

Giuseppe Verdi
arr. Lorenzo Pusceddu

RIGOLETTO

selection from *Atto 1*

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

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RIGOLETTO - selection from "Atto 1"

Concert Band

ES B 1159.32

Difficoltà / Grade: 3,5

Instrumentation

1. Full Score

VOCAL VERSION

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

INSTRUMENTAL VERSION

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

1. Narrator

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

RIGOLETTO

ATTO PRIMO

N.° 1. Preludio

Giuseppe Verdi
arr. by Lorenzo Pasculli

Andante sostenuto $\text{♩} = 66$

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet (optional)

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

E♭ Alto Sax 1,2

B♭ Tenor Sax

E♭ Baritone Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Tenorhorn

Gilda

Il Duca

Rigoletto

Chor (optional)

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugelhorn (optional)

F Horn 1

F Horn 2

C Trombone 1,2

C Trombone 3 (optional)

C Euphonium

C Bass 1,2

String Bass

Timpani

Perceussion 1

Perceussion 2

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13

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Cl.

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Cl.

B♭ Solo Trpt.

C Solo Euph.
C Solo Ten.

B♭ Trpt. 1

B♭ Trpt. 2,3

B♭ Cor.
B♭ 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

19

21

23

25

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Cl.

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Cl.

B♭ Solo Trpt.

C Solo Euph.
C Solo Ten.

B♭ Trpt. 1

B♭ Trpt. 2,3

B♭ Cor.
B♭ 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

Cymb. a 2
Bass Drum

27

29

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Cl.

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Cl.

B♭ Solo Trpt.

C Solo Euph.
C Solo Ten.

B♭ Trpt. 1

B♭ Trpt. 2,3

B♭ Cor.
B♭ 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

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

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45 47

XARABTUIR (*arriva mentre suona l'orchestra, da ms. 44 a 50*)
 Fu una musica d'orchestra che proveniva dalla Sala Magnifica a far cominciare le dame
 lassuosi abiti di tutti gli invitati alla gran festa di corte. Ad ogni dama corrispondeva un
 stringevano e si allontanavano in un gioco di ingenua seduzione e di palpitar di
 un cercare tra la folla un volto, un sorriso di guance, una nuova passione in mezzo.

XARABTUIR (*over the music, from ms. 44 to 50*)
 Orchestral music resounding from the Magnificent Hall opened the dances in the Rural
 attires of every guest of the grand court gala. Each lady was dancing with her noble pa
 holding and releasing their hands in a game of naive seduction they could feel their hea
 orchestra. Everything was but a searching for a furtive look, for a blushing or
 enticing smile.

ERZÄHLER (*die der Orchestermusik im Hintergrund gesprochen, von Takt 44 bis 50*)
 Aus dem Festsaal dringt die Musik der Hofkapelle, die den Tanz im Heringsquartier i
 Klöster aller Stände, die zum großen Fest am Hof spielen sind. Jede Dame ist in Begleit
 Farben. Hände drücken und entlassen sich in einem Spiel argloser Verführung und por
 wogenden Geschehen wird alles eine Suche nach einem Blick, ein Erröten - W
 emblehender Musik begleitet werden.

XARABTUIR (*voix accompagnée de l'orchestre de la ms. 44 à la 50*)
 Une musique d'orchestre provenant de la Salle magnifique ouvre les danses dans le Pal
 invités à la grande fête de la cour. A chaque dame correspondait un cavalier et à chaq
 s'engageaient en un jeu de séduction ingénue et de battements de cœurs - les seuls à ne
 qu'ils d'un visage parmi la foule, un rougissement de joues, une nouvelle pas: ou au lea

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53 55 57 59

ES B1159.32 11

61 63

ES B1159.32 12

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

Soprano Bass

Timpani

Percussion 1

Percussion 2

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Timpani 1,2

C Timpani 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Percussion 1

Percussion 2

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Timpani 1,2

C Timpani 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Percussion 1

Percussion 2

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bass Clarinet

A Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trumpet

C Solo Euphonium
C Solo Trombone

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Cornet
B♭ Flugel

F Horn 1

F Horn 2

C Timpani 1,2

C Timpani 3

C Euphonium

C Bass 1,2

Soprano Bass

Timpani

Percussion 1

Percussion 2

"Ouesta o quella"

103

105

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

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

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

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

18

107

109

18

117

119

121

123

125

18

127

129

131

18

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon 1

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trombone

C Solo Euphonium
C Solo Tuba

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 1

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trombone

C Solo Euphonium
C Solo Tuba

Gilda

Il Duca

Rigoletto

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon 1

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trombone

C Solo Euphonium
C Solo Tuba

Gilda

Il Duca

Rigoletto

B♭ Trumpet 1

B♭ Trumpet 2,3

B♭ Corn
B♭ Flugel

F Horn 1

F Horn 2

C Trumpet 1,2

C Trumpet 3

C Euphonium

C Bass 1,2

Str. Bass

Timpani

Perc. 1

Perc. 2

ES B1159.32

C Piccolo

C Flute 1,2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2,3

B♭ Bassoon 1

A. Sax 1,2

T. Sax

Bar. Sax

B♭ Solo Clarinet

B♭ Solo Trombone

C Solo Euphonium
C Solo Tuba

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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177 179 181 183 185

ES B1159.32 25

Tempo di Minuetto 187 188 189

NARRATORE (Narrato mentre su. To i molti invitati che entrano. Buca, il quale non perde nemmeno l'amore inebria, compiuta, distrugg seppur insingita, replicò al Buca di bastanno le parole della ga. sta principale lontano da tutti.

NARRATOR (Over the music, from m. Among the many guests entering in approach, he did not lose a minute here headily, comparing, consuming the attention, asked him to did not calm the Duke who gaw.

ERZÄHLER (Bei der Hochzeitsmusik. Unter den vielen geladenen Gästen keinen Augenblick, um der schieren und können noch länger. Der Herzog geschwehelt ist, ihn aber c. Buch der Worte der jungferin, den Saal, weil fort von den ande.

