Selection
from
Rigoletto
by
GUISEPPE VERDI

(Born at Roncole, Italy, Oct. 10, 1813,: died at St. Agata, Jan. 27, 1901)

During his long life of eighty-eight years, Verdi saw great changes in operatic music, and his works though created with remarkable rapidity gave proof, not only of his endeavors to conform with every advancing step of the operas of his contemporaries but of his own artistic growth as well.

Chronologically considered, his earlier operas, including Ernani, have been classed as more "carnival operas" to be produced one season and forgotten the next.

With the production of such operas as Il Trovatore, La Traviata and Rigoletto, however, Verdi developed a phase of creative ability much in advance of any of his former efforts, calling for serious consideration and a distinguished position among important works in the history of musical art.

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Rigoletto was produced in Venice on March 11, 1851, Verdi having finished the score in the surprisingly short period of forty days. The work was as great and genuine a success as was ever achieved by any operatic composer and no change, either of time or artistic taste has been able to dim the beauty and charm of its inspired melodies.

In the United States Rigoletto was heard at the New York Academy of Music as early as February 19, 1855, when it was the opening production of a brief, ill-starred venture in operatic management by Ole Bull.

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The present arrangement gives the accepted metronome markings but with the usual license taken in tempi it will run fifteen minutes. When brass instruments play cued Saxophone notes the conductor should insist that the double-piano markings be rigidly observed, especially in the 6th movement, 3/4 Allegretto.

In the Allo. Modto. before (B) the 1st Flute is cued in the E♭ Clarinet, 1st B♭ Clarinet and Soprano Saxophone while the 2nd Flute is cued in the Oboe and Solo Clarinet in order to allow for any grouping of instruments in small bands. An effective combination will be found in the Soprano Saxophone and 2nd Flute should the former be represented. After (E) the melody may be played either by one solo Clarinet or by all, dependent upon the strength of accompaniment used and place of performance. In the next movement, Allegro, the double-piano (sotto voce) should be observed, especially in the Horns, Baritone and Basses.

Cuts may be made from the last note of the first movement to the next Allegretto 6/8 or to the succeeding movement 3/4 Vivace. The Allo. Modto. after (E) may be shortened at the pleasure of the conductor as also the Allo. assai Modto. Some conductors prefer the 3/8 Allegretto (third movement from the end) played twice. For this purpose repeat marks may be readily inserted.

In the bass parts the BB♭ instrument is always contemplated, having for it's lowest written note the E below the staff unless the instruments have the additional fourth valve.

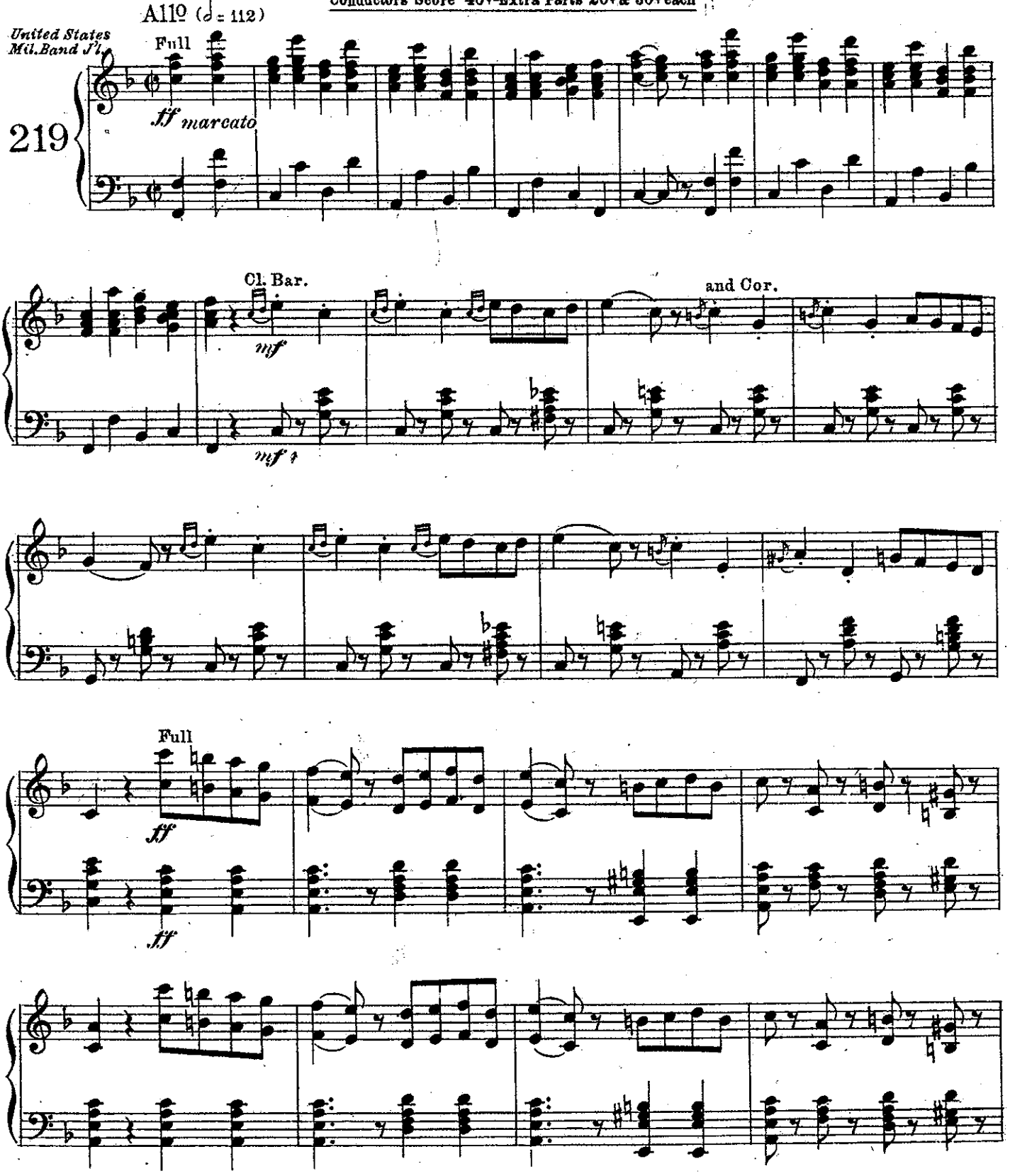
SELECTION
from Verdi's Opera

Conductor

Rigoletto

Small Band $2.50 Full Band $3.00 Saxophone Quartet (Extra) 50¢
Conductor's Score 40¢-Extra Parts 20¢ & 30¢ each

