

GIUSEPPE VERDI

RIGOLETTO

Melodrama in three acts by
Francesco Maria Piave

First performance:
Venice, Teatro La Fenice, 11 March 1851

English version by
Andrew Porter

Reduction for voice and piano
based on the critical edition of the orchestral score
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Rigoletto

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INSTRUMENTS OF THE ORCHESTRA

1 Piccolo / 2 Flutes
2 Oboes / 1 English Horn
2 Clarinets
2 Bassoons
4 Horns
2 Trumpets
3 Trombones
Cimbasso
Timpani
Gran Cassa
Campana
Banda *sul palco*
Cassa *interna*
String Orchestra *sul palco*
Strings

CHARACTERS

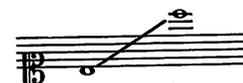
The DUKE of Mantua. *Tenor*



RIGOLETTO, his court jester. *Baritone*



GILDA, daughter of Rigoletto. *Soprano*



SPARAFUCILE, a bravo. *Bass*



MADDALENA, his sister. *Contralto*



GIOVANNA, Gilda's nurse. *Mezzo-soprano*



The Count of MONTERONE. *Baritone*



MARULLO, a cavalier. *Baritone*



Matteo BORSA, a courtier. *Tenor*



The Count of CEPRANO. *Bass*



The COUNTESS, his wife. *Mezzo-soprano*



A court OFFICIAL



PAGE to the Duchess*



Cavaliers

Chorus (*Tenors and Basses*)

Ladies of the court

Pages

Halberdiers

} Supernumeraries

The action takes place in and around Mantua in the 16th century.

* At the premiere of *Rigoletto*, this part was sung by a woman.

INDEX OF NUMBERS

- N. 1 **Prelude** 1

FIRST ACT

- N. 2 **Introduction** Della mia bella incognita borghese - *I have decided to finish my adventure*
(Countess of Ceprano, Duke, Rigoletto, Borsa, Marullo, Count of Ceprano, Count of Monterone, Chorus) 3
- N. 3 **Duet [Rigoletto and Sparafucile]** Quel vecchio maledivami!! - *He laid a father's curse on me!!*
(Rigoletto, Sparafucile) 75
- N. 4 **Scena** Pari siamo!.. - *We are equals!..*
and Duet [Gilda and Rigoletto] Deh non parlare al misero - *Must I recall the memories*
(Gilda, Giovanna, Duke, Rigoletto) 83
- N. 5 **Scena** Giovanna?... ho dei rimorsi... - *Giovanna?... I feel remorseful...*
and Duet [Gilda and the Duke] È il sol dell'anima - *Love casts this radiance*
(Gilda, Giovanna, Duke) 117
- N. 6 **Aria [Gilda]** Gualtier Maldè!...; Caro nome - *Gualtier Maldè!...; Ah that name*
(Gilda, Borsa, Marullo, Count of Ceprano, Chorus) 139
- N. 7 **First Finale** Riedo! perché? - *I'm back! but why?*
(Gilda, Rigoletto, Borsa, Marullo, Count of Ceprano, Chorus) 148

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- N. 8 **Scena** Ella mi fu rapita! - *Someone has dared to steal her!*
and Aria Duke Parmi veder le lagrime - *Are you weeping in loneliness*
(Duke, Borsa, Marullo, Count of Ceprano, Chorus) 177
- N. 9 **Scena** Povero Rigoletto! - *Poor little Rigoletto!*
and Aria [Rigoletto] Cortigiani, vil razza dannata - *Filthy rabble, dishonored, degraded.*
(Page, Rigoletto, Borsa, Marullo, Count of Ceprano, Chorus) 225
- N. 10 **Scena** Mio padre! - *My father!*
and Duet [Gilda and Rigoletto] Tutte le feste al tempio - *Let me confess my weakness*
(Gilda, Rigoletto, Borsa, Marullo, Count of Ceprano, An Official, Count of Monterone, Chorus) 249

THIRD ACT

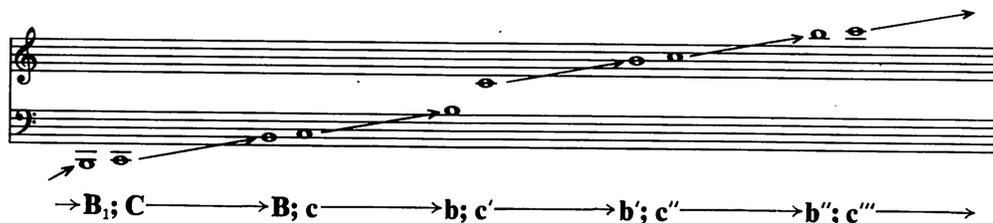
- N. 11** **Scena** E l'ami? Sempre. - *You love him? Always.*
and Canzone [Duke] La donna è mobile - *Woman is changeable*
(Gilda, Duke, Rigoletto, Sparafucile) 273
- N. 12** **Quartet** Un dì, se ben rammentomi - *One day, if I recall aright*
(Gilda, Maddalena, Duke, Rigoletto) 282
- N. 13** **Scena** Venti scudi hai tu detto? - *Twenty scudi did you tell me?*
Trio and Storm [Gilda, Maddalena, and Sparafucile] È amabile invero cotal giovinotto. - *Your victim is charming, he's handsome and gentle!*
(Gilda, Maddalena, Rigoletto, Sparafucile, Chorus) 302
- N. 14** **Scena** Della vendetta! alfin giunge l'istante! *Now comes the moment of vengeance*
and Final Duet [Gilda and Rigoletto] V'ho ingannato! colpevole fui! - *I deceived you! I couldn't obey you!*
(Gilda, Rigoletto, Sparafucile, Chorus) 338

ABBREVIATIONS

B.	Chorus, Basses	Mon	Monterone
Bor	Borsa	N.	Number or numbers in the opera
Camp	Campana (bell)	Ob	Oboe(s)
Cb	Contrabass(es)	Orch	Orchestra
Cep	Ceprano	Ott	Piccolo
C. I.	English Horn	pl. no.	Plate number
Cimb	Cimbasso	r	recto
Cl	Clarinet(s)	Rig	Rigoletto
cm	centimeters	Spa	Sparafucile
Cor	Horn(s)	T.	Chorus, Tenors
C. ^{ssa}	Contessa di Ceprano	Timp	Timpani
f., ff.	folio, folios	Tr	Trumpet(s)
Fg	Bassoon(s)	Trn	Trombone(s)
Fl	Flute(s)	V	Verdi
Gil	Gilda	v	verso
Gio	Giovanna	Vc	Violoncello(s)
Gr C	Gran Cassa	VI	Violin(s)
Madd	Maddalena	Vle	Viola(s)
Mar	Marullo	WGV	Works of Giuseppe Verdi

Instrumental cues in the vocal score: Archi - *Strings*
 Legni - *Woodwinds*
 Ottoni - *Brass*
 Fiati - *Woodwinds and Brass*

Musical notes are cited according to the following system:



Unless otherwise indicated, notes cited are sounding pitches for transposing instruments. When Vc and Cb are playing together, the notes cited are those in the register of the violoncello.

PRINCIPAL SOURCES

Autograph Manuscripts

A *Autograph Full Score: Milan, Archivio della Casa Ricordi*
Sketch *Printed Facsimile Edition*

Manuscript Copies

VE *Venice, Archive of the Teatro La Fenice*
LO *London, British Library, 34233-34234*
MI¹ *Milan, Biblioteca del Conservatorio di Musica "G. Verdi", MS 445 (olim 4467)*
PA *Paris, Bibliothèque Nationale, Fonds du Conservatoire, D. 14215 (1), (2)*

Printed Musical Sources: Vocal Scores

pvRI *Ricordi, First Edition (1852)*
pvRI^{no} *Ricordi, New Edition (1865)*
pvES, pvES^{no} *Escudier Editions, with French Text (1859, ca. 1864)*

Performing Parts

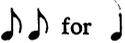
pRI *Printed Instrumental Parts: Ricordi, First Edition*

Libretto

VE⁵¹ *Printed Libretto: Venice 1851, First Edition*

TRANSLATOR'S NOTE

In a critical edition of *Rigoletto* designed to show the work as the composer wrote it, a translator cannot permit himself to disturb or confuse the exact musical text with the little added notes and rests, the ties, the broken or added beams, etc. found in most bilingual vocal scores. This translation is tied more closely than most to the precise note values, rhythms, articulations, and underlay of the original. But there are five places — three of them in recitatives — where a very slight adjustment of the music can be justified as producing, in the new language, *parole* more *sceniche*. They are listed below, since the main musical text has not been disturbed to accomodate them.

<i>Number</i>	<i>measure</i>	<i>character</i>	<i>change</i>
N. 4	229	Rigoletto	 for 
N. 7	1	Rigoletto	adjust stress: 
N. 13	274	Maddalena	 for 
N. 14	38	Sparafucile	add  at end of measure; sing "Let's / throw him..."
N. 14	44	Sparafucile	adjust stresses, "before anyone sees you" as 

There are several places where the word *and* is intended to be sung without a clear sounding of the final *-d* (e.g. at N. 4, measures 145, 147, 184, 191, and 193 N. 13, measure 147), but where typographical representation of shades between *and*, *an'*, and *'n'* would have looked awkward.

Verdi sets the diphthong in such words as *lei*, *confidai*, etc. sometimes to one note, sometimes to two, and generally shows by his underlay when a change of note and a change of vowel should coincide. The English follows suit. But at N. 8, measures 171-175 and 211-214, a Duke who wants to articulate the end of the phrase, on *lei*, may sing "The/ pow'r of love has brought her to / me, and I'll con/-sole her.". At N. 2, measures 184-186, and again at N. 11, measures 75-78 and 118-121, a Duke may well retain the original Italian vowel by singing, in effect, "say" in the ballata and "eh" in the canzone.

At N. 3, measures 53-54, Sparafucile's phrase will be made more clearly interrogative if he sings "D'you need it?" — the clumsy looking but easily understood monosyllable "d'you" being sung as *dew*.

Andrew Porter

PREFACE

The Works of Giuseppe Verdi (WGV), a joint publication of the University of Chicago Press and Casa Ricordi, is an edition of the music of Verdi both rigorously faithful to authentic sources and suitable for performance. It is divided into six series:

- I. Operas
- II. Songs
- III. Sacred Music
- IV. Cantatas and Hymns
- V. Chamber Music
- VI. Juvenilia

When works exist in two distinct versions (*I Lombardi / Jérusalem, Simon Boccanegra*, etc.), each is published integrally. Less extensive revisions are accommodated in appendixes. The main text reflects the definitive state of a work, not necessarily its final state. Should more of Verdi's musical sketches become available, they will be published in a separate series.

The music reflects a principal source, almost always the composer's autograph manuscript. Additions to it from other sources in Verdi's hand are placed in pointed brackets: < >. Other additions are differentiated typographically:

1. In italics: dynamics (*f*, *p*, *cresc.*, *dim.*); trills (*tr*); missing words or syllables in the vocal lines; tempo markings (*Andante*); the number of wind or brass instruments playing (*Solo*, *I*, *a2*); metronome markings ($\text{♩} = 88$), etc.

2. In broken lines: slurs or partial slurs; crescendo and decrescendo hairpins or partial hairpins.

3. In smaller symbols: accidentals (*b*, *#*, *b̄*); pitches; staccati; accents; fermatas. (Symbols that replace other symbols, e.g., > for ^ or $\text{♩} \text{ †}$ for ♩ , are printed full size. The replaced symbol is given in a footnote.)

Additions that extend symbols actually present in the principal source are not bracketed. Those derived from qualified secondary sources (a manuscript copy, the first edition of the piano-

vocal score, performing materials) are placed in parentheses: (). The source of such additions is specified in the Critical Notes. When an entire class of additions (e.g., metronome markings or indications of *I* or *a 2*) is derived from a specific secondary source, this is stated in the introduction and not repeated each time in the Critical Notes. Finally, additions deemed essential by the editor but not found in the sources are placed in square brackets: []. Exceptionally, stage directions derived from the principal source for the libretto (usually the first printed edition) are given in roman type and placed in parentheses.

Vocal lines employ only treble, tenorized treble, and bass clefs. The original clefs, together with the actual range of each part, are specified in the list of characters.

The principal musical source is also considered to be the principal source for the literary text of an opera. A complete collation is made with principal sources for the libretto. Only where Verdi's text is demonstrably erroneous does the reading of the libretto prevail. Verdi's incomplete punctuation is supplemented from sources for the libretto. Manipulations of the punctuation are noted in the Critical Notes only when they are of real significance. Likewise, Verdi's spelling is preserved when it reflects a historically correct alternative to the libretto or to modern practice. The division of words into syllables, on the other hand, is modernized: even when the composer divides the syllables, he does so inconsistently. Singers are expected to place consonants in an appropriate fashion. Punctuation is omitted at the close of stage directions.

Solo vocal lines for the most part follow precisely the principal source. Singers will find in the critical edition all the evidence they need to develop a personal interpretation of a role. Serious inconsistencies in orchestral and choral parts or in larger ensembles, on the other hand, are not allowed to stand. **WGV** seeks musically acceptable readings as close as possible to the principal source. All deviations from that source are noted: the most significant ones in footnotes, others only in the Critical Notes.

INTRODUCTION

1. The History¹

Verdi wrote *Rigoletto*, his seventeenth opera and one for which he himself had the highest regard,² in the aftermath of the widespread European revolutions of 1848-49. It was a time when governing authorities in Italian cities such as Milan, Florence, Rome, and Venice, cities that had temporarily freed themselves from Austrian or papal domination, were especially sensitive to what they considered dangerous liberal ideas or tendencies. *La censura*, the police censorship, felt obliged to oversee not only the political but also the religious and moral implications of all public utterances. It is hardly surprising that opera was particularly suspect, when we recall that a work such as Verdi's overtly political *La battaglia di Legnano* had its premiere in Rome on 27 January 1849, days before the proclamation of the Roman republic. This pervasively repressive atmosphere was to have a negative influence not only on the composition of *Rigoletto*, but also on many performances of the work during the decade following its premiere (11 March 1851), years in which the dream of a united Italy became reality.

Negotiating a Contract

Verdi's first dated reference to Victor Hugo's play, *Le roi s'amuse*, occurred in a letter of 7 September 1849 to the Neapolitan impresario Vincenzo Flauto. While composing *Luisa Miller*, which was to have its premiere in Naples on 8 December 1849, he was already negotiating to write another opera for the Teatro San Carlo. For the subject he asked Flauto to suggest Victor Hugo's *Le roi s'amuse* to the Neapolitan librettist Salvatore Cammarano. In the musical setting Verdi envisioned splendid parts for the soprano Erminia Frezzolini³ and the baritone Achille De Bassini.⁴ It may be observed that

1. This history is an abbreviated version of pp. xi-xxii of my "Introduction" to the orchestral score of *Rigoletto* (University of Chicago Press - G. Ricordi & C., 1983) vol. 1 of *The Works of Giuseppe Verdi Series I*, 17.

2. In a letter to Cesare de Sanctis of 20 January 1855, Verdi called *Rigoletto* "my best opera".

3. Verdi had previously written two roles for Erminia Frezzolini-Poggi (1818-84): Giselda in *I Lombardi* (Milan, 1843) and the title role in *Giovanna d'Arco* (Milan, 1845). Information about singers throughout the introduction is derived from *The Verdi Companion*, William Weaver and Martin Chusid, eds. (New York, 1979). See particularly appendix A, "Dramatis personae," pp. 325-55.

4. The baritone Achille De Bassini (1819-81) had

Hugo's controversial drama had received only one performance in 1832 before being banned by the Parisian authorities.

Cammarano (1801-52) was the resident poet and stage director at San Carlo. Although Francesco Maria Piave (1810-72), who filled a similar position in Venice at the Teatro La Fenice, ultimately prepared both the librettos Verdi set in 1850-51 (*Stiffelio* and *Rigoletto*), the composer never held him in the same esteem. Verdi clearly favored the more experienced Neapolitan, who had written the libretto for Donizetti's *Lucia di Lammermoor* (Naples, 1835), as well as Verdi's own *Alzira* (Naples, 1845). During the year in which the history of *Rigoletto* begins, 1849, the poet wrote librettos for two other operas by Verdi, *La battaglia di Legnano* and *Luisa Miller*, and the following winter Verdi entrusted him with a subject very close to the composer's heart, *Re Lear*. Finally, before Cammarano's death cut short their collaboration in July of 1852, he had prepared most of the libretto for *Il trovatore* (Rome, 1853), the first opera Verdi completed after *Rigoletto*.

Almost six months after Verdi had originally suggested the idea of *Le roi s'amuse*, Cammarano responded negatively. In a letter to Verdi dated 3 March 1850, he wrote that he had reread the Hugo play but was afraid of the censors. By this time Verdi was unhappy with the manner in which the terms of his contract for *Luisa Miller* had been carried out and suspended negotiations with San Carlo. To fill the resulting gap in the composer's schedule, on 26 January 1850 his Milanese publisher, Giovanni Ricordi, suggested that Verdi write for him the new opera originally intended for San Carlo. On 31 January Verdi accepted and agreed to write a stage work for one of Italy's leading theaters other than La Scala no later than November 1850. He also reported that the subject was already decided with Cammarano. Although Verdi had prepared a scenario of *Re Lear*, the topic he presumably had in mind, and had sent it to the librettist on 28 February, the opera he ultimately wrote for Ricordi was *Stiffelio* (Trieste, 16 November 1850), to a libretto by Piave.

already created two Verdian roles: the Doge in *I due Foscari* (Rome, 1844) and Seid in *Il corsaro* (Trieste, 1848). He was to be the first Miller in *Luisa Miller* and later the first Fra Melitone in *La forza del destino* (Saint Petersburg, 1862).

Contemporaneously, Verdi began informal negotiations with La Fenice to prepare a new opera for their next major season (Carnival and Lent, 1850-51). The Venetian house, for which Verdi had already written *Ernani* (1844) and *Attila* (1846) and was later to prepare *La traviata* (1853) and the first version of *Simon Boccanegra* (1857), was in a weakened financial position after the revolution of 1848-49. It could not afford the high fees to which Verdi had become accustomed, so the composer arranged matters to make up the initial loss by retaining possession of the score and libretto for later sale to Ricordi. On 9 March Carlo Marzari, the senior of the three presidents who governed La Fenice, wrote a letter formally inviting the composer to write an opera for the Lenten season of 1851. Since the theater was unable to pay him as much as previously, it was suggested that Verdi retain rights to his score. Verdi replied on 14 March with the conditions that were to become the basis for the final contract:

- 1,2) The score was to remain his as was the responsibility for the libretto (i.e. he would pay a poet for the libretto and retain publication rights).
- 3) He would come to Venice twenty days before the first performance.⁵
- 4) The dress rehearsal was to be fully staged and in costume.
- 5) He would receive six thousand Austrian lire, half on arrival in Venice, half at the dress rehearsal.
- 6) He reserved the right to sign the definitive contract only when he knew the names of the principals.

The opera house offered a lower fee, four thousand lire, which Verdi refused. But he did grant them a potentially valuable concession: La Fenice could copy the score and perform the new opera in subsequent seasons without paying rental fees.

On 10 April both Marzari and the secretary of La Fenice, Guglielmo Brenna, wrote accepting Verdi's terms. On 18 April Verdi further clarified several points. He gave himself more leeway as to the opening date; he was to choose the secondary singers from the company's roster; and all singers were to be available for rehearsals as soon as he arrived in Venice. He added "I don't waste much time [while] orchestrating and conducting rehearsals."

A further exchange completed the negotiations. On 23 April La Fenice sent the formal contract, the "Scrittura Teatrale", which Verdi

modified and signed on 28 April. In almost all respects the opera house accepted the terms in Verdi's letters of 14 March and 18 April, adding several clauses:

- 1) The libretto had to be submitted for approval to the Venetian theater within the month of June. Verdi changed "June" to "August".
- 2) Performances were to begin no later than 20 February 1851. Verdi modified "no later than" to "about".
- 3) Singers were to be at Verdi's disposal during the rehearsal period except for days on which they performed.
- 4) Verdi was to remain in Venice through the third performance, attending all rehearsals and performances.

In addition, there was a lengthy clause protecting the theater in the event of calamities such as war, fire, illness of the singers, etc. Verdi also deleted a final clause arrogating to the presidency final authority in case of disputes regarding the staging of the opera.

The Search for a Subject

During 1849 and early 1850, Verdi was particularly preoccupied with finding dramatic subjects appropriate for operatic setting. From this period dates the handwritten list Verdi entitled "Argomenti d'opere", an extremely interesting document and one that has been consistently misdated. It comprises nineteen literary works, and is found in a section of miscellaneous documents belonging to the second of his five *copialelettere*. The volume contains drafts of letters or short memoranda about them, as well as other items (e.g. lists of performances of his recent works, drafts of contracts, and accounts of debts owed to him or owing to others), all dating from January 1849 through 1859. The placement of the "Argomenti" and evidence in other Verdi documents suggest it was compiled in 1849 or early 1850. *Roi s'amuse* is the fifth entry on the list, after *Re Lear*, *Amleto*, *Tempesta*, and Byron's *Caino*. It is the only subject among the nineteen that he actually completed as an opera. Cammarano is the only librettist mentioned on the list, and his are the only preexisting librettos included: *Ines di[de] Castro*, Giuseppe Persiani's most successful opera (Naples, 1835), and *Buondelmonte*, which had been set for Florence in 1845 by one of Verdi's most prominent contemporaries, Giovanni Pacini.

Thus it comes as no surprise that even before the contract with La Fenice had been signed, Verdi had already begun to think about two important and related matters: a subject for the libretto and possible singers for the premiere. In a postscript to his letter to Piave of 16 March he suggested that the librettist glance at a

5. In order to rehearse and direct the first performances of the opera, as he did for the European premieres of all his stage works except *Il corsaro* (Trieste, 1848).

Spanish drama, *Gusmano il Buono*, another item from his list of potential subjects. And, in a letter to Verdi of 10 April, Brenna reviewed the status of the opera house's negotiations with vocalists. The tenor, Raffaele Mirate (1815-85), was definitely signed. Contracts had been offered to the baritone, Felice Varesi,⁶ and the soprano, Giulia Sanchioli. The presidency wanted Verdi to write a part for contralto, and they had in mind Annetta Casaloni about whom nice things were said. Furthermore, this would be especially convenient inasmuch as they were planning to open the season with Verdi's *Luisa Miller* where there was a part for her, that of Federica. Verdi responded on 18 April with the names of several sopranos, conspicuously ignoring Sanchioli. If Frezzolini were not available, why not try Barbieri⁷ or De Giuli?⁸ Although Casaloni did ultimately sing Maddalena, at this stage Verdi refused to commit himself concerning a contralto part in the opera. It depended, he said, on the circumstances and the subject selected. Again he raised the matter of a subject, this time mentioning Alexandre Dumas's play, *Kean*, another of the "Argomenti d'opere". Two letters dated 24 April bear further on the matter of potential subjects. Writing to the composer Francesco Malipiero (1824-87), commissioned for an opera to be performed at La Fenice during the same season, Marzari pointed out that since biblical subjects were forbidden to Verdi, they were also forbidden to Malipiero. No doubt *la censura* wished to avoid any possibility of further identification between Italians and enslaved or otherwise oppressed peoples, such as the Hebrews in *Nabucco*. From the second letter, written by Brenna to Verdi, we learn that Piave had not found *Gusmano il Buono*, but had begun to study *Kean* and was planning to visit Busseto. In an interesting discussion of *Kean*, Brenna admitted the value of the play but warned that the vivacity of its dialogue would disappear in an opera. Further, it would be quite difficult for a singer to act the protagonist with the vivaciousness and lightness

6. Felice Varesi (1813-89), a small, physically unattractive baritone, was an exceptionally fine actor. Although his vocal technique was far from perfect, he had already worked successfully with Verdi in the title role of *Macbeth* (Florence, 1847). After much applause for his portrayal of Rigoletto at the opera's premiere and elsewhere, he went on to create the role of Germont in *La traviata*, this time without success.

7. Marianna Barbieri-Nini (1820-87) created the roles of Lucrezia in *I due Foscari*, Lady Macbeth, and Gulnara in *Il corsaro*.

8. Teresa De Giuli-Borsi (1817-77) sang Lida at the premiere of *La battaglia di Legnano*. Her Abigaille in *Nabucco* during its second season at La Scala (Fall, 1842) contributed greatly to that opera's early success. Verdi had great respect and affection for her.

given him by Dumas. Brenna also considered it dangerous for an opera to have only intimate scenes ("scene di famiglie") and to be staged in modern dress. This suggests that objections to modern dress for Verdi's next Venetian commission, *La traviata*, may have originated with the theater's management, not with the police censors.

Shortly after receiving Brenna's letter, Verdi wrote to Piave. He referred to *Stiffelio* for the first time, a subject presumably initiated by Piave, and discarded two other alternatives, *Stradella*, based on the life of the composer, and Dumas's *Conte Herman*. He continued:

With regard to the genre, it matters little to me whether it is grandiose, impassioned, or fantastic, as long as it is beautiful. Nevertheless the impassioned is the safest. As many characters as the subject demands. If an artist pays attention to these petty things, he will never do anything beautiful, original. We shall find with difficulty something better than *Gusmano il Buono*; nevertheless, if the police would allow it, there could be another subject that would be one of the greatest creations of the modern theater. Who knows! They allowed *Ernani*, they might allow this one as well, and here there would be no conspiracies.

Try! The subject is great, enormous, and there is a character who is one of the greatest creations of which the theater of all nations and all times may boast. The subject is *Le Roi s'amuse* and the character of whom I speak would be Triboulet; if Varesi is hired nothing better for him or for us.

P.S. As soon as you receive this get a move on; run through the city and find an influential person who can obtain the permission to do *Le Roi s'amuse*...

The availability of Felice Varesi, then, was instrumental in Verdi's proposal of *Le roi s'amuse*. In a letter dated 8 May, Verdi approved Piave's suggestion of *Stiffelius* for the Ricordi commission, but his enthusiasm was reserved for the Hugo play.

Ah *Le Roi s'amuse* is the greatest subject and perhaps even the greatest drama of modern times. Triboulet is a creation worthy of Shakespeare!! More than *Ernani* it is a subject that cannot fail. You know that six years ago when Mocenigo suggested *Ernani* to me, I exclaimed: 'Yes, by God... that won't go wrong.' Now, reviewing various subjects, when *Le Roi* passed through my mind it was like a flash of lightning, an inspiration, and I said the same thing. 'Yes, by God, that won't go wrong.' Well, then, interest the presidency, turn Venice upside down and make the censors allow this subject. What difference if Sanchioli is no good! If we had to pay attention to this, we shouldn't write any more operas. Besides, if I may be allowed to say so [*con licenza di tutti*], who is the sure one among today's singers? What happened the first night of *Ernani* with the leading tenor of the era? What happened

the first night of *I [due] Foscari* with one of the leading companies of the era? The singers who can produce successes by themselves... Malibran, Rubini, Lablache, etc. etc. no longer exist...

P.S. If *Le Roi* is done and this Bendazzi⁹ really has great abilities, why doesn't La Fenice hire her? Certainly Sanchioli with, as you say, her Michael-angelesque poses would not do at all for Blanche...

On 3 June Verdi countered objections raised by Piave and, paraphrasing Hugo's preface, suggested a new title:

There is no hindrance, either with the division of the stage [Act III] or with the sack. Just stick to the French and you won't go wrong.

Regarding the title, if *Roi s'amuse* cannot be kept, [the original] would be great... the title must of necessity be *La Maledizione di Vallier* or, more concisely, *La Maledizione* [The Curse]. The entire theme is in that curse which also becomes moral. An unfortunate father who laments the honor taken from his daughter, mocked by the court buffoon whom the father curses, and this curse seizes the buffoon in a terrifying way, seems to me moral and great, great in the highest sense. Take care that (as in the French) Vallier should appear only twice and speak very few emphatic, prophetic words.

I repeat, the entire theme is in that curse.

La maledizione

The first part of the summer was largely devoted to *Stiffelio*. Though on 13 July Verdi's friend and student Emanuele Muzio told Ricordi that Piave had not yet finished the libretto, on 26 July he could report that Verdi was making great progress on the opera. By the end of July Piave was in Busseto, where he remained until 24 August, working with Verdi. No doubt much of his time was spent polishing the libretto of *Stiffelio*, but it was the commission for Venice that now demanded his attention. On 5 August he sent a completed scenario to Marzari with a letter in which he reported Verdi's dissatisfaction with Sanchioli and discussed the problem of finding a suitable title: He, Piave, would prefer something other than *La maledizione*, and for now he had left the title blank in the scenario. Marzari responded on 10 August with a series of objections to the scenario. Piave answered in detail on 15 August pointing out that the brutality of the plot had parallels in *Ernani*, *Macbeth*, and other works; that King Francis was depicted historically and his visit to Blanche resembled that of Charles V to Elvira [in *Ernani*]; that the subject was extremely moral, much

9. Luigia Bendazzi (1833-1901) was making her debut in Venice in 1850 in *Ernani*. Later she sang the first Amelia in *Simon Boccanegra* (Venice, 1857) and at least twelve other Verdi heroines, with special success as Lady Macbeth, Gilda, and Violetta.

more so than *Ernani*, *I due Foscari*, etc.; and that counting on verbal assurances that the subject would cause no problems, composer and librettist had already begun work. Now with the time restrictions, Verdi believed it impossible to change subjects. Piave also pointed to the financial problems of the theater and, finally, assured the presidency that his verses were, and would continue to be, extremely pure.

Meanwhile, from August until late October Verdi and the opera house struggled to find a soprano to replace Sanchioli. Among those suggested were Sofia Cruvelli,¹⁰ Fanny Salvini-Donatelli,¹¹ Augustina Boccabadati,¹² and Teresina Brambilla.¹³ Verdi heard Brambilla in *Luisa Miller* during the period 28 September to 8 October when he was in Bologna preparing a revival of *Macbeth*. Since *Luisa Miller* was scheduled to open the Fenice season, her success in the title role may have been an important consideration in choosing her to replace Sanchioli. She signed a season contract on 19 October and finally the principal singers were in place.

Meanwhile on 29 September Piave wrote to Ricordi that only half an act of the libretto for *La maledizione* remained to be written. On 22 October Verdi had the complete libretto in hand and wrote to Piave that Ricordi would send him five hundred lire as half payment. He also repeated a familiar theme in his correspondence with the librettist: abbreviate and polish.

Whether [*La maledizione*] is fifty-four lines longer or shorter than *Stiffelio* is not important: sometimes twenty lines are long, just as at others one hundred are not. In the theater those lines are long that could have been spared. An idea expressed in two lines is long when it could have

10. The German soprano Sophie Crüwell (1826-1907) made her debut in *Ernani* (Venice, 1847) and was much admired as Abigaille in *Nabucco* at La Scala in February 1850. As early as 13 May, rumors from Milan reached Venice that Verdi wanted her for his new opera at La Fenice. She was later to sing Hélène at the premiere of *Les vêpres siciliennes* (Paris, 1855). Living up to her reputation for eccentric behavior, she disappeared from rehearsals from 9 October to late November 1854.

11. Fanny Salvini-Donatelli (1815-91) portrayed many of Verdi's early heroines and created the role of Violetta in *La traviata*. Although she was accepted by Verdi only with the greatest reluctance, she was the most successful of the three principal singers the unfortunate evening of its premiere.

12. Presumably the sister (?-1875) of the more famous singer, Virginia Boccabadati.

13. Teresina Brambilla (1813-95), who was ultimately to create the role of Gilda in *Rigoletto*, came from an extremely musical family. Her father Paolo (1787-1838) was a composer of operas and ballets and she had three sisters who were also singers. Trained at the Milan Conservatory, Teresina performed extensively throughout Europe.

been expressed in only one. For example, Triboulet's six lines after the Quartet '*Riedi m'odi, a casa ritorna*' etc. are excessively long because that idea could have been expressed in a few words. If the rhyme troubles you then do it in recitative, but briefly, with all speed because the situation requires few words, truncated, etc., etc... I think it would be well to change Francesco's stanza '*Bella figlia a che giova*' because it is too reminiscent of other things.

There are many things to remove and tighten that I'll tell you in person, and here the 'polishing' is even more necessary than in *Stiffelio*, but you needn't wait until the music is written to do it.

Piave accompanied Verdi to Trieste, and from 30 October until 20 November they supervised the later rehearsals and the first three performances of *Stiffelio*, whose premiere took place on 16 November. While there, they were compelled by the local censors to rewrite the final scene of the opera. There must also have been serious discussions centering on the opera for Venice, especially after Verdi received word from Marzari in a letter dated 11 November that the previous day the Venetian police had demanded to see the completed libretto of *La maledizione*. The composer complied, sending a copy on 17 November. On 20 November Verdi passed through Venice on his way back to Busseto, and despite not yet having received formal approval, must have received enough reassurances to begin sketching.

While it is clear that Verdi had thought a great deal about the new opera before his return from Trieste, and possible that he had written down some sketch fragments, it seems unlikely that he initiated work on the complete draft known as the sketch until the end of November 1850. His efforts in composing and orchestrating *Stiffelio*, his statement to Piave of 22 October that the librettist should polish the verses before the music is written, his obligations in Trieste — all these support this conclusion. When he did commence work on his draft, Verdi appears to have begun with the *Introduzione* and continued in an orderly fashion through the opera. That *La maledizione* was indeed very close to *Le Roi s'amuse* is evident in the names of the characters found in the sketch of act I where Verdi wrote "Triboletto", "Saltabadil", "Il re si diverte", and so on. But his state of mind was not tranquil, as is revealed by a letter to Piave written at the end of November or beginning of December. Verdi anticipated the need for some changes to mollify the censors, and he set precise limits to these changes. He pointed out that, while he was continuing to compose, he was uneasy. Specifically he warned against changing the characters, the subject, or the situations. He granted the need to alter the

scene in which Francis uses the key to enter the bedroom where Blanche was hiding, but insisted that Piave leave intact the situation where Francis enters Saltabadil's house, "without which the drama no longer exists". Finally, Piave was to leave the matter of the sack alone.

Verdi's worst fears were to be realized. On 28 November, Luigi Martello, chief of the Venetian Police, communicated a decree from the Austrian Military Governor of Venice to the opera house forbidding the libretto. The subject was deemed "disgustingly immoral and obscenely trivial", and La Fenice was not to insist further in the matter.

Verdi was sent a copy of this decree on 1 December by Marzari who added:

Piave hopes that by substituting for the King of France a feudal contemporary and by taking out some of the indecent obscenities with which, in fact, it is replete, the plot might be proposed again almost in its entirety...

Verdi responded on 5 December, offering to direct *Stiffelio*, which would be new for Venice, instead of composing *La maledizione*. If necessary, he was prepared to replace that opera's final scene, but he refused absolutely to consider undertaking a new opera on a different libretto at such a late date. He blamed Piave for having written letters dating from May assuring the composer that permission had been obtained. Because of this Verdi had written a good portion of the opera and was working hard to finish by the date agreed upon. It was too late to choose another libretto and impossible to set it to music for this winter, even were he to work to the point of illness.

At this stage the prospects for resurrecting the opera seemed bleak indeed.

Il Duca di Vendome

Faced with these obstacles, Piave attempted to rewrite *La maledizione* as *Il Duca di Vendome*. This revised text was in fact approved on 9 December by Marzari (for La Fenice), Giovanni Correr (mayor of Venice), and Martello (for the police). Marzari sent Verdi a copy on 11 December. The composer's response of 14 December is an extraordinary declaration of artistic integrity.

... I have had little time to examine the new libretto; however I've seen enough to realize that reduced in this way it lacks character, lacks importance and, finally, the situations have become extremely cold.

If the names had to be changed, the locale too should have been altered, and make of [Francis] a Duke or Prince of another place, for example a Pier Luigi Farnese or some other one, or to set the plot back before Louis XI, when France was not a united realm and make him either a Duke

of Burgundy or of Normandy etc. etc. in any case an absolute ruler. In the fifth scene of the first act all the courtiers' anger against Triboulet makes no sense. The curse of the old man, so terrible and sublime in the original, becomes here ludicrous because the reason that pressed him to curse no longer has the same importance, and because he is no longer the subject who speaks so boldly to his king. Without that curse what purpose, what significance has the drama? The Duke is a worthless character: The Duke absolutely must be a libertine; without that, Triboulet's fear that his daughter will emerge from her hiding place isn't justified, the drama is impossible. In the last act whyever does the Duke go alone into a remote tavern, without an invitation, without a rendezvous? I don't understand why the sack should be taken away! What was the importance of the sack to the police? Do they fear for the outcome? But allow me to say, why do they want to know more about this than I do? Who can play composer? Who can say this will be moving and that not? There was an objection of this sort on account of the horn in *Ernani*; well, who laughed at the sound of that horn? That sack removed, it is not likely that Triboulet would speak for half an hour to a corpse before a flash of lightning reveals it to be to his daughter. Finally, I notice that Triboulet is not made ugly and a hunchback. A hunchback who sings? Why not!... Will it be moving? I don't know; but I repeat, if I don't know, neither does whoever suggested this change. I find it just great to show this character misshapen and comical on the outside and impassioned, and full of love inside. I chose this subject precisely for all these qualities, and if these novel features are removed, I can no longer write the music. If someone should say to me that my notes can be fitted even to this drama [i.e. *Il Duca di Vendome*], I reply that I don't understand this way of thinking, and I say frankly that whether my notes are beautiful or ugly, I never write them by chance and I always try to give them a character.

Summing up, from an original, powerful drama, has been made an extremely common and cold affair. I am sorry that the presidency has not responded to my last [letter]. I can only repeat and ask that I be permitted to do as I suggested [that is, to rewrite the final scene and direct *Stiffelio*, an opera new to Venice] because on the conscience of an artist I cannot set this libretto to music.

On the same day Verdi wrote a nasty letter to Piave, taking back the half-payment for the Venetian libretto. He pointed out that it had been Piave's explicit responsibility to obtain police approval for the work. Despite Verdi's rejection of *Il Duca di Vendome*, however, it does remain the only early version of the libretto known to be extant. It therefore provides a link with the lost *La maledizione*, whose first act is presumably the text underlaid in Verdi's sketch, and also provides most of the names ultimately used in *Rigoletto*.

Meanwhile, preparations for the forthcoming season were moving ahead. Having received Verdi's irate letter, Piave wrote the presidency on 19 December, absolving himself of any responsibility should the playbill for the Carnival season, which was to begin 26 December, announce prematurely that Verdi was setting *Il Duca di Vendome*. The opera house and the police, however, were again negotiating about the libretto and on 23 December Marzari indicated that the authorities were willing to make concessions. He also reported that Piave and Guglielmo Brenna would come to Sant'Agata to work out with Verdi a mutually satisfactory version of the libretto. On 30 December an agreement in six clauses was signed:

1) The plot would be moved to one of the independent Duchies of France or to a small absolutist principality in Italy, probably that of Pier Luigi Farnese.

2) The characters were to remain the same types as in Hugo with names altered to suit the location and era chosen.

3) The scene of Francis and the key was to be omitted and another scene substituted which would preserve the necessary decency but without detracting from the interest of the drama.

4) The King or Duke was to be drawn to the tavern of Maguelonne by a stratagem of whoever replaces Triboulet.

5) Verdi has the final word on modifications deemed necessary at the appearance of the sack.

6) Because of the changes in the libretto, the new opera could not be staged before 28 February or 1 March.

As yet the opera had no title, nor had the final names of the characters been specified.

Rigoletto

Piave remained in Busseto until at least 5 January working under Verdi's close supervision. He submitted the newly revised libretto to the presidency on 11 January and the list of necessary stage props the next day. By this time the opera was undoubtedly entitled *Rigoletto*. On 14 January Marzari reported to Verdi that the revision had been approved by the opera house and would be submitted the next day to the police. Marzari also listed the singers available for secondary roles and assured Verdi in particular of Annetta Casaloni's willingness to undertake the role of Maddalena, even without an aria.

Meanwhile, Verdi, who had completed the continuity draft of Act I before the agreement of 30 December — the names he used proves this — worked on Act II most of January. This is clear from letters he wrote Piave on 14 and 20 January about the opening scene and the cabaletta of the second finale, "Sì,

vendetta". At the same time he was drafting Act II, these same letters show that he was also writing out Act I "in netto" (neatly). This meant entering the vocal lines into what was to become the full orchestral score. This stage of the autograph, prior to the orchestration, has been aptly called a "skeleton" score.

On 24 January the libretto was finally returned to the opera house completely approved by the censors. In that version there were some additional changes in the names of the characters. Monterone replaced Castiglione, Ceprano replaced Cavriano, and Gonzaga was dropped from the description of the Duke of Mantua. Monterone and Ceprano appear only in acts I and II, and by this time Verdi had completed sketching both acts. Indeed, he may also have entered most of the vocal lines into his "skeleton" full score, since the names Castiglione and Cavriano were used throughout these acts and were only later altered to Monterone and Ceprano. By this date Verdi must have already begun drafting Act III and on 29 January could write to Marzari that only the final duet remained to be composed. This duet, No. 14, was completed on 5 February, the same day the composer forwarded to Piave the skeleton score of Act I minus the Prelude (Nos. 2-7) and Act III without the finale (Nos. 11-13). In the accompanying letter he instructed Piave to have the vocal parts extracted and given to the principal singers. He would bring the rest of the [skeleton] score with him to Venice the day after the opera by Malipiero had been mounted and "while we do the rehearsals, I shall orchestrate". He arrived in Venice on 19 February.

As he was completing his basic compositional document, the continuity draft, Verdi negotiated with Ricordi for the publication, rental, and sales rights to *Rigoletto*. He received seven hundred gold Napoleons paid over a period of some ten months, and was also to receive thirty percent of the rentals and forty percent of the sales of the score to opera houses for a period of ten years.

On 11 March the premiere of *Rigoletto* took place, and it was a complete success. According to the critic for the *Gazzetta di Venezia* in the issue dated 12 March, Verdi was called out and acclaimed after almost every number. This review singled out the orchestral part of the opera for special praise.

Although the work has had continuous success from the day of its premiere through the present, until the unification of Italy in 1860 censors frequently maltreated the libretto, often damaging the music as well. It was not so much the political aspect — the plot to murder a ruler — that bothered the censors, as the unhappy

fate of Gilda. Many contemporary critics objected to her kidnapping being shown on stage. In some adaptations the first finale ends after "Zitti, zitti", while Giovanna frequently accompanies Gilda to the palace and even emerges from the bedchamber with her! At this distance in time, it is difficult to gauge accurately the extent to which the reactions of censors and some critics may have reflected a significant portion of public opinion. It is noteworthy, however, that at Bergamo, the second city to hear *Rigoletto*, Emanuele Muzio conducted only a single complete performance, on 3 September 1851. During the second performance, the opera was interrupted at the beginning of Act II and terminated because of protests from the audience. The evening concluded instead with Act III of *Luisa Miller*, and *Rigoletto* was subsequently withdrawn for the remainder of the season.

Other aspects of the censored versions may be noted. In many of them Gilda and the Duke meet not at the "tempio", but "al parco". Ceprano's wife becomes his unmarried sister. *Rigoletto* is not deformed — shades of *Il Duca di Vendome*. And, to cap off this list, in some versions Gilda, though wounded, does not die. Instead *Rigoletto* sings "O clemenza del Cielo!" to the same music as "La maledizione!" These adaptations, at which Verdi railed but for which he received royalties, took three forms: *Viscardello*, *Lionello*, and *Clara di Perth*. By far the most common adaptation was *Viscardello*, performed all over the Italian peninsula and Sicily during the decade 1851-61. It came in several versions, with differing endings and diverse locales. Ricordi printed choral parts and librettos for *Viscardello*, and the librettos were even available with a choice of happy or sad endings. In Naples and its environs, *Lionello* was fairly popular from 1854-59. It was set in sixteenth-century Verona. Though in the printed plot summary the villain Marcello, a Venetian patrician, is imprisoned at the end, the libretto itself mentions nothing of the sort. When *Lionello's* daughter dies, he cries out: "Ah mia disperazione!"

Among the highlights in the opera's history may be noted the extraordinarily successful run of a French translation at the Théâtre Lyrique Imperial, which began on 24 December 1863. A performance of *Rigoletto* inaugurated the new Teatro Italiano in Cairo on 1 November 1869 as part of the festivities celebrating the opening of the Suez Canal that same month. It was conducted by Emanuele Muzio. In his "Saggio di cronologia delle prime rappresentazioni di *Rigoletto*" (*Verdi Bollettino* 9, 1982), Marcello Conati lists more than 250 opera houses throughout the world at which *Rigoletto* was

performed during its first ten years,¹⁴ and its success has continued until the present day.

2. The Sources

Surviving sources for *Rigoletto* can be divided into four principal categories: autograph sources, manuscript copies, printed musical sources, and librettos. Each source used for this edition is described in detail in part one of the Critical Commentary to the full score.

Autograph Sources

For operas at different stages in Verdi's career, we can identify various compositional layers. Since very few musical documents from Sant'Agata are currently available, it is impossible to judge whether known documents in fact adequately reflect Verdi's compositional process. In the case of *La traviata*, for example, two pages published in facsimile from the original manuscript at the Villa Verdi represent a sketch of important textless melodies with connecting verbal narrative, written by Verdi even before the composer had in hand Piave's libretto. Did such a stage also exist for *Rigoletto*, representing work accomplished on the opera during the summer and fall of 1850? At the present moment we are unable to say. Of the musical prehistory of *Rigoletto*, we know only the manuscript published in facsimile by Carlo Gatti as *L'Abbozzo del Rigoletto di Giuseppe Verdi*, a document containing twenty-eight folios grouped in two fascicles. It comprises a small group of sketch fragments and a complete continuity draft of the opera, lacking only the Preludio and ninety bars of the final Duetto (corresponding to N. 14, mm. 97-186).

The bulk of the *Abbozzo* is devoted to a continuity draft of the entire opera. For Verdi this was the basic compositional stage. When he had completed it he told Piave that "I have just today finished the opera". The continuity draft comprises most of the vocal lines of *Rigoletto*, with significant instrumental solos, accompanimental patterns, and bass lines frequently provided. Unlike the completed autograph full score, which was a public document, written neatly for the benefit of copyists, engravers, and so on, Verdi penned the sketch essentially for himself, to help fix the succession of musical ideas throughout the opera in

14. To this valuable listing may be added a performance at Lemberg (1852?), then a major city of the Austro-Hungarian Empire. After World War I it was a city in Poland named Lvov, and after World War II became part of the U.S.S.R. See *I copialettere* Tav. IV, facing p. 116. In this, his first personal listing of *Rigoletto* performances, Verdi cites Lemberg as the fourth of eight German cities in which early performances of the opera had taken place.

preparation for writing out the full score. As a result, countless details such as clefs, key signatures, tempo markings, and other performance indications (e.g., dynamic signs, slurs, staccati) are for the most part absent. There are remarkably few explicit suggestions for scoring, though Verdi probably entrusted to memory more than he actually wrote down. He avoided notating the second strophes of songs such as "Questa o quella" or "La donna è mobile", and omitted the text of other passages as well when he knew precisely how words and music would fit. In two cases, at least, he omitted the text because he was dissatisfied with the verses Piave had sent. Yet enough is clearly specified to make Verdi's further compositional tasks seem largely mechanical.

The *Abbozzo* itself is not a primary source for this edition of *Rigoletto*, yet on numerous occasions its readings have proved useful for interpreting problematic passages in the autograph full score.

The principal source for this edition of *Rigoletto* is Verdi's complete autograph full score of the opera. It is housed in the archives of the Casa Ricordi in Milan, bound in three volumes: act I; act II, and N. 11 and 12 of act III; and N. 13 and 14 of act III.

It is essential to remember that Verdi prepared the autograph of *Rigoletto*, as presumably those of most of his operas, in two stages. First he entered the vocal parts with text, orchestral solos when there were no voices, and an occasional orchestral bass part. The second stage, instrumentation, was accomplished during the "prove al cembalo", that is, the rehearsals with vocalists and piano alone.

Because the autograph score is not merely the fair copy of a previously completed work, there are hundreds of alterations visible in its pages. They range from corrections of momentary lapses, to changes in the orchestration, to minor improvements in prosody, to the transposition or reworking of entire passages. In many cases, it is not possible to reconstruct these layers accurately. The Critical Notes mention them only when they are of unusual interest or where there are problems establishing the definitive text, problems whose solution depends upon an understanding of the compositional history of the passage. Despite these corrections, the autograph is a document of remarkable clarity. Though signs of articulation, slurs, and dynamics, frequently incomplete and occasionally contradictory, do bear witness to the haste with which the manuscript was prepared, editorial emendations are almost always supported directly by Verdi's own markings.

This is particularly important for *Rigoletto* because Verdi never directed the work again

after its Venetian premiere, nor did he make revisions in the score or compose any new numbers. Indeed, Verdi unquestionably felt that *Rigoletto* should not be tampered with. When the husband of Teresa De Giuli-Borsi requested a new aria for his wife to sing in the opera, the composer replied:

If you were convinced that my talent is limited, that I could do no better than I did in *Rigoletto*, you wouldn't have asked me for an *aria* for that opera. Miserable talent! you will say... Agreed: but so it is. Further, if *Rigoletto* can stand as it is, the new piece would be superfluous. In fact, where would you place it? Some verses and notes could be written, but they would always lack effectiveness since there's no place for them. There would be one, but God help us! We would be flogged. We would have to show Gilda with the Duke in his bedroom!! Understand? In any case it would be a duet! A magnificent duet!! But the priests, monks, and hypocrites would shout to the high heavens. Oh, happy the times when Diogenes could respond in public to whoever asked him what he was doing: "Hominem quaero!!" etc., etc.

Regarding the first act cavatina, I don't understand where agility is required. Perhaps the tempo has not been understood: it should be an *allegretto molto lento*. With a moderate tempo, and the performance all *sottovoce*, there should be no difficulty — But returning to the first subject, let me add that I conceived *Rigoletto* without arias, without finales, and with an interminable string of duets because I was convinced it should be that way. If someone remarks "but here you could have done this, and there you could have done that" etc., etc., I reply: That's fine, but I could do no better.

"I could do no better." Written the year after the premiere of the opera, on 8 September 1852, this letter expresses eloquently Verdi's feeling about *Rigoletto*. No other surviving sources of the opera can be linked to the composer. Though we must, of course, be aware of the secondary sources, there is every reason to believe that Verdi's autograph score was his definitive word on *Rigoletto*.

Several recent performances of *Rigoletto* have inserted an aria for Maddalena into the third act between the Quartetto and the Terzetto, following a tradition that may date from the first performance in French (Brussels, 22 November 1858). The composition was printed as no. 11 in a vocal score of the major pieces from the opera (Paris, Léon Escudier, pl. no. LE1764), and the text has appeared in all French language librettos to the present. The composition is borrowed without change from a song by Verdi, *Il poveretto*. Since there is no evidence that Verdi played any part in introducing an aria for Maddalena into *Rigoletto*, this edition takes no further notice of the interpolation.

Manuscript Copies

The letters from Verdi to Ricordi and Piave bear witness to the composer's concern that the copying of *Rigoletto* be strictly supervised. Ricordi even sent a trusted employee, Grolli, to take charge of the work. They knew that the sale of illegal manuscript copies of new and popular operas was widespread. These copies could be used by unscrupulous opera houses without paying rental fees, of which the composer received a percentage. The absence of effective copyright legislation and the geographical realities of pre-Unification Italy contributed to the problem. Recall that Verdi made what he felt was a significant concession in allowing the Teatro La Fenice to have a copy of the score prepared and kept in their archives for future productions. Despite the efforts of Ricordi, however, illegal copies did indeed circulate. It was almost impossible to prevent them. Even when an opera house properly rented a score from Ricordi, there was little way to guarantee that a copyist would not extract a new manuscript copy for his own purposes, despite contractual agreements strictly prohibiting this activity. Very little is known about these copies or the *copisterie* at which they were made. For the purpose of this edition, however, none of these manuscript copies is of primary concern, for none of them, not even the copy made for La Fenice, shows any sign of Verdi's presence. Nor do those legal copies, prepared and distributed by Casa Ricordi, offer significant new information, with the exception of those containing metronome markings (see section 3 of this introduction).

There are many manuscript copies of the orchestral score of *Rigoletto* in libraries and opera houses around the world. Sixteen were examined for their possible value to this edition;¹⁵ four of these were selected for special attention:

VE: This is the copy made from the autograph shortly after the premiere and deposited by special agreement in the archives of the Teatro La Fenice.

