

*Soprano cornet*

# **Rigoletto Variations**

for brass band

by Michael Summers



MidsummersdayMusic

## Rigoletto Variations

for brass band

Based on the song 'Questa o quella' from Act 1 of Verdi's opera *Rigoletto*.

Duration: c.25 minutes

### *Performance notes:*

Solo cornets 3 & 4, flugelhorn, bass trombone and Bb basses do not play in Variation 3.

Low notes: Bb basses need to be able to reach written low D.

Mute requirements: all cornets require straight mutes. In addition, the soprano and repiano cornets require cup mutes, and the 3rd cornets need harmon or plunger mutes.

There are no percussion parts in this piece.

Written in 1998, revised 1998–2002, 2005–2007 and 2012–2013

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Soprano cornet in Eb

# Rigoletto Variations

FOR BRASS BAND

Michael Summers

**1** Presto **18**

*sfz* Barit 1

*f* rit. - - -

*A tempo* **1** **13** *ff*

Barit 1 *p*

*f*

**14** *f*

**1** *fp*

*fp* **4** *f*

*p*

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79 **11** **1**  
 Solo / rep cor *mp*

95 **3**  
*mp* *fp*

104 **1**  
*f*

108 **3**  
*ff*

113 *Solo cor* *rit.* ----- *A tempo* **9**  
 Euph 1

125 **p**

129

132 **2** **5** **1** *Solo cor 1*  
 Slightly slower **6/4** **5** **1** *Poco rit. ---- Even slower*

142 **5** **f**  
 Tempo 1

150 **6/8**  
 Only short break

153 **2** Steady, with menace **7** Solo cor *f* blaring

165 **15** Rep / 2 / 3 cors

185 **9** Solo cor *mf* *f*

200 *blaring* **19** Solo tbn

224 *f*

231 **11** Solo cor

243 *f* *blaring* *ff*

248 **3** Slowly flowing **6** Solo cor *p*

258 **20**

282 **4** Take time - - - - Not too slow **15** Solo horn *rit.* Slightly slower

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303 rit. ----- Slower **4** Solo horn Barit 1

312 Held back Gradual rit. to the end **3** Very slow **2** //

muted *ff*

319 **5** Fast and wild

unmuted *f*

327 Rit. molto ----- Steady, ponderous **2**

*mf* ----- *ff*

332

335 solo **1**

*f* ----- *f*

340

343 solo **1**

*f*

347 *stacc.*

Tempo of Variation 1

351 Gradual rit. ----- **12**

*sfz* ----- Barit 1#

366 ----- **8** ----- rit. molto

Solo tbn

377 **THEME**  
**Allegretto 17**  
 Solo cor 1 *f*

Musical staff 377-400: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Starts with a whole rest, then a series of eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *f*.

400 Solo cor 8

Musical staff 400-413: Treble clef, key signature of two flats. Starts with a whole rest, followed by eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *f*.

413 *p* *mf*

Musical staff 413-419: Treble clef, key signature of two flats. Starts with a whole rest, followed by eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *p* and *mf*.

419 **16**  
 Solo cor 1 *f*

Musical staff 419-440: Treble clef, key signature of two flats, 4/4 time. Starts with a whole rest, then a series of eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *f*.

440 Solo cor 8

Musical staff 440-453: Treble clef, key signature of two flats. Starts with a whole rest, followed by eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *f*.

453 *p*

Musical staff 453-459: Treble clef, key signature of two flats. Starts with a whole rest, followed by eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *p*.

459 rit. Old ♩ = new ♩  
*f* Solo cor 1 *p*

Musical staff 459-469: Treble clef, key signature of two flats, 4/4 time. Starts with a whole rest, followed by eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *f* and *p*.

469 **6** Flowing crotchet pulse, not too slow  
 Solo cor 8 *mf* *p* 10

Musical staff 469-491: Treble clef, key signature of two flats, 4/4 time. Starts with a whole rest, followed by eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *mf* and *p*.

491 Solo cor 5 *mf* *mp* 1

Musical staff 491-501: Treble clef, key signature of two flats. Starts with a whole rest, followed by eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *mf* and *mp*.

501 5 With cup mute *f* 7

Musical staff 501-516: Treble clef, key signature of two flats, 4/4 time. Starts with a whole rest, followed by eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *f*.

516 **7** Moderate crotchet pulse  
 Euph 1 MAS4 *p* unmuted

Musical staff 516-523: Treble clef, key signature of two flats, 4/4 time. Starts with a whole rest, followed by eighth notes. A fermata is placed over the final note of the first measure. Dynamics include *p*.

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524 **4** **4** *mf* **7**

534 **2** **5** **6** **8**

**8: FINALE**

543 **Moderately fast** **6** **Poco rit. - - - - A tempo** **3**

555 **6** **2 cor** **3 cor** *f* *f*

565 *mf* *f*

570 **4** *p*

579 *mf* **1**

584 *ff* *f* **8** *p*

598 *mf*

604 **4** **6** *f* *f*

618 **1** *ff*