V. F. SAFRANEK



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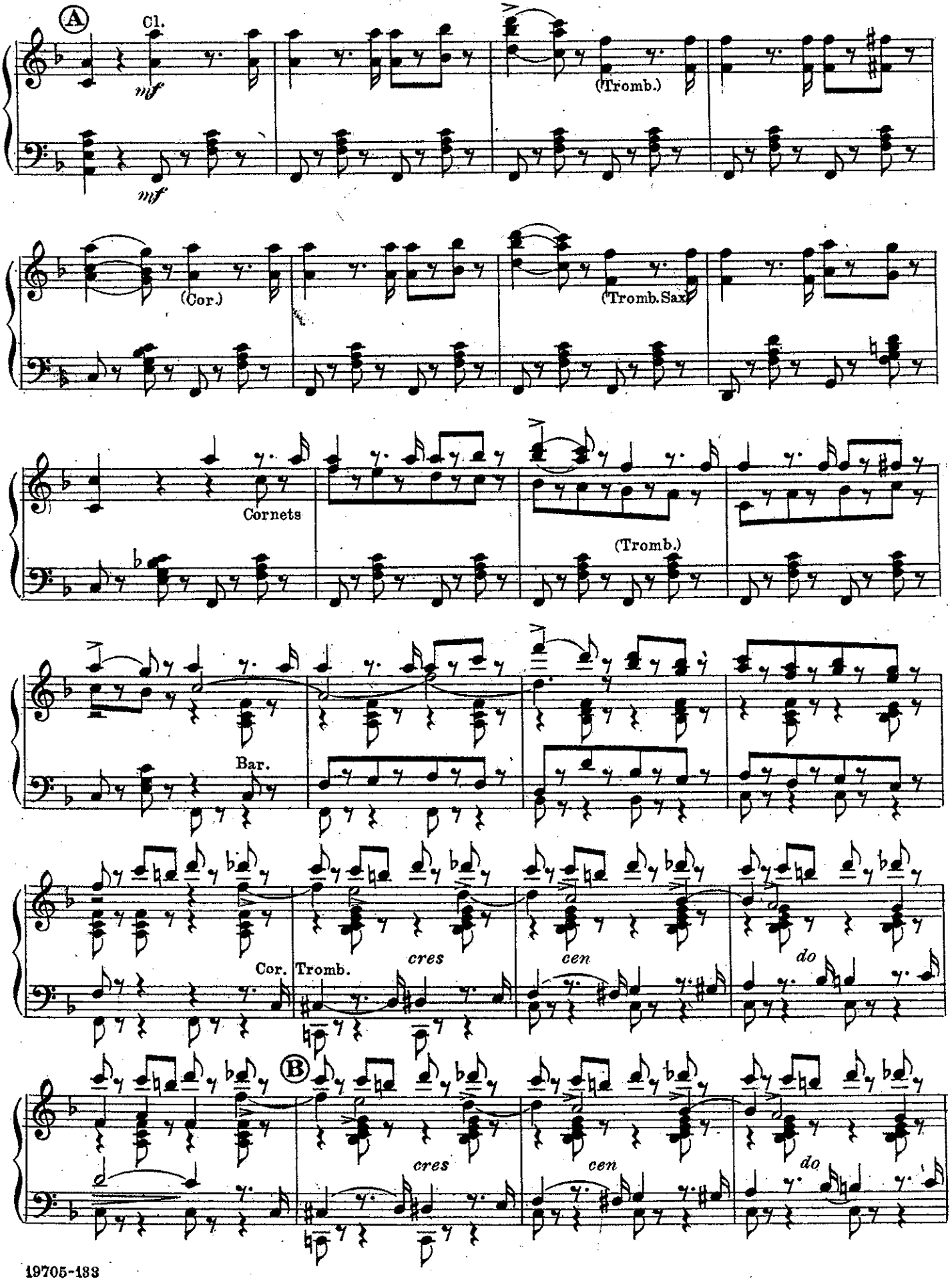
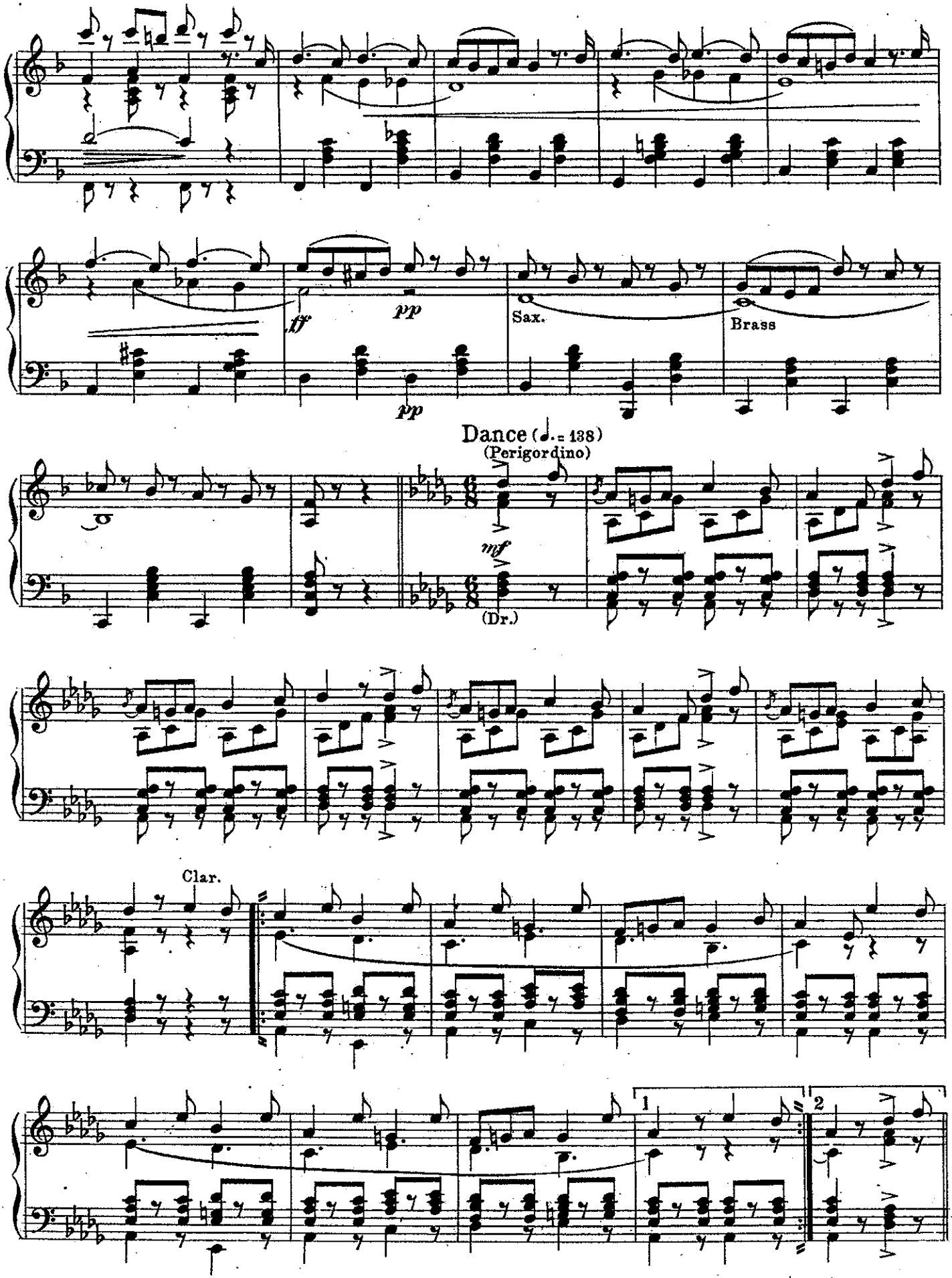
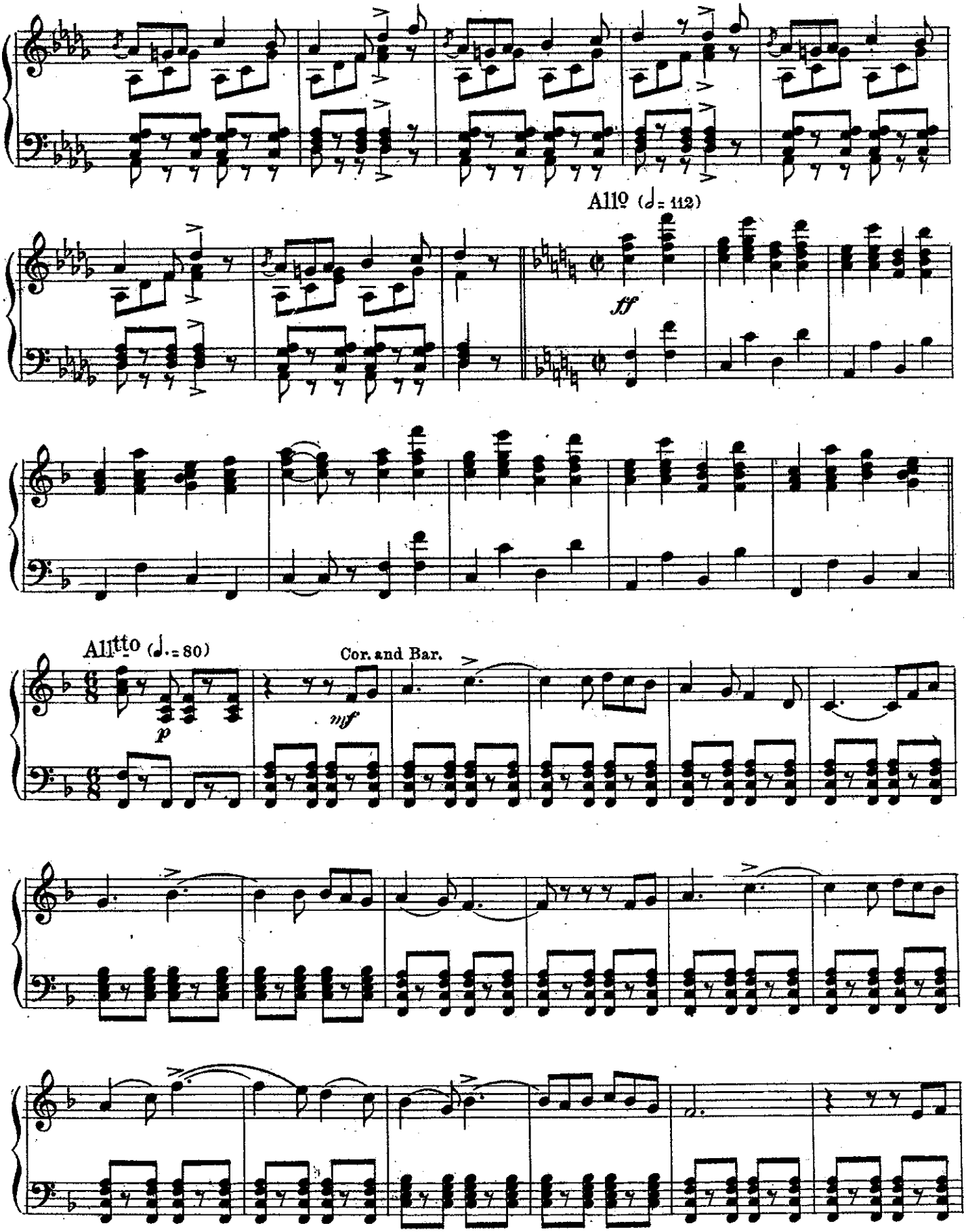
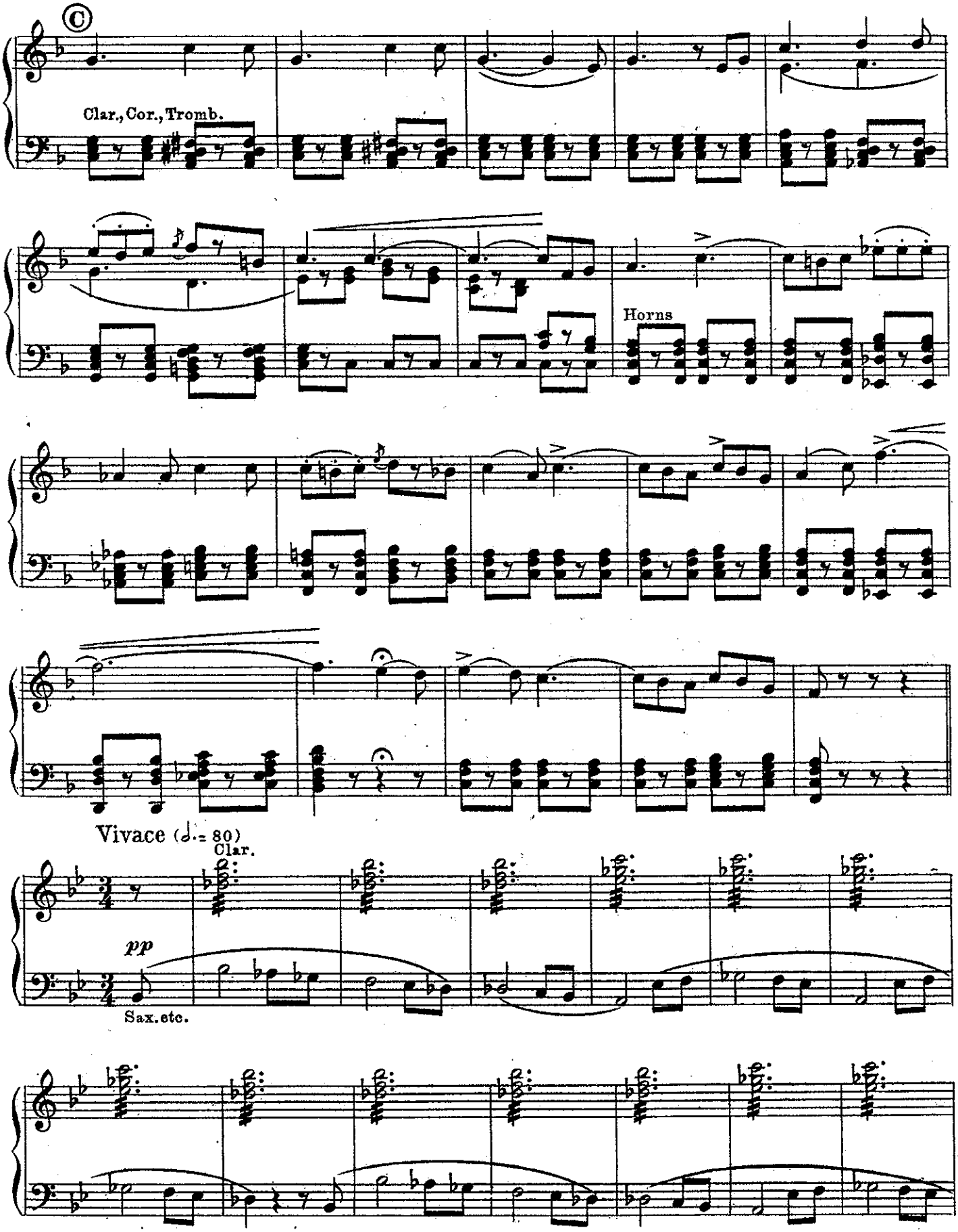
Conductor