LO and MI¹: Both of these copies appear to have circulated to opera companies during the nineteenth century. They almost certainly

15. Fully six of these scores preserve the censored versions of the opera with alternate titles: *Viscardello*, *Lionello*, and *Clara di Perth*. They testify to the popularity of these adaptations during the opera's first decade, but they have little value for this edition. Indeed, more generally, the contemporary copies are of greater significance for what they reveal about performance practices of the time, the history of musical taste, and the sociology of music than as sources for a critical edition of *Rigoletto*.

originated at the *copisteria* of Casa Ricordi, as did the two Washington copies, WA¹ and WA².¹⁶

PA: This is characteristic of copies that appear to have been made (perhaps surreptitiously) for deposit in libraries or for study by private individuals. It is far poorer in slurs, staccati, dynamic indications, etc.

Printed Musical Sources

During the nineteenth century the full score of *Rigoletto* circulated to opera houses in manuscript copies. Not until the end of the century did Ricordi print a full score for rental; no printed score existed for sale until 1914. These very late sources have no textual significance for this edition. Soon after the premiere, however, Ricordi began to prepare printed orchestral parts for rent and a piano-vocal reduction for sale. Though there is no evidence that Verdi directly participated in their preparation or indeed that he was even consulted about them, their early date gives them a certain importance as indicators of contemporary practice.

From the manuscript ledgers of Casa Ricordi (the so-called *libroni*), which normally recorded the schedule of work on each item with a separate plate number, we know that several numbers of the vocal score were sent to the engravers as early as 6 March 1851, only a few days after the orchestral rehearsals had begun. This suggests that Ricordi's employee, Grolli, lost no time in transmitting material to Milan and that the arranger of the score for piano, Luigi Truzzi, was alerted to begin work at once.¹⁷ According to the *libroni*, almost half the numbers in the opera were for sale individually by April and May of 1851. The

16. These four copies are particularly important for the almost identical metronome markings they share. There are no metronomic indications in the other twelve scores. See section 3 below.

17. The material transmitted must have been copied from Verdi's autograph before rehearsals were far advanced, for in at least one highly significant case, the setting of the name "Gualtier Maldè" at the end of Gilda's aria "Caro nome", all Ricordi publications and manuscripts show a reading that Verdi altered during the rehearsals. When Gilda reflects on the name of her beloved in the coda of the aria (N. 6, mm. 63-69), she originally declaimed "Gualtier Maldè" by ascending at the close of each phrase to *e'*. This version was transmitted to Milan. During the rehearsal period, however, Verdi altered the pitch in order to keep the voice unchanged on the *b'*. This sequence of events is absolutely clear in the autograph. Verdi's revision lessens the sense of closure that a dominant-tonic vocal cadence provides and allows for a dramatically more reflective declamation of the text. The only other source giving Verdi's corrected reading is the manuscript prepared from the autograph for the Teatro La Fenice (VE), which suggests that VE was copied at a later date than the material sent to Milan.

complete vocal score was ready a year later, with 231 pages, bearing the plate numbers 23071-90. It has proved useful on occasion when Verdi's notation in the vocal lines is confusing or incorrect. Though its readings do not have compositional authority, they do at least reflect the views of musicians close to the composer.

Also of interest are two early vocal scores, the first to contain metronomic indications. The earliest Ricordi vocal score with such indications has the same plate numbers as the first edition (23071-90), but it is in upright format, has 244 pages, and is identified as "Nuova edizione riveduta" (pvRI^{no}). Since there are no new plate numbers, the *libroni* do not help establish a printing date, but one of two copies at the Istituto di Studi Verdiani in Parma carries the blind stamp "11/65". To the same general period can be assigned Léon Escudier's "Nouvelle Édition" of the vocal score, printed in Paris with a French text (pl. no. L.E. 1761), a reissue of his edition of 1859. This new edition is distinguished from the earlier one by its inclusion of metronomic indications as well as by a list of the singers for the run of performances at the Théâtre Lyrique Impérial, which began in December 1863 (see the further discussion of these metronome markings in section 3 below).

Librettos

The complex history of *Rigoletto* must have generated a series of manuscript librettos. Of these, however, only Piave's autograph manuscript of *Il Duca di Vendome* and a copy of it survive, both in the archives of the Teatro La Fenice. In addition, the text underlaid in act 1 of Verdi's sketch must essentially be the first act of *La maledizione*. While not of fundamental importance for establishing the libretto of *Rigoletto*, both these documents do occasionally shed light on problems in its primary sources, the autograph score and the original printed libretto, and hence have been examined carefully. The principal source for the verbal text of the opera *Rigoletto* remains Verdi's autograph. In the absence of Piave's manuscript, the principal source for the libretto itself is the original printed edition, prepared by the Tipografia Gaspari in Venice for the first production. Reconciling these two sources is a difficult editorial problem.

Verdi's previous experience and his awareness of Piave's pliability led him to make numerous suggestions to the poet as well as outright demands for alterations. Many smaller changes were probably never directly communicated to the librettist. Wherever Verdi cannot be shown to have made a simple error, the critical edition follows his autograph for the

verbal text. But he does not include all necessary stage directions, nor does he provide adequate punctuation for the text. There are essentially four categories of problems.

1. Stage Directions

The printed libretto, VE⁵¹, has an extensive number of stage directions. Working presumably from Piave's manuscript, Verdi wrote many of these directly into his autograph without change. On some important occasions, however, he modified these directions. On other occasions he omitted Piave's stage directions altogether. In the critical edition, all stage directions appearing in Verdi's autograph score are printed in regular type without parentheses. Parentheses are added for any phrases or words derived from VE⁵¹. When there are significant differences between the two sources, the edition has followed Verdi's autograph and noted Piave's text, either as a footnote if the difference is substantive or within the Critical Notes if the difference is minor. When Verdi simply omitted some words from Piave's stage direction, the edition integrates them into the printed stage direction, using parentheses for the added words or phrases to specify their origin in the libretto. When Verdi left out entire stage directions, they have been added in parentheses.

2. Omission of Entire Phrases

Because he felt they impeded the dramatic flow, Verdi did not set a number of phrases written by Piave and printed in VE⁵¹.¹⁸ In act II, scene IV (N. 9), for example, Rigoletto first becomes aware that Gilda is in the Duca's bedchamber. Here are Piave's verses:

RI. Ah ell'è qui dunque!... Ell'è col duca!...
TUTTI Chi?
RI. La giovin che stanotte
Al mio tetto rapiste...
TUTTI Tu deliri!
RI. Ma la saprò riprender... Ella è qui...

After including the line "Tu deliri!" in his sketch, Verdi omitted it in his complete autograph score, thereby avoiding Piave's rather prosaic interruption of Rigoletto's intense response.

In the second section of the Quartetto (N. 12), all four protagonists have parallel poetic strophes, each of six verses in *ottonario*. Gilda's strophe appears thus in VE⁵¹:

18. Some of these verses are found still today in editions of the printed libretto. It is important to remember that the task of preparing a critical edition of the libretto is quite different from that of preparing the text that must be underlaid in a critical edition of an opera.

Ah così parlar d'amore
A me pur l'infame ho udito!
Infelice cor tradito,
Per angoscia non scoppiar.
Perché, o credulo mio core,
Un tal uom dovevi amar!

The triteness of the final two verses was such that Verdi ignored them. It is possible that at one point he wished Piave to provide two alternative verses, for in the autograph here (mm. 83-85) there is no text in Gilda's part (see the Critical Notes to these bars).

To take a final example, at the beginning of the Terzetto (N. 13), Sparafucile and Maddalena have the following dialogue in VE⁵¹:

MAD. È amabile invero cotal giovinotto.
SPA. Oh sì... venti scudi ne dà di prodotto...
MAD. Sol venti!.. son pochi!.. valeva di più.
SPA. La spada, s'ei dorme, va, portami giù.
MAD. (*sale al granaio e contemplando il dormente*):
Peccato!.. è pur bello! (*ripara alla meglio il balcone e scende.*)

SCENA VI.

Detti e GILDA [...]

GI. Ah più non ragiono!..
Amor mi trascina!.. mio padre, perdono...

Once again, though faced with verses whose meter is quite clear (*senari doppi*), Verdi omitted Maddalena's "Peccato!.. è pur bello!". This leaves a gap in the meter, to be sure, but the phrase slows the action and adds no new dramatic information.

3. Alterations of Individual Words or Phrases

Verdi rarely added completely new text of his own, but he was ready to replace ineffective words or phrases or to emphasize by repetition the most expressive words, the "parole sceniche". As he stands over the body he believes to be the Duke's, Rigoletto exults in VE⁵¹: "Ei sta sotto a' miei piedi!.. È desso! È desso!..". Verdi substituted for the second "È desso!" the phrase "oh gioia!" (mm. 64-65 of N. 14), providing at the same time a musically striking conclusion to the passage. Similarly, after Rigoletto fails to gain entry into the Duke's bedchamber in N. 9, he cries out in VE⁵¹: "È la?.. È vero?.. tu taci!.. perché?" Verdi substituted: "È là... non è vero?.. tu taci... ohimé!", subtly altering the rhythm of the verse, changing the punctuation, and replacing the meaningless "perché?" with the poignant "ohimé!" These alterations intensify the dramatic situation by implying a greater certainty of Gilda's fate on the part of her father.

Occasionally Verdi caught a dramatic inconsistency. When the courtiers report the abduction of Rigoletto's "mistress", the Duke responds in VE⁵¹: "Bella! e d'onde?" The "Bella!" is clearly inappropriate after his recitative and *primo tempo* (N. 8), and Verdi altered it to "Come?". The reason for Piave's slip is obvious enough. When he originally wrote this line, and it is present in *Il Duca di Vendome*, the shape and tone of the scene were quite different. In the early versions of the libretto, as in Victor Hugo, the Duke shows not even a momentary affection for Gilda, and certainly is never touched by the thought of her suffering. After the agreement between Brenna, Verdi, and Piave of 30 December 1850, the scene was rewritten, softening the libertine character of the Duke, and Piave's "Bella!" was simply an uncorrected element of the earlier text.

Most often Verdi altered words or phrases for musical reasons. There are dozens of such instances and one example should suffice to demonstrate the nature of the problems and Verdi's characteristic solutions. In VE⁵¹, Giovanna answers Rigoletto's anxious "La porta che dà al bastione / È sempre chiusa?" with the phrase: "Lo fu e sarà." (N. 4, mm. 239-242). But Verdi required two pairs of syllables for his intended musical rhythm, and eliding "fu" and "e" made little sense. Therefore, in place of Piave's rather prissy phrase, he substituted "Ognor si sta". In every such case, the reading of VE⁵¹ is given in the Critical Notes.

4. Spelling and Punctuation

Nineteenth-century spelling does not always agree with modern-day Italian. This edition of *Rigoletto*, following the editorial guidelines of the *Works of Giuseppe Verdi*, maintains Verdi's own spellings unless they are demonstrably incorrect. Where the composer's orthography differs from that of Piave, this fact is noted in the Critical Notes.

Not only is Verdi's punctuation incomplete, but also on occasion the marks he does include are not identical to those in VE⁵¹. The critical edition always adopts Verdi's punctuation when it is present; when no punctuation is given in the autograph, it accepts that of VE⁵¹. No attempt is made to record in the Critical Notes these manipulations of punctuation, except when particularly striking changes are involved.

3. Problems in Editing and Performing *Rigoletto*

The problems that arise in preparing an edition of Verdi's *Rigoletto* and performing from that edition can be divided into two distinct though

related categories: difficulties inherent in Verdi's notation and those that reflect our limited knowledge of performance practices in the mid-nineteenth century.

Notational Problems

Considering the speed with which Verdi composed and orchestrated *Rigoletto*, the accuracy and clarity of his autograph are extraordinary. This is especially true when we remember that the composer never expected the full orchestral score to be printed, and hence did not prepare his autograph with the punctiliousness that impending publication demands. Because of the restricted time available to him, Verdi employed many shorthand devices for indicating repetitions of music or doubling of parts. His meaning is generally so clear that only in doubtful places, in major repetitions of entire passages, or when some uncertainty of interpretation exists, do the Critical Notes annotate Verdi's notational practice.

The physical characteristics of the autograph, whose upright format allowed a relatively small number of measures per page, necessitated frequent page turns and changes of leaf. Several recurring problems resulted. Verdi never began a new page, for example, with the continuation of a hairpin crescendo or decrescendo begun on a previous page. Instead, he would conclude the hairpin at the end of the previous page and begin a new one after the change. Did he really mean to drop back to a lower level, or return to a higher one, at the new page? An answer must be sought for each individual situation. In the crescendos at mm. 18-25 of N. 12, for example, we believe that a sudden reduction of dynamics at m. 21 is attractive and musically justified. All such problems are logged in the Critical Notes and reported in a footnote to the score when they are of particular significance. Seldom did Verdi write a slur across a change of page in an unequivocal fashion. Though he rarely began a slur in the left-hand margin of a new page, however, he did frequently continue a slur from the previous page into its right-hand margin. It is usually possible, therefore, to ascertain his intent with some degree of exactitude. He was more careful with ties across changes of page, and although he rarely included a tie both before and after the change of page, he usually left sufficient evidence to allow for a musically convincing decision. Occasionally the change of page gave rise to an extraneous tie (as in N. 12, mm. 81-82, Madalena), a confusion in the text (see N. 5, m. 237, where the last syllable of "addio" is wrongly replaced by "me"), or even the omission of notes.

Some problems arise from the physical act of writing or revising the autograph score.

There was a tendency for ink to flow unevenly: sometimes there was too much ink on the point of the pen, with consequent blotting or spraying of droplets; sometimes there was too little, with rapid drying in the middle of a slur or hairpin. Verdi's autograph also contains a large number of corrections made by smearing away ink that was still wet or scraping away dried ink with a knife. Determining his final intentions can prove troublesome. Most of these problems, though numerous, are relatively minor, and they are discussed as necessary in the Critical Notes.

More intractable are those situations in which Verdi simply did not notate in a rational manner the music he presumably had in mind. This is particularly evident with regard to articulation and dynamic indications for a number of passages. In each case, the critical edition presents the evidence of Verdi's inconsistent markings and attempts to find a musically feasible solution as responsive as possible to Verdi's actual notation. Readers and performers have all the evidence they need to attempt alternative solutions.

Performance Practices

Musical research has concerned itself relatively little with the performance practices of Italian opera houses in the middle of the nineteenth century, and almost not at all with the precise nature of the instruments used there. Given the speed with which operas were mounted, we can be relatively certain that performance standards were far lower than those prevailing today. Many instruments, most notably the winds, were distinctly inferior to modern equivalents. When the composer was not present to prevent abuses, the integrity of his work was only rarely respected. Yet certain aspects of the performances were undoubtedly more exciting and freer than those of today, for the performers were part of a vital tradition, committed to introducing new operas into the repertory each season. There were also many unwritten conventions to guide performers easily through passages that to modern performers seem imperfectly notated.

Consider the matter of recitatives. The concluding number of the opera, N. 14, begins with *Rigoletto* alone, singing: "Della vendetta! alfin giunge l'istante!" Verdi marked this passage "Recitativo". He provided neither tempo nor dynamic level for the voice; nor did he annotate the entrance of the strings with sustained, accompanying chords in m. 6. What is a modern conductor to do? What did Verdi have in mind? First of all, he did not have a conductor in mind because there was none—not in the modern sense of the word. In Italian opera houses there were no standing, baton-

wielding conductors regularly employed until the mid-1860's, and even then the practice spread slowly. Instead, the leading violinist, the so-called *violino principale*, led the orchestra with violin in hand, seated in the midst of the other players. But he certainly did not lead the singers. He, together with the other instrumentalists, followed them. Composers of the time expected singers to set tempos and dynamic levels for recitatives, and to do so according to the meaning of the text and the requirements of the dramatic situation. Not one of the contemporary sources for *Rigoletto*, whether printed or in manuscript, provides additional performance clues at this point. They too understood and accepted the convention. The critical edition has tried not to burden Verdi's score with excessive markings, and has particularly felt it unwise to annotate the vocal lines more than is absolutely essential.

To what extent did singers of Verdi's time take liberties with the vocal lines of *Rigoletto*? Did they improvise cadenzas, provide variations, or interpolate high notes? Unfortunately we know relatively little in this crucial area. *Rigoletto* was written just after the period in which vocal ornamentation in contemporary Italian opera was not only normal but even obligatory. There is significant evidence, some of it on early recordings, concerning the practices of singers active late in Verdi's lifetime, singers with whose art Verdi must have been acquainted. Yet no one has succeeded in establishing a connection between this tradition, one that persists to some extent in modern performance, and practices that Verdi may have expected or sanctioned during the early 1850's. The critical edition cannot presume to take a position on this question and must necessarily restrict itself to presenting the text of the opera as Verdi wrote it.

Tempos and Metronome Markings

There are no metronome markings in the autograph score of *Rigoletto*. Although use of the metronome was not widespread in mid-nineteenth-century Italy, there was a certain lively and growing interest in the device. Indeed, metronomic indications appear in four contemporary manuscript copies of the orchestral score of *Rigoletto*, all of which were probably prepared in the *Ricordi copisteria* (LO, MI¹, WA¹, WA²), and in two second-generation vocal scores (pvRI^{ne} and pvES^{ne}), as well as in still later printed editions. These two vocal scores appeared no later than November 1865, and the manuscripts were probably prepared even earlier. There is no concrete evidence as to who assumed responsibility for adding metronome markings to *Rigoletto*, but if Verdi

did not provide them himself, Emanuele Muzio is a likely candidate.¹⁹

There is a high degree of unanimity among contemporary sources in the metronomic indications for *Rigoletto*. Most discrepancies may be attributed to errors by copyists or printers (e.g., prolonging dots missing; ♩ in place of ♪ or ♫ in the equations, etc.). On some occasions the markings were inexplicably omitted in one source or another. Three discrepancies, however, cannot be explained so easily:

1. At the Andante, "Deh non parlare al misero" (N. 4, m. 125), **pvRI**^{ne} and all subsequent Ricordi publications provide ♩ = 58. **WGV** follows the four manuscript copies (**LO**, **MI**¹, **WA**¹, and **WA**²) and **pvES**^{ne} in their reading of ♩ = 50. With the voice part marked "con espressione", the slower tempo seems appropriate.

2. At the Allegretto, "Signor né principe" (N. 5, m. 18), the four manuscripts and **pvES**^{ne} read ♩ = 80. There is no metronome marking at all in **pvRI**^{ne}, but the first printed orchestral score (Ricordi, pl. no. 98189) and subsequent Ricordi publications have ♩ = 88 (perhaps a misreading based on m. 1 of the Duetto, which has this very marking). As indicated in the discussion of printed sources, the first printed orchestral score is a most inaccurate and late source. There is no reason to give it preference in this instance over the five earlier sources.

3. At the first *Più mosso* in the cabaletta "Possente amor" (N. 8, m. 197), **pvRI**^{ne} and subsequent Ricordi piano-vocal scores show ♩ = 132. The manuscript copies and later Ricordi printed orchestral scores have ♩ = 144, as at the second *Più mosso* (m. 237). There is no metronome marking in **pvES**^{ne}. In view of the similarity of musical ideas and texture at these two points, the critical edition follows the reading given in the orchestral sources.

In each of these instances, the alternative metronome marking is provided, and performers are free to make their own decisions.

A related problem, divergent tempo designa-

tions at the same measure in the autograph, derives from Verdi's manner of preparing his autograph in two layers: a skeleton score that is later orchestrated. He normally wrote tempo marks in frame fashion, one below the bassi and one above the violini. Though one of these two indications is occasionally omitted, more often that above the violini, this presents no particular problem and the missing indications are added in italics. In seven instances, however, he wrote diverging tempo marks (see table below).

In four instances (N. 2, mm. 458 and 478, N. 9, and N. 10), the marking above the violini is a refinement of the tempo marking under the bassi. From this it appears likely that, following his normal compositional pattern, Verdi wrote the tempo below the bassi while preparing the skeleton score, adding the tempo above the violini when he later orchestrated the opera. At the beginning of act II (N. 8, m. 1), where there is no voice part present, he probably first wrote the simpler tempo, "Allegro", above the melody in the violini. The fuller marking below the bassi, "Allegro agitato assai", is actually closer to the sketch, where the passage is marked "Agitato". In these five instances, the critical edition completes the shorter tempo indication, presenting the additional words in italics.

There are only two cases in *Rigoletto* where the tempo markings cannot be so easily adjusted, both in N. 4. In the first case, at m. 69, the "Allegro brillante" and "Allegro vivo" are really not different tempos so much as different ways of expressing a tempo, and the critical edition has allowed them to stand unchanged. The diverging tempo markings at the beginning of the cabaletta, "Ah! veglia, o donna" (m. 243), are more confusing. It seems likely that Verdi wrote the vocal line and bass first, and therefore that he entered the "Moderato assai" below the bassi at the same time. This edition has extended instead the "Allegro moderato", probably added above the violini during the process of orchestration, consigning "Moderato assai" to a footnote.

Number and measure	Tempo mark below bassi
1. N. 2, m. 458	Sostenuto
2. N. 2, m. 478	Sostenuto
3. N. 4, m. 69	Allegro brillante
4. N. 4, m. 243	Moderato assai
5. N. 8, m. 1	Allegro agitato assai
6. N. 9, m. 77	Andante mosso
7. N. 10, m. 69	Andantino

m. m.	Tempo mark above violini
♩ = 88	Sostenuto assai
♩ = 80	Andante sostenuto
♩ = 138	Allegro vivo
♩ = 96	Allegro moderato
♩ = 100	Allegro
♩ = 80	Andante mosso agitato
♩ = 80	Andantino mosso

19. Pianist, composer, and fellow Bussetano, Emanuele Muzio (1825-90) was Verdi's only serious composition student. He took lessons from and frequently traveled with the Maestro from 15 April 1844 at least until the autumn of 1847. Also a successful conductor, Muzio was

one of the most important propagators of Verdi's operas in Europe and the United States during the second half of the century. He was devoted to Verdi and undertook numerous tasks on his behalf.

Acknowledgements

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Martin Chusid

notes in the measure corresponding to 317 rather than the dotted quarter and eighth of A.

324-327 VE⁵¹: "RI. Stassera. DU. Nè pensi tu al conte?"

332-334 Rig VE⁵¹: "Ebben... l'esilia."

336-339 Rig VE⁵¹: "Adunque la testa..."

343 WGV: The [pp] is suggested by V's explicit "sempre pianissimo" for Banda at 330.

361-367 VE⁵¹: The first printed libretto shows the following distribution of text:

"CE. Vendetta del pazzo..."

CORO Contr'esso un rancore

Pe' tristi suoi moti, di noi chi non ha?"

V, with fine dramatic insight, assigned the text at first to Cep alone, though he here omitted the phrase "Pe' tristi suoi moti". When the Coro repeats the text (375ff), it uses the entire sentence. Note that tradition has substituted "modi" for the "moti" of VE⁵¹ and V's "motti". WGV follows A.

369-373 A, VE⁵¹: The original text here in A was:

"CE. Stanotte chi ha core

Sia in armi da me.

TUTTI

Sì.

CE.

È detto.

TUTTI

Sarà."

This text also appears in *Il Duca di Vendome*. When V requested Piave to rethink the time sequence of the first two scenes (see introduction to the full score), Piave altered the text to the reading preserved in VE⁵¹:

"CE. Domani chi ha core

Sia in armi da me.

TUTTI

Sì.

CE.

A notte.

TUTTI

Sarà."

V then corrected A at 369-373 to reflect the new text, but he reserved the first lines to read:

"In armi chi ha core

Doman sia da me."

(See also Note 389-393.)

371 Cep A: The slur beginning in 370 actually concludes only with the last note of 371. WGV shortens it in keeping with the shape of the phrase.

371-373, etc. Rig VE⁵¹: "Del duca un protetto"

375 Duca WGV: The accent is derived from the parallel 393.

375 Mar A: V wrote "tutti sottovoce" on Mar's staff; WGV interprets this as "sottovoce" in all similar parts.

375-376 Duca A: Ah sempre ; similarly

at 379-380, V wrote lo scherzo ; at 393

which precedes a repetition not explicitly notated, V wrote only . The ties and the text underlay are mutually exclusive. WGV has chosen to

maintain the text underlay and suppress the ties. If instead the ties are maintained, the text can be declaimed

Ah sem- pre and lo scher- zo It

is noteworthy that the ambiguity extends to the sketch. No text is underlaid at this point, but the

Duca's part is written as at the equivalent of 375-376 and as

at 379-380 (there is a

change of system after 380, hence the missing tie). See also Note 382.

382 Duca A: all' estre - - mo

is noteworthy that the ambiguity extends to the

simplest emendation, adopted by WGV, is to anticipate the syllable "al-" on the preceding half note. A more drastic emendation could anticipate the syllable to 380, eliding it with "scherzo", as

sch-er-zo al - - -

384 Rig A: V originally wrote , but then smeared away one of the flags on the sixteenth note. WGV follows the unequivocal models at 386 and 388.

384-389 A, WGV: V was inconsistent in his slurs for the descending chromatic figure to the text "vendetta". Models range from no slurs to slurs that fall everywhere between two extremes, and WGV finds no musical justification for the differences and extends the longer slur as more compelling musically. Note too that A has no punctuation for this word here; WGV extends the exclamation point from 368. In VE⁵¹ only a period is found.

389-393 Cep, Coro A: Cep sings "Stanotte chi ha core sia in armi da me"; Bor, Mar, and the Coro respond "sì, è detto, sarà". This is the original text of the passage (cf. Note 369-373). V inadvertently neglected to correct the text here, and modern editions have blindly copied his error.

421-427 Mar, Cep A: V mistakenly wrote for Cep on the second and fourth quarters of 421, 422, 425, and 426; WGV follows B. II, with which Cep is in unison. In the first half of 427, V wrote for both Mar and Cep; WGV follows the rhythm of B.

429, 431, 433 B. A: V notated the several *ah* in these measures with single stems. WGV adds the necessary second stems to clarify the part.

466, 471 Rig WGV: The naturals added in these measures before notes 8 and 9, respectively, are derived from pRI.

467 WGV: The (p) is derived from Ob in pRI; WGV extends it also to 472.

476 Rig A: The third note is inexplicably canceled, though its text, "a", is untouched. **WGV** follows all early sources in ignoring this cancellation, which is not in V's hand. It should be noted that **VE**⁵¹ lacks the "a".

479-481 Mon VE⁵¹: "Ah sì a, turbare"

495-499 Mon VE⁵¹: "Vendetta chiedere al mondo e a Dio."

504 Vocal parts A: There is an "Oh" in Bor and an "Ah" in T. The other voices have no explicit text. **WGV** selects the more euphonious "Ah" as do **pvRI**, **pvES**, and **MI**¹; the other sources lack the exclamation completely, as does **VE**⁵¹.

520-610 Rig A: In the Stretta V omitted the parentheses signifying "fra sé" from Rig's part; **WGV** derives them from **VE**⁵¹.

522 Duca, B. A: V wrote "Tutti sottovoce" over both staves; **WGV** extends "sottovoce" in roman type to all similar vocal parts.

522-557 A, WGV: The slurring in the first portion of the Stretta is extremely inconsistent. The principal melodic line is sung by all voices save Rig and Mon, and is doubled by Cb (Vc and Fg = Cb; Cimb = Cb at 550-557). Not only are there considerable differences between the slurring of the voices and the instruments, but V also provided three different sets of slurs for the voices: Duca (Bor and T. = Duca), Mar (Cep = Mar), and B. In addition, many of his vocal slurs carry across logical caesuras in the declamation of the text; on other occasions, verses in the vocal parts conclude precisely at the moment that new phrases begin in the instruments. These considerations all suggest that V's aim in this passage was as legato a manner of performance as possible. Therefore, **WGV** suggests lengthy, dotted slurs for voices and instruments at the beginning of the passage (522-530 and 530-538) and an even longer slur for the voices alone to link together the final verses (538-557), where V drew a number of slurs explicitly cutting across the obvious point of caesura (see 550). All V's slurs are preserved as well by **WGV**, with any exceptions noted below.

538 B. A: V's slur extends over 538 into the right margin of f. 44^v. Since there is a rest in the middle of the measure, **WGV** assumes this to have been a carelessly drawn slur and concludes it at note 2.

561-562 WGV: The double bar between these measures and the "(Più mosso)" are derived from **pvRI**, **pvRI**, **LO**, and **MI**¹.

562 T. A: The note on the downbeat has only a single stem; **WGV** adds a second stem for clarity.

562 Rig A: V neglected to write the final syllable of "Che orrore" on the downbeat of 562.

604 A: While beginning a new leaf at 604, after a group of repetition signs (599-603), V began writing all the solo parts a staff too low. He caught

the error before beginning the Coro parts and made the necessary corrections, neglecting, however, to alter text under Rig's part at 604. Consequently it still shows "v'è" instead of "ror". **WGV** supplies the appropriate syllable.

N. 3. Duetto [Rigoletto e Sparafucile]

6-16 VE⁵¹: "RIGOLETTO chiuso nel suo mantello. SPARAFUCILE lo segue, portando sotto il mantello una lunga spada."

16 Spa A: "le si avvicina" / **WGV** substitutes the grammatically correct "gli".

23, 24 Spa A: The notes on the third beat were originally double-dotted, although both are followed by eighth notes. In each case, V incompletely scraped away one of the dots, the first one in 23, the second in 24.

26 Spa A: The slur begins over the second beat because of the position of "con mistero" in A. **WGV** extends it back to the downbeat.

38-39 WGV: The (*pp*) is derived from **pvRI**.

51 Spa A:  / Did V mean  or ? **WGV** selects the latter. Though the sketch is somewhat diverse here, it declaims the word "strepito" as , a rhythmic error itself, but one that shows the sixteenth note. Furthermore, the double-dotted rhythm emerges better (with the sixteenth note sounding after the accompanying eighths) and the sharper rhythm suits "strepito" admirably.

52 VE⁵¹: "(mostra la spada)"

65-68 Rig, Spa VE⁵¹: The final repetitions of "Sparafucil" and "Va" (at 67-68) are not present in the libretto.

N. 4. Scena e Duetto [Gilda e Rigoletto]

15 WGV: (*p*) is derived from **pvRI**.

34 Rig A: **WGV** accepts the \flat added above the third note in A, even though it is not in V's hand. There is only one flat in the key signature, but V's accidentals in Cb (Vc = Cb) suggest he was thinking as though the signature had two flats (see 30, 31, 34, 35). Furthermore, in the dramatic context, Rig's negative feelings toward the Duca are admirably expressed by the simultaneous cross-relation.

61 Rig WGV: The fermata on the second beat, implied by the instrumental fermatas, is also present in **pvRI**. V's fermatas in C1 and V1e fall on the half rest in A; that for Fg falls between the rests. **WGV** prefers the more careful notation of Vc and Cb.

69 VE⁵¹: The entire description of scena IX

reads: "Detto e Gilda ch' esce dalla casa e si getta nelle sue braccia". **WGV** eliminates the latter part since **V** adapted these words for use as a stage direction at 74-77.

96 Rig A: The word "sospira" was added in pencil, very faintly, by another hand. **WGV** prints it in parentheses to emphasize its derivation from **VE**⁵¹.

119 Rig VE⁵¹: "Or ben tu fai."

124 Rig A: Neither this vocative, "Ah!", nor that of 135, nor Gil's "Oh" at 144 is present in **VE**⁵¹.

140-141 Rig A: Since 141 opens a verso, there are two separate cresc. hairpins in 140 and 141. The musical content suggests joining them into a single cresc.

151-152 A: In the sketch, which contains only the part of Gil, the phrase 148-155 is two measures longer, the extra bars falling between 151 and 152. **V** copied this version into **A**, adding a part for Rig and altering some of Gil's text. When **V** decided to omit the two measures, he was compelled to adjust the end of 151 and the beginning of 152. The passage originally found in **A** is as follows:

243 A: **V**'s disparate tempo designations, "**Allegro moderato**" over VI I and "**Moderato assai**" under Cb, are found also in **VE**. "**Allegro moderato**" occurs in **pRI**; "**Moderato assai**" in **pvRI**. Some manuscripts combine them as "**Allegro moderato assai**" (**LO**, **MI**¹). **WGV** extends "**Allegro moderato**".

243-256 Rig A: Some slurs are carelessly placed. At 245 and 247, in particular, they originate near the tied note on the third beat. **WGV**, following the majority of models in **A** and the sketch, adopts slurs that cover only the final three notes.

245-246 Rig A: There is a change to a new recto after 245. **V** placed one long cresc. hairpin in 245, extending into the margin, and another at 246. **WGV** unites these into a single symbol (cf. 261-262, where no page turn intervenes).

256 Rig WGV: The added cresc. hairpin is suggested by the similar 272.

182-183 Rig VE⁵¹: The libretto has "dici?.." in place of **V**'s "amici". **WGV** adopts punctuation similar to "Patria!.. parenti!.." of **VE**⁵¹. Since the musical setting is similar, **A** has no punctuation here.

184 WGV: The slightly louder dynamic indication, [*p*], is suggested by the thicker texture and greater melodic expansiveness of this passage by comparison with the preceding measures.

216-217 Gil VE⁵¹: farlo or potrei..."

217 Rig VE⁵¹: "Mai?.. mai!.." / **WGV** has altered the punctuation of the first "Mai" to an exclamation point, following the sense of the passage. There is no punctuation in **A**.

220-221 Gil VE⁵¹: "(Che dissi!)"

226-227 Rig VE⁵¹: "La figlia, e ridesi... Orror!)"

239-242 Gio VE⁵¹: "Lo fu e sarà."

242 Gio A:  / **WGV** replaces the half rest with two quarter rests as in the other parts.

242 Rig VE⁵¹: The vocative, "Ah", is absent from the libretto. **WGV** supplies exclamation points, missing in **A** here and at 302.

257 Rig A: **V**'s placement of the syllables is faulty:  **WGV** follows ri - do - - na al geni - tor. **V**'s beaming and elides "-na al".

260-261 Gil VE⁵¹: "Che temete" / **V** used this version at 305-306.

271 Gil A: The third note is *c*". **V** seems to have changed his mind several times about the shape of this melodic figure. In the sketch, the held note is repeated only at the equivalent of 255. In **A**, however, after using the note a step lower in 243-244 and 247, **V** began to repeat the tied note at 255 and did so consistently throughout the remainder of the cabaletta (259-260, 263, 271, 275-276, 303-304, 307, and 315). He then decided once again to lower the note a step and altered all the repeated notes except at 271. This was clearly an oversight, which **WGV** corrects.

271-272 Gil VE⁵¹: “*divelto o infranto*”

273 Gil A: Originally V wrote an ornament after the third beat. He canceled it by using its note head as part of the first sixteenth on the fourth beat. V may well have been working from the sketch, where this measure is:



278-279 Rig VE⁵¹: “*Alcuno è fuori...*”

279 WGV: The added [*pp*], repeated at 281, 283, and 285, is suggested by the dynamic shape of the phrase.

292 Duca A: V forgot the parentheses to mark the Duca's aside. WGV adopts them from VE⁵¹.

293-295 Rig VE⁵¹: “*Se talor qui picchiano / Guardatevi da aprir...*”

296-297 Rig VE⁵¹: “*Meno che a tutti a lui...*”

302 Gil, Cb A: In the parts he wrote together with Rig, V notated the fermatas as follows:

Gil  ; Cb 

WGV prefers the reading given in every other instrumental part, , fourteen times in all, even in those instruments that do not otherwise appear in these measures.

303 WGV: *pp* is added following the sense of “*Come prima*” (cf. 243) and the explicit “*dolcissimo*”.

311 Gil A: ^ / The sequence from 311 to 313 would seem to preclude internal differences in articulation. Given the use of > in Ob at 311 and 313 and in Gil at 313, WGV substitutes > for Gil also at 311.

327 Gil A:  / WGV believes

that V intended the *cresc.* to peak at the start of the third beat, as in VI I and II. The notation has been modified accordingly.

N. 5. Scena e Duetto [Gilda e Duca]

10-13 Gil A: It is uncertain whether V intended four separate slurs or two longer slurs. Between 10 and 11 there is a change of page in A, but the slur in 10 goes well over the barline into the margin. V originally wrote a slur for 12 alone; when he added a second slur at 13 he began it before the barline, suggesting that here too he intended a single slur. Since the longer slurs are musically appropriate, WGV adopts them.

18 *pvRI*^{ne}: The earliest printed source in Italy with metronome marks, *pvRI*^{ne}, lacks an indication at this point. Although the first Ricordi

printed orchestral score (pl. no. 98189) has $\text{♩} = 88$, this source is highly unreliable and quite late (ca. 1890). WGV adopts $\text{♩} = 80$, following all contemporary sources with metronome marks (*pvES*^{ne}, LO, MI¹, WA¹, and WA²).

35-38 Gil A: “*e l'alma in estasi le dice t'a...*” / WGV follows the grammatically correct version of VE⁵¹.

36 VE⁵¹: The stage direction reads “*fa cenno a Giovanna*”.

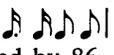
39 Duca WGV: The fermata is derived from *pvRI*, LO, MI¹, and PA. V's instrumental fermatas clearly suggest this emendation.

43 Duca WGV: The fermata is derived from *pvRI*. As at 39, V's instrumental fermatas suggest the emendation.

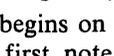
44-58 A: In these measures V made extensive changes in the vocal parts, whose significance can best be understood by considering the sketch. There, the music quickly modulated to B major, which is then the key of “*È il sol dell'anima*”. What is more, the cabaletta is an entirely different piece in the sketch, in the key of A \flat major. When V began preparing A, he followed the tonal scheme of the sketch at 44-58. When he decided to lower the key a half-step, correcting the vocal line accordingly, V neglected to enter all the necessary accidentals. Many are added in a different hand (for example, natural signs in 52 and 54). At 56, where V scratched out a \sharp before the third note, he forgot to add before the second note an essential \flat , which has been supplied by WGV.

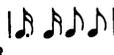
64 Duca VE⁵¹: “*un fuoco*” / WGV retains V's poetic “*foco*”, which is certainly easier to sing than the diphthong of VE⁵¹.

76-80 Duca A: The text originally read: “*suo regno è il palpito dell'uman core*”, as in *Il Duca di Vendome*. Though the corrections in A are not in V's hand, they are seconded by VE⁵¹ and WGV accepts them. This version seems both musically more fluent and dramatically more personal, less abstract, and therefore more effective.

78 Duca A:  / The correct emendation is suggested by 86.

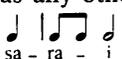
92-95 Duca VE⁵¹: “*È amor che agli angeli*”

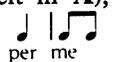
93 Duca A: The  begins on the last note of 92 and ends after the first note of 93. WGV adapts it to the natural shape of the line.

107 Duca A:  / The correction is suggested by 123.

109-138 Gil WGV: The parentheses in the text, indicating that Gil's words are an aside, derive from VE⁵¹.

111, 123, 127 Gil, Duca A: The *pp* are placed just after the following barlines, that is, at the start of 112, 124, and 128. WGV anticipates them, as in similar situations at 78, 86, and 131. V may

tency, in which lines played simultaneously agree in articulation, or a horizontal one, in which each melodic fragment retains its articulation throughout the canon. Neither principle works very well. The problems at 180, 182, 184, and 186 are relatively simple. **WGV** retains V's markings and extends slurs and accents to all instrumental parts. In the vocal lines, however, accents are reserved for the latter part of the passage, 184 and 186, as in **A** (at 186, an accent is provided for Duca). More uncertain is the proper interpretation of slurs at 181, 183, 185, and 187. There seems to be no logic behind V's markings (compare, for example, Duca at 183 and 187). **WGV** has imposed the following principle, which accounts for the evidence as well as any other: when the slur accompanies the text , it covers only the two eighth

notes (the syllabification is explicit in **A**); when the slur accompanies the text , it

also includes the half note. Instrumental parts are regularized following the vocal lines they accompany. This procedure requires extending the shorter slurs in Ob and Duca at 183; otherwise, it preserves all V's explicit markings. Since at 179-185 the different text corresponds to different melodic figures, the procedure has musical integrity. At 185-187, however, V provided no text for Gil, who should normally continue with "sol tu sarai". The composer surely wished to avoid this text here because it would have left Gil's part grammatically incomplete and would not have allowed the voices to come together at the cadence. Therefore, **WGV** supplies the words "sarai per me" for Gil at 185-187, and extends the appropriate slurs. Finally, the accents in Cl at 183 and Fl at 187 have been extended to the other instrumental melodic parts in these measures only. This extension implies an articulation of the eight-measure passage in a pair of four-measure segments. There is no way to know whether this corresponds to V's intent.

188-223: Here the overwhelming evidence of autograph models favors a long slur for the word "addio", and **WGV** extends shorter explicit slurs at 189 (Duca), 191 (Cl), and 212 (Duca). For obvious reasons the shorter slur is preserved in Gil at 193 and is extended to parallel instrumental parts.

176 Gil A: See Note 171-223.

185-187 Gil A: See Note 171-223.

196 Gil A: There is a superfluous **pp**, not in V's hand, in the left margin (196 begins a verso). **WGV** deletes it.

209 Gil A: Because a page turn intervenes between 208 and 209, it is not certain that V really

intended two independent cresc. hairpins. The musical context, however, suggests this to be an appropriate interpretation.

211-243 Gil, Duca A: After having set the complete quatrain in this cabaletta, V concluded with a modified version of its first two verses:

"Addio! speranza
Sola sarai per me."

216 WGV: The (*f*) is derived and adapted to the orchestral context from an explicit sign in **pvRI**.

230 Duca A: The first note is *f'*. A comparison with 228 and 232 suggests this to be an uncorrected lapse. Perhaps V was anticipating 233, where the *f'* and *f''* in Duca and Gil make excellent musical sense, even though they occur simultaneously with the dominant harmony in the orchestra.

237 Gil, Duca A: Distracted by a page turn after 236, V forgot he was in the middle of the word "Addi-[o]" and wrote instead the end of the second verse of the quatrain, "[per] me". **WGV** adjusts the text.

243 Duca VE⁵¹: The final stage direction in **VE⁵¹** suggests that in Piave's imagination the Duca enters into the house and then leaves through a back door that leads directly to the street. This implies that one of the walls of the house must be an integral part of the protective walls around Rig's property.

N. 6. Aria [Gilda]

1, 11 WGV: V provided no dynamic levels for either the **Allegro assai moderato** (1-10) or the beginning of the **Allegro moderato** (11). Fl I is marked "dolce" in 1 and "dolcissimo" in 11, however; **WGV** assumes V intended the difference in degree to be reflected in dynamics and suggests [*p*] and [*pp*], respectively. The only explicit dynamics in the passage, **pp** in VI Soli at 20 and Fg at 24, support this reading.

8-10 Gil VE⁵¹: "*Scolpisciti nel core innamorato!*"

26-32 Gil VE⁵¹: "*Col pensiero il mio desir
A te ognora volerà,
E pur l'ultimo sospir,*"

31, 33, 74, 76 Gil A: **WGV** has followed precisely V's notation of ornaments in these measures, though the inconsistencies suggest that the composer may have omitted some by mistake. See particularly 74, where almost surely the upper ornamental notes should be added on the third and fourth beats. As the sketch presents a slightly different melodic line, it is of no real assistance. Variation plays such an important

role in this aria, however, that **WGV** prefers not to tamper directly with the readings of **A**.

47 Gil A: There is a staccato on the fourth note. As it is unique in this passage (47-49), **WGV** deletes it.

49 Gil A: The last two notes are beamed together. **WGV** uses two separate sixteenth notes, as is suggested by V's clear text underlay.

60 Gil pvRI: To provide a more attractive vowel for the cadenza, **pvRI** anticipates the syllable "sa-" on the *b*". Though this emendation is understandable, it fails to provide a syllable after the trill, where V clearly wanted one. **WGV** follows the reading of **A**, allowing each singer to adapt the vowels to her own needs.

70 Gil A: Gil's "mio [cor]" has been altered in **A** to "tuo", probably by a hand other than V's. **WGV**, following the sense of the text, restores "mio".

73 Gil A: The slur passes slightly over the barline into 74; **WGV** restricts it to 73, in keeping with the sense of the phrase.

74 Gil A: See Note 31, 33, 74, 76.

N. 7. Finale Primo

1 WGV: (*Recitativo*) is derived from **pvRI**.

4-7 Rig WGV: The parentheses, signifying an aside, are missing in **A**. They are derived from **VE**⁵¹.

8 LO, MI¹, PA, pRI: Although the tempo indication in **A**, "Andante assai mosso", is perfectly clear, it is striking that a group of contemporary sources, including **LO**, **MI¹**, and **PA**, have instead "All.^o assai sostenuto". **pRI** are inconsistent: some parts have one, some the other.

9 Rig VE⁵¹: "Chi è là?"

17, 19 Rig VE⁵¹: There are parentheses for both "Chi parla qua?" and "Chi va là" (the punctuation lacks for this last phrase). **WGV** deletes them, following **A** and the dramatic sense of the passage.

27 Mar A: V originally wrote  on the third and fourth beats, then clearly changed the rhythm to that given in **WGV**.

41 Rig A:  / The dot derives from an earlier, now largely illegible version, in which notes 2-3 were .

53 Rig A:  / **WGV** deletes the superfluous quarter rest.

60-125 VE⁵¹: The stage directions spread out over these measures in **A** are slightly different in **VE**⁵¹: "(alcuni salgono al terrazzo, rompon la porta del primo piano, scendono, aprono ad altri ch'entrano dalla strada, e riescono, trascinando Gilda, la quale avrà la bocca chiusa da un fazzo-

letto. Nel traversare la scena, ella prende [sic] una sciarpa.)"

65 Bor A: V originally wrote a slur over the first two notes, then added staccati directly on it, as if to cancel the slur.

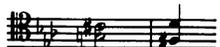
72 Mar, Cep A: The word "cresc." is found written between these two staves. The explicit hairpins render it superfluous, and **WGV** deletes it.

76 Bor, T. A: The slurs intended for 76 extend slightly past the barline, while the slur intended for 77 in Bor begins just before the barline. On musical grounds, separate slurs seem distinctly preferable.

90 Bor A: The *f* actually appears on the final eighth note of 89. **WGV** adjusts its placement, following the instrumental parts as well as the musical sense of the hairpins in 88-90.

91 Bor A: Some of the dynamic signs are carelessly placed in these measures. The *p* of Bor appears on the fourth note; **WGV** moves it to the third beat, as in B. The *pp* in VI I appears at the beginning of the measure, below the staff, while the "dim." appears above. The difference in shading of the inks suggests they were written at different times. **WGV** follows the more logical placement of dynamic levels in Cb (Vc = Cb) and B.

98 Cep, B. A: Many of the staccati, obviously written in haste, appear to be bar accents. **WGV** follows the clearer notation of 100, 102, and 104 in the vocal parts.

103-104 T. A:  / The nota-

tion is similar to the parallel progressions at 99-100 and 101-102. At 104, however, the T. I should surely have , as in Bor. **WGV** modifies V's notation, using separate stems, to clarify the situation.

106-110 Tutti VE⁵¹: The text "attenti all'opra", etc., absent in **VE**⁵¹, was probably suggested to V by Bor's "all'opra... badate a me" of 2-4.

108-109 B. A: The double stems are missing in **A**. **WGV** adds upward stems to V's downward ones for clarity.

130 Gil A:  / **WGV** prefers to add a flag, rather than delete the prolonging dot.

134-136 Rig VE⁵¹: The stage direction reads: "(si tocca gli occhi)".

136-153 Rig VE⁵¹: The long stage direction is slightly different from that given in **A**: "(si strappa impetuosamente la benda e la maschera, ed al chiarore d'una lanterna scordata riconosce la sciarpa, vede la porta aperta, entra, ne trae Giovanna spaventata; la fissa con istupore, si strappa i capelli senza poter gridare; finalmente dopo molti sforzi esclama):"

N. 8. Scena ed Aria Duca

1 Sketch: The tempo indication is "Agitato". Drawing on this further evidence of V's thought, **WGV** extends the "Allegro agitato assai" written below the score in **A** rather than the "Allegro" written above.

22 Duca A: The "Allegro" in the vocal line occurs in the second half of 22, after the word "Rec.^{vo}". **WGV** shifts it back to its logical position at the beginning of the measure.

26 Duca VE⁵¹: "Che un mio presagio interno"

30-33 Duca VE⁵¹: "Schiuso era l'uscio!.. la magion deserta!.."

37-39 Duca VE⁵¹: "Coei che potè prima in questo core"

41-45 Duca VE⁵¹, A: VE⁵¹ reads:

"Coei sì pura, al cui modesto *accento*

Quasi tratto a virtù talor mi credo!.."

The sketch has "accento", but **A** shows only "sguardo". Both the sketch and **A** substitute "spinto" for "tratto", although a later hand in **A** crossed out "spinto" and wrote "tratto" in its place. **WGV** follows V's original reading.

43-44 Duca A: A new slur begins at 44, the first measure of f. 141. Since the slur in 43 extends past the barline, **WGV** suggests a single slur for 43-44. The break is musically undesirable, coming in the middle of a word ("virtù") and interrupting the flow of the melodic line.

49 Duca A: The last two notes share a common beam, although the physical separation of the syllables in **A** argues against an elision. **WGV** follows the model of 50, where the separate beams are clear, a reading adopted also by **pvRI**.

57 WGV: The dynamic level, [*pp*], is suggested by the explicit **pp** in **Ob** and **Fg** at 63.

64-65 Duca VE⁵¹: "Quando fra il *duolo* e l'*ansia*"

68 Duca A: There are corrections on the first and third beats. The second note was originally *dh'*, which explains the precautionary flat appearing in **A** on note 3. After V deleted the natural, he neglected to move the flat. **WGV** shifts it to note 2. Beat 3, on the other hand, includes a confusing residue of additional notes interspersed with the final pitches. At one time V beamed these notes as . When he began to write the text and realized he would need detached notes, he tried to delete the last three notes and the offending beams. With the text more clearly in mind, he changed note 3 to , and completely rewrote notes 4-6 as .

71-72 Duca VE⁵¹: "Ned ei potea soccorrerti"

74 VI I WGV: Although there is a long tradition for an *fb'* on the second beat and an *fh'* on the third beat, neither **A** nor **pRI** nor any manuscript source supports it. Indeed, **pRI** and **PA**

have an explicit *h* on the second beat. Musical arguments can be adduced in favor of either reading. **WGV** follows **A** in the belief that V was unlikely to omit by inadvertence such an important musical effect.

75-78 Duca Sketch: The text originally set by V in these measures was:

"Ah tal pensiero lacera
Quest'alma sventurata."

The revised text, as given in **VE⁵¹**, is:

"Ei che vorria coll'anima
Farti quaggiù beata;"

It has an accent on the first syllable of the second verse, "Farti", rather than on the second syllable, "Quest'alma". To accommodate the previously written musical line, V inserted an "ah" in 76.

85-86 Duca A: The two large fermatas in **A** are needed because of a page turn after 85. With a change of system at the same point, **WGV** preserves the two fermatas. V clearly intended a single melodic unit, sung with freedom.

86-87 Duca A: The concluding text was originally: "no, per te non invidiò." Probably to avoid the placement of "-diò" on the concluding high note, V altered the words as in **WGV**.

97-98 Duca VE⁵¹, Sketch: "Bella! e d'onde?" "Bella" is found also in *Il Duca di Vendome*.

112-114 Tutti VE⁵¹: "Rara beltade ci si scopri."

134-136 Tutti VE⁵¹: "Ci venne fatto quinci asportar."

136-161 VE⁵¹: The sequence of verses in **VE⁵¹** does not correspond exactly to V's setting. Note too the different opening of the Duca's first verse:

TUTTI Quand'ei s'accorse della vendetta
Restò scornato ad imprecar.

DUCA (*Che sento!* è dessa la mia diletta!..

Ah tutto il cielo non mi rapì!)

Ma dove or trovasi la poveretta?..

(*al coro*)

TUTTI Fu da noi stessi addotta or qui

141 Bor, B. A: At the beginning of 141 there are superfluous **ppp**, which duplicate those of 140. **WGV** deletes them.

146-147 Bor A: V wrote "ad imprecare" instead of "restò scornato" as in 142-143. Since this is part of a repeated passage, there is no reason to consider the anomaly more than a momentary lapse, **WGV** follows the earlier passage.

150 Voices WGV: The (*p*) is derived from **pvRI**. A softer vocal dynamic level is also implicit in the **pp** and **pp** of the orchestra.

155 Bor A:  / **WGV** rewrites the rests and adds a fermata as in the other parts.

156, 159 WGV: The suggested dynamic level, (*p*), is derived from the accompaniment in **pvRI** at 156.

