

5. La donna è mobile

(Woman Is Changeable)

Italian words by

FRANCESCO MARIA PIAVE (1810–1876)

English words by PATRICK M. LIEBERGEN

from RIGOLLETO

Music by GIUSEPPE VERDI (1813–1901)

Edited and Arranged by PATRICK M. LIEBERGEN

Allegretto (♩ = ca. 144)

First system of piano introduction, measures 1-4. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. A dynamic marking of *f* (forte) is present at the beginning.

Second system of piano introduction, measures 5-8. The right hand continues the melodic line with slurs and accents. A dynamic marking of *mp* (mezzo-piano) is present.

Third system, starting with a boxed measure number **11** above the staff. It shows the vocal entry and piano accompaniment for the first line of the song. The vocal line begins with a dynamic marking of *f* (forte). The piano accompaniment starts with a dynamic marking of *mp* (mezzo-piano). The lyrics are: La don - na è mo - bi - le / Wom - an is change - a - ble.

13

qual piu - ma al ven - to, mu - ta d'ac - cen - to
she's like a feath - er, her thoughts when speak - ing

mf

p

17

19

e di pen - sie - ro. Sem - pre un_a - ma - bi - le
turn like the weath - er. She is a - dor - a - ble,

f

mp

21

leg - gia - dro vi - so, in pianto_o_in ri - so,
her face is love - ly, in tears and laugh - ter,

mp

p

25

27

cresc.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by a measure with a fermata over a dotted quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

è men - zo - gne - ro. La — don - na è mo - bil
 she's quite de - ceit - ful. Wom - an is flight - y,

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The piano accompaniment features a 'cresc.' marking above the right-hand part. The vocal line has a fermata over a dotted quarter note.

29

mf

poco rit.

f

The third system of music includes a vocal line and piano accompaniment. The piano accompaniment has a 'poco rit.' marking above the right-hand part and a 'mf' marking below the left-hand part. The vocal line has a fermata over a dotted quarter note.

qual — piu - ma al ven - to, mu - ta d'ac - cen - to
 she's — like a feath - er, her — thoughts when speak - ing

The fourth system continues the musical piece. It includes a vocal line and piano accompaniment. The piano accompaniment has a 'poco rit.' marking above the right-hand part and a 'mf' marking below the left-hand part. The vocal line has a fermata over a dotted quarter note.

33

a tempo

mp

35

The fifth system of music includes a vocal line and piano accompaniment. The piano accompaniment has a '3' above the first measure, indicating a triplet. The vocal line has a fermata over a dotted quarter note.

e — di pen - sier,
 change — of - ten too,

The sixth system continues the musical piece. It includes a vocal line and piano accompaniment. The piano accompaniment has a '3' above the first measure, indicating a triplet. The vocal line has a fermata over a dotted quarter note.

a tempo
mp

37

cresc.

e di pen - sier,
change of - ten too,

e,
change,

cresc.

41

ff *con forza*

e di pen - sier.
change of - ten too.

ff *con forza*

45

f

49

54

53

57

62

61 *f*

co - re! Pur mai non sen - te - si fe - li - ce ap -
 clear - ly! Yet he will nev - er be hap - py, con -

mp

65 *mp*

pie - no chi su quel se - no no li - ba a -
 tent - ed with - out her lov - ing heart all em -

p

70

69 *cresc.*

- mo - re! La don - na è mo - bil qual piu - ma al
 - brac - ing! Wom - an is flight - y, she's like a

cresc.

73

mf *poco rit.* *f* *a tempo mp*

ven - to, mu - ta d'ac - cen - to e di pen -
 feath - er, her thoughts when speak - ing change of - ten

77

78

sier, e di pen -
 too, change of - ten

81

cresc.

sier, e,
 too, change,

cresc.

Standard ending

ff

85

Standard ending musical score for measures 85-86. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The vocal line (treble clef) has lyrics: "e di pen - sier." on the first line and "change of - ten too." on the second line. The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand. A *ff* dynamic marking is present in the piano part. The system concludes with a double bar line.

Optional ending, traditionally performed today in Italian.

ff

86

Optional ending musical score for measure 86. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The vocal line (treble clef) has lyrics: "e di pen - sier." with a fermata over the final note. The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand. A *ff* dynamic marking is present in the piano part. The system concludes with a double bar line.