

Giuseppe Verdi
arr. Lorenzo Pusceddu

RIGOLETTO

selection from *Atto 2 & 3*

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

Atto Secondo

N.° 8. Scena ed Aria	pag. 5
“Parmi veder le lagrime”	pag. 8
“Scorrendo uniti remota vita”	pag. 14
N.° 9. Scena ed Aria	pag. 22
“Cortigiani, vil razza dannata”	pag. 25
N.° 10. Scena e Duetto	pag. 40
“Tutte le feste al tempio”	pag. 42
“Ah! Piangi”	pag. 49
“Si vendetta, tremenda vendetta”	pag. 55

Atto Terzo

N.° 11. Scena e Canzone	pag. 70
“La donna è mobile”	pag. 72
N.° 12. Quartetto	pag. 84
“Un dì, se ben rammentomi”	pag. 84
“Bella figlia dell’amore”	pag. 92
N.° 13. Tempesta	pag. 108
N.° 14. Scena e Duetto finale	pag. 126
“V’ho ingannato”	pag. 128

RIGOLETTO - selection from "Atto 2 & 3"

Concert Band

ES B 1160.32

Grade: 3,5

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 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 } C + Bb tr
- 1. Trombone 3 } (optional)
- 3. C Euphonium / C Baritone
- 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. Bb tr Bass
- 2. Eb tr 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 (optimal)
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 (optimal)
H Dacca
Riglatto
Choir (optimal)
Bb Trumpet 1
Bb Trumpet 2-3
Bb Cornet
Bb Flughorn (optimal)
F Horn 1
F Horn 2
C Trombone 1-2
C Trombone 3 (optimal)
C Euphonium
C Bass 1-2
Sring Bass
Timpani
Percussion 1
Percussion 2

Proprietà SCOMEGNA Editori Musicali s.r.l. - Via Campani 41 - 10040 LA LOGGIA (TO) Italia. Tel. 011/962.94.92 • Telefax 011/962.70.55
© Copyright 2011 by SCOMEGNA Editori Musicali - Tutti i diritti di esecuzione, riproduzione e trascrizione sono riservati per tutti i Paesi.

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 Cornet
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

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 Cornet
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

NARRATORE

Il Duca si aggirava per il Salone del Palazzo durante
comandando avanti e indietro senza sosta. Membro della
sua agitazione era la spartizione della lanterna che aveva
lasciato sola in casa poco prima. Previsto da un terribile
senso di presagio, egli tentò sui suoi passi per andare ad
incontrare la sua Gilda, signora del fatto che Marullo e i
contadini fossero in grado di portarla via a Rigolotto.
Il Duca trovò la porta di casa della fanciulla spalancata e
la strada completamente deserta. In casa non vi era
nessuno. Chi poteva essere stato a rapire la donna a cui
aveva concesso il suo amore profondo? Ma soprattutto:
dove l'avrebbe portata? Il Duca, guardando vendetta, si
lasciò andare ad altre ricerche di questi affari vissuti
insieme a Gilda, intrucchiando altre parole d'amore per la
giovanne fanciulla.

NARRATOR

The Duke was restlessly walking back and forth in the
main hall of the Royal 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 Duke 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 to be married there. In finding 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 Duke, 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.

ERZÄHLER

Der Herzog geht im Saal des Palasts hin und her und ah,
Das Mädchen, das er kurz zuvor in ihrem Raum allein
gelassen hatte, ist verschwunden! Kurz nachher er Gilda
verloren hatte, hatte ihn eine schreckliche Verahnung
durchdrungen und dass gefährlich, noch einmal zu der
Fanciulla zurückzukehren, 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 Mädchens offen, die Straße völlig
leer. Im Haus war niemand. Wer konnte die Frau gerettet
haben, der er seine tiefe Liebe erklärt hatte? Und vor
allem: Wo war sie hingekracht worden? Der Herzog
schwört Rache und gibt sich der stillen Erinnerung an
jener Augenblicke hin, die er mit Gilda erlebt hat. Immer
neue Worte der Liebe findet er für das junge Mädchen.

NARRATEUR

Le Duc marchait sans arrêt de long en large dans le Salon
du Palais royal. 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 Duc
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 confié son amour? Mais surtout: où
pourrait-on bien l'avoir emmenée? Tout en jurant de se
venger, le Duc 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 Cornet
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

27 29 31

ES B1160.32 9

33 35

ES B1160.32 10

39 41 43

ES B1160.32 11

45 47

ES B116 12

49 51 53

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
Baritone Sax
B♭ Solo Clarinet
B♭ Solo Tenor
C Solo Euphonium
C Solo Trombone
Glockenspiel
II Drums
Rigoberto
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Corn
B♭ Flag
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 13

"Scorrendo unti remota viv" # 95
Allegro assai moderato

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
Baritone Sax
B♭ Solo Clarinet
B♭ Solo Tenor
C Solo Euphonium
C Solo Trombone
Choir
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Corn
B♭ Flag
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

LIBRETTO
La sala entrano con grande fretta i cortigiani, assieme a Marullo, Geyram e Borsa. Questi ultimi informarono il Duca che erano venuti a rapire l'amante di Rigoberto, portandola via dalla sua dimora. Il Duca a quel punto si incuriosì e chiese ai tre uomini di raccontargli le gesta della loro impresa. Marullo, Geyram e Borsa raccontarono tutto nei minimi dettagli, sottolineando il fatto che Rigoberto, una volta scoperto l'inganno, restò da solo ad imprecare.