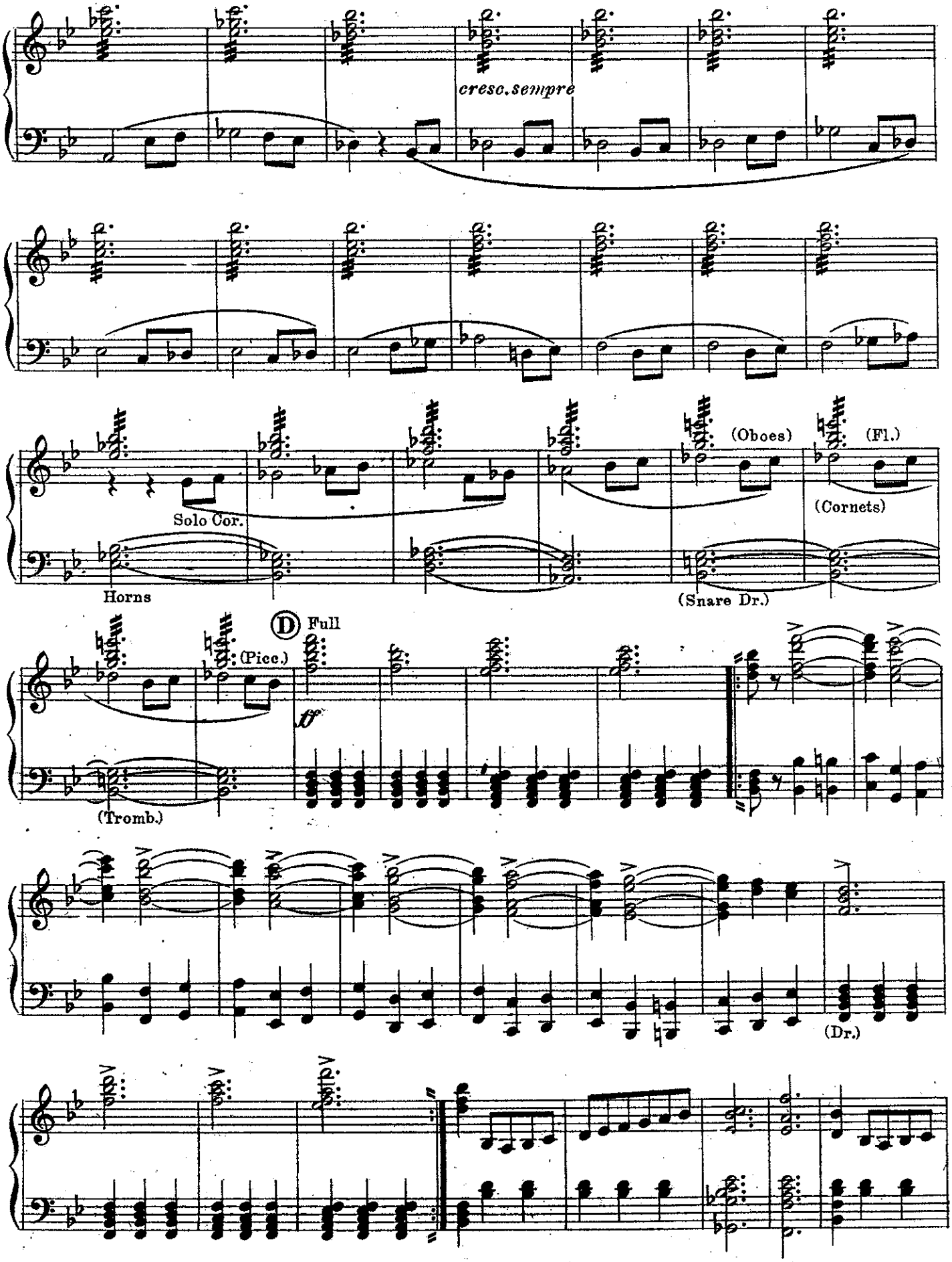

A
Cl.
mf
mf
(Tromb.)
(Cor.)
(Tromb. Sax)
Cornets
(Tromb.)
Bar.
Cor.
Tromb.
cres
cen
do
B
cres
cen
do