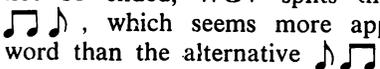
174 Duca A: In the libretto the "a" must be

elided with the preceding syllable, “-gio”. As if to suggest this, V beamed together the last two notes of 174. Nonetheless, the composer placed the “a” below the final note. **WGV** follows his notation. See also 189 and 190, where **WGV** remains faithful to the notation of **A**.

185-187 Duca **VE**⁵¹: “Conosca *appien* chi sono” / It is certainly possible that V’s repetition of “alfin” is an unintentional lapse.

191-192 Duca **A**: The text from 191 (beat 3) through 192 (beat 2) was originally  *an--co in tro-no*

After making the correction, V forgot to beam together the last three notes of 191; **WGV** uses a single beam.

194 Duca **A**: The last triplet is beamed together. Since the two syllables of “degli” cannot be elided, **WGV** splits this beaming into , which seems more appropriate to the word than the alternative .

197 **pvRI**^{ne}: ♩ = 132 / This metronome marking is found also in subsequent Ricordi vocal scores. The manuscript copies and later Ricordi printed orchestral scores have ♩ = 144, adopted by **WGV**, as at the second “**Più mosso**” (236). There is no metronome marking here in **pvES**^{ne}.

197-209 Tutti **VE**⁵¹: “(Quale pensiero or l’agita;” / V actually wrote this text for Bor and Cep at 201 and 203, but altered it to “Oh qual” as elsewhere in this passage. From 197 through 203, text appears explicitly only in Bor, Cep, and T. See also Note 204.

204 Bor, T. **A**: “l’agita, *quale* pensiero or” / The declamation of “quale” is very poor. This measure opens f. 157^v, where from 204 to 209 V wrote text only in Bor and T. That he corrected “quale” to “oh qual” four times on f. 157 (cf. Note 197-209) strongly suggests that he intended to correct the words throughout, and **WGV** alters the score. Compare also 236-238.

206 **WGV**: The (*f*) is taken from **pRI**, winds and percussion, and from **pvRI**.

236 Duca **A**: Following the repetition of the cabaletta theme, V forgot that the last word sung by Duca was “amor”. Instead of “-mor” at 236, he wrote “cor”, an error corrected in **WGV**.

239 Orch **WGV**: The (*f*) is derived from **VE** (Cb), **LO** (VI II and Cb), and **MI**¹ (VI I, VI II, and Cb). See also Bor, Cep, and B. in **A**. There are several models in **pRI**, including one for Trn III at 247.

239 T. **A**: There is an accent (>) on the second beat. Since there are no other examples among the vocal parts in 239-240, **WGV** deletes it.

240-241 Cep **A**: From the second note of 240 through the downbeat of 241, **A** also shows the lower octave. A similar reading in **B**. on notes

2-4 of 240 was clearly altered by V, who erased the lower part. **WGV** presumes that the composer intended to do the same in Cep and deletes the lower part. It is not possible for Cep to sing these notes alone.

248-249 Bor, Mar **A**: Originally V wrote on these staves the parts that should have been assigned to Mar and Cep. Realizing his mistake, he erased them and rewrote them on the proper staves. During this first stage, there appear to have been accents (>) on notes 2-4 in Mar. When he erased the part, however, V failed to carry the accents over to the newly written part on the correct staff. Since there are presently no vocal models for the accents, **WGV** leaves them out.

250-251 **A**: V signaled a repeat of 248-249 by writing | ✱ | in all parts; he notated explicitly only Duca and Cb (Vc = Cb). This works for everyone except T. II, whose resulting part (c#'-f#'-d#') would be extremely awkward. **WGV** therefore substitutes a *d'* for *f#* on the downbeat of 250, as in V’s own resolution at 252.

N. 9. Scena ed Aria [Rigoletto]

Introductory Note

Paggio

Though Verdi wrote the part of the Paggio in tenor clef, at the premiere it was taken by a woman, S.^{ra} Annetta Modes Lovati, who presumably sang the notes an octave higher.

Critical Notes

5-9, etc. Rig **VE**⁵¹: “La ra, la ra, la ra,” etc., is absent from the libretto. Having Rig pretend nonchalance by singing meaningless syllables (“cantarellando”), an exceptionally powerful dramatic stroke, may have been a late thought of V, for in the sketch the part is assigned only to the orchestra. The punctuation is editorial. The use of an accent on the final syllable at 9 and 23 follows V’s notation at 23.

9 Rig **A**: It would appear that V wrote “la”, then changed it to “ra”, but the reverse interpretation cannot be excluded. **WGV** has been influenced by the clear “rà” at the parallel 23.

9 Tutti **VE**⁵¹: “Buon giorno, Rigoletto...” / The “Oh” was already added by V for musical reasons in the sketch.

11-13 Cep, Rig **VE**⁵¹: “CE. Ch’hai di nuovo? / Buffon?” / Given V’s setting, **WGV** replaces the first question mark with a comma. Rig’s sarcastic repetition is not indicated in the libretto, but it is already present in the sketch.

15 Rig **A**: On the second and third beats, V

wrote only $\dot{\gamma}$; **WGV** corrects the obvious error, replacing $\dot{\gamma}$ with γ .

16-17 Rig VE⁵¹: The stage direction reads "(spiando inquieto dovunque)".

17 Rig A: The final syllable in Rig's tune is missing. **WGV** adds "ra", as in the parallel 7, but see 21 and 34, also similar, where V wrote "la".

17-18 Rig VE⁵¹: "(Dove l'avran nascosta?..)"

32 WGV: The *p* is extended here from 1.

34 Rig A:  / Following the declamation, **WGV** beams the first two notes separately, as in all similar passages.

36 Rig VE⁵¹: The stage direction is "(gettandolo)".

42 Mar VE⁵¹: The libretto assigns "Dorme." to Cep.

46-48 Tutti VE⁵¹: "E non capisci / Che vedere per ora non può alcuno?.." / In the sketch V used the word order of **VE⁵¹**, but altered it in **A**.

55 Tutti VE⁵¹: An extra line of text for the courtiers, "Tu deliri!", follows Rig's "al mio tetto rapiste...". Although V included this line in his sketch, he omitted it in **A**.

57-58 Rig VE⁵¹: "Ella è qui..." / V used this variant in his sketch. In some respects it is preferable to the version of **A**, "Ella è là...", which Rig repeats at 68-69, since it allows for a psychological progression from realization that Gil is "qui", in the palace, to "là", in the Duca's bedroom.

70-71 Rig VE⁵¹: "la renderete."

93-98 VE⁵¹: The stage direction reads: "(si getta ancor sulla porta che gli è nuovamente contesa dai gentiluomini; lotta alquanto, poi torna spossato sul davanti del teatro)"

98, 99 WGV: The (*p*) is derived from **pvRI**, where it is found at 98.

101 Rig A: There are the equivalent of eleven eighth notes in this measure. The prosody suggests adding an eighth rest to complete a triplet on the second beat.

106-113 Rig VE⁵¹: "Dimmi or tu dove l'hanno nascosta?.. / È là?.. È vero?.. tu taci!.. perché?"

112-113 A: The double bar occurs between 112 and 113, perhaps because 112 is the concluding measure on f. 176. **WGV** follows the earliest printed sources, **pRI** and **pvRI**, in placing it after 113, where V inserts the new key signature. The sketch has no double bar at this point, but the sketch has relatively few double bars anywhere.

113-114, 117 WGV: The [*pp*] is suggested by two *pp* in C. I., at 117 and 122. (See also the *pp* in Rig at 112.) The *pp* at 117, however, has been removed as not consonant with the hairpins. A sudden *pp* in C. I., furthermore, would

clash with the dim. in Rig (cf. also 114-115).

113-115 Rig VE⁵¹: "Miei signori... Ah perdono, pietate..."

114 Rig, C. I. A: The readings of modern editions, which ascend to *eh'* in Rig (and *g'*, sounding *c'*, in C.I.) on the last note of 114, are contradicted by **A**, the sketch, and **pvRI**, which reserve this intensification of the melodic line for 116. At 116, the last note in C.I. was originally also written *f'* (sounding *bh'*), but V altered it to *g'* (sounding *c'*) and annotated the part "sol".

117 Rig A: There appears to have been an ornamental *dh'* (♯) before the second beat, which V smeared away. This ornament is present in the sketch.

117-122 Rig VE⁵¹: "Ridonarla a voi nulla ora costa, / Tutto il mondo è tal figlia per me."

120 Rig Sketch: In the sketch V wrote this articulation for the last five notes: 

121 Rig A: The first beat is written ♩ ; **WGV** omits the dot, preferring to continue the basically duple notation.

124 Rig A: On the third beat V wrote  , a notational error found also in the sketch. **WGV** separates the beams.

127 Rig A: The fourth beat is written ♩ ; see Note 121.

N. 10. Scena e Duetto [Gilda e Rigoletto]

20 Rig A: The first note is imprecisely written and could be construed as an *eh'*. **WGV** follows all sources in reading *dh'*.

25-27 Gil VE⁵¹: "Il ratto... l'onta, o padre!.."

65-168 Sketch: This entire section was sketched a half-step higher, in F minor and D major.

83-85 Gil VE⁵¹: "giovane / S'offerse al guardo mio..."

96-97 Gil VE⁵¹: "Sono studente, povero,"

97 Gil A:  / **WGV** follows **pvRI** in interpreting this mistake as  ; it would also be possible to emend the passage by omitting a dot. It is more likely, however, that V made an error of omission than one of commission.

101 Gil A: The final three notes are beamed together, which could imply that "palpito amor" should be elided. V wrote the "a-" of "amor" far to the right of "-to", however, even to the right of the last note of 101. Furthermore, in the poetry "Amor mi protestò" is a new verse and hence should not elide with the previous verse. **WGV** consequently adjusts the beaming and places the "a-" under a separately beamed sixteenth note.

102 Gil A: Originally V wrote  -mor mi

Realizing he would need the word "mi" later in the measure, he smeared it away and placed "mi" again under the following triplet. Since only a single syllable now remains to be sung on the first beat, **WGV** emends the beaming.

110-111 Gil **VE**⁵¹: "Quando improvvisi *apparvero*"

111 Gil A: There may be a second dot after the first note () . The sketch unquestionably has this reading, though the sketch also shows

 at the start of 106, where A has 

113 Gil A:  / **WGV** substitutes 

118 Gil **WGV**: The orchestral fermatas suggest that V forgot to provide a fermata for Gil. **WGV** adds it by analogy with 88 and 102. The fermata is also present in **pvRI** and **pvES**.

119 Rig **WGV**: Fermatas in the orchestra and Gil suggest that V forgot to provide one for Rig. **WGV** accepts the reading of **pvRI** and **pvES**.

119 Rig **VE**⁵¹: The libretto supplies two additional verses not set by V:

"Non dir... non più mio, angelo.
(T'intendo, avverso ciel!"

(The comma in the first verse should precede "mio".) In their place, V inserted the exclamation "Ah"; **WGV** adds the punctuation.

120 **WGV**: "(*Più mosso*)" is derived from **pvRI**, **LO**, **MI**¹, and **PA**.

120 A: [**pp**] is suggested by V's explicit dynamics at 127.

129 Rig, Cl A: The final notes are written as ; **WGV** alters them to , as in Rig at 131, etc.

136 Rig A: As at 119, V's "Ah" is not in **VE**⁵¹, and the punctuation is editorial. More important, V writes , without a dot after

the quarter note. Although the sketch has , both the placement of the fermata in A and the fact that it seems more likely V omitted a dot than a rest favor the solution of **WGV**.

137 A: **Più lento**, which appears only over Gil's staff, was clearly a late addition and may not be in V's hand. It is present in all sources except **VE**, however, and is therefore accepted by **WGV**.

137-142 Rig **VE**⁵¹: "Piangi, fanciulla, e scorere"

139 Rig A: There is a staccato on the second note, which **WGV** deletes as inconsistent with the tie. Cl, which is doubling the voice, has staccati only on notes 3 through 7 (139, 143, 148, and 152).

139 Rig A: The **pp** falls variously between the second note of the triplet on the third beat and the first note of the triplet on the fourth beat in the appearances of this figure at 139, 143, 148, and 152. **WGV** normalizes them all to fall directly after the tie and its accompanying dim.

145-165 Gil A: V used both variants of the spelling: "angiol(o)" and "angel(o)". **VE**⁵¹ is also inconsistent: while it has "angelo" here, it reads "angiol" later in act III. **WGV** selects "angiol(o)" in this passage, since V both began and ended the section with it (see 145-149 and 164 in A).

151-152 Rig A: The hairpins are very carelessly placed: the cresc. covers only the last note of 151 and first note of 152, while the dim. lasts from notes 3 through 6 of 152. **WGV** follows the more logical models of 139, 142-143, and 147-148.

156, 160 Gil A: Notes 4 through 6 are written with a single beam. The requirements of the declamation and the actual text underlay in A both suggest , adopted by **WGV**.

157 Rig **pvRI**: The *dh* of A is replaced by an *f*. The parallel with 161 does suggest this to be a possible emendation, but V's notation is clear and **WGV** preserves it. The sketch is not helpful here: Rig's melodic line is diverse and in any event 153-156 are enclosed in repeat signs.

163 Gil, Rig A: The rhythm in the second half of 163 is . By presuming a third triplet of sixteenth notes, it is possible to preserve V's notation. An alternative solution would halve the value of the rest and following note, but the almost total absence of sixty-fourth notes in this passage (the sole exception is Gil at 118) makes us wary of that solution.

164 Gil A: The final rest reads ; the extraneous dot has been deleted in **WGV**.

164 Rig A: The third note reads ; its value has been corrected to , as in Gil.

167-169 Rig **VE**⁵¹: "Compiuto pur quanto a fare *mi* resta."

168 Rig A:  / Given the rhythms at 167 and 169, **WGV** deletes the augmenting dot.

172 Rig **WGV**: () is derived from **pvRI**. The orchestral fermatas suggest that V intended Rig to sing his part with a certain rhythmic freedom.

173 A: **Moderato**, which appears under the Cb staff, is a later addition to A and may not be in V's hand. It is, however, present in all sources.

174-179 Usc **VE**⁵¹: "Schiudete... ire al carcere *Castiglion* dee." This uncorrected reference to an earlier version of the libretto is found also in A at ff. 196 and 196^v, where V identified the charac-

ter as "Castigion(e)" three times. A different hand later corrected the name to "Monteron(e)".

186-188 Mon VE⁵¹: "colpiva il tuo petto."

192-193 Rig VE⁵¹: "No, vecchio, t'inganni."

201, 209 Rig WGV: (-----) is derived from pPRI.

204, 205 Rig A: V wrote "3" to indicate triplet eighths on the last quarter note of each bar. (The same occurs in Gil at 248.) Since a triplet subdivision of the beat is understood throughout the cabaletta, WGV deletes these reminders.

219-222 Rig VE⁵¹: "Il buffone colpirti saprà."

223-226 Gil VE⁵¹: The stage direction, "(da sè)", appears incorrectly at the end of Gil's verse: "O mio padre qual gioia feroce". It should instead accompany the last two verses of her strophe (243-250). Indeed, V explicitly wrote "fra sè" at 243.

229 Gil A: There is a dim. hairpin over the first note. The measure, however, originally read



The height of the hairpin suggests it was intended for this first version and V neglected to remove it even though it is no longer appropriate for the revised version. WGV deletes it.

251 WGV: The (*f*) is derived from pPRI and pVES.

262 Gil A: Notes 2-4 are beamed together; WGV alters the beaming to reflect the declamation suggested by V's text underlay.

N. 11. Scena e Canzone [Duca]

1-17 A: V wrote the description of the scene across these measures in a single line, just above the vocal staves. Since no precise coordination with the music is implied, WGV has placed the description at the start of the number, as in VE⁵¹. In the latter, part of the text differs slightly: "Sparafucile nell'interno della osteria, seduto presso una tavola".

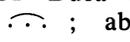
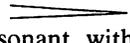
10 WGV: The term "(*Recitativo*)" here and the "(*a tempo*)" at 25 are taken from pPRI.

16 Rig VE⁵¹: "Ma avrai vendetta" / V appears to have added the "ne" as part of a revision of the vocal line in A.

32-33 Duca VE⁵¹: "Una stanza e del vino..." / In A, "tua sorella" is canceled and "una stanza" written above in another hand. WGV follows V's original reading, present also in the sketch and in Hugo's play. In this regard, see V's letter to Marzari of 14 December 1850: "Come mai il Duca nell'ultimo atto va in una taverna remota solo, senza un invito, senza un appuntamento amoro-

so?..". The change was undoubtedly made to mollify the censors.

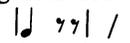
36 VE⁵¹: "entra nella vicina stanza"

51 Duca A: The autograph originally read ; above this V wrote "legate" and . WGV retains the slur as consonant with the "legate" and with slurs in the parallel 53 and 94. (These also justify the added slur in 96.)

52, 54 Duca WGV: The vocal slurs are derived from V's models at 60 and 95; similar slurs have been extended to 62, 97, 103, and 105. The difference in length between the vocal model and the instrumental model has been allowed to stand.

67, 69 Duca WGV: The ----- and *pp* are derived from 110 and 112, respectively.

69 Duca WGV: The slur is derived from 73. The word "leggero" was originally written very close to the staff. V scratched it out and rewrote it somewhat higher, leaving a residue of potentially confusing dots above the triplet.

80 Duca A:  / WGV's correction follows 123 and the other settings of "pensier" at 74 and 117.

98 Duca A: There is an extraneous > between the final note and the barline, perhaps an uncorrected slip of the pen for the accent in 99; WGV deletes.

103, 105 Duca A: The value of the ornament is uncertain. At 103, at least, V seems to have written ; WGV prefers , the unequivocal reading of 95 and 97.

111 Duca A: V appears first to have written an *f* alone just before the downbeat, as at 68. He then substituted a *cresc.* at 110 with a concluding *f*, the latter falling just after the downbeat. WGV employs the *cresc.* and the more logical *f* of 68 and the first version of 111.

124-131 A: V provided no dynamic level for this concluding statement of the ritornello, although he wrote the music out in full. Only when the instrumentation is reduced at 132 did he specify *p* and *dim.* Extending the dynamics from the opening ritornello, with its *pp* accompaniment and *f-p* contrast in the melody, seems neither musically nor dramatically appropriate. WGV has preferred to adopt and extend the dynamic level found here in pPRI: (*f*) at 124 with no reduction in dynamics until 132.

124-141 WGV: The first and concluding parts of the stage direction are taken from A with additions from VE⁵¹. For reasons of space, V abbreviated the second part in "Scende Madalena [*sic*] sulla et...". WGV follows VE⁵¹. Describing Spa's gesture, V wrote "colla poma della sua spada"; VE⁵¹ has "col pome". WGV uses the grammatically correct "col pomo".

VE⁵¹, also present in **pvRI**, “basto io solo”.

23 Rig VE⁵¹: “Vuoi saper *anco* il mio?”

39-41 Coro WGV: The slurs are inconsistent here, too, but the evidence predominantly favors a continuous slur for the entire phrase. Even when **A** shows two separate slurs (see 72-74), they tend to overlap, with the first reaching the downbeat of the second measure and the second beginning at that same note.

43 Duca VE⁵¹: “Tanto meglio. / *Io qui mi tratterò... tu dormirai*”

46 Spa A: V’s “Oh” is absent in **VE⁵¹**.

54 Duca A: The last note is erroneously written as 

57 VE⁵¹: The stage direction reads: “all’orecchio *di Mad.*”

62-67 Madd A: Both vocal phrases originally began one bar earlier, and each was supplied with a slur. When V shifted the phrase ahead by one measure, he inadvertently omitted the slur at 66-67.

72-74 Madd VE⁵¹: “qual *mai* notte è questa!”

74 VE⁵¹: The stage direction begins “*giunto al granaio*”.

78-82 VE⁵¹: The stage direction begins: “*depono il cappello, la spada e si stende sul letto, dove in breve addormentasi*”. It is noteworthy that **VE⁵¹** does not specify the reprise of “*La donna è mobile*”. **WGV** follows **A**.

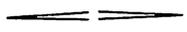
86-89 Duca A: Because of a change of folio after 88, V failed to complete his stage direction “ripetendo *la canzone si*”; **WGV** suggests “[*addormenta*].”

128 WGV: The (*pp*) is derived from **PA**.

131 Madd VE⁵¹: Between the two portions of the stage direction, Madd says “*Peccato!.. è pur bello!*”, a sentence not in **A**.

143 VE⁵¹: The stage direction ends: “*Spessi lampi e tuoni*”. Since **A** specifies where lightning and thunder occur, the phrase has been deleted.

144-146 Coro A: 

The continuous cresc. is anomalous and is surely an uncorrected remnant of an earlier version, in which the choral parts continued to ascend from 144 through 146. **WGV** believes that V intended to employ the earlier dynamic pattern, 

168-169 Coro A: Both autograph models show the cresc.-decresc. coming to a peak on the third beat of 169. **WGV** adjusts this reading on the assumption that V intended the peak to come on the downbeat of 169, as in other appearances of the figure. (But see also Note 144-146.)

222 Spa WGV: The accent is derived from Madd at 226. Note that in the sketch there is an accent in Spa but none in Madd. The evidence suggests that V intended accents for both parts.

222, 226 WGV: *ff* is derived from Cb in 288.

258 Spa VE⁵¹: “Ancor *c’è mezz’ora.*”

266-267 Gil VE⁵¹: “al mio *amore*”

270 Gil A: The first note in 270 could possibly be read as *b’*. Because it omits the vocal part in this measure, the sketch offers no assistance. **WGV** follows the traditional reading of *a’*.

271 Gil A: V notated Gil’s knocking with quarter notes above the staff; **WGV** substitutes diamond-shape symbols to avoid any suggestion of pitch.

271 Gil VE⁵¹: “*picchia alla porta*”

274 Gil VE⁵¹: The stage direction reads “*torna a bussare*”.

277-278 VE⁵¹: Spa’s “*Chi è?*” is assigned to Madd, as it is also in *Il Duca di Vendome*.

291 Madd VE⁵¹: “*con altra salvar.*”

298-300 Gil VE⁵¹: “*Oh cielo pegli empi ti chiedo perdono...*”

308 Madd A: The second note was originally *b \flat* () . In altering it to *d* () , V neglected to remove the dot.

314 Spa A: The second and third notes are on a single beam; **WGV** substitutes , following the declamation. The same substitution is made in Madd at 318, fourth beat.

320 Gil, Madd A: The text has been corrected, but V did not adequately remove the earlier version. **WGV** follows the unequivocal declamation at the equivalent 325.

333-342 VE⁵¹: This extraordinary concluding dialogue is not present in Piave’s libretto, but it is already to be found in V’s sketch.

355 VI I (Fl, VI II = VI I; Ott = Fl) WGV: The \natural for the *f* is derived from **pvRI**. It is also suggested by the sketch, which is clearly conceived with a D minor key signature. In fact, when V required a C \sharp in the sketch, as in the bar corresponding to 358, he notated it explicitly twice. Given the harmony at 355, **WGV** believes that V became momentarily confused about the signature in **A**.

376 T. A: The slur from 374 ends on the first beat of 376 and a new slur begins at the same point. **WGV** prefers a continuous slur as at 384.

388 A: Another hand has written “*la pioggia è cessata*” over V’s “*la pioggia cessa*”; **WGV** follows V’s original wording.

RIGOLETTO

RIGOLETTO

di *by*
Giuseppe Verdi

N.1. Preludio

N.1. Prelude

Andante sostenuto (♩ = 66)

The musical score is written for piano and orchestra. It consists of four systems of music. The first system (measures 1-5) features the piano part with a dynamic marking of *p* and the instruction "[Ottoni]". The piano part has a melodic line with a slur, and the bass line has chords. The second system (measures 6-10) continues the piano part with a dynamic marking of *pp*. The third system (measures 11-14) introduces the orchestra with the instruction "[+ Archi]". The piano part has a dynamic marking of *pp*. The orchestra part has a dynamic marking of *pp* and includes markings for *cresc.*, *a*, and *poco*. The fourth system (measures 15-18) features a fortissimo *ff* dynamic marking and the instruction "[Tutti]". The piano part has a dynamic marking of *f* and the orchestra part has a dynamic marking of *ff*. The score is in 3/4 time and the key signature has two flats.

19 *ff*

Musical score for measures 19-21. The right hand features a series of chords with a melodic line, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *ff*.

22 *dim.* *p* *pp*

Musical score for measures 22-24. The right hand has a melodic line with slurs, and the left hand continues with eighth notes. Dynamics include *dim.*, *p*, and *pp*.

25 *ppp* *pp* *pp*

Musical score for measures 25-28. The right hand has a sparse melodic line with slurs, and the left hand has a sparse accompaniment. Dynamics include *ppp*, *pp*, and *pp*.

29 *pp* *p* *cresc.*

[*pp*] [*p*] [*cresc.*]

Musical score for measures 29-31. The right hand has a sparse melodic line, and the left hand has a steady eighth-note accompaniment. Dynamics include *pp*, *p*, and *cresc.* with bracketed versions [*pp*], [*p*], and [*cresc.*].

32 *ff*

[*ff*]

Musical score for measures 32-34. The right hand has a sparse melodic line, and the left hand has a steady eighth-note accompaniment. Dynamics include *ff* and [*ff*].

ATTO PRIMO

FIRST ACT

(Sala magnifica nel palazzo ducale con porte nel fondo che mettono ad altre sale, pure splendidamente illuminate; folla di Cavalieri e Dame in gran costume nel fondo delle sale; paggi che vanno e vengono. La festa è nel suo pieno. Musica interna da lontano e scroscii di risa di tratto in tratto)

(Magnificent room in the ducal palace with doors in the rear which lead to other rooms, these also splendidly illuminated; crowd of Gentlemen and Ladies in sumptuous attire at the rear of the rooms; pages who come and go. The festivities are at their height. Off-stage music in the distance and bursts of laughter from time to time)

N.2. Introduzione

N.2. Introduction

Allegro con brio ($\text{♩} = 112$)

Festa da Ballo
Festivities and dancing

Musica interna
Music off-stage

(Banda interna)
(Off-stage band) **ff**

6

brillante

mf

10

14

folla di
crowd of

ff

Cavalieri e Dame che passeggiano nelle sale del fondo
Gentlemen and Ladies, who promenade in the rooms at the rear

18

22

mf

paggi che vanno e vengono
pages who come and go

26

30

nelle sale in fondo si vedrà ballare
in the rooms at the rear dancing can be seen

34

38

Musical score for measures 38-41. The piece is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 41 ends with a whole rest.

42

Musical score for measures 42-45. The right hand has a more complex texture with chords and sixteenth-note patterns. A dynamic marking of *p* (piano) is present in measure 44. Measure 45 ends with a whole rest.

46

Musical score for measures 46-49. The right hand continues with melodic and harmonic development. Measure 49 ends with a whole rest.

50

Musical score for measures 50-52. A dynamic marking of *mf* (mezzo-forte) is present in measure 50. A dynamic marking of *p* (piano) is present in measure 52. Measure 52 ends with a whole rest.

53

Musical score for measures 53-56. The right hand features a melodic line with some grace notes. Measure 56 ends with a whole rest.

(SCENA I:) Da una delle sale vengono parlando fra loro il Duca e Borsa *
 (SCENE I:) From one of the rooms, the Duke and Borsa enter, in conversation *

57

ff

61

65
 Duca
 Duke

Del - la mia bel - la in - co - gni - ta bor - ghe - se toc - ca - re il
 I have de - ci - ded to fi - nish my ad - ven - ture, to - night I'll

ppp

68
 Duca
 Duke

fin dell' av - ven - tu - ra vo - glio.
 win my pret - ty lit - tle beau - ty.

Borsa

Di quel - la gio - vin che ve - de - te al
 That lit - tle girl you saw at her de -

* VE⁵¹: « Il Duca e Borsa che vengono da una porta del fondo. »
 "The Duke and Borsa who enter from a door at the rear."

71

Duca
Duke

Da tre me - si o - gni fe - sta.
Now I see her e - v'ry Sun-day.

Bor.

tem - pio?
- vo - tions? La sua di -
And have you

ppp sempre sottovoce

75

Duca
Duke

In un re - mo - to cal - le; mi - ste -
I know where she is dwel-ling; e - v'ry

Bor.

- mo - ra?
traced her?

79

Duca
Duke

- rio - so un uom v'en - tra o - gni not - te.
night a stran-ger comes to see her.

Bor.

E sa co - lei chi sia l'a-man-te
Can she have guessed that you are her ad -

mf

un gruppo di Dame * attraversa la sala
*a group of Ladies * crosses the room*

83

Duca
Duke

Loi - gno - ra.
I doubt it.

Bor.

su - o?
 - mi - rer?

88

Duca
Duke

Quan - te bel - tà!...
Here's beau - ty too!...

Mi -
 Ad -

Bor.

93

Duca
Duke

Ma vin - ce tut - te di Ce - pran la
Fai - rest of all is the Coun - tess Ce -

Bor.

- ra - te?
 - mire it!

* VE⁵¹: « (Un gruppo di Dame e Cavalieri attraversan la sala) »
 "(A group of Ladies and Gentlemen crosses the room)"

97

Duca
Duke

spo - sa.
- pra - no. (piano)
(softly)

A mie cheim - por - ta?
What would it mat - ter?

Bor.

Non v'o-dail con - te, o Du - ca... Dir-lo ad al - tra ei po -
Don't let her hus - band hear you... He might tell all the

(Orchestra)

pp

p

102

Duca
Duke

Né sven - tu - ra per me cer - to sa - ri -
And sup - po - sing he does why should I fear

Bor.

- tri - a ...
o - thers...

107 Allegretto (♩ = 80)

Duca
Duke

- a.
it?

Allegretto (♩ = 80)

[Archi]

pp

112 *con eleganza*

Duca
Duke

Que-stao quel - la _____ per me pa - ri so - no a quan-
Ne - ver tell me _____ one wo-man a - lone should rule my

116

Duca
Duke

- t'al - tre d'in - tor - no, _____ d'in - tor - no mi ve - do,
heart _____ or com - pel me _____ to te - di - ous con - stan - cy,

120

Duca
Duke

del mio co - re _____ l'im - pe - ro non ce - do _____
I de - fy you, _____ all wo - men in - spire _____ me, _____

124

Duca
Duke

_____ me - glio ad u - na _____ che ad al - tra bel - tà.
_____ love's va - ri - e - ty _____ is all that I ask.

128
Duca
Duke

La co - sto - ro av - ve - nen - za è qual do - - -
E - v'ry wo - man's a flow'r to be ga - - -

132
Duca
Duke

con brio

- no di che il fa - to ne in - fio - ra la vi - ta;
- ther'd, and our life's all too short for the task; ah,

136
Duca
Duke

s'og - gi que - sta mi tor - na gra - di - ta, for - se u -
so if one girl should fail to a - muse me, or re -

140
Duca
Duke

- n'al - tra, for - se u - n'al - tra do - man lo sa - rà, u - n'al -
- fuse me, then a - no - ther, a - no - ther will do, a - no -

144
 Duca Duke
 - tra, for - se u-n'al - tra do-man lo sa -
 - ther, yes, a - no - ther, a - no - ther will

cresc. p

148
 Duca Duke
 - rà.
 do.

[Tutti] mf

152
 Duca Duke
 La co - stan - za, ti - ran - na del
 I ad - vise men to try e-v'ry

[Archi] pp

156
 Duca Duke
 co - re, de - te - stia - mo qual mor - bo, qual mor - bo cru -
 joy that life can bring, I de - spise men who va - lue fi -

160
Duca
Duke

- de - le, sol chi vuo - le si ser - bi fe -
- de - li - ty; to be faith - ful is ask - ing for

164
Duca
Duke

- de - le; non v'è a - mor, se non v'ha li - ber -
sor - row; I can love on - ly when I am

168
Duca
Duke

- tà. De' ma - ri - ti il ge - lo - so fu -
free. So I laugh at the hus - band who's

172
Duca
Duke

- ro - re, de - gli a - man - ti le sma - nie de -
jea - lous, for an eve - ning his fair wife I

176
Duca Duke

- ri - do, an - co d'Ar - go i cen - t'oc - chi di -
bor - row, I re - turn her I re - turn her to -

180
Duca Duke

- sfi - do se mi pun - ge, se mi pun - ge u - na qual - che bel -
- mor - row when a fai - rer, when a fai - rer flow'r has at - trac - ted my

184
Duca Duke

tà, se mi pun - ge eye, when a* fai - rer flow'r

188
Duca Duke

u - na qual - che bel - tà. has at - trac - ted my eye.

* See Translator's Note

(SCENA II: Detti, il conte di Ceprano che segue da lungi la sua sposa servita da altro Cavaliere. Dame e Signori entrano da varie parti)

(SCENE II: The preceding, the Count of Ceprano following at a distance his wife, who is attended by another Gentleman. Ladies and Men enter from various directions).

Tempo di Minuetto (♩ = 88)

entrano Dame e Cavalieri. Intanto nelle sale in fondo si ballerà il Minuetto.
Ladies and Gentlemen enter. Meanwhile in the rooms at the rear, the Minuet is danced.

193

(p) (Archi sul palco)
(String orchestra on stage)

198 Duca il Duca va ad incontrare la Contessa di Ceprano e le dice con molta galanteria
Duke The Duke goes up to the Countess of Ceprano and says to her very gallantly

Par-
You're

203 Contessa di Ceprano
Countess of Ceprano

Se - gui - re lo spo - so m'è
My hus - band com - mands me to

- ti - te! Cru - de - le!
lea - ving! how cru - el!

Duca
Duke

207

C.ssa
Ctss

for - za a Ce - pra - no.
leave for Ce - pra - no.

Duca
Duke

Ma de - e lu - mi - no - so in cor - te tal
Then you must dis - o - bey him, for I now com -

211

Duca
Duke

a - stro qual so - le bril - la - re. Per voi qui cia - scu - no do -
- mand you, to stay is your du - ty. En - joy all the ho - mage we

215

Duca
Duke

- vrà pal - pi - ta - re. Per voi già pos - sen - te la
of - fer to beau - ty. For you, I con - fess it, for

219
 Duca
 Duke

(con enfasi, baciandole la mano)
 (with emphasis, kissing her hand)

fiam - ma d'a - mo - re i - ne - bria, con -
 you I am sigh - ing, be - hold me, your

Contessa
 222 Countess

Cal -
 Be

Duea
 Duke

- qui - de, di - strug - ge il mio co - re.
 vic - tim, with love I am dy - ing.

225
 C.ssa
 Cntss

- ma - te - vi...
 calm, my lord...

Duca
 Duke

La fiam - ma d'a - mo - re i - ne - bria, con -
 For you I am sigh - ing, be - hold me, your

C.ssa
Ctss

Duca
Duke

Cal - ma - te - vi, cal -
I beg you to be

- qui - de, di - strug - ge il mio co - re. Per voi già pos -
vic - tim, with love I am dy - ing. Ah yes, I con -

C.ssa
Ctss

Duca
Duke

- ma - te - vi...
calm, my lord...

- sen - te la fiam - ma d'a - mo - re i - ne - bria, con -
- fess it, for you I am sigh - ing, be - hold me, your

(le dà il braccio ed esce con lei)
(he gives her his arm and goes out with her)

Duca
Duke

- qui - de, di - strug - ge il mio co - re. al Conte di Ceprano
vic - tim, with love I am dy - ing. to the Count of Ceprano

Rigoletto

In te - sta che a -
And could there be

(SCENA III: Detti e Rigoletto che s'incontra nel signor di Ceprano; poi Cortigiani)

(SCENE III: The preceding and Rigoletto, who comes up to the Count of Ceprano; then, Courtiers)

(Ceprano fa un gesto d'impazienza e segue il Duca)
(Ceprano makes a gesture of impatience and follows the Duke)
(ai Cortigiani)
(to the Courtiers)

233

I Tempo (♩=112)

Rig. - ve - te, si-gnor di Ce - pra - no? Ei
horns on your head, Count Ce - pra - no? He's

I Tempo (♩=112)

brillante

(Banda interna) (f)
(Off-stage band)

237

Rig. sbuf - fa! ve - de - te? Oh sì...
fu - rious! He minds it! Oh yes...

Borsa

Tenori

Bassi

CORO - CHORUS

Che fe - sta! Il Du - ca qui
De - light - ful! The Duke takes his

Che fe - sta! Il Du - ca qui
De - light - ful! The Duke takes his

Che fe - sta! Il Du - ca qui
De - light - ful! The Duke takes his

241

Rig. *Co-sì non è sem-pre? che nuo - ve sco -*
It's al - ways the same, sir, and part of the

Bor. *pur si di - ver - te!*
fun where he finds it!

CORO - CHORUS
pur si di - ver - te!
fun where he finds it!

pur si di - ver - te!
fun where he finds it!

(p)

245

Rig. *- per - te!* *Il giuo - co ed il vi - no, le fe - ste, la*
game, sir! For gam - bling and drink - ing, and fea - sting, and

248

Rig. *dan - za, bat - ta - glia, con - vi - ti, ben tut - to gli sta!.. Or del - la Con -*
dan - cing and bat - tles, and ban - quets they all have a place!.. The siege of the

251

ridendo
laughing

(esce)
(exits)

Rig. - tes - sa l'asse-dio egli a - van - za, e intan - to il ma - ri - to fre-men - do ne va.
Countess is swift - ly ad - van - cing, the husband is ma - king a fu - ri - ous face.

Perigordino
(♩ = 138)

(Archi sul palco)
(String orchestra
on-stage) p

intanto nelle sale si ballerà il Perigordino
meanwhile in the rooms behind the Perigordino is danced

Da capo

Fine* 1 2

255

p p

259

263

1 2

p

Da capo a piacere sino al Fine

* Per finire la danza, si suona 255-257 e la prima conclusione (258a); si ripetono poi le battute 255-257 per passare quindi direttamente all'accordo in batture della 267. La notazione di Verdi assicura la continuità ritmica fra il Perigordino e la musica successiva per la Banda.

To end the dance, play 255-257 and the first ending; then repeat 255-257 and go directly to the chord on the downbeat of 267. Verdi's notation ensures rhythmic continuity between the Perigordino and the successive music for the Banda.

22 (SCENA IV: Detti e Marullo premuroso)
 (SCENE IV: The preceding and Marullo excitedly)

I Tempo (♩ = 112)

entra Marullo premuroso
 Marullo enters excitedly

267

ff (Banda)

273 Borsa

MARULLO

Che av-ven - ne? par - do
 What's hap-pened? do

TENORI

Gran nuo - va! gran nuo - va!
 Come hear me! come hear me!

BASSI

Che av-ven - ne? par - do
 What's hap-pened? do

Che av-ven - ne? par - do
 What's hap-pened? do

mf

277

BORIS

- la - te! Nar - ra - te! nar -
 tell us! Let's hear it! let's

MARULLO

Stu - pir - ne do - vre - te...
 You'll ne - ver be - lieve me...

CORO-CHORUS

- la - te! Nar - ra - te! nar -
 tell us! Let's hear it! let's

- la - te! Nar - ra - te! nar -
 tell us! Let's hear it! let's

281

Bor. *- ra - te!*
hear it! *ridendo*
laughing *Eb - ben?..*
And then?..

Mar. *Ah ah!* *Ri - go - let - to...* *Ca - so e -*
Ha ha! *Ri - go - let - to...* *Try to*

CORO - CHORUS

- ra - te!
hear it! *Eb - ben?..*
And then?..

- ra - te!
hear it! *Eb - ben?..*
And then?..

285

Bor. *Per - du - to ha la gob - ba? non è più dif -*
The fool's lost his hunch-back? he's grown tall and

Mar. *- nor - me!*
guess it!

CORO - CHORUS

Per - du - to ha la gob - ba? non è più dif -
The fool's lost his hunch-back? he's grown tall and

Per - du - to ha la gob - ba? non è più dif -
The fool's lost his hunch-back? he's grown tall and

Bor. 

- for - me?
hand - some?

con gravità
seriously

Mar. 

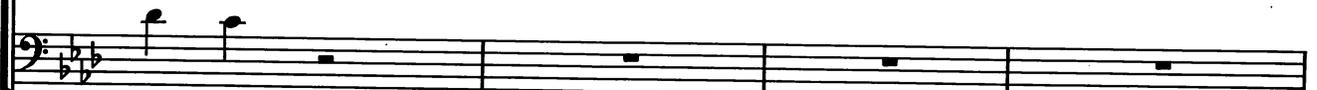
Più stra - na è la co - sa...
The truth's e - ven stran - ger...

Il
Our

CORO - CHORUS



- for - me?
hand - some?



- for - me?
hand - some?



Bor. 

In - fi - ne...
We're wai - ting...

Mar. 

paz - zo pos - sie - de...
good Ri - go - let - to ...

Un' a -
Has a

CORO - CHORUS 

In - fi - ne...
We're wai - ting...



In - fi - ne...
We're wai - ting...



297 *con sorpresa*
with surprise

Bor. Un'a - man - te!.. Chi il cre - de?
Has a mi - stress!.. You're jo - king?

Mar. - man - te ... Il gob - bo in Cu -
mi - stress... I swear that the

CORO - CHORUS

con sorpresa
with surprise

Un'a - man - te!.. Chi il cre - de?
Has a mi - stress!.. You're jo - king?

Un'a - man - te!.. Chi il cre - de?
Has a mi - stress!.. You're jo - king?

301

Bor. Quel
That

Mar. - pi - do or s'è tra - sfor - ma - to!..
hunch - back has ta - ken a lo - ver!..

CORO - CHORUS

Quel
That

Quel
That

304

Bor.

mo - stro? Cu - pi - do! Cu - pi - do be - a - to!
 mon - ster? A mi - stress! How did you di - sco - ver!

Mar.

Cu - pi - do be - a - to!
 As you shall di - sco - ver!

CORO - CHORUS

mo - stro? Cu - pi - do! Cu - pi - do be - a - to!
 mon - ster? A mi - stress! How did you di - sco - ver!

mo - stro? Cu - pi - do! Cu - pi - do be - a - to!
 mon - ster? A mi - stress! How did you di - sco - ver!

ff

(SCENA V: Detti ed il Duca seguito da Rigoletto, poi da Ceprano)

(SCENE V: The preceding and the Duke followed by Rigoletto, then by Ceprano)

308

Duca entra il Duca seguito da Rigoletto (a Rigoletto)
 Duke the Duke enters followed by Rigoletto (to Rigoletto)

Ah più di Ce -
 I wish that Ce -

mf

312

Duca
Duke

- pra - no im - por - tu - no non v'è!
- pra - no were out of the way!

315

Duca
Duke

La ca - ra sua spo - sa è un
His Coun - tess at - tracts me

318

Duca
Duke

an - giol per me! È
more e - v'ry day! l'd

Rigoletto

Ra - pi - te - la.
Then ravish her.

p
pp

322

Duca
Duke

det - to; ma il far - lo?
like to; how can I?

Non
Her

Rig.

Sta - se - ra!
What stops you?

326

Duca
Duke

pen - si tu al con - te?
fool of a hus - band!

Non
Then

Rig.

330

Duca
Duke

Ah no!
Ah no!

Rig.

c'è la pri - gio - ne?
send him to pri - son!

Eb - ben... s'e -
Well then... to

334

Duca Duke

Nem-me- no, buf - fo - ne.
It's out of the question.

Rig.

- si - gia. Al - lo - ra... al-
e - xile. In that case... there's

338

Duca Duke

(battendo
(tapping)

(indicando di farla tagliare)
(making a gesture to behead him)

Che
A

Rig.

- lo - ra la te - sta...
al - ways the scaf - fold... (da sé)
Ceprano (aside)

(Oh l'a - ni - ma ne - ra!)
(The scoun - drel would kill me!)

342

Duca Duke

colla mano una spalla al Conte)
(the Count on the shoulder with his hand)

di? que - sta te - sta!
splen - did sug - ges - tion!

Rig.

È
That

(Orchestra)

346

Rig.

ben na - tu - ra - le... Che far di tal te - sta?.. A co - sa el - la
 head's plain - ly emp - ty... There's no doubt a - bout it!.. He's wi - ser with -

351

Duca Duke

(a Ceprano)
(to Ceprano)

Fer - ma - te!
E - nough now!

Rig.

va - le? Da ri - der mi fa.
Borsa - out it! The man is a fool. (tra loro)
(among themselves)

Marullo

(tra loro)
(among themselves)

In fu - ria è mon -
Cepra - no is

(infuriato battendo la spada)
(infuriated, reaching for his sword)

Ceprano

In fu - ria è mon -
Cepra - no is

Tenori

Mar - ra - no!
You vil - lain! (tra loro)
(among themselves)

Bassi

(tra loro)
(among themselves)

In fu - ria è mon -
Cepra - no is

In fu - ria è mon -
Cepra - no is

mf
(Banda)

355 (a Rigoletto)
(to Rigoletto)

Duca Duke

Bor.

Mar.

CORO-CHORUS

Buf - fo - ne, vien qua.
And you, have a care.

- ta - to!
fu - rious!

In fu - ria è mon - ta - to!
Ce - pra - no is fu - rious!

- ta - to!
fu - rious!

In fu - ria è mon -
Ce - pra - no is

- ta - to!
fu - rious!

358

Duca Duke

Mar.

CORO-CHORUS

Ah sem - pre tu
Your je - sting's ex -

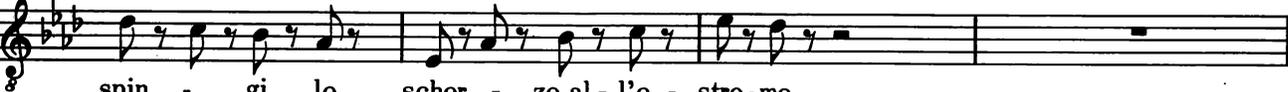
- ta - to!
fu - rious!

In fu - ria è mon - ta - to!
Ce - pra - no is fu - rious!

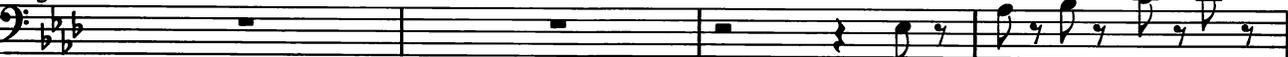
In fu - ria è mon - ta - to!
Ce - pra - no is fu - rious!

(Orchestra e Banda)

Duca
Duke



Rigoletto



Ceprano

ai Cortigiani (a parte)
to the Courtiers (aside)

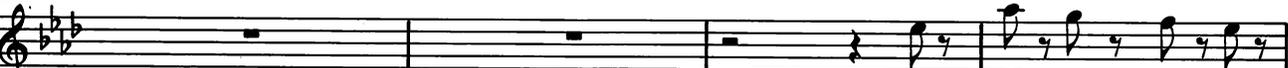


Re - venge on the je - ster... We'll teach him a

Che co - glier mi
To taunt e - v'ry



Duca
Duke



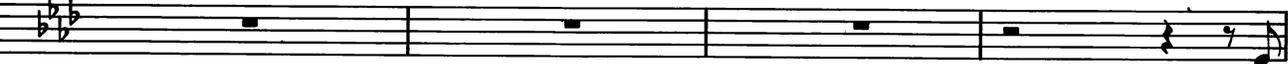
quel - l'i - ra che
you drive him to

Rig.

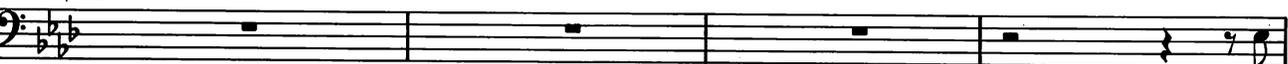


Borsa

fool is a je - ster's pro - fes - sion,



Marullo



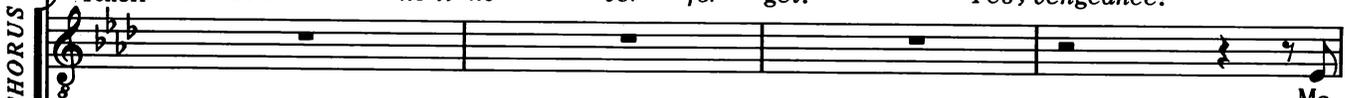
Ma
How

Cep.



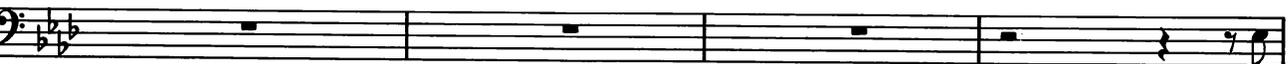
Yes, vengeance!

Ma
How



Ma
How

Bassi



Ma
How



369

Duca
Duke

sfi - di, col - pir - ti po - trà. —
ma - dness, and treat — it with calm. —

Rig.

del Du - ca il pro -
with you — to pro -

Bor.

co - me?
can we?

Mar.

co - me?
can we?

Cep.

In ar - mi chi ha co - re do - man sia da
Bring wea - pons to - mor - row, we'll meet at my

CORO - CHORUS

co - me?
can we?

co - me?
can we?

Curt

373

Duca Duke

Rig.

Bor.

Mar.

Cep.

CORO - CHORUS

me. house. A not - te! At eve - ning!

Staccate

sottovoce

sottovoce

sottovoce

sottovoce

sottovoce

sottovoce

[pp] leggiero

Ah sem - pre
Your je - sting's

- tet - to nes - sun — toc - che - rà. Che co - glier mi
- tect — me I'll not — come to harm. To taunt — e - v'ry

Sì. Sa - rà. Ven - det - ta del
Yes. A - greed. Re - venge on the

Sì. Sa - rà. Ven - det - ta del
Yes. A - greed. Re - venge on the

Sì. Sa - rà. Ven - det - ta del
Yes. A - greed. Re - venge on the

Sì. Sa - rà. Ven - det - ta del
Yes. A - greed. Re - venge on the

* A:  ; se si mantiene la legatura di valore, si potrebbe adattare il testo: 
Ah sem-pre if the tie is maintained, the text can be declaimed: Ah sem-pre

377

Duca
Duke
 tu spin - gi lo scher-zo
 ex - ces - sive, you do not

Rig.
 puo - te? Di lo - ro non te - mo, del Du - ca il pro -
 fool is a je - ster's pro - fes - sion, with you to pro -

Bor.
 paz - zo... Con-tr'es - so un ran-co - re pei tri - sti suoi
 je - ster... We've all learned to hate him. We'll teach him a

Mar.
 paz - zo... Con-tr'es - so un ran-co - re pei tri - sti suoi
 je - ster... We've all learned to hate him. We'll teach him a

Cep.
 paz - zo... Con-tr'es - so un ran-co - re pei tri - sti suoi
 je - ster... We've all learned to hate him. We'll teach him a

CORO - CHORUS
 paz - zo... Con-tr'es - so un ran-co - re pei tri - sti suoi
 je - ster... We've all learned to hate him. We'll teach him a

paz - zo... Con-tr'es - so un ran-co - re pei tri - sti suoi
 je - ster... We've all learned to hate him. We'll teach him a

* A: **WGV** elimina la legatura di valore a 379-80 e anticipa la sillaba eccedente a 382.
 lo scher-zo all'e- **WGV** eliminates the tie at 379-80 and anticipates the excess syllable at 382.

381

Duca
Duke

Rig.

Bor.

Mar.

Cep.

CORO - CHORUS

al - l'e - stre - mo, ah sem - pre tu
learn your les - son, your je - sting's ex -

- tet - to nes - sun toc - che - rà, no, no, nes-sun, nes -
- tect me I'll not come to harm, no, no, no, no, I'll

mot - ti, di noi chi non ha? Ven-det -
les - son he'll ne - ver for-get! We'll have re -

mot - ti, di noi chi non ha? Ven-det -
les - son he'll ne - ver for-get! We'll have re -

mot - ti, di noi chi non ha? Ven-det -
les - son he'll ne - ver for-get! To ven -

mot - ti, di noi chi non ha? Ven-det -
les - son he'll ne - ver for-get! We'll have re -

mot - ti, di noi chi non ha? Ven-det -
les - son he'll ne - ver for-get! We'll have re -

8

385

Duca
Duke

spin - gi lo scher - zo al - l'e - stre - mo quel - l'i - ra che
- ces - sive, you don't — learn your les - son, you drive — him to

Rig.

- su - no, nes - sun, nes - su - no, nes - sun, nes -
ne - ver, no, no, I'll ne - ver, no, no, I'll

Bor.

- ta! ven - det - ta! ven - det -
- venge! we'll have re - venge! we'll have re -

Mar.

- ta! ven - det - ta! ven - det -
- venge! we'll have re - venge! we'll have re -

Cep.

- ta! ven - det - ta! ven - det -
- geance! to ven - geance! to ven -

CORO - CHORUS

- ta! ven - det - ta! ven - det -
- venge! we'll have re - venge! we'll have re -

- ta! ven - det - ta! ven - det -
- venge! we'll have re - venge! we'll have re -

cresc.

