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
published by The University of Chicago Press and G.Ricordi & C.
edited by
Martin Chusid

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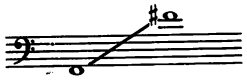
1 Piccolo / 2 Flutes
2 Oboes / 1 English Horn
2 Clarinets
2 Bassoons
4 Horns
2 Trumpets
3 Trombones
Cimbasso
Timpani
Gran Cassa
Campana
Banda *sul palco*
Cassa *interna*
String Orchestra *sul palco*
Strings
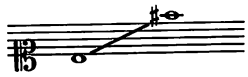
CHARACTERS

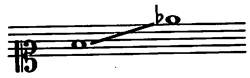
The DUKE of Mantua. *Tenor* 

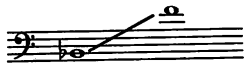
RIGOLETTO, his court jester. *Baritone* 

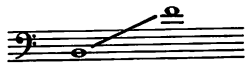
GILDA, daughter of Rigoletto. *Soprano* 

SPARAFUCILE, a bravo. *Bass* 

MADDALENA, his sister. *Contralto* 

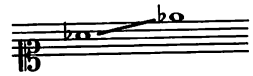
GIOVANNA, Gilda's nurse. *Mezzo-soprano* 

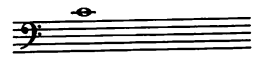
The Count of MONTERONE. *Baritone* 

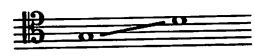
MARULLO, a cavalier. *Baritone* 

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.

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(Gilda, Maddalena, Rigoletto, Sparafucile, Chorus) 302

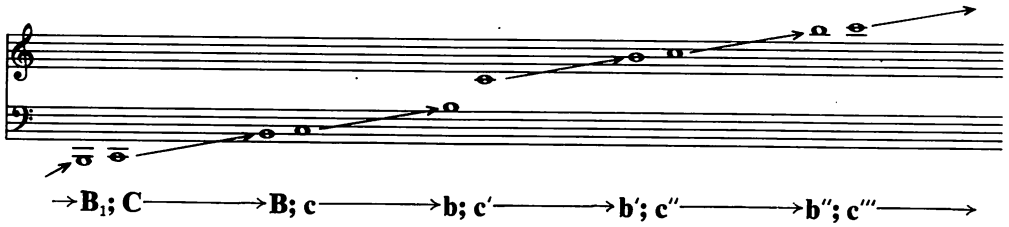
N. 14 **Scena** Della vendetta! alfin giunge l'istante! *Now comes the moment of vengeance*
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ABBREVIATIONS

B.	Chorus, Basses
Bor	Borsa
Camp	Campana (bell)
Cb	Contrabass(es)
Cep	Ceprano
C. I.	English Horn
Cimb	Cimbasso
Cl	Clarinet(s)
cm	centimeters
Cor	Horn(s)
C.^{ssa}	Contessa di Ceprano
f., ff.	folio, folios
Fg	Bassoon(s)
Fl	Flute(s)
Gil	Gilda
Gio	Giovanna
Gr C	Gran Cassa
Madd	Maddalena
Mar	Marullo
Mon	Monterone
N.	Number or numbers in the opera
Ob	Oboe(s)
Orch	Orchestra
Ott	Piccolo
pl. no.	Plate number
r	recto
Rig	Rigoletto
Spa	Sparafucile
T.	Chorus, Tenors
Timp	Timpani
Tr	Trumpet(s)
Trn	Trombone(s)
V	Verdi
v	verso
Vc	Violoncello(s)
Vl	Violin(s)
Vle	Viola(s)
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*
MI^{1}	*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^{ne}	*Ricordi, New Edition (1865)*
pvES, pvES^{ne}	*Escudier Editions, with French Text (1859, ca. 1864)*

Performing Parts

pRI	*Printed Instrumental Parts: Ricordi, First Edition*

Libretto

VE^{51}	*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.

Number	*measure*	*character*	*change*
N. 4	229	Rigoletto	♪♪ for ♩
N. 7	1	Rigoletto	adjust stress: 𝄾 ♪ ♩
N. 13	274	Maddalena	♩ for ♪♪
N. 14	38	Sparafucile	add ♪ *C* at end of measure; sing "Let's / throw him..."
N. 14	44	Sparafucile	adjust stresses, "before anyone sees you" as ♪♩ ♪♪♪ | ♪ ♪ (3)

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 (♩ = *88*), etc.

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

3. In smaller symbols: accidentals (♭, ♯, ♮); pitches; staccati; accents; fermatas. (Symbols that replace other symbols, e.g., > for ^ or 𝅗𝅥 𝄽 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 History[1]

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 Frezzolini[3] and the baritone Achille De Bassini.[4] It may be observed that 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.

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 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 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 *copialettere*. 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 Barbieri[7] 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 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

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.

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 Bendazzi[9] really has great abilities, why doesn't La Fenice hire her? Certainly Sanchioli with, as you say, her Michaelangelesque 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 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

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.

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 Thèâtre 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 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

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.

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. LE 1764), 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 **MI**[1]: 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, **WA**[1] and **WA**[2].[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 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**[ne]). 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

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.

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, **VE**[51], 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 **VE**[51]. 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 **VE**[51].[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 **VE**[51]:

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 **VE**[51]:

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 **VE**[51]: "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 **VE**[51]: "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.

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.

Occasionally Verdi caught a dramatic inconsistency. When the courtiers report the abduction of Rigoletto's "mistress", the Duke responds in **VE**[51]: "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 **VE**[51], 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 **VE**[51] 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 **VE**[51]. The critical edition always adopts Verdi's punctuation when it is present; when no punctuation is given in the autograph, it accepts that of **VE**[51]. No attempt is made to record in the Critical Notes these manipulations of puncuation, 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, Maddalena), 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**, **MI**^{1}, **WA**^{1}, **WA**^{2}), 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 designations 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).

	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

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.

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.

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Martin Chusid

CRITICAL NOTES

N. 1. Preludio

1 LO, PA, pvRI, pvES: The meter signature is ¢ .

1 WGV: The (*p*) is derived from **pRI**.

N. 2. Introduzione

65-69 Duca **VE**[51]: "*De la* mia bella incognita borghese/Toccare il fin dell'avventura *io* voglio."

71-73 Duca **VE**[51]: "Da tre *lune* ogni festa." / "lune" is used also in *Il Duca di Vendome.*

72 Duca **A**: Here, as in 75, 76, 79, and 94, V omitted the essential ♮ for *d'*, as if the key signature were only three flats.

94-95 Duca **VE**[51]: "*Le* vince tutte"

96 Duca **A**: Originally V set the name "Cavrian", which is rhythmically superior to the revision, "Cepran".

142 Duca **A**: The ornament reads 𝅘𝅥𝅯 ; since all other such ornamental tones are notated 𝅘𝅥𝅰 in the Duca's song (134, 140, 175, and 181), **WGV** corrects V's apparent lapse. At the parallel measure in the second strophe, 183, V wrote an accent in place of the ornament.

165-168 Duca **VE**[51]: "Non *v'ha* amor, se non *v'è* libertà."

186 Duca **A**: The fermata is placed between notes 1 and 2 and may not be in V's hand. **WGV** interprets it as referring to the entire measure (cf. 145).

193 WGV: The (*p*) is derived from **pvRI**.

197-202 VE[51]: The stage direction reads: "DU. (alla signora di Ceprano, movendo ad incontrarla con molta galanteria.)"

206 C.[ssa] **A**: The ornament reads 𝅘𝅥𝅯 ; **WGV** substitutes 𝅘𝅥𝅰 , as in Vl I and II in this measure and throughout the Minuetto.

207-208 C.[ssa] **A**: "a *Cavriano*", the earlier name for Ceprano. Whoever changed the name elsewhere in **A** neglected to make the correction here, possibly because he was confused by the page turn between these two measures.

224-229 Duca **VE**[51]: In the libretto, the Duca responds "No." to the "Calmatevi..." of the C.[ssa].

225 C.[ssa] **A**: In the Minuetto, V normally wrote a slur only for the first pair of a three-note figure in which the last two notes are identical (e.g., 220, 222, and 226). Since this is the only case in which three rather than two syllables are involved, **WGV** retains the unique slur encompassing all three notes.

232 Rig **A**: V actually wrote the stage direction "al Conte Ceprano"; **WGV** supplies the necessary "*di*".

233 WGV: The "*I Tempo*", suggested by the music, is found explicitly in **LO** and **MI**[1].

234 WGV: The (*f*) is derived from **pvRI**.

238-242 VE[51]: The libretto assigns only to Borsa the text: "Il duca qui pur si diverte!...". The phrase is, of course, the title of Victor Hugo's play from which *Rigoletto* is derived, *Le Roi s'amuse.*

242 WGV: The (*p*) is derived from **pvRI**.

248 Rig **VE**[51]: "Battaglie, conviti".

257 A, WGV: The placement of the word "Fine" may at first seem confusing. After the dance had been notated once through with repeats, V wrote (at 266): "Da capo a piacere sino al Fine". By this the composer intended that performers *must* play 255-258a and then repeat 255-257 until "Fine". From there they pass to the final chord of the Perigordino, notated in 267. This notation ensures there will be rhythmic continuity between the Perigordino and the returning music for the Banda. If performers wish, on the other hand, they may further extend the dance by repeating its sections "a piacere", but they must always conclude the Perigordino with the obligatory return of 255-258a and 255-257 through "Fine".
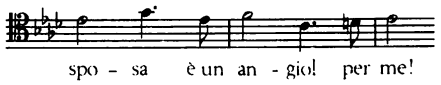
267 A: On the staves assigned to the Banda and orchestra "sul palcoscenico" and on three more blank staves beneath, V changed the meter at this point from 6/8 to ¢ ; four additional staves below the first nine show the correct meter ¢ .

276 Bor **A**: | 𝅗𝅥 𝅗𝅥 𝄽 𝄾 𝅘𝅥𝅯 | / **WGV** alters the rhythm on the fourth quarter as in the Coro (cf. also 275, 279, and 280).

281 A: The A♭ major harmony in the second half of 281 is diverse from the F minor harmony in the parallel 31. Both sonorities are grammatically possible, although it should be pointed out that at 31 the notes are written explicitly whereas the Bass at 281 is a repeat of 280 (𝄇) . The later appearance of this passage at 365, where the entire orchestra joins in the A♭ major chord, confirms V's intention at 281.

311-313 Duca **VE**[51]: "Ah *quanto* Ceprano, importuno *niun* v'è!..."

317-319 Duca **A**: Originally V wrote



Interestingly, the sketch shows a similar process of correction, though it begins with two quarter

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

324-327 **VE^{51}**: "RI. Stassera. DU. *Nè* pensi tu al conte?"

332-334 Rig **VE^{51}**: "Ebben... *l'esilia.*"

336-339 Rig **VE^{51}**: "*Adunque* la testa..."

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

361-367 **VE^{51}**: 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 substiuted "modi" for the "moti" of **VE^{51}** and V's "motti". **WGV** follows **A**.

369-373 **A, VE^{51}**: 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 **VE^{51}**:

"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.)

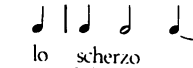
371 Cep **A**: The slur beginning in 370 actually concludes only with the last note of 371. **WGV** shortens it in keeping with the shape of the phrase.

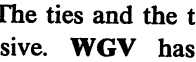
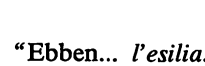
371-373, etc. Rig **VE^{51}**: "Del duca *un* protetto"

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**: 

; similarly at 379-380, V wrote 

; 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 

and

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**:

/ It 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

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 **VE^{51}** 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 $a\flat$ 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 **pvRI**.

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 **VE**[51]: "Ah sì a*.turbare*"

495-499 Mon **VE**[51]: "Vendet*ta 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 **pRI**, **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 orro*re*" 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 **VE**[51]: "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 **pRI**.

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 **VE**[51]: "(mostra la spada)"

65-68 Rig, Spa **VE**[51]: 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 ♭ 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 Cl and Vle 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 **VE**[51]: 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.

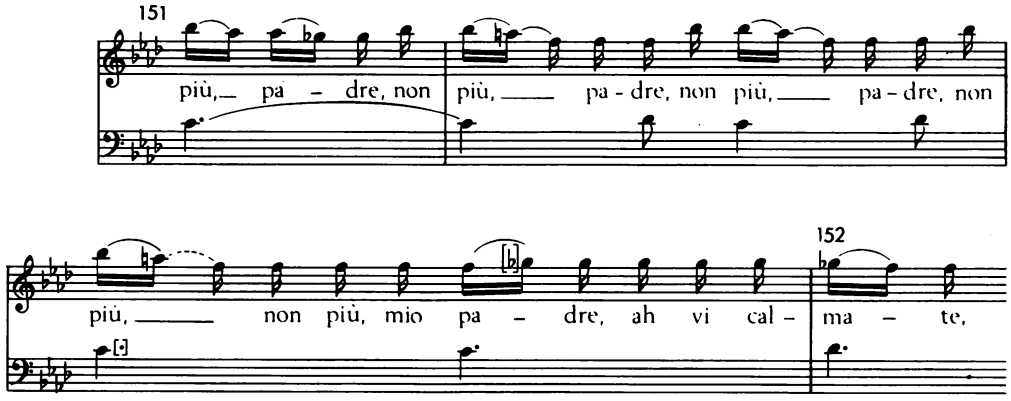
96 Rig **A**: The word "sospira" was added in pencil, very faintly, by another hand. **WGV** prints it in parentheses to emphasize its derivation from **VE**[51].

119 Rig **VE**[51]: "O*r* 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:



182-183 Rig **VE**[51]: 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 puntuation 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 **VE**[51]: farlo *or* potrei..."

217 Rig **VE**[51]: "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 **VE**[51]: "(Che dissi!)"

226-227 Rig **VE**[51]: "La figlia, e *ridesi*... Orror!)"

239-242 Gio **VE**[51]: "Lo fu e sarà."

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

242 Rig **VE**[51]: The vocative, "Ah", is absent from the libretto. **WGV** supplies exclamation points, missing in **A** here and at 302.

243 **A**: V's disparate tempo designations, "**Allegro moderato**" over Vl 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.
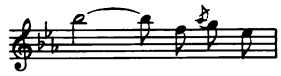
257 Rig **A**: V's placement of the syllables is faulty: | ♩ ♪ ♪ ♫ ♫ | ri - do - - na al geni - tor **WGV** follows V's beaming and elides "-na al".

260-261 Gil **VE**[51]: "*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 **VE**[51]: "*divelto* o *in*franto"

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 **VE**[51]: "Alcun*o è* fuori..."

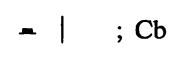
279 **WGV**: The added [*pp*], repeated at 281, 283, and 285, is suggested by the dynamic shape of the phrase.

292 Duca **A**: V forgot the parentheses to mark the Duca's aside. **WGV** adopts them from **VE**[51].

293-295 Rig **VE**[51]: "Se talor qui picchian*o* / Guardatevi da apri*r*..."

296-297 Rig **VE**[51]: "Men*o* 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 Vl 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 ♩ = 88, this source is highly unreliable and quite late (ca. 1890). **WGV** adopts ♩ = 80, following all contemporary sources with metronome marks (**pvES**[ne], **LO**, **MI**[1], **WA**[1], and **WA**[2]).

35-38 Gil **A**: "e l'alma in estasi *le* dice t'a..." / **WGV** follows the grammatically correct version of **VE**[51].

36 **VE**[51]: The stage direction reads "fa *cenno* a Giovanna".

39 Duca **WGV**: The fermata is derived from **pvRI, LO, MI**[1], 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♭ 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 ♯ before the third note, he forgot to add before the second note an essential ♮, which has been supplied by **WGV**.

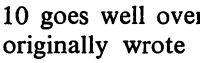
64 Duca **VE**[51]: "un f*u*oco" / **WGV** retains V's poetic "foco", which is certainly easier to sing than the diphthong of **VE**[51].

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 **VE**[51] 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 **VE**[51]: "È amor che agl*i* an*geli*"

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.

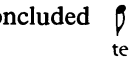
109-138 Gil **WGV**: The parentheses in the text, indicating that Gil's words are an aside, derive from **VE**[51].

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

have been unconsciously influenced by the numerous vocal **ff**, which properly begin with the high note on the downbeat.
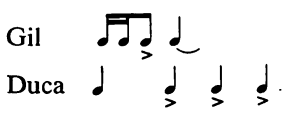
121 Gil **A**: The final two notes are written  ; following the sense of the declamation, **WGV** beams them together.

137 Gil, Duca **A**: The cadenza poses a number of difficult problems, for some of which the sketch proves to be a helpful additional source. (Although V sketched this entire section in B major, with a short cadenza in that key, he also wrote out an almost complete draft of the B♭ major cadenza in his sketch on empty staves at the bottom of a page.) To take the problems in order:

1. The first six notes in Duca were originally different, and the section concluded  , as

in Gil. Presumably there was no turn at this point. When V made the corrections, and added the turn, he scraped away the rest but still notated the new final pitch, *f'*, as  ; **WGV** substitutes a quarter note, which corresponds to the note values in Gil and moves smoothly into the turn.

2. At the climactic moment in the cadenza, where Gil ascends to the high *b♭''*, the values in **A** for the two parts diverge significantly, with those for Gil half those for Duca.
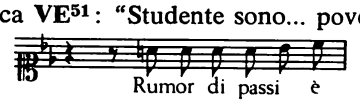


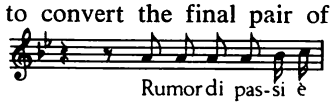
In the sketch. Duca = **A**, but *Gil* =  ; although this version is also rhythmically incorrect in part, it does suggest that the most appropriate emendation would be to double the note values of **A** in the soprano part. It might also be possbile to maintain the two sixteenth notes in Gil and halve the first quarter note for Duca, but this solution seems musically less convincing, for it allows no preparation for the leap to the high *b♭''*. An interpretation that syncopates the voices at this point, as in most modern editions, would seem to be excluded by the clear note placement in both **A** and the sketch.

146-148 Gil **VE**^{51}: "Saperlo *non mi* lice?"

148-151 Cep, Bor **A**, **VE**^{51}: Parentheses are lacking in both parts in **VE**^{51}, surely a printer's error. In **A**, V supplied parentheses for Cep, but neglected those for Bor, perhaps because a page turn precedes 150. **WGV** adds the missing parentheses.

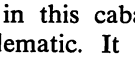
152-154 Duca **VE**^{51}: "Studente sono... povero..."

156 Gio **A**: 

/ The fourth note was corrected from *b♭'* to *a'*, and there is an eighth note too many in the measure. A comparison with the parallel 158 has suggested the correction adopted by **WGV**, eliding "passi è" and eliminating one of the repeated *a'*. This is also the solution adopted by **pvRI**. An alternative emendation would be to convert the final pair of notes to sixteenths 

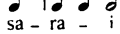
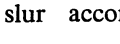
160-162 Gil **VE**^{51}: "Di qua al bastione... ite..."

162 Duca **WGV**: The colon following "Di'" is an editorial addition.

171-223 **A**: The articulation of the main melodic motive in this cabaletta,  , is extremely problematic. It is true, of course, that at "Vivacissimo" details of slurring and accent have only a limited practical importance; nonetheless, it is the purpose of **WGV** to convey the readings of **A** in as accurate and yet in as coherent a manner as possible. The central problem, which is flanked by others, is whether the slur should cover only the two eighth notes or the two eighth notes together with the following half note. V was inconsistent, and no principle has been found to account for his notation. In the absence of greater certainty, **WGV** has sought to ensure that each phrase is governed by logical procedures, derived as closely as possible from **A**, while allowing diversity to exist from phrase to phrase when such diversity seems called for by **A**.

171-179: The shorter slur was used by V in 172, 173 (Duca), and 176-177; the longer slur in Vl I (Ob = Vl I) in 173, therefore, has been shortened by **WGV**. Accents in Vl I (Ob=Vl I) at 172 and 173 fall on the downbeat. Accents at 176 in Fl, Cl, and Gil, on the other hand, fall quite clearly on the half note, although there is also an accent on the downbeat in Gil. This downbeat accent, which seems to have been written in imitation of the accents in 172-173, is somewhat lighter and probably represents an earlier conception. **WGV** therefore suppresses it. V presumably neglected to eliminate it when he added the syncopated accents, which dominate the remainder of the piece. The possibility cannot be ruled out that V also intended to alter the accents at 172-173 so that they, too, should be syncopated, but **WGV** allows his reading to stand. Finally, the difference between the longer slur at 175 in Vl I (Ob = Vl I) and the shorter slur at 179 (Cl, extended to Fl) has been preserved. The shorter slur at 179 may reflect the melodic leap of a fourth and the syncopated accent. The staccati explicit in Duca on the word "anima" at 175 have been added to Gil at 179.

179-187: Interpreting V's notation coherently in this canonic passage is unusually difficult. One would hope either for a vertical consis-

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 **VE^{51}**: The final stage direction in **VE^{51}** 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 Vl Soli at 20 and Fg at 24, support this reading.

8-10 Gil **VE^{51}**: "*Scolpisciti* nel core innamorato!"

26-32 Gil **VE^{51}**: "Col pensier*o* 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, MI**[1]**, 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, MI**[1], and **PA**, have instead "**All.° assai sostenuto**". **pRI** are inconsistent: some parts have one, some the other.

9 Rig **VE**[51]: "Chi *è* là?"

17, 19 Rig **VE**[51]: 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 **VE**[51]: 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 fazzoletto. 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.
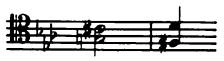
72 Mar, Cep **A**: The word "cresc." is found written between these two staves. The explicit hairpins render it superfluous, and **WGV** deletes it.

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 Vl 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 notation 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 **VE**[51]: 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 **VE**[51]: The stage direction reads: "(si tocca gli occhi)".

136-153 Rig **VE**[51]: 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**: "Colei che *potè prima* in questo core"

41-45 Duca **VE51**, **A**: **VE51** reads:

"Colei sì pura, al cui modesto *accento*
Quasi *tratto* a virtù talor mi credo!.."

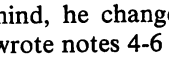
The sketch has "accento", but **A** shows only "sguardo". Both the sketch and **A** substitute "spinto" for "tratto", although a later hand in **A** crossed out "spinto" and wrote "tratto" in its place. **WGV** follows V's original reading.

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 *d♮'*, 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 pote*a* soccorrerti"

74 Vl I **WGV**: Although there is a long tradition for an *f♭'* on the second beat and an *f♮'* on the third beat, neither **A** nor **pRI** nor any manuscript source supports it. Indeed, **pRI** and **PA** have an explicit ♮ 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, "*Far*ti", rather than on the second syllable, "Que*st'al*ma". 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 belt*ade* ci si scoprì."

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.

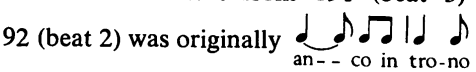
155 Bor **A**:  / **WGV** rewrites the rests and adds a fermata as in the other parts.

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

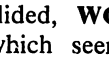
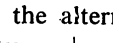
174 Duca **A**: In the libretto the "a" must be

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 

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** (Vl II and Cb), and **MI**[1] (Vl I, Vl 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  ; **WGV** corrects the obvious error, replacing  with .

16-17 Rig **VE**^{51}: 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 **VE**^{51}: "(*D*ove 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 **VE**^{51}: The stage direction is "(gettandolo)".

42 Mar **VE**^{51}: The libretto assigns "Dorme." to Cep.

46-48 Tutti **VE**^{51}: "E non capisci / Che *vedere per ora* non può alcuno?..." / In the sketch V used the word order of **VE**^{51}, but altered it in **A**.

55 Tutti **VE**^{51}: 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 **VE**^{51}: "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 "la", in the Duca's bedroom.

70-71 Rig **VE**^{51}: "la *renderete.*"

93-98 **VE**^{51}: 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 **VE**^{51}: "Dimmi *or* tu *d*ove 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 **VE**^{51}: "Miei signori... *Ah* perdono, pietate..."

114 Rig, C. I. **A**: The readings of modern editions, which ascend to *e♭′* 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 b♭′), but V altered it to *g″* (sounding *c″*) and annotated the part "sol".

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

117-122 Rig **VE**^{51}: "*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 *e♭′*. **WGV** follows all sources in reading *d♭′*.

25-27 Gil **VE**^{51}: "*Il ratto...* l'onta, *o padre*!.."
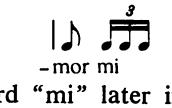
65-168 **Sketch**: This entire section was sketched a half-step higher, in F minor and D major.

83-85 Gil **VE**^{51}: "giov*a*ne / *S'offerse* al guardo mio..."

96-97 Gil **VE**^{51}: "Sono studente, povero,"

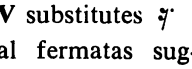
97 Gil **A**:  / **WGV** follows **pvRI** in interpreting this mistake as  ; it would also be possible to emend the passage by omitting a dot. It is more likely, however, that V made an error of omission than one of commission.

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  . 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:

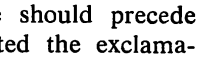
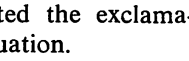
"Non dir... non più mio, angelo.
(T'intendo, avverso ciel!"

(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 **pRI, 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 it preesnt in all sources except **VE**, however, and is therefore accepted by **WGV**.

137-142 Rig **VE**[51]: "Piangi, fanciulla, *e* scorrere*"*

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).

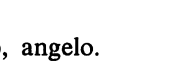
139 Rig **A**: The **pp** falls variously between the second note of the triplet on the third beat and the first note of the triplet on the fourth beat in the appearances of this figure at 139, 143, 148, and 152. **WGV** normalizes them all to fall directly after the tie and its accompanying dim.

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 *d*♭ 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 "Castiglion(e)" three times. A different hand later corrected the name to "Monteron(e)".

186-188 Mon **VE**[51]: "colp*iva* il tuo petto."
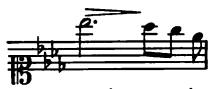
192-193 Rig **VE**[51]: "*No*, vecchio, t'inganni."

201, 209 Rig **WGV**: ( ) is derived from **pvRI**.

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 **VE**[51]: "*Il buffone colpirti* saprà."

223-226 Gil **VE**[51]: 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 **pvRI** 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 **VE**[51]. 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 **pRI**.

16 Rig **VE**[51]: "Ma avrai vendetta" / V appears to have added the "ne" as part of a revision of the vocal line in **A**.

32-33 Duca **VE**[51]: "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 amoroso?..". The change was undoubtedly made to mollify the censors.

36 **VE**[51]: "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 "pens*ier*" 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 **pRI**: (*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 **VE**[51]. For reasons of space, V abbreviated the second part in "Scende Madalena [*sic*] sulla et...". **WGV** follows **VE**[51]. Describing Spa's gesture, V wrote "colla pomo della sua spada"; **VE**[51] has "col pome". **WGV** uses the grammatically correct "col pomo".

140 **WGV**: (*ppp*) is derived from **pRI**.

145-146 Spa **A**:  / **WGV**, assuming two successive uncorrected errors, adds 𝅘𝅥𝅯 to 145 and deletes the prolonging dot at 146.

147 Spa **A**: V's punctuation is "!", which seems most unlikely; **WGV** accepts the "?" of **VE**[51].

N. 12. Quartetto

1 **VE**[51]: The stage direction reads "nel piano terreno" instead of V's "nella stanza terrena".

3 **A, WGV**: V's **pp** is musically attractive, and it would be perfectly appropriate for performers to adopt it on the downbeat each time this pattern recurs. Since V wrote it only this once, however, **WGV** does not explicitly extend it to the many similar measures.

18-25 **A**: V's successive cresc. have been retained. Their meaning is ambiguous, since 21 begins a new recto: a single uniform cresc. might be wanted, but a sudden reduction of dynamics before the cresc. continues is attractive. **WGV** also deletes the superfluous word "cres." from under the Cb staff at 21 and over the Vl I staff at 22. Finally, the **f** in Vl I is carelessly placed at 24 in **A**; **WGV** postpones it until the end of the cresc. at 25.

20 Gil **VE**[51]: "Ah padre mio!.." is absent from the libretto.

42-48 Rig **VE**[51]: "*Ebben?..* ti basta ancor?.."

53-54 Duca **A**: The words "un detto" are not repeated; the resulting prosody is given as a footnote in the score. Although V wrote the passage identically in the sketch and at 61-62 and 78-79, the awkwardness of the declamation and the absence of an appropriate syllable at the start of 54 have induced **WGV** to follow the reading adopted in most contemporary sources, including **LO, MI**[1], **PA**, and **pvRI**.

74 **WGV**: The "(*a tempo*)" is derived from **pRI**.

75-81 Rig **VE**[51]: "*Ch'ei* mentiva *or* sei secura..." / V wrote "Che ei" clearly at 75. At 77 he originally wrote "sei", then altered it so as to repeat the earlier words. Because of the correction it is uncertain whether he wanted "Ch'ei" or "Che ei". **WGV** has been guided by 75.

81 **WGV**: The dynamic level of the accompaniment, *pp*, is derived from V's explicit sign in Cb (Vc = Cb) at 89.

81-82 Madd **A**: Confused by a page turn after 81, V drew an extraneous tie from the third beat of that measure; **WGV** deletes it, following the models of 82-83, 83-84, and 84-85.

82 Gil **A**: **pp** / Because of the dynamic context and the explicit **p** for Gil at the parallel 84, **WGV** adopts **p** also at 82.

83-85 Gil **A**: V wrote "scoppiar", then omitted the text completely until the second beat of 85. In **VE**[51], Gil is assigned a six-verse strophe, just as the Duca, Madd, and Rig, but V omitted the final two verses:

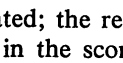
"Perché, o credulo mio core,
Un tal uom dovevi amar!"

It is possible that he found these verses unacceptable and intended to ask Piave for replacements, but there is no evidence that replacements were forthcoming. Rather than use Piave's verses, **WGV** follows the model of **pvRI**, repeating the text of 81-83 and emending "scoppiar" to "scoppiare" at 83.

85 Gil **A**: There is an accent (>) on the second note, *c''*, but it makes no sense in isolation. No other models exist in 85-86 or 93-94. Rather than continue the models exemplified at 81-82 throughout this concluding phrase, with the consequent risk of monotony, **WGV** omits this single example.

87 Madd **A**: This measure concludes f. 226. In Madd and Duca, slurs lead over the barline into the margin. Since the slur of Madd makes no sense in the context of 88, it has been deleted.

88 Gil, Ob, Cl **A**: The signs on the second beat are ambiguous: too large for accents, too small for proper decresc. **WGV** interprets them as decresc., while recognizing that both accents and decresc. are inherent in the musical phrase.

108 Rig **A**: On the second beat, V began to write 

: recognizing the infelicitous declamation that would result, he erased the syllable "ve-" and rewrote it beneath the eighth note on the third beat, but he neglected to make the necessary correction of the rhythm on the second beat. **WGV** follows **pvRI** in substituting 𝅘𝅥𝅯 for 𝅘𝅥𝅯 and omitting one of the sixteenth notes.

N. 13. Scena, Terzetto e Tempesta

1 **VE**[51]: The stage direction, which occurs at the conclusion of scene III, begins: "durante questa scena e la seguente il Duca", etc. **WGV** follows **A** in placing this direction at the start of N. 13 and in eliminating the opening words of **VE**[51].

1, 118 **Sketch**: The meter signature on the single notated staff of V's sketch at 1 reads ¢ ; at 118, two staves read 𝐂 and two ¢ . Although the metronome markings implies "alla breve", **A** unequivocally employs 𝐂 on all staves for both 1 and 118.

20 Spa **A, Sketch**: "basto solo." / **WGV** follows the grammatically more correct version of

VE^{51}, also present in **pvRI**, "basto io solo".

23 Rig **VE^{51}**: "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 **VE^{51}**: "Tanto meglio. / *Io qui mi tratterò*... tu dormirai"

46 Spa **A**: V's "Oh" is absent in **VE^{51}**.

54 Duca **A**: The last note is erroneously written as ♪

57 **VE^{51}**: 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 **VE^{51}**: "qual *mai* notte è questa!"

74 **VE^{51}**: The stage direction begins "*giunto al* granaio".

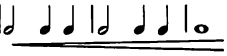
78-82 **VE^{51}**: The stage direction begins: "depone *il cappello, la spada* e si *stende* sul letto, *dove in breve addormentasi*". It is noteworthy that **VE^{51}** does not specify the reprise of "La donna è mobile". **WGV** follows **A**.

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 **VE^{51}**: Between the two portions of the stage direction, Madd says "Peccato!.. è pur bello!", a sentence not in **A**.

143 **VE^{51}**: 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 **VE^{51}**: "Ancor *c'è* mezz'ora."

266-267 Gil **VE^{51}**: "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 **VE^{51}**: "*picchia* alla porta"

274 Gil **VE^{51}**: The stage direction reads "torna a bussare".

277-278 **VE^{51}**: Spa's "Chi è?" is assigned to Madd, as it is also in *Il Duca di Vendome.*

291 Madd **VE^{51}**: "*con* altra salvar."

298-300 Gil **VE^{51}**: "Oh cielo *pegli* empi ti *chiedo* perdono..."

308 Madd **A**: The second note was originally b♭' (𝅗𝅥.) . 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 **VE^{51}**: This extraordinary concluding dialogue is not present in Piave's libretto, but it is already to be found in V's sketch.

355 Vl I (Fl, Vl II = Vl I; Ott = Fl) **WGV**: The ♮ 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♯ 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.

N. 14. Scena e Duetto Finale [Gilda e Rigoletto]

30 Camp **A**: V clearly wrote six strokes with four small dots, the latter to be interpreted as representing the reverberations of the bells. The sketch is unequivocal here; indeed, it lays out the six strokes in six identical measures:  . And, of course, at 11:30 (see N. 13, 250), V supplied five strokes for the hour and two additional strokes on a separate bell for "mezz'ora". There can be no doubt that, in parts of Italy, at least, it was common practice in the nineteenth century to begin counting the hours from the Angelus, at dusk. Hence, six strokes corresponded to midnight. V's intention in *Rigoletto* seems certain, and it is supported by **VE**. Nonetheless, many contemporary sources, including **LO**, **MI**[1], **PA**, **pvRI**, and **pvES**, show twelve strokes.

37-38 Spa **VE**[51]: V's "Un lume! no! il denaro!" is absent in **VE**[51], clearly an oversight, since these words are found in *Il Duca di Vendome*. The punctuation of this phrase and the preceding one is uncertain. The librettos show Rig's "un lume" with an exclamation point, while *Il Duca di Vendome* has Spa's reply as: "Un lume?". **WGV** follows V's markings, which have their own logic and seem to correspond better to the shape of the melodic line.

52 Rig **A**, **Sketch**: On the third beat V wrote only  ; **WGV** corrects the rhythmic deficiency by adding an eighth rest, as in **pvRI**.

55 Rig **A**: There is a question mark after "Ecco i suoi sproni". The sense of the phrase is better served by the punctuation of **VE**[51], "!..", adopted by **WGV**.

58-61 Rig **A**: V concluded the phrase with a question mark, which seems dramatically inappropriate. **WGV** adopts the punctuation of **VE**[51].

63-65 Rig **VE**[51]: "È desso! È desso!.." / V's "oh gioia!" is already present in the sketch, but there "oh gioia!" preceded "È desso!"

74-78 Rig **VE**[51]: "All'onda! all'onda!" / Already present in the sketch, this phrase does not appear in **VE**[51]. Although the surrounding text is quite different, at this point in *Il Duca di Vendome* appears the phrase "Alla Senna! alla Senna!"

79-102, 105-114 Duca **VE**[51]: The libretto does not explicitly repeat the text of "La donna è mobile".

92 Duca **A**: The ornament is written  ; **WGV** substitutes  , which V adopted everywhere else.

97-102 Rig **VE**[51]: "No!.. No!.. egli è desso!.. è desso!.." / V omitted the repetition of "è desso!"

115-116 Rig **VE**[51], **pvRI**: "Chi *è* mai,"

115-176 **pvRI**, **pvES**: The earliest vocal scores have a key signature of one sharp for this passage.

121 **VE**[51]: "lampeggia" / The stage direction has been omitted, since V specified precisely where the "lampo" is to be seen.

132-133 Rig **VE**[51]: "Fu visïon!" / Piave's use of the diaeresis is necessitated by the poetic scansion. V pays it no heed.

133 **WGV**: "*(**Allegro come prima**)*" is derived from **pvRI**.

134 **A**: "Lampo" and its symbol are not in V's hand, but they seem appropriate and have been retained in **WGV**.

143 **WGV**: "*(**ff**)*" is derived from **pvRI** and **pvES**.

170 Rig **VE**[51]: The libretto does not have V's "dimmi?.."

177 **A**:The "**Largo**" is not autograph. **VE**, probably the earliest copy, has no tempo marking at all. "**Largo**", which **WGV** accepts, appears in **LO**, **MI**[1], **PA**, and **pRI**; "**Andante**" is used in **pvRI** and **pvES**.

177 **WGV**: "*(**p**)*" is derived from **VE**.

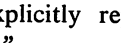
180 Gil **A**: The ♮♭ preceding the fourth note is a late, nonautograph addition in pencil to **A**. It is clearly correct and is taken over into **WGV**.

181-185 Rig **WGV**: The parentheses around Rig's text, meaning "aside", are found in **VE**[51] but are absent in **A**.

193-199 Gil **VE**[51]:
"Lassù... in cielo... vicin*a* alla madre...
In eterno per voi... pregherò." /
WGV follows V's equally correct "vicin*o*". Since **A** has no punctuation at all, the punctuation of **VE**[51] has been adapted to fit the sense of V's musical setting.

197-201 Rig **VE**[51]:
"Non morir... mio tesoro... piet*ate*...
Mia colomba... lasciarmi non dei..." /
Here too **A** has no punctuation; the punctuation of **VE**[51] has been adapted to fit the sense of V's musical setting. At 201, V left out the final word, although the note is clearly drawn; **WGV** supplies the expected "dei".

208 Rig **VE**[51]: "o *ch'io* teco morrò!.."
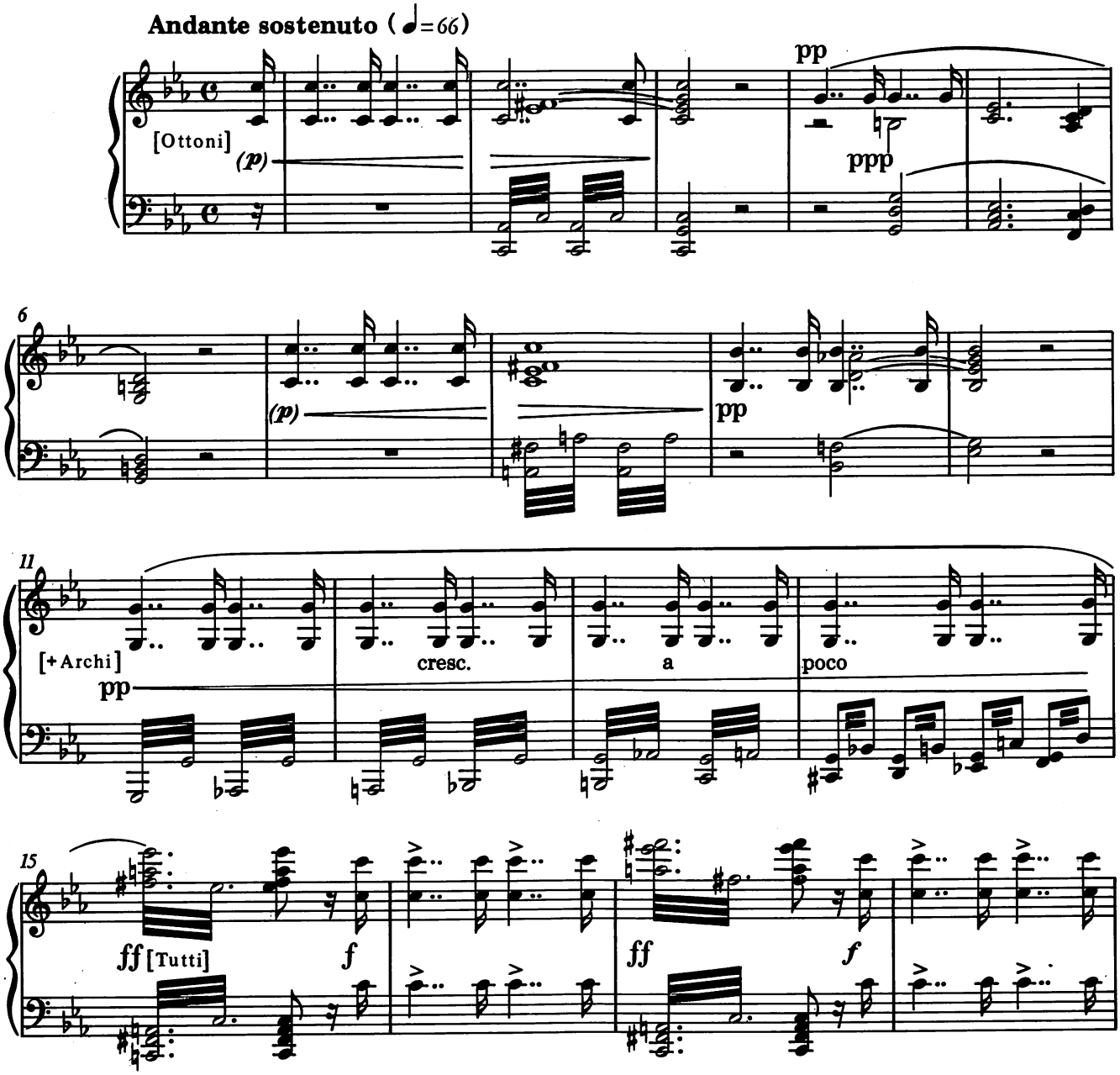
210 Rig **pvRI**: The first three beats are printed as  ; this reading implies that V omitted an eighth rest on the second beat. **WGV** prefers to follow **A**, giving greater emphasis thereby to the word "Gilda" and imitating the rhythm in Gil's part on the first and third beats of the measure.
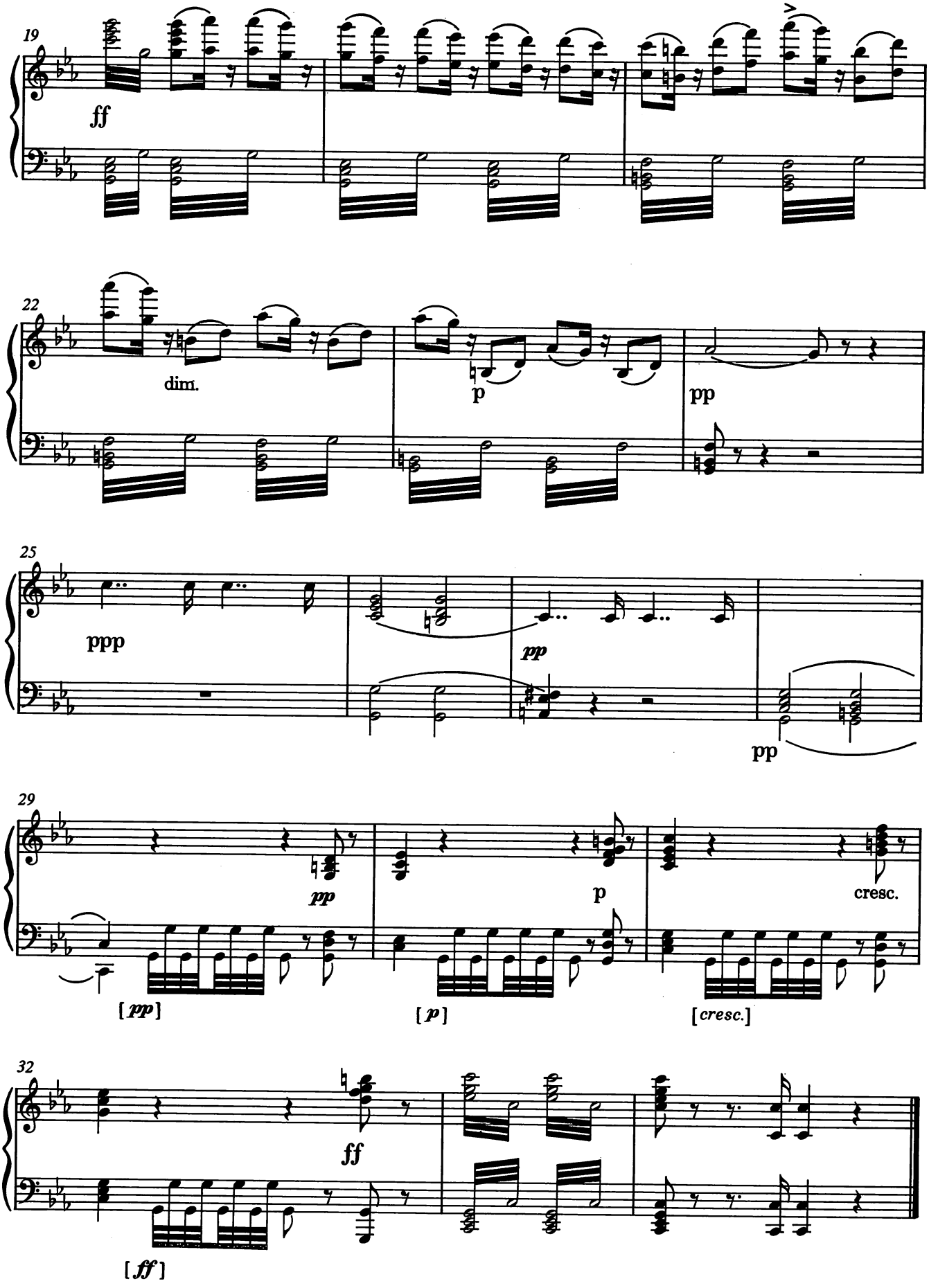
RIGOLETTO

RIGOLETTO

di *by*
Giuseppe Verdi

N.1. Preludio — *N. 1. Prelude*




19
ff
22
dim.
p
pp
25
ppp
pp
pp
29
pp
p
cresc.
[pp]
[p]
[cresc.]
32
ff
[ff]

ATTO PRIMO
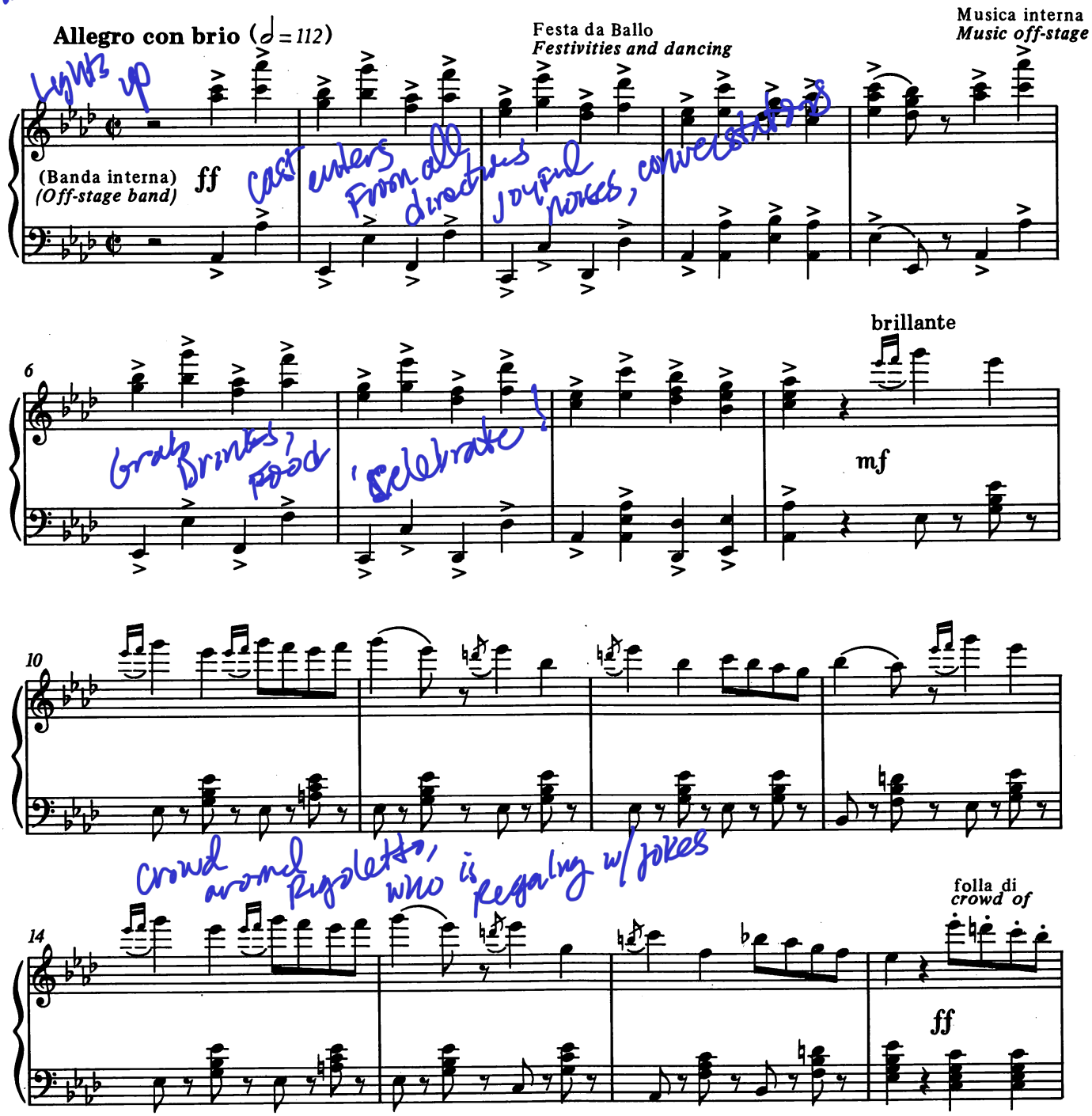
FIRST ACT

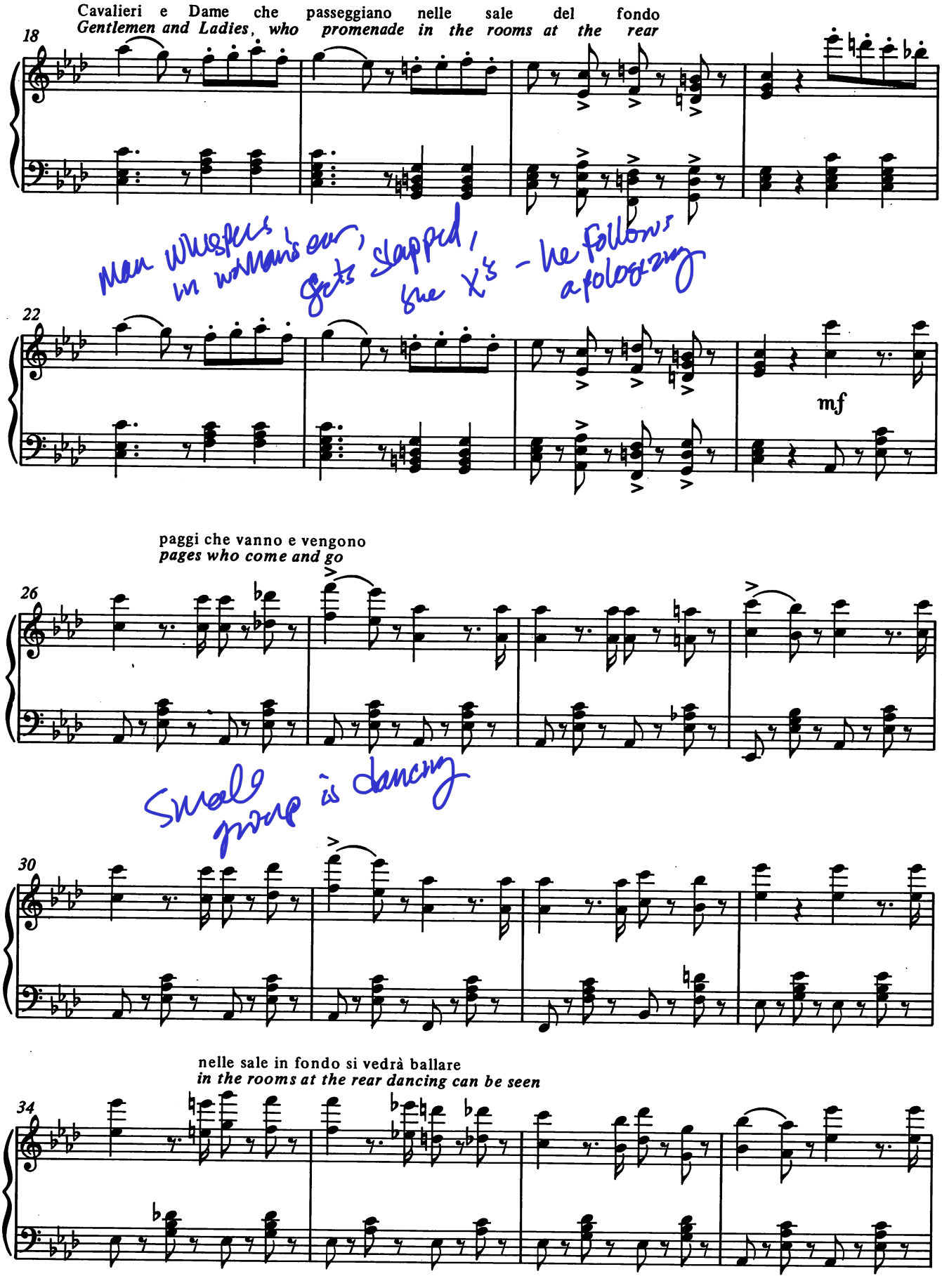
(Sala magnifica nel palazzo ducale con porte nel fondo che mettono ad altre sale, pure splendidamente illuminate; folla di Cavalieri e Dame in gran costume nel fondo delle sale; paggi che vanno e vengono. La festa è nel suo pieno. Musica interna da lontano e scroscii di risa di tratto in tratto)

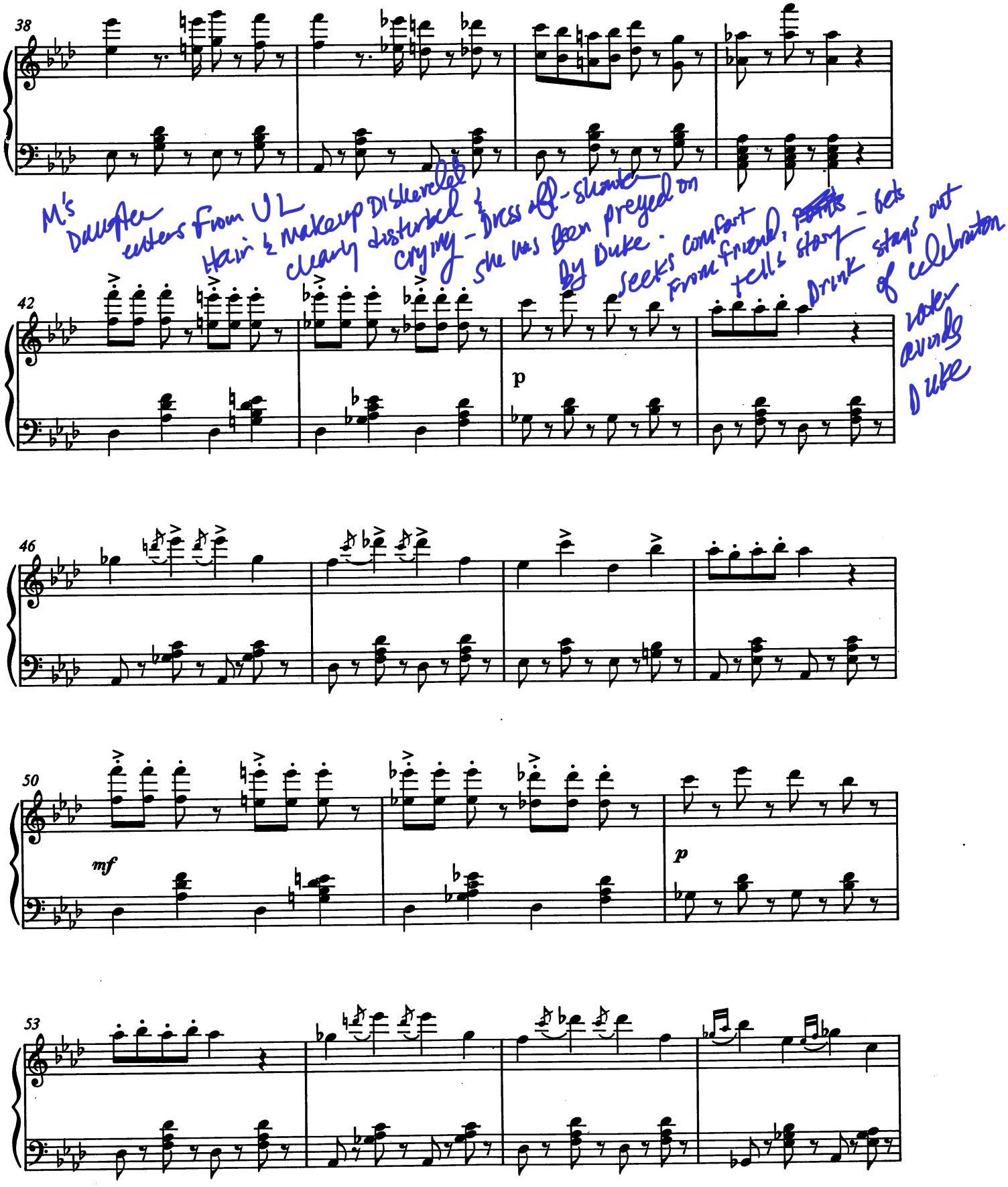
(Magnificent room in the ducal palace with doors in the rear which lead to other rooms, these also splendidly illuminated; crowd of Gentlemen and Ladies in sumptuous attire at the rear of the rooms; pages who come and go. The festivities are at their height. Off-stage music in the distance and bursts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

N.2. Introduzione

N.2. Introduction




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
M's daughter enters from UL
Hair & makeup DISHEVELED
clearly disturbed & crying - dress off-shoulder
she has been preyed on by Duke -
seeks comfort from friend,
tells story - gets drink
steps out of celebration
takes words Duke
42
p
46
50
mf
p
53

D & B enter VC mid convo work way Thru Crowd D C people congratulate as he passes

(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

D constantly checking out women

61

Duca
Duke

65

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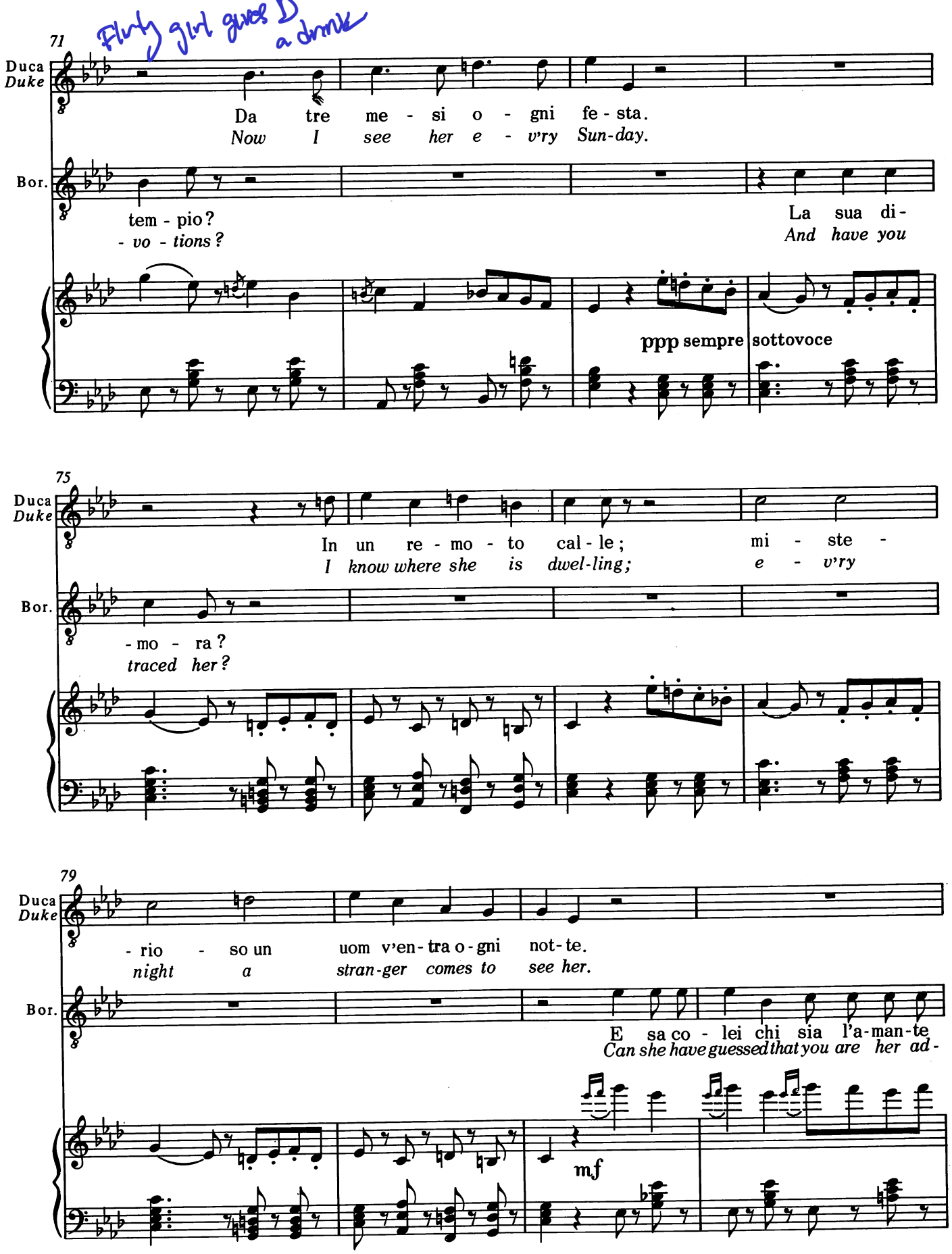
Duca
Duke
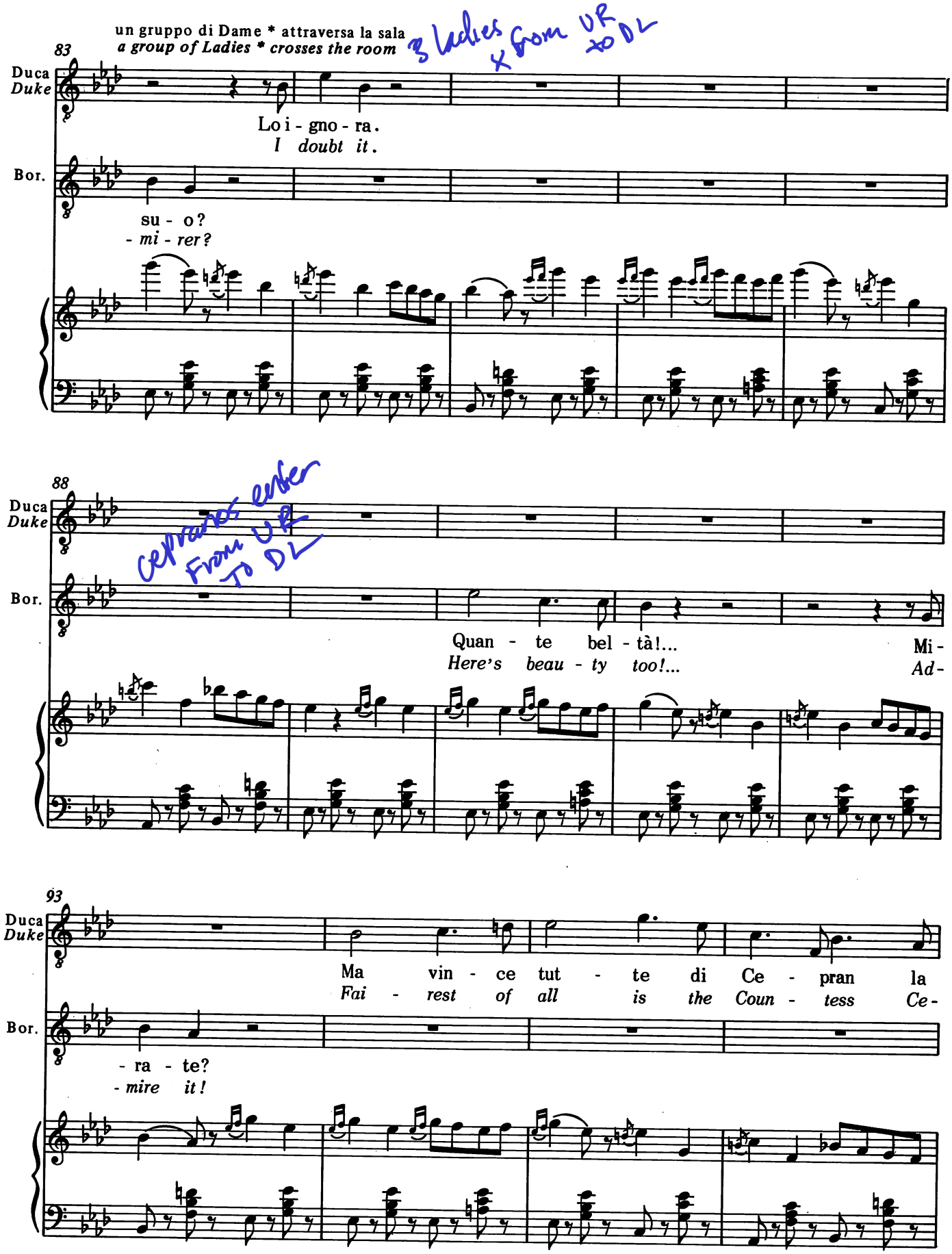
fin dell' av - ven - tu - ra vo - glio.
win my pret - ty lit - tle beau - ty.

Borsa
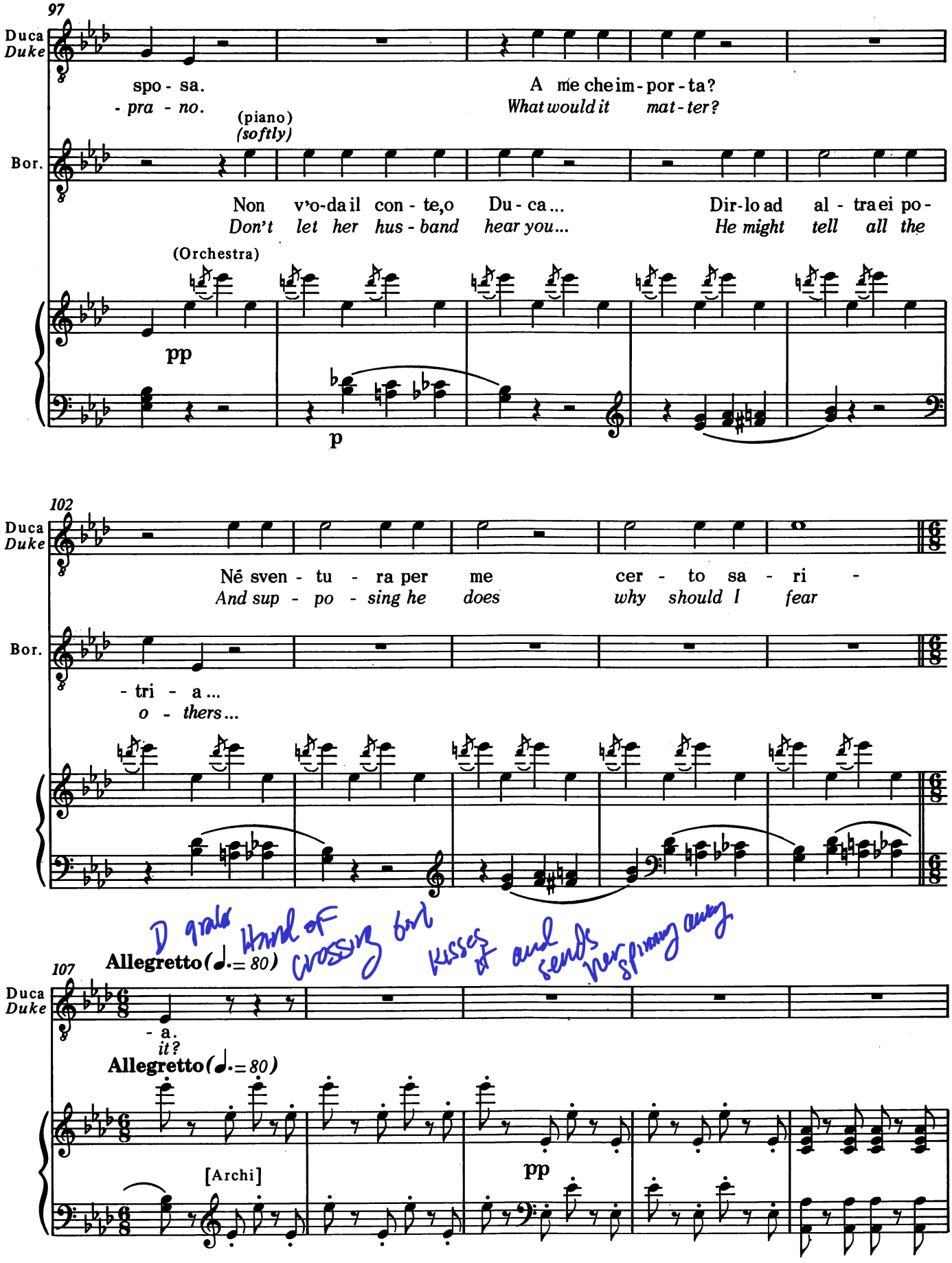
Di quel - la gio - vin che ve - de - te al
That lit - tle girl you saw at her de -
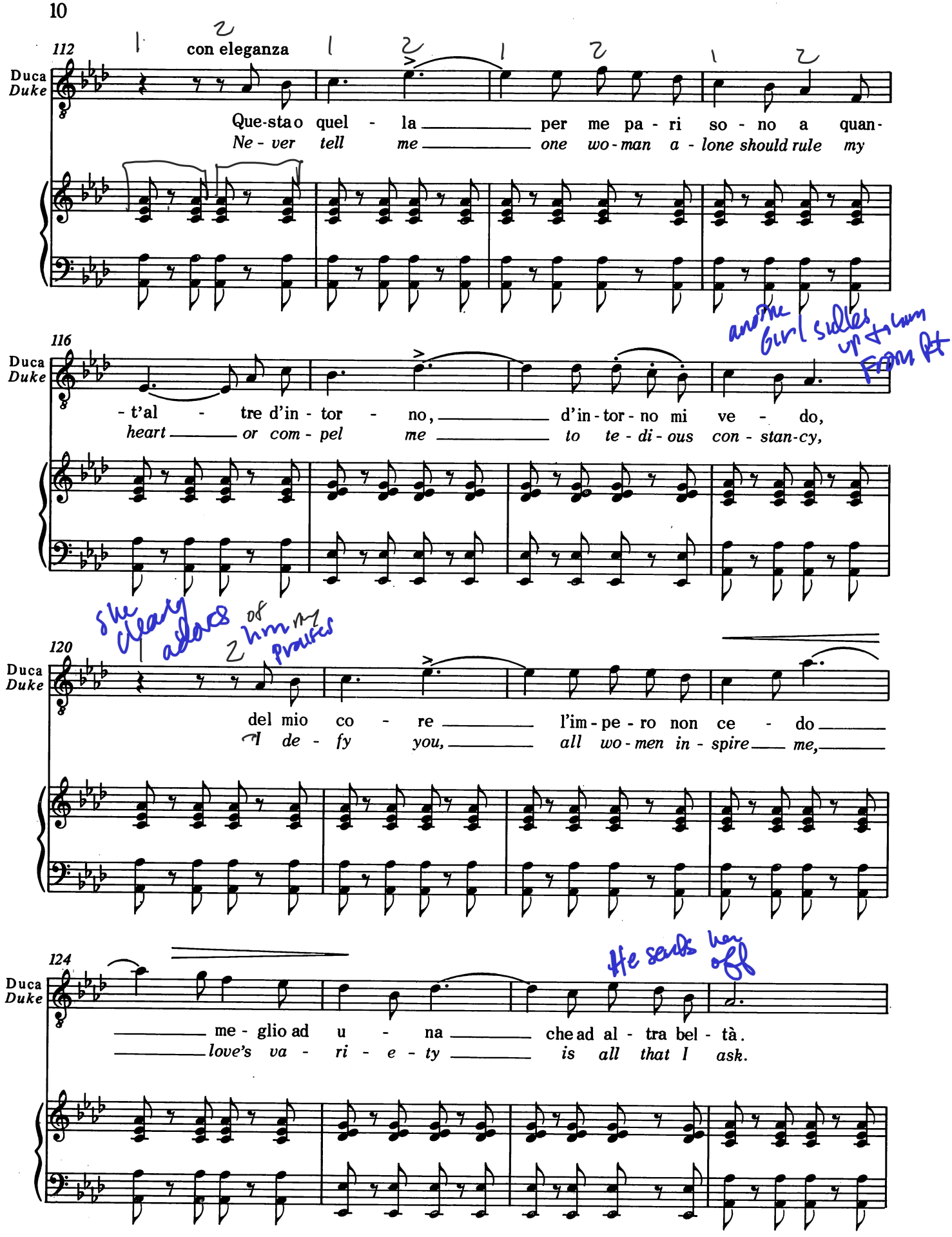
* **VE51:** « Il Duca e Borsa che vengono da una porta del fondo. »
"The Duke and Borsa who enter from a door at the rear."
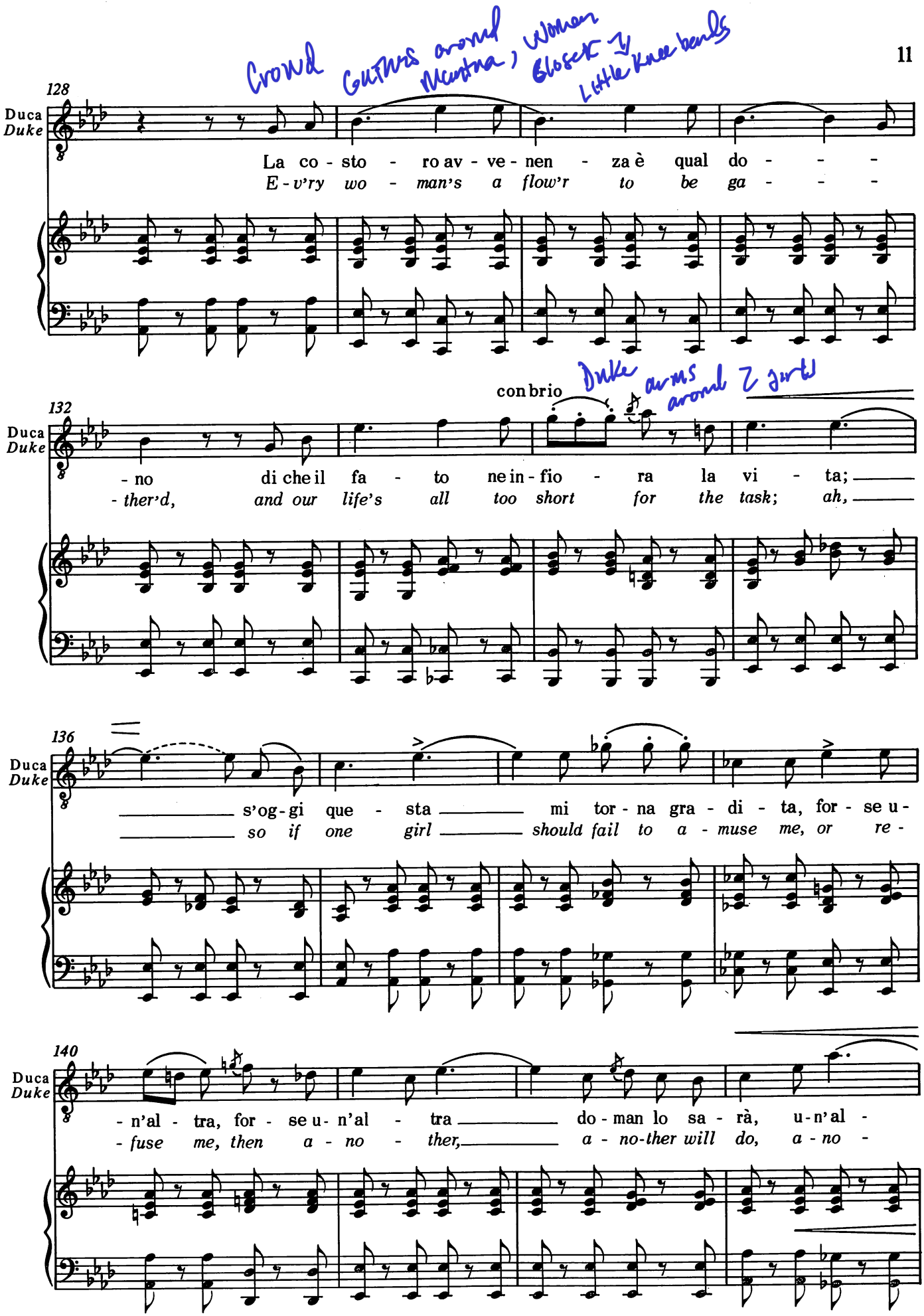

Flirty girl gives D a drink
71
Duca
Duke
Da tre me - si o - gni fe - sta.
Now I see her e - v'ry Sun-day.
Bor.
tem - pio?
- vo - tions?
La sua di-
And have you
ppp sempre sottovoce
75
Duca
Duke
In un re - mo - to cal - le; mi - ste -
I know where she is dwel-ling; e - v'ry
Bor.
- mo - ra?
traced her?
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
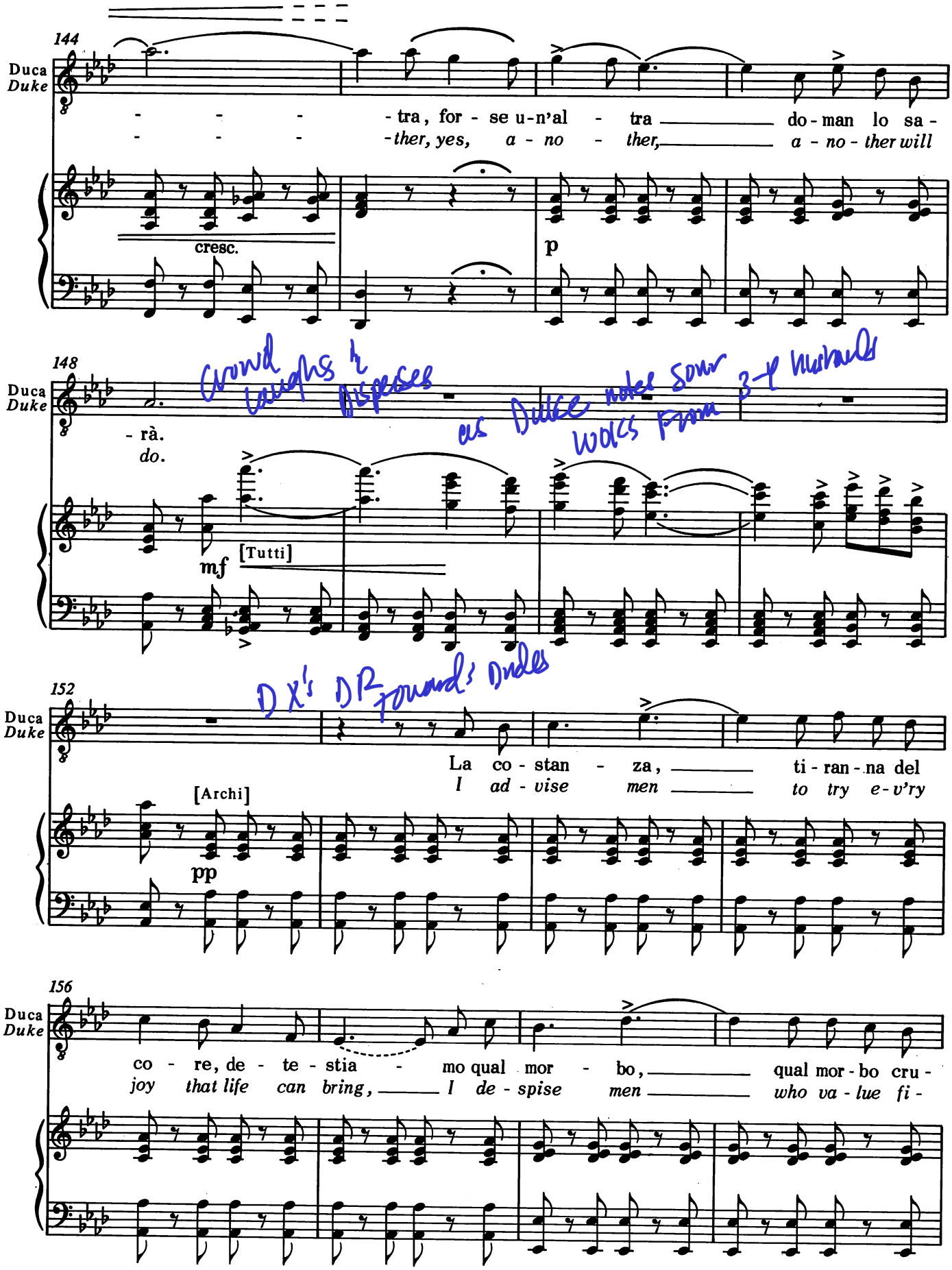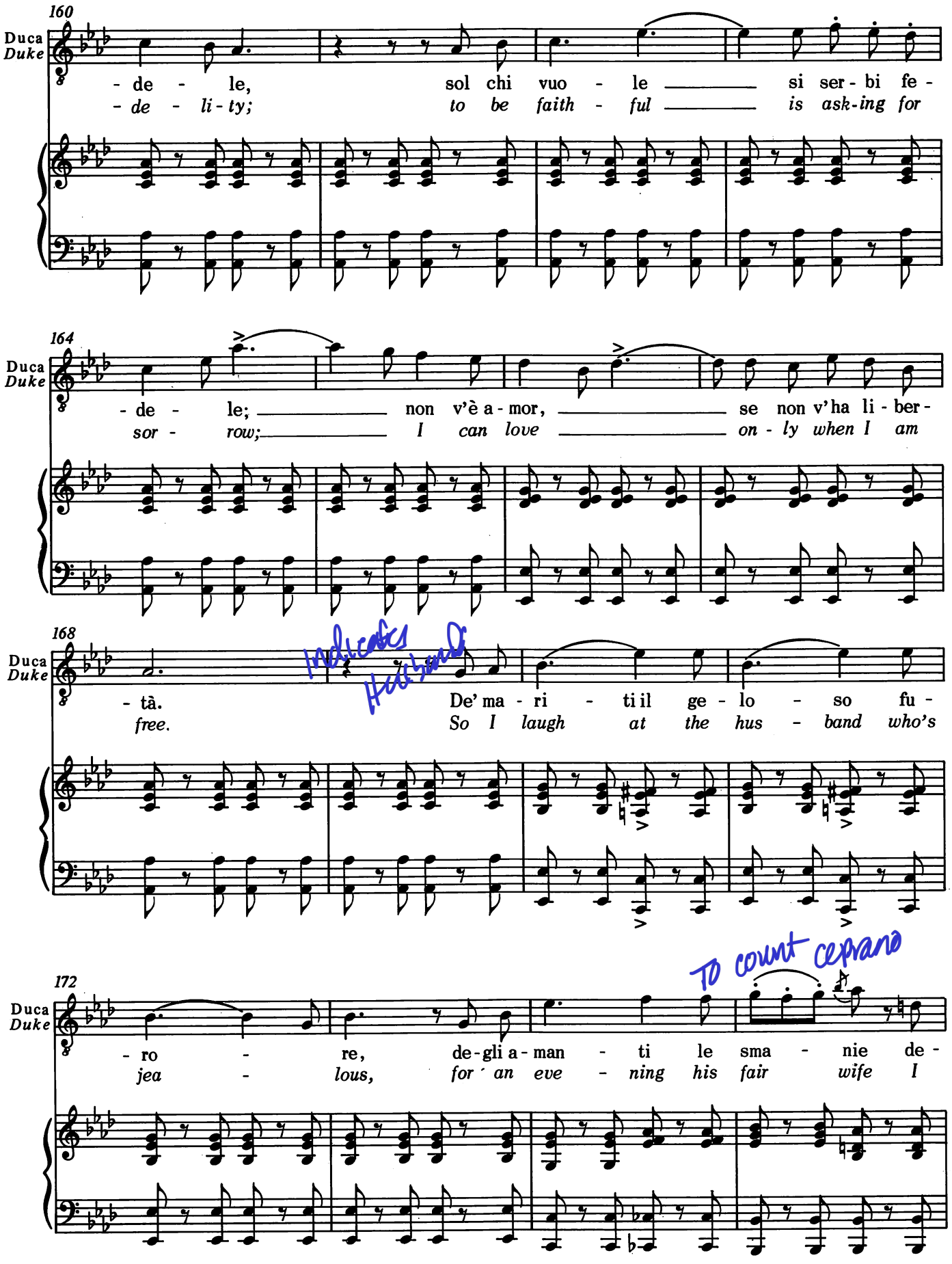


* VE51: « (Un gruppo di Dame e Cavalieri attraversan la sala) »
"(A group of Ladies and Gentlemen crosses the room)"
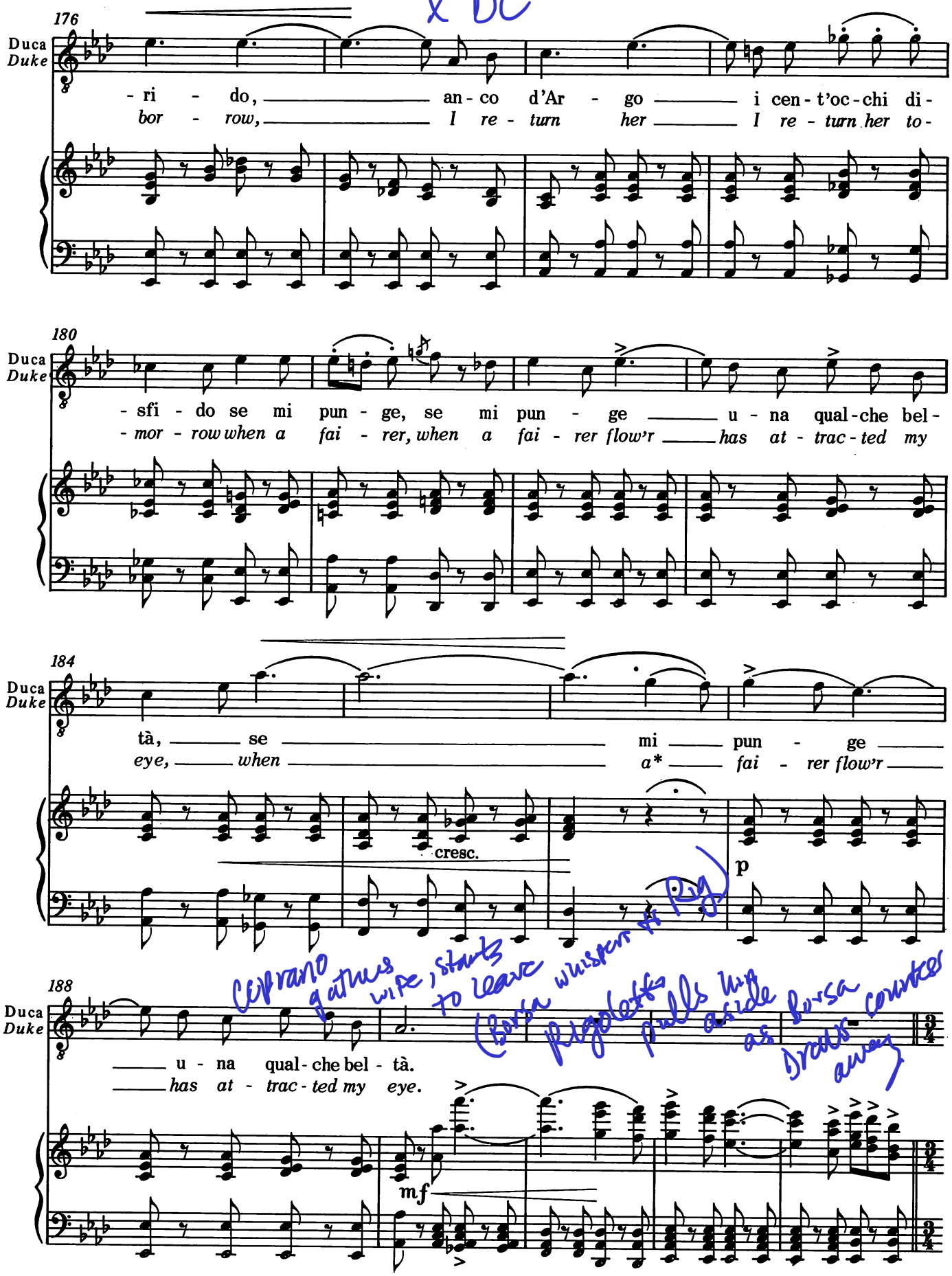

97
Duca
Duke
spo - sa.
- pra - no.
A me che im - por - ta?
What would it mat - ter?
(piano)
(softly)
Bor.
Non v'o-da il con - te,o Du - ca...
Dir-lo ad al - tra ei po -
Don't let her hus - band hear you...
He might tell all the
(Orchestra)
pp
p
102
Duca
Duke
Né sven - tu - ra per me cer - to sa - ri -
And sup - po - sing he does why should I fear
Bor.
- tri - a...
o - thers...
D grade Hand of crossing bar kisses at and sends her spinning away
Allegretto (♩. = 80)
107
Duca
Duke
- a.
it?
Allegretto (♩. = 80)
[Archi]
pp


112
con eleganza
Duca
Duke
Que-sta o 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,
another girl sidles up to him from Rt
she clearly adores him
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.
He sends her off


Crowd
Guitars around
Mentna, Woman
Closest TV
Little Knee bends
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 - - -
con brio
Duke arms around Z Jr.
132
Duca
Duke
- 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.
mf
[Tutti]
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
indicates Husband
172
Duca
Duke
- ro - re, de-gli a - man - ti le sma - nie de -
jea - lous, for an eve - ning his fair wife I
To count cepano



* 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

(Archi sul palco)
(String orchestra on stage)

(p)

Duca
198 *Duke*

il Duca va ad incontrare la Contessa di Ceprano e le dice con molta galanteria
The Duke goes up to the Countess of Ceprano and says to her very gallantly
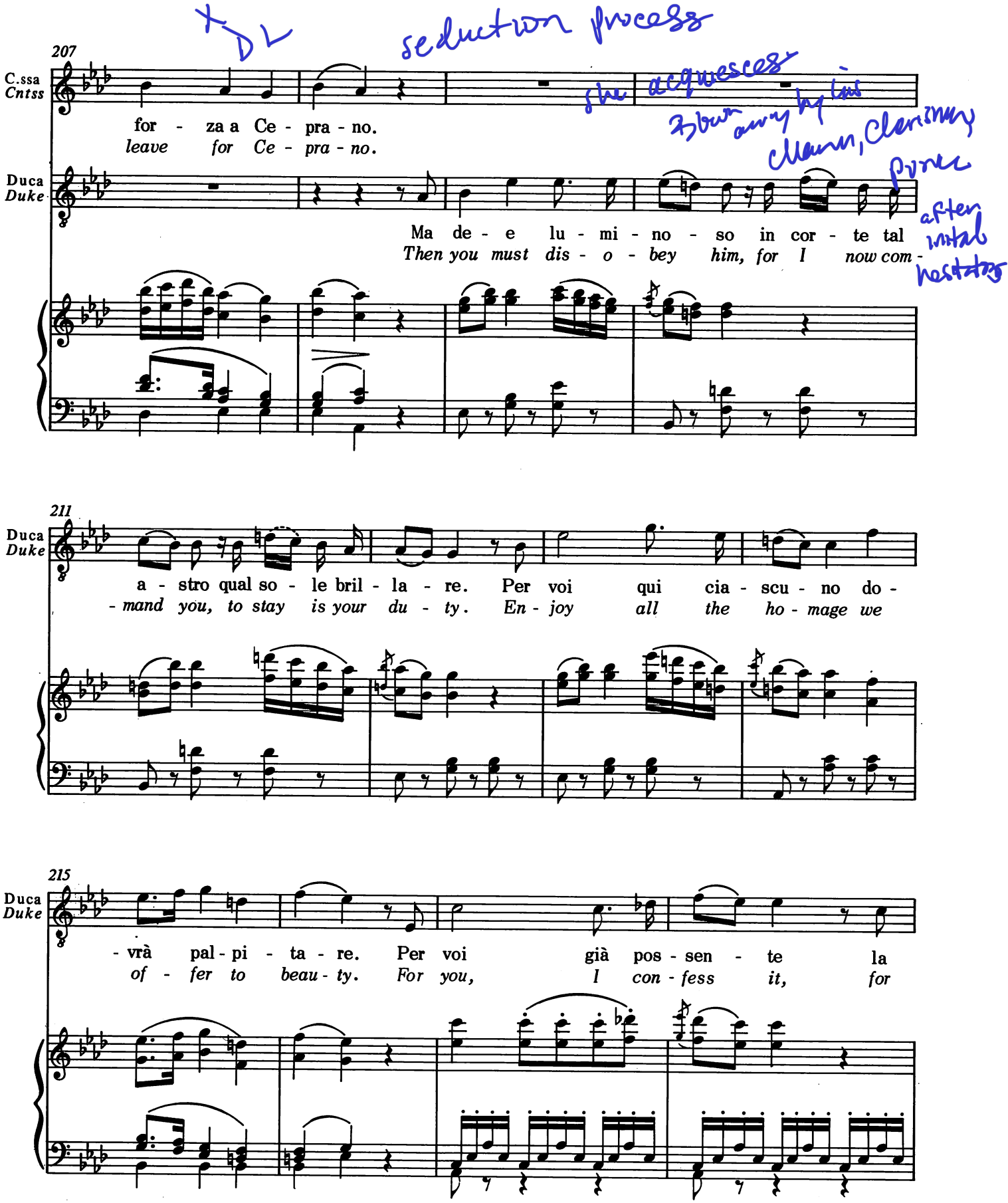
Par-
You're
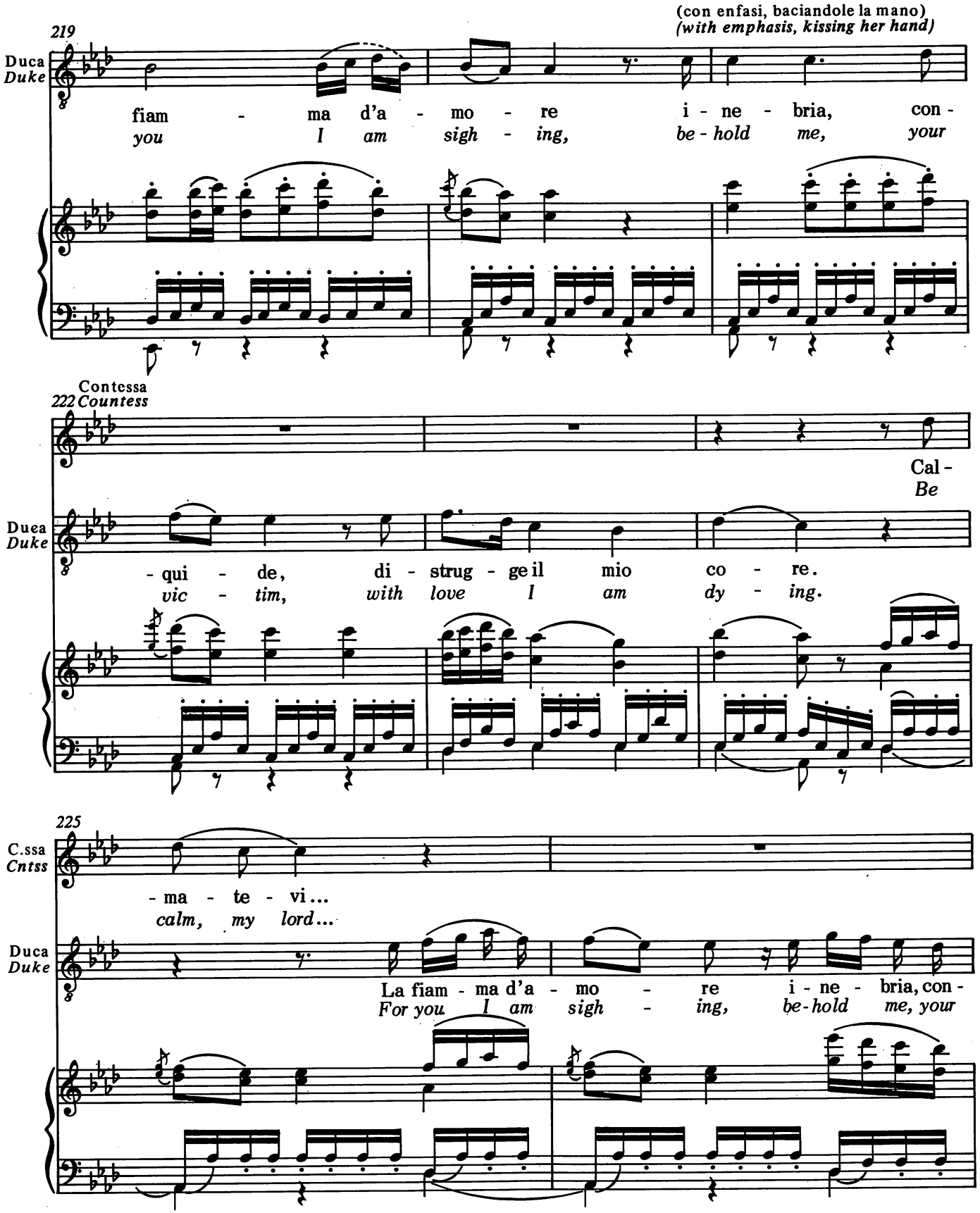
Contessa di Ceprano
203 *Countess of Ceprano*

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

Duca
Duke

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


207
C.ssa
Cntss
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


(con enfasi, baciandole la mano)
(with emphasis, kissing her hand)
219
Duca
Duke
fiam - ma d'a - mo - re i - ne - bria, con -
you I am sigh - ing, be - hold me, your
Contessa
222 Countess
Duca
Duke
- qui - de, di - strug - ge il mio co - re.
vic - tim, with love I am dy - ing.
Cal -
Be
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

227

C.ssa *Cntss*

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

Duca *Duke*

- 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 -

229

C.ssa *Cntss*

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

Duca *Duke*

- 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

D.C. EXIT UP L

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

Ceprano sees them go

231

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
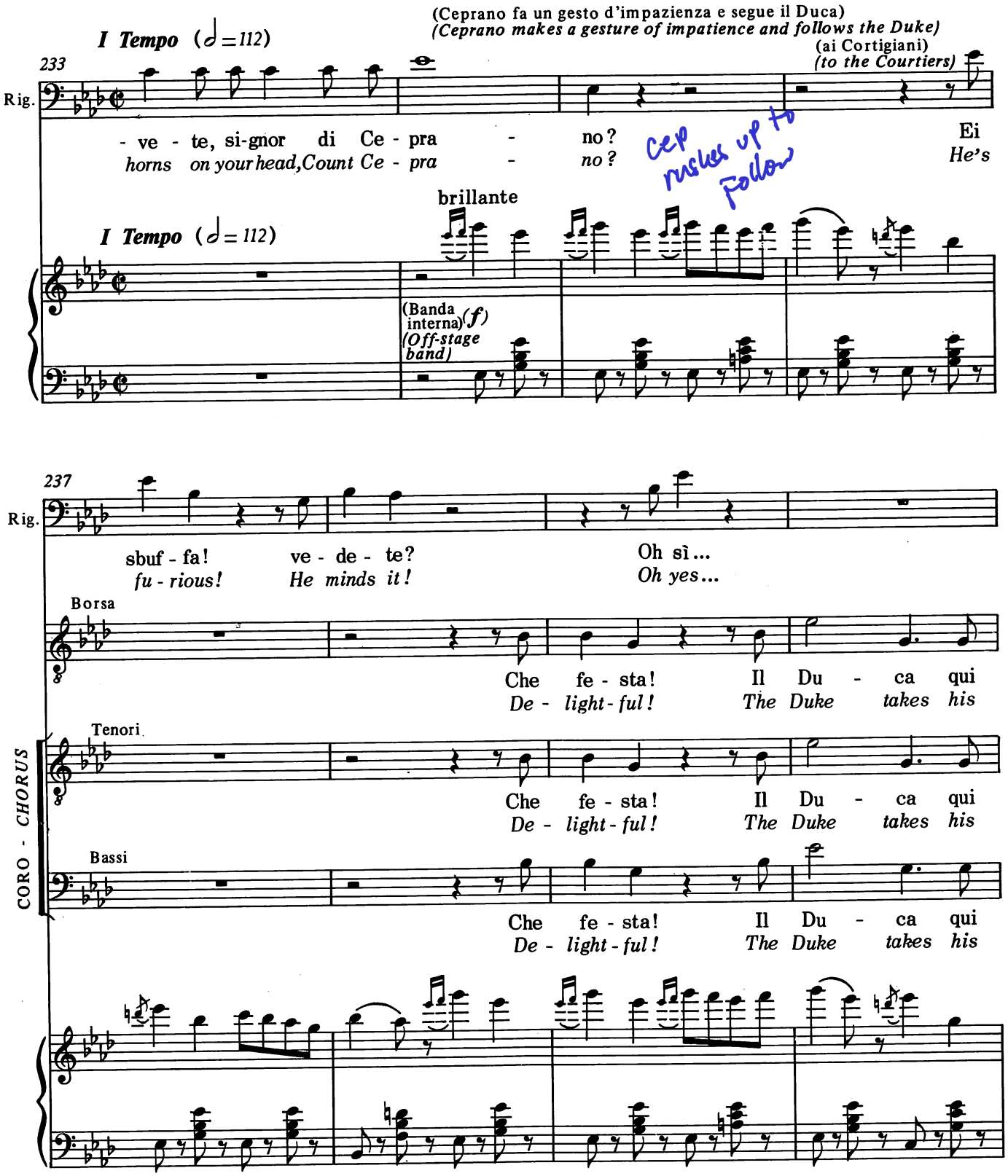
Rigoletto

3
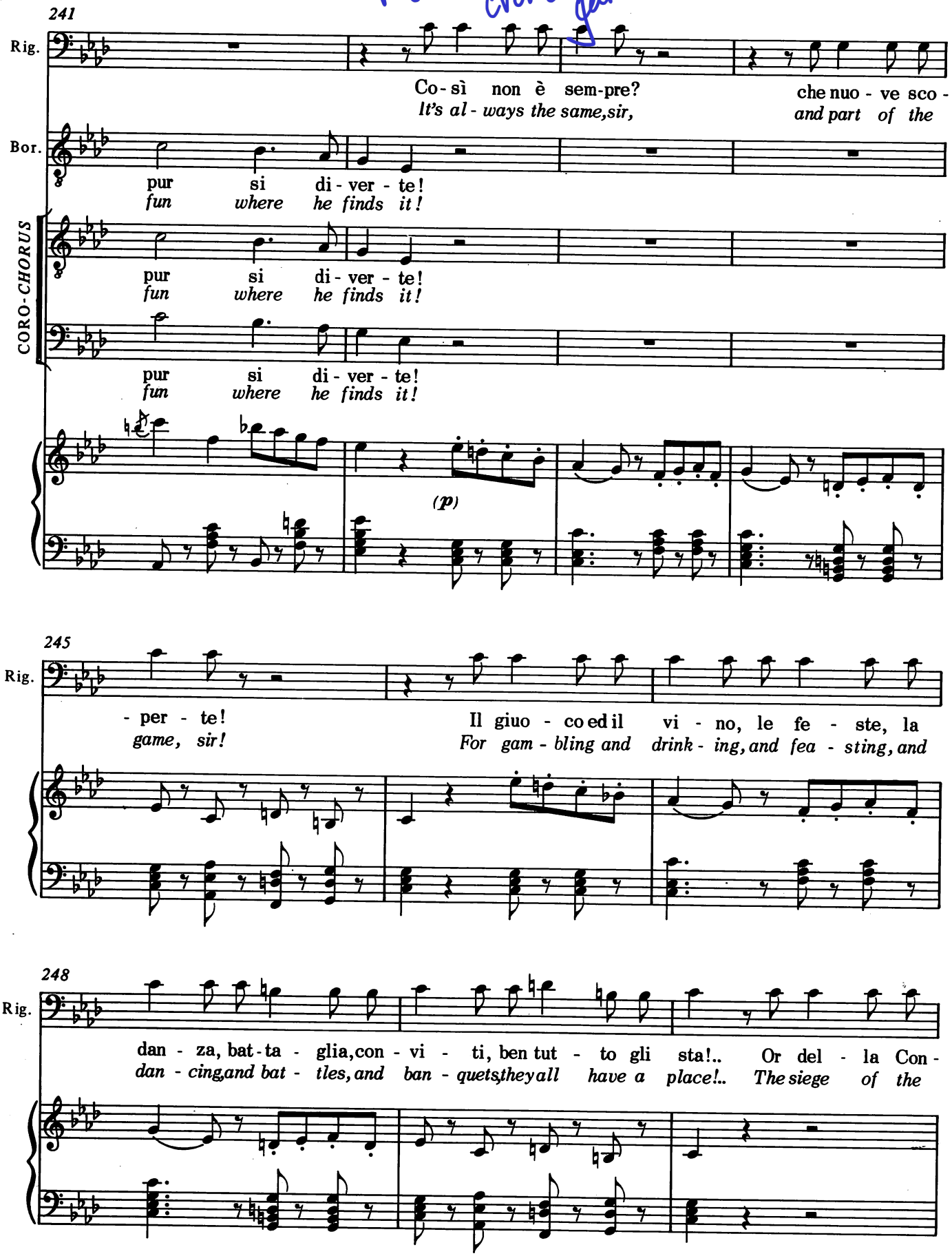
In te - sta che a -
And could there be
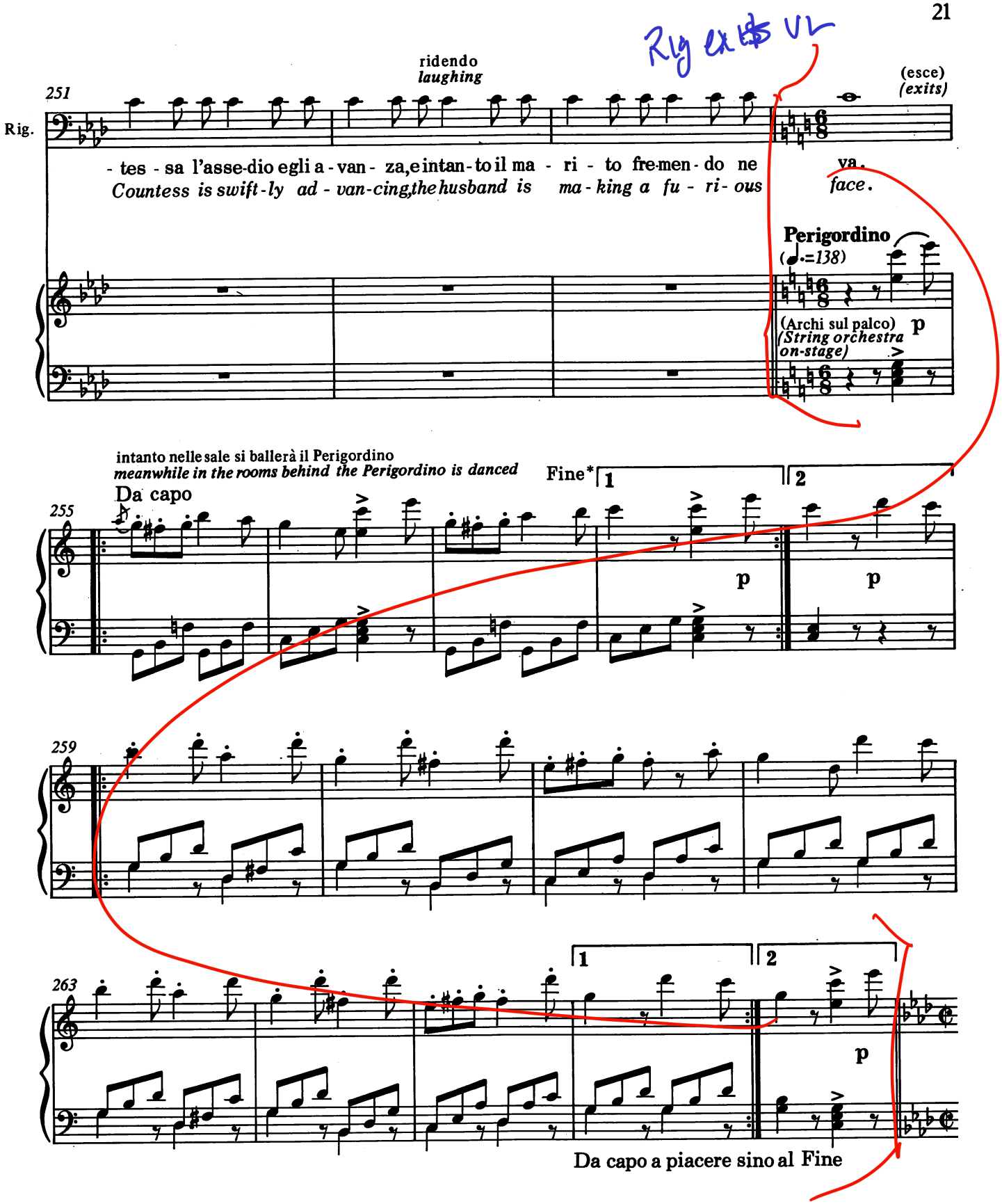
(SCENA III: Detti e Rigoletto che s'incontra nel signor di Ceprano; poi Cortigiani)

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



Rig DC crowd gathers





* 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 battere 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.

(SCENA IV: Detti e Marullo premuroso)

(SCENE IV: The preceding and Marullo excitedly)

From House L or SR

I Tempo (♩ = 112)

entra Marullo premuroso
Marullo enters excitedly

267

ff (Banda)

273 Borsa

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

Marullo

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

CORO-CHORUS

Tenori

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

Bassi

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

mf

277

Bor.