NARRATEUR (Tout accompagné de l' Parmi les nombreux invités qui entrent rejoint par le Buca, qui se poutit qu' « by l'importe qu'on m'entende. » prononcées par le Duc à la G. retrouve l'ardente passion de l'ha. jeune femme par le bras et l'entraî.

ES B1159.32 26

195 197 199 201

PERIGORDINO
Allegro ♩ = 138

NARRATORE
Qualc occasione migliore per Rigoleto, maligno giullare di corte sempre pronto a raccontare malagolli e a prendere a male parole gli invitati per dedicare il suo sovrano, se non quella del povero fante lasciato solo dalla moglie nel bel mezzo della festa! "In testa che avete, signor di Gyrano?" disse Rigoleto, coinvolgendo i cortigiani e alludendo all'oscuolo amore del Buca e nei confronti della Contessa. Il fante, pubblicamente deriso da un gobbo deforme come Rigoleto, sbalza di rabbia, rosso in viso e geloso d'amore. Le danze proseguono bellarde per il Conte, mentre Rigoleto uscì dalla sala.

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

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

NARRATEUR
Quelle meilleure occasion pour Rigoleto, le méchant bouffon de la cour, toujours prêt à raconter des méchancetés et à agiter les invités d'après pour amuser son maître, que celle du pauvre Comte abandonné par sa femme au beau milieu de la fête! Comte de Gyrano, qu'avez-vous donc en tête? » dit Rigoleto à l'adresse des courtisans, en faisant allusion à la compagne amoureuse du Duc ravies la Contesse. Publiquement raillé par un bossu difforme comme Rigoleto, le Comte saursa de rage, le visage rouge de colère. Les danses se poursuivent ralfressement pour le Comte, tandis que Rigoleto sortit de la salle.

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203 205 207 209

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211 213 215 217

ES B1159.32 27

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clar.
B♭ Clar. 1
B♭ Clar. 2,3
B♭ Bass Cl.
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Cl.
B♭ Solo Trp.
C Solo Euph.
C Solo Ten.
B♭ Trpt. 1
B♭ Trpt. 2,3
B♭ Cor.
B♭ 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
E♭ Clar.
B♭ Clar. 1
B♭ Clar. 2,3
B♭ Bass Cl.
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Cl.
B♭ Solo Trp.
C Solo Euph.
C Solo Ten.
B♭ Trpt. 1
B♭ Trpt. 2,3
B♭ Cor.
B♭ 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
E♭ Clar.
B♭ Clar. 1
B♭ Clar. 2,3
B♭ Bass Cl.
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Cl.
B♭ Solo Trp.
C Solo Euph.
C Solo Ten.
B♭ Trpt. 1
B♭ Trpt. 2,3
B♭ Cor.
B♭ 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

VARRIÈRE *(Aurata mentre siede l'orchestra, da ms. 246 a 277)*
Il cavaliere Marullo entrò in sala con una interessante novità su Rigoletto da narrazze ai cortigiani. Tutti i presenti, ingenuamente, pensarono che Rigoletto avesse preso la gobba, non potendo immaginare migliore avvenire per la sua doloretta Isotta e morale. Furon quindi spazzati quando le parole di Marullo svelarono il segreto del parolone ballone di corte: "Rigoletto! Ha una donna, un'amante! Ma chi, quel povero pazzo?", risposero i cortigiani, avidi di sapere e sorpresi dalla notizia.

VARRIÈRE *(Over the music, from ms. 246 to 277)*
The nobleman Marullo entered the hall with interesting news for the courtiers about Rigoletto. Everyone, jokingly, thought that Rigoletto was about to lose his headlock, as they could not think about anything better for his future life. Then, they were shocked when Marullo revealed the secret of the little court jester: "Rigoletto has a mistress!" "A mistress? Who'd ever believe it? That monster?" commented the courtiers, curious and surprised by the news.

ERZÄHLER *(Für die Orchestermusik im Hintergrund gesprochen, von Takt 246 bis 277)*
Der Edelman Marullo tritt in den Saal. Er will den Hörlingen eine große Neuigkeit über Rigoletto erzählen. Alle denken zunächst, der Narr habe seine Barkel verloren, denn bei seiner körperlichen und moralischen Beschädigung können sie sich nichts Besseres vorstellen. Wie überrascht sind sie, als Marullo ihnen das Geheimnis des kleinen Ballarone enthüllt: „Der Narr Rigoletto – hat ein Liebeskind!“ „Wie, ein Liebeskind? Ist's möglich?“ antworten die Hörlinge überrascht und neugierig, mehr zu erfahren.

VARRIÈRE *(Voix accompagnée de l'orchestre de la ms. 246 à la 277)*
Le chevalier Marullo entra dans la salle, porteur d'une intéressante nouvelle à raconter aux courtisans sur Rigoletto. Tous les présents pensèrent ingénument que Rigoletto avait perdu sa bosse, ne pouvant imaginer meilleur avenir pour sa dolorette Isotta et morale. Il furent donc très surpris lorsque Marullo leur révéla le secret du petit ballone de la cour: « Rigoletto a une belle ! » Mais qui, ce pauvre fou ? », répondirent les courtisans, avides de savoir et surpris par la nouvelle.

