1
- 2. C Flute 2
- 1. Oboe
- 1. Bassoon
- 1. Eb Clarinet *(optional)*
- 3. Bb Clarinet 1A
- 3. Bb Clarinet 1B
- 5. Bb Clarinet 2
- 5. Bb Clarinet 3
- 1. Bb Bass Clarinet
- 1. Bb Soprano Sax (*à déf. Oboe*)
- 2. Eb Alto Sax 1
- 2. Eb Alto Sax 2
- 2. Bb Tenor Sax
- 1. Eb Baritone Sax
- 2. Bb Trumpet 1
- 2. Bb Trumpet 2
- 2. Bb Trumpet 3
- 1. Eb Cornet *(optional)*
- 2. Bb Cornet *(optional)*
- 2. F + Eb Horn 1
- 2. F + Eb Horn 2
- 1. Trombone 1
- 1. Trombone 2
- 1. Trombone 3

} C + Bb tr

- 3. C Euphonium / C Baritone *(optional)*
- 2. Bb tr Euphonium / Bb Baritone / Bb Tenorhorn
- 3. C Bass 1 + 2
- 2. Bb tr Bass / Bb Bass Sax
- 2. Eb tr Bass
- 1. String Bass
- 1. Timpani
- 2. Percussion 1+2 (*Cymbals a 2, Bass Drum, Tambourine, Snare Drum*)

Additional Parts (for several countries)

- 1. Bb tr Trombone 1
- 1. Bb tr Trombone 2
- 1. Bb tr Trombone 3 *(optional)*
- 2. Bb tr Baritone / Bb Euphonium
- 2. Eb tr Bass
- 2. Bb tr Bass

RIGOLETTO

ATTO PRIMO

N.° 1. Preludio

Giuseppe Verdi
arr. by Lorenzo Pusecchi

Andante sostenuto 4/4 = 66

Score for measures 1-18. Instruments include: C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bass Clarinet, Eb Alto Sax 1 & 2, Bb Tenor Sax, Eb Baritone Sax, Bb Solo Clarinet, Bb Solo Trumpet, C Solo Euphonium / C Solo Tenorhorn, Gilda, Il Duca, Rigoletto, Chorus (partially), Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Cornet / Bb Flugelhorn, F Horn 1, F Horn 2, C Trombone 1 & 2, C Trombone 3, C Euphonium, C Bass 1 & 2, String Bass, Timpani, Percussion 1, Percussion 2.

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Score for measures 11-30. Instruments include: C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bass Cl., A. Sax 1 & 2, T. Sax, Bar. Sax, Bb Solo Cl., Bb Solo Trpt., C Solo Euph. / C Solo Ten., Bb Trpt. 1, Bb Trpt. 2 & 3, Bb Cor. / Bb Flug., F Horn 1, F Horn 2, C Trbn. 1 & 2, C Trbn. 3, C Euph., C Bass 1 & 2, Sr. Bass, Timpani, Perc. 1, Perc. 2.

Score for measures 19-26. Instruments include: C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bass Cl., A. Sax 1 & 2, T. Sax, Bar. Sax, Bb Solo Cl., Bb Solo Trpt., C Solo Euph. / C Solo Ten., Bb Trpt. 1, Bb Trpt. 2 & 3, Bb Cor. / Bb Flug., F Horn 1, F Horn 2, C Trbn. 1 & 2, C Trbn. 3, C Euph., C Bass 1 & 2, Sr. Bass, Timpani, Perc. 1, Perc. 2.

Score for measures 21-30. Instruments include: C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bass Cl., A. Sax 1 & 2, T. Sax, Bar. Sax, Bb Solo Cl., Bb Solo Trpt., C Solo Euph. / C Solo Ten., Bb Trpt. 1, Bb Trpt. 2 & 3, Bb Cor. / Bb Flug., F Horn 1, F Horn 2, C Trbn. 1 & 2, C Trbn. 3, C Euph., C Bass 1 & 2, Sr. Bass, Timpani, Perc. 1, Perc. 2.

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Allegro con brio $\text{♩} = 112$ **N.° 2. Introduzione** 41 43

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45 47

XARABOTTE (L'arrivo mentre suona l'orchestra, da ms. 41 a 50)
 Fu una musica d'orchestra che proveniva dalla Sala Magnifica a far cominciare le danze. Invitati a tutti gli invitati alla gran festa di corte. Ad ogni dama corrispondeva un stringano e si allontanavano in un gioco di ingenua seduzione e di palpitar di un cercare tra la folla un volto, un sorriso di guance, una nuova passione in mezzo.

XARABOTTE (Over the music, from ms. 41 to 50)
 Orchestral music resounding from the Magnificent Hall opened the dances in the burial attire of every guest of the grand court gala. Each lady was dancing with her noble partner holding and releasing their hands in a game of naive seduction they could feel their hearts throbbing. Everything was but a searching for a furtive look, for a blushing or seducing smile.

ERZÄHLER (Hinter der Orchestermusik im Hintergrund gesprochen, von Takt 41 bis 50)
 Aus dem Prunksaal dringt die Musik der Hofkapelle, die den Tanz im Heringskostüm leitet. Klinder aller Gäste, die zum großen Fest am Hof geladen sind, jede Dame ist in Begleitung. Hände drücken und entlassen sich in einem Spiel argloser Verführung und perwagender Gesuchen wird alles eine Suche nach einem Blick, ein Erröten, ein Verliebendes Musik begleitet werden.

XARABOTTE (L'été accompagné de l'orchestre de la ms. 41 à la 50)
 Une musique d'orchestre provenant de la Salle magnifique ouvre les danses dans le Palais invités à la grande fête de la cour. A chaque dame correspondait un cavalier et à chaque s'invaguait en un jeu de séduction ingénue et de battements de cœurs - les seuls à ne qu'ils d'un visage parmi la foule, un engagement de joues, une nouvelle pas son au leur

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53 55 57 59

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61 63

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C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Percussion 1

Percussion 2

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Percussion 1

Percussion 2

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Percussion 1

Percussion 2

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Percussion 1

Percussion 2

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VARRATEUR
 Da una sala laterale entrano il Buro e il suo fido Buro, persi in una piacevole discussione. Non era la politica o l'economia il tema centrale delle loro chiacchiere, bensì una giovane fanciulla che il Buro, amante libertino, vedeva da tre anni all'ombra della chiesa, nei giorni di festa. La giovane aveva così impressionato il Buro tanto da spingerlo ad inseguirla, in un attimo di accorate passione, scoprendo la sua umida dimora che si trovava in una remota via della città. Ma non fu solo questo: la bella fanciulla era sempre raggiunta da un misterioso uomo del quale il Buro non riuscì a scorgere il viso. Il fido Buro richiamò l'attenzione del Buro sulle numerose belle dame presenti al palazzo e il Buro contò al suo compagno che la più bella di tutte era senza dubbio la Contessa di Geyram, incaricate della presenza del conte di Geyram, sottile e da Buro. Fu così che il Buro, in un impeto libertino, manifestò al suo compagno la sua idea delle donne e dell'amore, dando voce alla romanza "Questa o quella per me par son".

VARRATEUR
 The Duke and his faithful friend Buro, pleasantly talking amongst themselves, entered in the hall from a side room. The topic of their conversation was not politics or the economic situation, but a young woman that the Duke, a libertine man, had noticed every Sunday after mass during the past three months. The Duke found the girl so fascinating, that he could not stop himself from following her. He discovered that she lived in a humble house in a remote part of the city, but he also noticed that a mysterious man, whom the Duke could not recognize, always met the beautiful girl at her place.
 The trustworthy Buro brought the attention back to the many beautiful ladies present at the palace. The Duke, curious of the fact that the Count of Geyram was in the hall, remarked aloud that the most beautiful of them all was, without any doubt, the Countess of Geyram. In a libertine impulse, he then gave voice to his view of women and love by singing to his friend the romanza "Questa o quella per me par son". (This woman or that).

ERZÄHLER
 Aus einem angrenzenden Saal kommen der Bering und sein Verstrahler Buro. Sie sind in eine angenehme Gesprächs verwickelt: Nicht ein Politik oder Wirtschaft gibt es dabei, sondern um ein junges Mädchen, das der Bering, ein freigelegter Liebhaber, seit drei Monaten jeden Sonntag aus der Kirche kommen sieht. Sie hat ihn so beeindruckt, dass er sie in einem Moment blinder Leidenschaft sogar verfolgt und ihre bewundernde Wirkung in einer abgelegenen Straße der Stadt entdeckt hat. Und nicht nur das: Er hat festgestellt, dass das schöne Mädchen regelmäßig von einem geheimnisvollen Mann besucht wird, dessen Gesicht der Bering aber bisher nicht erkennen konnte. Buro lenkt wieder Aufmerksamkeit auf die zahlreichen schönen Damen beim Fest. Der schüchternen Buro sagt schließlich die Götze Geyram, so der Bering, Buro warnt ihn, weil doch auch der Mann, der Graf, anwesend sei, doch den Bering kümmert das nicht. Und so erklärt er in einem Anfall der Zügellosigkeit seine Vorstellung von den Frauen und der Liebe in seiner Romane "Freundlich blick ich auf diese und jene".

VARRATEUR
 Le Duc et son fidèle compagnon Buro, plongés dans une agréable discussion, entrèrent par une porte de côté. Ce n'était pas la politique ni l'économie le thème principal de leurs bavardages, mais une jeune femme que le Duc, amateur libertin, voyait depuis trois mois à la sortie de l'église, durant les jours de fête. La jeune femme avait tellement impressionné le Duc que, dans un élan de passion aveuglée, il l'avait suivie, et il avait découvert qu'elle habitait dans une humble demeure située dans une rue éloignée de la ville. Mais ce n'était pas tout: la jeune femme était toujours rejointe par un homme mystérieux dont le Duc ne parvenait pas à apercevoir le visage. Le fidèle Buro attire l'attention du Duc sur les nombreuses belles dames présentes au palais, et le Duc confia à son compagnon que la plus belle de toutes était sans nul doute la Comtesse de Geyram, associée de la présence de son mari le Comte de Geyram, signalé par Buro. C'est ainsi que le Duc, dans un élan libertin, manifesta à son compagnon son idée sur les femmes et sur l'amour, donnant voix à la romance "Questa o quella per me par son". (Charme mes yeux).