- la - te! Nar - ra - te! nar -
tell us! Let's hear it! let's
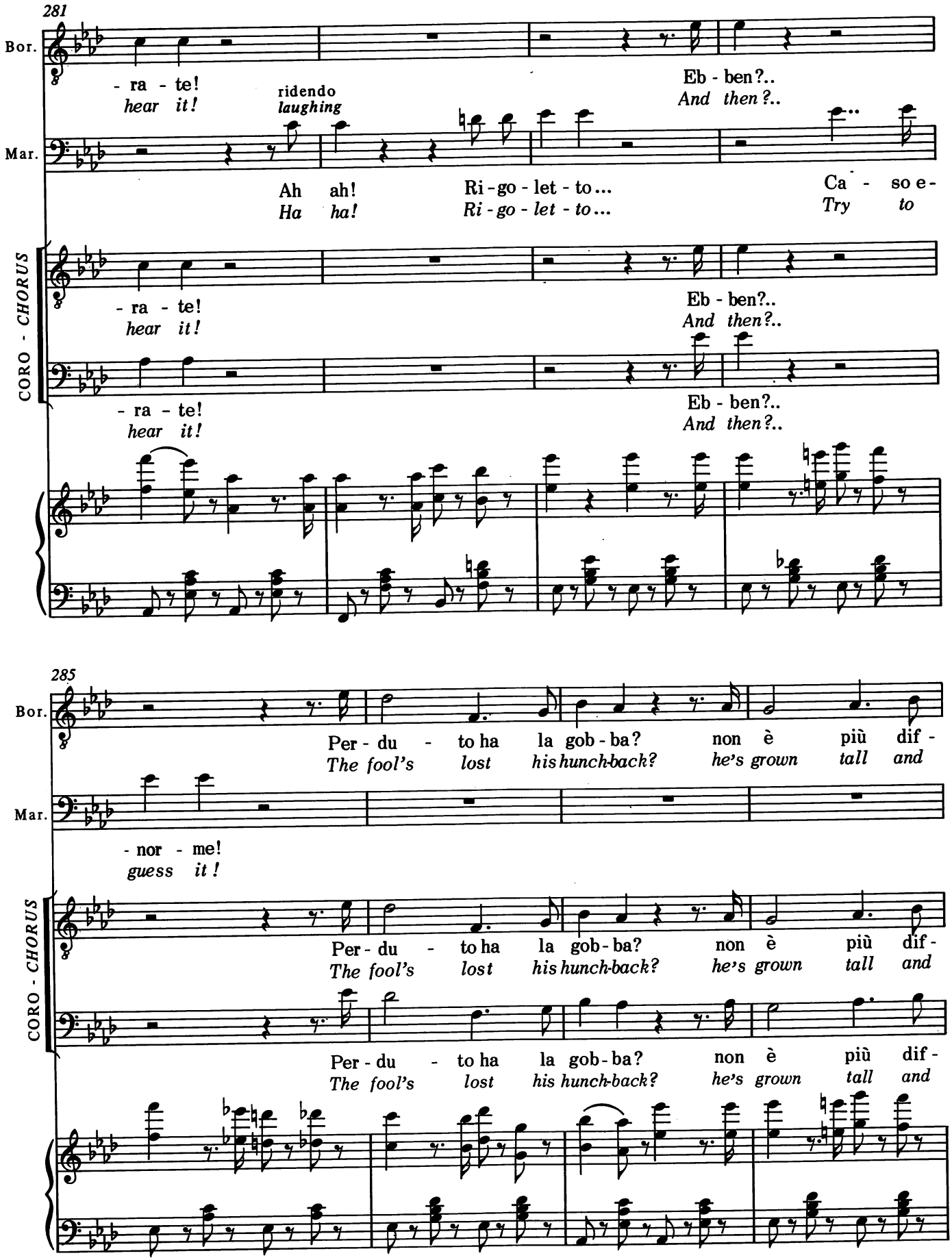
Mar.
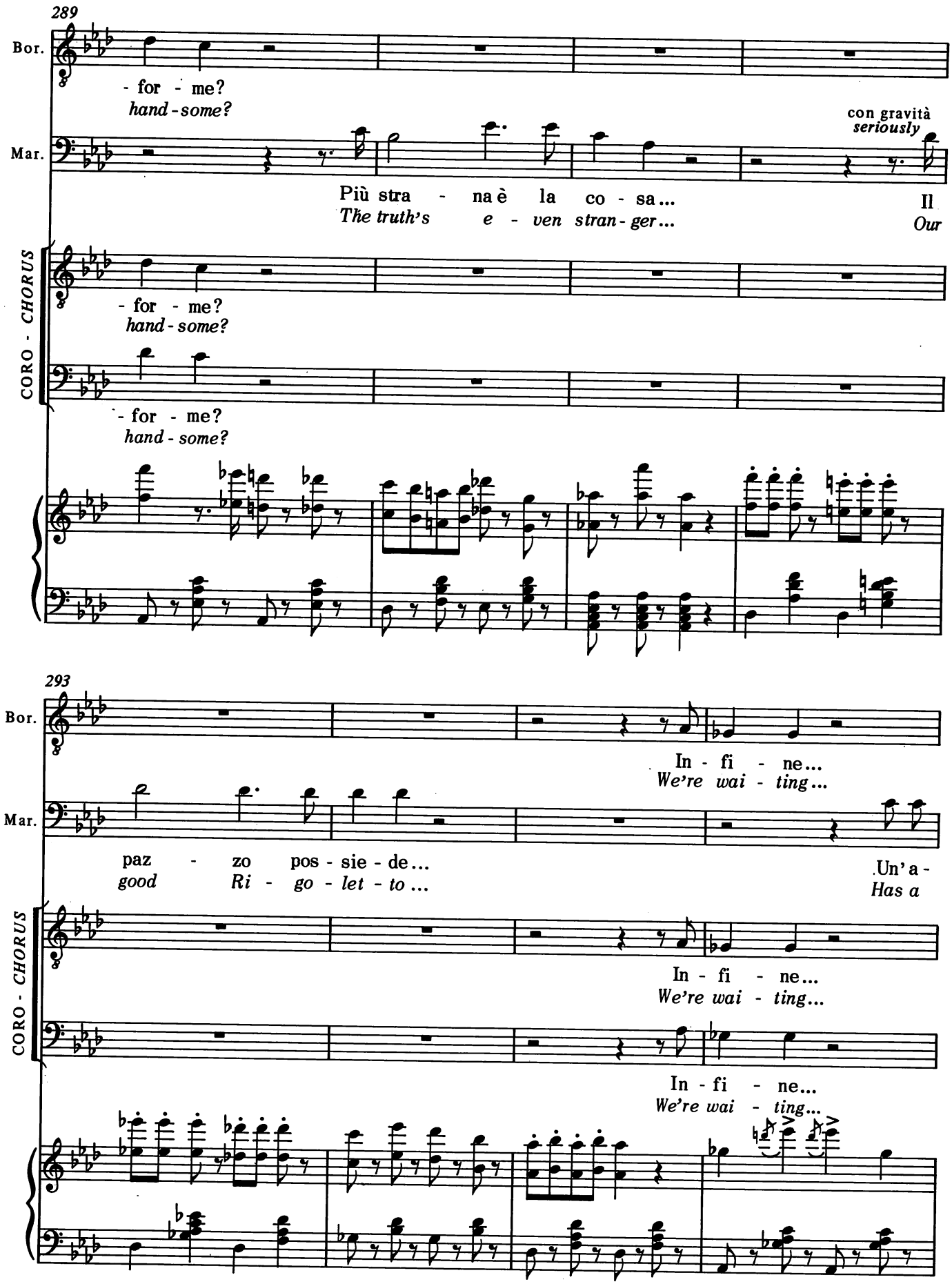
Stu - pir - ne do - vre - te...
You'll ne - ver be - lieve me...
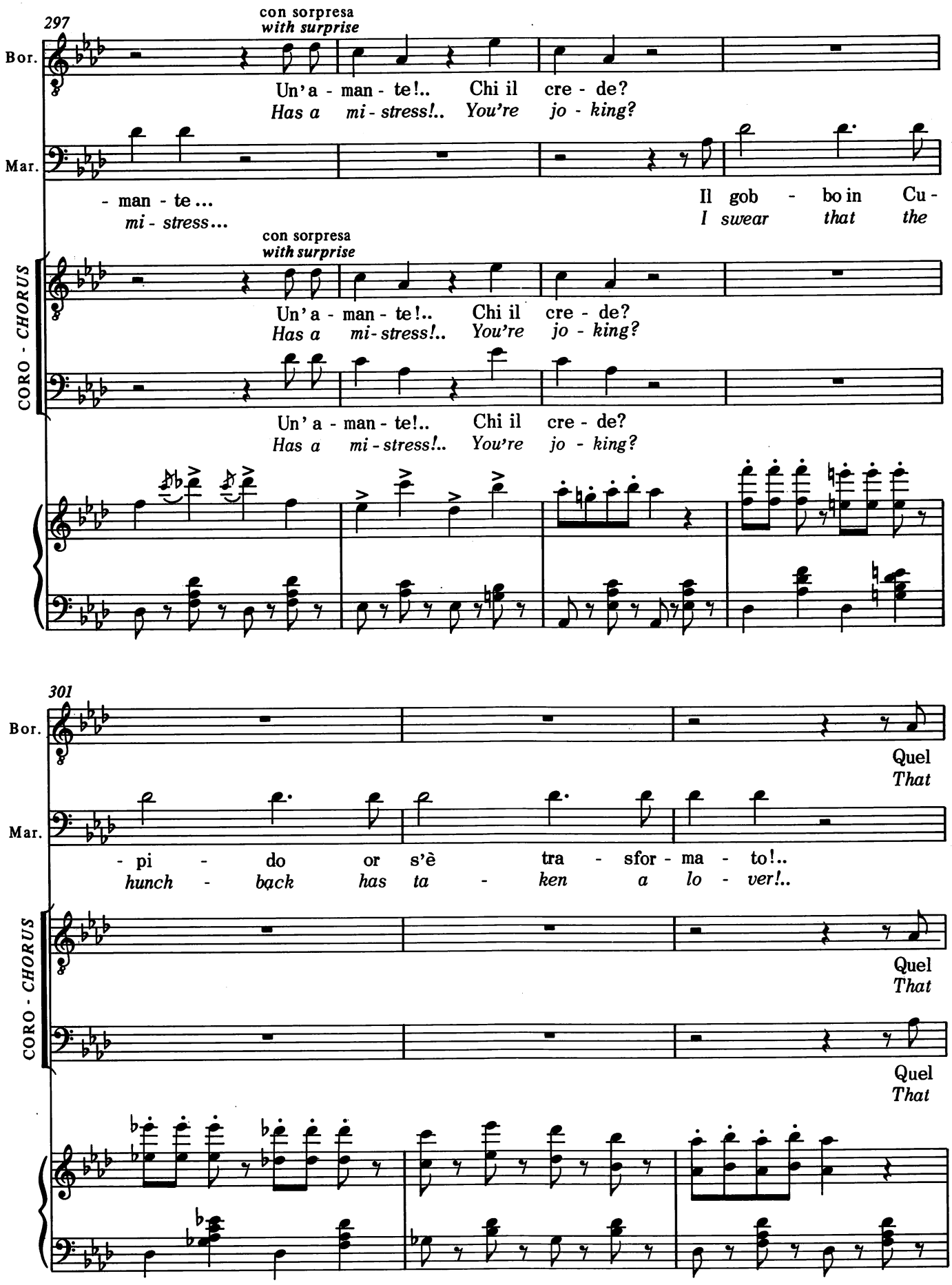
CORO-CHORUS
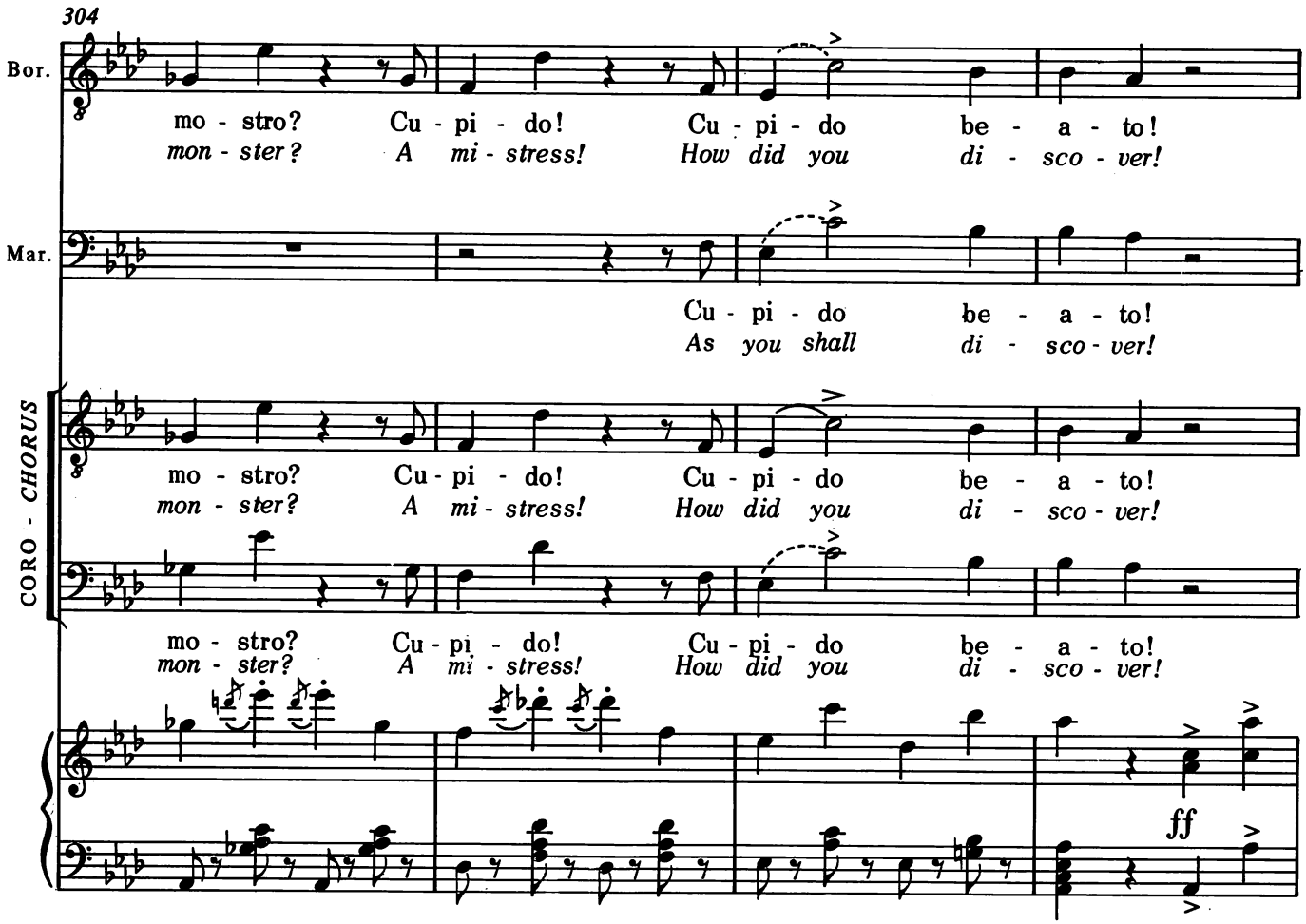
- la - te! Nar - ra - te! nar -
tell us! Let's hear it! let's

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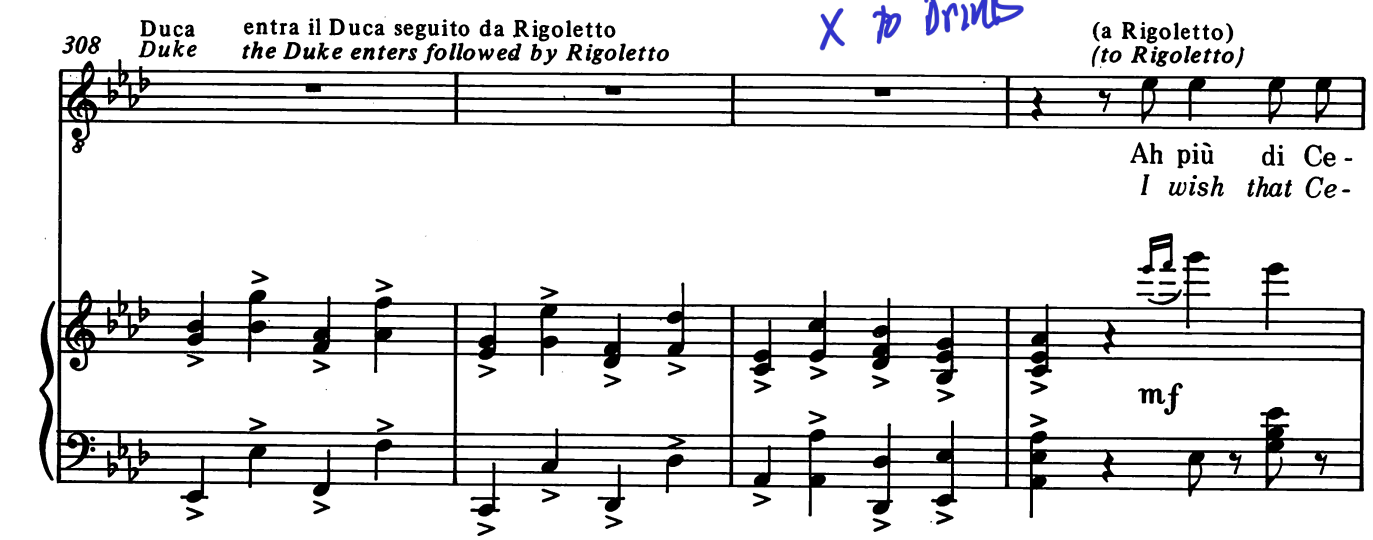

281
Bor.
- ra - te!
hear it!
ridendo
laughing
Eb - ben?..
And then?..
Mar.
Ah ah!
Ha ha!
Ri - go - let - to...
Ri - go - let - to...
Ca - so e -
Try to
CORO - CHORUS
- ra - te!
hear it!
Eb - ben?..
And then?..
- ra - te!
hear it!
Eb - ben?..
And then?..
285
Bor.
Per - du - to ha la gob - ba? non è più 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
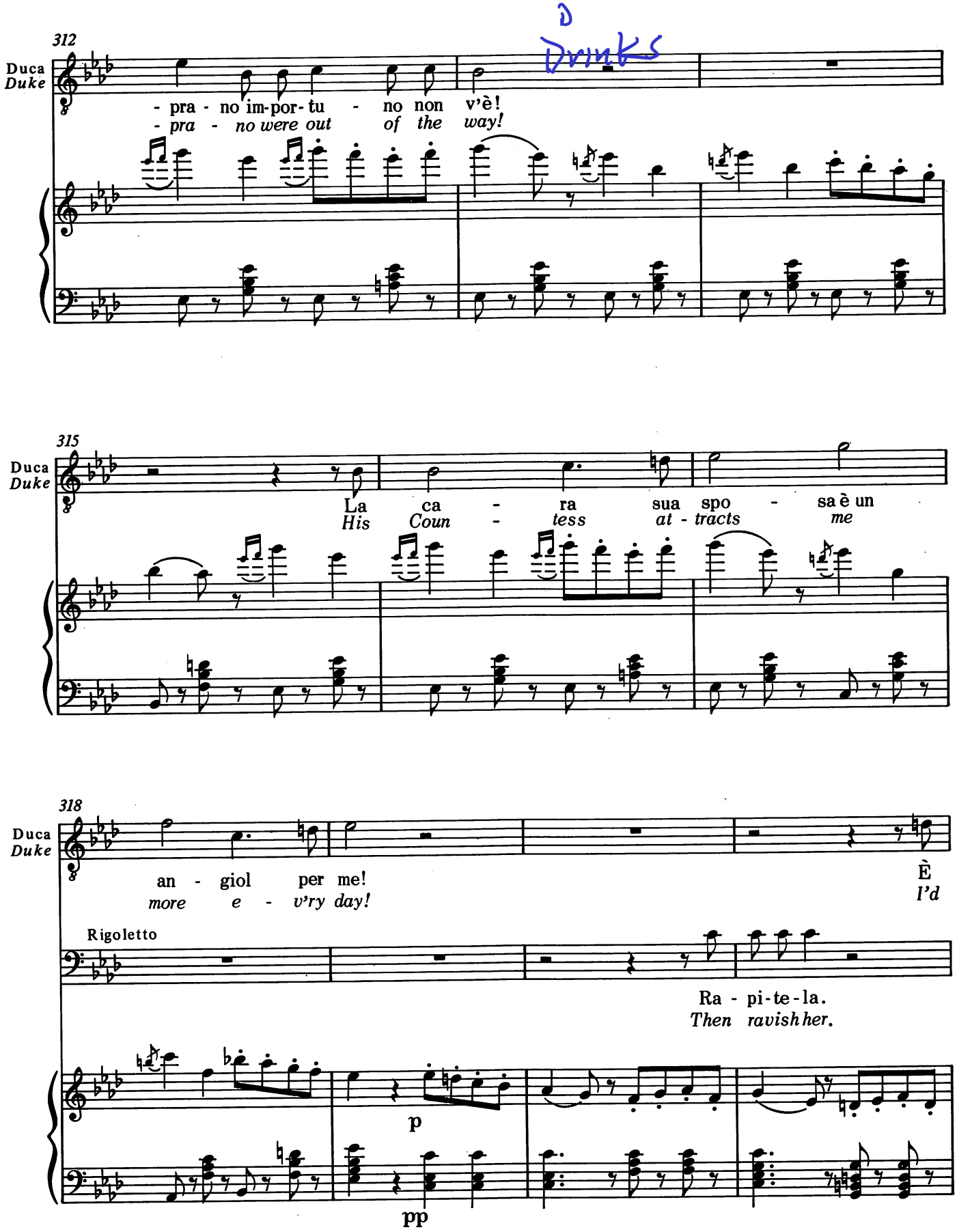

289
Bor.
- for - me?
hand - some?
con gravità
seriously
Mar.
Più stra - na è la co - sa...
The truth's e - ven stran - ger...
Il
Our
CORO - CHORUS
- for - me?
hand - some?
- for - me?
hand - some?
293
Bor.
In - fi - ne...
We're wai - ting...
Mar.
paz - zo pos - sie - de...
good Ri - go - let - to...
Un' a -
Has a
CORO - CHORUS
In - fi - ne...
We're wai - ting...
In - fi - ne...
We're wai - ting...
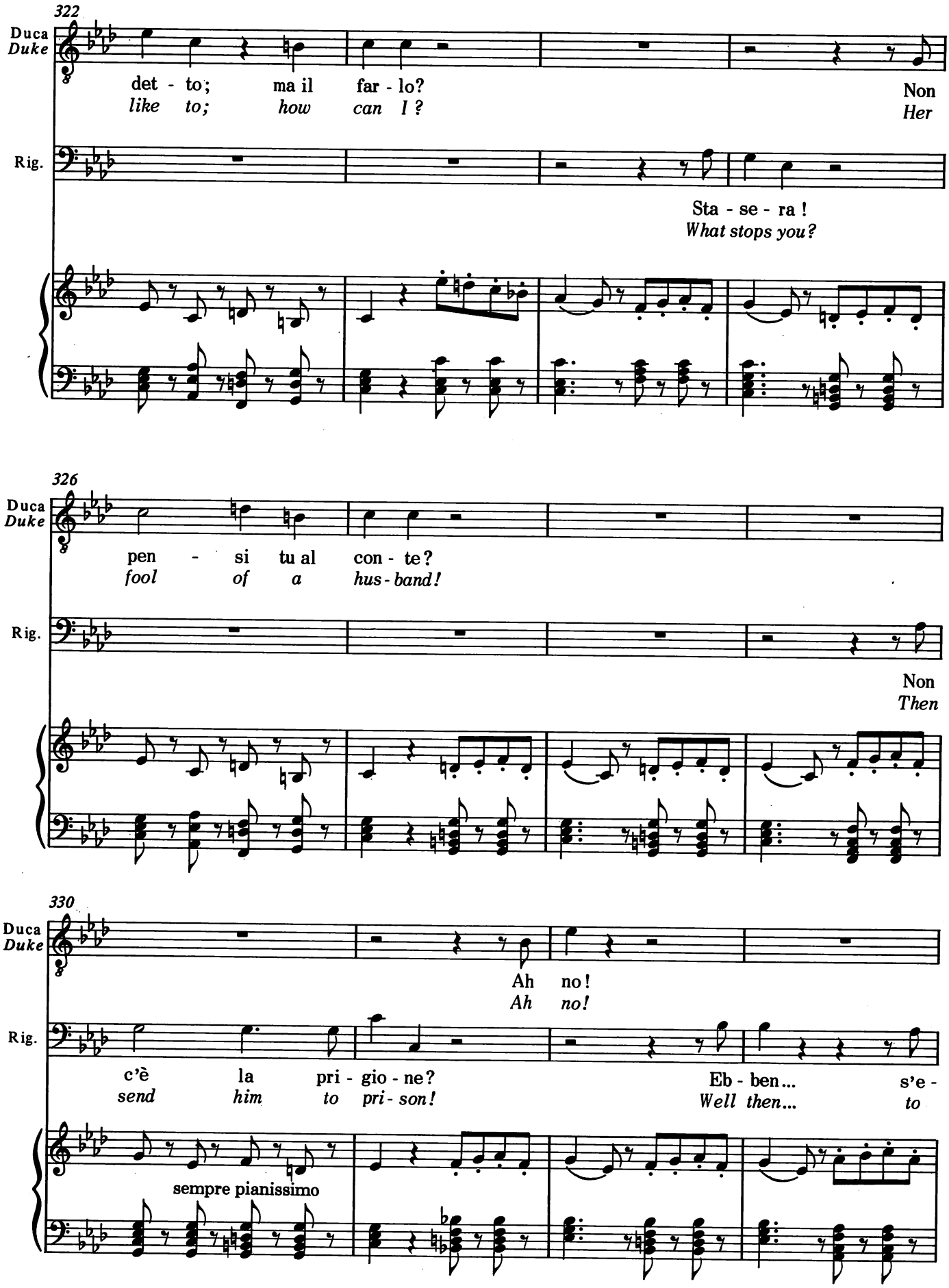

297
con sorpresa
with surprise
Bor.
Un' a - man - te!.. Chi il cre - de?
Has a mi - stress!.. You're jo - king?
Mar.
- man - te...
mi - stress...
Il gob - bo in Cu -
I swear that the
CORO - CHORUS
con sorpresa
with surprise
Un' a - man - te!.. Chi il cre - de?
Has a mi - stress!.. You're jo - king?
Un' 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
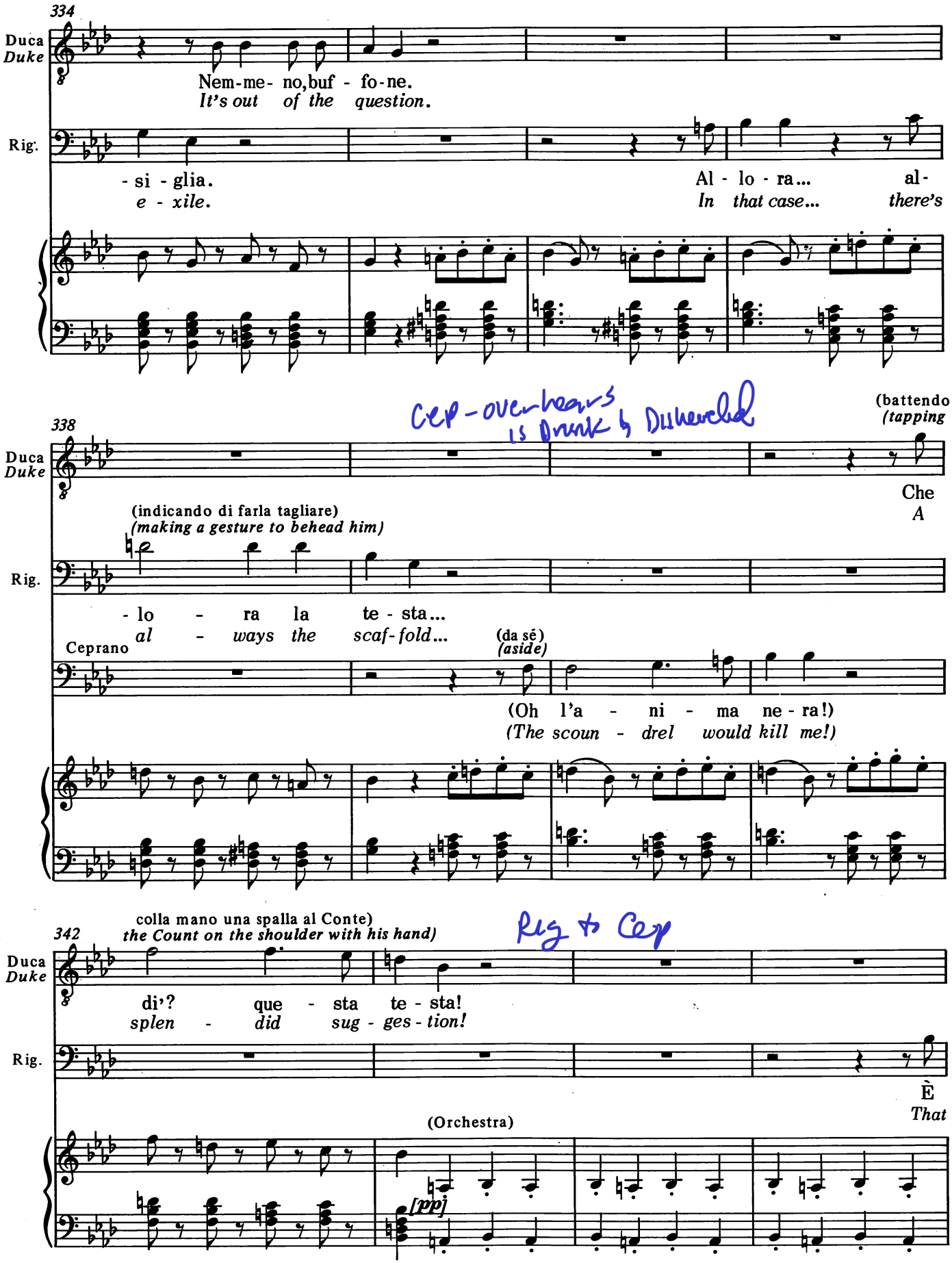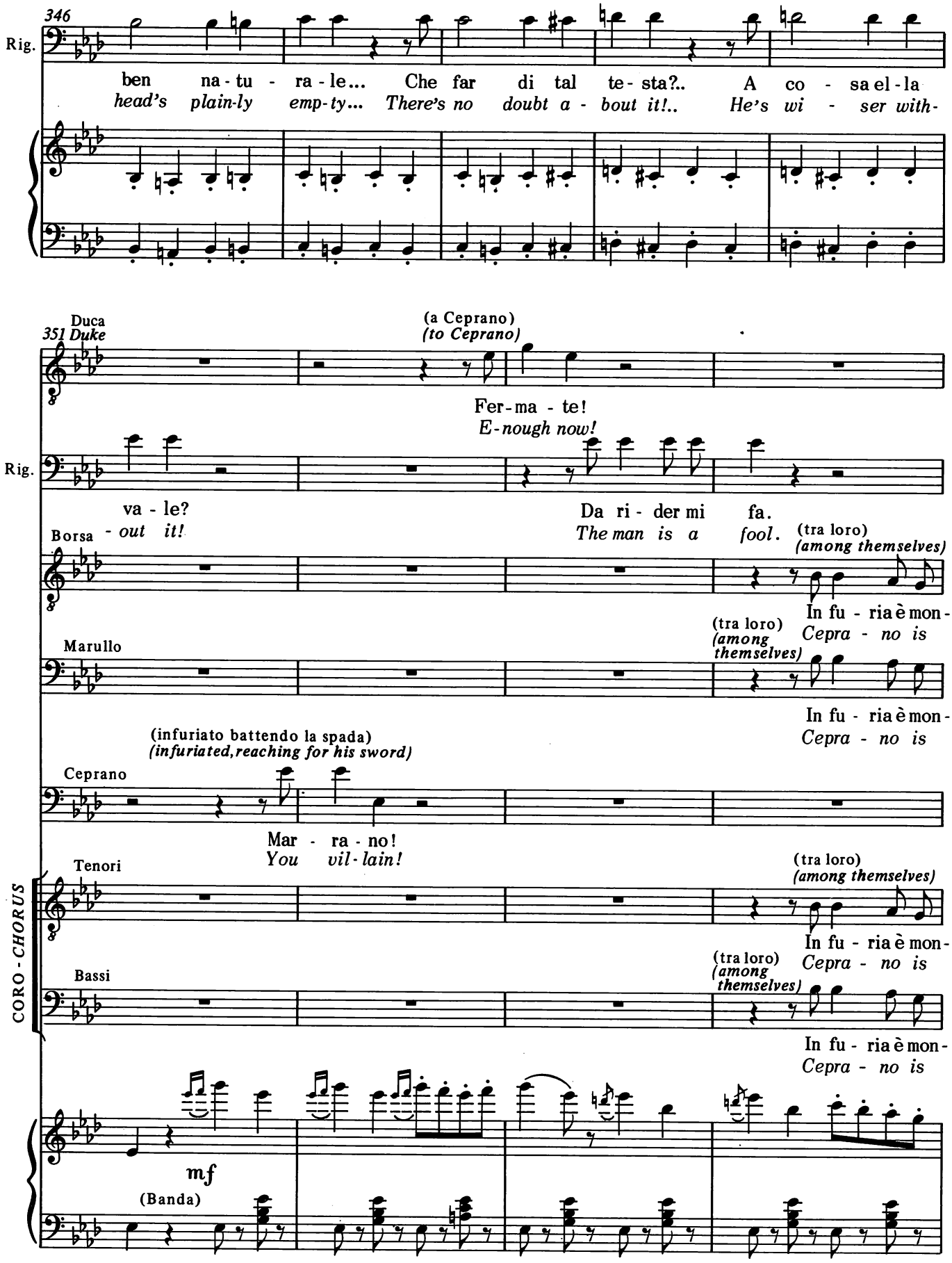


(SCENA V: Detti ed il Duca seguito da Rigoletto, poi da Ceprano)
(SCENE V: The preceding and the Duke followed by Rigoletto, then by Ceprano)
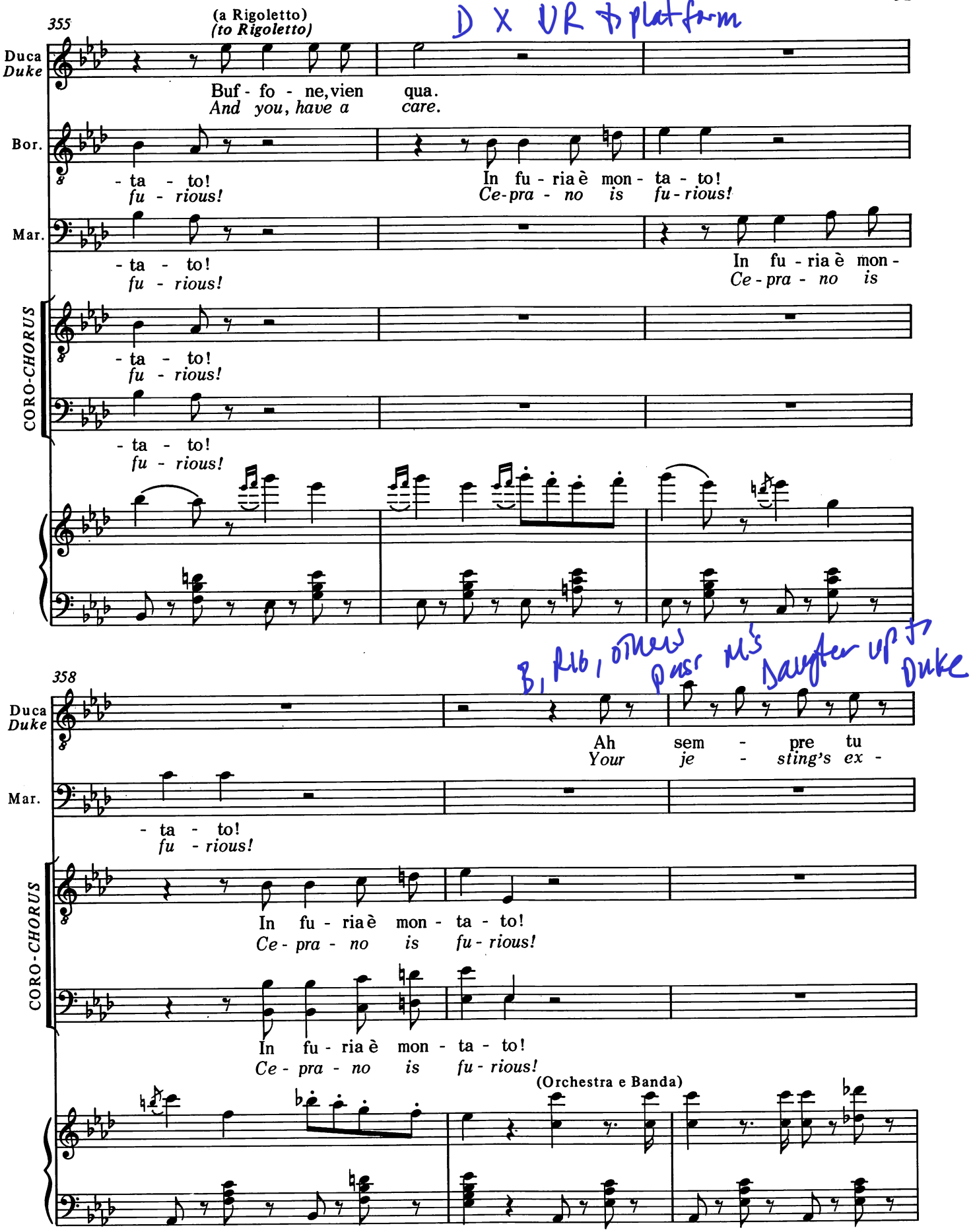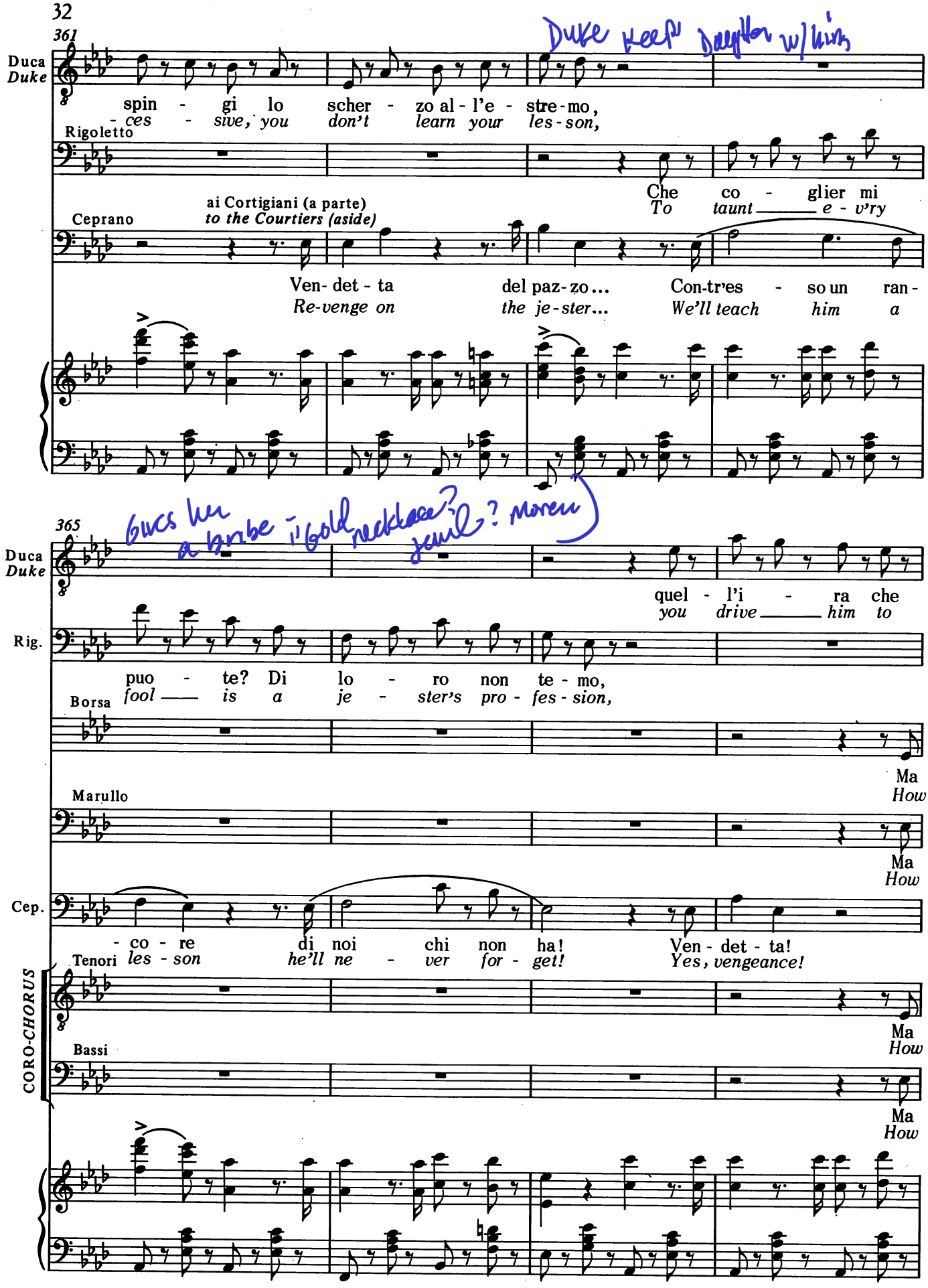



312
Duca
Duke
- pra - no im-por-tu - no non v'è!
- pra - no were out of the way!
315
Duca
Duke
La ca - ra sua spo - sa è un
His Coun - tess at - tracts me
318
Duca
Duke
an - giol per me!
more e - v'ry day!
È
I'd
Rigoletto
Ra - pi-te-la.
Then ravish her.
p
pp
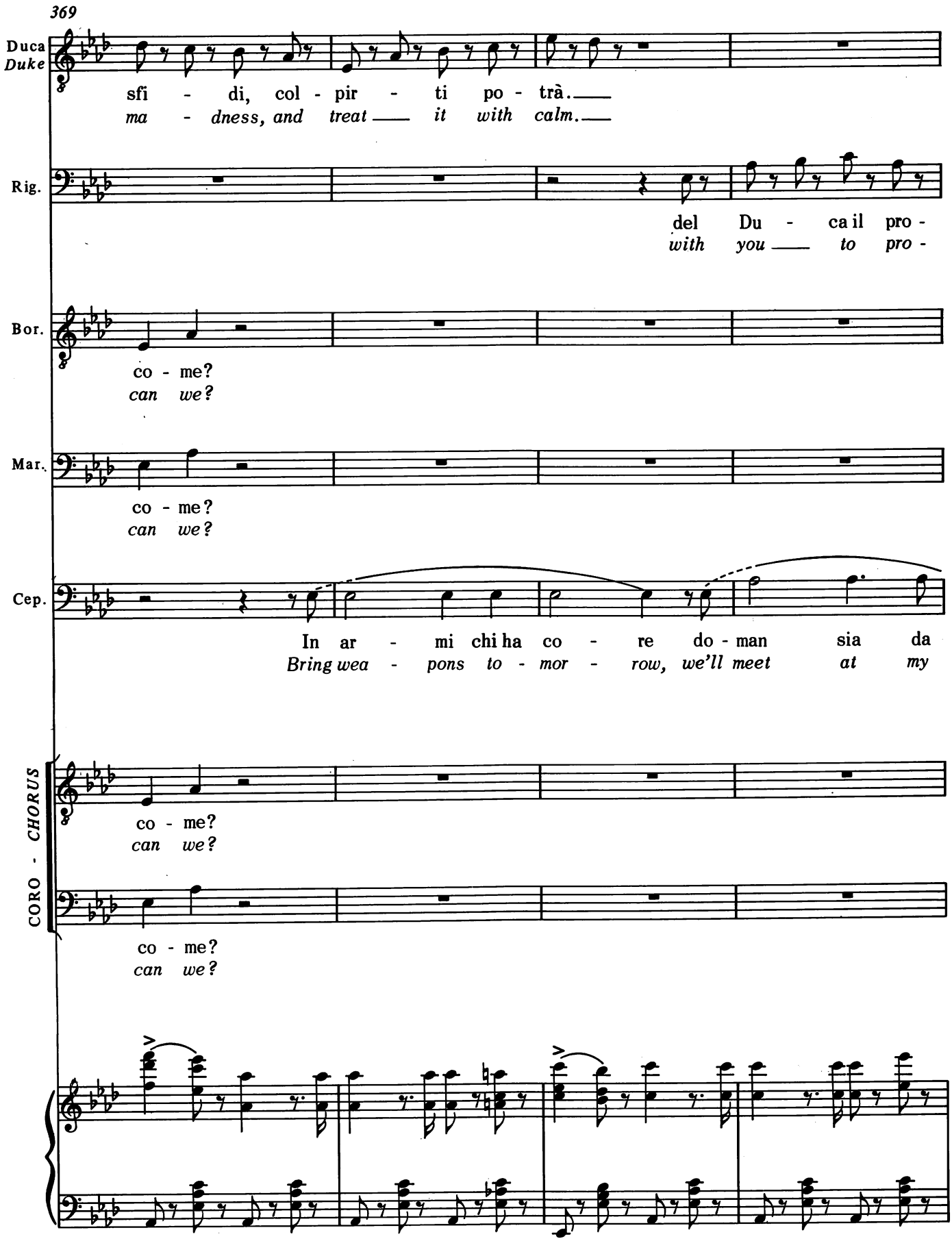

322
Duca
Duke
det - to; ma il far - lo?
like to; how can I ?
Non
Her
Rig.
Sta - se - ra !
What stops you?
326
Duca
Duke
pen - si tu al con - te?
fool of a hus - band!
Rig.
Non
Then
330
Duca
Duke
Ah no!
Ah no!
Rig.
c'è la pri - gio - ne?
send him to pri - son!
Eb - ben... s'e -
Well then... to
sempre pianissimo
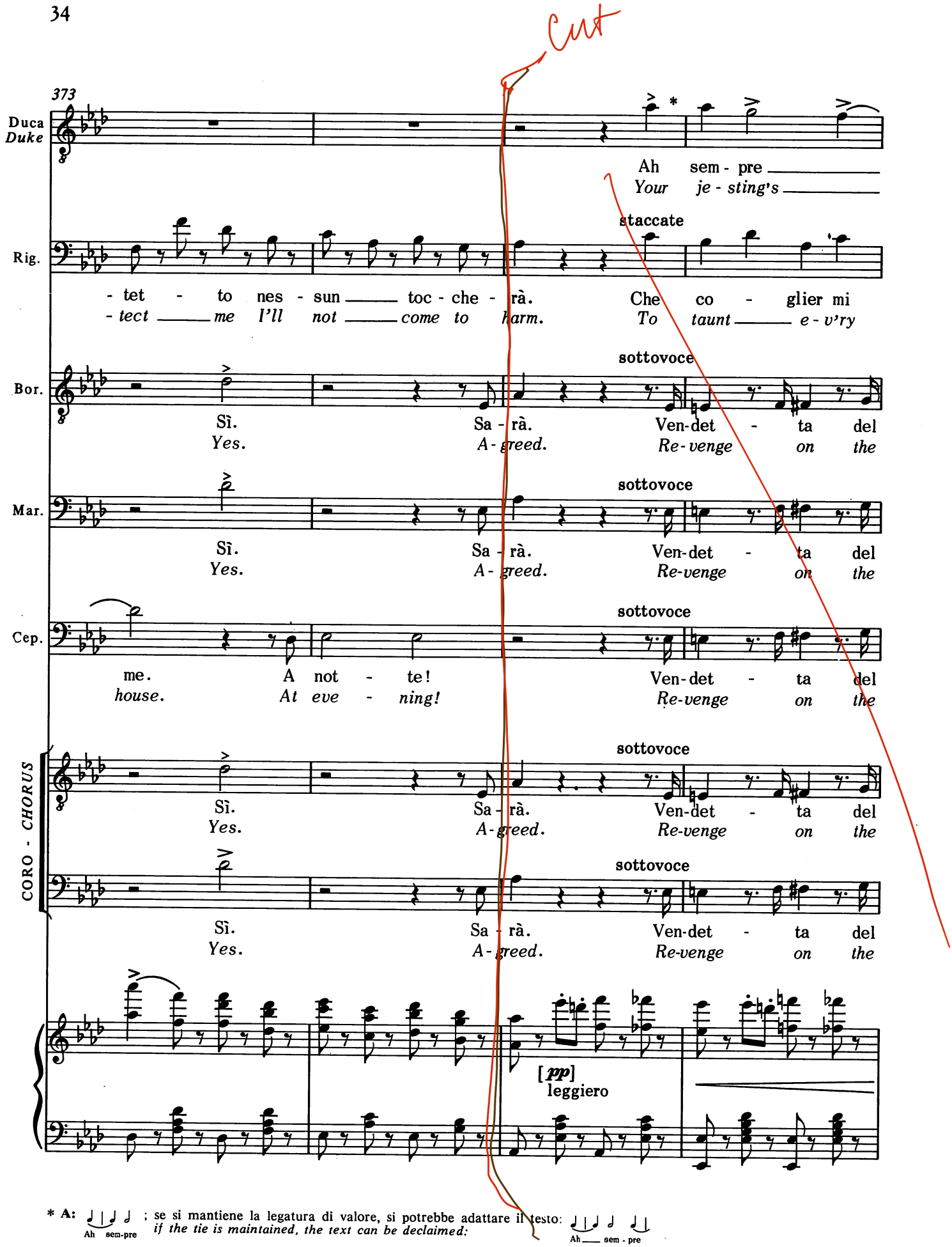

334
Duca
Duke
Nem-me- no, buf - fo-ne.
It's out of the question.
Rig.
- si - glia.
e - xile.
Al - lo - ra... al-
In that case... there's
Cep - overhears is Drunk & Disheveled
338
Duca
Duke
(battendo
(tapping
Che
A
(indicando di farla tagliare)
(making a gesture to behead him)
Rig.
- lo - ra la te - sta...
al - ways the scaf-fold...
Ceprano
(da sé)
(aside)
(Oh l'a - ni - ma ne - ra!)
(The scoun - drel would kill me!)
342
colla mano una spalla al Conte)
the Count on the shoulder with his hand)
Rig to Cep
Duca
Duke
di'? que - sta te - sta!
splen - did sug - ges - tion!
Rig.
È
That
(Orchestra)
[ppp]


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-
Duca
351 Duke
(a Ceprano)
(to Ceprano)
Fer-ma - te!
E-nough now!
Rig.
va - le?
- out it!
Da ri - der mi fa.
The man is a fool.
Borsa
(tra loro)
(among themselves)
In fu - ria è mon -
Cepra - no is
Marullo
(tra loro)
(among themselves)
In fu - ria è mon -
Cepra - no is
(infuriato battendo la spada)
(infuriated, reaching for his sword)
Ceprano
Mar - ra - no!
You vil - lain!
Tenori
(tra loro)
(among themselves)
In fu - ria è mon -
Cepra - no is
Bassi
(tra loro)
(among themselves)
In fu - ria è mon -
Cepra - no is
CORO - CHORUS
mf
(Banda)

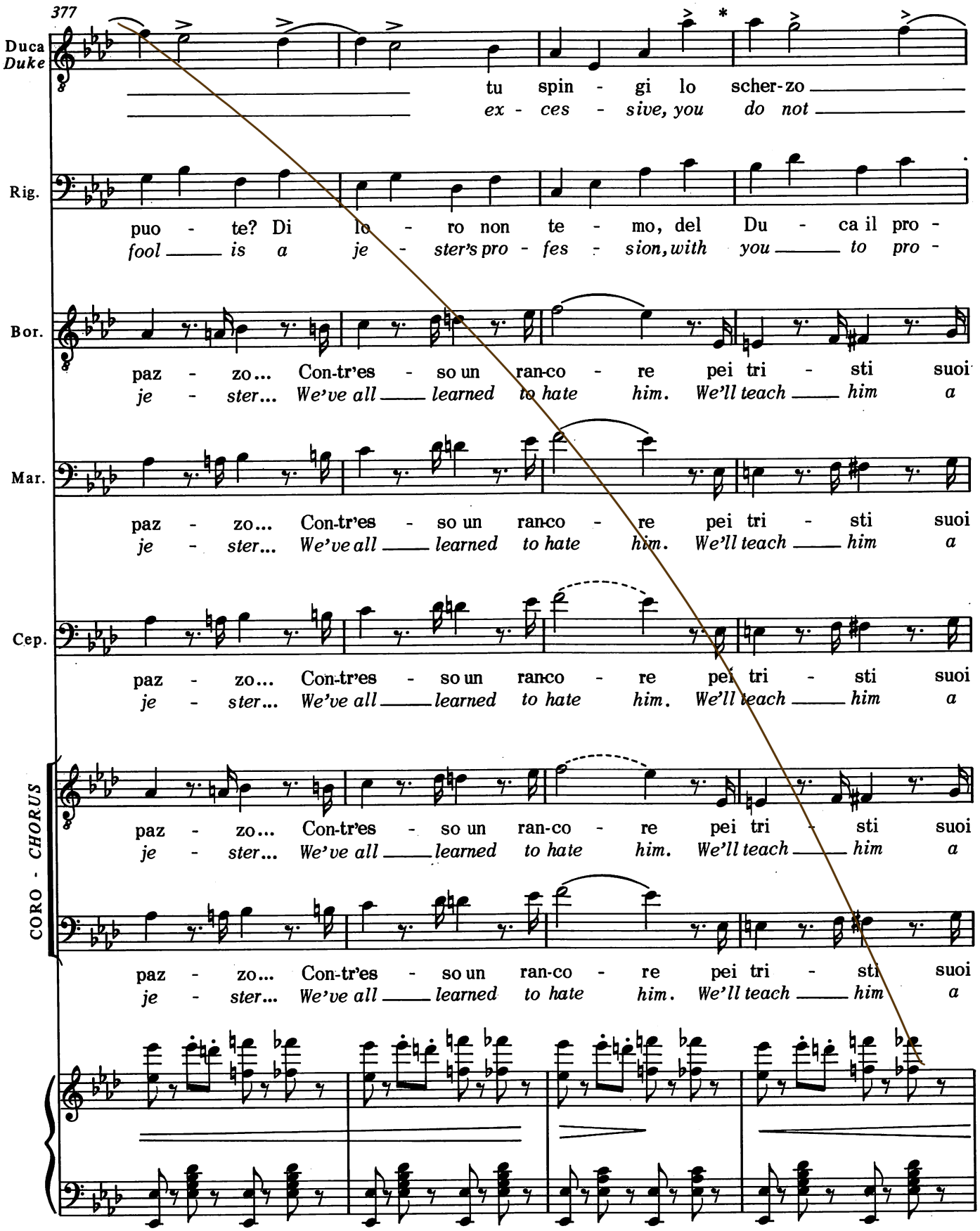

355
(a Rigoletto)
(to Rigoletto)
Duca
Duke
Buf - fo - ne, vien qua.
And you, have a care.
Bor.
- ta - to!
fu - rious!
In fu - ria è mon - ta - to!
Ce-pra - no is fu-rious!
Mar.
- ta - to!
fu - rious!
In fu - ria è mon -
Ce - pra - no is
CORO-CHORUS
- ta - to!
fu - rious!
- ta - to!
fu - rious!
358
Duca
Duke
Ah sem - pre tu
Your je - sting's ex -
Mar.
- ta - to!
fu - rious!
CORO-CHORUS
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)


361
Duca
Duke
spin - gi lo scher - zo al - l'e - stre-mo,
- ces - sive, you don't learn your les-son,
Rigoletto
Che co - glier mi
To taunt e - v'ry
ai Cortigiani (a parte)
to the Courtiers (aside)
Ceprano
Ven- det - ta del paz-zo... Con-tr'es - so un ran-
Re-venge on the je-ster... We'll teach him a
365
Duca
Duke
quel - l'i - ra che
you drive him to
Rig.
puo - te? Di lo - ro non te - mo,
fool is a je - ster's pro - fes - sion,
Borsa
Ma
How
Marullo
Ma
How
Cep.
- co - re di noi chi non ha! Ven - det - ta!
les - son he'll ne - ver for - get! Yes, vengeance!
Tenori
Ma
How
CORO-CHORUS
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?

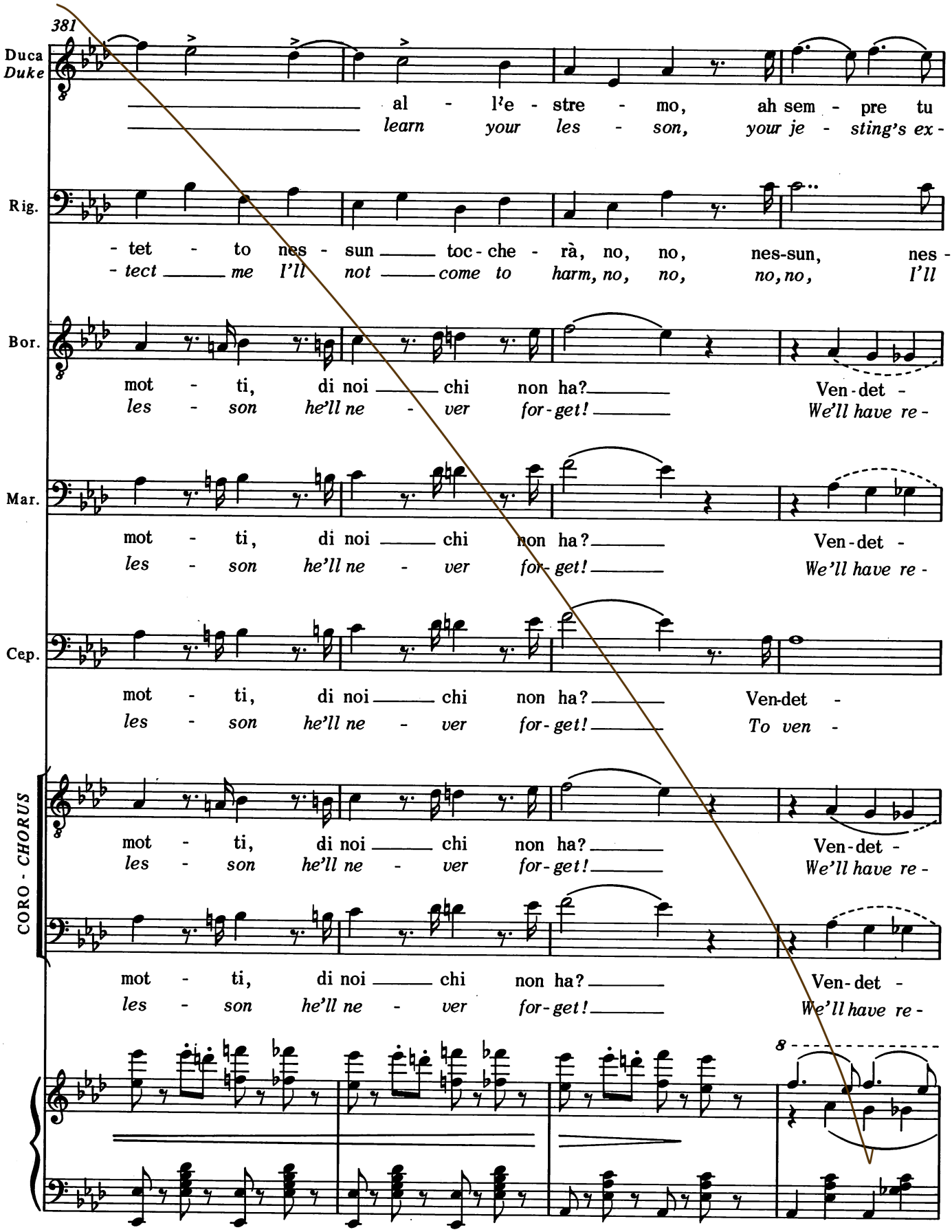


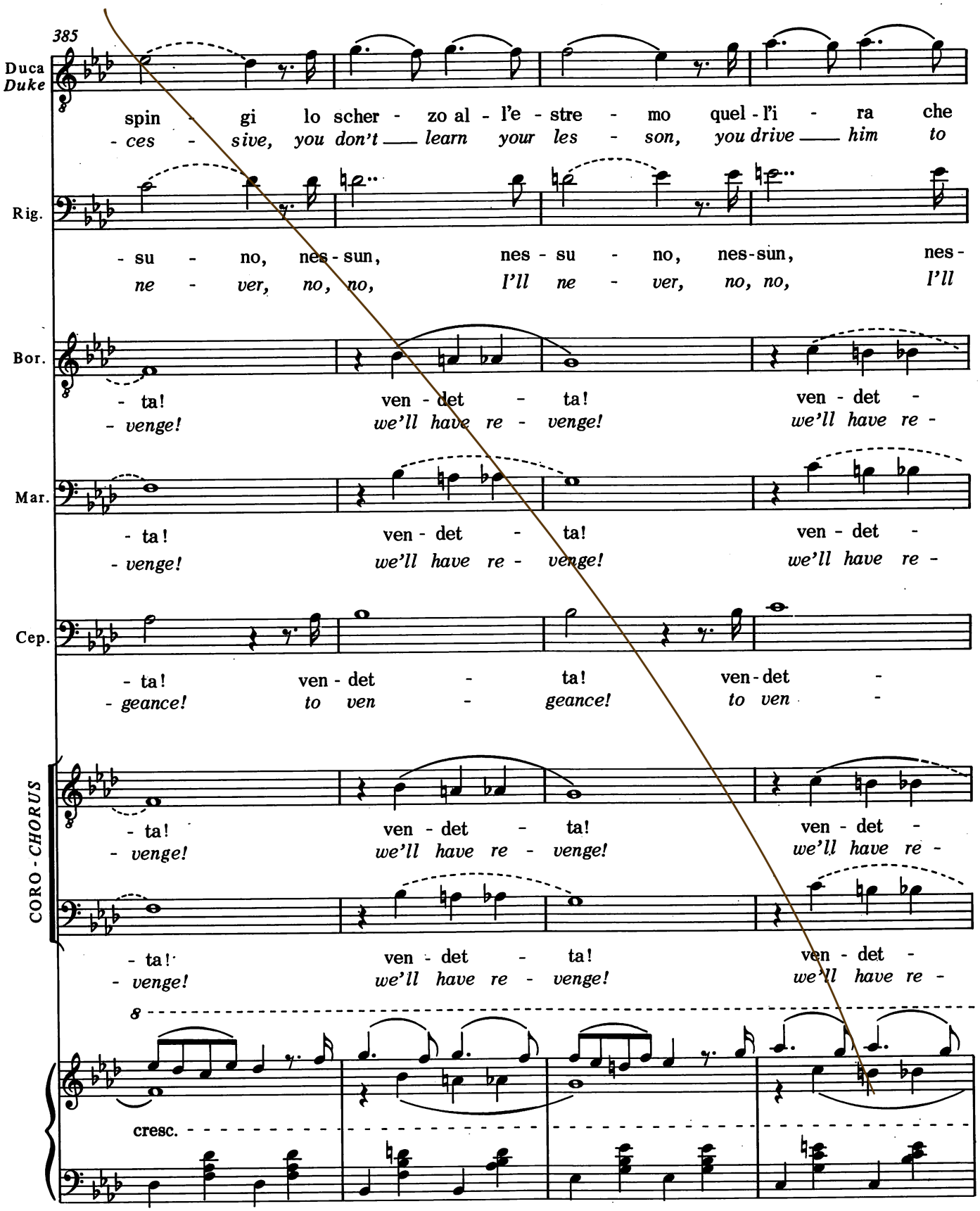
* **A:** Ah sem-pre ; se si mantiene la legatura di valore, si potrebbe adattare il testo: Ah sem - pre
if the tie is maintained, the text can be declaimed:
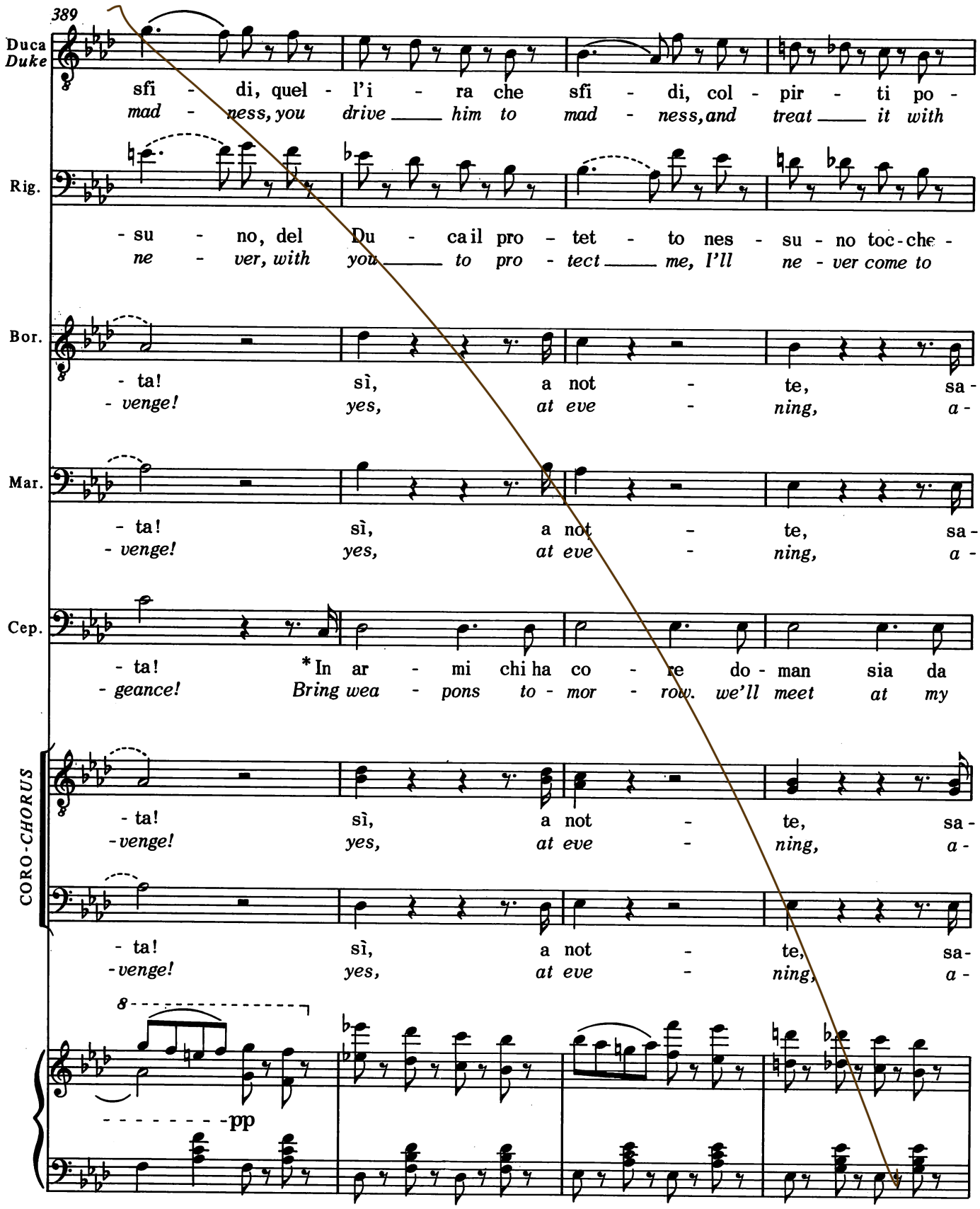


* A: lo scher-zo all'e-

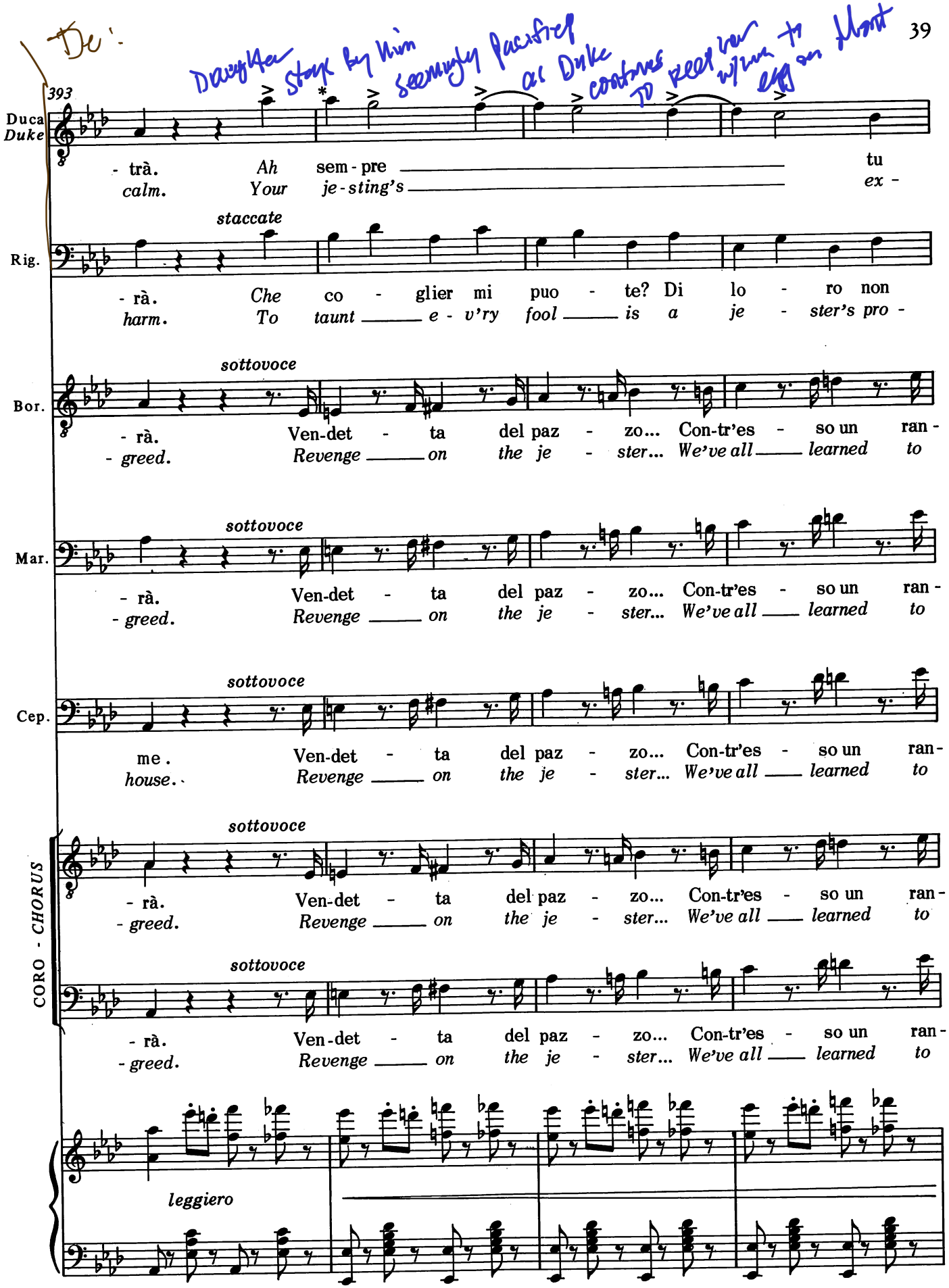
WGV elimina la legatura di valore a 379-80 e anticipa la sillaba eccedente a 382.
WGV *eliminates the tie at 379-80 and anticipates the excess syllable at 382.*


381
Duca
Duke
al - l'e - stre - mo, ah sem - pre tu
learn your les - son, your je - sting's ex -
Rig.
- 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
Bor.
mot - ti, di noi chi non ha? Ven - det -
les - son he'll ne - ver for - get! We'll have re -
Mar.
mot - ti, di noi chi non ha? Ven - det -
les - son he'll ne - ver for - get! We'll have re -
Cep.
mot - ti, di noi chi non ha? Ven-det -
les - son he'll ne - ver for - get! To ven -
CORO - CHORUS
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
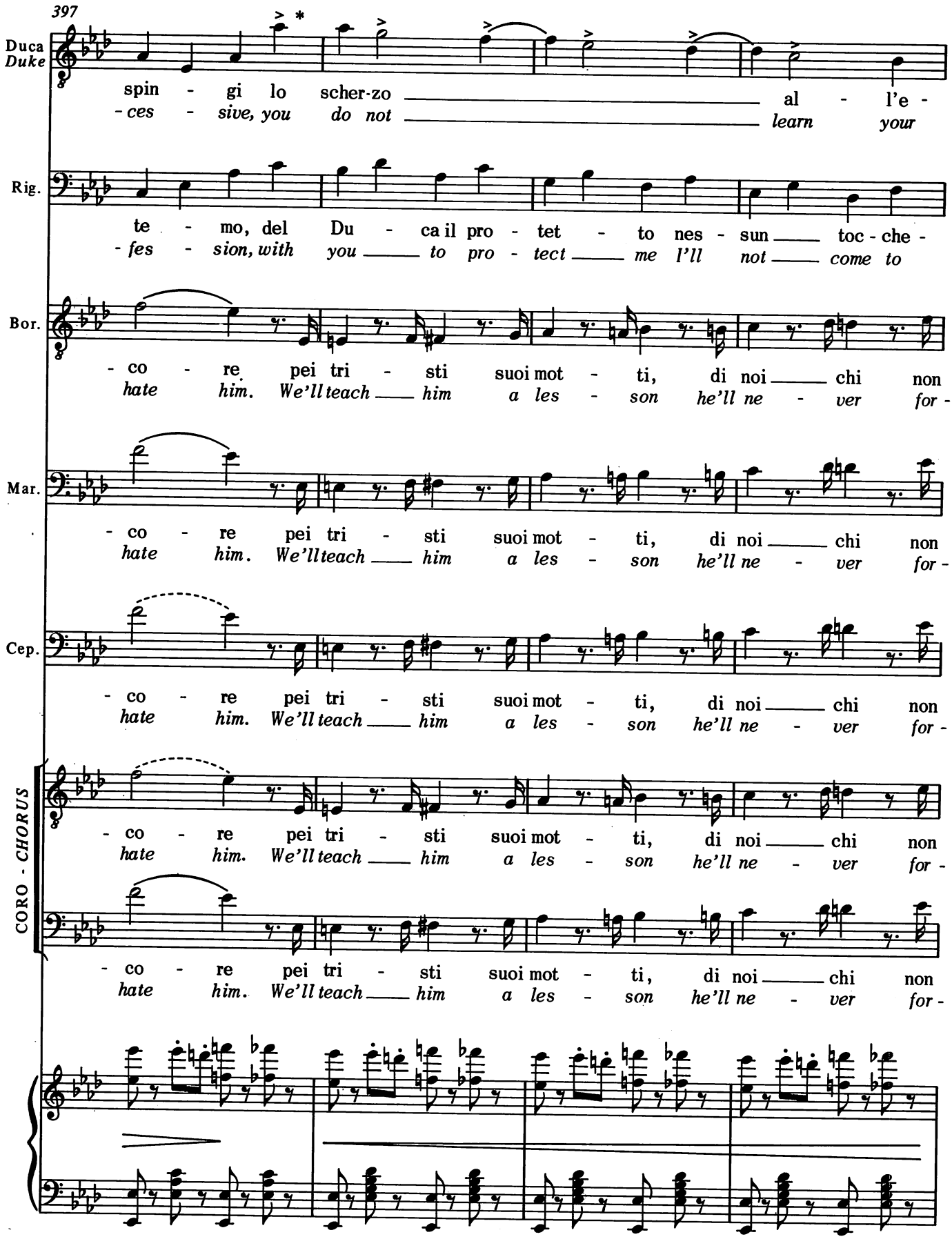

385
Duca
Duke
spin - gi lo scher - zo al - l'e - stre - mo quel - l'i - ra che
- ces - sive, you don't ___ learn your les - son, you drive ___ him to
Rig.
- su - no, nes - sun, nes - su - no, nes - sun, nes -
ne - ver, no, no, I'll ne - ver, no, no, I'll
Bor.
- ta! ven - det - ta! ven - det -
- venge! 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 -
8
cresc.
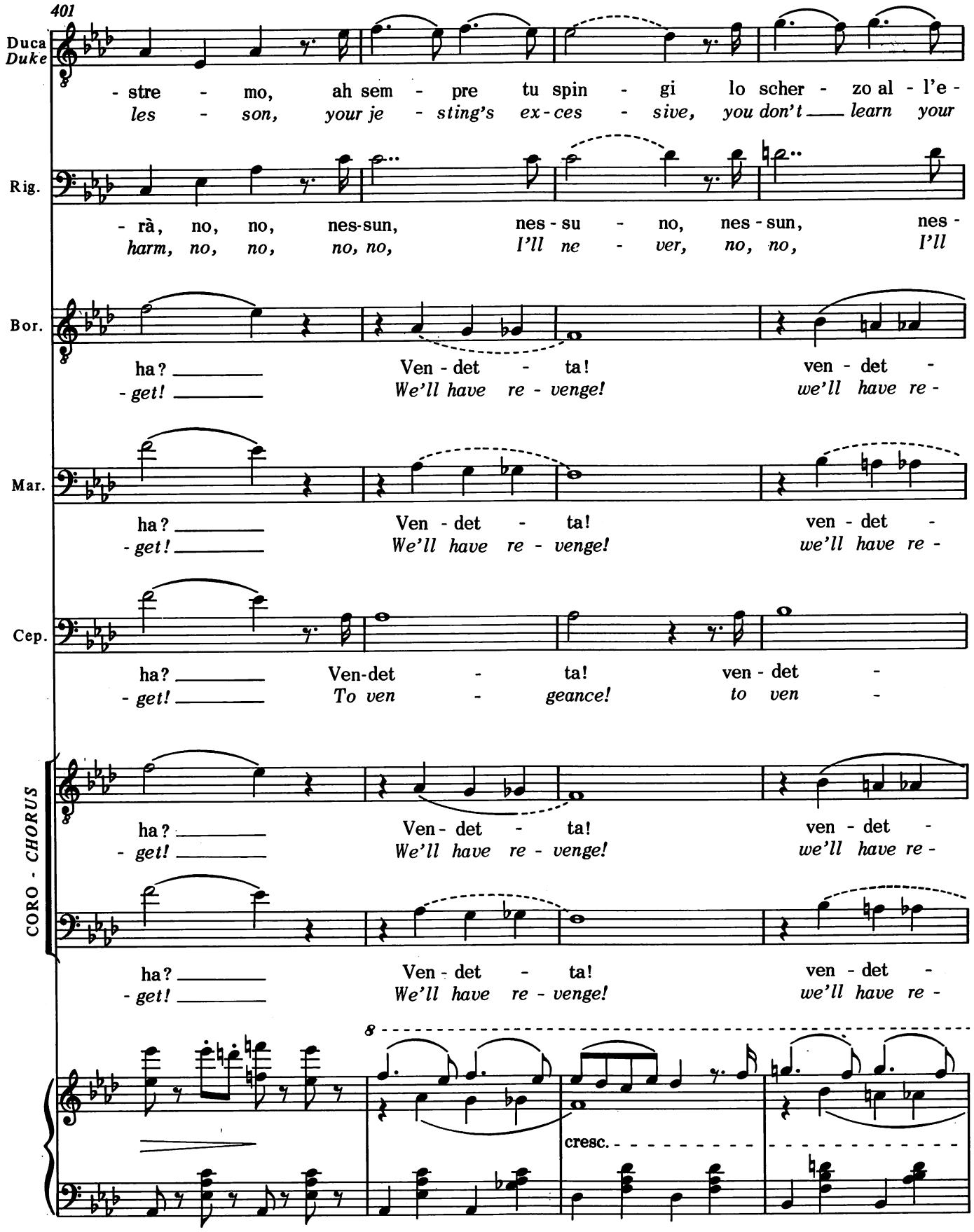


* **A:** Cep: « Stanotte chi ha core sia in armi da me »;
Bor., Mar., Coro: « Sì, è detto. »
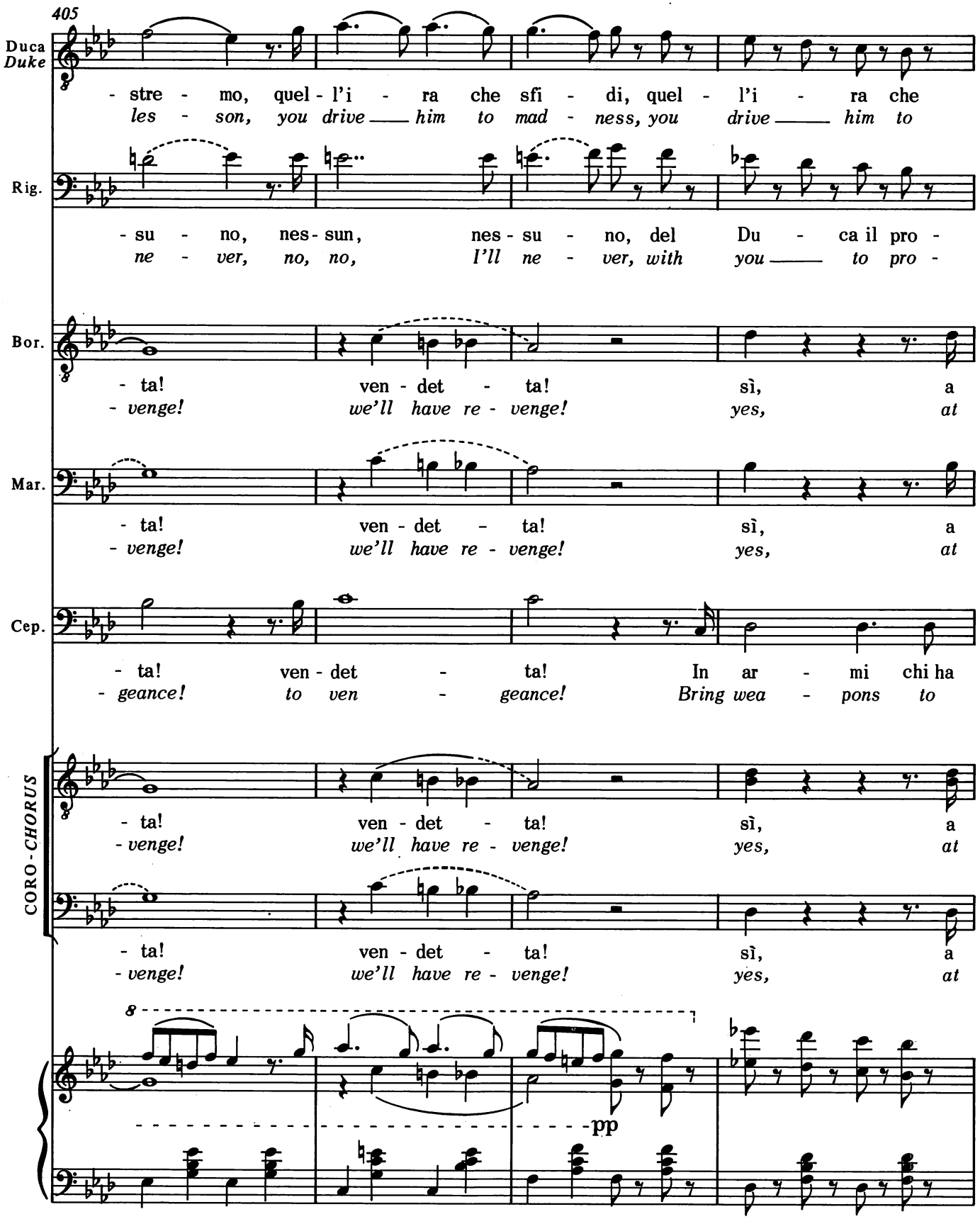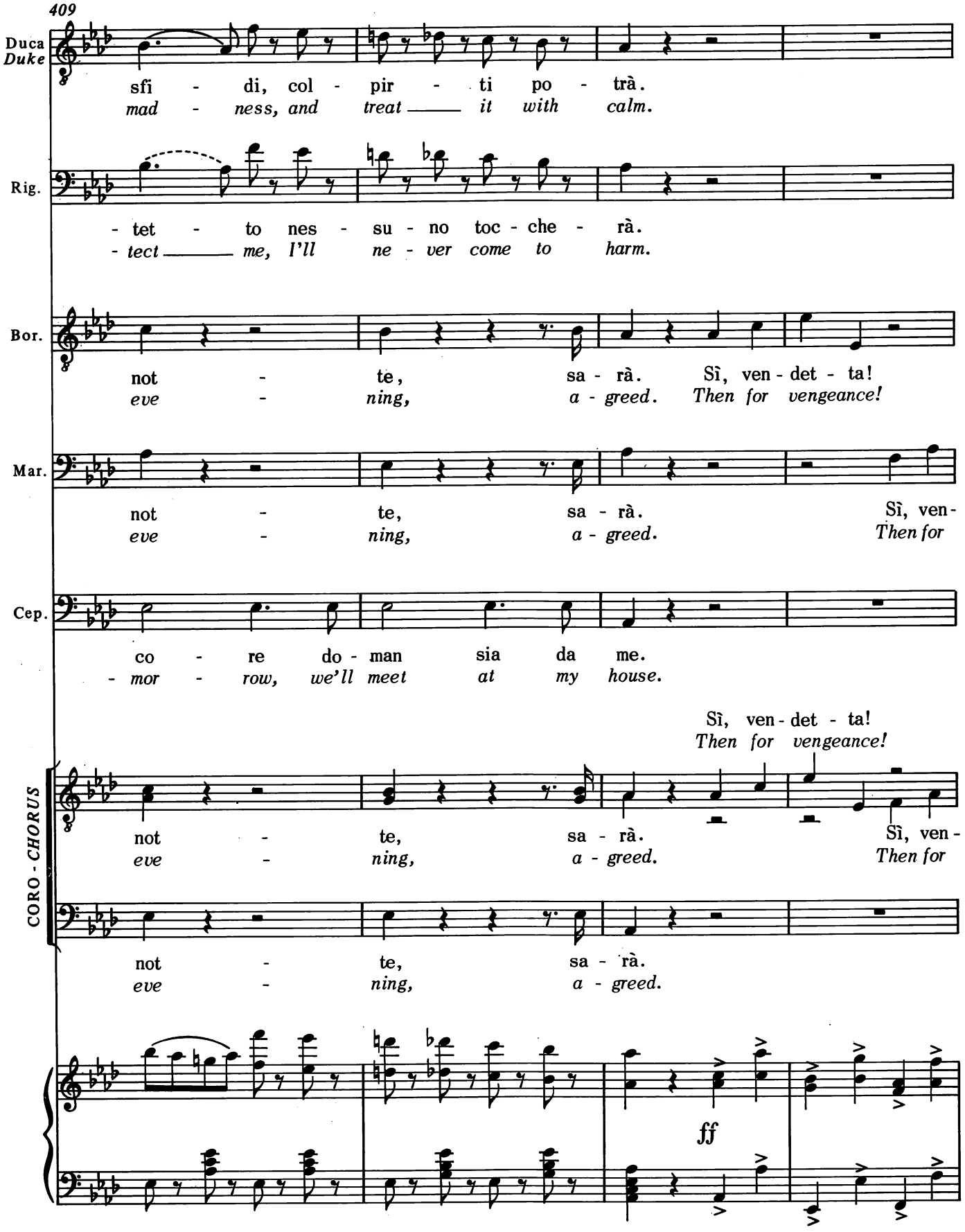


* **A:** Legature di valore eliminate; vedi 375, 379.
Ties deleted; see 375, 379.
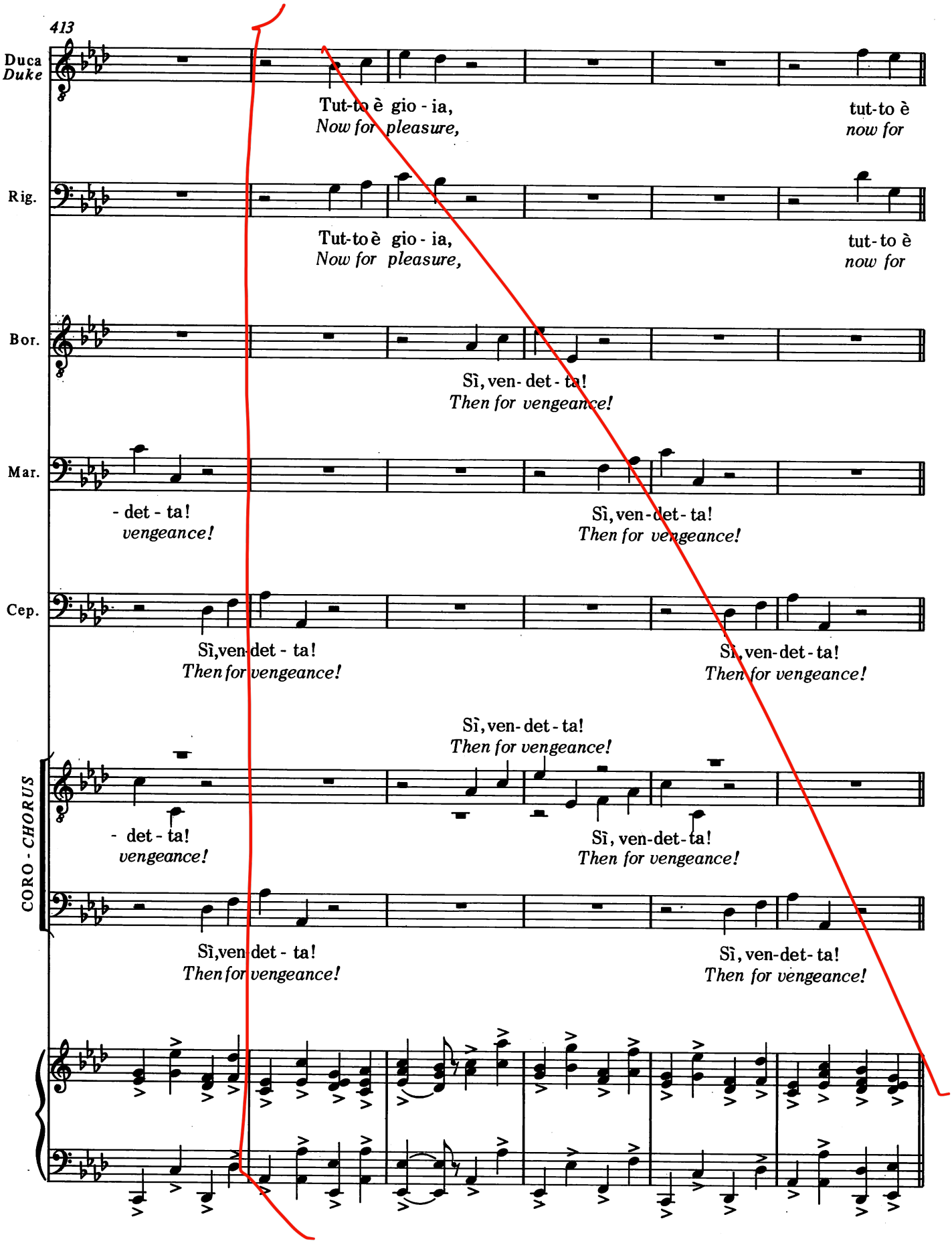


* **A:** Legature di valore eliminate; vedi 375, 379.
Ties deleted; see 375, 379.

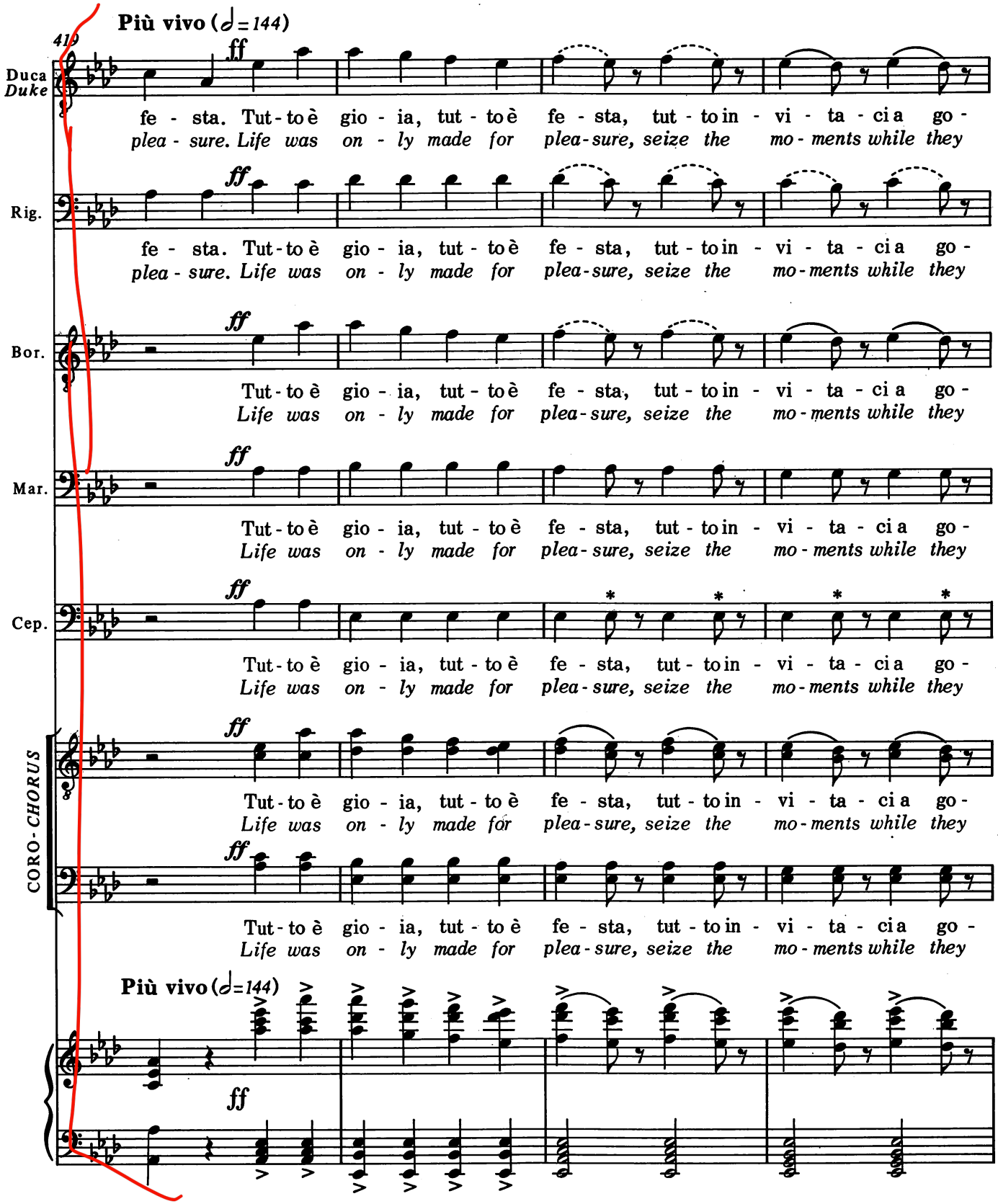

401
Duca
Duke
- stre - mo, ah sem - pre tu spin - gi lo scher - zo al - l'e -
les - son, your je - sting's ex-ces - sive, you don't learn your
Rig.
- rà, no, no, nes-sun, nes - su - no, nes - sun, nes -
harm, no, no, no, no, I'll ne - ver, no, no, I'll
Bor.
ha? Ven - det - ta! ven - det -
- get! We'll have re - venge! we'll have re -
Mar.
ha? Ven - det - ta! ven - det -
- get! We'll have re - venge! we'll have re -
Cep.
ha? Ven-det - ta! ven - det -
- get! To ven - geance! to ven -
CORO - CHORUS
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 -
8
cresc.


405
Duca
Duke
- 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
Rig.
- su - no, nes - sun, nes - su - no, del Du - ca il pro -
ne - ver, no, no, I'll ne - ver, with you to pro -
Bor.
- ta! ven - det - ta! sì, a
- venge! we'll have re - venge! yes, at
Mar.
- ta! ven - det - ta! sì, a
- venge! we'll have re - venge! yes, at
Cep.
- ta! ven - det - ta! In ar - mi chi ha
- geance! to ven - geance! Bring wea - pons to
CORO - CHORUS
- 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
8
pp


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

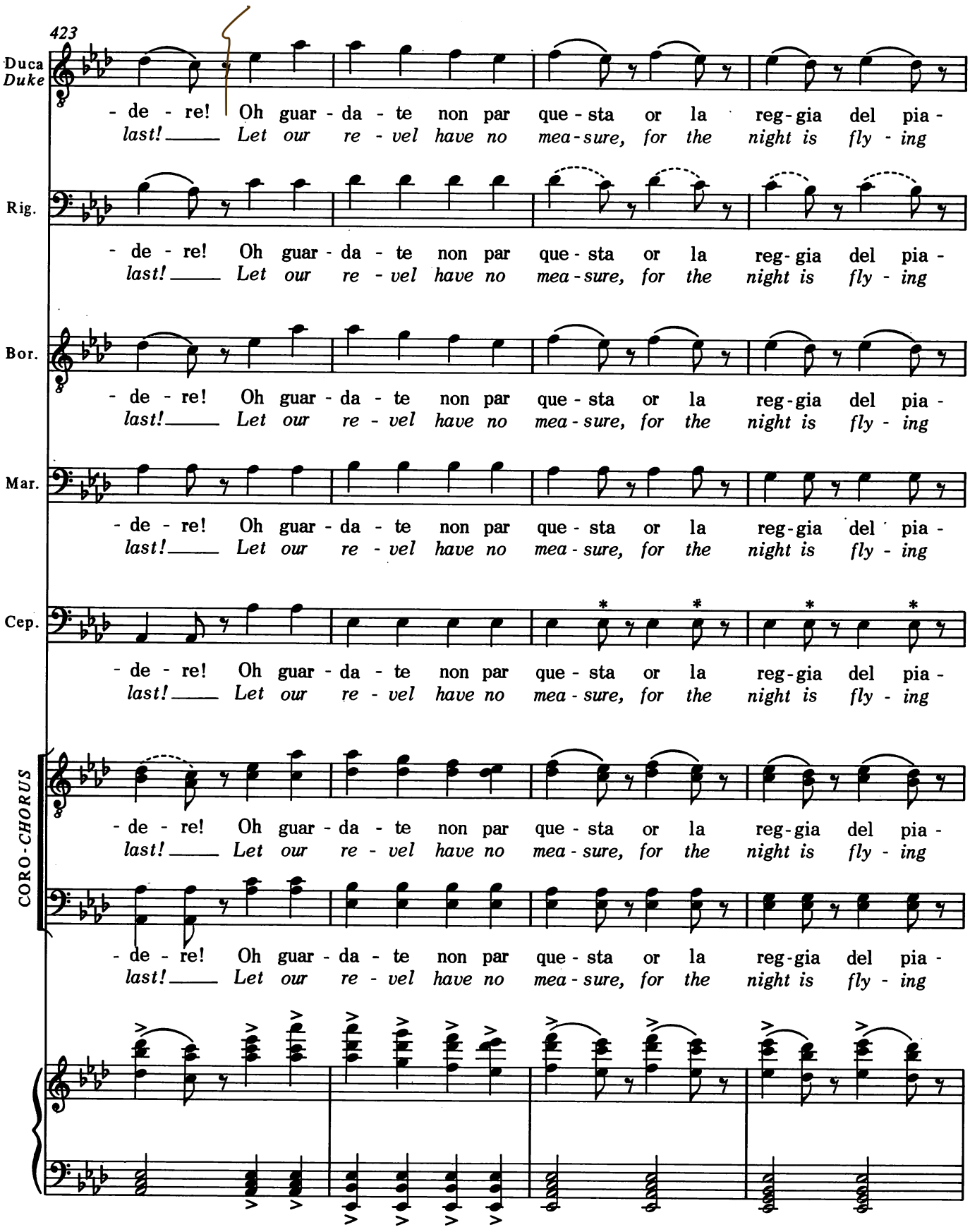

413
Duca
Duke
Tut-to è gio - ia,
Now for pleasure,
tut-to è
now for
Rig.
Tut-to è gio - ia,
Now for pleasure,
tut-to è
now for
Bor.
Sì, ven- det - ta!
Then for vengeance!
Mar.
- det - ta!
vengeance!
Sì, ven-det - ta!
Then for vengeance!
Cep.
Sì, ven-det - ta!
Then for vengeance!
Sì, ven-det - ta!
Then 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!

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
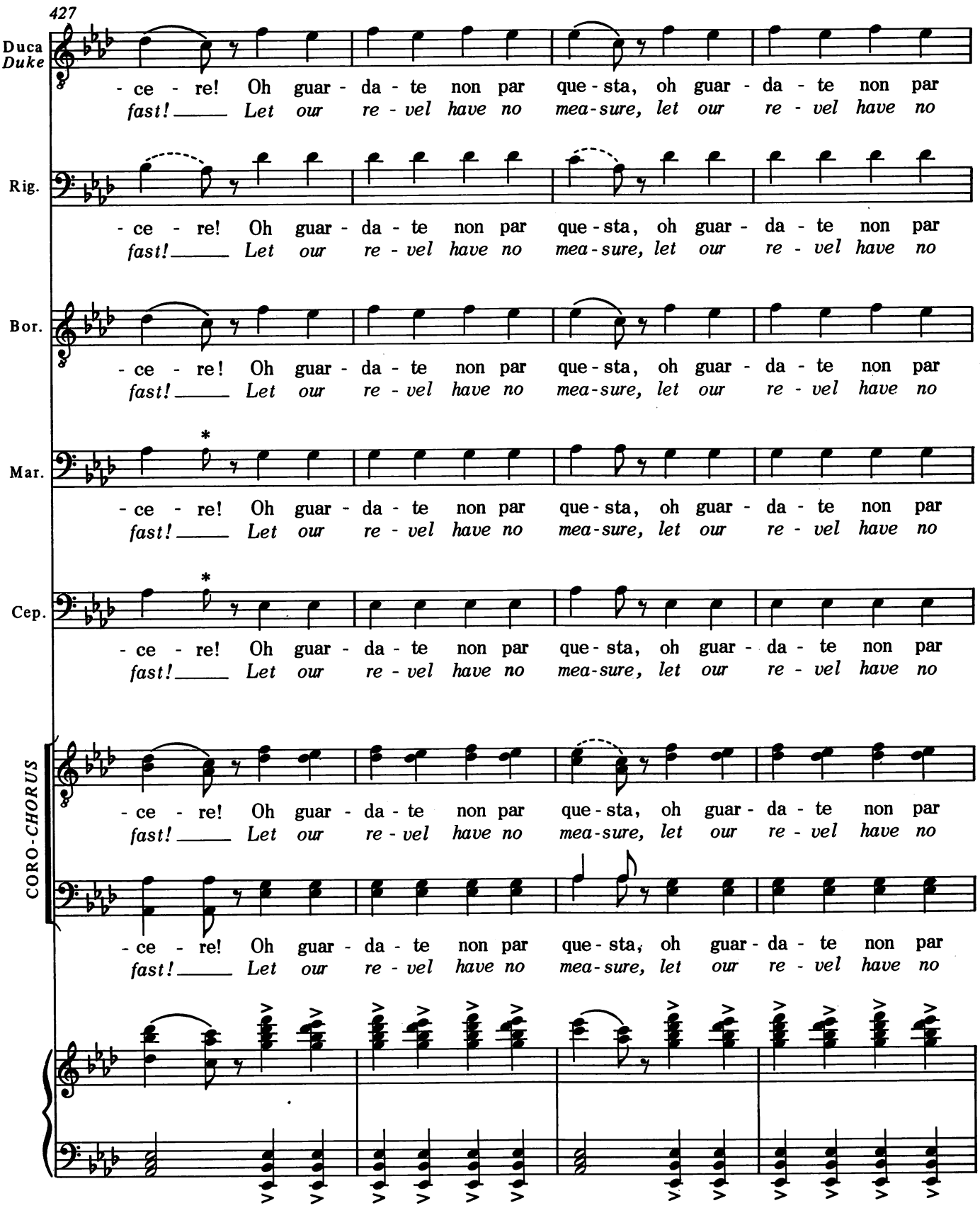


* A: ♩
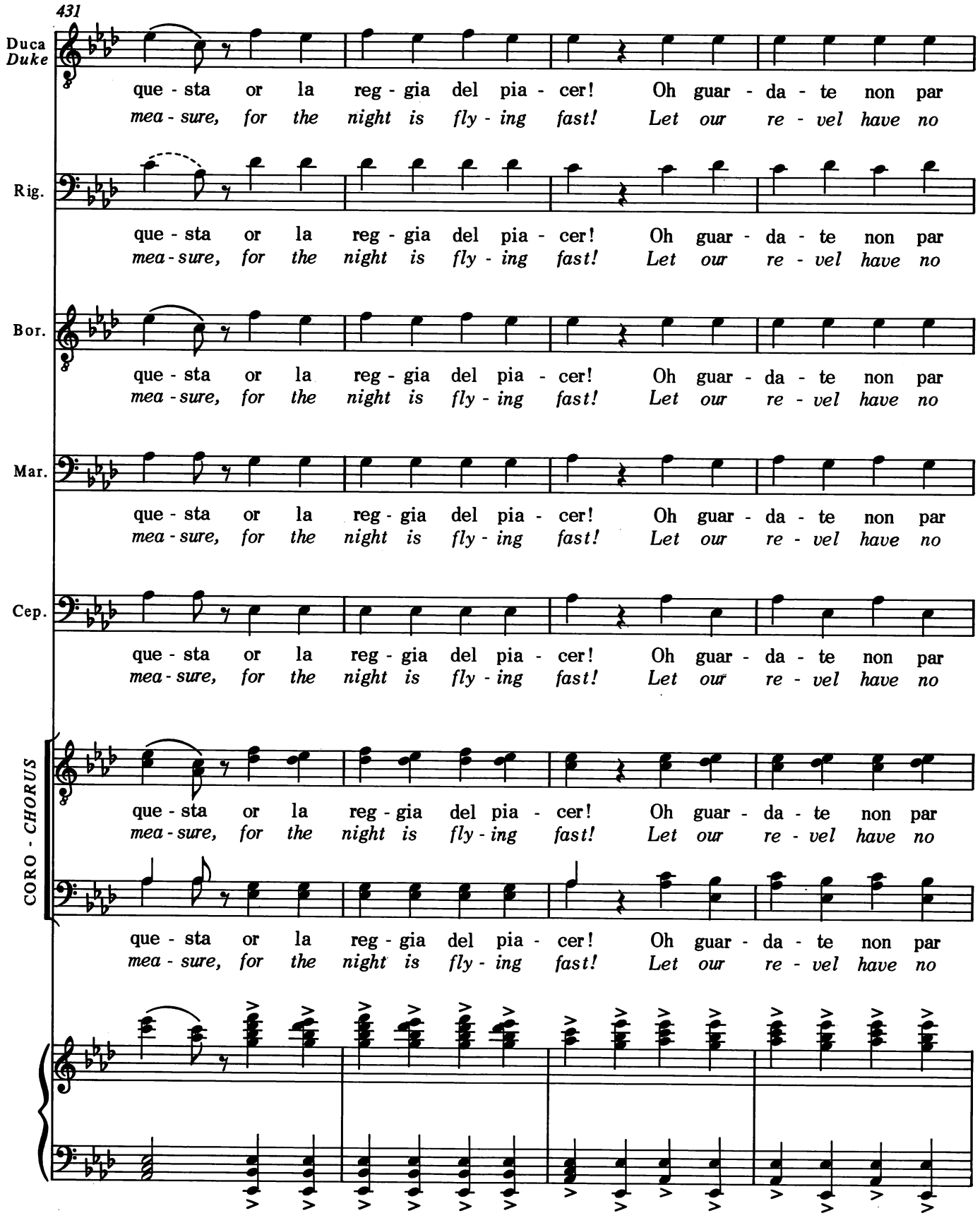
** VE51: « (La folla dei danzatori invade la sala) »
"(the crowd of dancers comes into the room)"


423
Duca
Duke
- 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
Rig.
- 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
Bor.
- 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
Mar.
- 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
Cep.
- 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
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

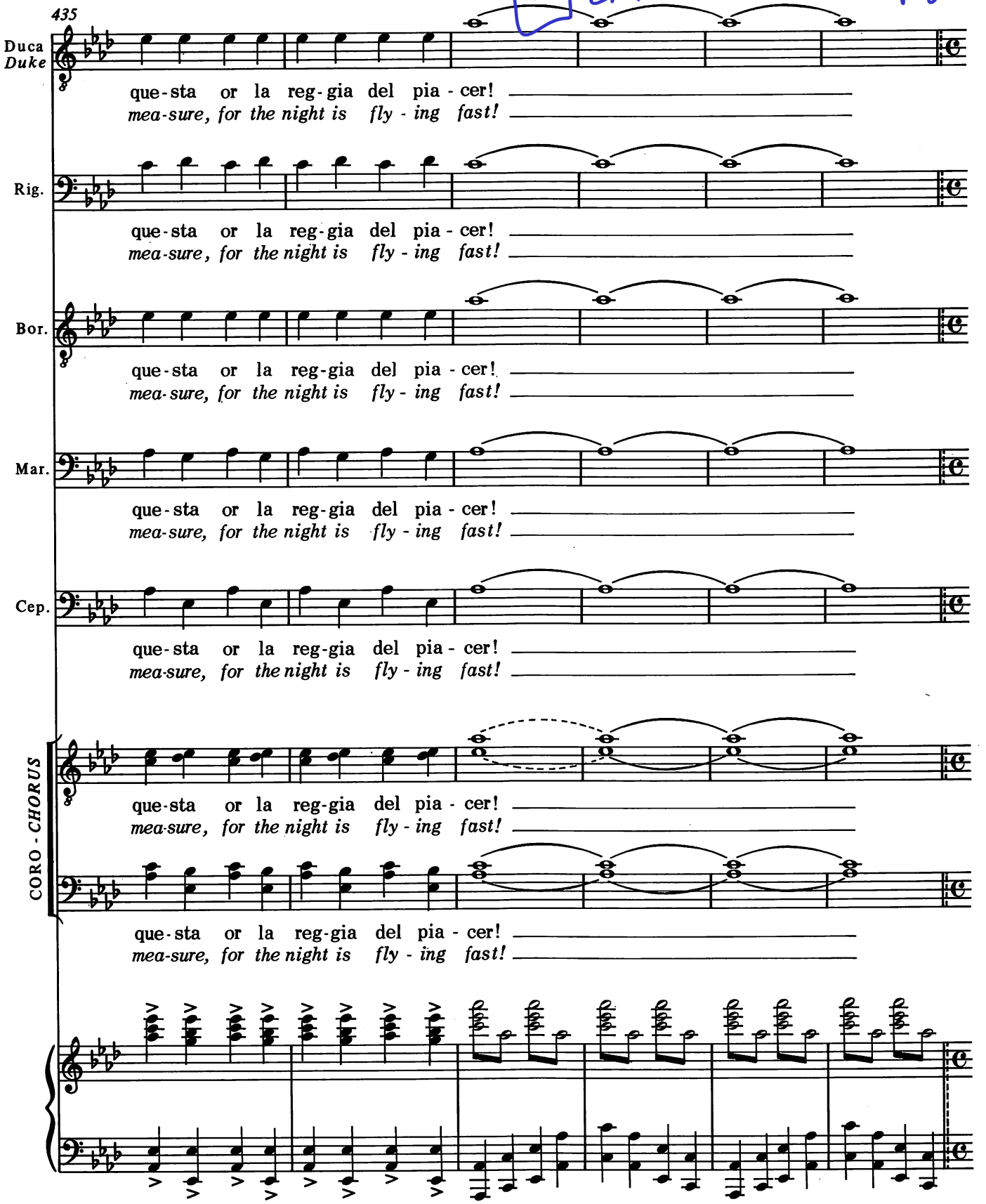
* A: ♩


427
Duca
Duke
Rig.
Bor.
Mar.
Cep.
CORO-CHORUS
- ce - re! Oh guar - da - te non par que - sta, oh guar - da - te non par
fast! Let our re - vel have no mea - sure, let our re - vel have no
*

* 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

[M] ENTERS FROM HORSE RIGHT



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

441 **Moderato** (♩=96)

Duca *Duke*: No... *No...*

Rig.: Mon-te - ro - ne! *Mon-te - ro - ne!*

Bor.: Mon-te - ro - ne! *Mon-te - ro - ne!*

Mar.: Mon-te - ro - ne! *Mon-te - ro - ne!*

Cep.: Mon-te - ro - ne! *Mon-te - ro - ne!*

(dall') interno *(from) within*
Conte di Monterone *Count of Monterone*: Ch'i - o gli par - li. *He shall re-ceive me.*

presentandosi * *appearing*: Il vo-glio! *Make way there!*
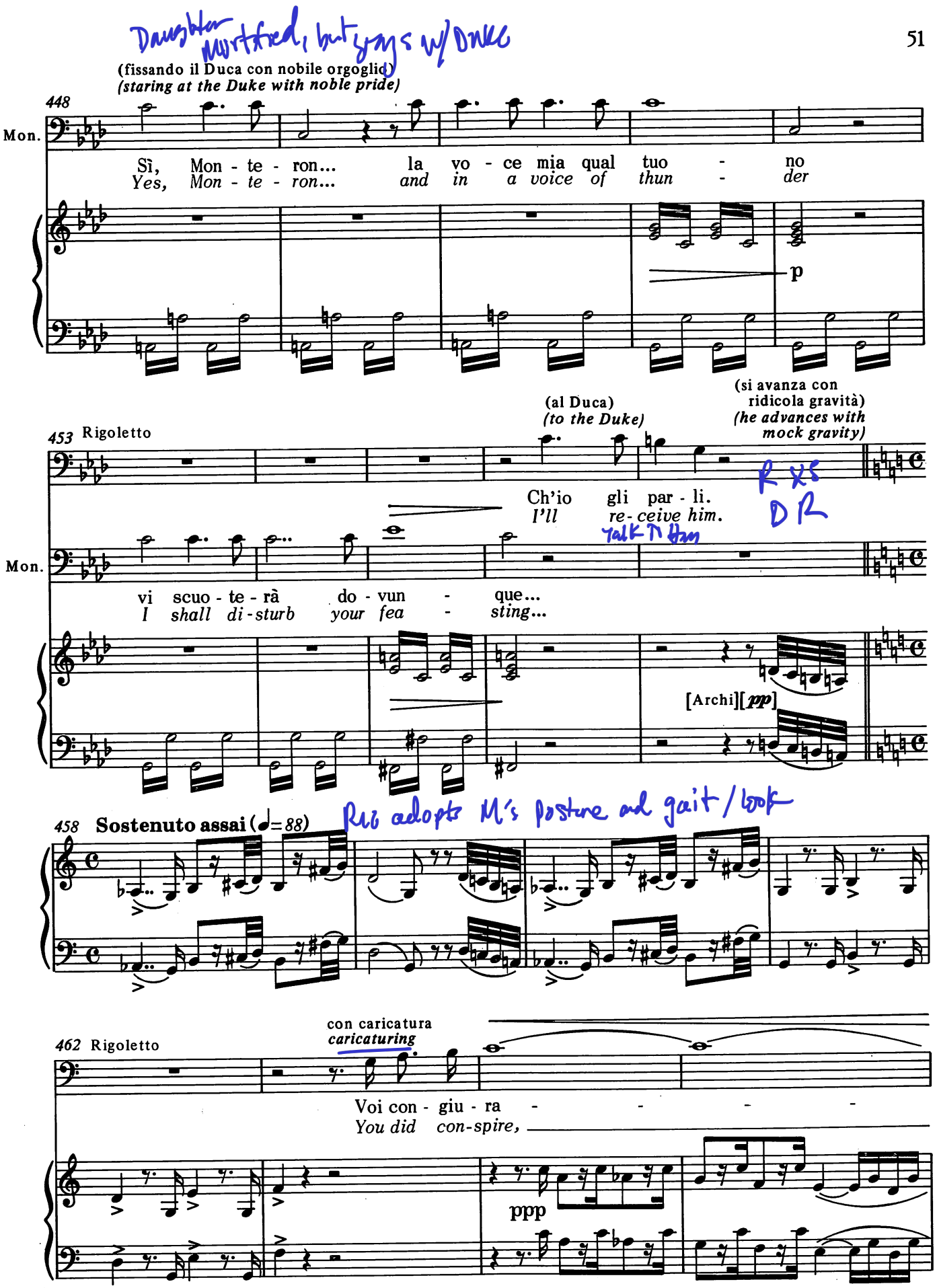
CORO - *CHORUS*: Mon-te - ro - ne! *Mon-te - ro - ne!*
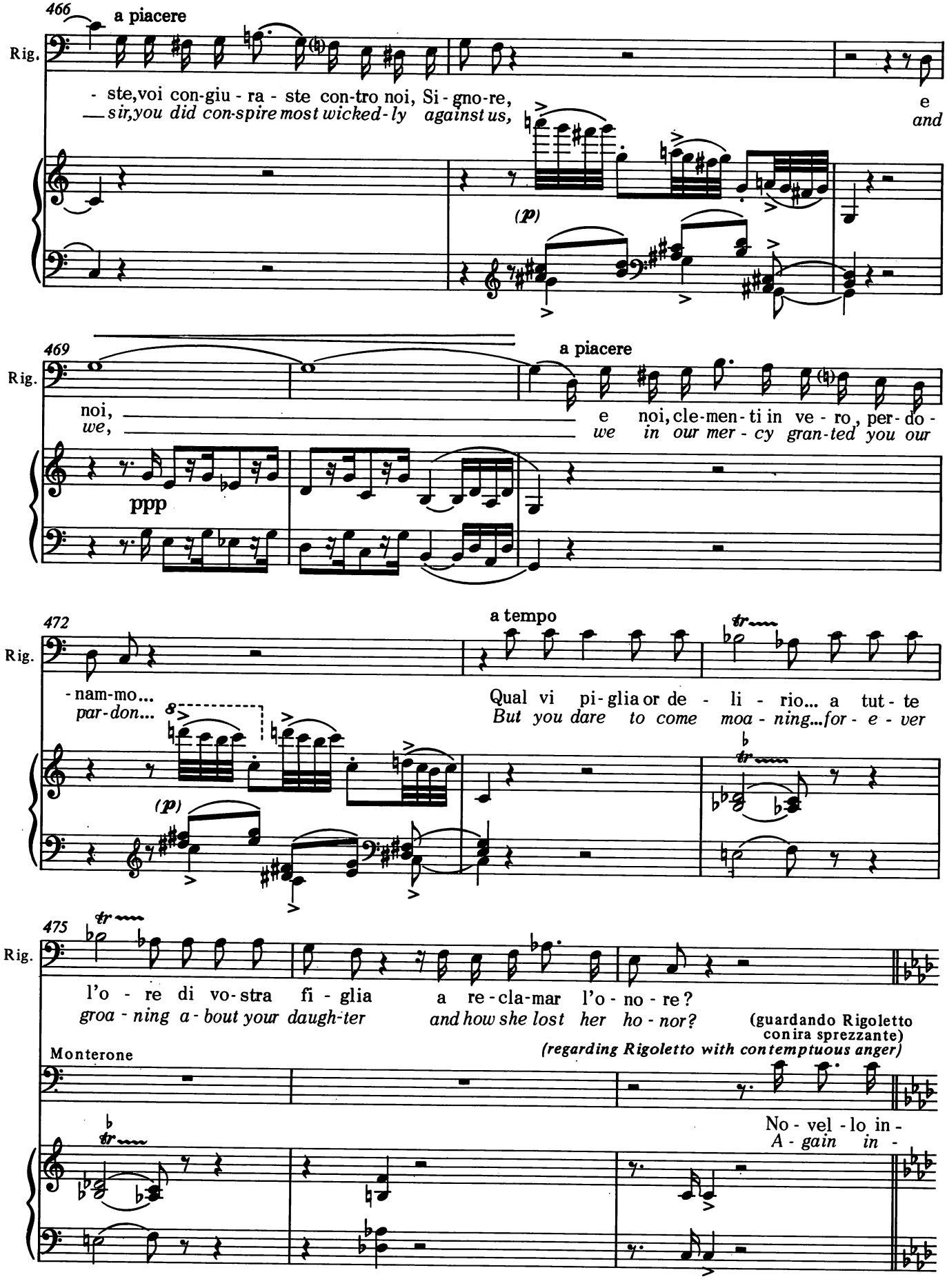
Mon-te - ro - ne! *Mon-te - ro - ne!*
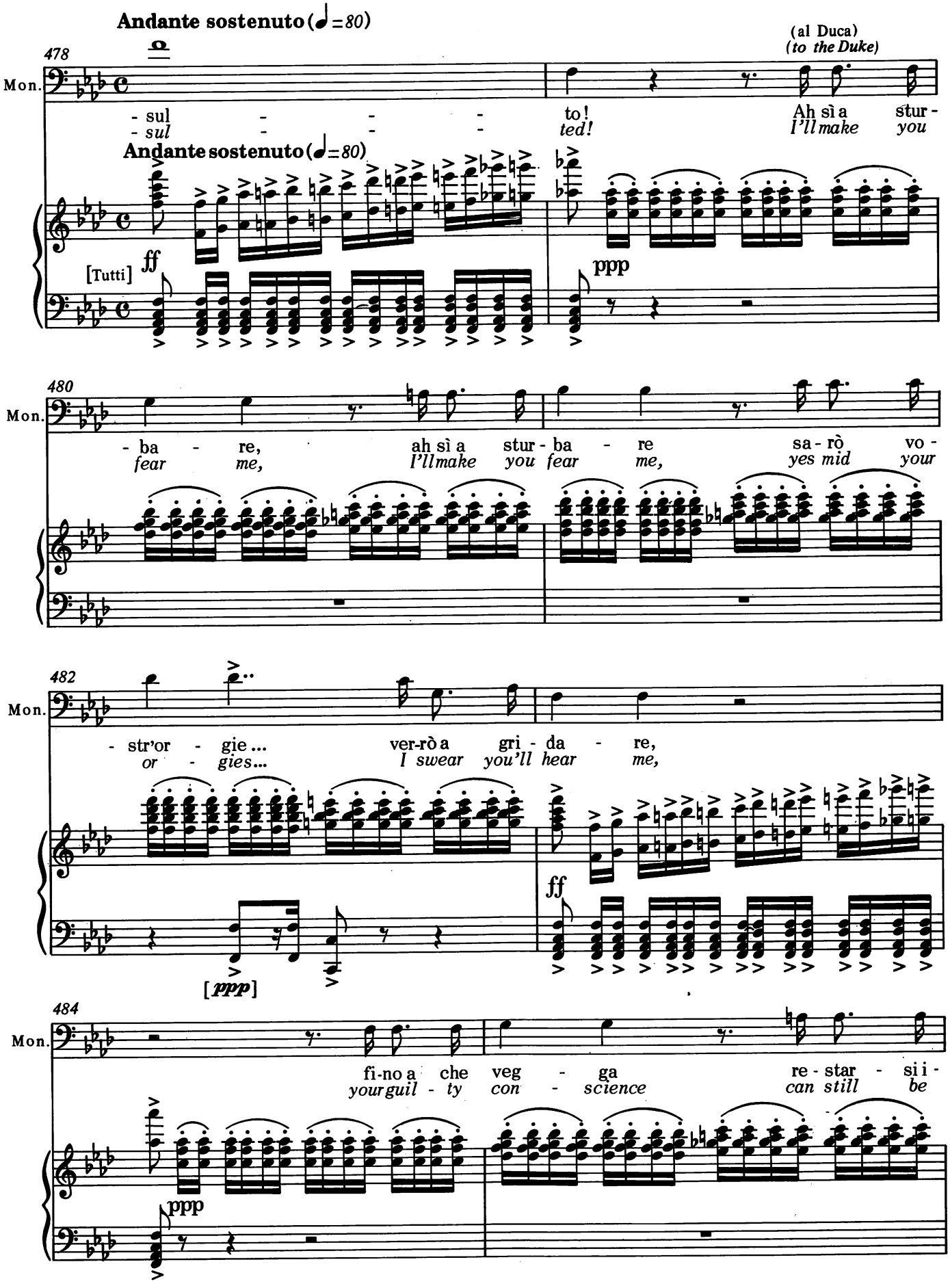
Moderato (♩=96)
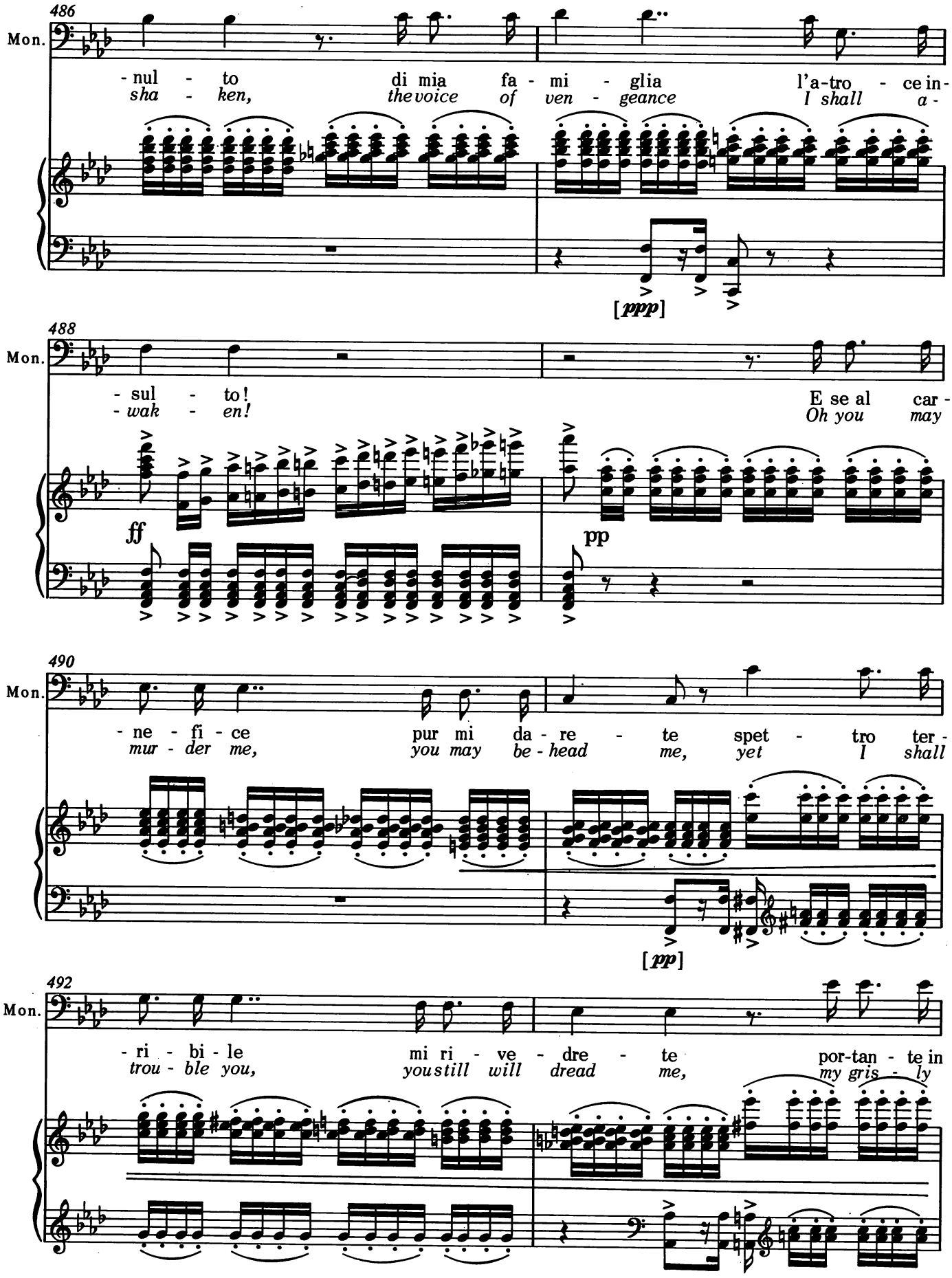
pp

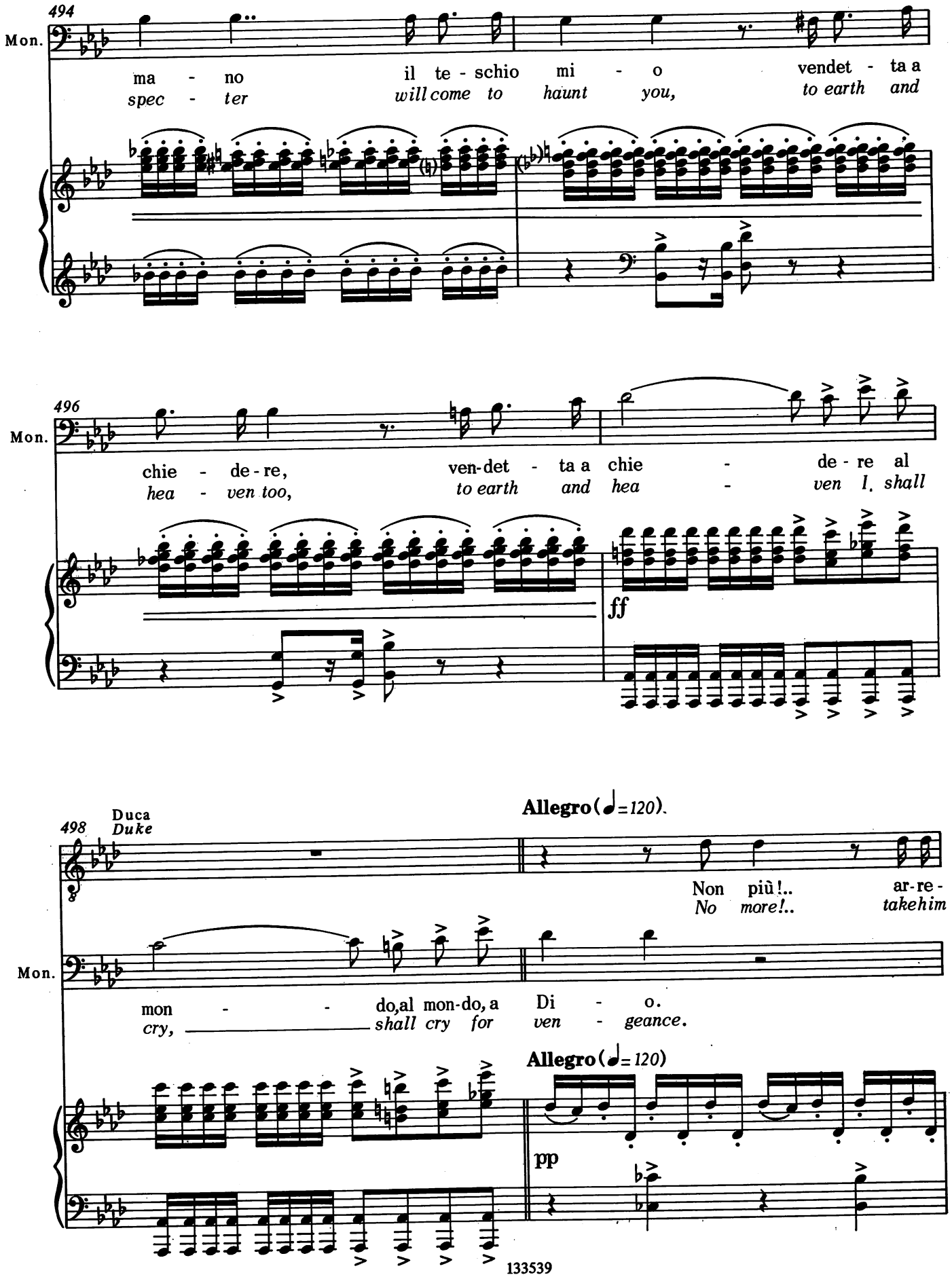
* **VE51:** « (entrando) »
"(entering)"
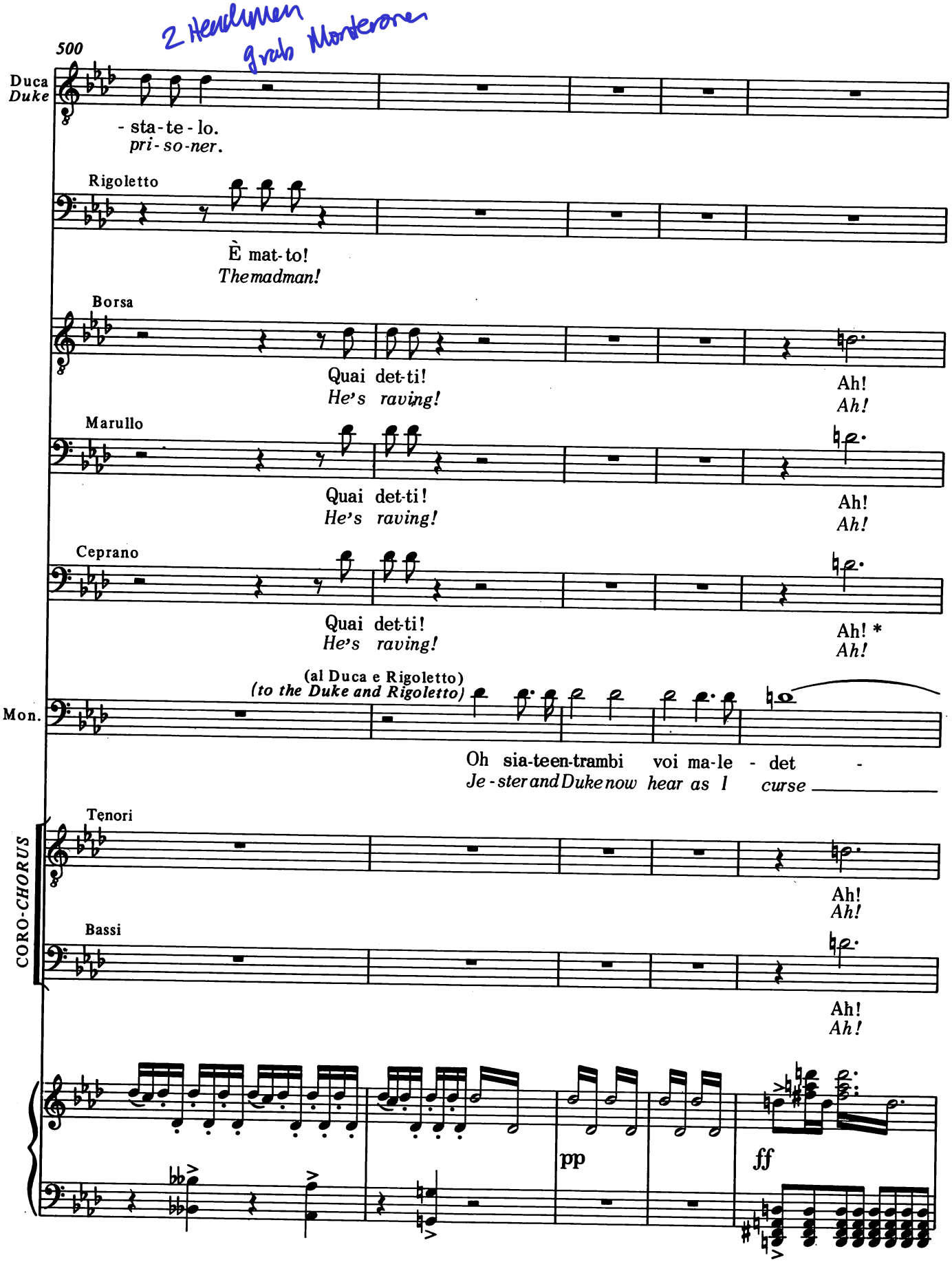