NARRATORE
The courtiers, together with Marullo, Geyram, and Borsa hurriedly entered the room. The latter informed the Duke that they managed to abduct Rigoberto's lover and that they had taken her away from his house. This news had intrigued the Duke who asked the three men about the particulars of their venture. Marullo, Geyram, and Borsa told him every little detail, calling attention to the fact that Rigoberto, once he figured out what had happened, remained there alone swearing at them.

ERZÄHLER
In großer Eile treten die Hülftinge zusammen mit Marullo, Geyram und Borsa in den Saal. Sie erzählen dem Herzog, dass es ihnen gelungen sei, Rigobertos Geliebte aus ihrem Haus zu entführen. Der Herzog wird neugierig und bittet sie, ihm genau von ihrem Abenteuer zu berichten. Marullo, Geyram und Borsa erzählen es ihm in allen Einzelheiten und betonen besonders die Tatsache, dass Rigoberto, nachdem er die Täuschung entdeckt hatte, allein geköhlet war und nur noch Flüche konnte.

NARRATEUR
Les courtisans, accompagnés de Marullo, Geyram et Borsa, entrèrent en grande hâte dans la salle. Ces derniers informèrent le Duc qu'ils avaient réussi à enlever la maîtresse de Rigoberto, et à l'emporter loin de sa demeure. Le raisonné du Duc fut soudain éveillé et il demanda aux trois hommes de lui raconter les événements de leur exploit. Marullo, Geyram et Borsa racontèrent tout ce qui s'était passé dans les moindres détails, soulignant le fait que Rigoberto, une fois qu'il eût découvert la duplicité, resta seul en lançant des imprécations.

Choir
Sotterò - de - a - si - s' - re - ma - la
Sotterò - de - a - si - s' - re - ma - la

ES B1160.32 14

61 63 65

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
Baritone Sax
B♭ Solo Clarinet
B♭ Solo Tenor
C Solo Euphonium
C Solo Trombone
Choir
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Corn
B♭ Flag
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 15

67 69

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
Baritone Sax
B♭ Solo Clarinet
B♭ Solo Tenor
C Solo Euphonium
C Solo Trombone
Choir
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Corn
B♭ Flag
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

Choir
per - la - c'era - il - go - go - go - go, quando - il - bel - le - ve - ro - re - que - re - re
per - la - c'era - il - go - go - go - go, quando - il - bel - le - ve - ro - re - que - re - re

ES B1160.32 16

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 Trombone

C Solo Euphonium
C Solo Tuba

Choir

B♭ Trumpet 1

B♭ Trumpet 2,3

AB Corn
AB Flag

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Sr. Bass

Timpani

Perc. 1

Perc. 2

ES B1160.32

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 Trombone

C Solo Euphonium
C Solo Tuba

Choir

B♭ Trumpet 1

B♭ Trumpet 2,3

AB Corn
AB Flag

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Sr. Bass

Timpani

Perc. 1

Perc. 2

ES B1160.32

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 Trombone

C Solo Euphonium
C Solo Tuba

Choir

B♭ Trumpet 1

B♭ Trumpet 2,3

AB Corn
AB Flag

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Sr. Bass

Timpani

Perc. 1

Perc. 2

ES B1160.32

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 Trombone

C Solo Euphonium
C Solo Tuba

Choir

B♭ Trumpet 1

B♭ Trumpet 2,3

AB Corn
AB Flag

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Sr. Bass

Timpani

Perc. 1

Perc. 2

Poco più vivo $\text{♩} = 100$

ES B116

"Cortigiani, vil razza dannata"

119

121

Andante mosso agitato ♩ = 80

ES B1160.32 25

123

ES B1160.32 26

127

129

ES B1160.32 27

131

ES B116 28

135 137

ES B1160.32 29

139

ES B1160.32 30

143 145

Meno mosso $\text{♩} = 56$

ES B1160.32 31

147

ES B116 32

Musical score for measures 151-153. 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. Sax, Bar. Sax, Bb Solo Clarinet, Bb Solo Trumpet, C Solo Euphonium and C Solo Trombone, Gilda, Il Duca, Rigoletto (with Italian lyrics: "Gilda tu - dove? Tante - re - ve - ne? E lei - non e' ve - ne? E lei - non e' ve - ne? E lei - non e' ve - ne?"), Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flag, F Horn 1, F Horn 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Perc. 1, and Perc. 2. Dynamic markings include *ppp* and *f*.

Musical score for measures 155-157. 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. Sax, Bar. Sax, Bb Solo Clarinet, Bb Solo Trumpet, C Solo Euphonium and C Solo Trombone, Gilda, Il Duca, Rigoletto (with Italian lyrics: "mi - nes - si - ga - re - ri - per - di"), Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flag, F Horn 1, F Horn 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Perc. 1, and Perc. 2. Dynamic markings include *f* and *pp*.

Musical score for measures 157-159. 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. Sax, Bar. Sax, Bb Solo Clarinet, Bb Solo Trumpet, C Solo Euphonium and C Solo Trombone, Gilda, Il Duca, Rigoletto (with Italian lyrics: "Gilda - mi - nes - si - ga - re - ri - per - di"), Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flag, F Horn 1, F Horn 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Perc. 1, and Perc. 2. Dynamic markings include *ppp* and *f*.

