Mia cara figlia, Gilda

for Soprano, Mezzo-soprano,
Tenor, and Baritone Voices
&
Soprano Sax, Percussion,
Violin, and Cello

by YuJung Jeon

2021-2022 (rev.)

Program notes

Historically, the static dimension of characters in operatic roles were expanded into more fully developed personalities in Verdi's operas. "*Mia cara figlia, Gilda"* (my dear daughter, Gilda) envisions a further development of the personality by exploring Rigoletto's dreamworld after he lost his daughter Gilda. *"Rigoletto"* focuses on the agony of a clown's torn loyalties between obligations to his king and his dedication to his daughter. "*Mia cara figlia, Gilda"* explores the baritone's sorrowful paternal love amidst his tragic heroism in his dream state. This composition presents **Rigoletto's** dream of being reunited with his daughter in the afterlife, together in tragedy. Rigoletto's dream is once again a series of distress, but he wants to remember the feelings he had spoken to his daughter, Gilda, by bringing back scenes that he regretted and regretted to his heart, even in his dream. The presence of Duke and Maddalena in this composition, also in dreams, is provocative, which are inseparable memories for Rigoletto and Gilda. And the Duke's solo moment was also sung in this piece in the hope of the composer that Gilda's death would not be in vain, but would act as regret and distress to Duke even in his dreams. Gilda continues to hover in all their minds in dreams.

"*Mia cara figlia, Gilda"* reincarnates the original tune and lyrics from *"Bella figlia dell'amore"* (Beautiful daughter of love), is a vocal quartet from Act III, No.16 of Verdi's 1851 opera "*Rigoletto"*. And Liszt reinterpreted this opera in his piano piece *"Rigoletto paraphrase"* where he emphasized the aria *"Bella figlia dell'amore"*. "*Mia cara figlia, Gilda"* incorporates the tune of *"Bella figlia dell'amore"* in the final section of the piece and incorporates Liszt's transcription to vocal quartet. The only last chorus section with four vocals is reminiscent of fireworks. Leaving behind the past and nightmares of conflict and regret, the piece brings back the original tune we knew and reminds us of Verdi's opera "*Rigoletto"*, which was just as beautiful to people as magic.

Mia cara figlia, Gilda

Rigoletto:
I shall meet you there tomorrow

Gilda:
I'm afraid

Rigoletto:
Hush, and leave it up to me

Maddalena:
Ah! Ah! That really makes me laugh!

Gilda:
Come with me now

Rigoletto:
Listen to me, go home Go

Gilda:
Come with me now I'm afraid

Rigoletto:
Go, go home, I shall meet you there tomorrow

Maddalena:
Ah Ah that really makes me laugh!

Duke:
Relieve my every pain.
Come, touch my breast and feel how my heart is racing

Maddalena:
Ah Ah that really makes me laugh!

Gilda:
I'm afraid I'm afraid

Duke:
Relieve my every pain.

Gilda:
Come with me now

Maddalena:
Ah Ah that really makes me laugh!

Duke:
Relieve my every pain.

Gilda:
Come with me now

Rigoletto:
Go, go home, I shall meet you there tomorrow

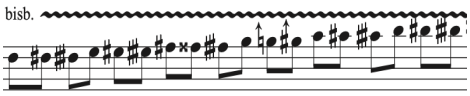
[Chorus] Rigoletto, Gilda, Duke, and Maddalena:
Go, go home, I shall meet you there tomorrow

Rigoletto & Gilda:
I shall meet you there tomorrow

Performance notes

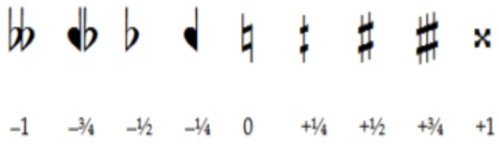
Transposed:

Soprano Sax.:

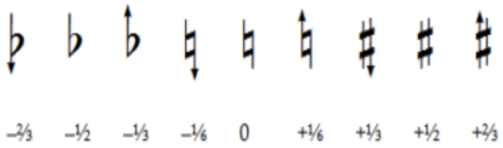


bisb. - bisbigliando+color trills
: A soft tremolo by lightly and rapidly moving fingers back and forth

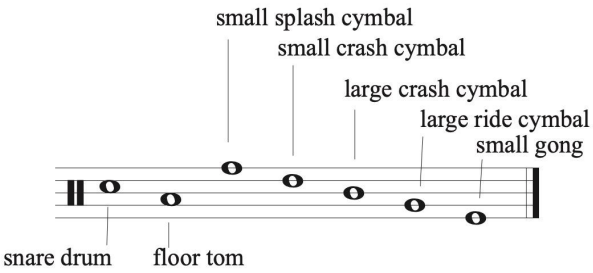
Sop Sax, Violin, and Cello:



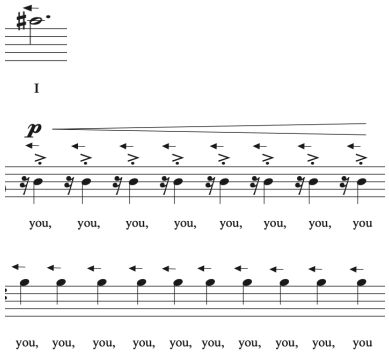
Microtones



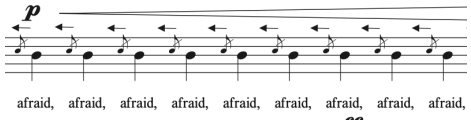
Percussion:



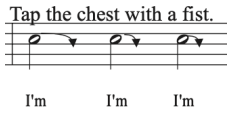
Voices:



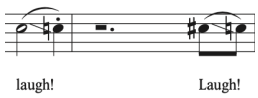
Inhale with actual pitch.