117 119 121 123 125

C Piccolo
 C Flute 1,2
 Oboe
 Bassoon
 Eb Clar.
 Bb Clar. 1
 Bb Clar. 2,3
 Bb Bass Cl.
 A Sax 1,2
 T. Sax
 Bar. Sax
 Bb Solo Cl.
 Bb Solo Trpt.
 C Solo Euph.
 C Solo Ten.
 Gilda
 Il Duca
 Rigoberto
 Bb Trpt. 1
 Bb Trpt. 2,3
 Bb Contr.
 Bb Flug.
 F Horn 1
 F Horn 2
 C Trbn. 1,2
 C Trbn. 3
 C Euph.
 C Bass 1,2
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

107 109

C Piccolo
 C Flute 1,2
 Oboe
 Bassoon
 Eb Clar.
 Bb Clar. 1
 Bb Clar. 2,3
 Bb Bass Cl.
 A Sax 1,2
 T. Sax
 Bar. Sax
 Bb Solo Cl.
 Bb Solo Trpt.
 C Solo Euph.
 C Solo Ten.
 Gilda
 Il Duca
 Rigoberto
 Bb Trpt. 1
 Bb Trpt. 2,3
 Bb Contr.
 Bb Flug.
 F Horn 1
 F Horn 2
 C Trbn. 1,2
 C Trbn. 3
 C Euph.
 C Bass 1,2
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

127 129 131

C Piccolo
 C Flute 1,2
 Oboe
 Bassoon
 Eb Clar.
 Bb Clar. 1
 Bb Clar. 2,3
 Bb Bass Cl.
 A Sax 1,2
 T. Sax
 Bar. Sax
 Bb Solo Cl.
 Bb Solo Trpt.
 C Solo Euph.
 C Solo Ten.
 Gilda
 Il Duca
 Rigoberto
 Bb Trpt. 1
 Bb Trpt. 2,3
 Bb Contr.
 Bb Flug.
 F Horn 1
 F Horn 2
 C Trbn. 1,2
 C Trbn. 3
 C Euph.
 C Bass 1,2
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

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C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Glockenspiel

Drum Kit

II Drums

Rigidity

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Glockenspiel

Drum Kit

II Drums

Rigidity

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Glockenspiel

Drum Kit

II Drums

Rigidity

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Glockenspiel

Drum Kit

II Drums

Rigidity

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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177 179 181 183 185

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Tempo di Minuetto 187 188 189

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NARRATORE (Married man to his wife) *(arriva mentre su. Tu i molti invitati che entrano. Buca, il quale non perde nemmeno d'amore invidia, conquista, distruggi seppur insangua, replicò al Buca di bastare le parole della gn. ... sta principale lontano da tutti.*

NARRATORE *(Over the music, from n. Among the many guests entering is approached. He did not lose a minute here, hardly, competing, consuming the attention, asked him to, did not calm the Duke who gave.*

ERZÄHLER *(Bei der Hochzeitsmusik. In die die vielen geladenen Gäste n keinen Augenblick, um der schieren und können noch länger. Der Herz w geschwehelt ist, ihn aber c. ... doch die Worte der jungen Frau, dem Saal, weil fort von den ande.*

NARRATORE *(Est accompagné de l. Parmi les nombreux invités qui entra rejoint par le Buca, qui se penche qu «by l'importance qu'on m'a. ... prononcées par le Duc à la G. retrouve l'ardente passion de l'A. jeune femme par le bras et l'entra.*

195 197 199 201

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PERIGORDINO
Allegro ♩ = 138

ES B1159.32 26

NARRATORE *(Quelle occasione migliore per Rigoletto, maligno giullare di corte sempre pronto a raccontare malignità e a prendere a male parole gli invitati per dedicare il suo sberleffo, se non quella del povero Conte lasciato solo dalla moglie nel bel mezzo della festa! "In testa che avete, signor di Gyrano?" disse Rigoletto, rivolgendo i cortigiani e alludendo all'aspetto amaro del Buca in un'occasione della festa. Il Conte, pubblicamente deriso da un gobbo deforme come Rigoletto, sbuffò di rabbia, rosso in viso e geloso d'amore. Le danze proseguirono bellamente per il Conte, mentre Rigoletto uscì dalla sala.*

NARRATOR *(The Countess left her husband alone in the middle of the main ball: a perfect chance for Rigoletto, the mean court jester always ready to tell intrigues and spite ill words against the guests to please his sovereign, to address his wickedness against the Count. "What have you on your head, my lord of Gyrano?" said Rigoletto involving the other courtiers and alluding to the love affair between the Duke and the Countess. The Count, publicly scorned by a deformed hunchbacked like Rigoletto, burst into a fit of rage and jealousy. Unconcerned with the Count's distress, Rigoletto left the ball, too, while the dances continued.*

ERZÄHLER *(Was könnte es für eine bessere Gelegenheit geben für Rigoletto? Der böswillige Hofnarz ist immer bereit, die Gäste zu belästigen, um seinen Herrn zu belästigen. End hat er stöhnt der arme Graf, der mitten im schlichten Fest von seiner Frau allein gelassen wird. «Was spulst dir im Kopfe, Herr Graf von Gyrano?» fragt Rigoletto in Anspielung auf die verführerische Belagerung der Gattin durch den Herzog. Auch die Hoflinge belästigt sich an dem Spott. Der Graf, der sichtlich von einem missgegliederten Backfeger wie Rigoletto ausgeleckt wird, schäumt vor Wut, rot im Gesicht und eifersüchtig, die Tänze geben weiter wie ein Bohn für den Grafen, während Rigoletto den Saal verlässt.*

NARRATORE *(Quelle meilleure occasion pour Rigoletto, le méchant bouffon de cour, toujours prêt à raconter des méchancetés et à agiter les invités d'après pour amuser son maître, que celle de pauvre Conte abandonné par sa femme au beau milieu de la fête! Conté de Gyrano, qu'avez-vous donc en tête? » dit Rigoletto à l'adresse des courtisans, en faisant allusion à la comédie amoureuse du Duc envers la Comtesse. Publiquement raillé par un bossu difforme comme Rigoletto, le Conte saigna de rage, le visage rouge de colère. Les danses se poursuivirent calmement pour le Conte, tandis que Rigoletto sortit de la salle.*

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211 213 215 217

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Sheet music for measures 225-229, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Saxophones, Soloists, Trombones, Trumpets, Horns, Percussion, and Timpani.

Sheet music for measures 233-235, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Saxophones, Soloists, Trombones, Trumpets, Horns, Percussion, and Timpani.

Sheet music for measures 243-249, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Saxophones, Soloists, Trombones, Trumpets, Horns, Percussion, and Timpani.

Sheet music for measures 251-253, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Saxophones, Soloists, Trombones, Trumpets, Horns, Percussion, and Timpani.

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VARRIÈRE (Avraro montre saou l'orchestre, de ms. 246 a 277)
Il cavaliere Marullo entrò in sala con una interessante novità su Rigoletto da narrazze ai cortigiani. Tutti i presenti, ingenuamente, pensarono che Rigoletto avesse preso la gobba, non potendo immaginare migliore avventur per la sua doloretta Isotta e mascal. Fummo quindi spazzati quando le parole di Marullo svelarono il segreto del parolone ballone di corte: "Rigoletto! Ha una donna, un'amante! Ma chi, quel povero pazzo?". Risposero i cortigiani, avidi di sapere e sorpresi dalla notizia.
VARRIÈRE (Over the music, from ms. 246 to 277)
The cavalier Marullo entered the hall with interesting news for the courtiers about Rigoletto. Everyone, jokingly, thought that Rigoletto was about to lose his headlock, as they could not think about anything better for his future life. Then, they were shocked when Marullo revealed the secret of the little court jester: "Rigoletto has a mistress!" "A mistress? Who'd ever believe it? That monster?" commented the courtiers, curious and surprised by the news.
HÄZLBER (Für der Hofdamenmusik im Hintergrund gesprochen, von Takt 246 bis 277)
Der Edelmann Marullo tritt in den Saal. Er will den Höflingen eine große Neuigkeit über Rigoletto erzählen. Alle denken zunächst, der Narr habe seine Barkel verloren, denn bei seiner körperlichen und moralischen Beschädigung können sie sich nichts Besseres vorstellen. Wie überrascht sind sie, als Marullo ihnen das Geheimnis des kleinen Hofnarren enthüllt: „Der Narr Rigoletto - hat ein Liebeskind!“. Wie ein Liebeskind? bei's mißglick!?" antworten die Höflinge überrascht und ausgereizt, mehr zu erzählen.
VARRIÈRE (Voci accompagnate de l'orchestre de la ms. 246 à la 277)
Le chevalier Marullo entra dans la salle, porteur d'une intéressante nouvelle à raconter aux courtisans sur Rigoletto. Tous les présents pensèrent ingénument que Rigoletto avait perdu sa bosse, ne pouvant imaginer meilleur avenir pour sa dolorette Isotta et mascal. Il furent donc très surpris lorsque Marullo leur révéla le secret du petit ballone de la cour: « Rigoletto a une belle ! Mais qui, ce pauvre fou ? », répondirent les courtisans, avides de savoir et surpris par la nouvelle.

Sheet music for measures 259-265, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Percussion, and Timpani.

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Sheet music for measures 267-269, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Percussion, and Timpani.

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Sheet music for measures 275-281, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Percussion, and Timpani.

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VARIANTE

In quel mentre il suo rientro nella sala il Duca, accompagnato da Rigoletto. Il Duca, non avendo l'opportunità di restare solo in compagnia della fantessa di Geyrana, non fece altro che lamentarsi della presenza del Conte, troppo impegnato per un libertino come lui. Rigoletto si grattò il capo come a riflettere e propose: "Perché non rapiamo la fantessa questa sera?", ma il Duca ignorò la proposta del suo giullare perché chiaramente non praticabile. "E allora arrestiamo il Conte, oppure entriamo", incalzò Rigoletto facendo ridere di gusto il Duca poiché anche questa idea gli sembrava inverosimile. "E allora tagliamogli la testa", disse Rigoletto, paludando tutta la malvagità della sua lingua. "Questa testa?", disse il Duca appoggiando una mano sulla spalla del Conte. "Ma certo, a cosa serve?", disse Rigoletto. Il Conte, esasperato dal pesante scherzare di Rigoletto, sgranò la spata e si diresse verso il giullare. Il Duca si interpose fra i due e cercò di riportare la situazione alla normalità, rimpicciando Rigoletto di sempre sempre lo scherza all'estremo. Il Conte di Geyrana, ben sapendo che molti erano rancorosi nei confronti di Rigoletto per gli scherzi pesanti di cui erano stati vittime, si rivolse ai cortigiani invitandoli a presentarsi da lui, amici, la sera successiva, per dare una lezione al bellone. "Vendetta!", urlarono i cortigiani sfogandosi contro Rigoletto, ma tutto questo non bastò ad impressionare il giullare, che nessuno avrebbe toccato il protetto del Duca. Intanto la folla dei danzatori invase la sala, e la festa proseguì.