(fissando il Duca con nobile orgoglio)
(staring at the Duke with noble pride)
448
Mon.
Sì, Mon - te - ron... la vo - ce mia qual tuo - no
Yes, Mon - te - ron... and in a voice of thun - der
p
(al Duca)
(to the Duke)
(si avanza con ridicola gravità)
(he advances with mock gravity)
453 Rigoletto
Ch'io gli par - li.
I'll re-ceive him.
Mon.
vi scuo - te - rà do - vun - que...
I shall di-sturb your fea - sting...
[Archi][pp]
458 Sostenuto assai (♩=88)
con caricatura
caricaturing
462 Rigoletto
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,
sir,you did con-spire most wicked-ly against us,
e
and
(p)
469
a piacere
Rig.
noi,
we,
e noi, cle-men-ti in ve - ro, per-do -
we in our mer - cy gran-ted you our
ppp
472
a tempo
Rig.
-nam-mo...
par-don...
Qual vi pi-glia or de - li - rio... a tut - te
But you dare to come moa - ning...for - e - ver
(p)
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 con ira sprezzante)
(regarding Rigoletto with contemptuous anger)
Monterone
No - vel - lo in -
A - gain in -
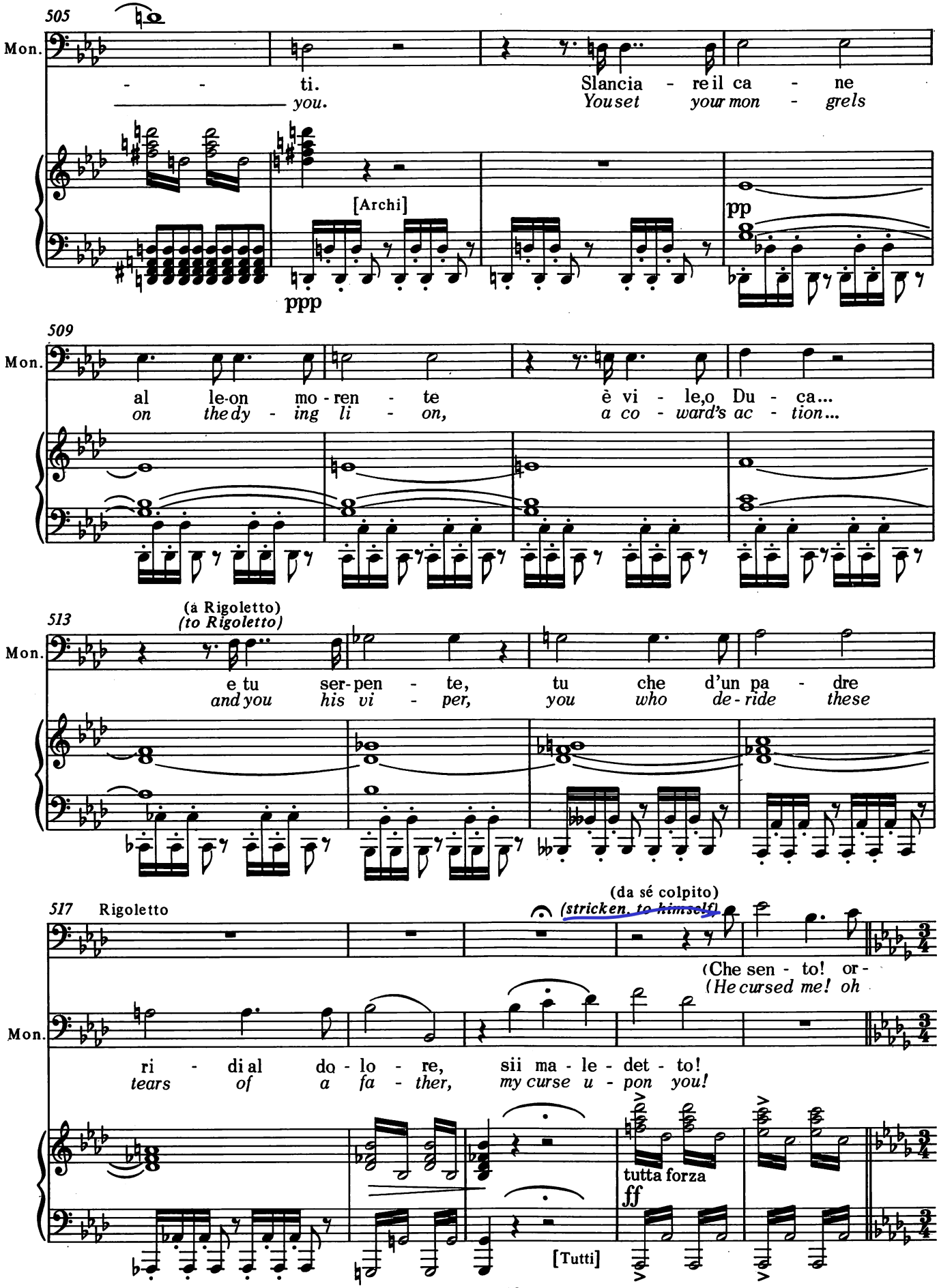

Andante sostenuto (♩=80)
478
Mon.
- sul - - -
- sul - - -
(al Duca)
(to the Duke)
to!
ted!
Ah sì a stur-
I'll make you
Andante sostenuto (♩=80)
[Tutti]
ff
ppp
480
Mon.
- ba - re,
fear me,
ah sì a stur - ba - re
I'll make you fear me,
sa - rò vo -
yes mid your
482
Mon.
- str'or - gie...
or - gies...
ver-rò a gri - da - re,
I swear you'll hear me,
ff
[ppp]
484
Mon.
fi-no a che veg - ga
your guil - ty con - science
re - star - si i -
can still be
ppp
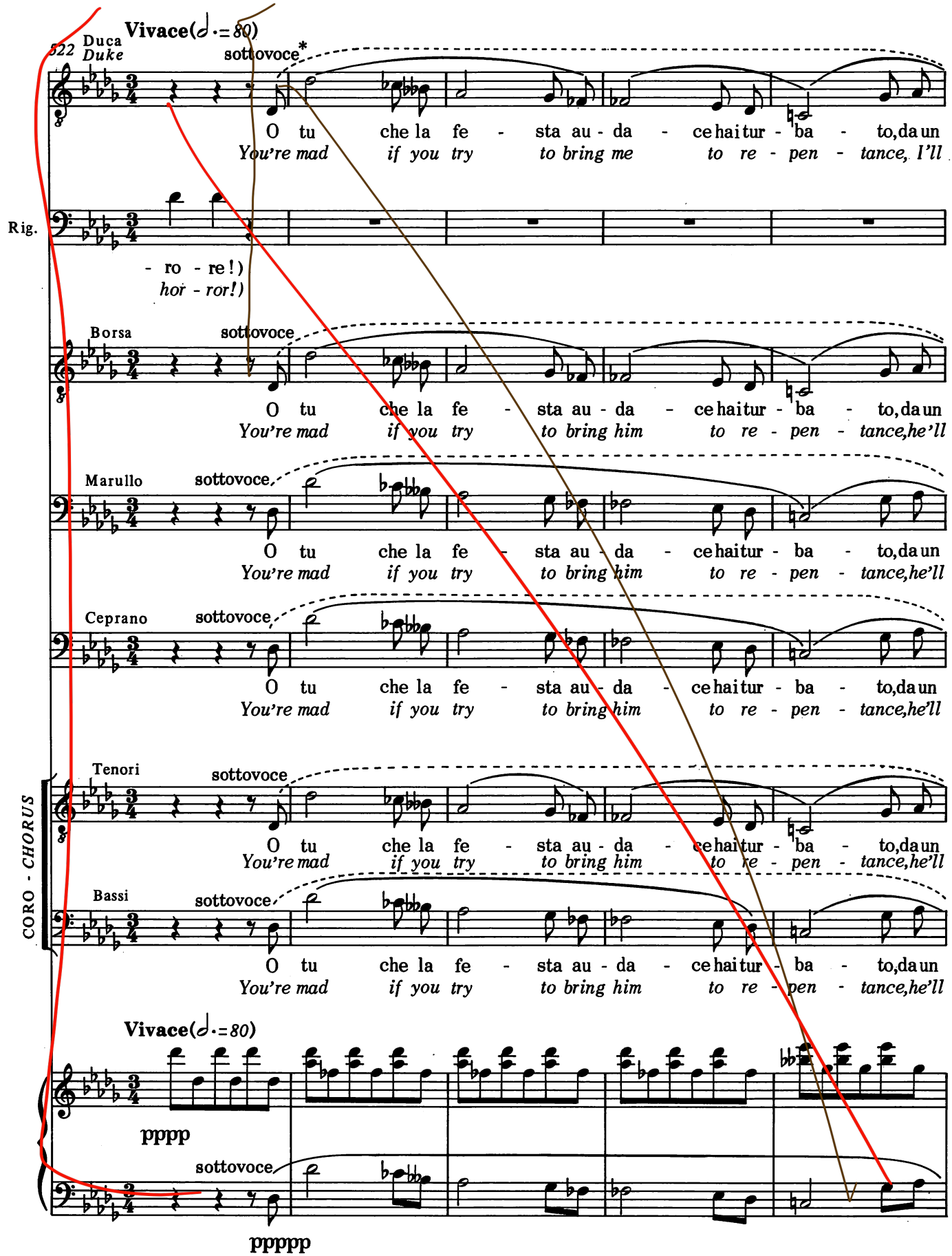

486
Mon.
-nul - to di mia fa - mi - glia l'a-tro - ce in-
sha - ken, the voice of ven - geance I shall a -
[ppp]
488
Mon.
- sul - to!
- wak - en!
E se al car -
Oh you may
ff
pp
490
Mon.
- ne - fi - ce pur mi da - re - te spet - tro ter -
mur - der me, you may be - head me, yet I shall
[pp]
492
Mon.
- 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.
Allegro (♩=120)
pp
133539

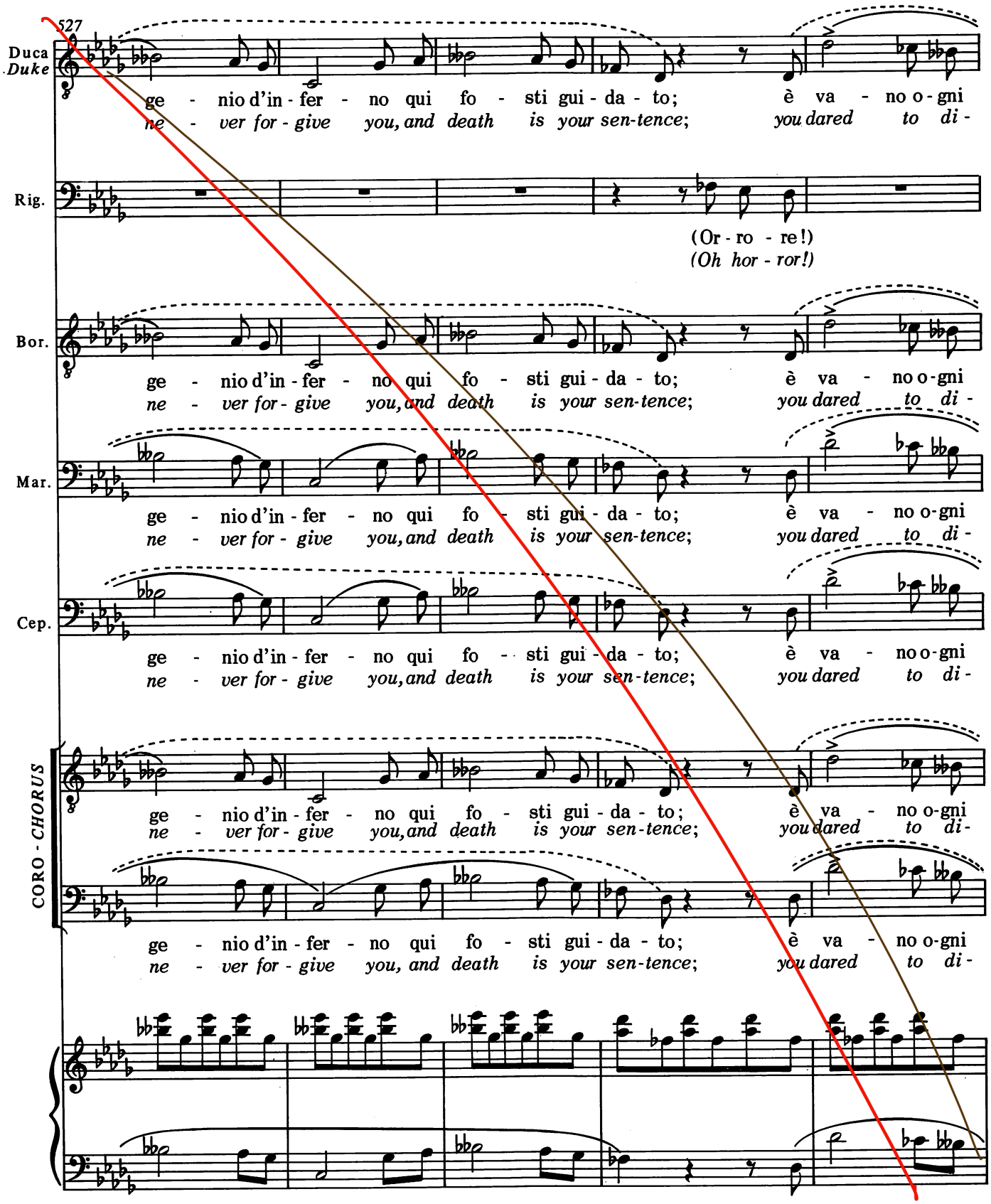

2 Henchmen grab Monterone
500
Duca
Duke
- sta-te-lo.
pri-so-ner.
Rigoletto
È mat-to!
The madman!
Borsa
Quai det-ti!
He's raving!
Ah!
Ah!
Marullo
Quai det-ti!
He's raving!
Ah!
Ah!
Ceprano
Quai det-ti!
He's raving!
Ah! *
Ah!
(al Duca e Rigoletto)
(to the Duke and Rigoletto)
Mon.
Oh sia-teen-trambi voi ma-le - det -
Je-ster and Duke now hear as I curse
CORO-CHORUS
Tenori
Ah!
Ah!
Bassi
Ah!
Ah!
pp
ff

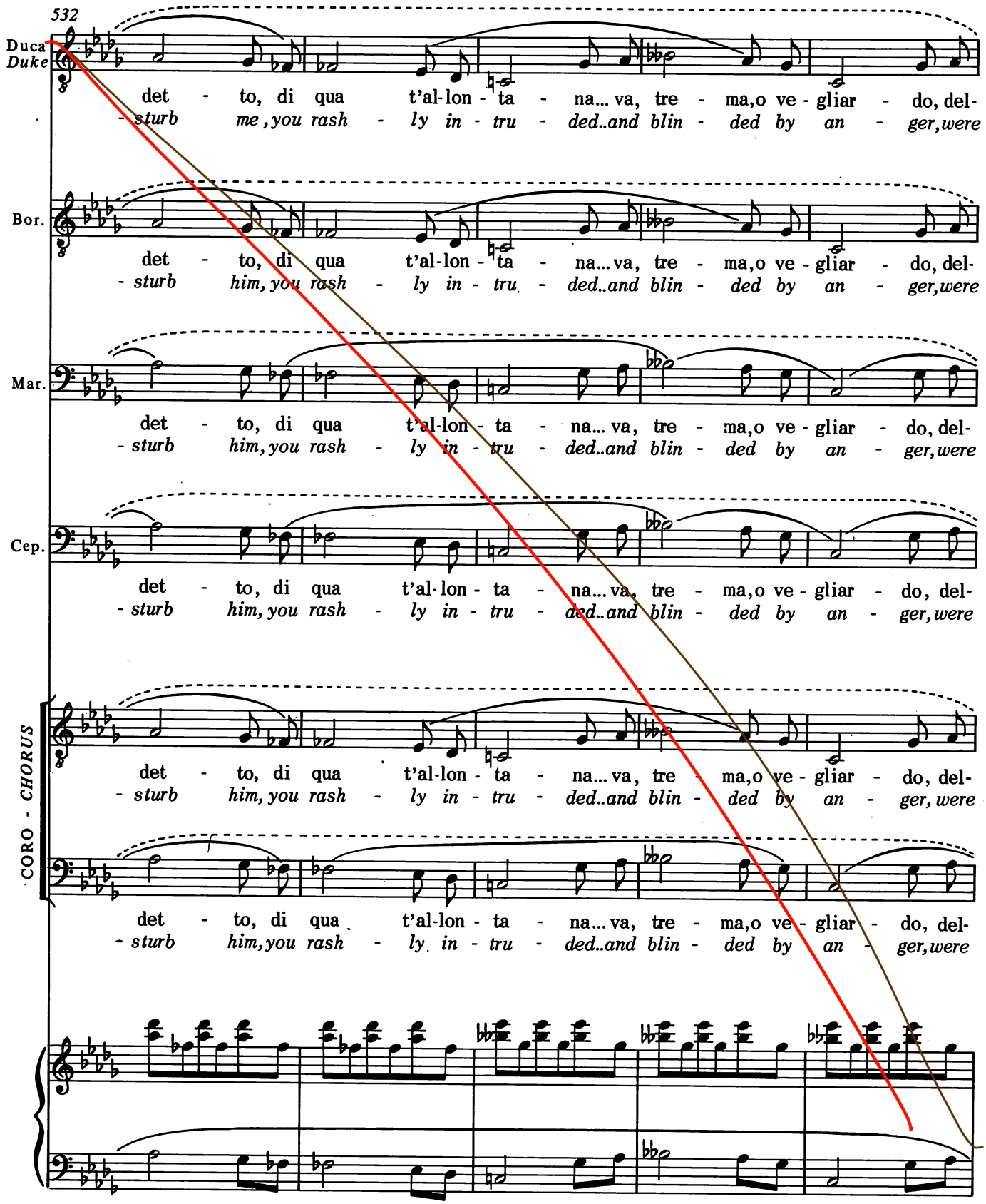
* A: Cep. « Oh! »

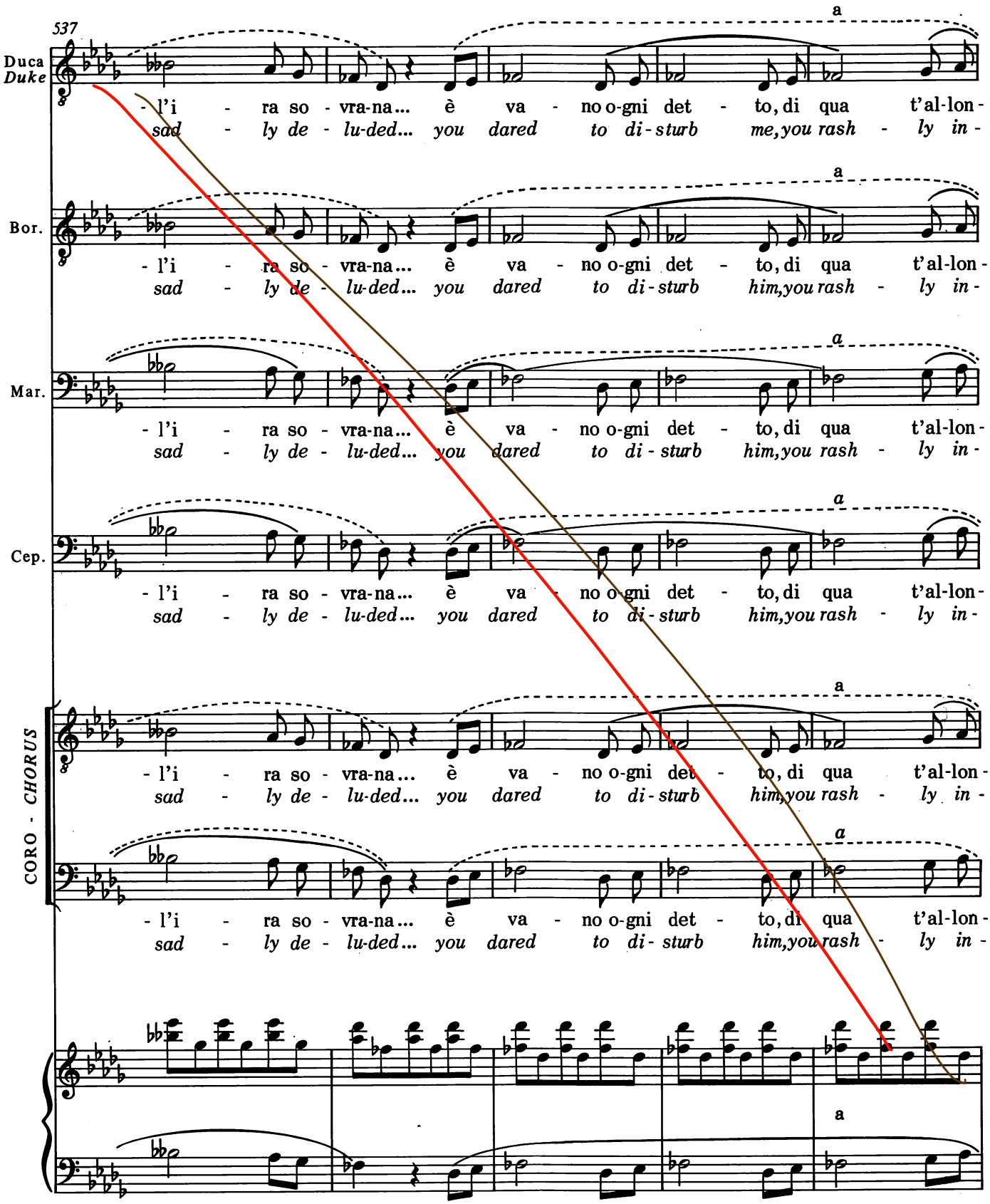

505
Mon.
- - ti.
- - you.
Slancia - re il ca - ne
You set your mon - grels
[Archi]
ppp
pp
509
Mon.
al le-on mo-ren - te
on the dy - ing li - on,
è vi - le, o Du - ca...
a co - ward's ac - tion...
513
(a Rigoletto)
(to Rigoletto)
Mon.
e tu ser-pen - te,
and you his vi - per,
tu che d'un pa - dre
you who de-ride these
517
Rigoletto
(da sé colpito)
(stricken, to himself)
(Che sen - to! or -
(He cursed me! oh
Mon.
ri - di al do - lo - re,
tears of a fa - ther,
sii ma - le - det - to!
my curse u - pon you!
tutta forza
ff
[Tutti]

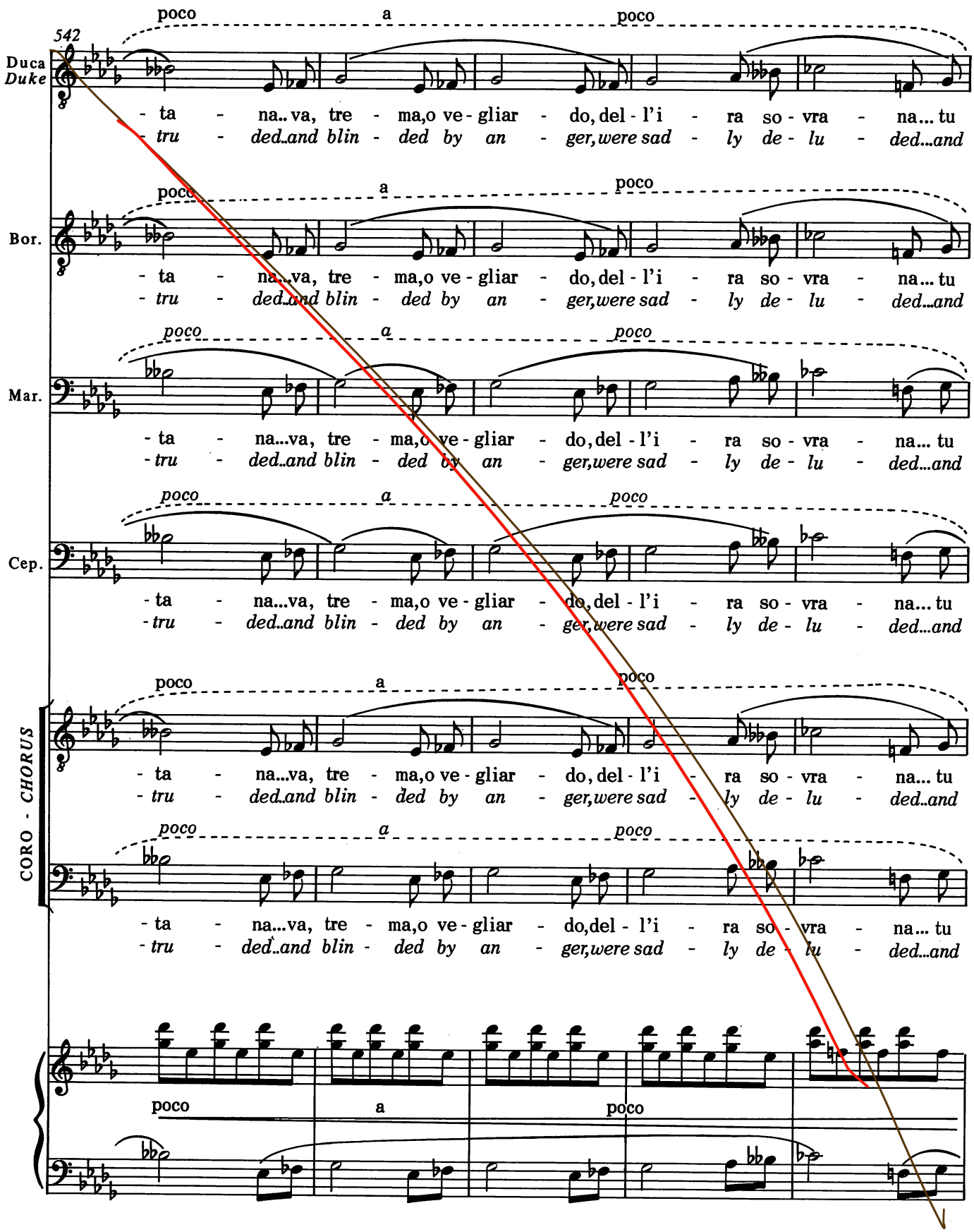


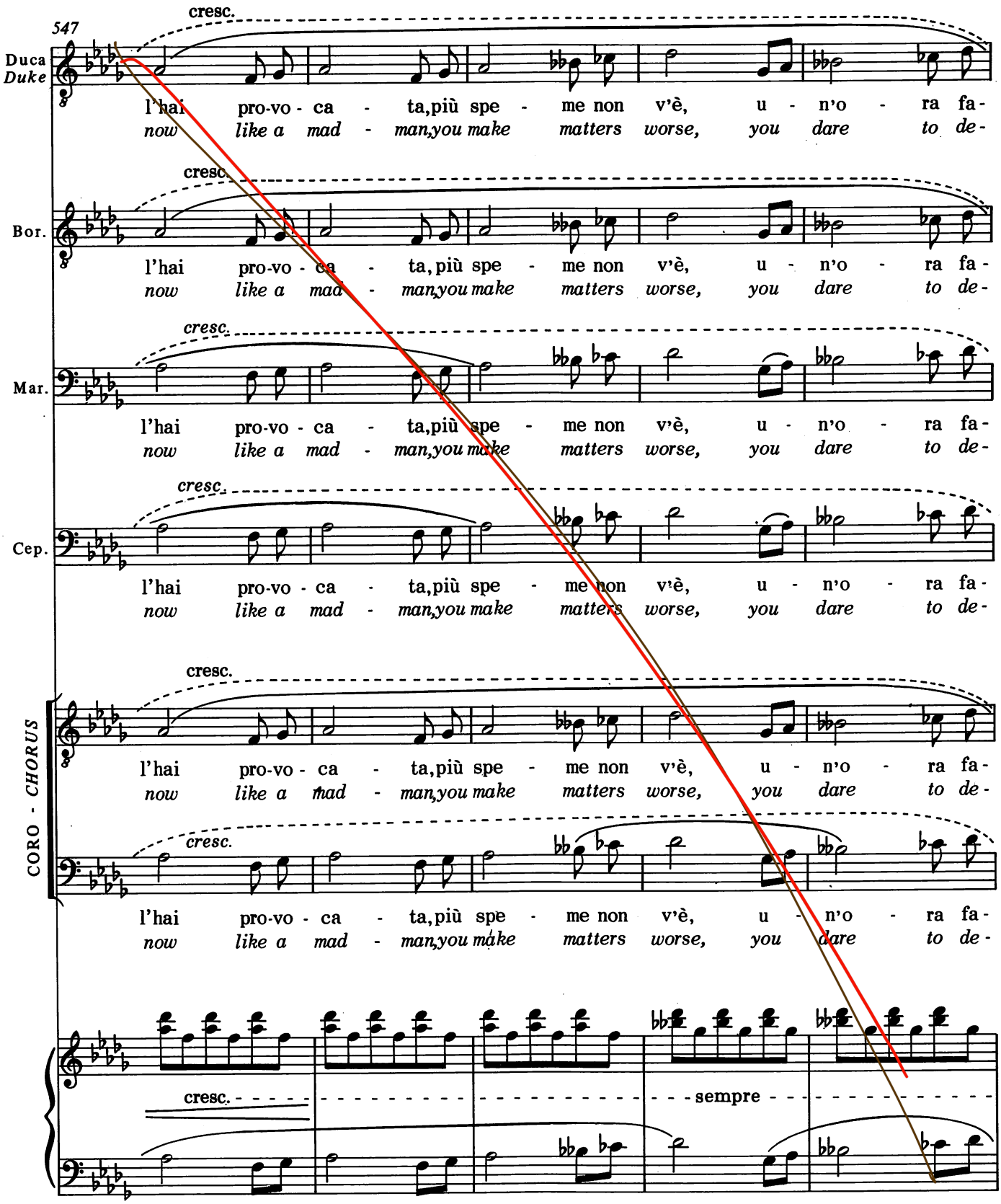
* **A:** L'articolazione di 522-27 è discussa nelle Note.
The articulation of 522-27 is discussed in the Notes.

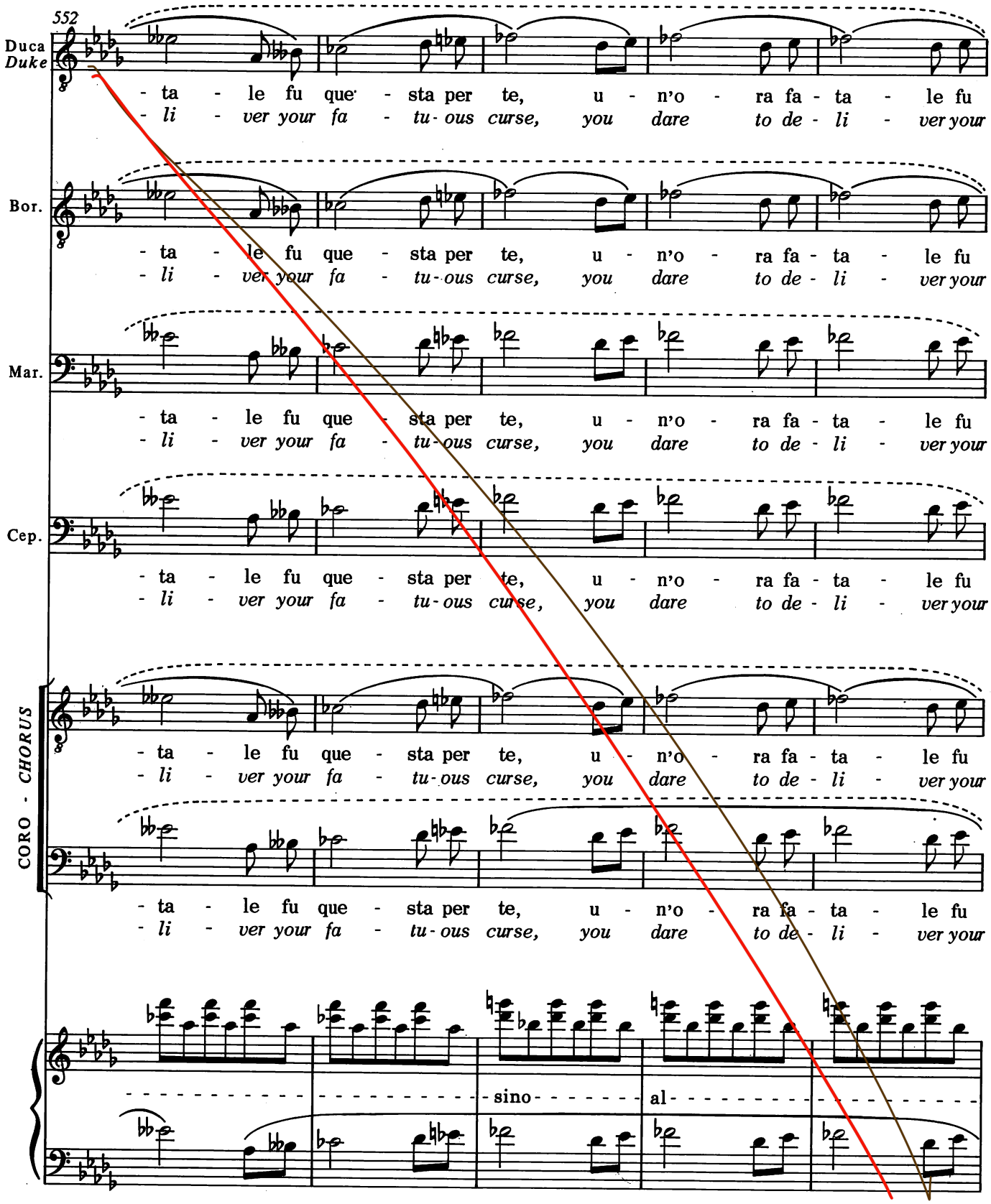

527
Duca
Duke
ge - nio d'in - fer - no qui fo - sti gui - da - to; è va - no o - gni
ne - ver for - give you, and death is your sen-tence; you dared to di -
Rig.
(Or - ro - re!)
(Oh hor - ror!)
Bor.
ge - nio d'in - fer - no qui fo - sti gui - da - to; è va - no o - gni
ne - ver for - give you, and death 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 -
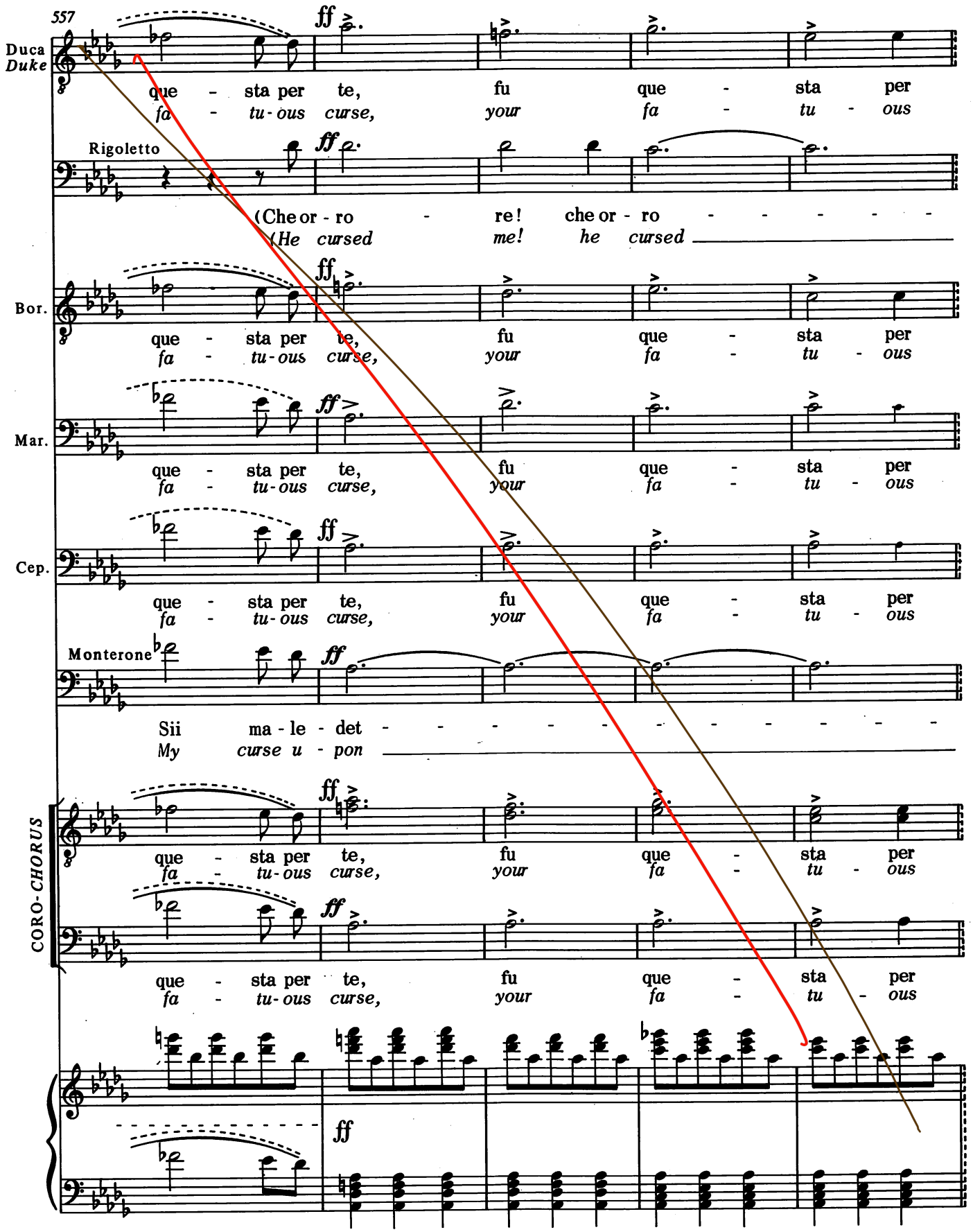

532
Duca
Duke
det - to, di qua t'al-lon - ta - na... va, tre - ma,o ve - gliar - do, del-
- sturb me, you rash - ly in - tru - ded..and blin - ded by an - ger, were
Bor.
det - to, di qua t'al-lon - ta - na... va, tre - ma,o ve - gliar - do, del-
- sturb him, you rash - ly in - tru - ded..and blin - ded 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
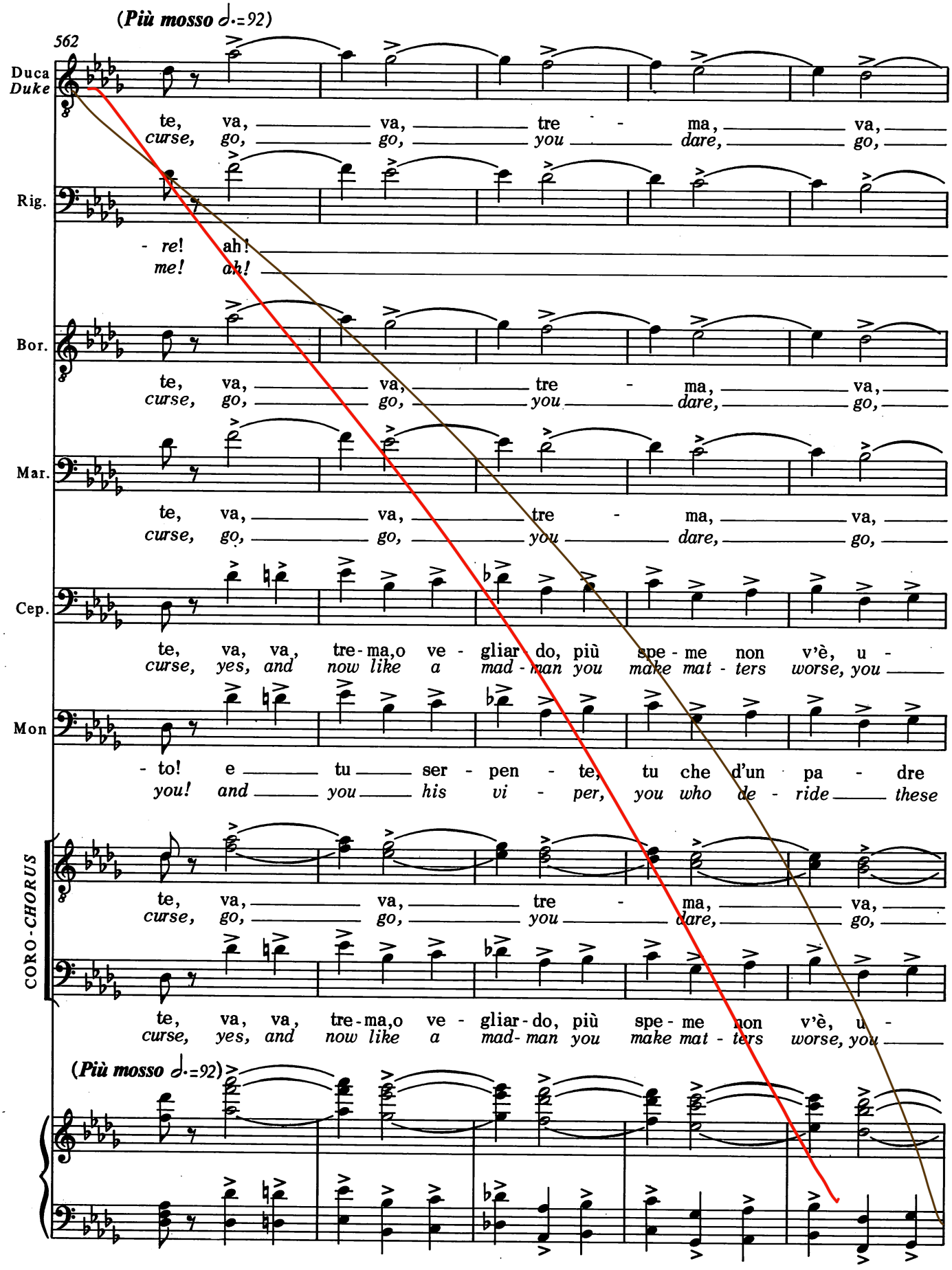

537
Duca
Duke
Bor.
Mar.
Cep.
CORO - CHORUS
a
- l'i - ra so - vra-na... è va - no o-gni det - to, di qua t'al-lon-
sad - ly de - lu-ded... you dared to di-sturb me, you rash - ly in-
sad - ly de - lu-ded... you dared to di-sturb him, you rash - ly in-
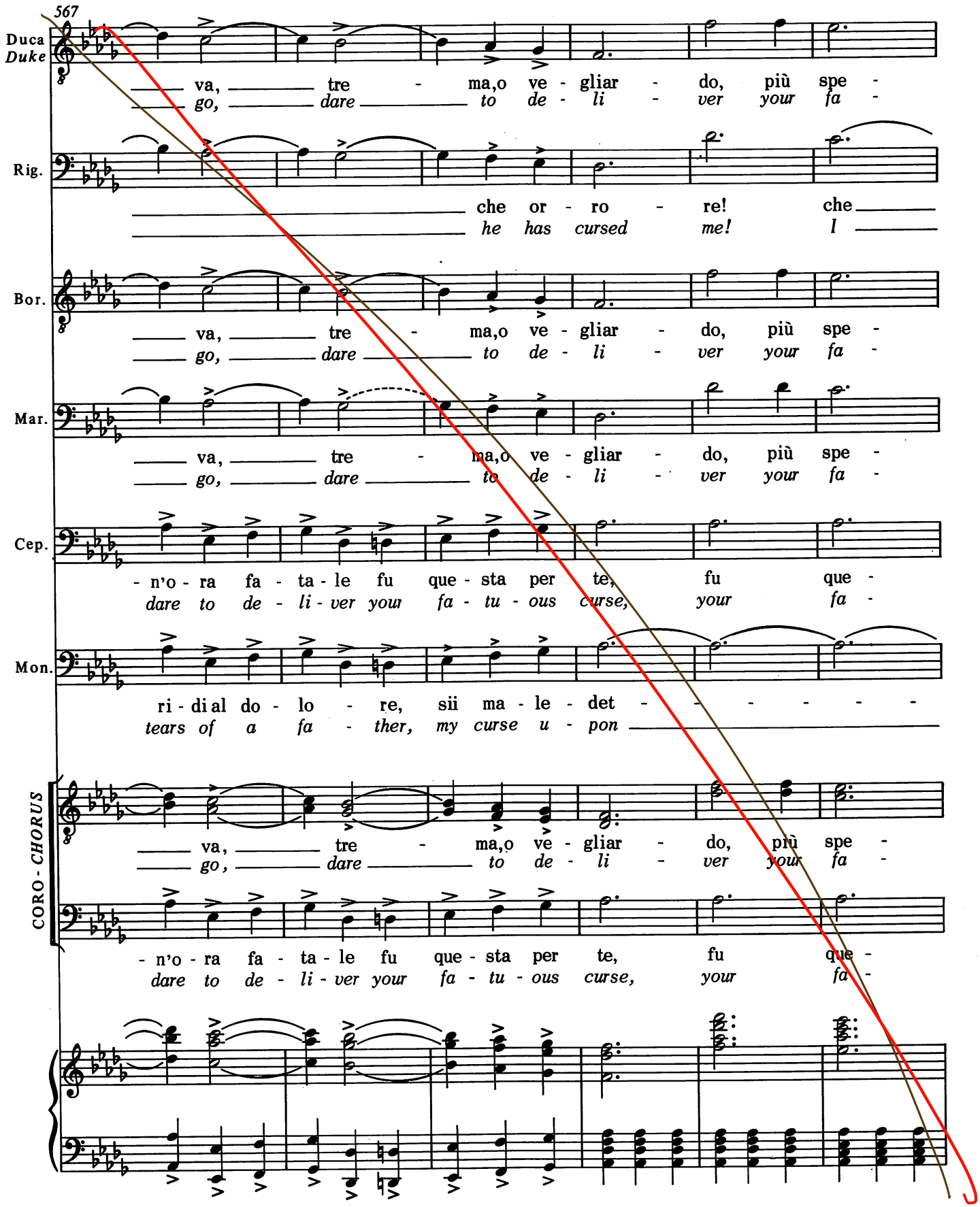

542
Duca
Duke
poco a poco
- ta - na.. va, tre - ma,o ve - gliar - do, del - l'i - ra so - vra - na... tu
- tru - ded..and blin - ded by an - ger,were sad - ly de - lu - ded...and
Bor.
poco a poco
- ta - na...va, tre - ma,o ve - gliar - do, del - l'i - ra so - vra - na... tu
- tru - ded..and blin - ded by an - ger,were sad - ly de - lu - ded...and
Mar.
poco a poco
- 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
Cep.
poco a poco
- 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
CORO - CHORUS
poco a poco
- 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
- 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
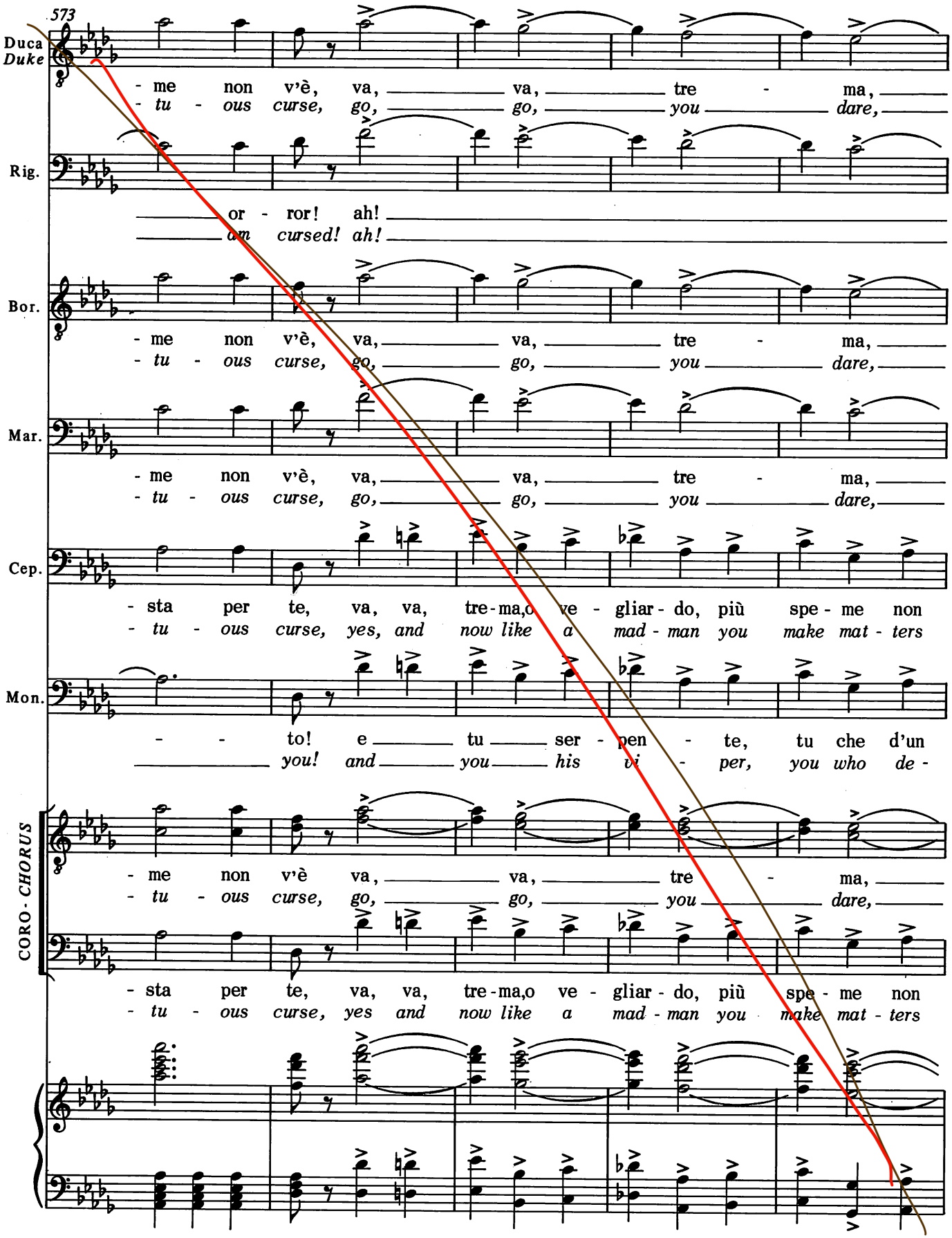

547
Duca
Duke
Bor.
Mar.
Cep.
CORO - CHORUS
cresc.
l'hai pro-vo - ca - ta, più spe - me non v'è, u - n'o - ra fa-
now like a mad - man, you make matters worse, you dare to de-
sempre

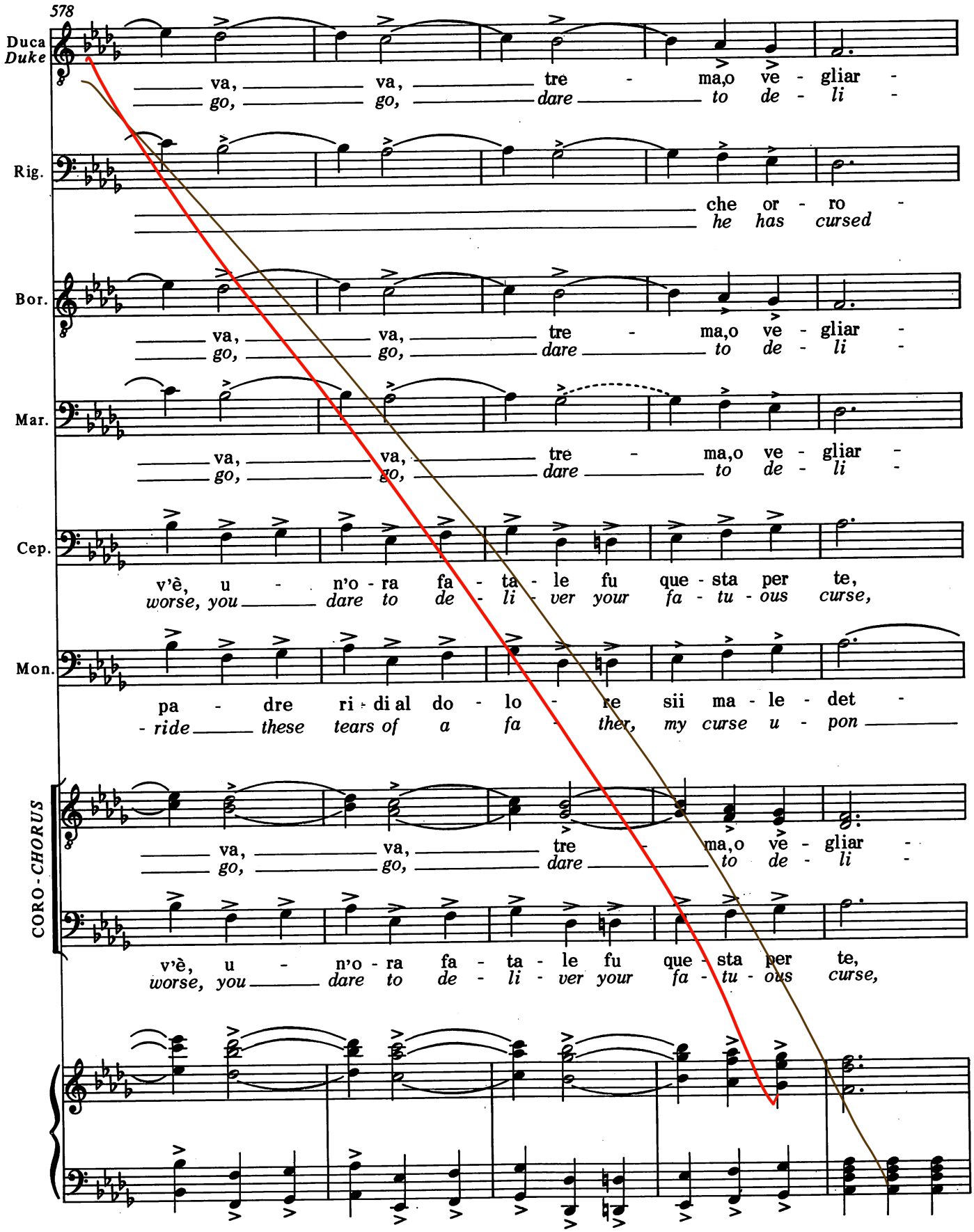

552
Duca
Duke
- ta - le fu que - sta per te, u - n'o - ra fa - ta - le fu
- li - ver your fa - tu - ous curse, you dare to de - li - ver your
Bor.
- ta - le fu que - sta per te, u - n'o - ra fa - ta - le fu
- li - ver your fa - tu - ous curse, you dare to de - li - ver your
Mar.
- ta - le fu que - sta per te, u - n'o - ra fa - ta - le fu
- li - ver your fa - tu - ous curse, you dare to de - li - ver your
Cep.
- 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
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
sino
al
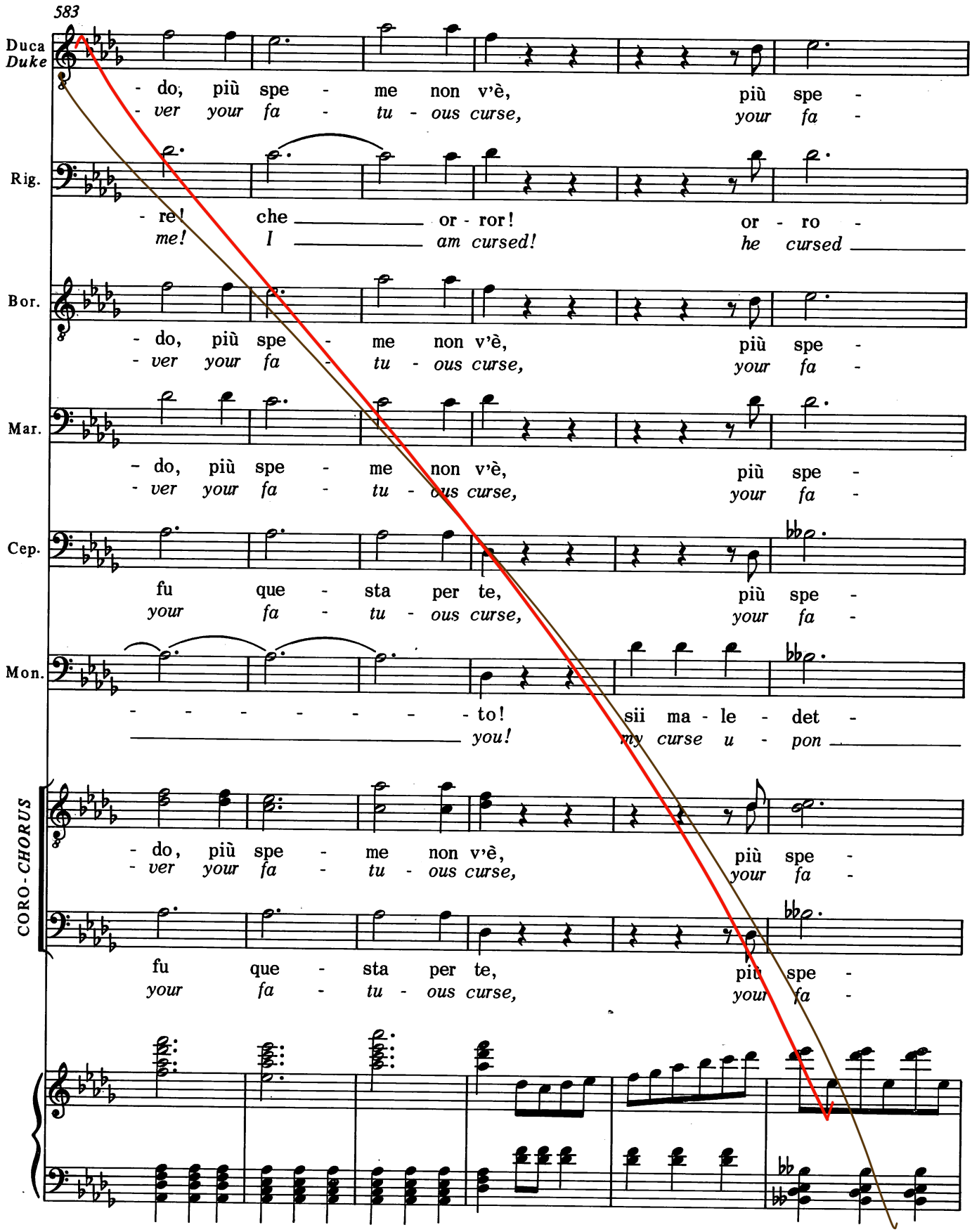

557
Duca
Duke
ff
que - sta per te,
fa - tu-ous curse,
fu que - sta per
your fa - tu - ous
Rigoletto
(Che or - ro - re! che or - ro - - - - - -
(He cursed me! he cursed
Bor.
Mar.
Cep.
Monterone
Sii ma - le - det - - - - - - - - - - -
My curse u - pon
CORO-CHORUS

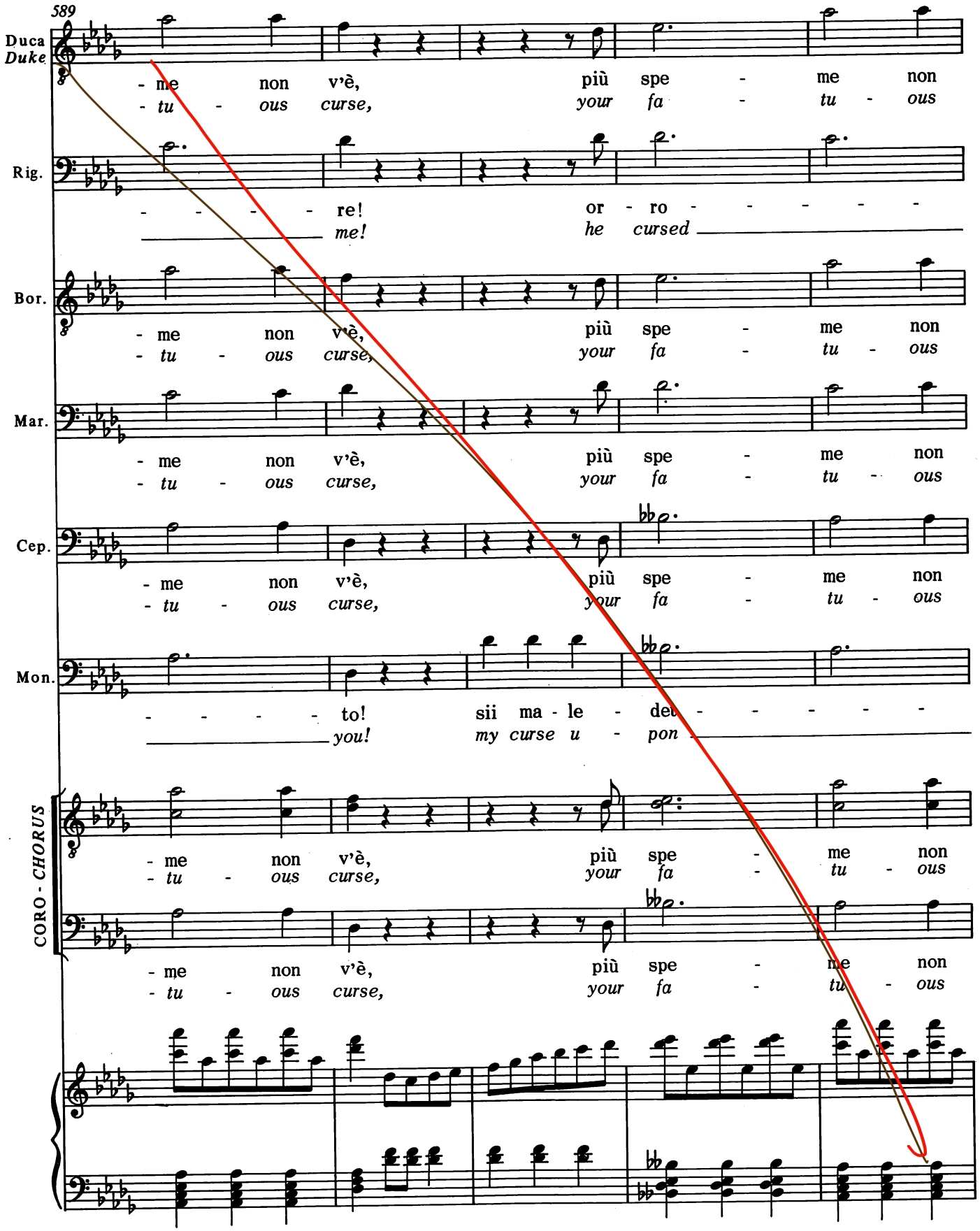

(Più mosso ♩.=92)
562
Duca
Duke
te, va, va, tre - ma, va,
curse, go, go, you dare, go,
Rig.
- re! ah!
me! ah!
Bor.
te, va, va, tre - ma, va,
curse, go, go, you dare, go,
Mar.
te, va, va, tre - ma, va,
curse, go, go, you dare, go,
Cep.
te, va, va, tre-ma,o ve - gliar-do, più spe-me non v'è, u -
curse, yes, and now like a mad-man you make mat - ters worse, you
Mon
- to! e tu ser - pen - te, tu che d'un pa - dre
you! and you his vi - per, you who de - ride these
CORO-CHORUS
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 ♩.=92)

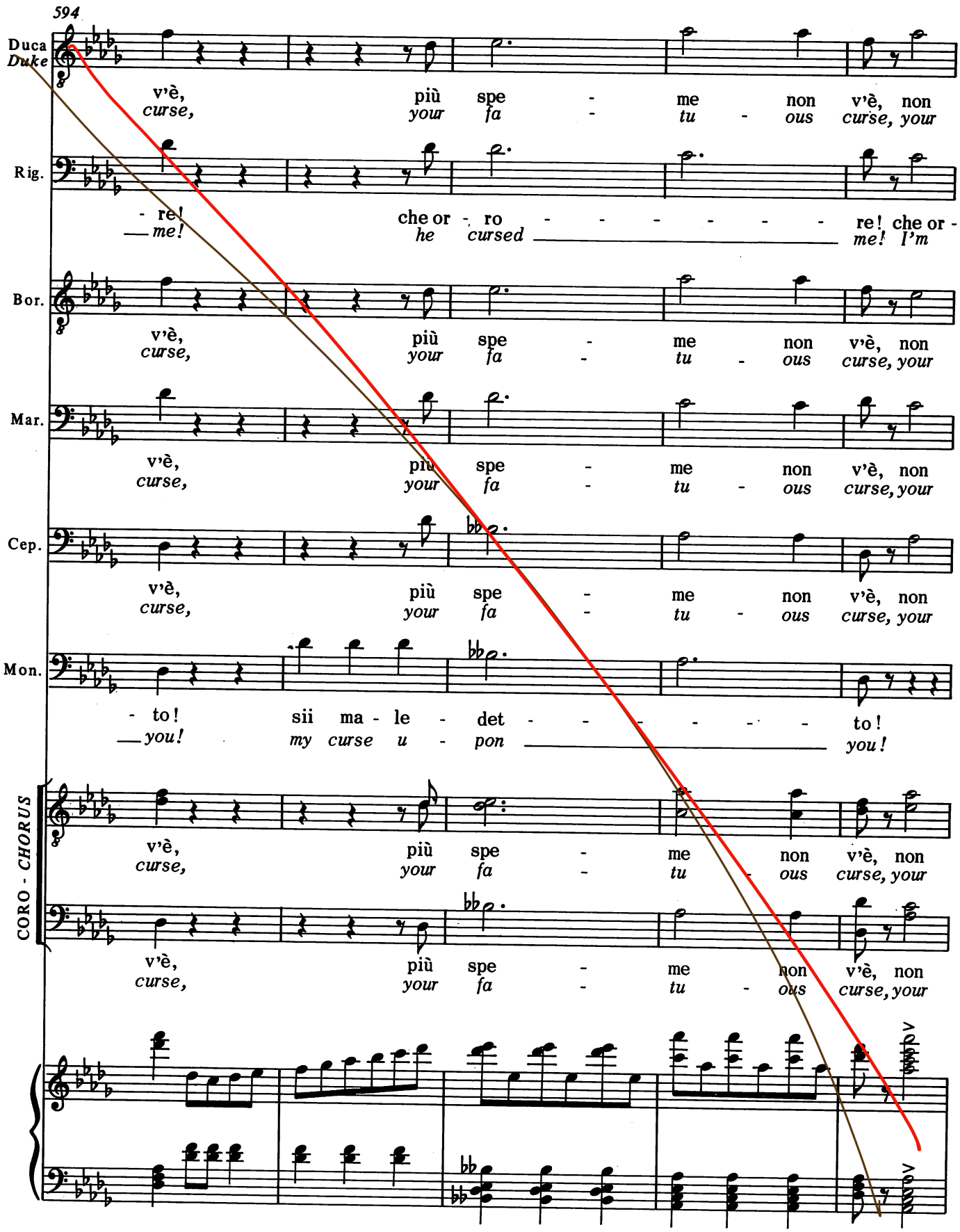

567
Duca
Duke
va, tre - ma,o ve - gliar - do, più spe -
go, dare to de - li - ver your fa -
Rig.
che or - ro - re! che
he has cursed me! I
Bor.
va, tre - ma,o ve - gliar - do, più spe -
go, dare to de - li - ver your fa -
Mar.
va, tre - ma,o ve - gliar - do, più spe -
go, dare to de - li - ver your fa -
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 - di al 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 -

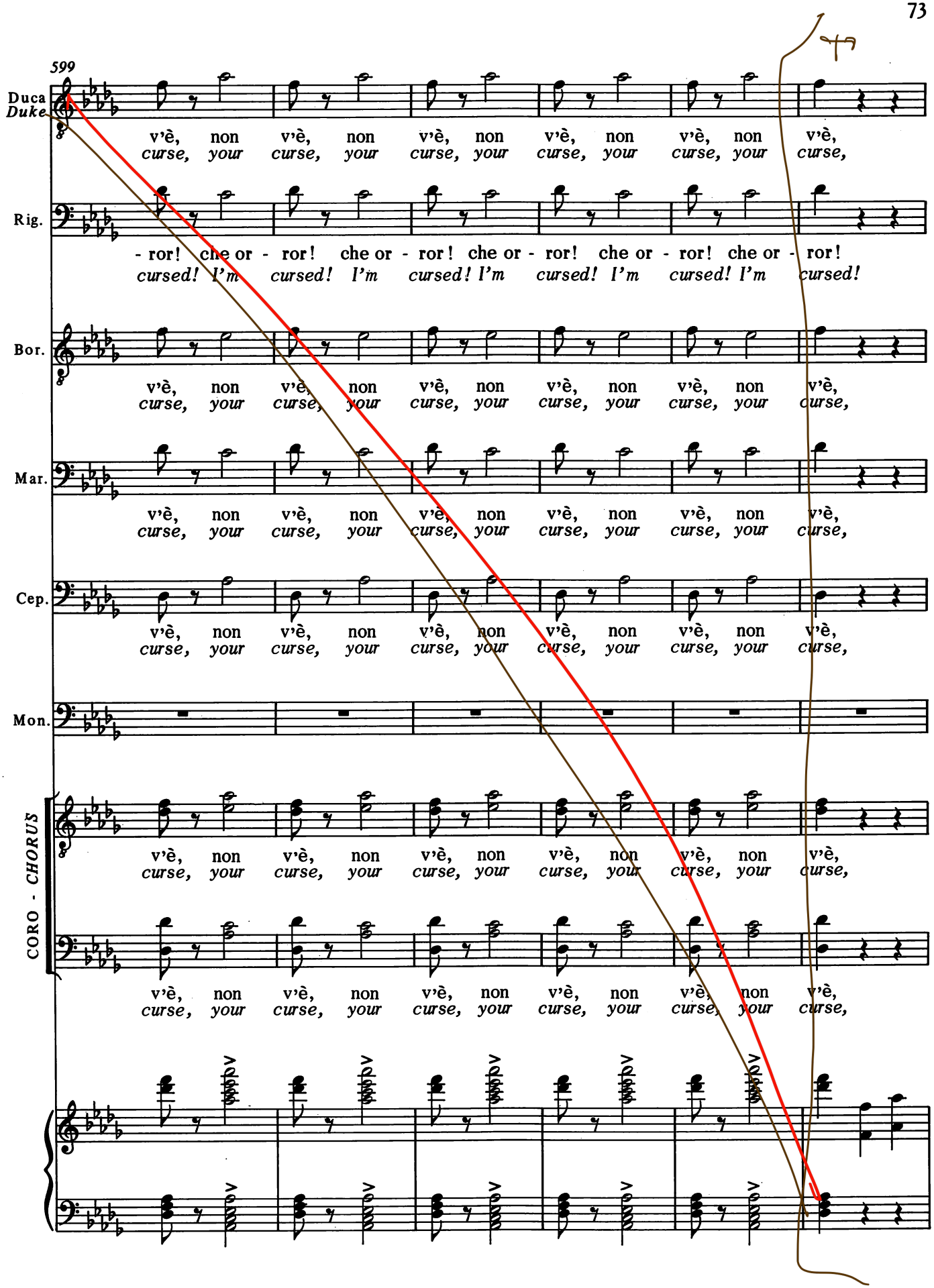

573
Duca
Duke
- me non v'è, va, va, tre - ma,
- tu - ous curse, go, go, you dare,
Rig.
or - ror! ah!
am cursed! ah!
Bor.
- me non v'è, va, va, tre - ma,
- tu - ous curse, go, go, you dare,
Mar.
- me non v'è, va, va, tre - ma,
- tu - ous curse, go, go, you dare,
Cep.
- sta per te, va, va, tre-ma,o ve - gliar - do, più spe - me non
- tu - ous curse, yes, and now like a mad - man you make mat - ters
Mon.
- - to! e tu ser - pen - te, tu che d'un
you! and you his vi - per, you who de -
CORO - CHORUS
- 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
Duke
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
- do, più spe - me non v'è, più spe -
- ver your fa - tu - ous curse, your fa -
Rig.
- re! che _____ or - ror! or - ro -
me! I _____ am cursed! he cursed _____
Bor.
- do, più spe - me non v'è, più spe -
- ver your fa - tu - ous curse, your fa -
Mar.
- do, più spe - me non v'è, più spe -
- ver your fa - tu - ous curse, your fa -
Cep.
fu que - sta per te, più spe -
your fa - tu - ous curse, your fa -
Mon.
- - - - - - - - to! sii ma - le - det -
_____ you! my curse u - pon _____
CORO - CHORUS
- 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
- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous
Rig.
- - - - re! or - ro - - - - - -
me! he cursed
Bor.
- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous
Mar.
- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous
Cep.
- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous
Mon.
- - - - - to! sii ma - le - det - - - - -
you! my curse u - pon
CORO - CHORUS
- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous
- me non v'è, più spe - me non
- tu - ous curse, your fa - tu - ous


594
Duca
Duke
v'è, più spe - me non v'è, non
curse, your fa - tu - ous curse, your
Rig.
- re! che or - ro - - - - - - re! che or -
— me! he cursed — me! I'm
Bor.
v'è, più spe - me non v'è, non
curse, your fa - tu - ous curse, your
Mar.
v'è, più spe - me non v'è, non
curse, your fa - tu - ous curse, your
Cep.
v'è, più spe - me non v'è, non
curse, your fa - tu - ous curse, your
Mon.
- to! sii ma - le - det - - - - - - to!
— you! my curse u - pon — you!
CORO - CHORUS
v'è, più spe - me non v'è, non
curse, your fa - tu - ous curse, your
v'è, più spe - me non v'è, non
curse, 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, your curse,
Rig.
- ror! che or - ror! che or - ror! che or - ror! che or - 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, 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, 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, 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, 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, your curse,

605

Duca *Duke*: no, *go,* non *go,* v'è. *go.*

Rig.: che *I* or - ror!) *am* *cursed!)*

Bor.: no, *go,* non *go,* v'è. *go.*

Mar.: no, *go,* non *go,* v'è. *go.*

Cep.: no, *go,* non *go,* v'è. *go.*

Mon.: sii ma - le - det - - - - - - - - - to! *my curse u - pon* *you!*

CORO-*CHORUS*: no, *go,* non *go,* v'è. *go.*

no, *go,* non *go,* v'è. *go.*

8

(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.

Everything Happens DL in Darkness

Andante mosso (♩=66)

[Cl, Fg, Archi gravi]

pp

5

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)
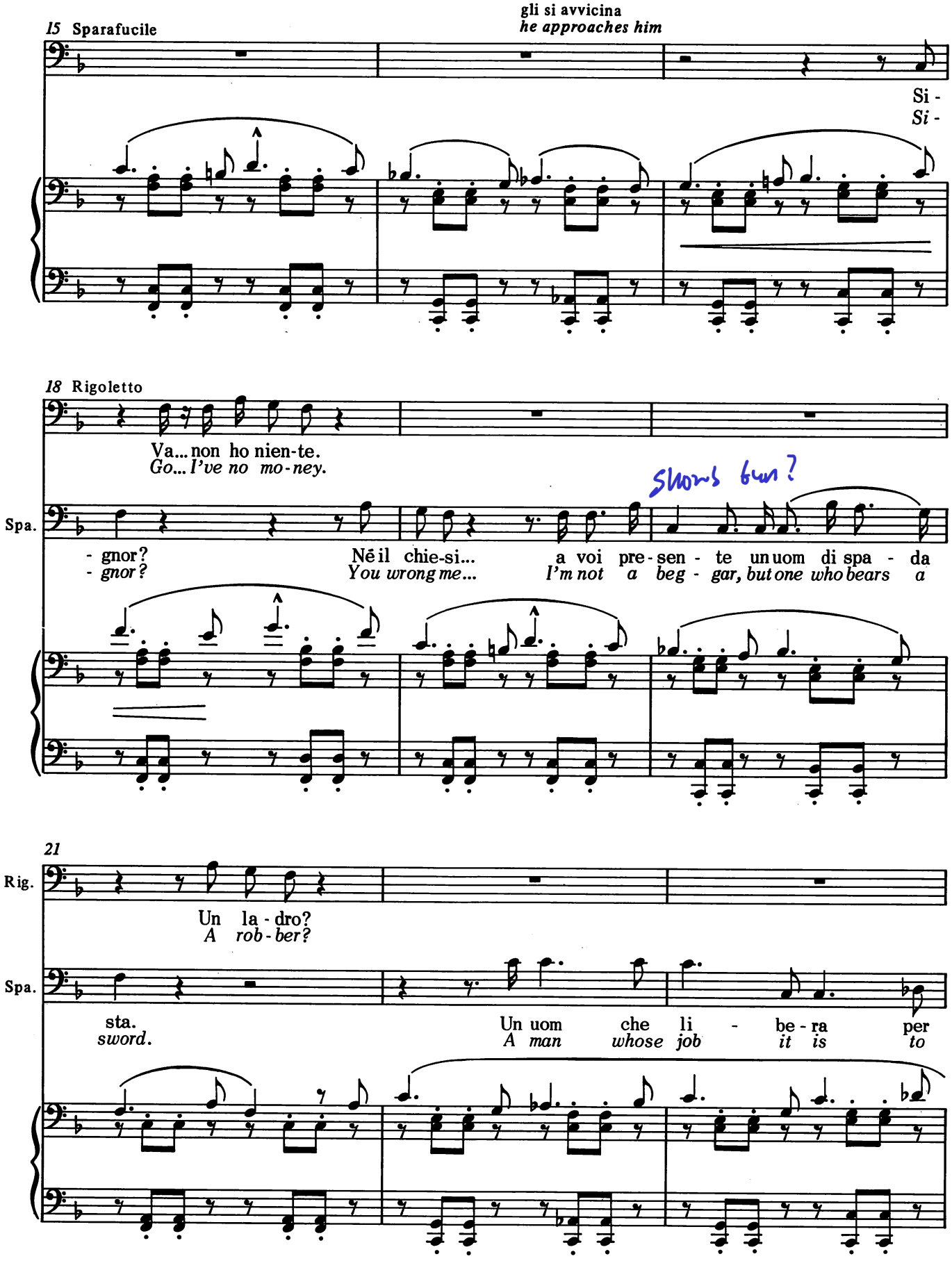
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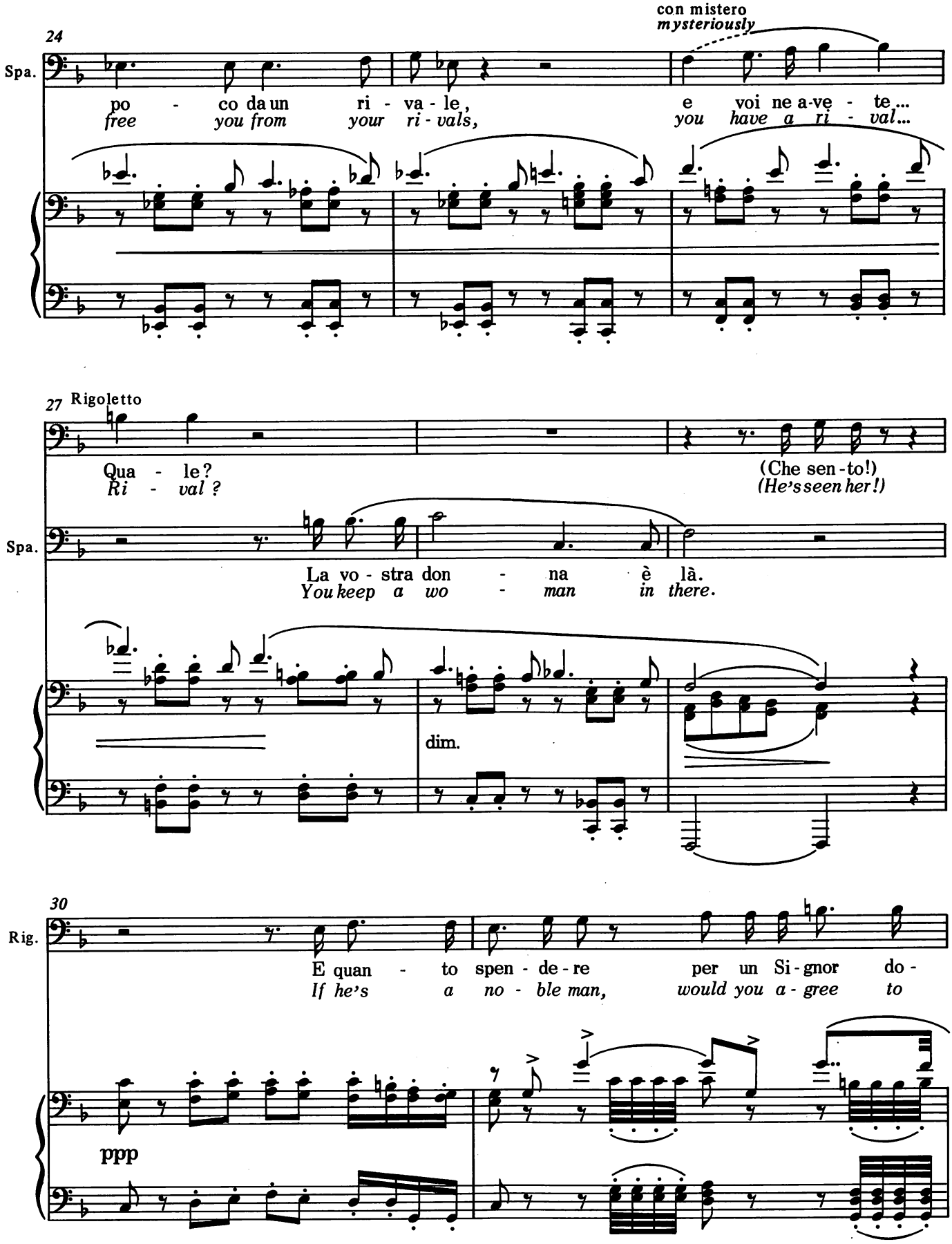
(Quel vec - chio ma - le - di - va - mi!!)
(He laid a fa - ther's curse on me!!)
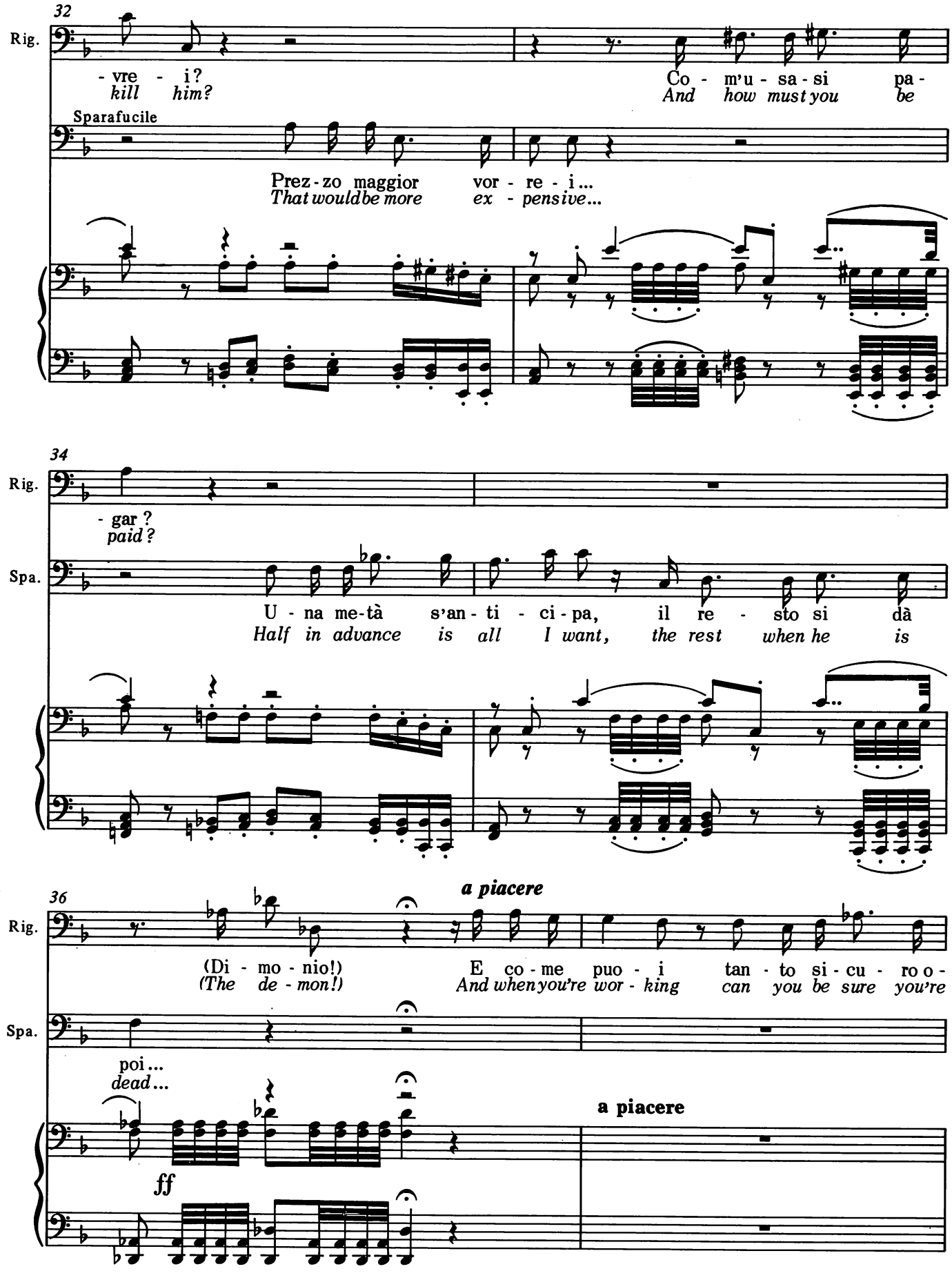
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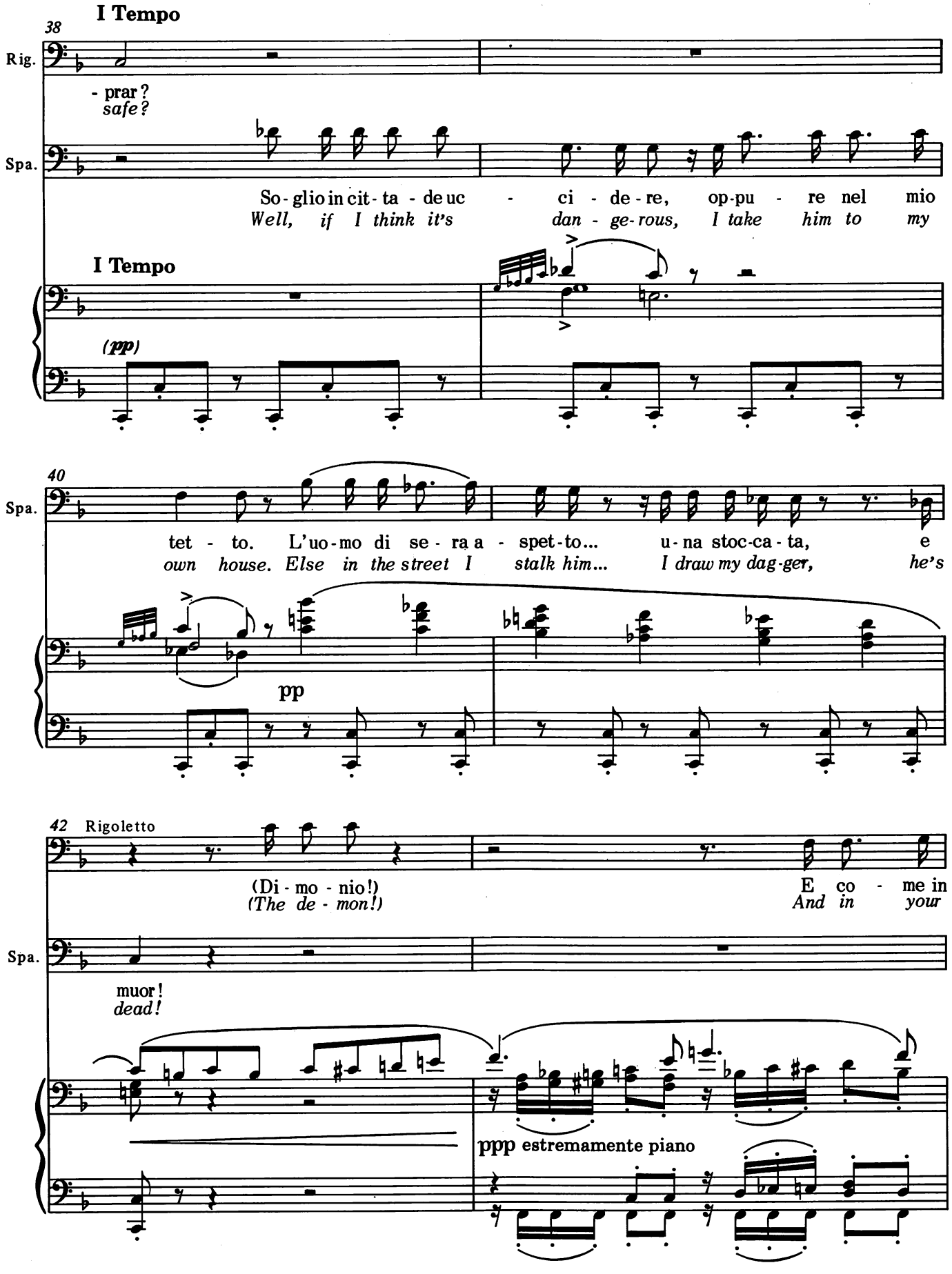
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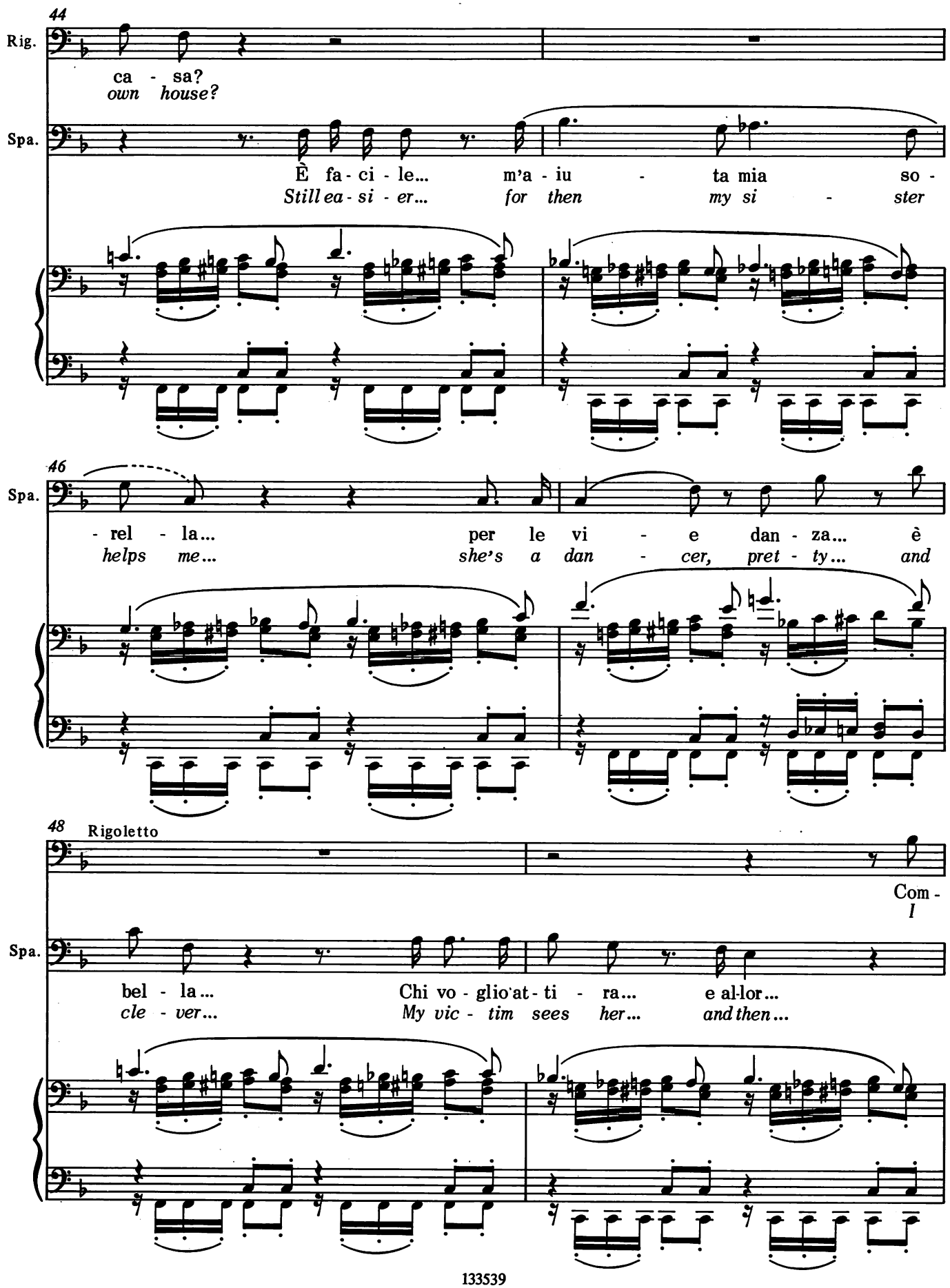
Ped.
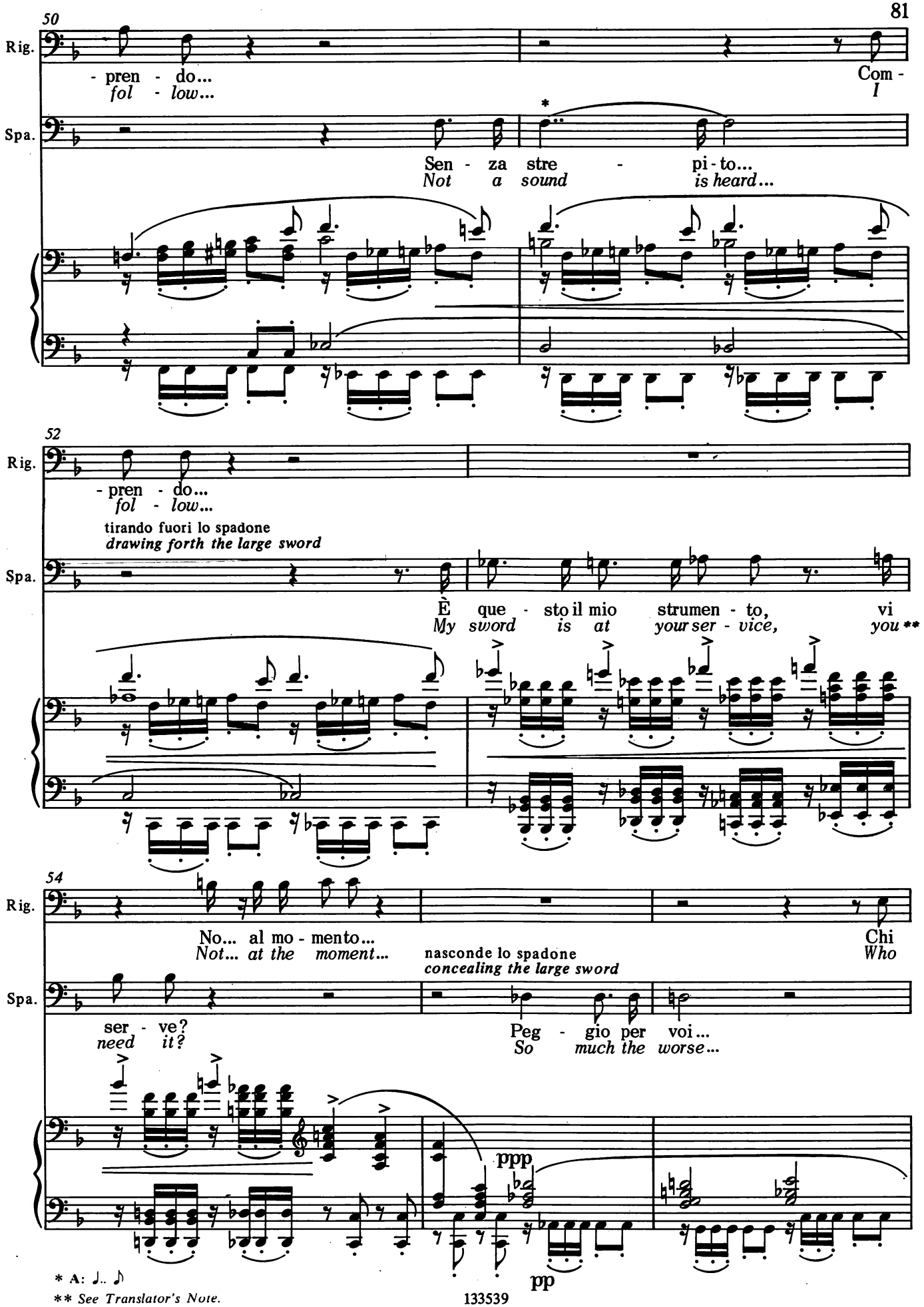

15 Sparafucile
gli si avvicina
he approaches him
Si -
Si -
18 Rigoletto
Va... non ho nien-te.
Go... I've no mo-ney.
Spa.
- gnor?
- gnor?
Nè il chie-si...
You wrong me...
a voi pre-sen-te un uom di spa-da
I'm not a beg-gar, but one who bears a
21
Rig.
Un la-dro?
A rob-ber?
Spa.
sta.
sword.
Un uom che li-be-ra per
A man whose job it is to


con mistero
mysteriously
24
Spa.
po - co da un ri - va - le,
free you from your ri - vals,
e voi ne a-ve - te...
you have a ri - val...
27 Rigoletto
Qua - le?
Ri - val?
(Che sen-to!)
(He's seen her!)
Spa.
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
a piacere
Rig.
(Di - mo - nio!)
(The de - mon!)
E co - me puo - i tan - to si - cu - ro o -
And when you're wor - king can you be sure you're
Spa.
poi...
dead...
a piacere
ff
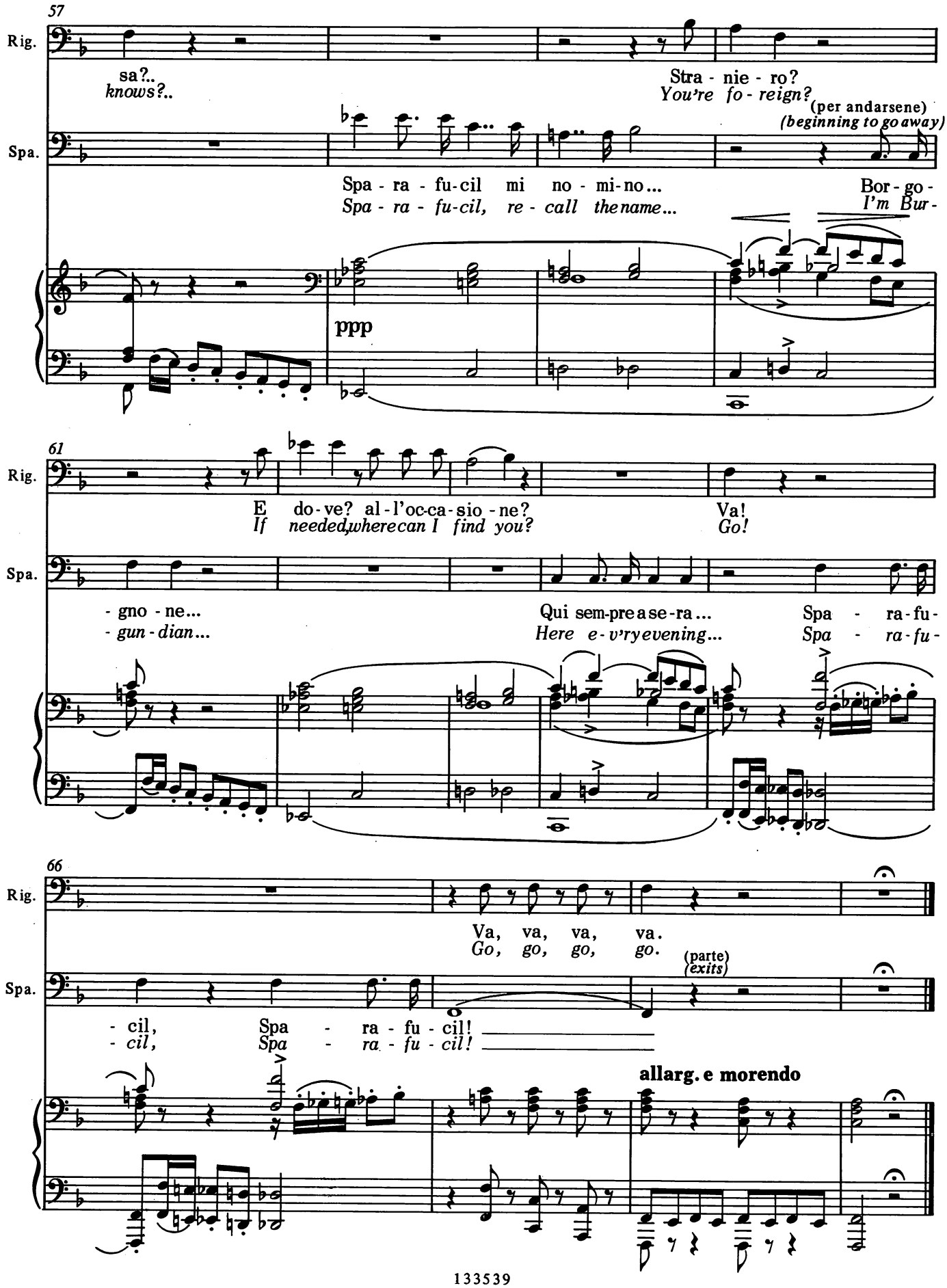

I Tempo
38
Rig.
- prar?
safe?
Spa.
So - glio in cit - ta - de uc - ci - de - re, op-pu - re nel mio
Well, if I think it's dan - ge-rous, I take him to my
I Tempo
(pp)
40
Spa.
tet - to. L'uo-mo di se - ra a - spet-to... u - na stoc-ca - ta, e
own house. Else in the street I stalk him... I draw my dag-ger, he's
pp
42 Rigoletto
(Di - mo - nio!)
(The de - mon!)
E co - me in
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
Com -
I
Spa.
bel - la... Chi vo - glio at - ti - ra... e al-lor...
cle - ver... My vic - tim sees her... and then...



* A: ♩.. ♪

** 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...
Spa - ra - fu-cil, re - call the name...
Bor - go -
I'm Bur -
ppp
61
Rig.
E do-ve? al-l'oc-ca-sio-ne?
If needed, where can I find you?
Va!
Go!
Spa.
- gno - ne...
- gun - dian...
Qui sem-pre a se-ra...
Here e-v'ry evening...
Spa - ra-fu-
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

Rig's House SL area shows interior w/ Suede TBL, 2 chairs of apartment

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)*

Rig enters apartment area

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]

4

Rig.

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
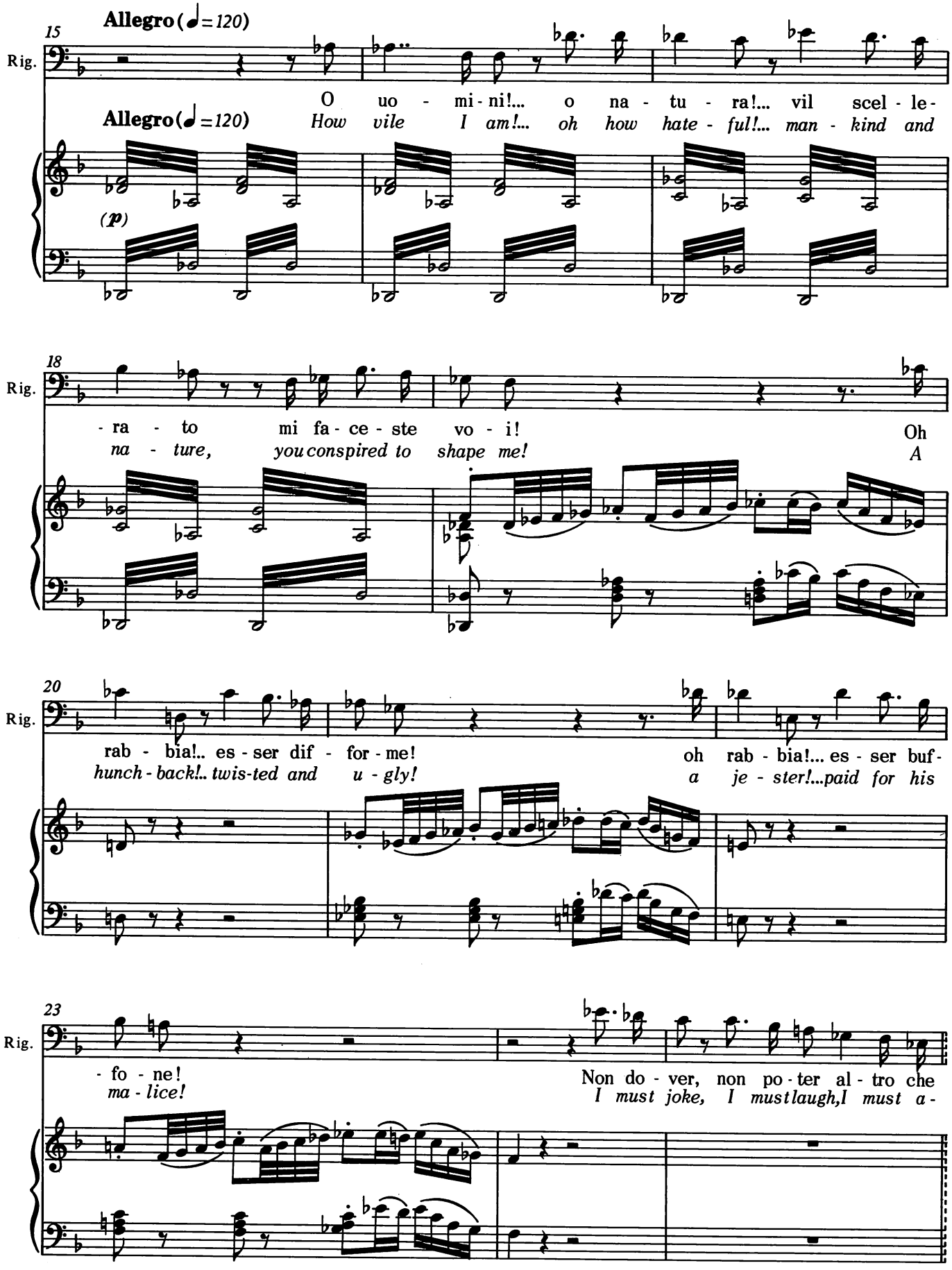
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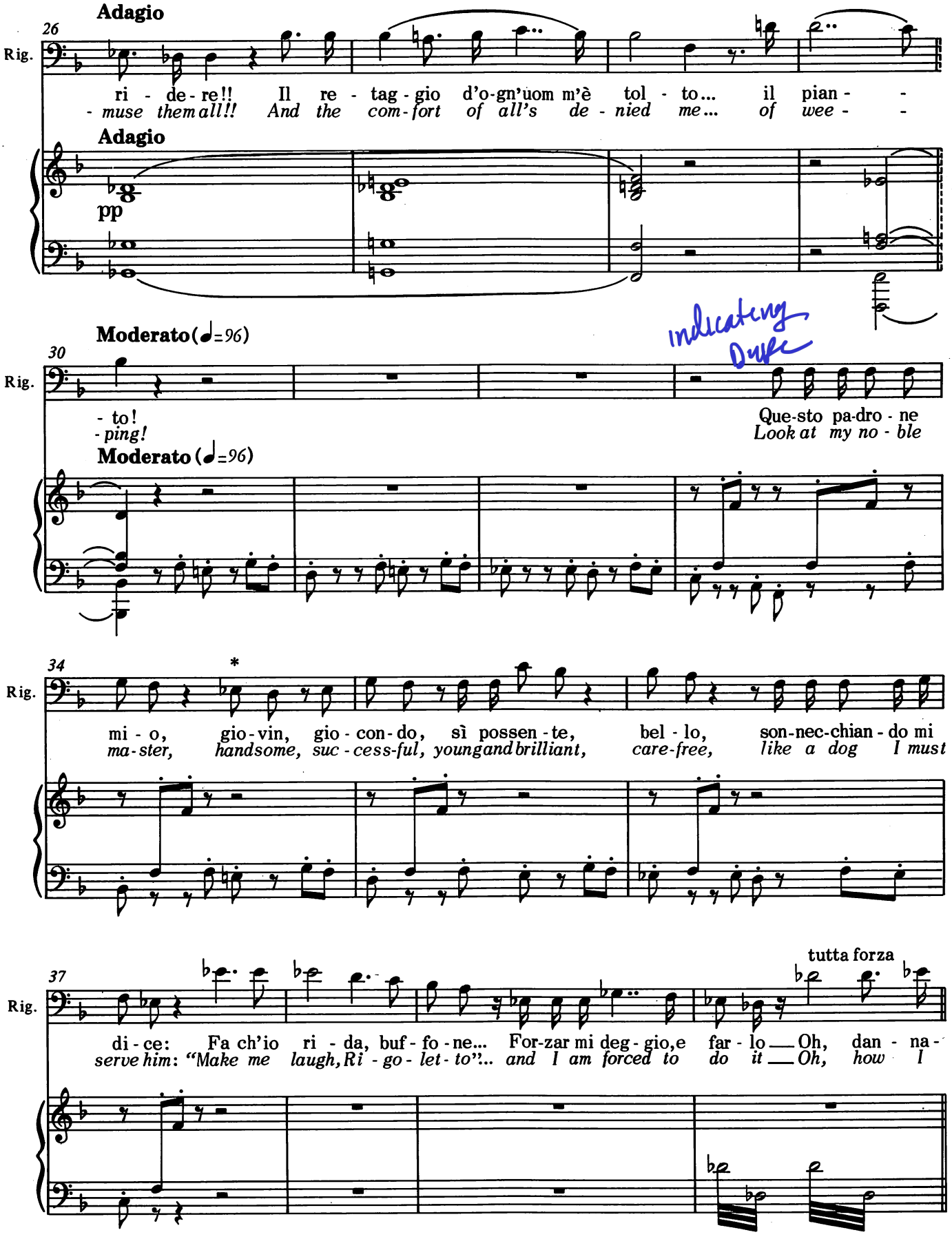
Rig.

morendo
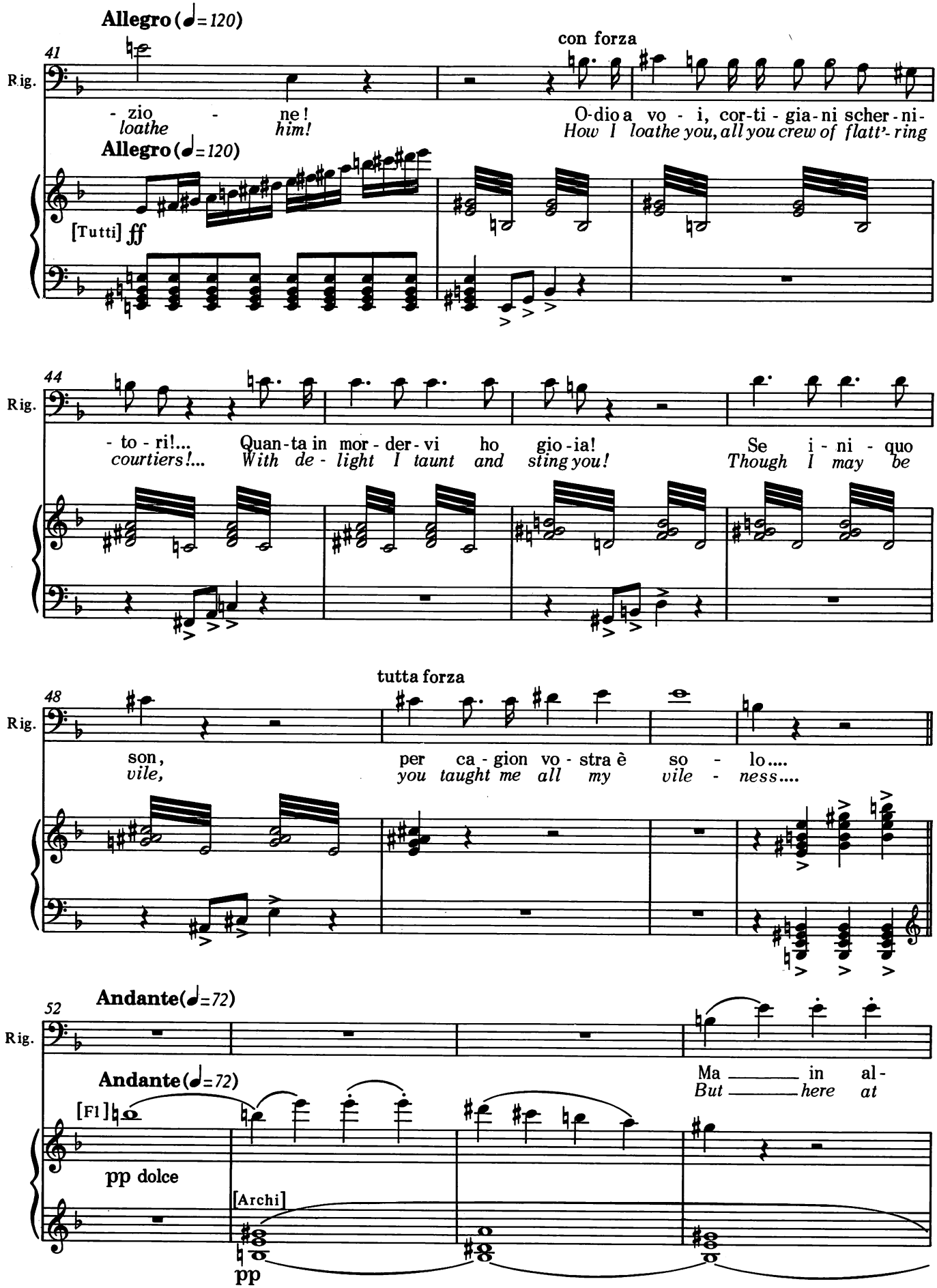
Quel vec-chio ma - le - di - va - mi!!...
He laid a fa-ther's curse on me!!...

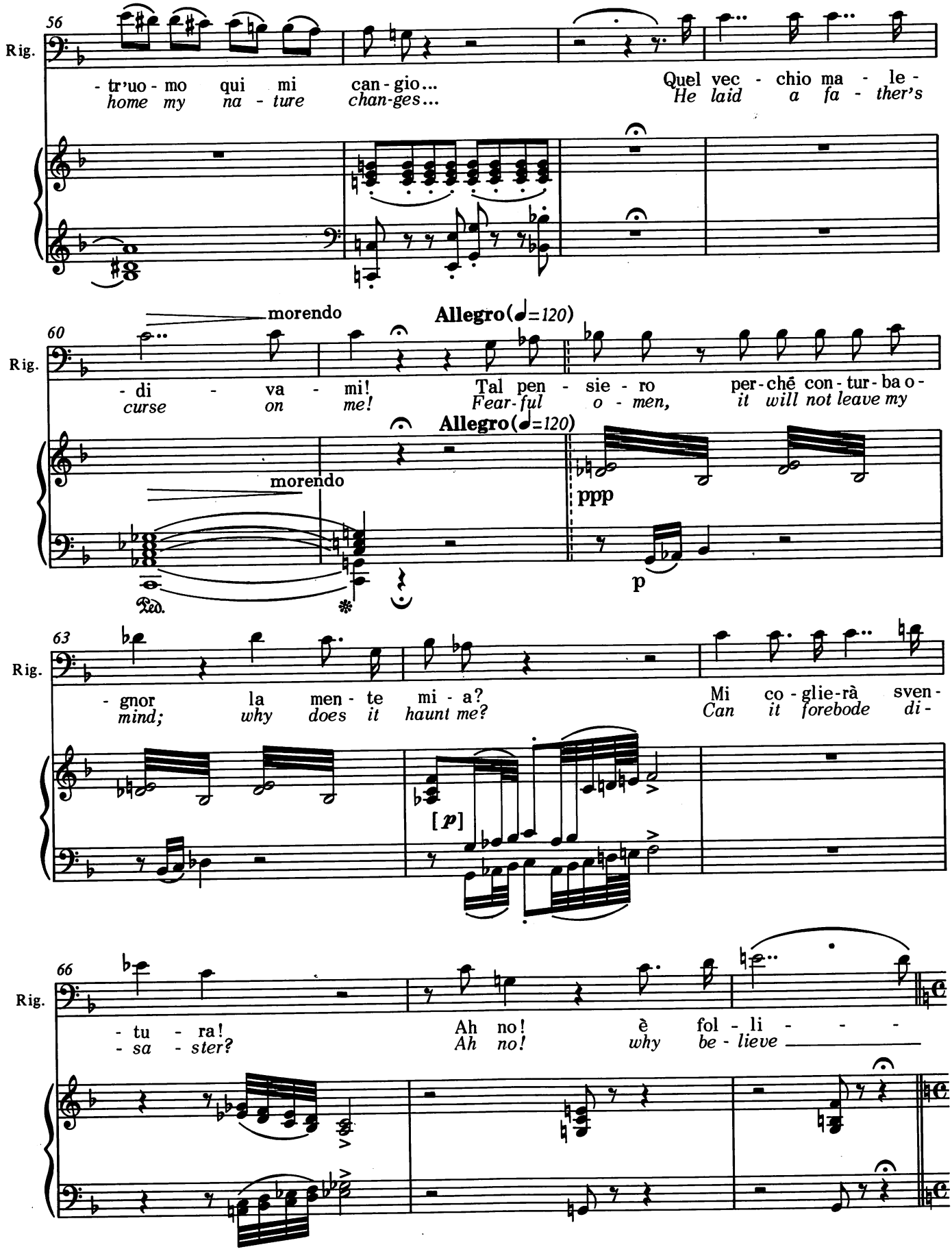
morendo


15
Allegro (♩=120)
Rig.
O uo - mi - ni!... o na - tu - ra!... vil scel - le-
Allegro (♩=120)
How vile I am!... oh how hate - ful!... man - kind and
(p)
18
Rig.
- ra - to mi fa - ce - ste vo - i!
na - ture, you conspired to shape me!
Oh
A
20
Rig.
rab - bia!.. es - ser dif - for - me!
hunch - back!.. twis-ted and u - gly!
oh rab - bia!... es - ser buf-
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-



* **A:** Il « ♭ », scritto sopra il rigo, non è di mano di Verdi; vedi Note.
The "♭", written above the staff, is not in Verdi's hand; see Notes.


Allegro (♩=120)
41
Rig.
con forza
- 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
44
Rig.
- to - ri!...
courtiers!...
Quan-ta in mor - der - vi ho gio-ia!
With de - light I taunt and sting you!
Se i - ni - quo
Though I may be
tutta forza
48
Rig.
son,
vile,
per ca - gion vo - stra è so - lo....
you taught me all my vile - ness....
Andante(♩=72)
52
Rig.
Andante(♩=72)
[Fl]
pp dolce
Ma in al-
But here at
[Archi]
pp


56
Rig.
- tr'uo - mo qui mi can - gio...
home my na - ture chan-ges...
Quel vec - chio ma - le -
He laid a fa - ther's
60
morendo
Allegro(♩=120)
- di - va - mi!
curse on me!
Tal pen - sie - ro per-chè con-tur-ba o -
Fear-ful o - men, it will not leave my
Allegro(♩=120)
morendo
ppp
p
Ped.
63
- gnor la men - te mi - a?
mind; why does it haunt me?
Mi co - glie-rà sven -
Can it forebode di -
[p]
66
- tu - ra!
- sa - ster?
Ah no!
Ah no!
è fol - li - - -
why be - lieve

Lights up

(SCENA IX: Detto e 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

Mio pa - dre!
My fa - ther!

Rigoletto

Fi - glia!
Gil - da!

A te dap - pres - so
My dea - rest trea - sure,
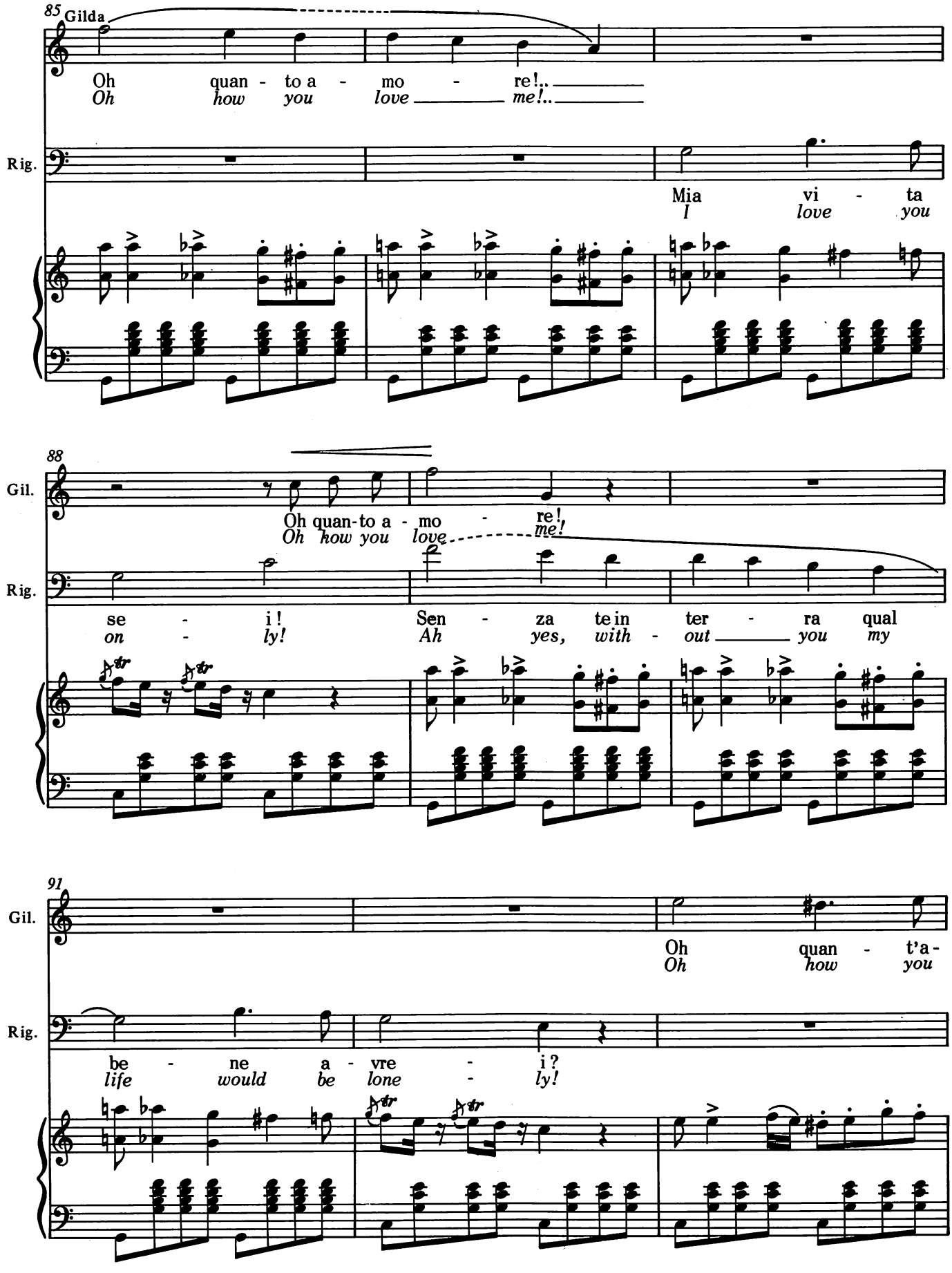
[Archi]
pp

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!

94

Gil. - mo - re! Pa - dre mi - o!
love me! Dea - rest fa - ther!

Rig. O fi - glia mi - a! (sospira) *(sighs)*
My dea - rest daughter!

97

Gil. Voi so - spi - ra - te!
But you are sigh - ing!