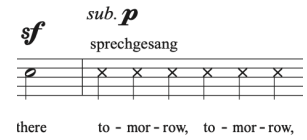


Inhale on “a”, exhale on “fraid” with actual pitch.

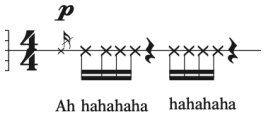


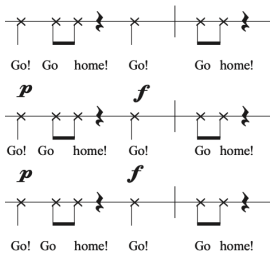
Portamento (a pitch sliding)





Sprechgesang : "spoken singing"
With undefined pitch or without the pitch.



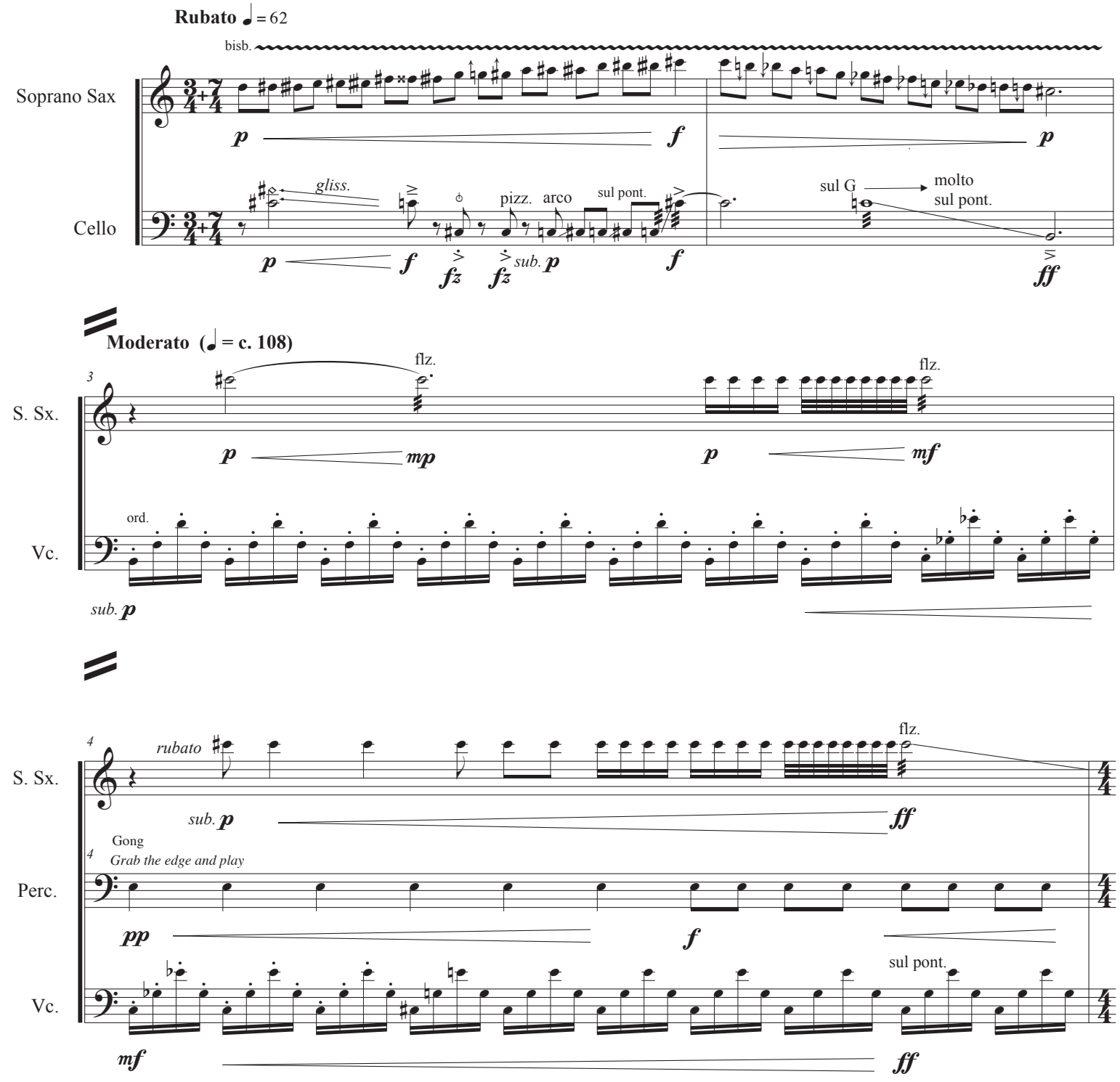


Shhh: Only air sound, without pitch

Score

Mia cara figlia, Gilda