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clar.
B♭ Clar. 1
B♭ Clar. 2,3
B♭ Bass Cl.
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Cl.
B♭ Solo Trp.
C Solo Euph.
C Solo Ten.
B♭ Trpt. 1
B♭ Trpt. 2,3
B♭ Cor.
B♭ 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

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

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

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

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

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

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

VARVARIHE
In dem Moment kommt der Herzog in Begleitung von Biglietto wieder in den Saal. Er hatte keine Chance, allein mit der Gräfin Geyrana zu bleiben, und beklagt er sich über die Anwesenheit des Grafen, der für einen Verführer wie ihn zu unbegreiflich ist. Biglietto überlegt und schlägt vor: „Entführen sie! Best Abend!“ Doch der Herzog ignoriert den Vorschlag seines Karren, weil er eindeutig nicht praktikabel ist. „Der Grafen soll man gefangen - oder verbannt ihn!“, schreit Biglietto nach einer Idee, so dass der Herzog amüsiert lacht, doch auch diese Möglichkeit ist unwahrscheinlich. „Ihm gilt's seinen Kopf!“, sagt Biglietto und erregt damit die ganze Bizarrität seiner Zunge. „Der Kopf sollte lallen?“, fragt der Herzog und legt dem Grafen die Hand auf die Schulter. „Er ist wie ein anderer. Warum ihn verbannt?“, meint Biglietto. Der Graf ist empört über die geschmacklosen Scherze von Biglietto und zieht sein Schwert. Der Herzog tritt zwischen sie und versucht die Situation zu beruhigen. Er weist Biglietto zurecht, weil er seine Scherze immer auf die Spitze treibt. Graf von Geyrana weiß wohl, dass viele, die schon einmal Opfer seiner unverschämten Scherze waren, einen heimlichen Zorn gegen Biglietto hegen. Er wandet sich an die Höflinge und fordert sie auf, sich am folgenden Abend bewaffnet bei ihm einzustellen, um dem Karren eine Lektion zu erteilen. „Auf zur Rache!“, rufen die Höflinge, gegen Biglietto gewendet, aber all dies gerät nicht, um den Karren zu beruhigen: Er ist sicher, dass niemand dem Schlichting des Herzogs etwas anhaben tun würde. In drängt die Menge der Tänzer wieder in den Saal und das Fest geht weiter.

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

Musical score for page 37, measures 287-293. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Solo Clarinet, Bb Solo Trombone, C Solo Euphonium and C Solo Trombone, Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flugelhorn, F Horn 1 and 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2. Dynamics include *mf* and *pp*. A *arco* marking is present in the Str. Bass part.

Musical score for page 38, measures 295-297. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Solo Clarinet, Bb Solo Trombone, C Solo Euphonium and C Solo Trombone, Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flugelhorn, F Horn 1 and 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2. Dynamics include *mf* and *pp*.

Musical score for page 39, measures 303-309. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Solo Clarinet, Bb Solo Trombone, C Solo Euphonium and C Solo Trombone, Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flugelhorn, F Horn 1 and 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2. Dynamics include *pp* and *plac tutti*.

Musical score for page 40, measures 311-313. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Solo Clarinet, Bb Solo Trombone, C Solo Euphonium and C Solo Trombone, Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn and Bb Flugelhorn, F Horn 1 and 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2. Dynamics include *pp*.

Musical score for measures 319-323. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets (Eb, Bb), Bassoons (Eb, Bb), Saxophones (A, T, Baritone), Trumpets (Bb), Trombones (Bb, Tuba), Horns (F), Timpani, Percussion, and Double Bass. The score is written in a standard orchestral format with various dynamics and articulations.

Musical score for measures 325-327. This page continues the orchestral score with measures 325 and 327. It features the same instrumentation as the previous page, with dynamic markings such as *mf* and *pp* clearly visible.

Musical score for measures 333-339. The score continues with measures 333, 335, 337, and 339. It includes parts for all major orchestral sections, with dynamic markings like *pp* and *mf* used throughout.

Musical score for measures 341-345. This page covers measures 341, 343, and 345. The orchestral parts continue with various dynamics and articulations, including *mf* and *pp*.

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

397 399 401 403 405

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407 409 411

ES B1159.32 54

419 421 423 425 427 429

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Più mosso $\text{♩} = 92$

431 433 435

ES B11 56

445 447 449 451 453 455 457

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459 461 463

ES B1159.32 58

471 473 475 477 479 481 483

ES B1159.32 59

485 487 489 4

ES B11 60

VARRIABE

La festa era ormai terminata e Rigoletto s'incamminò verso casa, ma la maledizione che Montreux gli aveva lanciato non gli era affatto scesa di dosso...

VARRIABE

The party came to an end and Rigoletto headed for home, but Montreux's curse left in him an extreme discomfort, which kept troubling him...

IZIABIER

Das Fest ist ein Ende und Rigoletto ist auf dem Weg nach Hause, aber die Fluch, den Montreux ihm verhängt hat, hat in ihm einen inneren Unbehagen verursacht...

VARRIABE

La fête venait d'être terminée et Rigoletto rentra chez lui, mais la malédiction que le Montreux lui avait lancée l'avaissait et lui donnait un profond malaise...

Allegro vivo 138 501 N.º 4. Scena 1

Musical score for measures 501-510, featuring various instruments including Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Trombones, Horns, and Percussion.

505 507 509

Musical score for measures 505-509, featuring various instruments including Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Trombones, Horns, and Percussion.

511 513

Musical score for measures 511-513, featuring various instruments including Piccolo, Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Trombones, Horns, and Percussion.

Musical score for measures 519-523. The score includes parts for C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bass Clarinet, A Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Sub-Euphonium and C Sub-Trombone, Bb Trombone 1, Bb Trombone 2 & 3, Bb Corn and Bb Flugelhorn, F Horn 1 and 2, C Trumpet 1 & 2, C Trumpet 3, C Euphonium, C Bass 1 & 2, Sr. Bass, Timpani, Percussion 1, and Percussion 2. The music features complex rhythmic patterns and melodic lines across various instruments.

Musical score for measures 525-527. This section continues the orchestration from the previous page, featuring the same instrumental ensemble. Notable changes include dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo) in the Bb Soprano Clarinet and Bb Trombone 2 & 3 parts. There are also performance instructions like "see first" and "Sub" in the Bb Trombone 1 part.

Musical score for measures 533-537. The score continues with the full orchestral ensemble. The woodwind and brass sections have prominent parts, with various dynamics and articulations. The percussion parts remain active with rhythmic patterns.

Musical score for measures 539-541. This section shows the continuation of the musical material. The instrumentation remains consistent, with dynamic markings like *pp* and *ppp* used to indicate volume levels. The score concludes with a final cadence in the brass and woodwind sections.

"Dei non parlare al misero"

549

Musical score for measures 549-551. Includes parts for C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon 1, A Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Subcontrabasso Tromba, C Soprano Eufonia, C Soprano Tenore, and Gilda. Includes Italian and English lyrics.

