

A NIGHT AT THE OPERA

Giuseppe Verdi and Giacomo Puccini
Arranged by Bud Caputo

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

“La donna è mobile” (“Woman is fickle”) is presented in the last chilling act of this opera where Rigoletto hears the aria sung by the Duke of Mantua and realizes that his beloved daughter has been killed. Before this song’s first public performance (in Venice), it was rehearsed under tight secrecy: a necessary precaution, because it proved to be catchy and soon after its first public performance every gondolier in Venice was singing it.

“Quando me’n vo”, also known as “Musetta’s Waltz,” is a soprano aria in 3/4 time (a waltz) from Act 2 of Puccini’s opera *La bohème*. It is sung by the character Musetta, in the presence of her bohemian friends, and is directed toward her could-be boyfriend, Marcello, in order to make him jealous.

“Libiamo ne’lieti calici” (Drinking Song) is the most famous duet from Verdi’s *La traviata*. It is one of the most well known selections in the world of opera and considered to be one of the required standards in the operatic tenor repertoire.

NOTES TO THE CONDUCTOR

Observe the mm. of ♩ = 100 for “La donna è mobile” and perform it as a relaxed waltz, while “Libiamo” should move much more rapidly and be conducted with one beat to the bar. “Musetta’s Waltz” must be performed slowly enough to capture the emotion of the aria but should not drag. Observe the rubato tempo indications and take liberties at the allargando measures to imitate how the aria is traditionally sung. You might choose to use one solo violin for the first five-measure introduction and have the rest of the first violin section join in at measure 6.

A Night at the Opera

3

CONDUCTOR SCORE
Duration - 7:30

Arranged by Bud Caputo

I. La Donna Mobile (Woman is Fickle)

from "Rigoletto" by Giuseppe Verdi

Moderato (♩ = 100) 4 **Allegretto** (♩ = 138)

Violins
I *mp*
II *mp*

Viola
mp

Cello
mp

String Bass
mp

Vlns.
I *mf*
II *mp*

Vla.
mp

Cello
mp

Str. Bass
mp

13  **arco** *mp*

8 *mp* 9 10 11 12 *p* 13 14 15

22

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco

p

p

p

p

16 17 18 19 20 21 22 *p* 23

30

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mp

mp

mp

mp

24 25 26 27 28 29 *mp* 30 31

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *f* *ff* *mf*

32 33 34 35 36 37

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *mp* *mp* *mp*

38 39 40 41 42

Vlns.

Vla.

Cello

Str. Bass

Fine

ff

f

f

ff

f

ff

43 44 45 46 47

Vlns.

Vla.

Cello

Str. Bass

D.S. al Fine

f

mf

mf

mf

f

48 49 50 51 52 53 54 55

II. Quando me'n vo (Musetta's Waltz)

from "La bohème" by Giacomo Puccini

7

Espressivo, slow waltz (♩ = 72)

Vlns.

First system of musical notation (measures 1-5) for Vlns. I & II, Vla., Cello, and Str. Bass. The score includes dynamics (mp, f), articulation (pizz., arco), and phrasing slurs. A large red watermark "Preview Only" is overlaid diagonally across the page.

Vlns.

Vla.

Cello

Str. Bass

Second system of musical notation (measures 6-11) for Vlns. I & II, Vla., Cello, and Str. Bass. The score includes dynamics (mf), articulation (V), and phrasing slurs. A large red watermark "Preview Only" is overlaid diagonally across the page.

14

allargando

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

12 13 14 15 16 17

A tempo

22

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

18 19 20 21 22 23

allargando A tempo allargando

Vlns. I II

Vla.

Cello

Str. Bass

24 25 26 27 28

30 A tempo

Vlns. I II

Vla.

Cello

Str. Bass

29 30 31 32 33

pizz.

allargando

38 A tempo

Vlns. I arco *mf*

Vlns. II arco *mf*

Vla. arco *mf*

Cello arco *mf*

Str. Bass arco *mf*

34 35 36 37 38

allargando

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

39 40 41 42 43

46 A tempo

Vlns.

II

Vla.

Cello

Str. Bass

44 45 46 47 48

Vlns.

II

Vla.

Cello

Str. Bass

allargando

pizz.

rit.

49 50 51 52 53

III. Libiamo ne' lieti calici (Drinking Song)

from "La Traviata" by Giuseppe Verdi

Drammatico (♩ = 92) **rit.** **4 Allegretto, in 1** (♩ = 62)

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

f **mp** **mf**

1 2 3 4 5 6

7 8 9 10 11 12 13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

14 15 16 17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23 24 25 26

pizz.

mp

pizz.

mp

pizz.

mp

mf

pizz.

mf

Vlns.