[p]
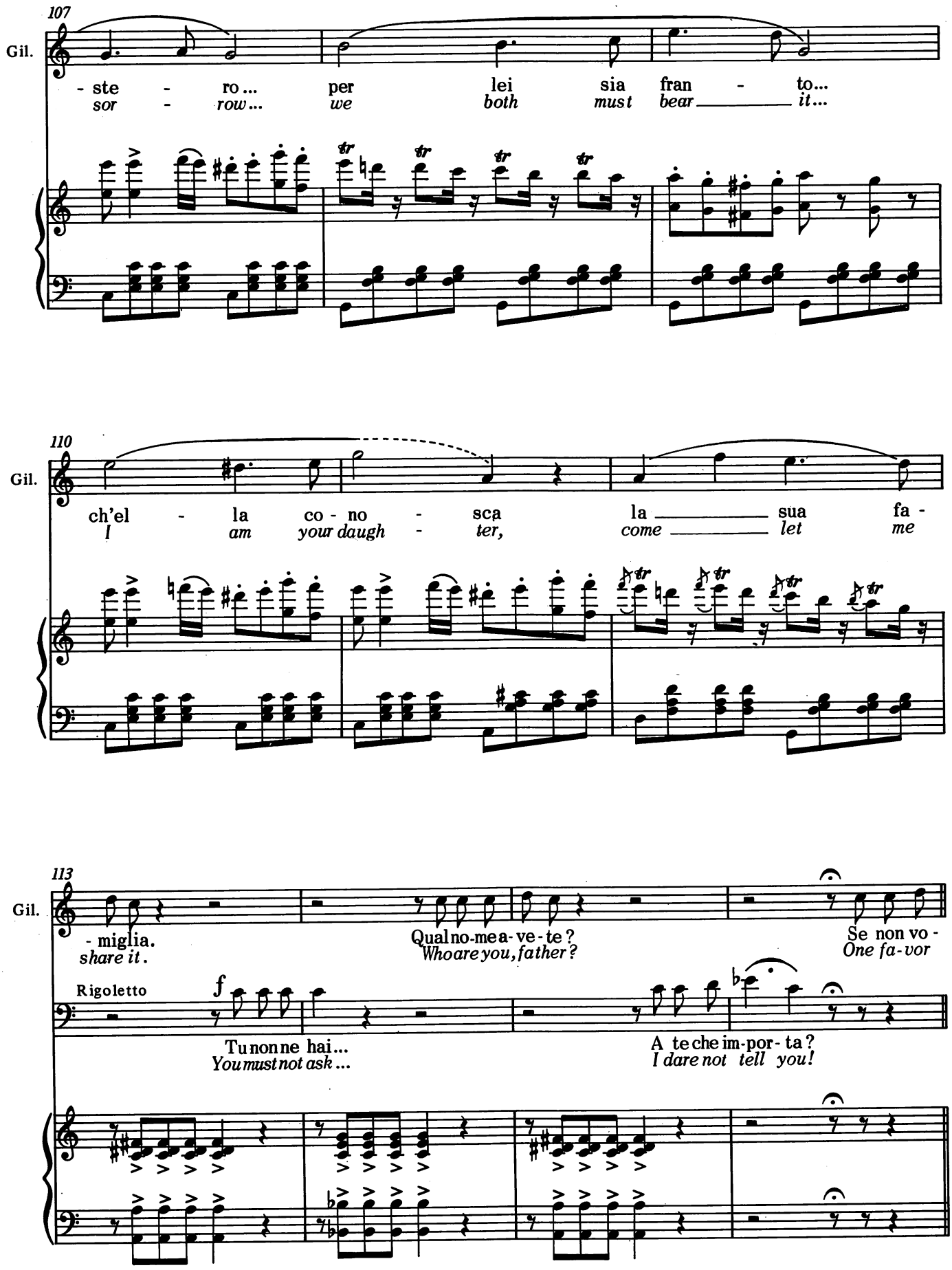
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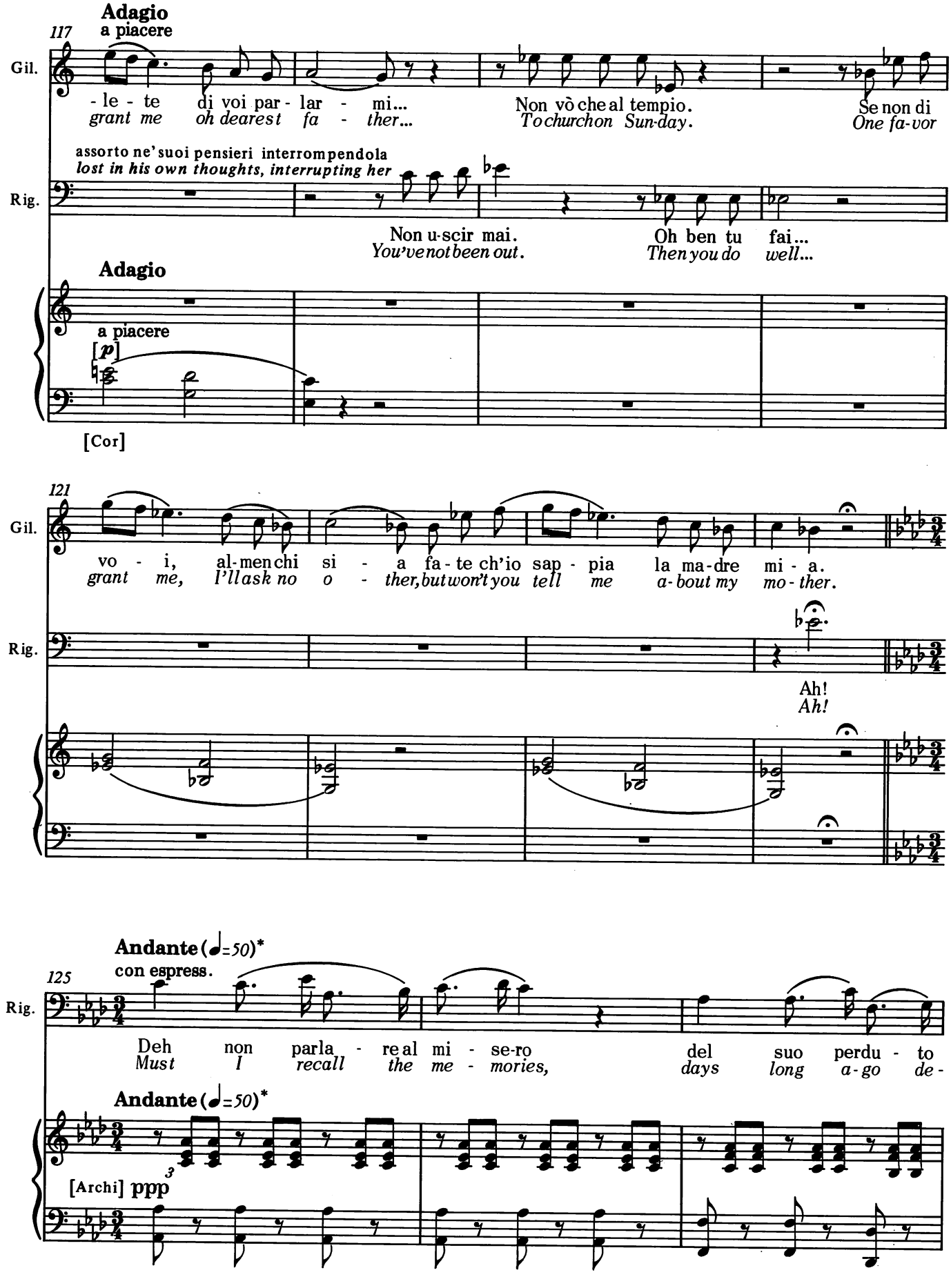
Gil. che v'an - ge tan - to? Lo di - te a
what has di - sturbed you? Please tell me, oh
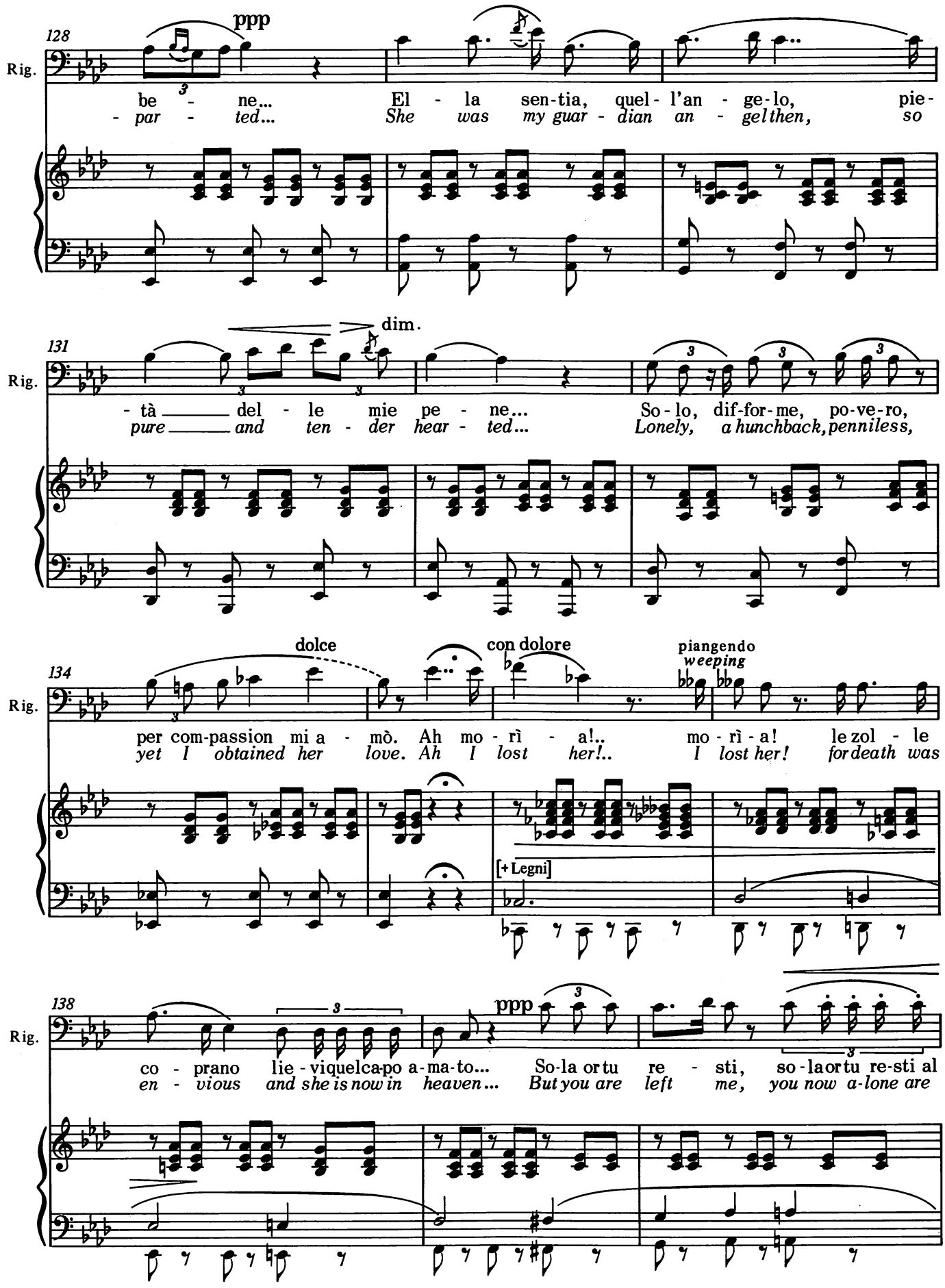
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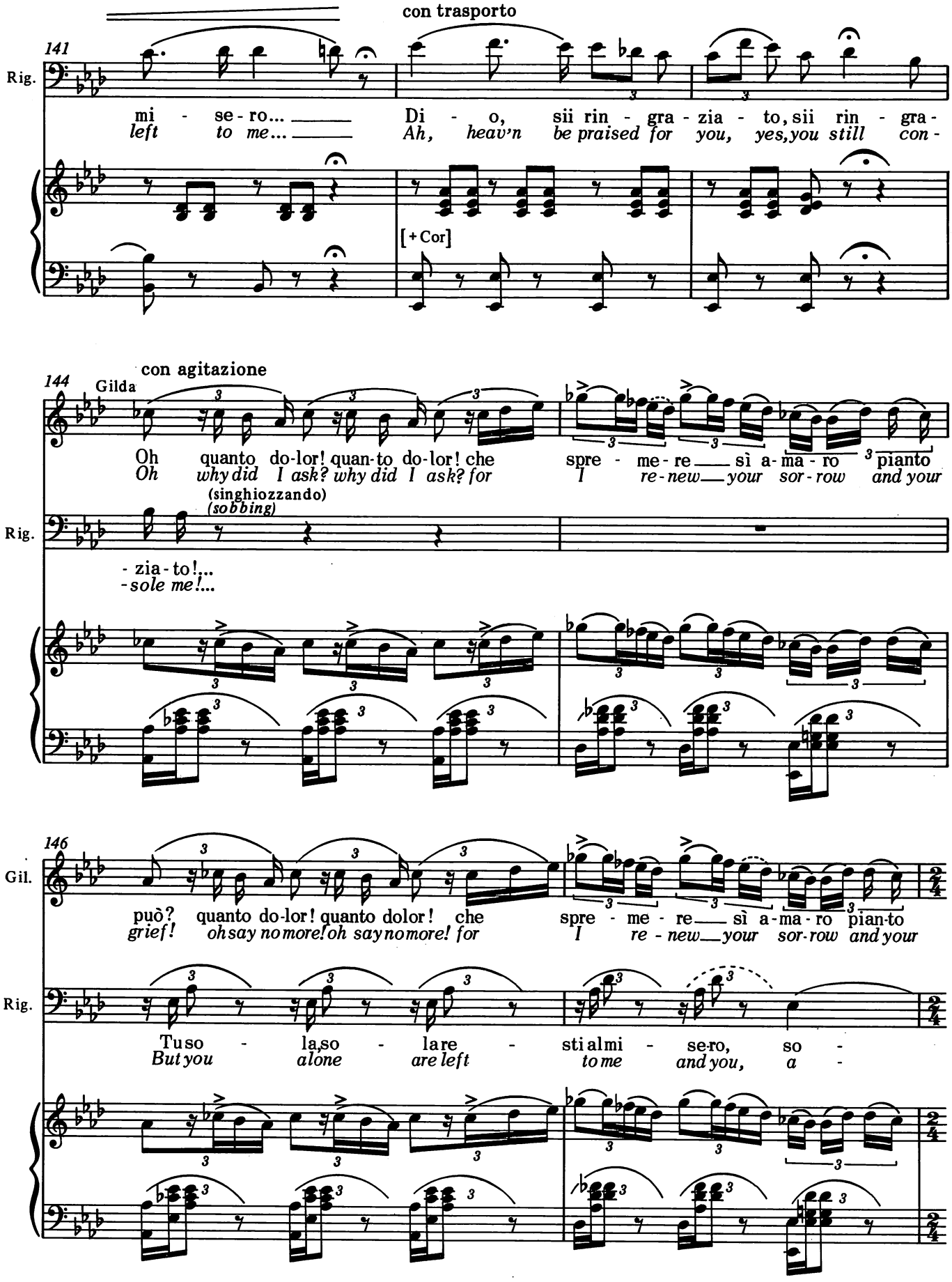
Gil. que - sta po - ve - ra fi - glia... Se v'ha mi -
fa - ther, what has di - sturbed you... Some se - cret

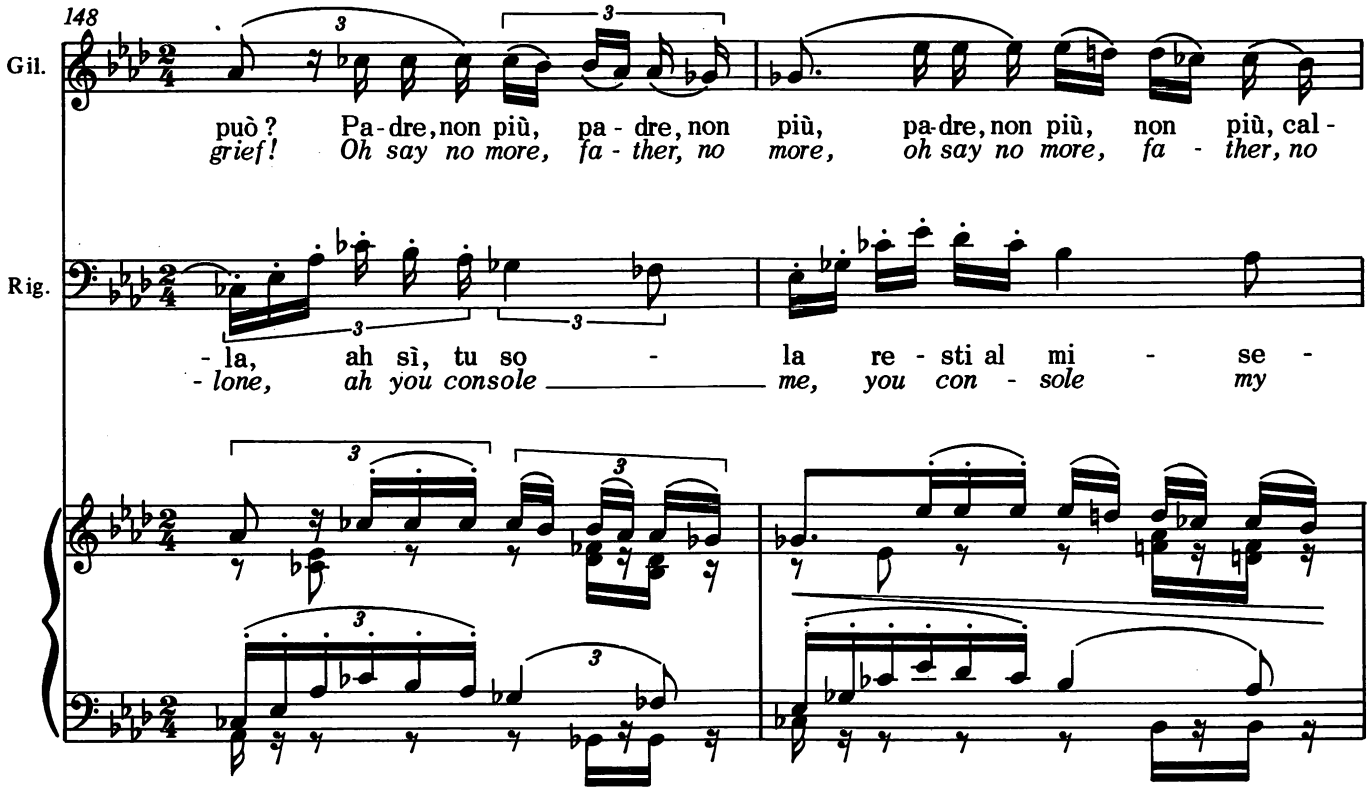
pp

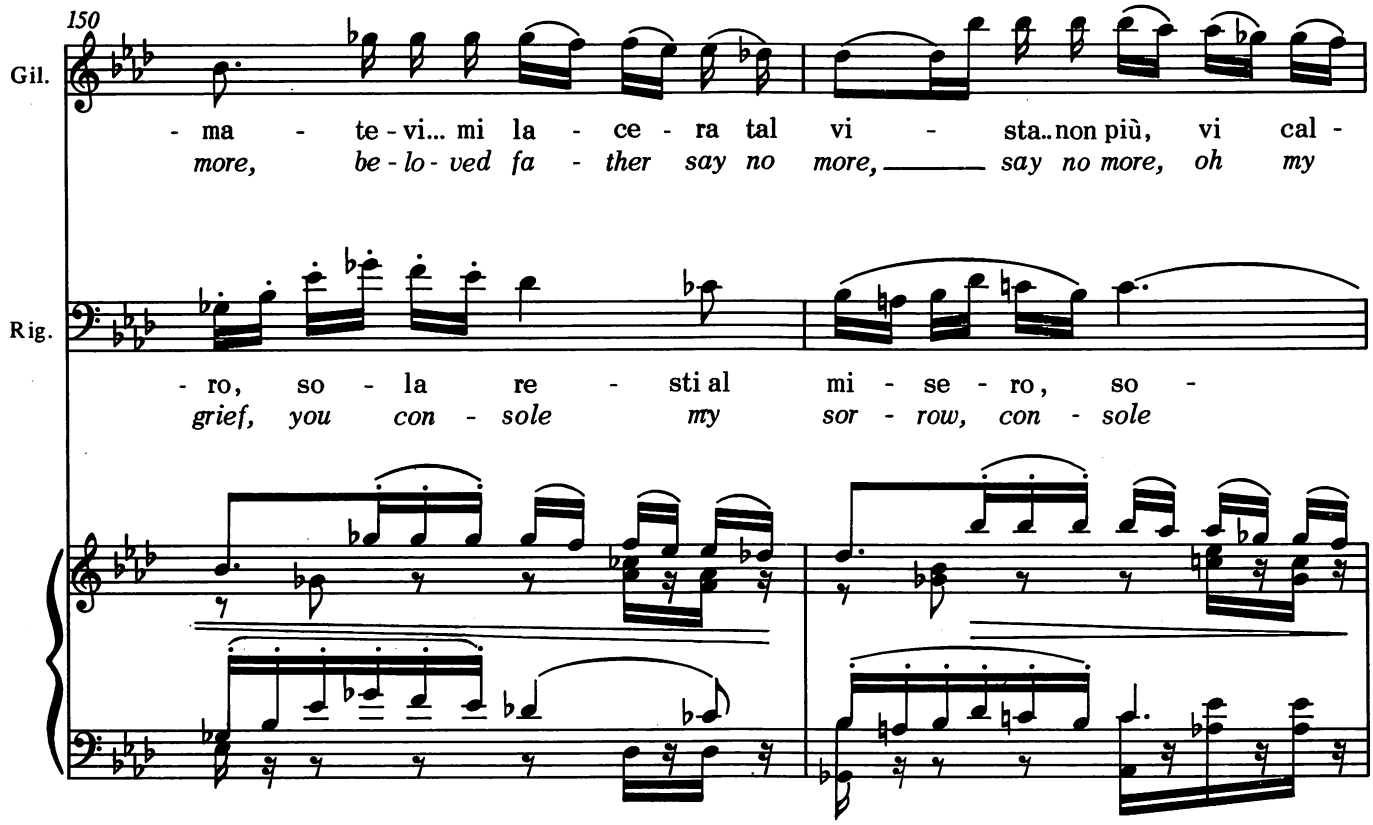

107
Gil.
- ste - ro... per lei sia fran - to...
sor - row... we both must bear it...
110
Gil.
ch'el - la co - no - sca la sua fa -
I am your daugh - ter, come let me
113
Gil.
- miglia.
share it.
Qual no-me a-ve-te?
Who are you, father?
Se non vo -
One fa-vor
Rigoletto
f
Tu non ne hai...
You must not ask...
A te che im-por-ta?
I dare not tell you!
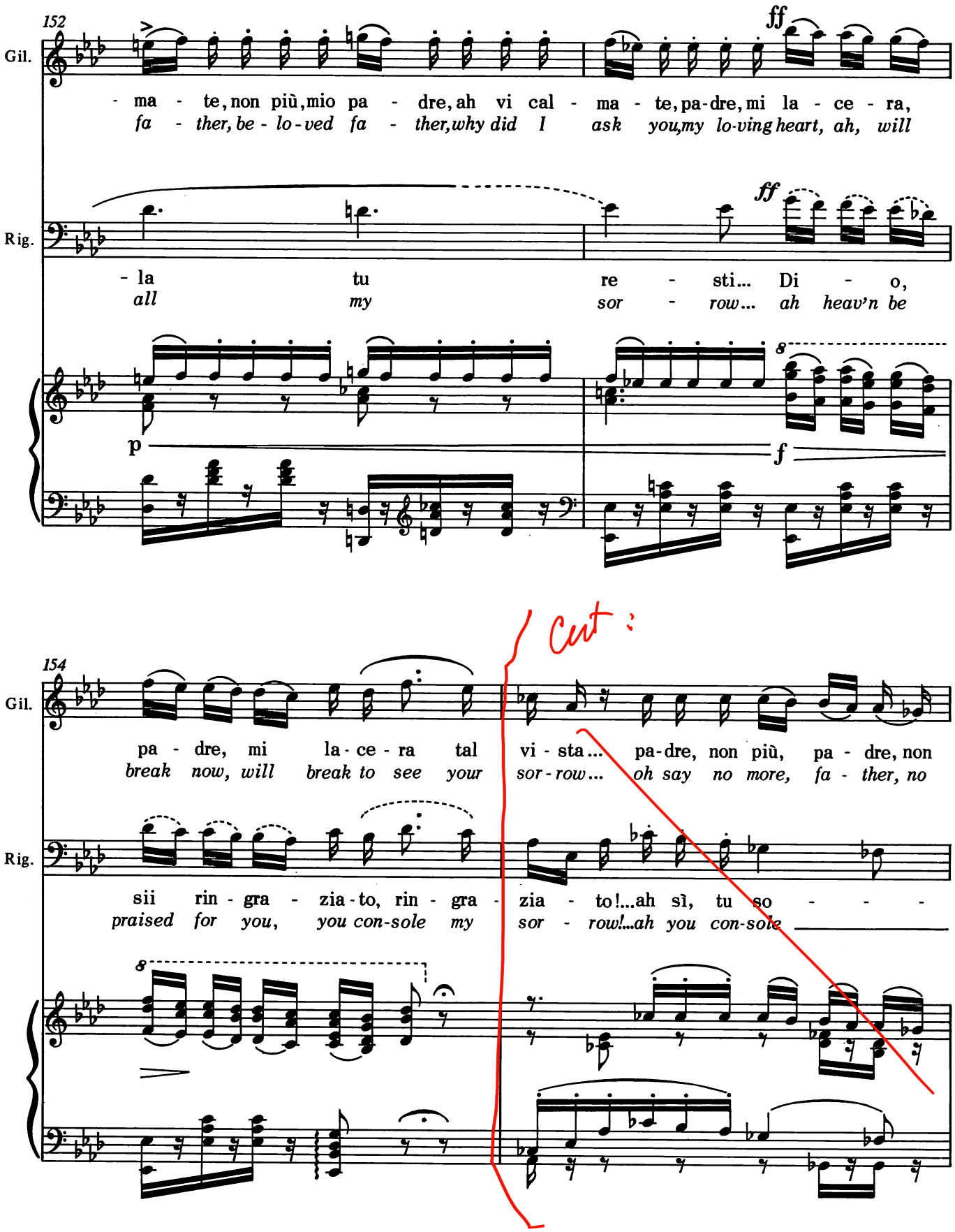

Adagio
a piacere
117
Gil.
- le - te di voi par - lar - mi...
grant me oh dearest fa - ther...
Non vò che al tempio.
To church on Sun-day.
Se non di
One fa-vor
assorto ne' suoi pensieri interrompendola
lost in his own thoughts, interrupting her
Rig.
Non u-scir mai.
You've not been out.
Oh ben tu fai...
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
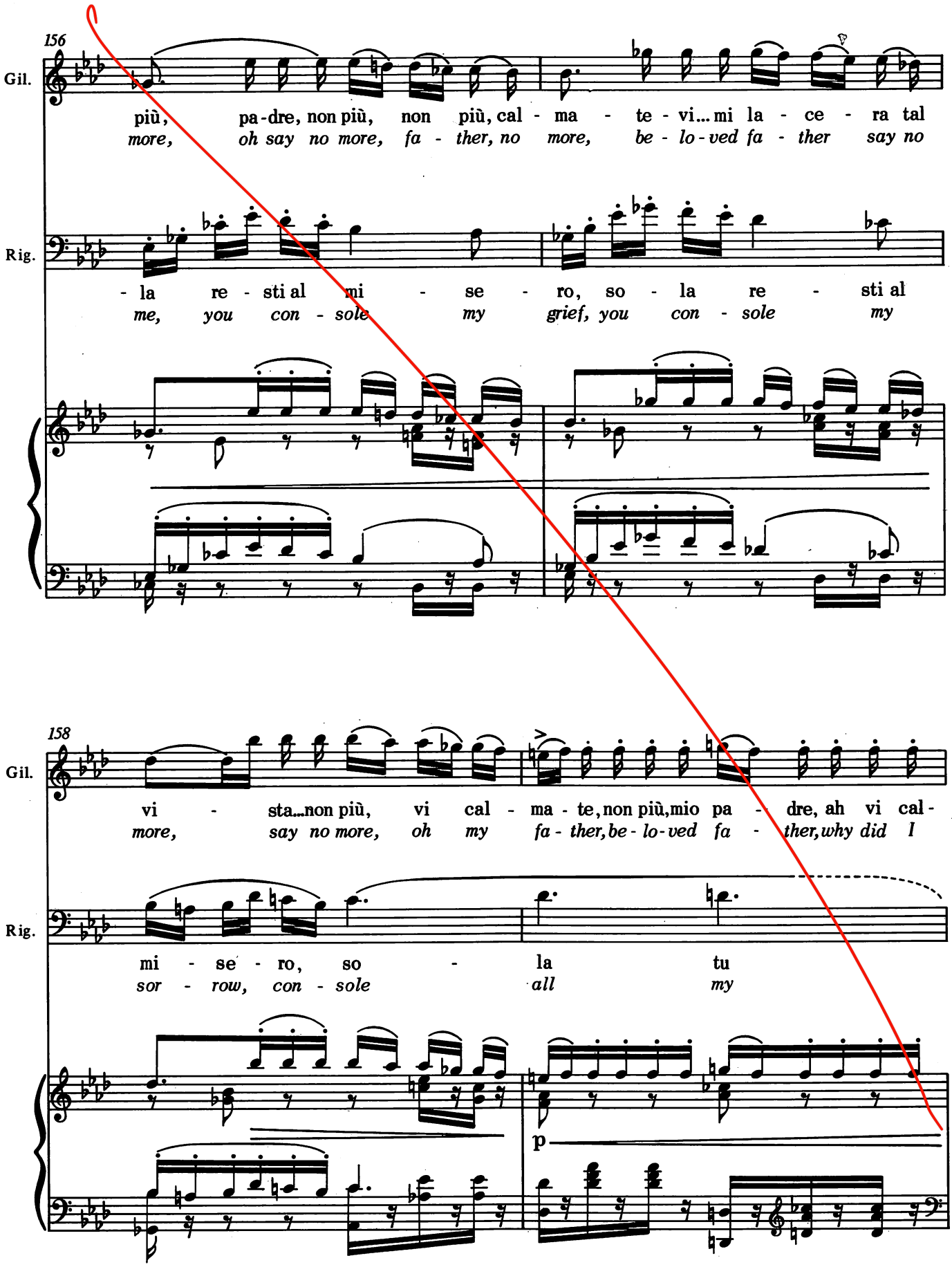

128
Rig.
ppp
be - ne... El - la sen-tia, quel- l'an - ge-lo, pie-
- par - ted... She was my guar - dian an - gelthen, so
131
Rig.
dim.
- tà del - le mie pe - ne... So - lo, dif-for-me, po-ve-ro,
pure and ten - der hear - ted... Lonely, a hunchback, penniless,
134
Rig.
dolce
con dolore
piangendo
weeping
per com-passion mi a - mò. Ah mo - rì - a!.. mo - rì - a! le zol - le
yet I obtained her love. Ah I lost her!.. I lost her! for death was
[+ Legni]
138
Rig.
ppp
co - prano lie - viquelca-po a-ma-to... So-la or tu re - sti, so - la or tu re-sti al
en - vious and she is now in heaven... But you are left me, you now a-lone are

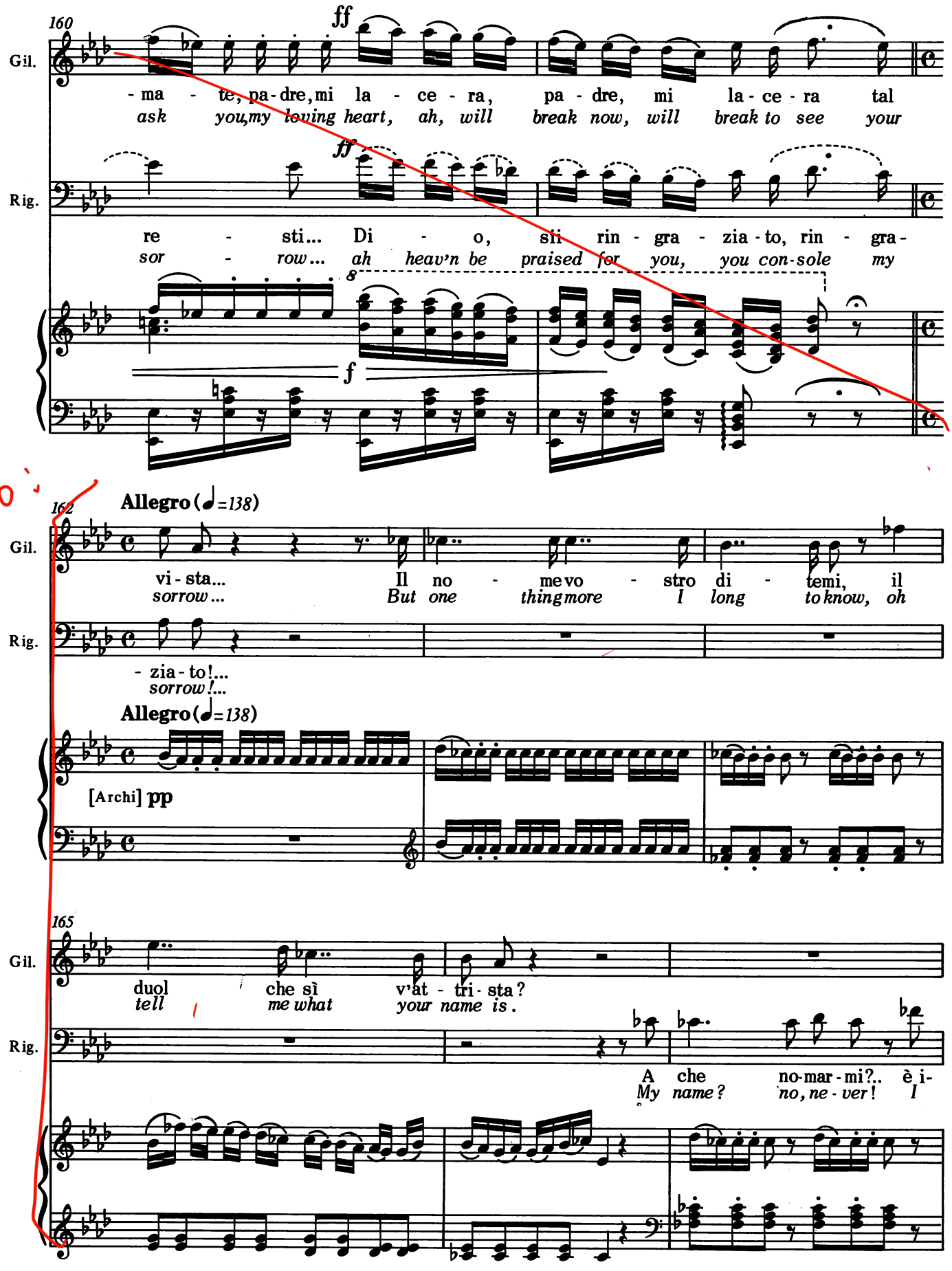

con trasporto
141
Rig.
mi - se - ro... _____
left to me... _____
Di - o, sii rin - gra - zia - to, sii rin - gra -
Ah, heav'n be praised for you, yes, you still con -
[+ Cor]
con agitazione
144
Gilda
Oh quanto do-lor! quan-to do-lor! che spre - me - re sì a-ma - ro pianto
Oh why did I ask? why did I 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 sì 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 -
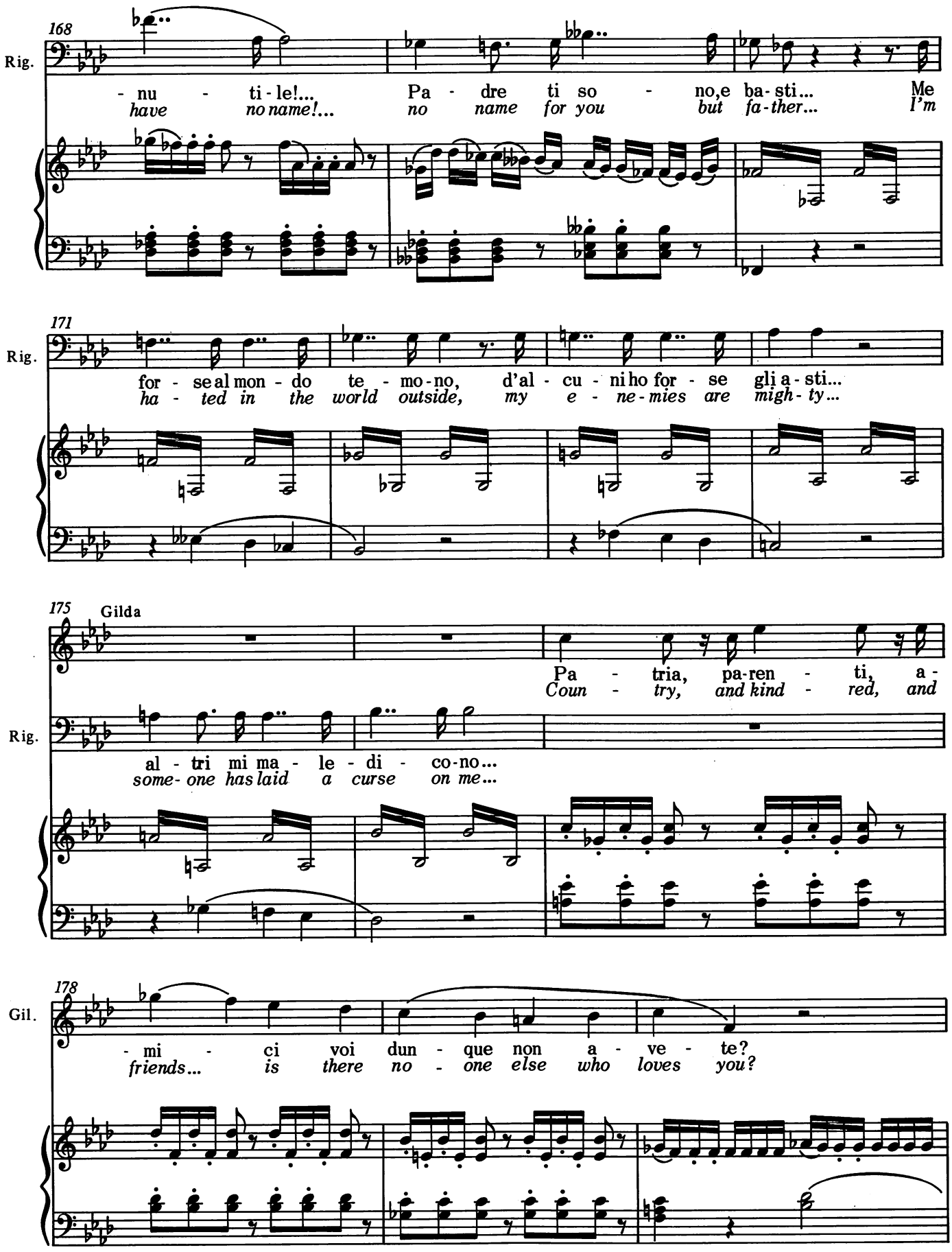

148
Gil.
può? Pa-dre, non più, pa-dre, non più, pa-dre, non più, non più, cal-
grief! Oh say no more, fa-ther, no more, oh say no more, fa-ther, no
Rig.
-la, ah sì, tu so-la re-sti al mi-se-
-lone, ah you console me, you con-sole my
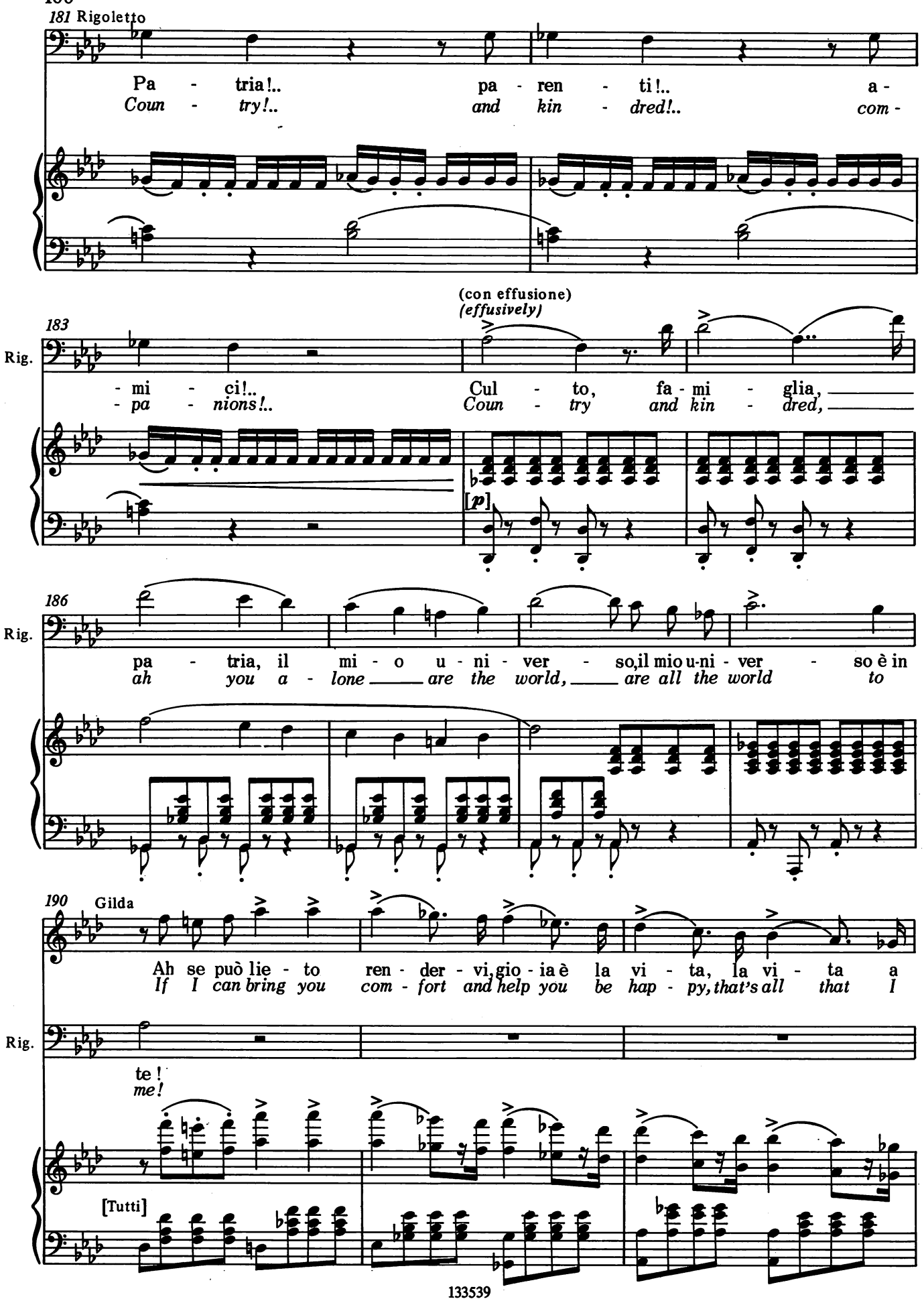

150
Gil.
-ma-te-vi... mi la-ce-ra tal vi-sta.. non più, vi cal-
more, be-lo-ved fa-ther say no more, say no more, oh my
Rig.
-ro, so-la re-sti al mi-se-ro, so-
grief, you con-sole my sor-row, con-sole
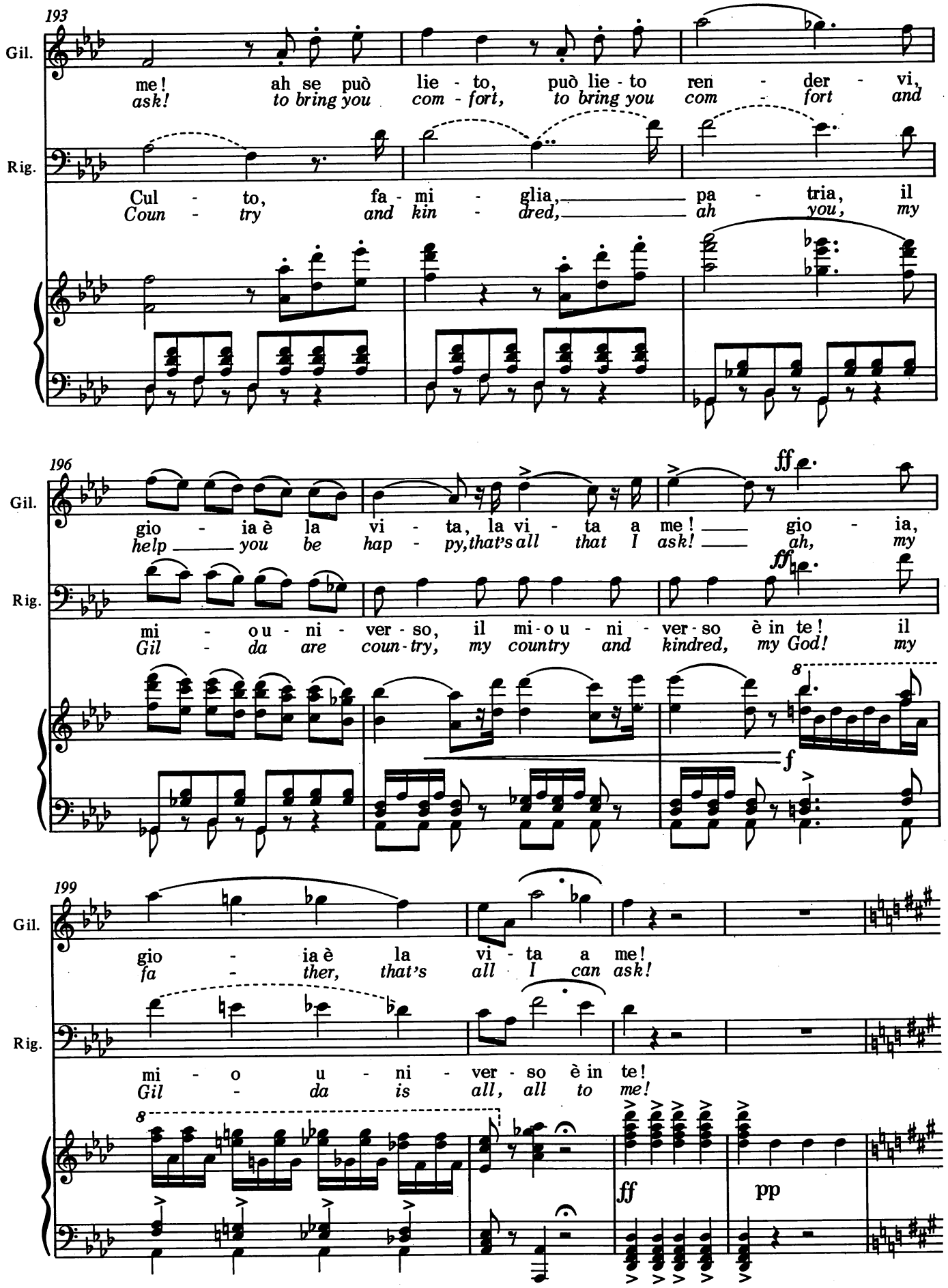

152
Gil.
ff
- ma - te, non più, mio pa - dre, ah vi cal - ma - te, pa-dre, mi la - ce - ra,
fa - ther, be - lo - ved fa - ther, why did I ask you, my lo-ving heart, ah, will
Rig.
ff
- la tu re - sti... Di - o,
all my sor - row... ah heav'n be
p
f
8
154
Gil.
pa - dre, mi la - ce - ra tal vi - sta... pa-dre, 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
8
cut :
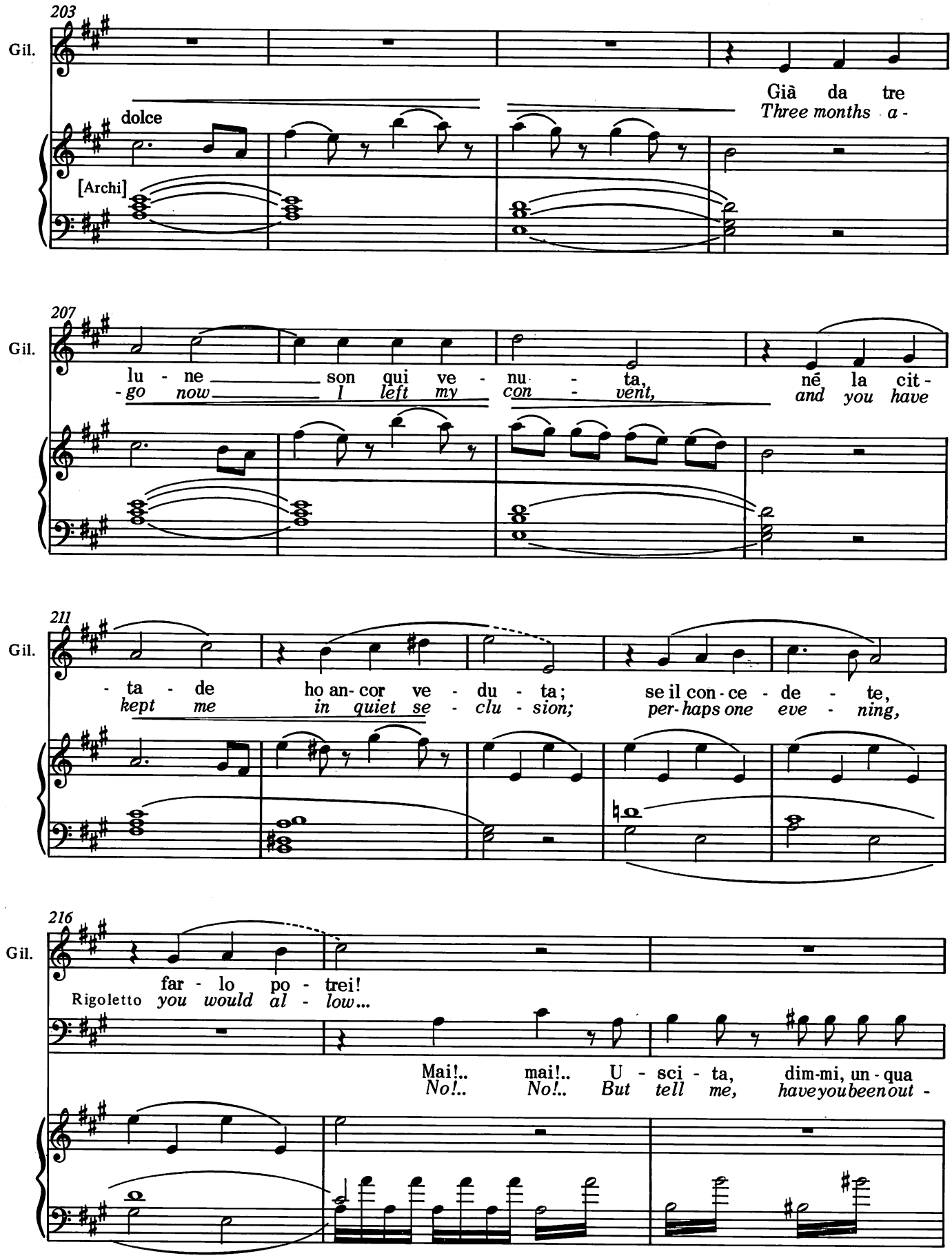

156
Gil.
più, pa-dre, non più, non più, cal - ma - te - vi... mi la - ce - ra tal
more, oh say no more, fa - ther, no more, be - lo-ved fa - ther say no
Rig.
- la re - sti al mi - se - ro, so - la re - sti al
me, you con - sole my grief, you con - sole my
158
Gil.
vi - sta...non più, vi cal - ma - te, 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
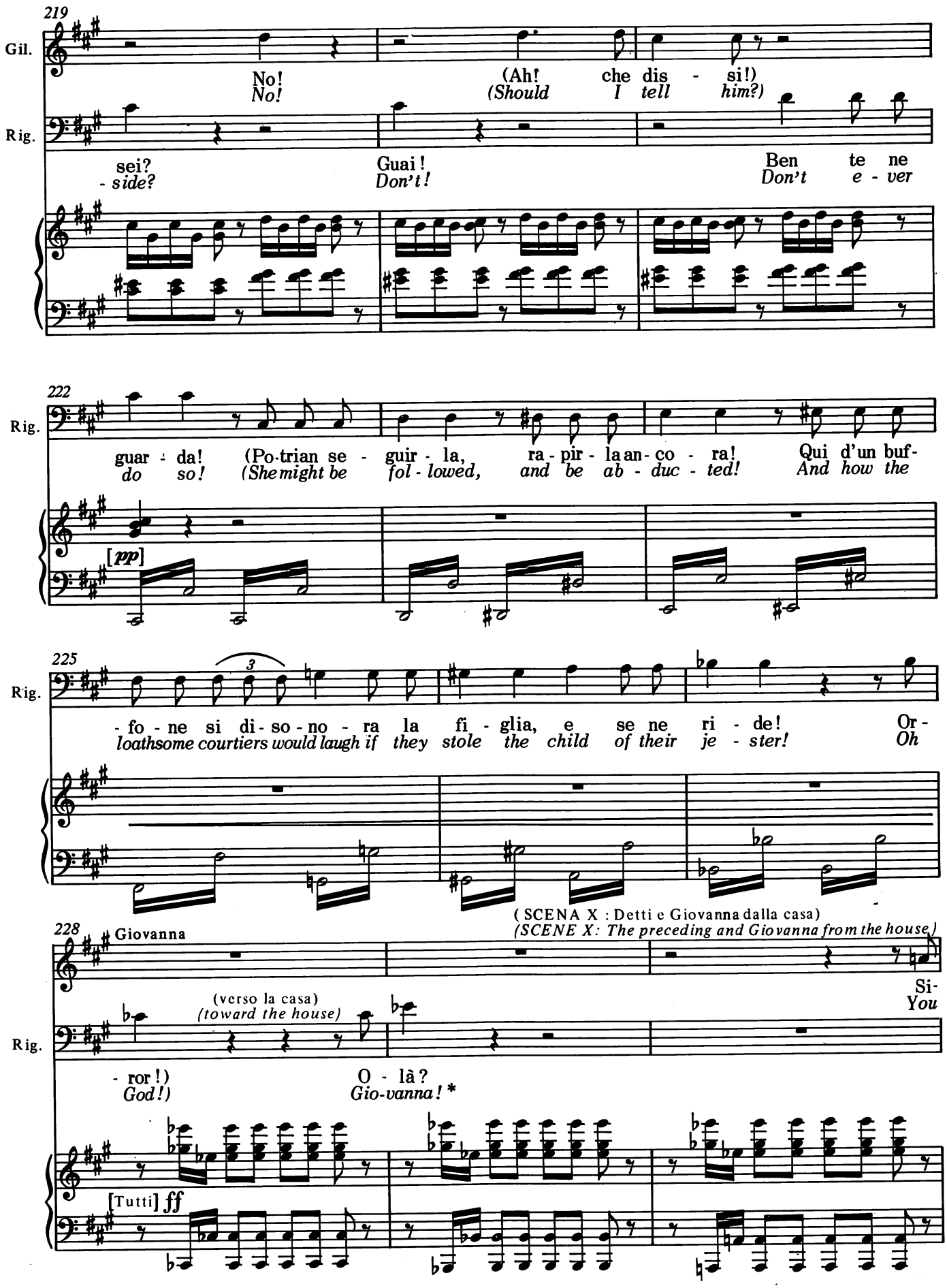

160
Gil.
ff
- ma - te, pa - dre, mi la - ce - ra, pa - dre, mi la - ce - ra tal
ask you, my loving heart, ah, will break now, will break to see your
Rig.
ff
re - sti... Di - o, sii rin - gra - zia - to, rin - gra -
sor - row... ah heav'n be praised for you, you con-sole my
8
f
162
Allegro (♩=138)
Gil.
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 sì 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
Pa - tria, pa-ren - ti, a -
Coun - try, and kind - red, and
Rig.
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?
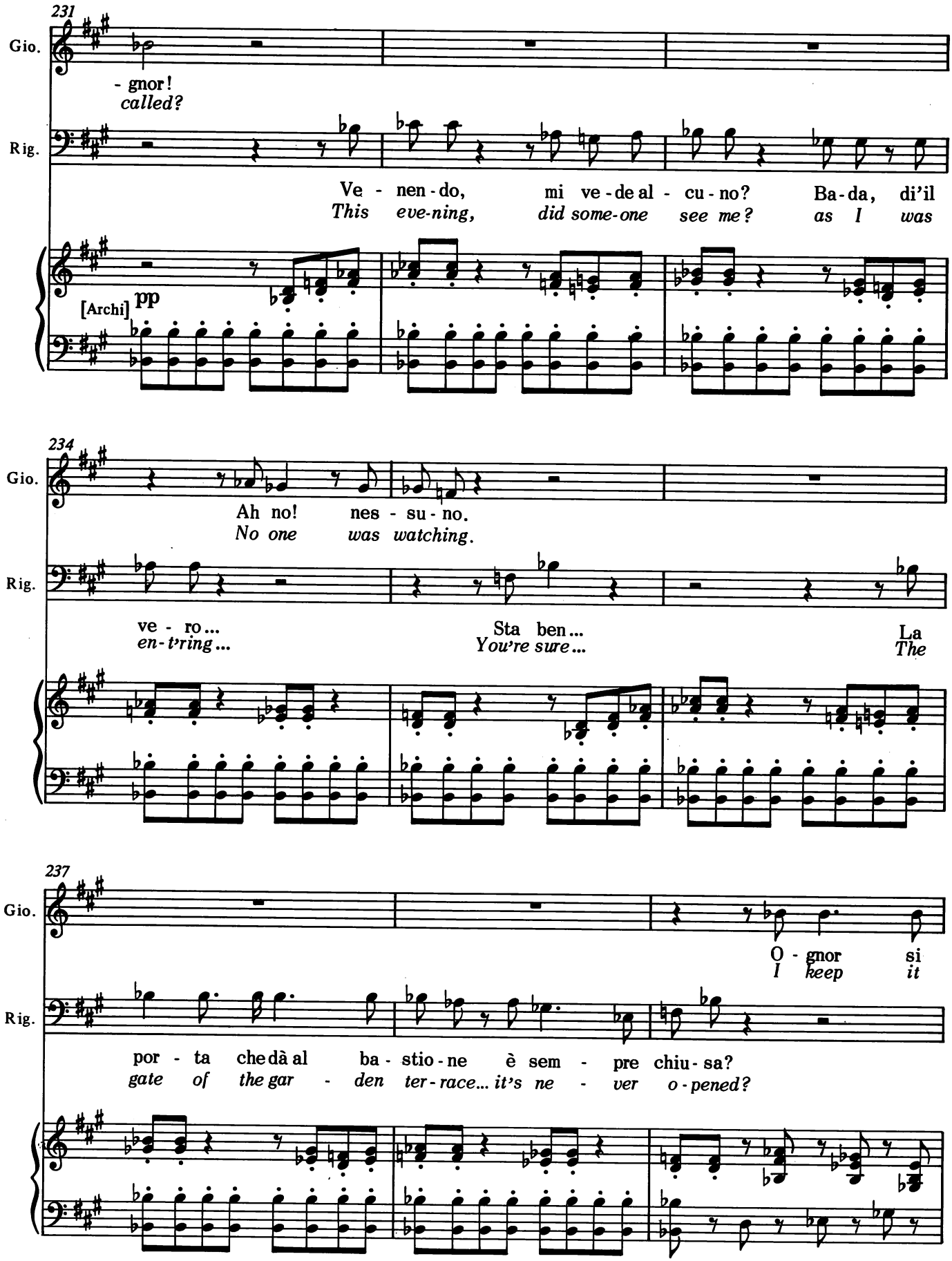

181 Rigoletto
Pa - tria!.. pa - ren - ti!.. a -
Coun - try!.. and kin - dred!.. com -
(con effusione)
(effusively)
183
Rig.
- mi - ci!.. Cul - to, fa - mi - glia,
- pa - nions!.. Coun - try and kin - dred,
[p]
186
Rig.
pa - tria, il mi - o u - ni - ver - so, il mio u-ni - ver - so è in
ah you a - lone 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
Rig.
te!
me!
[Tutti]

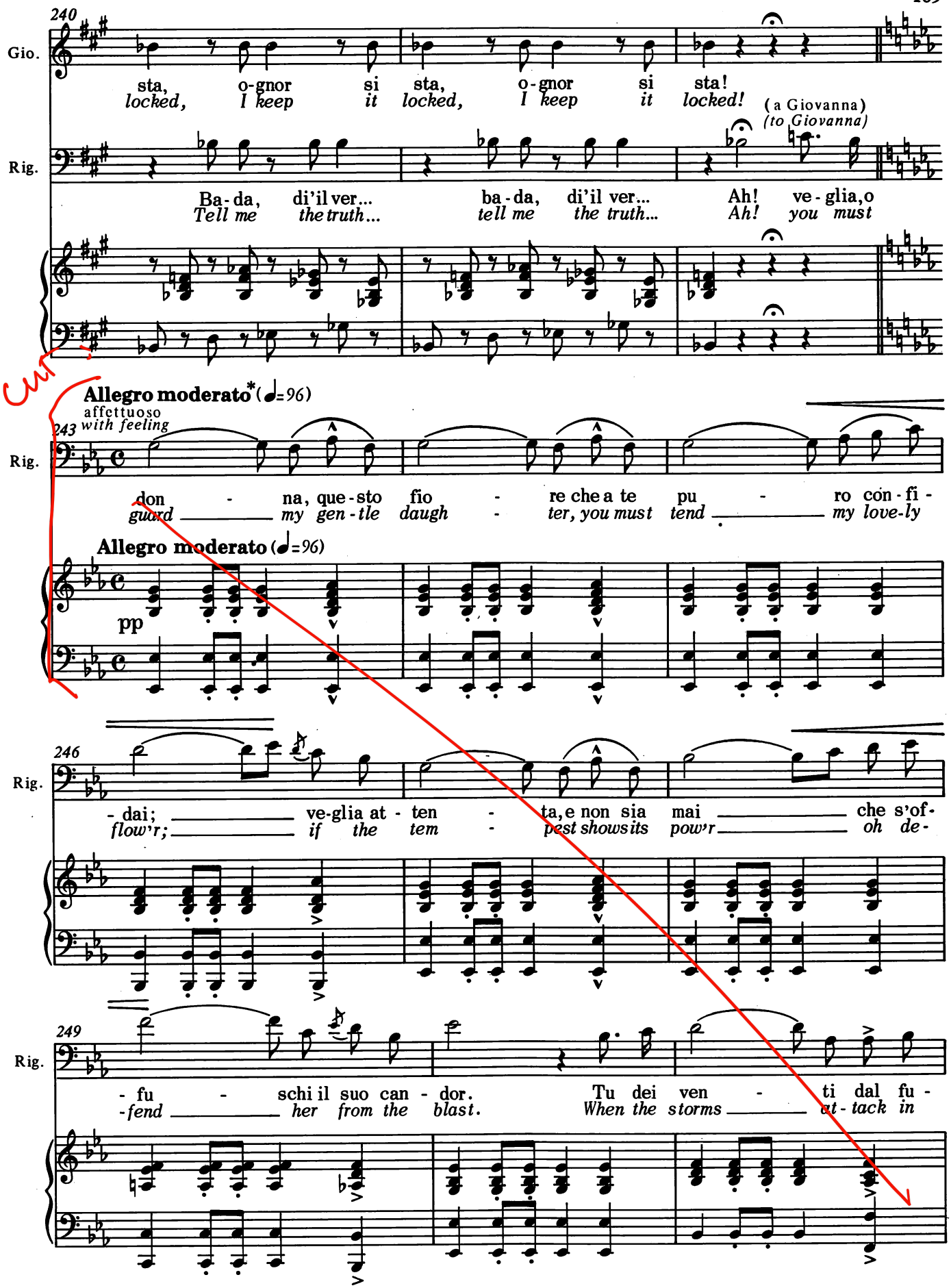

193
Gil.
me! ah se può lie - to, può lie - to ren - der - vi,
ask! to bring you com - fort, to bring you com - fort and
Rig.
Cul - to, fa - mi - glia, pa - tria, il
Coun - try and kin - dred, ah you, my
196
Gil.
gio - ia è la vi - ta, la vi - ta a me! gio - ia,
help you be hap - py, that's all that I ask! ah, my
ff
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
8
f
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!
8
ff
pp


203
Gil.
dolce
[Archi]
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, haveyoubeenout -
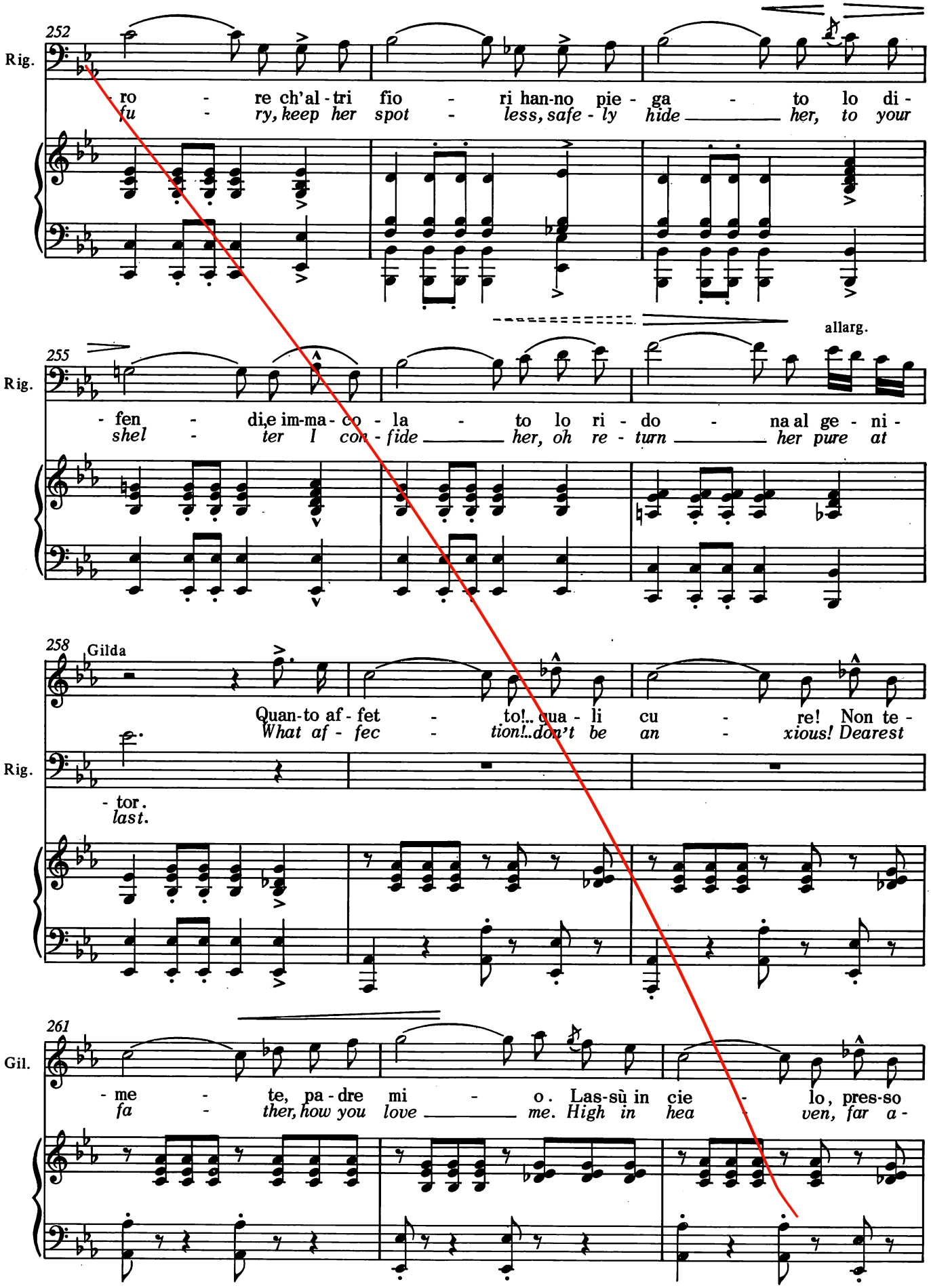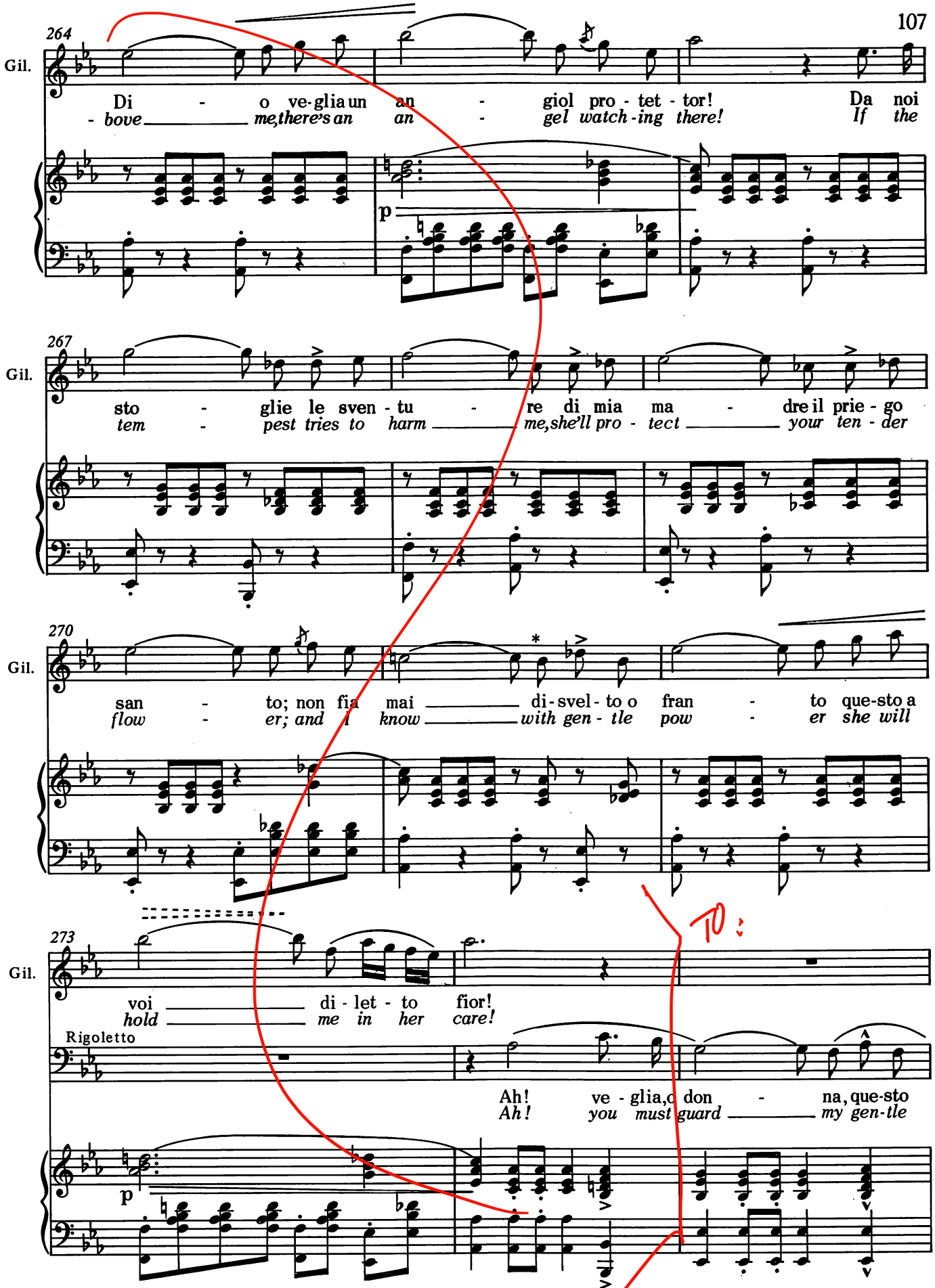


* See Translator's Note.


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...
en-t'ring...
Sta ben...
You're sure...
La
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?



* 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.
allarg.
- fen - di e im-ma - co - la - to lo ri - do - na al ge - ni -
shel - ter I con - fide her, oh re - turn her pure at
258
Gilda
Quan-to af - fet - to!.. qua - li cu - re! Non te -
What af - fec - tion!..don't be an - xious! Dearest
Rig.
- 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 -



* **A:** *Do*^{4}, versione primitiva non corretta dal compositore.
c″, *uncorrected remnant of an earlier version.*

Allegro
(SCENA XI : Detti
(SCENE XI: The preceding

276

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)
Duke stealthily slips into the courtyard and hides behind a tree, (throwing Giovanna a purse to ensure her silence)

281
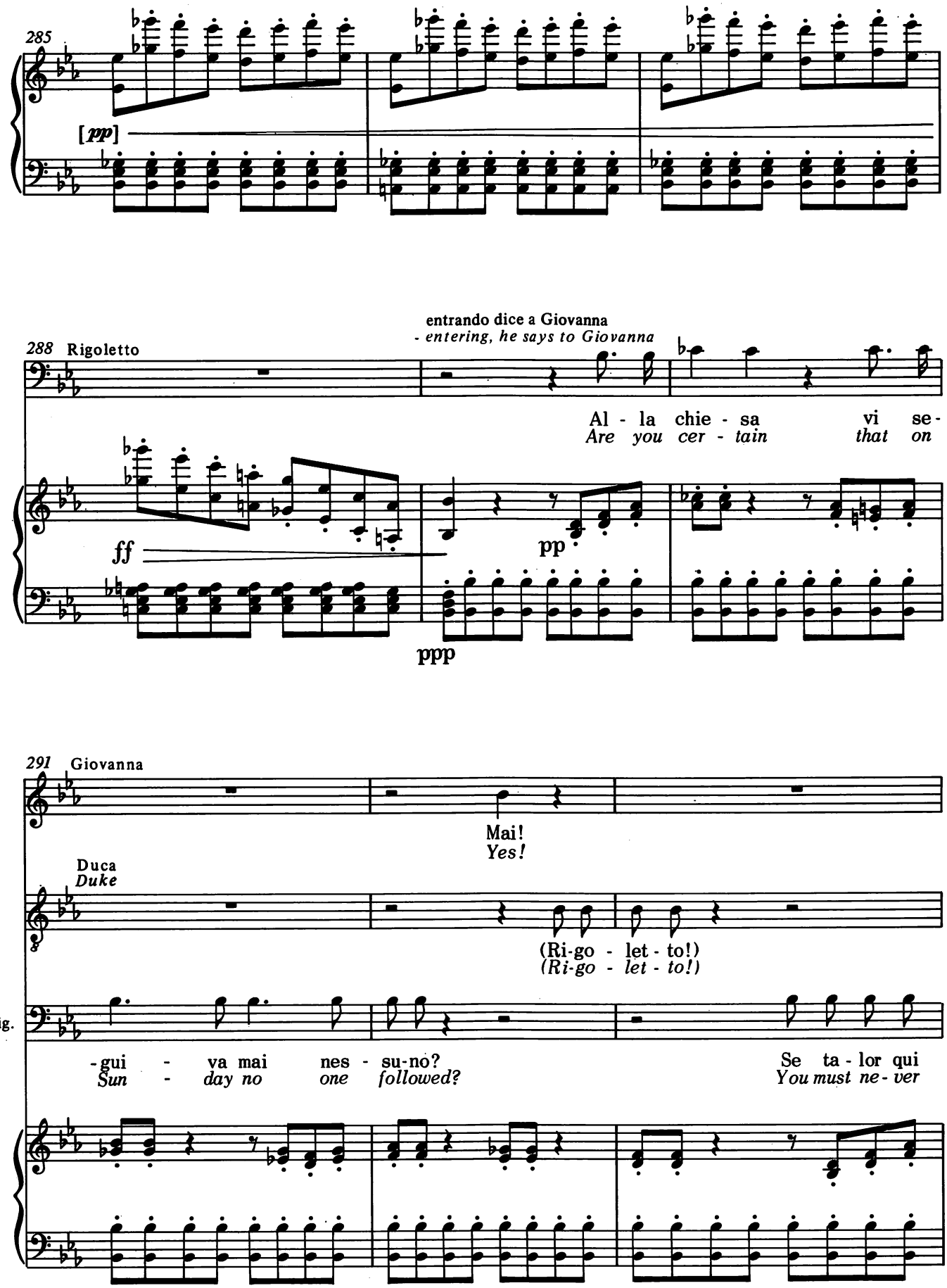
Cie - lo!
Fa - ther!
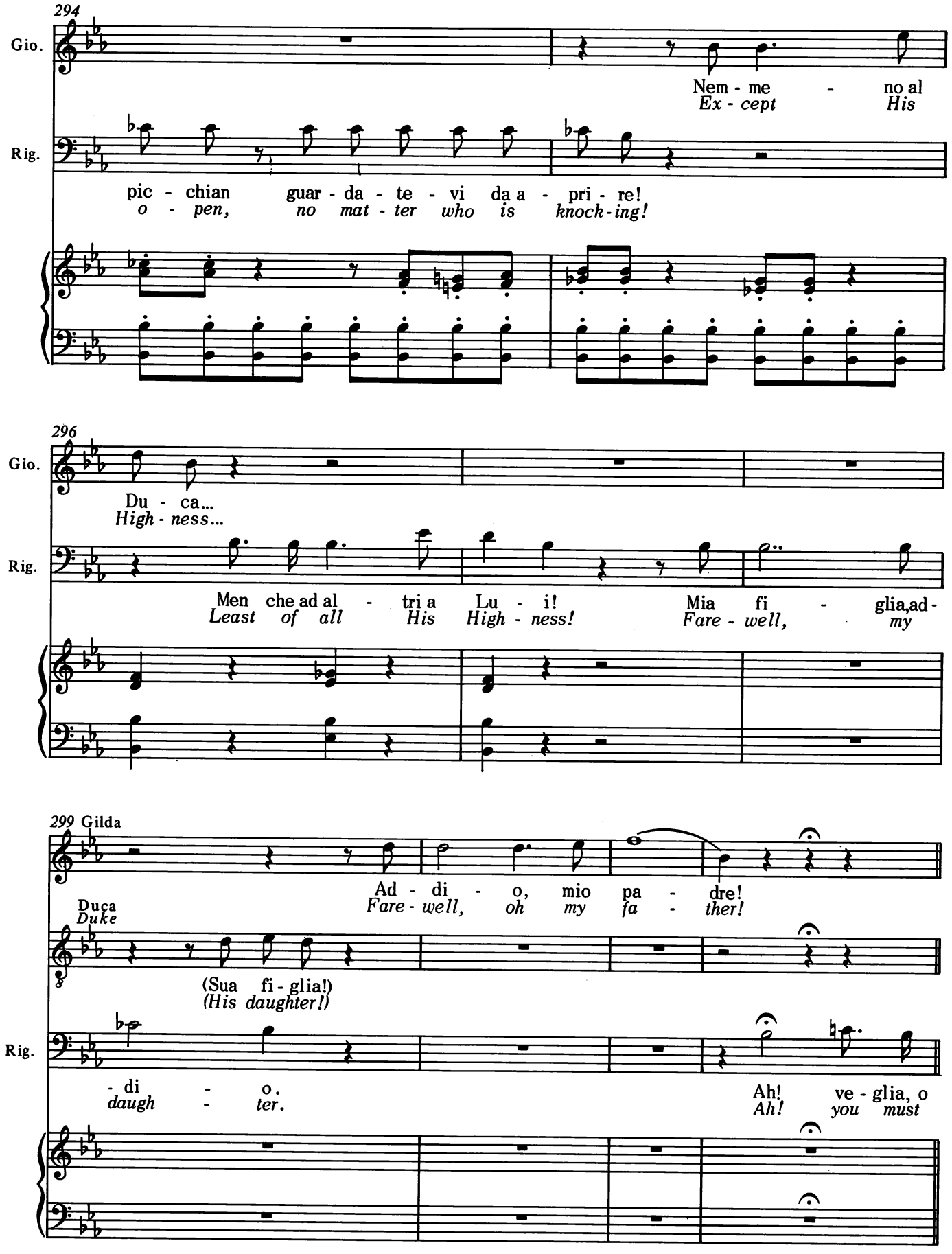
[*pp*] *f*
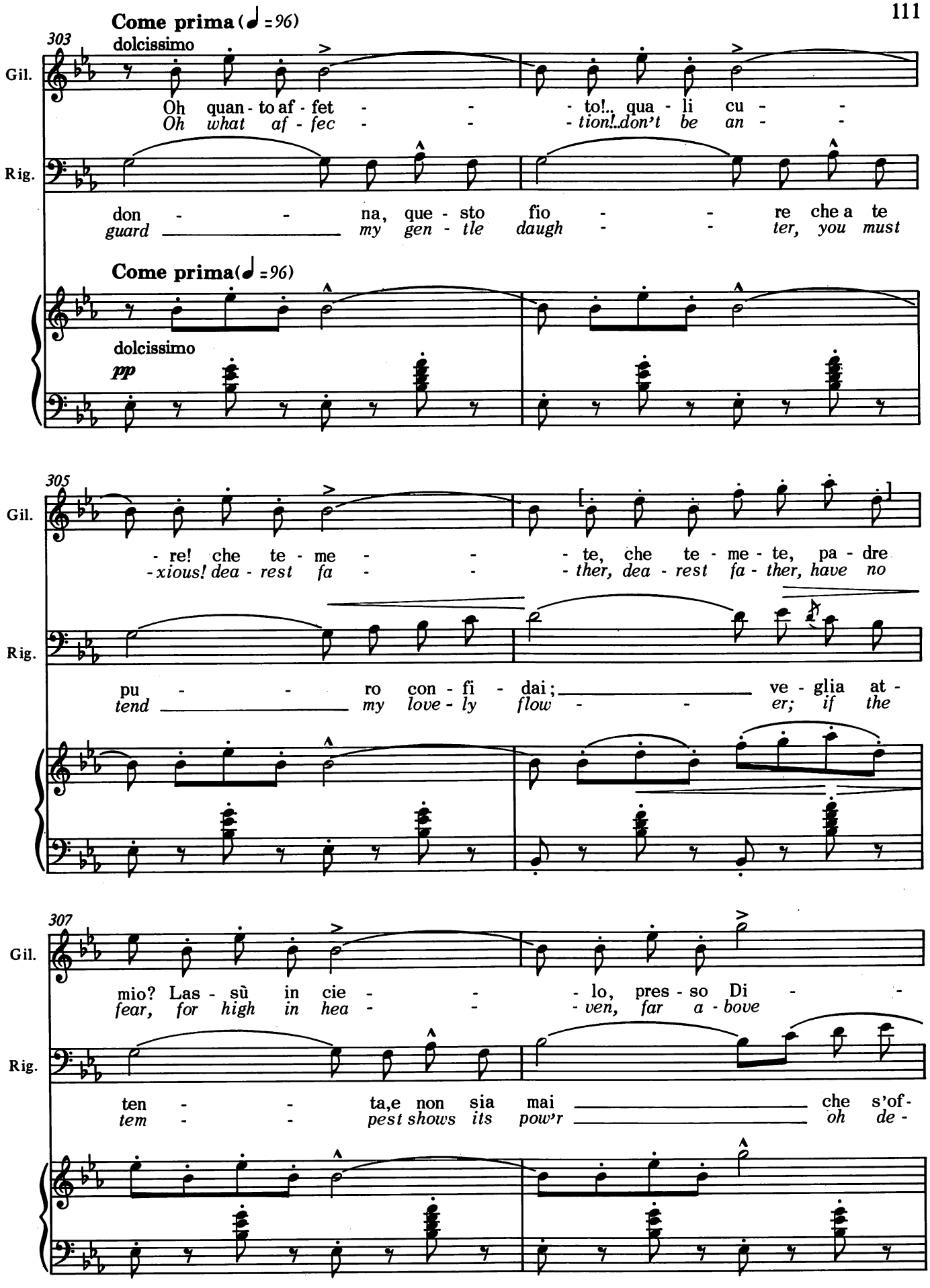
283
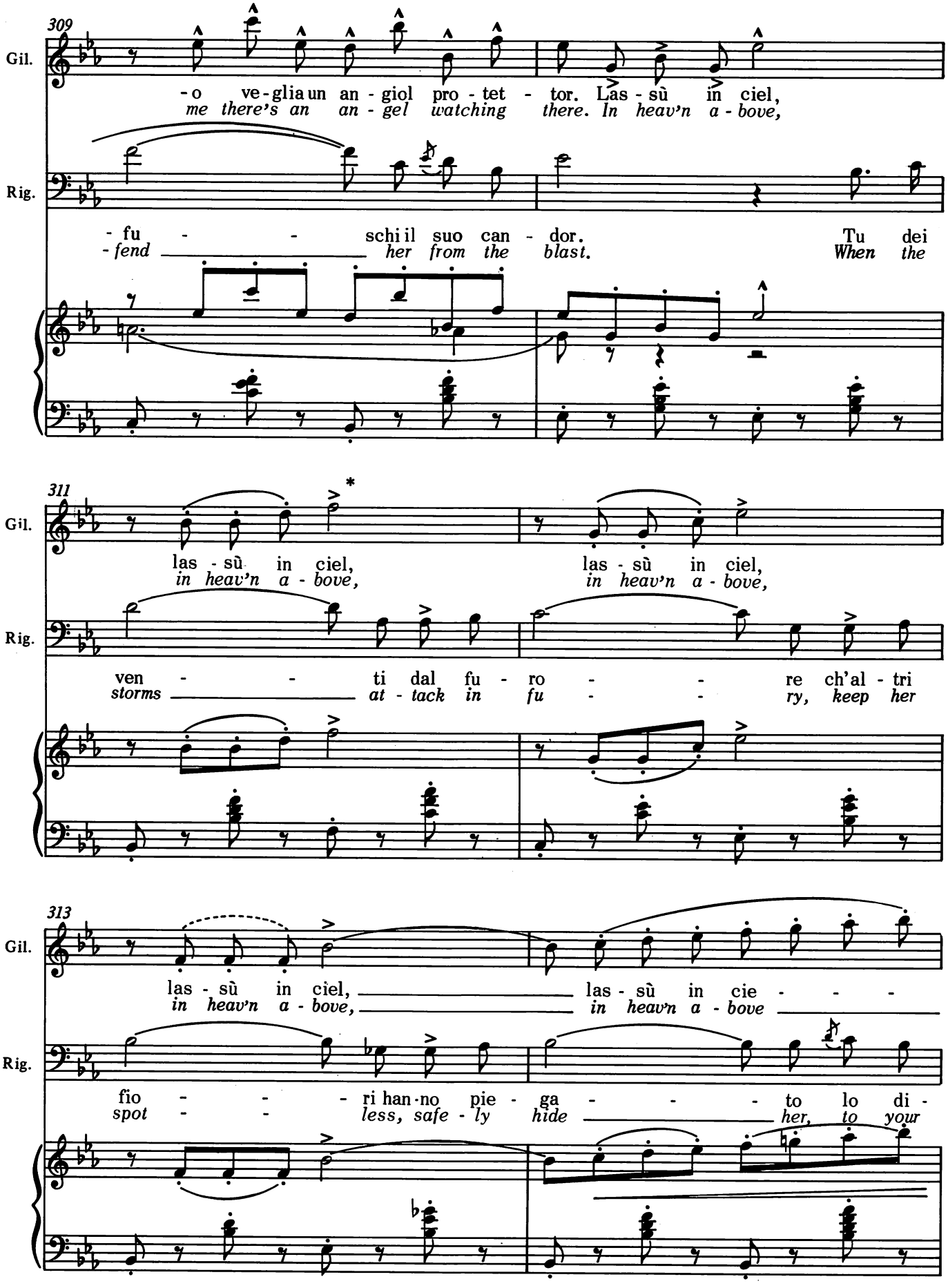
Gil. Sem - pre no-vel so - spet - to!
Why should he be so an - xious!

[*pp*] *f*

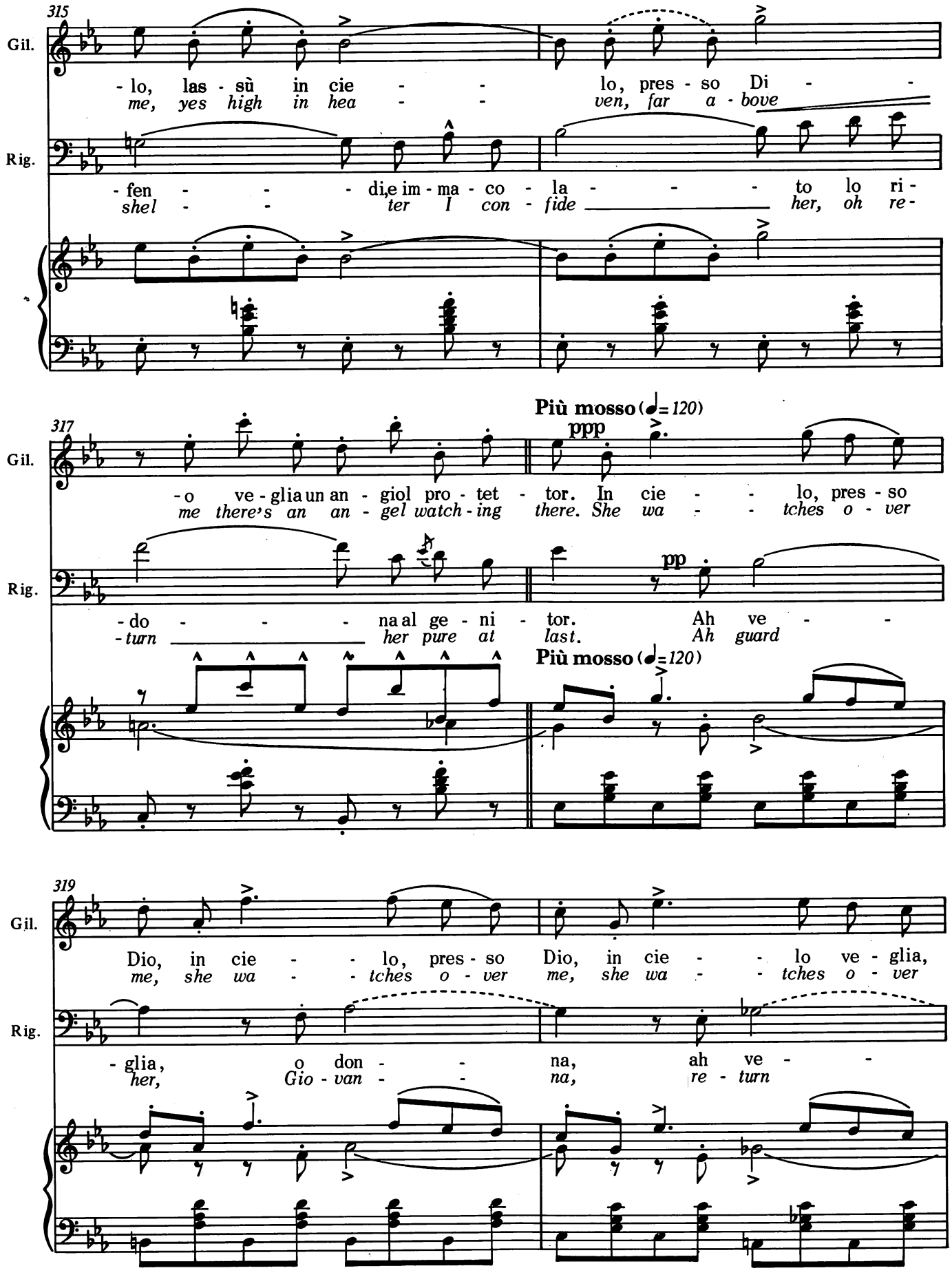

285
[pp]
entrando dice a Giovanna
- entering, he says to Giovanna
288 Rigoletto
Al - la chie - sa vi se-
Are you cer - tain that on
ff
pp
ppp
291 Giovanna
Mai!
Yes!
Duca
Duke
(Ri-go - let - to!)
(Ri-go - let - to!)
Rig.
-gui - va mai nes - su-no?
Sun - day no one followed?
Se ta - lor qui
You must ne - ver
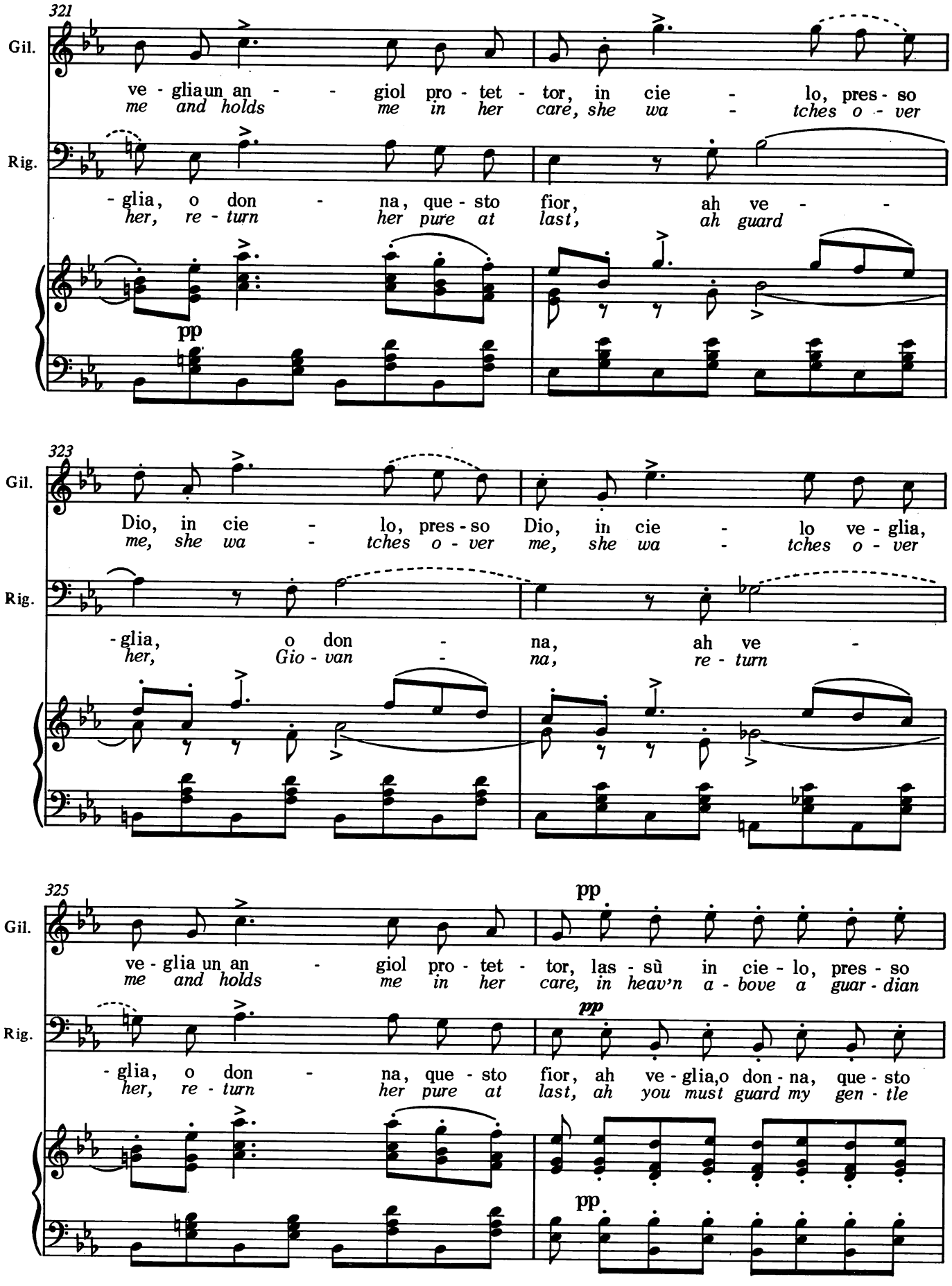

294
Gio.
Nem - me - no al
Ex - cept His
Rig.
pic - chian guar - da - te - vi da a - pri - re!
o - pen, no mat - ter who is knock-ing!
296
Gio.
Du - ca...
High - ness...
Rig.
Men che ad al - tri a Lu - i! Mia fi - glia, ad -
Least of all His High - ness! Fare - well, my
299 Gilda
Ad - di - o, mio pa - dre!
Fare - well, oh my fa - ther!
Duca
Duke
(Sua fi - glia!)
(His daughter!)
Rig.
- di - o.
daugh - ter.
Ah! ve - glia, o
Ah! you must
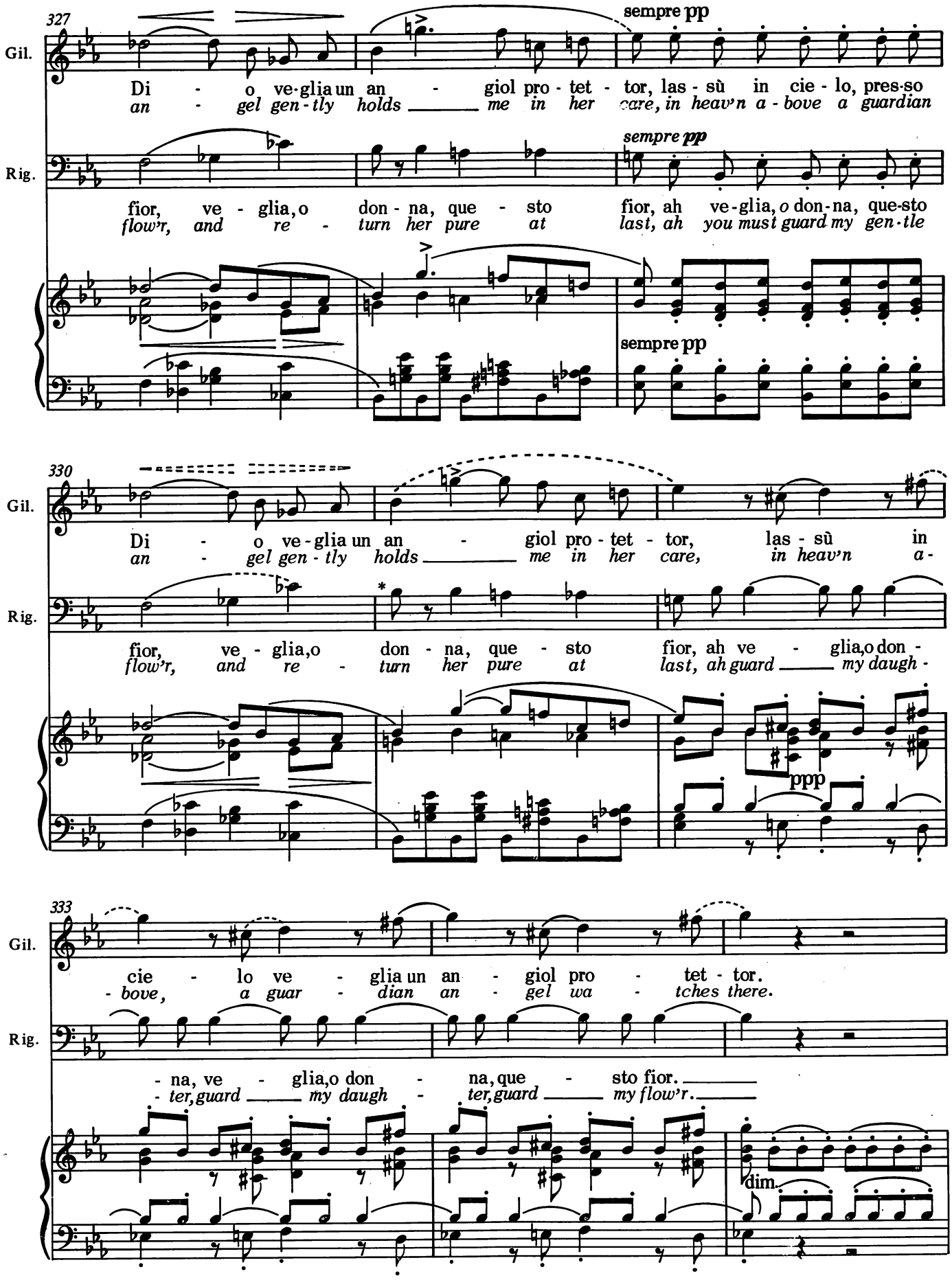

Come prima (♩=96)
303
dolcissimo
Gil.
Oh quan - to af - fet - - - to!.. qua - li cu - -
Oh what af - fec - - - tion!..don't be an - -
Rig.
don - - na, que - sto fio - - re che a te
guard my gen - tle daugh - - ter, you must
Come prima(♩=96)
dolcissimo
pp
305
Gil.
- re! che te - me - - - te, che te - 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- schi il suo can-dor. Tu dei
-fend 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
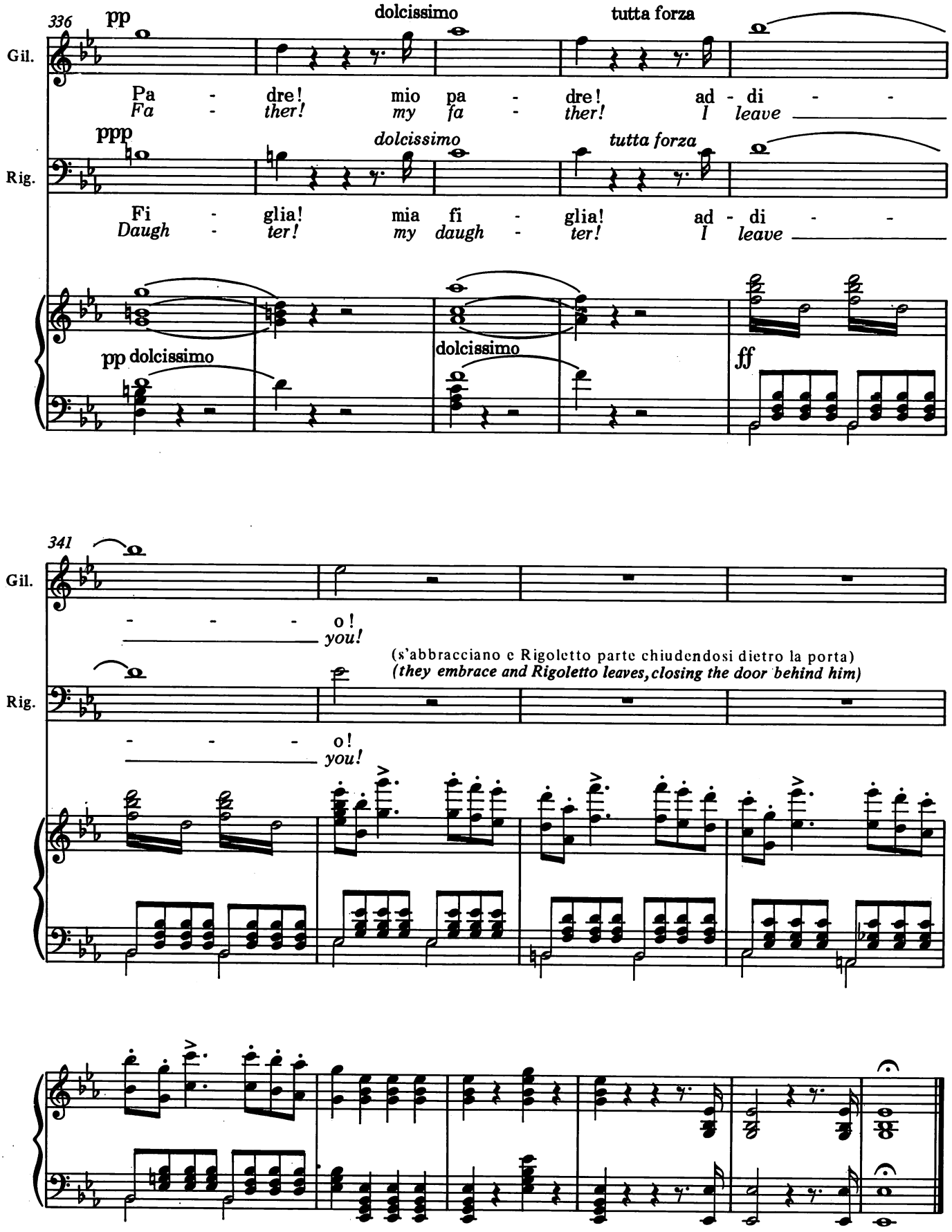
* A: ^


315
Gil.
-lo, las-sù in cie- - lo, pres-so Di- -
me, yes high in hea- - ven, far a-bove
Rig.
-fen- - - di,e im-ma-co-la- - - to lo ri-
shel- - ter I con-fide her, oh re-
317
Più mosso (♩=120)
ppp
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
pp
Rig.
-do- - - na al ge-ni-tor. Ah ve- -
-turn her pure at last. Ah guard
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.
pp
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.
pp
- glia, o don - na, que - sto fior, ah ve - glia, o don - na, que - sto
her, re - turn her pure at last, ah you must guard my gen - tle
pp


327
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
sempre pp
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.

* A: ♩


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
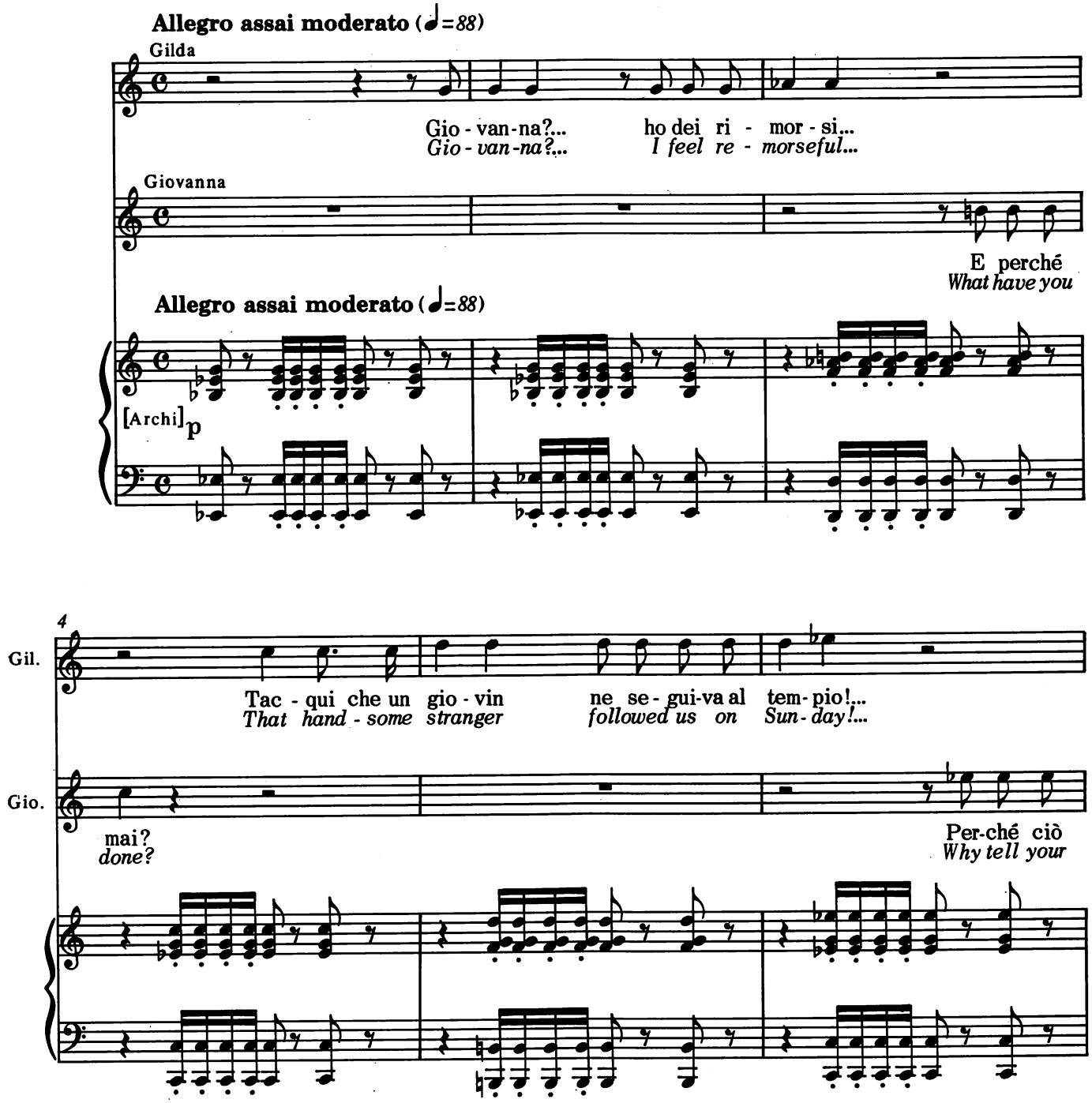
[Gilda e Duca]

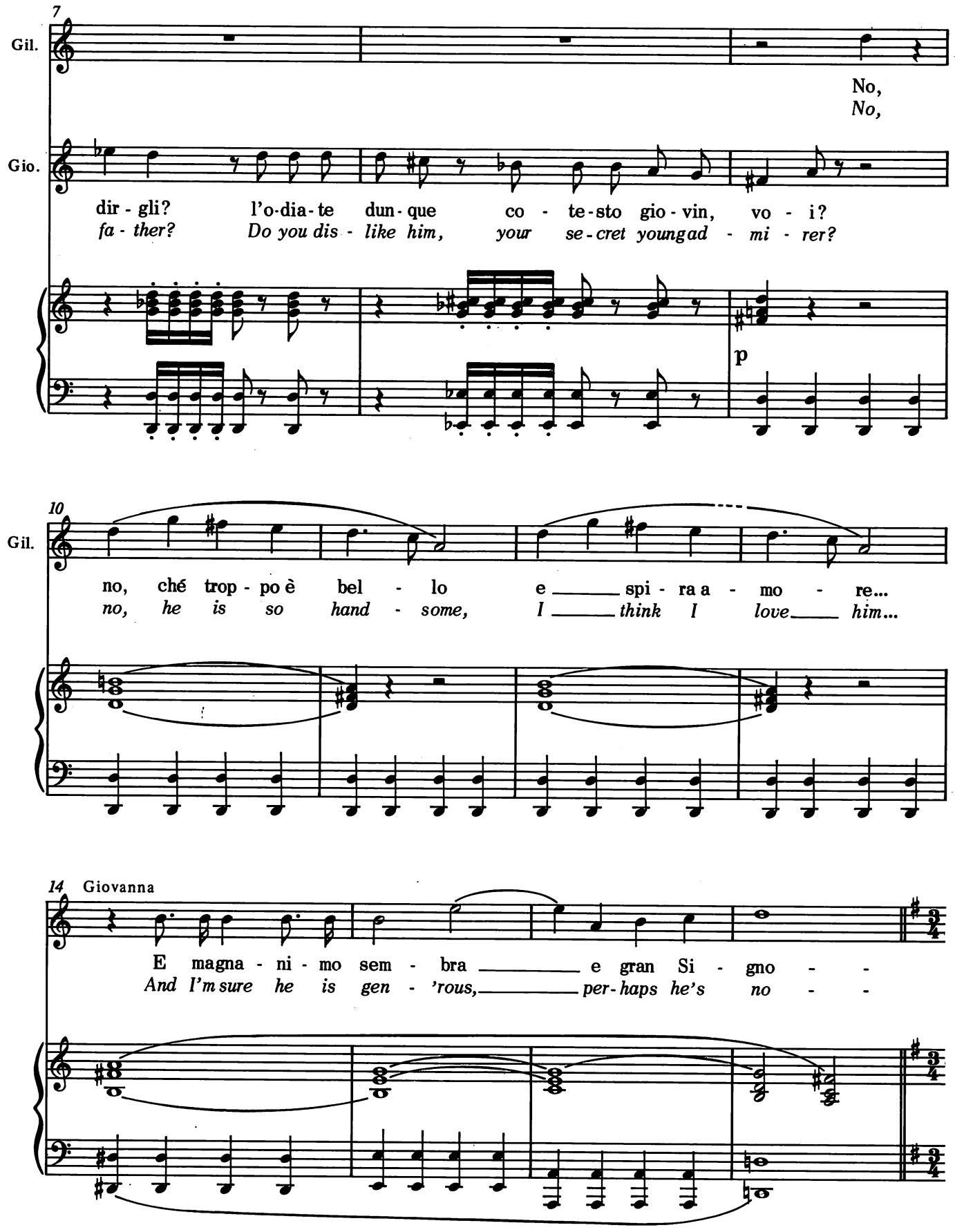
(SCENA XII: Gilda, Giovanna, il Duca nella corte, poi Ceprano e Borsa a tempo sulla via)
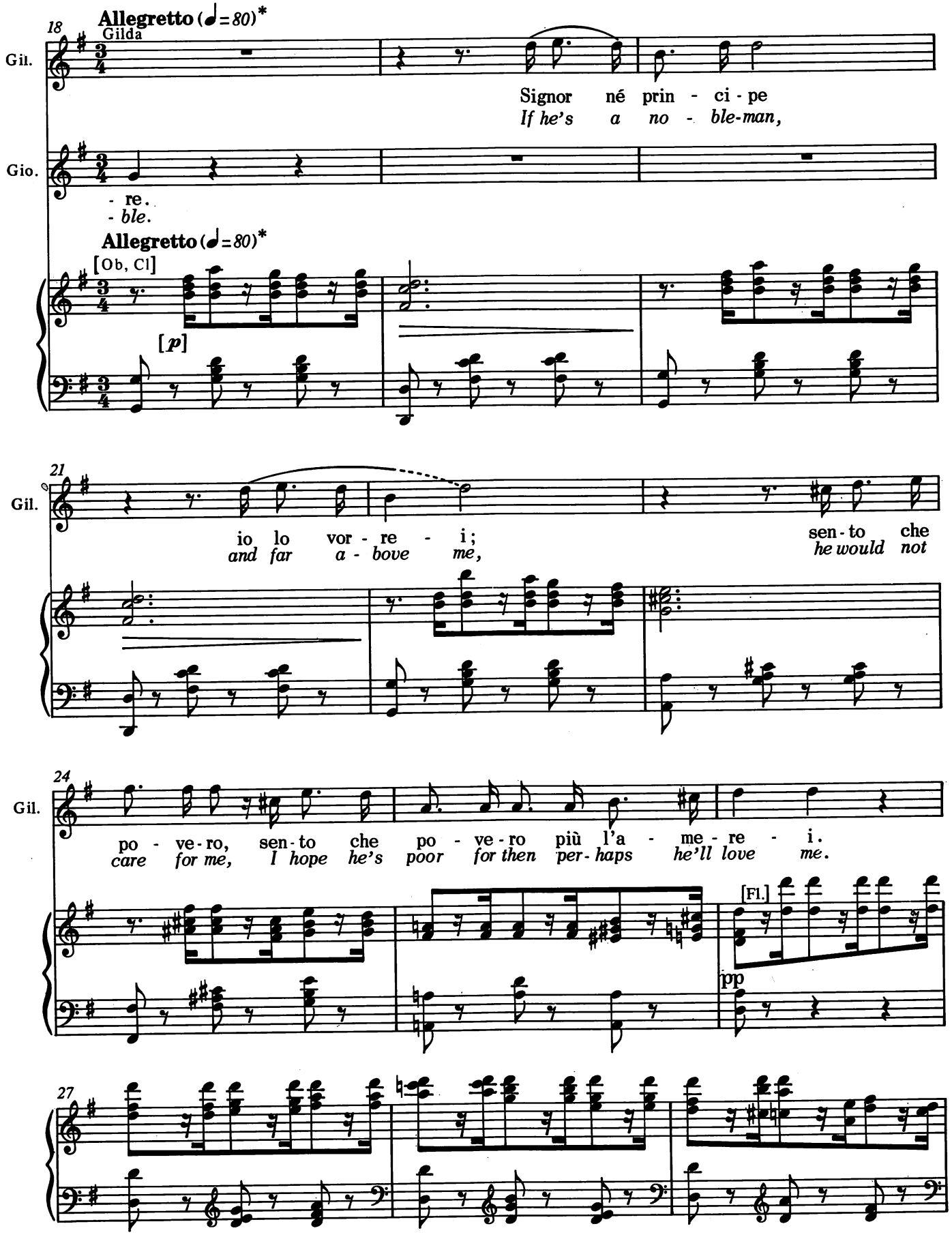
N.5. Scena and Duet

[Gilda and the Duke]
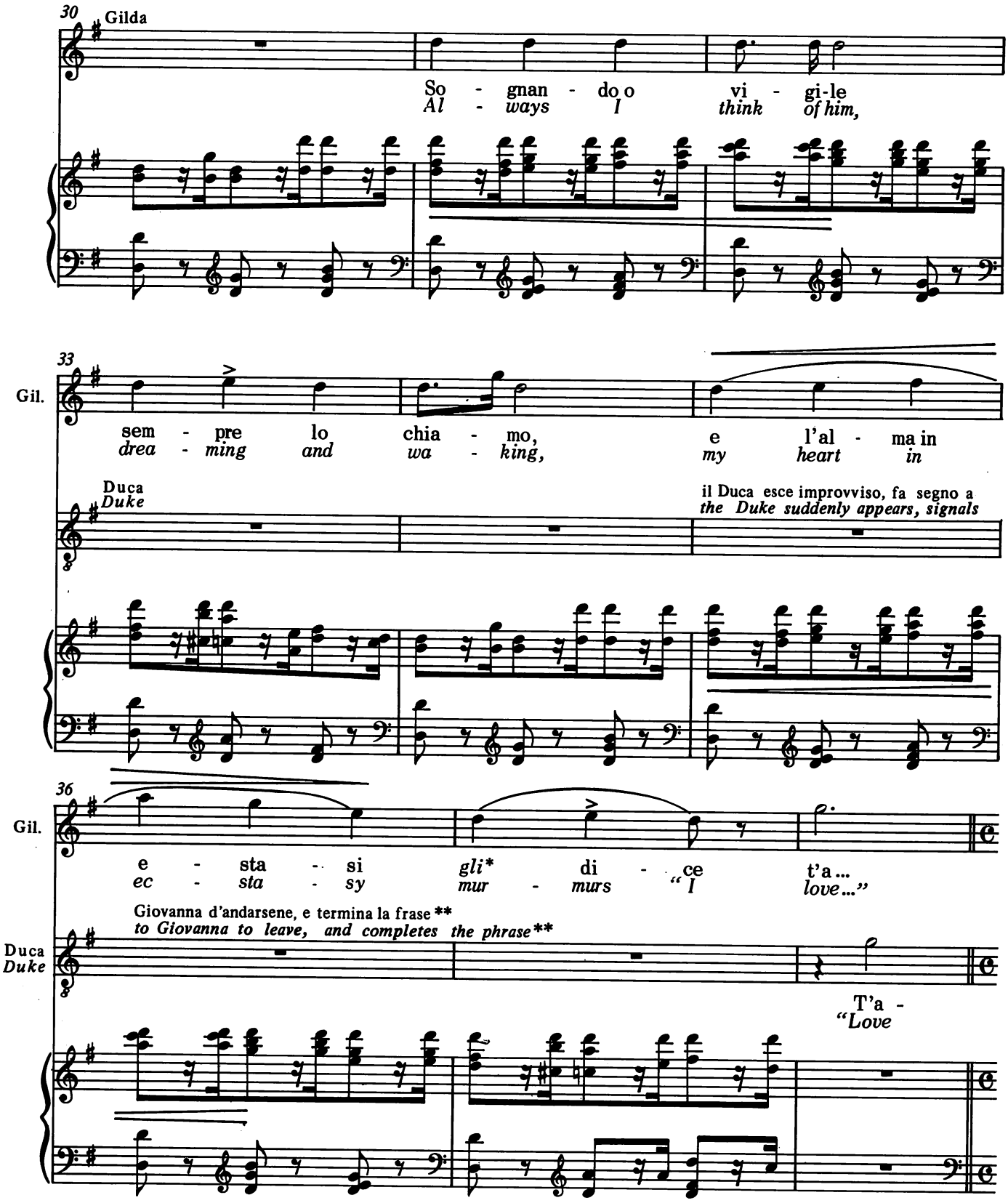
(SCENE XII: Gilda, Giovanna, the Duke in the courtyard, later Ceprano and Borsa in the street)




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?
p
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 - -
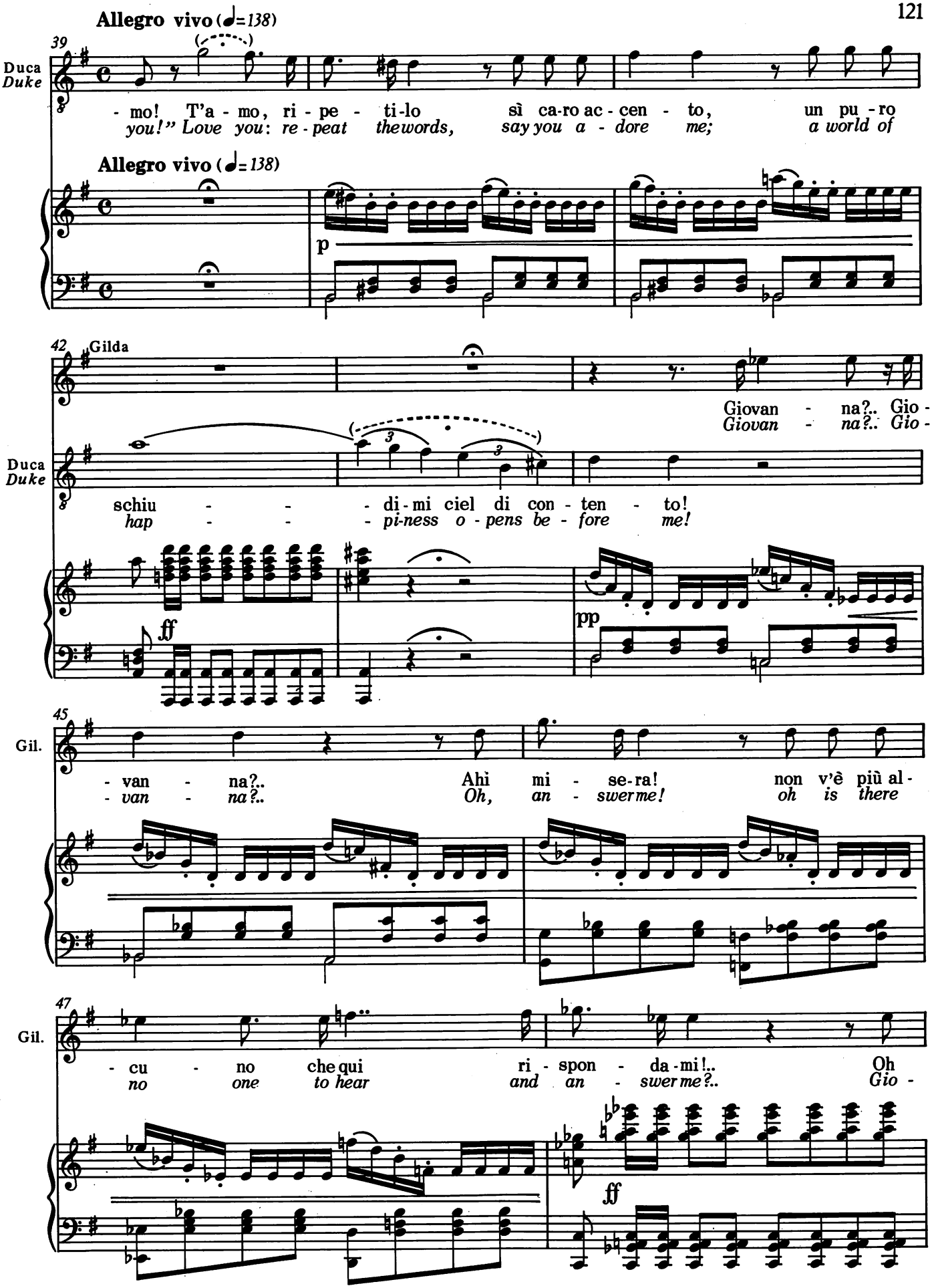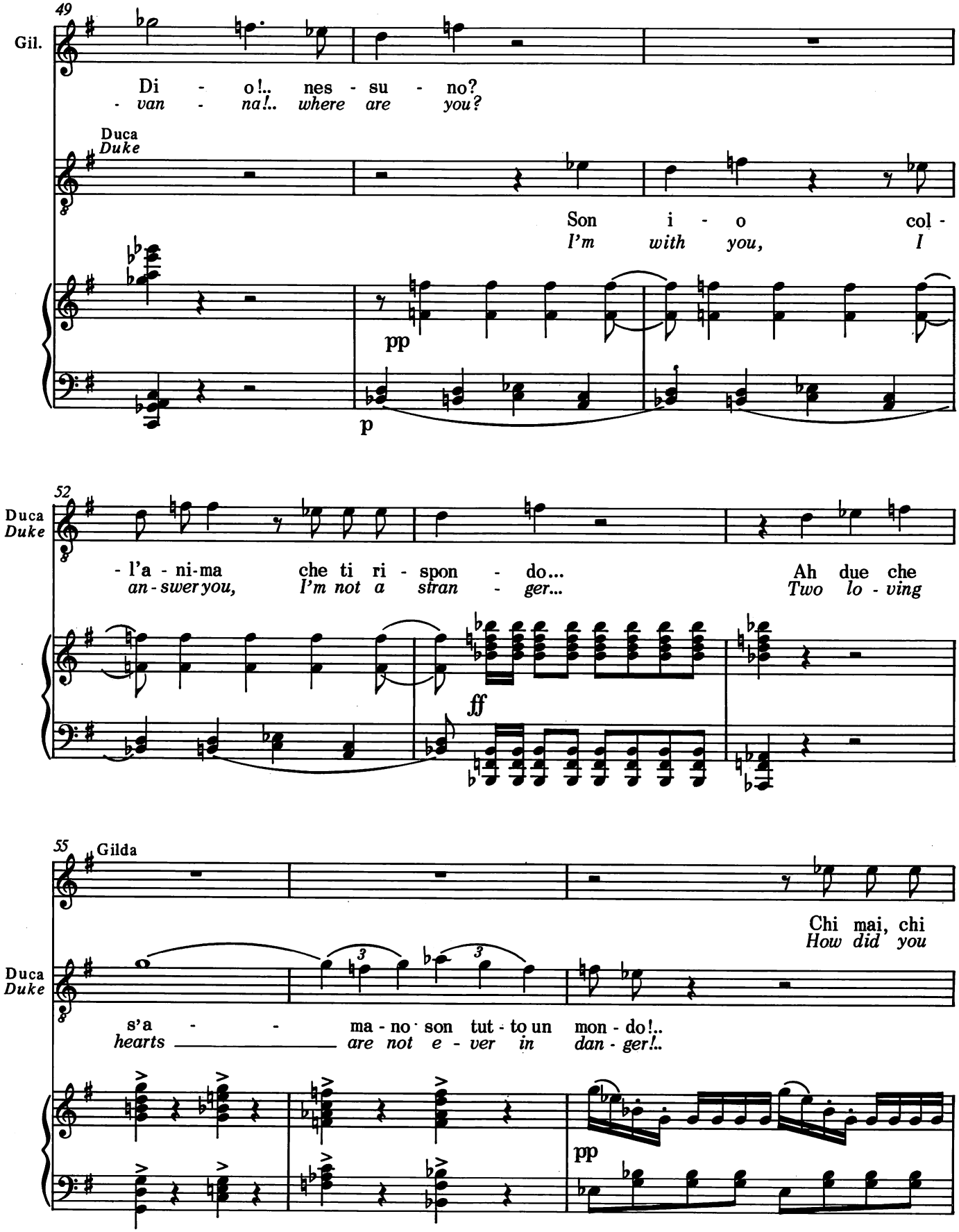