Musical score for measures 161-163. 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. Sax, Bar. Sax, Bb Solo Clarinet, Bb Solo Trumpet, C Solo Euphonium and C Solo Trombone, Gilda, Il Duca, Rigoletto (with Italian lyrics: "mi - nes - si - ga - re - ri - per - di"), Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flag, F Horn 1, F Horn 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Perc. 1, and Perc. 2. Dynamic markings include *f* and *pp*.

163 165

ES B1160.32 37

col canto 167

ES B1160.32 38

169 171

ES B1160.32 39

N.° 10. Scena e Duo
Allegro assai vivo ed agitato 1/4 = 144

ES B116 40

VARRATTORE
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.

VARRATTORE
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 Vaters und wirft sich in Tränen aufgelöst in den Vater in die Arme.

VARRATTORE
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.

NARRATORE
 Rigoleto 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! Rigoleto chiese alla figlia perché piangesse, e lei rispose di voler arrendersi solo davanti al padre. I cortigiani furono mandati via in fretta e furia da Rigoleto, 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, parlandosi tra di loro, convennero che con i fanciulli e i dementi spesso è meglio fare finta di nulla, non mancando di osservare di nascosto ciò che succedeva tra Rigoleto e la figlia Gilda.

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

NARRATORE
 Rigoleto 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 Rigoleto 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. Rigoleto 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 presence is often best. Leaving the room, they also decided to keep watching what was happening between Rigoleto and his daughter Gilda.

Finally, Rigoleto 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 furiously came to meet her. He said that he was a student and was poor, and he stated his passionate love for her. Once her beloved left, suddenly some men broke in and carried her away by force.

LEZIBLER
 Rigoleto weist sofort die Hofsleute 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! Rigoleto fragt seine Tochter, warum sie weint. Vor ihrem Vater allein wollte sie erröten, erzählte sie. Gelächter schickt Rigoleto alle Hofleute hinaus und bittet sie, Geliebte zu sagen, wenn sie den Herzog besser nicht wegen seiner Anwesenheit. Dann lässt er sich in einen Sessel fallen, während die Hofsleute einander zusehen, dass man Kindern und Narren besser ihren Willen lassen sollte. Im Verborgenen wahren sie aber beobachten, was zwischen Rigoleto und seiner Tochter geschieht.

Rigoleto und Gilda sind endlich allein und können frei sprechen, ohne die indiscreten Augen der Hofsleute. 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 - erzählt Gilda unter Tränen weiter - war er im Verborgenen zu ihr gekommen, hatte sich als mittelloser 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
 Rigoleto 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 buffon en ces moments d'éloignement de son amour perdu ! Rigoleto demanda à sa fille pourquoi elle pleurait, et celle-ci lui répondit qu'elle ne voulait raconter que devant lui. Les courtisans furent donc renvoyés en toute hâte par Rigoleto, 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 buffon se laissa tomber dans un fauteuil, tandis que les courtisans convenaient à voix basse qu'avec les jeunes gens et les déments il valait mieux faire semblant de rien et de se mirer à observer en cachette ce que se passait entre Rigoleto et sa fille Gilda.

Rigoleto 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.

"Tutte le feste al tempio"
Andantino ♩ = 90

181 183

181 183

189 191 193 195

189 191 193 195

197 199

197 199

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 Trumpet

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 45

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 Trumpet

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 Trumpet

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 47

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 Trumpet

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 48

"Al! Fiang!"
Andantino più lento ♩ = 60

233 235

VARRATHE
Rigoleto, vedendo il racconto del rapimento della figlia, ebbe un sussulto. Il suo seno desiderò che il destino potesse dare alla figlia cui che aveva tolto a lui, come un'equilibrata che si ristabilisce. La crudeltà del suo essere deturcato doveva fare da contraltare alla bellezza pura di Gilda.

VARRATHE
Rigoleto, 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
Rigoleto 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, in einer Art ausgleichender Gerechtigkeit. Die Grausamkeit seiner Misshandlung sollte durch das Gegenrecht von Gildas reiner Schönheit wettgemacht werden.

VARRATHE
En entendant le récit de l'enlèvement de sa fille, Rigoleto 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 difformité devait s'opposer à la beauté pure de Gilda.

233 235

ES B1160.32 49

237

237

ES B1160.32 50

241 243 245

241 243 245

ES B1160.32 51

247

247

ES B1160.32 52

251

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

Gilda

Il Duca

Rigoberto

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Corn
B♭ Flag

F Horn 1

F Horn 2

C Trombone 1,2

C Trombone 3

C Euphonium

C Bass 1,2

Sr. Bass

Timpani

Perc. 1

Perc. 2

ES B1160.32

53

257

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

Gilda

Il Duca

Rigoberto

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Corn
B♭ Flag

F Horn 1

F Horn 2

C Trombone 1,2

C Trombone 3

C Euphonium

C Bass 1,2

Sr. Bass

Timpani

Perc. 1

Perc. 2

ES B1160.32

54

“Sì, vendetta, tremenda vendetta”