VARIANTE

The Duke, in the meantime, came back into the hall followed by Rigoletto. The Duke, who had been unable to spend time alone with the Fantess of Geyrana, was complaining that the interfering presence of the Count was too much for a libertine such as himself. Rigoletto scratched his head while pondering and in the end suggested: "Why don't we kidnap the Fantess tonight?" but the Duke ignored his clearly impracticable plan. "Well, let's arrest him or banish him then!" Rigoletto suggested next, making the Duke laugh out loud as this idea was so unrealistic as the previous one. "Then let's cut off his head!" said Rigoletto showing all the malice of his tongue. "What, this head?" asked the Duke clapping the Count on the shoulder. "Sure, what else can you do with it?" commented Rigoletto. Geyrana, enraged by the mischievous jacking of Rigoletto, drew his sword and lashed himself against the jester. The Duke stepped him and, trying to ease the tension, advised Rigoletto of always carrying his jokes to the extreme and warned him that the wrath he provoked could rebound upon him. The Count of Geyrana, aware that many courtiers despised Rigoletto for his cruel ways, invited them to show up the next evening at his house fully armed and join him to fix the jester. "Revenge on the fool!" started to shout the courtiers, but Rigoletto did not seem worried, as he knew that no one would dare touch a favorite of the Duke. Meanwhile, the dancers swirled into the hall and the party went on.

FRÜHSTÜCK

In dem Moment kommt der Herzog in Begleitung von Rigoletto wieder in den Saal. Er hatte keine Chance, allein mit der Gräfin Geyrana zu bleiben, und beklagt er sich über die Anwesenheit des Grafen, der für einen Verführer wie ihn zu unbegreiflich ist. Rigoletto überlegt und schlägt vor: „Entführst du Best Absicht!“ Doch der Herzog ignoriert den Vorschlag seines Karren, weil er eindeutig nicht praktikabel ist. „Der Grafen soll man gefangen - oder verbannt ihn!“, schreit Rigoletto auch ohne Erfolg, so dass der Herzog amüsiert lacht, doch auch diese Möglichkeiten ist unvorstellbar. „Dann gib's seinem Kopf!“, sagt Rigoletto und zeigt damit die ganze Bösartigkeit seiner Zunge. „Der Kopf sollte kalter?“, fragt der Herzog und legt dem Grafen die Hand auf die Schulter. „Er ist wie ein anderer. Warum ihn verbannt?“, meint Rigoletto. Der Graf ist empört über die geschmacklosen Scherze von Rigoletto und zieht sein Schwert. Der Herzog tritt dazwischen und mahnt Rigoletto die Schlägen zu beruhigen. Er weist Rigoletto darauf, weil er seine Scherze immer auf die Spitze treibe. Graf von Geyrana weiß wohl, dass viele, die schon einmal Opfer seiner unverschämten Scherze waren, einen heimlichen Zorn gegen Rigoletto hegen. Er wendet sich an die Hoflinge und fordert sie auf, sich an kommenden Abend bewaffnet bei ihm einzufinden, um dem Karren eine Lektion zu erteilen. „Auf zur Rache!“, rufen die Hoflinge, gegen Rigoletto gewendet, aber all dies gerügt nicht, um den Karren zu beruhigen. Er ist sicher, dass niemand dem Schlichting des Herzogs etwas anhaben tun würde. Da drängt die Menge der Tänzer wieder in den Saal und das Fest geht weiter.

VARIANTE

C'est alors que le Duc, accompagné de Rigoletto, réint son entrée dans la salle. N'ayant pas l'opportunité de rester seul en compagnie de la Fantesse de Geyrana, le Duc se cassa de se plaindre de la présence du Conte, trop encombrante pour un libertin comme lui. Rigoletto se gratta la tête comme pour réfléchir et proposa: « Pourquoi ne pas enlever la Fantesse ce soir ? », mais le Duc ignora la proposition de son bellone car elle était de toute évidence impraticable. « Et alors arrêtons le fante, ou bien entrons-le ! », criait Rigoletto en déclarrant l'humanité du Duc car cette idée aussi lui semblait pour le moins invraisemblable. « Et alors coupe-lui la tête ! », poursuivait Rigoletto, en révélant toute la malice de sa langue acérée. « Cette tête ? », dit le Duc en appuyant une main sur l'épaule du Conte. « Mais bien sûr, à quoi sert-elle ? », dit Rigoletto. Exaspéré par les blagues plaisantes de Rigoletto, le Conte dégaina son épée et se dirigea vers le bellone. Le Duc s'interposa entre les deux hommes et tenta de ramener la situation à la normalité, reprochant à Rigoletto de pousser toujours la plaisanterie à l'extrême. Tout en sachant bien que beaucoup de gens gardaient rancune à Rigoletto pour les blagues plaisantes dont ils avaient été les victimes, le Conte de Geyrana adressa aux courtisans et les invita à se présenter chez lui le lendemain soir, armés, pour donner une leçon au bellone. « Vengeance ! », hurlèrent les courtisans en se défilant contre Rigoletto, mais tout cela ne suffit pas à inquiéter le bellone, bien certain que personne n'oserait toucher au protégé du Duc. Entre-temps, la foule de danseurs avait envahi la salle, et la fête se poursuivait.

Sheet music for measures 275-281, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Percussion, and Timpani.

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36



C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32

37

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32

38

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32

39

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Perc. 1

Perc. 2

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Musical score for measures 319-323. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, A Sax 1 & 2, Tenor Sax, Baritone Sax, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano/Euphonium and C Soprano/Tenor, Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flag, F Horn 1, F Horn 2, C Timpani 1 & 2, C Snare Drum, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2. The score is marked with dynamics such as *mf*, *pp*, and *sf*.

Musical score for measures 325-327. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, A Sax 1 & 2, Tenor Sax, Baritone Sax, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano/Euphonium and C Soprano/Tenor, Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flag, F Horn 1, F Horn 2, C Timpani 1 & 2, C Snare Drum, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2. The score is marked with dynamics such as *mf*, *pp*, and *sf*.

Musical score for measures 333-339. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, A Sax 1 & 2, Tenor Sax, Baritone Sax, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano/Euphonium and C Soprano/Tenor, Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flag, F Horn 1, F Horn 2, C Timpani 1 & 2, C Snare Drum, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2. The score is marked with dynamics such as *mf*, *pp*, and *sf*.

Musical score for measures 341-345. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, A Sax 1 & 2, Tenor Sax, Baritone Sax, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano/Euphonium and C Soprano/Tenor, Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flag, F Horn 1, F Horn 2, C Timpani 1 & 2, C Snare Drum, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2. The score is marked with dynamics such as *mf*, *pp*, and *sf*.

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349 351 353 355 357

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32 45

"Tutto è gioia"
Piu' vivo 3/4 - 144 361

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Chorus

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32 46

365 367 369 371

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Chorus

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32 47

373 375

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Chorus

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B11 48

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NARRATORE
Fu l'entrata in sala del conte di Montreux a interrompere brevemente le danze. "Di in gli parli", urlò il conte rivolgendosi al Duca, reo di avergli sedotta la figlia. E Biglietto, col volto suo feroce, non solo non si limitò a tener la bocca chiusa, ma fece il verso al conte di Montreux imitando la sua voce: "Di in gli parli!"

NARRATORE
The Count of Montreux entered the hall and abruptly stopped the dancers. "Let me speak to him!" he shouted looking at the Duke who had seduced his daughter. And, being the pater that he was, Biglietto was unable to keep his mouth shut and ridiculed the Count of Montreux by imitating his voice: "Let me speak to him!"

ERZÄHLER
Die Tänze werden abrupt unterbrochen, als Graf von Montreux in den Saal tritt. „Ich will ihn sprechen!“, ruft der Graf - er nennt den Herzog, dem dieser hat seine Tochter der Ehe beraubt. Und Biglietto beschrikt sich in seiner üblichen Art nicht daran, dem Mund zu halten, sondern ihm Montreuxs Worte nachzuahmen: „Ich will ihn sprechen!“

NARRATEUR
L'entrée dans la salle du comte de Montreux interrompit brièvement les danses. « Il va m'entendre ! », hurle le comte à l'encontre du Duc, coupable d'avoir séduit sa fille. Et comme il son accoutumé, non seulement Biglietto ne se contente pas de démenter bouche close, mais il répète les propos du comte en contrefaisant sa voix : « Il va m'entendre ! »

383

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385

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NARRATORE
Montreux si rivolge al Duca minacciandolo di turbare, con le sue grida, le feste nel palazzo.

NARRATORE
Montreux turned to the Duke threatening to disrupt his party with his yelling.

ERZÄHLER
Montreux wendet sich an den Herzog und droht, mit seinen Schreien die Feste im Palais zu stören.

NARRATEUR
Le Montreux s'adresse au Duc et le menace de perturber, avec ses cris, les festivités du palais.

389

NARRATORE
Montreux proseguì con le sue minacce. Veggere la morte l'avrebbe feracato anche il suo fantasma, ed anche in mano, sarebbe apparso a chiedere vendetta dell'oltraggio subito dalla figlia!

NARRATORE
Montreux did not stop menacing, not even death would have stopped him: he would have haunted the Duke with his skull in his hands, crying out for vengeance of his daughter's honor.

ERZÄHLER
Und auch weiter droht Montreux: Nicht einmal der Tod würde ihn aufhalten, auch sein Gespenst mit seinem Haupt in der Hand würde nach wieder aufleben, um Rache für die Ehrverletzung seiner Tochter zu fordern!

