

Giuseppe Verdi  
*arr. Lorenzo Pusceddu*

# RIGOLETTO

## *selection from* *Atto 2 & 3*

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

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# RIGOLETTO - selection from "Atto 2 & 3"

Concert Band

ES B 1160.32

Grade: 3,5

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## Instrumentation

1. Full Score

**VOCAL VERSION**

- 1. Gilda
- 1. Maddalena (optional)
- 1. Il Duca
- 1. Rigoletto

**INSTRUMENTAL VERSION**

- 1. Bb Clarinet Solo
- 1. Bb Trumpet Solo
- 1. Euphonium Solo or Tenorhorn solo C + Bb  $\text{♩}$  + Bb  $\text{♩}$

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 } C + Bb  $\text{♩}$
- 1. Trombone 3 } (optional)
- 3. C Euphonium / C Baritone
- 2. Bb  $\text{♩}$  Euphonium / Bb Baritone / Bb Tenorhorn
- 3. C Bass 1 + 2
- 2. Bb  $\text{♩}$  Bass / Bb Bass Sax
- 2. Eb  $\text{♩}$  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  $\text{♩}$  Trombone 1
- 1. Bb  $\text{♩}$  Trombone 2
- 1. Bb  $\text{♩}$  Trombone 3 (optional)
- 2. Bb  $\text{♩}$  Baritone / Bb Euphonium
- 2. Bb  $\text{♩}$  Bass
- 2. Eb  $\text{♩}$  Bass

# RIGOLETTO

## ATTO SECONDO

N.° 8. Scena ed Aria

Giuseppe Verdi  
arr. for band by Lorenzo Pasquella

Allegro agitato assai  $\text{♩} = 100$

C Piccolo  
C Flute 1,2  
Oboe  
Bassoon  
Eb Clarinet (optional)  
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 Trombone  
Glocke  
Middlbrn (optional)  
H Dacca  
Riglatto  
Clarin (optional)  
Bb Trumpet 1  
Bb Trumpet 2,3  
Bb Corn (Bb Flughorn optional)  
F Horn 1  
F Horn 2  
C Trombone 1,2  
C Trombone 3 (optional)  
C Euphonium  
C Bass 1,2  
Sring Bass  
Timpani  
Percussion 1  
Percussion 2

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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 Clar.  
Bb Solo Trpt.  
C Solo Euph.  
C Solo Ten.  
Bb Trpt. 1  
Bb Trpt. 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  
Sr. Bass  
Timpani  
Pec. 1  
Pec. 2

17 19 21

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 Clar.  
Bb Solo Trpt.  
C Solo Euph.  
C Solo Ten.  
Bb Trpt. 1  
Bb Trpt. 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  
Sr. Bass  
Timpani  
Pec. 1  
Pec. 2

**MARULLO**  
Il Buca si aggirava per il Salone del Palazzo durante  
comandando avanti e indietro senza sosta. Nello della  
sua agitazione era la spartizione della lanterna che aveva  
lasciato sola in casa poco prima. Previsto da un terribile  
senso di pericolo, egli tentò sui suoi passi per andare ad  
annunciare la sua Gilda, signora del fatto che Marullo e i  
contigiani fossero in pericolo di portarla via a Rigolotto.  
Il Buca trovò la porta di casa della lanterna spalancata e  
la strada completamente deserta. In casa non vi era  
nessuno. Chi poteva essere stato a rapire la donna a cui  
aveva dato il suo amore profondo? Ma soprattutto:  
dove l'avrebbe portata? Il Buca, guardando vendetta, si  
lasciò andare ad altre ricordo di questi ultimi vissuti  
insieme a Gilda, intanto altre parole d'amore per la  
giovane lanterna.

**MARULLO**  
The Buca was restlessly walking back and forth in the  
main hall of the Rural Palace. The reason for his anxiety  
was the disappearance of the young girl that he had just  
left alone in her house. Sensing that something terrible  
was going to happen, the Buca had walked back to once  
again meet his beloved Gilda, unaware of the fact that  
Marullo and the courtiers were planning to take her  
away from Rigolotto, there he arrived there, he found the  
gate to the house wide open and no one to be seen on  
either the street or inside the building. Who could have  
kidnapped the young woman to whom he had professed  
his intense love? But more importantly: where is she  
now? The Buca, swearing revenge, he himself on to the  
sweet memories of the few moments lived together with  
Gilda, singing more words of love for the young girl.

**ERCOLE**  
Der Herzog geht im Saal des Palasts rüber und und ab,  
Der Mädchen, das er kurz zuvor in ihrem Raum allein  
gelassen hatte, ist verschwunden! Kurz nachdem er Gilda  
verlassen hatte, hatte ihn eine schreckliche Veranung  
durchdrungen und dass gefürchtete, noch niemand zu der  
Gefürchten zurückkehren, nicht ahnend, dass Marullo  
und die Billige ihre Entführung geplant hatten, um  
Rigolotto einen Schlag zu versetzen. So fand der Herzog  
die Tür zum Raum des Mädchen offen, die Straße völlig  
leer. Im Raum war niemand. Wer konnte die Frau gerührt  
haben, der er seine tiefe Liebe erklärt hatte? Und vor  
allem: Wo war sie hingekommen? Der Herzog  
schwört Rache und gibt sich der stillen Erinnerung an  
jene Augenblicke hin, die er mit Gilda erlebt hat. Immer  
neue Worte der Liebe findet er für die junge Mädchen.

**NABUCCO**  
Le Buca marchait sans arrêt de long en large dans le Salon  
du Palais rural. Le motif de son agitation était la  
disparition de la jeune fille qu'il avait laissée seule chez  
elle un peu plus tôt. Étravé d'un terrible pressentiment,  
il revint sur ses pas pour aller retrouver sa bien aimée,  
Gilda, ignorant totalement que Marullo et les courtisans  
avaient sur le point de l'enlever à Rigolotto. Le Buca  
trouva la porte de la maison de la jeune fille grande  
ouverte et la rue complètement déserte. A l'intérieur de  
la maison, il n'y avait personne. Qui pouvait avoir enlevé  
celle à qui il avait dédié son amour? Mais surtout: où  
pourrait bien l'avoir emmenée? Tout en jurant de se  
venger, le Buca se laissa aller au doux souvenir de ces  
instants passés avec Gilda et entonna d'autres mots  
d'amour à l'adresse de la jeune fille.

"Parmi veder le lagrime"  
Adagio  $\text{♩} = 50$

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 Clar.  
Bb Solo Trpt.  
C Solo Euph.  
C Solo Ten.  
Glocke  
H Dacca  
Riglatto  
Bb Trpt. 1  
Bb Trpt. 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  
Sr. Bass  
Timpani  
Pec. 1  
Pec. 2

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27 29 31

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  
Gilda  
Il Duca  
Rigoberto  
B♭ Trumpet 1  
B♭ Trumpet 2-3  
B♭ Corn  
B♭ 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 B1160.32 9

33 35

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  
Gilda  
Il Duca  
Rigoberto  
B♭ Trumpet 1  
B♭ Trumpet 2-3  
B♭ Corn  
B♭ 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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39 41 43

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  
Gilda  
Il Duca  
Rigoberto  
B♭ Trumpet 1  
B♭ Trumpet 2-3  
B♭ Corn  
B♭ 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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45

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  
Gilda  
Il Duca  
Rigoberto  
B♭ Trumpet 1  
B♭ Trumpet 2-3  
B♭ Corn  
B♭ 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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49 51 53

C Piccolo  
C Flute 1,2  
Oboe  
Bassoon  
Eb Clarinet  
Bb Clarinet 1  
Bb Clarinet 2,3  
Bb Bassoon 1  
A Sax 1,2  
T. Sax  
Baritone Sax  
Bb Solo Clarinet  
Bb Solo Trumpet  
C Solo Euphonium  
C Solo Trombone  
Glockenspiel  
II. Dances  
Rigoletto  
Bb Trumpet 1  
Bb Trumpet 2,3  
Bb Cornet  
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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"Scorrendo uniti remota vita"  
Allegro assai moderato 4/4 = 95