YuJung Jeon



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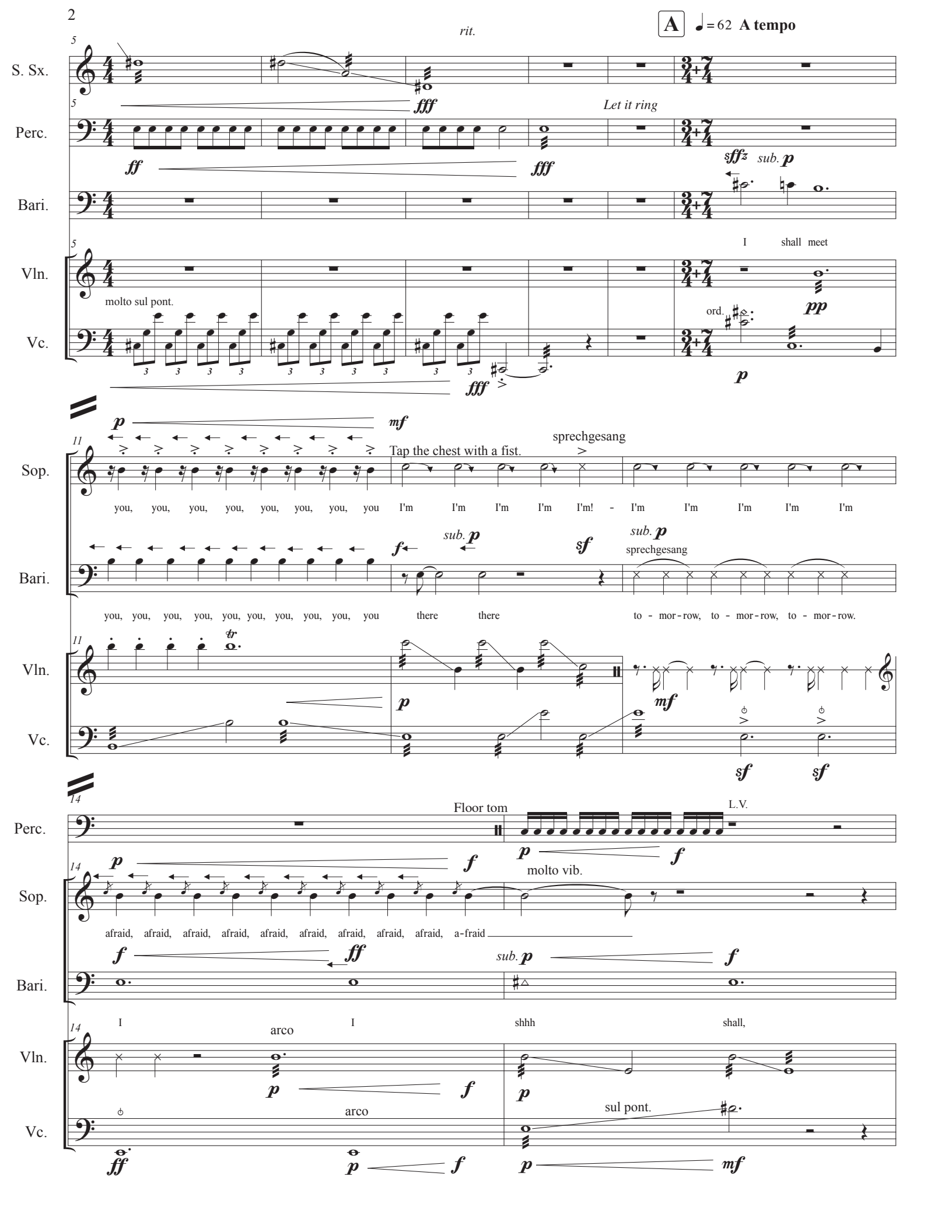
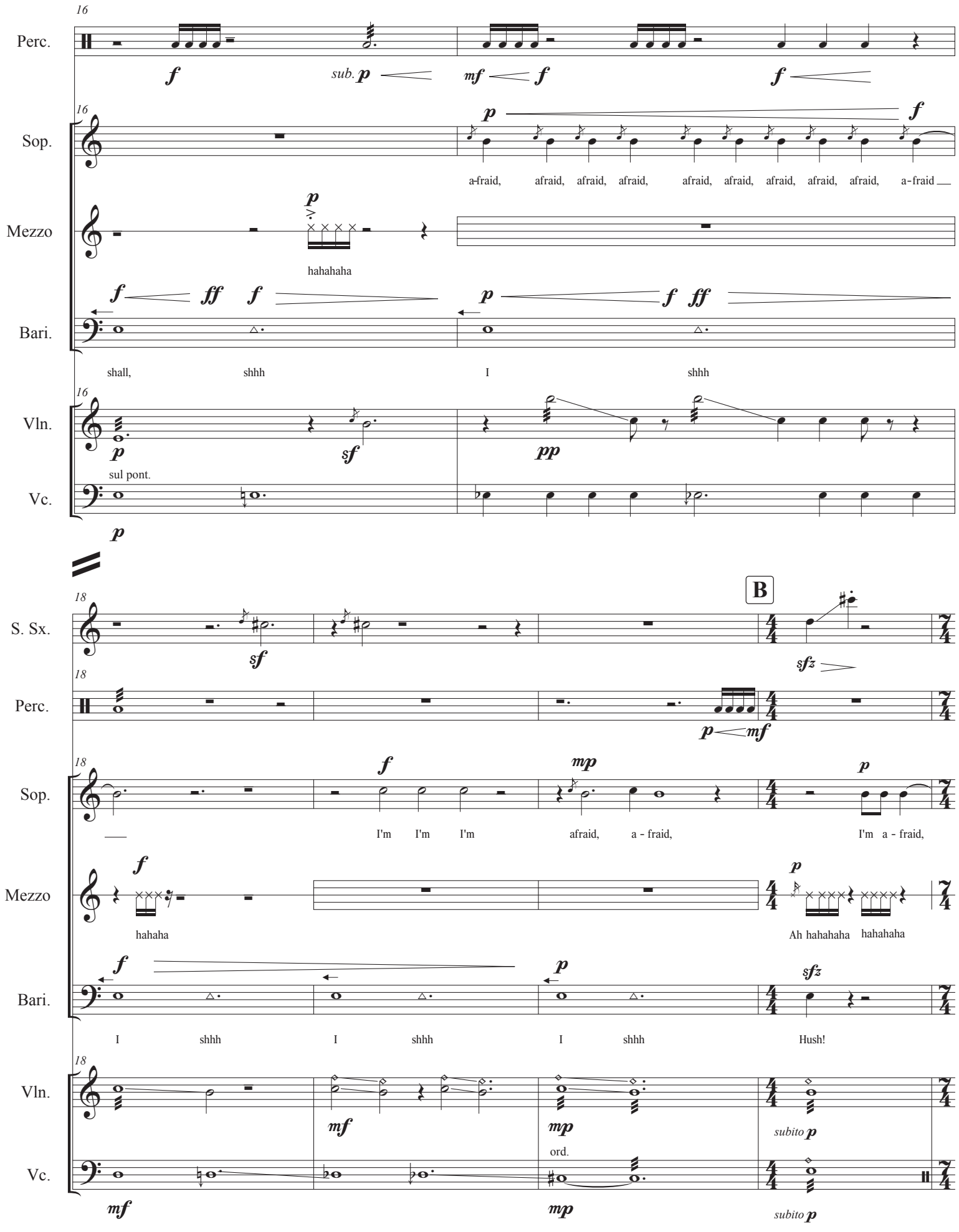
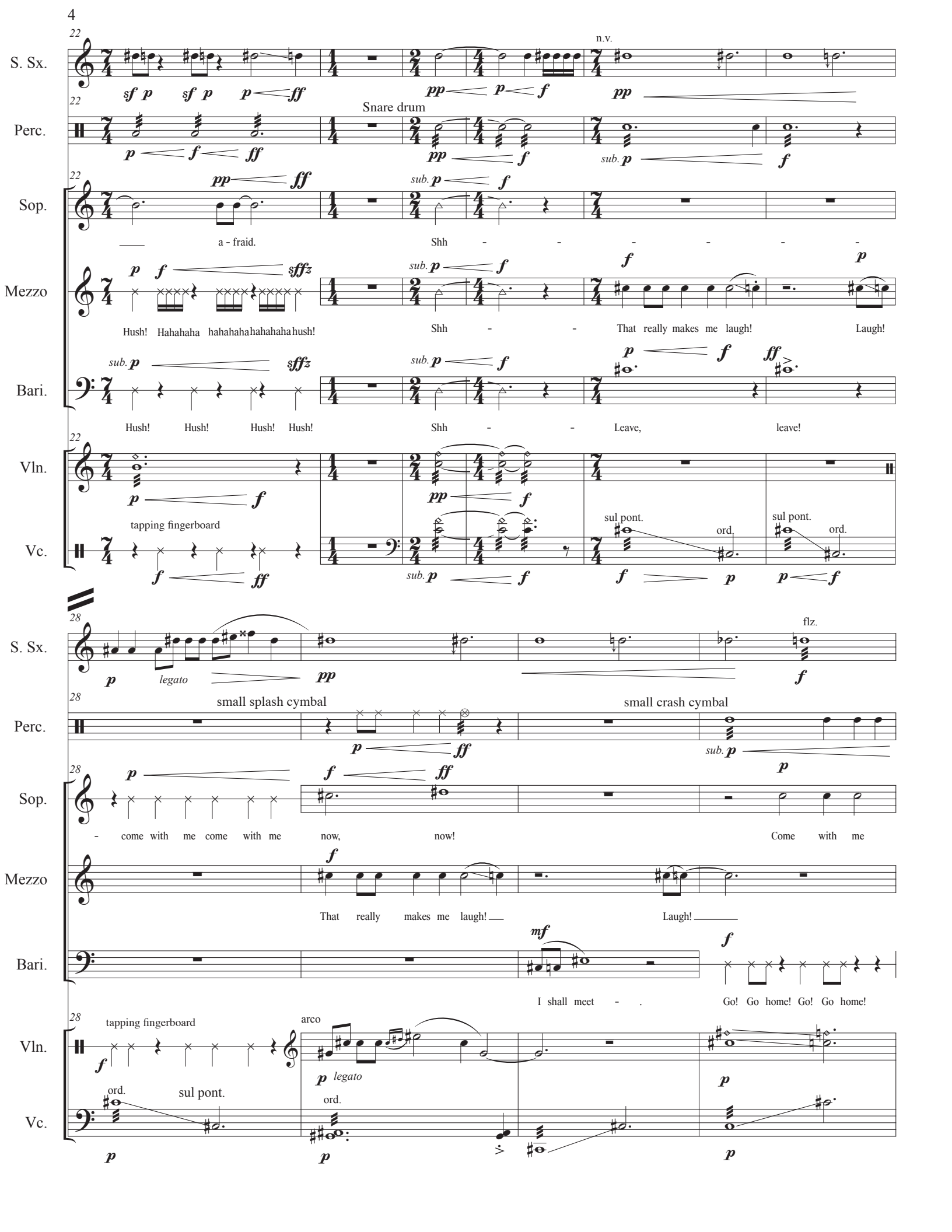