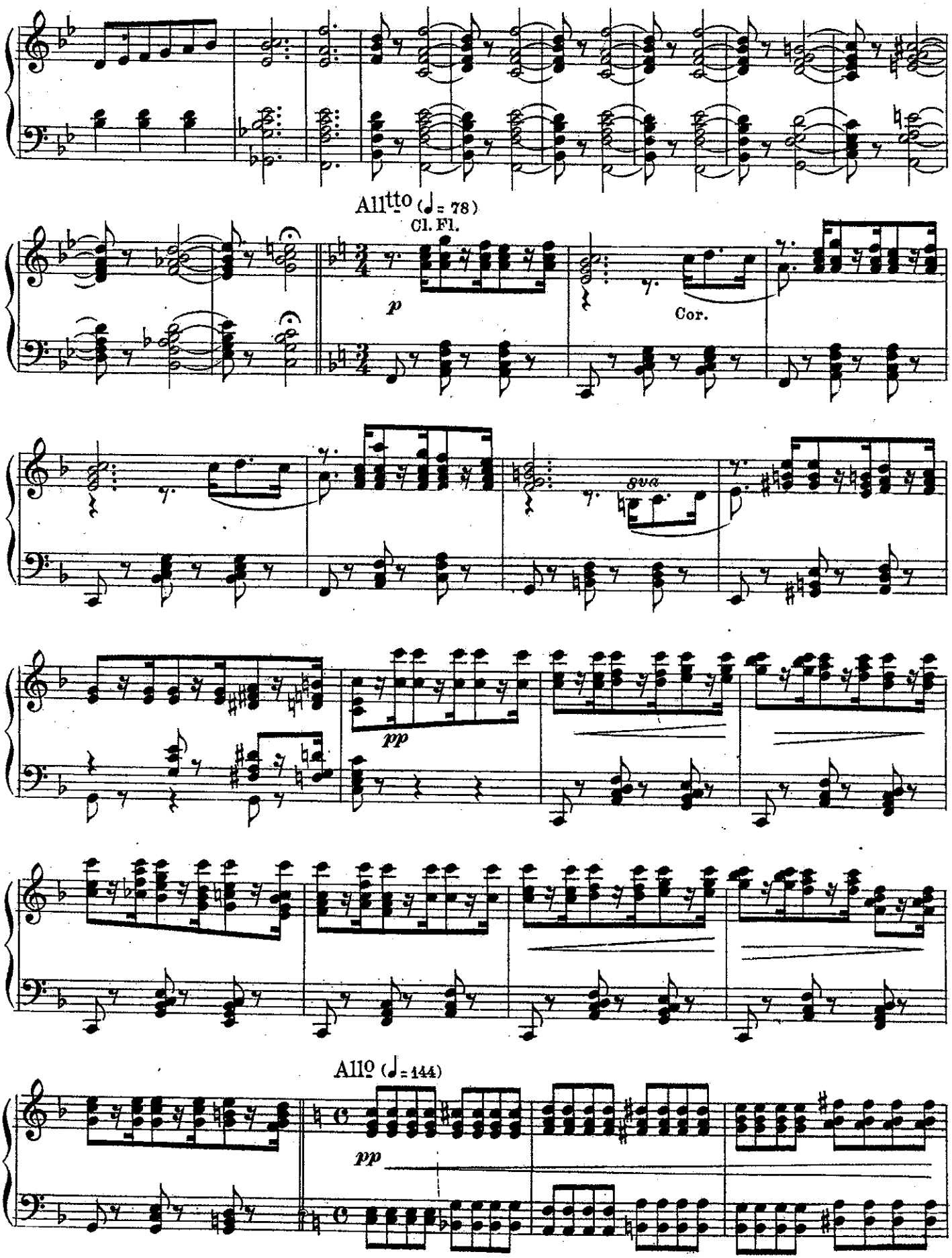

ff
pp
pp
Sax.
Brass
Dance (♩. = 138)
(Perigordino)
mf
(Dr.)
Clar.
1
2

Conductor

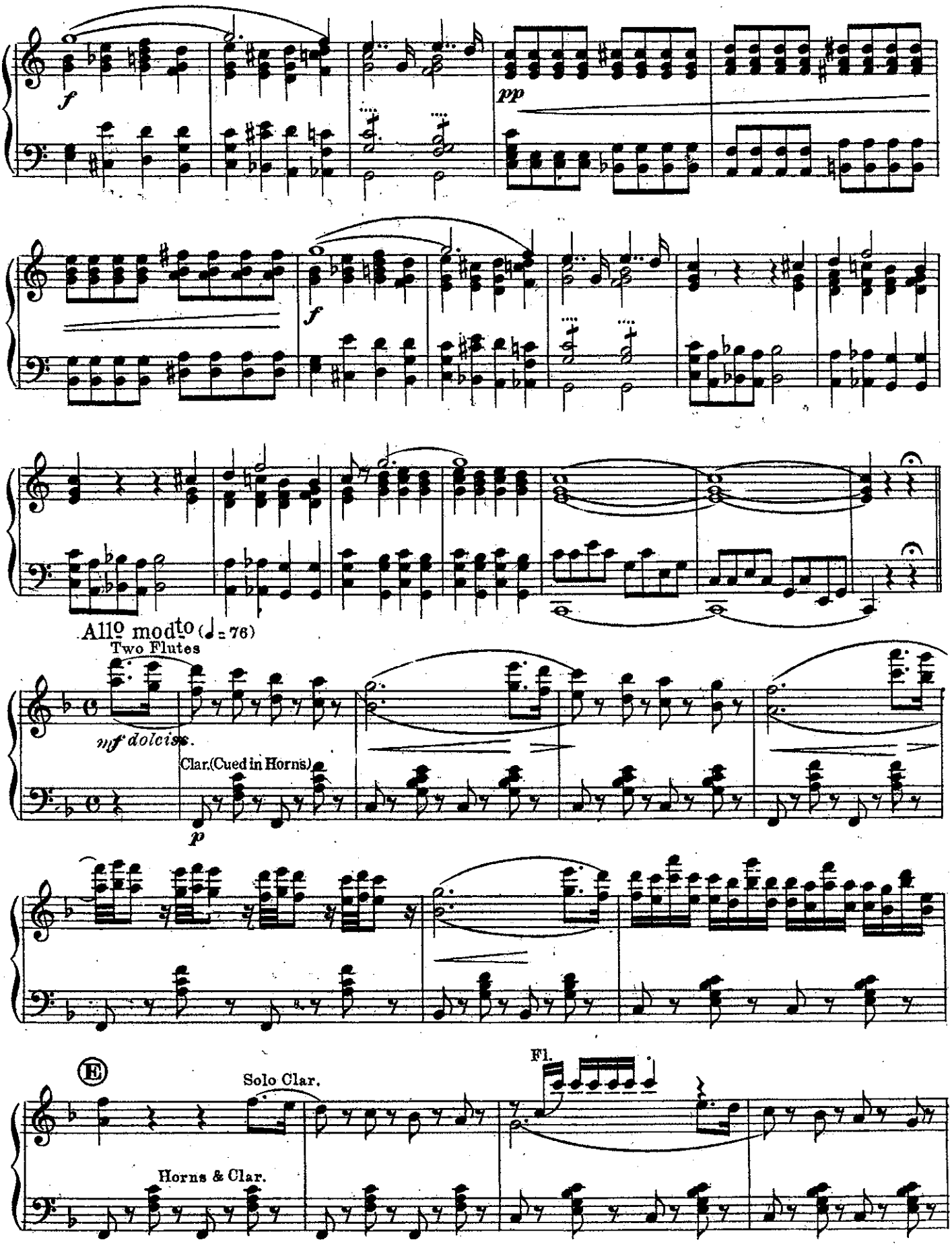


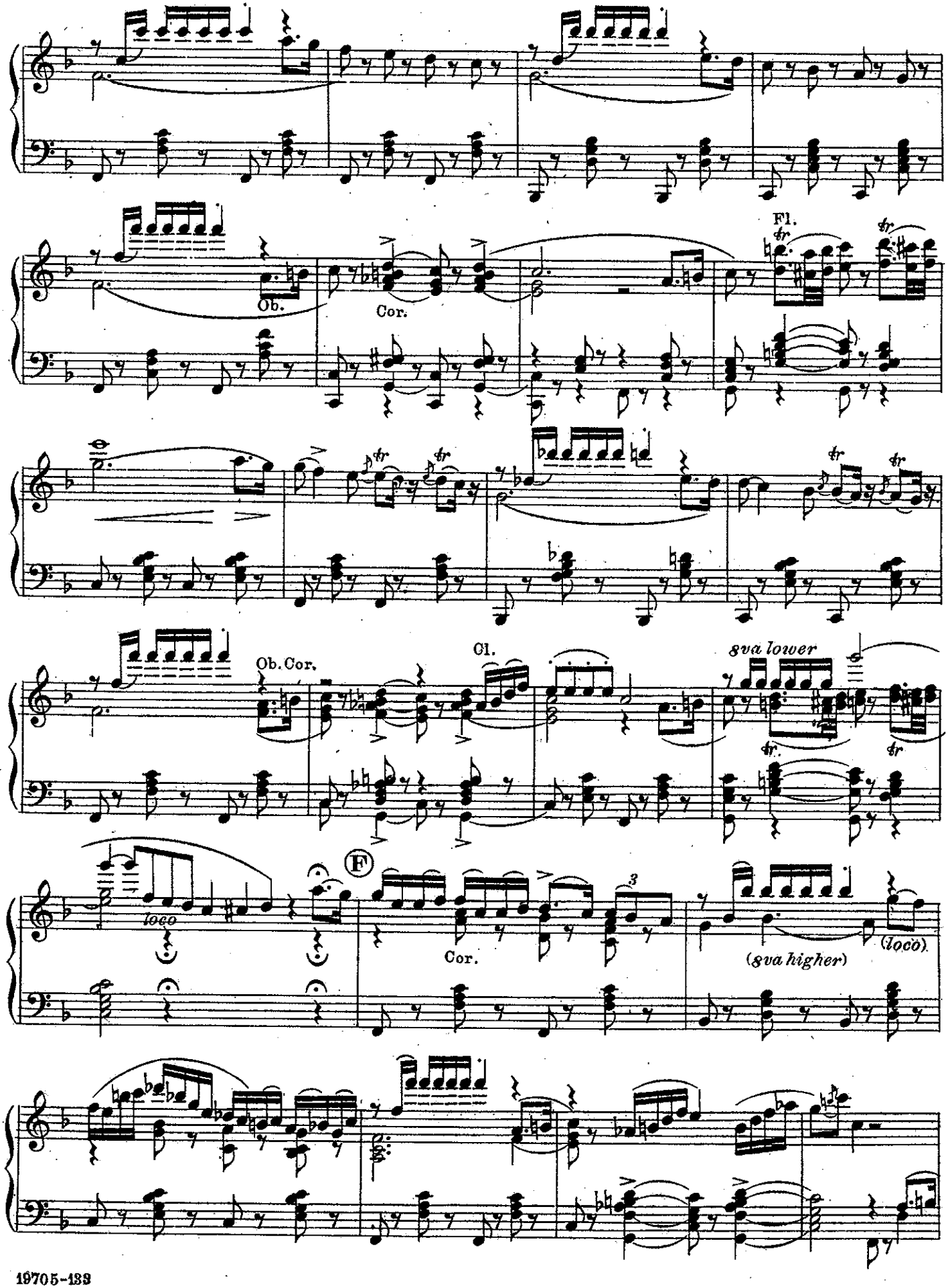