C Piccolo  
C Flute 1,2  
Oboe  
Bassoon  
Eb Clarinet  
Bb Clarinet 1  
Bb Clarinet 2,3  
Bb Bassoon 1  
A Sax 1,2  
T. Sax  
Baritone Sax  
Bb Solo Clarinet  
Bb Solo Trumpet  
C Solo Euphonium  
C Solo Trombone  
Choir  
Bb Trumpet 1  
Bb Trumpet 2,3  
Bb Cornet  
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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61 63 65

C Piccolo  
C Flute 1,2  
Oboe  
Bassoon  
Eb Clarinet  
Bb Clarinet 1  
Bb Clarinet 2,3  
Bb Bassoon 1  
A Sax 1,2  
T. Sax  
Baritone Sax  
Bb Solo Clarinet  
Bb Solo Trumpet  
C Solo Euphonium  
C Solo Trombone  
Choir  
Bb Trumpet 1  
Bb Trumpet 2,3  
Bb Cornet  
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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67 69

C Piccolo  
C Flute 1,2  
Oboe  
Bassoon  
Eb Clarinet  
Bb Clarinet 1  
Bb Clarinet 2,3  
Bb Bassoon 1  
A Sax 1,2  
T. Sax  
Baritone Sax  
Bb Solo Clarinet  
Bb Solo Trumpet  
C Solo Euphonium  
C Solo Trombone  
Choir  
Bb Trumpet 1  
Bb Trumpet 2,3  
Bb Cornet  
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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Score for measures 75-79, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet in E-flat, Clarinet in B-flat 1, Clarinet in B-flat 2 & 3, Bassoon in C, Saxophone in A-flat 1 & 2, Tenor Saxophone, Baritone Saxophone, Soprano Clarinet, Soprano Trombone, Contralto Euphonium, Contralto Trombone, Chorus, Trombone in B-flat 1, Trombone in B-flat 2 & 3, Baritone Horn, Bass Horn, Trumpet in F 1, Trumpet in F 2, Trumpet in C 1 & 2, Euphonium, Bass in C 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2.

Score for measures 81-83, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet in E-flat, Clarinet in B-flat 1, Clarinet in B-flat 2 & 3, Bassoon in C, Saxophone in A-flat 1 & 2, Tenor Saxophone, Baritone Saxophone, Soprano Clarinet, Soprano Trombone, Contralto Euphonium, Contralto Trombone, Chorus, Trombone in B-flat 1, Trombone in B-flat 2 & 3, Baritone Horn, Bass Horn, Trumpet in F 1, Trumpet in F 2, Trumpet in C 1 & 2, Euphonium, Bass in C 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2.

Score for measures 89-93, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet in E-flat, Clarinet in B-flat 1, Clarinet in B-flat 2 & 3, Bassoon in C, Saxophone in A-flat 1 & 2, Tenor Saxophone, Baritone Saxophone, Soprano Clarinet, Soprano Trombone, Contralto Euphonium, Contralto Trombone, Chorus, Trombone in B-flat 1, Trombone in B-flat 2 & 3, Baritone Horn, Bass Horn, Trumpet in F 1, Trumpet in F 2, Trumpet in C 1 & 2, Euphonium, Bass in C 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2.

Score for measures 95-97, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet in E-flat, Clarinet in B-flat 1, Clarinet in B-flat 2 & 3, Bassoon in C, Saxophone in A-flat 1 & 2, Tenor Saxophone, Baritone Saxophone, Soprano Clarinet, Soprano Trombone, Contralto Euphonium, Contralto Trombone, Chorus, Trombone in B-flat 1, Trombone in B-flat 2 & 3, Baritone Horn, Bass Horn, Trumpet in F 1, Trumpet in F 2, Trumpet in C 1 & 2, Euphonium, Bass in C 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2.

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Score for measures 119-121. Instruments include Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets (Eb, Bb, 2.3), Bassoons (C, 1), Saxophones (A, T, Bar), Clarinets (Bb Solo, C Solo), Gilda, Il Duca, Rigoletto, Trombones (1, 2, 3), Horns (1, 2), Truans (1, 2), Euphonium, Basses (1, 2), Timpani, and Percussion (1, 2). Includes vocal lines for Rigoletto and Gilda with lyrics: "fer - bi - gli - osi, vil raz - za dan - na - ta, per quel ges - so ven - de - sti il mio".

Score for measures 123-126. Instruments include Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets (Eb, Bb, 2.3), Bassoons (C, 1), Saxophones (A, T, Bar), Clarinets (Bb Solo, C Solo), Gilda, Il Duca, Rigoletto, Trombones (1, 2, 3), Horns (1, 2), Truans (1, 2), Euphonium, Basses (1, 2), Timpani, and Percussion (1, 2). Includes vocal lines for Rigoletto and Gilda with lyrics: "be - sti? Il mio ad - la per Fe - re ven - de - sti".

Score for measures 127-130. Instruments include Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets (Eb, Bb, 2.3), Bassoons (C, 1), Saxophones (A, T, Bar), Clarinets (Bb Solo, C Solo), Gilda, Il Duca, Rigoletto, Trombones (1, 2, 3), Horns (1, 2), Truans (1, 2), Euphonium, Basses (1, 2), Timpani, and Percussion (1, 2). Includes vocal lines for Rigoletto and Gilda with lyrics: "ve - la mio - do - re, a, se pur di noi non - ta, que - sto non per noi lo - ca ven -".

Score for measures 131-134. Instruments include Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets (Eb, Bb, 2.3), Bassoons (C, 1), Saxophones (A, T, Bar), Clarinets (Bb Solo, C Solo), Gilda, Il Duca, Rigoletto, Trombones (1, 2, 3), Horns (1, 2), Truans (1, 2), Euphonium, Basses (1, 2), Timpani, and Percussion (1, 2). Includes vocal lines for Rigoletto and Gilda with lyrics: "es - ta, nel - l'an - te - ra più no - na pu - re".

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135 137

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139

ES B1160.32 30

143 145

Meno mosso  $\text{♩} = 56$

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147

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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  
Glockenspiel  
Harp  
Righeleto  
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  
Glockenspiel  
Harp  
Righeleto  
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  
Glockenspiel  
Harp  
Righeleto  
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  
Glockenspiel  
Harp  
Righeleto  
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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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION



163 165

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col canto 167

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169 171

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N.° 10. Scena e Duo  
Allegro assai vivo ed agitato 144

ES B116 40

**VARRATORE**  
L'unico pensiero di Rigoletto era di rianimare la figlia al più presto e, questa volta, il destino gli fu amico. Gilda, infatti, uscì da una stanza e si gettò nelle braccia del padre, in lacrime.

**VARRATORE**  
Rigoletto's only thought was to embrace his daughter as soon as possible and, this time, fate was on his side as Gilda, rushing out of a room in tears, threw herself into her father's arms.

**ERZÄHLER**  
Rigoletto's einziger Gedanke ist, seine Tochter so bald wie möglich wieder umarmen zu können, und diesmal ist ihm das Glück hold. Gilda tritt in des Saal und wirft sich in Tatters angetrieben ihrem Vater in die Arme.

**VARRATEUR**  
L'unique pensée de Rigoletto était d'embrasser à nouveau sa fille au plus tôt et, cette fois, le destin fut son allié. En effet, Gilda sortit à ce moment même d'une pièce de Palais et se jeta dans les bras de son père, en larmes.

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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION



NARRATEUR

Rigoletto non mancò di sottintendere ai cortigiani che lei era tutta la sua famiglia, e che lei non avrebbe più avuto nulla da temere, lo stupido scherzo! E quante lacrime amare aveva pianto il buffone in quei momenti di lontananza dal suo amore perduto! Rigoletto chiese alla figlia perché piangesse, e lei rispose di voler arrossire solo davanti al padre. I cortigiani furono mandati via in fretta e furia da Rigoletto, il quale aggiunse che se il Duca avesse avuto desiderio di entrare nella sala avrebbe fatto meglio a restare fuori, e così dicendo si abbandonò su un seggiolone, mentre i cortigiani, parlando tra di loro, convennero che con i fanciulli e i dementi spesso è meglio fare finta di nulla, non mancando di accostare ciò che succedeva tra Rigoletto e la figlia Gilda.