A
♩= 62 A tempo
rit.
S. Sx.
Perc.
Bari.
Vln.
Vc.
Let it ring
molto sul pont.
ord.
I shall meet
Sop.
Tap the chest with a fist.
sprechgesang
you, you, you, you, you, you, you, you I'm I'm I'm I'm I'm! - I'm I'm I'm I'm I'm
you, you, you, you, you, you, you, you, you, you there there to - mor-row, to - mor-row, to - mor-row.
Floor tom
L.V.
molto vib.
afraid, afraid, afraid, afraid, afraid, afraid, afraid, afraid, afraid, a-fraid
I I shhh shall,
arco
arco
sul pont.


16
Perc.
f
sub. p
mf f
f
16
Sop.
p
f
a-fraid, afraid, afraid, afraid, afraid, afraid, afraid, afraid, afraid, a-fraid
Mezzo
p
hahahaha
Bari.
f ff f
p
f ff
shall, shhh I shhh
16
Vln.
p
sf
pp
sul pont.
Vc.
p
18
S. Sx.
sf
B
sfz
18
Perc.
p mf
18
Sop.
f
mp
p
I'm I'm I'm afraid, a - fraid, I'm a - fraid,
Mezzo
f
hahaha
p
Ah hahahaha hahahaha
Bari.
f
p
sfz
I shhh I shhh I shhh Hush!
18
Vln.
mf
mp
subito p
Vc.
ord.
mf
mp
subito p


22
S. Sx.
n.v.
sf p sf p p ff
pp p f
pp
Perc.
Snare drum
p f ff
pp f
sub. p f
Sop.
pp ff
sub. p f
a - fraid.
Shh - - - - - -
Mezzo
p f sffz
sub. p f
f p
Hush! Hahahaha hahahaha hahahaha hahahaha hush!
Shh - - That really makes me laugh! Laugh!
Bari.
sub. p sffz
sub. p f
p f ff
Hush! Hush! Hush! Hush!
Shh - - Leave, leave!
Vln.
p f
pp f
Vc.
tapping fingerboard
f ff
sub. p f
sul pont.
ord.
f p
sul pont.
ord.
p f
28
S. Sx.
p legato
pp
flz.
f
Perc.
small splash cymbal
p ff
small crash cymbal
sub. p
p
Sop.
p
f ff
- come with me come with me now, now!
Come with me
Mezzo
f
That really makes me laugh!
Laugh!
Bari.
mf
f
I shall meet - .
Go! Go home! Go! Go home!
Vln.
tapping fingerboard
f
arco
p legato
p
Vc.
ord.
sul pont.
ord.
p
p
p

C **Andante (♩ = 80)**

32

S. Sx.

Perc. — Crash w/tip

Sop. — now

Mezzo — sub. p — Now — pp — Laugh!

T — solo ff — Re-lieve my ev' ry

Bari. — I shall meet you there ..

Vln.

Vc.