Allegro vivo $\text{♩} = 132$

263

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

Gilda

Il Duca

Rigoberto

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Corn
B♭ Flag

F Horn 1

F Horn 2

C Trombone 1,2

C Trombone 3

C Euphonium

C Bass 1,2

Sr. Bass

Timpani

Perc. 1

Perc. 2

ES B1160.32

55

NARRATORE
Rigoberto disse a Gilda che era giunto il tempo di abbandonare le sale del Palazzo Ducale e, muovendosi 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 lanciato la sera della festa. Il malinconico, intanto, non aveva sentito i suoi effetti. “Pochi di un fulmine o un ferro di spada ha colpito il tuo petto, leger altera, o Duca, vivrai!” annunciò Montemar prima di uscire in mezzo alle guardie. Rigoberto, in presente, avendo sentito tutto, si lasciò andare in un grido di rabbia: “Forché, ti stai sfogando, anzi te vendicando?” e si rivolse anche lui al ritratto del Duca, con parole che non lasciavano presagire nulla di buono. “Sì, vendetta, tremenda vendetta!” continuò a gridare il fulmine, 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 del padre ma più tenero che diffidente si sarebbe placata di sola e dove al padre che il cielo avrebbe profuso gli atteggiamenti del Duca, aggiungendo che, nonostante i trattamenti, se era innamorata, e chiese al padre pietà e clemenza.

NARRATORE
Rigoberto told Gilda that it was time to leave this domed Duca 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 “Nave neither steel nor thunderbolt has struck your breast, you will live on, oh Duke, in happiness.” Rigoberto, 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 misbehavior, 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 Rigoberto 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, Blicke und Schwerte verheuten dein Leben, so bilde dir auch keine noch Glück und Gedeihen!“ verkündet Montemar, leidet er von dem Fürken abgesehen wird. Doch Rigoberto, der alles mit angehört hat, lässt sich zu einem Zornesausbruch hinreißen. „Du hast, lieber Herr! Gerächt wird du sein!“ rief er und wendet sich an das Porträt des Herzogs, und seine Worte lassen nichts Gutes ahnen. „Ja, Rache, schreckliche Rache!“ wiederholt der Blitzeur mehrfach. Die Stunde der Strafe rückt näher und wie Blitze des Himmels, soll die Verdammung über ihn herabkommen. Gilda beachtet in dem lauen ihres Vaters die behelende Freude, 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 Erbarmen und Mitleid.

NARRATEUR
Rigoberto 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 Comte se 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 la soirée de la fête. En effet, le maléfice n’avait pas produit ses effets. « Puisque ni la foudre ni le fer d’une épée n’a frappé ta poitrine, sans bonheur, in dies Tere, oh Duc, tu vivras! » annonce Montemar avant de sortir entouré de gardes. Rigoberto, qui était là et avait tout entendu, se laisse aller à un cri de rage: « Tu le trompes, vieillard, je serai ton vengeur! » et il cédansa lui aussi au portrait du Duc, avec des mots qui ne laissaient présager rien de bon. « Oh, vengeance, délectable vengeance! » continuait de crier le tonnerre, 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 fiévreuse et impalpable. 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 éloquent et charitable envers cet homme.

265

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

Gilda

Il Duca

Rigoberto

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Corn
B♭ Flag

F Horn 1

F Horn 2

C Trombone 1,2

C Trombone 3

C Euphonium

C Bass 1,2

Sr. Bass

Timpani

Perc. 1

Perc. 2

ES B1160.32

56

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.
 Gilda
 Il Duca
 Rigoletto
 Bb Trpt. 1
 Bb Trpt. 2-3
 Bb Corn
 Bb Flag.
 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

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.
 Gilda
 Il Duca
 Rigoletto
 Bb Trpt. 1
 Bb Trpt. 2-3
 Bb Corn
 Bb Flag.
 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

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.
 Gilda
 Il Duca
 Rigoletto
 Bb Trpt. 1
 Bb Trpt. 2-3
 Bb Corn
 Bb Flag.
 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

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.
 Gilda
 Il Duca
 Rigoletto
 Bb Trpt. 1
 Bb Trpt. 2-3
 Bb Corn
 Bb Flag.
 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

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.
 Gilda
 Il Duca
 Rigoletto
 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
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

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.
 Gilda
 Il Duca
 Rigoletto
 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
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

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.
 Gilda
 Il Duca
 Rigoletto
 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
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

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.
 Gilda
 Il Duca
 Rigoletto
 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
 Str. Bass
 Timpani
 Perc. 1
 Perc. 2