Rigoletto e Gilda furono finalmente soli e poterono parlare in libertà, senza gli occhi indiscreti dei cortigiani. Gilda cominciò a raccontare di un piacere giovane che aveva notato al tempio. I due non si erano mai parlati, ma gli sguardi che si erano scambiati palesemente i loro sentimenti. E proprio la sera prima - continuò a raccontare Gilda in lacrime - di nascosto, lui la raggiunse a casa, allamando di essere uno studente, povera, e confermando il suo amore per lei. Un volta partito il suo amico, Gilda era stata raggiunta dai suoi rapitori e portata via a forza.

NARRATEUR

Rigoletto told the courtiers that she was all the family he had and, turning to Gilda, he assured her that she did not have to be afraid any more. What a silly joke! And how many tears had Rigoletto wept for nothing while he was away from his beloved daughter? He asked her why she was crying, and Gilda, ashamed, said that she wanted to confess what happened to him alone. Rigoletto quickly sent all the courtiers away and asked them to tell the Duke, should he dare approach, not to enter because he was there. Then, he sank into a chair while the courtiers, murmuring among themselves, commented that with children and madmen pretence is often best. Leaving the room, they also decided to keep watching what was happening between Rigoletto and his daughter Gilda. Finally, Rigoletto and Gilda were alone in the room and, side from the peering eyes of the courtiers, they could talk freely to each other. Gilda began telling her father about that young and handsome man whom she had noticed in church. They never talked to each other, but their hearts had spoken through their eyes, and for the first time last night, Gilda went on while in tears, he hurriedly came to meet her. He said that he was a student and was poor, and he stated his passionate love for her. Her beloved left, suddenly some men broke in and carried her away by force.

ERZÄHLER

Rigoletto weist sofort die Höflinge darauf hin, dass sie seine ganze Familie sei. Nun hat sie nichts mehr zu befürchten! Welch ein dummes Scherz! Und wie viele bittere Tränen hat der Narr vergossen, so lange er von seiner verlorenen Liebe entfernt war! Rigoletto fragt seine Tochter, warum sie weint. Vor ihrem Vater allein wollte sie erröten, antwortet sie. Geheitzsch schickt Rigoletto alle Höflinge hinaus und sagt ihnen, dass der Herzog besser nicht wegen seiner Eintritte. Dann lässt er sich in einen Sessel fallen, während die Höflinge einander zusehen, dass man Kindern und Narren besser ihren Willen lassen sollte. Im Verborgenen wollen sie aber beobachten, was zwischen Rigoletto und seiner Tochter geschieht.

Rigoletto und Gilda sind endlich allein und können frei sprechen, ohne die indiscreten Augen der Höflinge. Gilda beginnt von dem schönen jungen Mann zu erzählen, der ihr in der Kirche aufgefallen sei. Sie hatten nie miteinander gesprochen, aber ihre Blicke, die sich kreuzten, sprachen deutlich. Und gerade am vorigen Abend - erzählte Gilda unter Tränen weiter - war er im Verborgenen zu ihr gekommen, hatte sich als mühsamer Student vorgestellt und ihr seine Liebe erklärt. Doch nachdem er sie verlassen hatte, drangen die maskierten Räuber bei ihr ein und brachten sie mit Gewalt weg.

NARRATEUR

Rigoletto ne manqua pas de souligner aux courtisans que Gilda était toute sa famille et qu'elle n'avait plus rien à craindre maintenant. Quelle plaisanterie stupide ! Et que de larmes amères avait versées le buffone en ces moments d'éloignement de son amour perdu ! Rigoletto demanda à sa fille pourquoi elle pleurait, et celle-ci lui répondit qu'elle ne voulait rougir que devant lui. Les courtisans furent donc renvoyés en toute hâte par Rigoletto, qui ajouta que si le Duc avait le désir d'entrer dans la salle il ferait mieux de rester dehors et, en disant cela, le buffone se laissa tomber dans un fauteuil, tandis que les courtisans convenaient à voix basse qu'avec les princes gens et les dementés il valait mieux faire semblant de rien et de se mirer à observer en cachette et sa fille Gilda.

Rigoletto et Gilda restèrent enfin seuls et purent parler en toute liberté, sans les yeux indiscrets des courtisans. Gilda commença à parler à son père de ce plaisant jeune homme qu'elle avait remarqué au temple. Ils ne s'étaient jamais parlé, mais les regards qu'ils s'étaient échangés révélèrent tout de suite leurs sentiments. Et le soir précédent - poursuivait Gilda en larmes - il l'avait rejointe en cachette pour elle, affirmant qu'il était un jeune et pauvre étudiant et confirmant son amour pour elle. Une fois que son bien-aimé était parti, Gilda avait été rejointe par ses ravisseurs et enlevée par la force.

Musical score for measures 181-183, including 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, Tenor Saxophone, Baritone Saxophone, Bb Solo Clarinet, Bb Solo Trumpet, C Solo Euphonium, C Solo Trombone, Gilda, Il Duca, Rigoletto, 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, Str. Bass, Timpani, Percussion 1, Percussion 2.

Musical score for measures 189-195, including 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, Tenor Saxophone, Baritone Saxophone, Bb Solo Clarinet, Bb Solo Trumpet, C Solo Euphonium, C Solo Trombone, Gilda, Il Duca, Rigoletto, 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, Str. Bass, Timpani, Percussion 1, Percussion 2.

Musical score for measures 197-199, including 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, Tenor Saxophone, Baritone Saxophone, Bb Solo Clarinet, Bb Solo Trumpet, C Solo Euphonium, C Solo Trombone, Gilda, Il Duca, Rigoletto, 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, Str. Bass, Timpani, Percussion 1, Percussion 2.

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SECURITY MARK AGAINST ILLEGAL MUSIC DUPLICATION



203 205 207 209 211

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  
Gilda  
Il Duca  
Rigoberto  
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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213 215

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  
Gilda  
Il Duca  
Rigoberto  
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 B1160.32 46

219 221 223 *crescendo poco a poco*

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  
Gilda  
Il Duca  
Rigoberto  
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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225 227

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  
Gilda  
Il Duca  
Rigoberto  
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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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION



**"Al/ Fiang"**  
Andantino più lento  $\text{♩} = 60$

233 235

**NARRATORE**  
Rigelotto, vedendo il racconto del rapimento della figlia, ebbe un sussulto. Il suo unico desiderio era che il destino potesse dare alla figlia cui che aveva tolto a lui, come un equilibrio che si ristabilisce. La crudeltà del suo essere difensore aveva fatto da contraltare alla bellezza pura di Gilda.

**NARRATORE**  
Rigelotto, hearing the account of his daughter's kidnapping, started with despair. His only request to fate was to give his daughter what he could never have had, to reestablish some balance in his life: the infancy of his deformity should have been leveled by Gilda's pure beauty.

**ERZÄHLER**  
Rigelotto hört den Bericht von der Entführung seiner Tochter und ist erschüttert. Sein einziger Wunsch war, dass das Schicksal seiner Tochter geben würde, was es ihm verweigerte, zu einer Art ausgleichender Gerechtigkeit. Die Grausamkeit seiner Missethatung sollte durch das Gegengewicht von Gildas reiner Schönheit wettgemacht werden.

**NARRATEUR**  
En apprenant le récit de l'enlèvement de sa fille, Rigelotto sursauta. Son unique désir était que le destin puisse donner à sa fille ce qu'il lui avait refusé, tel un équilibre qui se rétablit. La cruauté de sa déformité devait s'opposer à la beauté pure de Gilda.