39

S. Sx. — flz. — sub. p

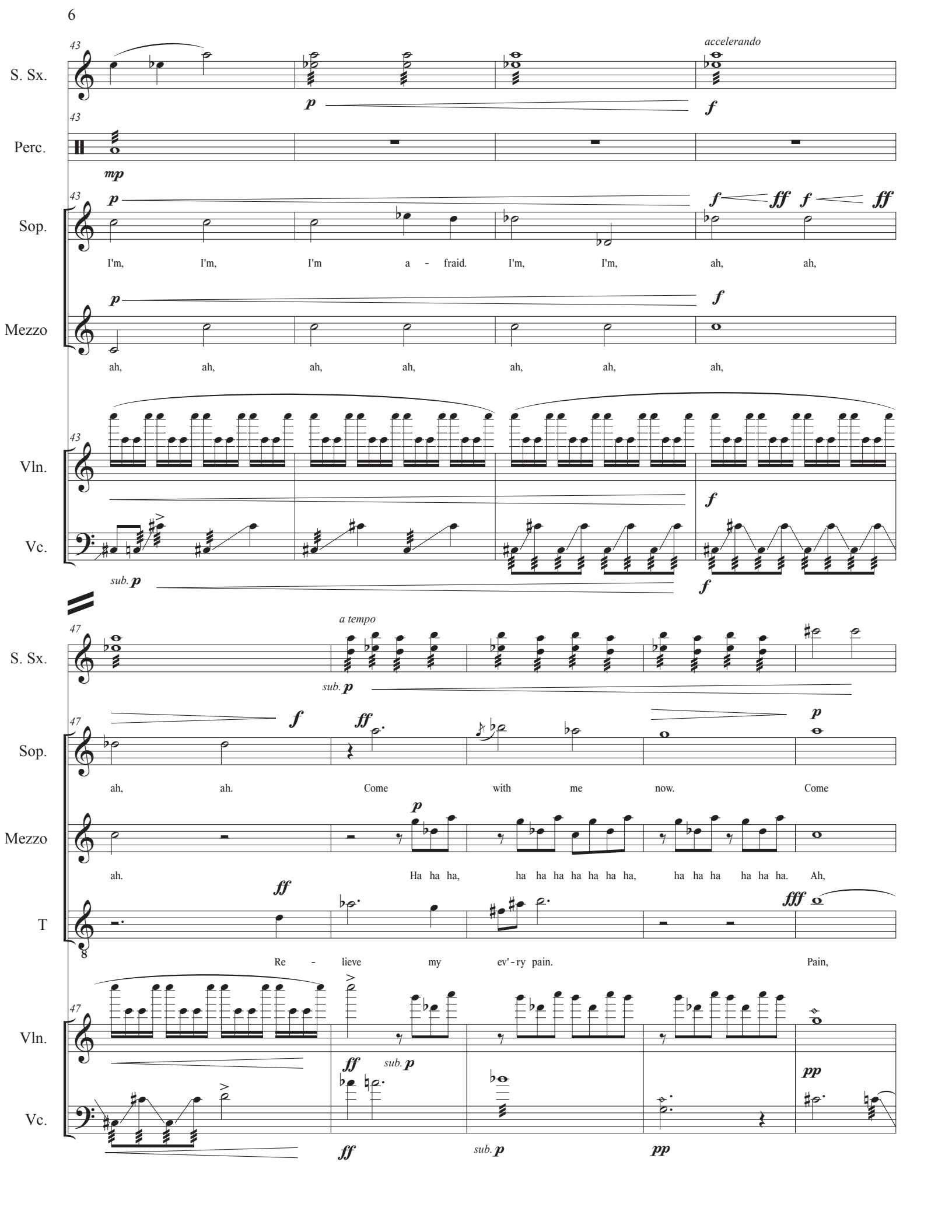
Perc. — Floor tom

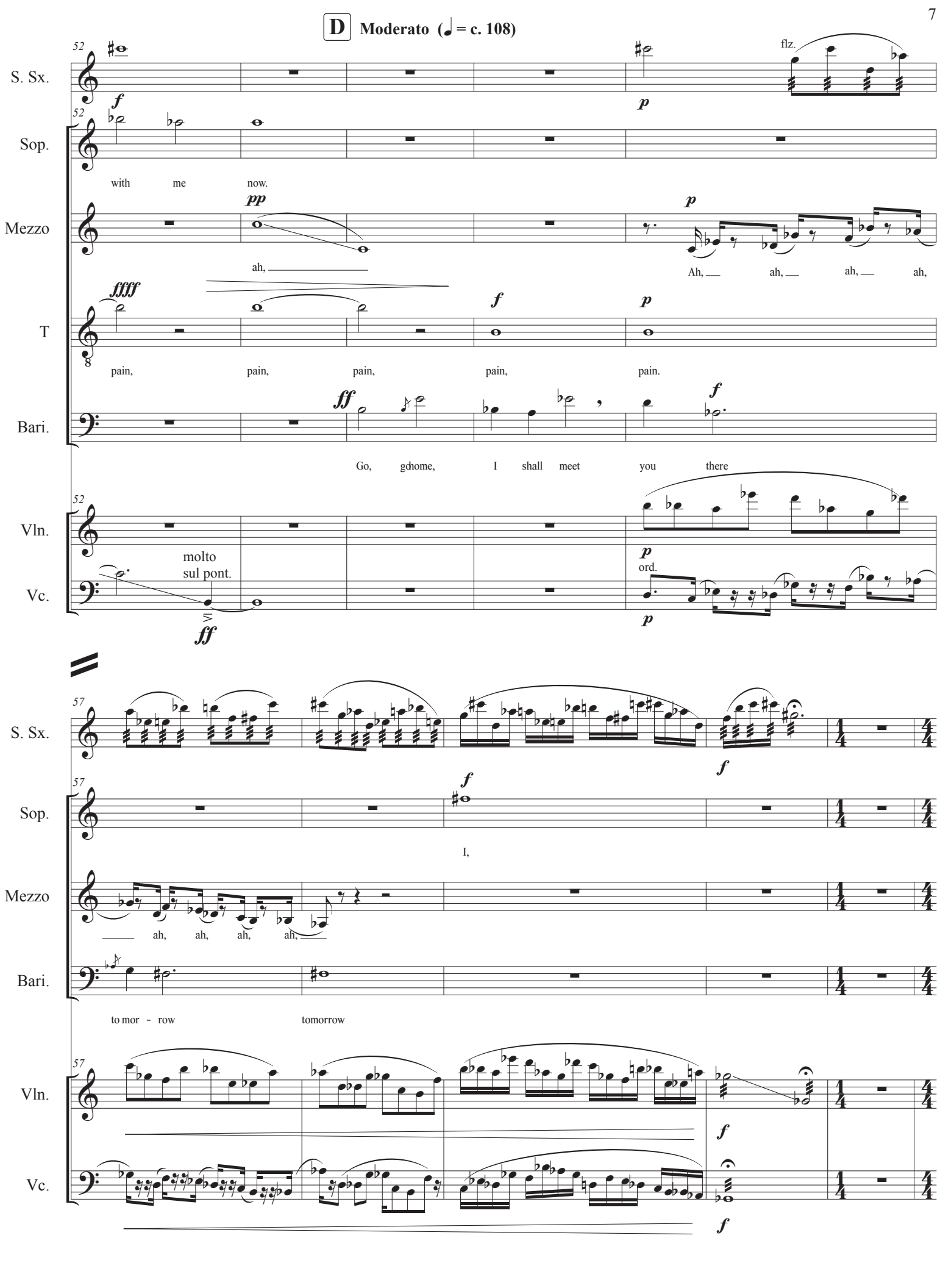
Mezzo — Ah, ah,

T — sprechgesang — pain. Come, touch my breast and feel how my heart is ra - cing.

Vln.

Vc. — pizz. — arco — sul pont.


43
S. Sx.
Perc.
Sop.
Mezzo
Vln.
Vc.
accelerando
I'm, I'm, I'm a - fraid. I'm, I'm, ah, ah,
ah, ah, ah, ah, ah, ah, ah,
sub. p
47
a tempo
ah, ah. Come with me now. Come
ah. Ha ha ha, ha ha ha ha ha ha ha, ha ha ha ha ha ha. Ah,
Re - lieve my ev'-ry pain. Pain,


D Moderato (♩ = c. 108)
52
S. Sx.
flz.
Sop.
with me now.
Mezzo
ah,
Ah, ah, ah, ah,
T
pain, pain, pain, pain, pain.
Bari.
Go, gohome, I shall meet you there
Vln.
molto sul pont.
ord.
Vc.
57
I,
to mor - row
tomorrow

E **Chorus** ♩ = 52

S. Sx.

62 Floor tom — Crash Cymbal — Crash w/tip — *sempre*

Perc.

p *f* — *sub.* *p*

62

Sop. — I, I, I, — Ah, - ah, ah, - ah,

Mezzo — Go! Go home! Go! Go home! — Ah, ah, ah, ah,

T — Go! Go home! Go! Go home! — Ah - - -

Bari. — Go! Go home! Go! Go home! — I shall meet you

62

Vln. — tapping fingerboard

Vc. — tapping fingerboard

67

S. Sx. — flz. — *cresc.*

Perc.