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

ES B116 68

343 345 347 349

ES B1160.32 69

ATTO II
N.° 11. Scena c

Adagio $\text{♩} = 60$

ES B1160.32 70

NARRATORE
 Su una spianata deserta del fiume Minio, si affacciava una casa a due piani, mezza diruta. Il pian terreno vi era una cucina ostiera e una scuderia; la sovra al granaio al cui interno si poteva andare, da un balcone senza imposte, su grande letto. La bottega che dava sulla strada era piena di crappe da cui si poteva scorgere facilmente ciò che accadeva all'interno. Era notte, e Rigoletto e Gilda vi trovavano proprio al di fuori dell'edificio. All'interno, Sparafucile, il scariotto che Rigoletto incontrò la sera in cui fu maldehito da Montenero, era intento a pulire il suo cimitero, sotto sopra un tavolo, ignorando della presenza di Gilda e Rigoletto. Rigoletto, ancora turbato dal modo in cui il Buca si era preso gioco della figlia ingenua, stupida e povera, si sentì dei sentimenti di Gilda, e la giovane ragazza, di tutta risposta, affermò di amarlo sempre. Il vecchio buffone si domandò come fosse possibile, dato che aveva lasciato tutto il tempo alla figlia per riflettere, e giunse vendetta nei confronti del Buca, ma Gilda, accorta dal profondo sentimento, chiese amaramente al padre perché per il suo amico. A quel punto Rigoletto, 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, Rigoletto accompagnò Gilda verso una scala nascosta del muro e lei cominciò ad avanzare all'interno dell'edificio. "Volevo solo un uomo", disse Gilda, Rigoletto 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 Sparafucile del buon vino e una stanza da letto. Sparafucile uscì dalla sala, e il Buca cominciò ad intonare un brano che ben spiegava il suo pensiero sulla donna, sempre pronta, sia nel punto su sei riso, a morire: "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 Rigoletto and Gilda were right there standing in the road in front of this building. Inside, Sparafucile, the killer that Rigoletto had met the night when Montenero cursed him, was seated at a table cleaning his belt, unaware of the presence of Gilda and Rigoletto. Rigoletto, 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 Rigoletto, 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, Rigoletto led her to a crack in the wall, and she started looking inside the building. "I've only a man", said Gilda while Rigoletto 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 Sparafucile to serve him some good wine and prepare a bedroom. Sparafucile 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 hochloftigen Zimmer, in dem man durch einen Balken ohne Türen an kleinen Bett erblickt. Die Fassade zur Straße ist voller Risse, durch die man leicht beobachten kann, was drinnen vor sich geht. Es ist Nacht. Rigoletto und Gilda befinden sich gerade hier, vor diesem Haus. In der Stube sitzt Sparafucile an einem Tisch, der gelangene Mörder, den Rigoletto an dem Ufer nach dem Fest und dem Fluch von Montenero getroffen hat. Er rinnt sein Koppel und ahnt nichts davon, dass Gilda und Rigoletto draußen stehen. Rigoletto ist noch voll Zorn über die Art, wie der Betrug sein Spiel mit Gilda getroffen 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 Hühner fragt sich, wie das möglich sei, hat er doch seiner Tochter genug Zeit gelassen, um den Betrug zu verstehen. Er schreit Rache, aber Gilda, geliebt von ihrem Vater Götter, bietet ihren Vater erneut an Mitleid für ihren Geliebten. Rigoletto, der genau weiß, wie der Betrug über Frauen denkt, fragt seine Tochter, ob sie ihn auch noch lieben würde, wenn er sich betrüge, doch Gilda ist überzeugt, dass der Betrug nur sie liebe. Nun führt Rigoletto sie zu einer der Spalten in Mauerwerk, so dass sie in das Gebäude blicken kann. "Ich sehe nur einen Mann", sagt Gilda, Rigoletto lobt sie hoch, nur etwas sollte sie noch warten. Gilda beobachtet, wie der Betrug, ein einfacher Kavallerieoffizier gekleidet, durch eine kleine Tür in die Schenke tritt und bei Sparafucile im überhöflichen Ton guten Wein und ein Zimmer bestellt. Sparafucile 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. "Wie so trügerisch sind Weibchen!"

NARRATEUR
 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 défilé conduisait 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 tellement crevassée que du dehors on pouvait voir aisément tout ce qui se passait à l'intérieur. C'était la nuit, et Rigoletto et Gilda se trouvaient sur la route, juste en face de la maison. À l'intérieur, Sparafucile, le tueur à gages que Rigoletto avait rencontré la soirée où il fut malade par Montenero, était occupé à nettoyer son cimeterre, assis à une table. Encore bouleversé par la façon dont le Buca s'était moqué de sa fille en se faisant passer pour un étudiant pauvre, Rigoletto 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 son amoureux. Rigoletto, qui connaissait bien l'âme que le Buca avait des femmes, demanda alors à sa fille si elle l'aurait encore s'il l'avait trahie, mais Gilda fut tout à fait certaine que le Buca l'adorait. Rigoletto accompagna alors Gilda vers une des fentes du mur et lui fit observer l'intérieur du bâtiment, se joignant à dire paternellement 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 Sparafucile du bon vin et une chambre. Sparafucile sortit de la pièce, et le Buca commença à intonner un morceau qui expliquait bien sa pensée sur les femmes, toujours prêtes, dans les points où dans les rires, à mourir: « Comme la plume au vent, jamais est volage ».