Clar., Cor., Tromb.
Horns
Vivace (♩.= 80)
Clar.
pp
Sax. etc.

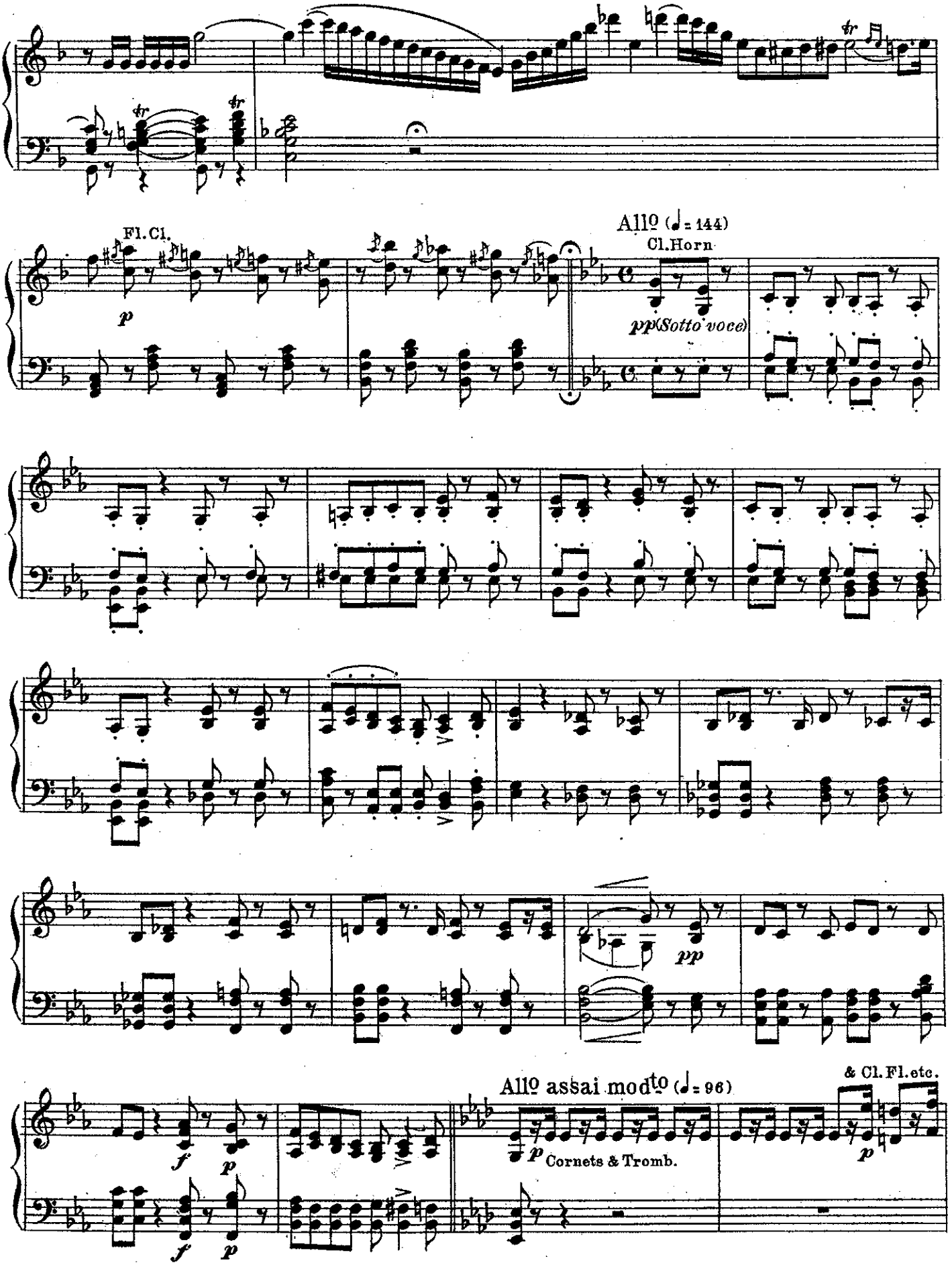

cresc. sempre
Solo Cor.
Horns
(Oboes)
(Fl.)
(Cornets)
(Snare Dr.)
D Full
(Picc.)
ff
(Tromb.)
(Dr.)