67

Sop. — ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah

Mezzo — ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah

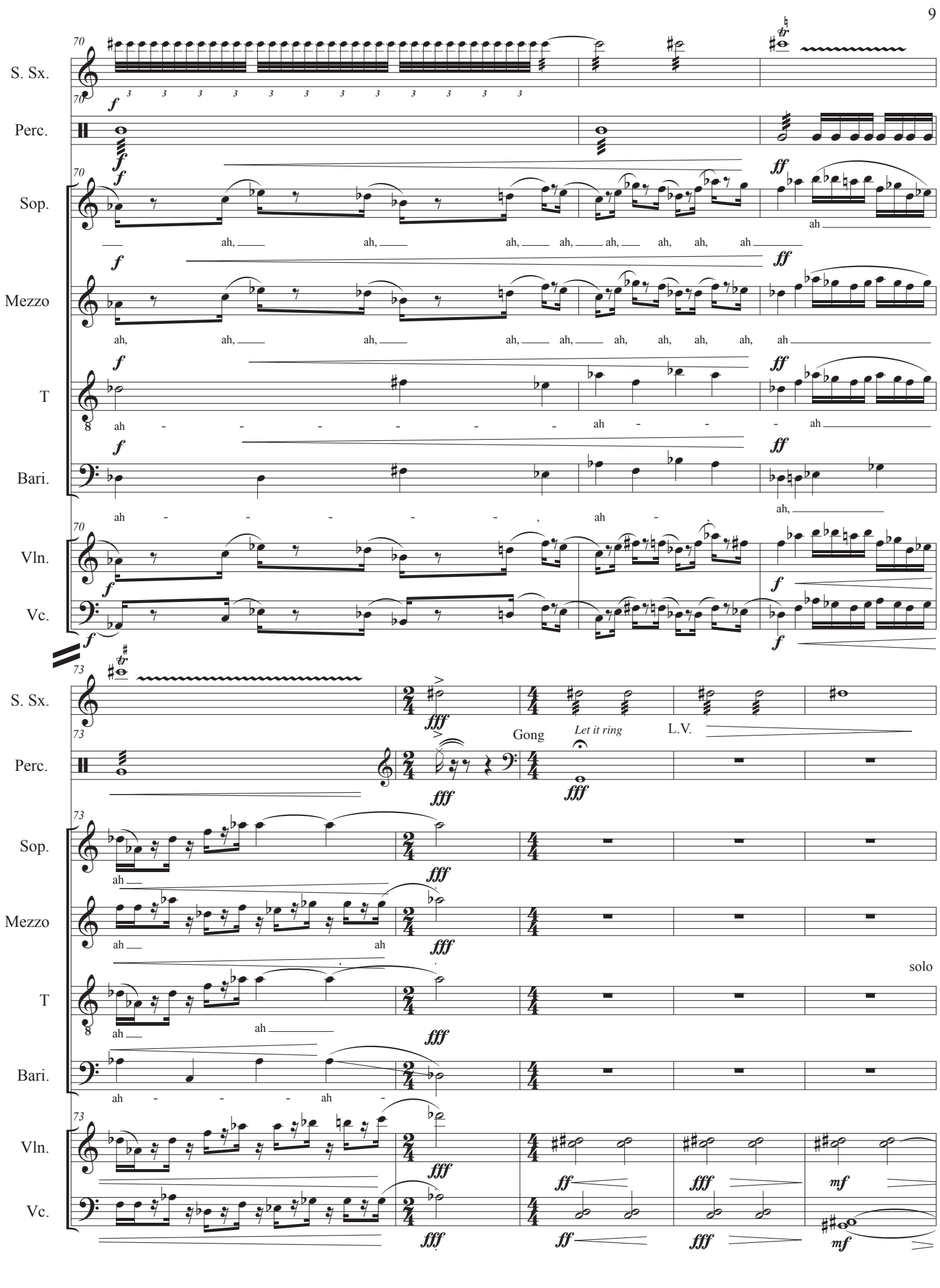
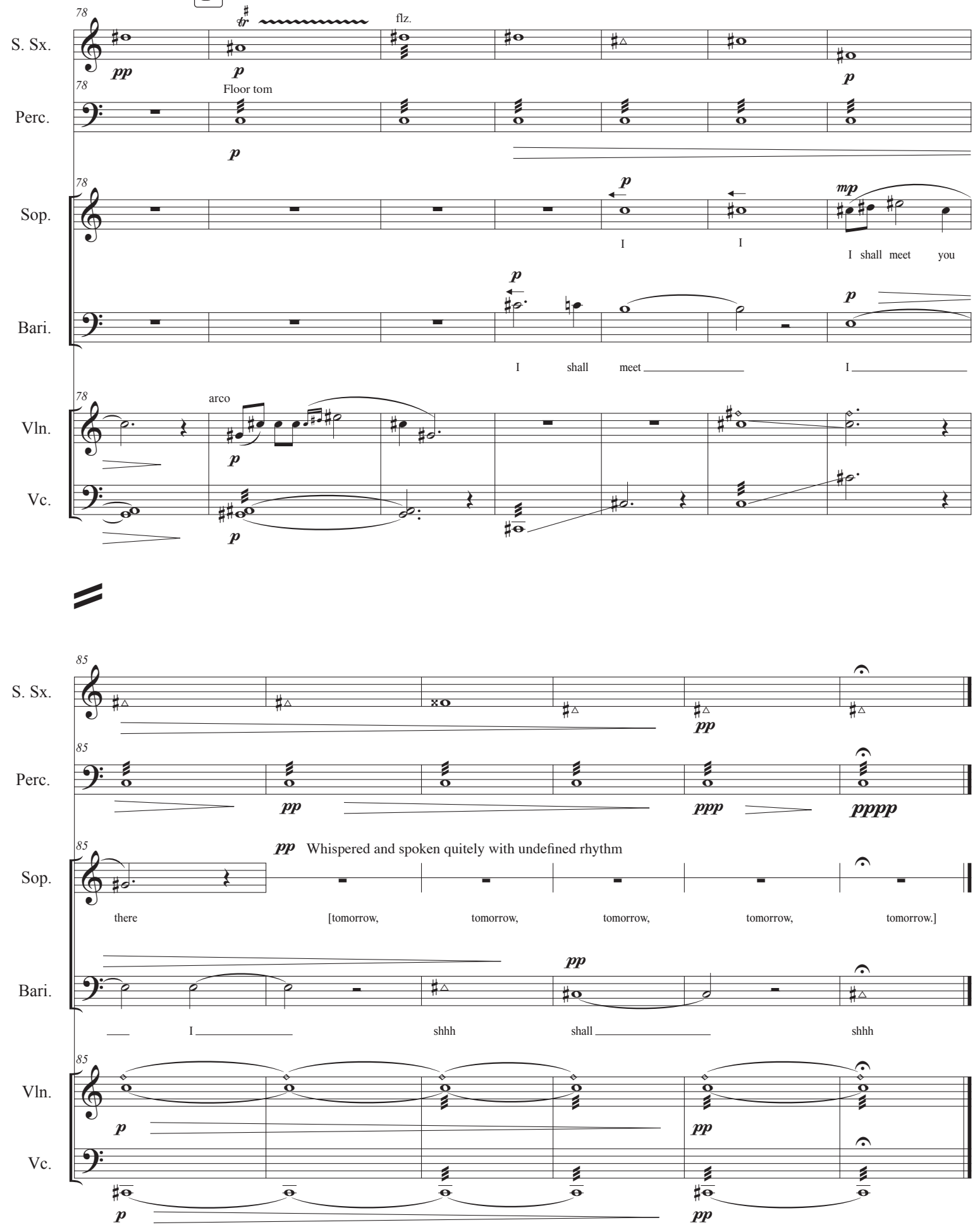
T — ah — ah — ah

Bari. — there — Go, go home, go home, go home, go home, go home, go home, go home, go home,

67

Vln.

Vc.


70
S. Sx.
Perc.
Sop.
Mezzo
T
Bari.
Vln.
Vc.
ah, ah, ah, ah, ah, ah, ah, ah
ah - - - - - ah - - - ah
ah - - - - , ah - - - ah,
73
Gong
Let it ring
L.V.
solo

F **Conclusion.**