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241 243 245

ES B1160.32 51

247

ES B1160.32 52

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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION



251

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257

ES B1160.32 54

**NARRATORE**  
 Egiletto disse a Gilda che era giunto il tempo di abbandonare le sale del Palazzo Rucchi e, accennando tra sé, aggiunse che, in un solo giorno, sarebbero cambiate molte cose.  
 Intanto, un usciere chiese alle guardie di aprire le porte: il Conte di Montemar doveva essere condotto al carcere. Montemar si fermò davanti al ritratto del Duca e, parlando come se lui fosse presente, lo scagnò dalla malinconia che lui stesso gli aveva lasciato la sera della festa. Il malinconico, non aveva scritto a suo figlio. "Pace ad un infante o un ferro di spada ha colpito il tuo petto, leger altera, o Duca, vivrai!" annunciò Montemar prima di uscire in mezzo alle guardie. Egiletto, lì presente, avendo sentito tutto, si lasciò andare in un grido di rabbia: "Forché, ti stai sfuggendo, anzi mi vendicando!" e si rivolse anche lui al ritratto del Duca, con parole che non lasciavano presagire nulla di buono. "Sì, vendetta, tremenda vendetta!" continuava a gridare il buffone, aggiungendo che l'ora della punizione era sempre più vicina e che sarebbe stata fatale per il Duca come un fulmine scagliato dall'alto. Gilda non negò certo di padre una gioia tenera che difficilmente si sarebbe placata da sola e disse al padre che il cielo avrebbe profumato gli atteggiamenti del Duca, aggiungendo che, nonostante i trattamenti, se era innamorata, e chiese al padre pietà e clemenza.

**NARRATORE**  
 Egiletto told Gilda that it was time to leave this doomed Rucchi Palace and, talking to himself, he added that in a single day, when he had finished what he had to do there, everything will have changed.  
 In the meantime, preceded by an usier who asked for the doors to be opened, the Count of Montemar was on his way to the dungeons. Montemar stopped at the front of the Duke's portrait and, addressing him as though he was present, he removed the curse that he had put on him the night of the party. The curse, in fact, had been in vain and Montemar, before leaving between two guards, decreed "Nunc melior stier nur thunderbolts has struck your breast, you will live on, oh Duke, in happiness." Egiletto, who overheard everything, angrily cried: "No, old man, you are wrong; you shall be avenged!" and passionately addressing the Duke's portrait, he professed ominous words: "Yes, revenge, terrible revenge! The hour of your punishment hastens on, that hour that will be your last. Like a thunderbolt from the hand of God." Gilda, noting in her father's eyes a more pleasure that he could barely contain, told him that God would have forgiven the Duke for his misdeeds, and then she added that, in spite of all his faults and betrayals, she still loved him and asked her father for forgiveness, too.

**ERZÄHLER**  
 Für Egiletto ist nun der Moment gekommen, den Palast zu verlassen. Für sich beschließt er, dass sich in einem einzigen Tag vieles ändern werde. Ein Gerichtsdiener tritt auf und verlangt von den Wachen, die Türen zu öffnen: Graf von Montemar soll in den Kerker geführt werden. Montemar blickt vor dem Porträt des Herzogs stehen. Als ob dieser selbst anwesend sei, spricht er die Fluch von dem Fürken, den er selbst am Abend des Festes ausgesprochen hatte, denn die Verdammung hat keine Auswirkung gezeigt. „Ja, Bitter und Scherker verheben dein Leben, so bilde dir auch ferer noch Glück und Gedeihen!“ verkündet Montemar, leiser er von den Wachen abgeht. Doch Egiletto, der alles mit angehört hat, lässt sich zu einem Zornesausbruch hinreißen. „Du bist, außer aller Geduld wird du sein!“ lacht er und wendet sich an das Porträt des Herzogs, und seine Worte lassen nichts Gutes ahnen. „Ja, Bache, schreckliche Bache!“ wiederholt der Buffone mehrfach. Die Stunde der Strafe rückt näher und wie Blitz des Himmels, soll die Verdammung über ihn herabkommen. Gilda beachtet in dem lauen ihres Vaters die heulende Stimme, die sie mit Genoss erfüllt. Sie ist überzeugt, dass der Himmel das Verhalten des Herzogs verzeihen wird. Trotz des Verrats ist sie in den Herzog verliebt, und sie bittet ihren Vater um Erhörung und Mitleid.

**NARRATEUR**  
 Egiletto dit à Gilda que le moment était venu de quitter les salles du palais ducal et il ajouta à voix basse qu'en un seul jour beaucoup de choses allaient changer. Entre-temps, un laisseur demanda aux gardes d'ouvrir les portes car le Comte de Montemar devait être conduit en prison. Le Montemar s'arrêta devant le portrait du Duc et, parlant comme si celui-ci était présent, il le flécha de la malédiction qu'il lui avait lui-même lancée le soir de la fête. En effet, le maléfice n'avait pas produit ses effets. « Puisse au la foudre au le fer d'un épée s'a frappé ta poitrine, sans bonheur, in dies l'ère, oh Duc, tu vivras! » annonce Montemar avant de sortir entouré de gardes. Egiletto, qui était là et avait tout entendu, se laisse aller à un cri de rage: « Tu le trompes, vendé, je serai ton vengeur! » et il déclama lui aussi au portrait du Duc, avec des mots qui ne laissaient présager rien de bon. « Oh, vengeance, délectable vengeance! » continuait de crier le buffon, ajoutant que l'heure de la punition approchait à grands pas et qu'elle serait fatale pour le Duc tel un éclair tombé du ciel. Gilda remarqua dans les yeux de son père une joie fièvre et implacable. Elle lui dit que le ciel pardonnerait le comportement du Duc et ajouta que, malgré ses trahisons, elle était encore amoureuse de lui. Gilda demanda à son père d'être clément et charitable envers cet homme.

263

**"Sì, vendetta, tremenda vendetta"**  
 Allegro vivo  $\text{♩} = 132$

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265

ES B1160.32 56

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SECURITY MARK  
 AGAINST ILLEGAL  
 MUSIC DUPLICATION



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

Glenda

Il Duca

Rigolotto

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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57

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

Glenda

Il Duca

Rigolotto

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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58

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

Glenda

Il Duca

Rigolotto

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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59

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

Glenda

Il Duca

Rigolotto

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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60

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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION





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

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 B1160.32

61

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

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 B1160.32

62

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

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 B1160.32

63

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

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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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION



319 321 323

ES B1160.32 65

Poco più ♩ = 144 325 327

ES B1160.32 66

331 333 335

ES B1160.32 67

337 339

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SECURITY MARK  
AGAINST ILLEGAL  
MUSIC DUPLICATION



343 345 347 349

ES B1160.32 69

Adagio  $\text{♩} = 60$  ATTO II N.° 11. Scena c

ES B1160.32 70

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**NARRATORE**  
Su una spianata deserta del fiume Minio, si affacciava una casa a due piani, mezza diruta. Il pian terreno vi era una rustica osteria e una scalera gran la mitra al granaio al cui interno si poteva notare, da un balcone senza imposte, un grande letto. La terrazza che dava sulla strada era piena di erpice da cui si poteva scorgere facilmente ciò che accadeva all'interno. Era notte, e Rigoleto e Gilda vi trovavano proprio al di fuori dell'edificio. All'interno, Sparacole, il scariato che Rigoleto incontrò la sera in cui fu maldehito da Montecore, era intento a pulire il suo cinturone, seduto sopra un tavolo, ignaro della presenza all'esterno di Gilda e Rigoleto. Rigoleto, ancora turbato dal modo in cui il Buca si era preso gioco della figlia ingenuo studente e povero, si sentì dei sentimenti di Gilda, e la giovane ragazza, di tutta risposta, allentò di amarlo sempre. Il vecchio buffone si domandò come fosse possibile, dato che aveva lasciato tutto il tempo alla figlia per riflettere, e quindi vendetta nei confronti del Buca, ma Gilda, accorta dal profondo sentimento, chiese amaramente al padre perché per il suo amico. A quel punto Rigoleto, che ben conosceva l'idea che il Buca avesse delle donne, chiese alla figlia se sarebbe stata disposta ad amarlo anche se lui l'avrebbe tradita, ma Gilda era assai convinta che il Buca la adorerà. A questo punto, Rigoleto accompagnò Gilda verso una delle uscite del muro e lei cominciò ad avanzare all'interno dell'edificio. "Vedi solo un uomo", disse Gilda, Rigoleto le disse di avere pazienza e di attendere ancora un poco. Gilda osservò il Buca, vestito da semplice ufficiale di cavalleria, entrare nell'osteria da una piccola porta e ordinare con arroganza a Sparacole del buon vino e una stanza da letto. Sparacole uscì dalla sala, e il Buca cominciò ad intonare un brano che ben sapeva il suo pensiero sulla donna, sempre pronta, sia nel punto sia nel riso, a mo' di: "La donna è mobile, quel punto al vento".