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

ES B1160.32 72

371 373 375 377 379 381

ES B1160.32 73

383 385 387

74 ES B1160.32

395 397 cresc. 399 401

ES B1160.32 75

403 405 407 409

76 ES B116

417 419 421 423 425 427

ES B1160.32 77

429 431 433

ES B1160.32 78

439 441 443 445 447

ES B1160.32 79

449 451 453

ES B116 80

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 al suo abbraccio. In quel mentre, Sparafucile scende sulla via, prese da parte Rigoberto e gli chiede se "il suo uomo", il Buca, doveva vivere o morire. Rigoberto gli risponde che sarebbe tornato più tardi a concludere il lavoro e il giustiziere si affrettò dietro la casa lungo il fiume.
 Gilda e Rigoberto restarono sulla via intenti 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 concludere di averla a lungo cercata. Maddalena, che lei conosceva i costumi del Buca, chiese a lei 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. Tornando conferma nella risposta del Buca, Gilda, al sentire quelle parole, provò un senso di scontento, forte come una pugnalata 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. "Sen bratta", disse lei, "abbracciami", rispose lui. Gilda, sempre accanto al padre, osservava quella scena come se si trovasse in un teatro. Il Buca, ritenendo giusto, confidò a Maddalena di essere ubriaco di una passione ardente e le disse addirittura di volerla sposare. Rigoberto, accorto alla figlia, era sobrietà. Gli Gilda stava osservando avrebbe dovuto scartare da lei il pensiero di quell'uomo così vile e così disonesto. Così traditore, agli occhi di Gilda, Maddalena non fece troppo caso alle parole del Buca, ben consapevole delle sue abitudini, e si soppo in una risata consolatoria. Il suo modo di parlare la rendeva prelosa e, credendo a ragione che il Buca stesse scherzando, lei affermava di essere pronta a quel tipo di gioco, come un piccolo uccello 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 scarlet 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 Rigoberto and asked: "Your man's in there. Is he to live or die?" Rigoberto 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 Rigoberto 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 rushed to adore 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 treacherous 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 gallantry and love thus provoking her aloof reaction. "I am ugly," said Maddalena. "Bug me" answered the Buca. Gilda, always leaning on her father, observed those discussions as though she were in a theater where her own uncertain future was unfolding on stage. The Buca, jocularly laughing, convinced Maddalena to be drunk with love and even added that he wanted to marry her. This time all events coincided Rigoberto. He believed that those images and words would have been enough for Gilda to abandon her father for such a despicable and dishonest man. She could not have misunderstood his deceiving behavior again. At first, quite accustomed to such foibles and deceitful plays, Maddalena showed indifference to the Buca's words. She could not stop bursting 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 Knäuel 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 Rigoberto beiseite genommen und fragt ihn, ob „sein Mann“, der Buca, leben oder sterben solle. Rigoberto will später wiederkommen, um die Arbeit zu vollenden, und der Brecher entlässt sich hinter dem Buca zum Fluss hin. Gilda und Rigoberto bleiben auf der Straße und beobachten, was in der Schenke passiert. Der Buca beginnt ein Gespräch mit Maddalena, der aufmerksamen Schwester von Sparafucile, die den Buca liebte, bei der jeweiligen Opfer ihres Bruders zu verhüten. In seiner üblichen Weise beschuldigt der Buca sie mit Komplimenten, bis zu dem Gedächtnis, nur sie zu haben und sie lange gesucht 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 hilft die Enttäuschung wie einen Bolchschiff mitten 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 rührlose Verräter nimmt ihre Hand und sagt, dass jede Besessenheit im Vergessen und in der Liebe verfluge, doch er trillt auf eine distanzierte Reaktion. „Ich bin hässlich!“, sagt sie, „umarme 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 Verhüllung einer ungesunden Zukunft. Der Buca lacht und grüßelt Maddalena, von einer fremden Leidenschaft heranziehend zu sein und sie sogar heiraten zu wollen. Rigoberto neben seiner Tochter fühlt sich erleichtert. Was Gilda hier mit eigenen Augen ansah, sollte eigentlich, um jeden Gedanken an dieses so feigen, betrügerischen Mann auszuwischen. Russ er ein Verräter ist, erkennt auch Gilda. Maddalena arbeitet nicht zu sehr auf die Worte des Buca, denn sie kennt die Manier wohl, und heichelt in ein befriedigendes Lachen aus. Sie hält seine Linderungen 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 déposa sur la table et, avec le pommeau de son épée, il frappa deux coups au plafond. A ce signal, une jeune femme vêtue d'un costume très décolleté, descendit les escaliers. Le Buca courut vers elle pour l'embrasser, mais la jeune femme évita son étreinte. Sur ces entrefaites, Sparafucile sortit, prit Rigoberto à part et lui demanda si « son homme », le Buca, devait vivre ou mourir. Rigoberto lui répondit qu'il reviendrait plus tard pour conclure son affaire et Sparafucile s'éloigna derrière la maison, le long du fleuve. Gilda et Rigoberto restèrent sur la route à observer à travers les créneaux de mur ce qui se passait à l'intérieur de la taverne. Le Buca se mit à entretenir Maddalena, la séduisante sœur de Sparafucile qui applaudit les futures victimes de son frère 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 de lui, lui demanda si n'aurait pas par hasard oublié toutes les autres femmes qu'il avait eues, ajoutant qu'il n'était pas un vrai libertin, ce à quoi le Buca répondit qu'il en était effectivement un. En entendant ces mots, la douleur de Gilda fut immense, telle un coup de poignard qui lui transperçait la poitrine. L'homme dont elle était tombée amoureuse se comportait en véritable traître, et cela devant ses yeux indignés de jeune fille. Le Buca s'élança dans les bras de Maddalena qui esquiva son étreinte en lui conseillant de ne point s'emballer. En séduisant rapidement, le Buca prit dans 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-il. 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 piège d'un futur mortel. Le Buca, riant joyeusement, confia à Maddalena qu'il était ivre d'une passion ardente et il lui fit même qu'il voulait l'épouser. A côté de sa fille, Rigoberto était soulagé. Ce que Gilda était en train d'observer devait écarteler à tout jamais l'âme de la jeune femme et lui faire perdre tout espoir. Elle se déhila, aux yeux de Gilda. Maddalena ne fit pas attention aux propos du Buca car elle connaissait parfaitement sa façon d'agir 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 vint de ce jeu, comme une petite souris qui accepte d'être chassée par un chat.