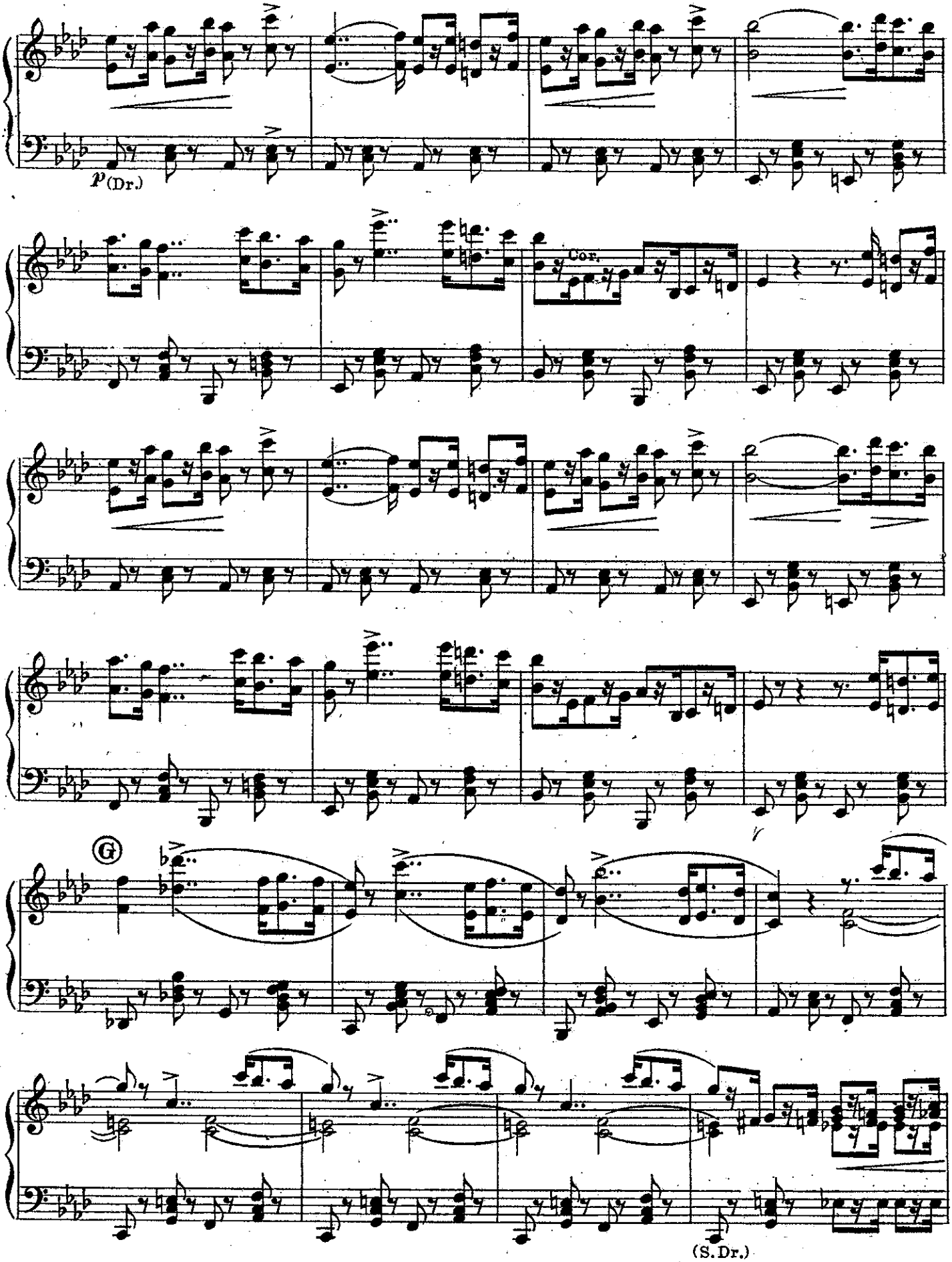

Allᵗᵗo (♩= 78)
Cl. Fl.
p
Cor.
8va
pp
Allº (♩= 144)
pp

Conductor

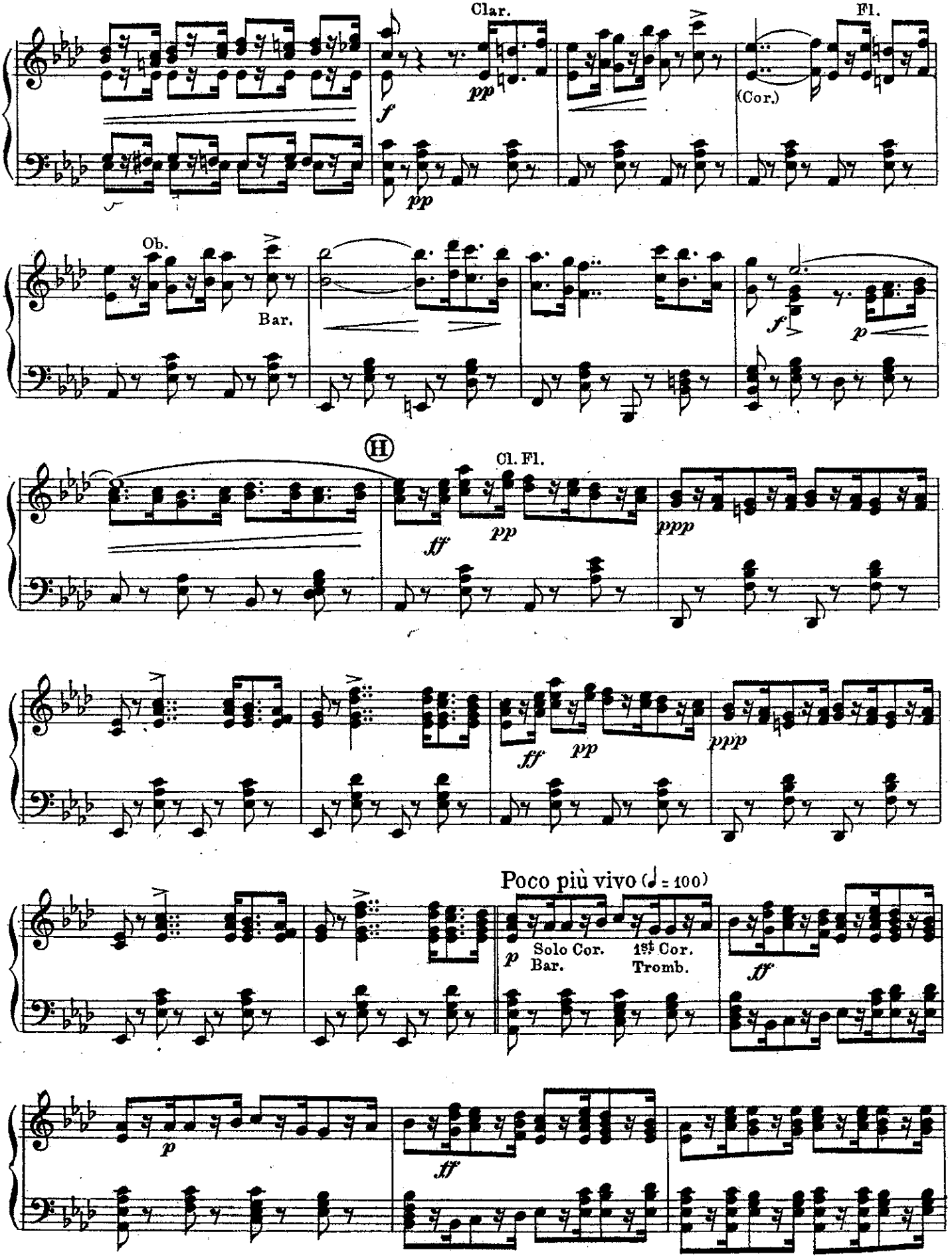

f
pp
f
Allo modto (♩= 76)
Two Flutes
mf dolciss.
Clar.(Cued in Horns)
p
E
Solo Clar.
Fl.
Horns & Clar.

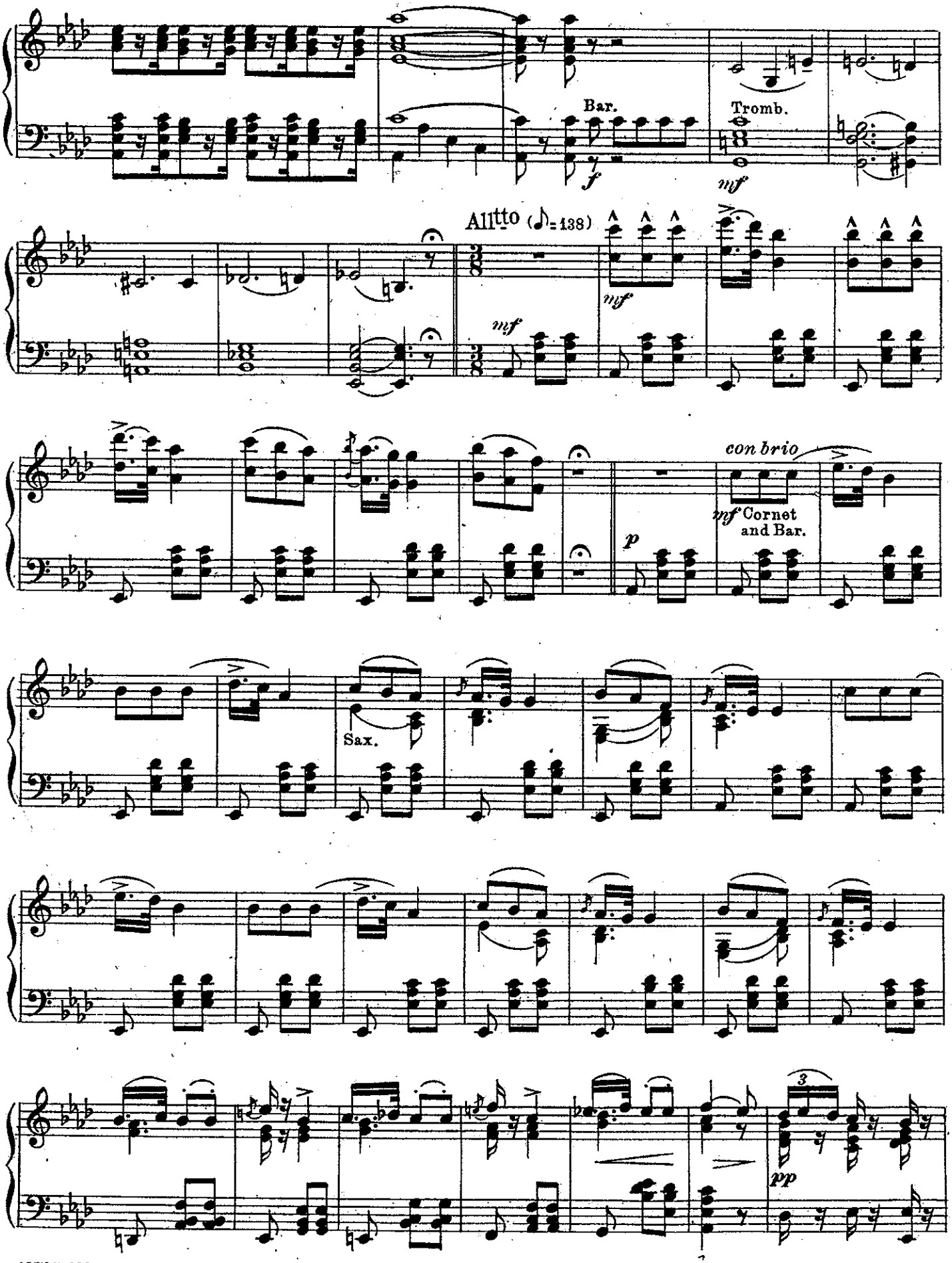

Ob.
Cor.
Fl.
tr
Ob. Cor.
Cl.
8va lower
loco
F
Cor.
3
(8va higher)
(loco)


Fl. Cl.
p
All° (♩= 144)
Cl. Horn
pp (Sotto voce)
pp
All° assai mod^to (♩= 96)
& Cl. Fl. etc.
f
p
Cornets & Tromb.