* Vedi Note.
See Notes.
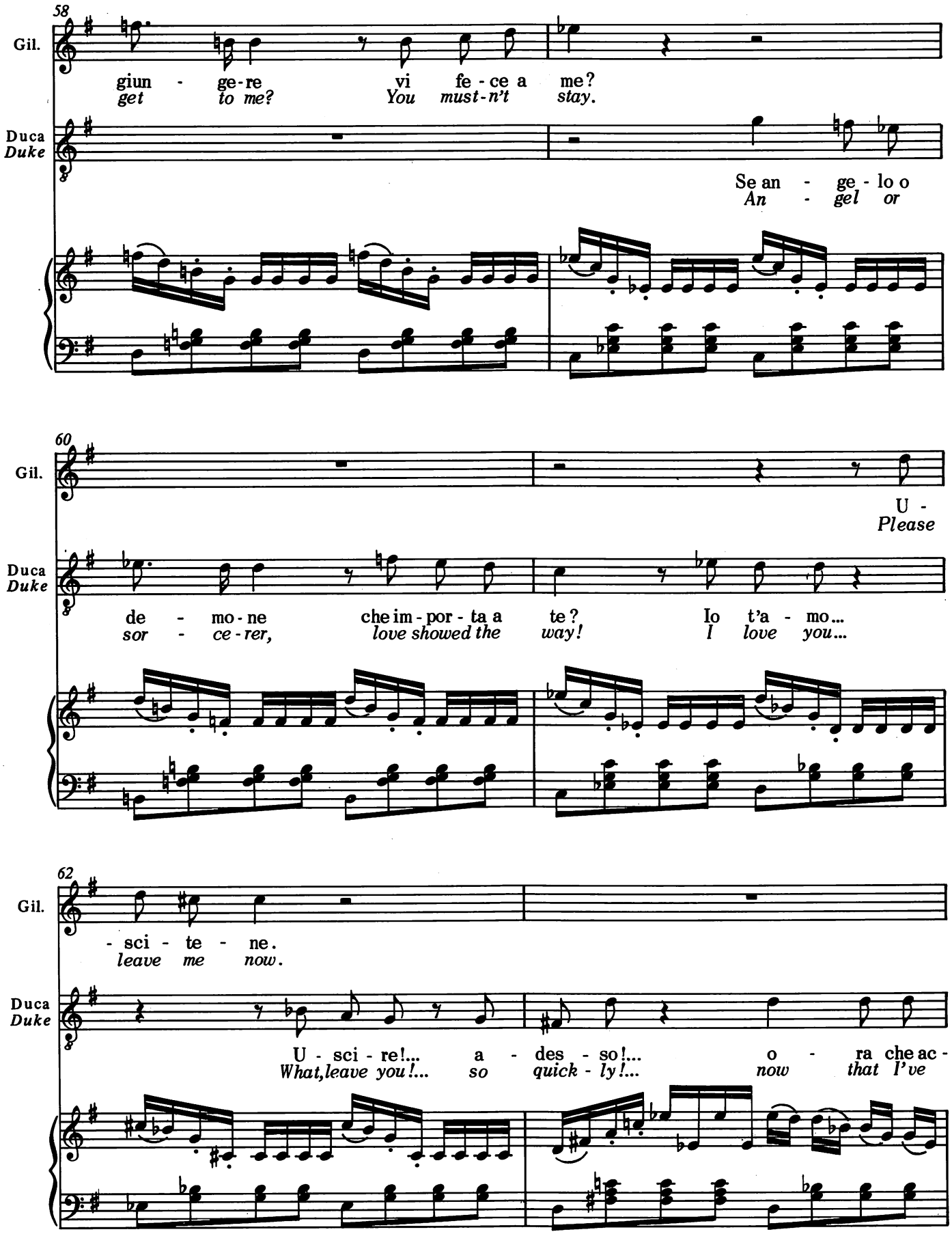


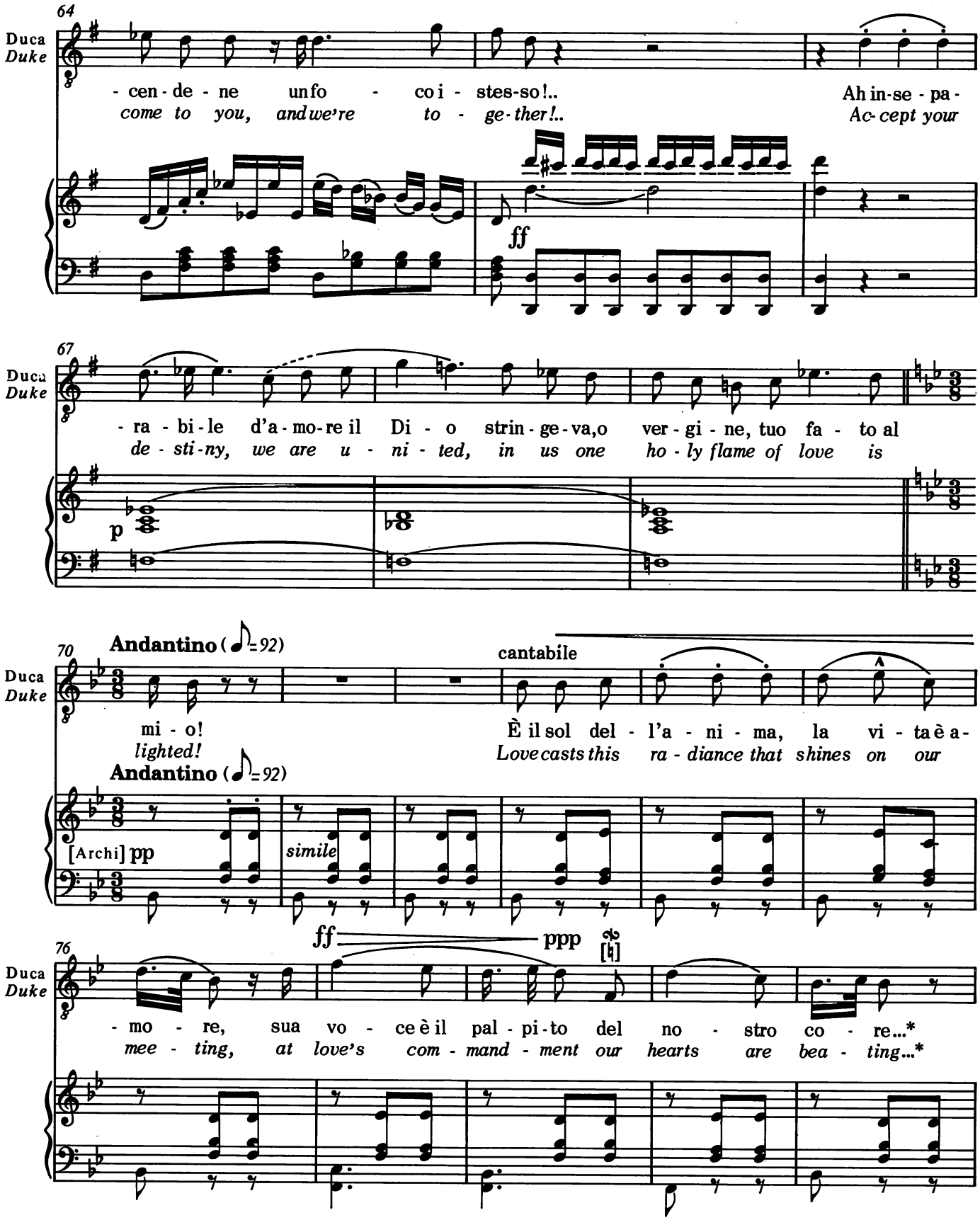
* A: « le »

** 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."
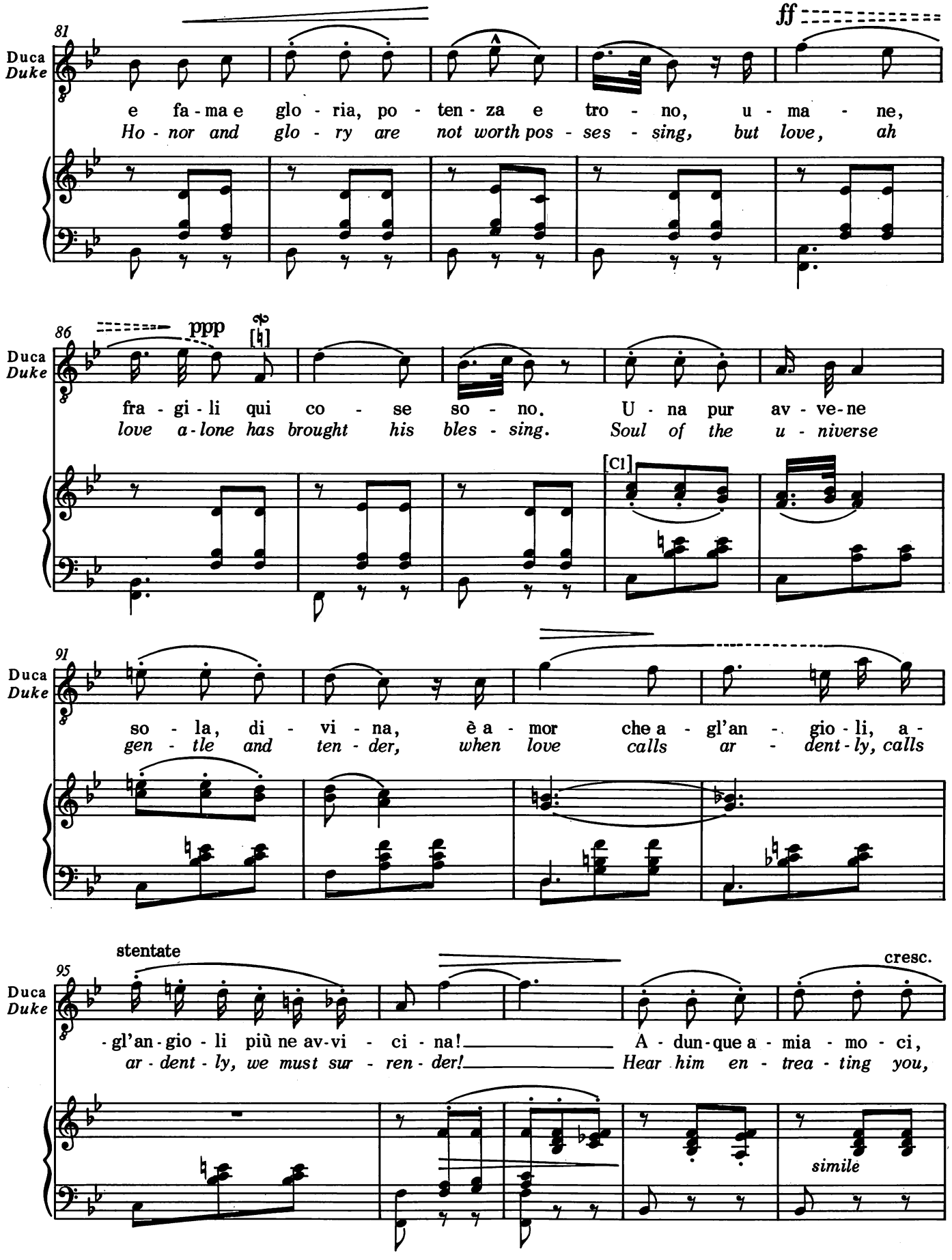

Allegro vivo (♩=138)
39
Duca
Duke
- mo! T'a - mo, ri - pe - ti-lo sì ca-ro ac - cen - to, un pu - ro
you!" Love you: re - peat the words, say you a - dore me; a world of
Allegro vivo (♩=138)
p
42
Gilda
Giovan - na?.. Gio -
Giovan - na?.. Gio -
Duca
Duke
schiu - - - di-mi ciel di con - ten - to!
hap - - - pi-ness o - pens be - fore me!
ff
pp
45
Gil.
- van - na?.. Ahì mi - se-ra! non v'è più al -
- van - na?.. Oh, an - swer me! oh is there
47
Gil.
- cu - no che qui ri - spon - da-mi!.. Oh
no one to hear and an - swer me?.. Gio -
ff
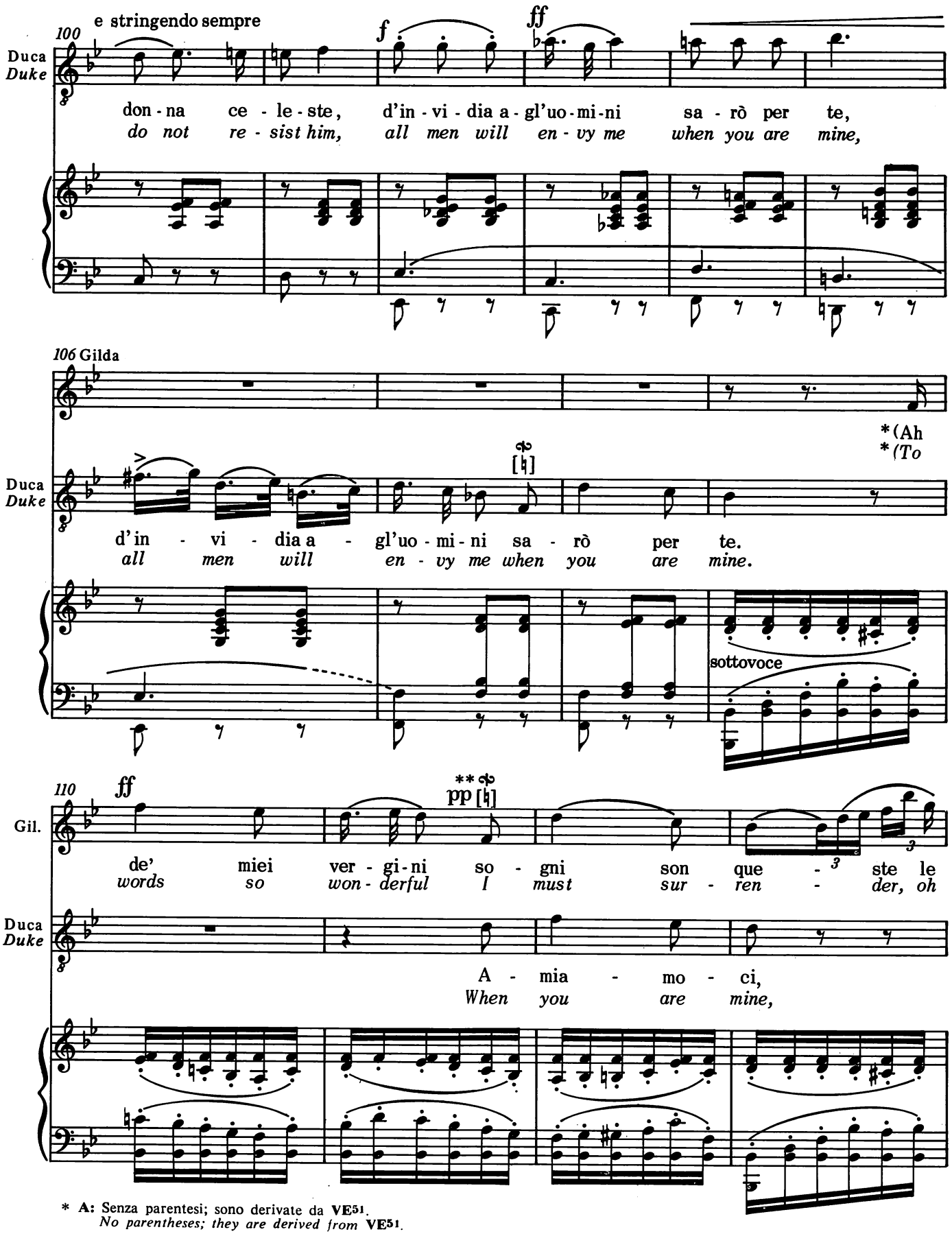

49
Gil.
Di - o!.. nes - su - no?
- van - na!.. where are you?
Duca
Duke
Son i - o col -
I'm with you, I
pp
p
52
Duca
Duke
- l'a - ni-ma che ti ri - spon - do... Ah due che
an - swer you, I'm not a stran - ger... Two lo - ving
ff
55
Gilda
Chi mai, chi
How did you
Duca
Duke
s'a - - ma - no son tut - to 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.
U -
Please
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...
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
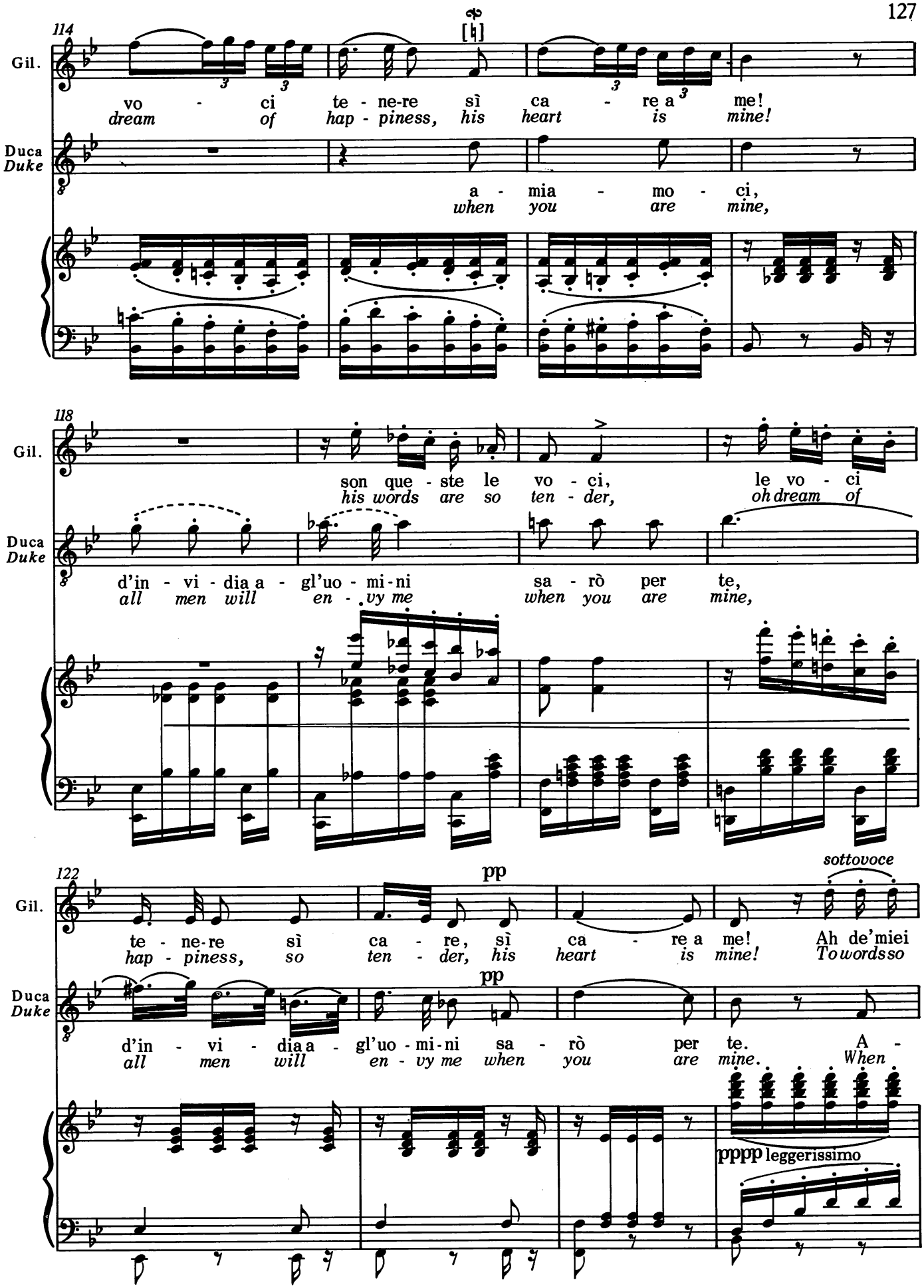


* **A:** Originariamente: « suo regno è il palpito dell'uman core. » I cambiamenti, che risultano anche in **VE51**, non sono di mano di Verdi.
Originally: "suo regno è il palpito dell'uman core." The alternations, seconded by **VE51**, *are not in Verdi's hand.*
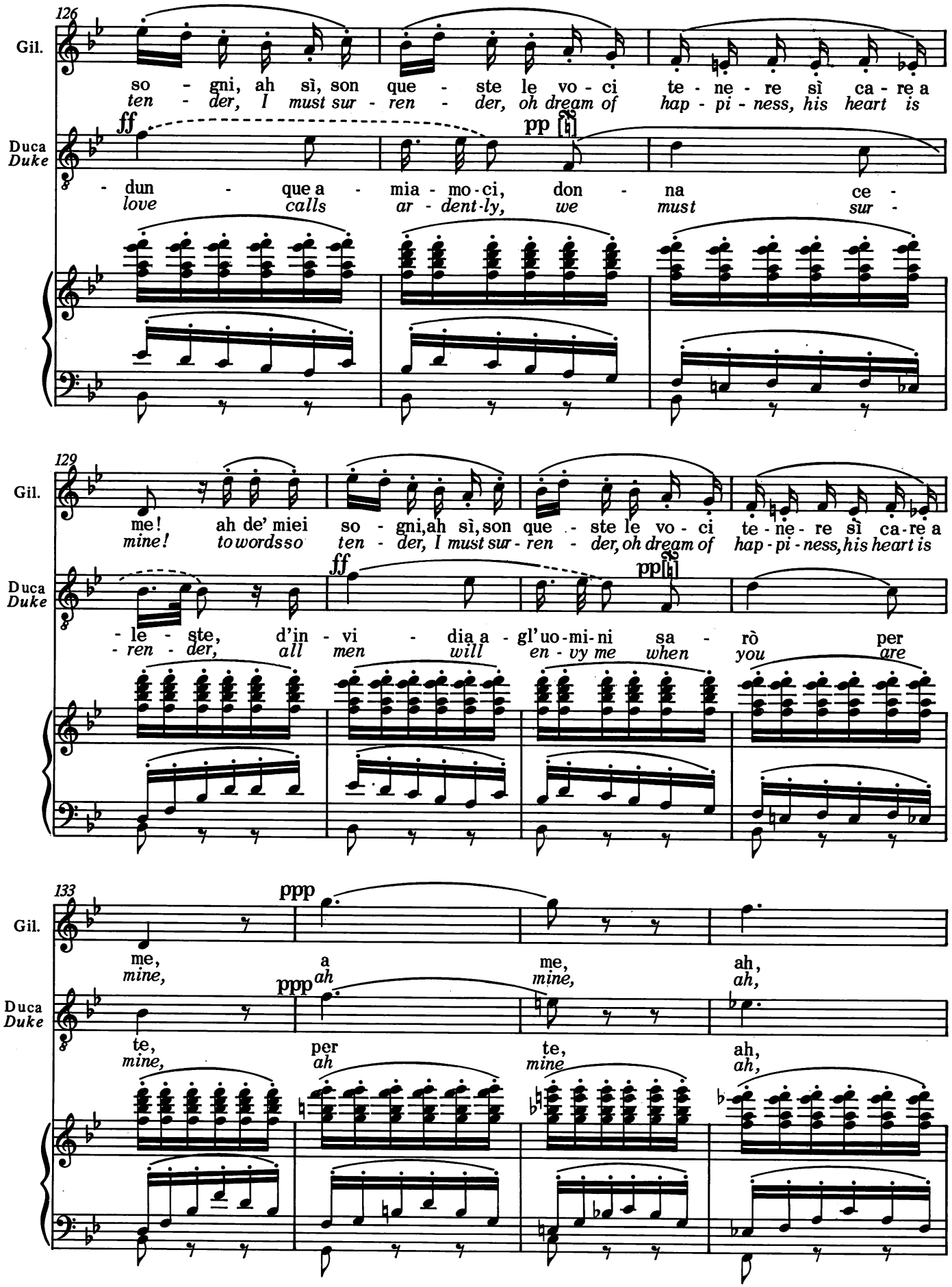

81
ff
Duca
Duke
e fa - ma e glo - ria, po - ten - za e tro - no, u - ma - ne,
Ho - nor and glo - ry are not worth pos - ses - sing, but love, ah
86
ppp
Duca
Duke
fra - gi - li qui co - se so - no. U - na pur av - ve - ne
love a - lone has brought his bles - sing. Soul of the u - niverse
[C1]
91
Duca
Duke
so - la, di - vi - na, è a - mor che a - gl'an - gio - li, a -
gen - tle 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
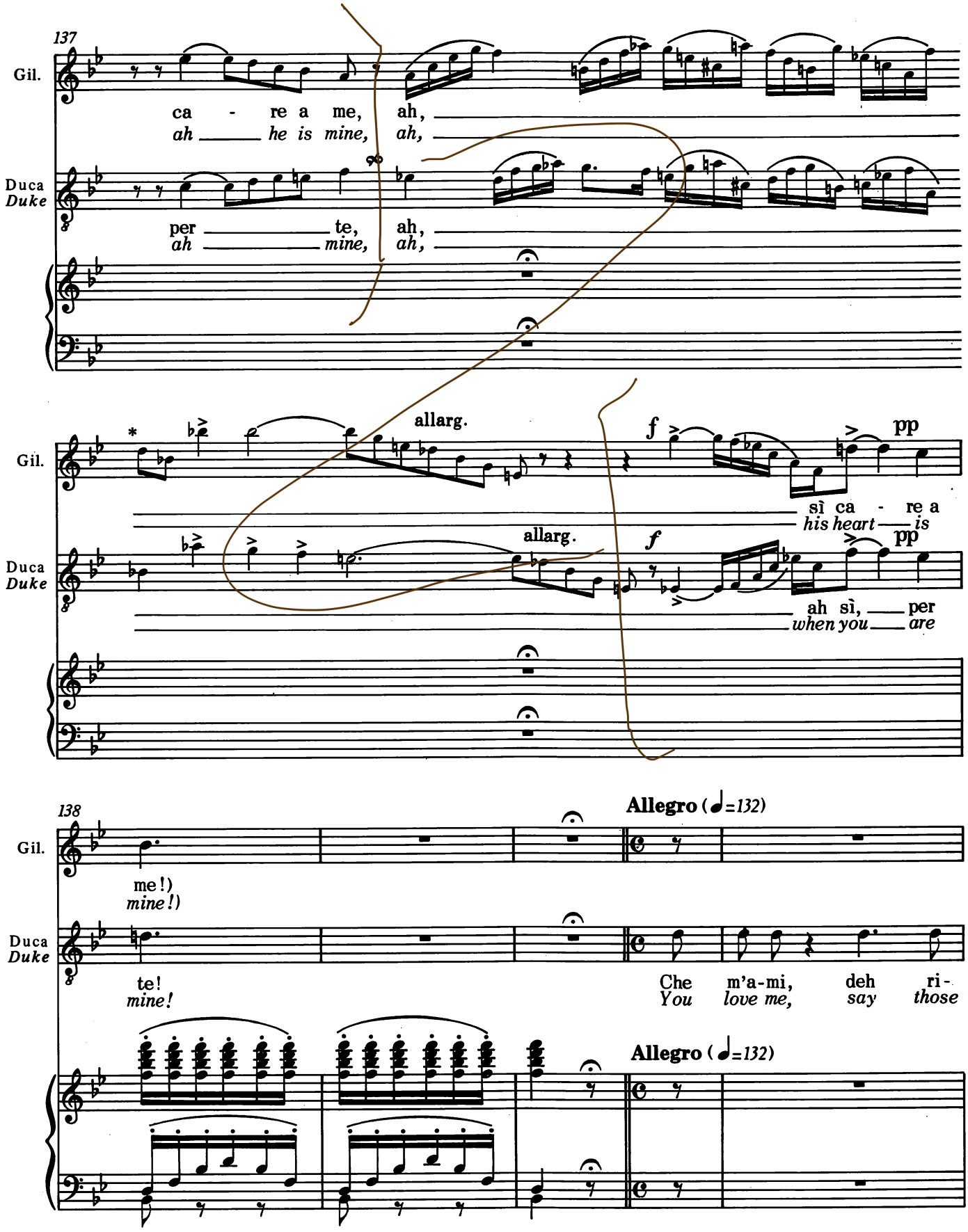


* **A:** Senza parentesi; sono derivate da **VE51**.
No parentheses; they are derived from **VE51**.
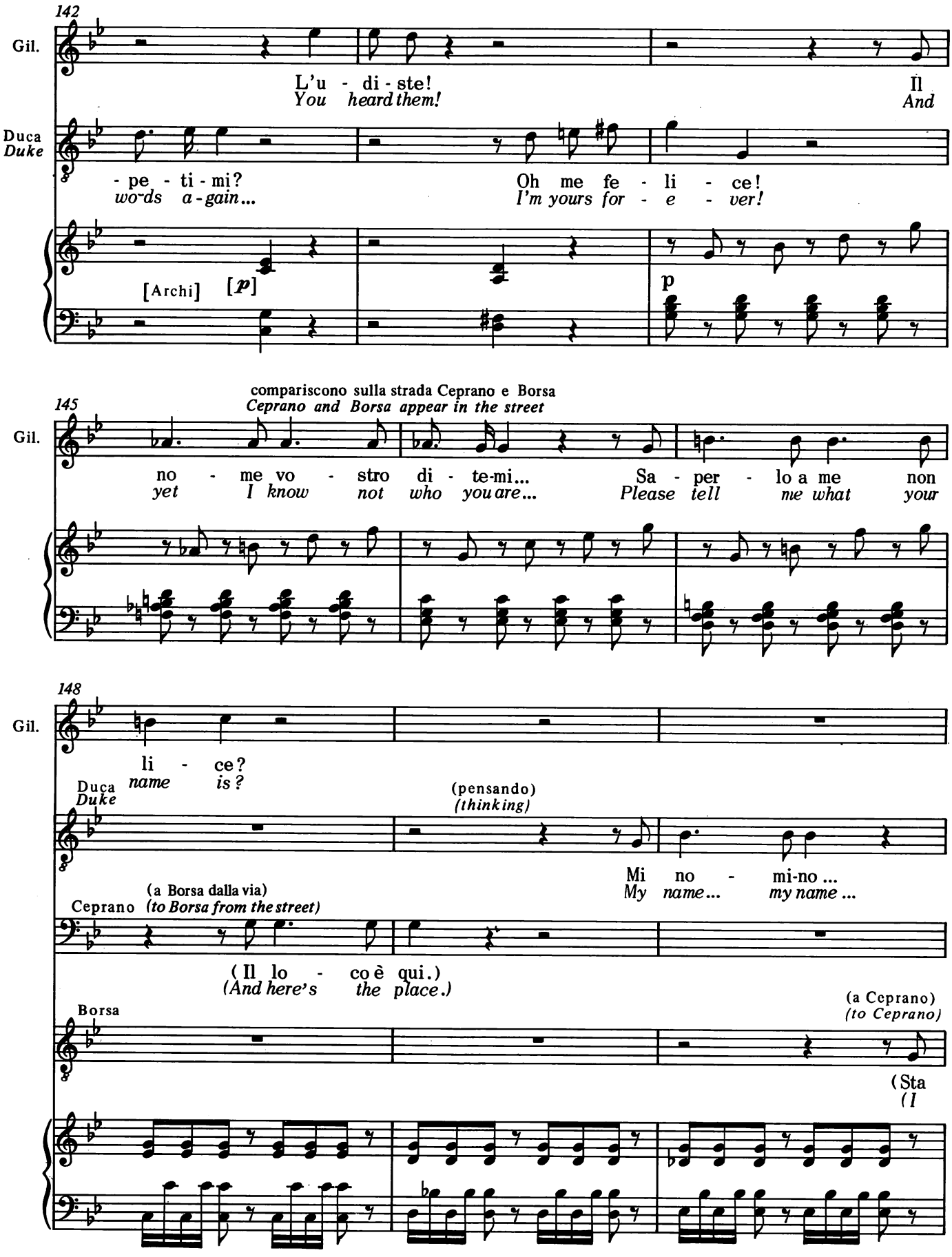
** **A:** Questo **pp** si trova in realtà dopo la successiva stanghetta, come a 123 (Gil. e Duca) e 127 (Duca). Cfr. 78, 86, 131.
This **pp** *actually appears after the following barline. The same is true at 123 (Gil. and Duke) and 127 (Duke). Cf. 78, 86, 131.*
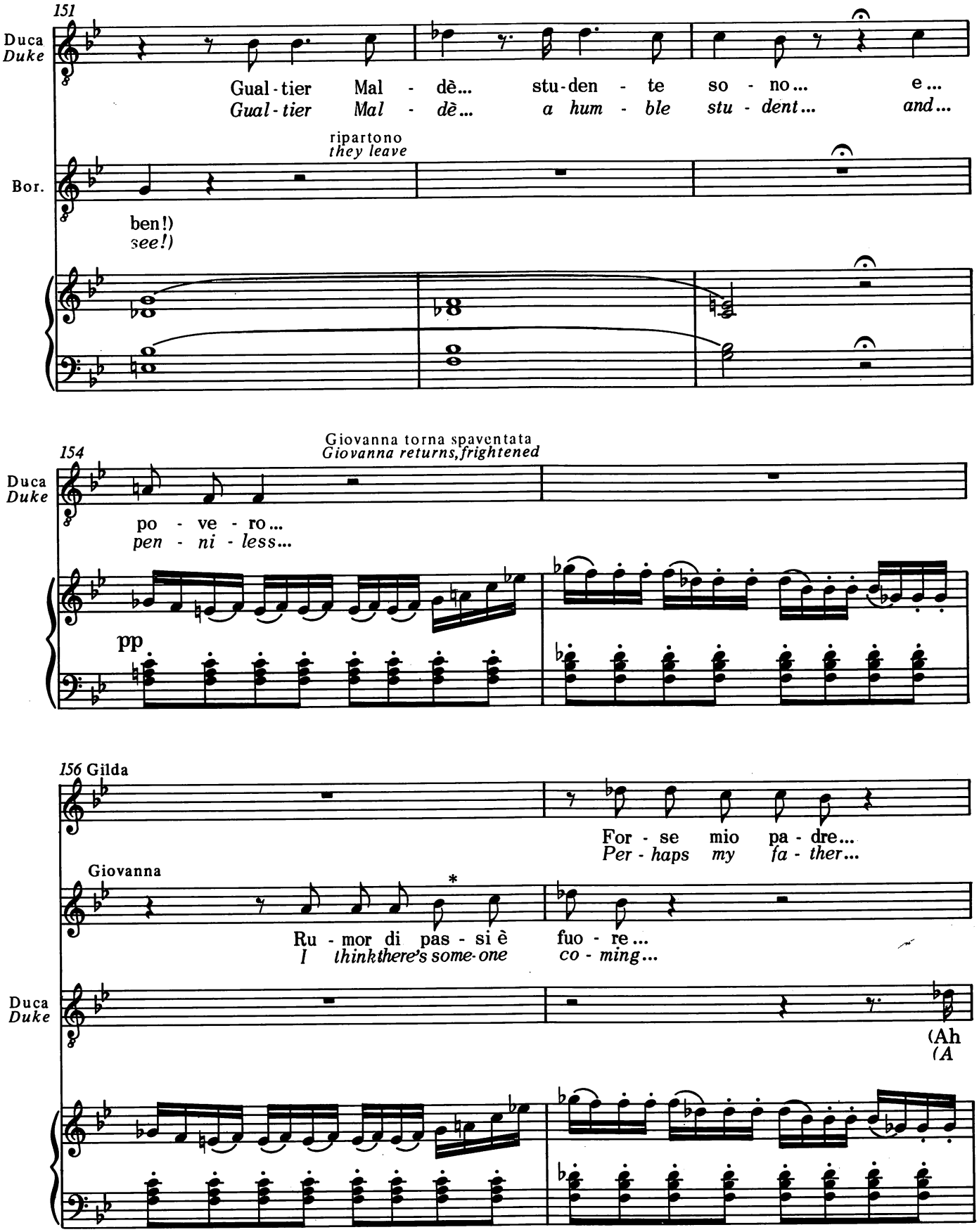

114
Gil.
vo - ci te - ne-re sì ca - re a me!
dream of hap - piness, his heart is mine!
Duca
Duke
a - mia - mo - ci,
when you are mine,
118
Gil.
son que - ste le vo - ci, le vo - ci
his words are so ten - der, oh dream of
Duca
Duke
d'in - vi - dia a - gl'uo - mi - ni sa - rò per te,
all men will en - vy me when you are mine,
122
pp
sottovoce
Gil.
te - ne-re sì ca - re, sì ca - re a me! Ah de'miei
hap - piness, so ten - der, his heart is mine! To words so
pp
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
ff
pp
- dun - que a - mia - mo - ci, don - na ce -
love calls ar - dent - ly, we must sur -
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
ff
pp
- 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
133
Gil.
ppp
me, a me, ah,
mine, mine, ah,
Duca
Duke
ppp
ah
te, per te, ah,
mine, ah mine ah,
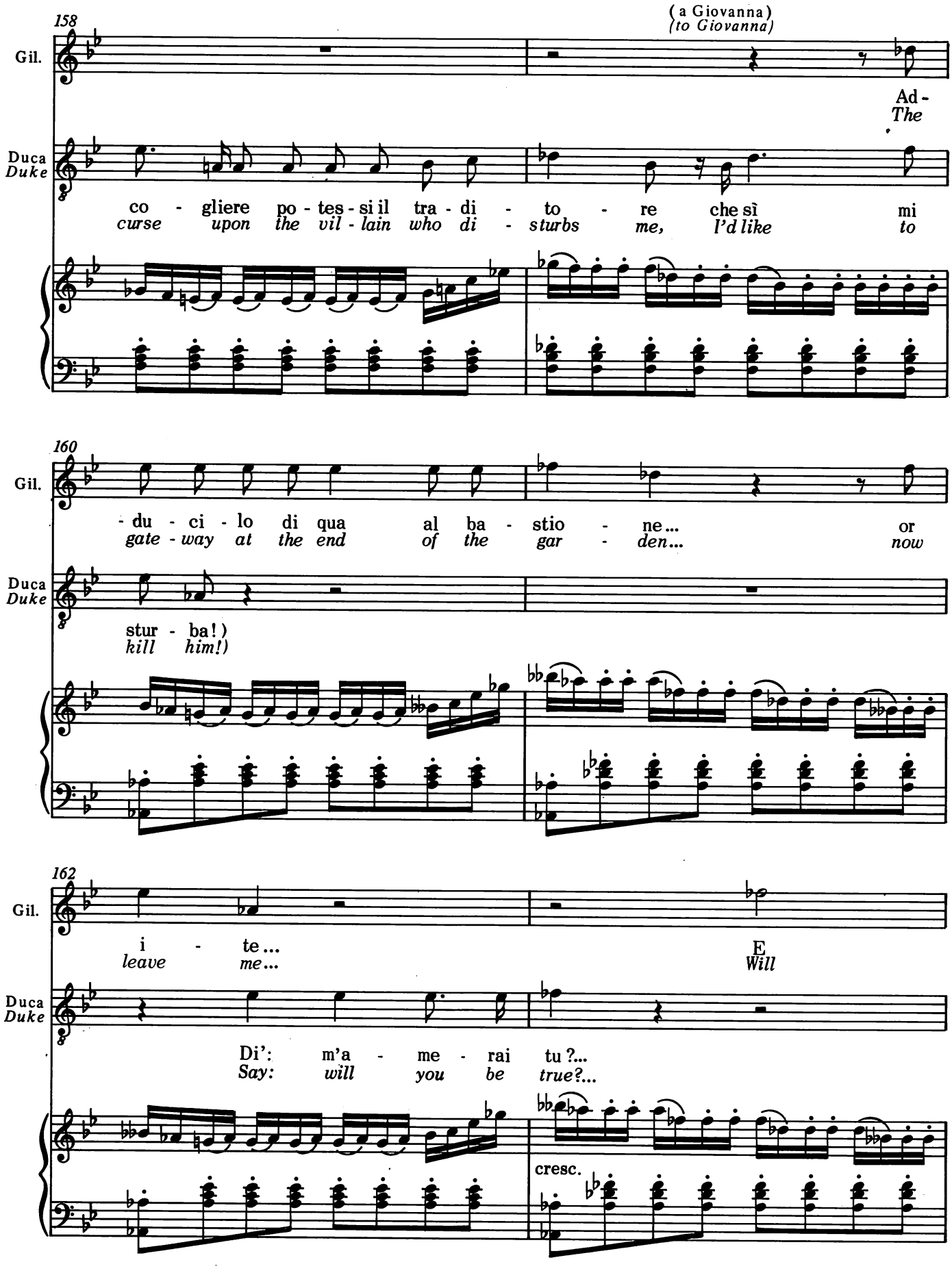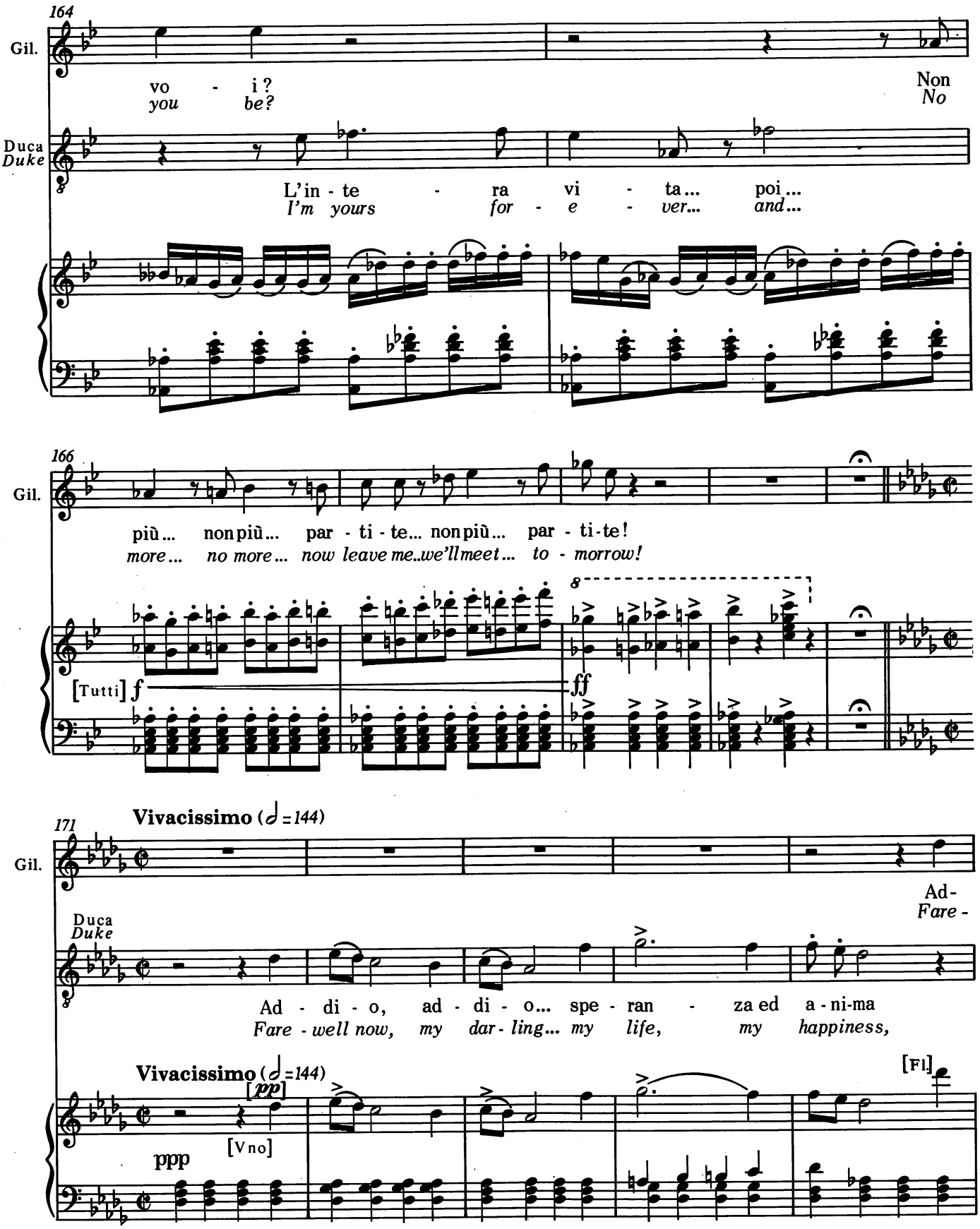


* A: vedi Note.
see Notes.
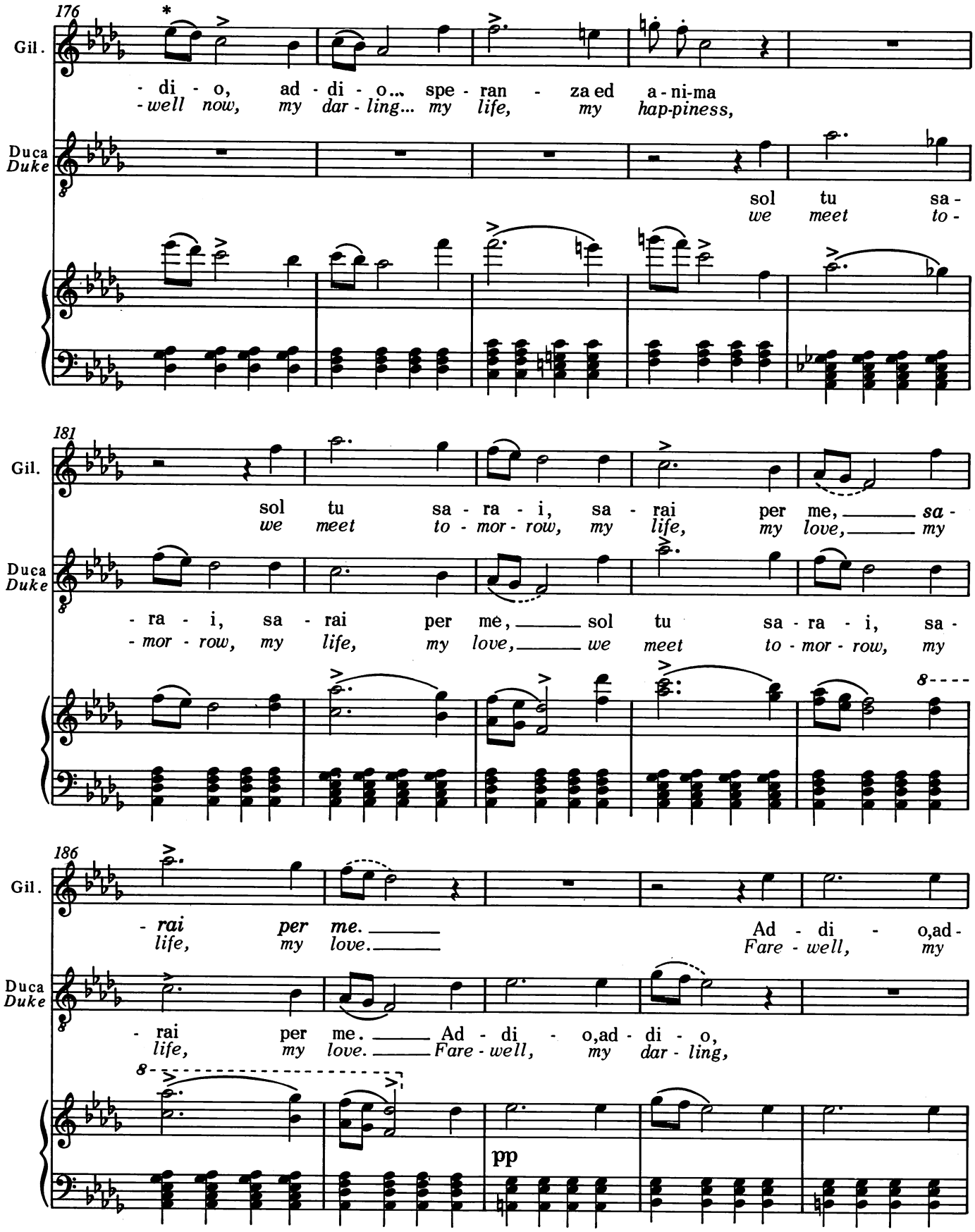

142
Gil.
L'u - di - ste!
You heard them!
Il
And
Duca
Duke
- pe - ti - mi?
wo-ds a-gain...
Oh me fe - li - ce!
I'm yours for - e - ver!
[Archi]
[p]
p
compariscono sulla strada Ceprano e Borsa
Ceprano and Borsa appear in the street
145
Gil.
no - me vo - stro di - te-mi...
yet I know not who you are...
Sa - per - lo a me non
Please tell me what your
148
Gil.
li - ce?
name is?
Duca
Duke
(pensando)
(thinking)
Mi no - mi-no...
My name... my name...
(a Borsa dalla via)
Ceprano (to Borsa from the street)
(Il lo - co è qui.)
(And here's the place.)
Borsa
(a Ceprano)
(to Ceprano)
(Sta
(I
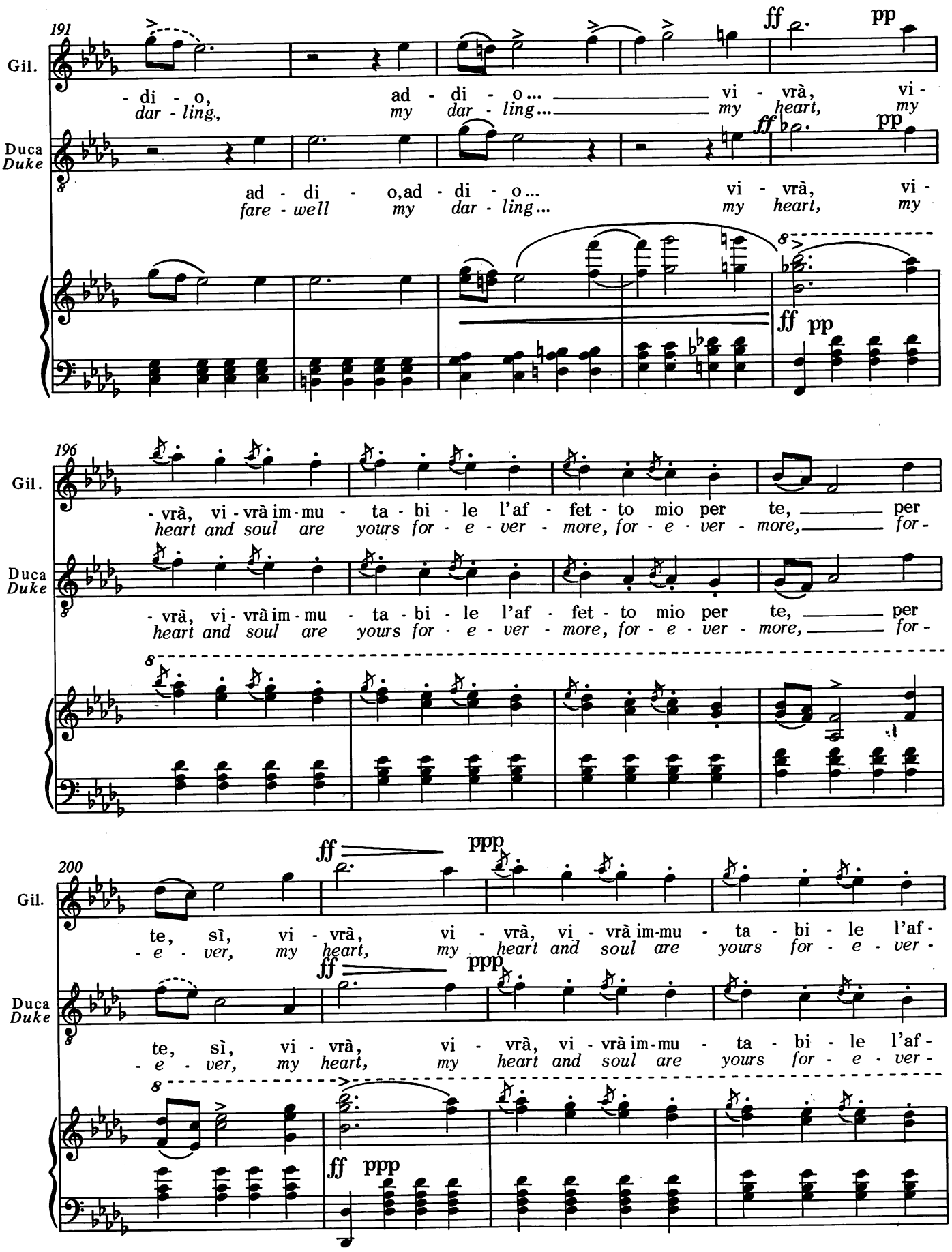


* Vedi Note.
See Notes.

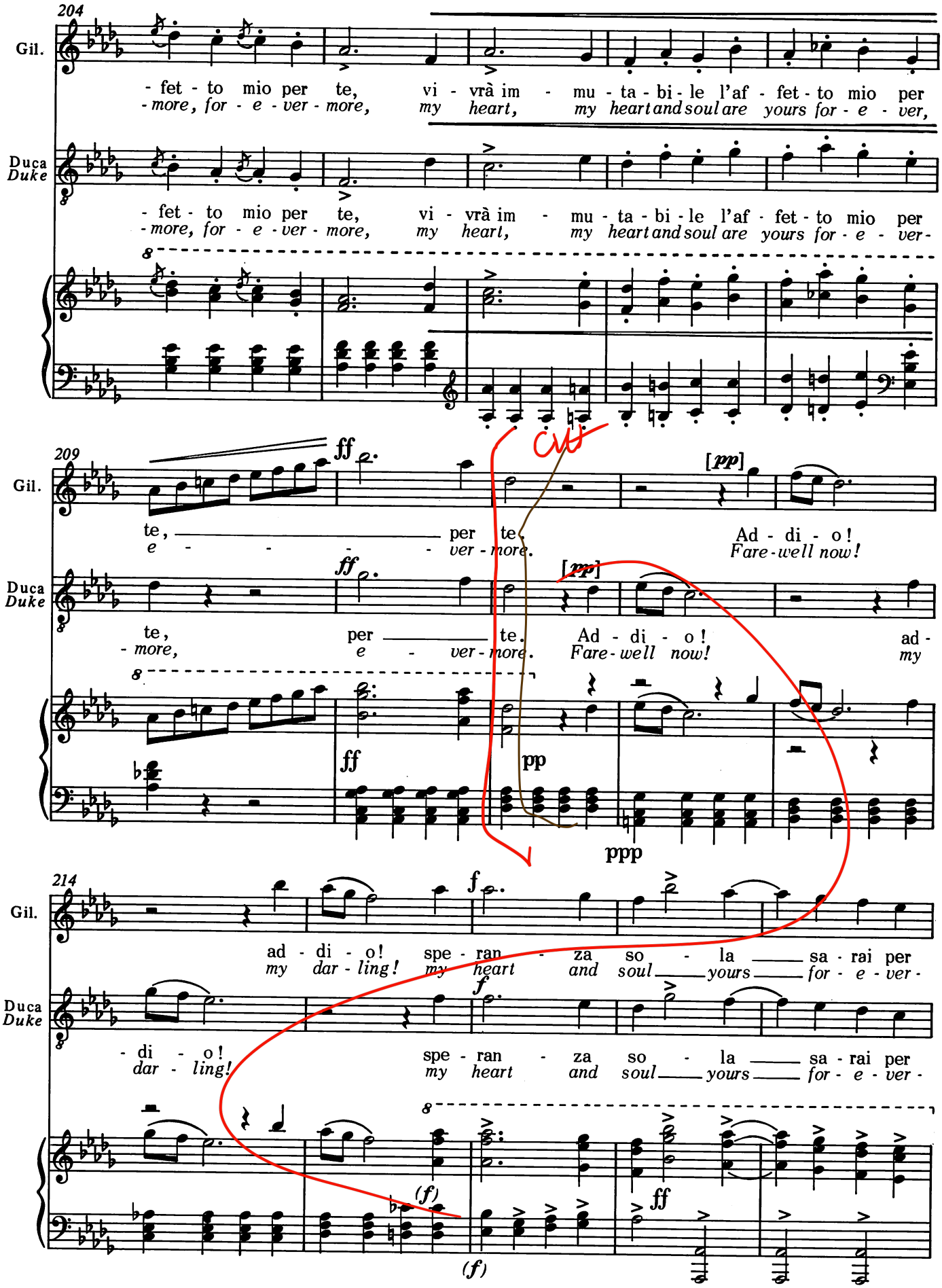

158
(a Giovanna)
(to Giovanna)
Gil.
Ad-
The
Duca
Duke
co - gliere po - tes - si il tra - di - to - re che sì mi
curse upon the vil - lain who di - sturbs me, I'd like to
160
Gil.
- du - ci - lo di qua al ba - stio - ne... or
gate - way at the end of the gar - den... now
Duca
Duke
stur - ba!)
kill him!)
162
Gil.
i - te...
leave me...
E
Will
Duca
Duke
Di': m'a - me - rai tu?...
Say: will you be true?...
cresc.

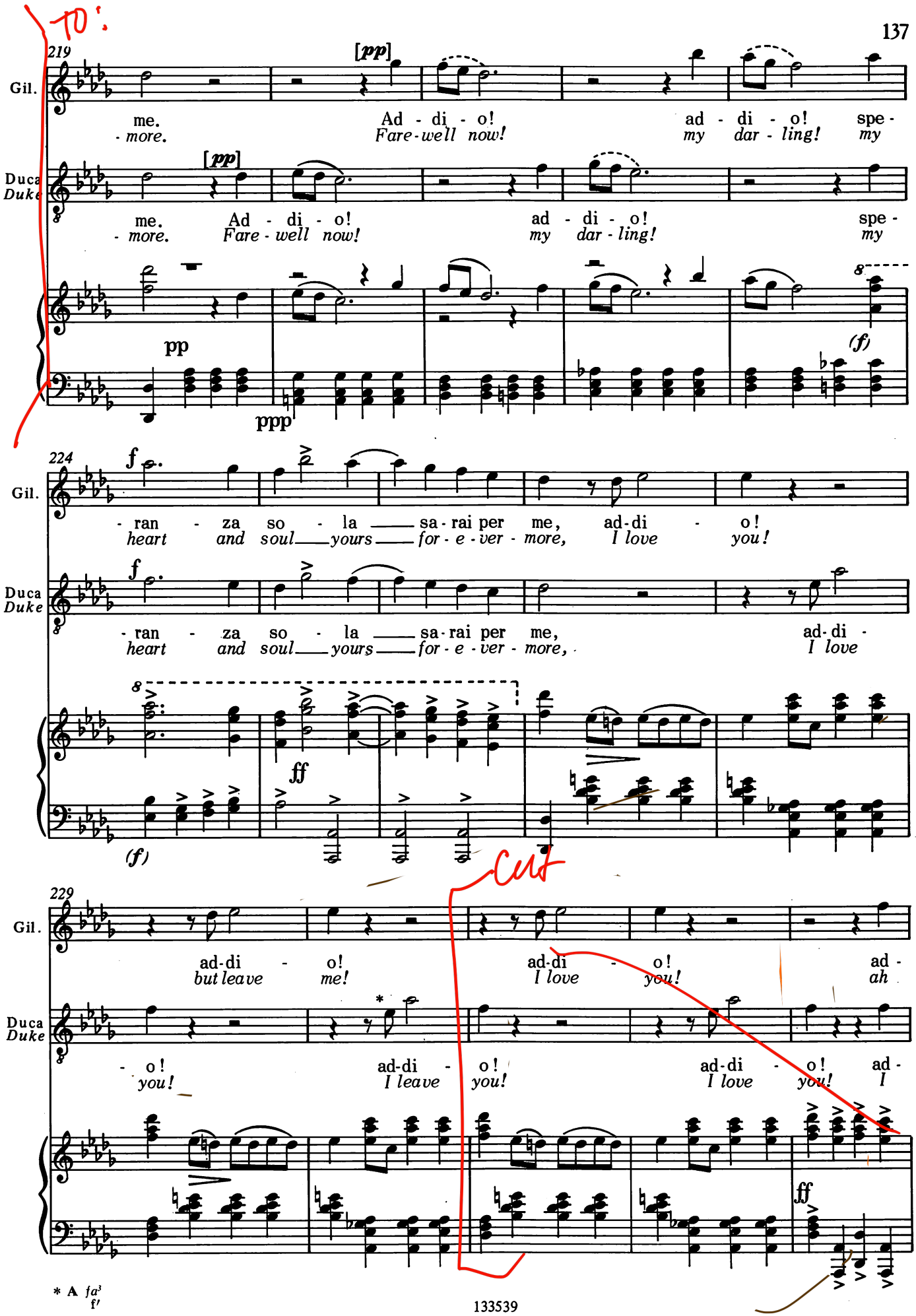

164
Gil.
vo - i?
you be?
Non
No
Duca
Duke
L'in - te - ra vi - ta... poi...
I'm yours for - e - ver... and...
166
Gil.
più... non più... par - ti - te... non più... par - ti - te!
more... no more... now leave me..we'll meet... to - morrow!
[Tutti] f
ff
171
Vivacissimo (𝅗𝅥=144)
Gil.
Ad-
Fare -
Duca
Duke
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]
[Fl]
ppp
[Vno]
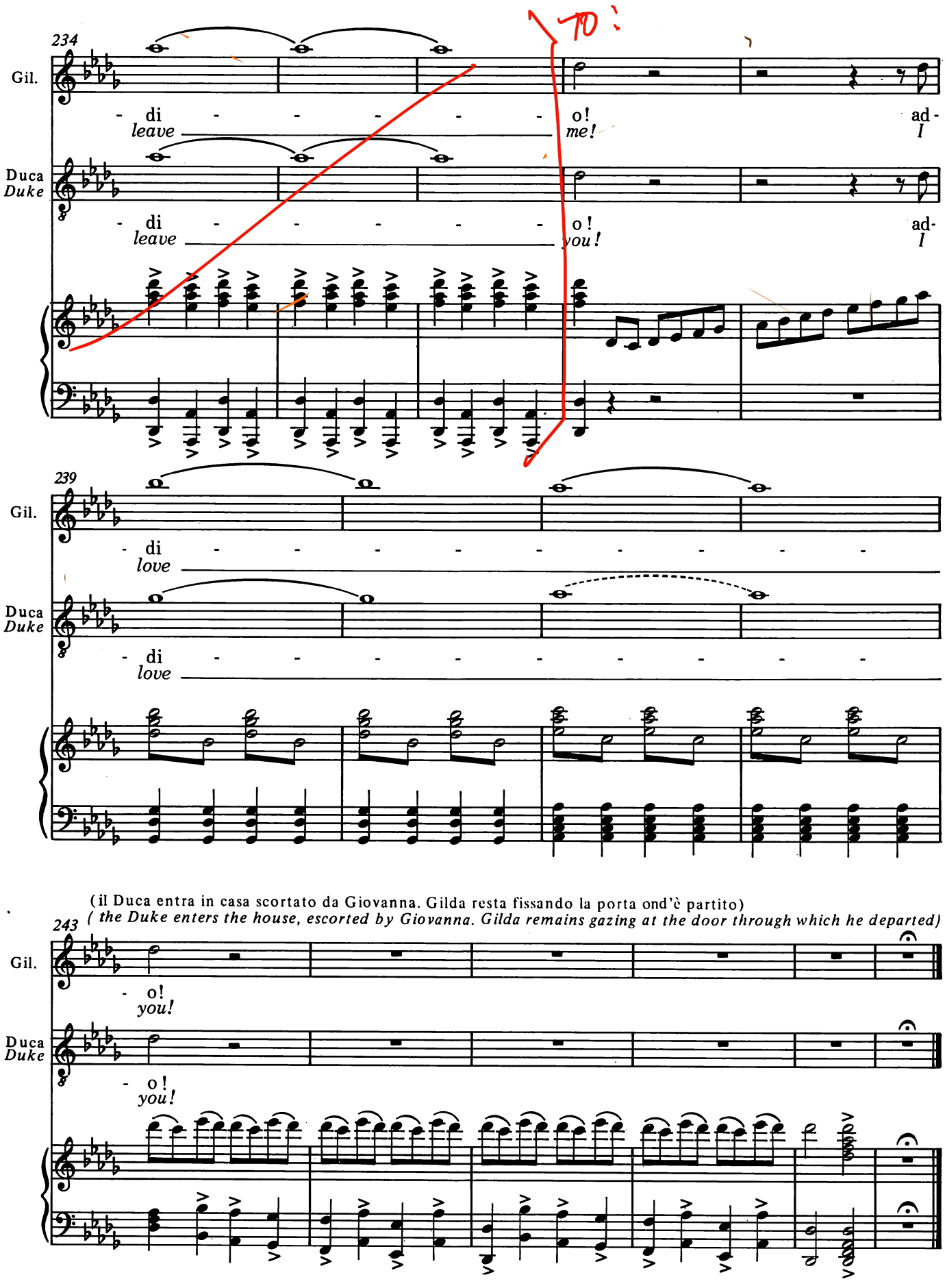


* **A:** Un altro accento sul battere deriva probabilmente da una versione primitiva senza gli accenti sincopati: vedi Note.
An additional accent on the downbeat is probably the remnant of an earlier layer without the syncopated accents; see Notes.


191
Gil.
- di - o,
dar - ling,
ad - di - o...
my dar - ling...
vi - vrà,
my heart,
vi -
my
Duca
Duke
ad - di - o, ad - di - o...
fare - well my dar - ling...
vi - vrà,
my heart,
vi -
my
ff
pp
196
- vrà, vi - vrà im - mu - ta - bi - le l'af - fet - to mio per te,
heart and soul are yours for - e - ver - more, for - e - ver - more,
per
for -
200
te, sì, vi - vrà,
- e - ver, my heart,
vi - vrà, vi - vrà im-mu - ta - bi - le l'af -
my heart and soul are yours for - e - ver -
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.
ff
[pp]
te, per te. Ad - di - o!
e - - - - ver - more. Fare - well now!
Duca
Duke
ff
[pp]
te, per te. Ad - di - o! ad -
- more, e - ver - more. Fare - well now! my
ff
pp
ppp
214
Gil.
f
ad - di - o! spe - ran - za so - la sa - rai per
my dar - ling! my heart and soul yours for - e - ver -
Duca
Duke
f
- di - o! spe - ran - za so - la sa - rai per
dar - ling! my heart and soul yours for - e - ver -
(f)
ff
(f)


219
Gil.
me. - more.
Ad - di - o! Fare - well now!
ad - di - o! my dar - ling!
spe - my
Duca Duke
[pp]
pp
ppp
(f)
224
- ran - za so - la sa - rai per me, ad-di - o! heart and soul yours for - e - ver - more, I love you!
ff
229
ad-di - o! but leave me!
I love you!
I leave you!
I love you!
ad - ah
- o! you!
* A fa³ f'
133539


234
Gil.
- di - - - - - o! ad-
leave me! I
Duca
Duke
- di - - - - - o! ad-
leave you! I
239
Gil.
- di - - - - - - - - -
love
Duca
Duke
- 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
Duke
- o!
you!

N.6 Aria
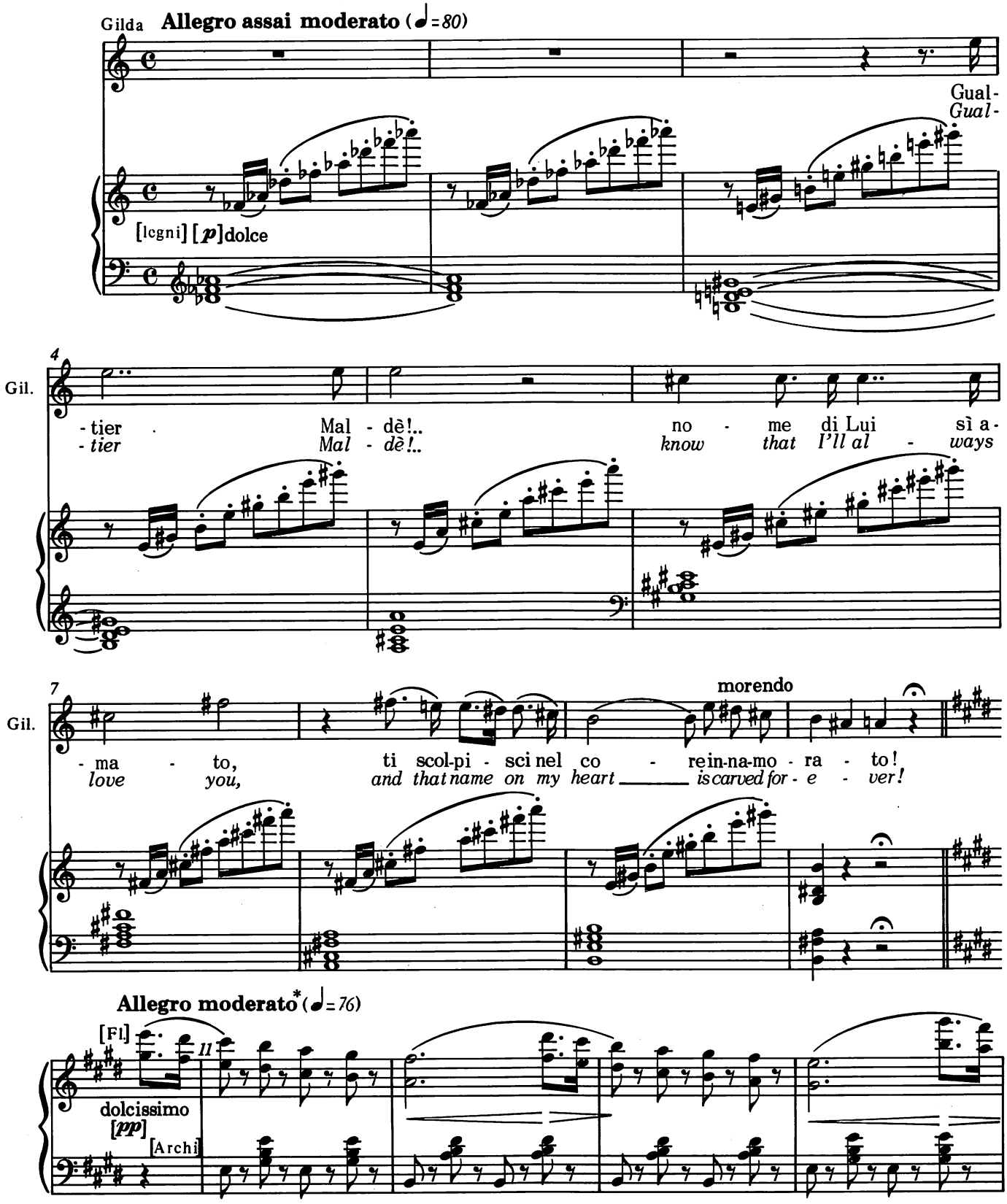
[Gilda]

(SCENA XIII: Gilda)

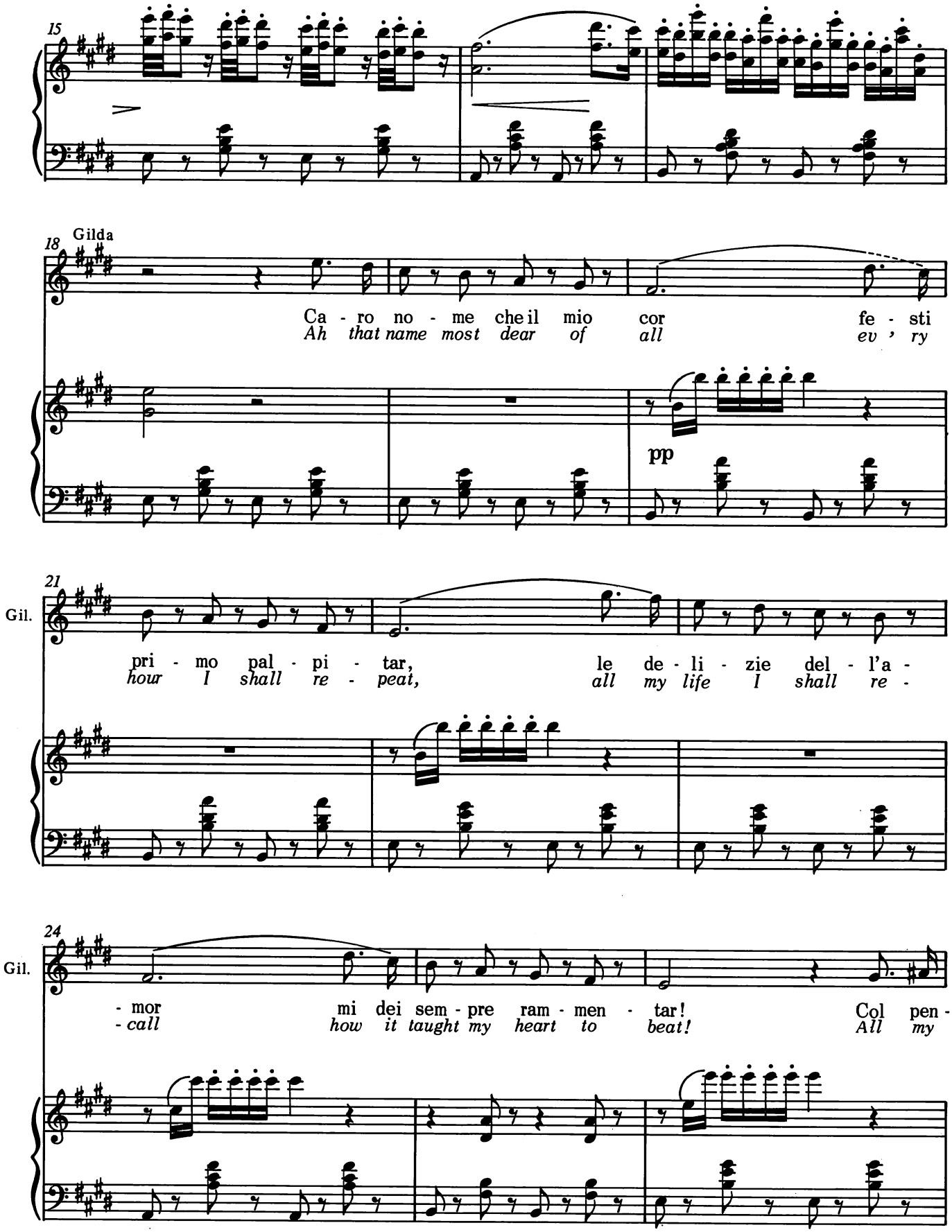
N. 6 Aria
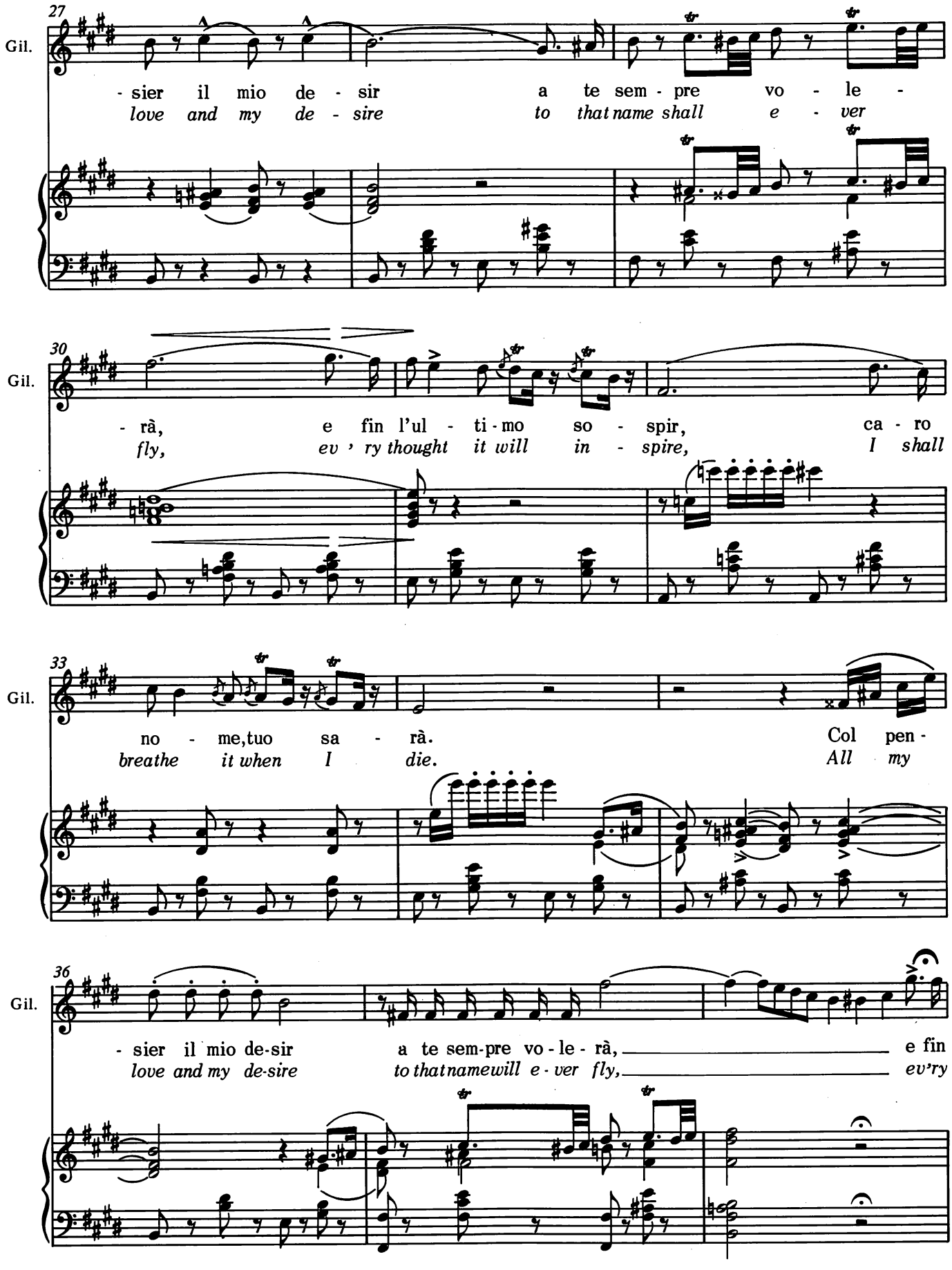
[Gilda]
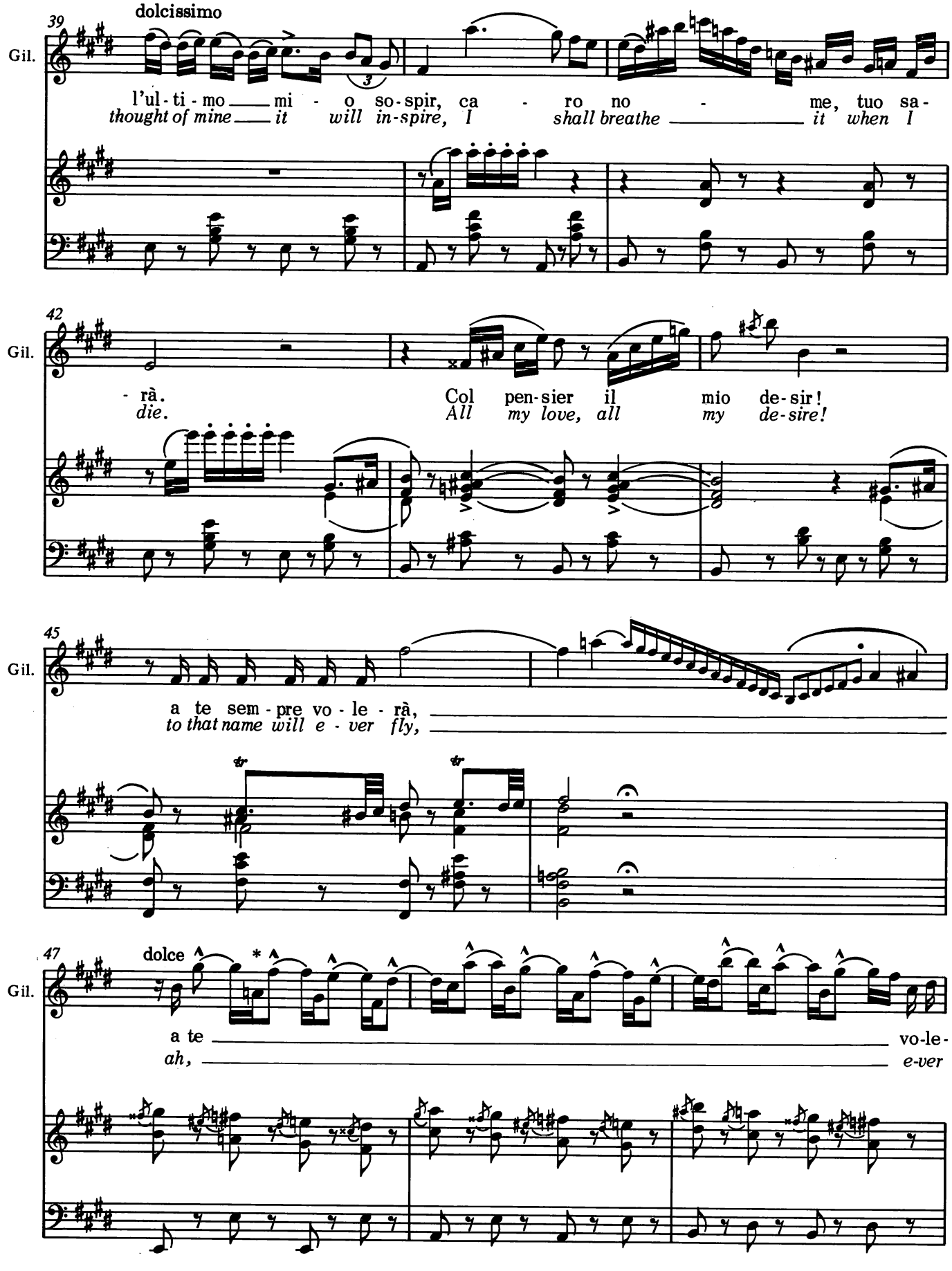
(SCENE XIII: Gilda)
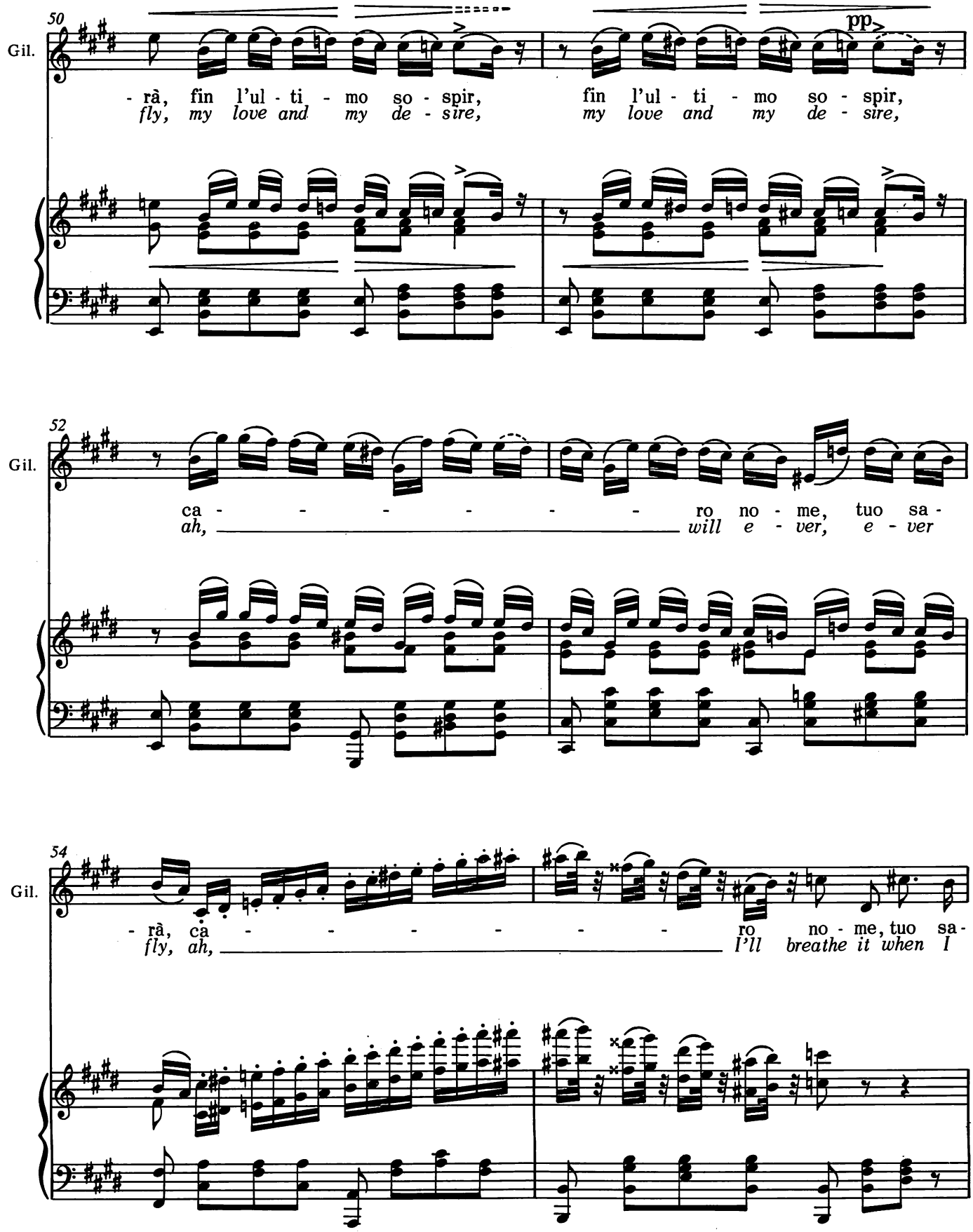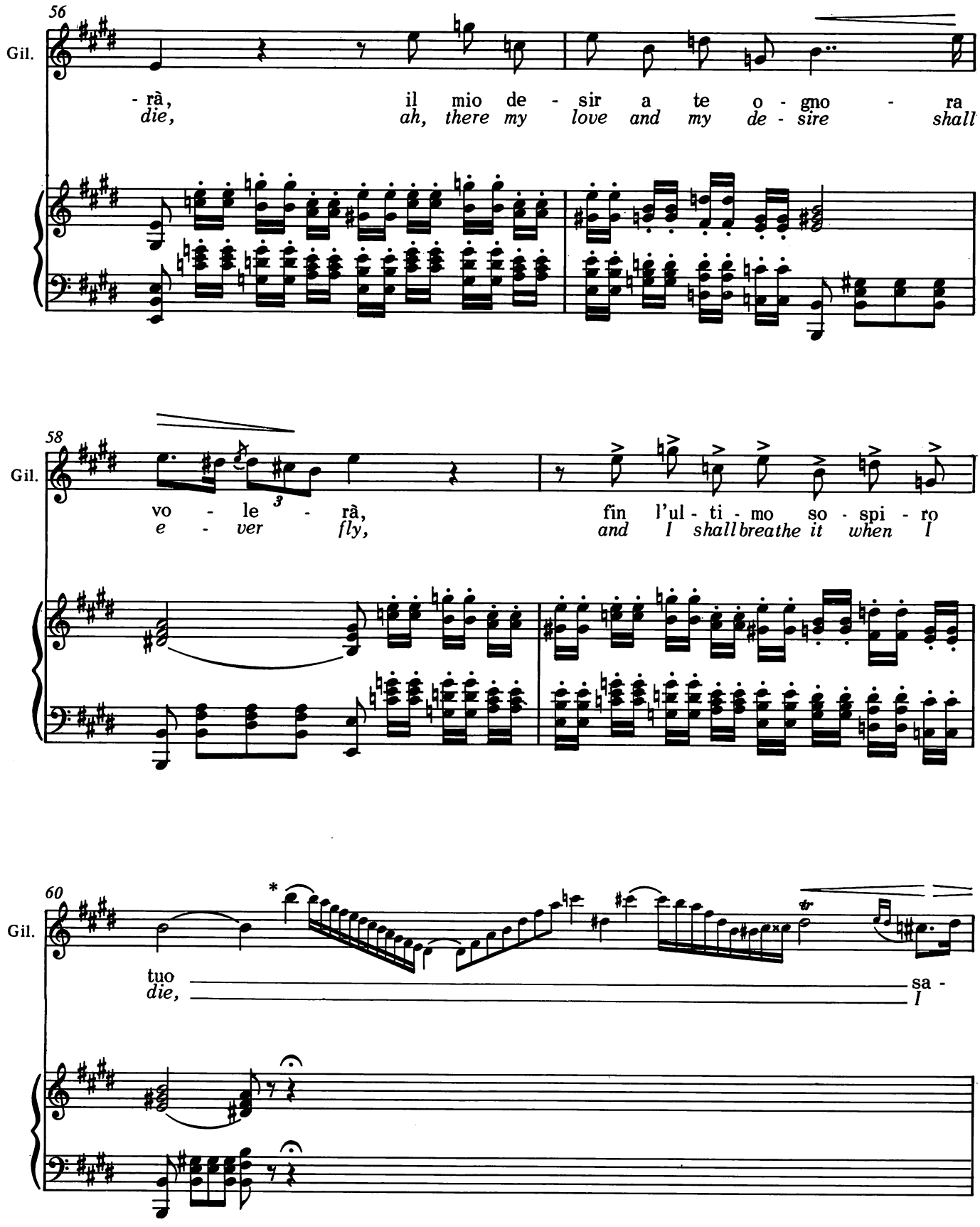


* ⟨**Allegretto molto lento**⟩: vedi *Copialettere*, p. 497 e Introduzione, sezione 2.
see Copialettere, *p. 497 and Introduction, section 2.*


15
18
Gilda
Ca - ro no - me che il mio cor fe - sti
Ah that name most dear of all ev ' ry
pp
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

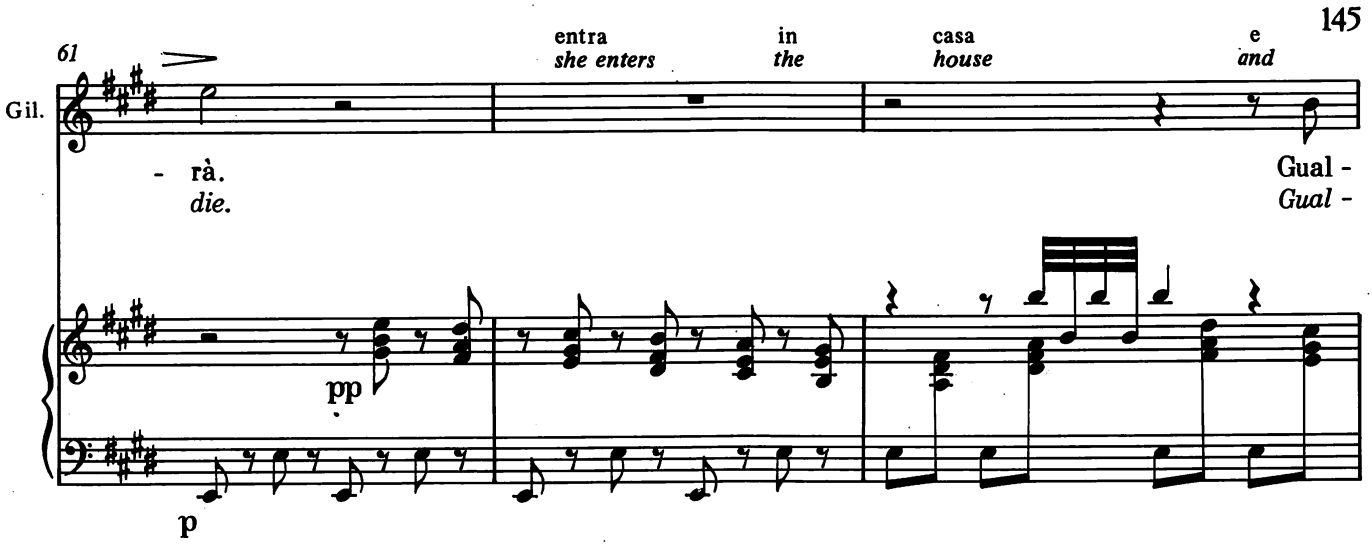

27
Gil.
- sier il mio de - sir a te sem - pre vo - le -
love and my de - sire to that name shall e - ver
30
Gil.
- rà, e fin l'ul - ti - mo so - spir, ca - ro
fly, ev ' ry thought it will in - spire, I shall
33
Gil.
no - me,tuo sa - rà. Col pen -
breathe it when I die. All my
36
Gil.
- sier il mio de-sir a te sem-pre vo - le - rà, e fin
love and my de-sire to that name will e - ver fly, ev'ry

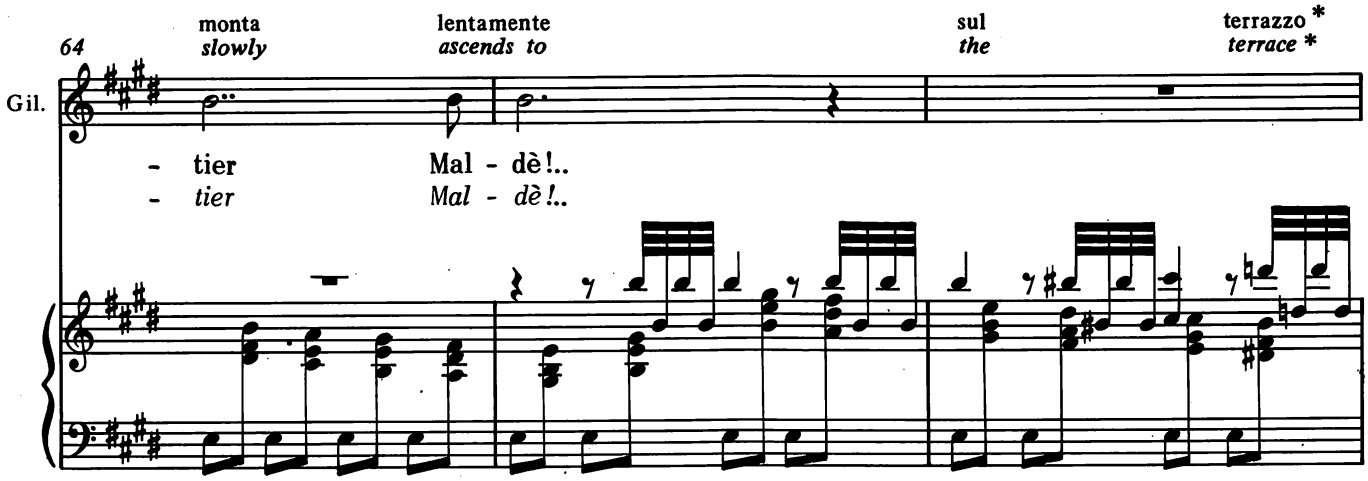

dolcissimo
39
Gil.
l'ul - ti - mo mi - o so - spir, ca - ro no - me, tuo sa -
thought of mine it will in - spire, I shall breathe it when I
42
Gil.
- rà. Col pen - sier il mio de - sir!
die. All my love, all my de - sire!
45
Gil.
a te sem - pre vo - le - rà,
to that name will e - ver fly,
47
dolce
Gil.
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



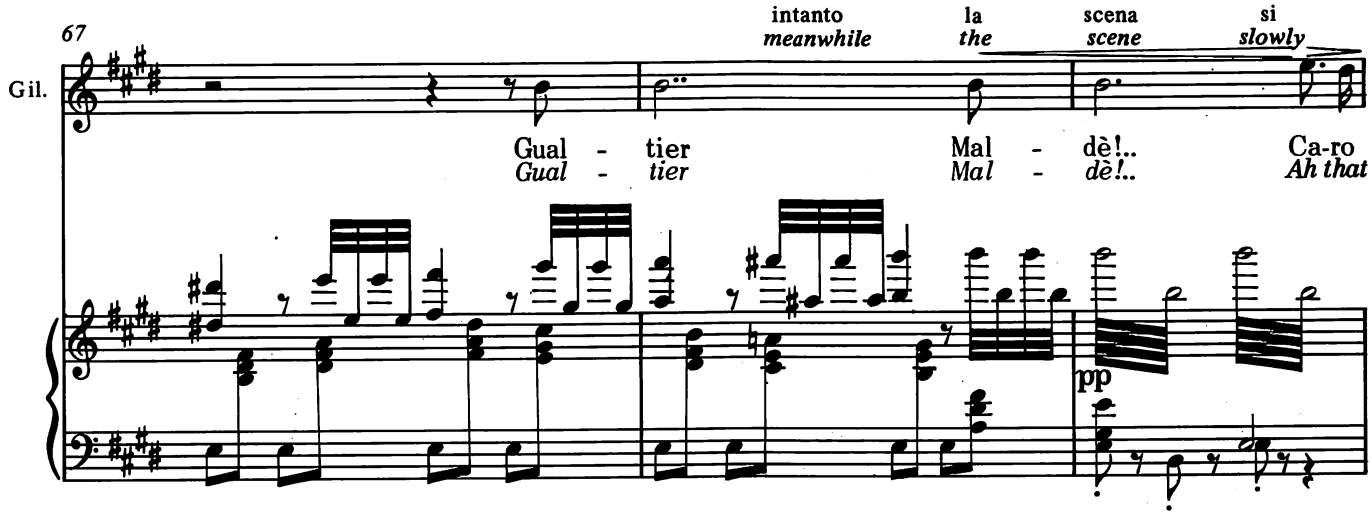
* **pvRI** anticipa qui la sillaba « sa- ».
pvRI *anticipates the syllable "sa-" here.*
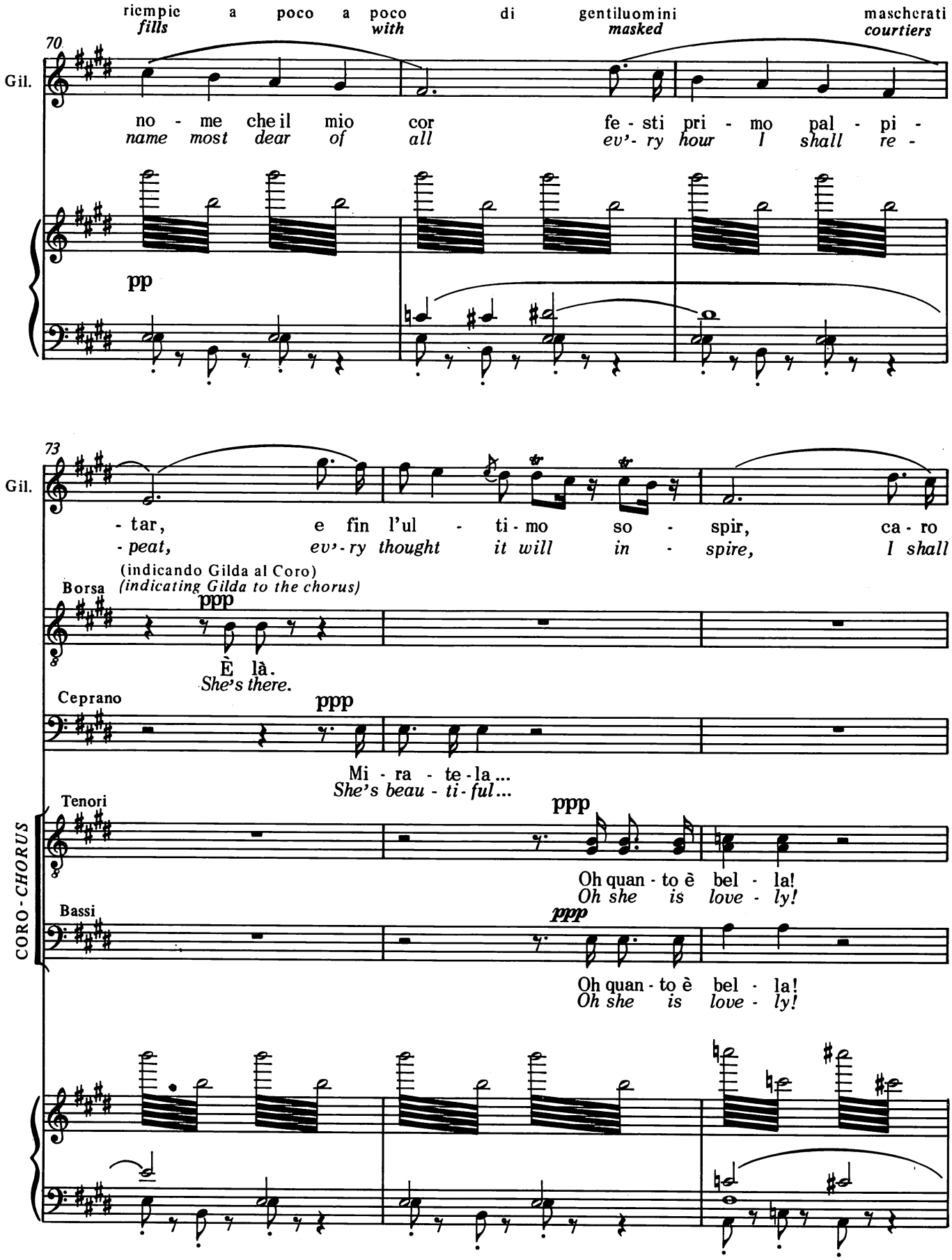




(SCENA XIV: Marullo, Ceprano, Borsa, Cortigiani armati e mascherati dalla via. Gilda sul terrazzo che tosto rientra)

(SCENE XIV: Marullo, Ceprano, Borsa and courtiers, armed and masked, from the street. Gilda on the terrace, who soon reenters)



* **VE51:** « (entra in casa e comparisce 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)
(indicating Gilda to the chorus)
Borsa
ppp
È là.
She's there.
Ceprano
ppp
Mi - ra - te - la...
She's beau - ti - ful...
CORO - CHORUS
Tenori
ppp
Oh quan - to è bel - la!
Oh she is love - ly!
Bassi
ppp
Oh quan - to è bel - la!
Oh she is love - ly!

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-

79 morendo

Gil. - dè!
Borsa - *dè!* *pp* Oh quan - to è bel - la!
Oh she is love - ly!

Mar. *pp* Oh quan - to è bel - la!
Oh she is love - ly!

Ceprano *pp* Oh quan - to è bel - la!
Oh she is love - ly!

CORO-*CHORUS* *pp* - 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!
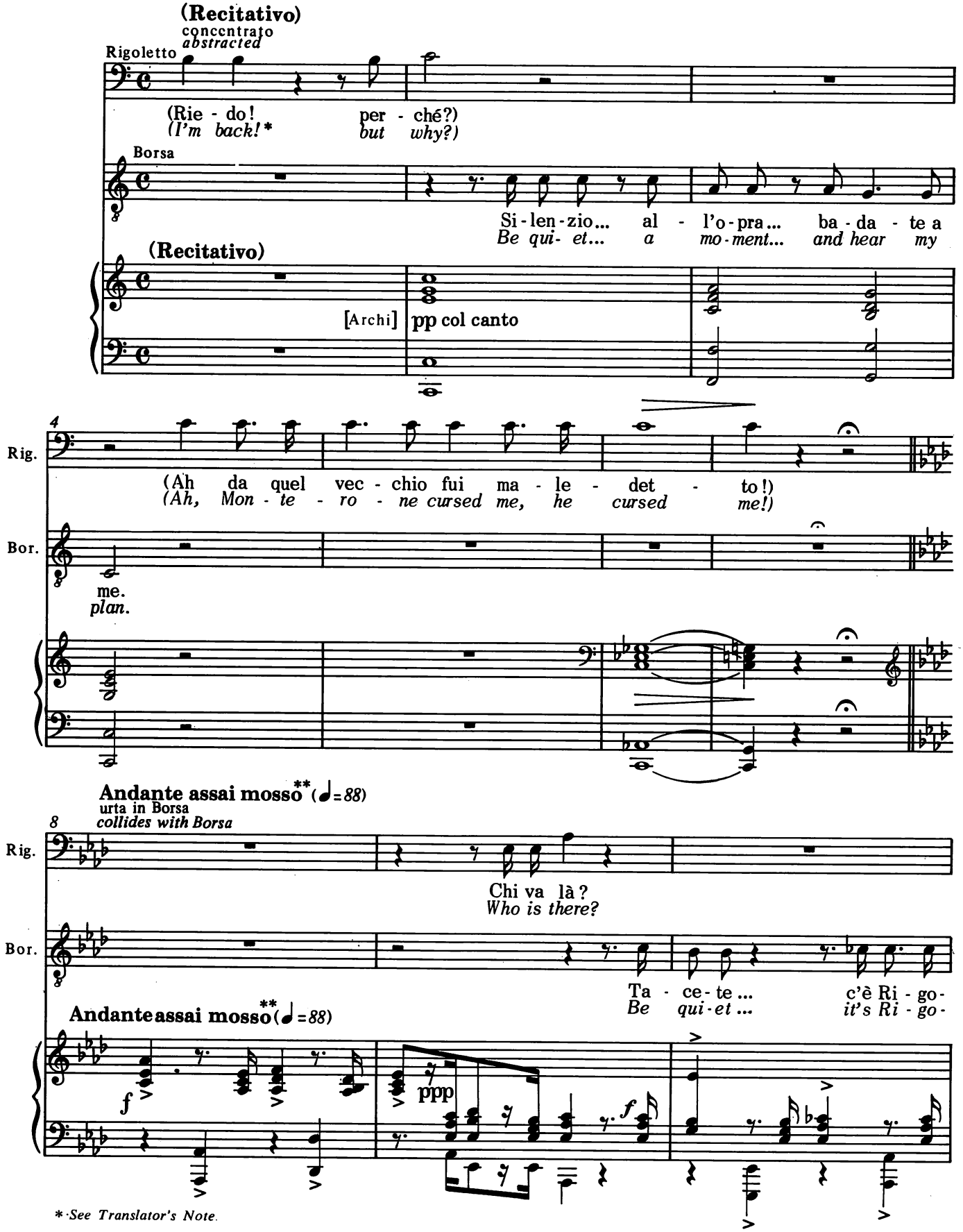
ppp

N.7 Finale Primo

(SCENA XV: Detti e Rigoletto)
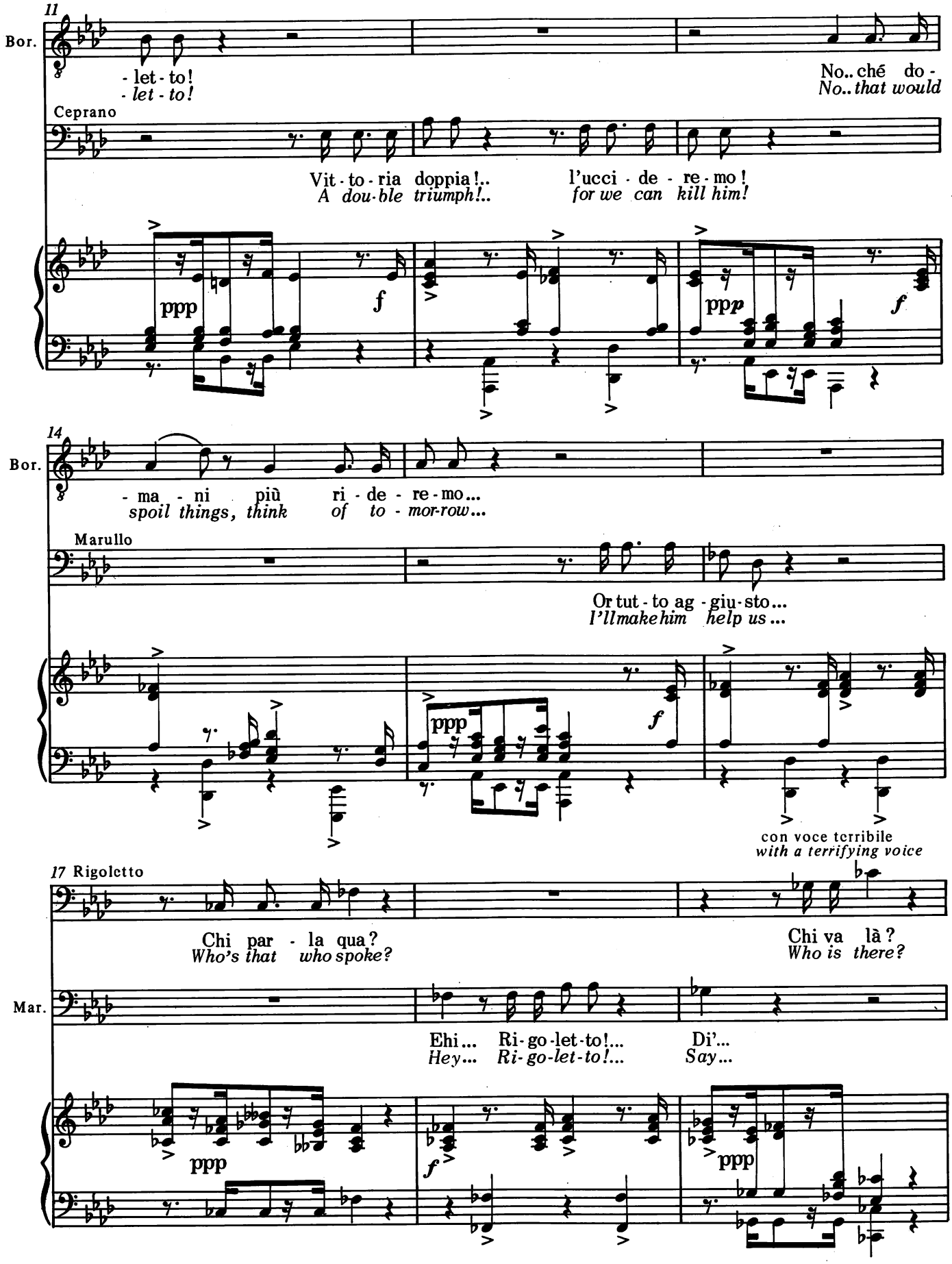
N.7 First Finale
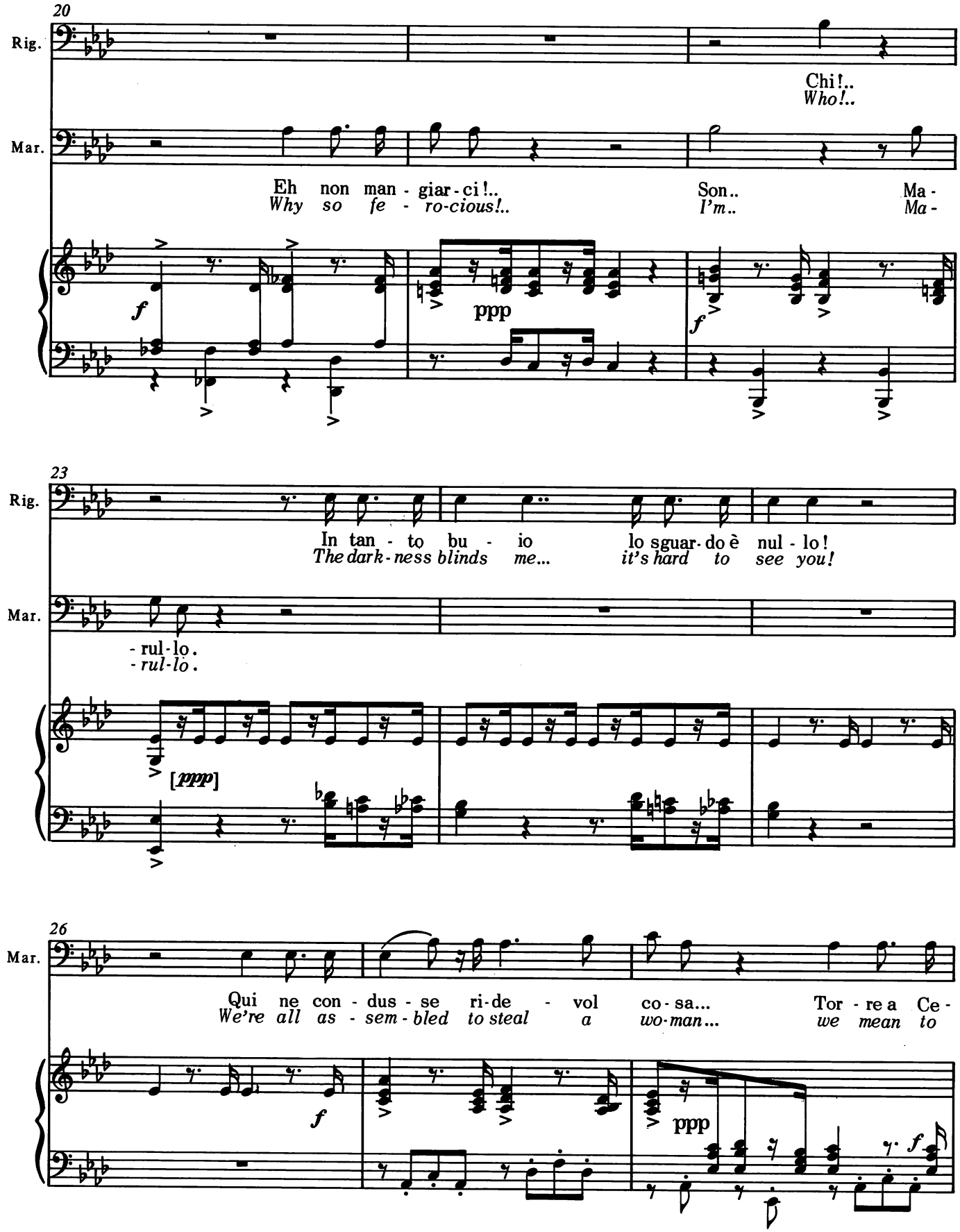
(SCENE XV: The preceding and Rigoletto)
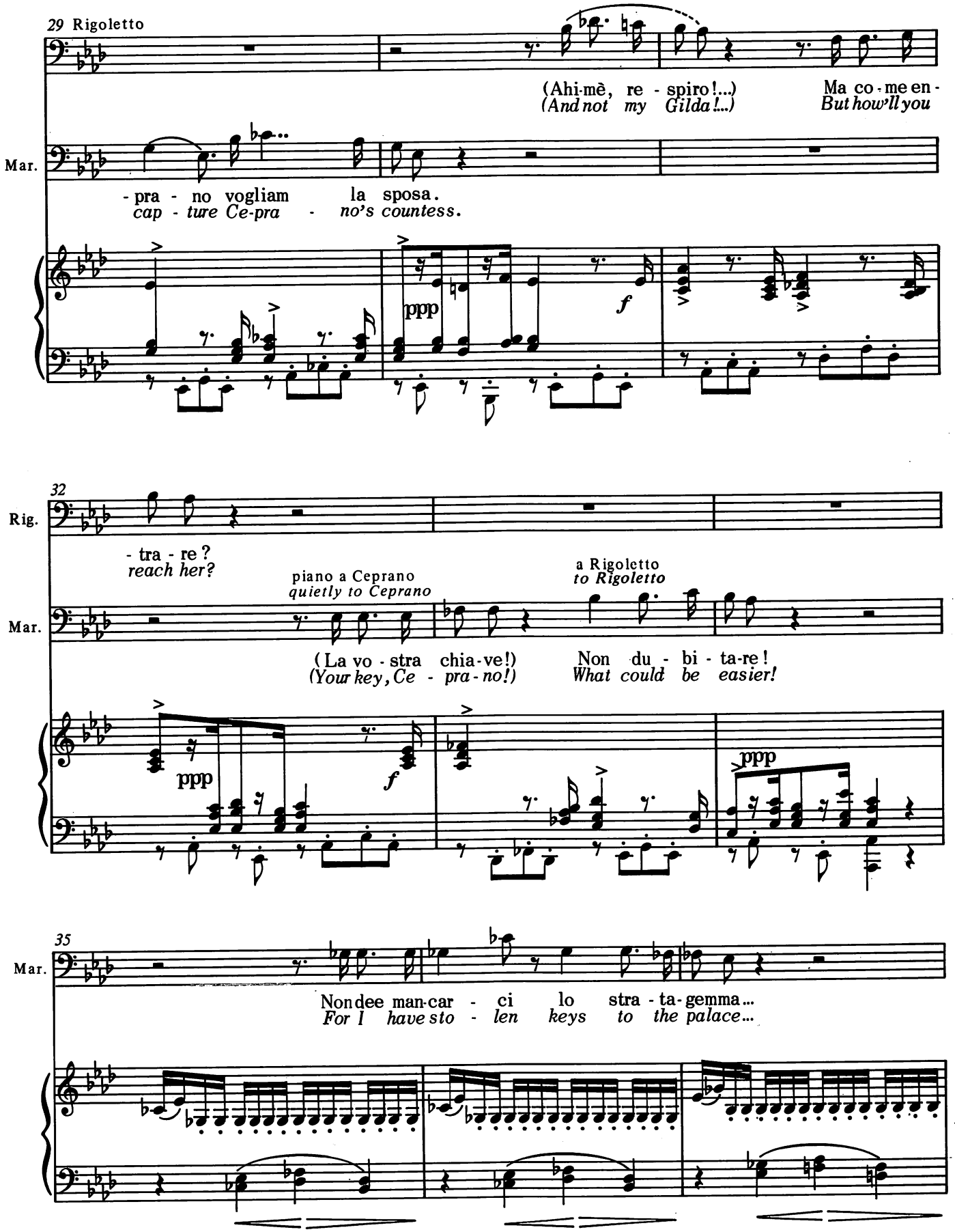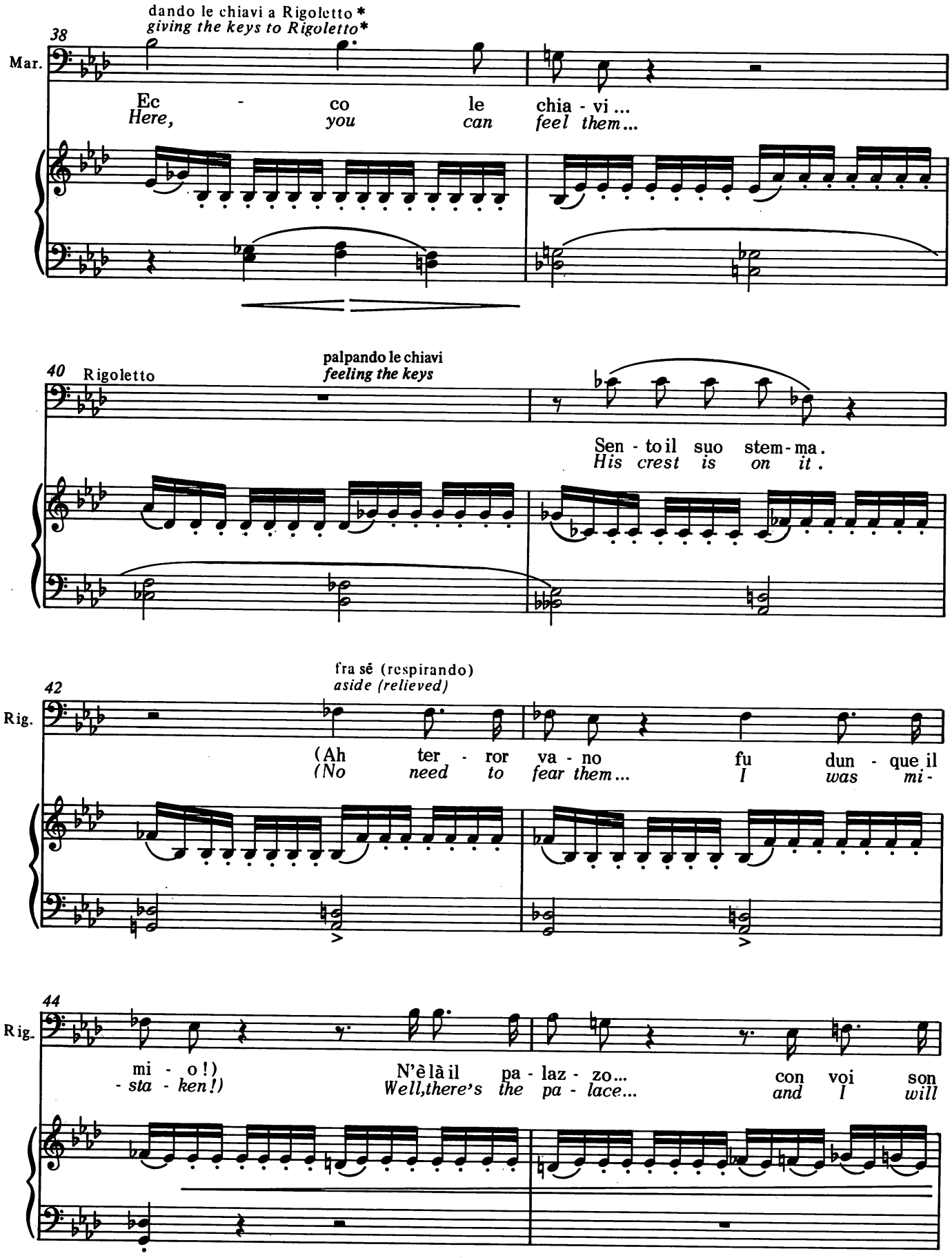


* See Translator's Note.