Musical score for measures 551-553. Includes parts for Gilda, II Duca, Rigoberto, Bb Tromba 1, Bb Tromba 2 & 3, Bb Contrabasso Tromba, F Horn 1, F Horn 2, C Tromba 1 & 2, C Tromba 3, C Eufonia, C Bassi 1 & 2, Sr. Basso, Timpani, Percussion 1, and Percussion 2. Includes Italian and English lyrics.

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69

551

553

Musical score for measures 551-553. Includes parts for C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon 1, A Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Subcontrabasso Tromba, C Soprano Eufonia, C Soprano Tenore, and Gilda. Includes Italian and English lyrics.

Musical score for measures 553-555. Includes parts for Gilda, II Duca, Rigoberto, Bb Tromba 1, Bb Tromba 2 & 3, Bb Contrabasso Tromba, F Horn 1, F Horn 2, C Tromba 1 & 2, C Tromba 3, C Eufonia, C Bassi 1 & 2, Sr. Basso, Timpani, Percussion 1, and Percussion 2. Includes Italian and English lyrics.

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70

557

559

561

Musical score for measures 557-559. Includes parts for C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon 1, A Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Subcontrabasso Tromba, C Soprano Eufonia, C Soprano Tenore, Gilda, II Duca, Rigoberto, Bb Tromba 1, Bb Tromba 2 & 3, Bb Contrabasso Tromba, F Horn 1, F Horn 2, C Tromba 1 & 2, C Tromba 3, C Eufonia, C Bassi 1 & 2, Sr. Basso, Timpani, Percussion 1, and Percussion 2. Includes Italian and English lyrics.

ES B1159.32

71

563

565

Musical score for measures 563-565. Includes parts for C Piccolo, C Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon 1, A Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Subcontrabasso Tromba, C Soprano Eufonia, C Soprano Tenore, Gilda, II Duca, Rigoberto, Bb Tromba 1, Bb Tromba 2 & 3, Bb Contrabasso Tromba, F Horn 1, F Horn 2, C Tromba 1 & 2, C Tromba 3, C Eufonia, C Bassi 1 & 2, Sr. Basso, Timpani, Percussion 1, and Percussion 2. Includes Italian and English lyrics.

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72

567 569

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 Soprano Clarinet
Bb Soprano Trombone
C Soprano Euphonium
C Soprano Trombone
Gilda
Il Duca
Rigoberto
Bb Trumpet 1
Bb Trumpet 2-3
Bb Corn
Bb Flugel
F Horn 1
F Horn 2
C Trumpet 1-2
C Trumpet 3
C Euphonium
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 73

571 573

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 Soprano Clarinet
Bb Soprano Trombone
C Soprano Euphonium
C Soprano Trombone
Gilda
Il Duca
Rigoberto
Bb Trumpet 1
Bb Trumpet 2-3
Bb Corn
Bb Flugel
F Horn 1
F Horn 2
C Trumpet 1-2
C Trumpet 3
C Euphonium
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 74

577 579

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 Soprano Clarinet
Bb Soprano Trombone
C Soprano Euphonium
C Soprano Trombone
Gilda
Il Duca
Rigoberto
Bb Trumpet 1
Bb Trumpet 2-3
Bb Corn
Bb Flugel
F Horn 1
F Horn 2
C Trumpet 1-2
C Trumpet 3
C Euphonium
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 75

581 583 Allegro ♩ = 138

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 Soprano Clarinet
Bb Soprano Trombone
C Soprano Euphonium
C Soprano Trombone
Gilda
Il Duca
Rigoberto
Bb Trumpet 1
Bb Trumpet 2-3
Bb Corn
Bb Flugel
F Horn 1
F Horn 2
C Trumpet 1-2
C Trumpet 3
C Euphonium
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B11 76

587 589

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 Cl.
Bb Solo Trp.
C Solo Euph.
C Solo Ten.
Gilda
Il Duca
Rigolotto
Bb Trpt. 1
Bb Trpt. 2-3
Bb Cor.
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1-2
C Trbn. 3
C Euph.
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 77

591 593

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 Cl.
Bb Solo Trp.
C Solo Euph.
C Solo Ten.
Gilda
Il Duca
Rigolotto
Bb Trpt. 1
Bb Trpt. 2-3
Bb Cor.
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1-2
C Trbn. 3
C Euph.
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 78

597 599 601 603

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 Cl.
Bb Solo Trp.
C Solo Euph.
C Solo Ten.
Gilda
Il Duca
Rigolotto
Bb Trpt. 1
Bb Trpt. 2-3
Bb Cor.
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1-2
C Trbn. 3
C Euph.
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B1159.32 79

605 607

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 Cl.
Bb Solo Trp.
C Solo Euph.
C Solo Ten.
Gilda
Il Duca
Rigolotto
Bb Trpt. 1
Bb Trpt. 2-3
Bb Cor.
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1-2
C Trbn. 3
C Euph.
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B11 80

611 613 615

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bassoon 1
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Trombone
C Solo Euphonium
C Solo Tenor
Gilda
Il Duca
Rigoletto
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cor
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 B1159.32

81

617 619

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bassoon 1
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Trombone
C Solo Euphonium
C Solo Tenor
Gilda
Il Duca
Rigoletto
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cor
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 B1159.32

82

"Veglia, o donna"
Allegro moderato assai $\text{♩} = 96$

627

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

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

DEZUBER
Obwohl ihr Vater es verboten hat, möchte Gilda die Stadt sehen. Drei Monate sind seit ihrer Ankunft vergangen, so ist neugierig. Rigoletto erwirkt einen Augenblick und fragt seine Tochter, ob sie je ausgegangen sei. Gilda verneint dies. Aber Rigoletto's Lustge nach ihm zu. "Erstlich wir es ihnen, die hundertjährigen. Des Vaters Tochter zu erlösen, welche kinderliche Spitz für die haben? Gilda!" Rigoletto ruft daher die Haushälterin Giovanni und fragt sie dringend, ob jemand ihn bei der Rückkehr ins Haus gesehen haben könnte und ob die Tür zur Straße immer verschlossen sei. Giovanni beruhigt Rigoletto: alle Vorkehrungen für die Sicherheit der Tochter werden immer befolgt. Rigoletto beruhigt sich von dem Schrecken. Er bittet Giovanni, gut auf seine Gilda aufzupassen, auf seine „zarte, reine Blume“. Die beschieden werden muss. Gilda ist bewegt über die ganze Zuneigung, die ihr Vater ihr beweist. Sie beruhigt ihn noch einmal und erklärt ihm, dass oben im Himmel der Schutzengel ihrer Mutter jedes Unglück von ihnen fernhalten würde.