**NARRATORE**  
On the left side of the deserted bank of the Minio River there was a two-storied house half fallen into ruin. At ground level there was a rustic wine shop where a rough stone staircase led to a loft with a small bed. Since there were no shutters the room was in full view. The wall facing the road was so full of cracks that whatever took place within was clearly visible to those outside. It was dark at night, and Rigoleto and Gilda were right there standing in the road in front of this building. Inside, Sparacole, the killer that Rigoleto had met the night when Montecore cursed him, was seated at a table cleaning his belt, unaware of the presence of Gilda and Rigoleto. Rigoleto, still upset from the way in which the Buca had made a fool of his daughter by pretending to be a poor student, asked Gilda if her feeling for the betrayer had changed. The young girl could not but answer that she would have always loved him. The old jester wondered how this could be possible, as he had given his daughter enough time to reflect on what had happened. He cried out for revenge against the Buca, but Gilda, still blinded with love, asked him once again to have pity and forgive her beloved. At that point Rigoleto, who knew too well how the Buca felt about women, asked his daughter if she would have still loved him even if she would have been sure of his lack of faith. But Gilda had no doubts about his faithfulness and still believed that the Buca adored her. Unable to change her mind with words, Rigoleto led her to a crack in the wall, and she started looking inside the building. "I see only a man", said Gilda while Rigoleto told her to be patient and wait a little longer. She did not have to wait too long. The Buca, wearing the uniform of a cavalry officer, entered the wine shop through a small door and arrogantly ordered Sparacole to serve him some good wine and prepare a bedroom. Sparacole left the room and the Buca intoned an aria that well explained his thoughts about women: always ready to lie, no matter if laughing or crying. "The woman is as fickle as feathers in the wind."

**ERZÄHLER**  
In einer einsamen Ecke des Flusses Minio liegt ein halb verfallenes Haus mit zwei Stockwerken. Im Erdgeschoss befindet sich eine rustische Schenke. Eine primitive Treppe führt vom Schankraum zum halbhohen Himmel, in dem man durch einen Balken ohne Türen an kleinen Bett erblickt, der Fassade zur Straße ist voller Risse, durch die man leicht beobachten kann, was drinnen vor sich geht. Es ist Nacht. Rigoleto und Gilda befinden sich gerade hier, vor diesem Haus. In der Stube sitzt Sparacole an einem Tisch, der gelungene Mörder, den Rigoleto an dem Abend nach dem Fest und dem Fluch von Montecore getroffen hat. Er rinnt sein Koppel und acht nichts davon, dass Gilda und Rigoleto draußen stehen. Rigoleto ist noch voll Zorn über die Art, wie der Betrug sein Spiel mit Gilda getrieben hat, indem er sich als armer Student ausgibt. Er fragt seine Tochter nach ihren Gefühlen, und als einzige Antwort sagt das Mädchen, dass sie ihn noch liebt. Der alte Heiler fragt sich, wie dies möglich sei, hat er doch seiner Tochter genug Zeit gelassen, um den Betrug zu verstehen. Er schreit Rache, aber Gilda, geliebt von ihrem Vater Gilda, bittet ihren Vater erneut um Mitleid für ihren Geliebten. Rigoleto, der genau weiß, wie der Betrug über Frauen denkt, fragt seine Tochter, ob sie ihn auch noch lieben würde, wenn er sie betrüge, doch Gilda ist überzeugt, dass der Betrug nur sein Spiel war. Nun führt Rigoleto sie zu einer Ritze im Mauerwerk, so dass sie in das Gebäude hinein kann. „Ich sehe nur einen Mann“, sagt Gilda, Rigoleto fordert Gilda, nur etwas solle sie noch warten. Gilda beobachtet, wie der Betrug ein einfacher Kavallerieoffizier gekleidet, durch eine kleine Tür in die Schenke tritt und bei Sparacole in überhöflichem Ton guten Wein und ein Zimmer bestellt. Sparacole verlässt den Raum, und der Betrug beginnt, ein Liedchen zu singen, das seine Meinung von den Frauen gut zum Ausdruck bringt, die - ob unter Tränen oder Lachen - doch immer zur Täuschung bereit sind. „Ih wie so trügerisch sind Weibchen!“

**NARRATORE**  
Sur une rive déserte du fleuve Minio il y avait une maison à deux étages, presque en ruines. Au rez-de-chaussée se trouvait une auberge rustique. Un grand escalier défilait conduisant au grenier à l'intérieur duquel on pouvait voir, d'un balcon sans vitres, un petit lit. La façade qui donnait sur la route était défoncée et par là-dessus on pouvait voir aisément tout ce qui se passait à l'intérieur. C'était la nuit, et Rigoleto et Gilda se trouvaient sur la route, juste en face de la maison. À l'intérieur, Sparacole, le tueur à gages que Rigoleto avait rencontré le soir où il fut malade par Montecore, ignorait la présence de Gilda et de Rigoleto, était occupé à nettoyer son cinturone, assis à une table. Encore bouleversé par le façon dont le Buca s'était moqué de sa fille en se faisant passer pour un étudiant pauvre, Rigoleto s'enquit des sentiments de Gilda, et pour toute réponse, la jeune fille affirma qu'elle aimait encore le Buca. Le vieux buffon se demanda comment cela était possible étant donné qu'il lui avait laissé tout le temps nécessaire pour réfléchir, et il jura de se venger du Buca. Mais Gilda, aveuglée par le profond sentiment qu'elle portait en elle, demanda encore une fois à son père s'elle était prête de se laisser séduire. Rigoleto, qui connaissait bien l'idée que le Buca avait des femmes, demanda alors à sa fille si elle consentirait encore à l'écouter, mais Gilda était tout à fait certaine que le Buca l'adorait. Rigoleto accompagna alors Gilda vers une des portes du mur et la força à observer l'intérieur du bâtiment, à ce qu'elle vit qu'un seul homme - dit Gilda, Rigoleto lui dit d'être patiente et d'attendre encore un peu. Gilda vit alors le Buca, vêtu d'un simple costume d'officier de cavalerie, entrer dans l'auberge par une petite porte latérale et commander avec arrogance à Sparacole du bon vin et une chambre. Sparacole sortit de la pièce, et le Buca commença à intonner un morceau que expliquait bien sa pensée sur les femmes, toujours prêtes, dans les jours ou dans les nuits, à mentir: « Comme la plume au vent, femme est volage ».

"La donna è mobile"  
Allegretto  $\text{♩} = 138$  361 363 365

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371 373 375 377 379 381

ES B1160.32 73

383 385 387

ES B1160.32 74

395 397 399 401

ES B1160.32 75

403 405 407 409

ES B116 76

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417 419 421 423 425 427

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  
Rigolotto  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Corn  
B♭ Flag  
F Horn 1  
F Horn 2  
C Timpani 1,2  
C Timpani 3  
C Euphonium  
C Bass 1,2  
Str. Bass  
Timpani  
Perc. 1  
Perc. 2

ES B1160.32 77

429 431 433

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  
Rigolotto  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Corn  
B♭ Flag  
F Horn 1  
F Horn 2  
C Timpani 1,2  
C Timpani 3  
C Euphonium  
C Bass 1,2  
Str. Bass  
Timpani  
Perc. 1  
Perc. 2

ES B1160.32 78

439 441 443 445 447

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  
Rigolotto  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Corn  
B♭ Flag  
F Horn 1  
F Horn 2  
C Timpani 1,2  
C Timpani 3  
C Euphonium  
C Bass 1,2  
Str. Bass  
Timpani  
Perc. 1  
Perc. 2

ES B1160.32 79

449 451 453

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  
Rigolotto  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Corn  
B♭ Flag  
F Horn 1  
F Horn 2  
C Timpani 1,2  
C Timpani 3  
C Euphonium  
C Bass 1,2  
Str. Bass  
Timpani  
Perc. 1  
Perc. 2

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459 461 463 465

ES B1160.32 81

467 469 *morendo*

ES B1160.32 82

**NARRATORE**  
 Sparafucile rientra con una bottiglia di vino e due bicchieri che appoggia sulla tavola e, con il pomo della sua spada, sfode due colpi sul soffitto. A quel segnale, una giovane donna, in abiti scuri, scende le scale. Il Buca corre verso di lei, ma la donna sfugge il suo abbraccio. In quel mentre, Sparafucile scende sulla via, prese da quel Rigoletto e gli chiese se "il suo uomo", il Buca, doveva vivere o morire. Rigoletto gli rispose che sarebbe tornato più tardi a concludere il lavoro e il giustiziere si allontanò dietro la casa lungo il fiume.