** PRI, LO, MI¹, PA: « All.° assai sostenuto »
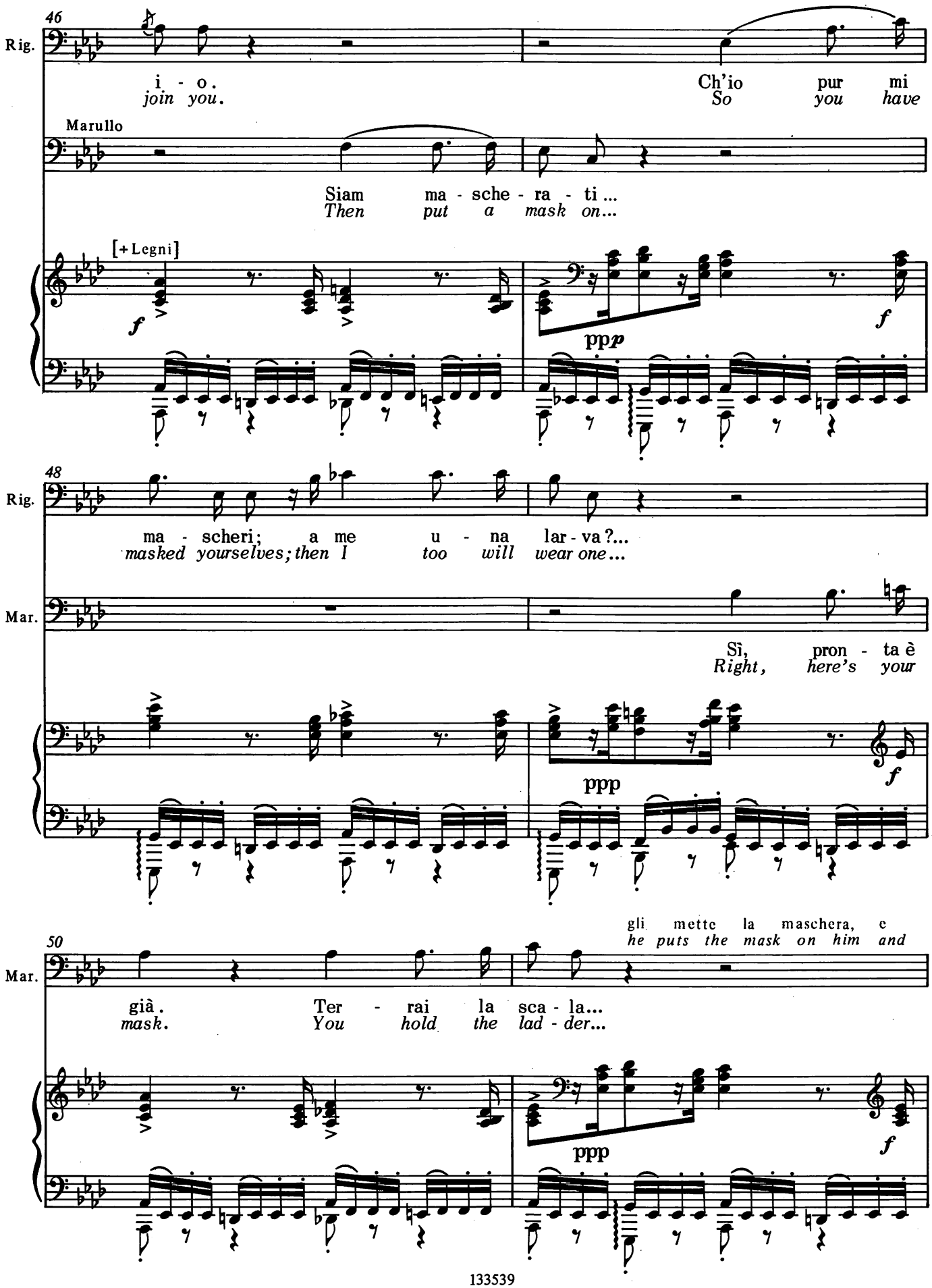

11
Bor.
- let - to!
- let - to!
No.. ché do -
No.. that would
Ceprano
Vit - to - ria doppia!..
A dou - ble triumph!..
l'ucci - de - re - mo!
for we can kill him!
ppp
f
ppp
f
14
Bor.
- ma - ni più ri - de - re - mo...
spoil things, think of to - mor-row...
Marullo
Or tut - to ag - giu - sto...
I'll make him help us...
ppp
f
con voce terribile
with a terrifying voice
17 Rigoletto
Chi par - la qua?
Who's that who spoke?
Chi va là?
Who is there?
Mar.
Ehi... Ri - go - let - to!...
Hey... Ri - go - let - to!...
Di'...
Say...
ppp
f
ppp
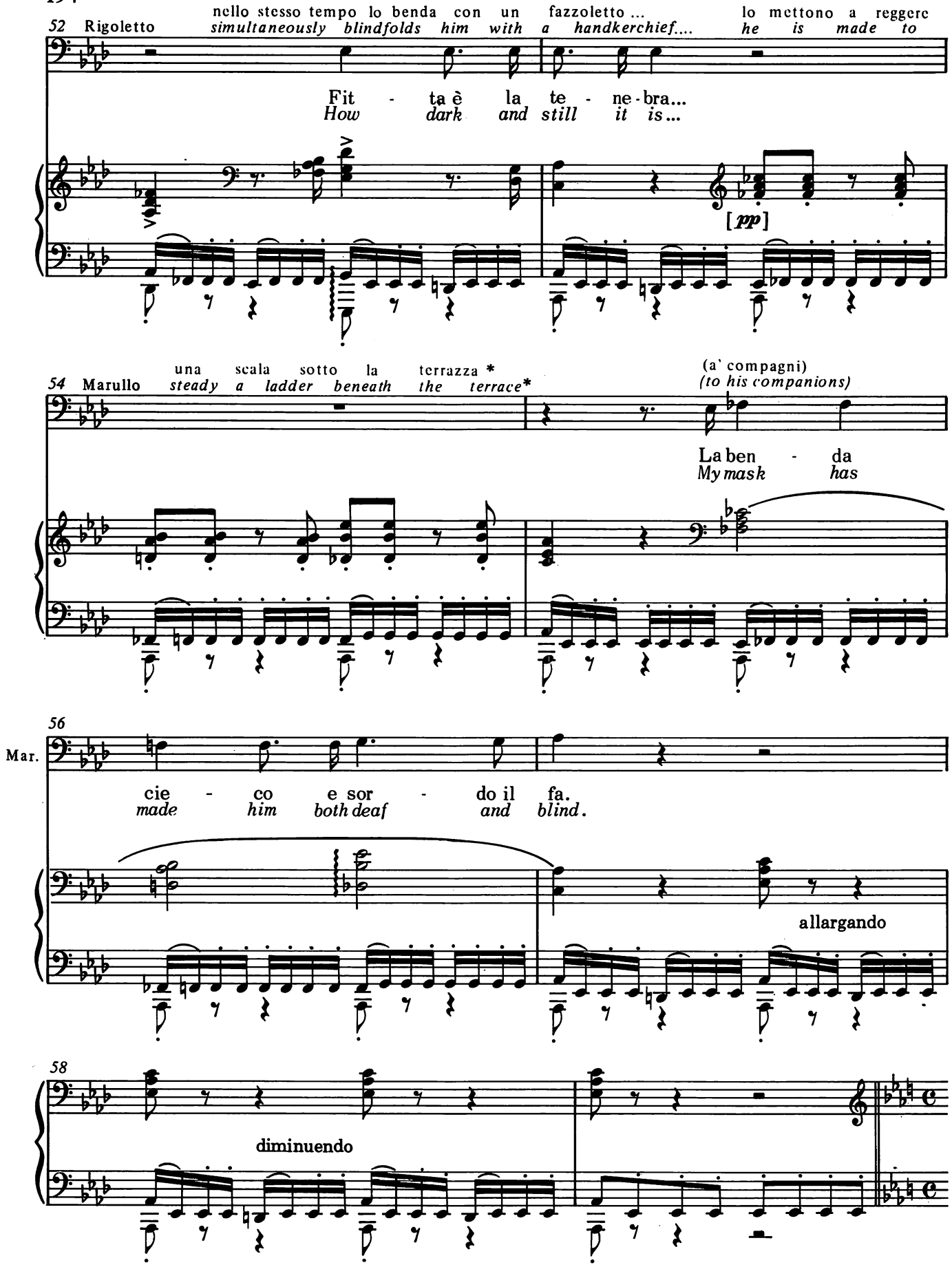

20
Rig.
Chi!..
Who!..
Mar.
Eh non man - giar - ci!..
Why so fe - ro-cious!..
Son..
I'm..
Ma -
Ma -
f
ppp
f
23
Rig.
In tan - to bu - io lo sguar - do è nul - lo!
The dark - ness blinds me... it's hard to see you!
Mar.
- rul - lo.
- rul - lo.
[ppp]
26
Mar.
Qui ne con - dus - se ri - de - vol co - sa... 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!...)
(And not my Gilda!...)
Ma co - me en -
But how'll you
Mar.
- pra - no vogliam la sposa.
cap - ture Ce-pra - no's countess.
ppp
f
32
Rig.
- tra - re?
reach her?
piano a Ceprano
quietly to Ceprano
a Rigoletto
to Rigoletto
Mar.
(La vo - stra chia-ve!)
(Your key, Ce - pra-no!)
Non du - bi - ta-re!
What could be easier!
ppp
f
ppp
35
Mar.
Non dee man-car - ci lo stra - ta-gemma...
For I have sto - len keys to the palace...

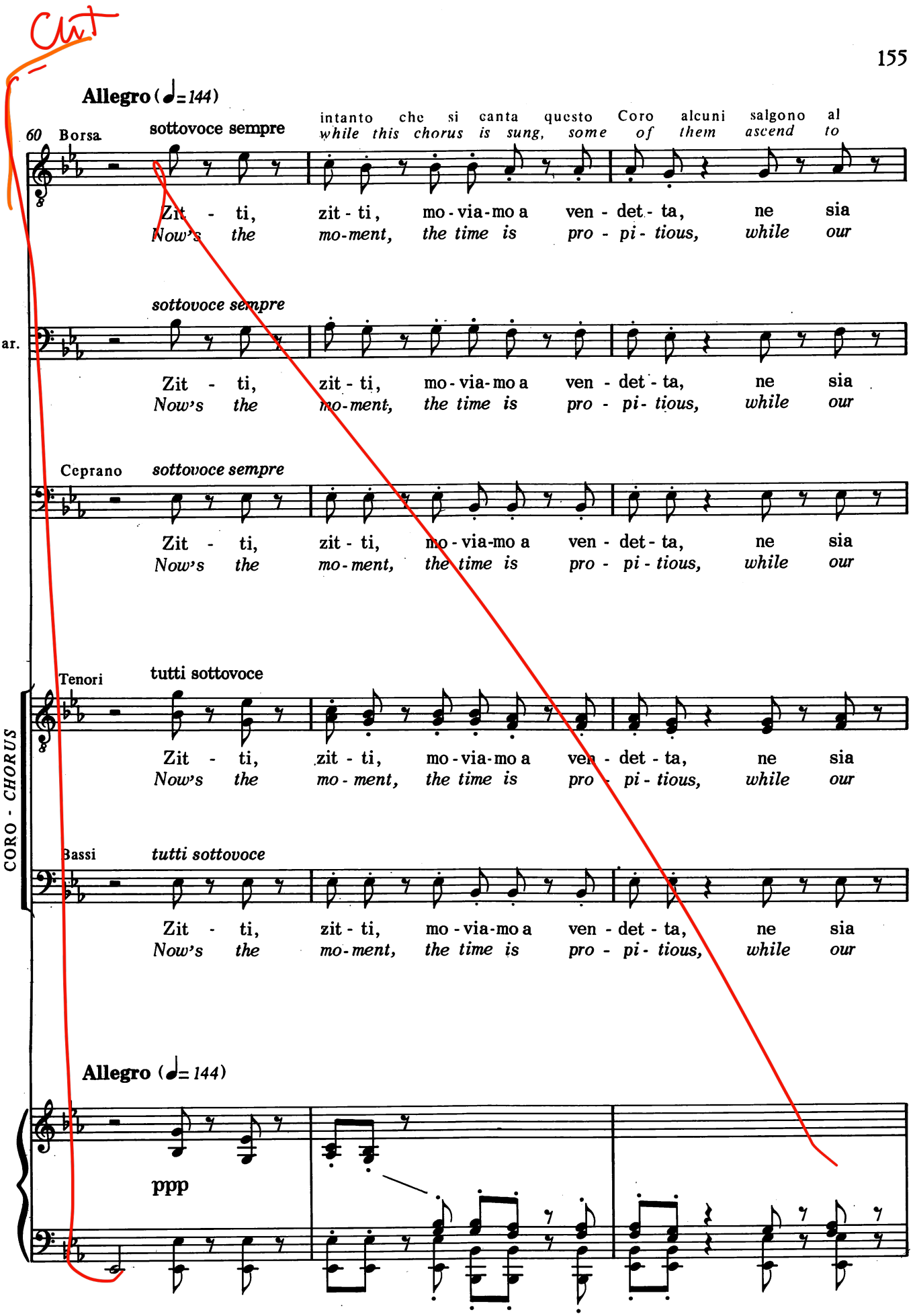


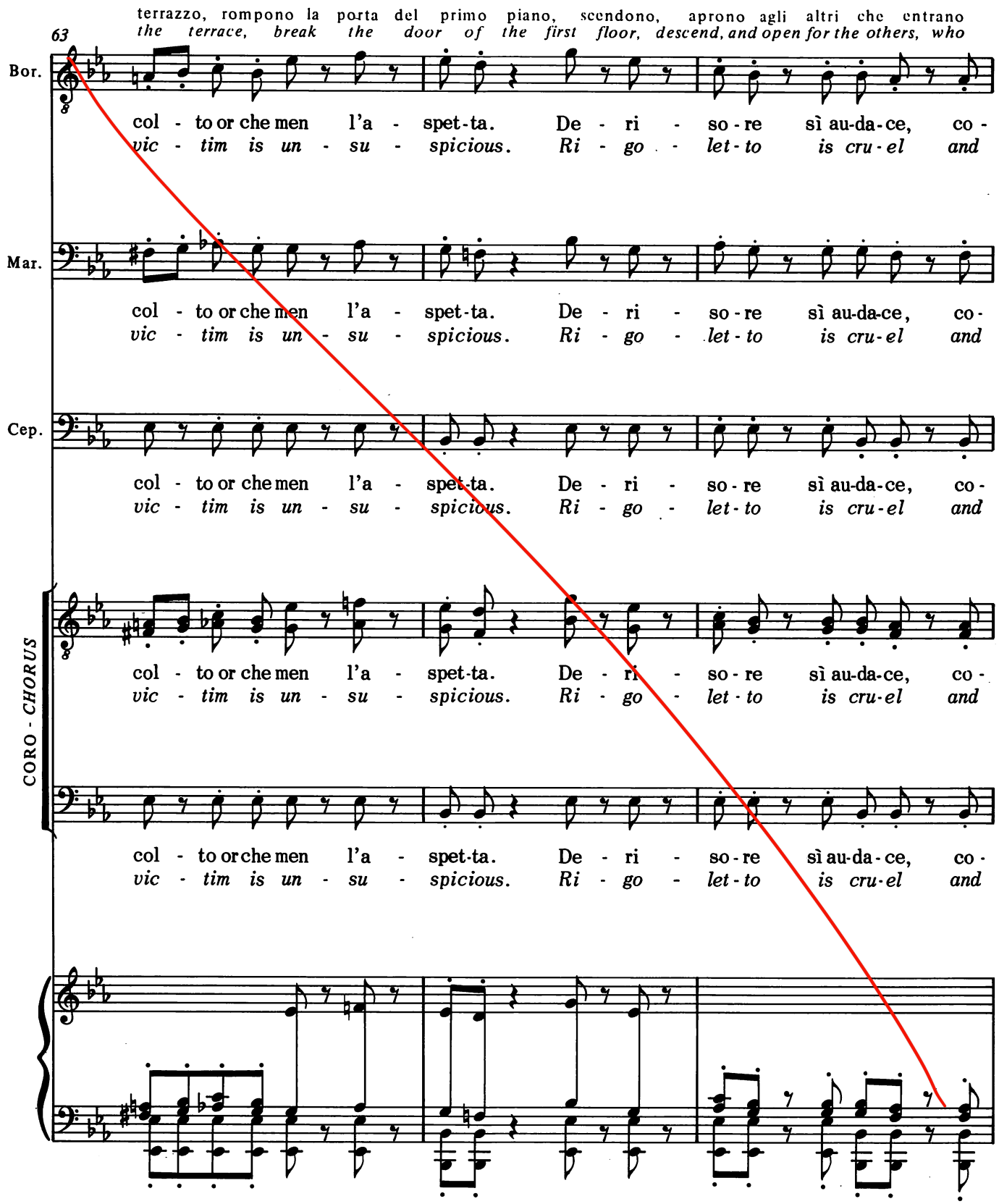
* **VE51:** « (gli dà la chiave avuta da Ce.) »
"(gives him the key obtained from Ce.)"
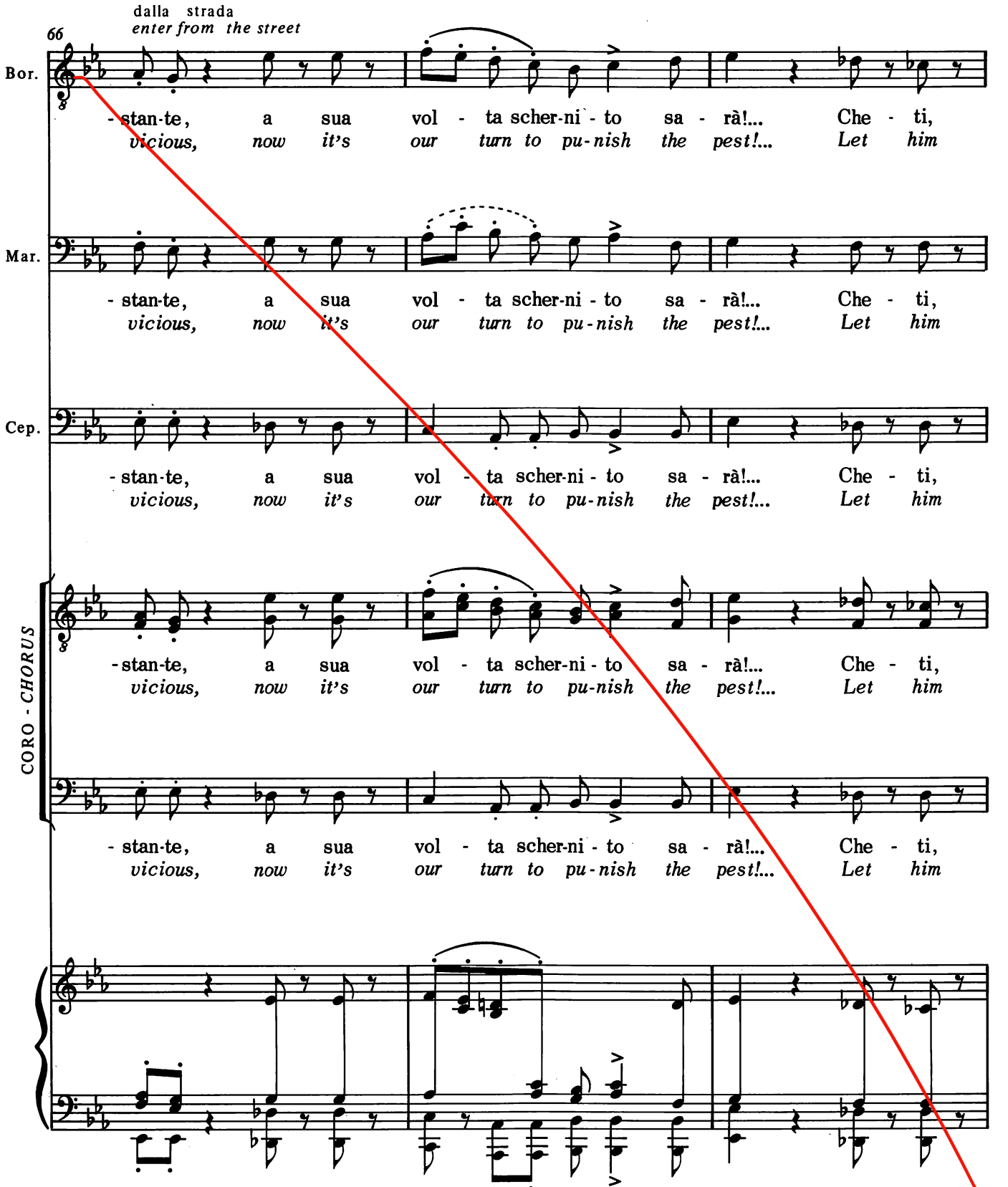

46
Rig.
i - o.
join you.
Ch'io pur mi
So you have
Marullo
Siam ma - sche - ra - ti...
Then put a mask on...
[+ Legni]
f
ppp
f
48
Rig.
ma - scheri; a me u - na lar - va?...
masked yourselves; then I too will wear one...
Mar.
Sì, pron - ta è
Right, here's your
ppp
f
gli mette la maschera, e
he puts the mask on him and
50
Mar.
già.
mask.
Ter - rai la sca - la...
You hold the lad - der...
ppp
f

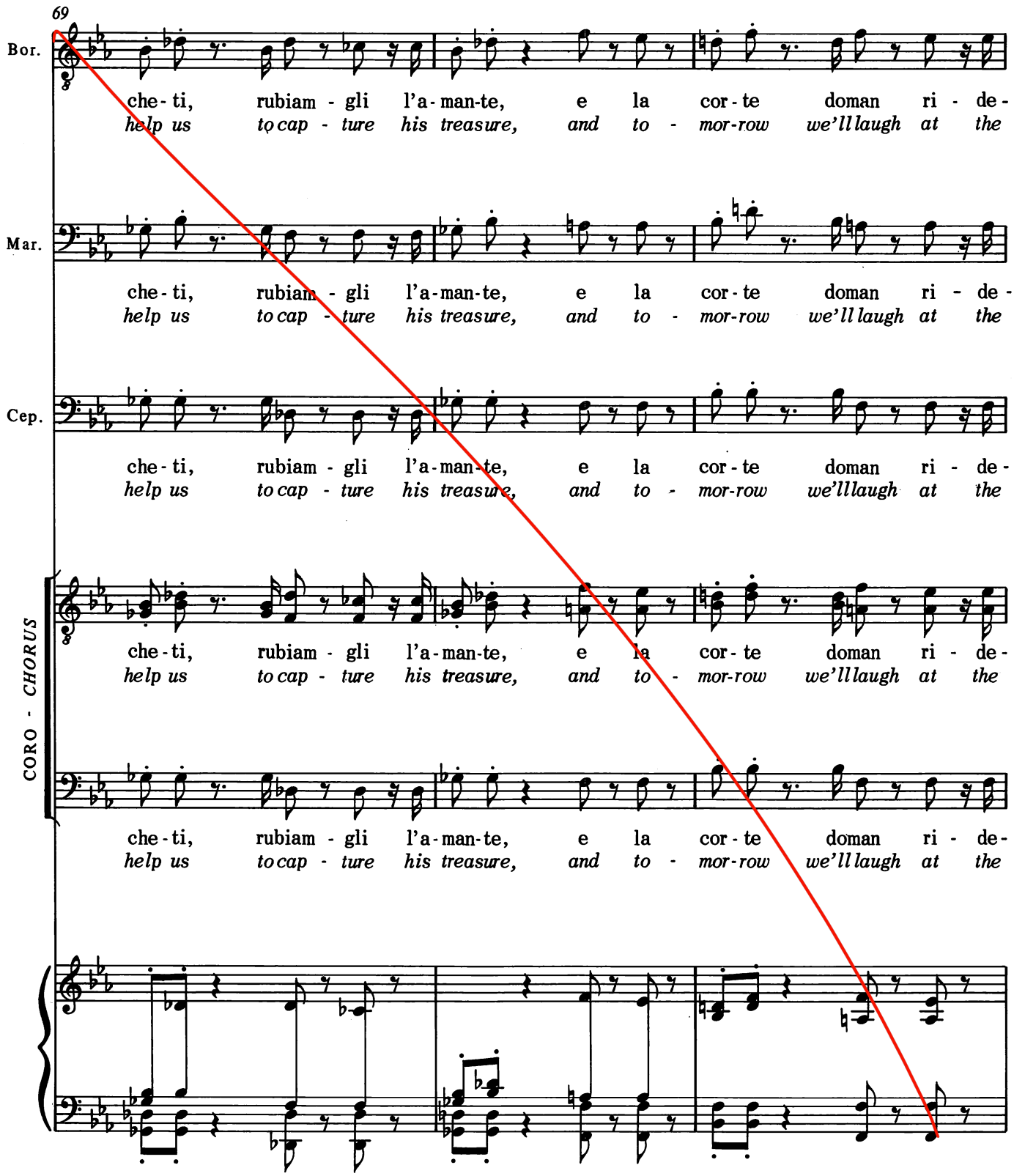


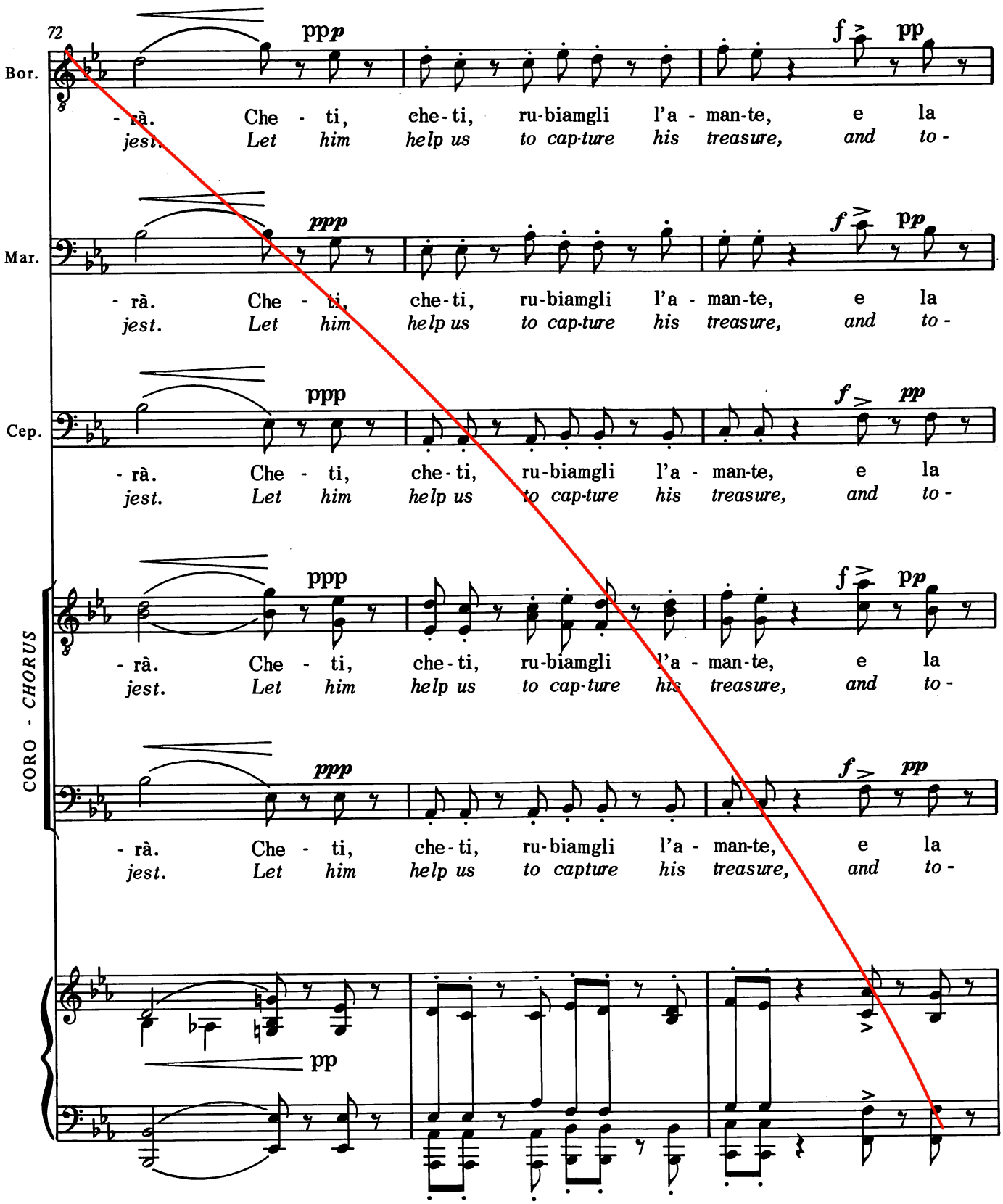
* **VE51:** Come ultima frase si legge: « e lo pone a reggere una scala, che avranno appostata al terrazzo. »
The last phrase reads: "and he is made to steady a ladder they have leaned against the house."
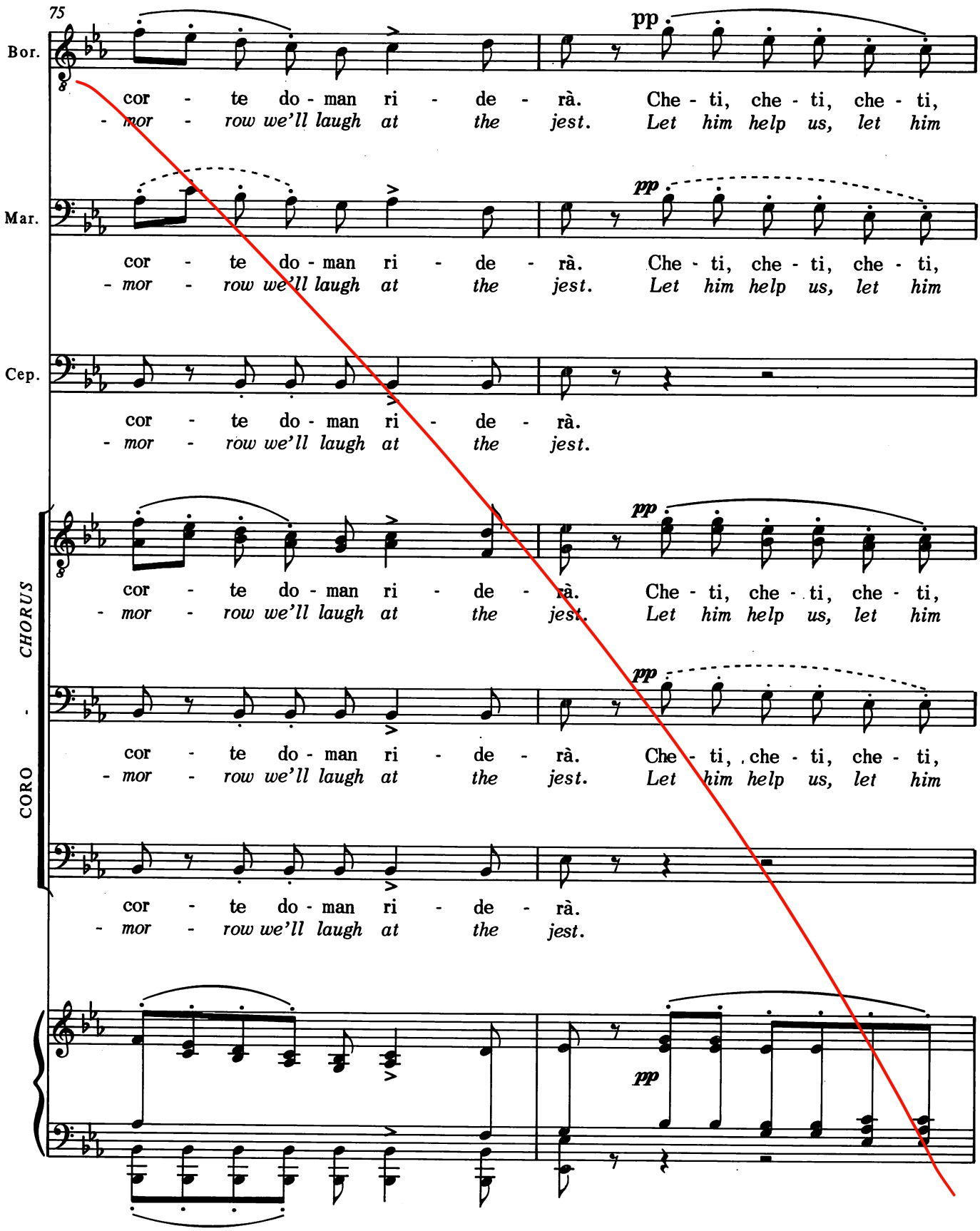

Allegro (♩= 144)
60 Borsa
sottovoce sempre
intanto che si canta questo Coro alcuni salgono al
while this chorus is sung, some of them ascend to
Zit - ti, zit - ti, mo - via - mo a ven - det - ta, ne sia
Now's the mo-ment, the time is pro - pi - tious, while our
Mar.
sottovoce sempre
Zit - ti, zit - ti, mo - via - mo a ven - det - ta, ne sia
Now's the mo-ment, the time is pro - pi - tious, while our
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
CORO - CHORUS
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

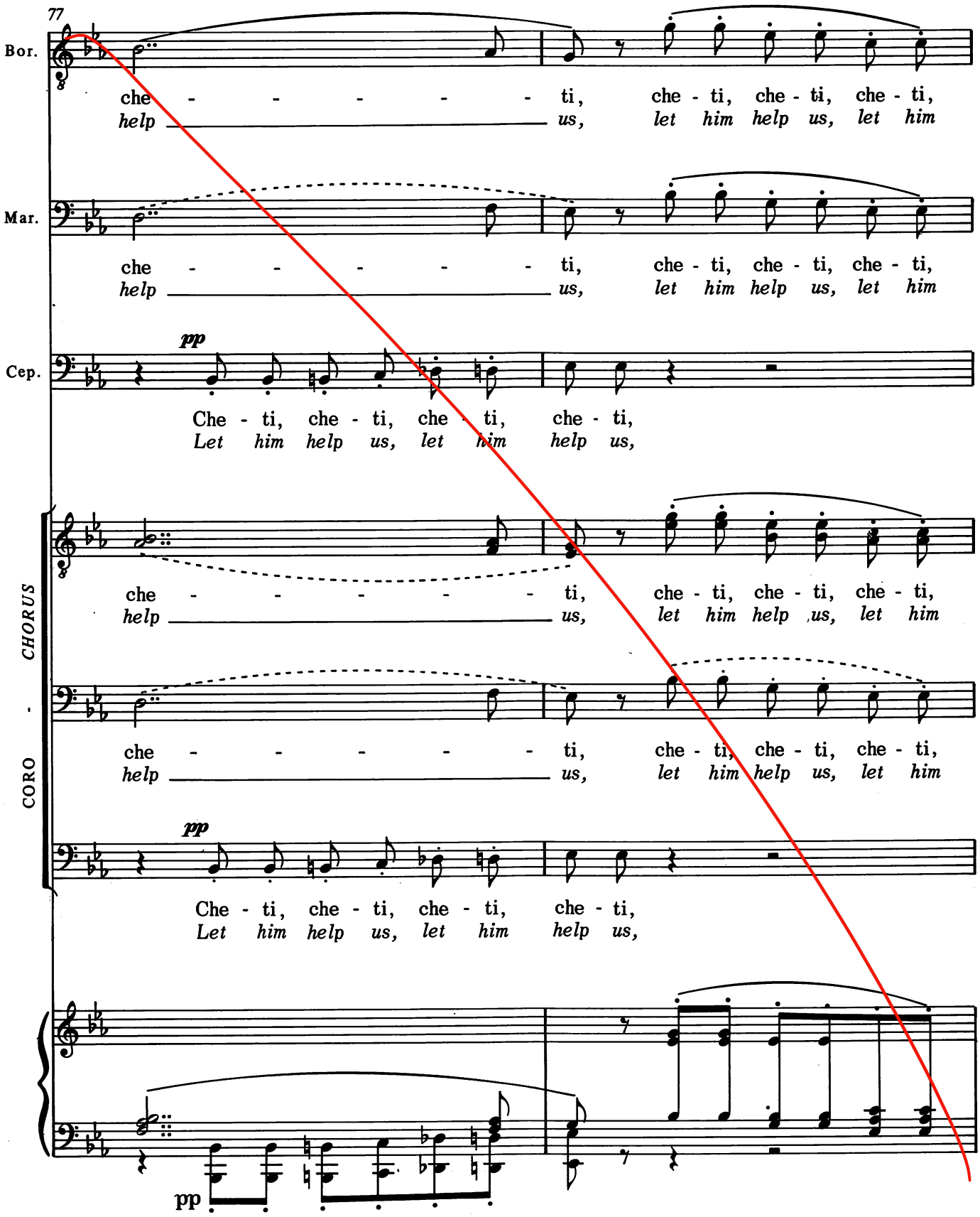

terrazzo, rompono la porta del primo piano, scendono, aprono agli altri che entrano
the terrace, break the door of the first floor, descend, and open for the others, who
63
Bor.
col - to or che men l'a - spet-ta. De - ri - so - re sì au-da-ce, co -
vic - tim is un - su - spicious. Ri - go - let - to is cru-el and
Mar.
col - to or che men l'a - spet-ta. De - ri - so - re sì 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 sì 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 sì 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 sì au-da-ce, co -
vic - tim is un - su - spicious. Ri - go - let - to is cru-el and

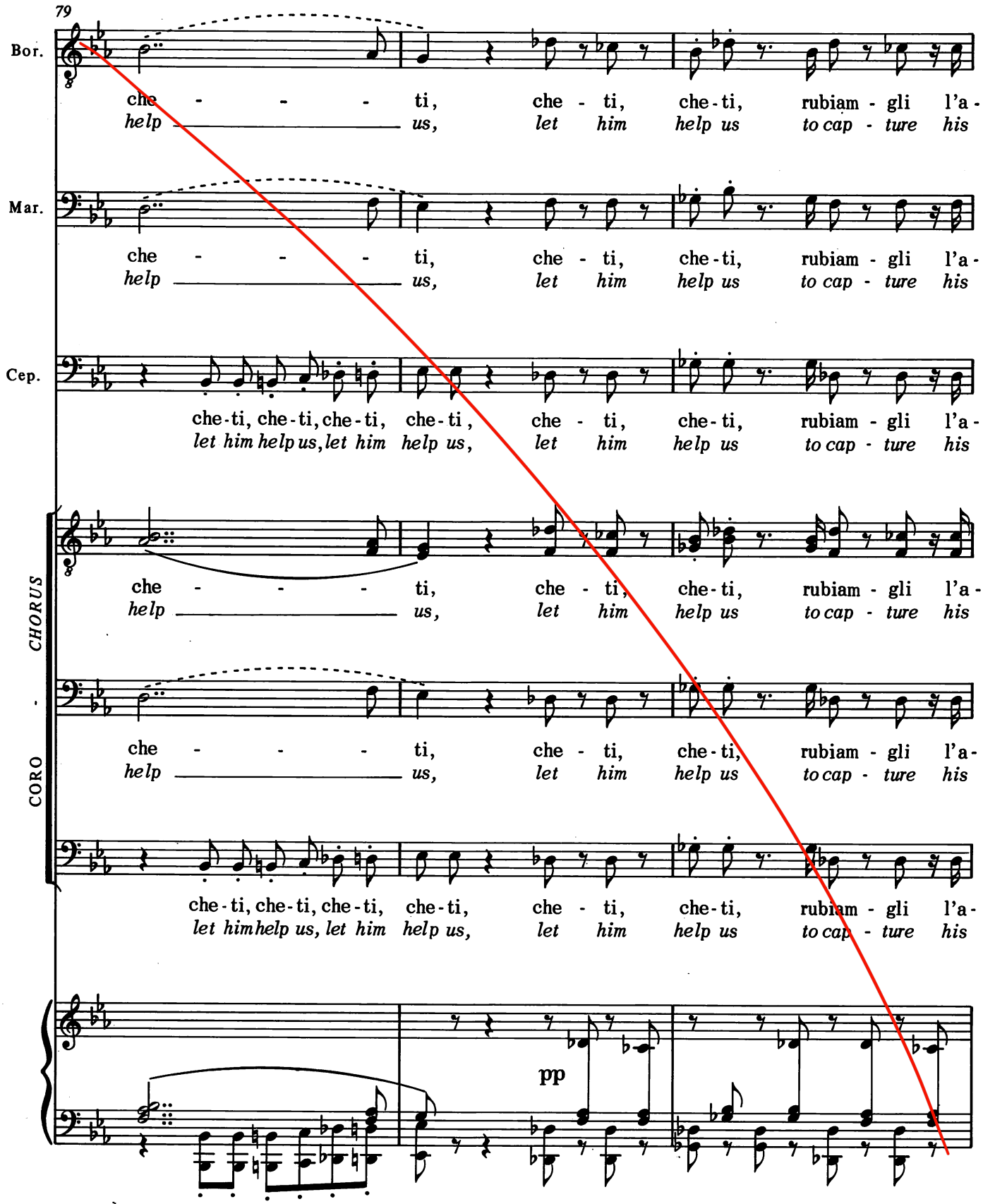

dalla strada
enter from the street
66
Bor.
- stan-te, a sua vol - ta scher-ni - to sa - rà!... Che - ti,
vicious, now it's our turn to pu-nish the pest!... Let him
Mar.
- stan-te, a sua vol - ta scher-ni - to sa - rà!... Che - ti,
vicious, now it's our turn to pu-nish the pest!... Let him
Cep.
- stan-te, 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

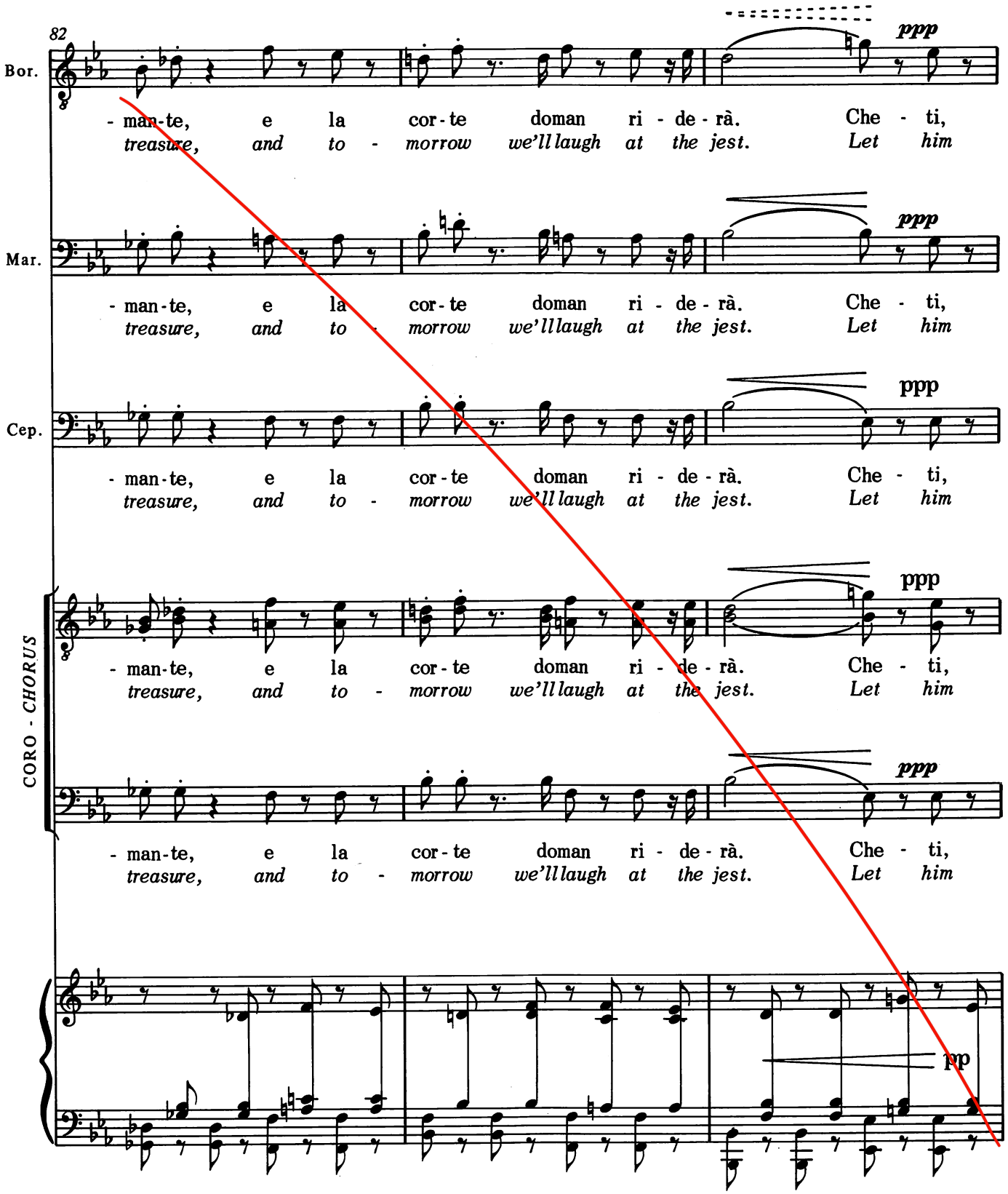

69
Bor.
che - ti, rubiam - gli l'a - man - te, e la cor - te doman ri - de -
help us to cap - ture his treasure, and to - mor - row we'll laugh at the
Mar.
che - ti, rubiam - gli l'a - man - te, e la cor - te doman ri - de -
help us to cap - ture his treasure, and to - mor - row we'll laugh at the
Cep.
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

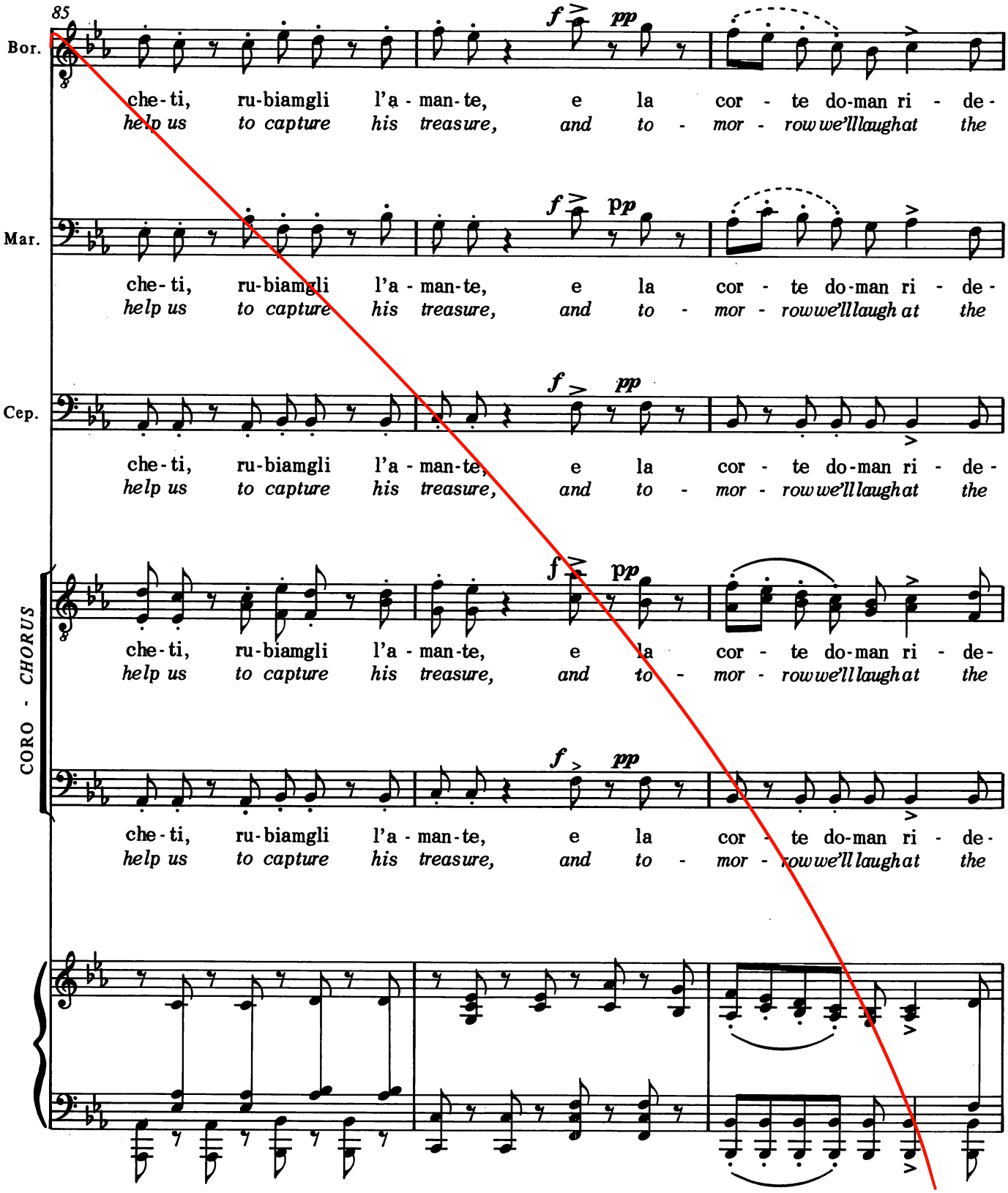

72
Bor.
Mar.
Cep.
CORO - CHORUS
ppp
f
pp
- rà. Che - ti, che-ti, ru-biamgli l'a - man-te, e la
jest. Let him help us to cap-ture his treasure, and to -

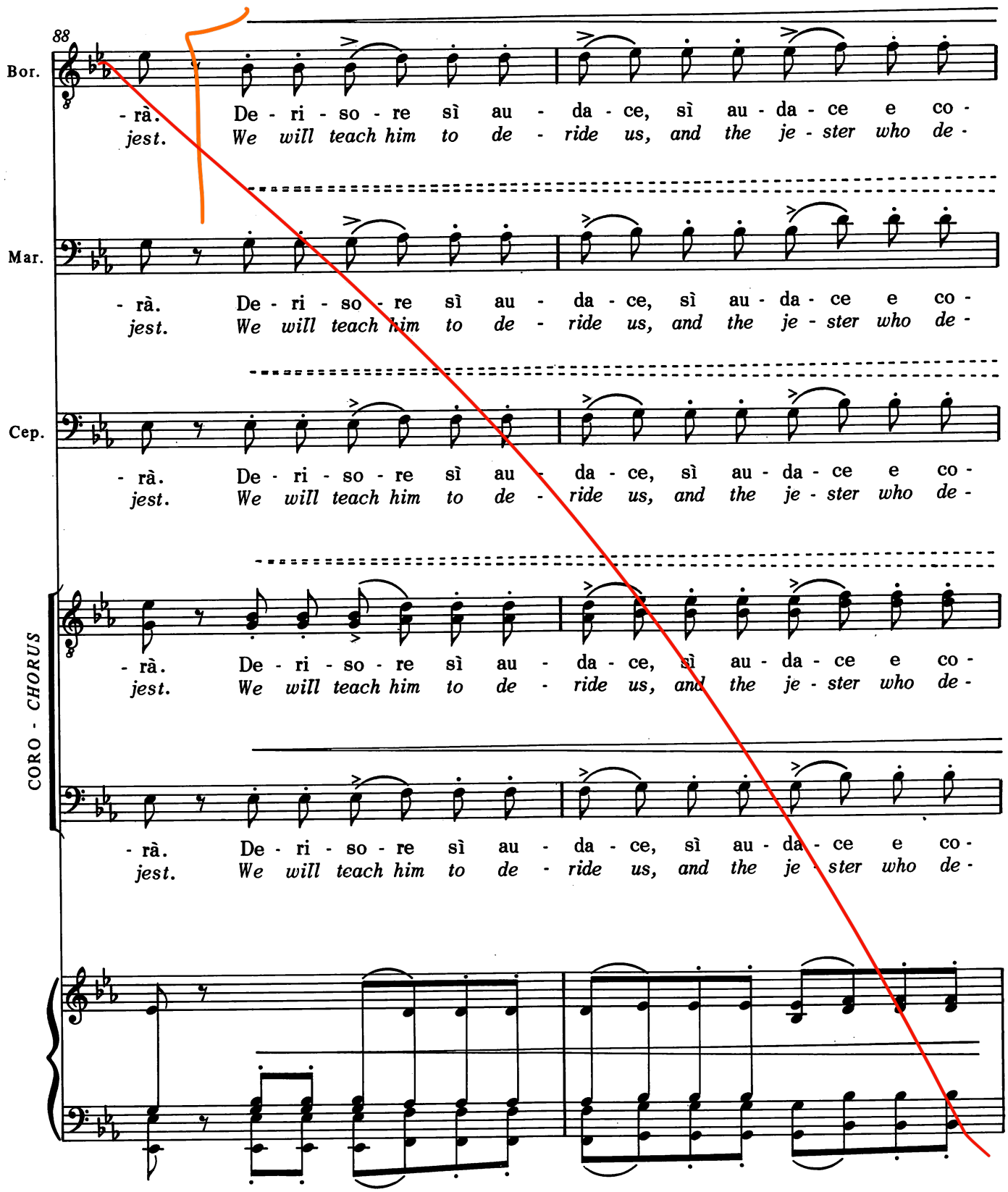

75
Bor.
Mar.
Cep.
CHORUS
CORO
pp
cor - te do - man ri - de - rà. Che - ti, che - ti, che - ti,
- mor - row we'll laugh at the jest. Let him help us, let him

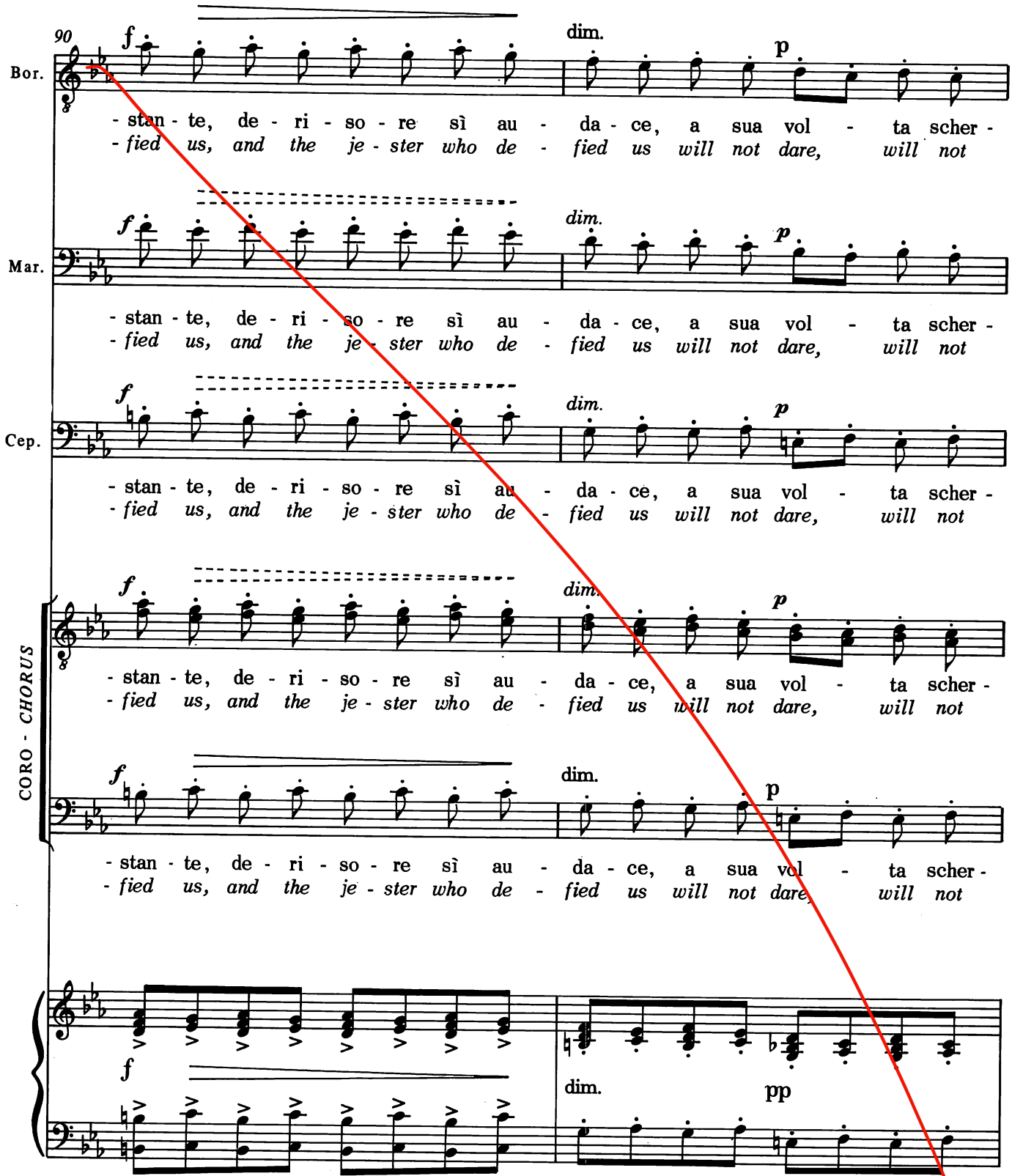

77
Bor.
che - - - - - - ti, che - ti, che - ti, che - ti,
help us, let him help us, let him
Mar.
che - - - - - - ti, che - ti, che - ti, che - ti,
help us, let him help us, let him
Cep.
pp
Che - ti, che - ti, che - ti, che - ti,
Let him help us, let him help us,
CHORUS
CORO
che - - - - - - ti, che - ti, che - ti, che - ti,
help us, let him help us, let him
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

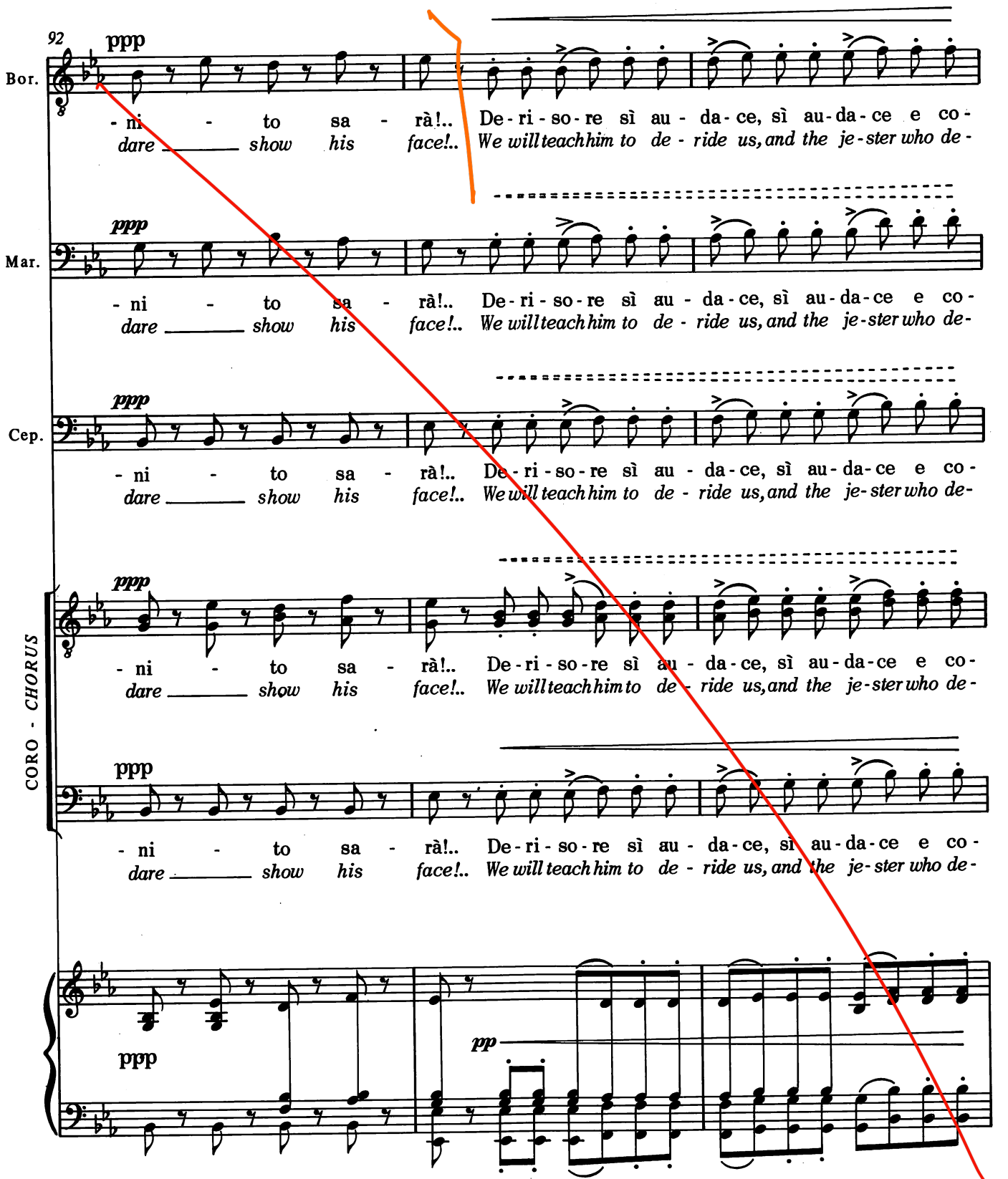

79
Bor.
che - - - - ti, che - ti, che-ti, rubiam - gli l'a-
help us, let him help us to cap - ture his
Mar.
che - - - - ti, che - ti, che-ti, rubiam - gli l'a-
help us, let him help us to cap - ture his
Cep.
che-ti, che-ti, che-ti, che-ti, che - ti, che-ti, rubiam - gli l'a-
let him help us, let him 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, che-ti, che-ti, che-ti, che - ti, che-ti, rubiam - gli l'a-
let him help us, let him help us, let him help us to cap - ture his
pp

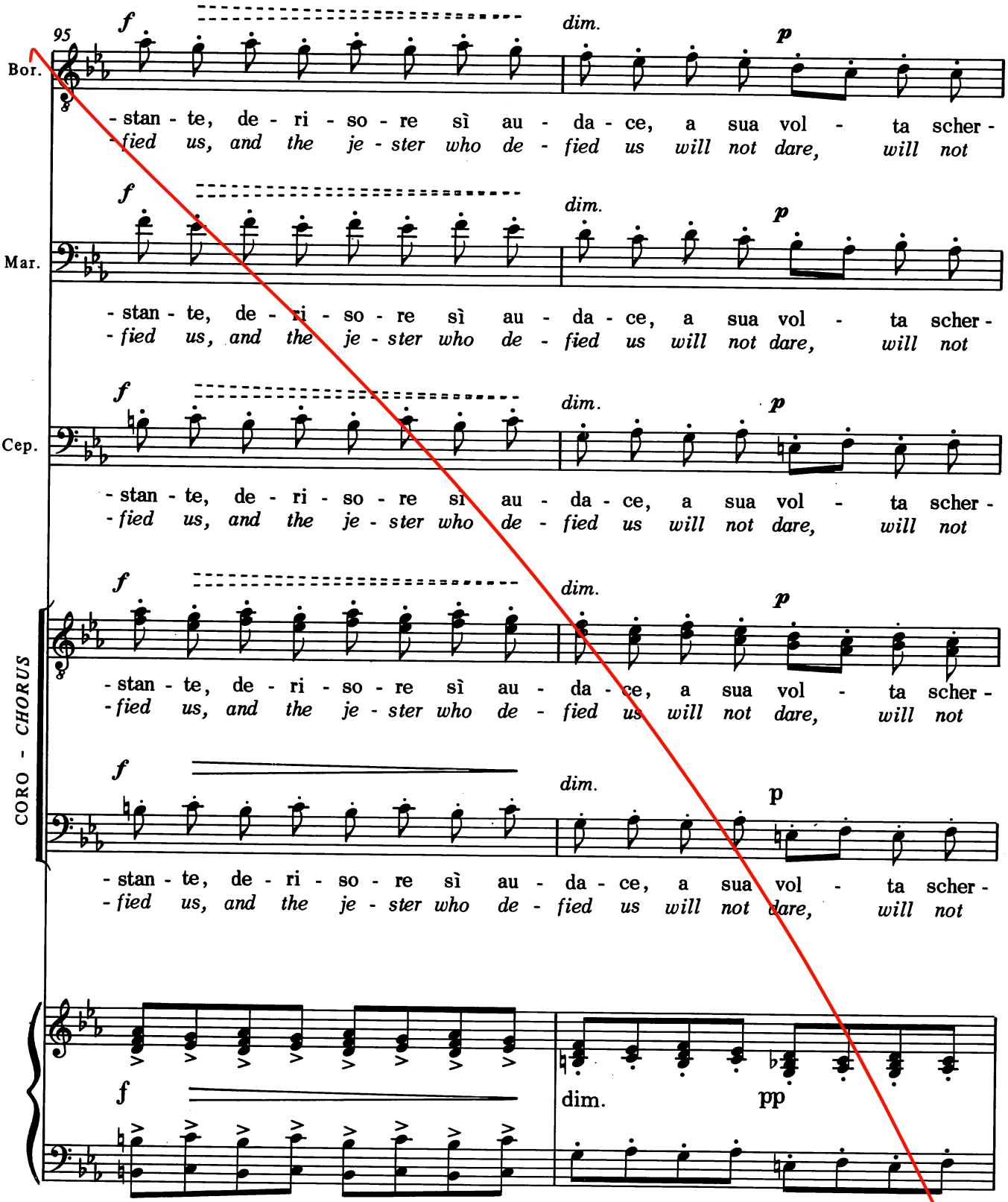

82
Bor.
- man-te, e la cor-te doman ri - de-rà. Che - ti,
treasure, and to - morrow we'll laugh at the jest. Let him
ppp
Mar.
- man-te, e la cor-te doman ri - de-rà. Che - ti,
treasure, and to - morrow we'll laugh at the jest. Let him
ppp
Cep.
- man-te, e la cor-te doman ri - de-rà. Che - ti,
treasure, and to - morrow we'll laugh at the jest. Let him
ppp
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
ppp
- 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
pp

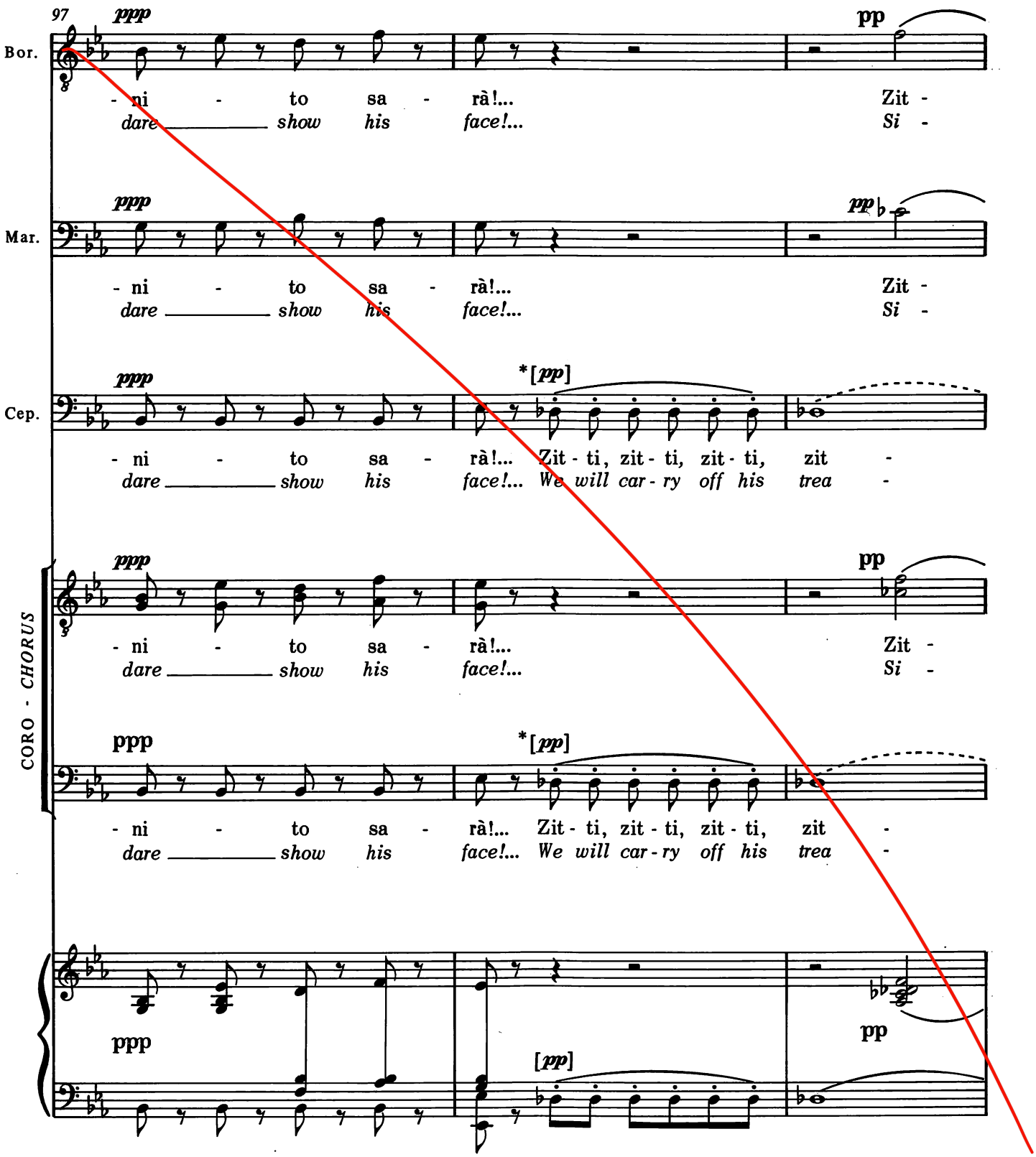

85
Bor.
che-ti, ru-biamgli l'a-man-te, e la cor-te do-man ri-de-
help us to capture his treasure, and to-mor-row we'll laugh at the
Mar.
che-ti, ru-biamgli l'a-man-te, e la cor-te do-man ri-de-
help us to capture his treasure, and to-mor-row we'll laugh at the
Cep.
che-ti, ru-biamgli l'a-man-te, e la cor-te do-man ri-de-
help us to capture his treasure, and to-mor-row we'll laugh at the
CORO - CHORUS
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
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 -
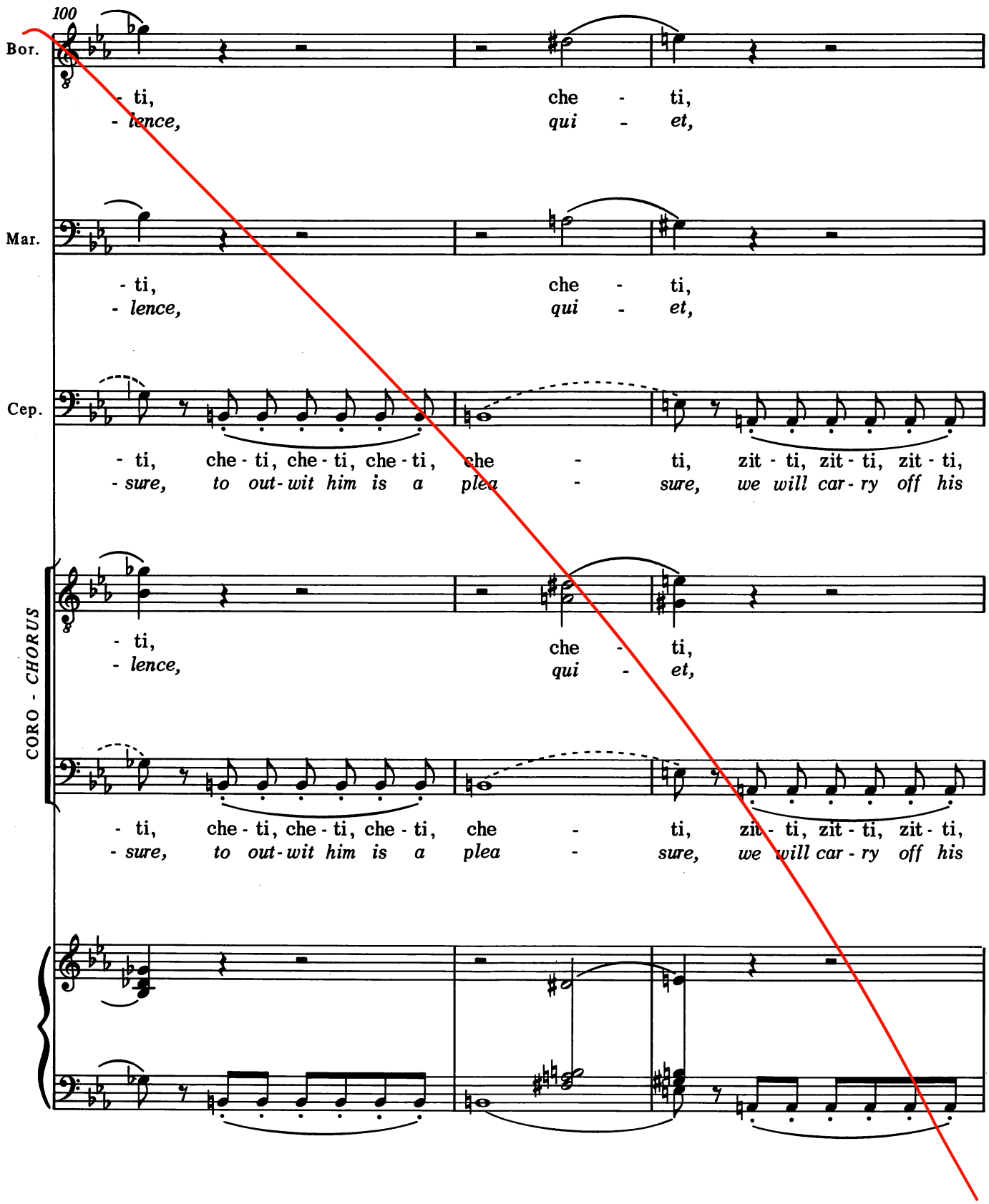

90
Bor.
Mar.
Cep.
CORO - CHORUS
f
dim.
p
pp
- stan - te, de - ri - so - re sì au - da - ce, a sua vol - ta scher -
- fied us, and the je - ster who de - fied us will not dare, will not
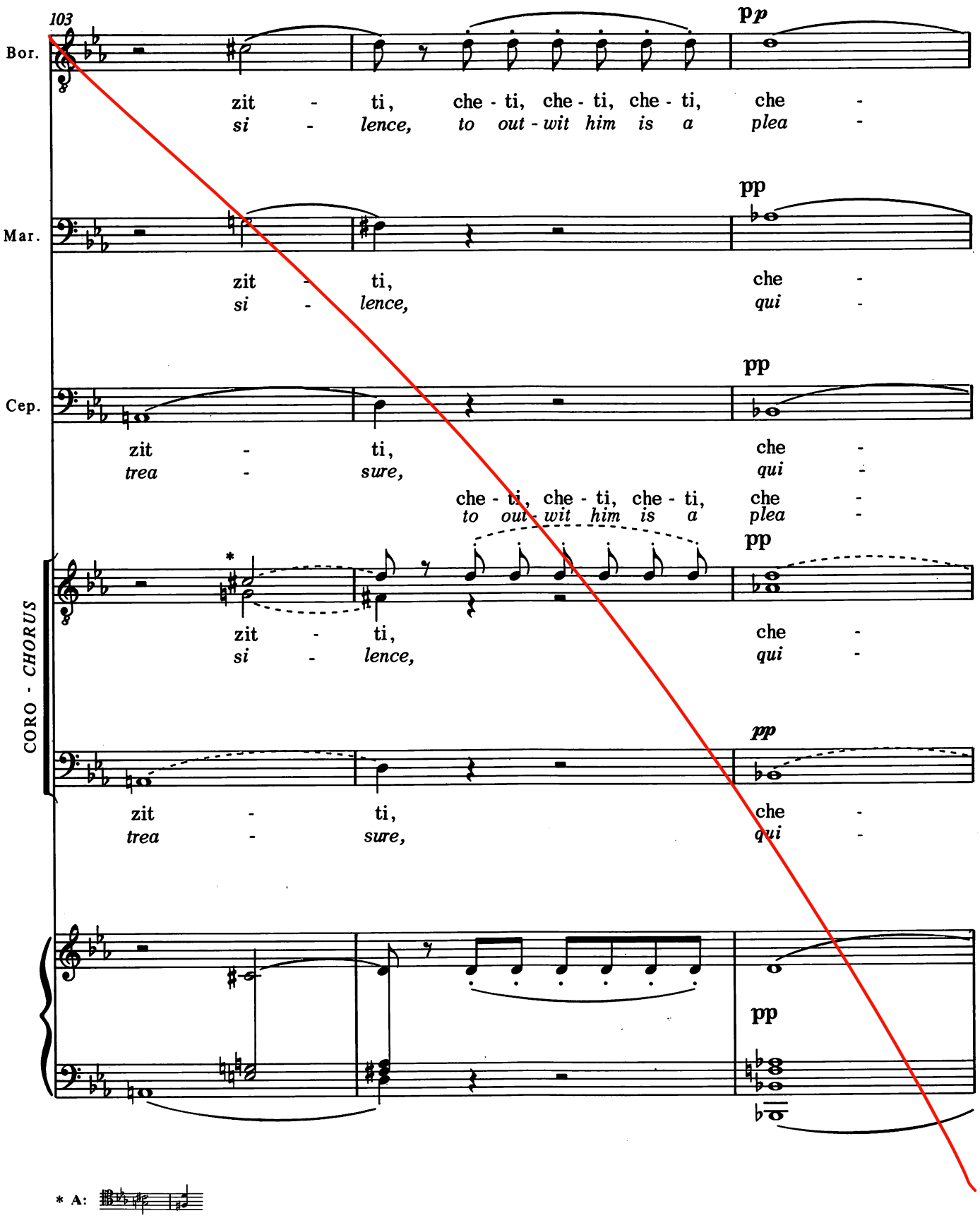

92
ppp
Bor.
- ni - to sa - rà!.. De - ri - so - re sì au - da - ce, sì au - da - ce e co -
dare ____ show his face!.. We will teach him to de - ride us, and the je - ster who de -
ppp
Mar.
- ni - to sa - rà!.. De - ri - so - re sì au - da - ce, sì au - da - ce e co -
dare ____ show his face!.. We will teach him to de - ride us, and the je - ster who de -
ppp
Cep.
- 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
CORO - CHORUS
- 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

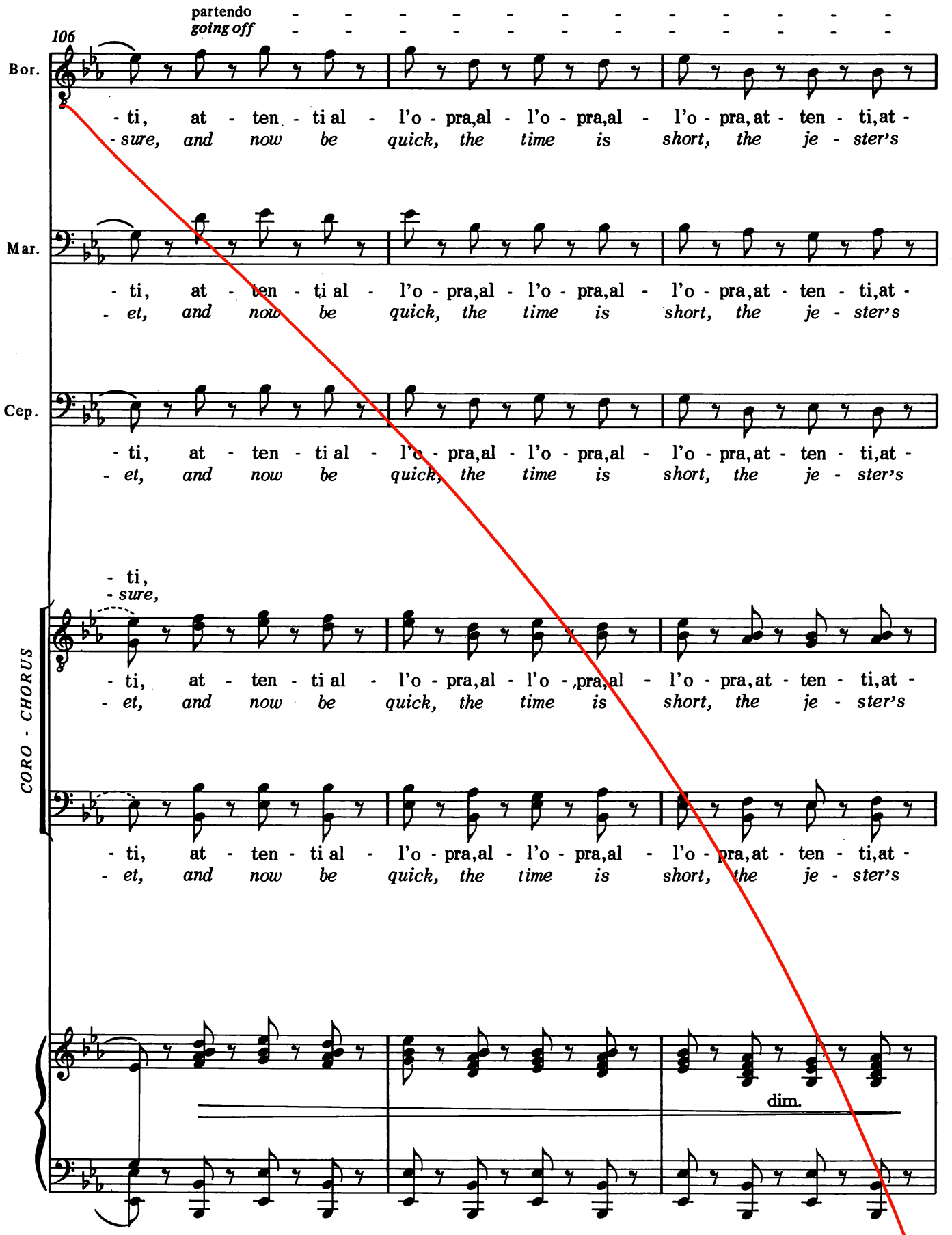

95
Bor.
Mar.
Cep.
CORO - CHORUS
f
dim.
p
pp
- stan - te, de - ri - so - re sì au - da - ce, a sua vol - ta scher -
- fied us, and the je - ster who de - fied us will not dare, will not

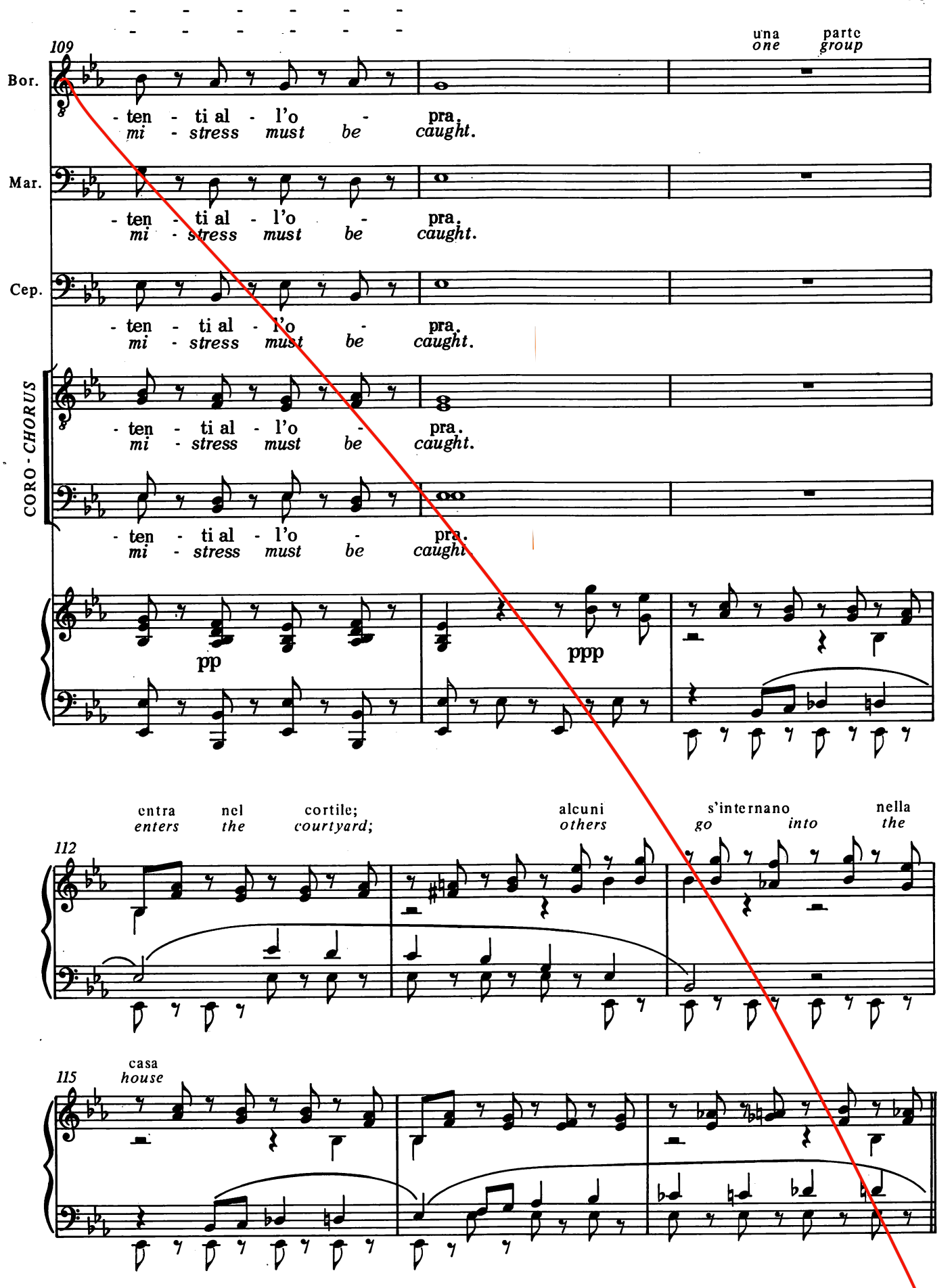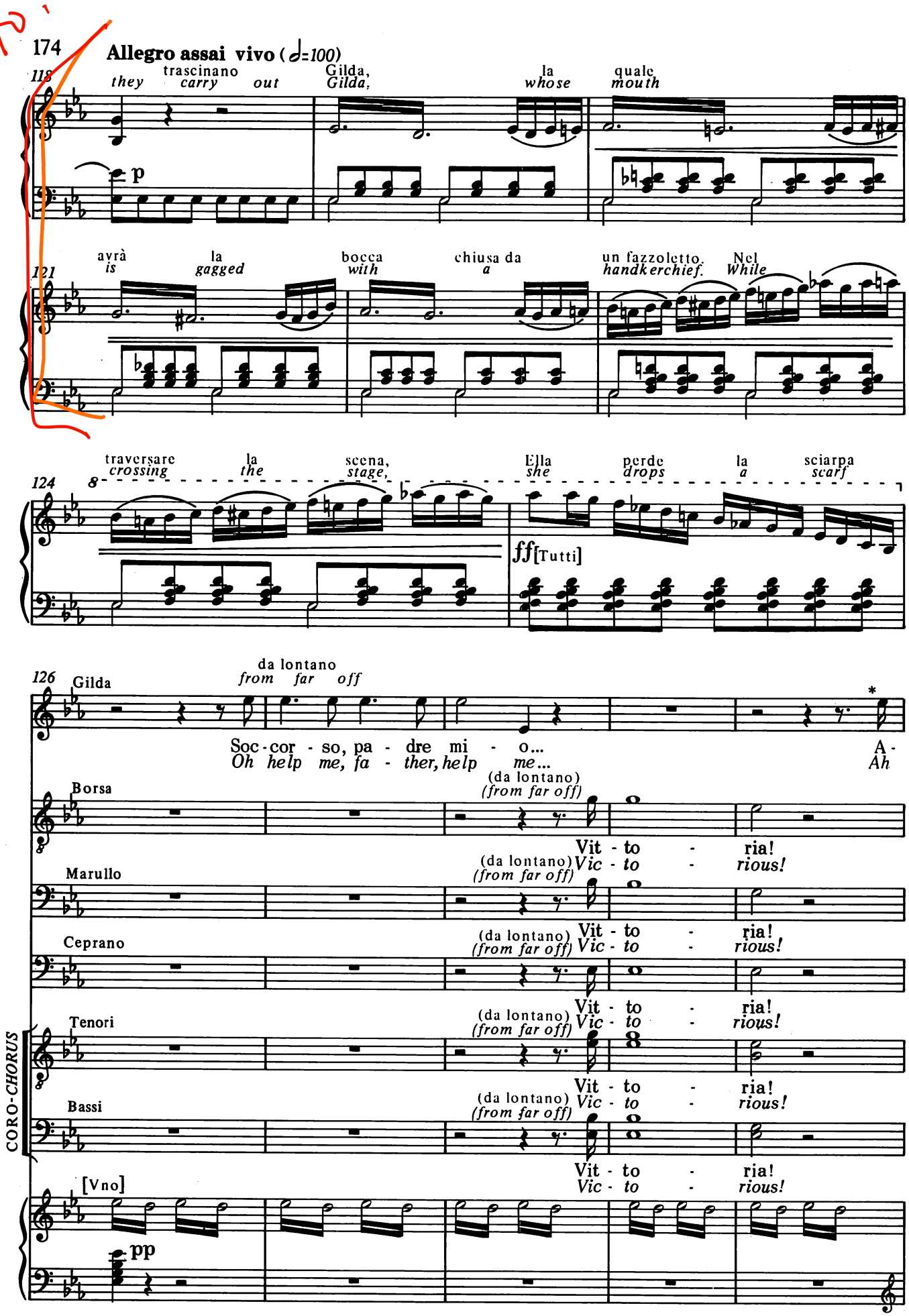


* **A:** Alcuni punti di staccato scritti in fretta sembrano quasi trattini (-).
Some hastily written staccati look like bar accents (-).
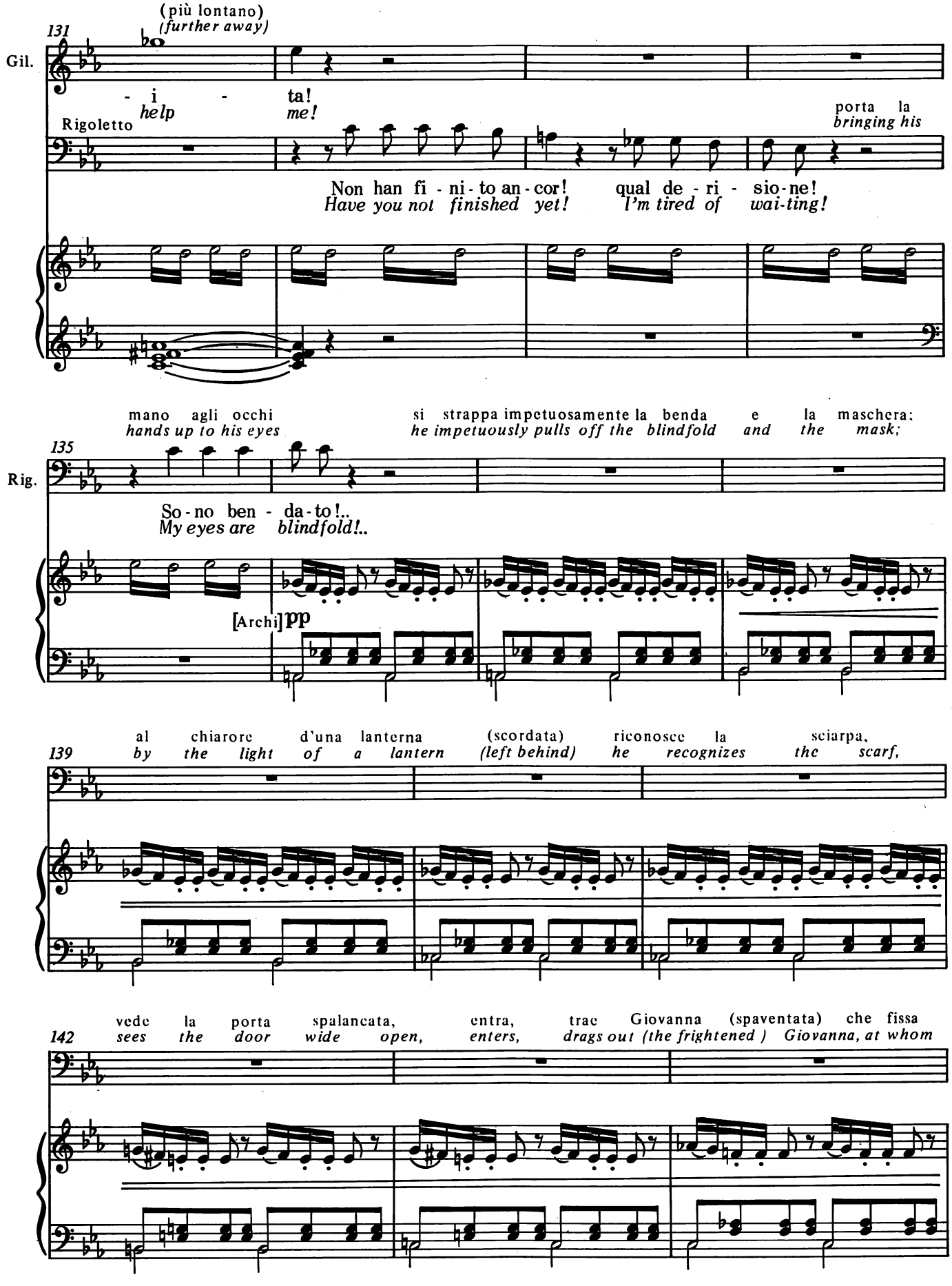

100
Bor.
- ti, che - ti,
- lence, qui - et,
Mar.
- ti, che - ti,
- lence, qui - et,
Cep.
- ti, che - ti, che - ti, che - ti, che - ti, zit - ti, zit - ti, zit - ti,
- sure, to out - wit him is a plea - sure, we will car - ry off his
CORO - CHORUS
- ti, che - ti,
- lence, qui - et,
- ti, che - ti, che - 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
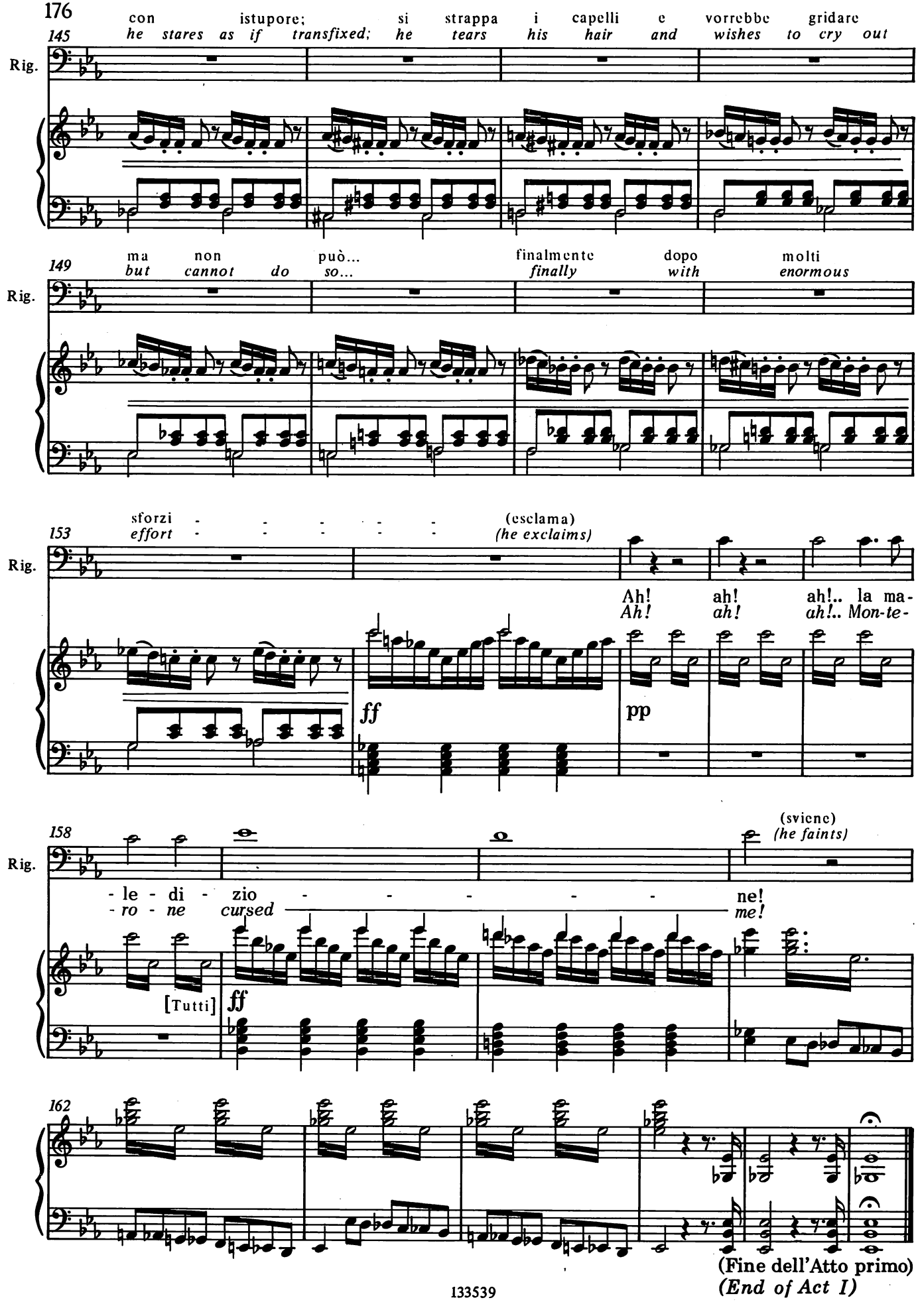

103
Bor.
zit - ti, che - ti, che - ti, che - ti, che -
si - lence, to out - wit him is a plea -
pp
Mar.
zit - ti, che -
si - lence, qui -
pp
Cep.
zit - ti, che -
trea - sure, qui -
pp
che - ti, che - ti, che - ti, che -
to out - wit him is a plea -
pp
CORO - CHORUS
*
zit - ti, che -
si - lence, qui -
pp
zit - ti, che -
trea - sure, qui -
pp
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
CORO - CHORUS
- ti,
- sure,
- 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
dim.


109
una parte
one group
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.
- ten - ti al - l'o - pra.
mi - stress must be caught
pp
ppp
entra nel cortile;
enters the courtyard;
alcuni
others
s'internano nella
go into the
112
115
casa
house


174
Allegro assai vivo (♩=100)
118
they trascinano carry out Gilda, Gilda, la whose quale mouth
p
121
avrà is la gagged bocca with chiusa da a un fazzoletto. handkerchief. Nel While
124
traversare crossing la the scena, stage, Ella she perde drops la a sciarpa scarf
ff [Tutti]
126
Gilda
da lontano from far off
Soc - cor - so, pa - dre mi - o... A -
Oh help me, fa - ther, help me... Ah
Borsa
Marullo
Ceprano
Tenori
Bassi
CORO - CHORUS
(da lontano) (from far off)
Vit - to - ria!
Vic - to - rious!
[Vno]
pp
* A:


(più lontano)
(further away)
131
Gil.
- i - ta!
help me!
Rigoletto
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 wai-ting!
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;
135
Rig.
So - no ben - da - to!..
My eyes are blindfold!..
[Archi] pp
al chiarore d'una lanterna (scordata) riconosce la sciarpa,
139
by the light of a lantern (left behind) he recognizes the scarf,
vede la porta spalancata, entra, trae Giovanna (spaventata) che fissa
142
sees the door wide open, enters, drags out (the frightened) Giovanna, at whom


176
145
con istupore; si strappa i capelli e vorrebbe gridare
he stares as if transfixed; he tears his hair and wishes to cry out
Rig.
149
ma non può... finalmente dopo molti
but cannot do so... finally with enormous
Rig.
153
sforzi - - - - - - (esclama)
effort - - - - - - (he exclaims)
Rig.
Ah! ah! ah!.. la ma-
Ah! ah! ah!.. Mon-te-
ff
pp
158
(sviene)
(he faints)
Rig.
- le - di - zio - - - - - ne!
- ro - ne cursed - - - - - - - - - - - - - - - me!
[Tutti]
ff
162
(Fine dell'Atto primo)
(End of Act I)

ATTO SECONDO

(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)

SECOND ACT
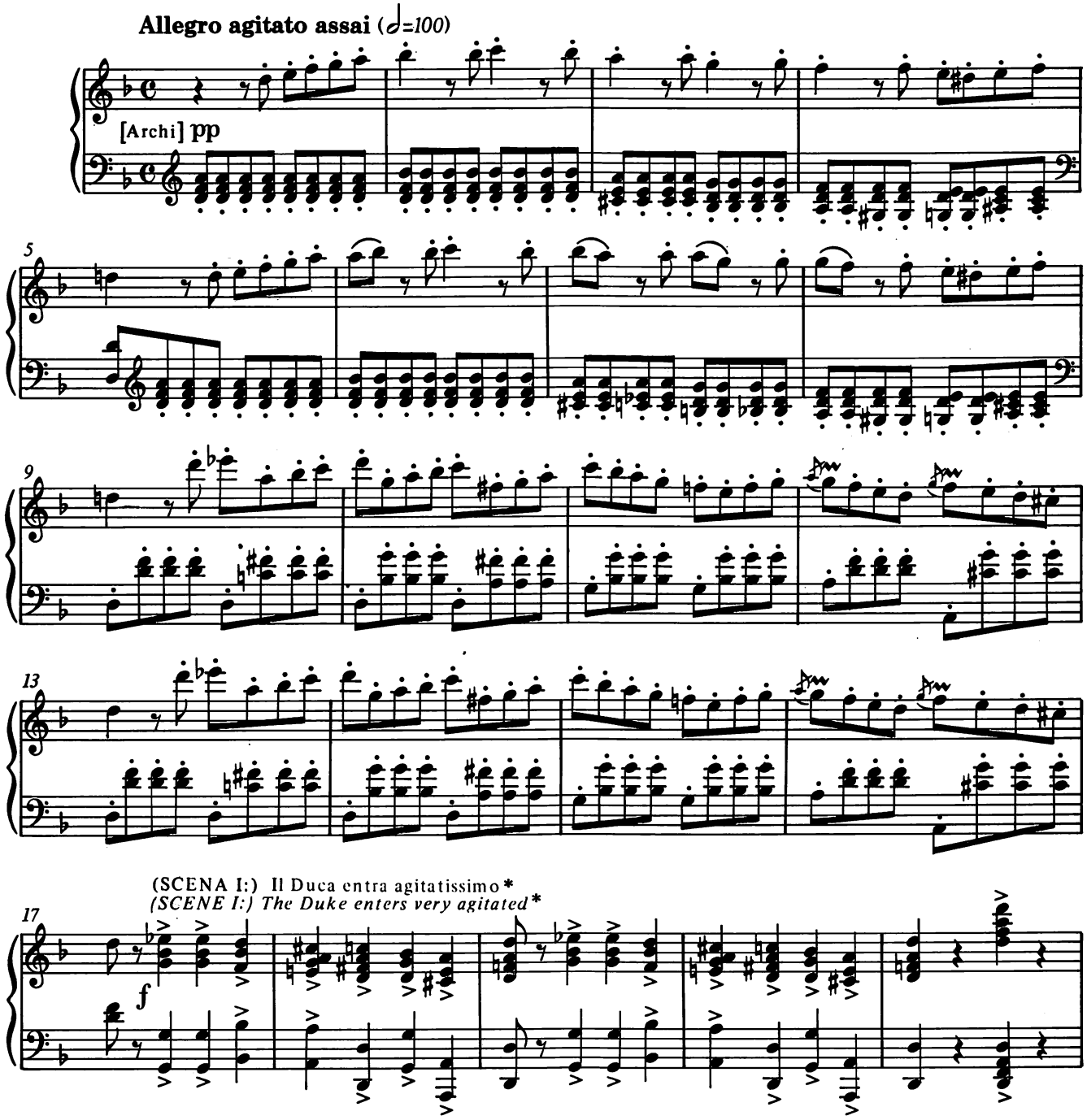
(Drawing room in the ducal palace. There are two side doors, and a larger one at the rear which can be closed. On either side of it hang full-length portraits of the Duchess and the Duke. There is a large chair near a table covered in velvet)

N. 8. Scena ed Aria

Duca

N. 8. Scena and Aria
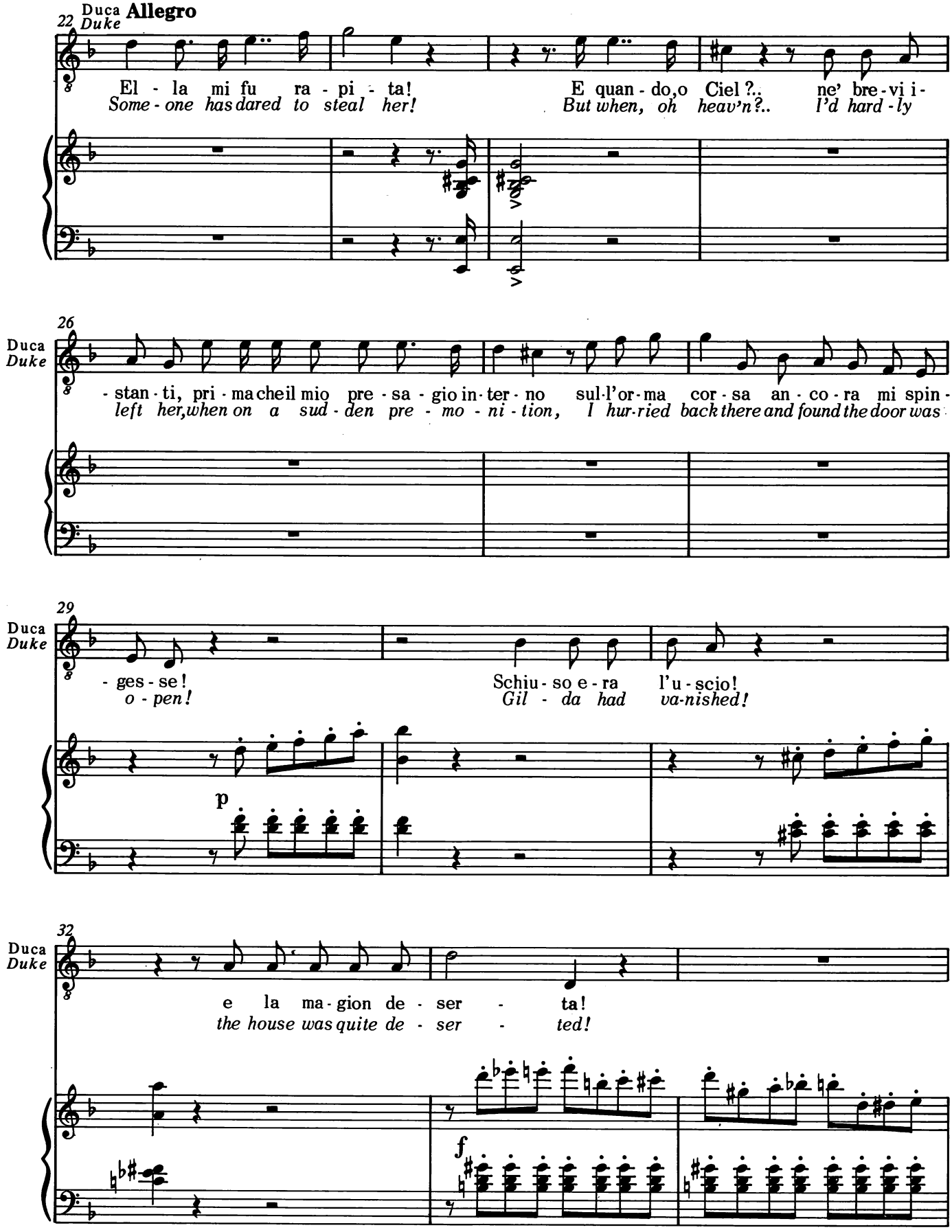
Duke
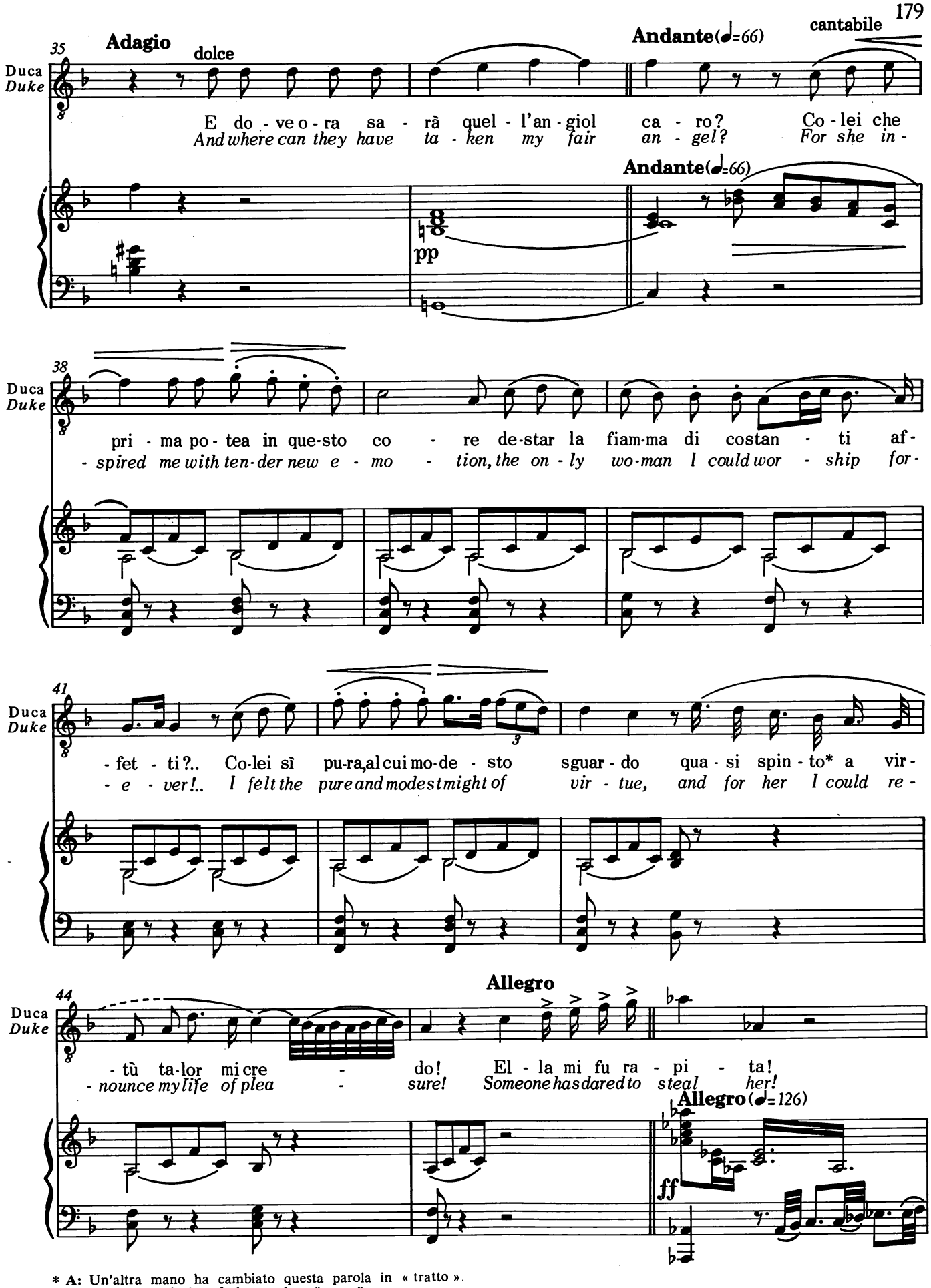


* **VE51:** Il Duca dal mezzo agitato.
The Duke from the middle, agitated.
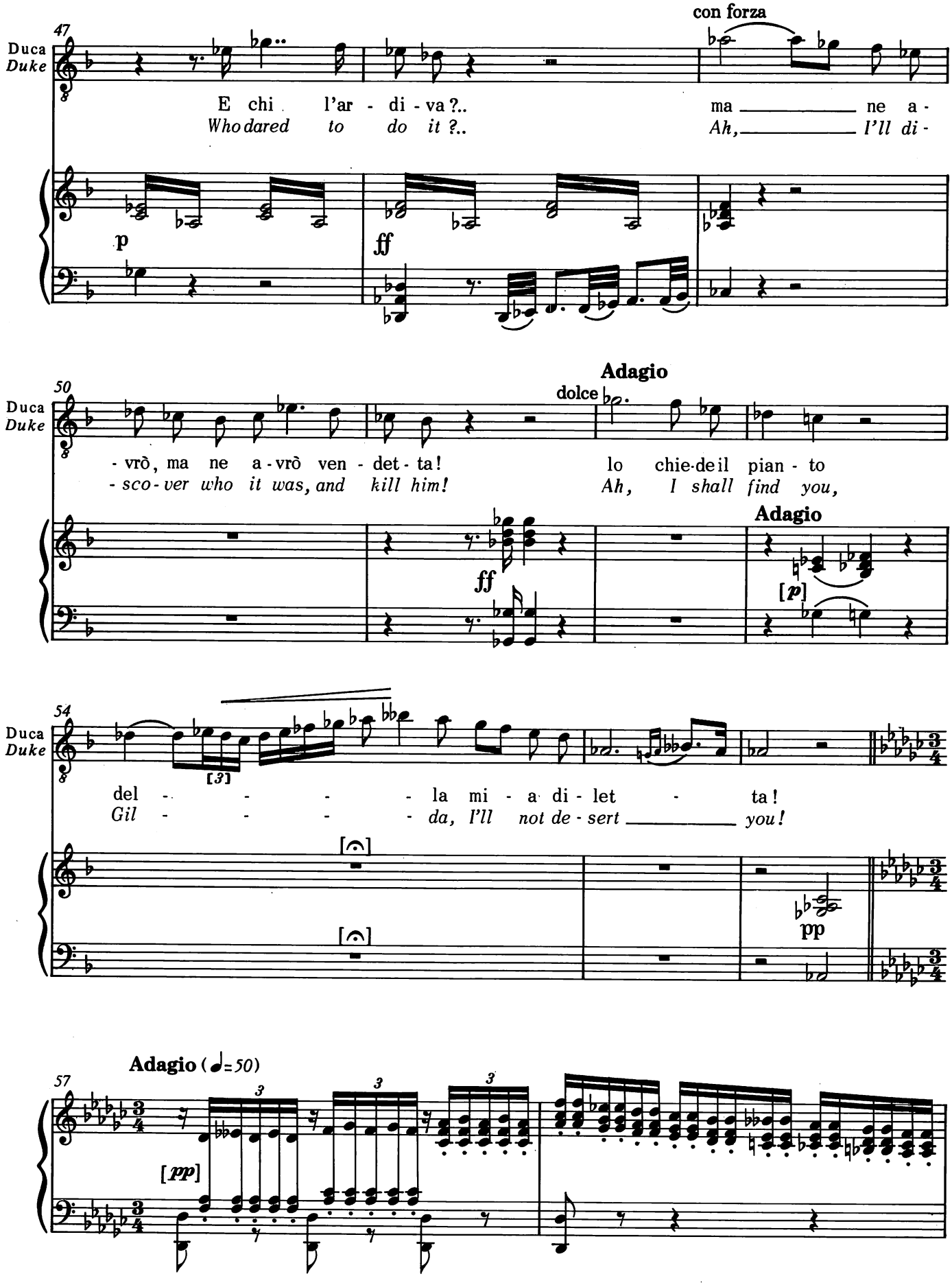
Recitativo
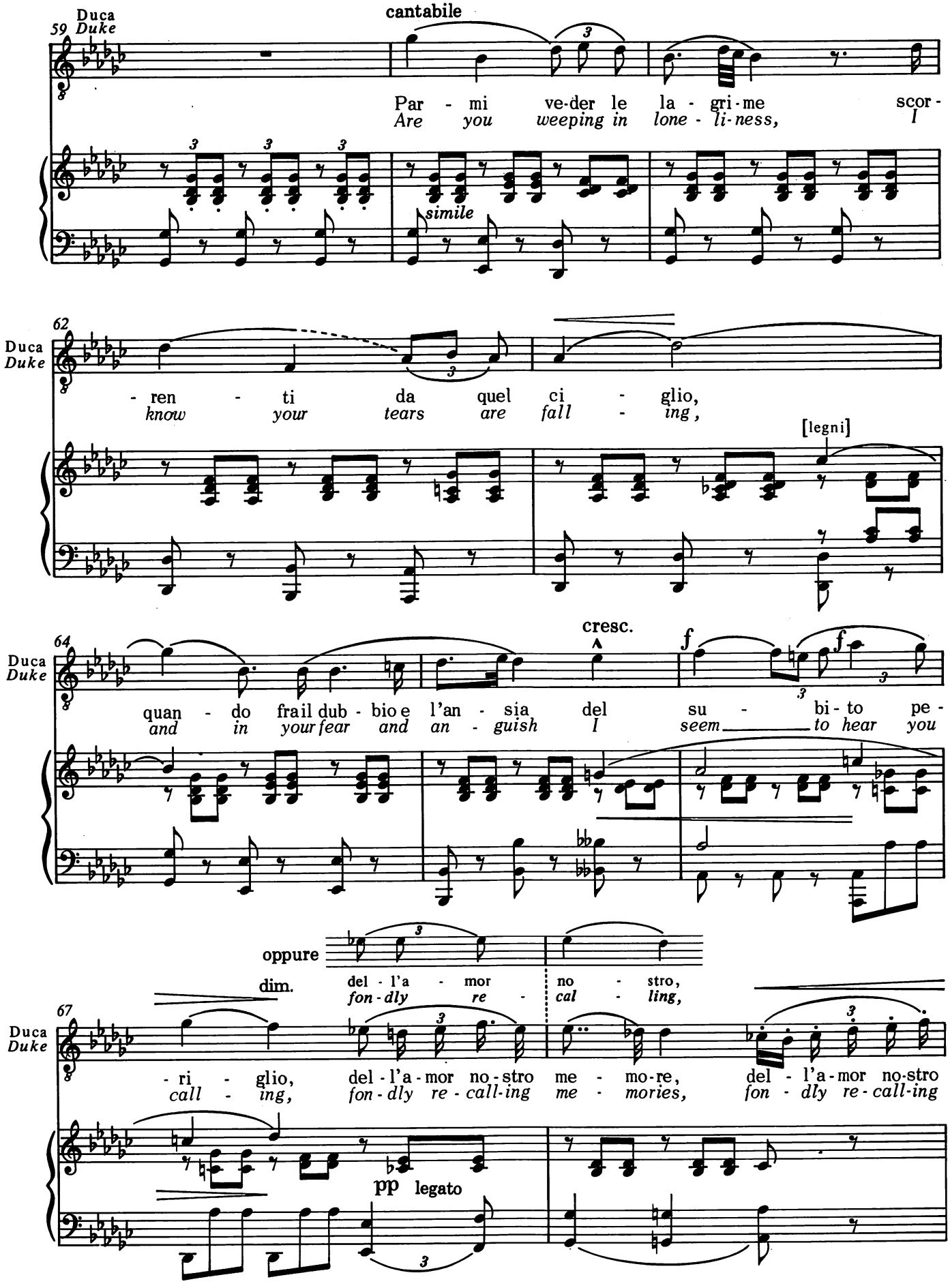
Allegro





* **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?..
Who dared to do it?..
ma ne a -
Ah, I'll di -
p
ff
50
Adagio
dolce
- vrò, ma ne a - vrò ven - det - ta!
- sco - ver who it was, and kill him!
lo chie - de il pian - to
Ah, I shall find you,
Adagio
ff
[p]
54
del - - - - - la mi - a di - let - ta!
Gil - - - - - da, I'll not de - sert you!
[3]
pp
Adagio (♩=50)
57
[pp]
3


Duca
Duke
59
cantabile
Par - mi ve-der le la - gri-me scor-
Are you weeping in lone - li-ness, I
simile
62
- ren - ti da quel ci - glio,
know your tears are fall - ing,
[legni]
64
cresc.
quan - do fra il 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
- 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 - mories, fon - dly re-call-ing
pp legato

69

Duca
Duke

me - mo-re, il suo Gualtier chia - mò. Ned ei po-tẽ 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.
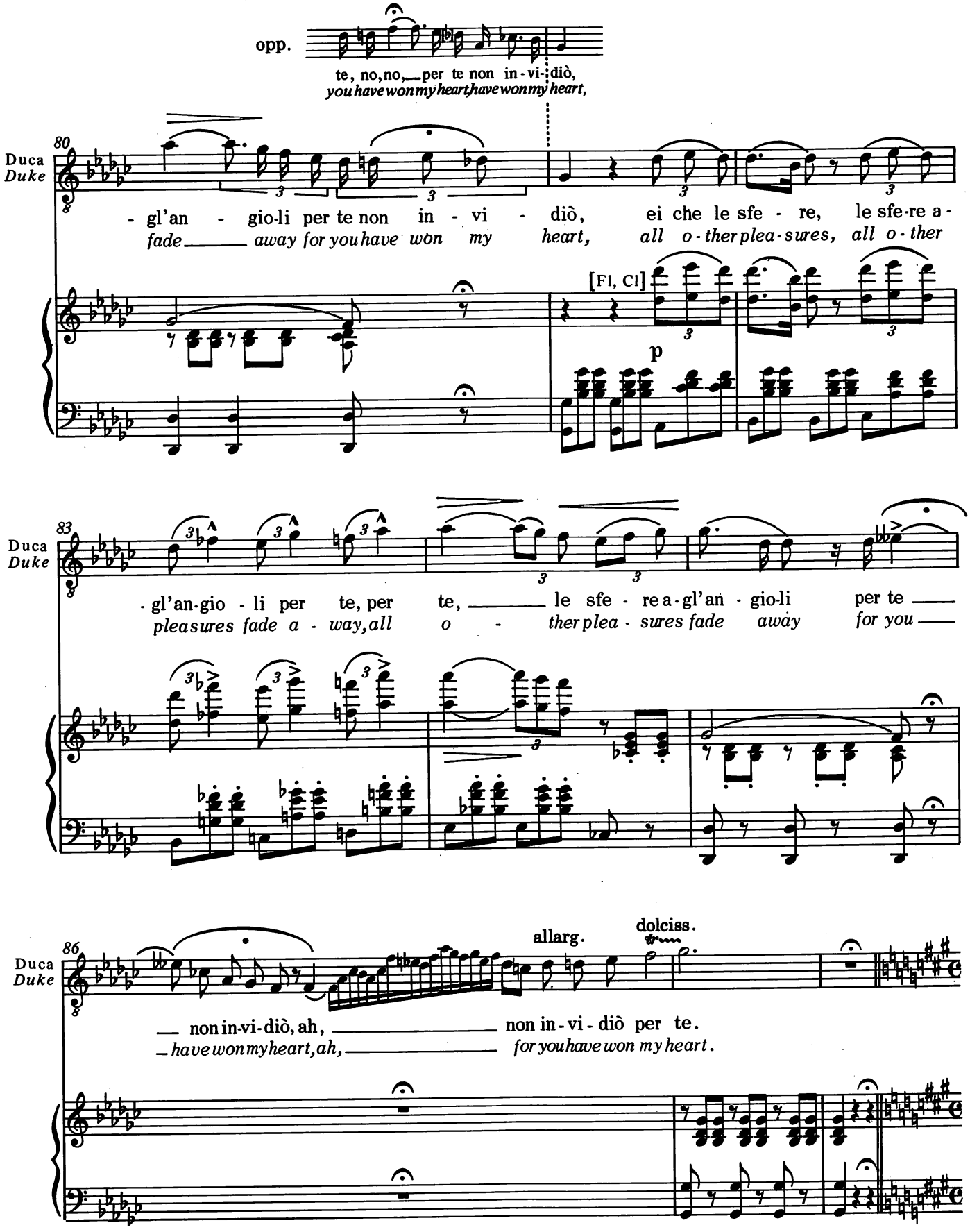
ei che le sfe - re,
all o - ther plea - sures

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

* **pvRI, pvES:** ; vedi Note.
see Notes.