389

Duca
Duke

sfi - di, quel - l'i - ra che sfi - di, col - pir - ti po -
mad - ness, you drive him to mad - ness, and treat it with

Rig.

- su - no, del Du - ca il pro - tet - to nes - su - no toc - che -
ne - ver, with you to pro - tect me, I'll ne - ver come to

Bor.

- ta! sì, a not - te, sa -
- venge! yes, at eve - ning, a -

Mar.

- ta! sì, a not - te, sa -
- venge! yes, at eve - ning, a -

Cep.

- ta! *In ar - mi chi ha co - re do - man sia da
- geance! Bring wea - pons to - mor - row. we'll meet at my

CORO-CHORUS

- ta! sì, a not - te, sa -
- venge! yes, at eve - ning, a -

- ta! sì, a not - te, sa -
- venge! yes, at eve - ning, a -

8 - - - - -
pp

* A: Cep: « Stanotte chi ha core sia in armi da me »;
Bor., Mar., Coro: « Sì, è detto. »

Dei

393
 Duca Duke
 - trà. Ah sem - pre tu
 calm. Your je - sting's ex -

staccate
 Rig.
 - rà. Che co - glier mi puo - te? Di lo - ro non
 harm. To taunt e - v'ry fool is a je - ster's pro -

sottovoce
 Bor.
 - rà. Ven-det - ta del paz - zo... Con-tr'es - so un ran -
 - greed. Revenge on the je - ster... We've all learned to

sottovoce
 Mar.
 - rà. Ven-det - ta del paz - zo... Con-tr'es - so un ran -
 - greed. Revenge on the je - ster... We've all learned to

sottovoce
 Cep.
 me . Ven-det - ta del paz - zo... Con-tr'es - so un ran -
 house.. Revenge on the je - ster... We've all learned to

sottovoce
 CORO - CHORUS
 - rà. Ven-det - ta del paz - zo... Con-tr'es - so un ran -
 - greed. Revenge on the je - ster... We've all learned to

sottovoce
 - rà. Ven-det - ta del paz - zo... Con-tr'es - so un ran -
 - greed. Revenge on the je - ster... We've all learned to

leggiero

* A: Legature di valore eliminate; vedi 375, 379.
 Ties deleted; see 375, 379.

397

Duca
Duke

spin - gi lo scher-zo al - l'e -
- ces - sive, you do not learn your

Rig.

te - mo, del Du - ca il pro - tet - to nes - sun toc - che -
- fes - sion, with you to pro - tect me I'll not come to

Bor.

- co - re pei tri - sti suoi mot - ti, di noi - chi non
hate him. We'll teach him a les - son he'll ne - ver for -

Mar.

- co - re pei tri - sti suoi mot - ti, di noi - chi non
hate him. We'll teach him a les - son he'll ne - ver for -

Cep.

- co - re pei tri - sti suoi mot - ti, di noi - chi non
hate him. We'll teach him a les - son he'll ne - ver for -

CORO - CHORUS

- co - re pei tri - sti suoi mot - ti, di noi - chi non
hate him. We'll teach him a les - son he'll ne - ver for -

- co - re pei tri - sti suoi mot - ti, di noi - chi non
hate him. We'll teach him a les - son he'll ne - ver for -

* A: Legature di valore eliminate; vedi 375, 379.
Ties deleted; see 375, 379.

401

Duca Duke

Rig.

Bor.

Mar.

Cep.

CORO - CHORUS

8

cresc.

- stre - mo, ah sem - pre tu spin - gi lo scher - zo al - l'e -
 les - son, your je - sting's ex - ces - sive, you don't — learn your

- rà, no, no, nes - sun, nes - su - no, nes - sun, nes -
 harm, no, no, no, no, I'll ne - ver, no, no, I'll

ha? _____ Ven - det - ta! ven - det -
 - get! _____ We'll have re - venge! we'll have re -

ha? _____ Ven - det - ta! ven - det -
 - get! _____ We'll have re - venge! we'll have re -

ha? _____ Ven - det - ta! ven - det -
 - get! _____ To ven - geance! to ven -

ha? _____ Ven - det - ta! ven - det -
 - get! _____ We'll have re - venge! we'll have re -

ha? _____ Ven - det - ta! ven - det -
 - get! _____ We'll have re - venge! we'll have re -

405

Duca
Duke

Rig.

Bor.

Mar.

Cep.

CORO - CHORUS

8

pp

- stre - mo, quel - l'i - ra che sfi - di, quel - l'i - ra che
les - son, you drive — him to mad - ness, you drive — him to

- su - no, nes - sun, nes - su - no, del Du - ca il pro -
ne - ver, no, no, I'll ne - ver, with you — to pro -

- ta! ven - det - ta! sì, a
- venge! we'll have re - venge! yes, at

- ta! ven - det - ta! sì, a
- venge! we'll have re - venge! yes, at

- ta! ven - det - ta! In ar - mi chi ha
- geance! to ven - geance! Bring wea - pons to

- ta! ven - det - ta! sì, a
- venge! we'll have re - venge! yes, at

- ta! ven - det - ta! sì, a
- venge! we'll have re - venge! yes, at

409

Duca
Duke

sfi - di, col - pir - ti po - trà.
mad - ness, and treat — it with calm.

Rig.

- tet - to nes - su - no toc - che - rà.
- tect — me, I'll ne - ver come to harm.

Bor.

not - te, sa - rà. Sì, ven - det - ta!
eve - ning, a - greed. Then for vengeance!

Mar.

not - te, sa - rà. Sì, ven -
eve - ning, a - greed. Then for

Cep.

co - re do - man sia da me.
- mor - row, we'll meet at my house.

CORO - CHORUS

not - te, sa - rà. Sì, ven -
eve - ning, a - greed. Then for

not - te, sa - rà.
eve - ning, a - greed.

ff

413

Duca
Duke

Tut-to è gio - ia,
Now for pleasure,

tut-to è
now for

Rig.

Tut-to è gio - ia,
Now for pleasure,

tut-to è
now for

Bor.

Sì, ven - det - ta!
Then for vengeance!

Mar.

- det - ta!
vengeance!

Sì, ven - det - ta!
Then for vengeance!

Cep.

Sì, ven - det - ta!
Then for vengeance!

Sì, ven - det - ta!
Then for vengeance!

CORO - CHORUS

Sì, ven - det - ta!
Then for vengeance!

- det - ta!
vengeance!

Sì, ven - det - ta!
Then for vengeance!

Sì, ven - det - ta!
Then for vengeance!

Sì, ven - det - ta!
Then for vengeance!

TO!
 qui i ballerini che saranno in fondo delle sale vengono sul davanti della scena **
 here the dancers who are in the rooms at the rear come forward on the stage

Più vivo ($\text{♩} = 144$)

419

Duca
Duke

ff

fe - sta. Tut - to è gio - ia, tut - to è fe - sta, tut - to in - vi - ta - cia go -
 plea - sure. Life was on - ly made for plea - sure, seize the mo - ments while they

Rig.

ff

fe - sta. Tut - to è gio - ia, tut - to è fe - sta, tut - to in - vi - ta - cia go -
 plea - sure. Life was on - ly made for plea - sure, seize the mo - ments while they

Bor.

ff

Tut - to è gio - ia, tut - to è fe - sta, tut - to in - vi - ta - cia go -
 Life was on - ly made for plea - sure, seize the mo - ments while they

Mar.

ff

Tut - to è gio - ia, tut - to è fe - sta, tut - to in - vi - ta - cia go -
 Life was on - ly made for plea - sure, seize the mo - ments while they

Cep.

ff

Tut - to è gio - ia, tut - to è fe - sta, tut - to in - vi - ta - cia go -
 Life was on - ly made for plea - sure, seize the mo - ments while they

CORO - CHORUS

ff

Tut - to è gio - ia, tut - to è fe - sta, tut - to in - vi - ta - cia go -
 Life was on - ly made for plea - sure, seize the mo - ments while they

ff

Tut - to è gio - ia, tut - to è fe - sta, tut - to in - vi - ta - cia go -
 Life was on - ly made for plea - sure, seize the mo - ments while they

Più vivo ($\text{♩} = 144$)

ff

* A: ♩

** VE51: « (La folla dei danzatori invade la sala) »
 « (the crowd of dancers comes into the room) »

423

Duca Duke

Rig.

Bor.

Mar.

Cep.

CORO-CHORUS

- de - re! Oh guar - da - te non par que - sta or la reg - gia del pia -
last! — Let our re - vel have no mea - sure, for the night is fly - ing

- de - re! Oh guar - da - te non par que - sta or la reg - gia del pia -
last! — Let our re - vel have no mea - sure, for the night is fly - ing

- de - re! Oh guar - da - te non par que - sta or la reg - gia del pia -
last! — Let our re - vel have no mea - sure, for the night is fly - ing

- de - re! Oh guar - da - te non par que - sta or la reg - gia del pia -
last! — Let our re - vel have no mea - sure, for the night is fly - ing

- de - re! Oh guar - da - te non par que - sta or la reg - gia del pia -
last! — Let our re - vel have no mea - sure, for the night is fly - ing

- de - re! Oh guar - da - te non par que - sta or la reg - gia del pia -
last! — Let our re - vel have no mea - sure, for the night is fly - ing

- de - re! Oh guar - da - te non par que - sta or la reg - gia del pia -
last! — Let our re - vel have no mea - sure, for the night is fly - ing

* A: 

431

Duca
Duke

que - sta or la reg - gia del pia - cer! Oh guar - da - te non par
mea - sure, for the night is fly - ing fast! Let our re - vel have no

Rig.

que - sta or la reg - gia del pia - cer! Oh guar - da - te non par
mea - sure, for the night is fly - ing fast! Let our re - vel have no

Bor.

que - sta or la reg - gia del pia - cer! Oh guar - da - te non par
mea - sure, for the night is fly - ing fast! Let our re - vel have no

Mar.

que - sta or la reg - gia del pia - cer! Oh guar - da - te non par
mea - sure, for the night is fly - ing fast! Let our re - vel have no

Cep.

que - sta or la reg - gia del pia - cer! Oh guar - da - te non par
mea - sure, for the night is fly - ing fast! Let our re - vel have no

CORO - CHORUS

que - sta or la reg - gia del pia - cer! Oh guar - da - te non par
mea - sure, for the night is fly - ing fast! Let our re - vel have no

que - sta or la reg - gia del pia - cer! Oh guar - da - te non par
mea - sure, for the night is fly - ing fast! Let our re - vel have no

435

Duca
Duke

que-sta or la reg-gia del pia - cer!
mea-sure, for the night is fly - ing fast!

Rig.

que-sta or la reg-gia del pia - cer!
mea-sure, for the night is fly - ing fast!

Bor.

que-sta or la reg-gia del pia - cer!
mea-sure, for the night is fly - ing fast!

Mar.

que-sta or la reg-gia del pia - cer!
mea-sure, for the night is fly - ing fast!

Cep.

que-sta or la reg-gia del pia - cer!
mea-sure, for the night is fly - ing fast!

CORO - CHORUS

que-sta or la reg-gia del pia - cer!
mea-sure, for the night is fly - ing fast!

que-sta or la reg-gia del pia - cer!
mea-sure, for the night is fly - ing fast!

(SCENA VI: Detti ed il Conte di Monterone)
 (SCENE VI: The preceding and the Count of Monterone)

441 **Moderato** (♩=96)

Duca
Duke

Rig.

Bor.

Mar.

Cep.

(dall') interno
(from) within

Conte di Monterone
Count of Monterone

presentandosi *
appearing

Ch'i - o gli par - li. Il vo-glio!
He shall re - ceive me. Make way there!

CORO - CHORUS

Moderato (♩=96)

pp

* VE51: « (entrando) »
 "(entering)"

(fissando il Duca con nobile orgoglio)
(staring at the Duke with noble pride)

448

Mon.

Sì, Mon - te - ron... la vo - ce mia qual tuo - no
Yes, Mon - te - ron... and in a voice of thun - der

p

453 Rigoletto

(al Duca)
(to the Duke)

(si avanza con
ridicola gravità)
(he advances with
mock gravity)

Mon.

Ch'io gli par - li.
I'll re - ceive him.

vi scuo - te - rà do - vun - que...
I shall di - sturb your fea - sting...

[Archi][*pp*]

458 Sostenuto assai (♩=88)

462 Rigoletto

con caricatura
caricaturing

Voi con - giu - ra -
You did con - spire,

ppp

466 a piacere

Rig. *ste, voi con-giu - ra - ste con-tro noi, Si - gno-re, e*
— sir, you did con-spire most wicked-ly against us, and

469 a piacere

Rig. *noi, e noi, cle-men-ti in ve - ro, per-do-*
we, we in our mer - cy gran-ted you our

472 a tempo

Rig. *- nam-mo... Qual vi pi-glia or de - li - rio... a tut - te*
par-don... But you dare to come moa - ning...for - e - ver

475

Rig. *l'o - re di vo - stra fi - glia a re - cla - mar l'o - no - re?*
groa - ning a - bout your daugh - ter and how she lost her ho - nor? (guardando Rigoletto
 conira sprezzante)
 Monterone *(regarding Rigoletto with contemptuous anger)*

No - vel - lo in -
A - gain in -

Andante sostenuto (♩ = 80)

(al Duca)
(to the Duke)

478

Mon.

- sul - - - - - to! Ah si a stur -
- sul - - - - - ted! I'll make you

Andante sostenuto (♩ = 80)

[Tutti] ff ppp

480

Mon.

- ba re, ah si a stur - ba re, sa - rò vo -
fear me, I'll make you fear me, yes mid your

482

Mon.

- str'or - gie... ver-rò a gri - da - re,
or - gies... I swear you'll hear me,

[ppp] ff

484

Mon.

fi-no a che veg - ga re - star - sii -
yourguil - ty con - science can still be

ppp

486

Mon. *- nul - to, di mia fa - mi - gia l'a-tro - ce in -*
sha - ken, the voice of ven - geance I shall a -

[ppp]

488

Mon. *- sul - to! E se al car -*
- wak - en! Oh you may

ff pp

490

Mon. *- ne - fi - ce pur mi da - re - te, spet - tro ter -*
mur - der me, you may be - head - me, yet I shall

[pp]

492

Mon. *- ri - bi - le mi ri - ve - dre - te por-tan - te in*
trou - ble you, you still will dread me, my gris - ly

494

Mon.

ma - no il te - schio mi - o vendet - ta a
 spec - ter will come to haunt you, to earth and

496

Mon.

chie - de - re, ven - det - ta a chie - de - re al
 hea - ven too, to earth and hea - ven I, shall

ff

498 Duca Duke

Allegro (♩=120).

Non più!.. ar - re -
 No more!.. take him

Mon.

mon - do, al mon - do, a Di - o.
 cry, shall cry for ven - geance.

pp

Allegro (♩=120)

500

Duca
Duke

- sta - te - lo.
pri - so - ner.

Rigoletto

È mat - to!
Themadman!

Borsa

Quai det - ti!
He's raving! Ah!
Ah!

Marullo

Quai det - ti!
He's raving! Ah!
Ah!

Ceprano

Quai det - ti!
He's raving! Ah! *
Ah!

Mon.

(al Duca e Rigoletto)
(to the Duke and Rigoletto)

Oh sia - teen - trambi voi ma - le - det
Je - ster and Duke now hear as I curse

Tenori

Ah!
Ah!

Bassi

Ah!
Ah!

CORO - CHORUS

pp

ff

* A: Cep. « Oh! »

505

Mon. *ti. Slancia - re il ca - ne*
you. You set your mon - grels

[Archi] *ppp*

509

Mon. *al le-on mo - ren - te è vi - le, o Du - ca...*
on the dy - ing li - on, a co - ward's ac - tion...

513 (a Rigoletto)
(to Rigoletto)

Mon. *e tu ser-pen - te, tu che d'un pa - dre*
and you his vi - per, you who de - ride these

517 Rigoletto (da sé colpito)
(stricken, to himself)

Mon. *ri - dial da - lo - re, sii ma - le - det - to!*
tears of a fa - ther, my curse u - pon you!

tutta forza ff

[Tutti]

Vivace (♩ = 80)

522 Duca Duke

sottovoce*

O tu che la fe - sta au - da - ce haitur - ba - to, da un
 You're mad if you try to bring me to re - pen - tance, I'll

Rig.

- ro - re!)
hor - ror!)

Borsa

sottovoce

O tu che la fe - sta au - da - ce haitur - ba - to, da un
 You're mad if you try to bring him to re - pen - tance, he'll

Marullo

sottovoce

O tu che la fe - sta au - da - ce haitur - ba - to, da un
 You're mad if you try to bring him to re - pen - tance, he'll

Ceprano

sottovoce

O tu che la fe - sta au - da - ce haitur - ba - to, da un
 You're mad if you try to bring him to re - pen - tance, he'll

Tenori

sottovoce

O tu che la fe - sta au - da - ce haitur - ba - to, da un
 You're mad if you try to bring him to re - pen - tance, he'll

Bassi

sottovoce

O tu che la fe - sta au - da - ce haitur - ba - to, da un
 You're mad if you try to bring him to re - pen - tance, he'll

CORO - CHORUS

Vivace (♩ = 80)

pppp

sottovoce

ppppp

ppppp

* A: L'articolazione di 522-27 è discussa nelle Note.
The articulation of 522-27 is discussed in the Notes.

527

Duca
Duke

ge - nio d'in - fer - no qui fo - sti gui - da - to; è va - no o - gni
ne - ver for - give you, and death is your sen - tence; you dared to di -

Rig.

(Or - ro - re!)
(Oh hor - ror!)

Bor.

ge - nio d'in - fer - no qui fo - sti gui - da - to; è va - no o - gni
ne - ver for - give you, and death is your sen - tence; you dared to di -

Mar.

ge - nio d'in - fer - no qui fo - sti gui - da - to; è va - no o - gni
ne - ver for - give you, and death is your sen - tence; you dared to di -

Cep.

ge - nio d'in - fer - no qui fo - sti gui - da - to; è va - no o - gni
ne - ver for - give you, and death is your sen - tence; you dared to di -

CORO - CHORUS

ge - nio d'in - fer - no qui fo - sti gui - da - to; è va - no o - gni
ne - ver for - give you, and death is your sen - tence; you dared to di -

ge - nio d'in - fer - no qui fo - sti gui - da - to; è va - no o - gni
ne - ver for - give you, and death is your sen - tence; you dared to di -

532

Duca
Duke

det - to, di qua t'al-lon - ta - na...va, tre - ma,o ve - gliar - do, del -
- sturb me ,you rash - ly in - tru - ded..and blin - ded by an - ger,were

Bor.

det - to, di qua t'al-lon - ta - na...va, tre - ma,o ve - gliar - do, del -
- sturb him,you rash - ly in - tru - ded..and blin - ded by an - ger,were

Mar.

det - to, di qua t'al-lon - ta - na...va, tre - ma,o ve - gliar - do, del -
- sturb him,you rash - ly in - tru - ded..and blin - ded by an - ger,were

Cep.

det - to, di qua t'al-lon - ta - na...va, tre - ma,o ve - gliar - do, del -
- sturb him,you rash - ly in - tru - ded..and blin - ded by an - ger,were

CORO - CHORUS

det - to, di qua t'al-lon - ta - na...va, tre ma,o ve - gliar - do, del -
- sturb him,you rash - ly in - tru - ded..and blin - ded by an - ger,were

det - to, di qua t'al-lon - ta - na...va, tre - ma,o ve - gliar - do, del -
- sturb him,you rash - ly in - tru - ded..and blin - ded by an - ger,were

537

Duca Duke

*- l'i - ra so - vra-na... è va - no o-gni det - to, di qua t'al-lon-
sad - ly de - lu-ded... you dared to di-sturb me, you rash - ly in-*

Bor.

*- l'i - ra so - vra-na... è va - no o-gni det - to, di qua t'al-lon-
sad - ly de - lu-ded... you dared to di-sturb him, you rash - ly in-*

Mar.

*- l'i - ra so - vra-na... è va - no o-gni det - to, di qua t'al-lon-
sad - ly de - lu-ded... you dared to di-sturb him, you rash - ly in-*

Cep.

*- l'i - ra so - vra-na... è va - no o-gni det - to, di qua t'al-lon-
sad - ly de - lu-ded... you dared to di-sturb him, you rash - ly in-*

CORO - CHORUS

*- l'i - ra so - vra-na... è va - no o-gni det - to, di qua t'al-lon-
sad - ly de - lu-ded... you dared to di-sturb him, you rash - ly in-*

*- l'i - ra so - vra-na... è va - no o-gni det - to, di qua t'al-lon-
sad - ly de - lu-ded... you dared to di-sturb him, you rash - ly in-*

a

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It features five vocal parts: Duca Duke (Tenor), Bor. (Bass), Mar. (Bass), Cep. (Bass), and a two-part Chorus. The vocal lines are marked with a dynamic of *a* (forte) and include lyrics in Italian and English. The piano accompaniment is shown at the bottom, with a red diagonal line crossing through the vocal parts.

542

poco *a* *poco*

Duca
Duke

- ta - na..va, tre - ma,o ve - gliar - do,del - l'i - ra so - vra - na... tu
- tru - ded..and blin - ded by an - ger,were sad - ly de - lu - ded...and

poco *a* *poco*

Bor.

- ta - na..va, tre - ma,o ve - gliar - do,del - l'i - ra so - vra - na... tu
- tru - ded..and blin - ded by an - ger,were sad - ly de - lu - ded...and

poco *a* *poco*

Mar.

- ta - na...va, tre - ma,o ve - gliar - do,del - l'i - ra so - vra - na... tu
- tru - ded..and blin - ded by an - ger,were sad - ly de - lu - ded...and

poco *a* *poco*

Cep.

- ta - na...va, tre - ma,o ve - gliar - do,del - l'i - ra so - vra - na... tu
- tru - ded..and blin - ded by an - ger,were sad - ly de - lu - ded...and

poco *a* *poco*

CORO - CHORUS

- ta - na...va, tre - ma,o ve - gliar - do,del - l'i - ra so - vra - na... tu
- tru - ded..and blin - ded by an - ger,were sad - ly de - lu - ded...and

poco *a* *poco*

poco *a* *poco*

547

Duca
Duke

cresc.

*l'hai pro-vo - ca - ta,più spe - me non v'è, u - n'o - ra fa -
now like a mad - man,you make matters worse, you dare to de-*

Bor.

cresc.

*l'hai pro-vo - ca - ta,più spe - me non v'è, u - n'o - ra fa -
now like a mad - man,you make matters worse, you dare to de-*

Mar.

cresc.

*l'hai pro-vo - ca - ta,più spe - me non v'è, u - n'o - ra fa -
now like a mad - man,you make matters worse, you dare to de-*

Cep.

cresc.

*l'hai pro-vo - ca - ta,più spe - me non v'è, u - n'o - ra fa -
now like a mad - man,you make matters worse, you dare to de-*

CORO - CHORUS

cresc.

*l'hai pro-vo - ca - ta,più spe - me non v'è, u - n'o - ra fa -
now like a mad - man,you make matters worse, you dare to de-*

cresc.

*l'hai pro-vo - ca - ta,più spe - me non v'è, u - n'o - ra fa -
now like a mad - man,you make matters worse, you dare to de-*

cresc.

sempre

552

Duca
Duke

Bor.

Mar.

Cep.

CORO - CHORUS

- ta - le fu que - sta per te, u - n'o - ra fa - ta - le fu
- li - ver your fa - tu-ous curse, you dare to de - li - ver your

- ta - le fu que - sta per te, u - n'o - ra fa - ta - le fu
- li - ver your fa - tu-ous curse, you dare to de - li - ver your

- ta - le fu que - sta per te, u - n'o - ra fa - ta - le fu
- li - ver your fa - tu-ous curse, you dare to de - li - ver your

- ta - le fu que - sta per te, u - n'o - ra fa - ta - le fu
- li - ver your fa - tu-ous curse, you dare to de - li - ver your

- ta - le fu que - sta per te, u - n'o - ra fa - ta - le fu
- li - ver your fa - tu-ous curse, you dare to de - li - ver your

- ta - le fu que - sta per te, u - n'o - ra fa - ta - le fu
- li - ver your fa - tu-ous curse, you dare to de - li - ver your

sino - al -

557

Duca Duke
 que - sta per te, fu que - sta per
 fa - tu-ous curse, your fa - tu - ous

Rigoletto
 (Che or - ro re! che or - ro
 (He cursed me! he cursed

Bor.
 que - sta per te, fu que - sta per
 fa - tu-ous curse, your fa - tu - ous

Mar.
 que - sta per te, fu que - sta per
 fa - tu-ous curse, your fa - tu - ous

Cep.
 que - sta per te, fu que - sta per
 fa - tu-ous curse, your fa - tu - ous

Monterone
 Sii ma - le - det
 My curse u - pon

CORO-CHORUS
 que - sta per te, fu que - sta per
 fa - tu-ous curse, your fa - tu - ous

Piano
 ff

(Più mosso $\text{♩} = 92$)

562

Duca Duke

Rig.

Bor.

Mar.

Cep.

Mon

CORO-CHORUS

te, va, va, tre ma, va,
curse, go, go, you dare, go,

- re! ah!
me! ah!

te, va, va, tre ma, va,
curse, go, go, you dare, go,

te, va, va, tre ma, va,
curse, go, go, you dare, go,

te, va, va, tre-ma, o ve - gliar do, più spe - me non v'è, u -
curse, yes, and now like a mad - man you make mat - ters worse, you

- to! e tu ser - pen - te, tu che d'un pa - dre
you! and you his vi - per, you who de - ride these

te, va, va, tre ma, va,
curse, go, go, you dare, go,

te, va, va, tre-ma, o ve - gliar do, più spe - me non v'è, u -
curse, yes, and now like a mad - man you make mat - ters worse, you

(Più mosso $\text{♩} = 92$)

567

Duca
Duke

va, tre ma, o ve - gliar - do, più spe -
go, dare to de - li - ver your fa -

Rig.

che or - ro - re! che
he has cursed me! I

Bor.

va, tre ma, o ve - gliar - do, più spe -
go, dare to de - li - ver your fa -

Mar.

va, tre ma, o ve - gliar - do, più spe -
go, dare to de - li - ver your fa -

Cep.

- n'o - ra fa - ta - le fu que - sta per te, fu que -
dare to de - li - ver your fa - tu - ous curse, your fa -

Mon.

ri - dial do - lo - re, sii ma - le - det
tears of a fa - ther, my curse u - pon

CORO - CHORUS

va, tre ma, o ve - gliar - do, più spe -
go, dare to de - li - ver your fa -

- n'o - ra fa - ta - le fu que - sta per te, fu que -
dare to de - li - ver your fa - tu - ous curse, your fa -

573

Duca
Duke

Rig.

Bor.

Mar.

Cep.

Mon.

CORO - CHORUS

- me non v'è, va, va, tre ma,
 - tu ous curse, go, go, you dare,
 or - ror! ah!
 am cursed! ah!
 - me non v'è, va, va, tre ma,
 - tu ous curse, go, go, you dare,
 - me non v'è, va, va, tre ma,
 - tu ous curse, go, go, you dare,
 - sta per te, va, va, tre-ma, o ve - gliar - do, più spe - me non
 - tu ous curse, yes, and now like a mad - man you make mat - ters
 - to! e tu ser - pen - te, tu che d'un
 you! and you his vi - per, you who de -
 - me non v'è, va, va, tre ma,
 - tu ous curse, go, go, you dare,
 - sta per te, va, va, tre-ma, o ve - gliar - do, più spe - me non
 - tu ous curse, yes, and now like a mad - man you make mat - ters

578

Duca
 va, va, tre ma, o ve - gliar -
 go, go, dare to de - li -

Rig.
 che or - ro
 he has cursed

Bor.
 va, va, tre ma, o ve - gliar -
 go, go, dare to de - li -

Mar.
 va, va, tre ma, o ve - gliar -
 go, go, dare to de - li -

Cep.
 v'è, u - n'o - ra fa - ta - le fu que - sta per te,
 worse, you dare to de - li - ver your fa - tu - ous curse,

Mon.
 pa - dre ri - di al do - lo - re sii ma - le - det -
 - ride these tears of a fa - ther, my curse u - pon -

CORO - CHORUS
 va, va, tre ma, o ve - gliar -
 go, go, dare to de - li -

v'è, u - n'o - ra fa - ta - le fu que - sta per te,
 worse, you dare to de - li - ver your fa - tu - ous curse,

583

Duca Duke

Rig.

Bor.

Mar.

Cep.

Mon.

CORO - CHORUS

do, più spe - me non v'è, più spe -
 ver your fa - tu - ous curse, your fa -

re! che or - ror! or - ro -
 me! I am cursed! he cursed

do, più spe - me non v'è, più spe -
 ver your fa - tu - ous curse, your fa -

do, più spe - me non v'è, più spe -
 ver your fa - tu - ous curse, your fa -

fu que - sta per te, più spe -
 your fa - tu - ous curse, your fa -

- - - - - to! sii ma - le - det -
 you! my curse u - pon

do, più spe - me non v'è, più spe -
 ver your fa - tu - ous curse, your fa -

fu que - sta per te, più spe -
 your fa - tu - ous curse, your fa -

589

Duca
Duke

Musical staff for Duca/Duke, treble clef, showing notes for the first measure of the vocal line.

- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous

Rig.

Musical staff for Rig., bass clef, showing notes for the first measure of the vocal line.

- - - re! or - ro -
- - - me! he cursed

Bor.

Musical staff for Bor., treble clef, showing notes for the first measure of the vocal line.

- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous

Mar.

Musical staff for Mar., bass clef, showing notes for the first measure of the vocal line.

- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous

Cep.

Musical staff for Cep., bass clef, showing notes for the first measure of the vocal line.

- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous

Mon.

Musical staff for Mon., bass clef, showing notes for the first measure of the vocal line.

- - - to! sii ma - le - de -
- - - you! my curse u - pon

CORO - CHORUS

Musical staff for Coro-Chorus (top), treble clef, showing notes for the first measure of the vocal line.

- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous

Musical staff for Coro-Chorus (bottom), bass clef, showing notes for the first measure of the vocal line.

- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous

Piano accompaniment for the scene, showing chords and melodic lines in both hands.

594

Duca Duke
v'è, curse, più spe - me non v'è, non
your fa - tu - ous curse, your

Rig.
- re! che or - ro re! che or -
me! he cursed me! l'm

Bor.
v'è, curse, più spe - me non v'è, non
your fa - tu - ous curse, your

Mar.
v'è, curse, più spe - me non v'è, non
your fa - tu - ous curse, your

Cep.
v'è, curse, più spe - me non v'è, non
your fa - tu - ous curse, your

Mon.
- to! sii ma - le - det - - - to!
- you! my curse u - pon you!

CORO - CHORUS
v'è, curse, più spe - me non v'è, non
your fa - tu - ous curse, your
v'è, curse, più spe - me non v'è, non
your fa - tu - ous curse, your

599

Duca Duke

v'è, non v'è, non v'è, non v'è, non v'è, non v'è,
 curse, your curse, your curse, your curse, your curse,

Rig.

-ror! che or -ror!
 cursed! I'm cursed! I'm cursed! I'm cursed! I'm cursed! I'm cursed!

Bor.

v'è, non v'è, non v'è, non v'è, non v'è, non v'è,
 curse, your curse, your curse, your curse, your curse,

Mar.

v'è, non v'è, non v'è, non v'è, non v'è, non v'è,
 curse, your curse, your curse, your curse, your curse,

Cep.

v'è, non v'è, non v'è, non v'è, non v'è, non v'è,
 curse, your curse, your curse, your curse, your curse,

Mon.

CORO - CHORUS

v'è, non v'è, non v'è, non v'è, non v'è, non v'è,
 curse, your curse, your curse, your curse, your curse,

v'è, non v'è, non v'è, non v'è, non v'è, non v'è,
 curse, your curse, your curse, your curse, your curse,

605

Duca Duke

Rig.

Bor.

Mar.

Cep.

Mon.

CORO-CHORUS

no, go, non go, v'è go.

che orror!) (ror!) (cursed!)

no, go, non go, v'è go.

no, go, non go, v'è go.

sii ma - le - det - to!
my curse u - pon you!

(Monterone parte fra due alabardieri; tutti gli altri seguono il Duca in altra stanza)
(Monterone departs between two halberdiers; all the others follow the Duke into another room)

611

618

(si cala per un istante la tela al fine di mutare la scena)
(the curtain falls for a moment to allow for the scene-change)

N.3. Duetto

[Rigoletto e Sparafucile]

(SCENA VII: L'estremità più deserta d'una via cieca. A sinistra una casa di discreta apparenza con una piccola corte circondata da muro. Nella corte un grosso ed alto albero ed un sedile di marmo; nel muro una porta che mette alla strada; sopra il muro un terrazzo praticabile, sostenuto da arcate. La porta del primo piano dà su detto terrazzo. A destra della via è il muro altissimo del giardino. e un fianco del palazzo di Ceprano. E' notte).

N.3. Duet

[Rigoletto and Sparafucile]

(SCENA VII: The deserted end of a street without issue. To the left a house of modest appearance with a small courtyard surrounded by walls. In the courtyard, a thick, tall tree and a marble bench; in the wall a door that leads to the street; above the wall a usable terrace, supported by arches. The door of the upper floor opens onto this terrace. To the right of the street is the very high wall of the garden and a side of the Ceprano palace. It is night.

Andante mosso (♩ = 66)

[Cl, Fg, Archi gravi]

Rigoletto chiuso in ampio e bruno mantello
Rigoletto wrapped in an ample, dark cloak

Sparafucile pure in mantello lo segue da lontano
(portando sotto il mantello una lunga spada)
Sparafucile also in a cloak follows him at a distance
(carrying under his cloak a long sword)

(Quel vec - chio ma - le - di - va - mi!!)
(He laid a fa - ther's curse on me!!)

15 Sparafucile

gli si avvicina
he approaches him

Si -
Si -

18 Rigoletto

Va... non ho nien-te.
Go... I've no mo-ney.

Spa. - gnor?
- gnor? Né il chie-si... a voi pre-sen - te un uom di spa - da
You wrong me... I'm not a beg - gar, but one who bears a

21

Rig. Un la - dro?
A rob - ber?

Spa. sta.
sword. Un uom che li - be - ra per
A man whose job - it is to

24

Spa. *con mistero*
mysteriously

po - co da un ri - va - le, e voi ne a - ve - te...
free you from your ri - vals, you have a ri - val...

27 Rigoletto

Spa. Qua - le? (Che sen - to!)
Ri - val? (He's seen her!)

La vo - stra don - na è là.
You keep a wo - man in there.

dim.

30

Rig. E quan - to spen - de - re per un Si - gnor do -
If he's a no - ble man, would you a - gree to

ppp

32

Rig. *- vre - i?*
kill him? *Co - m' u - sa - si pa -*
And how must you be

Sparafucile

Prez - zo maggior vor - re - i...
That would be more ex - pensive...

34

Rig. *- gar?*
paid?

Spa. *U - na me - tà s' an - ti - ci - pa, il re - sto si dà*
Half in advance is all I want, the rest when he is

36

Rig. *(Di - mo - nio!)* *E co - me puo - i tan - to si - cu - ro o -*
(The de - mon!) *And when you're wor - king can you be sure you're*

Spa. *poi...*
dead...

a piacere

ff

a piacere

I Tempo

38

Rig. 

- prar?
safe?

Spa. 

So - glio in cit - ta - de uc - ci - de - re, op - pu - re nel mio
Well, if I think it's dan - ge - rous, I take him to my

I Tempo

(pp) 

Spa. 

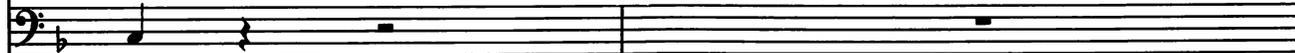
tet - to. L'uo - mo di se - ra a - spet - to... u - na stoc - ca - ta, e
own house. Else in the street I stalk him... I draw my dag - ger, he's



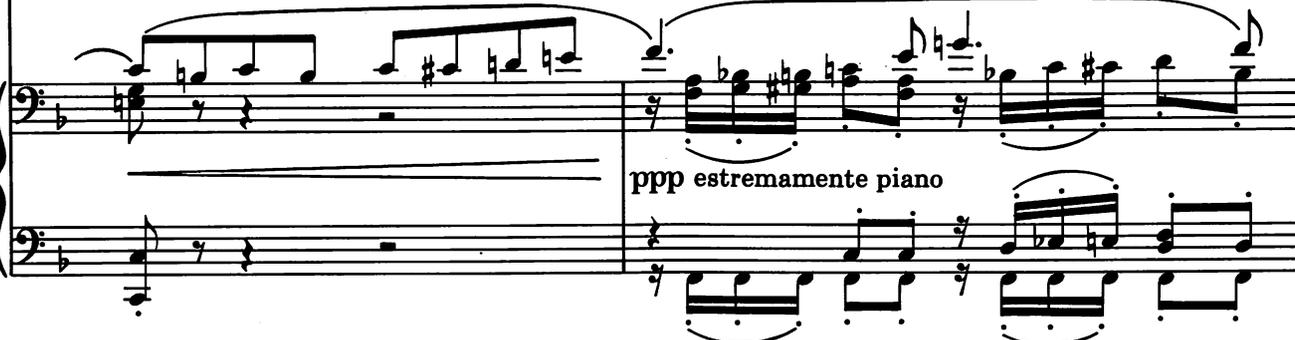
pp

42 Rigoletto 

(Di - mo - nio!) E co - me in
(The de - mon!) And in your

Spa. 

muor!
dead!



ppp estremamente piano

44

Rig. *ca - sa?*
own house?

Spa. *È fa - ci - le... m'a - iu - ta mia so -*
Still ea - si - er... for then my si - ster

46

Spa. *- rel - la... per le vi - e dan - za... è*
helps me... she's a dan - cer, pret - ty... and

48 Rigoletto

Spa. *bel - la... Chi vo - glio'at - ti - ra... e allor...*
cle - ver... My vic - tim sees her... and then...

Com -
I

50

Rig. - pren - do...
fol - low... Com - I

Spa. Sen - za stre - pi - to...
Not a sound is heard...

52

Rig. - pren - do...
fol - low...
tirando fuori lo spadone
drawing forth the large sword

Spa. È que - sto il mio strumen - to, vi
My sword is at your ser - vice, you **

54

Rig. No... al mo - mento... Chi
Not... at the moment... conceals the large sword Who

Spa. ser - ve? need it? Peg - gio per voi...
So much the worse...

ppp
pp

* A: J.. J

** See Translator's Note.

57

Rig. *sa?.. knows?..* *Stra - nie - ro? You're fo - reign? (per andarsene) (beginning to go away)*

Spa. *Spa - ra - fu - cil mi no - mi - no... Bor - go - I'm Bur -*
Spa - ra - fu - cil, re - call the name...

ppp

61

Rig. *E do - ve? al - l'oc - ca - sio - ne? Va! Go!*
If needed, where can I find you?

Spa. *- gno - ne... Qui sem - pre a se - ra ... Spa - ra - fu -*
- gun - dian... Here e - vry evening... Spa - ra - fu -

66

Rig. *Va, va, va, va. Go, go, go, go. (parte) (exits)*

Spa. *- cil, Spa - ra - fu - cil! - cil, Spa - ra - fu - cil!*

allarg. e morendo

N. 4. Scena e Duetto

[Gilda e Rigoletto]

N. 4. *Scena and Duet*

[Gilda and Rigoletto]

(SCENA VIII: Rigoletto, guardando dietro a Sparafucile) (*SCENE VIII: Rigoletto, looking back at Sparafucile*)

Recitativo

Rigoletto **Adagio**

Pa - ri sia - mo!.. io la lin - gua, egli ha il pu - gna - le!...
 We are e - quals!.. I the je - ster, and he the mur - d'rer!...

Adagio

[Archi]

Rig. 4
 l'uo-mo son io che ri - de, ei quel che spe-gne!
 I stab my men with laugh-ter, he with a dag-ger!

pp

Rig. 9
 Quel vec-chio ma - le - di - va - mi!!...
 He laid a fa-ther's curse on me!!...

morendo

morendo

15 **Allegro** (♩=120)

Rig. *Allegro* (♩=120) O uo - mi - ni!... o na - tu - ra!... vil scel - le -
How vile I am!... oh how hate - ful!... man - kind and

18

Rig. - ra - to mi fa - ce - ste vo - i! Oh
na - ture, you conspired to shape me! A

20

Rig. rab - bia!.. es - ser dif - for - me! oh rab - bia!... es - ser buf -
hunch - back!.. twis - ted and u - gly! a je - ster!...paid for his

23

Rig. - fo - ne!
ma - lice! Non do - ver, non po - ter al - tro che
I must joke, I must laugh, I must a -

Adagio

Rig. 26

ri - de - re!! Il re - tag - gio d'o-gn'uom m'è tol - to... il pian -
 - muse them all!! And the com - fort of all's de - nied me... of wee -

Adagio

pp

Moderato (♩=96)

Rig. 30

- to!
 - ping! Que - sto pa - dro - ne
 Look at my no - ble

Moderato (♩=96)

Rig. 34 *

mi - o, gio - vin, gio - con - do, sì pos - sen - te, bel - lo, son - nec - chian - do mi
 ma - ster, handsome, suc - cess - ful, young and brilliant, care - free, like a dog I must

Rig. 37

di - ce: Fa ch'io ri - da, buf - fo - ne... For - zar mi deg - gio, e far - lo — Oh, dan - na -
 serve him: "Make me laugh, Ri - go - let - to"... and I am forced to do it — Oh, how I

tutta forza

* A: Il « b », scritto sopra il rigo, non è di mano di Verdi; vedi Note.
 The "b", written above the staff, is not in Verdi's hand; see Notes.

Allegro (♩=120)

con forza

Rig. 41

- zio - ne!
loathe him!

O-dio a vo - i, cor-ti - gia-ni scher - ni
How I loathe you, all you crew of flatt'-ring

Allegro (♩=120)

[Tutti] *ff*

Rig. 44

- to - ri!... Quan-ta in mor - der - vi ho gio - ia!
courtiers!... With de - light I taunt and sting you!

Se i - ni - quo
Though I may be

tutta forza

Rig. 48

son, vile, per ca - gion vo - stra è so - lo....
you taught me all my vile - ness....

Andante (♩=72)

Rig. 52

Ma _____ in al -
But _____ here at

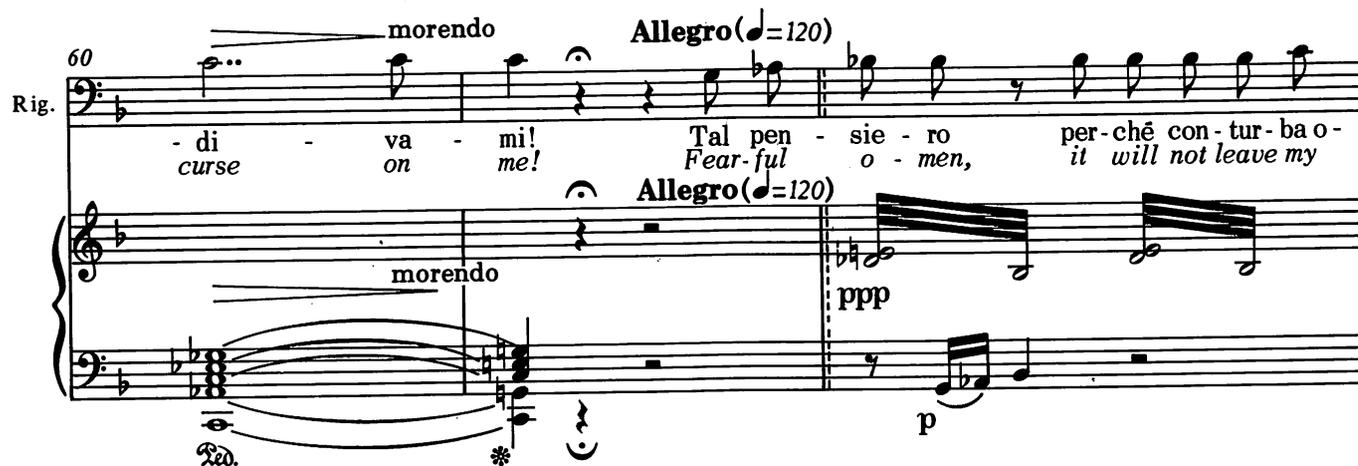
Andante (♩=72)

[F1] *pp dolce*

[Archi] *pp*

56
Rig. 

- tr'uo - mo qui mi can - gio... Quel vec - chio ma - le -
home my na - ture chan-ges... He laid a fa - ther's

60
Rig. 

- di - va - mi! Tal pen - sie - ro per - ché con - tur - ba o -
curse on me! Fear - ful o - men, it will not leave my

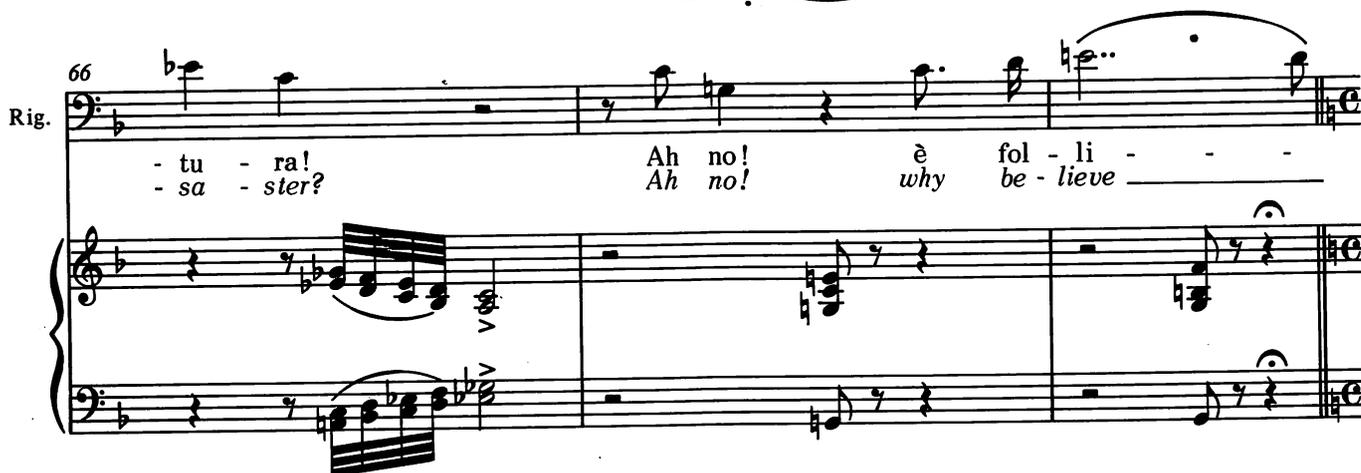
morendo **Allegro** (♩=120) *morendo* **Allegro** (♩=120)

Red. *ppp* *p*

63
Rig. 

- gnor la men - te mi - a? Mi co - glie - rà sven -
mind; why does it haunt me? Can it forebode di -

[*p*]

66
Rig. 

- tu - ra! Ah no! è fol - li -
- sa - ster? Ah no! why be - lieve

(SCENA IX: Dettoe Gilda)
 (SCENE IX: The preceding and Gilda)

Allegro vivo (♩=138)

(apre con chiave, ed) entra nel cortile
 (he opens with a key, and) enters the courtyard

69

Rig.

*- a!
it?*

Allegro brillante (♩=138)

f [Tutti]

Gilda esce dalla casa e si getta nelle braccia del padre
 Gilda comes out of the house and throws herself into her father's arms

73

p

77 Gilda

Rigoletto

Mio pa - dre!
 My fa - ther!

Fi - glia!
 Gil - da!

A te dap - pres - so
 My dea - rest trea - sure,

[Archi] *pp* *simile*

81

Rig.

tro - va sol gio - ia il co - re op - pres - so.
 when you're be - side me grief - turns to plea - sure.

85 Gilda

Oh quan - to a - mo - re!
Oh how you love me!..

Rig.

Mia vi - ta
I love you

88

Gil.

Oh quan - to a - mo re!
Oh how you love me!

Rig.

se - i!
on - ly!

Sen - za te in ter - ra qual
Ah yes, with - out you my

91

Gil.

Oh quan - t'a -
Oh how you

Rig.

be - ne a - vre i?
life would be lone - ly!

90
94

Gil. *- mo love re! me! Pa - dre Dea - rest mi - o! fa - ther!*

Rig. *O My fi - glia mi - a! dea - rest daughter!* (sospira) (sighs)

97

Gil. *Voi so - spi - ra te! But you are sigh - ing!*

100

Gil. *che v'an - ge tan - to? Lo di - te a what has di - sturbed you? Please tell me, oh*

103

Gil. *que - sta po - ve - ra fi - glia... Se v'ha mi - fa - ther, what has di - sturbed you... Some se - cret*

107

Gil.

- ste - ro... per lei sia fran - to...
 sor - row... we both must bear _____ it...

110

Gil.

ch'el - la co - no - sca la _____ sua fa -
 I am your daugh - ter, come _____ let me

113

Gil.

- miglia. Qual no-mea-ve-te? Se non vo -
 share it. Who are you, father? One fa-vor

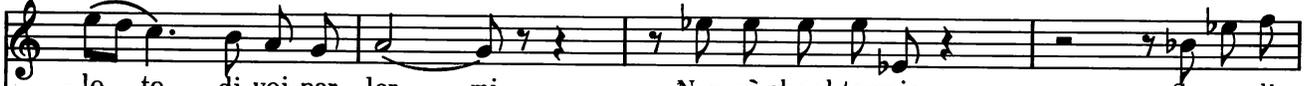
Rigoletto

f

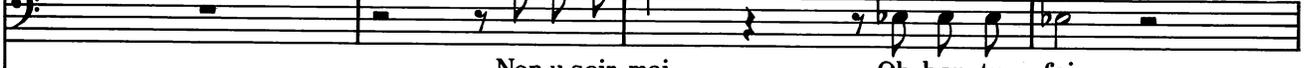
Tu nonne hai... A te che im-por-ta?
 You must not ask ... I dare not tell you!

Adagio
a piacere

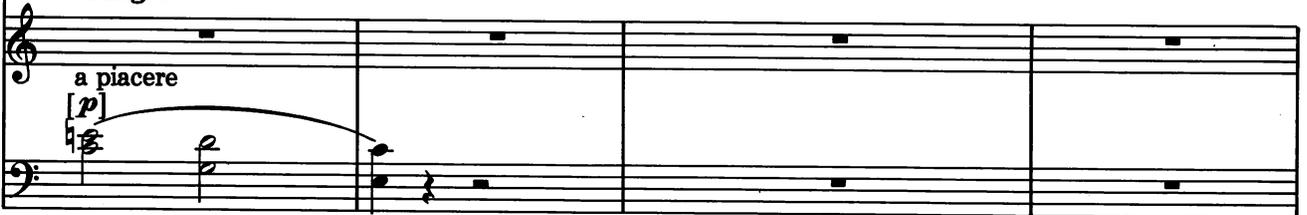
117

Gil. 
 - le - te di voi par - lar - mi... Non vò che al tempio. Se non di
 grant me oh dearest fa - ther... To church on Sun-day. One fa-vor

assorto ne' suoi pensieri interrompendola
 lost in his own thoughts, interrupting her

Rig. 
 Non u-scir mai. Oh ben tu fai...
 You've not been out. Then you do well...

Adagio


 a piacere
 [p]

[Cor]

121

Gil. 
 vo - i, al-men-chi si - a fa-te ch'io sap - pia la ma-dre mi - a.
 grant me, I'll ask no o - ther, but won't you tell me a-bout my mo-ther.

Rig. 
 Ah!
 Ah!



Andante (♩=50)*
con espress.