Gilda e Rigoletto restarono saliti via intesi ad osservare ciò che accadeva all'interno della trattoria. Il Buca cominciò a parlare a Maddalena, l'affascinante sorella di Sparafucile che salvava le future vittime per conto del fratello e, con il suo solito fare, ebbe parole di riguardo nei confronti di quella donna, sino a confidare di averla a lungo curata. Maddalena, che lei conosceva i costumi del Buca, chiese a lui se si fosse per caso scordato di tutte le altre donne che si erano avvicinate a lui, aggiungendo che egli aveva un'aria da vero libertino. Intanto continuava nella risposta del Buca, Gilda, al sentire quelle parole, provò un senso di scontento, forte come una pupalata in pieno petto. L'uomo di cui si era innamorata si stava dimostrando un vero traditore e il tutto davanti ai suoi ingenui occhi di ragazza. Il Buca si lasciò nelle braccia di Maddalena, la quale si scosse, consigliandogli di restare saggio. Il Buca, da esperto seduttore, prese in mano della donna e le disse che tutte le ragazze si confidano nella festa e nell'amore, provocando una reazione distratta. "Sei brava", disse lei, "liberticiana", rispose lui. Gilda, sempre accanto al padre, osservava quella scena come se si trovasse in un teatro. Il Buca, ritenendo altro non era che il prestigio di un futuro inerte. Il Buca, ritenendo giusto, confidò a Maddalena di essere alterato di una passione ardente e le disse addirittura di volerla sposare. Rigoletto, accorto alla figlia, era sobrietà. Gli Gilda stava osservando avrebbe dovuto scartare da lei il pensiero di quell'uomo così vile e così disonesto. Gli traditore, agli occhi di Gilda, Maddalena non fece troppo caso alle parole del Buca, lei consapevole delle sue astuzie, si è stop in una risata consolatoria. Il suo modo di parlare la rendeva pregressa e, credendo a ragione che il Buca stesse scherzando, lei affermava di essere pronta a quel tipo di gioco, come un piccolo topo che accetta di essere rinchiuso dal gatto.

**NARRATORE**  
 Sparafucile returned with a bottle of wine and two glasses, which he put on the table; he then stroked the ceiling twice with the pommel of his sword. At this signal, a voluptuous young woman in scarce clothes came jumping down the stairs. The Buca ran to embrace her, but she eluded him. Meanwhile Sparafucile, having slipped out into the road, spoke softly to Rigoletto and asked: "Your man's in there. Is he to live or die?" Rigoletto said that he was going to come back later to conclude their business and the murderer moved off behind the house in the direction of the river. Gilda and Rigoletto remained on the road to observe what was happening inside the wine shop. The Buca started to address Maddalena, the charming sister of Sparafucile whose duty was to seduce his brother's future victims. Following his usual routine, the Buca at first started wooing the young woman and then refused to allow her and to have always looked for her. Maddalena, who was aware of the Buca's libertine behavior, asked him if, by chance, he had forgotten all other women that he had wooed in the past. She then jokingly accused him of libertine demeanor, an inclination that the Buca confirmed with his answer.

These words threw Gilda in a miserable state, and her anguish felt as painful as a stab wound in her heart. The man that she had fallen in love with turned out to be a wicked deceiver, and right there in front of her naive eyes. The Buca went to embrace Maddalena who moved away asking him to behave himself. Holding her hand, the expert seducer he was, the Buca told the woman that good behavior does not exclude jollity and love thus provoking her wild reaction. "I am ugly," said Maddalena. "I am not," answered the Buca. Gilda, always leaning on her father, observed those effusions as though she were in a theater where her own uncertain future was unfolding on stage. The Buca, jocularly laughing, confided Maddalena to the drunk with love and even added that he wanted to marry her. This time his events confused Rigoletto. The seducing sister of Sparafucile who applied his wiles to all the women, Gilda to abandon any being thought for such a despicable and dishonest man. She could not have misinterpreted his deceiving behavior again.

At first, quite accustomed to such foolish and deceitful plays, Maddalena showed indifference to the Buca's words. She could not stop laughing into an ironic laugh even though his way of talking puzzled her. Yet, rightly believing that the Buca was joking, she mocked him back and stated to be ready to play the treacherous game, like a little mouse that accepts to be chased by a cat.

**ERZÄHLER**  
 Sparafucile kommt mit einer Flasche Wein und zwei Gläsern zurück und stellt sie auf den Tisch. Mit dem Knopf seines Schwerts klopft er zweimal an die Decke. Auf dieses Zeichen kommt eine knapp bekleidete junge Frau die Treppe herunter. Der Buca läuft ihr entgegen, sie aber entzieht sich seiner Umarmung. In der Zwischenzeit ist Sparafucile auf die Straße getreten, hat Rigoletto beiseite genommen und fragt ihn, ob „sein Mann“, der Buca, leben oder sterben solle. Rigoletto will später wiederkommen, um die Arbeit zu vollenden, und der Brecher entlässt sich hinter dem Buca zum Fluss hin.

Gilda und Rigoletto bleiben auf der Straße und beobachten, was in der Schenke passiert. Der Buca beginnt ein Gespräch mit Maddalena, der aufreizenden Schwester von Sparafucile, die den Buca hat, die jeweiligen Opfer ihres Bruders zu verführen. In seiner üblichen Weise überschätzt der Buca die Kompetenz, bis zu dem Grad, bis er sie in seine netzt und sie lange geschickt zu haben. Maddalena kratzt die Stirn des Buca und fragt: ob er darüber alle anderen Frauen vergessen habe, die ihm nahe waren. Schließlich macht er den Eindruck eines wahren Kaufmanns, was der Buca gerne bestätigt. Gilda fällt die Enttäuschung eines eifersüchtigen Mütterchens in der Brust. Der Mann, in dem sie sich verliebt hat, erweist sich als Verräter, und das genau vor ihren angestammten Mädchenaugen. Der Buca will Maddalena in die Arme nehmen, doch sie entzieht sich ihm und empfiehlt ihm, den Kopf nicht zu verlieren. Der rührselne Verräter nimmt ihre Hand und sagt, dass jede Besessenen im Vergessen und in der Liebe verflügelt, doch er trillt auf eine distanzierte Reaktion. „Ich bin hässlich“, sagt sie, „unarmut mich“, antwortet er. Gilda, immer noch an der Seite ihres Vaters, beobachtet die Szene wie in einem Theater, denn hinter nichts anderes ist als die Verführung einer ungeschworenen Zukunft. Der Buca lacht und gesteht Maddalena, von einer fremden Leidenschaft bestrahlt zu sein und sie sogar heiraten zu wollen. Rigoletto wendet seiner Tochter föhlt sich erleichtert. Was Gilda hier mit eigenen Augen ansah, sollte genügen, um jeden Gedanken an dieses so feigen, libertinerischen Mann auszuwischen. Russ er ein Verräter ist, räumt auch Gilda.