NARRATEUR
Le Montreux poursuivait ses menaces. La mort son plus ne l'arrêterait : même son fantôme, une tête de mort à la main, apparaîtrait pour réclamer vengeance de l'outrage subi par sa fille!

391

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393

NARRATORE
Il Duca, a questo punto, e a Biglietto, al primo pe- doloce d'un padre, Biglietto, questa volta, e "Orrore! Orrore!" mormorava, cospirando così, come era accorto, un'altra stanza.

NARRATORE
Eventually, the Duke utter and Biglietto, on the form of a father's, "Orrore! Orrore!" This time, Biglietto, said "Orrore!" The p- appeared had ruined's Montreux out of the puba

ERZÄHLER
Nun endlich der Herzog w Biglietto - dem es, Schmerz rutes Valers Biglietto hat diesmal k- zusammen. Was hier ist, Blüthen wendet sich in Fa- haben. Sie waren ihn, die Heilbarwerden abgelehnt, w?

NARRATEUR
Le Duc ordonna alors à sa premier pour avoir séduit sa fille fois, Biglietto d'ent que « Orrore ! Orrore ! », morm- cher des mis d'innu à l'e- due était his so, "Orrore !" les autres suivirent le .

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"O tu che la festa"
Vivace $\text{♩} = 80$

397 399 401 403 405

C Piccolo
 C Flute 1,2
 Oboe
 Bassoon
 Eb Clarinet
 Bb Clarinet 1
 Bb Clarinet 2,3
 Bb Bassoon
 A Sax 1,2
 T. Sax
 Bar. Sax
 Bb Solo Clarinet
 Bb Solo Trombone
 C Solo Euphonium
 C Solo Trombone
 Gilda
 Il Duca
 Rigoletto
 Chorus
 Bb Trumpet 1
 Bb Trumpet 2,3
 Bb Corn
 Bb Flugelhorn
 F Horn 1
 F Horn 2
 C Trumpet 1,2
 C Trumpet 3
 C Euphonium
 C Bass 1,2
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

ES B1159.32 53

407 409 411

C Piccolo
 C Flute 1,2
 Oboe
 Bassoon
 Eb Clarinet
 Bb Clarinet 1
 Bb Clarinet 2,3
 Bb Bassoon
 A. Sax 1,2
 T. Sax
 Bar. Sax
 Bb Solo Clarinet
 Bb Solo Trombone
 C Solo Euphonium
 C Solo Trombone
 Gilda
 Il Duca
 Rigoletto
 Chorus
 Bb Trumpet 1
 Bb Trumpet 2,3
 Bb Corn
 Bb Flugelhorn
 F Horn 1
 F Horn 2
 C Trumpet 1,2
 C Trumpet 3
 C Euphonium
 C Bass 1,2
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

ES B1159.32 54

419 421 423 425 427 429

C Piccolo
 C Flute 1,2
 Oboe
 Bassoon
 Eb Clarinet
 Bb Clarinet 1
 Bb Clarinet 2,3
 Bb Bassoon
 A. Sax 1,2
 T. Sax
 Bar. Sax
 Bb Solo Clarinet
 Bb Solo Trombone
 C Solo Euphonium
 C Solo Trombone
 Gilda
 Il Duca
 Rigoletto
 Chorus
 Bb Trumpet 1
 Bb Trumpet 2,3
 Bb Corn
 Bb Flugelhorn
 F Horn 1
 F Horn 2
 C Trumpet 1,2
 C Trumpet 3
 C Euphonium
 C Bass 1,2
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

ES B1159.32 55

431 433 **Più mosso** $\text{♩} = 92$ 435

C Piccolo
 C Flute 1,2
 Oboe
 Bassoon
 Eb Clarinet
 Bb Clarinet 1
 Bb Clarinet 2,3
 Bb Bassoon
 A. Sax 1,2
 T. Sax
 Bar. Sax
 Bb Solo Clarinet
 Bb Solo Trombone
 C Solo Euphonium
 C Solo Trombone
 Gilda
 Il Duca
 Rigoletto
 Chorus
 Bb Trumpet 1
 Bb Trumpet 2,3
 Bb Corn
 Bb Flugelhorn
 F Horn 1
 F Horn 2
 C Trumpet 1,2
 C Trumpet 3
 C Euphonium
 C Bass 1,2
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

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445 447 449 451 453 455 457

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bass Clarinet
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Trumpet
C Solo Euphonium
C Solo Trombone
Gilda
Il Duca
Rigoletto
Chorus
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cornet
B♭ Flag
F Horn 1
F Horn 2
C Trombone 1,2
C Trombone 3
C Euphonium
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 57

459 461 463

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bass Clarinet
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Trumpet
C Solo Euphonium
C Solo Trombone
Gilda
Il Duca
Rigoletto
Chorus
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cornet
B♭ Flag
F Horn 1
F Horn 2
C Trombone 1,2
C Trombone 3
C Euphonium
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 58

471 473 475 477 479 481 483

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bass Clarinet
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Trumpet
C Solo Euphonium
C Solo Trombone
Gilda
Il Duca
Rigoletto
Chorus
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cornet
B♭ Flag
F Horn 1
F Horn 2
C Trombone 1,2
C Trombone 3
C Euphonium
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

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485 487 489 4

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bass Clarinet
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Trumpet
C Solo Euphonium
C Solo Trombone
Gilda
Il Duca
Rigoletto
Chorus
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cornet
B♭ Flag
F Horn 1
F Horn 2
C Trombone 1,2
C Trombone 3
C Euphonium
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

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VARIANTE

La festa era ormai terminata e Rigoletto s'incamminò verso casa, ma la maledizione che Montreux gli aveva lanciato lasciò nel povero un profondo disagio che continuava a tormentarlo. Al ogni passo, Rigoletto rimangiava nell'orrore della scapigliatura che ammontava su di lui. Fu forse il destino, oppure la casualità degli eventi a presentargli sul tragico del mondo un nome che avrebbe potuto essere un bene. Il suo nome era Sparacucchi, strano infelice che colse immaturo il momento per offrire i suoi servizi a Rigoletto, ancora tormentato dalla maledizione. Per pochi spiccioli egli poteva accettare con la sua infelicità quella in cerca di amore, oppure un nome che Rigoletto non aveva certo necessità di legarsi il petto. "Eppure la sua donna vive lì" incalzò Sparacucchi indicando la casa di Rigoletto, di quale si domandò come quell'uomo fosse venuto a conoscenza della donna che con lui abitava e, preoccupato, si informò meglio sul suo lavoro. Mollò della cifra patuita andata pagata subito, l'altra metà a lavoro ultimato. "Facciamo, ma come avvicinare i vostri nomi?", domandò Rigoletto. Sparacucchi spiegò che attendeva la vittima di sera per le vie della città e sotto il suo tetto: "una stocata e mori". Per condurre la vittima a casa sua, Sparacucchi era aiutato dalla bella sorella Maddalena che, lullando per le vie della città, afferrava e conduceva la vittima desolata, condurrendola a casa. Rigoletto, sempre più turbato, salì Sparacucchi e si incamminò verso casa con una nuova consapevolezza: se un giorno avesse avuto bisogno di quell'uomo, lo avrebbe trovato sempre lì, alla porta.

Sparacucchi sempre più affezionato a Rigoletto cominciò a riflettere su qualche strana incidenza che il destino gli aveva riservato. In fondo, qual era la differenza tra lui e l'assassino se non l'arma adoperata per infliggere il dolore altrui? Se infliggeva con cattiveria anche una lingua poteva essere tagliato come un paguro... e chi si prende gioco con lo scherzo dell'animo del mondo non avrebbe anch'egli un poce, non soltanto un dolore profondo come quello della sua di un paguro? A questi pensieri si aggiunse a Rigoletto l'ultima della maledizione del vecchio Montreux, come se il destino non gli avesse riservato già abbastanza dolore con quel terribile peso sulla spalla. Che strana scelta a volte la vita... un nome deciso per il suo aspetto esteriore a far ridere tutti gli altri? Che fosse l'ira l'anima viva di scampo per Rigoletto? Il Re e i cortigiani, che andassero tutti al diavolo! I pensieri di Rigoletto diventavano sempre più perfidi ma a mano che invadevano la sua mente. Solo una donna poteva addolcire il cuore di un uomo di quel poce'uomo, quella bella fanciulla che, ormai tutti sapevano, abitava con lui. Non un amante, come pensavano i cortigiani, bensì una giovane figlia; figlia di suo nome. Vedendo il padre arrivare, Gilda si precipitò nel cortile di casa e lo abbracciò forte, alzando per un momento le oscuri preoccupazioni di Rigoletto.

VARIANTE

The party came to an end and Rigoletto headed for home, but Montreux's curse left in him an extreme discomfort, which kept troubling him. Every step he could not help but stop and think at the tremendous anguish thrown at him. May he be his fate, or simply a coincidence, which that night brought on the way of the poor court jester a dubious man wearing a long black cloak. His name was Sparacucchi, an infelicitous man whose services Rigoletto might have needed with the curse, offered him his services. For a small fee he could with his sharp sword get rid of a rival in love or an enemy, but Rigoletto at first rejected the offer and moved on. "Your woman lives here" insisted Sparacucchi pointing at Rigoletto's house. The jester, wondering how the man knew about the woman who was living with him, stopped and asked for more details about the killer's services. Half of the money was due in advance and the rest on completion. Rigoletto asked "And how is it that you approach your victims?" Sparacucchi answered that he either killed them in town or under his own roof: "My friends and his die". He brought to Rigoletto, before him to really get rid of the victim by hanging in the streets, then she would take them home. Rigoletto, being more and more disturbed, parted from Sparacucchi and went home knowing that if one day he would have needed this man, he could have found him then in the night. Sparacucchi disappeared into the dark night and Rigoletto began reflecting on that strange meeting and his own life. In the end, the difference between him and the killer was only in the weapons they used to harm people. When used with cruelty a tongue can be as sharp as a knife, and those who make fun of other human souls with evil jokes, they are assassins as well and can inflict as strong a pain as that of the blade of a dagger.