125

Rig. 
 Deh non parla - re al mi - se-ro del suo perdu - to
 Must I recall the me - mories, days long a-go de -

Andante (♩=50)*


 [Archi] ppp

* pvrIne: ♩ = 58

128 *ppp*

Rig. *be - ne... El - la sen - tia, quel - l'an - ge - lo, pie -*
- par - ted... She was my guar - dian an - gel then, so

131 *dim.*

Rig. *- tà _____ del - le mie pe - ne... So - lo, dif - for - me, po - ve - ro,*
pure _____ and ten - der hear - ted... Lonely, a hunchback, penniless,

134 *dolce* *con dolore* *piangendo*
weeping

Rig. *per com - passon mi a - mò. Ah mo - ri - a!.. mo - ri - a! le zol - le*
yet I obtained her love. Ah I lost her!.. I lost her! for death was

[+ Legni]

138 *ppp*

Rig. *co - prano lie - viquel capo a - ma - to... So - la ortu re - sti, so - la ortu re - sti al*
en - vious and she is now in heaven... But you are left me, you now a - lone are

141 *con trasporto*

Rig. *mi - se - ro... Di - o, sii rin - gra - zia - to, sii rin - gra -*
left to me... Ah, heav'n be praised for you, yes, you still con -

[+ Cor]

144 *Gilda con agitazione*

Oh quanto do-lor! quan-to do-lor! che spre - me - re — si a - ma - ro 3 pianto
Oh why did I ask? why did I ask? for I re - new — your sor - row and your
(singhiozzando)
(sobbing)

Rig. *- zia - to!... - sole me!...*

146

Gil. *può? quanto do-lor! quanto dolor! che spre - me - re — si a - ma - ro pian-to*
grief! oh say no more! oh say no more! for I re - new — your sor - row and your

Rig. *Tu so - la so - la re - sti al mi - se - ro, so -*
But you alone are left to me and you, a -

148

Gil.

può? Pa-dre, non più, pa-dre, non più, pa-dre, non più, non più, cal-
grief! Oh say no more, fa-ther, no more, oh say no more, fa-ther, no

Rig.

- la, ah sì, tu so - la re - sti al mi - se -
- lone, ah you console me, you con - sole my

150

Gil.

- ma - te - vi... mi la - ce - ra tal vi - sta..non più, vi cal -
more, be - lo - ved fa - ther say no more, say no more, oh my

Rig.

- ro, so - la re - sti al mi - se - ro, so -
grief, you con - sole my sor - row, con - sole

152

Gil. *ff*

- ma - te, non più, mio pa - dre, ah vi cal - ma - te, pa-dre, mi la - ce - ra,
fa - ther, be - lo-ved fa - ther, why did I ask you, my lo-ving heart, ah, will

Rig. *ff*

- la tu re - sti... Di - o,
all my sor - row... ah heav'n be

p *f*

154

Gil. *Cut :*

pa - dre, mi la - ce - ra tal vi - sta... pa-dre, non più, pa - dre, non
break now, will break to see your sor-row... oh say no more, fa - ther, no

Rig.

sii rin - gra - zia-to, rin - gra - zia - to!...ah sì, tu so - - -
praised for you, you con-sole my sor - row!...ah you con-sole

156

Gil.
 più, pa-dre, non più, non più, cal - ma - te - vi... mi la - ce - ra tal
 more, oh say no more, fa - ther, no more, be - lo - ved fa - ther say no

Rig.
 - la re - sti al mi - se - ro, so - la re - sti al
 me, you con - sole my grief, you con - sole my

158

Gil.
 vi - sta... non più, vi cal - ma - te, non più, mio pa - dre, ah vi cal -
 more, say no more, oh my fa - ther, be - lo - ved fa - ther, why did I

Rig.
 mi - se - ro, so - la tu
 sor - row, con - sole all my

p

160 *ff*

Gil. *ff*
 - ma - te, pa - dre, mi la - ce - ra, pa - dre, mi la - ce - ra tal
 ask you, my loving heart, ah, will break now, will break to see your

Rig. *ff*
 re - sti... Di - o, sii rin - gra - zia - to, rin - gra -
 sor - row... ah heav'n be praised for you, you con - sole my

f

TO:

162 **Allegro** (♩=138)

Gil.
 vi - sta... Il no - me vo - stro di - temi, il
 sorrow... But one thing more I long to know, oh

Rig.

- zia - to!...
 sorrow!...

Allegro (♩=138)

[Archi] *pp*

165

Gil.
 duol che si v'at - tri - sta?
 tell me what your name is.

Rig.
 A che no-mar-mi?.. è i-
 My name? no, ne-ver! I

168

Rig.

- nu - ti - le!... Pa - dre ti so - no, e ba - sti... Me
 have no name!... no name for you but fa - ther... I'm

171

Rig.

for - se al mon - do te - mo - no, d'al - cu - ni ho for - se gli a - sti...
 ha - ted in the world outside, my e - ne - mies are migh - ty...

175 Gilda

Rig.

Pa - tria, pa - ren - ti, a -
 Coun - try, and kind - red, and

al - tri mi ma - le - di - co - no...
 some - one has laid a curse on me...

178

Gil.

- mi - ci voi dun - que non a - ve - te?
 friends... is there no - one else who loves you?

181 Rigoletto

Pa - tria!.. pa - ren - ti!.. a -
 Coun - try!.. and kin - dred!.. com -

(con effusione)
 (effusively)

183
 Rig. - mi - ci!.. Cul - to, fa - mi - gia,
 - pa - nions!.. Coun - try and kin - dred,

186
 Rig. pa - tria, il mi - o u - ni - ver - so, il mi o u - ni - ver - so è in
 ah you a - lone are the world, are all the world to

190 Gilda
 Ah se può lie - to ren - der - vi, gio - ia è la vi - ta, la vi - ta a
 If I can bring you com - fort and help you be hap - py, that's all that I

te!
 me!

[Tutti]

193

Gil. me! ah se può lie - to, può lie - to ren - der - vi,
ask! to bring you com - fort, to bring you com - fort and

Rig. Cul - to, fa - mi - gia, pa - tria, il
Coun - try and kin - dred, ah you, my

196

Gil. gio - ia è la vi - ta, la vi - ta a me! — gio - ia,
help you be hap - py, that's all that I ask! — ah, my

Rig. mi - ou - ni - ver - so, il mi - ou - ni - ver - so è in te! il
Gil - da are coun - try, my country and kindred, my God! my

199

Gil. gio - ia è la vi - ta a me!
fa - ther, that's all I can ask!

Rig. mi - o - u - ni - ver - so è in te!
Gil - da is all, all to me!

203
Gil.

dolce

Già da tre
Three months a -

207
Gil.

lu - ne son qui ve - nu - ta, né la cit -
- go now I left my con - vent, and you have

211
Gil.

- ta - de ho an - cor ve - du - ta; se il con - ce - de - te,
kept me in quiet se - clu - sion; per - haps one eve - ning,

216
Gil.

far - lo po - trei!
Rigoletto you would al - low...

Mai!.. mai!.. U - sci - ta, dim - mi, un - qua
No!.. No!.. But tell me, have you been out -

219

Gil.

No! No! (Ah! Should I tell him?) che dis - si!

Rig.

sei? side? Guai! Don't! Ben te ne Don't e - ver

222

Rig.

guar : da! do so! (Po-trian se - guir - la, ra - pir - la an - co - ra! Qui d'un buf - And how the

(She might be fol - lowed, and be ab - duc - ted!)

225

Rig.

- fo - ne si di - so - no - ra la fi - glia, e se ne ri - de! Or - Oh

loathsome courtiers would laugh if they stole the child of their je - ster!

228

Giovanna

(verso la casa) (toward the house)

Si - You

Rig.

-ror!) God!) O - là? Gio - vanna! *

[Tutti] ff

(SCENA X : Detti e Giovanna dalla casa) (SCENE X : The preceding and Giovanna from the house)

* See Translator's Note.

231

Gio. *- gnor!*
called?

Rig. *Ve - nen - do, mi ve - de al - cu - no? Ba - da, di' il*
This eve - ning, did some - one see me? as I was

[Archi] *pp*

234

Gio. *Ah no! nes - su - no.*
No one was watching.

Rig. *ve - ro... Sta ben... La*
en - tring... You're sure... The

237

Gio. *O - gnor si*
I keep it

Rig. *por - ta che dà al ba - stio - ne è sem - pre chiu - sa?*
gate of the gar - den ter - race... it's ne - ver o - pened?

240

Gio. sta, o-gnor si sta, o-gnor si sta! locked, I keep it locked, I keep it locked! (a Giovanna) (to Giovanna)

Rig. Ba-da, di'il ver... ba-da, di'il ver... Ah! ve-glia, o Tell me the truth... tell me the truth... Ah! you must

Curt

Allegro moderato* (♩=96)
affettuoso
243 with feeling

Rig. don na, que-sto fio re che a te pu ro con-fi - guard my gen-tle daugh ter, you must tend my love-ly

Allegro moderato (♩=96)
pp

246

Rig. - dai; ve-glia at - ten - ta, e non sia mai che s'of- flow'r; if the tem - pest shows its pow'r oh de-

249

Rig. - fu - schi il suo can - dor. Tu dei ven - ti dal fu - fend her from the blast. When the storms at-tack in

* A: In fondo alla pagina, « Moderato assai »
Beneath the bass, "Moderato assai".

252 Rig. *ro - re ch'al - tri fio - ri han - no pie - ga to lo di -
fu - ry, keep her spot - less, safe - ly hide her, to your*

255 Rig. *- fen - die im - ma - co - la - to lo ri - do - na al ge - ni -
shel - ter I con - fide her, oh re - turn her pure at*

allarg.

258 Gilda Rig. *Quan - to af - fet - to!.. qua - li cu - re! Non te -
What af - fec - tion!.. don't be an - xious! Dearest*

*- tor.
last.*

261 Gil. *- me - te, pa - dre mi - o. Las - sù in cie lo, pres - so
fa - ther, how you love me. High in hea ven, far a -*

264
 Gil. *Di - o ve-glia un an - giol pro - tet - tor! Da noi*
- boue - me, there's an an - gel watch - ing there! If the

267
 Gil. *sto - glie le sven - tu - re di mia ma - dre il prie - go*
tem - pest tries to harm - me, she'll pro - tect your ten - der

270
 Gil. *san - to; non fia mai di - svel - to o fran - to que - sto a*
flow - er; and I know with gen - tle pow - er she will

273
 Gil. *voi di - let - to fior!*
hold me in her care!

Rigoletto
Ah! ve - glia, o don - na, que - sto
Ah! you must guard my gen - tle

* A: Do', versione primitiva non corretta dal compositore.
 c'', uncorrected remnant of an earlier version.

108

276

Allegro
(SCENA XI: Detti
(SCENE XI: The preceding

Rig.

fio re che a te pu ro con - fi... Al - cun v'è
daugh - ter, you must tend my love - ly... Someone's out -

Più mosso (♩=138)

ed il Duca in costume borghese dalla strada)
and the Duke, dressed as a commoner, from the street)

apre la porta della corte e, mentre esce a guardare sulla strada, il Duca guizza fur-
opens the door of the courtyard and, while he goes out to look in the street, the

279

Rig.

fuo ri ...
- side there...

Più mosso (♩=138)

[pp] f

Gilda tivo nella corte e si nasconde dietro un albero; (gettando a Giovanna una borsa la fa tacere)

281 Duke stealthily slips into the courtyard and hides behind a tree, (throwing Giovanna a purse to ensure her silence)

Cie lo!
Fa - ther!

[pp] f

283

Gil.

Sem pre no - vel so - spet an - to!
Why should he be so an - xious!

[pp] f

285

[pp]

entrando dice a Giovanna
- entering, he says to Giovanna

288 Rigoletto

Al - la chie - sa vi se -
Are you cer - tain that on

ff pp ppp

291 Giovanna

Duca
Duke

Mai!
Yes!

(Ri-go - let - to!)
(Ri-go - let - to!)

Rig.

-gui - va mai nes - su - no?
Sun - day no one followed?

Se ta - lor qui
You must ne - ver

Come prima (♩ = 96)

303
 Gil. *dolcissimo*
 Oh quan - to af - fet - - to!., qua - li cu - -
 Oh what af - fec - - tion!., don't be an - -
 Rig. don - - na, que - sto fio - - re che a te
 guard - - my, gen - tle daugh - - ter, you must

Come prima (♩ = 96)

dolcissimo
pp

305
 Gil. - re! che te - me - - te, che te - me - te, pa - dre
 - xious! dea - rest fa - - ther, dea - rest fa - ther, have no
 Rig. pu - - ro con - fi - dai; - - ve - glia at -
 tend - - my love - ly flow - - er; if the

307
 Gil. mio? Las - sù in cie - - lo, pres - so Di - -
 fear, for high in hea - - ven, far a - bove
 Rig. ten - - ta, e non sia mai - - che s'of -
 tem - - pest shows its pow'r - - oh de -

309

Gil. *- o ve-glia un an - giol pro - tet - tor. Las - sù in ciel,*
me there's an an - gel watching there. In heav'n a - bove,

Rig. *- fu - fend - - - schiil suo can - dor. Tu dei*
her from the blast. When the

311

Gil. *las - sù in ciel, las - sù in ciel,*
in heav'n a - bove, in heav'n a - bove,

Rig. *ven - - - ti dal fu - ro - - re ch'al - tri*
storms at - tack in fu - ry, keep her

313

Gil. *las - sù in ciel, las - sù in cie - - -*
in heav'n a - bove, in heav'n a - bove

Rig. *fio - - - ri han - no pie - ga - - to lo di -*
spot less, safe - ly hide her, to your

315

Gil. *- lo, las - sù in cie - - lo, pres - so Di - -*
me, yes high in hea - - ven, far a - bove

Rig. *- fen - - die im - ma - co - la - - to lo ri -*
shel - - ter I con - fide - - her, oh re -

317

Gil. *- o ve - glia un an - giol pro - tet - tor. In cie - - lo, pres - so*
me there's an an - gel watch - ing there. She wa - - tches o - ver

Rig. *- do - - na al ge - ni - tor. Ah ve - -*
- turn her pure at last. Ah guard

Più mosso (♩=120)
ppp

Più mosso (♩=120)

319

Gil. *Dio, in cie - - lo, pres - so Dio, in cie - - lo ve - glia,*
me, she wa - - tches o - ver me, she wa - - tches o - ver

Rig. *- glia, o don - - na, ah ve - -*
her, Gio - van - - na, re - turn

321

Gil.
ve - glia un an - - giol pro - tet - tor, in cie - lo, pres - so
me and holds me in her care, she wa - tches o - ver

Rig.
- glia, o don - na, que - sto fior, ah ve -
her, re - turn her pure at last, ah guard -

pp

323

Gil.
Dio, in cie - lo, pres - so Dio, in cie - lo ve - glia,
me, she wa - tches o - ver me, she wa - tches o - ver

Rig.
- glia, o don - na, ah ve -
her, Gio - van na, re - turn

325

Gil.
ve - glia un an - - giol pro - tet - tor, las - sù in cie - lo, pres - so
me and holds me in her care, in heav'n a - bove a guar - dian

Rig.
- glia, o don - na, que - sto fior, ah ve - glia, o don - na, que - sto
her, re - return her pure at last, ah you must guard my gen - tle

pp

pp

327 *sempre pp*

Gil.
Di - o ve-glia un an - giol pro - tet - tor, las - sù in cie - lo, pres-so
an - gel gen - tly holds me in her care, in heav'n a - bove a guardian

Rig.
fior, ve - glia, o don - na, que - sto fior, ah ve - glia, o don - na, que - sto
flow'r, and re - turn her pure at last, ah you must guard my gen - tle

sempre pp

330

Gil.
Di - o ve-glia un an - giol pro - tet - tor, las - sù in
an - gel gen - tly holds me in her care, in heav'n a -

Rig.
fior, ve - glia, o don - na, que - sto fior, ah ve - glia, o don -
flow'r, and re - turn her pure at last, ah guard my daugh -

ppp

333

Gil.
cie - lo ve - glia un an - giol pro - tet - tor.
- bove, a guar - dian an - gel wa - tches there.

Rig.
- na, ve - glia, o don - na, que - sto fior.
- ter, guard my daugh - ter, guard my flow'r.

dim.

336

pp *dolcissimo* *tutta forza*

Gil.
Pa - dre! mio pa - dre! ad - di
Fa - ther! my fa - ther! I leave

ppp *dolcissimo* *tutta forza*

Rig.
Fi - glia! mia fi - glia! ad - di
Daugh - ter! my daugh - ter! I leave

pp dolcissimo *dolcissimo* *ff*

341

Gil.
o!
you!

(s'abbracciano e Rigoletto parte chiudendosi dietro la porta)
(they embrace and Rigoletto leaves, closing the door behind him)

Rig.
o!
you!

N.5. Scena e Duetto

N.5. Scena and Duet

[*Gilda e Duca*][*Gilda and the Duke*](SCENA XII: Gilda, Giovanna, il Duca nella corte,
poi Ceprano e Borsa a tempo sulla via)(SCENE XII: Gilda, Giovanna, the Duke in the
courtyard, later Ceprano and Borsa in the street)**Allegro assai moderato** (♩=88)

Gilda

Gio - van - na?... ho dei ri - mor - si...
Gio - van - na?... I feel re - morseful...

Giovanna

E perché
What have you

Allegro assai moderato (♩=88)

[Archi] *p*

4
Gil. Tac - qui che un gio - vin ne se - gui - va al tem - pio!...
That hand - some stranger followed us on Sun - day!...

Gio. mai?
done? Per - ché ciò
Why tell your

7

Gil.

No,
No,

Gio.

dir - gli? l'o-dia-te dun-que co - te-sto gio - vin, vo - i?
fa - ther? Do you dis - like him, your se-cret youngad - mi - rer?

10

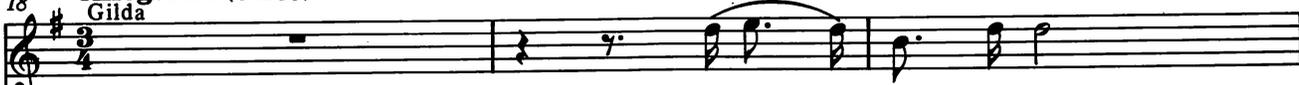
Gil.

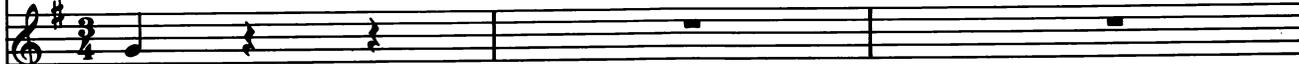
no, ché trop - po è bel - lo e _____ spi - ra a - mo - re...
no, he is so hand - some, I _____ think I love _____ him...

14 Giovanna

E magna - ni - mo sem - bra _____ e gran Si - gno - -
And I'm sure he is gen - 'rous, _____ per-haps he's no - -

18 **Allegretto** (♩ = 80)*
Gilda

Gil.  Signor né prin - ci - pe
If he's a no - ble-man,

Gio.  - re.
- ble.

Allegretto (♩ = 80)*
[Ob, Cl]

 [p]

21

Gil.  io lo vor - re - i;
and far a - bove me, sen - to che
he would not



24

Gil.  po - ve - ro, sen - to che po - ve - ro più l'a - me - re - i.
care for me, I hope he's poor for then per - haps he'll love me.

 [Fl.]
pp

27



* Vedi Note.
See Notes.

30 Gilda

So - gnan - do o vi - gi - le
Al - ways I think of him,

33 Gil.
sem - pre lo chia - mo, e l'al - ma in
drea - ming and wa - king, my heart in

Duca
Duke il Duca esce improvviso, fa segno a
the Duke suddenly appears, signals

36 Gil.
e - sta - si gli* di mur - ce t'a...
ec - sta - sy mur - murs "I love..."

Giovanna d'andarsene, e termina la frase**
to Giovanna to leave, and completes the phrase**

Duca
Duke T'a -
"Love"

* A: « le »

** VE51: La didascalia si conclude: « e inginocchiandosi a' piedi di Gilda termina la frase. »
The stage direction concludes: "and kneeling at Gilda's feet completes the phrase."

Allegro vivo (♩=138)

39 Duca Duke

- mo! T'a - mo, ri - pe - ti-lo / you! Love you: re - peat the words, sî ca-ro ac - cen - to, / say you a - dore me; un pu - ro / a world of

Allegro vivo (♩=138)

p

42 Gilda

Duca Duke

schiu / hap - - - di - mi ciel di con - ten - to! / pi - ness o - pens be - fore me!

Giovan - na?.. Gio -
Giovan - na?.. Gio -

ff pp

45 Gil.

Gil.

- van - na?.. / - van - na?.. Ahi, mi - se - ra! / Oh, an - swer me! non v'è più al - / oh is there

ff

47 Gil.

Gil.

- cu - no / no one che qui / to hear ri - spon - da - mi!.. / and an - swer me?.. Oh / Gio -

ff

49
 Gil.
 Di - o!.. nes - su - no?
 - van - na!.. where are you?

Duca
 Duke
 Son i - o col -
 I'm with you, I

pp
 p

52
 Duca
 Duke
 - l'a - ni - ma che ti ri - spon - do... Ah due che
 an - swer you, I'm not a stran - ger... Two lo - ving

ff

55 Gilda
 Chi mai, chi
 How did you

Duca
 Duke
 s'a - ma - no son tut - to un mon - do!..
 hearts are not e - ver in dan - ger!..

pp

58

Gil.
 giun - ge - re vi fe - ce a me?
 get to me? You must-n't stay.

Duca
 Duke

Se an - ge - lo o
 An - gel or

60

Gil.

Duca
 Duke

de - mo - ne che im - por - ta a te? Io t'a - mo...
 sor - ce - rer, love showed the way! I love you...

U -
 Please

62

Gil.
 - sci - te - ne.
 leave me now.

Duca
 Duke

U - sci - re!... a - des - so!... o - ra che ac -
 What, leave you!... so quick - ly!... now that I've

64
Duca
Duke

- cen - de - ne unfo - coi - stes-so!.. Ah in - se - pa -
come to you, and we're to - ge - ther!.. Ac - cept your

67
Duca
Duke

- ra - bi - le d'a - mo - re il Di - o strin - ge - va, o ver - gi - ne, tuo fa - to al
de - sti - ny, we are u - ni - ted, in us one ho - ly flame of love is

70
Duca
Duke

Andantino (♩=92) cantabile

mi - o!
lighted! È il sol del - l'a - ni - ma, la vi - ta è a -
Love casts this ra - diance that shines on our

Andantino (♩=92)

[Archi] pp *simile*

76
Duca
Duke

- mo - re, sua vo - ce è il pal - pi - to del no - stro co - re...*
mee - ting, at love's com - mand - ment our hearts are bea - ting...*

* A: Originariamente: « suo regno è il palpito dell'uman core. » I cambiamenti, che risultano anche in VE51, non sono di mano di Verdi.
Originally: "suo regno è il palpito dell'uman core." The alternations, seconded by VE51, are not in Verdi's hand.

81 *ff*

Duca
Duke

e fa - ma e glo - ria, po - ten - za e tro - no, u - ma - ne,
Ho - nor and glo - ry are not worth pos - ses - sing, but love, ah

86 *ppp* *[h]*

Duca
Duke

fra - gi - li qui co - se so - no. U - na pur av - ve - ne
love a - lone has brought his bles - sing. Soul of the u - niverse

91

Duca
Duke

so - la, di - vi - na, è a - mor che a - gl'an - gio - li, a -
gen - tile and ten - der, when love calls ar - dent - ly, calls

95 *stentate* *cresc.*

Duca
Duke

- gl'an - gio - li più ne av - vi - ci - na! A - dun - que a - mia - mo - ci,
ar - dent - ly, we must sur - ren - der! Hear him en - trea - ting you,

simile

100 e stringendo sempre

Duca
Duke

don - na ce - le - ste, d'in - vi - dia a - gl'uo - mi - ni sa - rò per te,
do not re - sist him, all men will en - vy me when you are mine,

106 Gilda

Duca
Duke

d'in - vi - dia a - gl'uo - mi - ni sa - rò per te.
all men will en - vy me when you are mine.

* (Ah
* (To

sottovoce

110

Gil.
Duca
Duke

de' miei ver - gi - ni so - gni son que - ste le
words so won - derful I must sur - ren - der, oh

A - mia - mo - ci,
When you are mine,

* A: Senza parentesi; sono derivate da VE51.
No parentheses; they are derived from VE51.

** A: Questo pp si trova in realtà dopo la successiva stanghetta, come a 123 (Gil. e Duca) e 127 (Duca). Cfr. 78, 86, 131.
This pp actually appears after the following barline. The same is true at 123 (Gil. and Duca) and 127 (Duca). Cf. 78, 86, 131.

114

Gil. *vo dream ci te - ne - re sī ca re a me!*
of hap - piness, his heart is mine!

Duca Duke *a - mia mo - ci,*
when you are mine,

118

Gil. *son que - ste le vo - ci, le vo - ci*
his words are so ten - der, oh dream of

Duca Duke *d'in - vi - dia a - gl'uo - mi - ni sa - rò per te,*
all men will en - vy me when you are mine,

122

Gil. *te - ne - re sī ca - re, sī ca re a me! Ah de'miei*
hap - piness, so ten - der, his heart is mine! Towardsso

Duca Duke *d'in - vi - dia a - gl'uo - mi - ni sa - rò per te. A -*
all men will en - vy me when you are mine. When

pppp leggerissimo

126

Gil.
so - gni, ah sì, son que - ste le vo - ci te - ne - re sì ca - re a
ten - der, I must sur - ren - der, oh dream of hap - pi - ness, his heart is

Duca
Duke
- dun que a mia - mo - ci, don na ce -
love calls ar - dent - ly, we must sur -

ff *pp*

129

Gil.
me! ah de' miei so - gni, ah sì, son que - ste le vo - ci te - ne - re sì ca - re a
mine! to words so ten - der, I must sur - ren - der, oh dream of hap - pi - ness, his heart is

Duca
Duke
- le - ste, d'in - vi dia a - gl'uo - mi - ni sa - rò per
- ren - der, all men will en - vy me when you are

ff *pp*

133

Gil.
me, a me, ah,
mine, ah mine, ah,
te, per ah te, ah,
mine, ah mine, ah,
ah, ah,

Duca
Duke

ppp *ppp*

137

Gil.
ca - re a me, ah,
ah he is mine, ah,

Duca Duke
per te, ah,
ah mine, ah,

Gil.
* *allarg.* *f* *pp*
sì ca - re a
his heart is

Duca Duke
allarg. *f* *pp*
ah sì, per
when you are

138

Gil.
me!)
mine!)

Duca Duke
te!
mine!

Che m'a-mi, deh ri-
You love me, say those

Allegro (♩=132)

* A: vedi Note. see Notes.

142

Gil. *L'u - di - ste!*
You heard them! *Il*
And

Duca Duke *- pe - ti - mi?*
words a - gain... *Oh me fe - li - ce!*
I'm yours for - e - ver!

[Archi] [*p*]

145

Gil. *compariscono sulla strada Ceprano e Borsa*
Ceprano and Borsa appear in the street

no - me vo - stro di - te-mi...
yet I know not who you are... *Sa - per - lo a me non*
Please tell me what your

148

Gil. *li - ce?*
name is?

Duca Duke *(pensando)*
(thinking)

(a Borsa dalla via)
Ceprano (to Borsa from the street) *Mi no - mi - no ...*
My name... my name ...

(Il lo - co è qui.)
(And here's the place.) *(a Ceprano)*
(to Ceprano)

(Sta)
(I)

Borsa

151
 Duca
 Duke

Gual - tier Mal - dè... stu - den - te so - no... e...
 Gual - tier Mal - dè... a hum - ble stu - dent... and...

ripartono
 they leave

Bor.

ben!)
 see!)

154
 Duca
 Duke

Giovanna torna spaventata
 Giovanna returns, frightened

po - ve - ro...
 pen - ni - less...

pp

156 Gilda

Giovanna

For - se mio pa - dre...
 Per - haps my fa - ther...

Ru - mor di pas - si è fuo - re...
 I think there's some-one co - ming...

Duca
 Duke

(Ah
 (A

* Vedi Note.
 See Notes.

(a Giovanna)
(to Giovanna)

158

Gil. *Ad-
The*

Duca
Duke

co - gliere po - tes - si il tra - di - to - re che si mi
curse upon the vil - lain who di - sturbs me, I'd like to

160

Gil.

- du - ci - lo di qua al ba - stio - ne... or
gate - way at the end of the gar - den... now

Duca
Duke

stur - ba!)
kill him!)

162

Gil.

i - te... E
leave me... Will

Duca
Duke

Di': m'a - me - rai tu?...
Say: will you be true?...

cresc.

164

Gil.
vo - i? Non
you be? No

Duca
Duke
L'in - te - ra vi - ta... poi...
I'm yours for - e - ver... and...

166

Gil.
più... non più... par - ti - te... non più... par - ti - te!
more... no more... now leave me..we'll meet... to - morrow!

[Tutti] *f* *ff*

171

Vivacissimo (♩ = 144)

Gil.
Ad - Fare -

Duca
Duke
Ad - di - o, ad - di - o... spe - ran - za ed a - ni - ma
Fare - well now, my dar - ling... my life, my happiness,

Vivacissimo (♩ = 144) *pp* [F1]

ppp [Vno]

176

Gil. ** >*
 - di - o, ad - di - o... spe - ran - za ed a - ni - ma
 - well now, my dar - ling... my life, my hap - piness,

Duca
 Duke

sol tu sa -
 we meet to -

181

Gil.
 sol tu sa - ra - i, sa - rai per me, sa -
 we meet to - mor - row, my life, my love, my

Duca
 Duke

- ra - i, sa - rai per me, sol tu sa - ra - i, sa -
 - mor - row, my life, my love, we meet to - mor - row, my

186

Gil.
 - rai per me. Ad - di - o, ad -
 life, my love. Fare - well, o, ad -
 my dar - ling,

Duca
 Duke

- rai per me. Ad - di - o, ad - di - o,
 life, my love. Fare - well, my dar - ling,

pp

* A: Un altro accento sul battere deriva probabilmente da una versione primitiva senza gli accenti sincopati: vedi Note.
 An additional accent on the downbeat is probably the remnant of an earlier layer without the syncopated accents; see Notes.

191

Gil.
- di - o,
dar - ling,

ad - di - o...
my dar - ling...

vi - vrà, vi -
my heart, my

ff pp

Duca
Duke

ad - di - o, ad - di - o...
fare - well my dar - ling...

vi - vrà, vi -
my heart, my

ff pp

196

Gil.
- vrà, vi - vrà im - mu - ta - bi - le l'af - fet - to mio per te, per
heart and soul are yours for - e - ver - more, for - e - ver - more, for -

Duca
Duke

- vrà, vi - vrà im - mu - ta - bi - le l'af - fet - to mio per te, per
heart and soul are yours for - e - ver - more, for - e - ver - more, for -

ff pp

200

Gil.
te, sì, vi - vrà, vi - vrà, vi - vrà im - mu - ta - bi - le l'af -
- e - ver, my heart, my heart and soul are yours for - e - ver -

Duca
Duke

te, sì, vi - vrà, vi - vrà, vi - vrà im - mu - ta - bi - le l'af -
- e - ver, my heart, my heart and soul are yours for - e - ver -

ff ppp

204

Gil.
- fet - to mio per te, vi - vrà im - mu - ta - bi - le l'af - fet - to mio per
- more, for - e - ver - more, my heart, my heart and soul are yours for - e - ver,

Duca
Duke
- fet - to mio per te, vi - vrà im - mu - ta - bi - le l'af - fet - to mio per
- more, for - e - ver - more, my heart, my heart and soul are yours for - e - ver -

209

Gil.
te, per te. Ad - di - o!
e - ver - more. Fare-well now!

Duca
Duke
- more, per e - ver - more. Ad - di - o!
Fare-well now! ad - my

Handwritten: **cut**

214

Gil.
ad - di - o! spe - ran - za so - la sa - rai per
my dar - ling! my heart and soul yours for - e - ver -

Duca
Duke
- di - o! spe - ran - za so - la sa - rai per
dar - ling! my heart and soul yours for - e - ver -

Handwritten: **cut**

TO:

219 [pp]

Gil. me. Ad - di - o! ad - di - o! spe -
- more. Fare-well now! my dar - ling! my

Duca Duke [pp] me. Ad - di - o! ad - di - o! spe -
- more. Fare - well now! my dar - ling! my

pp ppp (f)

224 f s.

Gil. - ran za so - la sa - rai per me, ad - di - o!
heart and soul yours for - e - ver - more, I love you!

Duca Duke f s. - ran za so - la sa - rai per me, ad - di -
heart and soul yours for - e - ver - more, I love

(f) ff

229

Gil. ad - di o! ad - di o! ad -
but leave me! I love you! ah

Duca Duke o! ad - di o! ad - di o! ad -
you! I leave you! I love you! I

ff

Cut

* A fa³
f'

234

Gil.
- di - - - - - o! ad-
leave - - - - - me! I

Duca
- di - - - - - o! ad-
leave - - - - - you! I

239

Gil.
- di - - - - -
love - - - - -

Duca
- di - - - - -
love - - - - -

(il Duca entra in casa scortato da Giovanna. Gilda resta fissando la porta ond'è partito)
(the Duke enters the house, escorted by Giovanna. Gilda remains gazing at the door through which he departed)

243

Gil.
- o!
you!

Duca
- o!
you!

N.6 Aria
[Gilda]

(SCENA XIII: Gilda)

N.6 Aria
[Gilda]

(SCENE XIII: Gilda)

Gilda **Allegro assai moderato** (♩=80)

[legni] [p]dolce

Gual-Gual-

4

Gil.

- tier Mal - dè!.. no - me di Lui si a -
- tier Mal - dè!.. know that I'll al - ways

7

Gil.

- ma to, ti scol-pi - sci nel co - rein-na-mo - ra - to!
love you, and that name on my heart is carved for - e - ver!

morendo

Allegro moderato* (♩=76)

[F1]

dolcissimo
[pp]

[Archi]

* (Allegretto molto lento): vedi Copialettere, p. 497 e Introduzione, sezione 2.
see Copialettere, p. 497 and Introduction, section 2.

18 Gilda

Ca - ro no - me che il mio cor fe - sti
 Ah that name most dear of all ev - ry

21 Gil.

pri - mo pal - pi - tar, le de - li - zie del - l'a -
 hour I shall re - peat, all my life I shall re -

24 Gil.

- mor mi dei sem - pre ram - men - tar! Col pen -
 - call how it taught my heart to beat! All my

27
Gil.

- sier il mio de - sir a te sem - pre vo - le -
love and my de - sire to that name shall e - ver

30
Gil.

- rà, e fin l'ul - ti - mo so - spir, ca - ro
fly, ev ' ry thought it will in - spire, I shall

33
Gil.

no - me, tuo sa - rà. Col pen -
breathe it when I die. All my

36
Gil.

- sier il mio de - sir a te sem - pre vo - le - rà, e fin
love and my de - sire to that name will e - ver fly, ev ' ry

39 *dolcissimo*

Gil. *l'ul-ti-mo mi-o so-spir, ca-ro no-me, tuo sa-*
thought of mine it will in-spire, I shall breathe it when I

42

Gil. *-rà. die. Col pen-sier il mio de-sir!*
die. All my love, all my de-sire!

45

Gil. *a te sem-pre vo-le-rà,*
to that name will e-ver fly,

47 *dolce*

Gil. *a te vo-le-*
ah, e-ver

* A: Gil.

50

Gil.

- rà, fin l'ul - ti - mo so - spir, fin l'ul - ti - mo so - spir,
 fly, my love and my de - sire, my love and my de - sire,

pp

52

Gil.

ca - ro no - me, tuo sa -
 ah, will e - ver, e - ver

54

Gil.

- rà, ca ro no - me, tuo sa -
 fly, ah, I'll breathe it when I

56

Gil.

- rã,
die,

il mio de - sir a te o - gno - ra
ah, there my love and my de - sire shall

58

Gil.

vo - le³ - rã,
e - ver fly,

fin l'ul - ti - mo so - spi - ro
and I shall breathe it when I

60

Gil.

tuo
die,

sa -
I

* *pvRI* anticipa qui la sillaba « sa- ».
pvRI anticipates the syllable "sa-" here.

61 *entra* *in* *casa* *e*
she enters *the* *house* *and*

Gil. - rà.
die. Gual -
Gual -

64 *monta* *lentamente* *sul* *terrazzo* *
slowly *ascends to* *the* *terrace* *

Gil. - tier Mal - dè!..
- tier Mal - dè!..

(SCENA XIV: Marullo, Ceprano, Borsa, Cortigiani armati e mascherati dalla via. Gilda sul terrazzo che tosto rientra)

(SCENE XIV: Marullo, Ceprano, Borsa and courtiers, armed and masked, from the street. Gilda on the terrace, who soon reenters)

67 *intanto* *la* *scena* *si*
meanwhile *the* *scene* *slowly*

Gil. Gual - tier Mal - dè!.. Ca-ro
Gual - tier Mal - dè!.. Ah that

* VE51: « (entra in casa e compare sul terrazzo con una lucerna per vedere anco una volta il creduto Gualtiero, che si suppone partito dall'altra parte.) »
“(she enters the house and appears on the terrace with a lantern to see once more her supposed Gualtiero, who she thinks departed in another direction.)”

riempie a poco a poco di gentiluomini mascherati
fills with masked courtiers

70
Gil.
no - me che il mio cor fe - sti pri - mo pal - pi -
name most dear of all ev' - ry hour I shall re -

pp

73
Gil.
- tar, e fin l'ul - ti - mo so - spir, ca - ro
- peat, ev' - ry thought it will in - spire, I shall
(indicando Gilda al Coro)
Borsa (indicating Gilda to the chorus)
È là.
She's there.
Ceprano
Mi - ra - te - la ...
She's beau - ti - ful...
Tenori
Oh quan - to è bel - la!
Oh she is love - ly!
Bassi
Oh quan - to è bel - la!
Oh she is love - ly!

ppp

CORO - CHORUS

rientra nella stanza e la voce si perde a poco a poco
she reenters her room, and her voice gradually fades away

76
Gil.
no - me, tuo sa - rà. Gualtier Mal - dè!.. Gualtier Mal -
breathe - it when I die. Gualtier Mal - dè!.. Gualtier Mal -
Marullo *ppp*

Par fa - ta od an-giol.
So fair and graceful.

CORO-CHORUS
L'aman-te è quel-la di Ri - go-
So that's the mistress of Ri - go-

L'aman-te è quella di Ri - go-
So that's the mistress of Ri - go-

morendo

79
Gil.
- dè!
Borsa - dè!
pp

Oh quan - to è bel - la!
Oh she is love - ly!

Mar.
Oh quan - to è bel - la!
Oh she is love - ly!
pp

Oh quan - to è bel - la!
Oh she is love - ly!

CORO-CHORUS
- letto? Oh quan - to è bel - la!
- letto? Oh she is love - ly!
pp

- letto? Oh quan - to è bel - la!
- letto? Oh she is love - ly!

N.7 Finale Primo

(SCENA XV: Detti e Rigoletto)

N.7 First Finale

(SCENE XV: The preceding and Rigoletto)

(Recitativo)
concentrato
abstracted

Rigoletto

(Rie - do! per - ché?)
(I'm back! * but why?)

Borsa

Si - len - zio... al - l'o - pra... ba - da - te a
Be qui - et... a mo - ment... and hear my

(Recitativo)

[Archi] pp col canto

Rig.

(Ah, da quel vec - chio fui ma - le - det - to!)
(Ah, Mon - te - ro - ne cursed me, he cursed me!)

Bor.

me.
plan.

Andante assai mosso** (♩ = 88)
urta in Borsa
collides with Borsa

Rig.

Chi va là?
Who is there?

Bor.

Ta - ce - te ... c'è Ri - go -
Be qui - et ... it's Ri - go -

Andante assai mosso** (♩ = 88)

f

ppp

f

* See Translator's Note.

** PRI, LO, MI¹, PA: « All.º assai sostenuto »

11

Bor. *- let - to!*
- let - to! No.. ché do -
No.. that would

Ceprano
Vit - to - ria dop - pia!.. l'ucci - de - re - mo!
A dou - ble triumph!.. for we can kill him!

14

Bor. *- ma - ni più ri - de - re - mo...*
spoil things, think of to - mor - row...

Marullo
Or tut - to ag - giu - sto...
I'll make him help us ...

17 Rigoletto
Chi par - la qua? Chi va là?
Who's that who spoke? Who is there?

Mar. Ehi... Ri - go - let - to!... Di'...
Hey... Ri - go - let - to!... Say...

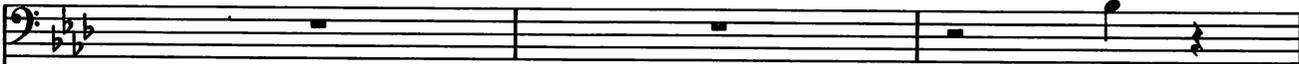
ppp f ppp f

ppp f ppp f

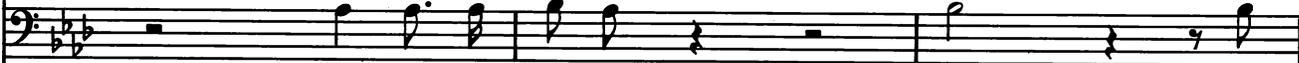
ppp f ppp f

con voce terribile
with a terrifying voice

20

Rig. 

Chi!..
Who!..

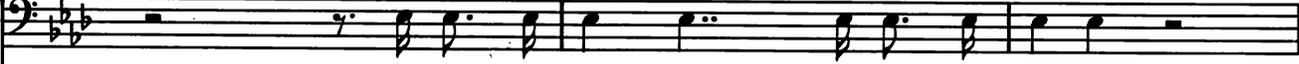
Mar. 

Eh non man - giar-ci!.. Son.. Ma -
Why so fe - ro-cious!.. I'm.. Ma -

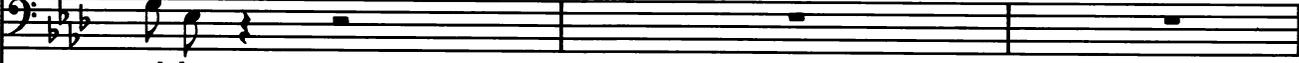


f *ppp* *f*

23

Rig. 

In tan - to bu - io lo sguar-do è nul - lo!
The dark-ness blinds me... it's hard to see you!

Mar. 

- rul-lo.
- rul-lo.



[*ppp*]

26

Mar. 

Qui ne con - dus - se ri-de - vol co - sa... Tor - re a Ce -
We're all as - sem - bled to steal a wo-man... we mean to



f *ppp* *f*

29 Rigoletto

(Ahi-mè, re - spiro!...) Ma co - me en -
 (And not my Gilda!...) But how'll you

Mar. - pra - no vogliam la sposa.
 cap - ture Ce - pra - no's countess.

32

Rig. - tra - re?
 reach her?

piano a Ceprano
 quietly to Ceprano

a Rigoletto
 to Rigoletto

Mar. (La vo - stra chia - ve!) Non du - bi - ta - re!
 (Your key, Ce - pra - no!) What could be easier!

35

Mar. Nondee man - car - ci lo stra - ta - gemma...
 For I have sto - len keys to the palace...

dando le chiavi a Rigoletto*
giving the keys to Rigoletto*

38 Mar.

Ec Here, co you le can chia - vi ... feel them...

40 Rigoletto

palpando le chiavi
feeling the keys

Sen - toil suo stem - ma.
His crest is on it.

42 Rig.

fra sè (respirando)
aside (relieved)

(Ah ter - ror va - no fu dun - que il
(No need to fear them... I was mi -

44 Rig.

mi - o!) N'èlà il pa - laz - zo... con voi son
- sta - ken!) Well, there's the pa - lace... and I will

* VE⁵¹: «(gli dà la chiave avuta da Ce.)»
“(gives him the key obtained from Ce.)”

46

Rig. *i - o.*
join you. *Ch'io pur mi*
So you have

Marullo

Siam ma - sche - ra - ti...
Then put a mask on...

[+Legni]

f *ppp* *f*

48

Rig. *ma - scheri; a me u - na lar - va?...*
masked yourselves; then I too will wear one...

Mar. *Sì, pron - ta è*
Right, here's your

ppp *f*

50

Mar. *gli mette la maschera, e*
he puts the mask on him and

già. *Ter - rai la sca - la...*
mask. *You hold the lad - der...*

ppp *f*

52 Rigoletto

nello stesso tempo lo benda con un fazzoletto... lo mettono a reggere
simultaneously blindfolds him with a handkerchief... he is made to

Fit - ta è la te - ne - bra...
 How dark and still it is...

[*pp*]

54 Marullo

una scala sotto la terrazza *
*steady a ladder beneath the terrace**

(a' compagni)
(to his companions)

La ben - da
 My mask has

56

Mar.

cie - co e sor - do il fa.
made him both deaf and blind.

allargando

58

diminuendo

* VE51: Come ultima frase si legge: « e lo pone a reggere una scala, che avranno appostata al terrazzo. »
The last phrase reads: "and he is made to steady a ladder they have leaned against the house."

Allegro (♩=144)

60 Borsa

sottovoce sempre

intanto che si canta questo Coro alcuni salgono al
while this chorus is sung, some of them ascend to

Zit - ti, zit - ti, mo - via - mo a ven - det - ta, ne sia
Now's the mo - ment, the time is pro - pi - tious, while our

sottovoce sempre

Mar.

Zit - ti, zit - ti, mo - via - mo a ven - det - ta, ne sia
Now's the mo - ment, the time is pro - pi - tious, while our

Ceprano *sottovoce sempre*

Zit - ti, zit - ti, mo - via - mo a ven - det - ta, ne sia
Now's the mo - ment, the time is pro - pi - tious, while our

Tenori *tutti sottovoce*

Zit - ti, zit - ti, mo - via - mo a ven - det - ta, ne sia
Now's the mo - ment, the time is pro - pi - tious, while our

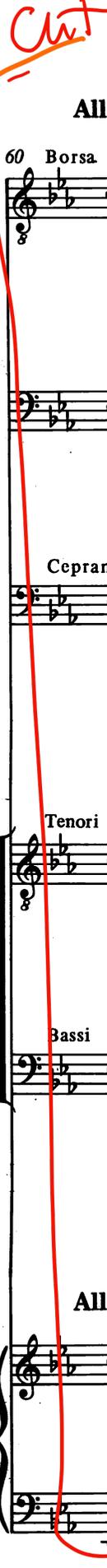
Bassi *tutti sottovoce*

Zit - ti, zit - ti, mo - via - mo a ven - det - ta, ne sia
Now's the mo - ment, the time is pro - pi - tious, while our

Allegro (♩=144)

ppp

CORO - CHORUS



63 terrazzo, rompono la porta del primo piano, scendono, aprono agli altri che entrano
the terrace, break the door of the first floor, descend, and open for the others, who

Bor.
 col - to or che men l'a - spet-ta. De - ri - so-re s'i au-da-ce, co -
 vic - tim is un - su - spicious. Ri - go - let-to is cru-el and

Mar.
 col - to or che men l'a - spet-ta. De - ri - so-re s'i au-da-ce, co -
 vic - tim is un - su - spicious. Ri - go - let-to is cru-el and

Cep.
 col - to or che men l'a - spet-ta. De - ri - so-re s'i au-da-ce, co -
 vic - tim is un - su - spicious. Ri - go - let-to is cru-el and

CORO - CHORUS
 col - to or che men l'a - spet-ta. De - ri - so-re s'i au-da-ce, co -
 vic - tim is un - su - spicious. Ri - go - let-to is cru-el and

col - to or che men l'a - spet-ta. De - ri - so-re s'i au-da-ce, co -
 vic - tim is un - su - spicious. Ri - go - let-to is cru-el and

dalla strada
enter from the street

66

Bor.

- stan-te, a sua vol - ta scher-ni - to sa - rà!... Che - ti,
vicious, now it's our turn to pu-nish the pest!... Let him

Mar.

- stan-te, a sua vol - ta scher-ni - to sa - rà!... Che - ti,
vicious, now it's our turn to pu-nish the pest!... Let him

Cep.

- stan-te, a sua vol - ta scher-ni - to sa - rà!... Che - ti,
vicious, now it's our turn to pu-nish the pest!... Let him

CORO - CHORUS

- stan-te, a sua vol - ta scher-ni - to sa - rà!... Che - ti,
vicious, now it's our turn to pu-nish the pest!... Let him

- stan-te, a sua vol - ta scher-ni - to sa - rà!... Che - ti,
vicious, now it's our turn to pu-nish the pest!... Let him

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It consists of six systems of staves. The first four systems are vocal parts: Bor. (Baritone), Mar. (Male Soprano), Cep. (Cello), and Coro-Chorus (Chorus). Each vocal part has a line of music with lyrics underneath. The lyrics are: "- stan-te, a sua vol - ta scher-ni - to sa - rà!... Che - ti, / vicious, now it's our turn to pu-nish the pest!... Let him". The fifth system is for the Coro-Chorus, with two staves of music. The sixth system is for the piano accompaniment, with two staves of music. A red diagonal line is drawn across the page from the top left to the bottom right.

69

Bor.

che-ti, rubiam - gli l'a-man-te, e la cor-te doman ri - de-
help us to cap - ture his treasure, and to - mor-row we'll laugh at the

Mar.

che-ti, rubiam - gli l'a-man-te, e la cor-te doman ri - de-
help us to cap - ture his treasure, and to - mor-row we'll laugh at the

Cep.

che-ti, rubiam - gli l'a-man-te, e la cor-te doman ri - de-
help us to cap - ture his treasure, and to - mor-row we'll laugh at the

CORO - CHORUS

che-ti, rubiam - gli l'a-man-te, e la cor-te doman ri - de-
help us to cap - ture his treasure, and to - mor-row we'll laugh at the

che-ti, rubiam - gli l'a-man-te, e la cor-te doman ri - de-
help us to cap - ture his treasure, and to - mor-row we'll laugh at the

72

Bor. *ppp* *f* *pp*

- rà. Che - ti, che-ti, ru-biamgli l'a - man-te, e la
 jest. Let him help us to capture his treasure, and to -

Mar. *ppp* *f* *pp*

- rà. Che - ti, che-ti, ru-biamgli l'a - man-te, e la
 jest. Let him help us to capture his treasure, and to -

Cep. *ppp* *f* *pp*

- rà. Che - ti, che-ti, ru-biamgli l'a - man-te, e la
 jest. Let him help us to capture his treasure, and to -

CORO - CHORUS

ppp *f* *pp*

- rà. Che - ti, che-ti, ru-biamgli l'a - man-te, e la
 jest. Let him help us to capture his treasure, and to -

ppp *f* *pp*

- rà. Che - ti, che-ti, ru-biamgli l'a - man-te, e la
 jest. Let him help us to capture his treasure, and to -

pp

75

Bor. *pp*

cor - te do - man ri - de - rà. Che - ti, che - ti, che - ti,
 - mor - row we'll laugh at the jest. Let him help us, let him

Mar. *pp*

cor - te do - man ri - de - rà. Che - ti, che - ti, che - ti,
 - mor - row we'll laugh at the jest. Let him help us, let him

Cep.

cor - te do - man ri - de - rà.
 - mor - row we'll laugh at the jest.

CHORUS

pp

cor - te do - man ri - de - rà. Che - ti, che - ti, che - ti,
 - mor - row we'll laugh at the jest. Let him help us, let him

CORO

pp

cor - te do - man ri - de - rà. Che - ti, che - ti, che - ti,
 - mor - row we'll laugh at the jest. Let him help us, let him

pp

77

Bor.

che - - - - ti, che - ti, che - ti, che - ti,
 help - - - - us, let him help us, let him

Mar.

che - - - - ti, che - ti, che - ti, che - ti,
 help - - - - us, let him help us, let him

Cep.

pp

Che - ti, che - ti, che - ti, che - ti,
 Let him help us, let him help us,

CHORUS

che - - - - ti, che - ti, che - ti, che - ti,
 help - - - - us, let him help us, let him

CORO

che - - - - ti, che - ti, che - ti, che - ti,
 help - - - - us, let him help us, let him

pp

Che - ti, che - ti, che - ti, che - ti,
 Let him help us, let him help us,

pp

79

Bor.

che - - - ti, che - ti, che - ti, rubiam - gli l'a -
 help - - - us, let him help us to cap - ture his

Mar.

che - - - ti, che - ti, che - ti, rubiam - gli l'a -
 help - - - us, let him help us to cap - ture his

Cep.

che - ti, rubiam - gli l'a -
 let him help us, let him help us, let him help us to cap - ture his

CHORUS

che - - - ti, che - ti, che - ti, rubiam - gli l'a -
 help - - - us, let him help us to cap - ture his

CORO

che - - - ti, che - ti, che - ti, rubiam - gli l'a -
 help - - - us, let him help us to cap - ture his

che - ti, rubiam - gli l'a -
 let him help us, let him help us, let him help us to cap - ture his

pp

82

Bor.

- man-te, e la cor-te doman ri - de - rà. Che - ti,
 treasure, and to - morrow we'll laugh at the jest. Let him

Mar.

- man-te, e la cor-te doman ri - de - rà. Che - ti,
 treasure, and to - morrow we'll laugh at the jest. Let him

Cep.