Vla.

Cello

Str. Bass

27 28 29 30 31 32 33

Vlns.

Vla.

Cello

Str. Bass

34 35 36 37 38 39 40

arco 42

Vlns. I *mf* *arco* *mp*

Vlns. II *mp* *arco*

Vla. *mp*

Cello *mp* *arco*

Str. Bass *mf*

41 42 43 44 45 46 47

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

48 49 50 51 52

Score for measures 53 to 58, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

The score is written for four staves. The key signature is one sharp (F#). The measures are numbered 53, 54, 55, 56, 57, and 58. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Violins (Vlns.): I and II parts. Measure 53 starts with a first ending bracket. Measure 54 has a second ending bracket. Measure 55 has a first ending bracket. Measure 56 has a second ending bracket. Measure 57 has a first ending bracket. Measure 58 has a second ending bracket.

Viola (Vla.): Single staff. Measure 53 starts with a first ending bracket. Measure 54 has a second ending bracket. Measure 55 has a first ending bracket. Measure 56 has a second ending bracket. Measure 57 has a first ending bracket. Measure 58 has a second ending bracket.

Cello: Single staff. Measure 53 starts with a first ending bracket. Measure 54 has a second ending bracket. Measure 55 has a first ending bracket. Measure 56 has a second ending bracket. Measure 57 has a first ending bracket. Measure 58 has a second ending bracket.

Str. Bass: Single staff. Measure 53 starts with a first ending bracket. Measure 54 has a second ending bracket. Measure 55 has a first ending bracket. Measure 56 has a second ending bracket. Measure 57 has a first ending bracket. Measure 58 has a second ending bracket.

Score for measures 59 to 65, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

The score is written for four staves. The key signature is one sharp (F#). The measures are numbered 59, 60, 61, 62, 63, 64, and 65. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Violins (Vlns.): I and II parts. Measure 59 starts with a first ending bracket. Measure 60 has a second ending bracket. Measure 61 has a first ending bracket. Measure 62 has a second ending bracket. Measure 63 has a first ending bracket. Measure 64 has a second ending bracket. Measure 65 has a first ending bracket.

Viola (Vla.): Single staff. Measure 59 starts with a first ending bracket. Measure 60 has a second ending bracket. Measure 61 has a first ending bracket. Measure 62 has a second ending bracket. Measure 63 has a first ending bracket. Measure 64 has a second ending bracket. Measure 65 has a first ending bracket.

Cello: Single staff. Measure 59 starts with a first ending bracket. Measure 60 has a second ending bracket. Measure 61 has a first ending bracket. Measure 62 has a second ending bracket. Measure 63 has a first ending bracket. Measure 64 has a second ending bracket. Measure 65 has a first ending bracket.

Str. Bass: Single staff. Measure 59 starts with a first ending bracket. Measure 60 has a second ending bracket. Measure 61 has a first ending bracket. Measure 62 has a second ending bracket. Measure 63 has a first ending bracket. Measure 64 has a second ending bracket. Measure 65 has a first ending bracket.

71

Vlns.

Vla.

Cello

Str. Bass

pizz.

arco

mf

mp

f

mf

66 67 68 69 70 71

Vlns.

Vla.

Cello

Str. Bass

arco

f

arco

f

arco

f

arco

f

72 73 74 75 76 77

81

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

p

78 79 80 81 82 83 84

89

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

85 86 87 88 89 90 91

97

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

mf

mf

92 93 94 95 96 97 98

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

99 100 101 102 103 104

107

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

105 106 107 108 109 110 111 112

115

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

113 114 115 116 117 118

ff

f

f

f

Score for measures 119 to 125. The instruments are Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#). The tempo is marked *Andante*. The dynamics range from *mp* to *f*.

Measures 119 to 125. The Vlns. I part features a melodic line with accents and a crescendo leading to a forte (*f*) dynamic at measure 125. The Vlns. II, Vla., Cello, and Str. Bass parts provide harmonic support with various rhythmic patterns and dynamics, including *mp* and *f*. A large red watermark "Preview Only" is overlaid on the score.

Score for measures 126 to 131. The instruments are Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#). The tempo is marked *Andante*. The dynamics range from *f* to *ff*.

Measures 126 to 131. The Vlns. I part begins with a *ff* dynamic and a melodic line. The Vlns. II, Vla., Cello, and Str. Bass parts continue the harmonic support with various rhythmic patterns and dynamics, including *f* and *ff*. A large red watermark "Preview Only" is overlaid on the score.

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