Maddalena arbeitet nicht zu sehr auf die Worte des Buca, denn sie kennt die Manier wohl, und hehlt in ein befriedigendes Lachen aus. Sie hält seine tadelnswürdigen für einen Scherz, demnach ist sie bereit zu diesem Spiel - wie eine kleine Maus, die einwilligt, von der Katze verfolgt zu werden.

**NARRATEUR**  
 Sparafucile revient avec une bouteille de vin et deux verres qu'il dépose sur la table et, avec le pommeau de son épée, il frappe deux coups au plafond. A ce signal, une jeune femme vêtue d'un costume très décolleté, descend les escaliers. Le Buca court vers elle pour l'embrasser, mais la jeune femme évite son étreinte. Sur ces entrefaits, Sparafucile sort, prit Rigoletto à part et lui demanda si « son homme », le Buca, devait vivre ou mourir. Rigoletto lui répondit qu'il reviendrait plus tard pour conclure son affaire et Sparafucile s'éloigna derrière la maison, le long du fleuve.

Gilda et Rigoletto restent sur la route à observer à travers les créneaux du mur ce qui se passe à l'intérieur de la taverne. Le Buca se mit à entretenir Maddalena, la séduisante sœur de Sparafucile qui applique les mêmes méthodes sur ses frères et, comme à son accoutumée, lui fit des propos amoureux, allant même jusqu'à lui dire qu'il l'adorait et qu'il l'avait cherchée pendant longtemps. Maddalena, qui connaissait bien les manières du Buca, lui demanda si n'avait pas par hasard oublié toutes les autres femmes qu'il avait séduites, ajoutant qu'il était fat d'un vrai libertin, ce à quoi le Buca répondit qu'il en était effectivement un. En entendant ces mots, la douleur de Gilda lui manqua, telle un coup de poignard qui lui transperça la poitrine. L'homme dont elle était tombée amoureuse se comportait en véritable traître, et cela devant ses yeux ingénuos de jeune fille. Le Buca s'élança dans les bras de Maddalena qui éviqua son étreinte en lui conseillant de ne point s'emballer. En séduisant expérimenté, le Buca rit alors la main de la jeune femme et lui dit que toutes les femmes se croient dans la file et dans l'amour, provoquant une réaction d'abandon de Maddalena. L'homme, dit-elle, « Je t'aime tant », lui répondit. Gilda, qui se tenait toujours à côté de son père, observait cette scène comme si elle se trouvait dans un théâtre dont le spectacle représentait le préjugé d'un futur inerte. Le Buca, riant joyeusement, confia à Maddalena qu'il était épris d'une passion ardente et il lui dit même qu'il voulait l'épouser. A côté de sa fille, Rigoletto était soulagé. Ce que Gilda était en train d'observer devait écarter à tout jamais d'elle la pensée de cet homme si vil et malhonnête. Et si déloyal, aux yeux de Gilda.

Maddalena ne fit pas attention aux propos du Buca car elle connaissait parfaitement sa façon d'être et elle était d'un grand rire consolatoire. Pourtant, sa façon de parler la laissait quelque peu perplexe et, croisant, non sans raison, que le Buca plaisantait, elle se dit petite et vaine type de jeu, comme une petite souris qui accepte d'être poursuivie par un chat.

ES B1160.32 83

*"Un di, se ben rammentomi"* N.° 12. Quartett.  
 Allegro ♩ = 120

ES B116 84

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483 485 487

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489

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495 497

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Sheet music for measures 507-511, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Bassoons, Saxophones, Trumpets, Trombones, Percussion, and Strings.

Sheet music for measures 513, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Bassoons, Saxophones, Trumpets, Trombones, Percussion, and Strings.

Sheet music for measures 519-523, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Bassoons, Saxophones, Trumpets, Trombones, Percussion, and Strings.

"Bella figlia dell'amore"

Andante 4/6 = 66

LIBRETTO: Regoleto si rivolge alla figlia: "Non ti basta ancora così mi vuoi?"; il Duca continua a rivolgersi a Maddalena con le sue arti seduttrici; "Bella figlia dell'amore, sono schiavo dei tuoi vezzi..."

Sheet music for measures 519-523, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets, Bassoons, Saxophones, Trumpets, Trombones, Percussion, and Strings.

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527 529 531

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  
Gilda  
Maddalena  
Il Duca  
Rigoletto  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Corn  
B♭ Flugelhorn  
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 B1160.32 93

533 535

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  
Gilda  
Maddalena  
Il Duca  
Rigoletto  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Corn  
B♭ Flugelhorn  
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 B1160.32 94

539 541

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  
Gilda  
Maddalena  
Il Duca  
Rigoletto  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Corn  
B♭ Flugelhorn  
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 B1160.32 95

543

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  
Gilda  
Maddalena  
Il Duca  
Rigoletto  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Corn  
B♭ Flugelhorn  
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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547 549 551

*col canto*

C Piccolo

C Flute 1,2

Oboe

Bassoon

English Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon 1

A Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

B♭ Soprano Clarinet

B♭ Soprano Trombone

C Solo Euphonium  
C Solo Trombone

Glockenspiel

Musical Instruments

Hand Drums

II Drums

Rhythmic Instruments

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

Percussion 1

Percussion 2

ES B1160.32 97

553

C Piccolo

C Flute 1,2

Oboe

Bassoon

English Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon 1

A Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

B♭ Soprano Clarinet

B♭ Soprano Trombone

C Solo Euphonium  
C Solo Trombone

Glockenspiel

Musical Instruments

Hand Drums

II Drums

Rhythmic Instruments

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

Percussion 1

Percussion 2

ES B1160.32 98

557 559

C Piccolo

C Flute 1,2

Oboe

Bassoon

English Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon 1

A Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

B♭ Soprano Clarinet

B♭ Soprano Trombone

C Solo Euphonium  
C Solo Trombone

Glockenspiel

Musical Instruments

Hand Drums

II Drums

Rhythmic Instruments

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

Percussion 1

Percussion 2

ES B1160.32 99

561

C Piccolo

C Flute 1,2

Oboe

Bassoon

English Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon 1

A Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

B♭ Soprano Clarinet

B♭ Soprano Trombone

C Solo Euphonium  
C Solo Trombone

Glockenspiel

Musical Instruments

Hand Drums

II Drums

Rhythmic Instruments

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

Percussion 1

Percussion 2

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563 565

ES B1160.32 101

567

ES B1160.32 102

569 571

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573

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Musical score for Giuseppe Verdi's opera 'Eggs'. The score includes vocal parts for Gilda (Soprano) and Riccardo (Tenor), and piano accompaniment. The score is divided into two pages, 577 and 579. The vocal parts are written in Italian, and the piano accompaniment is in standard musical notation. The score includes various musical notations such as dynamics (ppp, pp, p, mf, f), articulation (acc, stacc), and phrasing slurs. The vocal parts are written in a clear, legible font, and the piano accompaniment is written in a standard musical notation.

VERDI

Ripetete disse a Gilda d'andare subito a casa, di vestirsi con abiti maschili per non essere riconosciuta per le strade...

Ripetete aveva ormai deciso il Buzza doveva pagare con la morte l'oltraggio alla figlia, tradita nei sentimenti di quell'...

VERDI

Ripetete told Gilda to go home right away, to put on some men's clothes so that she would not be recognized while walking...

A distant clock chimed half past eleven. Maddalena, weeping with tears eyes, had lost all hope. She asked her brother...

VERDI

Ripetete baciò Gilda, sobrio come il pane, l'abbronzatura ammorbidita, non in un'ombra di pudore ma in un'ombra di desiderio...

Ripetete had kissed Gilda, sober as bread, the tanned complexion softened, not in a shadow of pudor but in a shadow of desire...

VERDI

Ripetete dit vivement à Gilda de rentrer au plus vite chez elle, de revêtir un habit d'homme pour ne pas être reconnue dans les rues de Mantoue...

Ripetete dit vivement à Gilda de rentrer au plus vite chez elle, de revêtir un habit d'homme pour ne pas être reconnue dans les rues de Mantoue...

Allegro

Allegro 4/4 N.° 13. Tempest. c.crec. dim.

