

# Rigoletto.

## Act I.

### Prelude and Introduction.

#### Nº 1. "Della mia bella incognita.,, Prelude.

Andante sostenuto. (♩ = 66)

G. VERDI.

Piano.

*Trumpets & Trombones*

*dim.* *pp*

*pp* *pp* *Strings* *cresc.*

*poco a poco* *ff* *ff*

*Tutti*

*ff* *dim.* *dim.*

*K-dr.*

*Tpt.* *Tromb.*

*p* *fp* *pp* *pp*

*p* *cresc.* *ff*

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Introduction.

(A splendid apartment in the ducal palace, opening at the back into other rooms, all brilliantly lit.)

Allegro con brio. (♩ = 112)

8

*ff* Hand behind the scenes. *f*

8

*mf* *brillante* *stacc.*

8

8

*ff*

(Cavaliers and Ladies pass across the inner rooms.) (Pages cross the stage)

*mf*

(There is dancing in the inner rooms.)

*sempre stacc.*

3

The first system of music consists of two staves, treble and bass clef. The music is in a minor key with a 3/4 time signature. It features a complex, rhythmic accompaniment with many staccato notes and chords. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady, rhythmic accompaniment.

The second system of music continues the piano accompaniment. It features similar rhythmic patterns and staccato notes. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady, rhythmic accompaniment.

The third system of music continues the piano accompaniment. It features similar rhythmic patterns and staccato notes. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady, rhythmic accompaniment.

(The Duke and Borsa, in conversation, come forward from the in-

The fourth system of music is a piano accompaniment for the Duke's entrance. It is marked *ff* (fortissimo) and features a dense, rhythmic accompaniment with many staccato notes and chords. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady, rhythmic accompaniment.

ner rooms.)

Duke.

The vocal line for the Duke's entrance. It is marked *ppp* (pianissimo) and features a melodic line with many slurs and accents. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady, rhythmic accompaniment.

Del-la mia bel-la incogni-ta borghese tocca-re il fin del-l'avven-tu-ra io  
Soon'twill be time my adventure were concluded with you fair girl of humble an-te-

The piano accompaniment for the Duke's entrance. It is marked *ppp* (pianissimo) and features a melodic line with many slurs and accents. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady, rhythmic accompaniment.

Borsa.

Duke.

The vocal line for Borsa's entrance. It is marked *ppp* (pianissimo) and features a melodic line with many slurs and accents. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady, rhythmic accompaniment.

vo-glio. Di quel-la gio-vin che ve-de-te al tem-pio? Da tre me-si o-gni  
cedents. She whom you fol-low ev-'ry day to ma-tins? For three months't has been my

The piano accompaniment for Borsa's entrance. It is marked *ppp* (pianissimo) and features a melodic line with many slurs and accents. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady, rhythmic accompaniment.

Borsa. Duke.

fe-sta. La sua di-mo-ra? In un re-mo-to cal-le;  
 custom. Where is her dwelling? A street obscure and distant,

*ppp sempre sotto voce*

Borsa.

mi-ste-rio-so un uom ven-tra o-gni not-te. E sa co-  
 where each night an unknown man's ad-mit-ted. And does he

*ff*

Duke. (Ladies and Cavaliers cross the stage.)

lei chi sia l'aman-te su-o? Lo i-gno-ra.  
 know that you are now her lov-er? He knows not.

Borsa.

Quan-te bel-tà!...  
 What fair ar-ray!

*p*

Duke.

Mi-ra-te. Le vin-ce tut-te di Ce-pra-no la  
 look yonder. Fair-er than all is Ce-pra-no's love-ly

D. spo-sa. A me che im-por-ta?  
con-sort. What if he heard me?

B. Borsa (aside).  
Non v'o-dai! Con-te-o Du-ca. Dir-lo ad al-tra ei po-  
Hush, lest her hus-band hear you. He might tell some fair

Orchestra *pp* *Clar.*

Duke.  
tri-a. Nè sven-tu-ra per me cer-to sa-ri-a.  
la-dy. Great mis-for-tune, in-deed, 'twould be for me, then.

No 2. "Questa o quella per me pari sono.,  
Allegretto. (♩ = 80) Ballata.

Piano. *pp* *staccato*

Duke. *con eleganza*  
Que-sta o quel-la per me pa-ri so-no a quan-t'al-tre d'in-  
In my heart all are e-qual-ly cher-ish'd, Ev-'ry thought of ex-

D. tor-no, d'in-tor-no mi ve-do, del mio co-re  
ciu-sion with-in me I smother, None is dear-er