To render these thoughts even more haunting, Rigoletto started to feel the gloomy weight of Montreux's curse on his shoulders, as though fate had not already been merciless enough with him. What an unpredictable joke life can be... a man devoted to his looks and who is permitted nothing but to make others laugh! Gilded cage be the only way out for Rigoletto? "My hate upon you, sneering courtiers!" Rigoletto's thoughts became more and more evil as his mind felt overwhelmed by the thought of his miserable life. There was only one woman who could soothe his marble heart: the beautiful young girl who, by now, everybody knew was living with him. She was a lover, contrary to what the courtiers believed, but his own young daughter! her name was Gilda. Knowing that her father was wrong, Gilda ran from the house into the courtyard and into his arms, and, for the duration of that loving moment, Rigoletto set aside all of his troubles.

ERZÄHLER

Das Fest ist ein Ende und Rigoletto ist auf dem Weg nach Hause. Der Fluch, den Montreux ihm verflucht hat, hat in dem Narren ein tiefes Unbehagen verursacht. Bei alle Mann verflucht man! Bei jedem Schritt grübelt der Backpfeife über das schreckliche Böhmung nach. Vielleicht ist es das Schicksal oder der Zufall der Ereignisse, dass sich der Weg des kleinen Hofnarren mit dem eines Mannes mit unbefehltem Aussenberuf kreuzt, der in einer schwachen Gungung geblüht ist. Sein Name ist Sparacucchi, er leidet Rigoletto, der noch von dem Fluch verrietet ist, seine Dienste als unfähiger Auftragskämpfer an. Für wenig Geld kann er mit seinem scharfen Dolch einen Rivalen in der Liebe oder einen Feind töten. Rigoletto blickt dieses Bedrohliche mit in seiner Brust kennen. "Dein Liebesweib wohnt hier bei uns", sagt Sparacucchi geheimnisvoll und zeigt auf das Haus von Rigoletto, der sich fragt, wieder dieser Mann weiß, dass er mit einer Frau lebt. Bessert informiert er sich genauer über dessen Vöber. Die Hälfte des vereinbarten Betrags wird im Voraus bezahlt, die andere Hälfte nach getaner Arbeit. "Und wie wird sicher sich eine Tat verflucht", fragt Rigoletto. Sparacucchi erklärt, dass er die Opfer des Abends in den Straßen der Stadt oder unter seinem Dach erwartet. "Mit einem Stabe ist's geschlehen." Um das Opfer in sein Haus zu bringen, lässt Sparacucchi sich von seiner schönen Schwester Maddalena helfen, die in den Straßen tanzet, den Betreffenden verführt und nach Hause lockt. Rigoletto ist immer unruhiger. Er verabschiedet sich von Sparacucchi und tritt den Weg nach Hause an mit einem neuen Bewusstsein: Sollte er dieses Mann eines Tages brauchen, so würde er ihn jeden Abend dort finden. Sparacucchi verschwindet in der Nacht und Rigoletto denkt über diese seltsame Begegnung nach. In das Schicksal ihm verflucht hat, Wiederholend besteht im Grund zwischen ihm und dem Mörder - doch nur die Waffe, mit der anderen ein Schwert zupflügt wird. Mit Bescheid gesagt, kann doch auch die Klinge eines Böhmers? Zu diesen Gedanken kommt ein Schatten wieder der Fluch des alten Montreux, als hätte das Schicksal ihm nicht schon genug Schmerz verursacht mit dieser schrecklichen Last auf den Schultern! Wie seltsam doch das Leben manchmal spielt... ein Mann, der für sein Aussehen angepöbel wird, ist gewogen, die anderen von Lachen zu bringen! Und ist nicht der Fluch der einzige Lösung für Rigoletto? Bei einem und die Hälfte zahlen doch alle zur Blüte gehen! Rigoletto beginnt sich immer mehr in seine besessenen Gedanken hinein. Nur eine Frau kann das Stimmere fluch durch seinen Namen erweichen, muss seine Mädchen, das wie inzwischen alle wissen, mit ihm zusammenlebt. Aber es ist nicht seine Geliebte, wie die Hoflinge glauben, sondern seine Tochter. Gilda heißt sie. Als sie ihren Vater kommen sieht, eilt sie ihm in den Hof entgegen und umarmt ihn fest, so dass die dunklen Sorgen für einen Moment von ihm abfallen.

VARIANTE

La fête venait désormais de se terminer et Rigoletto rentra chez lui, mais la malediction que le Montreux lui avait lancée lassa chez le bouffon un profond malaise qui continuait de le tourmenter. A chaque pas, Rigoletto ressuscitait l'horreur du malheur qui pesait sur lui. Le fait peut-être d'événements qui fit apparaître sur le chemin du petit bouffon de rencontrer un homme à l'aspect sinistre, enveloppé dans un long manteau noir. Son nom était Sparacucchi, tueur à gages infatigable, qui saisissait immédiatement l'occasion pour offrir ses services à Rigoletto, encore tourmenté par la malediction. Pour quelques monnaies, il pouvait tuer de son épée affilée un rival en amour, ou encore un ennemi, mais Rigoletto ne sentit pas cette atrocité lui offrir la poitrine. Et pourtant, cette malice est l'exigence Sparacucchi en indiquant la maison de Rigoletto. Gildino se demanda comment cet homme pouvait bien savoir qu'une femme habitait avec lui et, inquiet, il s'enquit mieux sur son travail. La moitié de la somme due devait être payée tout de suite, l'autre moitié une fois le travail terminé. "Faisons, mais comment approcher-ous vos hommes?", demanda Rigoletto. Sparacucchi lui expliqua qu'il attendait la victime le soir dans les rues de la ville ou sous son propre toit: "Je le frappe... il est mort!". Pour conduire la victime chez lui, Sparacucchi se faisait aider de sa sœur, la belle Maddalena qui, tout en dansant dans les rues de la ville, attirait et séduisait la victime désignée, puis la conduisait jusqu'à chez elle. Le plus en plus troublé, Rigoletto prit congé de Sparacucchi et dirigea chez lui avec une nouvelle certitude: si un jour il avait besoin de cet homme, il l'avait toujours trouvé là, sous son toit. Sparacucchi disparut dans la nuit et Rigoletto commença à réfléchir à cette étrange rencontre que le destin lui avait réservée. Au fond, quelle était la différence entre lui et l'assassin si ce n'était l'arme employée pour infliger une douleur à autrui? Si son infatigable et méchant, même une langue pouvait être affilée comme un poignard... et celui qui se raille de l'âme du monde ne lui-à pas lui aussi un poce, un allégé-à pas une douleur aussi profonde que celle de la lame d'un poignard? A ces pensées ajouta dans l'esprit de Rigoletto l'ultima de la malediction du vieux Montreux, comme si le destin ne lui avait déjà réservé assez de douleur à cause du terrible poids qui pesait sur ses épaules. Quelle étrange plaisanterie qu'il était parvenu à la vie... un homme railé pour son aspect, contraint de faire rire tous les autres! Que la malice soit le seul moyen dont Rigoletto pouvait-il disposer pour s'en tirer? Que le flue et les courtisans allaient tous au diable! Les pensées de Rigoletto devinrent de plus en plus perfides au fur et à mesure qu'elles envahissaient son esprit. Seule une femme pouvait adoucir le cœur de marbre de ce pauvre homme, cette belle jeune fille qui, comme tout le monde le savait à présent, habitait avec lui. Mais il ne s'agissait non pas de sa malresse, comme les courtisans pressaient, mais d'une jeune fille, sa fille, première-née Gilda. Voyant son père arriver, Gilda se précipita dans la cour de la maison et se jeta très fort dans ses bras, chassant l'opaque d'un instant les obscures préoccupations de Rigoletto.

Musical score for page 62, measures 501-510. Includes parts for C Piccolo, C Flute 1.2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2.3, Bb Bassoon 1, A Saxophone 1.2, Trombone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano/Euphonium/C Bass/Tenor, Bb Trumpet 1, Bb Trumpet 2.3, Bb Corn, Bb Flag, F Horn 1, F Horn 2, C Trombone 1.2, C Trombone 3, C Euphonium, C Bass 1.2, Sr. Bass, Timpani, Percussion 1, and Percussion 2.

Musical score for page 63, measures 505-509. Includes parts for C Piccolo, C Flute 1.2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2.3, Bb Bassoon 1, A Saxophone 1.2, Trombone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano/Euphonium/C Bass/Tenor, Bb Trumpet 1, Bb Trumpet 2.3, Bb Corn, Bb Flag, F Horn 1, F Horn 2, C Trombone 1.2, C Trombone 3, C Euphonium, C Bass 1.2, Sr. Bass, Timpani, Percussion 1, and Percussion 2.

Musical score for page 64, measures 511-513. Includes parts for C Piccolo, C Flute 1.2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2.3, Bb Bassoon 1, A Saxophone 1.2, Trombone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano/Euphonium/C Bass/Tenor, Bb Trumpet 1, Bb Trumpet 2.3, Bb Corn, Bb Flag, F Horn 1, F Horn 2, C Trombone 1.2, C Trombone 3, C Euphonium, C Bass 1.2, Sr. Bass, Timpani, Percussion 1, and Percussion 2.

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Musical score for measures 519-523. The score includes parts for C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, A Sax 1 & 2, T. Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Sub-Euphonium / C Sub-Trombone, Bb Trombone 1, Bb Trombone 2 & 3, Bb Corn / Bb Flugelhorn, F Horn 1, F Horn 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Sr. Bass, Timpani, Percussion 1, and Percussion 2. The score is in 4/4 time with a key signature of one flat.

Musical score for measures 533-537. The score includes parts for C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, A Sax 1 & 2, T. Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Sub-Euphonium / C Sub-Trombone, Bb Trombone 1, Bb Trombone 2 & 3, Bb Corn / Bb Flugelhorn, F Horn 1, F Horn 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Sr. Bass, Timpani, Percussion 1, and Percussion 2. The score is in 4/4 time with a key signature of one flat.

Musical score for measures 525-527. The score includes parts for C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, A Sax 1 & 2, T. Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Sub-Euphonium / C Sub-Trombone, Bb Trombone 1, Bb Trombone 2 & 3, Bb Corn / Bb Flugelhorn, F Horn 1, F Horn 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Sr. Bass, Timpani, Percussion 1, and Percussion 2. The score is in 4/4 time with a key signature of one flat.

Musical score for measures 539-541. The score includes parts for C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, A Sax 1 & 2, T. Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Sub-Euphonium / C Sub-Trombone, Bb Trombone 1, Bb Trombone 2 & 3, Bb Corn / Bb Flugelhorn, F Horn 1, F Horn 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Sr. Bass, Timpani, Percussion 1, and Percussion 2. The score is in 4/4 time with a key signature of one flat.