Musical score for Giuseppe Verdi's opera 'Allegro'. The score includes vocal parts for Gilda (Soprano) and Riccardo (Tenor), and piano accompaniment. The score is divided into two pages, 106 and 107. The vocal parts are written in Italian, and the piano accompaniment is in standard musical notation. The score includes various musical notations such as dynamics (ppp, pp, p, mf, f), articulation (acc, stacc), and phrasing slurs. The vocal parts are written in a clear, legible font, and the piano accompaniment is written in a standard musical notation.

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589 591 593 595

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. Saxophone  
Baritone Saxophone  
B♭ Soprano Clarinet  
B♭ Soprano Trombone  
C Solo Euphonium  
C Solo Tenor  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Cornet  
B♭ Flag  
F Horn 1  
F Horn 2  
C Timpani 1,2  
C Timpani 3  
C Euphonium  
C Bass 1,2  
Str. Bass  
Timpani  
Perc. 1  
Perc. 2

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597

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. Saxophone  
Baritone Saxophone  
B♭ Soprano Clarinet  
B♭ Soprano Trombone  
C Solo Euphonium  
C Solo Tenor  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Cornet  
B♭ Flag  
F Horn 1  
F Horn 2  
C Timpani 1,2  
C Timpani 3  
C Euphonium  
C Bass 1,2  
Str. Bass  
Timpani  
Perc. 1  
Perc. 2

ES B1160.32 110

601 603 605

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. Saxophone  
Baritone Saxophone  
B♭ Soprano Clarinet  
B♭ Soprano Trombone  
C Solo Euphonium  
C Solo Tenor  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Cornet  
B♭ Flag  
F Horn 1  
F Horn 2  
C Timpani 1,2  
C Timpani 3  
C Euphonium  
C Bass 1,2  
Str. Bass  
Timpani  
Perc. 1  
Perc. 2

ES B1160.32 111

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. Saxophone  
Baritone Saxophone  
B♭ Soprano Clarinet  
B♭ Soprano Trombone  
C Solo Euphonium  
C Solo Tenor  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Cornet  
B♭ Flag  
F Horn 1  
F Horn 2  
C Timpani 1,2  
C Timpani 3  
C Euphonium  
C Bass 1,2  
Str. Bass  
Timpani  
Perc. 1  
Perc. 2

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613 615 617

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♭ 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 B11460.32 113

619 621

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♭ 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 B11460.32 114

627 629 631 633

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♭ 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 B11460.32 115

635 637

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♭ 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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641 643 645

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♭ Flugelhorn  
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 B1160.32 117

647 649

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♭ Flugelhorn  
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 B1160.32 118

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♭ Solo Clarinet  
B♭ Solo Trumpet  
C Solo Euphonium  
C Solo Trombone  
B♭ Trumpet 1  
B♭ Trumpet 2,3  
B♭ Cornet  
B♭ Flugelhorn  
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 B1160.32 119

657 659

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♭ Flugelhorn  
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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663 665 667

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 Timpani 1,2

C Timpani 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B11460.32 121

669 671 673

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 Timpani 1,2

C Timpani 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B11460.32 122

677 679 681 683

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 Timpani 1,2

C Timpani 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B11460.32 123

685 687

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 Timpani 1,2

C Timpani 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

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Full orchestral score for measures 693-697. Includes parts for Flute 1 & 2, Oboe, Bassoon, Clarinet in B-flat, Clarinet in C, Bassoon in C, Saxophone in C, Trombone in C, Trumpet in C, Horn in F, Horn in C, Trombone in B-flat, Trumpet in B-flat, Trombone in B-flat, Clarinet in B-flat, Bassoon in B-flat, Saxophone in B-flat, Trombone in B-flat, Trumpet in B-flat, and Percussion. Markings include 'allarg.', 'ppp', and 'morendo'.

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NARRATORE
Rigoletto, chiuso nel suo mantello, si aggirava per le vie della città in direzione della casa di Sparafucile. Il temporale e il buflone cominciarono a pregustare la vendetta che da trenta giorni ormai stava attendendo. Il portone di casa era ancora...

RIGOLETTO
Die Glocke schlägt Mitternacht und Rigoletto klopft vereinbarungsgemäß an die Tür. In der belebten Erwartung, den Leichnam seines Freundes in den Fluss zu werfen und so endlich Frieden für seine geliebte Tochter Gilda zu finden...

NARRATORE
La chère soula les deux corps de minuit et Rigoletto, suivant le plan établi par Sparafucile, frappa à la porte, trépignant de jeter le corps du beau dans le fleuve et de trouver ainsi, enfin, la paix pour sa fille tant aimée...

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NARRATORE
Rigoletto, chiuso nel suo mantello, si aggirava per le vie della città in direzione della casa di Sparafucile. Il temporale e il buflone cominciarono a pregustare la vendetta che da trenta giorni ormai stava attendendo. Il portone di casa era ancora...

NARRATORE
Rigoletto, wrapped in his cloak, was coming down the road alone towards Sparafucile's house. The violence of the storm, the front of the wine shop, the jester started to enjoy the moment of vengeance that he had awaited for thirty days. The door...

RIGOLETTO
In seinem Mantel gehüllt, ähert sich durch die Straßen der Stadt dem Haus des Banditen. Das Gewitter ist zornig, die Fenster der Hofnarr das Geläch der Rache zusschnitten, auf die er seit dreißig Tagen wartet. Die Bassen ist noch geschloß...

NARRATORE
L'envoûpé d'un long manteau, Rigoletto errait dans les rues de la ville en direction de la maison de Sparafucile. La violence de il devant l'herberge, le buflon se mit à savourer d'avance la vengeance qu'il attendait maintenant depuis trente jours. La porte d'entrée...

Fig. 2
Tubular Bell
Musical notation for Tubular Bell, Figure 2.

NARRATORE
La campana rintorò la mezzanotte e Rigoletto, secondo quanto stabilito da Sparafucile, bussò alla porta, trépandoti di gettare il cor Gilda, Sparafucile, dall'attico della casa, sotto l'acqua alla sua porta e si sparse fuori. Rigoletto attendeva con frenesia, ma il sacro nel quale, stando alle parole che Sparafucile pronunciò a Rigoletto, c'era l'uomo che lui voleva veder morto. Rigoletto, e si premuro di ricordargli che doveva al più presto gettare il corpo nel fiume. Ma Rigoletto provava un rancore tale...

Ma su quella strada Rigoletto, in ginocchio, vide morire Gilda, la figlia che amava più di ogni altra cosa al mondo. Ah, la maledice brava.

Full orchestral score for measures 701-710. Includes parts for Flute 1 & 2, Oboe, Bassoon, Clarinet in B-flat, Clarinet in C, Bassoon in C, Saxophone in C, Trombone in C, Trumpet in C, Horn in F, Horn in C, Trombone in B-flat, Trumpet in B-flat, Trombone in B-flat, Clarinet in B-flat, Bassoon in B-flat, Saxophone in B-flat, Trombone in B-flat, Trumpet in B-flat, and Percussion. Markings include 'Andante', 'p', 'ppp', and 'morendo'.

701

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705 707

Instrument list: 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 Trumpet, C Solo Euphonium / C Solo Tenor, Gilda, Il Duca, Rigoletto, Bb Trumpet 1, Bb Trumpet 2-3, Bb Corn / Bb Flugelhorn, 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 B1160.32 129

709

Instrument list: 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 Trumpet, C Solo Euphonium / C Solo Tenor, Gilda, Il Duca, Rigoletto, Bb Trumpet 1, Bb Trumpet 2-3, Bb Corn / Bb Flugelhorn, 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 B1160.32 130

713 715

*a tempo*

Instrument list: 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 Trumpet, C Solo Euphonium / C Solo Tenor, Gilda, Il Duca, Rigoletto, Bb Trumpet 1, Bb Trumpet 2-3, Bb Corn / Bb Flugelhorn, 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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Instrument list: 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 Trumpet, C Solo Euphonium / C Solo Tenor, Gilda, Il Duca, Rigoletto, Bb Trumpet 1, Bb Trumpet 2-3, Bb Corn / Bb Flugelhorn, 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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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

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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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

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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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

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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