ES B1160.32

83

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

ES B116

84

483 485 487

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♭ Cornet
B♭ Flag

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

85

489

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♭ Cornet
B♭ Flag

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

86

495 497

crac.

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♭ Cornet
B♭ Flag

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

87

499 501

col canto

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♭ Cornet
B♭ Flag

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 B116

88

ES B1160.32

ES B1160.32

ES B1160.32

"Bella figlia dell'amore"
Andante $\text{♩} = 66$

ES B116

NARRATORE
Rigoletto si rivolge alla figlia: "Non ti basta ancora così lui vani?"; il Duca continua a rivolgersi a Maddalena con le sue arti sedurre: "Bella figlia dell'amore, sono schiavo dei tuoi vezzi..." e Maddalena ride e si schernisce. Alla schernaglia amorosa tra il Duca e Maddalena si sovrappone una scemenza di Gilda e Rigoletto. La prima angosciata dal trattamento del Duca e dal riconoscere, nelle parole rivolte a Maddalena, le stesse parole che aveva rivolto a lei, ed il secondo impedito nel consolare Gilda travolta ancora che un libertino come il Duca, non meritava di procurarle tanto questo dolore e che lui avrebbe provveduto ad una rapida e consolatoria vendetta.

NARRATOR
Rigoletto asked his daughter: "Have you not seen enough?" In the meantime, the Duke continued wooing Maddalena by showing his libertine talents: "Fairest daughter of love, I am a slave to your charms..." and Maddalena kept laughing and jeering at the situation. The loving and playful teasing between the Duke and Maddalena overlapped with the unceasing loving of Gilda and Rigoletto, the former, suffering because of the Duke's deception, recognized that his words for Maddalena were the same that he ardently used to tell her Rigoletto, trying to comfort his daughter, pointed out that she did not deserve to suffer so much for a scoundrel such as the Duke, adding that he would have taken care of a quick and reassuring revenge.

ERZÄHLER
Rigoletto wendet sich an seine Tochter: „Auch, ist dir das genug?“ Der Herzog spricht weiter mit Maddalena mit all seiner Verführungskunst: „Schönste Tochter der Liebe, ich bin ein Sklave deiner Reize...“. Maddalena lacht und verspottet ihn. Dem flirtanten Geplänkel zwischen dem Herzog und Maddalena überlagern sich die Gefühle von Gilda und Rigoletto - sie mit dem Schicksal ihrer nun Verzauberten, auch weil sie in seinen Worten an Maddalena die gleichen Worte erkennt, die er ihr angedacht hatte, und er, weil er seine Tochter trübsinnig und davon überzeugen will, dass ein Weibling wie der Herzog es nicht wert sei, die deren Schmerz zuzufügen. Er will für eine rasche, tröstliche Rache sorgen.

NARRATEUR
Rigoletto s'adresse à sa fille: « En croiras-tu les yeux ? ». Le Duc poursuit ses arts séducteurs à l'adresse de Maddalena: « A toi si tu le veux, oui, moi j'en suis schiavone... » et Maddalena continue de rire en se moquant. A l'overdose amoureuse entre le Duc et Maddalena se superposent les sentiments de Gilda et de Rigoletto. La jeune fille souffrante de la trahison du Duc et de la découverte que les mots penurieux par elle à Maddalena étaient exactement les mêmes mots qu'il lui avait adressés, à elle, Rigoletto tentait de consoler Gilda en lui faisant remarquer qu'un libertin comme le Duc ne méritait pas de procurer en elle une telle douleur et qu'il se chargerait de lui infliger une punition rapide et consolatoire.

527 529 531

ES B1160.32 93

533 535

ES B1160.32 94

539 541

ES B1160.32 95

543

ES B116 96

547 549 551

col canto

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

Glenda

Musette

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 97

553

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

Glenda

Musette

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 98

557 559

col canto

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

Glenda

Musette

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 99

561

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

Glenda

Musette

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 B116 100

563 565

ES B1160.32 101

567

ES B1160.32 102

569 571

ES B1160.32 103

573

ES B116 104

589 591 593 595

ES B1160.32 109

597

ES B1160.32 110

601 603 605

ES B1160.32 111

607

ES B116 112

613 615 617

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 Cor.
Bb Flag.
F Horn 1
F Horn 2
C Tbn. 1,2
C Tbn. 3
C Euph.
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

619 621

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 Cor.
Bb Flag.
F Horn 1
F Horn 2
C Tbn. 1,2
C Tbn. 3
C Euph.
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

627 629 631 633

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 Cor.
Bb Flag.
F Horn 1
F Horn 2
C Tbn. 1,2
C Tbn. 3
C Euph.
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

clar. Clar. 1
clar. Clar. 2

Cymb. 1,2 Pedalini e tambo.