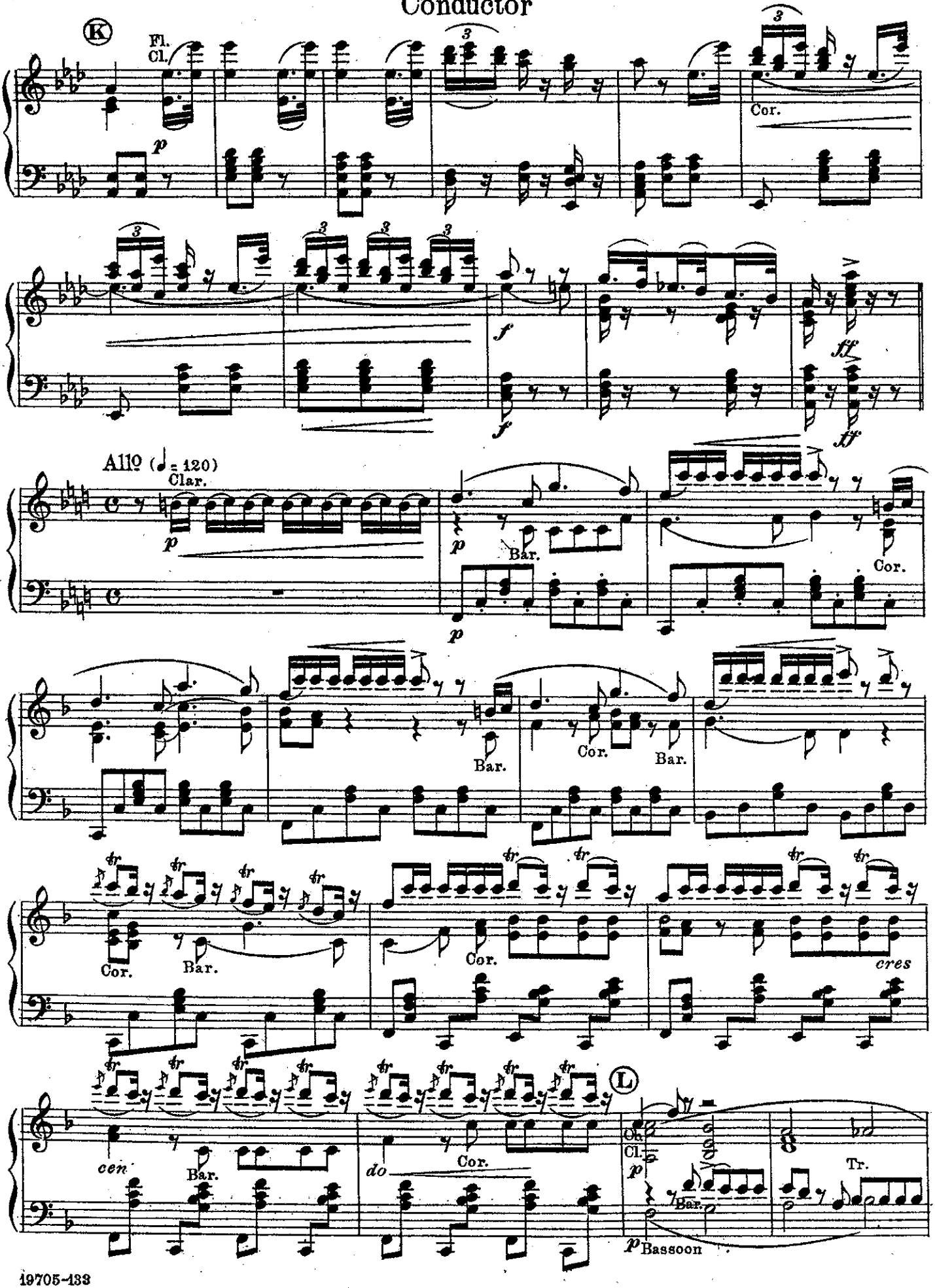

p (Dr.)
Cor.
G
(S. Dr.)

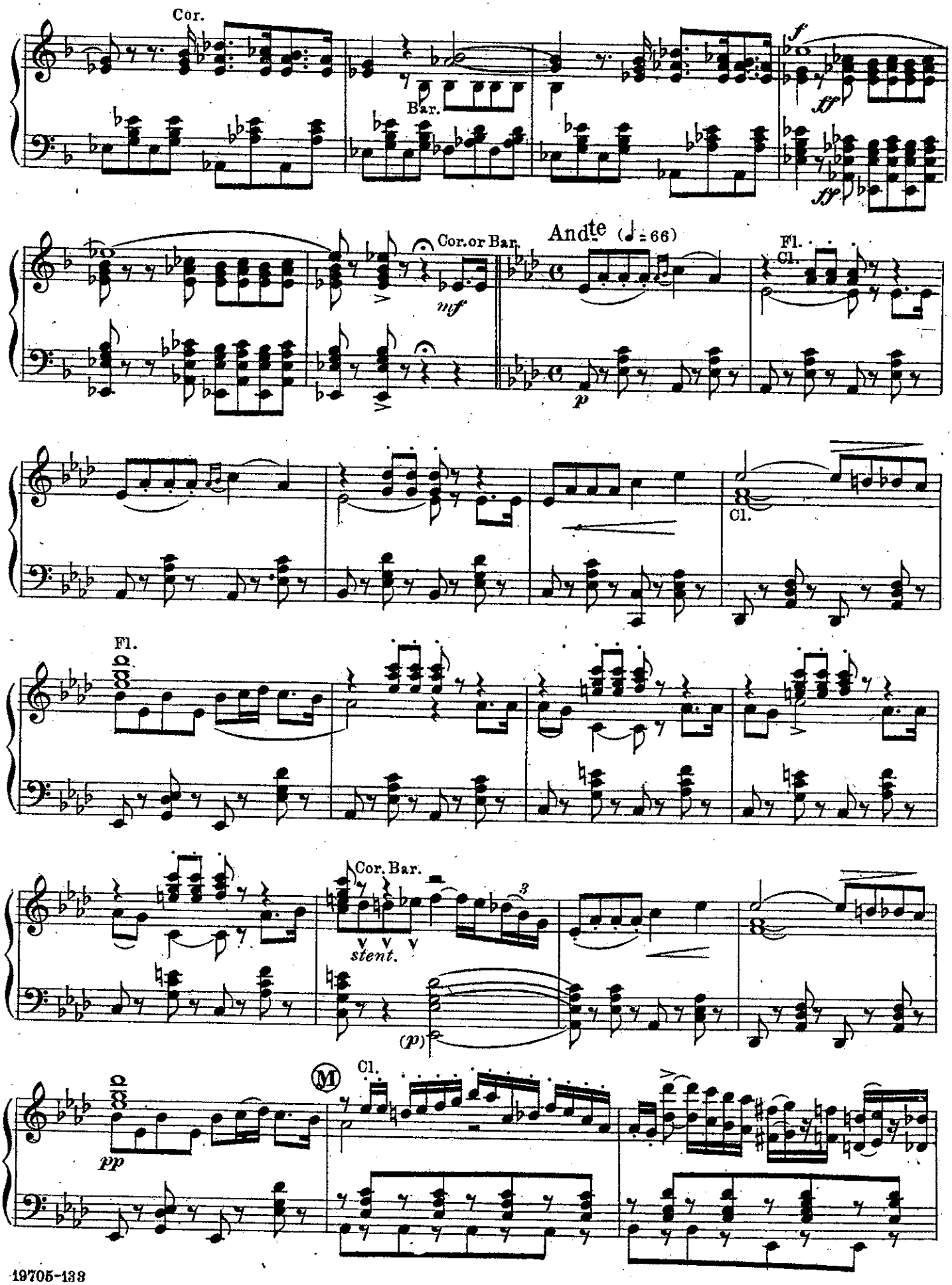
Conductor


Clar.
Fl.
(Cor.)
Ob.
Bar.
H
Cl. Fl.
Poco più vivo (♩ = 100)
Solo Cor.
Bar.
1st Cor.
Tromb.