- man-te, e la cor-te doman ri - de - rà. Che - ti,
 treasure, and to - morrow we'll laugh at the jest. Let him

CORO - CHORUS

- man-te, e la cor-te doman ri - de - rà. Che - ti,
 treasure, and to - morrow we'll laugh at the jest. Let him

- man-te, e la cor-te doman ri - de - rà. Che - ti,
 treasure, and to - morrow we'll laugh at the jest. Let him

ppp

ppp

ppp

ppp

pp

85

Bor. *f* *pp*
 che-ti, ru-biamgli l'a-man-te, e la cor-te do-man ri-de-
 help us to capture his treasure, and to-mor-row we'll laugh at the

Mar. *f* *pp*
 che-ti, ru-biamgli l'a-man-te, e la cor-te do-man ri-de-
 help us to capture his treasure, and to-mor-row we'll laugh at the

Cep. *f* *pp*
 che-ti, ru-biamgli l'a-man-te, e la cor-te do-man ri-de-
 help us to capture his treasure, and to-mor-row we'll laugh at the

CORO - CHORUS *f* *pp*
 che-ti, ru-biamgli l'a-man-te, e la cor-te do-man ri-de-
 help us to capture his treasure, and to-mor-row we'll laugh at the

f *pp*
 che-ti, ru-biamgli l'a-man-te, e la cor-te do-man ri-de-
 help us to capture his treasure, and to-mor-row we'll laugh at the

88

Bor. *- rà. De - ri - so - re sì au - da - ce, sì au - da - ce e co -
jest. We will teach him to de - ride us, and the je - ster who de -*

Mar. *- rà. De - ri - so - re sì au - da - ce, sì au - da - ce e co -
jest. We will teach him to de - ride us, and the je - ster who de -*

Cep. *- rà. De - ri - so - re sì au - da - ce, sì au - da - ce e co -
jest. We will teach him to de - ride us, and the je - ster who de -*

CORO - CHORUS

*- rà. De - ri - so - re sì au - da - ce, sì au - da - ce e co -
jest. We will teach him to de - ride us, and the je - ster who de -*

*- rà. De - ri - so - re sì au - da - ce, sì au - da - ce e co -
jest. We will teach him to de - ride us, and the je - ster who de -*

92 *ppp*

Bor. *ppp*

- ni - to sa - rà!.. De-ri-so-re sì au - da-ce, sì au-da-ce e co-
dare _____ show his face!.. We will teach him to de - ride us, and the je-ster who de-

Mar. *ppp*

- ni - to sa - rà!.. De-ri-so-re sì au - da-ce, sì au-da-ce e co-
dare _____ show his face!.. We will teach him to de - ride us, and the je-ster who de-

Cep. *ppp*

- ni - to sa - rà!.. De-ri-so-re sì au - da-ce, sì au-da-ce e co-
dare _____ show his face!.. We will teach him to de - ride us, and the je-ster who de-

CORO - CHORUS

ppp

- ni - to sa - rà!.. De-ri-so-re sì au - da-ce, sì au-da-ce e co-
dare _____ show his face!.. We will teach him to de - ride us, and the je-ster who de-

ppp

- ni - to sa - rà!.. De-ri-so-re sì au - da-ce, sì au-da-ce e co-
dare _____ show his face!.. We will teach him to de - ride us, and the je-ster who de-

ppp *pp*

97 *ppp* *pp*

Bor. *ppp* *pp*

Mar. *ppp* *pp*

Cep. *ppp* **[pp]*

CORO - CHORUS

ppp *pp*

ppp **[pp]*

ppp *[pp]* *pp*

- ni - to sa - rà!... Zit -
dare _____ show his face!... Si -

- ni - to sa - rà!... Zit - ti, zit - ti, zit - ti, zit -
dare _____ show his face!... We will car - ry off his trea -

- ni - to sa - rà!... Zit -
dare _____ show his face!... Si -

- ni - to sa - rà!... Zit - ti, zit - ti, zit - ti, zit -
dare _____ show his face!... We will car - ry off his trea -

* A: Alcuni punti di staccato scritti in fretta sembrano quasi trattini (-).
Some hastily written staccati look like bar accents (-).

100

Bor.

- ti, che - ti,
- lence, qui - et,

Mar.

- ti, che - ti,
- lence, qui - et,

Cep.

- ti, che - ti, che - ti, che - ti, che - ti, zit - ti, zit - ti, zit - ti,
- sure, to out-wit him is a plea - sure, we will car - ry off his

CORO - CHORUS

- ti, che - ti, che - ti, che - ti, che - ti, zit - ti, zit - ti, zit - ti,
- sure, to out-wit him is a plea - sure, we will car - ry off his

103

Bor. *pp*
 zit - ti, che - ti, che - ti, che - ti, che -
 si - lence, to out - wit him is a plea -

Mar. *pp*
 zit - ti, che -
 si - lence, qui -

Cep. *pp*
 zit - ti, che -
 trea - sure, qui -
 che - ti, che - ti, che - ti, che -
 to out - wit him is a plea -

CORO - CHORUS *pp*
 zit - ti, che -
 si - lence, qui -

pp
 zit - ti, che -
 trea - sure, qui -

pp

* A:

partendo
going off

106

Bor.

- ti, at - ten - ti al - l'o - pra,al - l'o - pra,al - l'o - pra,at - ten - ti,at -
- sure, and now be quick, the time is short, the je - ster's

Mar.

- ti, at - ten - ti al - l'o - pra,al - l'o - pra,al - l'o - pra,at - ten - ti,at -
- et, and now be quick, the time is short, the je - ster's

Cep.

- ti, at - ten - ti al - l'o - pra,al - l'o - pra,al - l'o - pra,at - ten - ti,at -
- et, and now be quick, the time is short, the je - ster's

- ti,
- sure,

CORO - CHORUS

- ti, at - ten - ti al - l'o - pra,al - l'o - pra,al - l'o - pra,at - ten - ti,at -
- et, and now be quick, the time is short, the je - ster's

- ti, at - ten - ti al - l'o - pra,al - l'o - pra,al - l'o - pra,at - ten - ti,at -
- et, and now be quick, the time is short, the je - ster's

una parte
one group

109

Bor.
- ten - ti al - l'o pra.
mi - stress must be caught.

Mar.
- ten - ti al - l'o pra.
mi - stress must be caught.

Cep.
- ten - ti al - l'o pra.
mi - stress must be caught.

CORO - CHORUS
- ten - ti al - l'o pra.
mi - stress must be caught.

pp ppp

entra nel cortile;
enters the courtyard;

alcuni
others

s'internano
go into

nella
the

112

115
casa
house

174

Allegro assai vivo (♩=100)

118

they trasci- nano out Gilda, la quale
carry out Gilda, whose mouth

121

avrà is gagged la bocca chiusa da un fazzoletto. Nel
is gagged with a a handkerchief. While

124

traversare la scena, Ella perde la sciarpa
crossing the stage, she drops a scarf

126

Gilda da lontano
from far off

Soc - cor - so, pa - dre mi - o...
Oh help me, fa - ther, help me...

(da lontano)
(from far off)

*

Ah

Borsa

Marullo

Ceprano

Tenori

Bassi

[Vno]

Vit - to - ria!
(da lontano) Vic - to - rious!
(from far off)

(da lontano) Vit - to - ria!
(from far off) Vic - to - rious!

(da lontano) Vit - to - ria!
(from far off) Vic - to - rious!

(da lontano) Vit - to - ria!
(from far off) Vic - to - rious!

Vit - to - ria!
Vic - to - rious!

CORO-CHORUS

* A: 7 8

131 (più lontano)
(further away)

Gil.

Rigoletto

- i - ta!
help me!

porta la
bringing his

Non han fi - ni - to an - cor! qual de - ri - sio - ne!
Have you not finished yet! I'm tired of wait-ing!

135

Rig.

mano agli occhi
hands up to his eyes

si strappa impetuosamente la benda e la maschera:
he impetuously pulls off the blindfold and the mask;

So - no ben - da - to!..
My eyes are blindfold!..

[Archi] *pp*

139

al chiarore d'una lanterna (scordata) riconosce la sciarpa,
by the light of a lantern (left behind) he recognizes the scarf,

142

vede la porta spalancata, entra, trae Giovanna (spaventata) che fissa
sees the door wide open, enters, drags out (the frightened) Giovanna, at whom

176

con istupore; si strappa i capelli e vorrebbe gridare
145 he stares as if transfixed; he tears his hair and wishes to cry out

Rig.

Musical score for measures 176-145. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The music is in a minor key and features a steady, rhythmic accompaniment.

149

ma non può... finalmente dopo molti
but cannot do so... finally with enormous

Rig.

Musical score for measures 149-148. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The music continues with a similar rhythmic pattern.

153

sforzi (esclama)
effort (he exclaims)

Rig.

Musical score for measures 153-152. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The piano part includes dynamic markings *ff* and *pp*. The vocal line includes the exclamation "Ah! ah! ah!... la ma- ah! ah! ah!... Mon-te-".

158

(svicne)
(he faints)

Rig.

Musical score for measures 158-157. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The piano part includes the marking *[Tutti] ff*. The vocal line includes the text "- le - di - zio - ne! - ro - ne cursed - ne! me!".

162

Musical score for measures 162-161. This section consists of piano accompaniment in the grand staff, concluding the act.

(Fine dell'Atto primo)
(End of Act I)

ATTO SECONDO

SECOND ACT

(Salotto nel palazzo ducale. Vi sono due porte laterali, una maggiore nel fondo che si chiude. A' suoi lati pendono i ritratti in tutta figura della Duchessa e del Duca. V'ha un seggiolone presso una tavola coperta di velluto)

(Drawing room in the ducal palace. There are two side doors, and a larger one at the rear which can be closed. On either side of it hang full-length portraits of the Duchess and the Duke. There is a large chair near a table covered in velvet)

N. 8. Scena ed Aria

Duca

N. 8. Scena and Aria

Duke

Allegro agitato assai (♩=100)

[Archi] pp

5

9

13

17

(SCENA I:) Il Duca entra agitatissimo *
(SCENE I:) The Duke enters very agitated *

* VE51: Il Duca dal mezzo agitato.
The Duke from the middle, agitated.

Recitativo

22 Duca **Allegro**
Duke

El - la mi fu ra - pi - ta! E quan - do, o Ciel?.. ne' bre - vi i -
Some - one has dared to steal her! But when, oh heav'n?.. I'd hard - ly

- stan - ti, pri - ma che il mio pre - sa - gio in - ter - no sul - l'or - ma cor - sa an - co - ra mi spin -
left her, when on a sud - den pre - mo - ni - tion, I hur - ried back there and found the door was

- ges - se! Schiu - so e - ra l'u - scio!
o - pen! Gil - da had va - nished!

e la ma - gion de - ser - ta!
the house was quite de - ser - ted!

35 **Adagio** dolce **Andante** (♩=66) *cantabile*

Duca Duke

E do - ve o - ra sa - rà quel - l'an - giol ca - ro? Co - lei che
 And where can they have ta - ken my fair an - gel? For she in -

Andante (♩=66)

38

Duca Duke

pri - ma po - tea in que - sto co - re de - star la fiam - ma di costan - ti af -
 - spired me with ten - der new e - mo - tion, the on - ly wo - man I could wor - ship for -

41

Duca Duke

- fet - ti?.. Co - lei sì pu - ra, al cui mo - de - sto sguar - do qua - si spin - to* a vir -
 - e - ver!.. I felt the pure and modest might of vir - tue, and for her I could re -

44 **Allegro**

Duca Duke

- tù ta - lor mi cre - do! El - la mi fu ra - pi - ta!
 - nounce my life of plea - sure! Someone has dared to steal her!

Allegro (♩=126)

* A: Un'altra mano ha cambiato questa parola in « tratto ».
 A later hand altered the word to "tratto".

47
 Duca
 Duke

con forza

E chi l'ar - di - va?.. ma _____ ne a -
 Who dared to do it?.. Ah, _____ I'll di -

p *ff*

50
 Duca
 Duke

Adagio
dolce

- vrò, ma ne a - vrò ven - det - ta! lo chie - deil pian - to
 - sco - ver who it was, and kill him! Ah, I shall find you,

Adagio

ff [*p*]

54
 Duca
 Duke

[*p*]

del - - - la mi - a di - let - ta!
 Gil - - - da, I'll not de - sert _____ you!

[*pp*]

57

Adagio (♩=50)

[*pp*]

cantabile

59
Duca
Duke

Par - mi ve - der le la - gri - me scor -
Are you weeping in lone - li - ness, I

62
Duca
Duke

- ren - ti da quel ci - glio,
know your tears are fall - ing, [legni]

64
Duca
Duke

quan - do frail dub - bio e l'an - sia del su - bi - to pe -
and in your fear and an - guish I seem to hear you

oppure
dim. del - l'a - mor no - stro,
fon - dly re - cal - ling,

67
Duca
Duke

- ri - glio, del - l'a - mor no - stro me - mo - re, del - l'a - mor no - stro
call - ing, fon - dly re - call - ing me - mo - ries, fon - dly re - call - ing

pp legato

69
Duca Duke

me - mo-re, il suo Gualtier chia - mò. Ned ei po-tē soc-
me - mories of him who won your heart. Ah how I long to

[Oboe]

72
Duca Duke

- cor - rer-ti, ca - ra fanciul - la a - ma - ta;
re - scue you, Gil - da, my love - ly dar - ling;

75
Duca Duke

ei che vor-ria col - l'a - ni-ma, ah, far - ti quag-giù be-
calm you and wipe your tears away, ah, tell you how much I

opp.

ei che le sfe - re,
all o - ther plea - sures

78
Duca Duke

- a - ta; ei che le sfe - re a - gl'an - gio-li, ei che le sfe-re a -
love you; all o - ther plea-sures fade a-way, all o - ther pleasures

opp. 
 te, no, no, — per te non in-vi-diò,
 you have won my heart, have won my heart,

80
 Duca
 Duke



- gl'an - gio-li per te non in - vi - diò, ei che le sfe - re, le sfe-re a -
 fade — away for you have won my heart, all o - ther plea-sures, all o - ther

83
 Duca
 Duke



- gl'an-gio - li per te, per te, — le sfe - re a-gl'an - gio-li per te —
 pleasures fade a - way, all o - ther plea - sures fade away for you —

86
 Duca
 Duke



— non in-vi-diò, ah, — non in-vi - diò per te.
 — have won my heart, ah, — for you have won my heart.

(SCENA II: Marullo, Ceprano, Borsa ed altri Cortigiani dal mezzo)
 (SCENE II: Marullo, Ceprano, Borsa, and other Courtiers from the middle)

Allegro vivo (♩=96)
 entrano frettolosi i Cortigiani
 the Courtiers rush in

89

[Tutti] **ff** **pp**

93

Duca
Duke

Ebben?
What news?

Borsa

Du - ca, Du - ca!
High-ness, Highness!

L'a - man - te fu ra - pi - ta a Ri - go -
We stole her, stole the mi - stress of Ri - go -

Marullo

Du - ca, Du - ca!
High-ness, High-ness!

L'a - man - te fu ra - pi - ta a Ri - go -
We stole her, stole the mi - stress of Ri - go -

Ceprano

Du - ca, Du - ca!
High-ness, High-ness!

L'a - man - te fu ra - pi - ta a Ri - go -
We stole her, stole the mi - stress of Ri - go -

Tenori

Du - ca, Du - ca!
High-ness, High-ness!

L'a - man - te fu ra - pi - ta a Ri - go -
We stole her, stole the mi - stress of Ri - go -

Bassi

Du - ca, Du - ca!
High-ness, High-ness!

L'a - man - te fu ra - pi - ta a Ri - go -
We stole her, stole the mi - stress of Ri - go -

CORO-CHORUS

Du - ca, Du - ca!
High-ness, High-ness!

L'a - man - te fu ra - pi - ta a Ri - go -
We stole her, stole the mi - stress of Ri - go -

ff **pp**

Cut

97

Duca Duke

Co-me? e donde? Ah ah! di-te! come
 Stole her? where was she? Ha ha! tell me! tell me

Bor.

- let - to! Dal suo tet - to.
 - let - to! In her cham-ber.

Mar.

- let - to! Dal suo tet - to.
 - let - to! In her cham-ber.

Cep.

- let - to! Dal suo tet - to.
 - let - to! In her cham-ber.

CORO - CHORUS

- let - to! Dal suo tet - to.
 - let - to! In her cham-ber.

- let - to! Dal suo tet - to.
 - let - to! In her cham-ber.

101

Duca Duke

(siede)
 (he sits down)

fu? di-te, di-te, come fu?
 more! was it ea-sy? tell me more!

pp *ff*

Allegro assai moderato (♩ = 96)

106 Borsa

Scorren-do u - ni - ti re-mo - ta vi - a bre-v'o - ra
 To teach a les - son to Ri - go - let - to, we met in

Marullo

Scorren-do u - ni - ti re-mo - ta vi - a bre-v'o - ra
 To teach a les - son to Ri - go - let - to, we met in

Ceprano

Scorren-do u - ni - ti re-mo - ta vi - a bre-v'o - ra
 To teach a les - son to Ri - go - let - to, we met in

Tenori

Scorren-do u - ni - ti re-mo - ta vi - a bre-v'o - ra
 To teach a les - son to Ri - go - let - to, we met in

Bassi

Scorren-do u - ni - ti re-mo - ta vi - a bre-v'o - ra
 To teach a les - son to Ri - go - let - to, we met in

CORO - CHORUS

Allegro assai moderato (♩ = 96)

pp

109

Bor.

do - po cadu - to il dī; _____ come pre - vi - sto ben s'e-ra in
 se - cret without a sound; _____ Marul - lo told us he'd seen the

Mar.

do - po cadu - to il dī; _____ come pre - vi - sto ben s'e-ra in
 se - cret without a sound; _____ I quick - ly told them I'd seen the

Cep.

do - po cadu - to il dī; _____ come pre - vi - sto ben s'e-ra in
 se - cret without a sound; _____ Marul - lo told us he'd seen the

CORO - CHORUS

do - po cadu - to il dī; _____ come pre - vi - sto ben s'e-ra in
 se - cret without a sound; _____ Marul - lo told us he'd seen the

do - po cadu - to il dī; _____ come pre - vi - sto ben s'e-ra in
 se - cret without a sound; _____ Marul - lo told us he'd seen the

112

Bor.

pri - a ra-ra bel - tâ ci si scopri. E-ra l'a-
 beau - ty, he led the way, and she was found. She was the

Mar.

pri - a ra-ra bel - tâ ci si sco - pri. E-ra l'a-
 beau - ty, I led the way, and she was found. She was the

Cep.

pri - a ra-ra bel - tâ ci si sco - pri. E-ra l'a-
 beau - ty, he led the way, and she was found. She was the

CORO - CHORUS

pri - a ra-ra bel - tâ .ci si scopri. E-ra l'a-
 beau - ty, he led the way, and she was found. She was the

pri - a ra-ra bel - tâ ci si sco - pri. E-ra l'a-
 beau - ty, he led the way, and she was found. She was the

115

Bor.

- man - te di Ri - go - let - to che, vi - sta ap - pe - na, si di - le -
 mi - stress of Ri - go - let - to, we caught a glimpse, then she went in -

Mar.

- man - te di Ri - go - let - to che, vi - sta ap - pe - na, si di - le -
 mi - stress of Ri - go - let - to, we caught a glimpse, then she went in -

Cep.

- man - te di Ri - go - let - to che, vi - sta ap - pe - na, si di - le -
 mi - stress of Ri - go - let - to, we caught a glimpse, then she went in -

CORO - CHORUS

- man - te di Ri - go - let - to che, vi - sta ap - pe - na, si di - le -
 mi - stress of Ri - go - let - to, we caught a glimpse, then she went in -

- man - te di Ri - go - let - to che, vi - sta ap - pe - na, si di - le -
 mi - stress of Ri - go - let - to, we caught a glimpse, then she went in -

118

Bor.

- guò. Già di ra - pir - la s'a-vea il pro-get - to, quan-doil buf -
 - side. We thought we'd steal her, but Ri - go - let - to appeared him -

Mar.

- guò. Già di ra - pir - la s'a-vea il pro-get - to, quan-doil buf -
 - side. We thought we'd steal her, but Ri - go - let - to appeared him -

Cep.

- guò. Già di ra - pir - la s'a-vea il pro-get - to, quan-doil buf -
 - side. We thought we'd steal her, but Ri - go - let - to appeared him -

CORO - CHORUS

- guò. Già di ra - pir - la s'a-vea il pro-get - to, quan-doil buf -
 - side. We thought we'd steal her, but Ri - go - let - to appeared him -

- guò. Già di ra - pir - la s'a-vea il pro-get - to, quan-doil buf -
 - side. We thought we'd steal her, but Ri - go - let - to appeared him -

121

Bor.

- fon ver noi spun-tò; che di Ce-pra - no noi la con-
 - self, we tried to hide, but he had seen us, and so we

Mar.

- fon ver noi spun-tò; che di Ce-pra - no noi la con-
 - self, we tried to hide; but he had seen us, and so we

Cep.

- fon ver noi spun-tò; che di Ce-pra - no noi la con-
 - self, we tried to hide; but he had seen us, and so we

CORO - CHORUS

- fon ver noi spun-tò; che di Ce-pra - no noi la con-
 - self, we tried to hide, but he had seen us, and so we

- fon ver noi spun-tò; che di Ce-pra - no noi la con-
 - self, we tried to hide; but he had seen us, and so we

124

Bor.

Mar.

Cep.

CORO - CHORUS

- tes - sa rapir vo - les - si-mo, stol-to, cre - dé; la sca - la
 fooled him, we said Ce - pra - no's wife would be the prize; he said he'd

- tes - sa rapir vo - les - si-mo, stol-to, cre - dé; la sca - la
 fooled him, we said Ce - pra - no's wife would be the prize; he said he'd

- tes - sa rapir vo - les - si-mo, stol-to, cre - dé; la sca - la
 fooled him, we said Ce - pra - no's wife would be the prize; he said he'd

- tes - sa rapir vo - les - si-mo, stol-to, cre - dé; la sca - la
 fooled him, we said Ce - pra - no's wife would be the prize; he said he'd

- tes - sa rapir vo - les - si-mo, stol-to, cre - dé; la sca - la
 fooled him, we said Ce - pra - no's wife would be the prize; he said he'd

127

Bor.

Mar.

Cep.

CORO - CHORUS

quin - di all'uo - po mes - sa, benda - to, ei stes - so fer - ma te -
 help us, he held the lad - der, and with a blind - fold we tied his

quin - di all'uo - po mes - sa, benda - to, ei stes - so fer - ma te -
 help us, he held the lad - der, and with a blind - fold we tied his

quin - di all'uo - po mes - sa, benda - to, ei stes - so fer - ma te -
 help us, he held the lad - der, and with a blind - fold we tied his

quin - di all'uo - po mes - sa, benda - to, ei stes - so fer - ma te -
 help us, he held the lad - der, and with a blind - fold we tied his

quin - di all'uo - po mes - sa, benda - to, ei stes - so fer - ma te -
 help us, he held the lad - der, and with a blind - fold we tied his

quin - di all'uo - po mes - sa, benda - to, ei stes - so fer - ma te -
 help us, he held the lad - der, and with a blind - fold we tied his

130

Bor.

- né, la sca - la quin - di ei stes - so,ei stes - so fer - ma, fer - ma te -
 eyes, he held the lad - der, with a blind - fold we close - ly tied his

Mar.

- né, la sca - la quin - di ei stes - so,ei stes - so fer - ma, fer - ma te -
 eyes, he held the lad - der, with a blind - fold we close - ly tied his

Cep.

- né, la sca - la quin - di ei stes - so,ei stes - so fer - ma, fer - ma te -
 eyes, he held the lad - der, with a blind - fold we close - ly tied his

CORO - CHORUS

- né, la sca - la quin - di ei stes - so,ei stes - so fer - ma, fer - ma te -
 eyes, he held the lad - der, with a blind - fold we close - ly tied his

- né, la sca - la quin - di ei stes - so,ei stes - so fer - ma, fer - ma te -
 eyes, he held the lad - der, with a blind - fold we close - ly tied his

132

Bor.

- nē. Salim - mo, e ra - pi - di la gio - vi - net - ta a noi riu -
eyes. We scaled the wall and then we quick - ly seized — her, and with our

Mar.

- nē. Salim - mo, e ra - pi - di la gio - vi - net - ta a noi riu -
eyes. We scaled the wall and then we quick - ly seized — her, and with our

Cep.

- nē. Salim - mo, e ra - pi - di la gio - vi - net - ta a noi riu -
eyes. We scaled the wall and then we quick - ly seized — her, and with our

CORO - CHORUS

- nē. Salim - mo, e ra - pi - di la gio - vi - net - ta a noi riu -
eyes. We scaled the wall and then we quick - ly seized — her, and with our

- nē. Salim - mo, e ra - pi - di la gio - vi - net - ta a noi riu -
eyes. We scaled the wall and then we quick - ly seized — her, and with our

pp

135 Duca Duke [da sé] [aside]

(Cie-lo! è
(Heaven! it

Bor. *
- sci - va quin-dia - spor - tar. _____ Quan-d'ei s'ac-cor - se del-la ven-
prize then to court we sped. _____ We left him stan - ding till he di -

Mar.
- sci - va quin-dia - spor - tar. _____ Quan-d'ei s'ac-cor - se del-la ven-
prize then to court we sped. _____ We left him stan - ding till he di -

Cep.
- sci - va quin-dia - spor - tar. _____ Quan-d'ei s'ac-cor - se del-la ven-
prize then to court we sped. _____ We left him stan - ding till he di -

CORO - CHORUS
- sci - va quin-dia - spor - tar. _____ Quan-d'ei s'ac-cor - se del-la ven-
prize then to court we sped. _____ We left him stan - ding till he di -

- sci - va quin-dia - spor - tar. _____ Quan-d'ei s'ac-cor - se del-la ven-
prize then to court we sped. _____ We left him stan - ding till he di -

* A: Questo crescendo inizia nella battuta precedente.
This crescendo extends back into the preceding measure.

138

Duca Duke

des - sa la mia di - let - ta!)
must be they took my Gil - da!)

p

Bor.

- det - ta
 - sco - vered

p *cresc.*

Mar.

- det - ta re - stô scor - na - to ad im - precar, ad im - pre -
 - sco - vered how he him - self had brought our ven - geance on his

p *cresc.*

Cep.

- det - ta re - stô scor - na - to ad im - precar, ad im - pre -
 - sco - vered how he him - self had brought our ven - geance on his

p *cresc.*

CHORUS

CORO

- det - ta re - stô scor - na - to ad im - precar, ad im - pre -
 - sco - vered how he him - self had brought our ven - geance on his

p *cresc.*

pp

140 *ff* *ppp* *sottovoce*

Bor. re-stò scorna - to ad im - pre - car, re-stò scorna - to ad im - pre -
 had brought our ven - geance on his head, how he himself had brought our

ff *ppp* *sottovoce*

Mar. - car, re-stò scorna - to ad im - pre - car, re-stò scorna - to ad im - pre -
 head, had brought our ven - geance on his head, how he himself had brought our

ff *ppp* *sottovoce*

Cep. - car, re-stò scorna - to ad im - pre - car, re-stò scorna - to ad im - pre -
 head, had brought our ven - geance on his head, how he himself had brought our

ff *ppp* *sottovoce*

CHORUS
 re-stò scorna - to ad im - pre - car, re-stò scorna - to ad im - pre -
 had brought our ven - geance on his head, how he himself had brought our

ff *ppp* *sottovoce*

CORO
 - car, re-stò scorna - to ad im - pre - car, re-stò scorna - to ad im - pre -
 head, had brought our ven - geance on his head, how he himself had brought our

ff *ppp* *sottovoce*

- car, re-stò scorna - to ad im - pre - car, re-stò scorna - to ad im - pre -
 head, had brought our ven - geance on his head, how he himself had brought our

[*ff*] *pp*

142

ff > *ppp*

Bor.

- ca - re, re-stò scor - na - to ad im - pre - car, re-stò scorna-to ad im - pre -
 vengeance, had brought our vengeance upon his head, had brought our vengeance on his

Mar.

- ca - re, re-stò scor - na - to ad im - pre - car, re-stò scorna-to ad im - pre -
 vengeance, had brought our vengeance upon his head, had brought our vengeance on his

ff > *ppp*

Cep.

- ca - re, re-stò scor - na - to ad im - pre - car, re-stò scorna-to ad im - pre -
 vengeance, had brought our vengeance upon his head, had brought our vengeance on his

ff > *ppp*

CHORUS

- ca - re, re-stò scor - na - to ad im - pre - car, re-stò scorna-to ad im - pre -
 vengeance, had brought our vengeance upon his head, had brought our vengeance on his

ff > *ppp*

CORO

- ca - re, re-stò scor - na - to ad im - pre - car, re-stò scorna-to ad im - pre -
 vengeance, had brought our ven-geance upon his head, had brought our vengeance on his

ff > *ppp*

- ca - re, re-stò scor - na - to ad im - pre - car, re-stò scorna-to ad im - pre -
 vengeance, had brought our vengeance upon his head, had brought our vengeance on his

[*ff*] *pp*

145 *sottovoce*

Bor. *sottovoce*

- car, re-stò scorna - to ad im - pre - ca - re, re-stò scor - na - to ad im - pre -
 head, how he himself had brought our ven - geance, had brought our vengeance u - pon his

Mar. *sottovoce*

- car, re-stò scorna - to ad im - pre - ca - re, re-stò scor - na - to ad im - pre -
 head, how he himself had brought our ven - geance, had brought our vengeance u - pon his

Cep. *sottovoce*

- car, re-stò scorna - to ad im - pre - ca - re, re-stò scor - na - to ad im - pre -
 head, how he himself had brought our ven - geance, had brought our vengeance u - pon his

CHORUS

sottovoce

- car, re-stò scorna - to ad im - pre - ca - re, re-stò scor - na - to ad im - pre -
 head, how he himself had brought our ven - geance, had brought our vengeance u - pon his

CORO

sottovoce

- car, re-stò scorna - to ad im - pre - ca - re, re-stò scor - na - to ad im - pre -
 head, how he himself had brought our ven - geance, had brought our vengeance u - pon his

sottovoce

- car, re-stò scorna - to ad im - pre - ca - re, re-stò scor - na - to ad im - pre -
 head, how he himself had brought our ven - geance, had brought our vengeance u - pon his

* A: « ad imprecare »

Poco più vivo (♩=100)

148

Bor.

ff

- car, ad im - pre car, re - stò scorna - to ad im - pre -
 head, how he himself had brought our ven - geance on his

Mar.

ff

- car, ad im - pre - car, re - stò scorna - to ad im - pre -
 head, how he him - self had brought our ven - geance on his

Cep.

ff

- car, re - stò scorna - to ad im - pre -
 head, had brought our ven - geance on his

CHORUS

ff

- car, ad im - pre car, re - stò scorna - to ad im - pre -
 head, how he himself had brought our ven - geance on his

CORO

ff

- car, ad im - pre - car, re - stò scorna - to ad im - pre -
 head, how he him - self had brought our ven - geance on his

ff

- car, re - stò scorna - to ad im - pre -
 head, had brought our ven - geance on his

Poco più vivo (♩=100)

f

150

(p) *ff*

Bor. *car, ad im - pre-car, re-stò scorna - to ad im - pre -*
head, how he himself had brought our ven - geance on his

(p) *ff*

Mar. *- car, ad im - pre - car, re-stò scorna - to ad im - pre -*
head, how he him - self had brought our ven - geance on his

ff

Cep. *- car, re-stò scorna - to ad im - pre -*
head, had brought our ven - geance on his

(p) *ff*

CHORUS *- car, ad im - pre-car, re-stò scorna - to ad im - pre -*
head, how he himself had brought our ven - geance on his

(p) *ff*

CORO *- car, ad im - pre - car, re-stò scorna - to ad im - pre -*
head, how he him - self had brought our ven - geance on his

ff

- car, re-stò scorna - to ad im - pre -
head, had brought our ven - geance on his

pp *ff*

152 *ff*

Bor. *ff*
 - car, ad im - pre car, ad im - pre - car, ad im - pre car, ad im - pre -
 head, had brought our ven - geance on his head, had brought our ven - geance on his

Mar. *ff*
 - car, ad im - pre car, ad im - pre - car, ad im - pre car, ad im - pre -
 head, had brought our ven - geance on his head, had brought our ven - geance on his

Cep. *ff*
 - car, ad im - pre car, ad im - pre - car, ad im - pre car, ad im - pre -
 head, had brought our ven - geance on his head, had brought our ven - geance on his

ff
 - car, ad im - pre car, ad im - pre - car, ad im - pre car, ad im - pre -
 head, had brought our ven - geance on his head, had brought our ven - geance on his

CORO - CHORUS *ff*
 - car, ad im - pre car, ad im - pre - car, ad im - pre car, ad im - pre -
 head, had brought our ven - geance on his head, had brought our ven - geance on his

ff
 - car, ad im - pre car, ad im - pre - car, ad im - pre car, ad im - pre -
 head, had brought our ven - geance on his head, had brought our ven - geance on his

ff
 - car, ad im - pre car, ad im - pre - car, ad im - pre car, ad im - pre -
 head, had brought our ven - geance on his head, had brought our ven - geance on his

TO 3

154 Duca Duke

(al Coro)
(to the Chorus)

Musical staff for the vocal line (Duke) with notes and rests.

Ma do-ve or tro-va-si la po-ve-ret-ta?..
What have you done with her, where have you left her?..

Musical staff for the Basso (Bor.) with notes and rests.

- car!
head!

Fu da noi
We did not

Musical staff for the Marcato (Mar.) with notes and rests.

- car!
head!

Fu da noi
We did not

Musical staff for the Cello (Cep.) with notes and rests.

- car!
head!

Fu da noi
We did not

CORO-CHORUS

Musical staff for the Coro-Chorus (top part) with notes and rests.

- car!
head!

Fu da noi
We did not

Musical staff for the Coro-Chorus (bottom part) with notes and rests.

- car!
head!

Fu da noi
We did not

Piano accompaniment staff with notes, rests, and dynamic marking (p).

158 [dase] [aside]

Duca Duke (Ah tut - to il ciel non mi ra -
(So she is mine, yes mine at

Bor. stes - si ad-dot - ta or qui.
leave her, we brought her here.

Mar. stes - si ad-dot - ta or qui.
leave her, we brought her here.

Cep. stes - si ad-dot - ta or qui.
leave her, we brought her here.

CORO - CHORUS
stes - si ad-dot - ta or qui.
leave her, we brought her here.

stes - si ad-dot - ta or qui.
leave her, we brought her here.

161 **Allegro** (♩=120)

Duca Duke - pi!)
last!)

ff *mf* *simile*

165

168

171 *Duca (alzandosi con gioia)*
Duke (rising joyfully) **deciso**

(Pos - sen - te a - mor mi chia - - - ma vo -
(The pow'r of love in - spires me, I

p

174
Duca
Duke

- lar io deg - gio a lei; _____ il ser - to mio da -
long to be at her side;* _____ I'd glad - ly give my

* See Translator's Note.

177

Duca
Duke

- rei per con - so - lar quel
crown to soothe her gen - tile

179

Duca
Duke

cor, il ser - to mio da -
heart, I'd glad - ly give my

[Fl. Cl.]

181

Duca
Duke

con forza ten.

- rei per con - so - lar quel
crown to soothe her gen - tile

183

Duca
Duke

cor! Ah sap - pia al - fin chi l'a - ma, co -
heart! Though she may blush and trem - ble, to

186

Duca
Duke

189

Duca
Duke

192

Duca
Duke

194

Duca
Duke

* VE51: « appien »

** A: degli

197 **Più mosso** (♩=144)*

Duca
Duke

- mor.)
- part.)

Borsa *pp*

(Oh qual pen-sie-ro or l'a-gi-ta, or l'a-gi-ta; co-me can-giò d'u-
(A new e-mo-tion sei-zes him, what can it be; our joke no lon-ger

Marullo *pp*

(Oh qual pen-sie-ro or l'a-gi-ta, or l'a-gi-ta; co-me can-giò d'u-
(A new e-mo-tion sei-zes him, what can it be; our joke no lon-ger

Ceprano *pp*

(Oh qual pen-sie-ro or l'a-gi-ta, or l'a-gi-ta; co-me can-giò d'u-
(A new e-mo-tion sei-zes him, what can it be; our joke no lon-ger

CORO - CHORUS

pp

(Oh qual pen-sie-ro or l'a-gi-ta, or l'a-gi-ta; co-me can-giò d'u-
(A new e-mo-tion sei-zes him, what can it be; our joke no lon-ger

pp

(Oh qual pen-sie-ro or l'a-gi-ta, or l'a-gi-ta; co-me can-giò d'u-
(A new e-mo-tion sei-zes him, what can it be; our joke no lon-ger

Più mosso (♩=144)*

pp *simile*

* *pvRI*ne: ♩ = 132

200

Bor.

- mor, co - me can - giò d'u - mor! oh qual pen - sie - ro or
 plea - ses him... we'll wait and see! a new e - mo - tion

Mar.

- mor, co - me can - giò d'u - mor! oh qual pen - sie - ro or
 plea - ses him... we'll wait and see! a new e - mo - tion

Cep.

- mor, co - me can - giò d'u - mor! oh qual pen - sie - ro or
 plea - ses him... we'll wait and see! a new e - mo - tion

CORO - CHORUS

- mor, co - me can - giò d'u - mor! oh qual pen - sie - ro or
 plea - ses him... we'll wait and see! a new e - mo - tion

- mor, co - me can - giò d'u - mor! oh qual pen - sie - ro or
 plea - ses him... we'll wait and see! a new e - mo - tion

202 *cresc.*

Bor. *cresc.*

l'a - gi - ta; co - me can - giò d'u - mor! oh qual pen - sie - ro or
 sei - zes him; what - e - ver can it be? our joke no lon - ger

Cep. *cresc.*

l'a - gi - ta; co - me can - giò d'u - mor! oh qual pen - sie - ro or
 sei - zes him; what - e - ver can it be? our joke no lon - ger

Mar. *cresc.*

l'a - gi - ta; co - me can - giò d'u - mor! oh qual pen - sie - ro or
 sei - zes him; what - e - ver can it be? our joke no lon - ger

CORO - CHORUS *cresc.*

l'a - gi - ta; co - me can - giò d'u - mor! oh qual pen - sie - ro or
 sei - zes him; what - e - ver can it be? our joke no lon - ger

cresc.

l'a - gi - ta; co - me can - giò d'u - mor! oh qual pen - sie - ro or
 sei - zes him; what - e - ver can it be? our joke no lon - ger

pp cresc.

204

Bor.

l'a - gi - ta, oh* qual pen - sie - ro or l'a - gi - ta; co - me can - giò d'u -
 plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it

Cep.

l'a - gi - ta, oh qual pen - sie - ro or l'a - gi - ta; co - me can - giò d'u -
 plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it

Mar.

l'a - gi - ta, oh qual pen - sie - ro or l'a - gi - ta; co - me can - giò d'u -
 plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it

CORO - CHORUS

l'a - gi - ta, oh qual pen - sie - ro or l'a - gi - ta; co - me can - giò d'u -
 plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it

l'a - gi - ta, oh qual pen - sie - ro or l'a - gi - ta; co - me can - giò d'u -
 plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it

* A: « quale »; vedi Note.
 see Notes.

206 *(f)*

Bor. *(f)*

- mor! co - me can - giù, co - me can - giù! _____
 be? what can it be, what can it be! _____

Cep. *(f)*

- mor! co - me can - giù, co - me can - giù! _____
 be? what can it be, what can it be! _____

Mar. *(f)*

- mor! co - me can - giù, co - me can - giù! _____
 be? what can it be, what can it be! _____

CORO - CHORUS

(f)

- mor! co - me can - giù, co - me can - giù! _____
 be? what can it be, what can it be! _____

(f)

- mor! co - me can - giù, co - me can - giù! _____
 be? what can it be, what can it be! _____

(f)

8

TO :

209 Duca Duke

I Tempo (♩ = 120)*

deciso

(Ah! _____ Pos - sen - te a - mor mi chia - ma vo -
(Ah! _____ The pow'r of love in - spires _____ me, I

Bor.

Cep.

Mar.

CORO - CHORUS

I Tempo (♩ = 120)*

[Archi]

p

sim.

* *pvRIne*: ♩ = 132

212
Duca Duke
8

- lar io deg - gio a lei ; _____ il
long to be at her side ; _____ l'd

215
Duca Duke
8

ser - to mio da - rei _____ per
glad - ly give my crown _____ to

217
Duca Duke
8

con - so lar quel cor, _____ il
soothe her gen - ile heart, _____ l'd

[F1,C1]

219
Duca Duke
8

ser - to mio da - rei _____ per con - so lar quel
glad - ly give my crown _____ to soothe her gen - ile

con forza

en.

222
 Duca Duke
 cor! heart!
 Ah sap - pia al - fin chi l'a - ma, co -
 Though she may blush and trem - ble, to

225
 Duca Duke
 - no - sca al - fin* chi so - - no, ap - pren - da che an - co in
 know the Duke's her lo - - ver, oh let her then di -

228
 Duca Duke
 con forza ten.
 tro - no ha de - gli schia - via - mor, ap -
 - sco - ver that none can keep us a - part, oh

231
 Duca Duke
 - pren - da ch'an - co in tro - no, ch'an - co in tro - - no ha de - gli
 let her then di - sco - ver, yes, di - sco - - ver none can

234 **Più mosso** (♩ = 144)

Duca Duke

schia - vi, ha de-gli schia - vi a - mor,
 keep us, ah - none can keep us a - part,

Borsa **pp** -----

(Oh qual pen-sie-ro
 Our joke no longer)

Marullo **pp** -----

(Oh qual pen-sie-ro
 Our joke no longer)

Ceprano **pp** -----

(Oh qual pen-sie-ro
 Our joke no longer)

Tenori **pp** -----

(Oh qual pen-sie-ro
 Our joke no longer)

Bassi **pp** -----

(Oh qual pen-sie-ro
 Our joke no lon-ger)

Più mosso (♩ = 144)

ff **[Tutti]** **pp**

237

Duca
Duke

Bor.

Mar.

Cep.

CORO-CHORUS

*l'a - gi - ta, oh qual pen - sie - ro l'a - gi - ta; co - me can - giò d'u -
plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it*

*l'a - gi - ta, oh qual pen - sie - ro l'a - gi - ta; co - me can - giò d'u -
plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it*

*l'a - gi - ta, oh qual pen - sie - ro l'a - gi - ta; co - me can - giò d'u -
plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it*

*l'a - gi - ta, oh qual pen - sie - ro l'a - gi - ta; co - me can - giò d'u -
plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it*

*l'a - gi - ta, oh qual pen - sie - ro l'a - gi - ta; co - me can - giò d'u -
plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it*

239 *f*

Duca
Duke

ha ————— de - gli schia - vi a -
ah, ————— keep our hearts a -

Bor.

- mor, co - me can - giò, co - me can - giò d'u -
be, what can it be, what - e - ver can it

Mar.

- mor, co - me can - giò, co - me can - giò d'u -
be, what can it be, what - e - ver can it

Cep.

- mor, co - me can - giò, co - me can - giò d'u -
be, what can it be, what - e - ver can it

CORO - CHORUS

- mor, co - me can - giò, co - me can - giò d'u -
be, what can it be, what - e - ver can it

- mor, co - me can - giò, co - me can - giò d'u -
be, what can it be, what - e - ver can it

(f)

* A: > (245 = 239).

242

Duca
Duke- mor,
- part,

Bor.

- mor!
be!*pp*Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
Our joke no lon - ger plea - ses him, a new e - mo - tion

Mar.

- mor!
be!*pp*Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
Our joke no lon - ger plea - ses him, a new e - mo - tion

Cep.

- mor!
be!*pp*Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
Our joke no lon - ger plea - ses him, a new e - mo - tion

CORO - CHORUS

- mor!
be!*pp*Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
Our joke no lon - ger plea - ses him, a new e - mo - tion- mor!
be!*pp*Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
Our joke no lon - ger plea - ses him, a new e - mo - tion*pp*

244

f

ha
ah,

f

Bor.

l'a - gi - ta; co - me can - giò d'u - mor, co - me can -
sei - zes him; what - e - ver can it be, what can it

f

Mar.

l'a - gi - ta; co - me can - giò d'u - mor, co - me can -
sei - zes him; what - e - ver can it be, what can it

f

Cep.

l'a - gi - ta; co - me can - giò d'u - mor, co - me can -
sei - zes him; what - e - ver can it be, what can it

f

CORO - CHORUS

l'a - gi - ta; co - me can - giò d'u - mor, co - me can -
sei - zes him; what - e - ver can it be, what can it

f

l'a - gi - ta; co - me can - giò d'u - mor, co - me can -
sei - zes him; what - e - ver can it be, what can it

f

246

Duca
Duke

de - gli schia - vi a - mor, ha de - gli
keep our hearts a - part, can keep our

Bor.

- giò, co - me can - giò d'u - mor, co -
be, what - e - ver can it be, what -

Mar.

- giò, co - me can - giò d'u - mor, co - me can - giò,
be, what - e - ver can it be, what can it be,

Cep.

- giò, co - me can - giò d'u - mor, co - me can - giò,
be, what - e - ver can it be, what can it be,

CORO - CHORUS

- giò, co - me can - giò d'u - mor, co -
be, what - e - ver can it be, what -

- giò, co - me can - giò d'u - mor, co - me can - giò,
be, what - e - ver can it be, what can it be,

249

Duca
Duke

schia - vi a - mor, ha de - gli schia - vi a -
 hearts _____ a - part, can keep our hearts _____ a -

Bor.

- me can - giò d'u - mor, co - me can - giò d'u -
 - e - ver can it be? what - e - ver can it

Mar.

can - giò d'u - mor, co - me can - giò, can - giò d'u -
 what _____ can it be, what can it be, what _____ can it

Cep.

can - giò d'u - mor, co - me can - giò, can - giò d'u -
 what _____ can it be, what can it be, what _____ can it

CORO-CHORUS

- me can - giò d'u - mor, co - me can - giò d'u -
 - e - ver can it be? what - e - ver can it

can - giò d'u - mor, co - me can - giò, can - giò d'u -
 what _____ can it be, what can it be, what _____ can it

* Vedi Note.
See Notes.

252 (esce frettoloso dal mezzo)
(he exits hurriedly out the middle)

Duca
Duke

- mor, a - - - - mor!)
- part, a - - - - part!)

Bor.

- mor, co - me can - giù, can - giù d'u - mor!)
be, what can it be, what can it be?)

Mar.

- mor, co - me can - giù, can - giù d'u - mor!)
be, what can it be, what can it be?)

Cep.

- mor, co - me can - giù, can - giù d'u - mor!)
be, what can it be, what can it be?)

CORO - CHORUS

- mor, co - me can - giù, can - giù d'u - mor!)
be, what can it be, what can it be?)

- mor, co - me can - giù, can - giù d'u - mor!)
be, what can it be, what can it be?)

255

9 a piacere

Rig. *rà. rà.* (Han tut - ti fat - to il col - po!)
(They're all in it to - ge - ther!)

Borsa
Oh buon gior - no, Ri - go - let - to!
Oh good morning, Ri - go - let - to!

Marullo
Oh buon gior - no, Ri - go - let - to!
Oh good morning, Ri - go - let - to!

Ceprano
Oh buon gior - no, Ri - go - let - to!
Oh good morning, Ri - go - let - to!

Ch'hai di nuo - vo, buf -
What's the news now, buf -

CORO-CHORUS
Oh buon gior - no, Ri - go - let - to!
Oh good morning, Ri - go - let - to!

Oh buon gior - no, Ri - go - let - to!
Oh good morning, Ri - go - let - to!

[Legni]

12 contraffacendolo
imitating him

Rig. Ch'hai di nuo - vo, buf - fon? Che del - l'u - sa - to più no - io - so voi
What's the news now, buf - foon? Why that, your lord - ship, is more te - dious than

Cep. - fon?
- foon?

col canto

aggirandosi per la stanza e guardando ovunque
wandering around the room and looking everywhere

15

Rig.

sie-te. Lara, la ra, la la, la ra, la ra, la ra, la ra. (O - ve l'a-vran na-
e-ver. La ra, la ra, la la, la ra, la ra, la ra, la ra. (Where can my child be

Borsa *ridendo*

Ah ah ah!
Ha ha ha!

Marullo *ridendo*

Ah ah ah!
Ha ha ha!

ridendo

Cep.

Ah ah ah!
Ha ha ha!

Tenori *ridendo*

Ah ah ah!
Ha ha ha!

Bassi *ridendo*

Ah ah ah!
Ha ha ha!

CORO-CHORUS

[a tempo]

18

Rig. *- sco - sta ?...)*
hid - den ?...) La ra, la ra, la ra, la ra, la ra, la
La ra, la ra, la ra, la ra, la ra, la

Bor. *fra loro ppp*
(Guar - da - te com'è in - quie - to!
(He's hunting for his mistress!

Mar. *fra loro ppp*
(Guar - da - te com'è in - quie - to!
(He's hunting for his mistress!

Cep. *fra loro ppp*
(Guar - da - te com'è in - quie - to!
(He's hunting for his mistress!

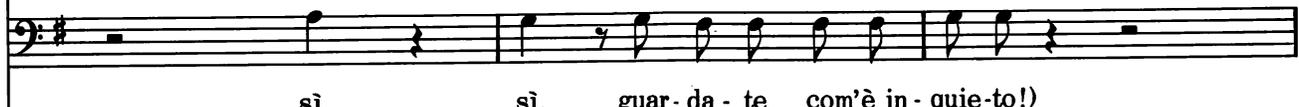
CORO - CHORUS
fra loro ppp
(Guar - da - te com'è in - quie - to!
(He's hunting for his mistress!

fra loro ppp
(Guar - da - te com'è in - quie - to!
(He's hunting for his mistress!

21 a Marullo
to Marullo

Rig. 
 ra, la la, la ra, la ra, ——— la ra, la rà. Son fe -
 ra, la la, la ra, la ra, ——— la ra, la rà. l'm de -

Bor. *ppp* 
 sì, sì, guar - da - te com'è in - quie - to!)
 yes, yes, he's hun - ting for his mistress!)

Mar. *ppp* 
 sì, sì, guar - da - te com'è in - quie - to!)
 yes, yes, he's hun - ting for his mistress!)

Cep. *ppp* 
 sì, sì, guar - da - te com'è in - quie - to!)
 yes, yes, he's hun - ting for his mistress!)

CORO-CHORUS

ppp 
 sì, sì, guar - da - te com'è in - quie - to!)
 yes, yes, he's hun - ting for his mistress!)

ppp 
 sì, sì, guar - da - te com'è in - quie - to!)
 yes, yes, he's hun - ting for his mistress!)



24

Rig. *li - ce che nul-la a voi nuo - ces - se* *l'a - ria di que - sta*
- ligh - ted to see you in good health, sir, *last night the air was*

27

Rig. *not - te!...* *Sì... Oh fuil bel col-po!*
chil - ly!... *Yes... the joke was cle-ver!*

Marullo

Que - sta not - te? *S'ho dor - mi - to*
I was slee - ping. *Slee - ping ve - ry*

30

Rig. *Ah voi dor - mi - ste?... a - vrò dun - que so -*
Ah you were slee - ping?... Then it's I who was

Mar. *sem - pre!*
sound - ly!

col canto
pp

[a piacere]

s'allontana cantarellando e visto un fazzoletto lo afferra*
 he wanders away singing to himself; seeing a handkerchief, he snatches it up*

32 [a tempo]

Rig.

- gna - to! La ra, la ra, la la, la ra, la ra, la
 drea - ming! La ra, la ra, la la, la ra, la ra, la

I tempo
 p

34

Rig. ra, lala. (Non è il su - o.)
 ra, lala. (It's not Gil - da's.)

Borsa (Ve', ve', co - me tut - to os - ser - va!)
 (See, see, no - thing can e - scape him!)

Marullo (Ve', ve', co - me tut - to os - ser - va!)
 (See, see, no - thing can e - scape him!)

Ceprano (Ve', ve', co - me tut - to os - ser - va!)
 (See, see, no - thing can e - scape him!)

Tenori (Ve', ve', co - me tut - to os - ser - va!)
 (See, see, no - thing can e - scape him!)

Bassi (Ve', ve', co - me tut - to os - ser - va!)
 (See, see, no - thing can e - scape him!)

CORO-CHORUS

* VE51: (s'allontana e vedendo un fazzoletto sopra la tavola, ne osserva inquieto la cifra)
 (he wanders away, and seeing a handkerchief on the table, looks nervously at the monogram)

37

Rig. *Dor-meil Du - ca tut - tor?*
Is the Duke still in bed?