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"Dei non parlare al misero"

549

Music score for measures 549-551, including parts for C Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet, Saxophone, Trombone, Trumpet, Horn, and Percussion.

Music score for measures 551-553, including parts for C Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet, Saxophone, Trombone, Trumpet, Horn, and Percussion.

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69

551

553

Music score for measures 551-553, including parts for C Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet, Saxophone, Trombone, Trumpet, Horn, and Percussion.

Music score for measures 553-555, including parts for C Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet, Saxophone, Trombone, Trumpet, Horn, and Percussion.

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70

557

559

561

Music score for measures 557-559, including parts for C Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet, Saxophone, Trombone, Trumpet, Horn, and Percussion.

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71

563

565

Music score for measures 563-565, including parts for C Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet, Saxophone, Trombone, Trumpet, Horn, and Percussion.

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72

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567 569

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571 573

ES B1159.32 74

577 579

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581 583 Allegro ♩ = 138

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587 589

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

A Sax 1-2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Gilda

Il Duca

Rigoletto

B♭ Trumpet 1

B♭ Trumpet 2-3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1-2

C Trumpet 3

C Euphonium

C Bass 1-2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32 77

591 593

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

A Sax 1-2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Gilda

Il Duca

Rigoletto

B♭ Trumpet 1

B♭ Trumpet 2-3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1-2

C Trumpet 3

C Euphonium

C Bass 1-2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32 78

597 599 601 603

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

A Sax 1-2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Gilda

Il Duca

Rigoletto

B♭ Trumpet 1

B♭ Trumpet 2-3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1-2

C Trumpet 3

C Euphonium

C Bass 1-2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32 79

605 607

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

A Sax 1-2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Gilda

Il Duca

Rigoletto

B♭ Trumpet 1

B♭ Trumpet 2-3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1-2

C Trumpet 3

C Euphonium

C Bass 1-2

Str. Bass

Timpani

Perc. 1

Perc. 2

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611 613 615

ES B1159.32 81

617 619

ES B1159.32 82

NARRATIVE
Gilda, nonostante i divieti impostigli dal padre, voleva visitare la città. Erano ormai passati tre mesi dal suo arrivo e la curiosità diventava sempre più forte. Rigoletto ebbe un attimo di smarrimento e chiese alla figlia se fosse mai uscita di casa, trovando risposta negativa da parte di Gilda. Ha i timori di Rigoletto si levano sempre più forti: "La figlia di un giullare poteva essere seguita e rapita. E'un buffone se disonora la figlia e se ne ride... che orrore!" Rigoletto (chiamò così Giovanni, la governante e, concomitante, le chiese se qualcuno poteva averle visto al suo rientro in casa e se la porta che dava sulla strada fosse sempre chiusa. Giovanni tranquillizzò Rigoletto: tutte le avventure per la sicurezza della figlia erano state seguite. Rigoletto, una volta cessato lo spavento, si rivolse a Giovanni chiedendole di accudire Gilda, il suo piccolo fiore che andava difesa. Gilda si commosse per tutto quell'attento che il padre dimostrava, tranquillizzandolo ancora una volta ed affermando che back, nel cielo, l'angelo protettore della madre li avrebbe tenuti lontani da qualunque sventura.

NARRATIVE
Rigoletto has imposed by her father, Gilda wanted to visit the town. Three months had already passed since she had arrived there and her curiosity kept growing. Rigoletto was at loss for a moment and asked the daughter if she had been out. Gilda's answer was negative, but Rigoletto's fear increased: "A jester's daughter... they could follow her and carry her off! How the dishonoring of a jester's daughter would be cause for laughter... oh, horror!" Rigoletto called Giovanni, the housekeeper, and breathlessly asked her if anyone had seen him come back home and if the gate to the street had always been locked. Giovanni calmed him down: his daughter was living in a safe place. There his anxiety ceased. Rigoletto turned to Giovanni asking her to watch over Gilda, his little flower who needed to be protected. Gilda felt overwhelmed by such an enormous display of affection and mere again tried to calm him down by telling him that above all heaven a caring angel, her mother, would shield them from all harm.

DEZUBER
Obwohl ihr Vater es verboten hat, möchte Gilda die Stadt sehen. Drei Monate sind seit ihrer Ankunft vergangen, sie ist neugierig. Rigoletto erwirkte einen Augenblick und fragt seine Tochter, ob sie je ausgegangen sei. Gilda verneint dies. Aber Rigoletto's Angst wachsende an... "Jedem Wit in einem, die nachkommen. Des Jesters Tochter zu entführen, welche kindliche Spitz für die haben? Gilda!" Rigoletto rief daher die Haushälterin Giovanni und fragt sie dringend, ob jemand ihn bei der Rückkehr ins Haus gesehen haben könnte und ob die Tür zur Straße immer verschlossen sei. Giovanni beruhigt Rigoletto: alle Abenteuer für die Sicherheit der Tochter werden immer bedacht. Rigoletto beruhigt sich von dem Schrecken. Er bittet Giovanni, gut auf seine Gilda aufpassen, auf seine „zarte, reine Blume“, die beschützt werden muss. Gilda ist bewegt über die ganze Zuneigung, die ihr Vater ihr beweist. Sie beruhigt ihn noch einmal und erklärt ihm, dass oben im Himmel der Schutzengel ihrer Mutter jedes Unglück von ihnen fernhalten würde.

NARRATIVE
Malgré les interdictions qui lui étaient imposées par son père, Gilda voulait visiter la ville. Trois mois s'étant désormais écoulés depuis son arrivée et sa curiosité devenait toujours plus grande. Rigoletto eut un moment de désarroi et demanda à sa fille si elle était jamais sortie de la maison, mais la réponse de Gilda fut négative. Cependant, les craintes de Rigoletto se faisaient de plus en plus aigües: « La fille d'un buffon pouvait être suivie et enlevée. E'un buffon on dishonore la fille et l'on rit d'elle... quelle horreur! » Rigoletto appela alors Giovanni, la gouvernante, et lui demanda, sur un ton très agité si quelqu'un pouvait l'avoir vue à son retour de l'église et si la porte qui donnait sur la rue était toujours bien fermée. Giovanni tranquillisa Rigoletto: toutes les mesures de prudence pour la sécurité de sa fille avaient été prises. Les lés lui furent passées. Rigoletto s'adressa à Giovanni et lui demanda de veiller sur Gilda, sa petite fleur qu'il fallait protéger. Gilda s'émut lors à tout l'amour que son père lui témoignait, et le tranquillisa encore une fois en affirmant que le-haut, dans le ciel, l'ange gardien de sa mère les protégerait toujours de toute infortune.

627

"Veglia, o donna"
Allegro moderato assai

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629 631

ES B1159.32 84

SECURITY MARK
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635 637 639 *col canto*

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

A Sax 1-2

T. Sax

Bar. Sax

B♭ Soprano Clarinet

B♭ Soprano Trumpet

C Soprano Euphonium
C Soprano Trombone

Gilda

Il Duca

Rigolotto

B♭ Trumpet 1

B♭ Trumpet 2-3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1-2

C Trumpet 3

C Euphonium

C Bass 1-2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32 85

641 643

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

A Sax 1-2

T. Sax

Bar. Sax

B♭ Soprano Clarinet

B♭ Soprano Trumpet

C Soprano Euphonium
C Soprano Trombone

Gilda

Il Duca

Rigolotto

B♭ Trumpet 1

B♭ Trumpet 2-3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1-2

C Trumpet 3

C Euphonium

C Bass 1-2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32 86

647 649 651

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

A Sax 1-2

T. Sax

Bar. Sax

B♭ Soprano Clarinet

B♭ Soprano Trumpet

C Soprano Euphonium
C Soprano Trombone

Gilda

Il Duca

Rigolotto

B♭ Trumpet 1

B♭ Trumpet 2-3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1-2

C Trumpet 3

C Euphonium

C Bass 1-2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32 87

653 655

C Piccolo

C Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

A Sax 1-2

T. Sax

Bar. Sax

B♭ Soprano Clarinet

B♭ Soprano Trumpet

C Soprano Euphonium
C Soprano Trombone

Gilda

Il Duca

Rigolotto

B♭ Trumpet 1

B♭ Trumpet 2-3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1-2

C Trumpet 3

C Euphonium

C Bass 1-2

Str. Bass

Timpani

Perc. 1

Perc. 2

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C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Soprano Clarinet

B♭ Soprano Trumpet

C Soprano/Eighth
C Soprano/Tenor

Alto Sax

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Soprano Clarinet

B♭ Soprano Trumpet

C Soprano/Eighth
C Soprano/Tenor

Alto Sax

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Soprano Clarinet

B♭ Soprano Trumpet

C Soprano/Eighth
C Soprano/Tenor

Alto Sax

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Soprano Clarinet

B♭ Soprano Trumpet

C Soprano/Eighth
C Soprano/Tenor

Alto Sax

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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681 683 685 687

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YARABITE
 Improvisamente Rigoletto scende dai rami sospesi e corre fuori in strada a controllare. In quel momento, si nasconde dietro un albero e, lasciando a Giovanna una borsa piena di monete per comprar Rigoletto, il quale tornerà a dare consigli a Giovanna sul comportamento da seguire. Per nessun motivo Giovanna in casa doveva rispondere. "Ammore al Dur?", chiese Giovanna. "Speranzito al Dur?" Rigoletto salutò la figlia, mentre il Dur, vedendo le sue parole, capì che Gilda, la giovane fanciulla di abdicazione e Rigoletto uscì di casa, ignaro della presenza del Dur. Gilda in presa da un senso di colpa per aver mentito al padre. Il rimorso più grande, confidò a Giovanna, tagliò verso casa al ritorno dal tempio, Giovanna, era le tacche pure delle monete date dal Dur. In questi giorni, Venne facciano, venne zadio a pensare malgrado Gilda era, assai attratta da quel giovane anche che le erano entrato. E suo sentimento era talmente forte che lo avrebbe amato ancor di più. In tre ore segno a Giovanna di andarsene, ingombrandosi davanti a Gilda e manifestando tutto il suo amore, manifestazione d'affetto, ma al tempo stesso ne era infierita, tanto da appellarli intimamente a Giovanna, dichiarazione d'amore a Gilda, e a nulla valere gli insulti della giovane ragazza ad abbandonare la sua dimora, soprano in solitudine, durante la notte.