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
[Fl, Cl]
p
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
allarg.
dolciss.
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! L'a - man - te fu ra - pi - ta a Ri - go -
High-ness, Highness! We stole her, stole the mi - stress of Ri - go -

Marullo

Du - ca, Du - ca! L'a - man - te fu ra - pi - ta a Ri - go -
High-ness, High-ness! We stole her, stole the mi - stress of Ri - go -

Ceprano

Du - ca, Du - ca! L'a - man - te fu ra - pi - ta a Ri - go -
High-ness, High-ness! We stole her, stole the mi - stress of Ri - go -

CORO-*CHORUS*

Tenori
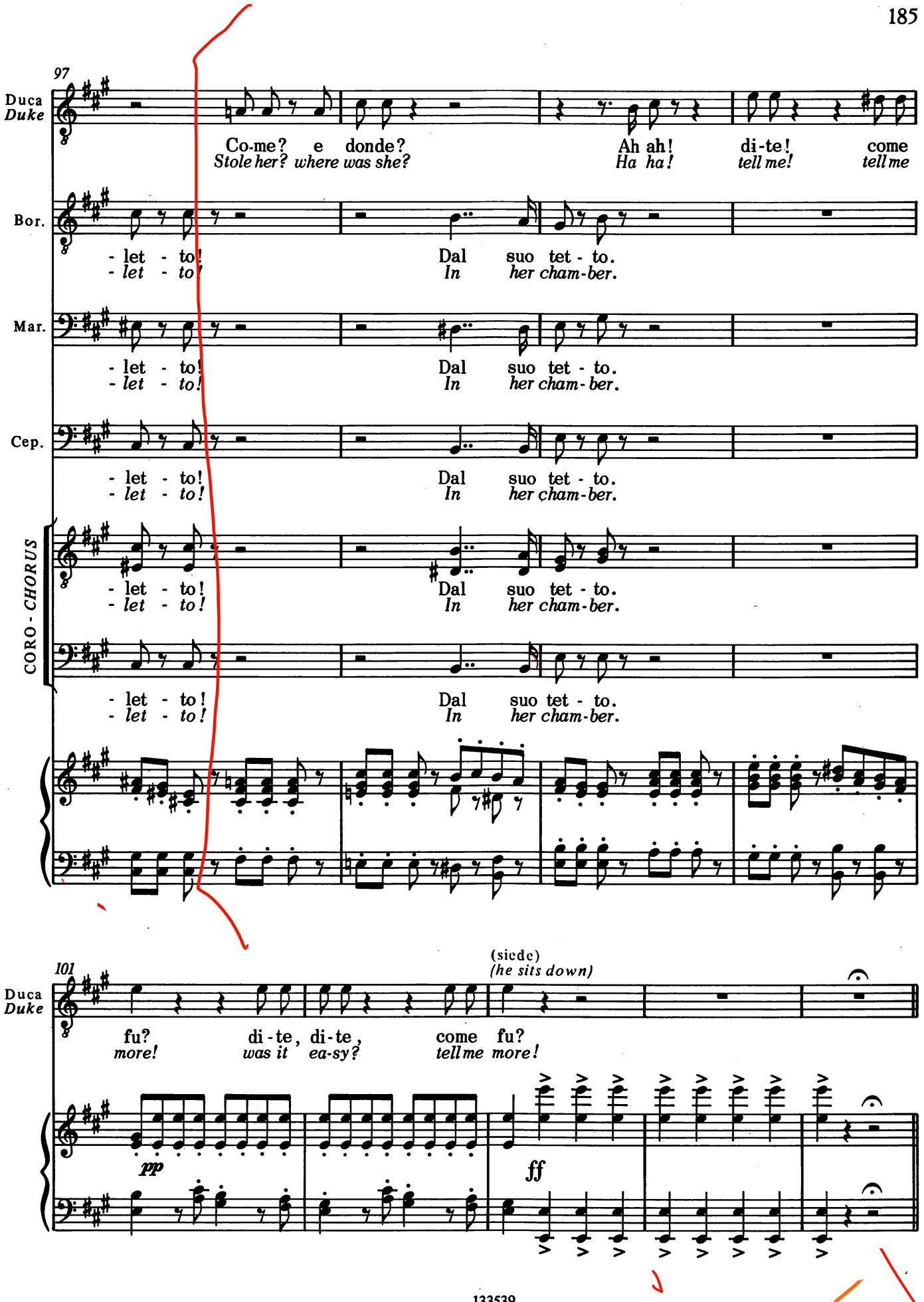
Du - ca, Du - ca! L'a - man - te fu ra - pi - ta a Ri - go -
High-ness, High-ness! We stole her, stole the mi - stress of Ri - go -

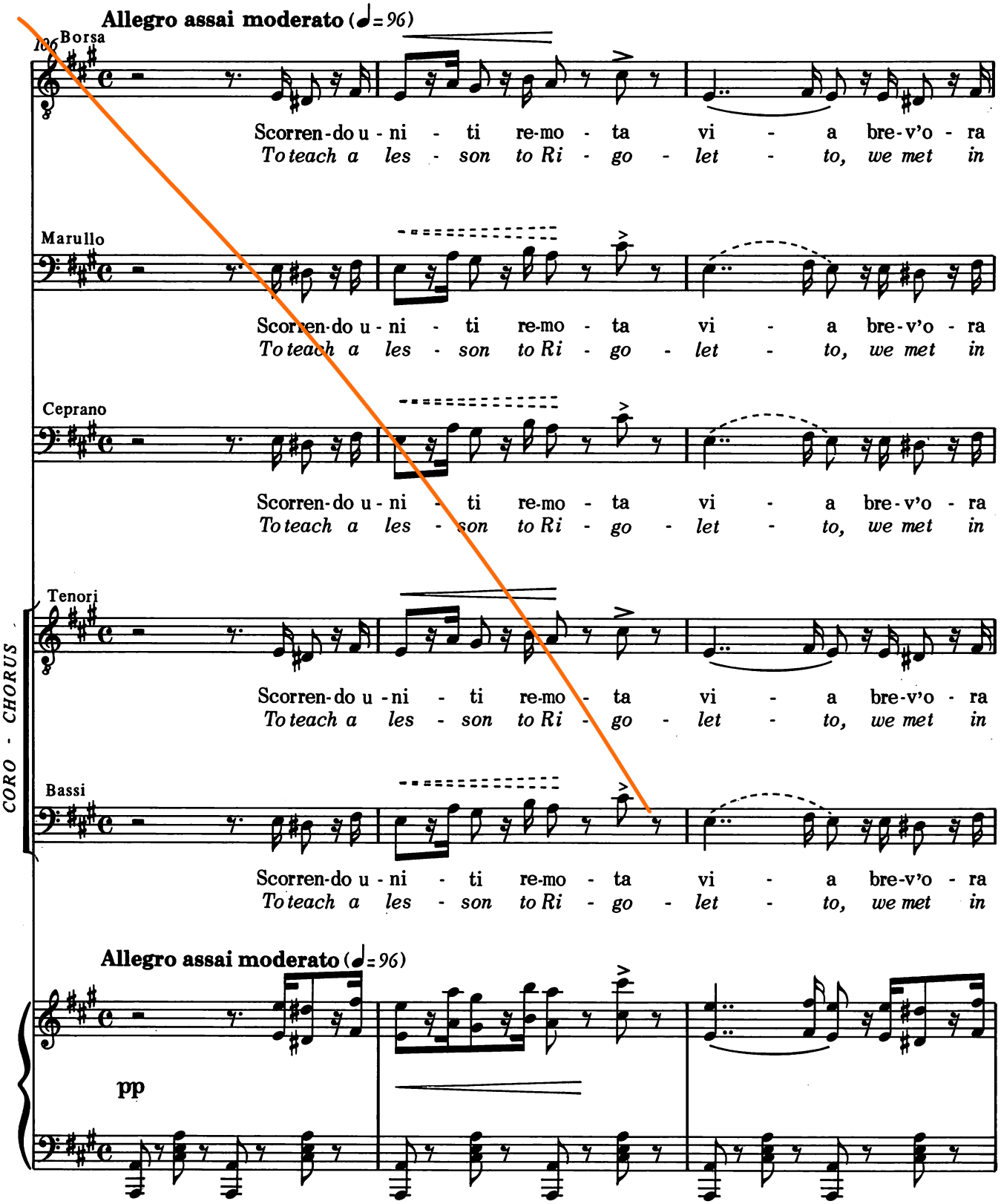
Bassi

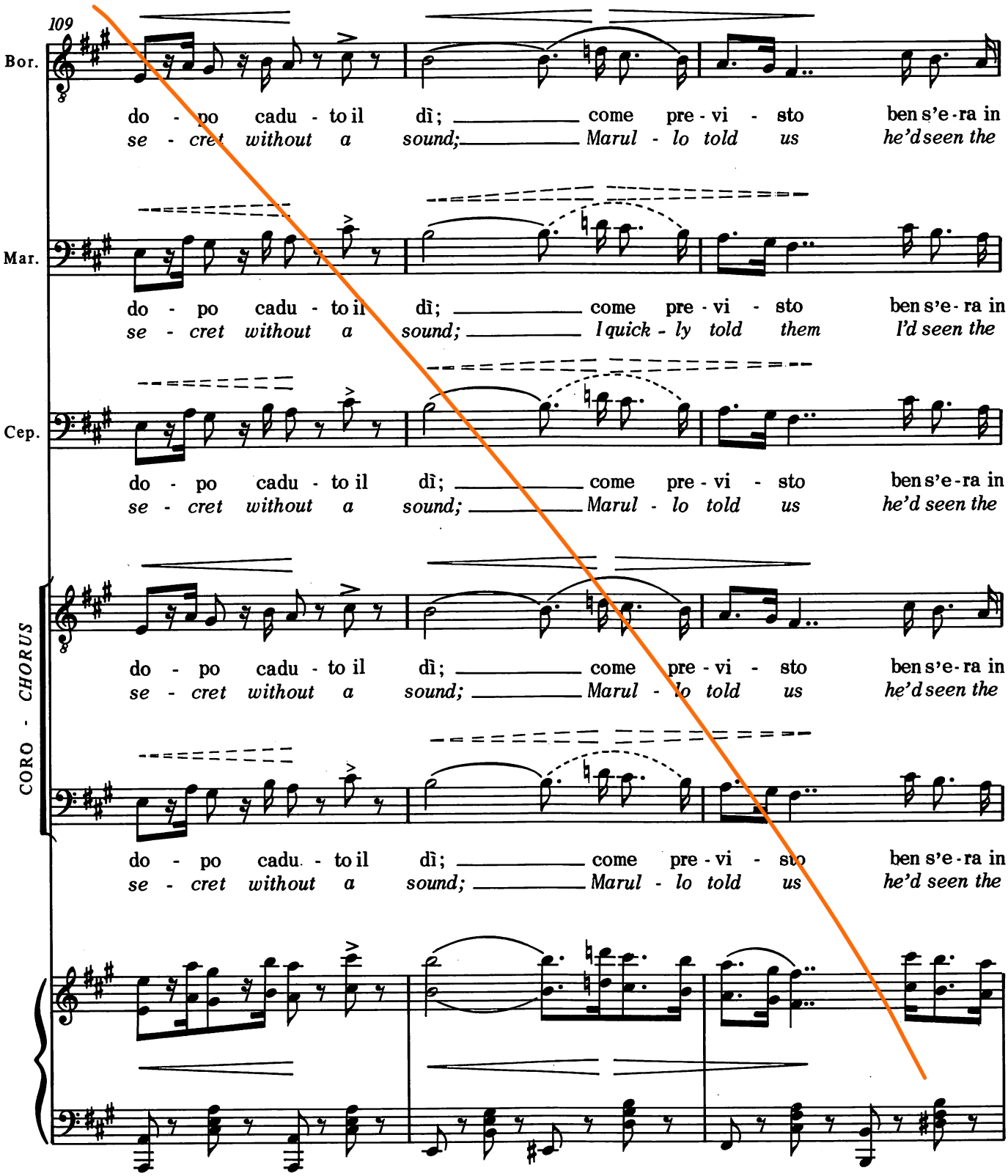
Du - ca, Du - ca! L'a - man - te fu ra - pi - ta a Ri - go -
High-ness, High-ness! We stole her, stole the mi - stress of Ri - go -

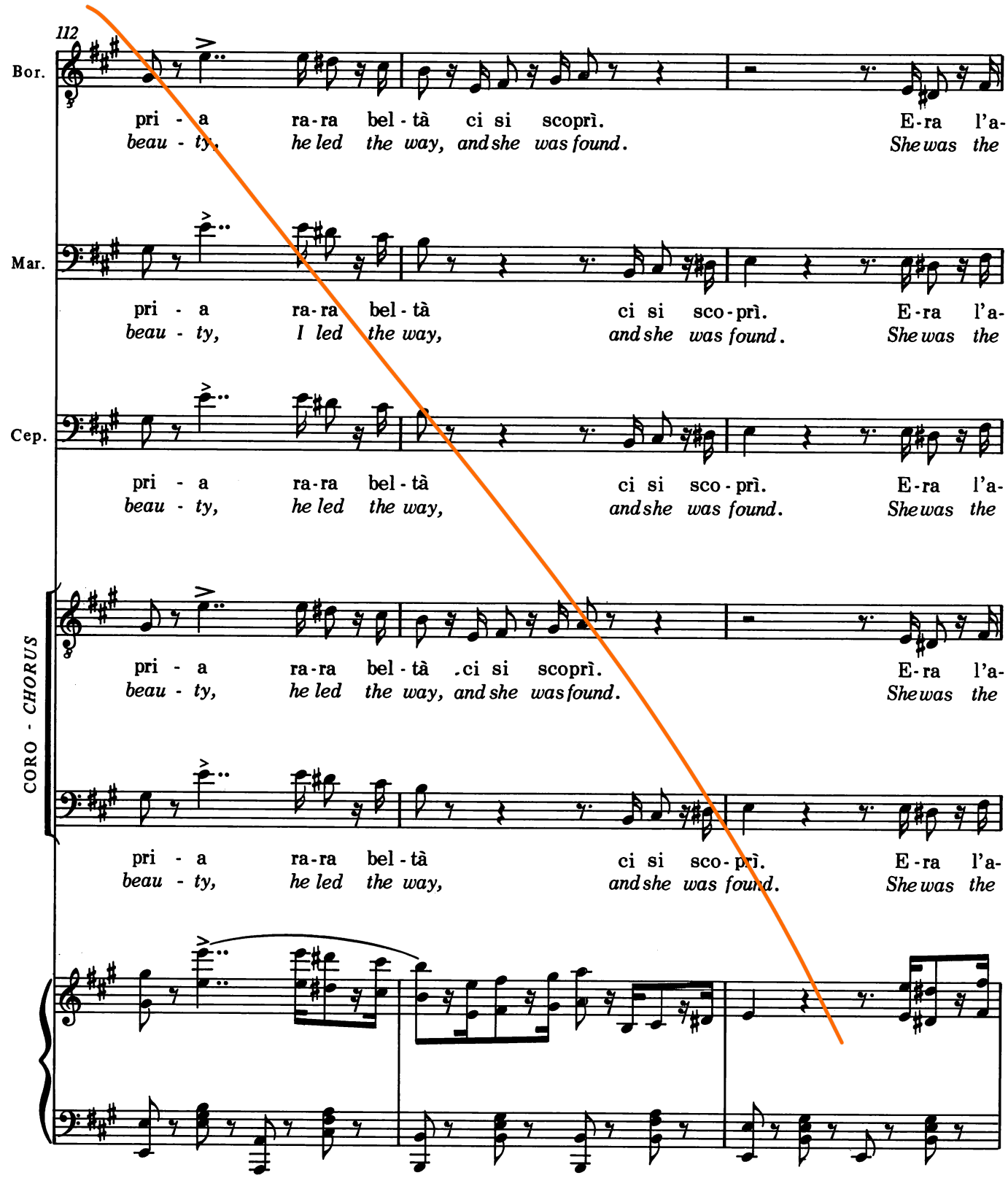
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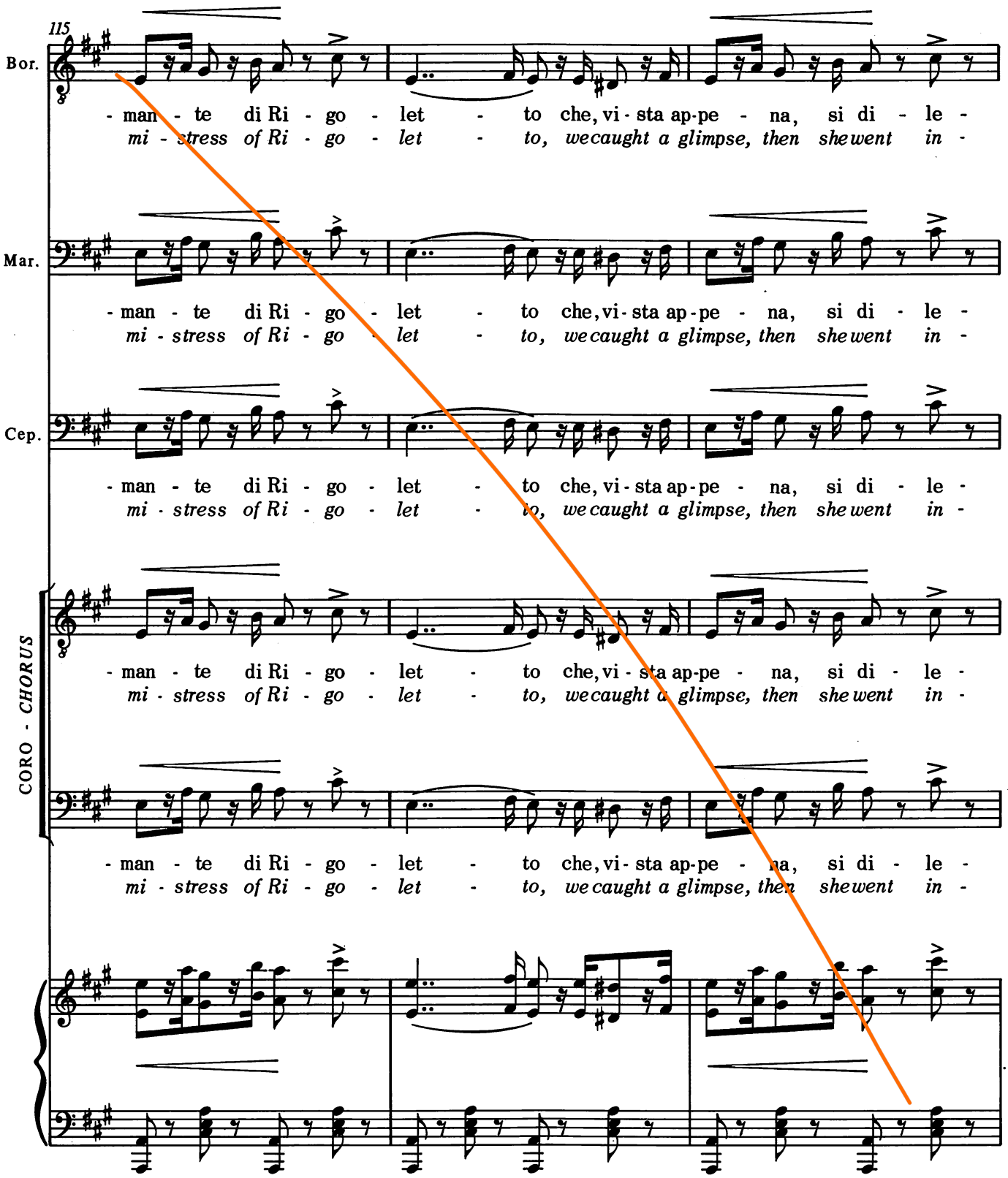
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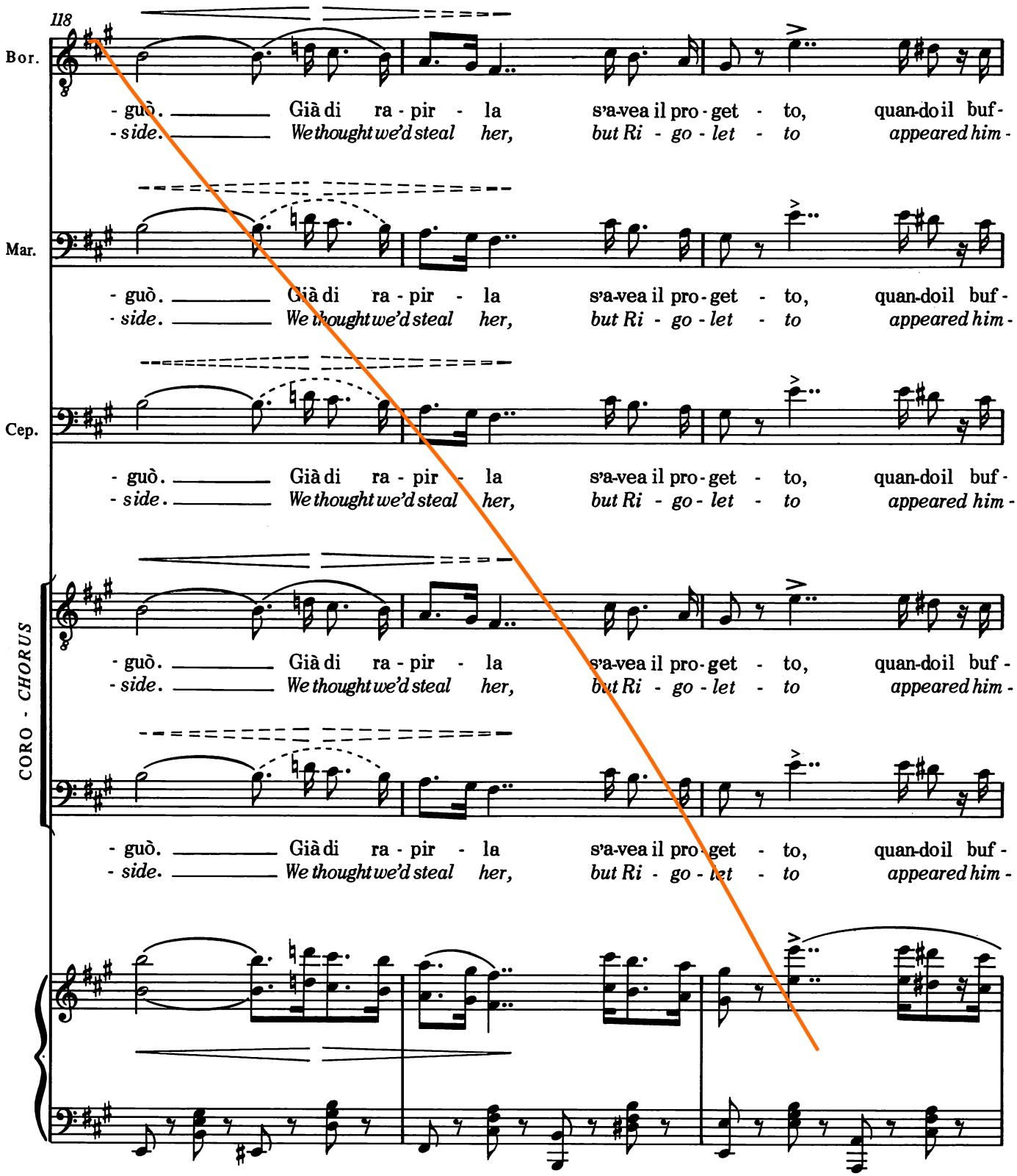

97
Duca
Duke
Co-me? e donde?
Stole her? where was she?
Ah ah! di-te! come
Ha ha! tell me! tell me
Bor.
- let - to!
- let - to!
Dal suo tet - to.
In her cham-ber.
Mar.
- let - to!
- let - to!
Dal suo tet - to.
In her cham-ber.
Cep.
- let - to!
- let - to!
Dal suo tet - to.
In her cham-ber.
CORO - CHORUS
- let - to!
- let - to!
Dal suo tet - to.
In her cham-ber.
- let - to!
- let - to!
Dal suo tet - to.
In her cham-ber.
(sicde)
(he sits down)
101
Duca
Duke
fu? di-te, di-te, come fu?
more! was it ea-sy? tell me more!
pp
ff

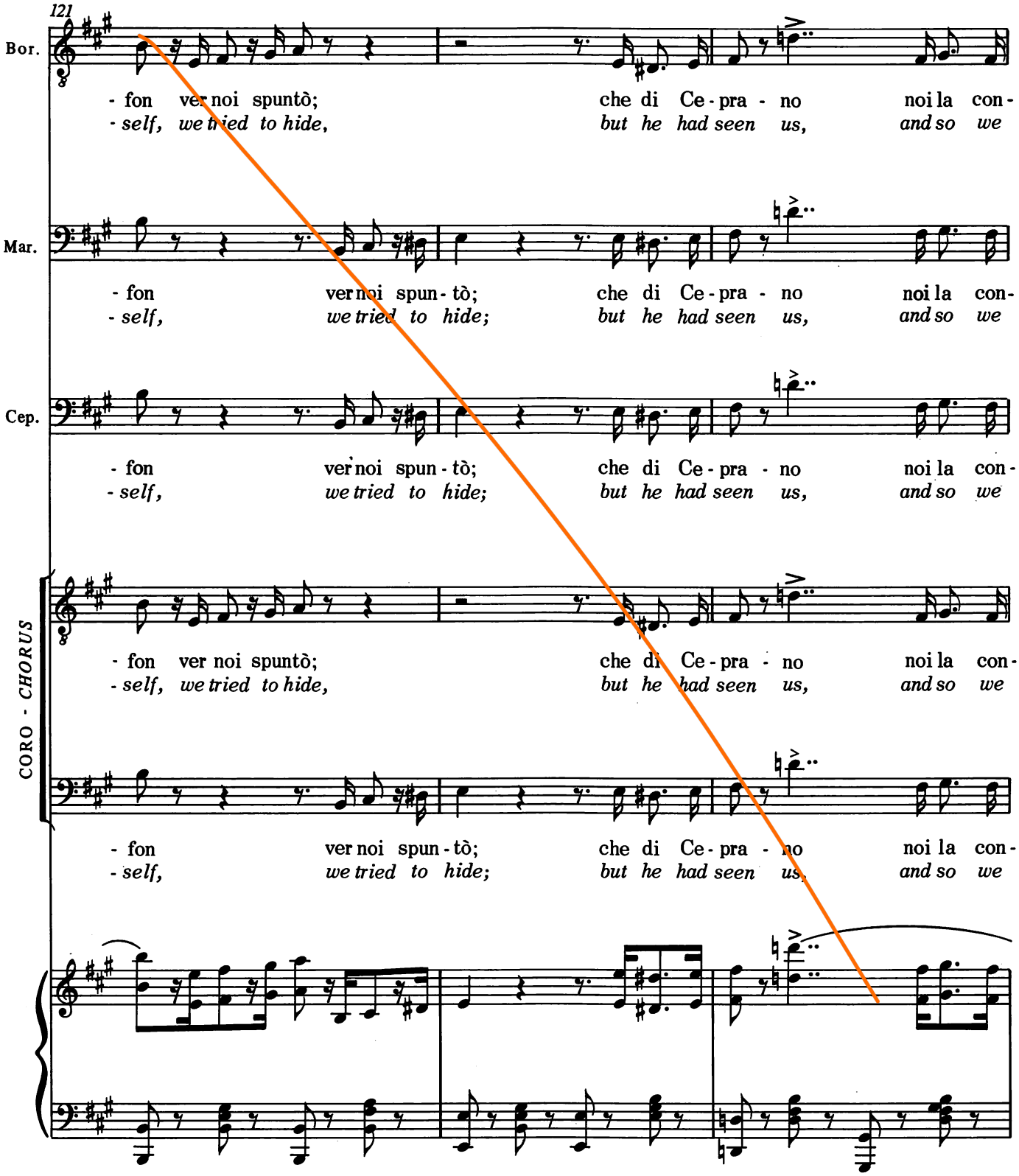

Allegro assai moderato (♩= 96)
106
Borsa
Scorren-do u - ni - ti re-mo - ta vi - a bre-v'o - ra
To teach a les - son to Ri - go - let - to, we met in
Marullo
Scorren-do u - ni - ti re-mo - ta vi - a bre-v'o - ra
To teach a les - son to Ri - go - let - to, we met in
Ceprano
Scorren-do u - ni - ti re-mo - ta vi - a bre-v'o - ra
To teach a les - son to Ri - go - let - to, we met in
CORO - CHORUS
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
Allegro assai moderato (♩= 96)
pp

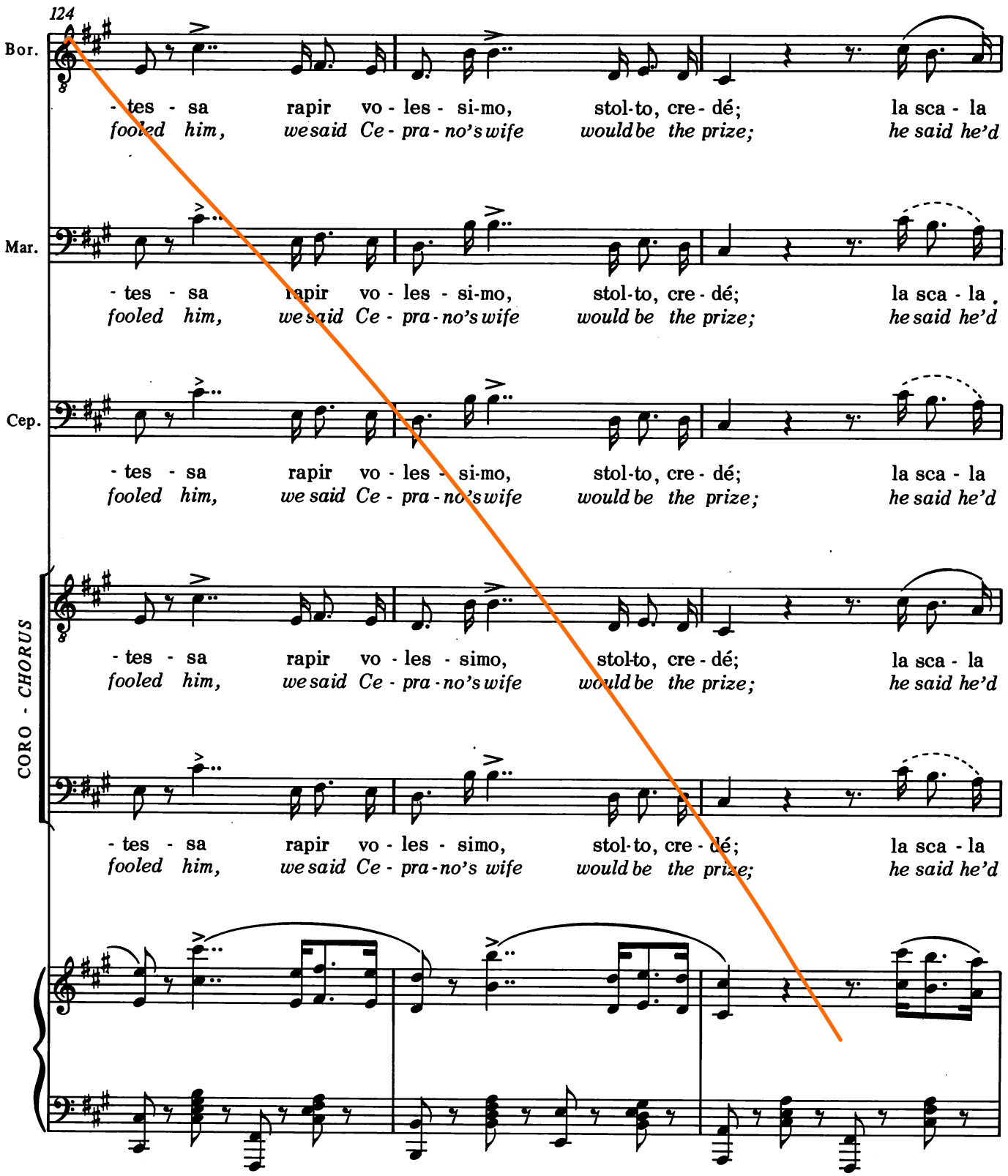

109
Bor.
do - po cadu - to il dì; come pre - vi - sto ben s'e - ra in
se - cret without a sound; Marul - lo told us he'd seen the
Mar.
do - po cadu - to il dì; come pre - vi - sto ben s'e - ra in
se - cret without a sound; I quick - ly told them I'd seen the
Cep.
do - po cadu - to il dì; come pre - vi - 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 dì; 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 dì; come pre - vi - sto ben s'e - ra in
se - cret without a sound; Marul - lo told us he'd seen the

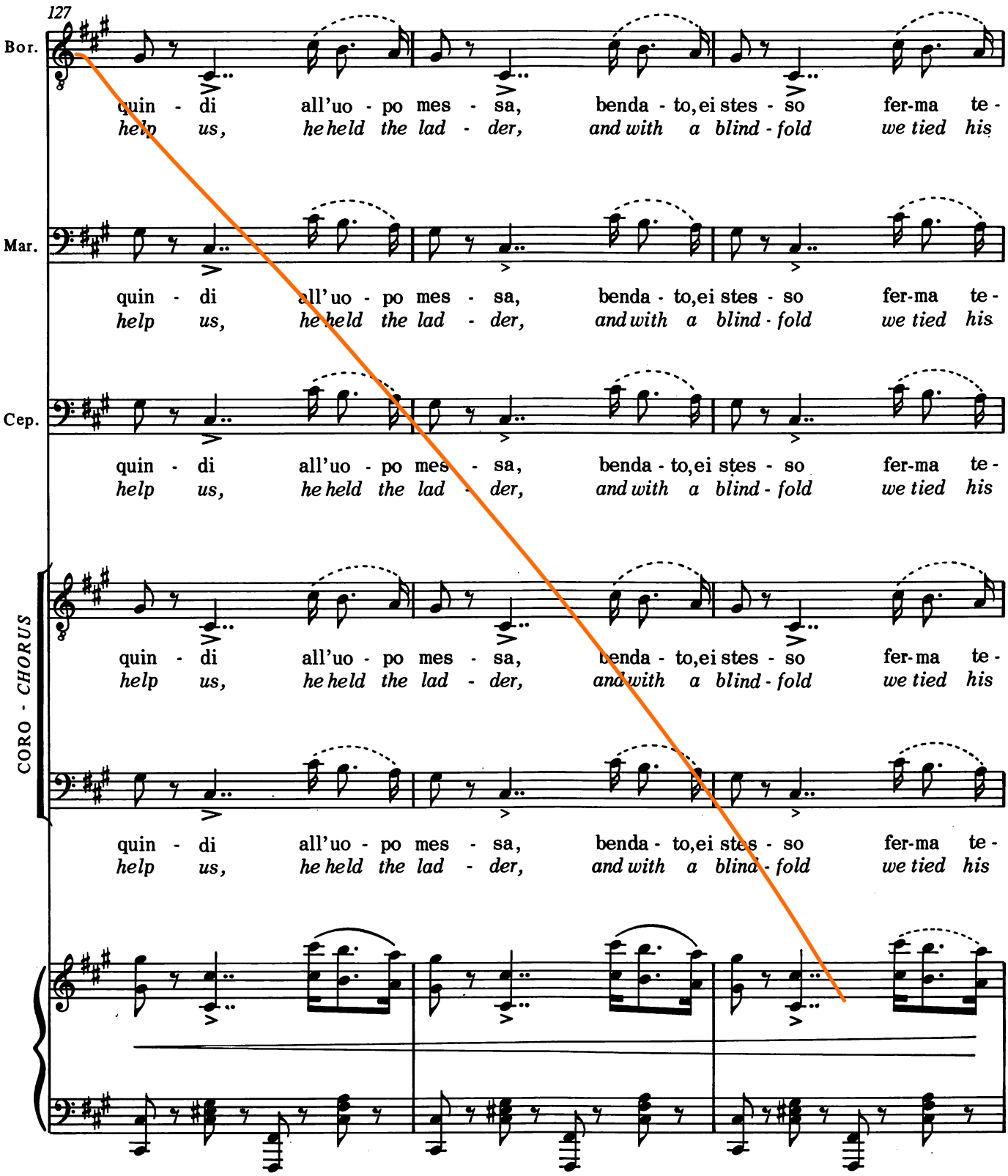

112
Bor.
pri - a ra-ra bel-tà ci si scoprì. E-ra l'a-
beau - ty, he led the way, and she was found. She was the
Mar.
pri - a ra-ra bel-tà ci si sco-prì. E-ra l'a-
beau - ty, I led the way, and she was found. She was the
Cep.
pri - a ra-ra bel-tà ci si sco-prì. E-ra l'a-
beau - ty, he led the way, and she was found. She was the
CORO - CHORUS
pri - a ra-ra bel-tà ci si scoprì. E-ra l'a-
beau - ty, he led the way, and she was found. She was the
pri - a ra-ra bel-tà ci si sco-prì. E-ra l'a-
beau - ty, he led the way, and she was found. She was the

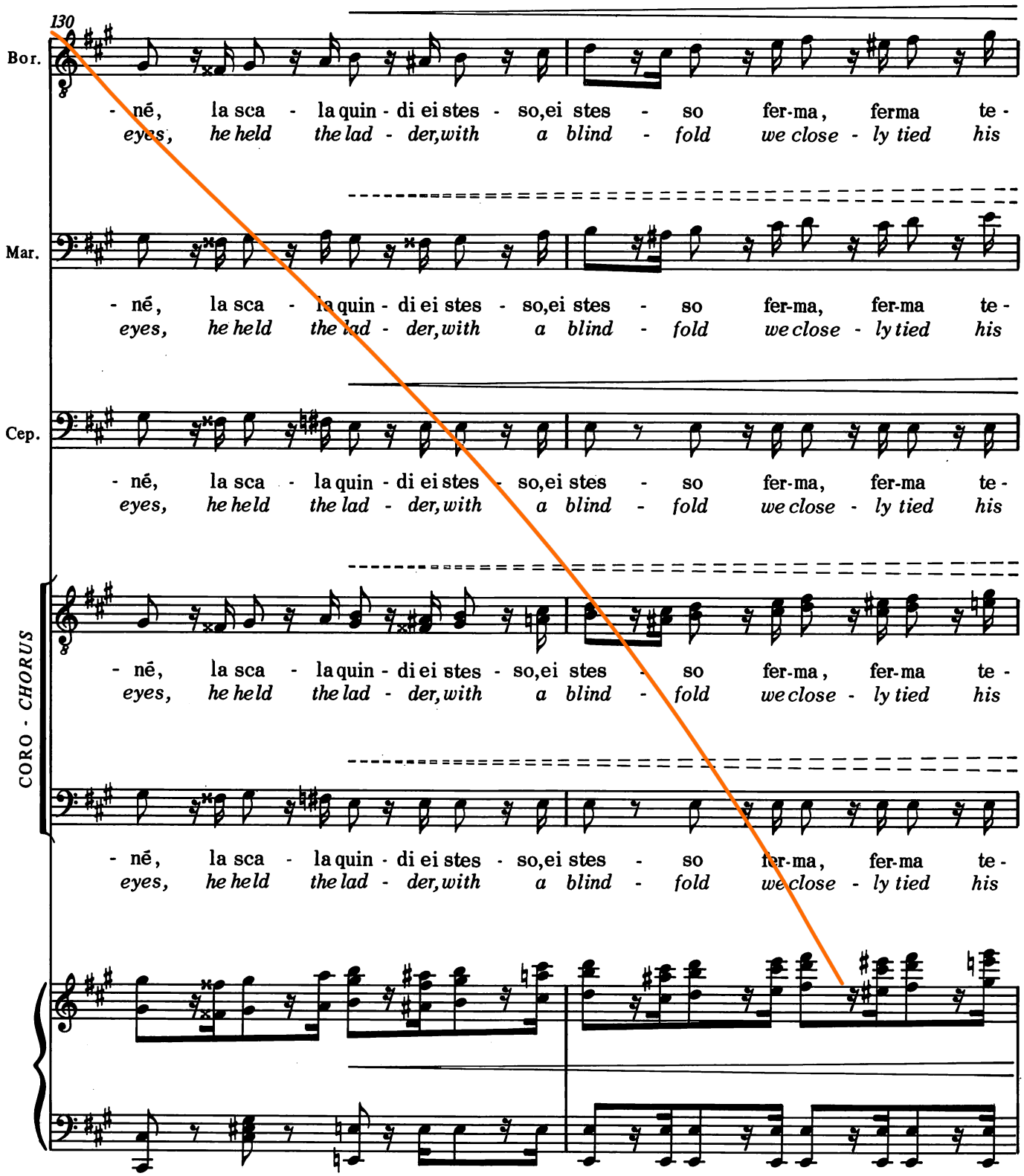

115
Bor.
- man - te di Ri - go - let - to che, vi - sta ap - pe - na, si di - le -
mi - stress of Ri - go - let - to, we caught a glimpse, then she went in -
Mar.
- man - te di Ri - go - let - to che, vi - sta ap - pe - na, si di - le -
mi - stress of Ri - go - let - to, we caught a glimpse, then she 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 -

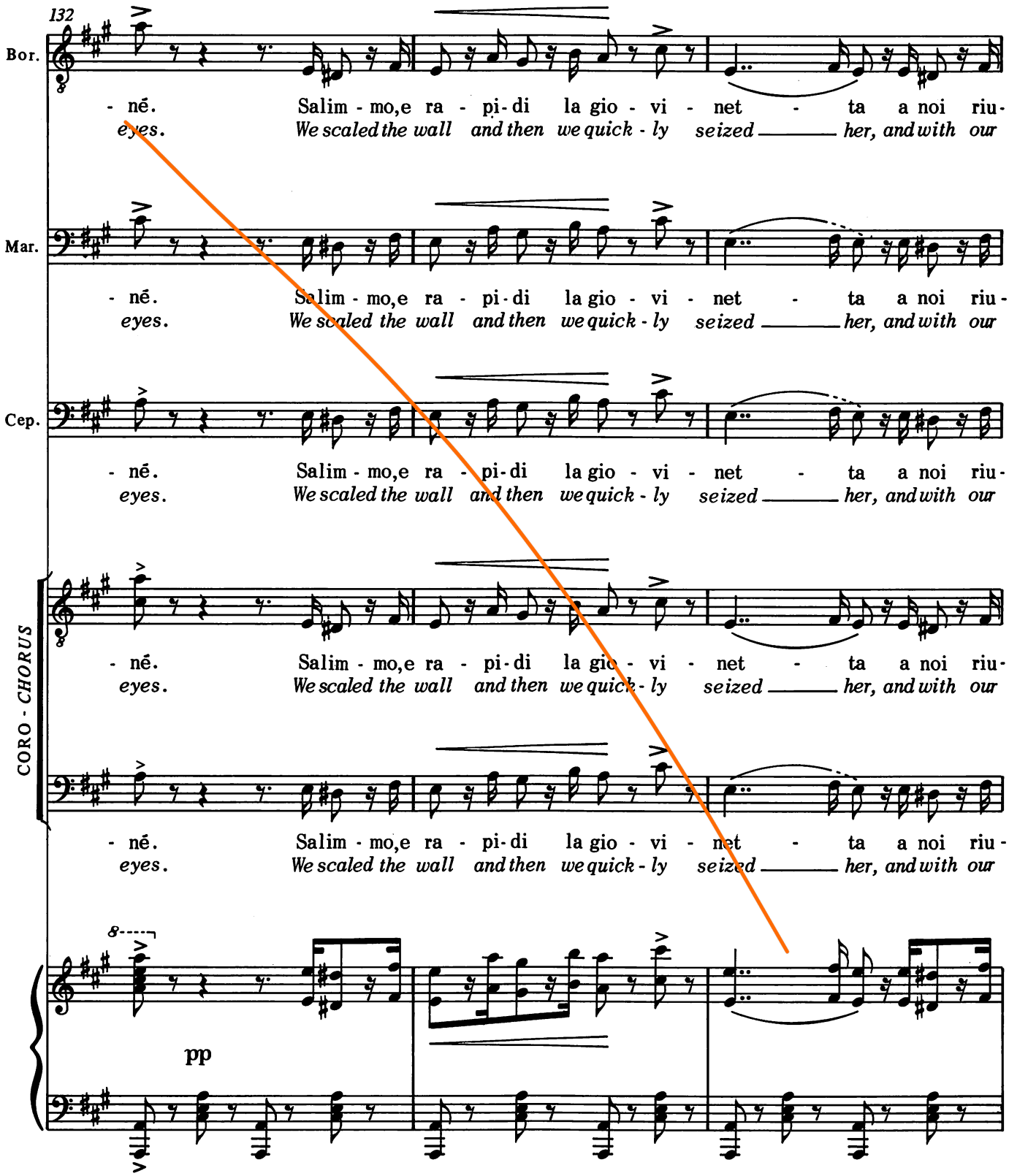

118
Bor.
- guò. Già di ra - pir - la s'a-vea il pro - get - to, quan-do il buf -
- side. We thought we'd steal her, but Ri - go - let - to appeared him -
Mar.
- guò. Già di ra - pir - la s'a-vea il pro - get - to, quan-do il buf -
- side. We thought we'd steal her, but Ri - go - let - to appeared him -
Cep.
- guò. Già di ra - pir - la s'a-vea il pro - get - to, quan-do il 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-do il 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-do il buf -
- side. We thought we'd steal her, but Ri - go - let - to appeared him -

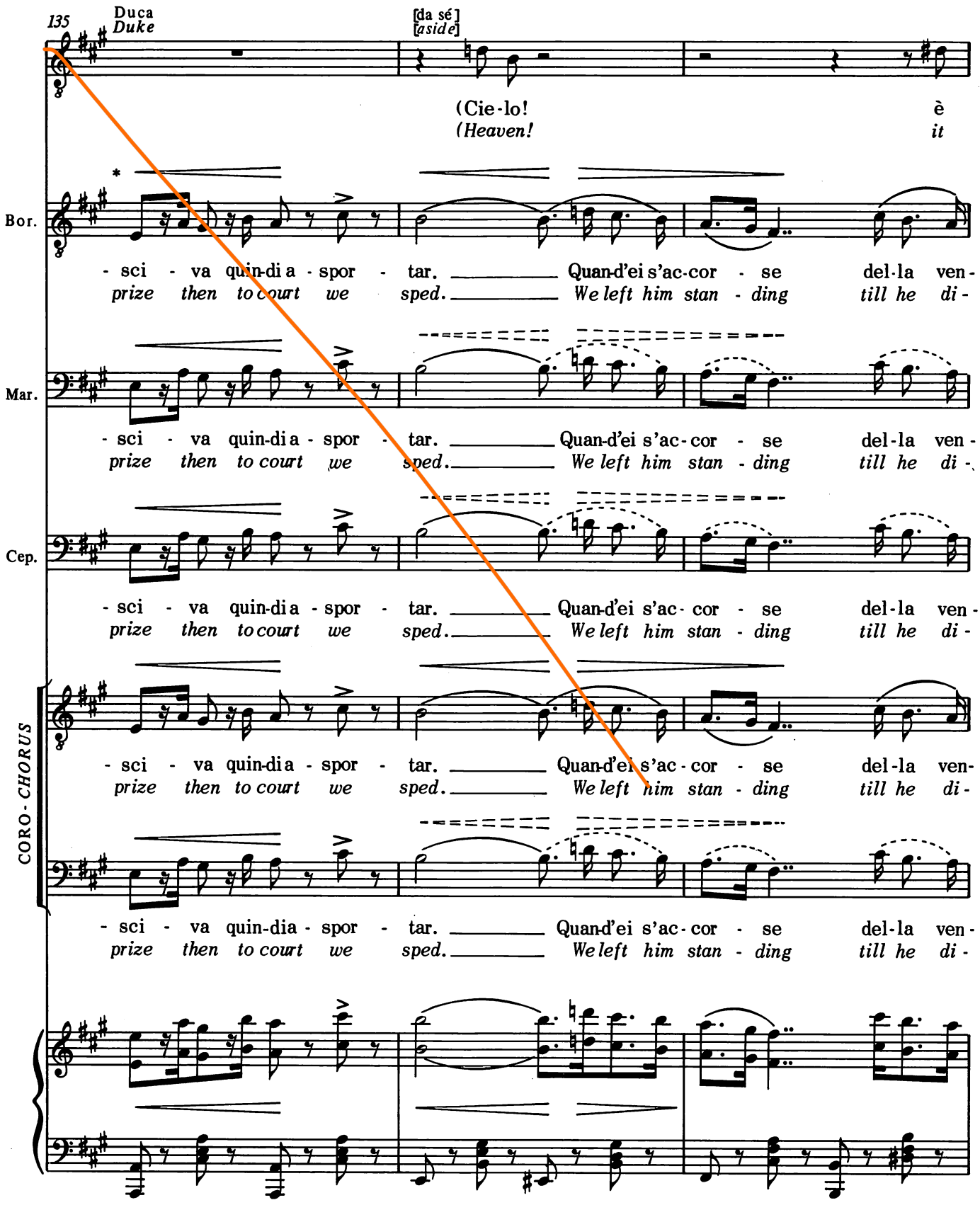

121
Bor.
- fon ver noi spuntò; che di Ce - pra - no noi la con-
- self, we tried to hide, but he had seen us, and so we
Mar.
- fon ver noi spun - tò; che di Ce - pra - no noi la con-
- self, we tried to hide; but he had seen us, and so we
Cep.
- fon ver noi spun - tò; che di Ce - pra - no noi la con-
- self, we tried to hide; but he had seen us, and so we
CORO - CHORUS
- fon ver noi spuntò; 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.
- 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
Mar.
- 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
Cep.
- 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
CORO - CHORUS
- tes - sa rapir vo - les - simo, 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 - simo, stol-to, cre - dé; la sca - la
fooled him, we said Ce - pra - no's wife would be the prize; he said he'd

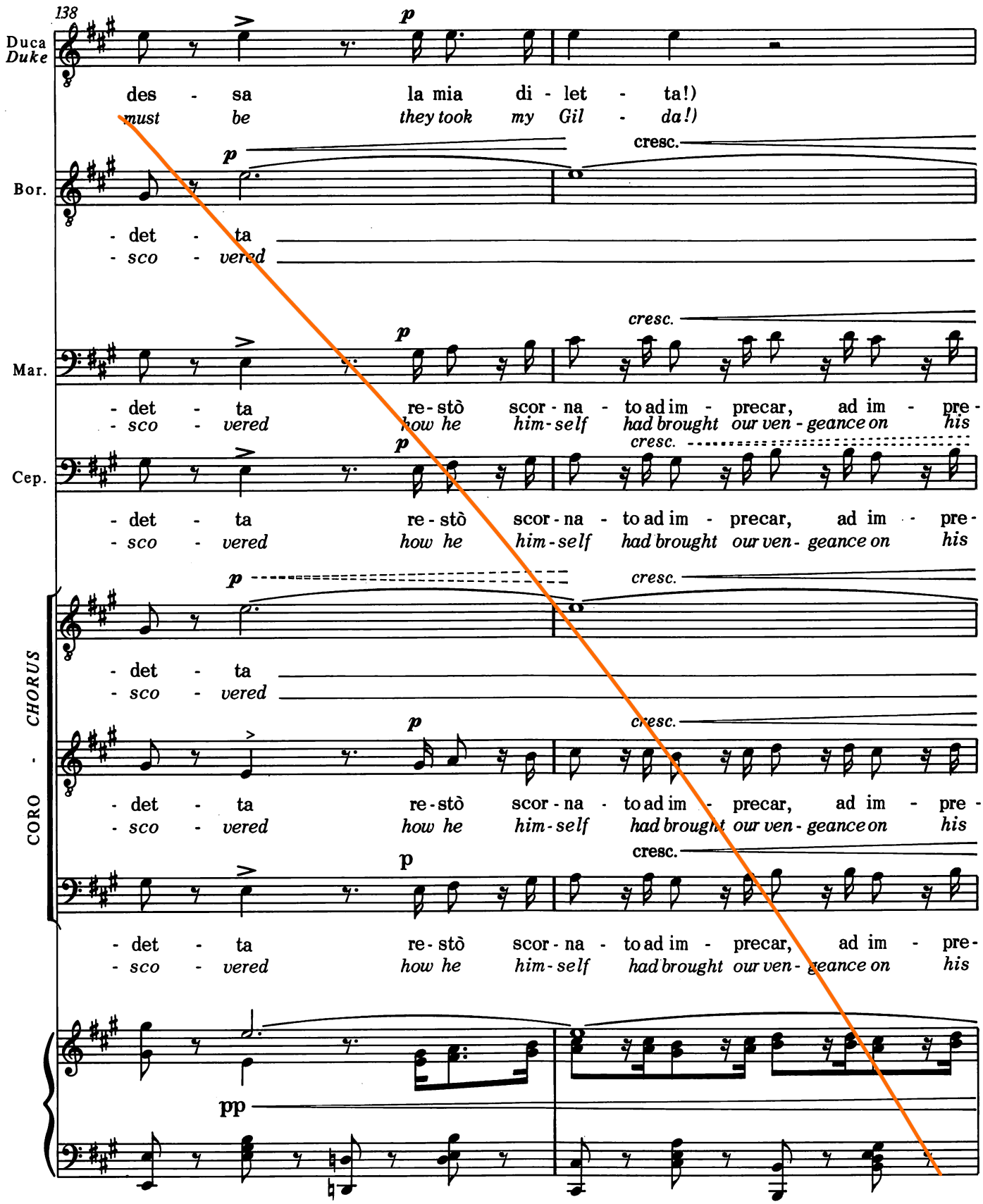

127
Bor.
quin - di all'uo - po mes - sa, benda - to, ei stes - so fer-ma te -
help us, he held the lad - der, and with a blind - fold we tied his
Mar.
quin - di all'uo - po mes - sa, benda - to, ei stes - so fer-ma te -
help us, he held the lad - der, and with a blind - fold we tied his
Cep.
quin - di 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
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

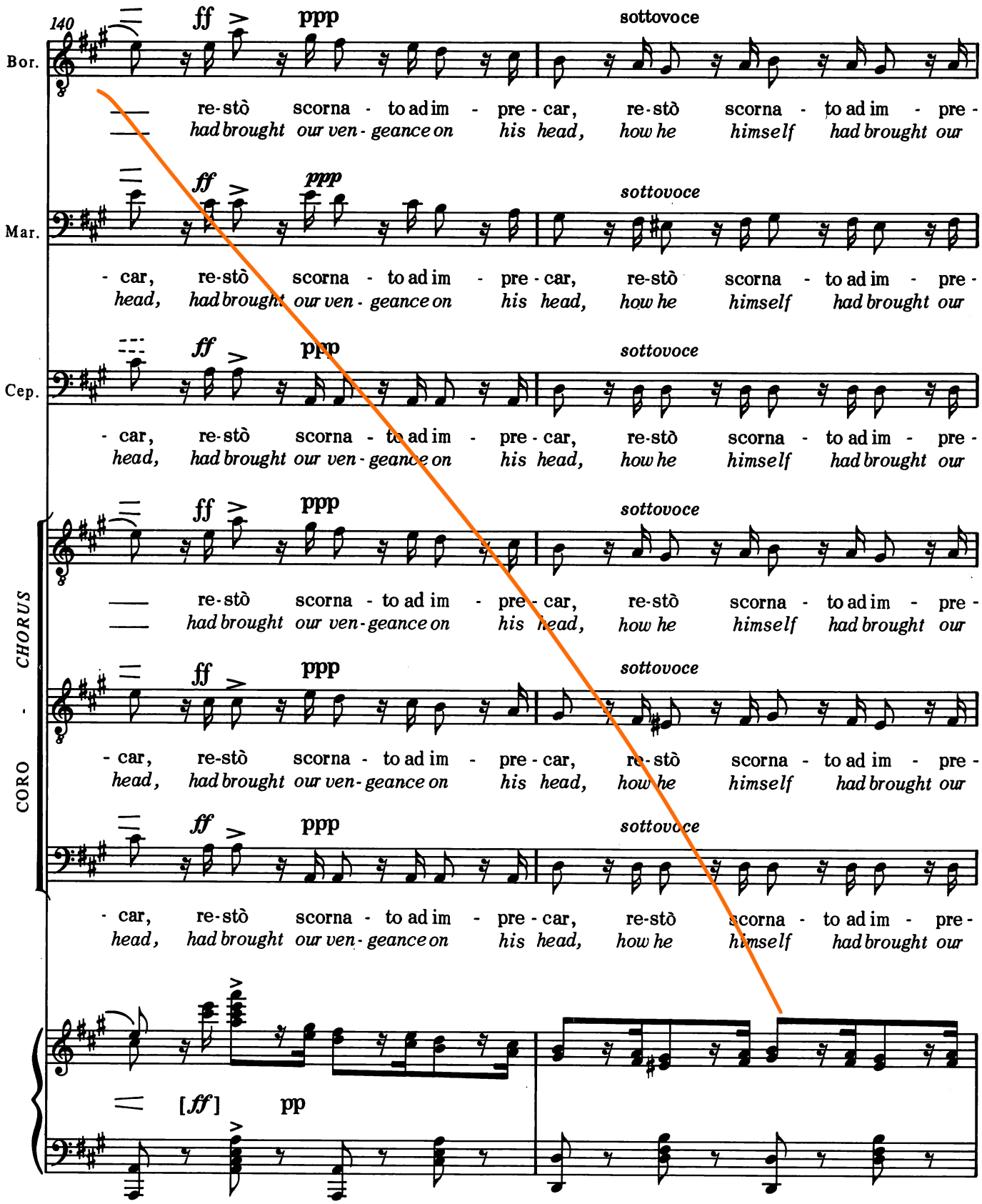

130
Bor.
- né, la sca - la quin - di ei stes - so, ei stes - so fer-ma, ferma te -
eyes, he held the lad - der, with a blind - fold we close - ly tied his
Mar.
- né, la sca - la quin - di ei stes - so, ei stes - so fer-ma, fer-ma te -
eyes, he held the lad - der, with a blind - fold we close - ly tied 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

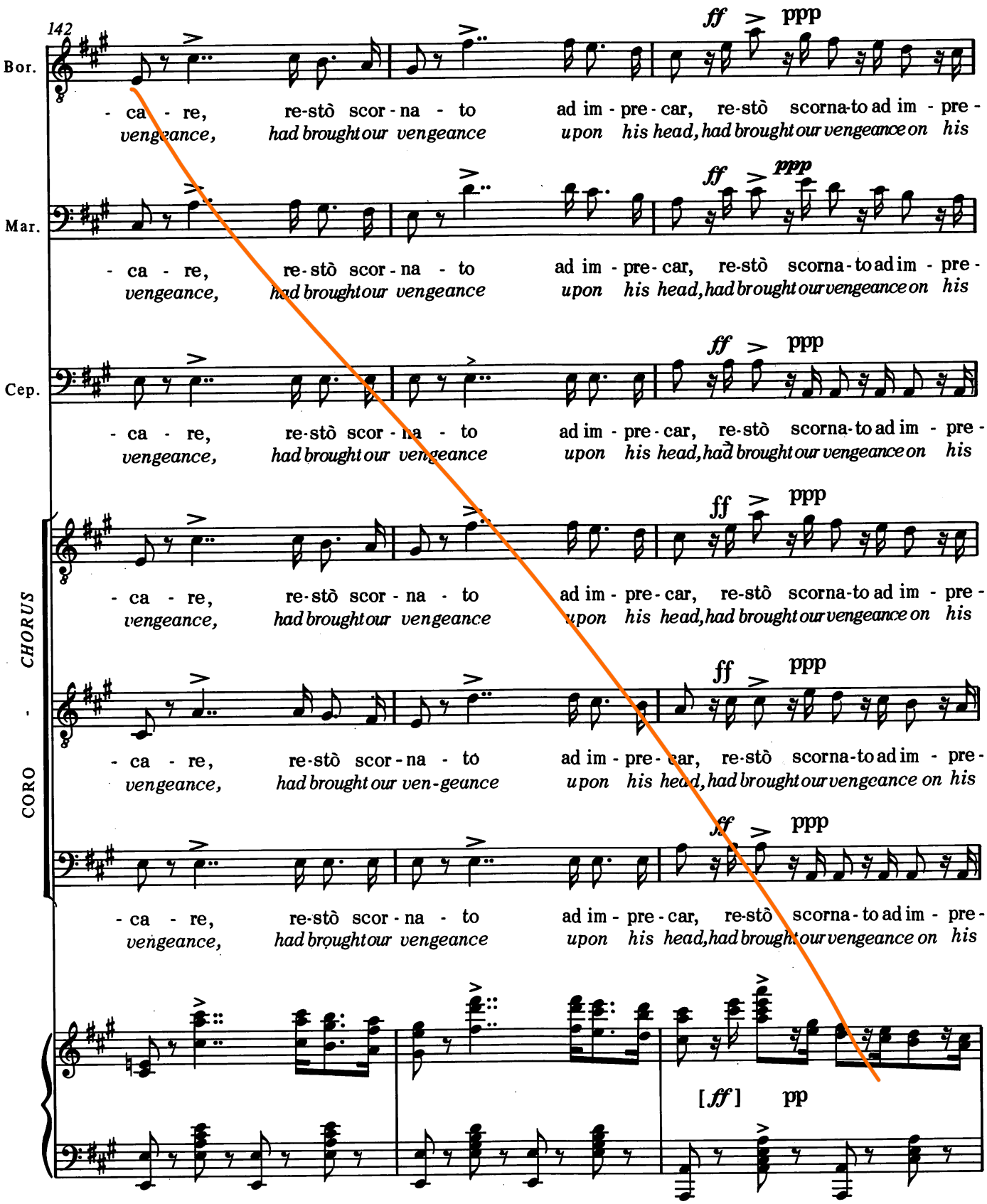

132
Bor.
- né. Salim - mo,e ra - pi - di la gio - vi - net - ta a noi riu -
eyes. We scaled the wall and then we quick - ly seized her, and with our
Mar.
- né. Salim - mo,e ra - pi - di la gio - vi - net - ta a noi riu -
eyes. We scaled the wall and then we quick - ly seized her, and with our
Cep.
- né. 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
- né. 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
- né. 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
8
pp

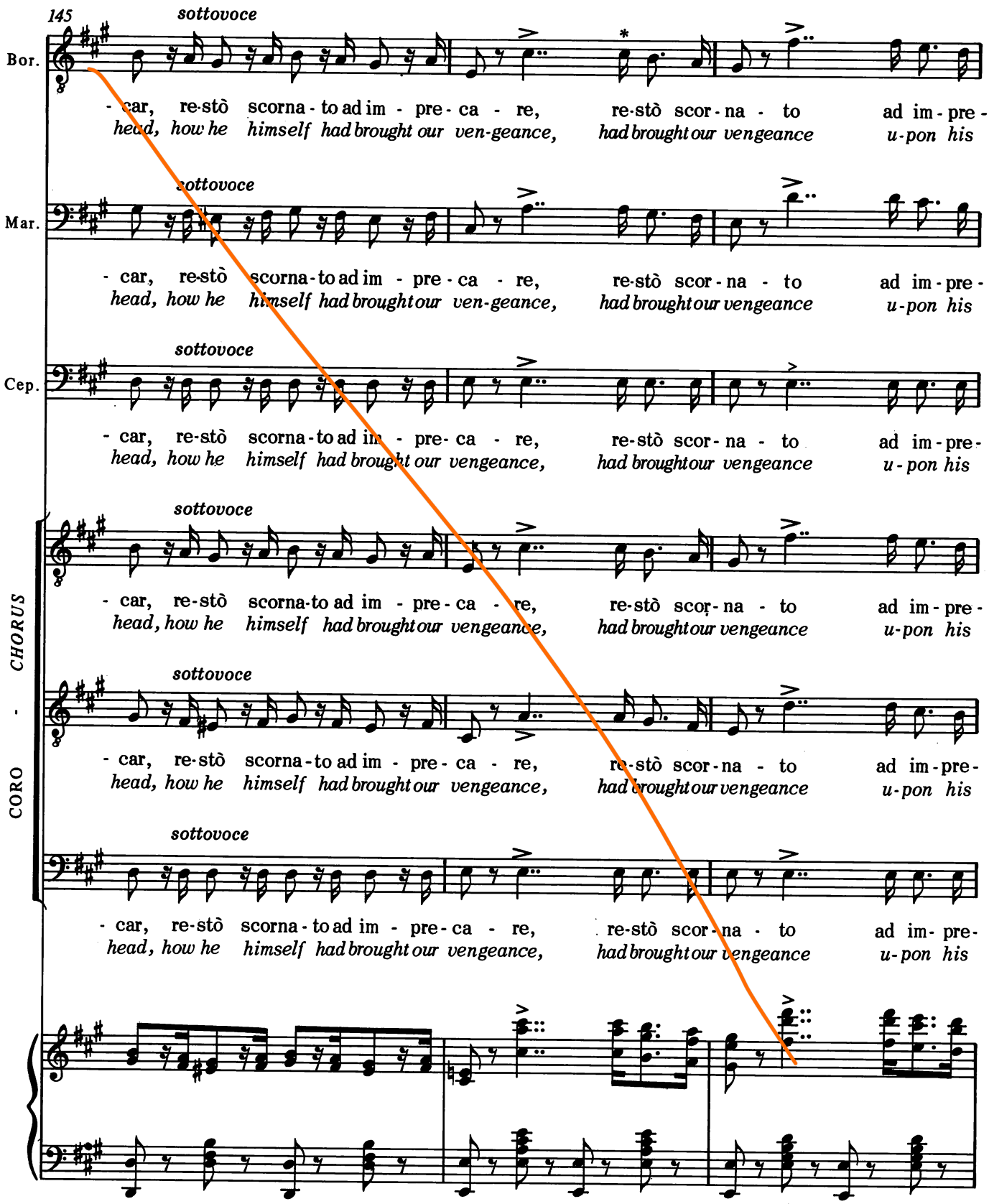


* **A:** Questo crescendo inizia nella battuta precedente.
This crescendo extends back into the preceding measure.

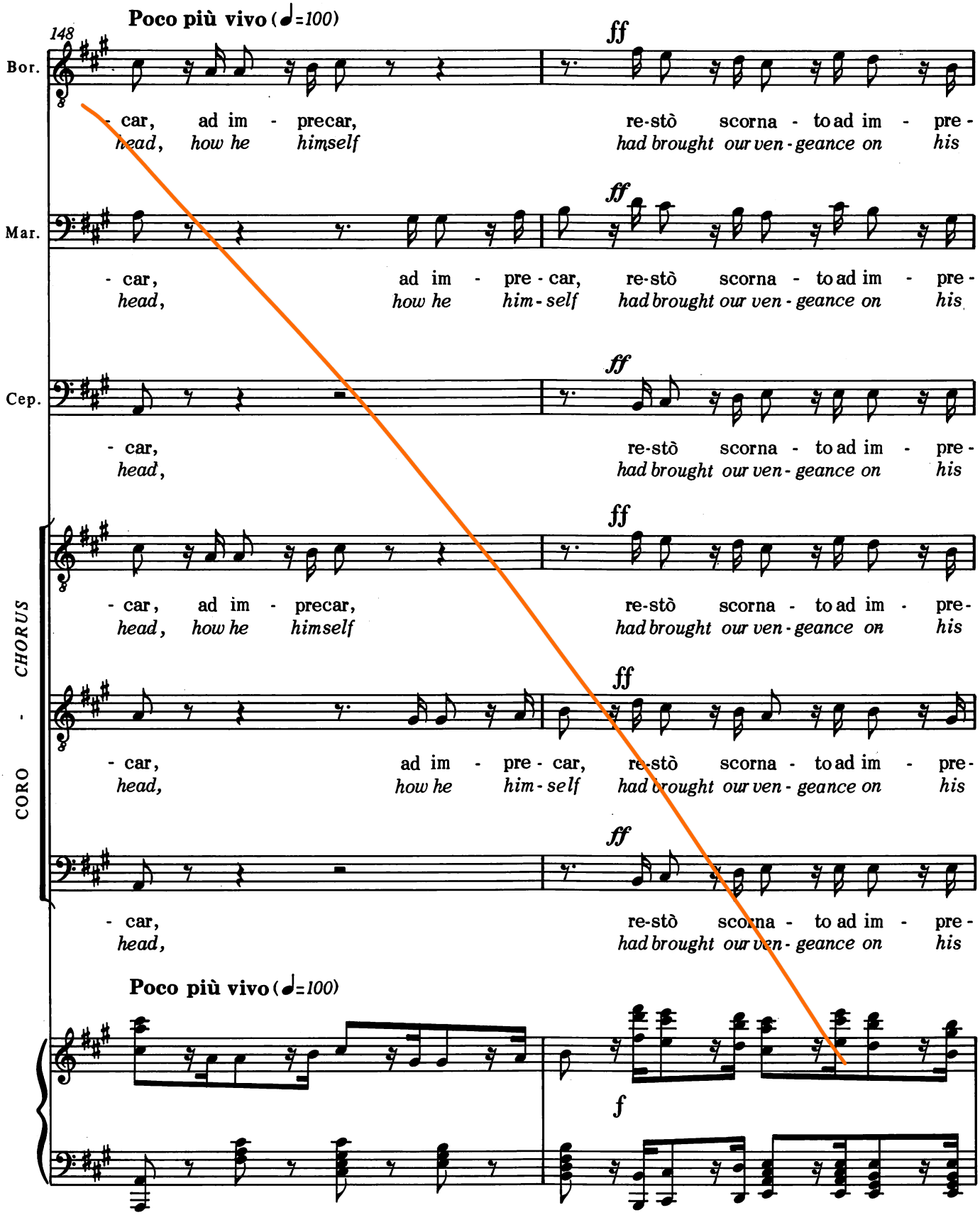

138
Duca
Duke
des - sa la mia di - let - ta!)
must be they took my Gil - da!)
Bor.
- det - ta
- sco - vered
cresc.
Mar.
- det - ta re - stò scor - na - to ad im - precar, ad im - pre -
- sco - vered how he him - self had brought our ven - geance on his
Cep.
- det - ta re - stò scor - na - to ad im - precar, ad im - pre -
- sco - vered how he him - self had brought our ven - geance on his
CORO - CHORUS
- det - ta
- sco - vered
- det - ta re - stò scor - na - to ad im - precar, ad im - pre -
- sco - vered how he him - self had brought our ven - geance on his
- det - ta re - stò scor - na - to ad im - precar, ad im - pre -
- sco - vered how he him - self had brought our ven - geance on his
pp

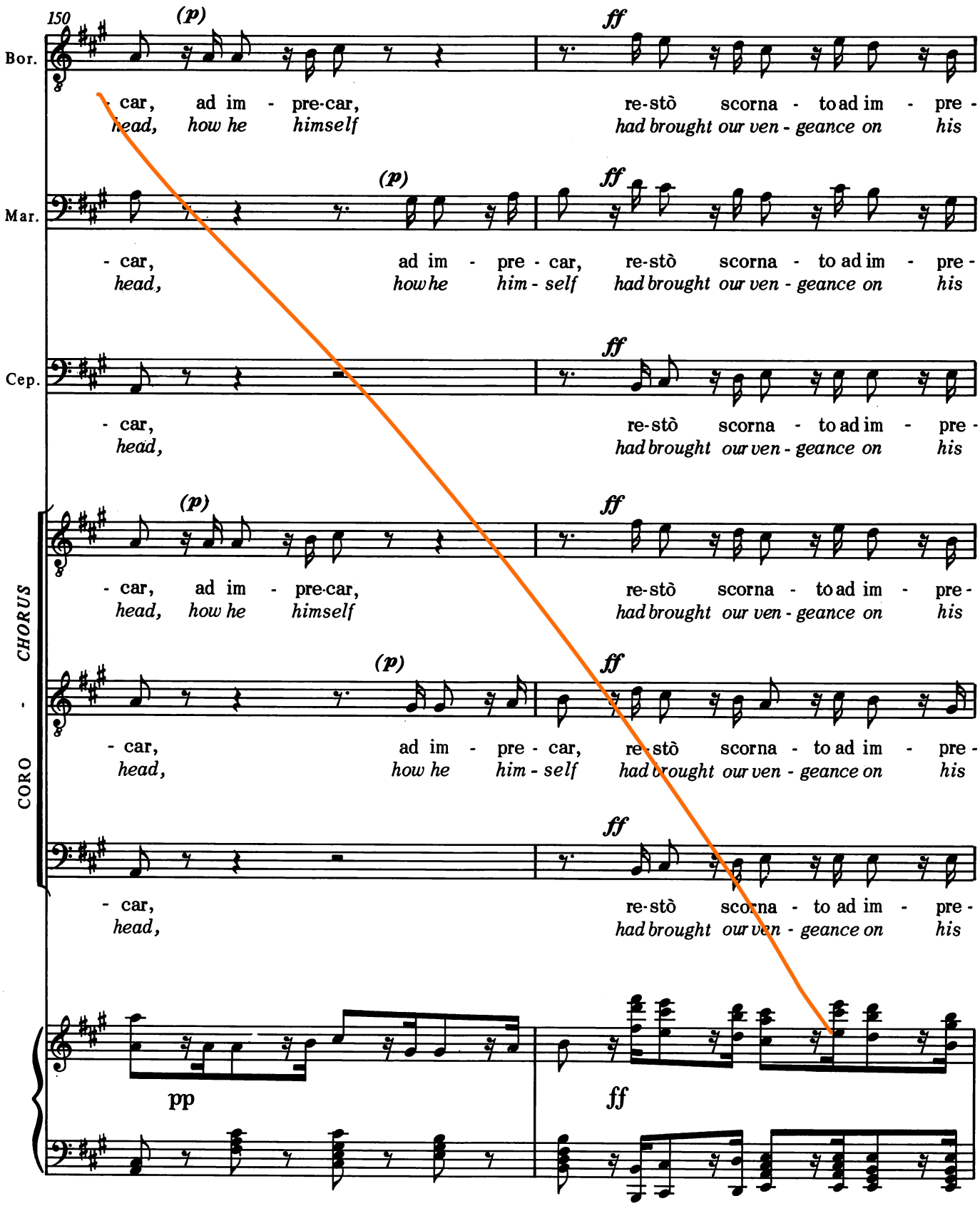

140
Bor.
Mar.
Cep.
CHORUS
CORO
ff
ppp
sottovoce
re-stò scorna - to ad im - pre - car,
had brought our ven - geance on his head,
how he himself had brought our
- car, re-stò scorna - to ad im - pre -
head, had brought our ven - geance on his head,
[ff]
pp

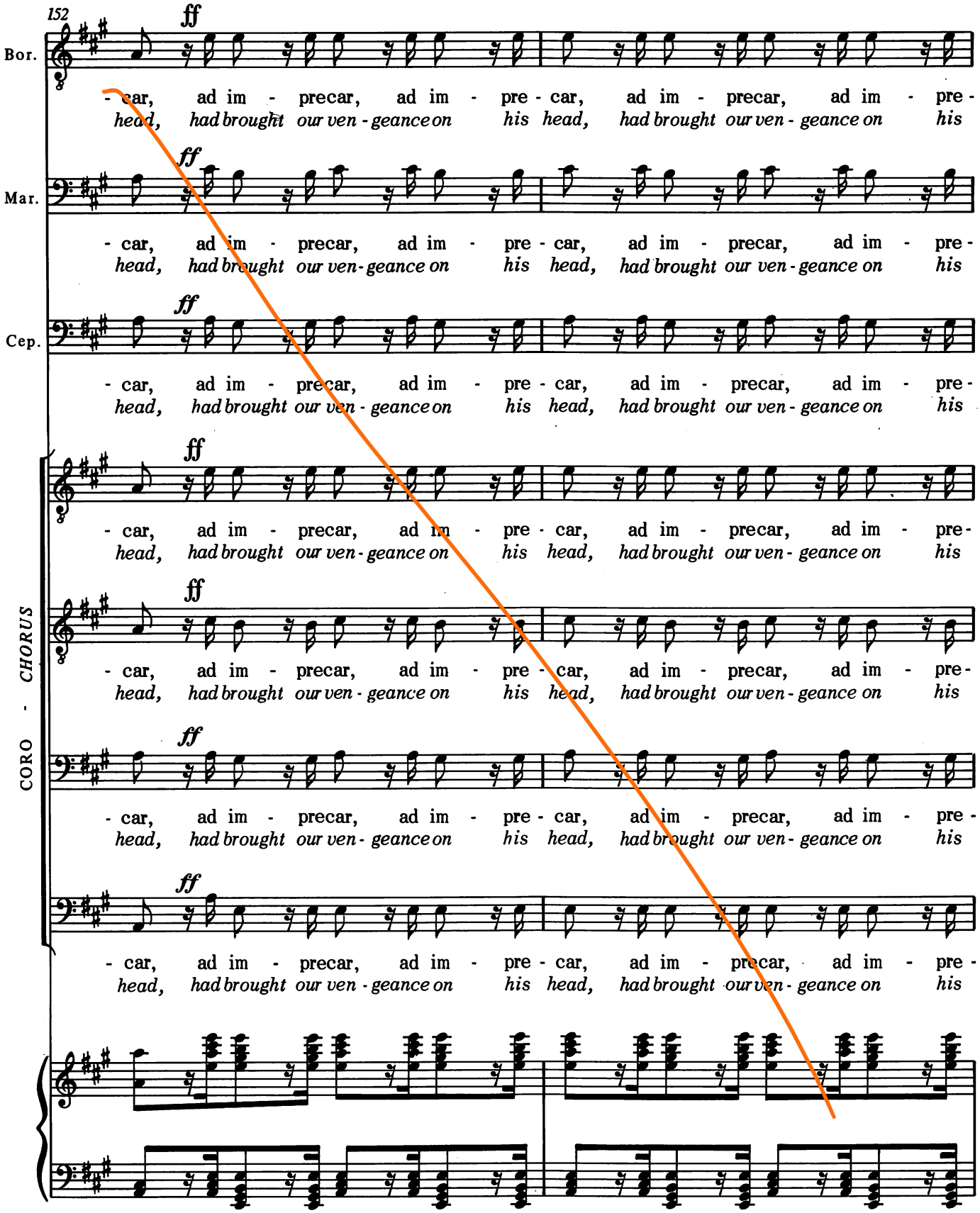

142
Bor.
Mar.
Cep.
CHORUS
-
CORO
ff
ppp
- ca - re, re-stò scor - na - to ad im - pre - car, re-stò scorna-to ad im - pre -
vengeance, had brought our vengeance upon his head, had brought our vengeance on his
[ff] pp
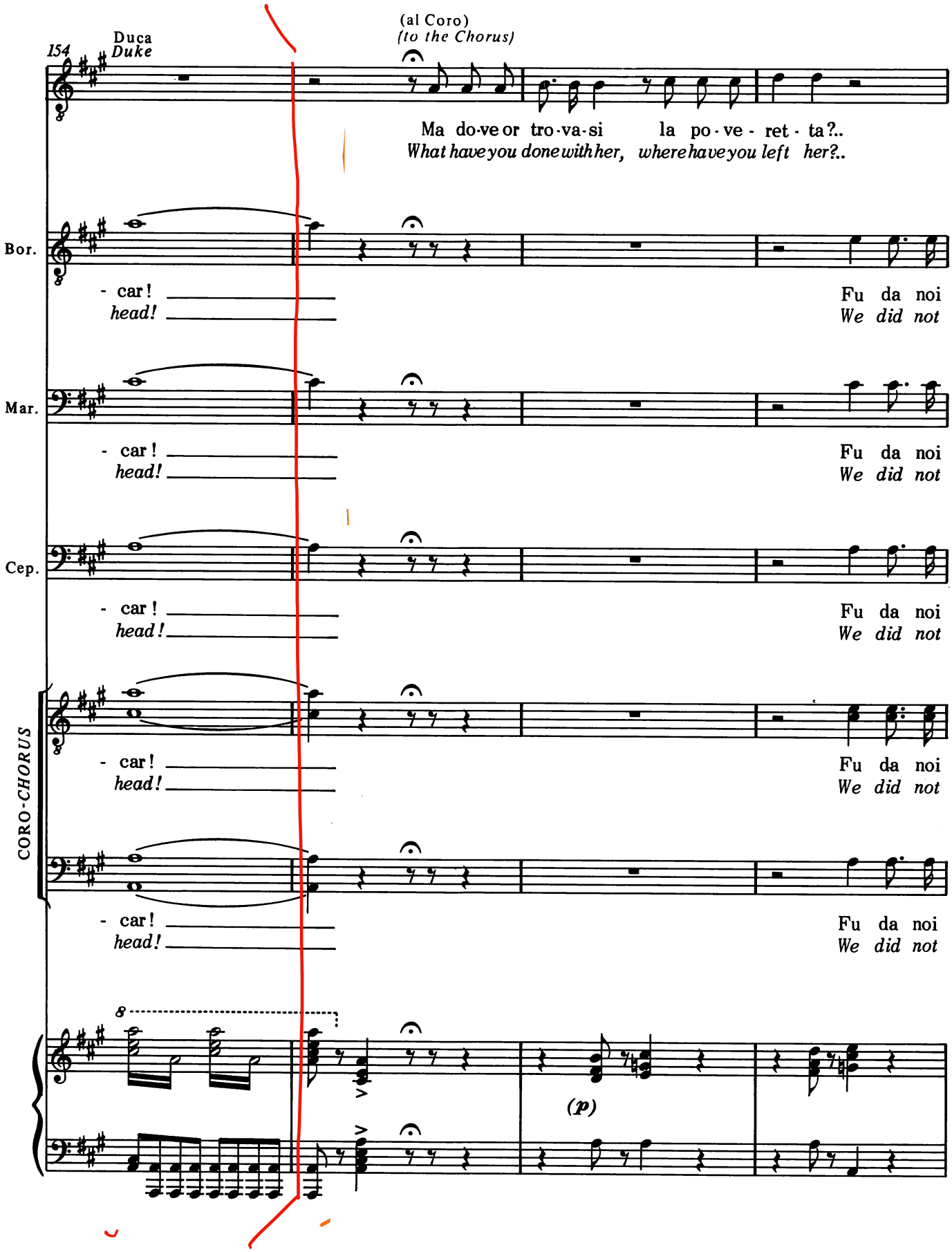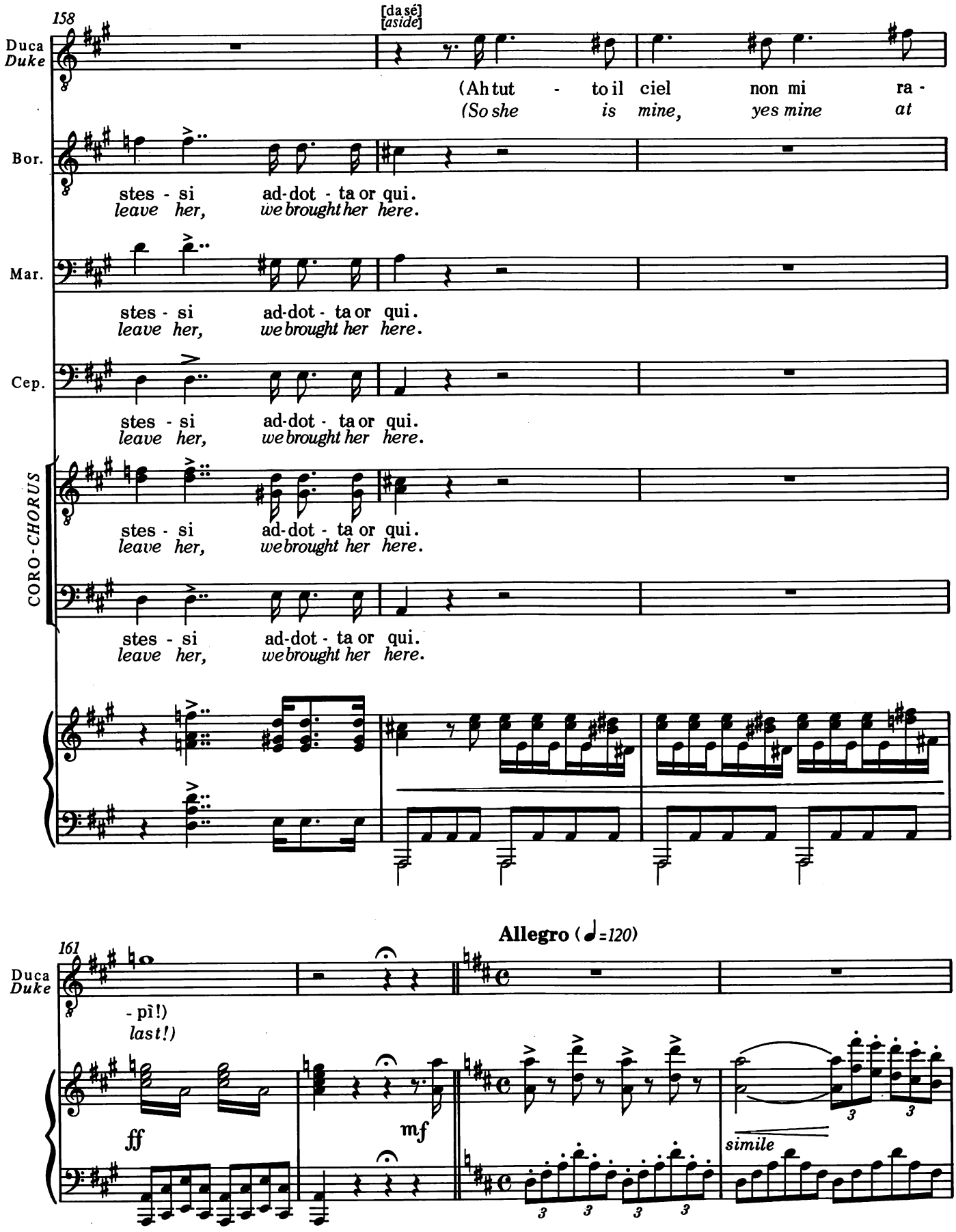


* A: « ad imprecare »
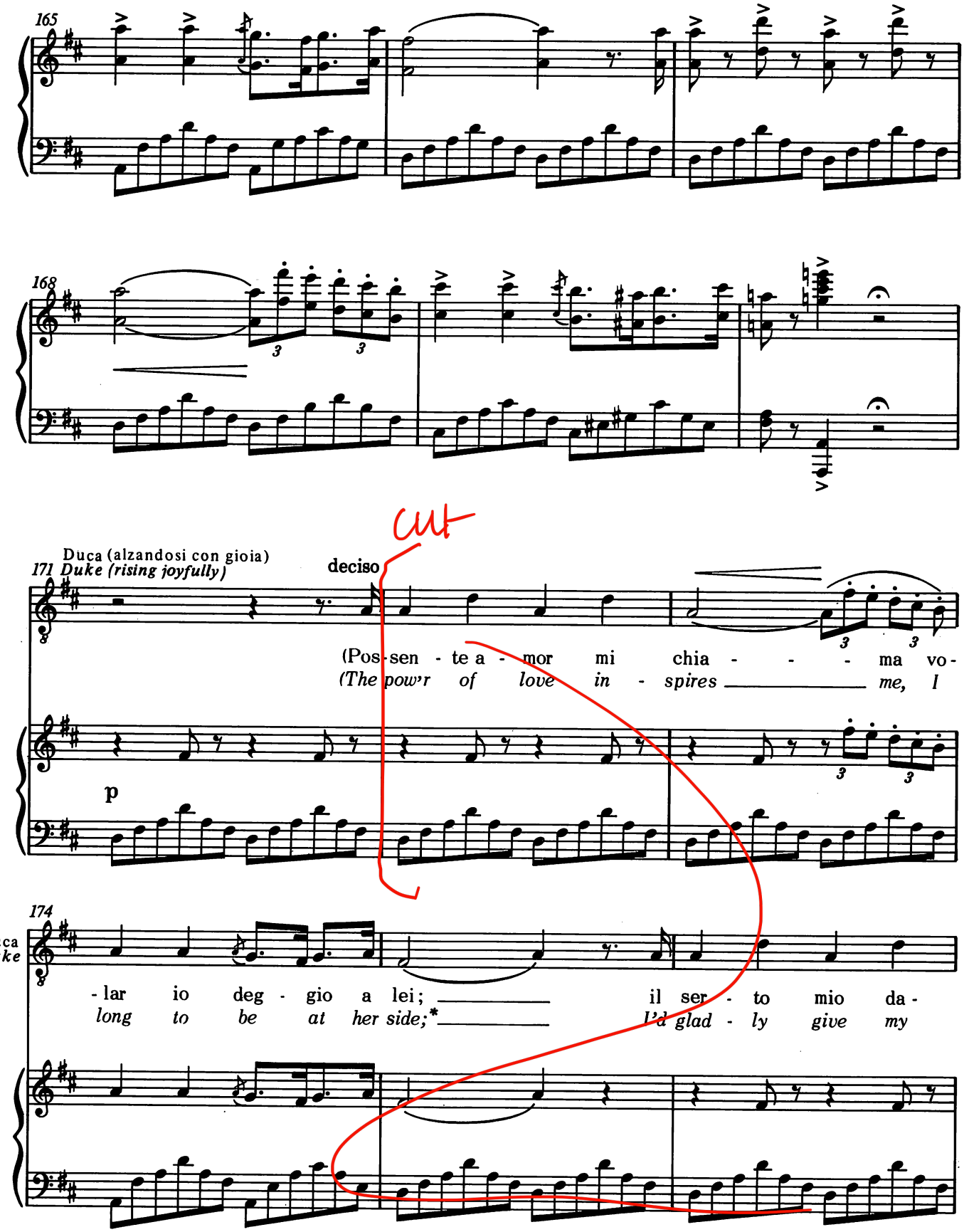

Poco più vivo (♩=100)
148
Bor.
- car, ad im - precar, re-stò scorna - to ad im - pre-
head, how he himself had brought our ven - geance on his
ff
Mar.
- car, ad im - pre - car, re-stò scorna - to ad im - pre-
head, how he him - self had brought our ven - geance on his
Cep.
- car, re-stò scorna - to ad im - pre-
head, had brought our ven - geance on his
CHORUS
CORO
Poco più vivo (♩=100)
f


150
(p)
ff
Bor.
- car, ad im - pre-car,
head, how he himself
re-stò scorna - to ad im - pre -
had brought our ven - geance on his
Mar.
- car, ad im - pre - car,
head, how he him - self
re-stò scorna - to ad im - pre -
had brought our ven - geance on his
Cep.
- car,
head,
re-stò scorna - to ad im - pre -
had brought our ven - geance on his
CORO - CHORUS
pp
ff
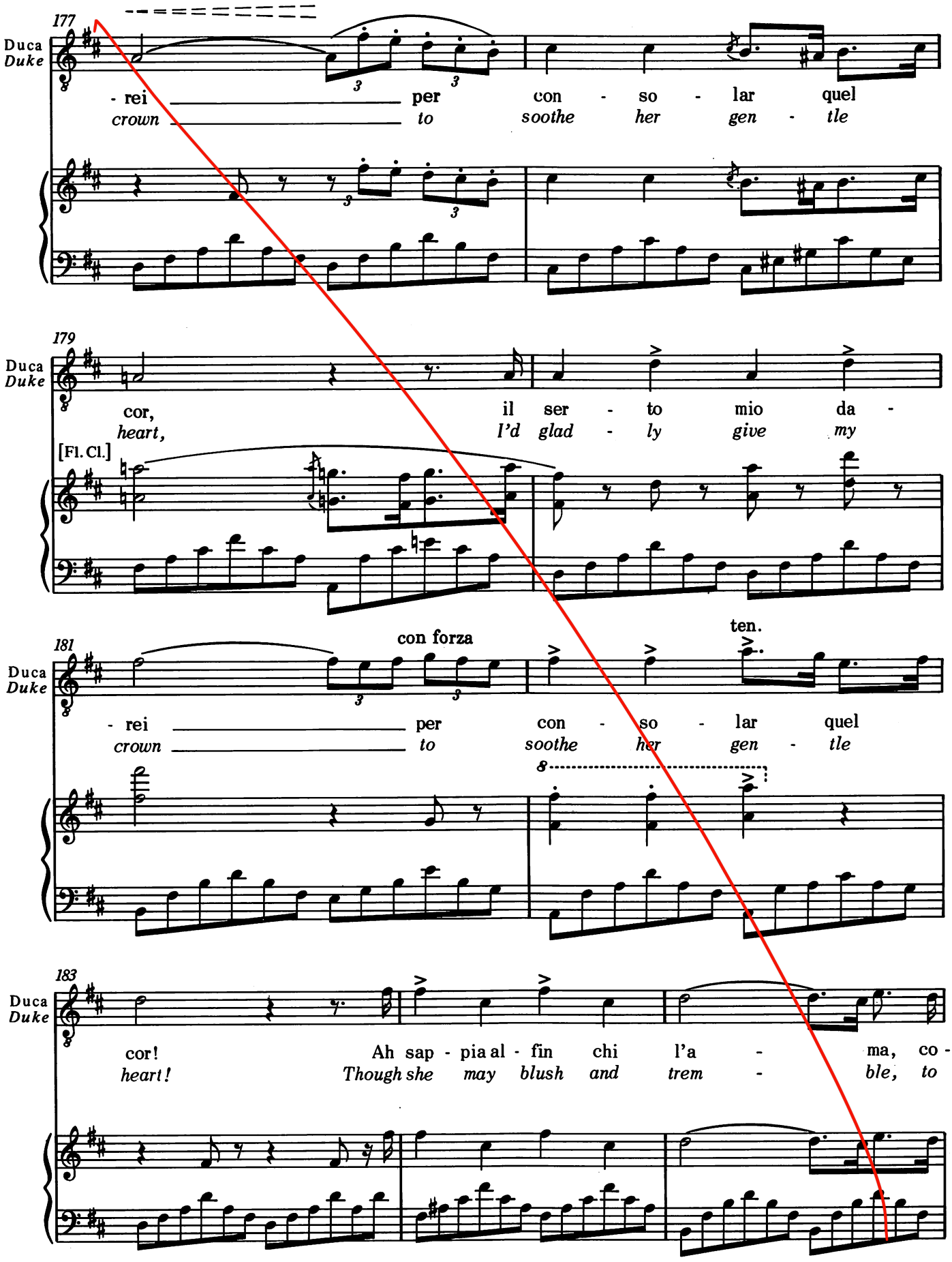

152
ff
Bor.
- car, ad im - precar, ad im - pre - car, ad im - precar, ad im - pre -
head, had brought our ven - geance on his head, had brought our ven - geance on his
Mar.
- car, ad im - precar, ad im - pre - car, ad im - precar, ad im - pre -
head, had brought our ven - geance on his head, had brought our ven - geance on his
Cep.
- car, ad im - precar, ad im - pre - car, ad im - precar, ad im - pre -
head, had brought our ven - geance on his head, had brought our ven - geance on his
CORO - CHORUS
- car, ad im - precar, ad im - pre - car, ad im - precar, ad im - pre -
head, had brought our ven - geance on his head, had brought our ven - geance on his
- car, ad im - precar, ad im - pre - car, ad im - precar, ad im - pre -
head, had brought our ven - geance on his head, had brought our ven - geance on his
- car, ad im - precar, ad im - pre - car, ad im - precar, ad im - pre -
head, had brought our ven - geance on his head, had brought our ven - geance on his
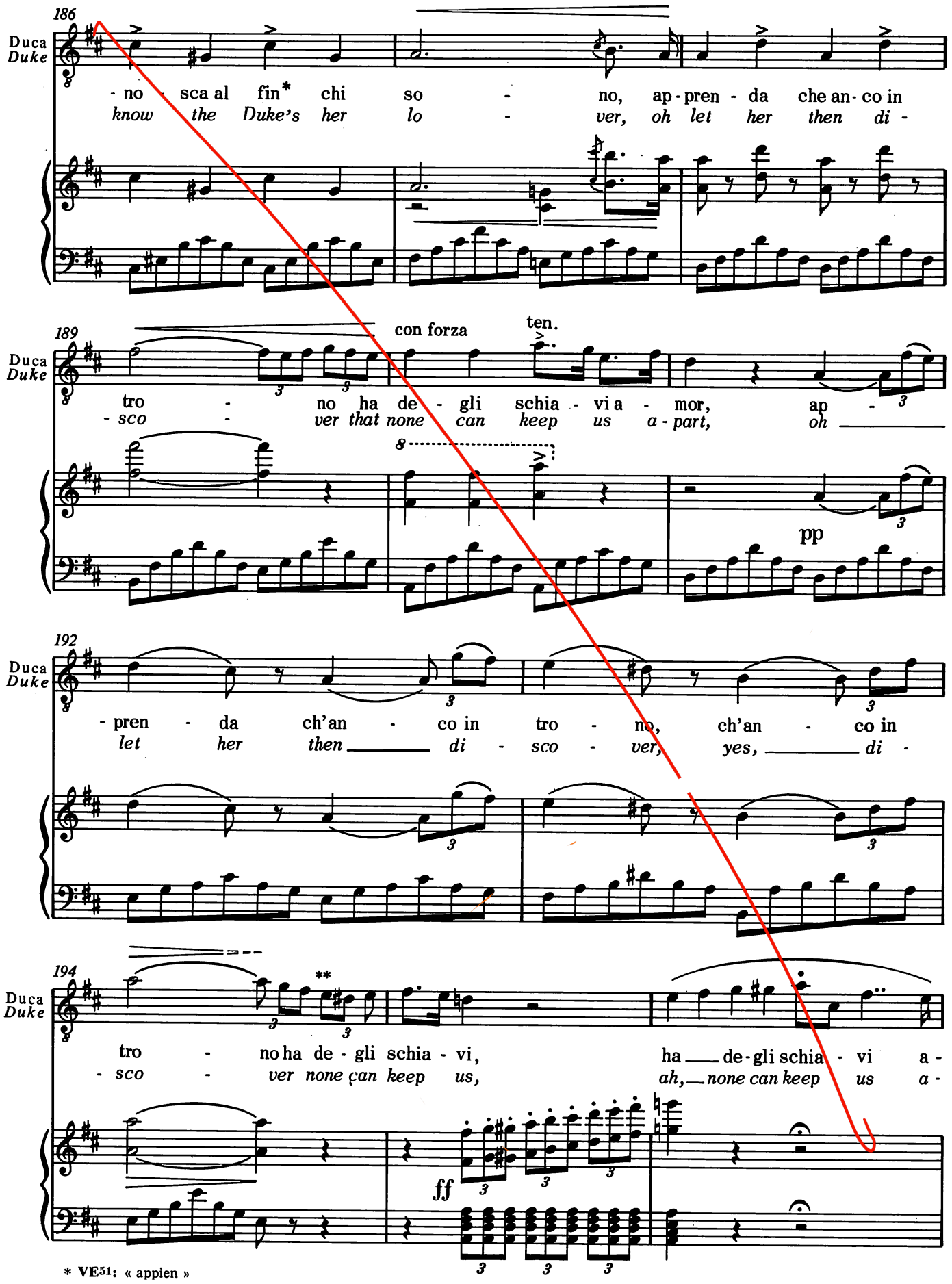

154
Duca
Duke
(al Coro)
(to the Chorus)
Ma do-ve or tro-va-si la po-ve-ret-ta?..
What have you done with her, where have you left her?..
Bor.
- car!
head!
Fu da noi
We did not
Mar.
- car!
head!
Fu da noi
We did not
Cep.
- car!
head!
Fu da noi
We did not
CORO-CHORUS
- car!
head!
Fu da noi
We did not
- car!
head!
Fu da noi
We did not
8
(p)

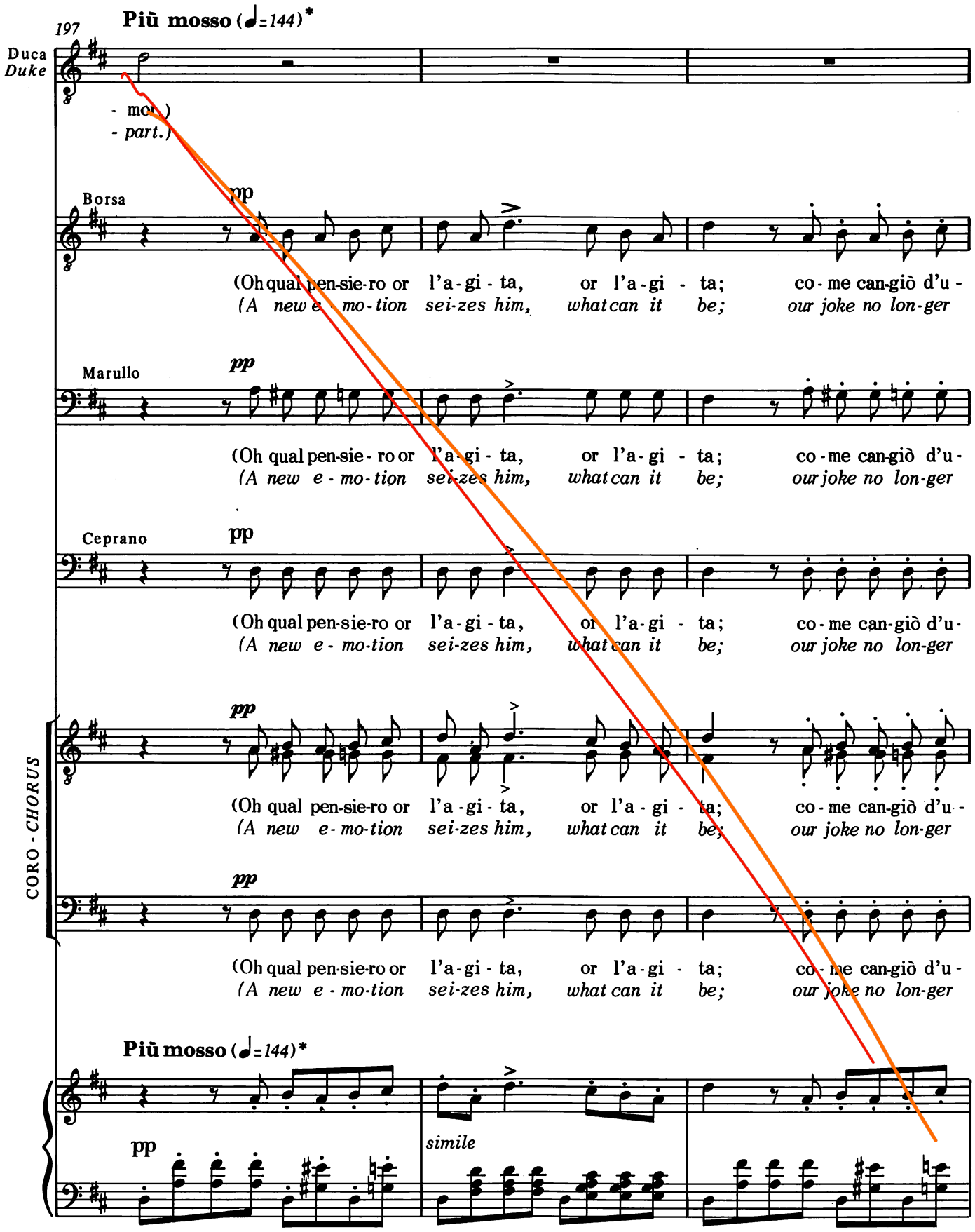

158
[da sé]
[aside]
Duca
Duke
(Ah tut - to il ciel non mi ra -
(So she is mine, yes mine at
Bor.
stes - si ad-dot - ta or qui.
leave her, we brought her here.
Mar.
stes - si ad-dot - ta or qui.
leave her, we brought her here.
Cep.
stes - si ad-dot - ta or qui.
leave her, we brought her here.
CORO-CHORUS
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.
Allegro (♩=120)
161
Duca
Duke
- pì!)
last!)
ff
mf
simile
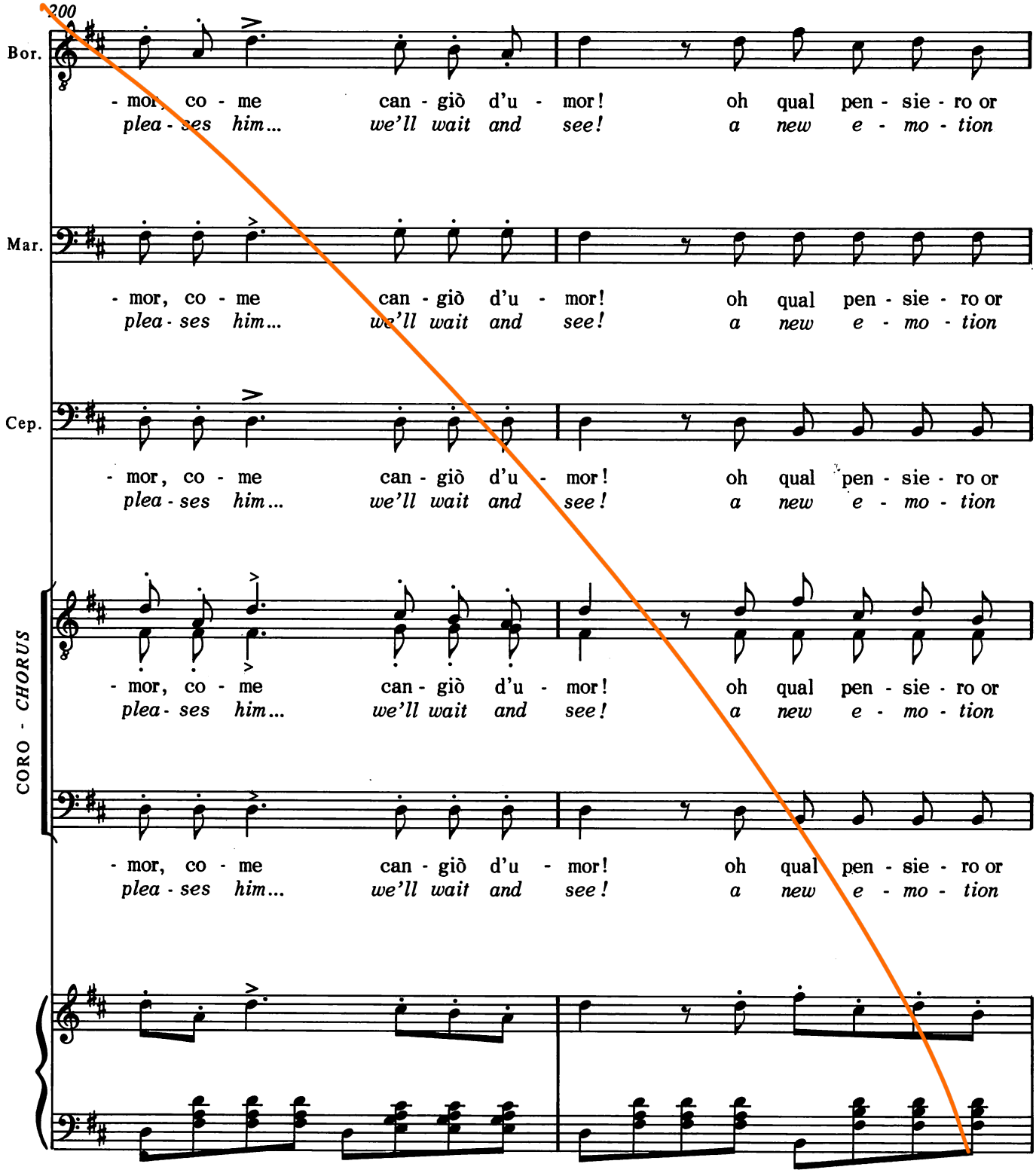


* *See Translator's Note.*
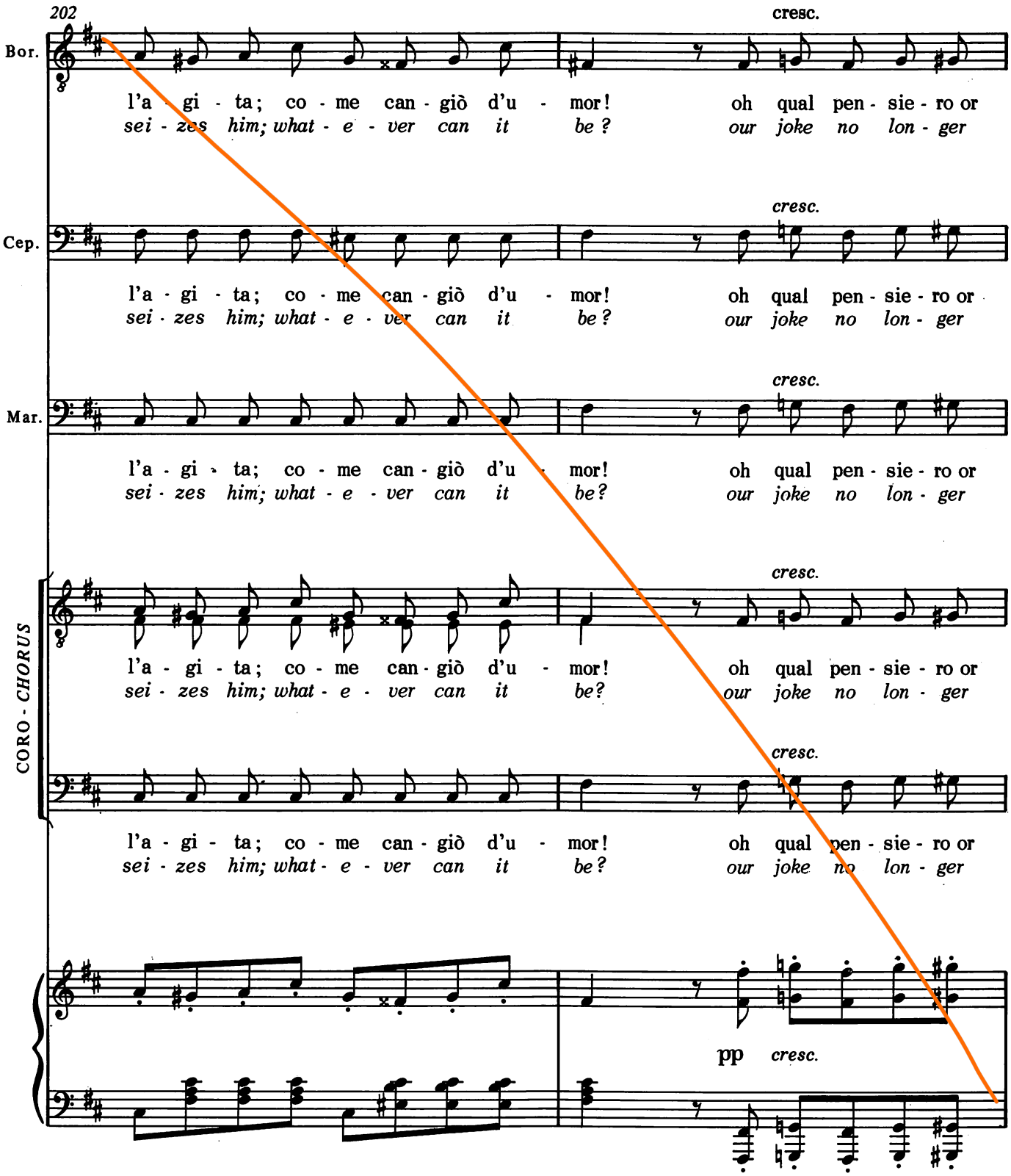

177
Duca
Duke
- rei per con - so - lar quel
crown to soothe her gen - tle
179
Duca
Duke
cor, il ser - to mio da -
heart, I'd glad - ly give my
[Fl. Cl.]
con forza
ten.
181
Duca
Duke
- rei per con - so - lar quel
crown to soothe her gen - tle
8
183
Duca
Duke
cor! Ah sap - pia al - fin chi l'a - ma, co -
heart! Though she may blush and trem - ble, to

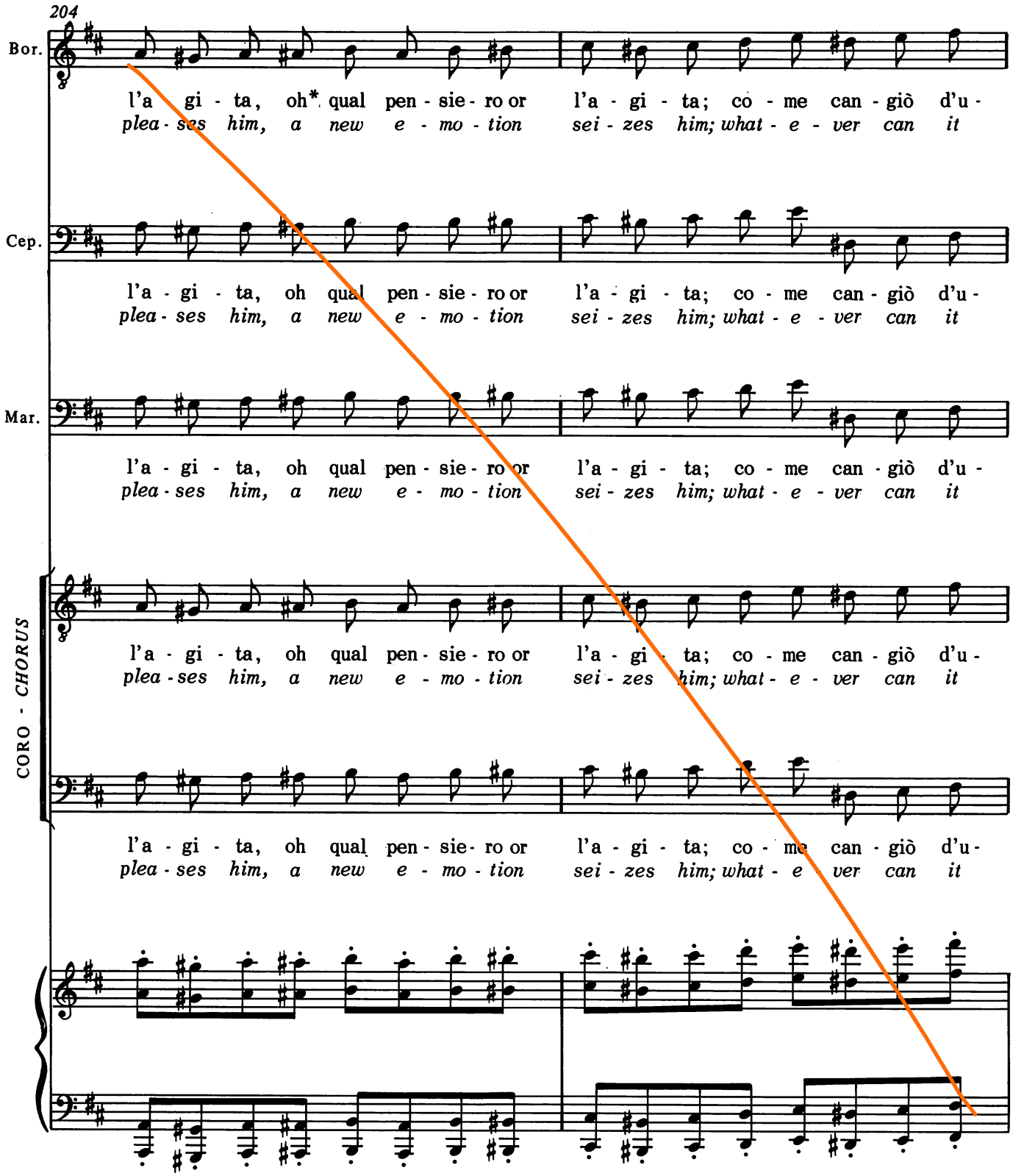

186
Duca
Duke
- no - sca al fin* chi so - no, ap - pren - da che an - co in
know the Duke's her lo - ver, oh let her then di -
189
Duca
Duke
con forza
ten.
tro - no ha de - gli schia - vi a - mor, ap - 3
- sco - ver that none can keep us a - part, oh
8
pp
192
Duca
Duke
- pren - da ch'an - co in tro - no, ch'an - co in
let her then di - sco - ver, yes, di -
194
Duca
Duke
**
tro - no ha de - gli schia - vi, ha de - gli schia - vi a -
- sco - ver none can keep us, ah, none can keep us a -
ff
* 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

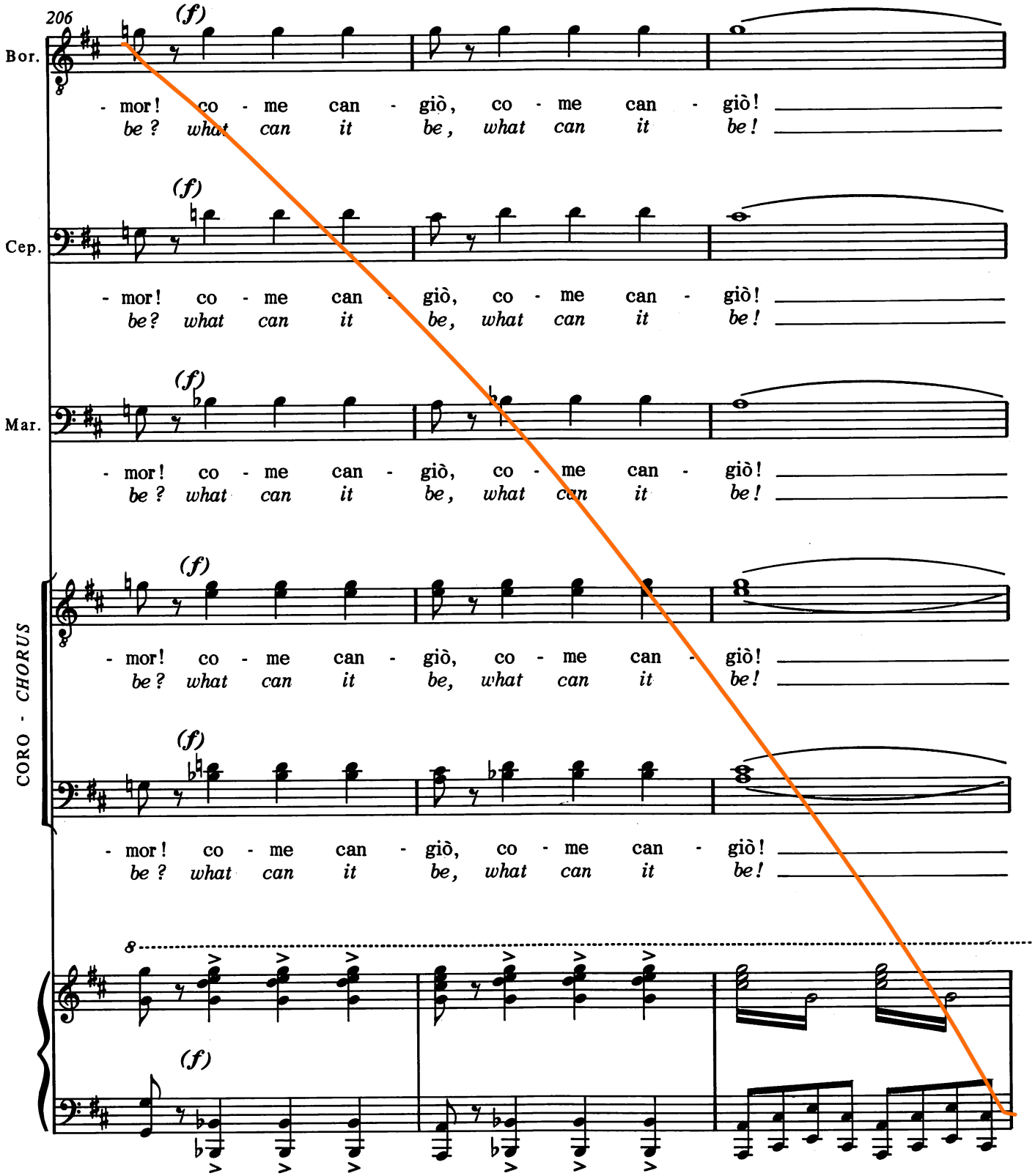
* pvRIne: ♩ = 132

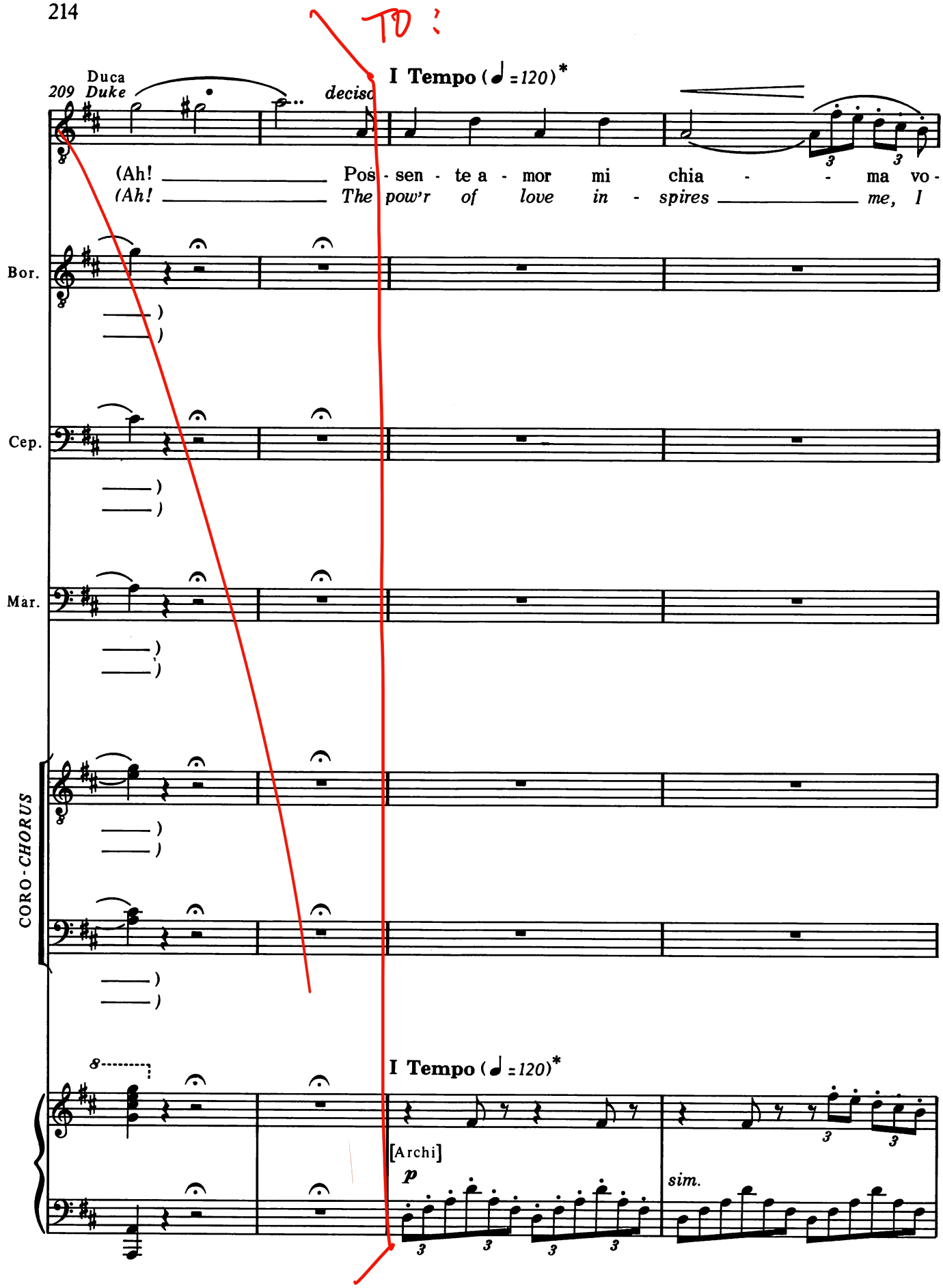

200
Bor.
- mor, co - me can - giò d'u - mor! oh qual pen - sie - ro or
plea - ses him... we'll wait and see! a new e - mo - tion
Mar.
- mor, co - me can - giò d'u - mor! oh qual pen - sie - ro or
plea - ses him... we'll wait and see! a new e - mo - tion
Cep.
- mor, co - me can - giò d'u - mor! oh qual 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
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.
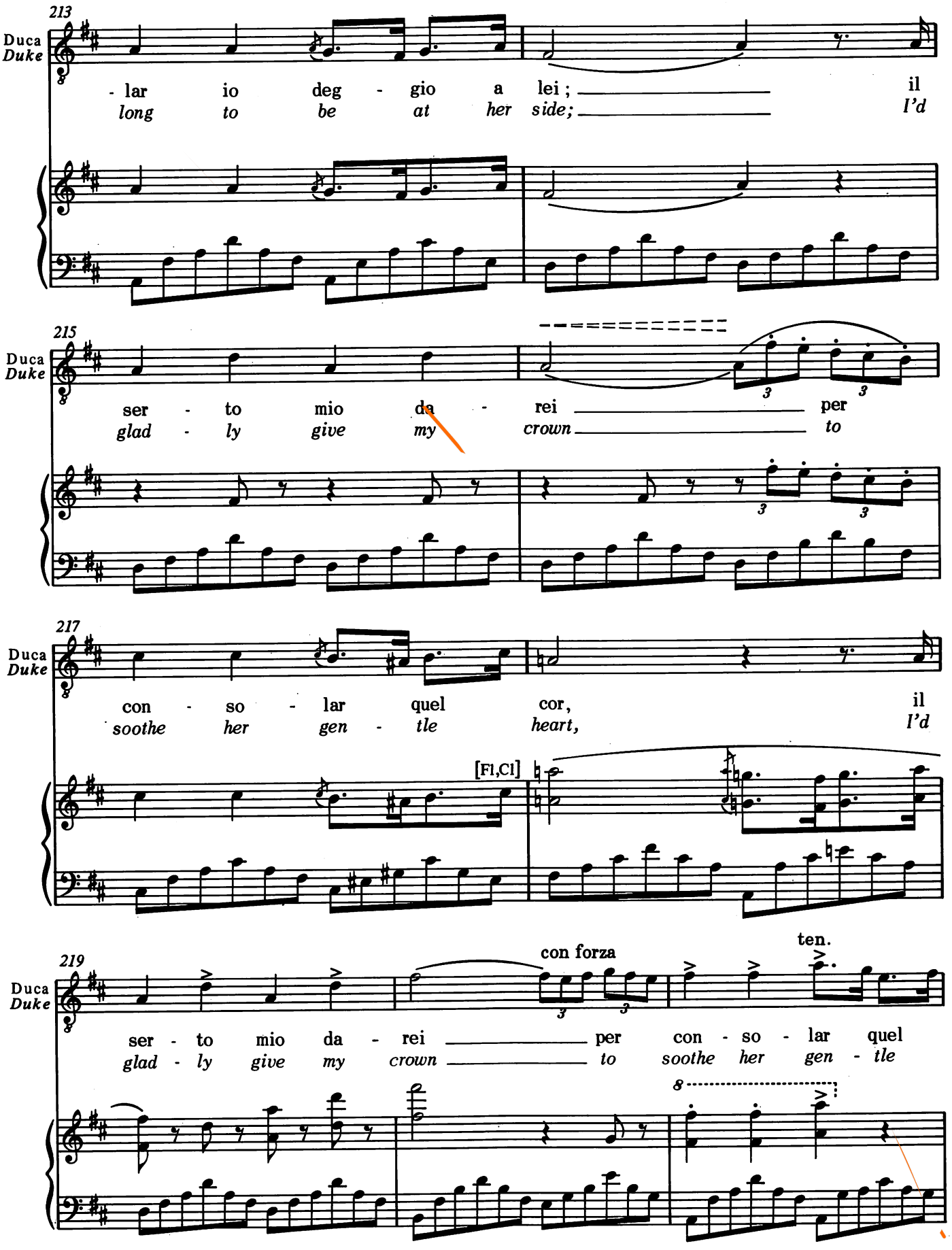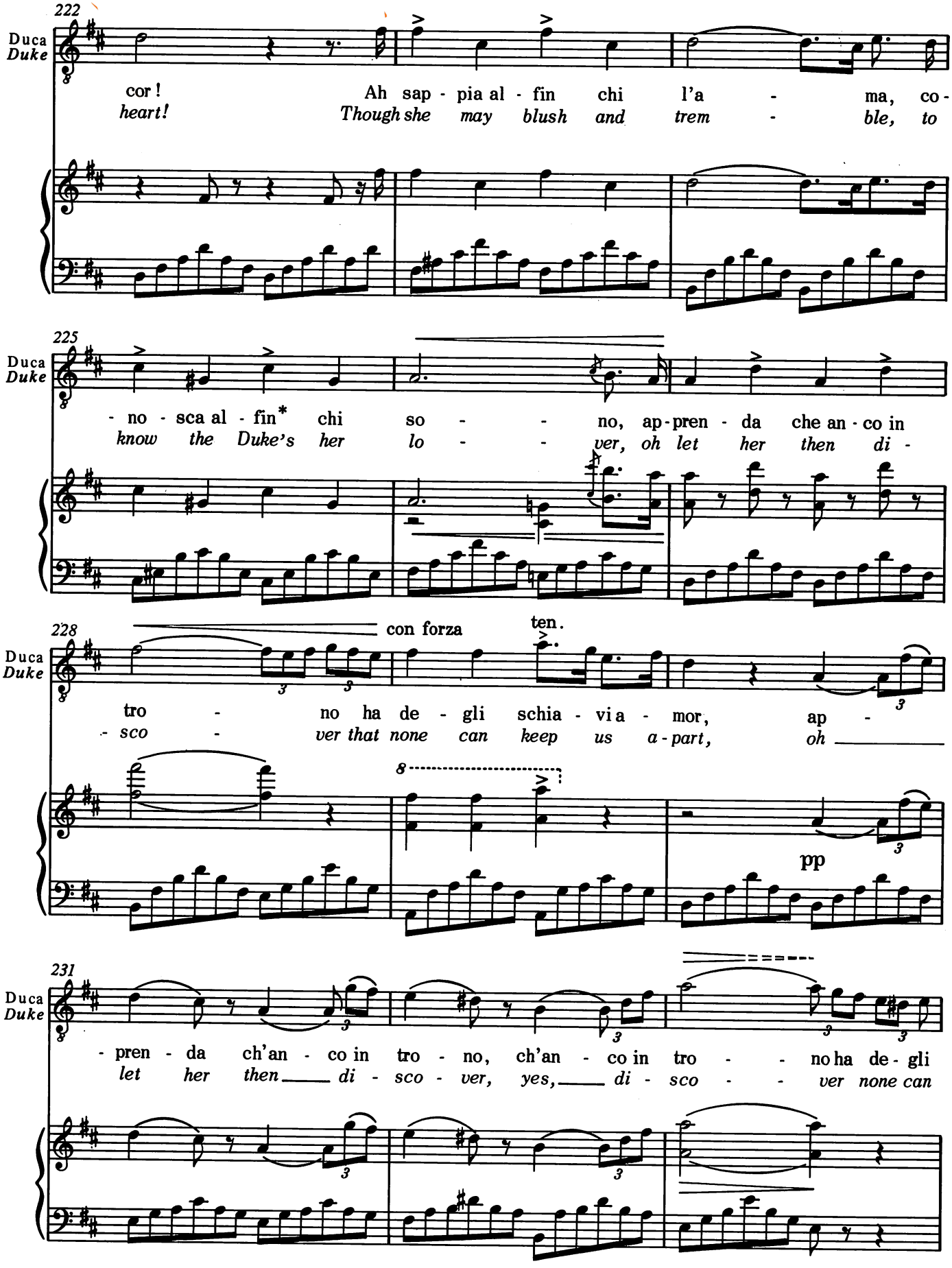


* **A:** « quale »; vedi Note.
see Notes.