Bor. *Sì, dor-me an-*
Yes, he is

Mar. *Sì, dor-me an-*
Yes, he is

Cep. *Sì, dor-me an-*
Yes, he is

CORO - CHORUS

Sì, dor-me an-
Yes, he is

Sì, dor-me an-
Yes, he is

(SCENA IV: Detti e un Paggio della Duchessa)
 (SCENE IV: The preceding and a Page of the Duchess)

Paggio entra un Paggio
 Page a page enters

40

Al suo spo - so par - lar vuol la Du -
 I am sent by the Du - chess to His

- co - ra!
 slee - ping!

- co - ra!
 slee - ping!

- co - ra!
 slee - ping!

CORO - CHORUS

- co - ra!
 slee - ping!

- co - ra!
 slee - ping!

The musical score consists of several staves. The top staff is the vocal line for the Page, starting at measure 40. Below it are the vocal lines for the Chorus, labeled 'Bor.', 'Mar.', 'Cep.', and 'CORO - CHORUS'. Each of these vocal lines has the lyrics '- co - ra!' and 'slee - ping!' written below them. At the bottom of the page is a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 8/8.

42

Paggio
Page

- ches - sa!
High - ness!

Qui
No,

or or con voi non
I'm cer - tain that I

Mar.

Dor - me.
Slee - ping.

44

Paggio
Page

e - ra?
saw him!

Sen - za pag - gi?... sen -
Un - at - ten - ded?... so

Borsa

È a cac - cia.
He's gone hun - ting.

Rigoletto, che sarà stato attentissimo a tutto il dialogo, prorompendo*
*Rigoletto, who will have been very attentive throughout this dialogue, interrupting**

46

Paggio
Page

- z'ar - mi ?
ear - ly ?

Bor.

E non ca - pi - sci che per o - ra ve - de - re non può al -
 Are you too young to un - der - stand us, he must not be di -

Marullo

E non ca - pi - sci che per o - ra ve - de - re non può al -
 Are you too young to un - der - stand us, he must not be di -

Ceprano

E non ca - pi - sci che per o - ra ve - de - re non può al -
 Are you too young to un - der - stand us, he must not be di -

Tenori

E non ca - pi - sci che per o - ra ve - de - re non può al -
 Are you too young to un - der - stand us, he must not be di -

Bassi

E non ca - pi - sci che per o - ra ve - de - re non può al -
 Are you too young to un - der - stand us, he must not be di -

CORO - CHORUS

* VE51: (che a parte è stato attentissimo al dialogo, balzando improvviso tra loro prorompe:)
 (who, on one side, has been very attentive to the dialogue, suddenly breaking in on them, interrupts:)

Allegro vivo (♩ = 138)

48 Rigoletto

Ah! El - la è qui dun-que! El - la è col Du - ca! La
 Ah! So she is with him! She's with His High-ness! The

- cu - no?... Chi?
 - sturbed now!.. Who?

- cu - no?... Chi?
 - sturbed now!.. Who?

- cu - no?... Chi?
 - sturbed now!.. Who?

CORO-CHORUS
 - cu - no?... Chi?
 - sturbed now!.. Who?

Allegro vivo (♩ = 138)

52 Rig.
 gio - vin che sta - not - te al mio tet - to ra -
 mai - den whom you stole from my house when you

55

Rig.

- pi - ste ... Ma la saprò ri - prender! El - la è
 tricked me ... But I shall now re - gain her! She is

pp

58

Rig.

là...
 there...

Borsa

Se l'aman - te per - de - sti, la ri - cer - ca al
 Well, if you've lost a mi - stress, some - one else has

Marullo

Se l'aman - te per - de - sti, la ri - cer - ca al
 Well, if you've lost a mi - stress, some - one else has

Ceprano

Se l'aman - te per - de - sti, la ri - cer - ca al
 Well, if you've lost a mi - stress, some - one else has

Tenori

Se l'aman - te per - de - sti, la ri - cer - ca al
 Well, if you've lost a mi - stress, some - one else has

Bassi

Se l'aman - te per - de - sti, la ri - cer - ca al
 Well, if you've lost a mi - stress, some - one else has

CORO - CHORUS

con accento terribile
with a terrifying tone

60

Rig. *Io vo' mia fi - glia!*
I want my daugh - ter!

Bor. *- tro - ve!*
found her! *La sua fi - glia!*
She's his daugh - ter!

Mar. *- tro - ve!*
found her! *La sua fi - glia!*
She's his daugh - ter!

Cep. *- tro - ve!*
found her! *La sua fi - glia!*
She's his daugh - ter!

CORO-CHORUS
- tro - ve!
found her! *La sua fi - glia!*
She's his daugh - ter!
- tro - ve!
found her! *La sua fi - glia!*
She's his daugh - ter!

[Tutti] *ff tutta forza* *pp*

63

Rig. *Si, la mia fi - glia!*
Yes, she's my daughter! *D'u - na tal vit -*
So you laugh no

66

Rig.

- to - ria... che? a - des - so non ri -
 lon - ger... Eh? the joke's not quite so

si getta verso la porta che gli viene dai Cortigiani contesa*
 he throws himself against the door, but the Courtiers bar his way*

68

Rig.

- de - te? El - la è là... la vo -
 fun - ny? She is there... I must

70

Rig.

- gl' i - o... la ri - da - re - te!
 see her... you must re - turn her!

72

* VE51: (corre verso la porta di mezzo, ma i Cortigiani gli attraversano il passaggio)
 (he runs toward the door in the middle, but the Courtiers bar his way)

Andante mosso agitato (♩=80)

Rigoletto

Andante mosso agitato (♩=80)

[Archi] *mf*

Cor - ti - gia - ni, vil raz - za dan -
 Fil - thy rab - ble, dis - ho - nored, de -

Rig. 79

- na - ta, per qual prez - zo ven - de - ste il mio
 - gra - ded, have you sold her for gold or a

Rig. 81

be - ne? A voi nul - la per l'o - ro scon -
 ti - tle? No - thing's sa - cred... your daughters... your

Rig. 83

- vie - ne, ma mia fi - glia è im - pa - ga - bil te -
 si - sters, but my Gil - da's be - yond e - v'ry

85
Rig. *price!* *La ren - de - te!* *o se pur* *di - sar -*
Let me have her! *if you dare* *to re -*

87
Rig. *- ma - ta* *que* *sta man* *per voi fo* *- ra cru -*
- fuse me, *with* *this hand* *I will tear* *you to*

89
Rig. *- en - ta;* *nul - la in - ter* *- ra più l'uo* *- mo pa -*
pie - ces; *you will fall* *by the hand* *of a*

91
Rig. *- ven* *- ta, se de' fi - gli di - fen - de* *l'o -*
fa *ther, of a fa - ther de - fen - ding* *his*

si getta nuovamente sulla porta (che gli è nuovamente contesa dai gentiluomini)
he throws himself again against the door (but once again courtiers bar his way)

93 Rig. *ff* [Tutti]

- nor child. Quel-la por-ta, as-sas-si-ni, as-sas-si-ni, m'a-stand

95 Rig. *ff*

- pri-te! la por-ta, la por-ta, as-sas-si-ni, m'a-pri-te!.. her!..

lotta un pezzo coi
he fights awhile

97 Rig. [V.no] *(p)*

Cortigiani poi torna ansante nel davanti della scena
with the Courtiers, then he returns panting to the front of the stage

99 Rig. [Archi] *d-i-*

Ah! voi tut-ti... a me con-tro... ve-no
All a-gainst me... all a-gainst me... no

- m - i - n - u - e - n - d - o

101 (piange) (he weeps)

Rig. - ni - te... tut - ti... con - tro me!... Ah! Eb - ben,
 pi - ty... heartless... e - v'ry one!... Ah! Can tears

Meno mosso (♩=56)

103

Rig. pian - go... Ma - rul - lo... Si - gno - re, tu ch'hai
 move you... Ma - rul - lo... Ma - rul - lo, you whose

Meno mosso (♩=56) 3

pp

105

Rig. l'al ma gen - til co - me il co - re, dim - mi
 heart and whose soul are so gen - tle, won't you

107

Rig. tu o - vel'han - no na - sco - sta?.. Marul - lo... Si -
 tell me, oh where can I find her?.. Marul - lo... Ma -

Rig.

- gnore, dim-mi tu o - ve l'hanno na - scosta?.. È là... non è
 - rul-lo... is she here? tell me quickly, please tell me!.. She's here... tell me

Rig.

ve-ro?.. è là... non è ve-ro?.. è là... non è ve-ro?.. tu
 quickly... She's here... tell me quickly... she's here... tell me quickly?.. You're

Rig.

ta - ci... ohi - mè! piange
 si - lent... I'm lost! he weeps
 Mie Si -
 Oh have

Rig.

- gno - ri... per-do - no, pie - ta - te... al - ve -
 mer - cy my lords I im - plore you... to a

con forza

124

Rig. *tà... lords... ri-da - te a me la fi - glia tut - to al mondo è tal fi - glia per*
restore to me my Gil - da, for she is all in the world that I

col canto

126

Rig. *me, have, ri-da - te a me la fi - glia tut - to al mon - do*
restore to me my Gil - da, oh re-store her...

128

Rig. *el - l'è per me. Pie-tà, pie-tà, Si - gno - ri, pie-tà, Si - gno - ri, pie -*
she's all I have. Have mer - cy on a fa - ther, my lords, restore me my

129

Rig. *- tà. child.*

N.10. Scena e Duetto
[Gilda e Rigoletto]

N.10. *Scena and Duet*
[Gilda and Rigoletto]

(Scena V: Detti e Gilda ch'esce dalla stanza a sinistra e si getta nelle paterne braccia)

(SCENE V: The same and Gilda who enters from the room to the left and throws herself into her father's arms)

Allegro assai vivo ed agitato (♩=144)

Gilda entra e si abbandona nelle braccia del padre

Gilda enters and throws herself into her father's arms

Gilda

Mio pa - dre!
My fa - ther!

Rigoletto

Di - o! mia
Gil - da! my

Allegro assai vivo ed agitato (♩=144)

[Tutti] **f**

soffocato dal pianto
choked with tears

5

Rig. Gil - da!
Gil - da!

Si -
Your

dim. pp [Legni, Archi]

10

Rig. - gno - ri... in es - sa... è tut - ta la mia fa - mi-glia...
lord - ships... I've found her... my daugh - ter and all I live for...

14

Rig. *Non temer più nul-la... an - ge-lo mi - o!
Now that you are near me... all is for-got-ten!*

18 (ai Cortigiani)
(to the Courtiers)

Rig. *fu scherzo!.. non è ve-ro? Io che pur
I see it!.. you were joking? I who was*

22 Gilda

Rig. *pian - si or ri - do... E tu a che piangi?
grie - ving am laughing... My child, why this sor-row?*

[a Gilda]
[to Gilda] Ah Oh

26

Gil. *l'on - ta, pa - dre mi - o!
fa - ther, I'm dis - ho - nored!*

Rig. *Cie - lo! che di - ci?
Gil - da! dis - ho - nored?*

30
Gil.

Ar - ros - sir vo - glio in - nan - zi avoi sol - tan - to...
Hide me, o fa - ther, from e - v'ry eye but yours... —

morendo

(rivolto ai Cortigiani con imperioso modo)
Rigoletto (turning to the Courtiers in an imperious manner)

34

I - te di qua voi tut - ti! Se il Du - ca vo - stro d'ap - pres -
Leave us a - lone, to - ge - ther! And if the Duke himself should

39
Rig.

- sar - si o - sas - se... ch'ei non en - tri gli di - -
try to di - sturb us... I for - bid him to en - -

44
Rig.

(si abbandona sul seggiolone)
(he throws himself into the chair)

- te! e ch'io ci so - no!
- ter! for I com - mand here!

pp pp

49 Borsa *pp* (tra loro)
(among themselves)

(Coi fan-ciul-lie coi de - men - ti spesso gio-vailsi-mu - lar.
(When you're dealing with a mad - man you must let him have his way.)

Marullo *pp*

(Coi fan-ciul-lie coi de - men - ti spesso gio-vailsi-mu - lar.
(When you're dealing with a mad - man you must let him have his way.)

Ceprano *pp*

(Coi fan-ciul-lie coi de - men - ti spesso gio-vailsi-mu - lar.
(When you're dealing with a mad - man you must let him have his way.)

Tenori *pp*

(Coi fan-ciul-lie coi de - men - ti spesso gio-vailsi-mu - lar.
(When you're dealing with a mad - man you must let him have his way.)

CHORUS

Tenori *pp*

(Coi fan-ciul-lie coi de - men - ti spesso gio-vailsi-mu - lar.
(When you're dealing with a mad - man you must let him have his way.)

CORO

Bassi *pp*

(Coi fan-ciul-lie e coi de - men - ti spesso gio-vailsi-mu - lar.
(When you're dealing with a mad - man you must let him have his way.)

53 (partono)*
(they leave)*

Bor.

Partiam pur, ma quel ch'ei ten - ti non lascia-mod'osser-var!)
 We will leave him with his daugh - ter, it is wi-ser to o - bey!

Mar.

Partiam pur, ma quel ch'ei ten - ti non lascia-mod'osser-var!)
 We will leave him with his daugh - ter, it is wi-ser to o - bey!

Cep.

Partiam pur, ma quel ch'ei ten - ti non lascia-mod'osser-var!)
 We will leave him with his daugh - ter, it is wi-ser to o - bey!

CHORUS

Partiam pur, ma quel ch'ei ten - ti non lascia-mod'osser-var!)
 We will leave him with his daugh - ter, it is wi-ser to o - bey!

CORO

Partiam pur, ma quel ch'ei ten - ti non lascia-mod'osser-var!)
 We will leave him with his daugh - ter, it is wi-ser to o - bey!

Partiam pur, ma quel ch'ei ten - ti non lascia-mod'osser-var!)
 We will leave him with his daugh - ter, it is wi-ser to o - bey!

* VE51: (escon dal mezzo e chiudon la porta)
 (they exit through the middle door and close it)

57

Piano accompaniment for measures 57-62, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

(SCENA VI: Rigoletto e Gilda)
 (SCENE VI: Rigoletto and Gilda)

63

Gilda
 Rigoletto

(Ciel! dam - mi co - rag - gio!)
 (Ah! heav'n give me cou - rage!)

Par - la... siam so - li:
 Tell me what happened:

Piano accompaniment for measures 63-68, marked *p col canto*, with sustained chords and a slow, expressive feel.

69

Andantino mosso (♩ = 80)

p con espressione

Piano accompaniment for measures 69-74, marked *p con espressione*, featuring triplet patterns in both hands.

75 Gilda

Tut - te le fe - ste al tem - pio
 Let me confess my weak - ness,

allargando

Piano accompaniment for measures 75-79, marked *allargando*, with a slow, expressive feel and triplet patterns.

80

Gil.

men - tre pre - ga - va Id - di - o, bel - lo e fa - ta - le un gio - vi - ne
 it was at church I saw him, he was so handsome, smiled at me,

Piano accompaniment for measures 80-84, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

84
Gil.

of - fri - a - si al - guar - do mi - o... sei — lab - bri no - stri tac — que - ro, da -
and I be - gan to love him... though — not a sin - gle word — we said, our

88
Gil.

- gl'oc - chi il cor, il cor par - lò.
glan - ces, our glan - ces told our love.

p espressivo

92
Gil.

Fur - ti - vo fra le te - ne - bre, sol ie - ri a me giun - ge - va...
Yes - ter - day night he came to me, sud - den - ly stood be - fore me...

96
Gil.

So - no stu - den - te e po - ve - ro, com - mos - so mi di - ce - va,
"I am a stu - dent," so he said, and I believed his sto - ry,

* A: ♭ ♭

100 *dolcissimo*

Gil. *f*

e con ar-den - te pal - pi - to a - mor mi pro - te - stò. Par -
 for by his bur - ning words and vows my heart, my heart was won. He

leggerissimo

104

Gil.

- ti... par ti... il mio co - re a -
 left... he left... ten - der - ly I

107

Gil.

- pri - va - si a spe - me - più gra - di - ta,
 breathed his name and longed on - ly to see him,

110 *a poco a poco stringendo e crescendo*

Gil.

quan - do im - provvi - si en - tra - ro - no co - lor - chem'han ra -
 sud - den - ly all those men appeared, the stran - gers rough - ly

cresc.

113 *- con forza*

Gil.
 - pi ta, e a for za qui m'ad - dus se
 seized me, by force they bore me off, by

string. a poco - a poco *mf*

[Fl., Ob.]

116

Gil.
 - ro nel l'an - sia più cru-del.
 force, by force they brought me here.

Rigoletto

(Ah!
 Ah!)

ff

(Più mosso ♩=92)

120

Rig.
 So lo per me l'in - fa - mia
 I bore dis - ho - nor,

(Più mosso ♩=92)

[pp]

122

Rig.
 a te chie-de va, o Di - o!
 I let the world de - ride me!

124

Rig. *ch'el - la po - tes - se a - scen de - re*
ca - ring alone to keep Gil - da

126

Rig. *quan - to ca - du - to e - r'i o ...*
spot - less and pure be - side me ...

pp

128

Rig. *Ah pres - so del pa - ti - bo - lo bi -*
Ah in my hope - less mi - se - ry l

130

Rig. *- so - gna ben l'al - ta - re!.. ma*
wor - shiped at an al - tar!.. my

132 257

Rig. *tut-to, ma tut-to o-ra scom-pa-re... l'al-ta-re si ro-ve-*
daughter's dis-honored, she is dis-honored... my al-tar quite o-ver-

134

Rig. *- sciò! tut - to scom-pa-re... l'al-tar si ro-ve-*
- thrown! all dreams are shattered... my al-tar o-ver-

p dim. - - - - - morendo

Più lento (♩=60)

136

Rig. *- sciò! Ah! pian - gi, pian - gi, fan-*
- thrown! Ah! Gil - da, come let me

Più lento (♩=60)

pp

139 Gilda

Rig. *- ciul - la fan-ciu-la pian - gi, scor - rer,*
com - fort you in your sor - row, weep now,

pp

142

Gil. Pa - dre, in voi par - la un
Fa - ther, in you I

Rig. scor rer fa il pian to sul mio cor!
weep on my heart and trust my love!

145

Gil. an - giol per me conso - la - tor! Pa - dre, in voi
hear a guar - dian an - gel from a - bove, a guar - dian

Rig. Pian gi!
Gil da!

147

Gil. par - la un an -
an - gel, an an -

Rig. pian come gi, fan - ciul la, fanciul - la,
come let me com - fort you in your

149

Gil. *giol, pa - dre, in voi*
gel, a guar - dian

Rig. *pian sor gi, row, scor rer, rer, now,*
sor row, weep now,

151

Gil. *par an - la un an -*
an gel, an an -

Rig. *scor rer on fa il pian to sul mio*
weep on my heart and trust my.

153

Gil. *- giol, pa - dre, in voi par - la un*
- gel, fa - ther, in you speaks

Rig. *- cor, love, pian ah gi, weep, pian gi, my*
love, ah weep, weep, my

dim. pp

Gil. *an - giol - con - so - la -*
an - gel - from - a -

Rig. *pian - gi, scor - rer on fa il pian - to sul mio*
Gil - da, weep on my heart and trust - my

p dim.

Gil. *- tor, pa - dre, in voi par - la un -*
- bove, fa - the, in you speaks -

Rig. *cor, love, pian ah gi, weep, pian gi, weep, my*

pp cresc.

pp

Gil. *an - giol - con - so - la -*
an - gel - from - a -

Rig. *pian - gi, scor - rer on fa il pian - to sul mio*
Gil - da, weep on my heart and trust my

p dim.

* A: una legatura è stata eliminata in questo punto; vedi Note.
A slur has been eliminated at this point; see Notes.

** *pvRI: fa'*
f

161

Gil. *pp*
 - tor, an - giol con - so - la - tor, an - giol con - so - la -
 - bove an an - gel from a - bove, an an - gel from a -

Rig. *pp*
 cor, fa il pian - to sul mio cor, fa il pian - to sul mio
 love, ah weep, weep on my heart, ah weep, weep on my

[*pp*] *pp* *pp* *pp*

163

Gil. *pp*
 - tor, ah! con - so - la - tor, ah! pa - dre, in voi par - la
 - bove, ah! from heav'n a - bove, ah! fa - ther, an an - gel,

Rig. *pp*
 cor, ah! sul mi - o cor, ah! scor - rer fa il pian - to,
 heart, ah! u - pon my heart, ah! weep in your sor - row,

Gil. *pp*
 un an - giol, un an - giol con - so - la - tor.
 an an - gel, an an - gel from heav'n a - bove.

Rig. *pp*
 mia fi - glia, mia fi - glia, sul mi - o cor.
 my Gil - da, my Gil - da, and trust my love.

Recitativo

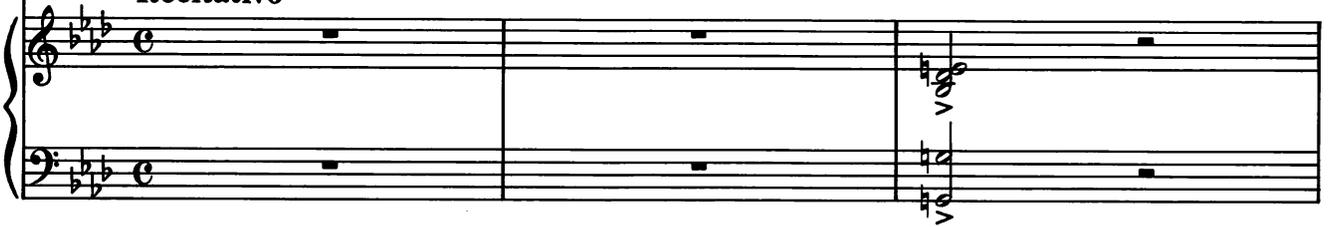
167

Rig.



Compiu - to pur quan - to a fa - re ci re - sta, la - scia - re po -
 But one thing re - mains now, a task to ac - com - plish, and then we de -

Recitativo



170 Gilda

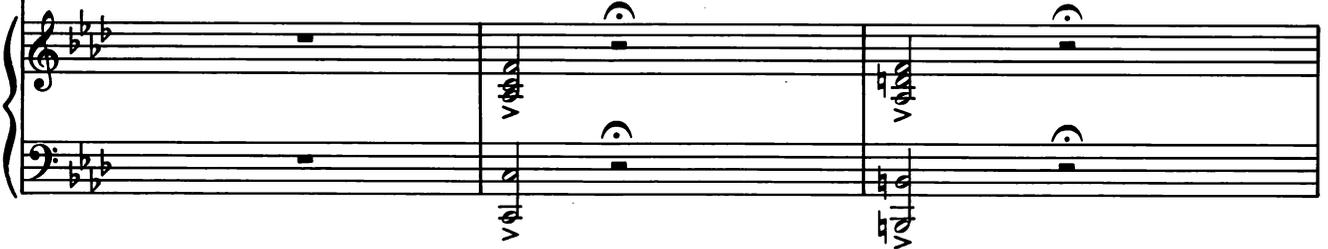
Rig.



Sì.
 Yes.

[da sé] *al side* 3

- tre - mo quest'au - ra fu - ne - sta. (E tut - to un sol gior - no cangia - re po -
 - part from this place of di - sa - ster. (Oh how all my life has been changed in a



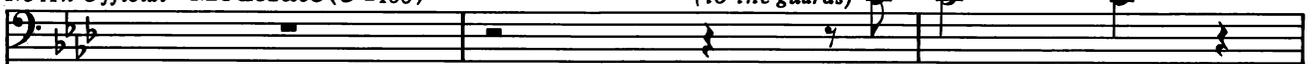
(SCENA VII: Detti, un Usciere e il Conte di Monterone, che dalla destra attraversa il fondo della sala fra gli alabardieri)

(SCENE VII: The preceding, an Official, and the Count of Monterone, who enters from the right escorted by halberdiers, and crosses the back of the room)

guardie che attraversan la scena conducendo Monterone
 guards traverse the stage leading Monterone
 (alle guardie)
 (to the guards)

Un usciere
 173 An Official **Moderato** (♩=100)

Rig.



Schiu - de - te!
 Make way there!

- té!..)
 day!..)

Moderato (♩=100)



176

Usc. Off.

i - re al car - ce - re Mon - te - ron
 Mon - te - ro - ne now goes to - his

(fermandosi verso il ritratto[del Duca])
 (stopping before the portrait[of the Duke])

179 Monterone

Usc. Off.

dee ...
 doom ...

Poi -
 In

ff [Tutti]

181

Mon.

- chē fo - sti in - va - no da me ma - le - det -
 vain did I cry on the dread powr of ven -

ff

184

Mon.

- to! né un ful - mi - ne o un fer - ro col - pi - sce il tuo
 - geance! in vain did I break on your re - vels to

(p)

187

Mon.

pet
curse

to!
you!

fe -
o

ff

189

Mon.

- li
Duke,

ce live pur an - co, o Du ca, vi -
ten - ted, I die un - a -

(p)

ppp

192 Rigoletto

O* vec-chio, t'in-gan-ni! un vin-di-ce a-vrai!
Oh no, you're mi-sta-ken! revenge will be mine!

(*esce fra le guardie dal mezzo*)
(*he goes out with the guards through the middle door*)

Mon.

- vrai ...
- venged ...

ff

* VE51: « No, vecchio, »

Allegro vivo (♩=138)
(con impeto volto al ritratto)
(with force directed to the portrait)

195

Rig. *pp*

Sì, ven - det ta, tre - men da ven -
See, my hand will not rest till it's

Allegro vivo (♩=138)
[F1, C1]

198

Rig.

- det ta di que - st'a ni - ma è
slain you, all my heart and my

(.....)

201

Rig. *pp*

so lo de - si o... Di pu -
soul long for ven - geance... Deeds not

204

Rig.

- nir ti già l'o ra s'af - fret ta,
words shall ac - com - plish your sen - tence,

207

Rig. *che fa - ta le per te tuo - ne*
ah, the hour of my ven - geance is

210

Rig. *- rà. Co - me ful - min - sca -*
near. I shall strike you like

213

Rig. *- glia to da Di - o, co - me*
God with His light - ning, I shall

216

Rig. *ful min sca - glia to da Di - o*
strike you like God with His light - ning,

219

Rig. *ff*

te ah col pi re il buf fo ne sa
 ah your je ster will teach you to

222 Gilda

Rig. *prà. fear.*

O mio pa dre qual
 O my fa ther, can

[Ob] *p*

225

Gil.

gio ia fe ro ce ba le
 no thing re-strain you, in your

228

Gil. *Rigoletto*

- nar vi ne-gl'oc chi veg-g'i ol...
 eyes cru-el fu ry is bla-zing!

Ven-det ta!
 To ven-geance!

* A: ————— proveniente da una primitiva versione; vedi Note.
 associated with earlier version; see Notes.

231
Gil.

Per God do may na yet te... a noi pu move his heart re u - na to re -

234
Gil.

vo - pen ce - tance, di grant per him do par no dal don and

237
Gil.

Cie Hea lo ven - det - ta! Per Grant do - him
Hea ven will hear. To ven - geance!

Rigoletto

240

Gil. *na - te! per do - na - te!*
par - don! grant him par - don!

Rig. *No!* *No!*

243 *f* *va sè*
aside

Gil. *(Mi tra - di - va, pur l'a - mo, gran*
(Though he's false to the love that I

[+Fl, Cl] *p*

246

Gil. *Di - o! per l'in - gra - to vi*
gave - him! in in my heart, in my

249

Gil. *chie do pie - tà!*
heart he is dear!

Rigoletto

Co - me
I shall

[Tutti] (*f*)

252

Gil.

Rig. *ful min sca - glia to da Di Per - do -*
strike you like God with His light Grant him
ning,

255

Gil. *- na te!*
par don!

Rig. *te col - pi reil buf - fo ne sa -*
ah your je ster will teach you to

Poco più mosso (♩=144)

258

Gil. *a noi pu - re il per - do - no dal Ciel ver -*
God de - crees we for - give those who do us

Rig. *- prà, col - pi - re te il buf - fo - ne, te col - pi - re sa -*
fear, your je - ster soon will teach you, he will teach you to

Poco più mosso
 (♩=144)

ff

262

Gil. *- rà, a noi pu - re il per - do - no dal Ciel ver -*
wrong, de - crees we for - give those who do us

Rig. *- prà, col - pi - re te il buf - fo - ne, te col - pi - re sa -*
fear, your je - ster soon will teach you, he will teach you to

266

Gil. *- rà, a noi ver - rà, ah per - do - na - te, per - do -*
wrong, who do us wrong, ah grant him par - don, grant him

Rig. *- prà, sì, sì, col - pi - re, te col - pi - re il buf -*
fear, yes, yes, to fear, ah yes, your je - ster soon will

ff

270 (escon
they go out)

Gil. *na - te!
par - - - - - don!*

Rig. *fo - ne sa - prà!
teach - - - - - you to fear!*

ff

273 *dal mezzo)
through the middle door)*

276

279

(Fine dell'Atto secondo)
(End of Act II)

ATTO TERZO

THIRD ACT

Scena divisa. (Deserta sponda del Mincio. A sinistra è una casa in due piani, mezza diroccata, la cui fronte, volta allo spettatore, lascia vedere per una grande arcata l'interno d'una rustica osteria al piano terreno, ed una rozza scala che mette al granaio, entro cui, da un balcone, senza imposte, si vede un lettuccio. Nella facciata che guarda la strada è una porta che s'apre per di fuori ; il muro poi n'è sì pien di fessure, che dal di fuori si può facilmente scorgere quanto avviene nell'interno. Il resto del teatro rappresenta la deserta parte del Mincio, che nel fondo scorre dietro un parapetto in mezza ruina; al di là del fiume è Mantova. E' notte)

Divided stage. (Deserted bank of the Mincio. To the left is a two-story house, half ruined, whose front, facing the audience, reveals through a large arch the inside of a rustic inn on the ground floor. A rude ladder leads to the loft, within which, from a balcony without shutters, is visible a cot. On the side of the building which faces the street is a door that opens toward the inside; the wall, furthermore, is so full of cracks that from outside one can easily see what is happening within. The rest of the stage represents a deserted part of the Mincio, which runs across the back behind a half-ruined parapet; beyond the river is Mantua. It is night)

N.11. Scena e Canzone
[Duca]

N. 11. Scena and Canzone
[Duke]

(SCENA I:) Gilda e Rigoletto (inquieto) sono sulla strada, Sparafucile nell'interno della casa, seduto presso la tavola, sta ripulendo il suo cinturone, senza nulla intendere di quanto accade (al) di fuori

(SCENE I:) Gilda and Rigoletto (uneasy) are in the street. Sparafucile, within the house and seated beside the table, is cleaning his sword-belt; he does not hear what occurs outside

Adagio (♩ = 66)

7 Gilda

(Recitativo)

Rigoletto

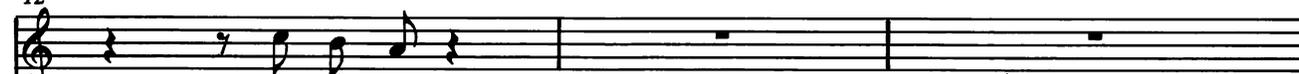
Sem-pre.
Always.

E l'a-mi ?
You love him ?

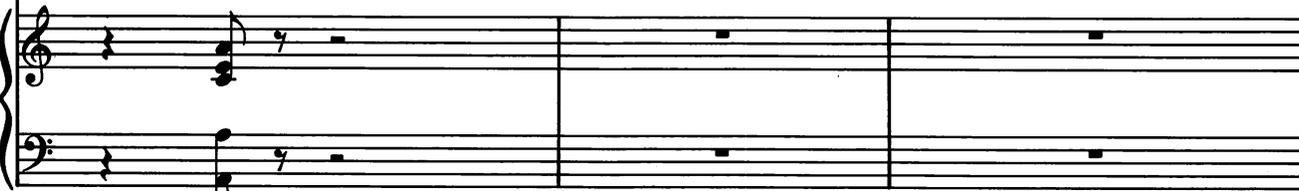
Pu-re tem-po a gua-rir-ne t'ho la-
You have had time enough now to for-

(Recitativo)

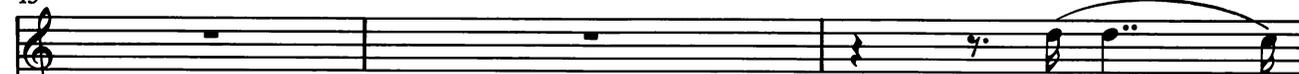
12

Gil.  *Io l'a - mo!!
I love him!!*

Rig.  *- scia - to .
get him. Po - ve - ro cor di don - na ! Ahil vi - le in -
Poor tru - sting heart of wo - man ! But he se -*



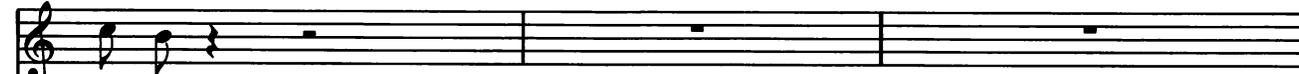
15

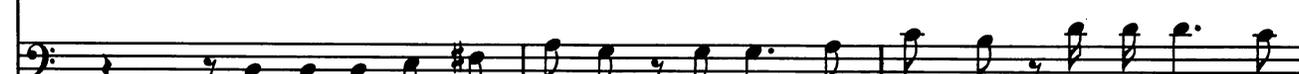
Gil.  *Pie - tâ , mio
Have mer - cy*

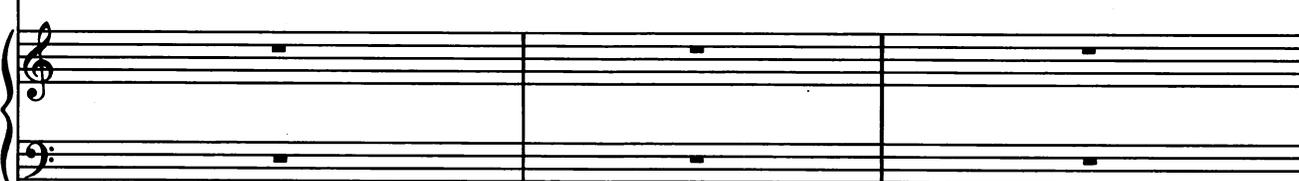
Rig.  *- fa - me ! .. Ma ne a - vrai ven - det - ta , o Gil - da !
- duced you ! .. You shall be revenged , my Gil - da !*



18

Gil.  *pa - dre ...
fa - ther ...*

Rig.  *E se tu cer - ta fos - si ch'ei ti tra - dis - se , l'a - me - re - sti an -
And what if you were cer - tain that he be - trays you , would your heart still*



21

Gil. *No! so.. ma pur m'a do - ra!*
Per - haps.. ah but he loves me!

Rig. *- co - ra? love him?* *E - gli? Loves you?*

24 *(a tempo)*

Gil. *Si. Un uo - mo ve - do.*
Yes. I see a man there.

Rig. *la conduce presso una delle fessure del muro (ed ella vi guarda)*
he leads her near one of the cracks in the wall (and she looks through it)

Rig. *Eb-ben, os - ser - va dun-que! Per po-co at-*
Come here, and see him prove it! But watch who

(a tempo)

Allegro (♩ = 132)

(SCENA II: Detti ed il Duca, che, in assisa di semplice ufficiale di cavalleria, entra nella sala terrena per una porta a sinistra)

(SCENE II: The same and the Duke, who, dressed as a simple cavalry officer, enters the room on the ground floor by a door to the left)

28 *trasalendo startled.*

Gil. *entra il Duca nell'osteria the Duke enters the inn* *Ah pa - dre Ah dea - rest*

Rig. *- ten - di. joins him.*

Allegro (♩ = 132)

pp

31

Gil. *mi - o!
fa - ther!*

Duca *(a Sparafucile)
Duke (to Sparafucile)*

Due co - se, e to - sto... *Tua so - rel - la* e del vi - no...*
Two or - ders, and quickly... *First, your sis - ter, then a bot - tle...*

Rig. *(Son
His*

Sparafucile

*Qua - li?
Tell me!*

[p]

34

Rig. *que - sti suoi co - stu - mi!
u - sual gal - lant man - ners!*

Spa. *entra nell'interno
enters within*

*(Oh il bel zer - bi - no!)
(Oh what a charm - er!)*

37 **Allegretto** (♩=138) *(f)*

[Legni, Cor. pp
Archi]

* Vedi Note.
See Notes.

46 **Duca Duke** *con brio* *legato*

La don-na è mo-bi-le qual piu-ma al ven-to, mu-ta d'ac-
 Wo-man is chan-geable, false as the wea-ther, wo-man's a

pp

52 **Duca Duke**

- cen-to e di pen-sie-ro. Sem-pre un a-ma-bi-le
 fea-ther borne by the bree-zes. She loves va-ri-e-ty,

57 **Duca Duke** *pp*

leg-gia-dro vi-so, in pian-to in ri-so, è men-zo-gne-ro.
 one day she'll kiss you, then she'll dis-miss you, change as she plea-ses.

pp

63 **Duca Duke** *f*

La don-na è mo-bil qual piu-ma al ven-to, mu-ta d'ac-cen-to
 Wo-man is way-ward, false as the wea-ther, wo-man's a fea-ther

p

69 *pp* *leggero*

Duca
Duke

e³ di pen - sier,
borne by the breeze,

e³ di pen -
borne by the

74

Duca
Duke

- sier,
breeze,

e,
ah,

79 *con forza* **

Duca
Duke

e³ di pen - sier.
borne by the breeze.

[Tutti] *f*

pp

85

Duca
Duke

p

pp

È sem-pre mi-se-ro
And if we trust in her

* See Translator's Note.

** A: | ♩ 7 7 |

92
 Duca
 Duke

chi a lei s'af - fi - da, chi le con - fi - da, mal cau-toil co - re!
 she will de - ceive us, heart-less-ly leave us, laugh in our fa - ces!

98
 Duca
 Duke

Pur mai non sen-te-si, fe - li-ce ap - pie - no, chi su quel se - no
 But she is lo - vable, so we pur - sue her, ten - der - ly woo her,

104
 Duca
 Duke

non li-ba a - mo - re! La donna è mo - bil, qual piu-ma al ven - to,
 seek her em - bra - ces! Wo - man is way - ward, false as the wea - ther,

110
 Duca
 Duke

mu - ta d'ac - cen - to e di pen - sier,
 wo - man's a fea - ther borne by the breeze,

116
 Duca
 Duke

e di pen - sier,
 borne by the breeze, e,
 ah,

121
 Duca
 Duke

con forza rientra in questo momento Sparafucile con una bottiglia di vino e due
 Sparafucile reenters at this moment with a bottle of wine and two glasses,
 e di pen - sier.
 borne by the breeze.

128
 Duca
 Duke

bicchieri che(de)pone sulla tavola: (quindi) batte col pomo della sua (lunga) spada due colpi al soffitto.*
 which he places on the table: (then), with the pommel of his (long) sword, he strikes the ceiling twice.*^{*}

p dim.

134
 Duca
 Duke

una ridente giovane, in costume di zingara, scende a salti la scala. Il Duca corre per abbracciarla, ma ella gli
 that signal a laughing young woman, in gypsy dress, bounds down the ladder. The Duke runs to embrace her,

* Al posto delle due frasi che seguono, A registra solo:
 In place of the following two phrases, A has only: « Scende Madalena [sic] sulla et.. »

sfugge. Frattanto) Sparafucile, (uscito) sulla via, dice (a parte) a Rigoletto:

but she eludes him. In the meanwhile) Sparafucile, (who has stepped out) on the street, says (aside) to Rigoletto:

139
Duca
Duke

Sparafucile

È là il vo - str'uo - mo...
He's there, your vic - tim...

(*ppp*)
[Fg]
più piano

144 Rigoletto

Più tar - di tor-ne-
Not now... I will re-

vi-ver de - e o mo - ri - re?
do you want him dead or li - ving?

morendo

149

(Sparafucile si allontana dietro la casa lungo il fiume)
(Sparafucile wanders away behind the house along the river)

- rō l'o-pra a com - pi - re!
- turn and then I'll tell you!

N. 12. Quartetto

[Gilda, Maddalena, Duca e Rigoletto]

N. 12. Quartet

[Gilda, Maddalena, Duke and Rigoletto]

(SCENA III:) Gilda e Rigoletto nella via. Il Duca e Maddalena nella stanza terrena

(SCENE III:) Gilda and Rigoletto in the street. The Duke and Maddalena in the ground-floor room

Allegro (♩=120)

Duca
Duke

Un dì, se ben ram-men - to - mi, o
One day, if I re - call a-right, I

Allegro (♩=120)

[Archi]

pp p pp p

4

Duca
Duke

bel - la, t'in - con - tra - i... mi piac - que di te
see I must re - mind you... we met, _____ then you de -

7

Duca
Duke

chie - de - re, e in - te - si che qui sta i. Or
- ser - ted me; they told _____ me where I'd find you. So

[+ Legni, Cor]

10
Duca
Duke

sap - pi, che d'al - lo ra sol te quest'al - ma a -
now I stand be - fore you to tell you I a -

13 Gilda
Maddalena

I - ni - quo!
The traitor!

Ah ah! e ven-t'al-tre ap-pres - so le
Ha ha! pret-ty pro-te - sta - tion, an

Do - ra.
dore - you.

16
Madd.

scor - da for - se a - des - so?.. Ha u - n'aria il si - gno - ri - no da ve - ro li - ber -
hour's in - fa - tu - a - tion!.. And what if I di - scover you have a - nother

19 Gilda

Ah pa - dre mi - o!..
I can - not bear it!..

Madd.
- ti - no...
lo - ver... La - scia - te - mi, stor -
Well I'll not make a .

Duca
Duke per abbracciarla
going to embrace her

Si ?.. un mo - stro son...
One ?.. I have a score...

21

Madd.
- di-to.
- nother. Stia saggio.
Be prudent.

Duca
Duke Ih, che fra - cas - so!
Don't be so pru - dish! E tu sii
My love, how

24

Duca
Duke do - ci - le, non far - mi tan - to chias - so!
can I be, when now at last I've found you? O - gni saggez - za
All o - ther me - mries

col canto pp

27 *le prende la mano*
he takes her hand

Duca
Duke

chIU - de - si, nel gau - dio e nel - l'a - mo - re...
fade a-way, with new love I will sur-round you...

a tempo

30 Maddalena

Duca
Duke

Scher - za - te voi, si
They've taught you how to

La bel - la ma - no can - di - da!
I take your lovely hand in mine!

p
pp

33 Gilda

Madd.
Madd.

I - ni - quo!
The trai - tor!

- gno - re.
flat - ter.

Son brut - ta!
I'm u - gly!

Duca
Duke

No, no. Ab - brac - cia - mi!
No, no. I long for you!

36

Madd.

Duca Duke

Eb - bro!
Drun - kard! (ridendo)
(laughing)

Si - gnor l'in - dif - fe -
Is this your u - sual

D'a - mor ar - den - te!
I'm drunk with pas - sion!

38

Madd.

Duca Duke

- ren - te, vi pia - ce can - zo - nar?..
fa - shion, a stra - te - gy you've planned?..

No, no, ti vo' spo -
I of - fer you my

40

Madd.

Duca Duke

Ne vo-glio la pa - ro - la...
Take care, I might be - lieve you...
(ironico)(ironic)

- sar!..
hand!..

A - ma - bi - le fi - gliola!
I never would deceive you!

Rigoletto
(a Gilda che avrà tutto osservato ed inteso)
(to Gilda who will have seen and heard everything)

E non ti ba - sta an -
And now you un - der -

p

43 Gilda

I - ni - quot - ra - di - tor! i - ni - quot - ra - di -
He of - fers her his hand! *he of - fers her his*

Madd.
 ne vo - glio la pa - ro - la... ne vo - glio la pa -
take care, I might be - lieve you... *take care, I might be -*

Duca
 Duke
 a - ma - bi - le fi - gliuo - la!
I ne - ver would de - ceive you!

Rig.
 - cor! e non ti ba - sta an - cor!
- stand! *and now you un - der - stand!*

46

- tor!
hand!

Madd.
 - ro - la... ne vo - glio la pa - ro - la... ne vo - glio la pa - ro - la...
- lieve you... take care, I might be - lieve you... take care, I might be - lieve you...

Duca
 Duke
 a - ma - bi - le fi - gliuo - la! a - ma - bi - le fi - gliuo - la! Bel - la
I ne - ver would de - ceive you! I ne - ver would de - ceive you! *Love - ly*

Rig.
 e non ti ba - sta an - cor! e non ti ba - sta an - cor!
and now you un - der - stand! and now you un - der - stand!

[Tutti] *f*

49 **Andante** (♩=66)

Duca Duke

fi - glia del - l'a - mo re schia - vo son de' vez - zi tuo -
 mai - den l' a - dore _____ you, with a ma - gic spell you charm _____

Andante (♩=66)

[Archi] pp [Legni]

52

Duca Duke

- i; con un det - to (un det - to) sol tu puo i le mie
 me; with a sin - gle word of love you calm _____ all the

pp

55 **pp dolce**

Duca Duke

pe - ne, le mie pe - ne con - so - lar! Vie - ni, e sen - ti del mio
 tor - ment, all the tor - ment of my heart! Don't re - fuse me, I im -

58 **stent.**

Duca Duke

co - re il fre - quen - te pal - pi - tar. _____ Con un
 - plore you, hear the bea - ting of my heart. _____ With a

* Nell'A e nell'abbozzo il testo è distribuito così
 Prosody in A and sketch as follows:

con un det-to sol tu puoi _____ le mie

61
Duca Duke

det-to, (undet - to) sol tu puo i le mie pe-ne, le mie pe-ne con - so -
sin - gle word of love you calm all the torment, all the torment of my

ppp

64 Gilda
Maddalena

Ah! ah! ri - do ben di co - re, ché tai ba - ie co - stân po - co;
So you say that you a - dore me, they have taught you how to flat - ter;

Ah — co -
Ah — to

Duca Duke

lar.
heart.

pp

Gil.

- sì parlar d'a - mo - re
speak of love so light - ly,

Madd.

quan - to val - ga il vo - stro gio - co, mel cre - de - te, soap - prez -
if I listened to your chat - ter, I would sure - ly come to

Duca Duke

67

Gil. *a me pur l'in-fa-me ho u-di-to!* *In fe-*
ah, to me those words were spoken! *He is*

Madd. *-zar. harm.*

Rigoletto *(a Gilda) (to Gilda)*

Ta-ci, il pian-ge-re non va - :
Qui-et, the time for tears is o - :

69

Gil. *- li - ce cor tra - di - to, per an -*
false, my heart is bro - ken, and his

Madd. *Son av-vez-za, bel si-gno - re,*
There've been o-ther girls be-fore me,

Duca *Duke*

Con *Mad* *un det - to*
Ma da - le - na

Rig. *- le; ta - ci, ta - ci, il piange-re non va - :*
- ver; qui - et, qui - et, the time for tears is o - :

71

Gil.
- go love - - - scia non scop - piar, no, no, non scop -
is mine no more, no, no, no, no

Madd.
ad un si - mi - le scher - za re, mio bel si -
who were blinded by your charm, yes, my dear si -

Duca Duke
sol tu puo - i le mi - e
you can calm me of all the

Rig.
- le, no, non val, no, no, non
- ver, weep no more, no, no, no

[+ Cor, Cimb]

73

Gil.
- piar.
more.

Madd.
- gnor!
- gnor!

Duca Duke
pe - ne con - so - lar. Bel - la fi - glia del - l'a - mo
tor - ment in my heart. Love - ly mai - den I a - dore

Rig.
val;
more;

col canto (a tempo)

pp

75 *pp*

Gil.
In - fe - li - ce
Ah - my - lo - ving

Madd.
Ah! ah! ri-do ben di co-re, ché tai ba - ie co-stan po-co;
Ah! you say that you a-dore me, they have taught you how to flat-ter;

Duca
Duke
- re you, schia - vo son de' vez - zi tuo
with a ma - gic spell you charm

Rig.
che ei men - ti va,
now you see it,

pp

77

Gil.
cor tra - di - to,
heart is bro - ken,

Madd.
quan-to val-gail vo - stro gio-co, mel cre - de - te, so ap-prez - zar.
if I listened to your chatter, I would surely come to harm.

Duca
Duke
- i; con un detto, (un det - to) sol tu
me; with a sin - gle word of love you

Rig.
che ei men - ti va,
he de - ceived you,

79

pp *ff* *pp*

Gil. *ah* *ah* *no, non scop-*
he loves no

Madd. *pp*
Sono av-vez-za, bel si-gno-re, ad un si-mi-le scher-za.
There've been o-ther girls be-fore me who were blinded by your charm,

Duca
Duke *pp*
puo - - - i le mie pe - ne, le mie
calm all the tor-ment, all the

Rig. *pp*
sei si - cu
he de - ceived

Gil. *p* *p*
- piar . In - fe - li - ce co - re, cor tra -
more. He is false, my heart, my heart is

Madd. *p*
re. Ah! ah! ah! ah! ri
yes. Ha! ha! ha! ha! ma

Duca
Duke *p*
pe - ne con - so - lar. Ah con un
tor - ment of my heart. Ah calm the

Rig. *p* *cupo*
ra... Ta-ci e mia sa - rà la
you... But your fa - ther will re -

pp

* A: d

82 *p*

Gil.
- di - to, per an - go scia non scop - pia** - re, (in fe -
bro - ken, I possess his love no more, for he is

Madd.
- do di cor, ah! ah! ri - do di cor, ah! ah!
- ny be-fore, ha! ha! ma - ny before, ha! ha!

Duca
Duke
det - to sol tu puoi
tor - ment of my heart,

Rig.
cu - ra la ven-det-ta ad af-fret - tar,
- venge you, I shall strike the villain down,

pp

Gil.
- li - ce cor tra - di - to, per an - go scia non scop -
false, my heart is bro - ken, I possess his love no

Madd.
ri ma do di cor, ah! ah! ri
ma ny before, ha! ha! ma

Duca
Duke
le mi - e pe - ne con - so -
ah calm the tor - ment of my

Rig.
ta-cie mia sa-rà la cu - ra la ven-det-ta ad af-fret -
but your fa-ther will re - venge you, I shall strike the villain

pp

* A: pp

** A: « -piar »; vedi Note.
see Notes.

85

Gil. *- pia - re,) in - fe - li - ce cor tra - di - to, per . an -*
more, for he is false, my heart is bro - ken, I pos -

Madd. *- do, ah! ah! ri - do ben di co - re, ch'è tai ba - ie co - stan po - co, quan - to val - ga il vo - stro*
- ny, ah! you say that you a - dore me, they have taught you how to flat - ter; if I listened to your

Duca Duke *- lar. Vie - ni, e sen - ti del mio co - re il fre -*
heart. Come and li - sten, I im - plore you, hear the

Rig. *- tar. Si, pron - ta is fia, sa*
down. The time ta is here, the

Gil. *- go - scia non scop - piar, no, no,*
- sess his love no more, no, no,

Madd. *gio - co, mel cre - de - te, so apprez - zar, sì, sì.*
chat - ter, I would sure - ly come to harm, yes, yes.

Duca Duke *- quen - te pal - pi - tar, ah sì,*
bea - ting of my heart, ah yes,

Rig. *- rà fa - ta le,*
time is here now,

[Tutti]

88 *f*

Gil.
no, no, non scop - pia re. In fe -
no, his love no more, for he is

Madd.
ff So - no av - vez - za, bel si - gno - re, ad un si - mi - le scher - zar. Ah! ah! ah! ah!
There've been o - ther girls be - fore me who were blinded by your charm. Ha! ha! ha! ha!

Duca Duke
vie ah - - - ni. come.

Rig.
f io sa - prol - lo ful - mi - nar, io sa - prol - lo ful - mi - nar.
I shall strike the villain down, I shall strike the vil - lain down.

pp

Gil.
- li - ce cor tra - di - to, per an - go - scia non scop -
false, my heart is bro - ken, I possess his love no

Madd.
ri - do di cor, ah! ah! ri -
ma - ny be - fore, ha! ha! ma -

Duca Duke
Ah con un det - to sol tu
Ah calm the tor - ment of my

Rig.
cupo Ta - ci e mia sa - rà la cu - ra la ven - det - ta ad af - fret -
But your fa - ther will re - venge you, I shall strike the vil - lain

pp

91

Gil.
- pia re, (in fe - li - ce cor tra - di - to, per an -
more, for he is false, my heart is bro - ken, I pos -

Madd.
- do di cor, ah! ah! ri - : do di cor, ah! ah!
- ny be - fore, ha! ha! ma - : ny be - fore, ha! ha!