YARABITE
 All at sudden Rigoletto heard someone outside. He opened the gate and as he went out into the street to do a few errands a girl in Giovanna to ensure her safety. Rigoletto came back into the house and asked Gilda: "Verr, an om?". At that point the Duke, who was hiding and listening to the ongoing conversation, surprised, ever knocks down the gate, never open the door to extraneous people. "Not even for the Duke?" asked Gilda, Rigoletto's behavior of that man. Rigoletto said goodbye to his daughter, and the Duke immediately said: "Send the nothing else but the daughter of the priest. They embraced and Rigoletto departed (closing the gate behind). Gilda felt guilty, as she had lied to her father. She felt remorse for not telling him that a young man followed, filled with the Duke's money, suggested that Gilda said nothing unless that young man annoyed her. Not only did her during the occasional walks to the church, the only time she was allowed to leave the house. She could do nothing but crying Giovanna away, knowing before Gilda and declaring his love for her encouraged the young Rigoletto, it also frightened her to the point that she turned to Giovanna for help. But the man has "strayed" on with his declaration of love. Gilda tried to convince him to leave the house, but in vain. The Duke was in her lonely nights.

ERZÄHLER
 Plötzlich hört Rigoletto vorläufige Geräusche und läuft auf die Straße, um sie zu kontrollieren. In diesem Moment hat, er entdeckt sich hinter einem Strauch und wartet Giovanna eine volle Geldbörse zu, um die Schw, um zu fragen und fragt Gilda, ob ihnen jemand auf dem Weg zur Kirche geseht sei, doch Giovanna antwortet für sie: "Besser gibt Giovanna weitere Hinweise, wie sie sich zu verhalten habe. In keinem Fall darf die Tür für einen Mann antworten. "Nur nicht dem Dur?", fragt Giovanna. "Ich würde als andere", antwortet Rigoletto, verabschiedet sich Rigoletto von seiner Tochter, und der Dur erhebt in seiner Verne, dass Gilda, das ja, anders ist als der Tochter seines Hinterrums. Gilda und Rigoletto umarmen sich, und Rigoletto verlässt das Haus, mit Gilda spirit Gewissensbisse, weil sie ihrem Vater gegenüber gelogen hat. Besonders bittet ihr, vertraut sie Giovanna Mann behergt zu sein. Giovanna, die das Geld von Dur in der Tasche hat, gibt Gilda den h. Rigoletto, keine Jack, kein Geld oder arbeitsloser Geldbeutel Gilda fällt sich im Gegensatz angegangen von n. Kirche - das erregte, die die geschick sind - grüßte war, Ihre Geldbörse und so stark, dass sie die weg von tritt er aus seinem Versteck, macht Giovanna ein Zeichen zu gehen und lässt vor Gilda nieder. Er erklärt geschmeichelt von diesem großen Geldbeutel, aber gleichzeitig auch eingeschüchtert, so dass sie sich an Giovanna den Dur mit Gilda allein zu lassen. Der Dur beendet seine Liebeserklärung, und umsonst fordert ihn a Durang auszuwickeln, desweilen Liebesbriefen, von denen sie nichts in ihrer Einsamkeit trauern.

YARABITE
 Tout à coup, Rigoletto entendit des bruits suspects venant de l'extérieur et se précipita dans la rue pour voir s'annonçait fortivement dans la cour et se cacha derrière un arbre. Il lança à Giovanna une bourse pleine de pièces en or. Elle retourna à la maison, Rigoletto demanda à Gilda si quelqu'un l'avait suivie à son retour de l'église, mais que le Dur croquant la voix de Rigoletto, qui continua à donner des conseils à Giovanna sur le comportement qu'elle devait avoir. Si quelqu'un frappait, personne dans la maison ne devait répondre. « Pas même au Dur ? », demanda Rigoletto, comportement libéral de cet homme. Rigoletto se congédia de sa fille, et le Dur, en entrant dans sa chambre, complicité avec la fille du bouillier. Père et fille s'embrassèrent et Rigoletto sortit de la maison, ignorant la présence. Gilda regretta d'avoir menti à son père. Son plus grand remords, confida-t-elle à Giovanna, fut celui de ne pas avoir dit à son père que le jeune homme qui avait les poches remplies de pièces d'or avait donné le dur, lui conseils de ne pas aller avec cet homme. Mais elle n'y parvint pas, ni convaincre, ni convaincre! Gilda était même très attristée par ce, seule qui lui était antérieure. Son sentiment était tellement fort qu'elle l'aurait aimé davantage encore si la maison et si elle ignorait Giovanna de se retirer. Il s'agissait alors de dire Gilda et lui déclarer sa flamme, en l'accompagnant grande manifestation d'amour, au point qu'elle fit, intérieurement, appel à Giovanna, qui était restée pour laide Gilda, et les appels de la jeune fille pour qu'il quitte sa demeure n'obtinrent pas de résultat. Les mots qu'elle dit...

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Andantino $\text{♩} = 92$

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701 703 705

ES B1159.32 93

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713 *col canto* 715 *cresc. e string.* 717 *cresc. e string.* 719 721

C Piccolo
C Flute 1-2
Oboe
Boon.
Eb Clar.
Bb Clar. 1
Bb Clar. 2-3
Bb Bass Cl.
A. Sax 1-2
T. Sax
Bar. Sax
Bb Solo Cl.
Bb Solo Tpt.
C Solo Euph.
C Solo Ten.
Gilda
Il Duca
Rigolotto
Bb Tpt. 1
Bb Tpt. 2-3
Bb Cor.
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1-2
C Trbn. 3
C Euph.
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 97

723 725

C Piccolo
C Flute 1-2
Oboe
Boon.
Eb Clar.
Bb Clar. 1
Bb Clar. 2-3
Bb Bass Cl.
A. Sax 1-2
T. Sax
Bar. Sax
Bb Solo Cl.
Bb Solo Tpt.
C Solo Euph.
C Solo Ten.
Gilda
Il Duca
Rigolotto
Bb Tpt. 1
Bb Tpt. 2-3
Bb Cor.
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1-2
C Trbn. 3
C Euph.
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 98

731 733 735 737 739

C Piccolo
C Flute 1-2
Oboe
Boon.
Eb Clar.
Bb Clar. 1
Bb Clar. 2-3
Bb Bass Cl.
A. Sax 1-2
T. Sax
Bar. Sax
Bb Solo Cl.
Bb Solo Tpt.
C Solo Euph.
C Solo Ten.
Gilda
Il Duca
Rigolotto
Bb Tpt. 1
Bb Tpt. 2-3
Bb Cor.
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1-2
C Trbn. 3
C Euph.
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 99

741 743

C Piccolo
C Flute 1-2
Oboe
Boon.
Eb Clar.
Bb Clar. 1
Bb Clar. 2-3
Bb Bass Cl.
A. Sax 1-2
T. Sax
Bar. Sax
Bb Solo Cl.
Bb Solo Tpt.
C Solo Euph.
C Solo Ten.
Gilda
Il Duca
Rigolotto
Bb Tpt. 1
Bb Tpt. 2-3
Bb Cor.
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1-2
C Trbn. 3
C Euph.
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

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Musical score for measures 767-771, including parts for Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Horns, Trombones, Euphonium, Basses, Timpani, and Percussion.

Musical score for measures 773-775, including parts for Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Horns, Trombones, Euphonium, Basses, Timpani, and Percussion.

Musical score for measures 779-783, including parts for Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Horns, Trombones, Euphonium, Basses, Timpani, and Percussion.

Musical score for measures 785-787, including parts for Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Horns, Trombones, Euphonium, Basses, Timpani, and Percussion.

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791 793 795

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797

ES B1159.32 110

801 803 805

ES B1159.32 111

807 809

ES B11 112

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N.° 7. Coro - Finale I

VARRIETE
 A Bersa, Marullo e Geyrano, rimasi sulla strada davanti alla casa di Rigoletto, si aggrupparono molti altri cortigiani, tutti provvisori di una maschera che ne nascondeva il volto. Tutti ammirarono la bellezza di Gilda, rimasta sola sulla terrazza, dove i cortigiani potevano osservarla. "Sembra un angelo, una fata!", esclamano in coro, ancora convinti che la ragazza fosse l'a...
 Rigoletto, Bersa consiglia loro di non perdere in chiacchiere e di mettersi al lavoro.

Proprio in quel momento s'appropinquò Rigoletto che stava lavorando intorno a casa. La sua mente era affollata degli eventi penosi della maledizione di Montenero che rincaravano inesorabilmente a galla. Assorto com'era e col buio della notte che rendeva nullo lo sguardo, Rigoletto urtò fortitamente contro Bersa. "Chi è lì?" urlò Rigoletto e Bersa alzò i suoi compagni della sua presenza. I sospetti di Rigoletto non fecero altro che accrescersi. Essi ci lavorano tutte quelle persone davanti alla sua casa, nel cuore della notte? Marullo si fece avanti, benediciò Geyrano e confessandogli che quella notte avrebbe rapito la contessa di Geyrano. Rigoletto, sdegnato da suoi limiti, propose ai cortigiani di aiutarlo nell'impresa, credendo di poter ancora prendersi gioco del Conte di Geyrano. Marullo disse a Rigoletto che doveva mascherarsi, come tutti loro e, intanto che gli... sul viso la maschera, gli mise anche una benda che lo rendeva cieco e sordo allo stesso tempo.

Rigoletto fu impiegato per reggere la scala sulla quale i cortigiani salirono per il ripanone non della contessa di Geyrano ma Gilda, prendendosi così una doppia soddisfazione: oltre ad aver rapito colui che credevano l'amante di Rigoletto, si erano presi gioco del giudice per compiere il loro colpo. A nulla servirono le richieste di Gilda, che il padre non poteva sentire e intanto i cortigiani s'allontanarono con Gilda, a cui cadde una sciopa per la strada, gridando "Vitezzè!".