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

629 631

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bassoon 1
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Trombone
C Solo Euphonium
C Solo Tenor
Gilda
Il Duca
Rigoletto
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cor
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 B1159.32

83

629 631

C Piccolo
C Flute 1,2
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bassoon 1
A. Sax 1,2
T. Sax
Bar. Sax
B♭ Solo Clarinet
B♭ Solo Trombone
C Solo Euphonium
C Solo Tenor
Gilda
Il Duca
Rigoletto
B♭ Trumpet 1
B♭ Trumpet 2,3
B♭ Cor
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 B1159.32

84

635 637 639 *col canto*

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

ES B1159.32 85

641 643

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

ES B1159.32 86

647 649 651

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

ES B1159.32 87

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 Cl.
Bb Solo Trpt.
C Solo Euph.
C Solo Ten.
Gilda
Il Duca
Rigoletto
Bb Trpt. 1
Bb Trpt. 2-3
Bb Cor.
Bb Flug.
F Horn 1
F Horn 2
C Trbn. 1-2
C Trbn. 3
C Euph.
C Bass 1-2
Str. Bass
Timpani
Perc. 1
Perc. 2

ES B11 88

Musical score for measures 659-661. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1, 2, 3), Trombones (1, 2, 3), Horns (1, 2), Tuba, Euphonium, Basses (1, 2), Snare Drum, Timpani, and Percussion (1, 2). The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Italian. Dynamics include *pp*, *ppp*, and *ppp*.

Musical score for measures 663-665. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1, 2, 3), Trombones (1, 2, 3), Horns (1, 2), Tuba, Euphonium, Basses (1, 2), Snare Drum, Timpani, and Percussion (1, 2). The vocal parts have lyrics in Italian. Dynamics include *pp*, *ppp*, and *ppp*.

Musical score for measures 669-673. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1, 2, 3), Trombones (1, 2, 3), Horns (1, 2), Tuba, Euphonium, Basses (1, 2), Snare Drum, Timpani, and Percussion (1, 2). The vocal parts have lyrics in Italian. Dynamics include *pp*, *ppp*, and *ppp*.

Musical score for measures 675-677. The score includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2 & 3, Bb Bassoon, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1, 2, 3), Trombones (1, 2, 3), Horns (1, 2), Tuba, Euphonium, Basses (1, 2), Snare Drum, Timpani, and Percussion (1, 2). The vocal parts have lyrics in Italian. Dynamics include *pp*, *ppp*, and *ppp*.

681 683 685 687

ES B1159.32 93

XABATINE
 Improvvisamente Rigoletto scesi dai rami sospesi e corse fuori in strada a controllare. In quel momento, si nascose dietro un albero e, lasciando a Giovanna una borsa piena di monete per comprar Rigoletto, chiese a Gilda se qualcuno l'avesse seguita al suo ritorno dalla chiesa, ma in Giovanna a risposta di Rigoletto, il quale tirò a dare consigli a Giovanna sul comportamento da seguire. Per nessun motivo Giovanna in casa doveva rispondergli. "Ammore al Burz?", chiese Giovanna. "Sperando al Burz?" Rigoletto salutò la figlia, mentre il Burz, vedendo le sue parole, capì che Gilda, la giovane fanciulla di abdicazione e Rigoletto uscì di casa, ignorando della presenza del Burz. Gilda in preda da un senso di colpa per aver mentito al padre. Il rimorso più grande, confidò a Giovanna, tagliò verso casa al ritorno dal tempio, Giovanna, con le tasche piene delle monete date dal Burz. In quel tempo, Venne indicata, vennero zedda a pensare malgrado Gilda era, assai attratta da quel giovane unico che le erano entrato. E il suo sentimento era talmente forte che lo avrebbe amato ancor di più e forse forse segno a Giovanna di andarsene, ingombrandosi davanti a Gilda e manifestando tutto il suo amore, manifestazione d'affetto, ma al tempo stesso ne era infierita, tanto da appellarli finalmente a Giovanna, dichiarazione d'amore a Gilda, e a nulla valere gli insulti della giovane ragazza ad abbandonare la sua dimora, sempre in solitudine, durante la notte.

XABATINE
 All et soudain Rigoletto heard someone outside. He opened the gate and as he went out into the street to check, leaving a purse to Giovanna to ensure her silence. Rigoletto came back into the house and asked Gilda: "Never, no one?" At that point the Burz, who was hiding and listening to the ongoing conversation, surprisingly enough knocks don't open the gate, never open the door to extraneous people. "Not even the Burz?" asked Giovanna. Rigoletto said goodbye to his daughter, and the Burz immediately went. "Not the nothing else but the daughter of the priest. They embraced and Rigoletto departed closing the gate behind." Gilda felt guilty, as she had lied to her father. She felt remorse for not telling him that a young man followed, filled with the Burz's money, suggested that Gilda said nothing unless that young man annoyed her. Not only during the occasional walks to the church, the only time she was allowed to leave the house. She could not rush out and warning Giovanna away, knaved before Gilda and declaring his love for her encouraged the youthful Gilda, it also frightened her to the point that she turned to Giovanna for help. But the man has "Really" on with his declaration of love. Gilda tried to convince him to leave the house, but in vain. The Burz was in her lonely nights.