Duca
Duke
puoi le mi - e pe -
heart, ah calm the tor -

Rig.
- tar, ta - ci e mia sa - rà la cu -
down, but your fa - ther will re - venge

pp

Gil.
- go - scia non scop - pia - re, (in fe - li - ce cor tra -
- sess his love no more, for he is false, my heart is

Madd.
ri - do, ah! ah! ri - do ben di co - re, chē tai ba - ie costan
ma - : ny, ah! you say that you a - dore me, they have taught you how to

Duca
Duke
- ne con - so - lar. Vie - ni, e sen - ti del mio
- ment of my heart. Come and li - sten, I im -

Rig.
- ra la ven - det - ta ad affret - tar. Sì, pron - ta is
you, I shall strike the vil - lain down. The time is

94

Gil.
 - di to, per an - go scia non scop - piar, no,
 bro - ken, I possess his love no more, no,

Madd.
 po - co; quan - to val - ga il vo - stro gio - co, mel cre - de - te, so ap - prez - zar, sì,
 flat - ter; if I listened to your chatter, I would surely come to harm, yes,

Duca
 co - re il fre - quen - te pal - pi - tar, ah
 Duke - plore you, hear the beat - ing of my heart, ah

Rig.
 fia, sa rà fa ta
 here, the time is here

f

Gil.
 no, no, no, non scop -
 no, no, his love no

Madd.
 sì.
 yes. *ff* So - no av - vez - za, bel si - gno - re, ad un si - mi - le scher -
 There've been o - ther girls be - fore me who were blinded by your

Duca
 sì, vie
 Duke yes, ah

Rig.
 - le, io sa - prol - lo ful - mi - nar, io sa - prol - lo ful - mi -
 now, I shall strike the vil - lain down, I shall strike the vil - lain

97

Gil.
- piar. In fe li ce cor tra di to, per an -
more. He is false, my heart is bro - ken, I pos -

Madd.
- zar. Il vo - stro gio co
charm. If I should love you

Duca
- ni, sen ti del co re il
Duke come, ah hear the bea - ting

Rig.
- nar. Ta - ci e mia sa - rà la cu - ra la ven -
down. Yes your fa - ther will re - venge you, I shall

pp

Gil.
- go - scia non scop - piar, in fe li ce cor tra -
- sess his love no more, he is false, my heart is

Madd.
so ap - prez - zar, il vo - stro
I'd come to harm, if I should

Duca
pal - pi tar, sen ti del
Duke of my heart, ah hear the

Rig.
- det - ta d'af - fret - tar, ta - ci e mia sa - rà la
strike the vil - lain down, yes your fa - ther will re -

pp

100

Gil. *- di - to, per ango - scia non scop-piar, no, non scop -
bro - ken, I possess his love no more, no more, no*

Madd. *gio - co so ap - prez - zar; il vo-stro gio - co soap-prez-zar,
love you I'd come to harm, if I should love, I'd come to harm,*

Duca Duke *co - re il pal - pi - tar, vie - ni, vie -
bea - ting of my heart, ah come, ah*

Rig. *cu - ra la ven - det - ta d'af - fret - tar, ta - ci, ta -
-venge you, I shall strike the vil - lain down, ah yes, ah*

102

Gil. *- piar, non scop - piar, ah no!
more, ah his love no more!*

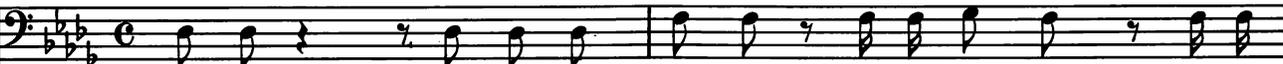
Madd. *il vostro gioco soap-prez-za re, ah si!
if I should love I'd come to harm, yes, ah yes!*

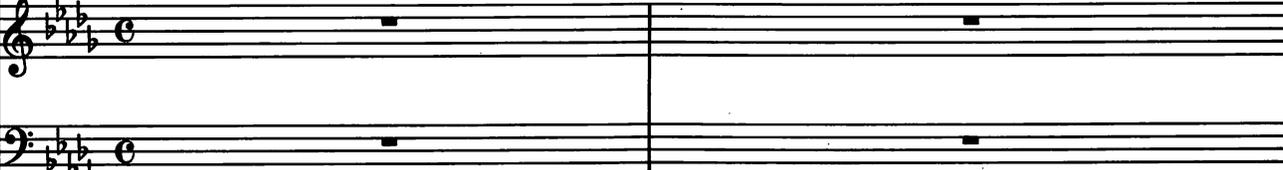
Duca Duke *ni, vie - ni, vie - ni!
come, ah come, ah come!*

Rig. *- ci, ta - ci, ta - ci!
yes, I'll strike him down!*

Recitativo
Allegro

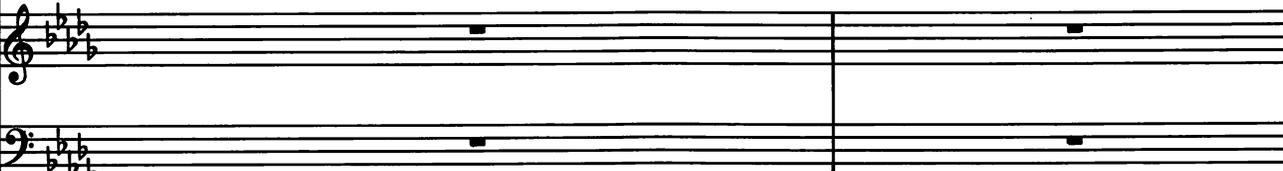
106

Rig.  *M'o - di!..* *ri - tor - na a* *ca - sa...* *o - ro pren - di,* *un de -*
Li - sten!.. *go to the* *house now...* *take some mo - ney* *and a*



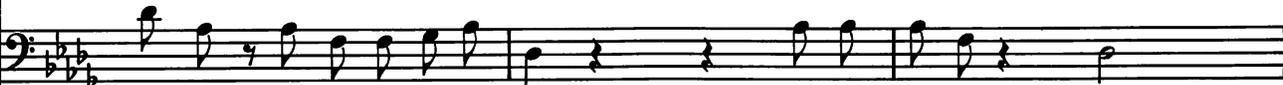
108

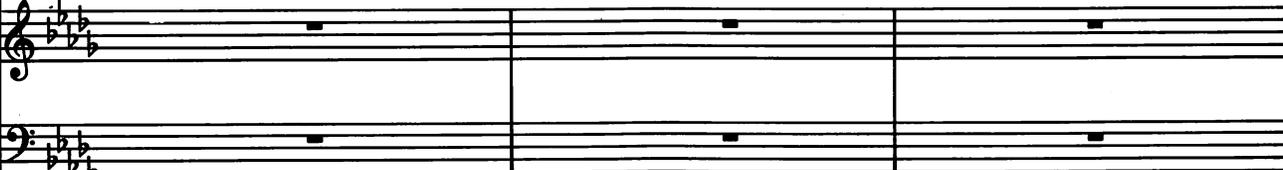
Rig.  *- strie - ro,* *u - na ve - ste vi - ril che t'appe - stai* *e per Ve - ro - na*
horse too, there are clothes to disguise you as a man, leave quickly for Ve -



110 Gilda (Gilda parte)
(Gilda leaves)

 *Or ve - ni - te...* *Tre - mo!*
Please come with me... *Fa - ther!*

Rig.  *- par - ti... Sa - rov - vi io pur do - man ...* *Im - pos - si - bil!* *Va!*
- ro - na... to - mor - row I'll be there ... *No I can - not!* *Go!*



* Originariamente  ; vedi Note.
Originally *u - na ve -* see Notes.

N.13. Scena, Terzetto e Tempesta

N.13. Scena, Trio, and Storm

[Gilda, Maddalena e Sparafucile]

[Gilda, Maddalena, and Sparafucile]

Allegro

(♩=84)
Rigoletto

il Duca e Maddalena stanno fra loro parlando, ridendo, bevendo. (Partita Gilda) Rigoletto va
the Duke and Maddalena remain together speaking, laughing, drinking (Once Gilda has left)

Allegro (♩=84) [Ob] ϕ ϕ

pp estremamente piano
[Archi gravi]

dietro la casa, e ritorna (parlando) con Sparafucile
(e contando delle monete)
Rigoletto goes behind the house, and returns (speaking)
with Sparafucile (and counting out money)

(SCENA IV: Sparafucile, Rigoletto, il Duca e Maddalena)
(SCENE IV: Sparafucile, Rigoletto, the Duke, and Maddalena)
questo Recitativo dovrà essere detto senza le solite
this Recitative must be declaimed without the usual

9

Rig.

Ven-ti scu-di hai tu det-to? Ec-co-ne
Twenty scu-di did you tell me? Here are the

15

appoggiature
appoggiaturas

Rig.

die-ci... e do-po l'o-prail re-sto. Ei qui ri-ma-ne? Al-la mez-za
first ten... the rest when you have killed him. You're sure he'll stay here? At the stroke of

Sparafucile

Sì.
Yes.

[Ob, Vc] ppp

Red.

18

Rig. *not - te ri - tor - ne - rō.*
midnight I shall re - turn. No,
No,

Spa. Non ca - le... A get - tar - lo nel fiu - me basto (io) so - lo.
No need to... By my - self I can throw him in the ri - ver.

21

Rig. no, il vo' far io stes - so. Vuoi sa - per an - che il
no, I my - self must do it. Would you like to know

Spa. Si - a!.. il suo no - me?
All right!.. what's his name, then?

24

Rig. mi - o? E - gli è De - lit - to, Pu - ni - zion son i - o.
mine too? His name is E - vil mine is Re - tri - bu - tion.

parte
he leaves

appena sensibile

(SCENA V: Detti, meno Rigoletto)
 (SCENE V: The preceding, without Rigoletto)

29 Sparafucile

(il cielo si oscura e tuona)
 (the sky darkens and thunder is heard)

entro la scena si vedrà un lampo ⚡
 lightning is seen backstage

La tem-pe - sta è vi -
 There's a storm in the

[F1]

pp

32 Duca
 Duke

(per prenderla)
 (reaching for her)

Mad - da -
 Mad - da -

Spa.

- ci - na!.. più scu - ra fia la not - te!
 di-stance!.. The night is gro-wing dar - ker!

Adagio [C]

[p]

dolce

35 **I Tempo** (sfuggendogli)
 Maddalena (escaping from him)

A - spet - ta - te... mio fra - tel - lo vie - ne...
 No, be careful... here's my bro - ther coming...

Duca
 Duke

- le - na?
 - le - na?

Che im - por - ta?
 Why wor - ry?

I Tempo

appena sensibile

pp

un lampo ⚡
 lightning

(s'ode il tuono)
(thunder is heard)

Madd.

Sparafucile

Tuo-na!
Thunder!

entrando in casa
entering the house

Tenori

E pio-ve-rà tra
And soon it will be

Coro entro le quinte vocalizzando
a bocca chiusa
Chorus in the wings, humming

Bassi

ppp

pppp

42 Duca
Duke

(a Sparafucile)
(to Sparafucile)

Tan-to me-glio! Tu dor-mi-rai in scu-de-ri-a... all' in-
All the bet-ter! Then I'll stay here to-night in your room... lead me

Spa.

po-co!
pou-ring!

ppp

Red.

45 Maddalena

(piano) al Duca
(softly) to the Duke

(Ah no...par-ti-te.) (a Maddalena)
(No, you must leave us.) (to Maddalena)

Duca
Duke

fer-no! o-ve vor-ra-i. (Con tal
to it! you have the sta-ble. (In this

Spa.

Oh gra-zie!
How gra-cious!

ppp

48
 Duca
 Duke

tem-po?)
 weather?)

piano a Maddalena
 softly to Maddalena

(al Duca)
 (to the Duke)

Spa.
 (Son ven - ti scu - di d'o - ro!) Ben fe - li - ce d'of - frir - vi la mia
 (He brings us twen - ty scu - di!) Gal - lant cap - tain, my room's at your di -

CORO-CHORUS

52
 Spa.

stan - za... se a voi pia - ce to - sto a ve - der - la an -
 - spo - sal... if you are rea - dy, come and I'll lead you

54
 Duca
 Duke

dice una parola all'orecchio a Mad - dalena e segue Sparafucile
 he says a word in Maddalena's ear and follows Sparafucile

Ebben! so - no con te... presto, ve - dia - mo!
 Perfect! show me the way... hurry, I'll fol - low!

prende un lume e s'avvia per la scala
 he takes a lamp and heads for the ladder

Spa.
 - dia - mo!
 to it!

Adagio come prima

[p]

I Tempo

Maddalena sola
Maddalena alone

59

Po - ve - ro gio - vin! gra - zio - so tan - to!
Poor handsome sol - dier! sad we must kill him!

68

(tuona)
(thunder)

Madd.

Di - o! qual not - te è que - sta!
Heavens! the night is stor - my!

Duca
Duke

sul granaio (vedendone
up in the loft (seeing

Tenori

Bassi

Si dor - me al - la - ria a -
It's o - pen to the

CORO-CHORUS

75

il balcone senza imposte)
the balcony without shutters)

Duca
Duke

- per - ta! be - ne, be - ne! Buo - na not - te!
weather! how re - freshing! You may leave me!

Sparafucile

Si - gnor, vi guar - di Id -
May saints and an - gels

[il Duca] depone spada e cappello e si sdraia sul letto
 [the Duke] puts down his sword and hat and stretches out on the bed

79
 Spa.

- di o!
 guard you!

pp

un lampo
 lightning

(Maddalena frattanto siede presso la tavola, Sparafucile beve dalla
 bottiglia lasciata dal Duca. Rimangono ambedue taciturni per qualche
 istante, e preoccupati da gravi pensieri)
 (Maddalena meanwhile sits beside the table, Sparafucile drinks from
 the bottle left by the Duke. Both remain silent for several moments,
 preoccupied with serious thoughts)

Allegretto
 (♩ = 138)

ripetendo la canzo-
 ne si [addormenta]
 repeating the canzo-
 ne he [falls asleep]

83
 Duca
 Duke

Bre-ve son - no dor - miam... stan - co son i - o!
 I'll lie down for a while... I feel so slee - py!

Allegretto
 (♩ = 138)

La don - na è
 Wo - man is

[p] [Archi]

88
 Duca
 Duke

mo - bi - le qual piu - ma al ven - to, mu - ta d'ac -
 chan - gea - ble, false as the wea - ther, wo - man's a

92
 Duca
 Duke

- cen - to e di pen - sie - ro,
 fea - ther borne by the bree - zes,

[ci]

97
 Duca
 Duke

mu - ta d'ac - cen - to e di pen...
 wo-man's a fea - ther borne by the...

allargando a poco a

102
 Duca
 Duke

addormentandosi falling a asleep poco little a by poco little

la don - na... è mo - bil,
 yes wo - man is way - ward,

poco

107
 Duca
 Duke

allargando e

mu - ta d'ac - cen - to e di pen - sier, e
 wo - man's a fea - ther borne by the breeze, e the

sempre più allargando e

112
 Duca
 Duke

morendo allargando

di... pen - sier, mu - ta d'ac - cen - to e di pen...
 breeze... the breeze, a fea - ther borne, a fea - ther...

morendo pp

I Tempo (♩=84)

118 Maddalena

È a - ma - bi - le in - ve - ro co - tal gio - vi - not - to.
Your vic - tim is char - ming, he's hand - some and gen - tle!

Sparafucile

I Tempo (♩=84)

Oh sì... ven - ti
And worth twen - ty

121

Madd.

Sol ven - ti!.. son po - chi!..
Just twen - ty!.. too lit - tle!..

Spa.

scu - di ne dà di pro - dot - to...
scu - di, don't be sen - ti - men - tal...

124

Madd.

va - le - va di più!
you sold him too cheap!

Spa.

La spa - da, s'ei dor - me,
Go bring me his sword now,

(Maddalena sale al granaio e contempla il dormente.*
(Maddalena ascends to the loft and contemplates the

127

Spa. *va... por - ta - mi giù!*
go... he'll be a - sleep!

(pp)

||pv

(SCENA VI: Detti e Gilda)

(SCENE VI: The preceding and Gilda)

Gilda comparisce dal
Gilda appears from the back

Ripara alla meglio il balcone e scende)
*sleeping Duke.*She does what she can to shelter the*
loft from the weather and then descends)

132

||pv

||pv

||pv

fondo (della via in costume virile, con stivali e speroni, e lentamente si avvanza verso l'osteria, mentre Sparafucile continua a bere)

(of the street in a male attire, with boots and spurs, and slowly walks towards the inn, while Sparafucile continues to drink)

140 Gilda

Ah più non ra - gio - no!.. A - mor mi tra - sci - na!.. mio pa - dre, per -
My rea - son has left me!.. But love draws me on - ward!.. o fa - ther, for -

pp

lampo
lightning

* VE51: Qui Maddalena dice: « Peccato!.. è pur bello! »
At this point Maddalena says: "What a shame!.. he's so handsome!"

143

Gil.

- do - no...
- give me...

Qual not - te d'or-
A night dark with

Tenori

Bassi

CORO-CHORUS

pp

147

Gil.

a piacere (osserva pella fessura)
(observing through a crack in the wall)

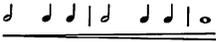
- ro - re! Gran Dio che ac - ca - drà ?.. Chi par - la ?..
hor - ror! And fear fills my heart!.. Who's speaking?..

(sarà discesa ed avrà posata la spada del Duca sulla tavola)
Maddalena (who will have descended and placed the Duke's sword on the table)

Fra - tel - lo!
My brother!

Sparafucile (frugando in un credenzone)
(rummaging through a large credenza)

Al dia - vol ten va.
Well, what do you want?

* A:  ; vedi Note.
see Notes.

152 **I Tempo**

Madd.

So - mi - glia un A - pol - lo, quel gio - va - ne... io l'a - mo... ei
 He's like an A - pol - lo, he plea - ses me... I love him... he

I Tempo

pp

157 Gilda

(ascoltando)
(listening)

Madd.

Oh
Oh

m'a - ma... ri - po - si... nē più, l'uc - ci - dia - mo...
 loves me... so leave him to sleep, do not slay him...

161 Gil.

cie - lo!
hea - ven!

Madd.

(gettandole un sacco)
Sparafucile (throwing her a sack)

Per - ché?
And why?

Rat - top - pa quel sac - co!
I want you to mend this!

En - tr'es - so il tuo A -
To hold your A -

164

Gil.

Spa.

L'in-
So

- pol - lo, sgoz - za - to da me, get - tar do - vrò al fiu - me!
- pol - lo, as soon as he's dead, and thrown in the ri - ver!

pp

lampo lightning

167

Gil.

Maddalena

Tenori

Bassi

CORO-CHORUS

- fer Hell no qui ve - do!
gapes be - fore me!

Ep - pu - re il de -
He's worth twenty

pp

pp

172

Madd.

- na - ro sal - var - ti scom - met - to, ser - ban - do - lo in vi - ta.
scu - di, a pi - ty to lose them, and yet I must save him.

p

177

Madd.

A - scol - ta... an - zi fa - cil ti sve - loun pro -
I'll tell you... yes, I've thought of a plan that is

Sparafucile *3*

Dif - fi - ci - le il cre - do,
And how will you do so?

182

Madd.

get - to. De' scu - di, già die - ci dal gob - bo ne a - ve - sti?..
ea - sy. The hunchback has paid you ten scu - di al - rea - dy?..

a tempo

[Archi]pp

187 Gilda

Madd.

ve - ni - re co - gl'al - tri più tar - di il ve - dra - i... Uc - ci - di - lo, e
he'll bring you the rest when he comes for the bo - dy... Kill him, take the

Che
My

192

Gil. *sen - to! mio pa - dre!*
fa - ther! my fa - ther!

Madd. *ven - ti al - lo - ra ne a - vra - i, co - sì tut - to il prez - zo,*
scu - di and leave me my sol - dier, you've nothing to lose and

197

Madd. *go - der si po - trà... I've plea - sure to gain...*

Sparafucile *Uc - ci - der quel gob - bo!.. I mur - der the hunch - back!..*

201

Spa. *che dia - vol di - ce - sti? Un la - dro son for - se?*
you're out of your sen - ses! You think I'm a rob - ber?

205

Spa. *3* *3* *3* *3*

Son for-se un ban - di - to? Qual al-tro cli - en - te
A cheap lit-tle ban - dit? My cli-ent has paid me,

209

Spa. *3* *3* *3* *3*

da me fu tra - di - to? Mi pa - ga que - st'uo - mo...
I'd ne-ver be - tray him! He paid for the bo - dy...

213 Maddalena

Tenori *3* *3* *3*

Ah gra-zia per es - so!
You'll mur-der my lo - ver!

Spa. *3* *3* *3* *3*

fe - de - le m'a - vrà. È d'uo - po ch'ei
a bo - dy he'll have. There's no way to

CORO-CHORUS

Bassi

[+ legni]

p

216 Gilda

(va per salire)
(makes to ascend)

Oh buo - na fi - gliuo - la!
She loves him as I do!

Madd.

Fug - gi - re il fo a - des - so!
And what if I warn him!

(trattenendo Maddalena)
(holding Maddalena back)

Spa.

muo - ia ...
save him...

Gli scu - di per -
We lose twen - ty

CORO-CHORUS

219

Madd.

È ver!
That's true!

Sal - var - lo dob - bia - mo, sal - var - lo dob -
Ah no, we must save him, ah no, we must

Spa.

- dia - mo.
scu - di.

La - scia fa - re ...
Let me kill him...

CORO-CHORUS

222 *3*

Madd. *- bia - mo.
save him.*

Spa. *Se pria che abbia il mez - zo la not - te toc - ca - to al - cu - no qui
In place of your lo - ver if fate brings a stran - ger to call at the*

[Tutti] *ff*
lampo
lightning *p*

225

Madd. *È bu - ia la not - te, il ciel trop - poi -
The night is too stor - my, he's not out of*

Spa. *giun - ga, per es - so mor - rà.
ta - vern, I'll kill him in - stead.*

ff
lampo
lightning *pp*

Madd.

Oh qual ten-ta -
Oh what a temp-

- ra - to, nes-su - no a que - st'o - ra da qui pas-se - rà.
dan - ger, for no one will come here and he will be dead.

Gil.

- zio - ne!.. mo-rir per l'in - gra - to!.. mo - ri - re!.. e mio pa - dre!.. Oh cie - lo pie -
- ta - tion!.. to die for my lo - ver!.. Forgive me my fa - ther!.. By love I am

Gil.

- tà! oh cie - lo!
led! I'll die now!

Maddalena

È bu - ia la not - te, il
The night is too stor - my, he's

Sparafucile

Se pria ch'ab - bia il mez - zo la
In place of your lo - ver if

lampi continui
continuous lightning

ff pioggia
rain

237

Gil. *pie - - - tà! oh*
ah - - - die! l'll

Madd. *ciel trop - po i - ra - to, nes - su - no a que -*
not out of dan - ger, for no one will

Spa. *not fate - te brings toc - ca - to al - cu - no qui*
fate brings a stran - ger to call at the

8

240

Gil. *cie - - lo! pie - - tà! oh cie -*
die now! ah - - die! oh l'll

Madd. *- st'o - ra da qui pas - se - rà, no, no, -*
come here and he will be dead, no, no, -

Spa. *giun - ga, per es so mor - rà, se pria ch'ab-bia il*
ta - vern, l'll kill him in - stead, in place of your

8

243

Gil. *lo, cie - lo, cie - lo, pie -*
die, l'll die, l'll die, l'll

Madd. *no, nes su no pas se*
no, no one and he'll be

Spa. *mez - zo la not - te toc - ca - toal - cu - no qui giun - ga, per es - so mor -*
lo - ver if fate brings a stran - ger to call at the ta - vern, l'll kill him in -

8

246

Gil. *- tà! die!*

Madd. *- rà. dead.*

Spa. *- rà. stead!*

CORO-CHORUS

Tenori *pp*

Bassi *pp*

8

scoppio di fulmine
crash of lightning bolt *pp*

250

CORO-CHORUS

l'orologio suona le ore *
the clock strikes the hour*

pp

256 Maddalena

(piangendo)
(weeping)

At - ten - di, fra -
Be pa - tient, my

Sparafucile

An - co - ra mez - z'o - ra.
There's still half an hour left.

CORO-CHORUS

pp

pp

un'altra campana suona mezz'ora
another bell strikes the half hour

pp

* VE51: « battono le 11^{1/2} »
"striking 11:30"

260 Gilda

Che? pian - ge tal don - na!.. Né a lui da - rò a -
 Ah? she's al - so wee - ping!.. Between us we'll

Madd.
 . tel - lo...
 bro - ther...

CORO-CHORUS

264

Gil.
 - i - ta?...
 save him...
 Ah s'e - gli al mio af - fet - to di - ven - ne ru -
 Though he is un - true to the love that I

CORO-CHORUS

268
Gil.
- bel - lo, io vo' per la su - a get - tar la mia vi - ta...
gave him, I love him so dear - ly for him I will perish...

ff scoppio di fulmine
crash of lightning bolt
lampo ⚡
lightning
pp

272
Gil.
batte ancora
she knocks again

Maddalena
Si picchia!
Who's knocking...

Sparafucile
Fu il ven-to!
The wind! **

ff
lampo ⚡
lightning
pp

276
Gil.
Pie - A

Madd.
Si pic - chia, ti di - co!
There's some - one, I tell you!

Spa.
È stra - no!.. Chi è?
How curious!.. Who's there?

* Possibile anche la lezione si³.
It would be possible to read b'.

** See Translator's Note.

279

Gil.

- tà d'un men - di - co, a - sil per la not - te a lui con - ce -
 poor home - less beg - gar, who's lost in the dark - ness im - plores you for

284

Gil.

- de - te.
 shel - ter.

Maddalena

Fialun - ga tal notte!
 And we'll make him welcome!

Sparafucile

(va a cercare nel credenzone)
 (he goes to look in the large credenza)

Al - quan - to at - ten - de - te!
 But wait till I'm rea - dy!

Tenori

Bassi

CORO - CHORUS

pp

lampo **ff** *pp*
 lightning

289

Madd.

pre - sto, fa l'o - pra com - pi - ta: a - ne - lo u - na vi - ta col - l'al - tra sal -
 bur - ning to res - cue my lo - ver: so mur - der the stran - ger who comes to the

292

Madd.

- var!
 gate!
 Sparafucile

Eb - be - ne...son pron - to, quel - l'u - scio di - schiu - di; più ch'al - tro gli
 The hunch - back re - turn - ing will bring me the scu - di; I'll mur - der the

lampo
 lightning *ff* p.

295 Gilda

Ah pres - so al - la mor - te, sì gio - vi - ne,
 O fa - ther I leave you, I'm forced to de -

Spa.

scu - di mi pre - me sal - var!
 stran - ger, the hour's growing late!

298

Gil.

so - no! Oh ciel per que - gl'em - pi ti chieg - go per - do - no... Per -
 - ceive you! O hea - ven for - give them, how cru - el my fate, ah... My

301 *ff*

Gil.
- do - na tu, o pa - dre, a que - st'in - fe -
fa - ther, for - give me, par - don those who

Maddalena
Spic - cia - ti, pre - sto, fa l'o - pra com -
Quick, I am bur - ning to res - cue my

Sparafucile
Be - ne... son pron - to, quel - l'u - scio di -
Hunch - back re - tur - ning will bring me the

8

ff pioggia lampi continui
rain continuous lightning

304

Gil.
- li - ce!.. sia l'uo - mo fe - li - ce,
kill me!.. and may he be hap - py,

Madd.
- pi - ta: á - ne - lo u - na vi - ta con
lover: so mur - der the stran - ger who

Spa.
- schiu - di! più ch'al - tro gli scu - di mi
scu - di! l'll mur - der the stran - ger, the

8

307

Gil.
ch'or va - do a sal - var. Per -
he who has my heart. For -

Madd.
al - tra sal - var. Su, su, fa pre -
comes to the gate. Make haste, I'm bur -

Spa.
pre - me sal - var. Eb - be - ne...son pron - to, quel - l'u - scio di -
hour's - gro - wing late. The hunch - back re - tur - ning will bring me the

8.....

lampi continui
continuous lightning

pioggia
rain

310

Gil.
- do - na, per - do - na,
- give me, for - give me,

Madd.
- sto, su, su, fa pre - - sto, or - sù, fa
- ning, make haste, I'm bur - ning to save my

Spa.
- schiu - di; più ch'al - tro gli scu - di mi pre - me sal - var. Eb - be - ne...son
scu - di, l'll mur - der the stran - ger, the hour's gro - wing late. The hunch - back re -

313

Gil. *o pa - dre! per - oh*
o fa - ther!

Madd. *pre - sto, su, su, fa pre -*
lo : : : : ver, to save my lo : : :

Spa. *pron - to, quell'u - scio di - schiu - di; più ch'al - tro gli scu - di mi pre - me sal -*
- tur - ning will bring me the scu - di; I'll mur - der the stran - ger, the hour's gro - wing

316

Gil. *- do -*
harsh

Madd. *- sto: a - ne - lo u - na vi - ta con*
- ver: so mur - der the stran - ger who

Spa. *- var, ah sì, gli scu - di mi pre -*
late, I need the scu - di, the hour's

319

Gil. *na... sia l'uo - mo fe - li -*
fate... o fa - ther for - give

Madd. *al - tra sal - var, a - ne - lo u - na vi -*
comes to the gate, so mur - der the stran -

Spa. *- me sal - var, più ch'al - tro gli scu -*
gro wing late, l'll mur - der the stran -

323

Gil. *- ce ch'or va - do a sal - var, sia l'uo - mo fe - li -*
me, ah, he has my heart, o fa - ther for - give

Madd. *- ta con al - tra sal - var, a - ne - lo u - na vi -*
- ger who comes to the gate, so mur - der the stran -

Spa. *- di mi pre - me sal - var, più ch'al - tro gli scu -*
- ger, the hour's grow - ing late, l'll mur - der the stran -

328

*picchia di nuovo
knocks again*

Gil.
- ce ch'or va - do a sal - var.
me, ah, he has my heart.

Madd.
- ta con al - tra sal - var!
- ger who comes to the gate!

Spa.
- di mi pre - me sal - var!
- ger, the hour's grow - ing late!

*fulmini
thunder* *ff* *e lampi
and lightning*

(Sparafucile va a postarsi con un pugnale dietro la porta; Maddalena apre, poi corre a
(Sparafucile, with a dagger, places himself behind the door; Maddalena opens, and then runs to

332

Gil.
Di-o!... Lo-ro per-do -
Heaven!... Will you grant them

Madd.
Spiccia-ti! En - trate! En -
Hurry now! Come in, sir! Be

Spa.
A-pri! Open! En -
Be

Tenori

Bassi

CORO-CHORUS

p

pp

chiudere la grande arcata di fronte, mentre entra Gilda, dietro a cui Sparafucile chiude la porta)*
close off the large archway, while Gilda enters; Sparafucile closes the door behind her)*

338

Gil.
- na -
par -

Madd.
- tra -
wel -

Spa.
- tra -
wel -

CORO-CHORUS

ff lampo scoppio di fulmine
lightning crash of lightning bolt

341

Gil.
- - - - te!..
- - - - don!..

Madd.
- - - - te!
- - - - come!

Spa.
- - - - te!
- - - - come!

soltanto qui comincerà ad agire la macchina del tuono sul palcoscenico
only here should the onstage thunder machine begin to be used
scoppio di fulmine
crash of lightning bolt

* VE51: La didascalia termina così: « e tutto resta sepolto nel silenzio e nel buio. »
Stage direction concludes: "and everything remains shrouded in silence and darkness."

344 *fulmini continui*
continuous thunder

346

348

350

352

354

357

360

363

la macchina del tuono cessa; continuano lampi e pioggia
the thunder machine stops; lightning and rain continue
dim. -

365

368

p [Archi]

371

374 Tenori

CORO-CHORUS

Bassi

[Legni]

[p]

377

CORO-CHORUS

380

CORO-CHORUS

[ppp]

384

CORO-CHORUS

ppp

388

la pioggia cessa
the rain ceases

CORO-CHORUS

p

morendo

392

pp

dim. sempre

396

ppp morendo

ed

allarg.

N.14. Scena e Duetto Finale

[Gilda e Rigoletto]

(SCENA VII: Rigoletto solo si avanza dal fondo della scena chiuso nel suo mantello. La violenza del temporale è diminuita, né più si vede e sente che qualche lampo e tuono)

N.14. Scena and Final Duet

[Gilda and Rigoletto]

(SCENE VII: Rigoletto, alone, advances from the back of the stage wrapped in his cloak. The violence of the storm is diminished, and only occasional lightning and thunder is heard)

Recitativo

Rigoletto

Del - la ven - det - ta! al - fin giun - ge l'i - stan - te!
 Now comes the mo - ment! comes the mo - ment of ven - geance!

Recitativo

5

Rig.

Da tren - ta dì l'a - spet - to di vi - vo san - gue a la - gri - me pian -
 Ah, for a month I planned it, while I was wee - ping hot tears of blood and

8

Rig.

Allegro (♩=84) (esaminando / examining)

- gen - do sot - to la lar - va del buf - fon!
 an - guish un - der the je - ter's grinning mask!

Allegro (♩=84) pp un lampo ⚡ / lightning

12 la casa)
the house) a piacere

Rig. *Que-stu-scio!.. è chiu-so! Ah non è tem-poanc-or! S'at-ten-da!*
This doorway!.. is fastened! I've come before the time! I'll wait here!

[p] pp

16

Rig. *Qual not-te di mi-
A night of fa-tal*

*lampo ⚡
lightning*

20

Rig. *- ste - ro! u - na tem-pe - sta in cie - lo! in ter - ra uno - mi -
my - st'ry! light - ning and storm in hea - ven! and here on earth a*

24

Rig. *- ci - dio! Oh co - me in - ve - ro qui gran - de mi sen - to!
murder! Strange po - wers fill me... I'm grown more than mor - tal!*

pp

30 *picchia alla porta*
knocks at the door

Rig. *Mez - za - not - te!*
It is midnight! *Son You*

Sparafucile *Chi è là?*
Who's there?

l'orologio suona mezzanotte
the clock strikes midnight

33 *per entrare*
as if to enter

Rig. *i - o!*
know me! *Oh gio-ia! un*
Victorious! A

Sparafucile *So - sta - te!*
I'm coming! *È qui spen - to il vo - str'uomo!*
In the sack there's your bo - dy!

(rientra e torna trascinando un sacco)
(he goes back in and returns pulling a sack)

pp
Red.

37 *gli dà una borsa*
he gives him a purse

Rig. *lu - me?*
lan-tern?

Sparafucile *Un lu - me!*
A lan-tern! *no! il de - na - ro!*
*no! where's your mo - ney? **Le - sti al - l'on - da il get -*
***Throw him at once in the*

* In alcune fonti contemporanee i rintocchi sono 12; vedi Note.
 Some contemporary sources show 12 strokes; see Notes.
 ** See Translator's Note.

40

Rig. *No! ba-stoio so-lo!*
No! I must do that!

Spa. *-tiam!*
stream!

Co-me vi pia-ce... Qui men at-to è il
Just as you please, sir... Here the wa-ter's

Red. * *Red.* * *Red.* *

43

Spa. *si-to... Più a-van-ti è più pro-fon-do il gor-go... Pre-sto che alcun non vi sor-*
shal-low... a lit-tle fur-ther down it's dee-per... Hur-ry, be-fore a-ny-one

Red. * *Red.* *

45

Spa. *-pren-da... Buo-na not-te!*
*sees you... * Heav'n be with you!*

(rientra in casa)
(he reenters the house)

a tempo

mp

49

lampo ⚡
lightning

* See Translator's Note.

(SCENA IX: Rigoletto, poi il Duca a tempo)

(SCENE IX: Rigoletto, later, at the right moment, the Duke)

51 Rigoletto

E-gli è là! mor-to! Oh sì! vor-rei ve - der-lo! Ma che im-
 He is there! life-less! Ah yes! and I must see him! Ah, what

pp

Rig. 54

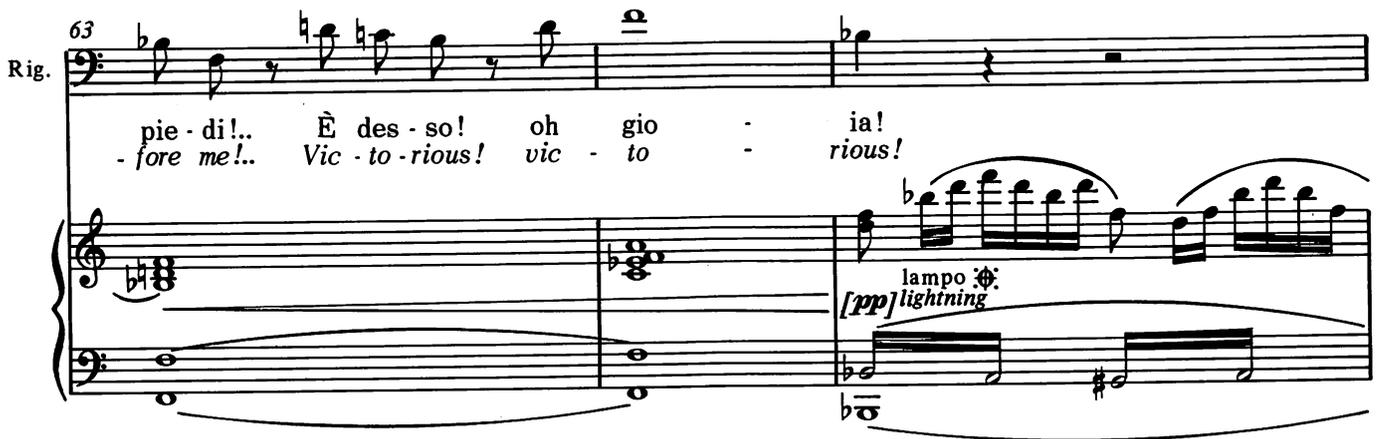
- por - ta?.. è ben-des - so! Ec-co i suoi spro - ni!..
 need to?.. I can feel him! His spurs be - tray him!..

Rig. 56

O - ra mi guar - da, o mon - do! Que - st'è un buf - fo - ne,
 Now let the world be - hold me! Here stands a je - ster,

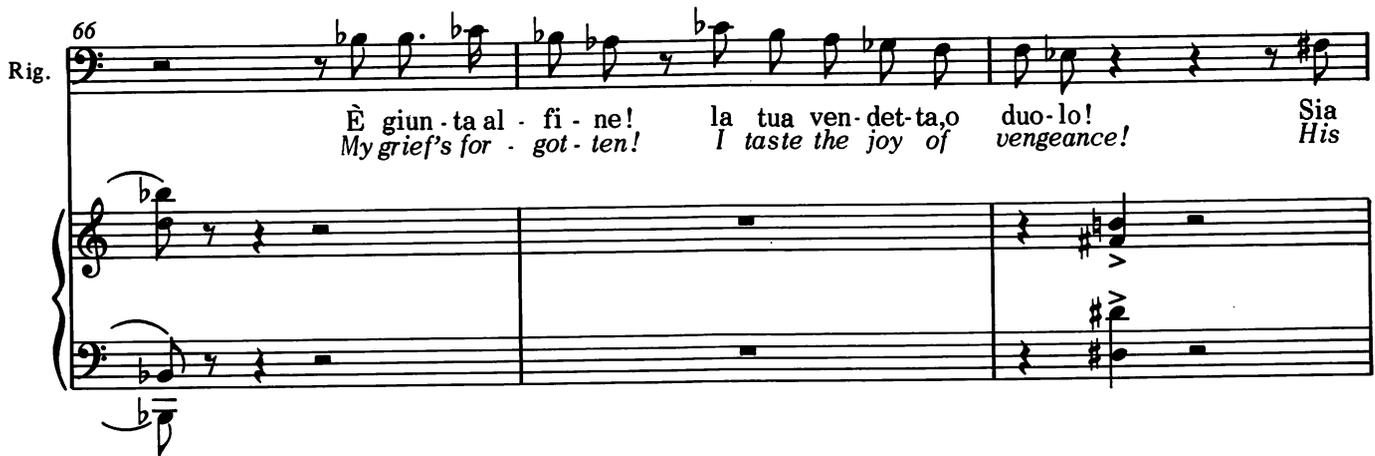
Rig. 60

ed un po - ten - te è que - sto!.. Ei sta sot - to i miei
 there lies the Duke who wronged him! There, dis - ho - nored be -

63
Rig. 

pie - di!.. È des - so! oh gio - ia!
- fore me!.. Vic - to - rious! vic - to - rious!

lampo
[pp] lightning

66
Rig. 

È giun - ta al - fi - ne! la tua ven - det - ta, o duo - lo! Sia
My grief's for - got - ten! I taste the joy of vengeance! His

69
Rig. 

l'on - da a lui se - pol - cro, un sac - co il suo len -
tomb shall be the ri - ver, this sack is his shroud for -

f

73
Rig. 

- zuo - lo! Al - l'on - da! al - l'on -
- e - ver! The ri - ver! the ri -

78 *Duca* **Allegretto** (♩=138)
Duke

La don-na è mo-bi-le qual piu-ma al ven-to, mu-ta d'ac-
Wo-man is changeable, false as the wea-ther, woman's a
(fa per trascinare il sacco verso la sponda, quando è sorpreso dalla lontana voce del Duca, che
nel fondo attraversa la scena)
(he begins to drag the sack towards the bank, when he is surprised by the distant voice of the
Duke, who crosses the back of the stage)

Rig. - da!
- ver!

Allegretto (♩=138)

p

84 *Duca*
Duke

- cen-to e di pen-sie-ro. Sem-pre un a-ma-bi-le leg-gia-dro
fea-ther borne by the bree-zes. She loves va-ri-e-ty, one day she'll

Rig. Qual vo-ce!
Who's singing?

90 *Duca*
Duke

vi-so, in pian-tooin ri-so, è men-zo-gne-ro. La don-na è
kiss you, then she'll dis-miss you, change as she plea-ses. Wo-man is

Rig. Il-lu-sion not-tur-na è que-sta!
It's a dream, a wild il-lu-sion!

96

Duca Duke

mo - bil qual piuma al ven - to, mu - ta d'ac - cen - to e di pen -
 wayward, false as the wea - ther, wo - man's a fea - ther borne by the

(trasalendo)
 (aghast)

Rig.

No, no! No! E - gli è
 No, no! No! He's a -

102

Duca Duke

- sier. Mu - ta d'ac -
 breeze. (verso la casa) (towards the house) She's false, a

Rig.

des-so!.. Ma - le - di - zio - ne! O - là! di - mon! ban - di - to!
 - live then!.. My curse u - pon him! Come back! you cheat! you tricked me!

Allegro ($\text{♩} = 84$) Allegretto ($\text{♩} = 138$)

Allegro ($\text{♩} = 84$) Allegretto ($\text{♩} = 138$)

pp

107

Duca Duke

perdendosi a poco a poco in lontano
 his voice is lost further and further in the distance

- cen - to e di pen - sier, e di pen - sier, e di pen - sier. _____
 fea - ther borne by the breeze, a fea - ther borne, a fea - ther borne. _____

115 **Moderato** (♩=100)

(taglia il sacco)
(he cuts the sack)

Rigoletto

Chi mai, chi è qui in sua ve - ce?
Then who is here be - fore me?

Moderato (♩=100)

p

118

Allegro come prima
(♩=84)

Rig. Io tre - mo!
I'm trem - bling!

È u - ma - no cor-po!..
A hu - man bo-dy!..

Allegro come prima
(♩=84)

pp

(SCENA ULTIMA: Rigoletto e Gilda)
(FINAL SCENE: Rigoletto and Gilda)

122

Allegro

Rig. Mia fi - glia! Di - o! mia fi - glia!
My Gil - da! Ah - no! my Gil-da!

Allegro

un lampo lightning

ff [Tutti]

126

Rig. Ah no!
Ah no!

pp

129

Rig.

è im - pos - si - bil!
for it can't be!

per Ve - ro - na è in
she has left the

132

Adagio *(Allegro come prima)* ($\text{♩} = 84$)

Rig.

vi - a! Fu vi - sion!
ci - ty! It's a dream!

È
My

(Allegro come prima) ($\text{♩} = 84$)

pp *lampo* ⚡
lightning

Poco più mosso ($\text{♩} = 100$)
(inginocchiandosi)
(kneeling)

135

Rig.

des - sa! Oh mia Gil - da! fan - ciul - la? a me ri -
daugh - ter! Oh my Gil - da! my daughter? tell mewhat

Poco più mosso ($\text{♩} = 100$)

[pp]

139

Rig.

- spondi?
happened?

l'assassi - no mi sve - la!
tell me who dared to harm you!

O -
Come

143 (picchia disperatamente alla casa)
(he knocks desperately at the house)

Rig. - là?.. back!.. Nes - su - no! No answer! nes - sun!.. he's gone!.. mia my

ff *p* *pp*

148 Gilda

Rig. Chi mi
Who is

fi - glia? daughter? mia Gil - da? my Gil - da? oh mia fi - glia! oh my daugh - ter!

152

Gil. chia - ma? cal - ling?

Rig. El - la par - la? She can hear me? si muo - ve!.. she an - swers!.. è vi - va!.. she lives still!.. oh oh

156

Rig.

Di - o! Oh mio ben — so - lo in ter -
 Hea - ven! Oh my love, — oh my trea -

160

Rig.

- ra! mi guar - da mi co - no
 - sure! your fa - ther is be - side

164 Gilda

Rig.

Ah... pa - dre mi - o!...
 Ah... dea - rest fa - ther!...

- sci... you... Qual mi - ste-ro!... che
 Who has hurtyou... and

168

Gil.

Rig.

fu? sei tu fe - ri - ta? dim-mi?..
 how? where are you wounded? tell me?..

L'ac - ciar...
 The wound...

[f] p dim.

172 (indicando il core)
(indicating the heart)

Gil.
qui... qui mi pia - gò...
here... here in my heart...

Rig.
Chi t'ha col - pi ta?
Who dared to strike you?

pppp ff

177 **Largo** (♩ = 66)

Gil.
V'ho in-gan - na - to! colpe - vo - le fu - i! l'a-mai
I de - ceived you! I couldn't o - bey you! for I

Largo (♩ = 66)

[Archi] (p)

180

Gil.
trop - po! o - ra muo - io per lu - i!
loved him! and for him I am dy - ing!

Rigoletto

(Dio tre -
(God of

182

Rig. *b* *3* *3* *bb*

- men - do! El - la stes - sa fu col - ta! dal - lo
 ven - geance! Has my daughter been mur - dered by the

[+Fg] *pp* *pp*

184

Rig. *b* *3* *bb* *3* *bb*

stral di mia giu - sta ven - det - ta!) An - giol
 blow that I aimed at my ma - ster?) Ah my

pp *pp*

186

Rig. *bb* *b* *b* *b* *bb*

ca - ro... mi guar - da, m'a - scol - ta... par - la...
 dear one... my an - gel, oh hear me... speak, oh

pp

188 Gilda

accelerando

Ah ch'i - o
 Ah can - i

Rig. *bb* *b* *b* *b* *bb*

par - la - mi, fi - glia di let - ta?
 speak to me, be - lov - ed Gil - da!

accelerando

190 **I Tempo**

Gil. tac - cia .. a me.. a lui per - do - na - te!... Be - ne -
 tell you... forgive... forgive him who wronged me!.. And for -

I Tempo

pp dim.

192 **pausa lunga**

Gil. - di - te... al - la fi - glia... oh mio pa - dre! Las - sù in
 - give me... bless your daughter... who de - ceived you! Ah soon I'll

secondando [il canto] un poco

pp 6 6

194

Gil. cie - lo, vi - ci - no al - la ma - dre... in e -
 pray with my mo - ther be - side me... there in

196
 Gil.
 - ter : no per voi pre - ghe - rò.
 hea : ven we'll pray, pray for you.
 Rigoletto

Non Do mo - not

198
 Rig.
 - rir... mio te-so-ro pie-ta-de... mi-a co-
 die... do not leave me in sor-row... you're all I

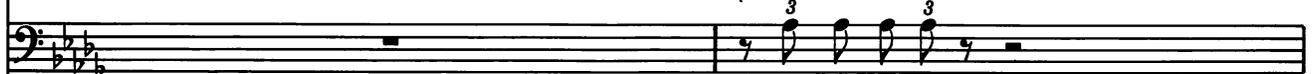
200
 Gilda
 Las - sù in
 Ah soon I'll

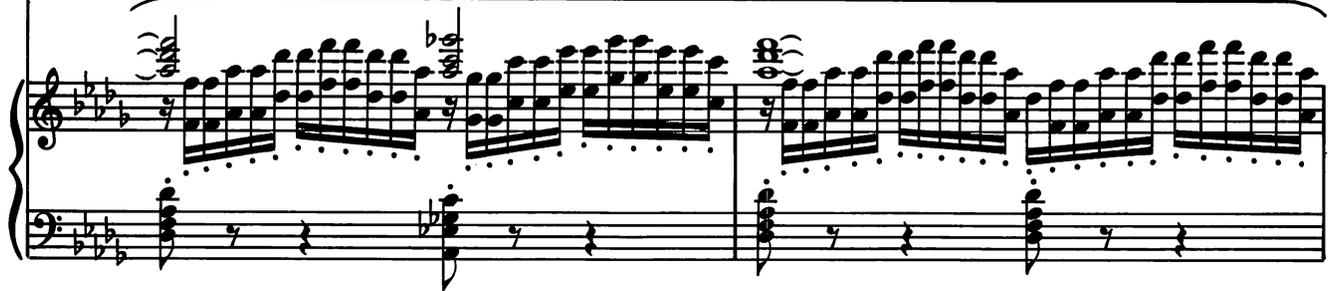
Rig.
 - lom - ba... lasciar - mi non dei, no, lasciar-mi non dei...
 live for... don't leave me a-lone, do not leave me a-lone...

m.d. pp 6 6

202

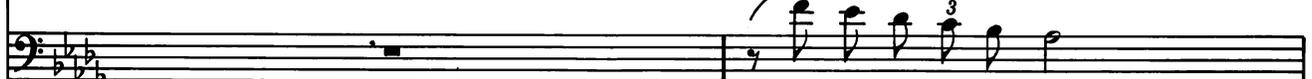
Gil. 
 cie - lo, vi - ci - no al - la ma - dre... in e -
 pray with my mo - ther be - side me... there in

Rig. 
 Oh mia fi-glia!..
 Oh my daughter!..



204

Gil. 
 - ter no per voi pre - ghe - rò, pre - ghe -
 hea ven we'll pray, pray for you, pray for

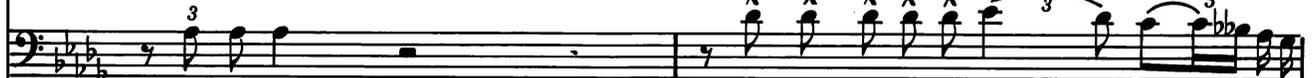
Rig. 
 No, lasciar-mi non dei...
 Do not leave me a - lone...



col canto

206

Gil. 
 - rò, per voi pre - ghe - rò. [-----]
 you... for you, pray for you.

Rig. 
 non mo - rir!
 do not die!



Se t'in - vo - li, qui sol, qui sol rimar -
 You are all that I have, you're all that I

[a temp.]

208

Rig.

- rei... non mo - ri - re... o qui te - co mor -
 love... if you leave me a - lone I shall

209 Gilda

Rig.

Non più... a lui... per - do -
 No more... forgive... please for -

- rò!.. Oh mia fi - glia!
 die!.. Oh my Gil - da!

210

Gil.

- na - te... mio pa - dre!... Ad - di -
 - give him... my fa - ther!... I leave

Rig.

oh mia Gil - da! no, la - sciar - mi non dei...
 oh my Gil - da! do not leave me a - lone...

stringendo.

* Vedi Note.
See Notes.

212 *dolcissimo*

Gil. *- o!.. Las - sù in ciel! las - sù in ciel! pre - ghe -*
you!.. Ah soon I'll pray... ah soon I'll pray... pray _____ for

Rig. *Non mo - rir! no, lasciar - mi non dei ...*
Do not die! do not leave me a - lone...

ppp col canto

215 *la voce muore her voice dies away*

Gil. *- rò! per voi... pre - ghe...*
you! for you... pray for ...

Rig. *non mo - rir! non mo - rir!*
do not die! do not die!

Gil - da! mia Gil - da!... È
Gil - da! my Gil - da!... I've

Allegro (d = 84)

217 *p*

Rig. *mor - ta! mor - ta!*
lost her! lost her!

Allegro (d = 84)

[p]

219

Rig. *Ah! la ma-le - di - zio*
Ah! Mon - te - ro - ne cursed

ff

(strappandosi i capelli cade sul
cadavere della figlia)
(tearing his hair, he falls on the
corpse of his daughter)

221

Rig. *ne!*
me!

224

227

(Fine dell'Opera)
(End of the Opera)