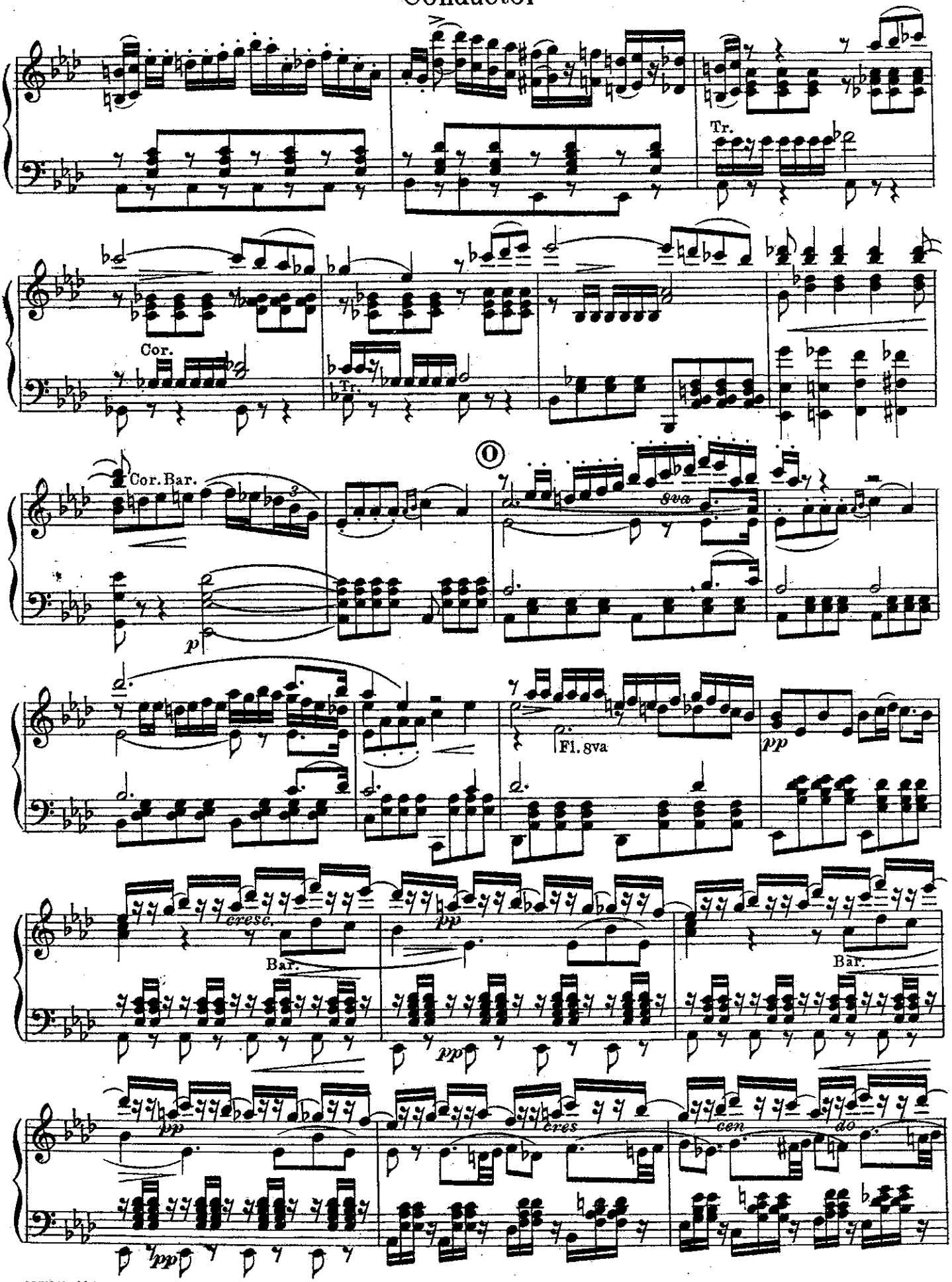

Bar.
Tromb.
f
mf
Allᵗᵗo (♪=138)
mf
mf
con brio
mf Cornet and Bar.
p
Sax.
3
pp

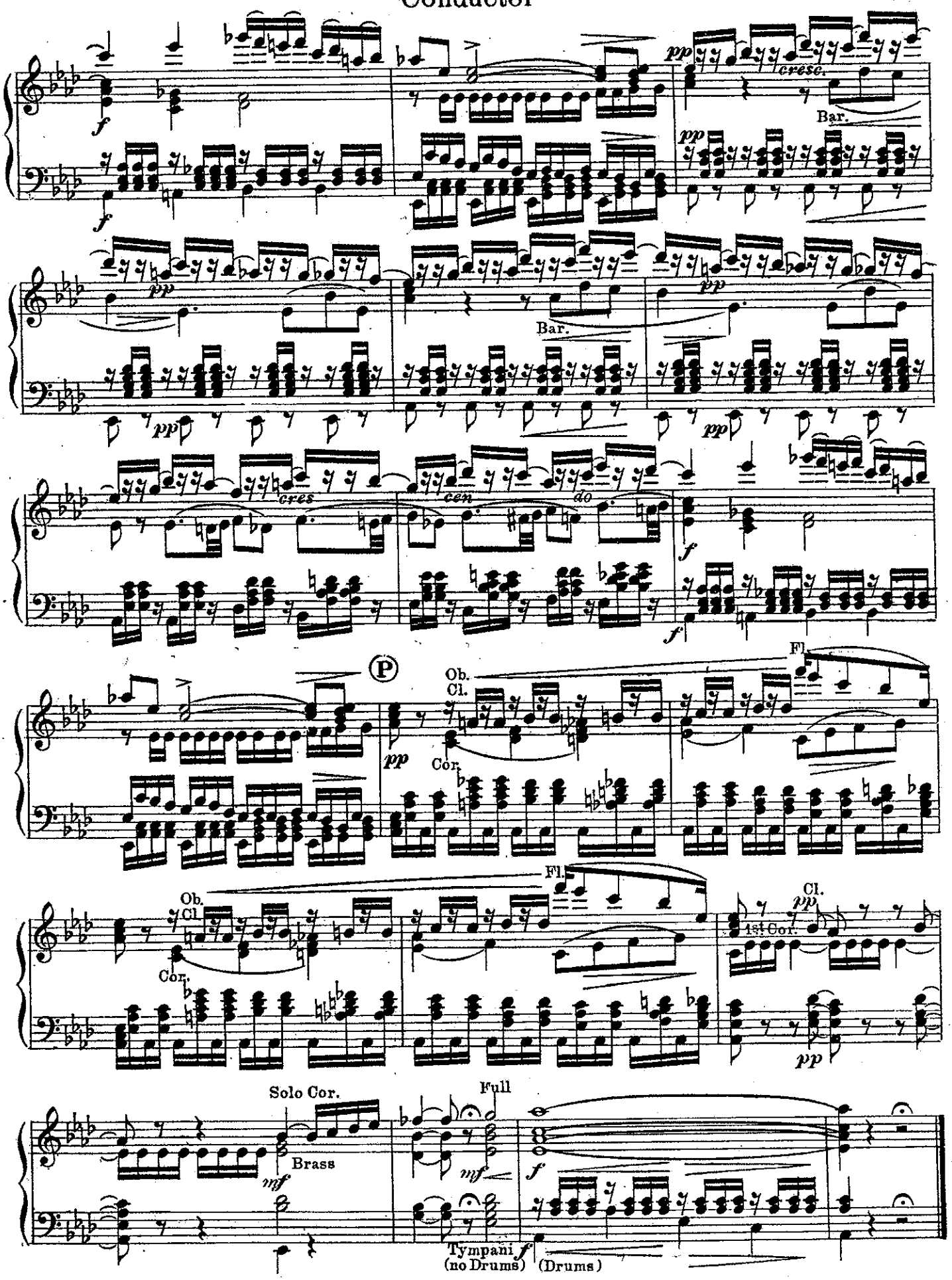
Conductor


K
Fl.
Cl.
Cor.
All⁹ (♩= 120)
Clar.
Bar.
Cor.
Bar.
Cor.
Bar.
Cor.
cres
cen
Bar.
do
Cor.
L
Ob.
Cl.
Bar.
Tr.
Bassoon


Cor.
Bar.
f
ff
fff
Cor. or Bar.
mf
Andte (♩= 66)
Fl.
Cl.
p
Cl.
Fl.
Cor. Bar.
stent.
(p)
Cl.
pp

Conductor


Tr.
Cor.
Tr.
Cor. Bar.
8va
p
Fl. 8va
pp
cresc.
Bar.
pp
Bar.
pp
pp
cres
con
do
pp


cresc.
Bar.
cres
cen
do
Ob.
Cl.
Cor.
Fl.
1st Cor.
Solo Cor.
Brass
Full
Tympani
(no Drums)
(Drums)