ERZÄHLER
 Plötzlich hielt Rigoletto vorläufige Gespräche und lief auf der Straße, um sie zu kontrollieren. In diesem Moment, er versteckte sich hinter einem Strauch und wartete Giovanna eine volle Geldbörse zu, um die Schwärze zu tun und fragt Gilda, ob ihnen jemand auf dem Weg zur Kirche gefolgt sei, doch Giovanna antwortete für sich: "Niemals, kein Jack, kein Goliath oder irgendeiner Goliath!" Gilda fühlte sich im Gegensatz sehr angegriffen von der Kirche - den erregten, die ihr geschuldet sind - grüßte sie, ihre Geldbörse und so stark, dass sie sie sogar noch triff er aus seinem Versteck, markt Giovanna ein Zeichen zu geben und karst vor Gilda an. Er erklärt geschmeichelt von diesem großen Geldbeutel, aber gleichzeitig auch eingeschüchtert, so dass sie sich an Giovanna um den Betrag mit Gilda allein zu lassen. Der Betrag bewirkt seine Liebesklärung, und unmotiviert fordert ihn der Betrag anzufragen, dieselben Liebeschwärze, von denen sie nichts in ihrer Erinnerung trauerte.

XABATINE
 Tout à coup, Rigoletto entendit des bruits suspects venant de l'extérieur et se précipita dans la rue pour vérifier. L'ayant trouvé dans la maison, Rigoletto demanda à Gilda si quelqu'un l'avait suivie à son retour de l'église, mais que le Burz croquant la voix de Rigoletto, qui continua à donner des conseils à Giovanna sur le comportement qu'elle devait avoir. "Ammore al Burz?", dit-elle. "Espérant le Burz?", demanda Rigoletto. Rigoletto dit adieu à sa fille, et le Burz, en entendant ces mots, demanda à Giovanna de se faire un signe. Elle se sentait coupable d'avoir menti à son père. Elle se sentait remords de ne pas avoir dit à son père que un jeune homme l'avait suivie, rempli de l'argent du Burz, suggérait que Gilda ne dise rien à moins que ce jeune homme ne l'ennuyait. Non seulement pendant ses promenades occasionnelles à l'église, la seule fois où elle était autorisée à quitter la maison. Elle ne pouvait pas courir et avertir Giovanna, mais elle a déclaré son amour devant Gilda et a encouragé la jeune Gilda, ce qui l'a effrayé à tel point qu'elle s'est tournée vers Giovanna pour l'aider. Mais l'homme a fait une déclaration d'amour. Gilda a essayé de le convaincre de quitter la maison, mais en vain. Le Burz était dans ses nuits solitaires.

"E il sol dell'anima" N.° 5, Scena e Duetto 697 699

Andantino ♩ = 92

ES B1159.32 94

701 703 705

ES B1159.32 95

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

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

ES B1159.32

723 725

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

ES B1159.32

731 733 735 737 739

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

ES B1159.32

741 743

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

ES B1159.32

749 751 753 755

757 759

NARRATORE
 L'amore di Gilda non aveva ancora un nome. Come si chiamava quel giovane
 uomo per cui il suo cuore batteva sempre più forte? Il Duca disse a Gilda di
 chiamarsi Galilèo Malù, studente e povero, rafforzando così il sentimento della
 giovane fanciulla. In quel momento, nella strada di fronte alla casa di Rigoletto,
 giunsero Borsa e il Conte di Crepano. Il Conte, ancora infastidito per la derisione
 pubblica cui era stato vittima, indicò a Borsa la finestra del ballone di corte.
 Gioranna, preoccupata dai rumori che provenivano dal cortile e pensando che
 Rigoletto potesse essere di ritorno a casa, avvisò i due giovani amanti. Il Duca,
 evidentemente scettico dal contrappunto, dichiarò amore eterno alla bella Gilda,
 la quale contrariando con le stesse dichiarazioni poco prima che Gioranna
 scendesse il Duca verso l'esterno. Gilda rimase così da sola a ripensare alle belle
 parole che il Duca aveva pronunciato con tanto fervore. Il suo sentimento aveva
 finalmente trovato un nome: Galilèo Malù.

NARRATOR
 Gilda wanted to know the name of the young man who had already stolen her
 heart. The Duke told her that his name was Galilèo Malù and that he was a
 poor student, thus harking her wish. In the meantime, Borsa and the Count of
 Crepano appeared in the street below Rigoletto's home. Crepano, still mad at
 Rigoletto's public mockery, directed Borsa to the court jester's house. Gioranna,
 worried that the noise in the courtyard could have been Rigoletto coming back
 home, alerted the two young lovers. The Duke, visibly annoyed by this setback,
 declared eternal love to Gilda, who reciprocated his feelings, before leaving the
 house. Gilda, now alone in the room, kept thinking back to the dearest words
 that the Duke pronounced with such passion. Her feeling had finally found a
 name: Galilèo Malù.

ERZÄHLER
 Gildas Liebe hatte noch keinen Namen. Wie heißt der junge Mann, der den ihr
 Herz immer stärker schlägt? Der Herzog stellt sich mit dem Namen Galilèo
 Malù als mittelloser Student vor. Gildas Gefühl der Zuneigung an ihm wird noch
 stärker. In der Zwischenzeit haben sich auf der Straße vor Rigolettos Haus Borsa
 und der Graf von Crepano eingestellt. Der Graf ist noch voller Wut über die
 öffentliche Verhöhnung, deren Opfer er war. Er zeigt Borsa das Haus des
 Hofnarren. Gioranna hat Gerüchte von ihm gehört und bedröhnt. Rigoletto
 könnte zurückkommen, so dass sie die beiden Liebenden warnt. Der Herzog ist
 natürlich verärgert über die Störung. Er erklärt der schönen Gilda seine ewige
 Liebe, und sie erwidert dies mit denselben Erklärungen. Als Gioranna den
 Herzog auf einem anderen Weg aus dem Haus gibt, bleibt Gilda allein und
 denkt über die schönen Worte nach, die der Herzog mit so viel Feuer
 ausgesprochen hat. Ihr Gefühl hat endlich einen Namen gefunden: Galilèo
 Malù.