VARRIETE
 Other courtiers, wearing masks to hide their faces, joined Bersa, Marullo, and Geyrano in the road in front of Rigoletto's. They all admired Gilda's beauty as she stood alone on the terrace. "She looks like a fairy or an angel!" they exclaimed all together, still believing that the girl was Rigoletto's mistress. Bersa encouraged them to stop talking and start working. Precisely at that moment Rigoletto, who unexpectedly decided to go back home, showed up. Musing thoughts triggered by Montenero's curse were still crowding his mind. Preoccupied by these thoughts and because of the dark night that hindered the ability to see, Rigoletto bumped against Bersa. "Who's there?" shouted Rigoletto while Bersa told his companions of the judge's presence. Rigoletto's suspicions were aroused. What were all those people doing in front of his house, and in the middle of the night? Marullo put himself forward and allowed Rigoletto to recognize him, saying that they were about to carry off Geyrano.

Rigoletto, finally able to breathe again, offered to help the courtiers with this deed to continue his mockery of the Count of Geyrano. Marullo told Rigoletto that he had to wear a mask, as they all did. He put a mask on the judge and at the same time blindfolded him with a handkerchief, which also covered his ears and prevented him from hearing clearly. Rigoletto had to hold the ladder that the courtiers used to carry off not the Countess of Geyrano, but Gilda. The courtier's satisfaction was twofold: they kidnapped the woman that they believed to be Rigoletto's mistress and with the judge's help! Gilda's cries did not help as the courtiers carried her away shouting "Vitezzè!", but she dropped her scap.

ERZÄHLER
 Bersa, Marullo und Geyrano warteten vor Rigoletto's Haus auf der Straße, und inzwischen sind viele andere Höligen hinzugekommen. Alle sind maskiert, man kann ihr Gesicht nicht erkennen. Sie bewundern Gilda's Schönheit, denn das Mädchen ist allein auf der Terrasse geblieben, wo die Höligen sie beobachten können. "Sie ist ein Engel, welche Schönheit!", rufen sie im Chor aus, auch in der Überzeugung, dass sie Rigoletto's Geliebte sei. Bersa mahnt sie, keine Zeit zu verlieren und sich ans Werk zu machen.

Genau in diesem Moment kehrt Rigoletto nach Hause zurück. Sein Sinn ist erfüllt von dunklen Gedanken, denn Montenero's, beicht sich unaufrichtig immer wieder. Bersa, Vertell wie er ist, und im Dunkel der Nacht, in der man nicht erkennen, precht Rigoletto mitleidig mit Bersa zusammen. "Wer ist dort?" rief Rigoletto und Bersa wagt seine Gefährten, dass der Vater selbst da ist. Rigoletto stolperte über Bersa. "Wer ist dort?" schrie Rigoletto während Bersa seinen Begleitern von dem Richter erzählte. Rigoletto's Verdächtigungen wurden geweckt. Was taten all diese Leute vor dem Haus, und in der Mitte der Nacht? Marullo trat sich vor und erlaubte Rigoletto zu erkennen ihn, indem er sagte, dass sie über Geyrano entführen wollten. Rigoletto ist erleichtert und schlägt den Höligen vor, ihnen bei dem Entführen zu helfen. Er glaubt, den Geyrano so noch einmal verhöhnen zu können. Marullo sagt Rigoletto, dass er sich maskieren sollte wie sie alle, und während er ihm die Maske ansetzt, legt er auch eine Handkeuschel über seine Ohren, was auch seine Ohren klemmt.

Rigoletto erhält den Leiter, die Leiter zu halten, über die die Höligen ins Gebäude hinaufsteigen - sie wollen aber nicht die Götin von Geyrano, sondern Gilda entführen. Dies verachtete ihren doppelten Betrug: Nicht nur entführen sie das Mädchen, das sie für Rigoletto's Geliebte halten, sondern der Richter selbst hält ihnen dabei. Gilda's Hilferufe sind vergeblich, denn ihr Vater kann sie nicht hören, und schon entführen die Höligen mit ihr. Sie verlieren einen Schah auf der Straße, während die Höligen "Vitezzè!" rufen.

VARRIETE
 Besais dans la rue devant la maison de Rigoletto. Bersa, Marullo et Geyrano furent bientôt rejoints par beaucoup d'autres courtisans, portant tous un masque qui cachait leur visage. Ils admirèrent tous la beauté de Gilda, restée seule sur la terrasse, où les courtisans pouvaient l'observer. "Oh déité un ange, une fée!", s'exclamaient-ils en chœur, encore convaincus que la jeune fille était la maîtresse de Rigoletto. Bersa leur conseilla de ne pas perdre de temps en bavardages inutiles et de se mettre au travail.

C'est alors que survint Rigoletto, sur le chemin du retour. Son esprit était encore empuisé des obscures pensées de la malediction, de Montenero qui se représentait inégalement à lui. Absorbé comme il l'était et avec l'obscurité de la nuit qui entravait son regard, Rigoletto se heurta fortitamment contre Bersa. "Qui est là?" hurla Rigoletto, et Bersa avança aussitôt ses compagnons de sa présence. Les soupçons de Rigoletto ne firent que grandir. Que faisaient tous ces gens devant sa maison, au beau milieu de la nuit? Marullo s'avança et se fit reconnaître de Rigoletto. Il lui confessa qu'ils comptaient enlever la contesse de Geyrano durant la nuit. Soulagé de ses craintes, Rigoletto proposa alors aux courtisans de les aider dans leur entreprise, croyant pourtant que... jour de Geyrano. Marullo dit à Rigoletto qu'il devait lui aussi être masqué, comme tous les autres, et il lui mit non seulement un masque sur les yeux, mais aussi un bandeau qui le rendait aveugle et sourd à la fois.

Rigoletto fut employé à tenir l'échelle sur laquelle les courtisans montèrent pour effectuer l'enlèvement, non pas de la contesse de Geyrano, mais de Gilda, abasourdi ainsi une double satisfaction: non seulement ils entraînaient celle qu'ils croyaient être la maîtresse de Rigoletto, mais en plus en faisant leur coup ils se vengeaient des plaisanteries du bouffon. Les appels au secours de Gilda, que son père ne pouvait pas entendre, ne servirent à rien, et les courtisans, en criant "Vitezzè!", s'éloignèrent avec Gilda, qui tomba lumbon son échape.



C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bass Clarinet
A Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Tenor
C Solo Euphonium
C Solo Trombone
Choir
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cornet
B♭ Flugel
F Horn 1
F Horn 2
C Trumpet 1,2
C Trumpet 3
C Euphonium
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

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C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bass Clarinet
A Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Tenor
C Solo Euphonium
C Solo Trombone
Choir
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cornet
B♭ Flugel
F Horn 1
F Horn 2
C Trumpet 1,2
C Trumpet 3
C Euphonium
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

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118

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bass Clarinet
A Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Tenor
C Solo Euphonium
C Solo Trombone
Choir
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cornet
B♭ Flugel
F Horn 1
F Horn 2
C Trumpet 1,2
C Trumpet 3
C Euphonium
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

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119

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bass Clarinet
A Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Tenor
C Solo Euphonium
C Solo Trombone
Choir
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cornet
B♭ Flugel
F Horn 1
F Horn 2
C Trumpet 1,2
C Trumpet 3
C Euphonium
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

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C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

Chorus

Choir

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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121

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Tenor

Chorus

Choir

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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122

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Tenor

Chorus

Choir

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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123

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Tenor

Chorus

Choir

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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NARRATORE
 Il tempo passa e Rigoleto, sempre intento a tenere la scala, comincia ad insospettirsi, si pertò le mani agli occhi e si accorse di essere completamente bruciato. Liberatosi da brando e moschiera, si accorse di esser solo sotto casa sua e alla luce di una lanterna abbandonata dai cortigiani in fuga, volò la stappa perduta da Gilda, la porta di casa spalancata e, all'interno, Giovanna che osservava inerte. A quel punto Rigoleto capì quel che era successo, e dopo molti sberleffi la sua voce si trasformò in un grido di rabbia: "Ah, la maledizione!"

NARRATOR
 Time was passing and Rigoleto, still holding the ladder, started to wonder what happened. He touched his eyes and noticed that he had been blinded. He ripped off the mask and the blindfold and found himself under his own house. By the light of a lantern left by the courtiers he saw Gilda's scarf, the open gate, and inside the courtyard a terrified and speechless Giovanna. Realizing what just happened, and after a great struggle, he furiously cried out: "Ah, the curse!"

ERZÄHLER
 Die Zeit vergeht und Rigoleto hält immer noch die Leiter fest. Ein Verdacht steigt in ihm auf. Er fasst sich an den Kopf und stellt fest, dass er völlig die Augen verbrannt hat. Von der Bande und der Maske befreit, indet er sich allein vor seinem Haus und sieht im Schein einer Laterne, die der Beherzten Billings hinterlassen haben, den Schal, den Gilda verloren hat. Die Haustür steht offen, und drinnen sitzt Giovanna, die alles hilflos mit ansehen musste. Jetzt wird Rigoleto klar, was passiert ist, und nach vielen Seufzern erhebt sich seiner Stimme ein Zornesruf: „Ah, jener Fluch des Alters!“

NARRATEUR
 Le temps passait et Rigoleto, toujours occupé à tenir l'échelle, commença à avoir des soupçons. Il se toucha les yeux et s'aperçut qu'il était complètement brûlé. Après s'être libéré du bandeau et du masque, il s'aperçut qu'il était en face de chez lui et à la lueur d'une lanterne abandonnée par les courtisans en fuite, il aperçut l'écharpe perdue par Gilda, la porte de la maison grande ouverte, et à l'intérieur de celle-ci, Giovanna, désarmée qui observait. Rigoleto comprit alors ce qui s'était passé et après de violents efforts, sa voix se transforma en un cri de rage : « Ah, la malédiction ! »

FINALE
 Allegro assai vivo $\text{♩} = 100$

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887 *cresc.* 889

126 ES B1159.32

893 895 *cresc.* 897 *cresc. sempre*

127 ES B1159.32

899 901

128 ES B11

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905 907 909

C Piccolo
C Flute 1,2
Oboe
Bassoon
Eb Clar.
Bb Clar. 1
Bb Clar. 2,3
Bb Bass Cl.
A. Sax 1,2
T. Sax
Bar. Sax
Bb Solo Cl.
Bb Solo Trp.
C Solo Sax
C Solo Trp.
Bb Trp. 1
Bb Trp. 2,3
Bb Corn
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1,2
C Trbn. 3
C Euph.
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

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