635 637

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 Cor.
Bb Flag.
F Horn 1
F Horn 2
C Tbn. 1,2
C Tbn. 3
C Euph.
C Bass 1,2
Str. Bass
Timpani
Perc. 1
Perc. 2

gruppi di tubole

641 643 645

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 Trp.
C Solo Euph.
C Solo Ten.
Bb Trpt. 1
Bb Trpt. 2,3
Bb Cor.
Bb Flag.
F Horn 1
F Horn 2
C Tbn. 1,2
C Tbn. 3
C Euph.
C Bass 1,2
Sr. Bass
Timpani
Perc. 1
Perc. 2

647 649

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 Trp.
C Solo Euph.
C Solo Ten.
Bb Trpt. 1
Bb Trpt. 2,3
Bb Cor.
Bb Flag.
F Horn 1
F Horn 2
C Tbn. 1,2
C Tbn. 3
C Euph.
C Bass 1,2
Sr. Bass
Timpani
Perc. 1
Perc. 2

653 655

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 Trp.
C Solo Euph.
C Solo Ten.
Bb Trpt. 1
Bb Trpt. 2,3
Bb Cor.
Bb Flag.
F Horn 1
F Horn 2
C Tbn. 1,2
C Tbn. 3
C Euph.
C Bass 1,2
Sr. Bass
Timpani
Perc. 1
Perc. 2

657 659

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 Trp.
C Solo Euph.
C Solo Ten.
Bb Trpt. 1
Bb Trpt. 2,3
Bb Cor.
Bb Flag.
F Horn 1
F Horn 2
C Tbn. 1,2
C Tbn. 3
C Euph.
C Bass 1,2
Sr. Bass
Timpani
Perc. 1
Perc. 2

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♭ 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 B1160.32 121

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♭ 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 B1160.32 122

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♭ 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 B1160.32 123

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♭ 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 B116 124

Musical score for measures 705 and 707, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets (Eb, Bb), Bassoons (Eb, Bb), Saxophones (Alto, Tenor, Baritone), Clarinets (Soprano, Bass), Flutes (Piccolo), Viola, Violoncello, Trombones (F, Bb), Trumpets (Bb), Horns (F), Trombones (C), Basses (C, Str.), Percussion (1, 2), and Timpani.

ES B1160.32

Musical score for measure 709, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets (Eb, Bb), Bassoons (Eb, Bb), Saxophones (Alto, Tenor, Baritone), Clarinets (Soprano, Bass), Flutes (Piccolo), Viola, Violoncello, Trombones (F, Bb), Trumpets (Bb), Horns (F), Trombones (C), Basses (C, Str.), Percussion (1, 2), and Timpani.

ES B1160.32

Musical score for measures 713 and 715, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets (Eb, Bb), Bassoons (Eb, Bb), Saxophones (Alto, Tenor, Baritone), Clarinets (Soprano, Bass), Flutes (Piccolo), Viola, Violoncello, Trombones (F, Bb), Trumpets (Bb), Horns (F), Trombones (C), Basses (C, Str.), Percussion (1, 2), and Timpani.

ES B1160.32

Musical score for measure 717, including parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinets (Eb, Bb), Bassoons (Eb, Bb), Saxophones (Alto, Tenor, Baritone), Clarinets (Soprano, Bass), Flutes (Piccolo), Viola, Violoncello, Trombones (F, Bb), Trumpets (Bb), Horns (F), Trombones (C), Basses (C, Str.), Percussion (1, 2), and Timpani.

ES B116

ES B1160.32

ES B1160.32

ES B1160.32

ES B116

Musical score for measures 735-737. 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. Sax, Bar. Sax, Bb Solo Clarinet, Bb Solo Tenor, C Solo Euphonium/C Solo Trombone, Gilda (with lyrics: at tu - vi si est... tu - vi si est... per vi - gil... per vi - gil...), Il Duca, Rigoberto (with lyrics: me mor... su, la - vira - ni me di... me mor... Gi - da mi - gi - da... È), Bb Trumpet 1, Bb Trumpet 2-3, Bb Corn/Bb Flag, F Horn 1, F Horn 2, C Trumpet 1-2, C Trumpet 3, C Euphonium, C Bass 1-2, Str. Bass, Timpani, Perc. 1, and Perc. 2. Dynamics include *ppp*.

Musical score for measures 739-741. 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. Sax, Bar. Sax, Bb Solo Clarinet, Bb Solo Tenor, C Solo Euphonium/C Solo Trombone, Gilda (with lyrics: me mor... tu... la...), Il Duca, Rigoberto (with lyrics: me mor... tu... la...), Bb Trumpet 1, Bb Trumpet 2-3, Bb Corn/Bb Flag, F Horn 1, F Horn 2, C Trumpet 1-2, C Trumpet 3, C Euphonium, C Bass 1-2, Str. Bass, Timpani, Perc. 1, and Perc. 2. Dynamics include *p*, *pp*, *ppp*, and *crusc.*

Musical score for measures 745-751. 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. Sax, Bar. Sax, Bb Solo Clarinet, Bb Solo Tenor, C Solo Euphonium/C Solo Trombone, Gilda, Il Duca, Rigoberto, Bb Trumpet 1, Bb Trumpet 2-3, Bb Corn/Bb Flag, F Horn 1, F Horn 2, C Trumpet 1-2, C Trumpet 3, C Euphonium, C Bass 1-2, Str. Bass, Timpani, Perc. 1, and Perc. 2. Dynamics include *ppp*.