NARRATEUR
 L'amour de Gilda n'avait pas encore de nom. Comment s'appelait ce jeune
 homme pour qui son cœur battait toujours plus fort? Le Duc dit à Gilda qu'il
 s'appelait Galilèo Malù et qu'il était un jeune et pauvre étudiant, ce qui
 renforce le sentiment de la jeune fille. Sur ces entrefaites, Borsa et le Comte de
 Crepano firent leur apparition dans la rue, juste en face de la maison de
 Rigoletto. Le Comte, encore incoumodé par la derision publique dont il avait été
 la victime, indiqua à Borsa la demeure du bouffon. Épouvantée par les bruits qui
 provenaient de la cour et pensant que Rigoletto pourrait être de retour à la
 maison, Gioranna avisa les deux jeunes amoureux. Le Duc, de toute évidence
 ennuyé par ce fâcheux contretemps, déclara son amour éternel à la belle Gilda,
 qui échangea en retour les mêmes déclarations juste avant que Gioranna
 s'écartât le Duc vers l'extérieur. Gilda resta alors seule à repenser aux belles
 paroles que le Duc avait prononcées avec tant de ferveur. Son sentiment avait
 enfin trouvé un nom: Galilèo Malù.

N.° 6. Scena ed A1
 Allegro assai moderato $\text{♩} = 80$

767 769 "Caro nome" 771
Allegro moderato 4/4 = 76

ES B1159.32 105

773 775

ES B1159.32 106

779 781 783

ES B1159.32 107

785 787

ES B1159.32 108

N.° 7. Coro - Finale I

MARITIME

A Bersa, Marullo e Ceprano, rimasi sulla strada davanti alla casa di Rigoletto, si aggruppano molti altri cortigiani, tutti provvisori di una maschera che ne nasconde il volto. Tutti ammirano la bellezza di Gilda, rimasta sola sulla terrazza, dove i cortigiani potevano osservarla. "Sembra un angelo, una fata!", esclamano in coro, ancora commossi che la ragazza fosse l'a...
 Rigoletto, Bersa consiglia loro di non perdere in chiacchiere e di mettersi al lavoro.
 Proprio in quel momento s'appropinquano Rigoletto che stava lavorando ritroso a casa. La sua mente era affollata degli oscuri pen... della maledizione di Montreux che ronzavano inesorabilmente a gaila, assorto com'era e col letto della notte che rendeva nu... lo sguardo, Rigoletto urlò furiosamente contro Bersa. "Chi è lì?" urlò Rigoletto e Bersa avviò i suoi compagni della sua presenza. I sospetti di Rigoletto non fecero altro che accrescersi. Cosa ci facevano tutte quelle persone davanti alla sua casa, nel cuore della notte? Marullo si fece avanti, lacerandosi a conoscere da Rigoletto e confessandogli che quella notte avrebbe rapito la Contessa di Ceprano. Rigoletto, sdegnato da suoi limiti, propose ai cortigiani di aiutarlo nell'impresa, credendo di poter ancora prendersi gioco del Conte di Ceprano. Marullo disse a Rigoletto che doveva mascherarsi, come tutti loro e, intanto che g...
 sul viso la maschera, gli mise anche una benda che lo rendeva cieco e sordo allo stesso tempo.

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

MARITIME

Other courtiers, wearing masks to hide their faces, joined Bersa, Marullo, and Ceprano in the road in front of Rigoletto's. They all admired Gilda's beauty as she stood alone on the terrace. "She looks like a fairy or an angel!" they exclaimed all together, still believing that the girl was Rigoletto's mistress. Bersa encouraged them to stop talking and start working. Precisely at that moment Rigoletto, who unexpectedly decided to go back home, showed up. Musing thoughts triggered by Montreux's curse were still crowding his mind. Provoked by these thoughts and because of the dark night that hindered the ability to see, Rigoletto bellowed against Bersa. "Who's there?" shouted Rigoletto while Bersa told his companions of the judge's presence. Rigoletto's suspicions were aroused. What were all those people doing in front of his house, and in the middle of the night? Marullo put himself forward and allowed Rigoletto to recognize him, saying that they were about to carry off Ceprano. Rigoletto, finally able to breathe again, offered to help the courtiers with this deed in return for their mockery of the Count of Ceprano. Marullo told Rigoletto that he had to wear a mask, as they all did. He put a mask on the judge and at the same time blindfolded him with a handkerchief, which also covered his ears and prevented him from hearing clearly. Rigoletto had to hold the ladder that the courtiers used to carry off not the Countess of Ceprano, but Gilda. The courtier's satisfaction was twofold: they kidnapped the woman that they believed to be Rigoletto's mistress and with the judge's help! Gilda's cries did not help as the courtiers carried her away shouting "Victory!", but she dropped her scap.

DEZÜBER

Bersa, Marullo und Ceprano warteten vor Rigoletto's Haus auf der Straße, und inzwischen sind viele andere Höligen hinzugekommen. Alle sind maskiert, man kann ihr Gesicht nicht erkennen. Sie bewundern Gilda's Schönheit, denn das Mädchen ist allein auf der Terrasse geblieben, wo die Höligen sie beobachten können. "Sie ist ein Engel, welche Schönheit", rufen sie im Chor aus, auch in der Überzeugung, dass sie Rigoletto's Geliebte sei. Bersa mahnt sie, keine Zeit zu verlieren und sich ans Werk zu machen.
 Genau in diesem Moment kehrt Rigoletto nach Hause zurück. Sein Sinn ist erfüllt von dunklen Gedanken, denn Montreux's, bricht sich unmaßhalten immer wieder Bahn. Verwirrt wie er ist, und im Dunkel der Nacht, in der man nicht erkennen, prellt Rigoletto mitleidig mit Bersa zusammen. "Wer ist dort?" rief Rigoletto und Bersa wagt seine Gefährten, dass der Vater selbst da ist. Rigoletto brüllte wild immer größer. Was machen all diese Leute vor seiner Haus, mitten in der Nacht? Marullo tritt vor und gibt sich Rigoletto zu erkennen. Vertraulich trill er ihm mit, dass sie in dieser Nacht die Gräfin Ceprano entführen wollen. Rigoletto ist erleichtert und schlägt den Höligen vor, ihren bei den Entführern zu helfen. Er glaubt, den Gräfin so noch einmal verhüten zu können. Marullo sagt Rigoletto, dass er sich maskieren sollte wie sie alle, und während er ihm die Maske ansetzt, legt er auch eine Bande über sein Gesicht, die auch seine Ohren bedeckt.
 Rigoletto erhält den Leitner, der Leiter zu halten, über die die Höligen ins Gebäude hinaufsteigen - sie wollen aber nicht die Gräfin von Ceprano, sondern Gilda entführen. Dies verrät ihm doppelte Betrügnis: Nicht nur entführen sie das Mädchen, das sie für Rigoletto's Geliebte halten, sondern der Höligen selbst hilft ihnen dabei. Gilda's Hilferufe sind vergeblich, denn ihr Vater kann sie nicht hören, und schon entführen die Höligen mit ihr. Sie verlieren einen Schah auf der Straße, während die Höligen "Viktoria!" rufen.

MARITIME

Bersa dans la rue devant la maison de Rigoletto. Bersa, Marullo et Ceprano furent bientôt rejoints par beaucoup d'autres courtisans, portant tous un masque qui cachait leur visage. Ils admirèrent tous la beauté de Gilda, restée seule sur la terrasse. Ils les courtoises pouvaient l'observer, et ils dirent en chœur, sous le voile de la nuit, qu'elle était la plus belle fille qu'ils aient jamais vue. Bersa encouragea les courtisans à cesser de bavarder et de se mettre au travail.
 C'est alors que survint Rigoletto, sur le chemin du retour. Son esprit était encore emperné des obscures pensées de la malediction de Montreux qui se représentait inévitablement à lui. Absorbé comme il l'était et avec l'obscurité de la nuit qui entravait son regard, Rigoletto se heurta furieusement contre Bersa. « Qui est là ? », hurla Rigoletto, et Bersa avança aussitôt ses compagnons de sa présence. Les soupçons de Rigoletto ne firent que grandir. Que faisaient tous ces gens devant sa maison, au beau milieu de la nuit ? Marullo s'avança et se fit reconnaître de Rigoletto. Il lui confessa qu'ils comptaient enlever la Contesse de Ceprano durant la nuit. Soulagé de ses craintes, Rigoletto proposa alors aux courtisans de les aider dans leur entreprise, croyant pourtant que...
 jour de la Comtesse de Ceprano. Marullo dit à Rigoletto qu'il devait lui aussi être masqué, comme tous les autres, et il lui mit un seullement un masque sur les yeux, mais aussi un bandeau qui le rendait aveugle et sourd à la fois.
 Rigoletto fut employé à tenir l'échelle sur laquelle les courtisans montèrent pour effectuer l'enlèvement, non pas de la Comtesse de Ceprano, mais de Gilda, obtenant ainsi une double satisfaction : non seulement ils entraînent celle qu'ils croyaient être la maîtresse de Rigoletto, mais en plus en faisant leur coup ils se vengent des plaisanteries du bouffon. Les appels au secours de Gilda, que son père ne pouvait pas entendre, ne servirent à rien, et les courtisans, en criant « Victoire ! », s'éloignèrent avec Gilda, qui tomba lumbant sur l'échelle.

Musical score for measures 827-831. 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 Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano Euphonium, C Soprano Trombone, Chorus (with lyrics), Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn, Bb Flag, F Horn 1, F Horn 2, C Timpani 1 & 2, C Tom Tom, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2.

Musical score for measures 833-835. 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 Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano Euphonium, C Soprano Trombone, Chorus (with lyrics), Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn, Bb Flag, F Horn 1, F Horn 2, C Timpani 1 & 2, C Tom Tom, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2.

Musical score for measures 841-845. 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 Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano Euphonium, C Soprano Trombone, Chorus (with lyrics), Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn, Bb Flag, F Horn 1, F Horn 2, C Timpani 1 & 2, C Tom Tom, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 2.

Musical score for measures 847-849. 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 Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano Euphonium, C Soprano Trombone, Chorus (with lyrics), Bb Trumpet 1, Bb Trumpet 2 & 3, Bb Corn, Bb Flag, F Horn 1, F Horn 2, C Timpani 1 & 2, C Tom Tom, C Euphonium, C Bass 1 & 2, Str. Bass, Timpani, Percussion 1, and Percussion 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 Cl.
 Bb Solo Trpt.
 C Solo Euph.
 C Solo Ten.
 Choir
 Bb Tpt. 1
 Bb Tpt. 2,3
 Bb Ctr.
 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 Cl.
 Bb Solo Trpt.
 C Solo Euph.
 C Solo Ten.
 Choir
 Bb Tpt. 1
 Bb Tpt. 2,3
 Bb Ctr.
 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 Cl.
 Bb Solo Trpt.
 C Solo Euph.
 C Solo Ten.
 Choir
 Bb Tpt. 1
 Bb Tpt. 2,3
 Bb Ctr.
 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 Cl.
 Bb Solo Trpt.
 C Solo Euph.
 C Solo Ten.
 Choir
 Bb Tpt. 1
 Bb Tpt. 2,3
 Bb Ctr.
 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

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

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

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

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

FINALE
Allegro assai vivo $\text{♩} = 100$ 885

ES B1159.32 125

887 *cresc.* 889

126 ES B1159.32

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

127 ES B1159.32

899 901

128 ES B1159.32

905 907 909

C Piccolo
C Flute 1-2
Oboe
Bassoon
Eb Clar.
Bb Clar. 1
Bb Clar. 2-3
Bb Bass Cl.
A. Sax 1-2
T. Sax
Bar. Sax
Bb Solo Cl.
Bb Solo Trp.
C Solo Trp.
C Solo Trp.
Bb Trpt. 1
Bb Trpt. 2-3
Bb Crtr.
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