206
(f)
Bor.
- mor! co - me can - giò, co - me can - giò!
be? what can it be, what can it be!
(f)
Cep.
- mor! co - me can - giò, co - me can - giò!
be? what can it be, what can it be!
(f)
Mar.
- mor! co - me can - giò, co - me can - giò!
be? what can it be, what can it be!
(f)
CORO - CHORUS
- mor! co - me can - giò, co - me can - giò!
be? what can it be, what can it be!
(f)
- mor! co - me can - giò, co - me can - giò!
be? what can it be, what can it be!
8
(f)
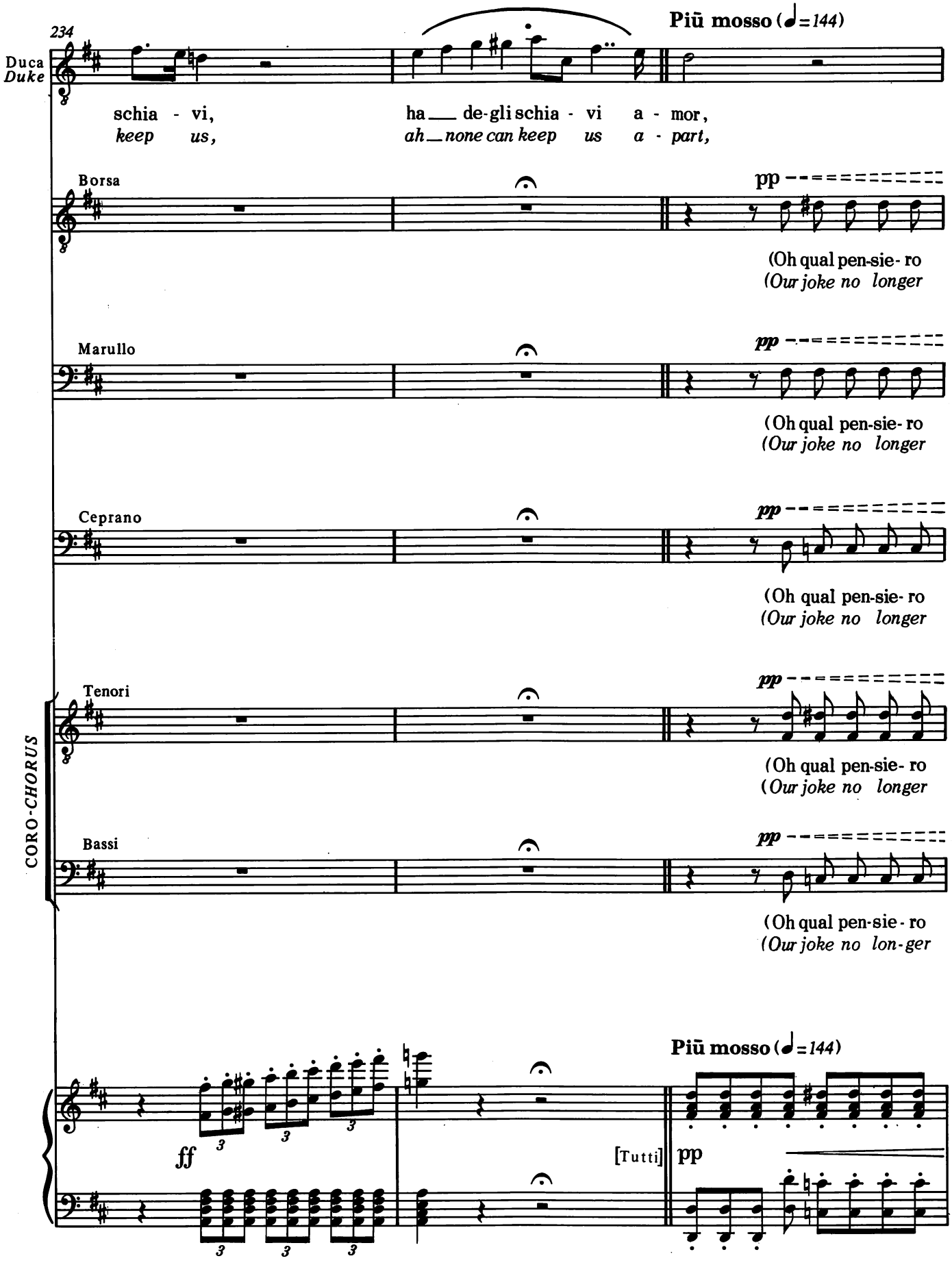

Duca
209 Duke
I Tempo (♩ = 120)*
(Ah! Pos - sen - te a - mor mi chia - - ma vo -
(Ah! The pow'r of love in - spires me, I
Bor.
Cep.
Mar.
CORO - CHORUS
I Tempo (♩ = 120)*
[Archi]
p
sim.
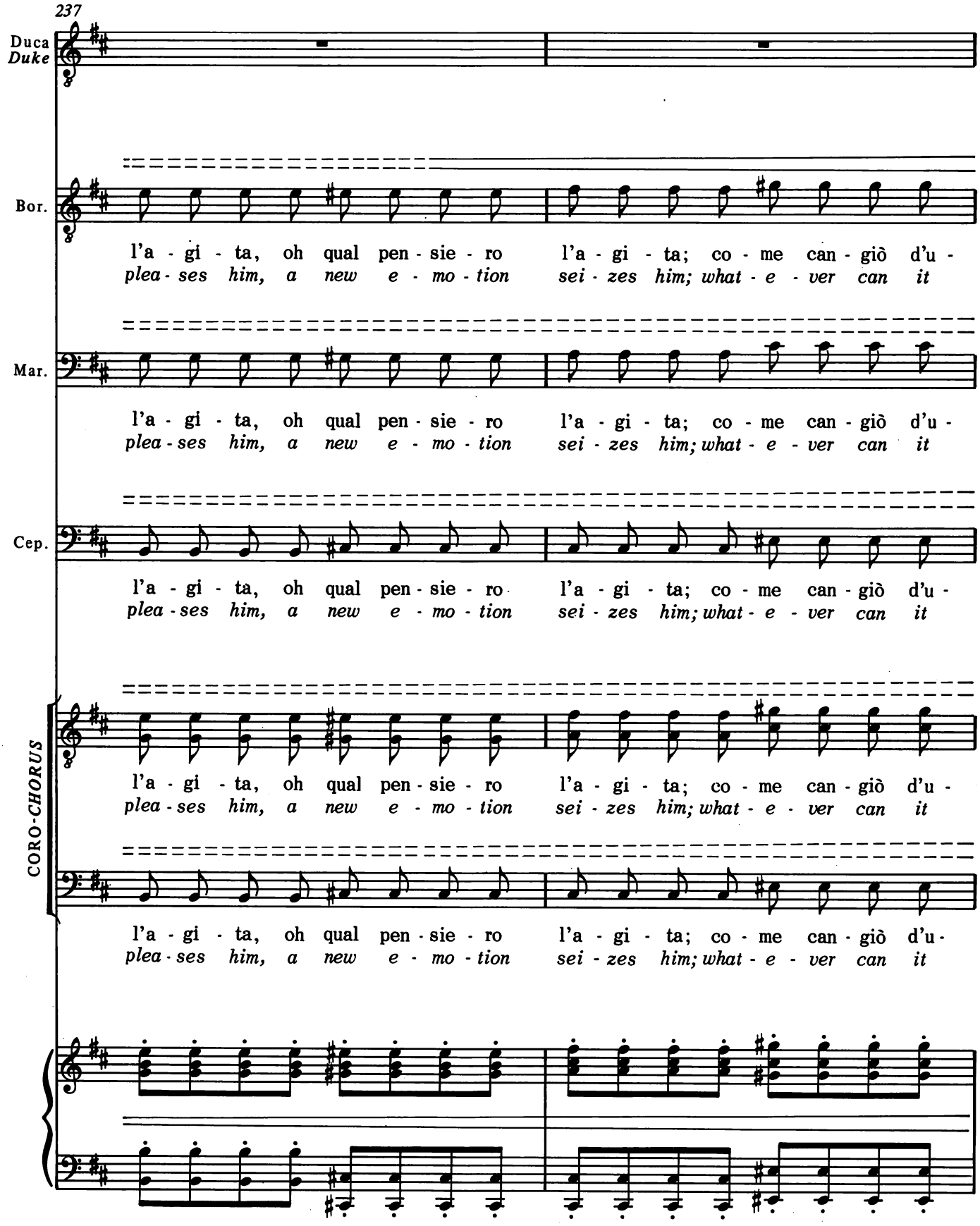
* pvRIne: ♩ = 132
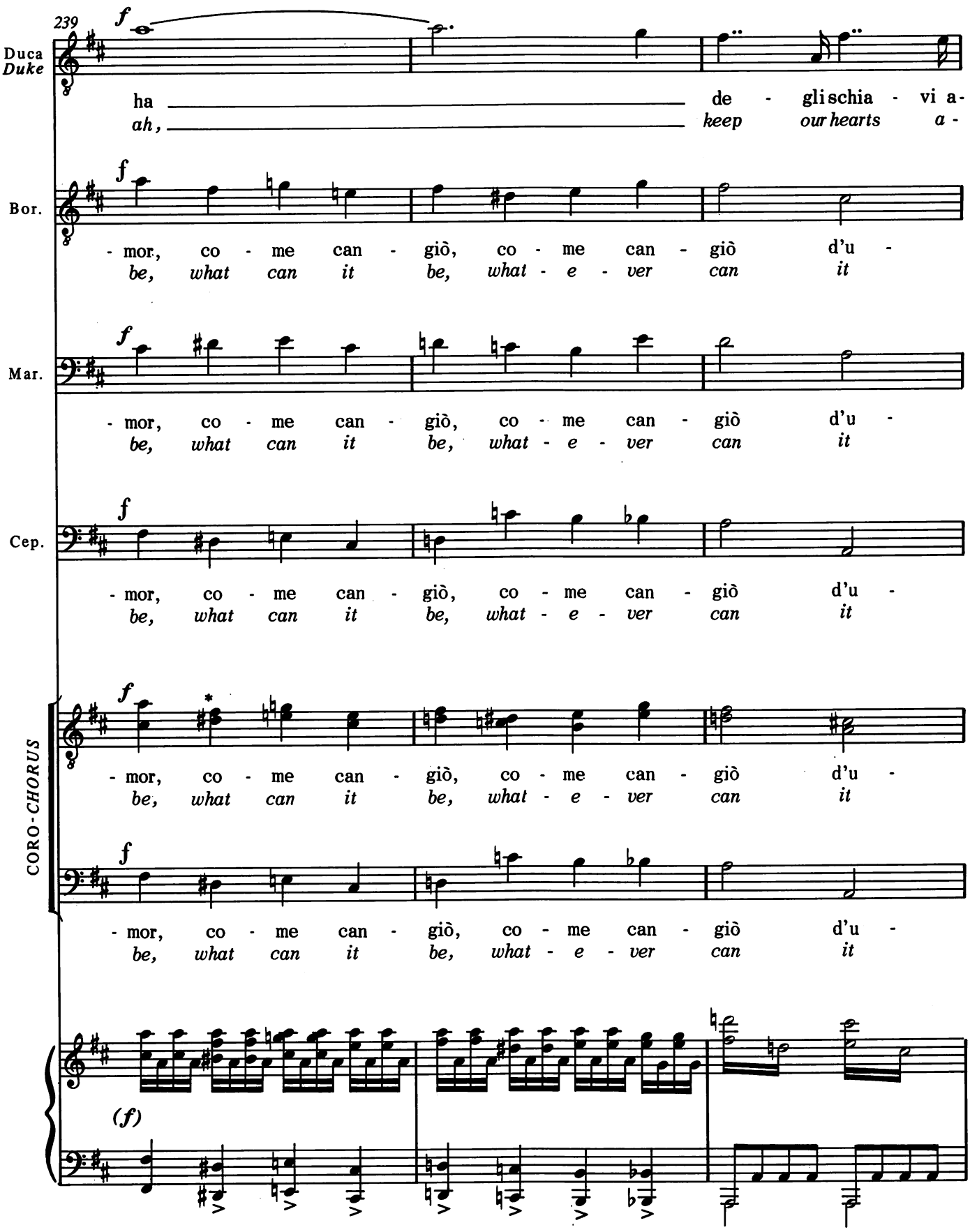

213
Duca
Duke
- lar io deg - gio a lei ; il
long to be at her side; I'd
215
Duca
Duke
ser - to mio da - rei per
glad - ly give my crown to
217
Duca
Duke
con - so - lar quel cor, il
soothe her gen - tle heart, I'd
[Fl,Cl]
219
Duca
Duke
con forza
ten.
ser - to mio da - rei per con - so - lar quel
glad - ly give my crown to soothe her gen - tle
8


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
con forza
ten.
Duca
Duke
tro - no ha de - gli schia - vi a - mor, ap -
- sco - ver that none can keep us a - part, oh
8
pp
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
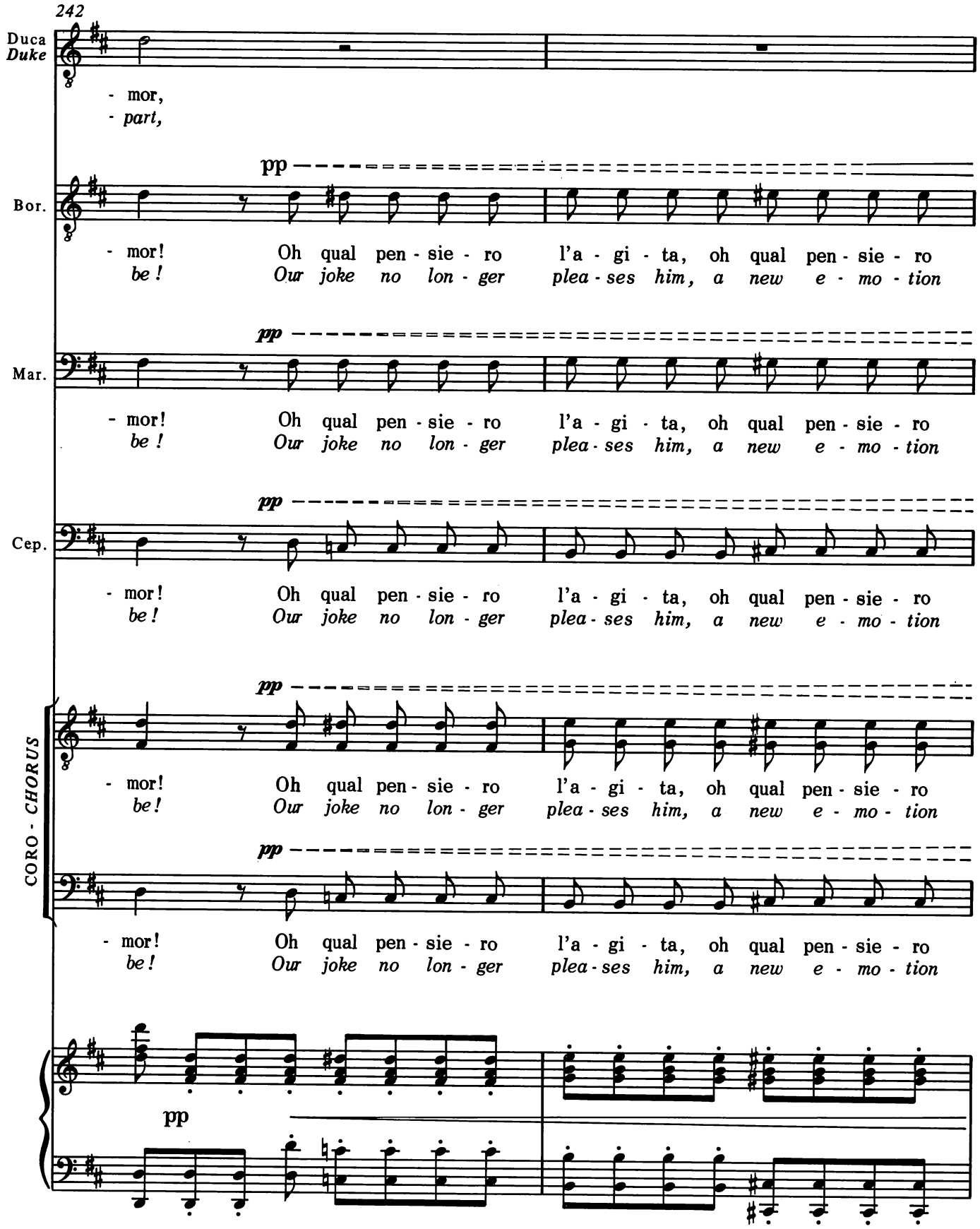
* VE51: « appien »
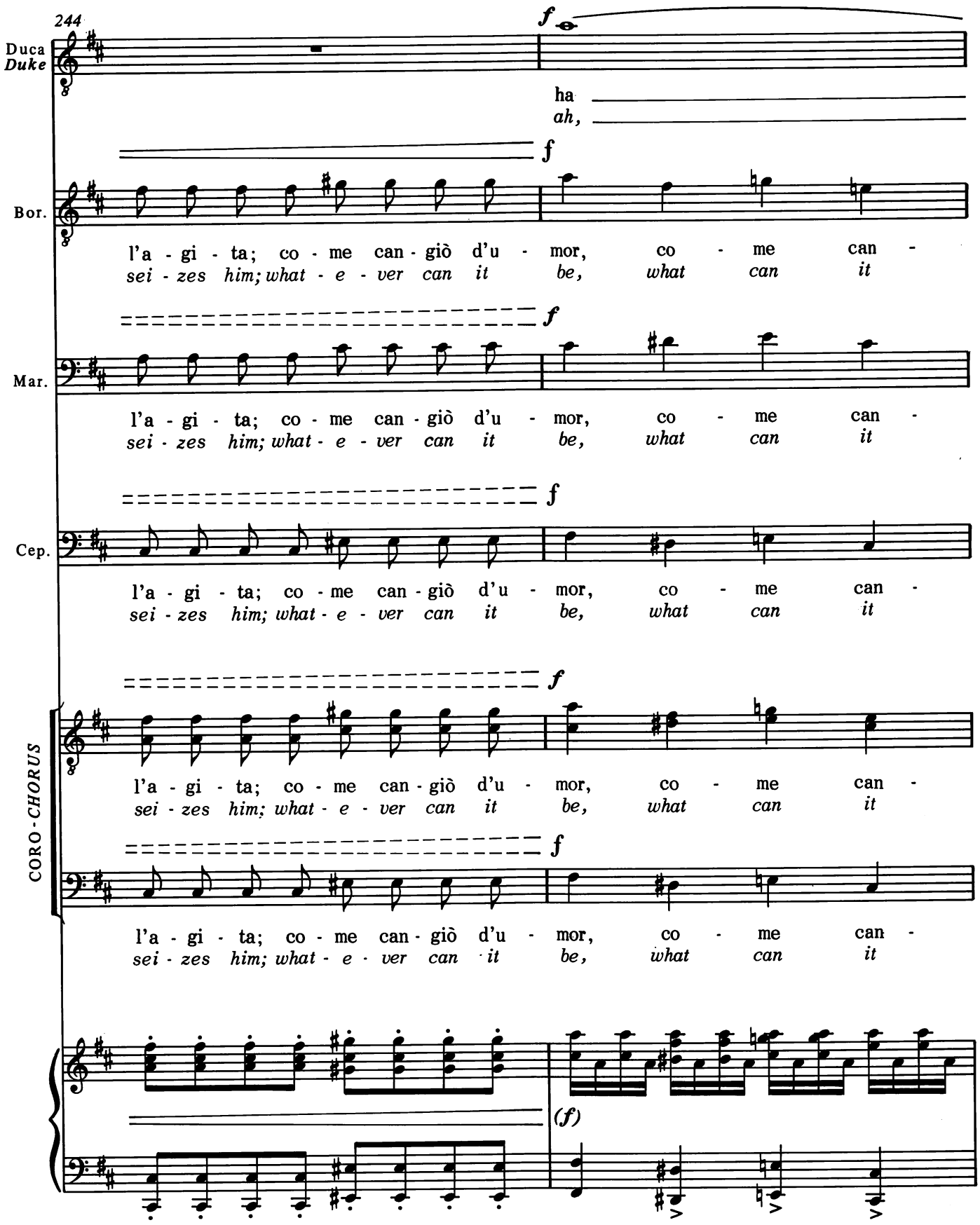

234
Più mosso (♩=144)
Duca
Duke
schia - vi,
keep us,
ha__ de-gli schia - vi a - mor,
ah__ none can keep us a - part,
Borsa
pp
(Oh qual pen-sie- ro
(Our joke no longer
Marullo
pp
(Oh qual pen-sie- ro
(Our joke no longer
Ceprano
pp
(Oh qual pen-sie- ro
(Our joke no longer
CORO-CHORUS
Tenori
pp
(Oh qual 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
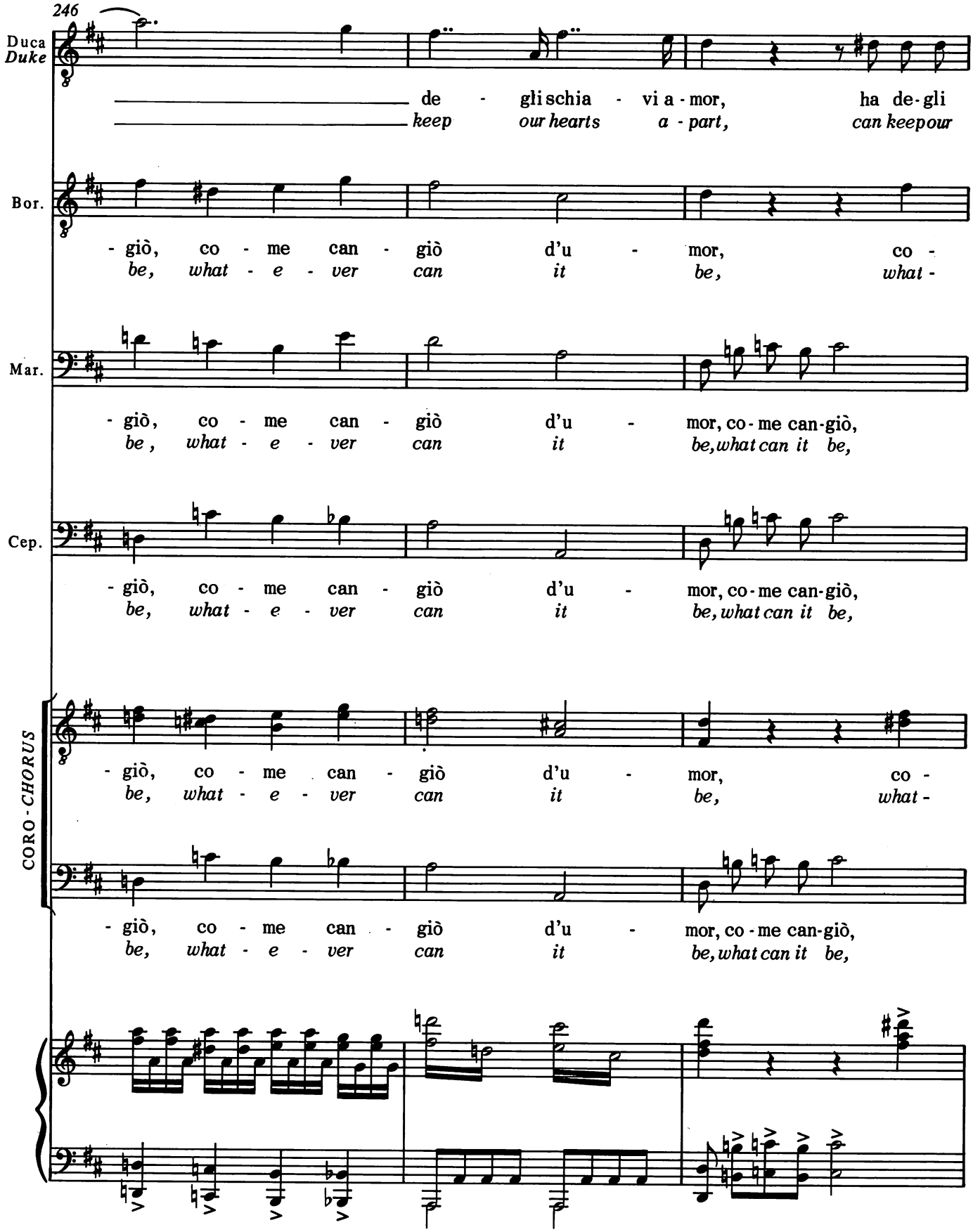

237
Duca
Duke
Bor.
l'a - gi - ta, oh qual pen - sie - ro l'a - gi - ta; co - me can - giò d'u -
plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it
Mar.
l'a - gi - ta, oh qual pen - sie - ro l'a - gi - ta; co - me can - giò d'u -
plea - ses him, a new e - mo - tion sei - zes him; what - e - ver can it
Cep.
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
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
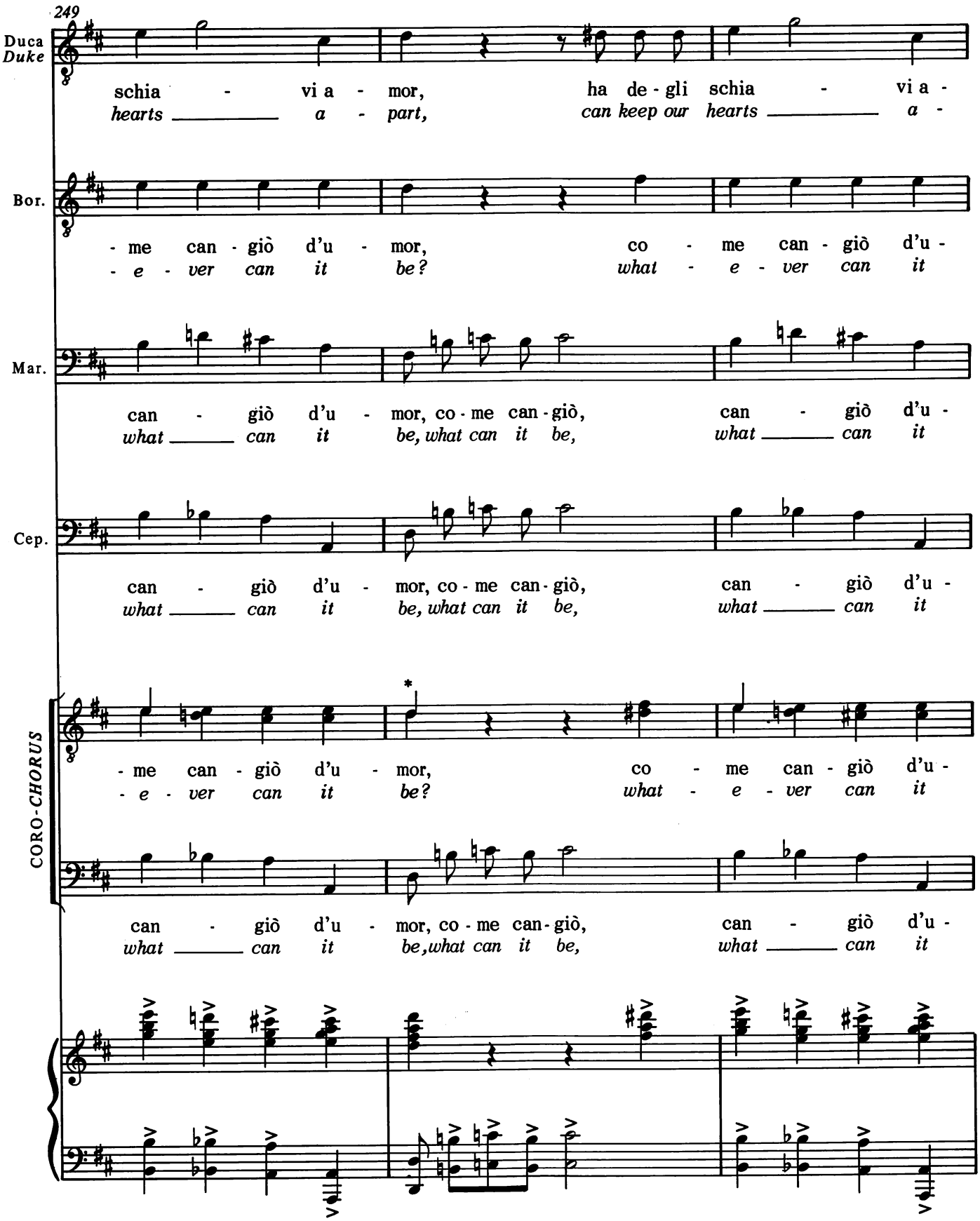

239
Duca
Duke
ha de - gli schia - vi a-
ah, keep our hearts a-
Bor.
- mor, co - me can - giò, co - me can - giò d'u -
be, what can it be, what - e - ver can it
Mar.
- mor, co - me can - giò, co - me can - giò d'u -
be, what can it be, what - e - ver can it
Cep.
- mor, co - me can - giò, co - me can - 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).
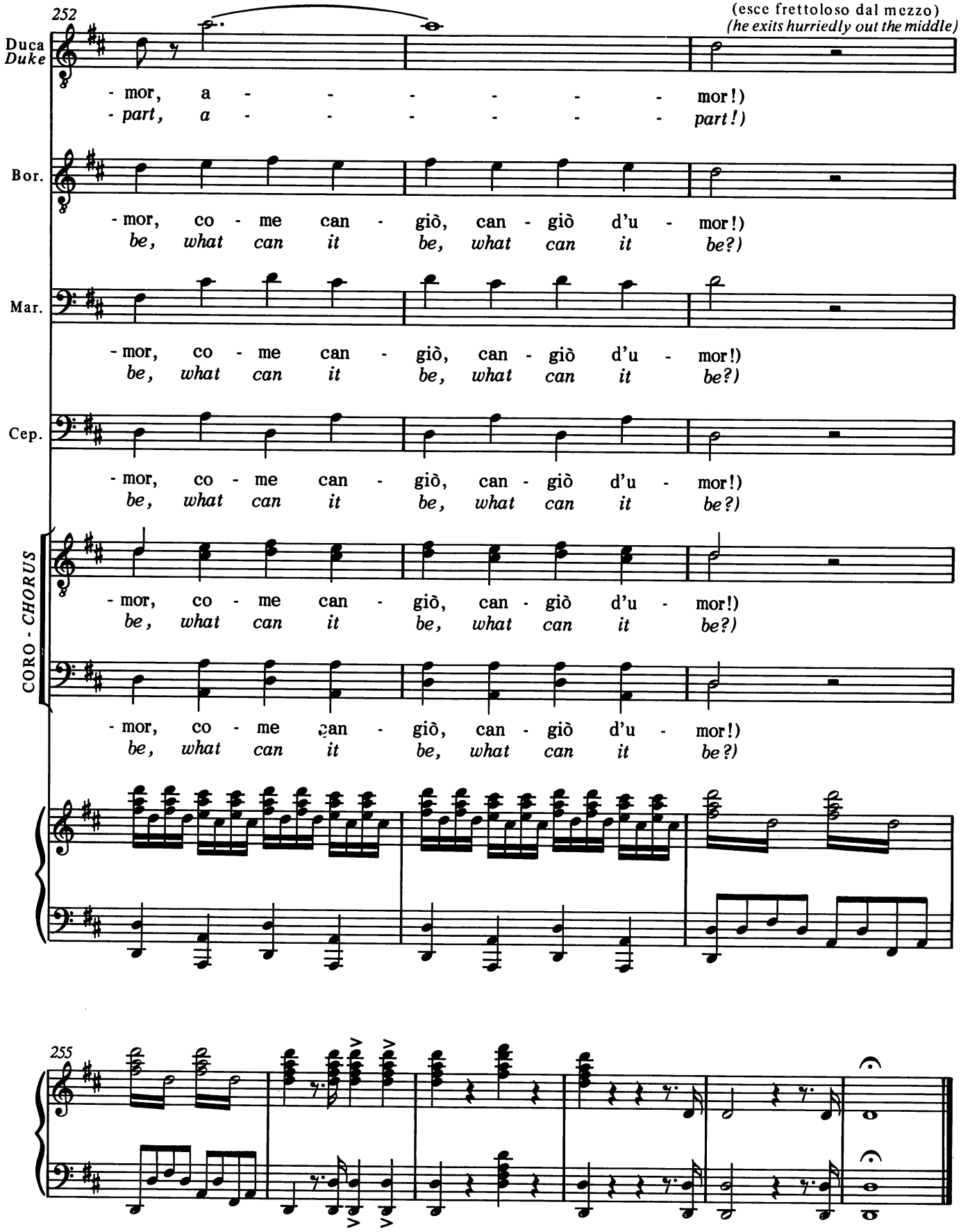

242
Duca
Duke
- mor,
- part,
pp
Bor.
- mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
be! Our joke no lon - ger plea - ses him, a new e - mo - tion
pp
Mar.
- mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
be! Our joke no lon - ger plea - ses him, a new e - mo - tion
pp
Cep.
- mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
be! Our joke no lon - ger plea - ses him, a new e - mo - tion
pp
CORO - CHORUS
- mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
be! Our joke no lon - ger plea - ses him, a new e - mo - tion
pp
- mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
be! Our joke no lon - ger plea - ses him, a new e - mo - tion
pp


244
Duca
Duke
ha
ah,
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
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
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
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
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


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,



* 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 - giò, can - giò d'u - mor!)
be, what can it be, what can it be?)
Mar.
- mor, co - me can - giò, can - giò d'u - mor!)
be, what can it be, what can it be?)
Cep.
- mor, co - me can - giò, can - giò d'u - mor!)
be, what can it be, what can it be?)
CORO - CHORUS
- mor, co - me can - giò, can - giò d'u - mor!)
be, what can it be, what can it be?)
- mor, co - me can - giò, can - giò d'u - mor!)
be, what can it be, what can it be?)
255

N.9 Scena ed Aria
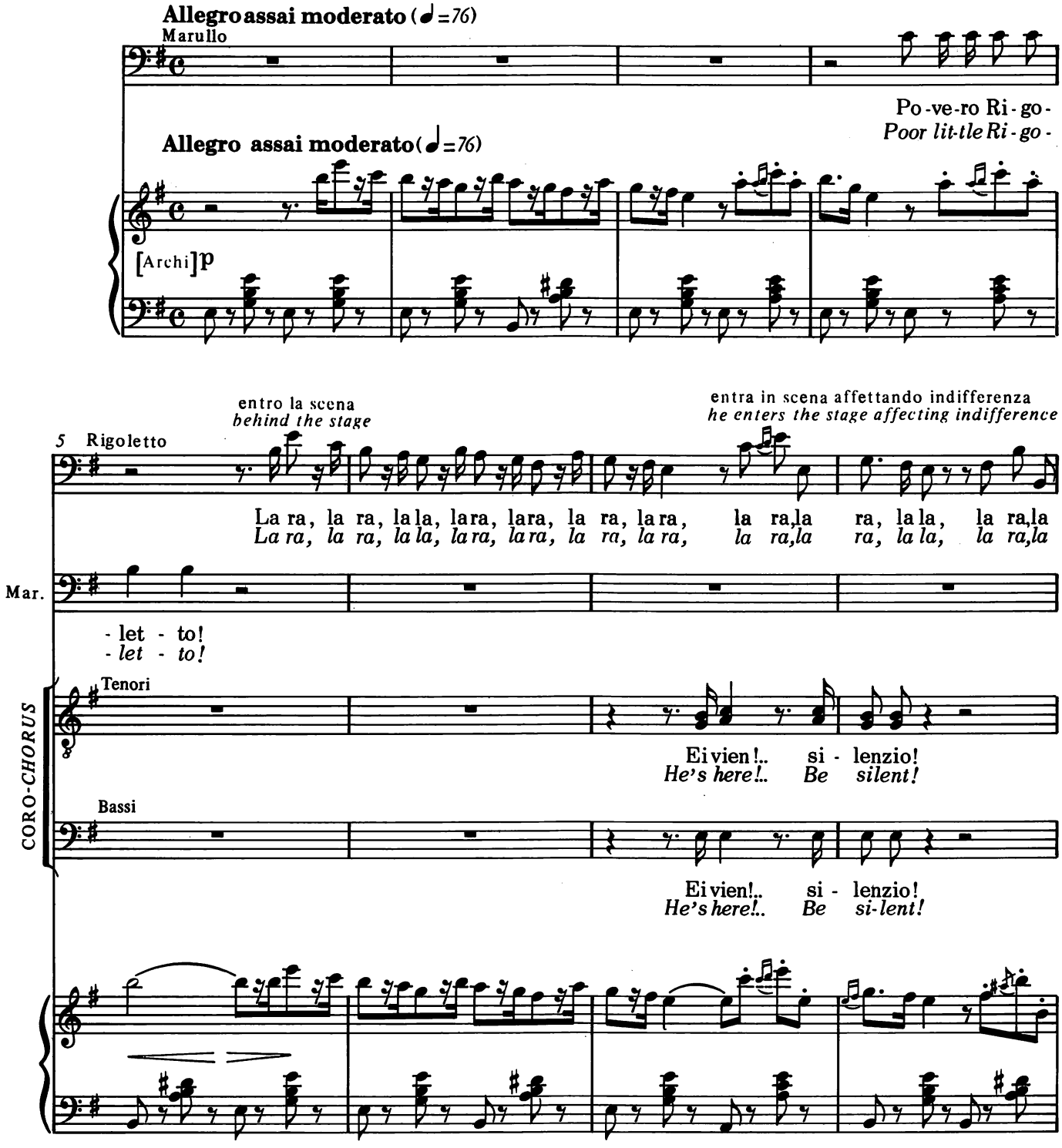
[Rigoletto]
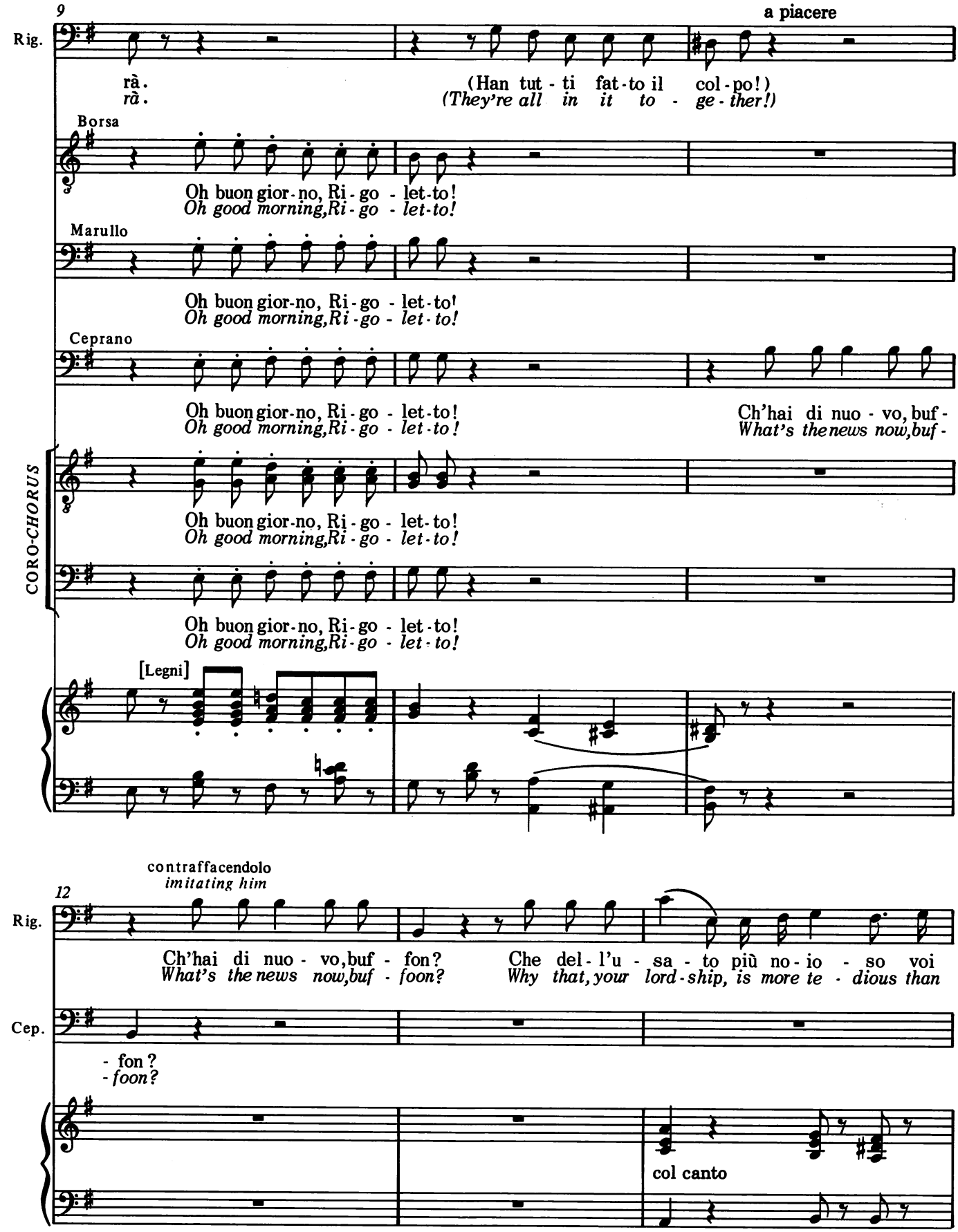
(SCENA III: Marullo, Ceprano, Borsa, altri Cortigiani, poi Rigoletto dalla destra)

N.9 Scena and Aria

[Rigoletto]

(SCENE III: Marullo, Ceprano, Borsa, other Courtiers, then Rigoletto from the right)




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]
contraffacendolo
imitating him
12
Rig.
Ch'hai di nuo - vo, buf - fon?
What's the news now, buf - foon?
Che del - l'u - sa - to più no - io - so voi
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. La ra, 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!

CORO-*CHORUS*
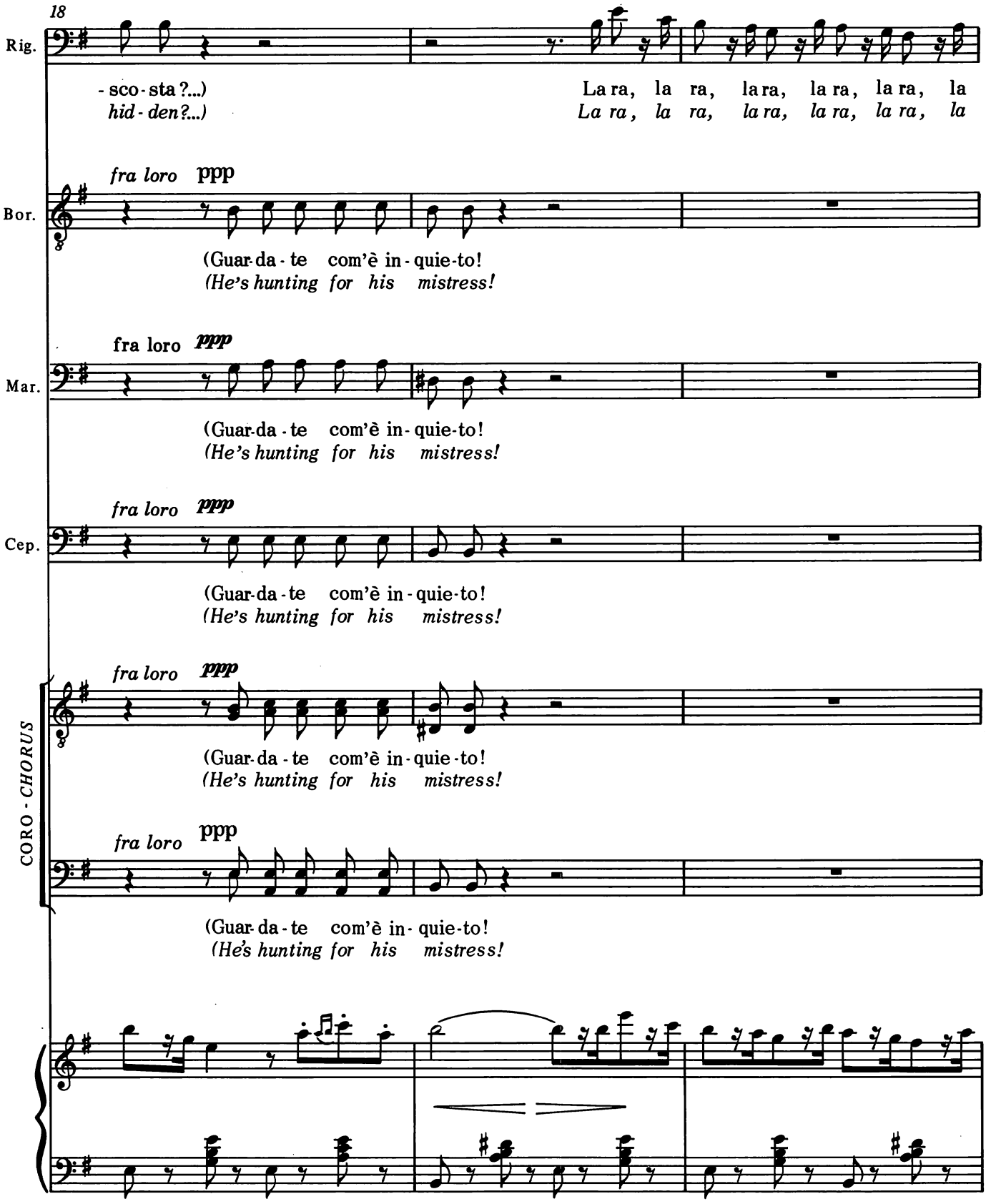
Tenori *ridendo*

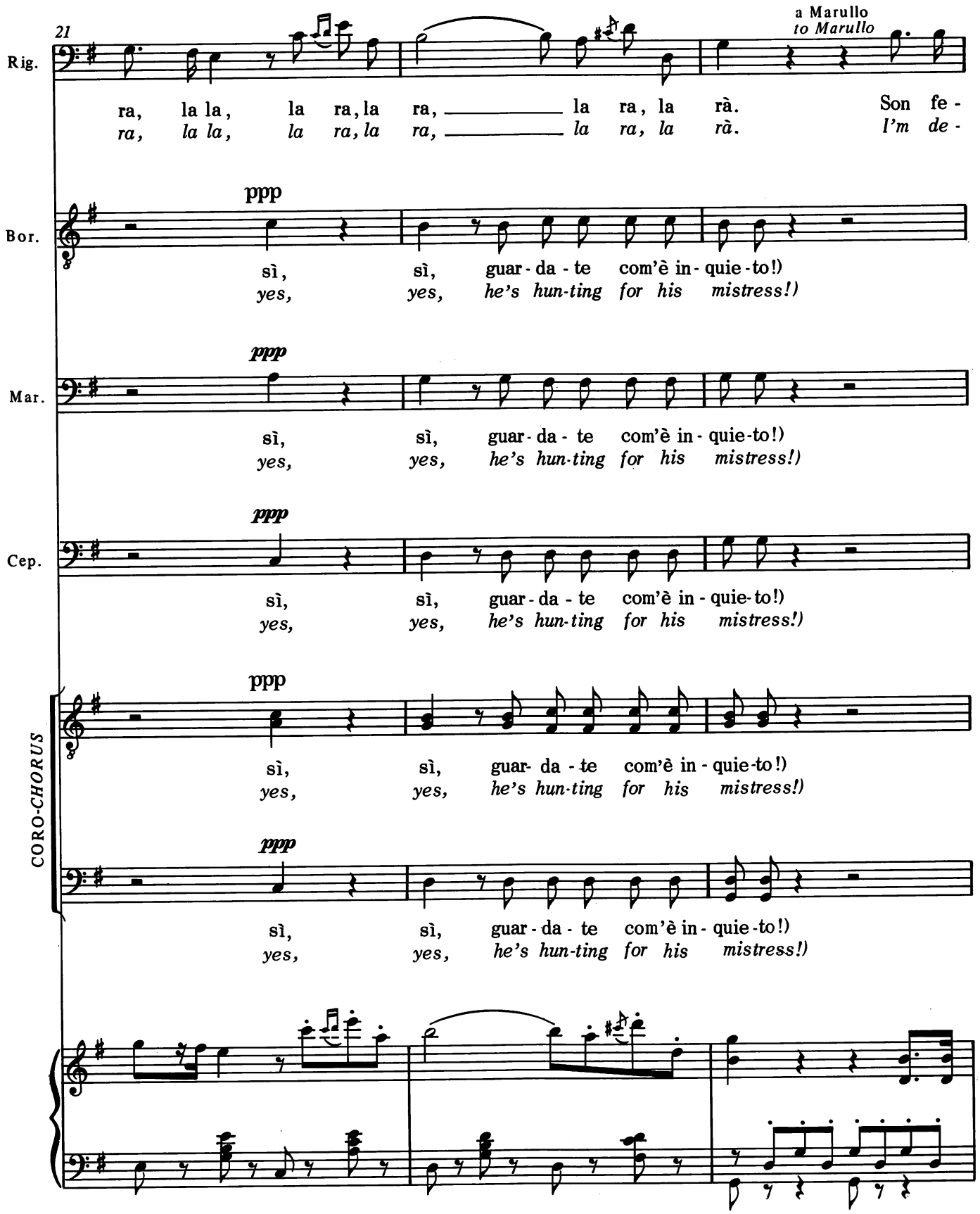
Ah ah ah!
Ha ha ha!
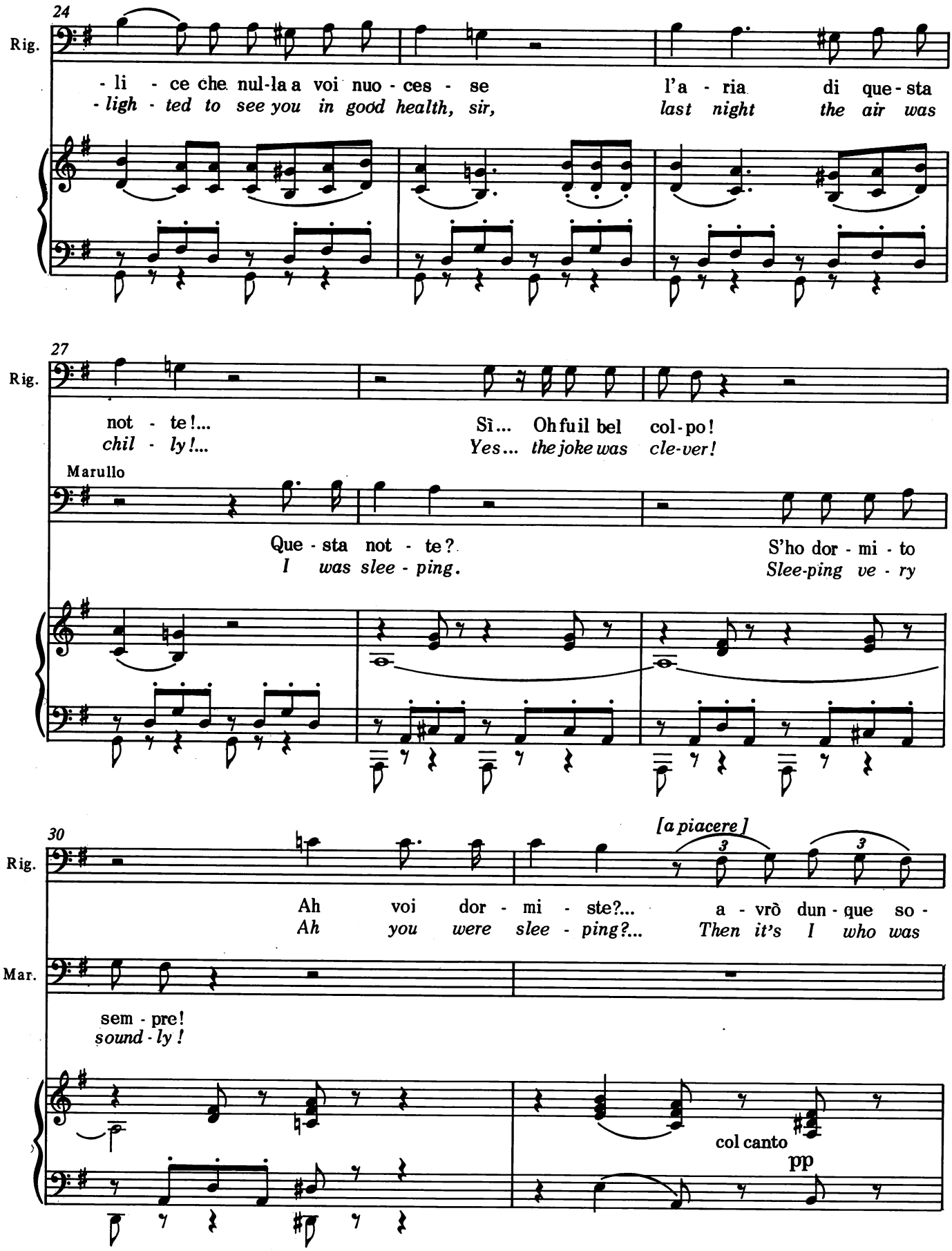
Bassi *ridendo*
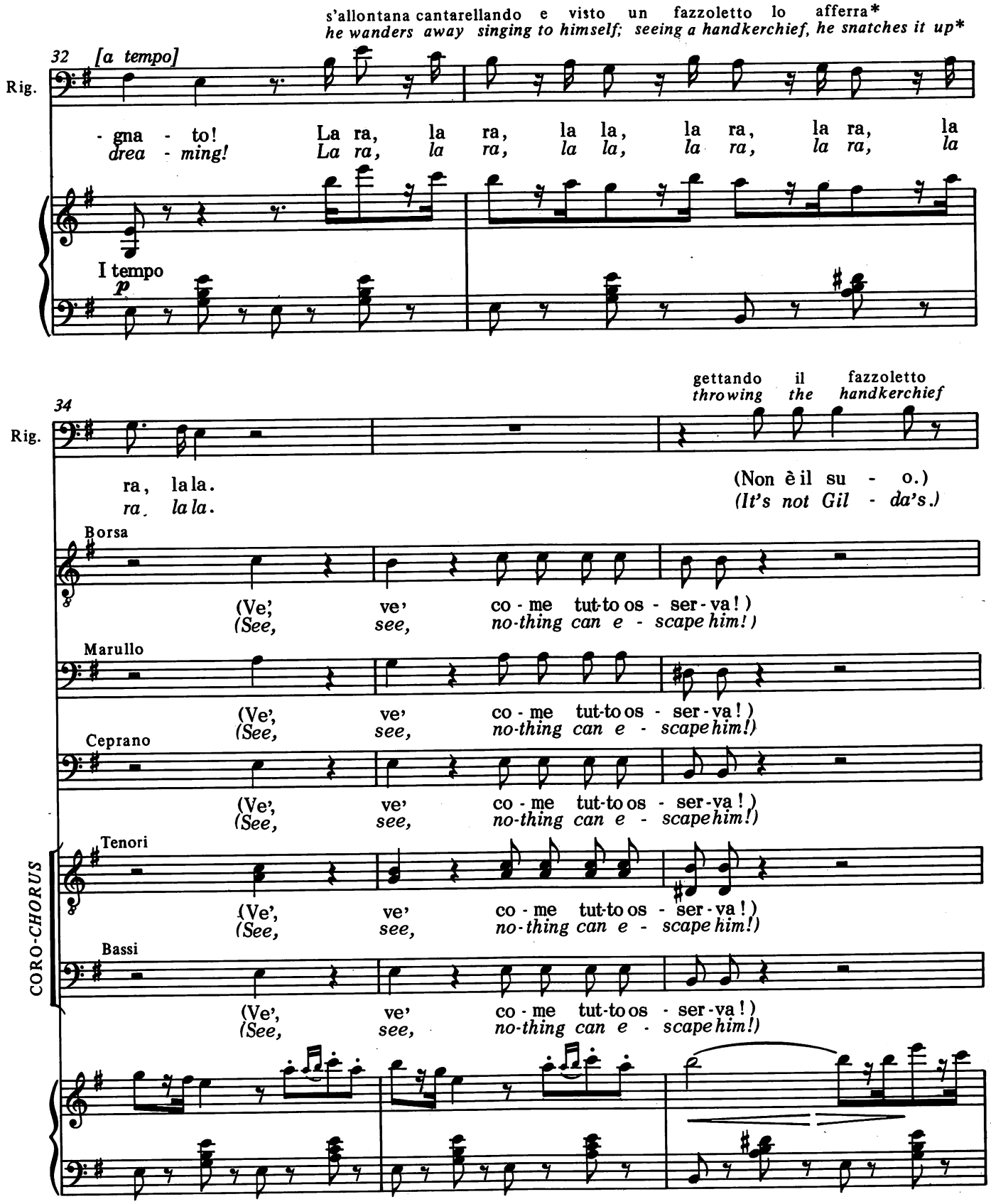
Ah ah ah!
Ha ha ha!

[*a tempo*]
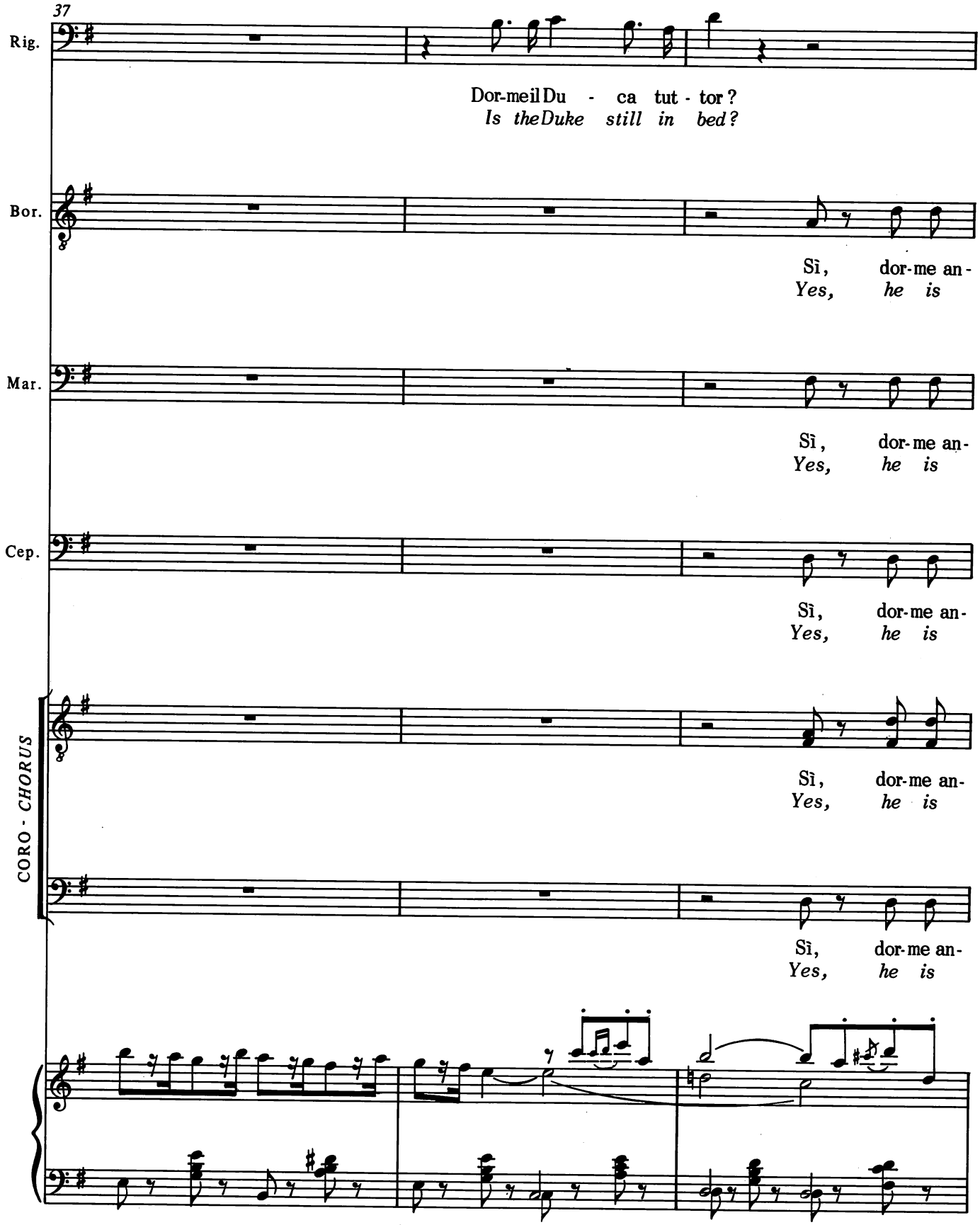

18
Rig.
- sco - sta ?...)
hid - den?...)
La ra, la ra, la ra, la ra, la ra, la
La ra, la ra, la ra, la ra, la ra, la
fra loro ppp
Bor.
(Guar - da - te com'è in - quie - to!
(He's hunting for his mistress!
fra loro ppp
Mar.
(Guar - da - te com'è in - quie - to!
(He's hunting for his mistress!
fra loro ppp
Cep.
(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. I'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 fu il 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
[a piacere]
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



* **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)

40 Paggio entra un Paggio
Page a page enters

Al suo spo - so par-lar vuol la Du -
I am sent by the Du-chess to His
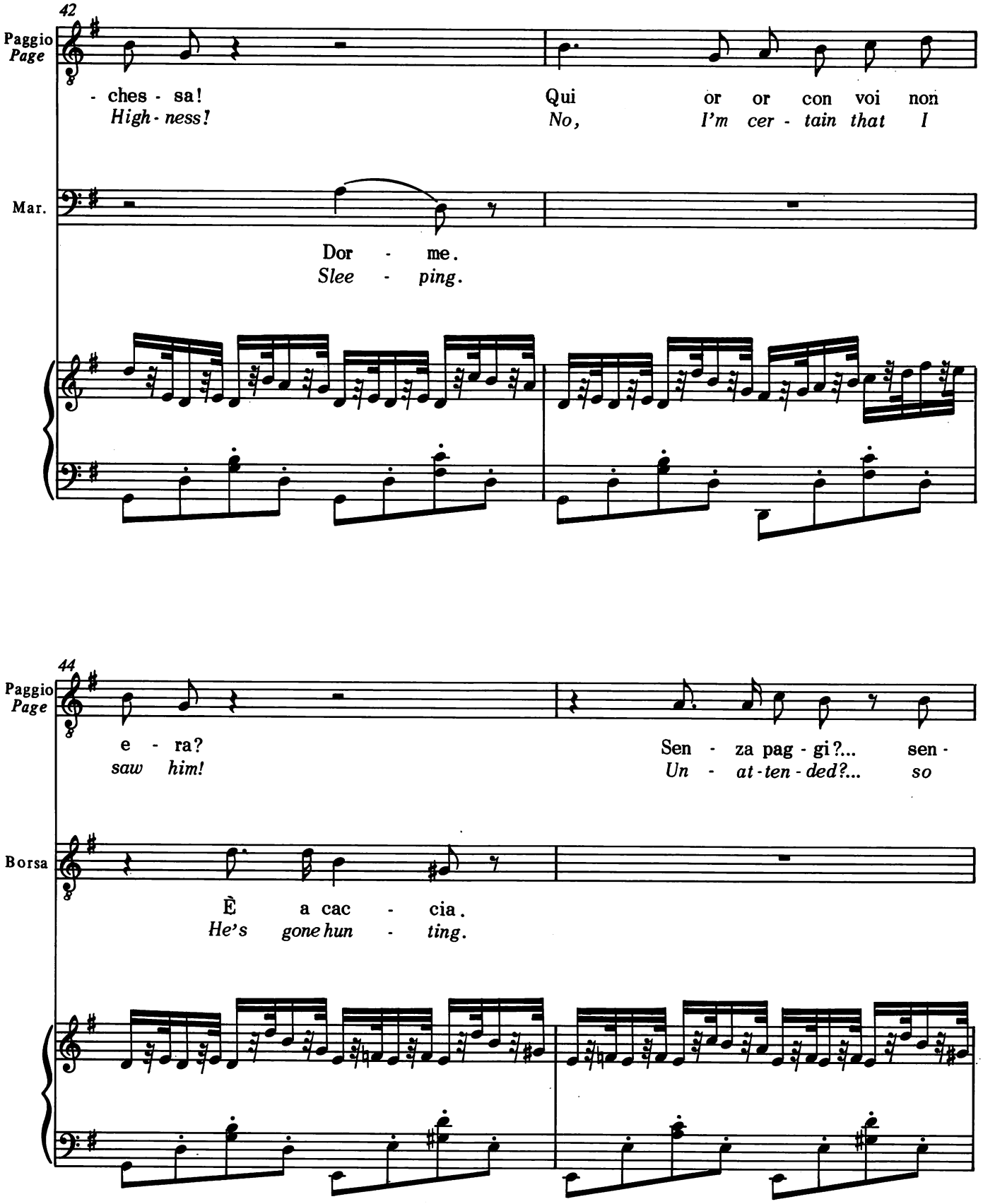
Bor. - co - ra!
slee - ping!
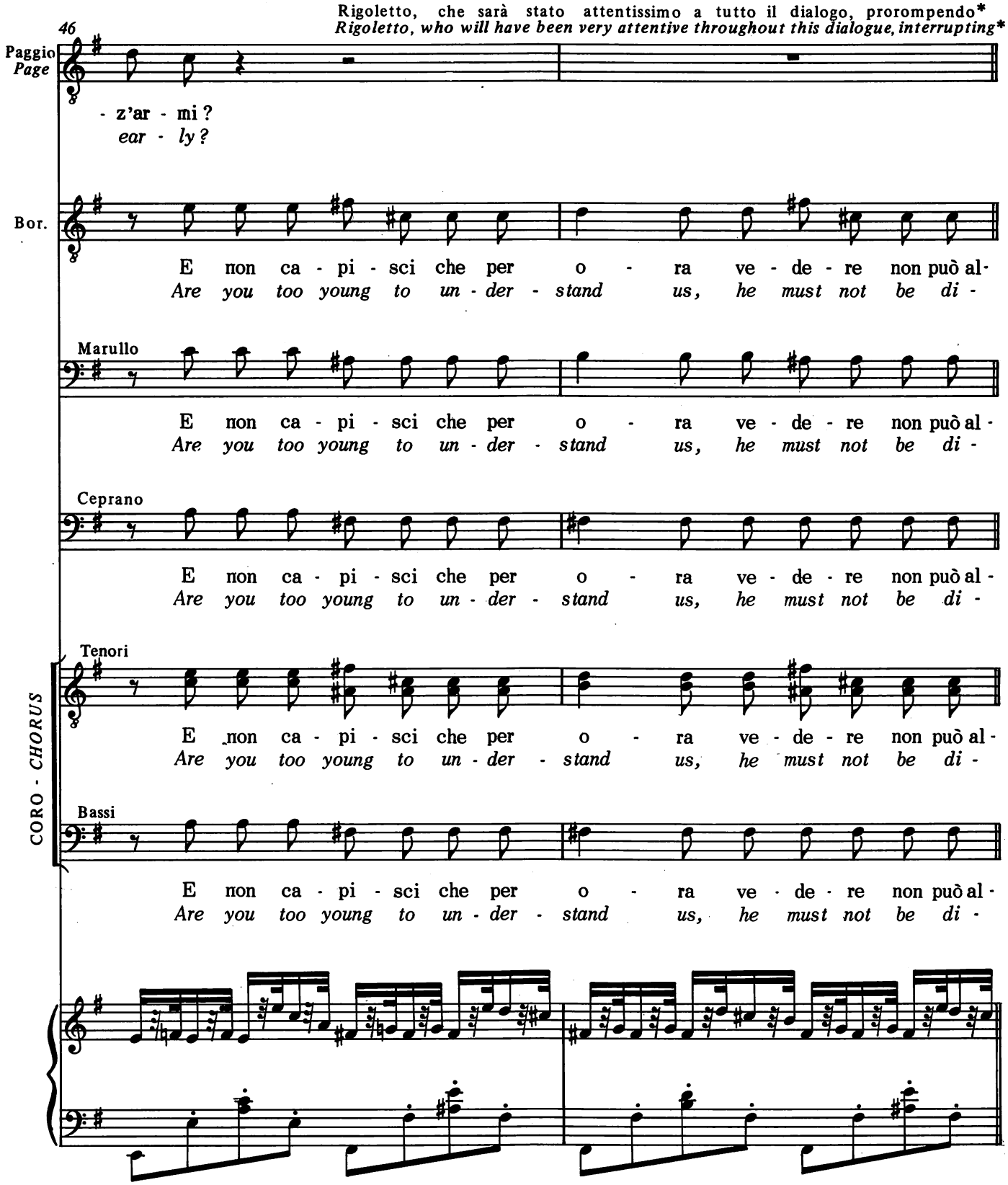
Mar. - co - ra!
slee - ping!

Cep. - co - ra!
slee - ping!
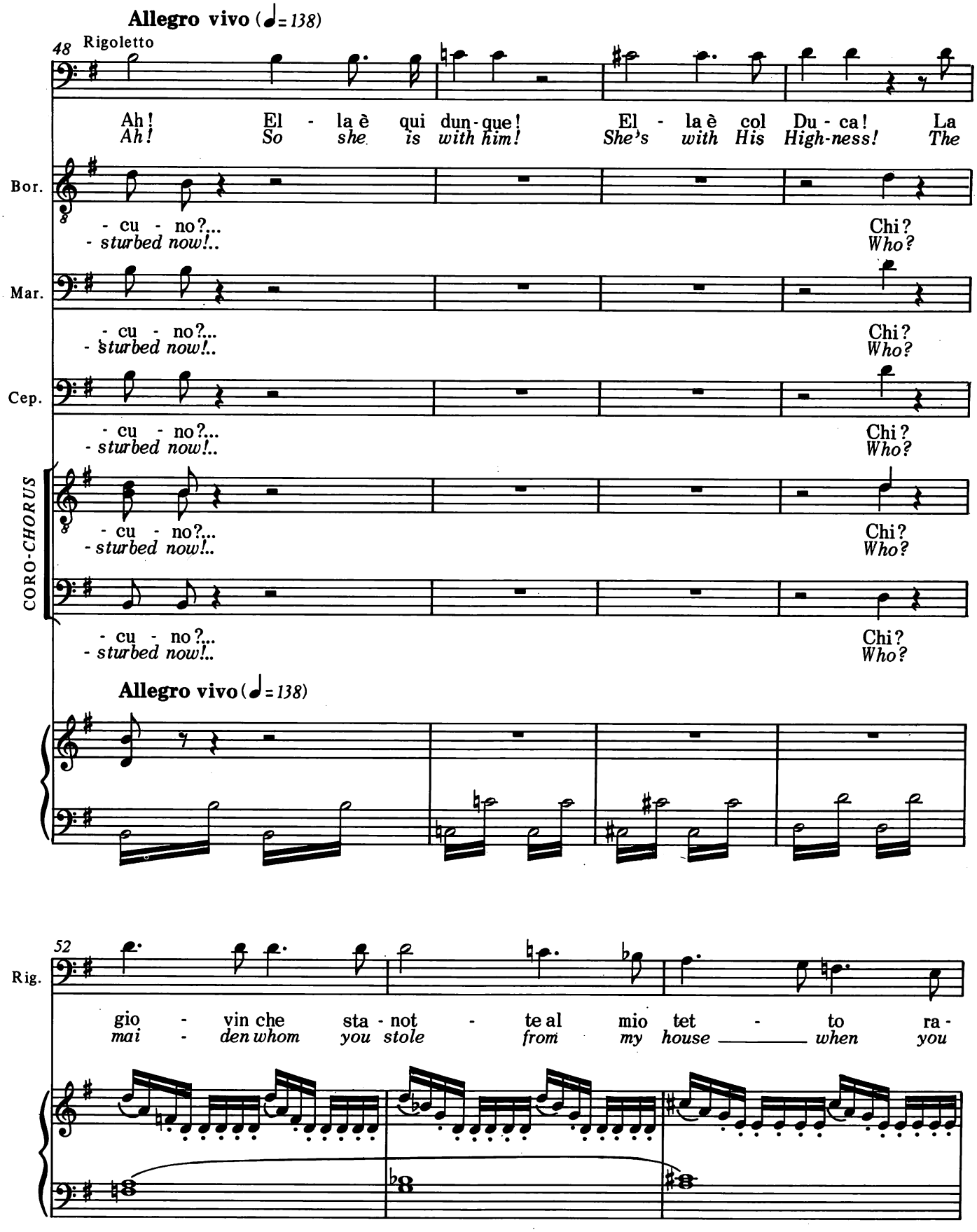
CORO - *CHOKUS* - co - ra!
slee - ping!
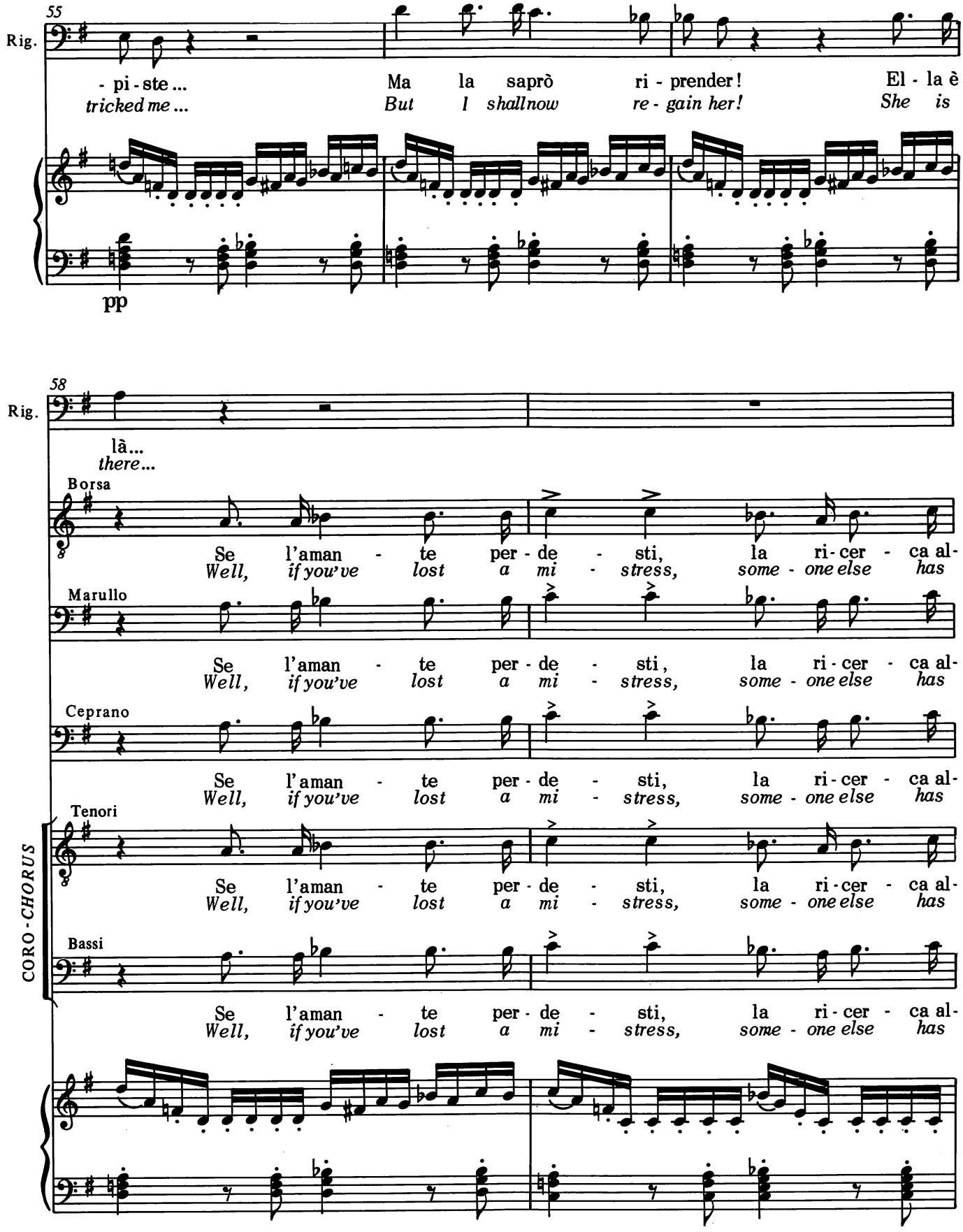
- co - ra!
slee - ping!
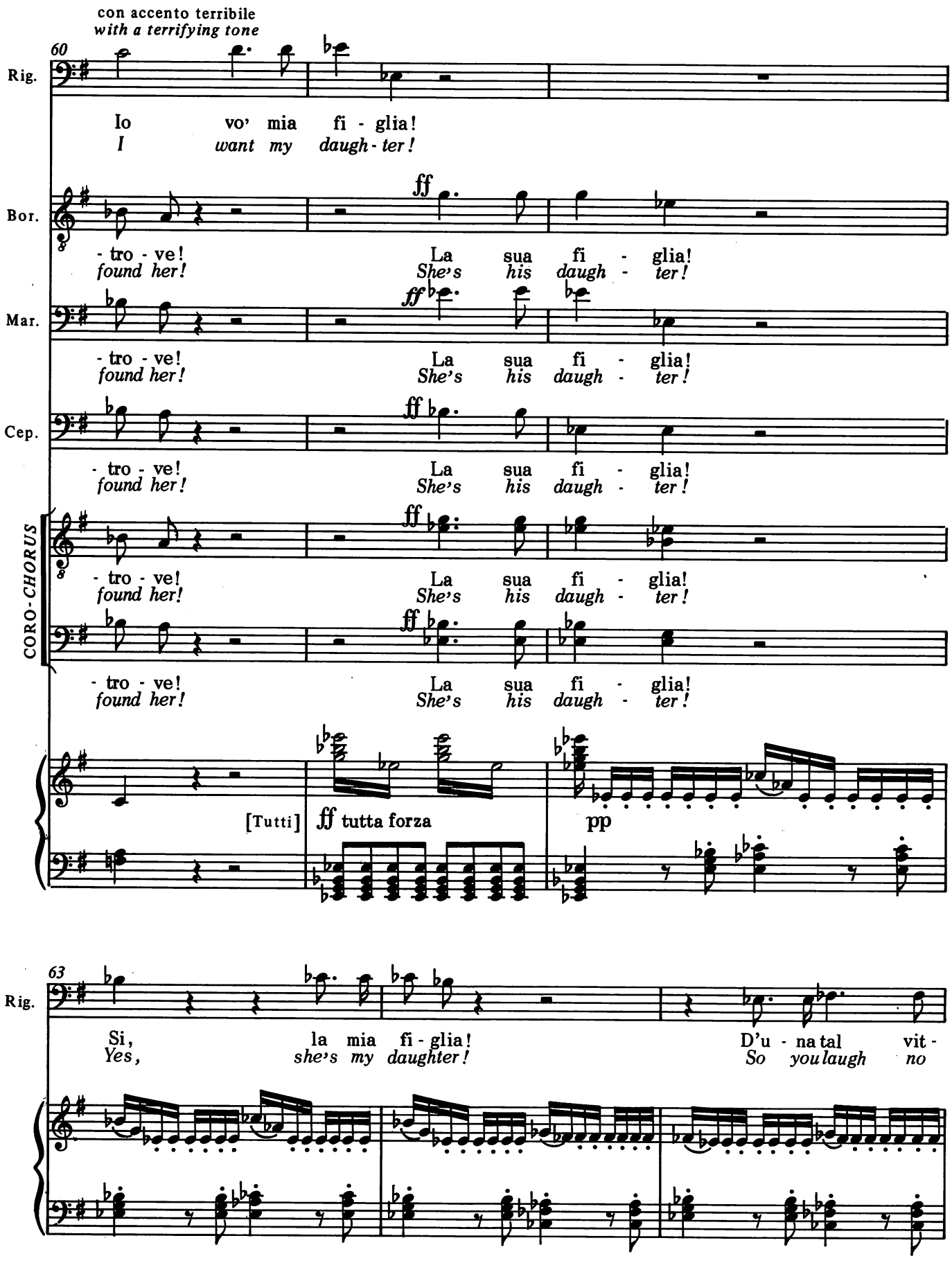

42
Paggio
Page
- ches - sa!
High - ness!
Qui or or con voi non
No, I'm cer - tain that I
Mar.
Dor - me.
Slee - ping.
44
Paggio
Page
e - ra?
saw him!
Sen - za pag - gi?... sen -
Un - at - ten - ded?... so
Borsa
È a cac - cia.
He's gone hun - ting.
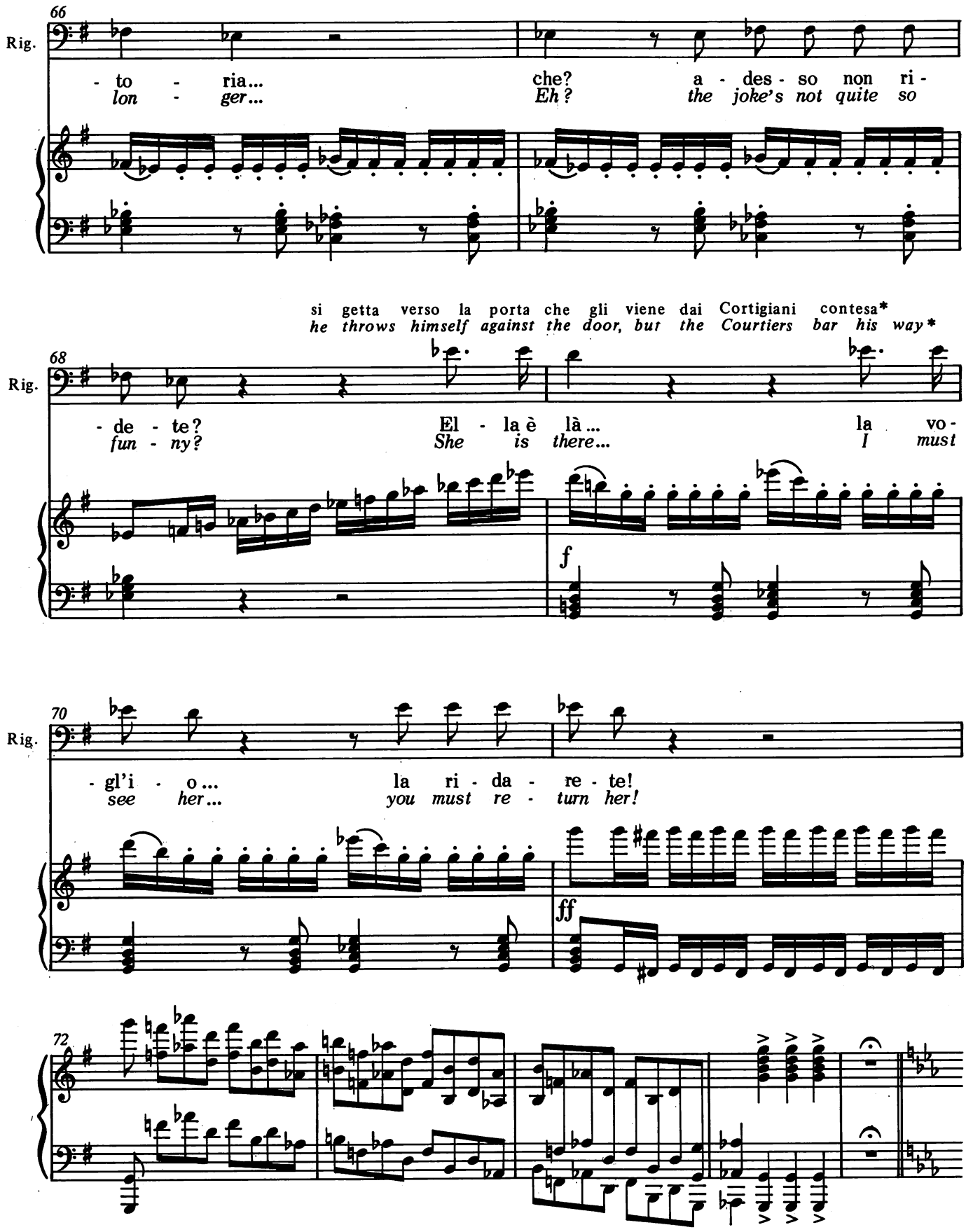


* **VE51:** (che a parte è stato attentissimo al dialogo, balzando improvviso tra loro prorompe:)
(who, on one side, has been very attentive to the dialogue, suddenly breaking in on them, interrupts:)
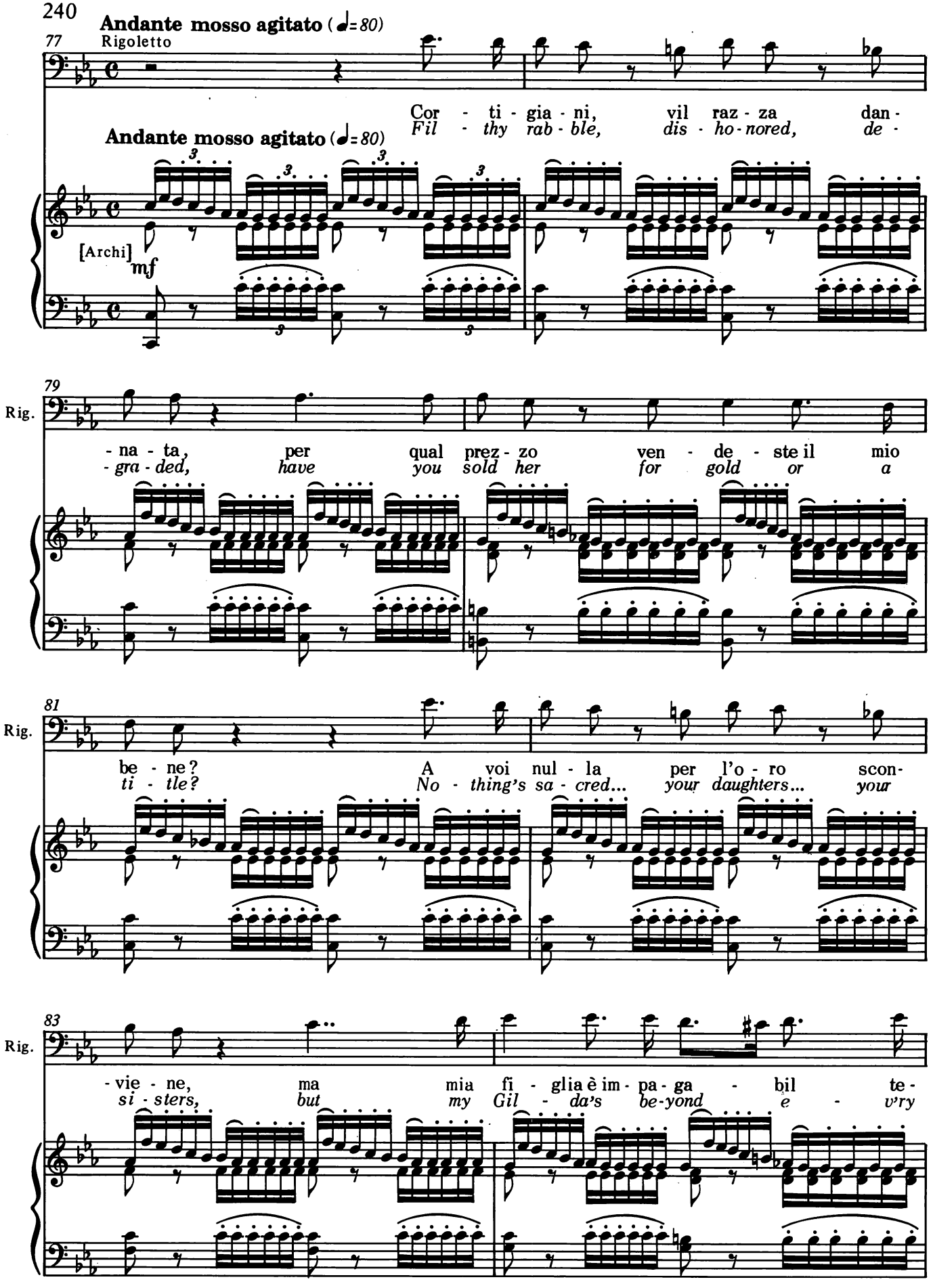

Allegro vivo (♩= 138)
48 Rigoletto
Ah! El - la è qui dun - que! El - la è col Du - ca! La
Ah! So she is with him! She's with His High-ness! The
Bor.
- cu - no?...
- sturbed now!..
Chi?
Who?
Mar.
- cu - no?...
- sturbed now!..
Chi?
Who?
Cep.
- cu - no?...
- sturbed now!..
Chi?
Who?
CORO-CHORUS
- cu - no?...
- sturbed now!..
Chi?
Who?
- cu - no?...
- sturbed now!..
Chi?
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
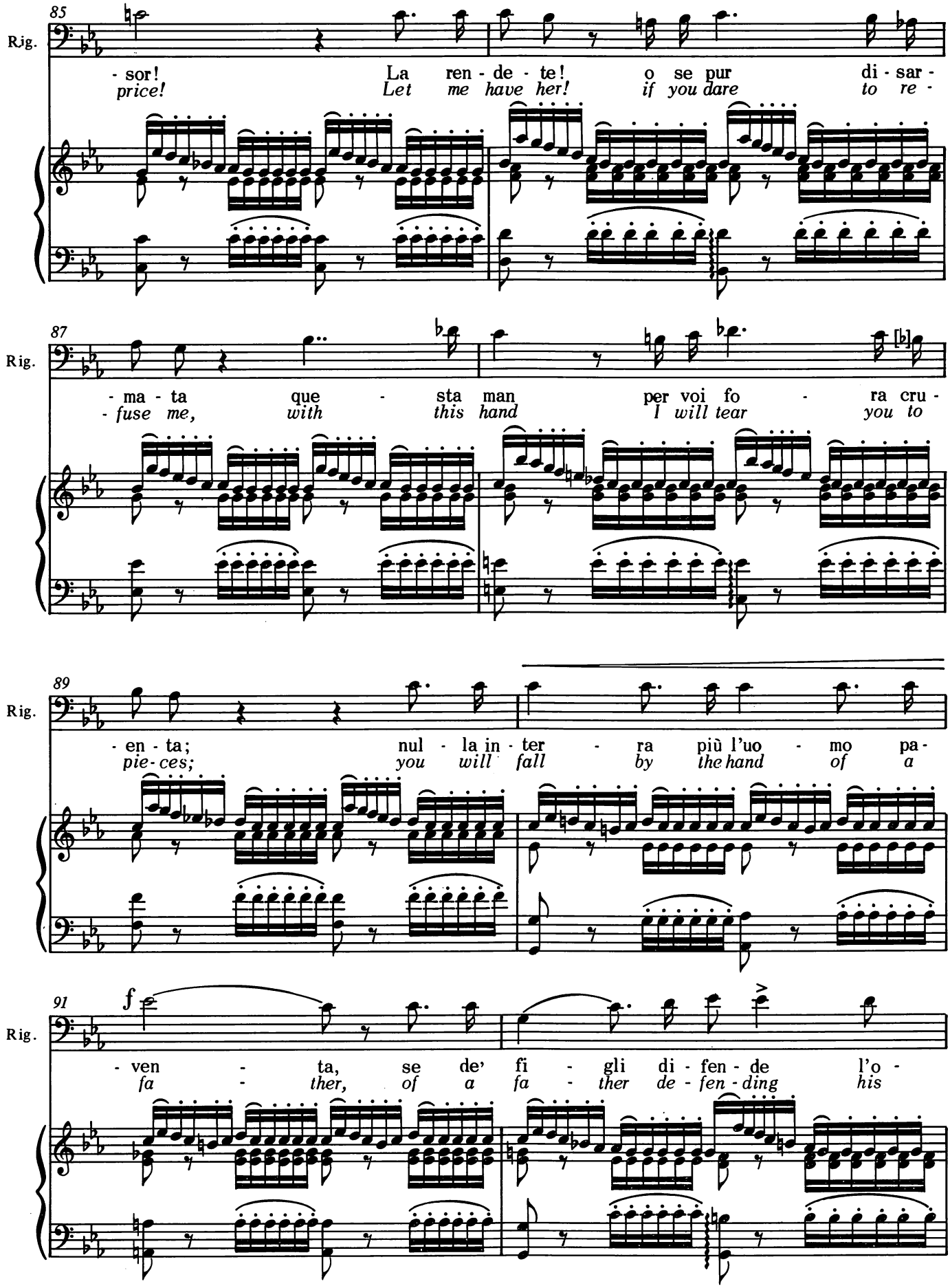

55
Rig.
- pi - ste ...
tricked me ...
Ma la saprò ri - prender!
But I shallnow re - gain her!
El - la è
She is
pp
58
Rig.
là...
there...
Borsa
Se l'aman - te per - de - sti, la ri - cer - ca al-
Well, if you've lost a mi - stress, some - one else has
Marullo
Se l'aman - te per - de - sti, la ri - cer - 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
CORO - CHORUS
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


con accento terribile
with a terrifying tone
60
Rig.
Io vo' mia fi - glia!
I want my daugh - ter!
Bor.
ff
- tro - ve! La sua fi - glia!
found her! She's his daugh - ter!
Mar.
ff
- tro - ve! La sua fi - glia!
found her! She's his daugh - ter!
Cep.
ff
- tro - ve! La sua fi - glia!
found her! She's his daugh - ter!
CORO-CHORUS
ff
- tro - ve! La sua fi - glia!
found her! She's his daugh - ter!
ff
- tro - ve! La sua fi - glia!
found her! She's his daugh - ter!
[Tutti]
ff tutta forza
pp
63
Rig.
Si, la mia fi - glia! D'u - na tal vit -
Yes, she's my daughter! So you laugh no
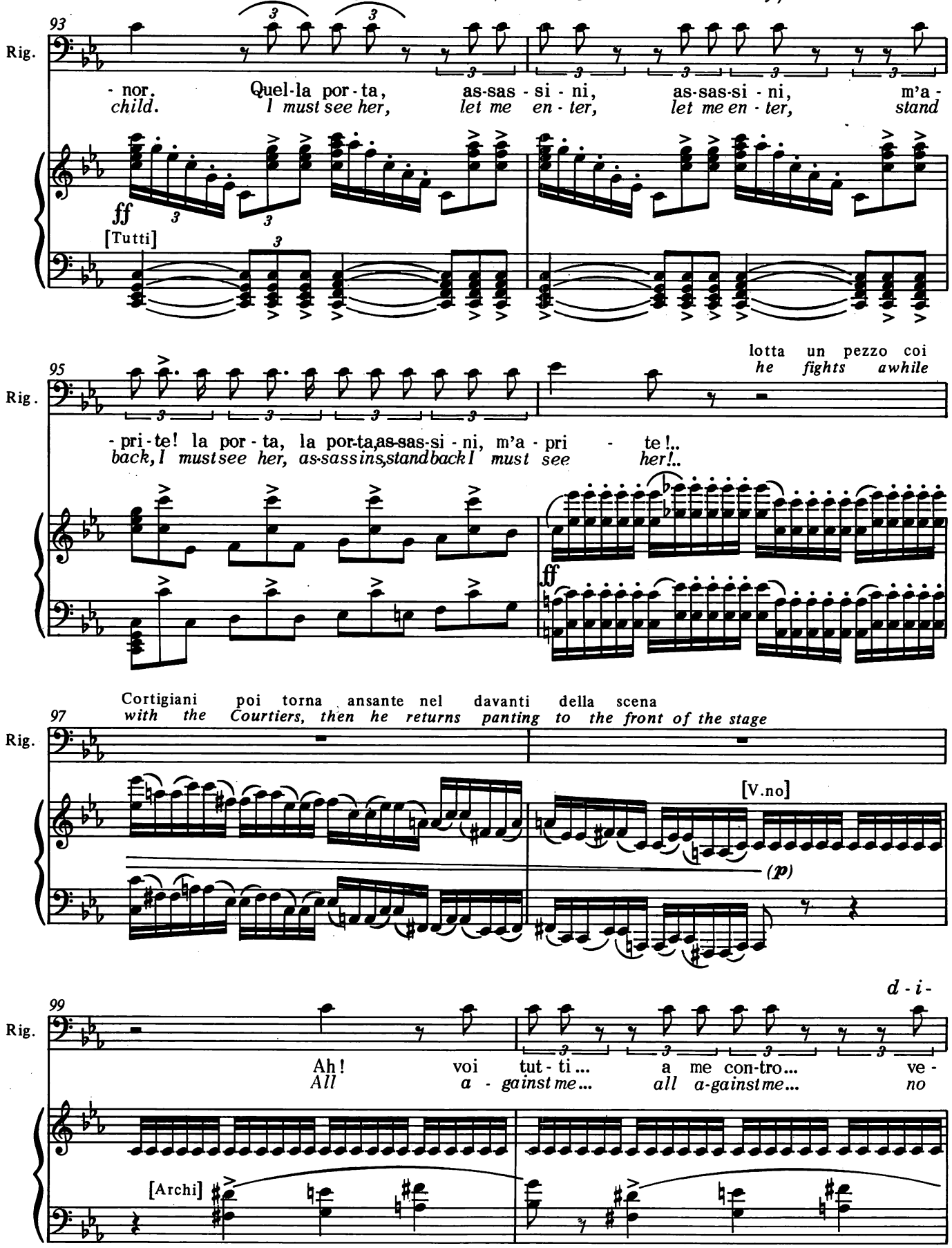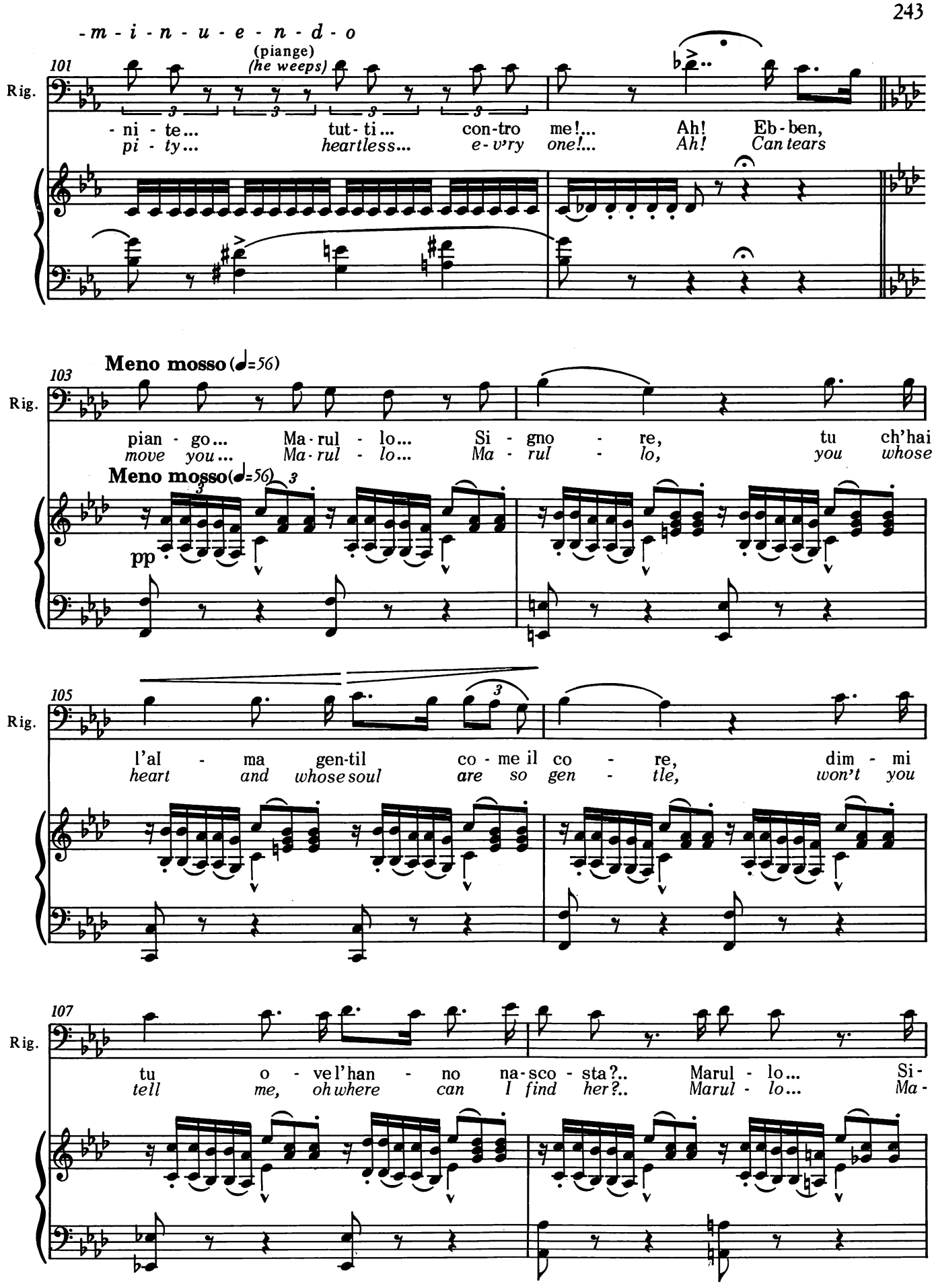


* **VE51:** (corre verso la porta di mezzo, ma i Cortigiani gli attraversano il passaggio)
(he runs toward the door in the middle, but the Courtiers bar his way)


Andante mosso agitato (♩=80)
77
Rigoletto
Cor - ti - gia - ni, vil raz - za dan -
Fil - thy rab - ble, dis - ho - nored, de -
Andante mosso agitato (♩=80)
[Archi]
mf
79
Rig.
- na - ta, per qual prez - zo ven - de - ste il mio
- gra - ded, have you sold her for gold or a
81
Rig.
be - ne? A voi nul - la per l'o - ro scon -
ti - tle? No - thing's sa - cred... your daughters... your
83
Rig.
- 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.
- sor! La ren - de - te! o se pur di - sar -
price! 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
f
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)




-m-i-n-u-e-n-d-o
(piange)
(he weeps)
101
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)
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-ve l'han-no na-sco-sta?.. Marul-lo... Si-
tell me, oh where can I find her?.. Marul-lo... Ma-

109

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*

ppp

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

112

f pp

piange
he weeps

Rig.

ta - ci... ohi - mè! Miei Si -
si - lent... I'm lost! Oh have
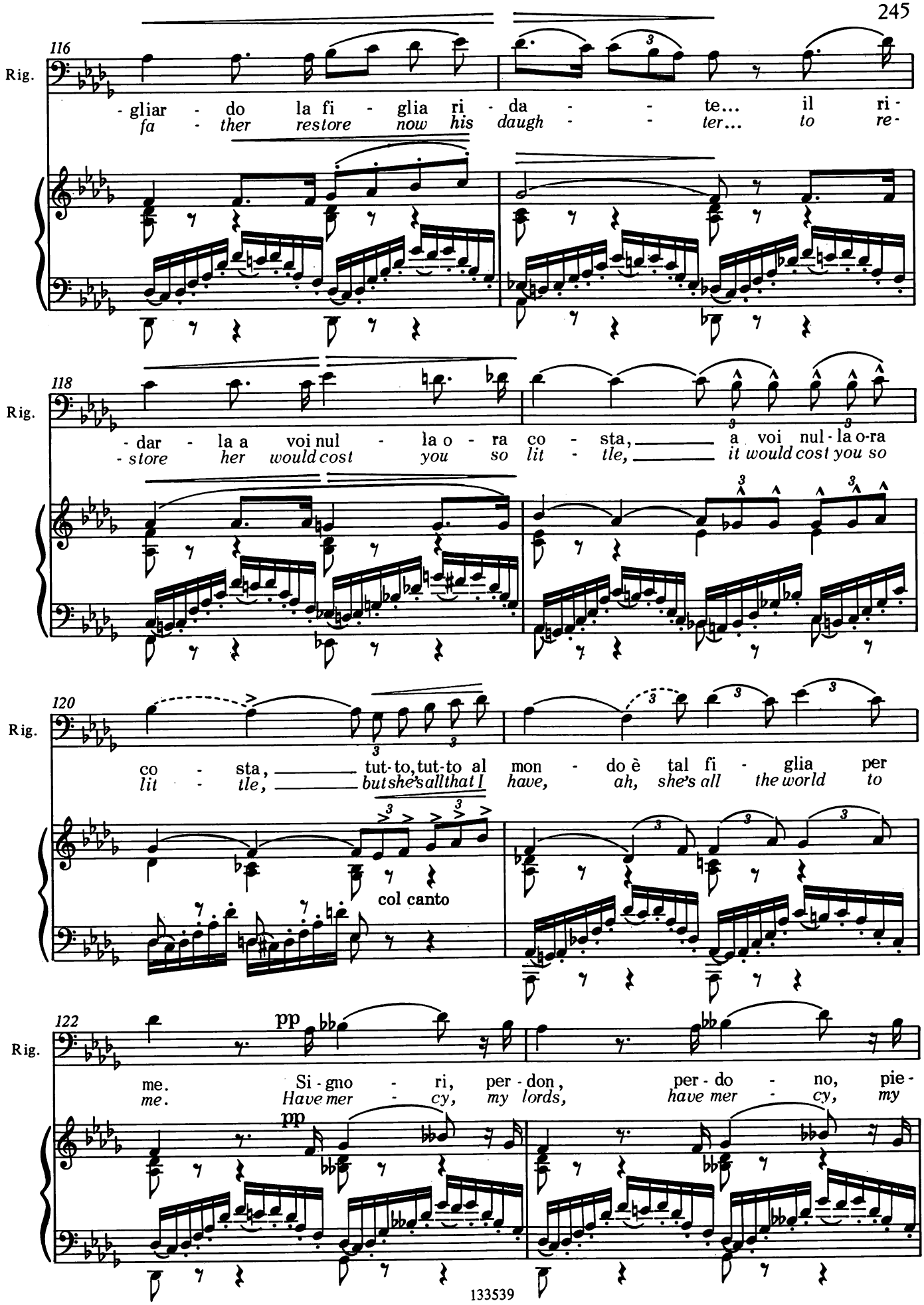
[pp]
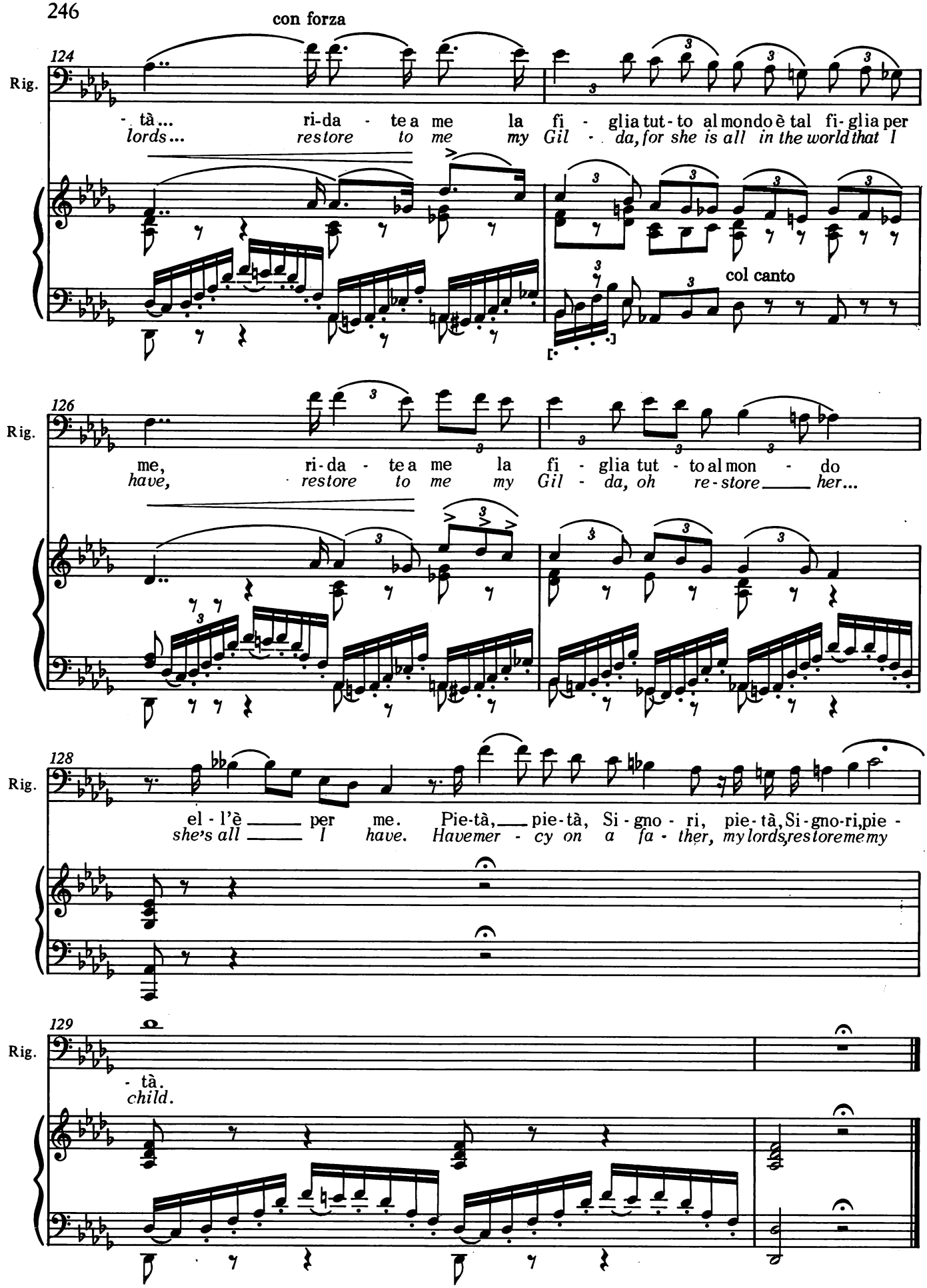
114

Rig.

- gno - ri... per-do - no, pie - ta - te... al ve -
mer - cy my lords I im - plore you... to a

[C.I.]


116
Rig.
- gliar - do la fi - glia ri - da - - te... il ri-
fa - ther restore now his daugh - - ter... to re-
118
Rig.
- dar - la a voi nul - la o - ra co - sta, a voi nul - la o-ra
- store her would cost you so lit - tle, it would cost you so
120
Rig.
co - sta, tut-to, tut-to al mon - do è tal fi - glia per
lit - tle, but she's all that I have, ah, she's all the world to
col canto
122
Rig.
pp
me. Si - gno - ri, per - don, per - do - no, pie-
me. Have mer - cy, my lords, have mer - cy, my
pp


con forza
124
Rig.
- tà... ri-da - te a me la fi - glia tut-to al mondo è tal fi-glia per
lords... restore to me my Gil - da, for she is all in the world that I
col canto
126
Rig.
me, ri-da - te a me la fi - glia tut - to al mon - do
have, 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]
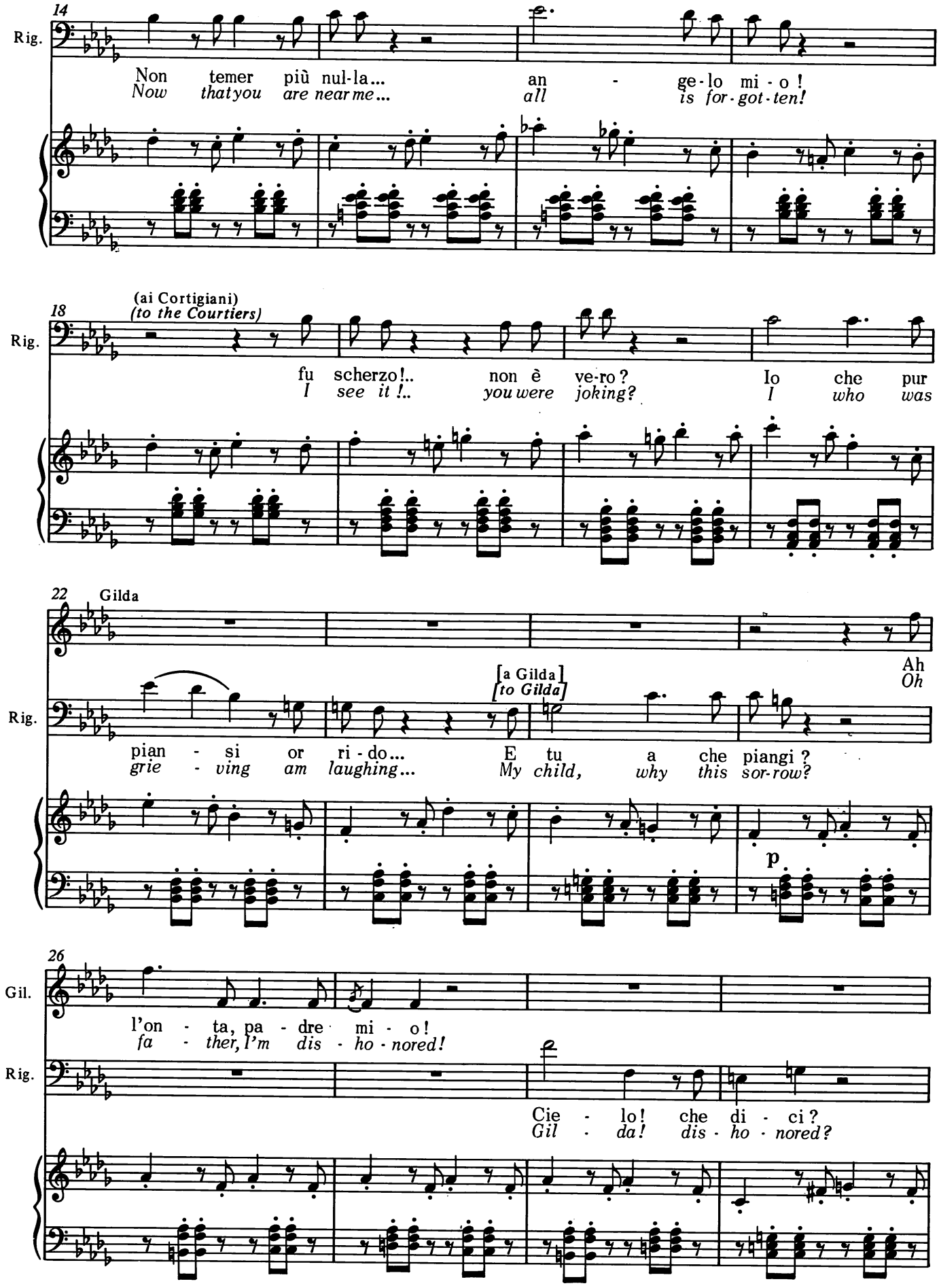
10
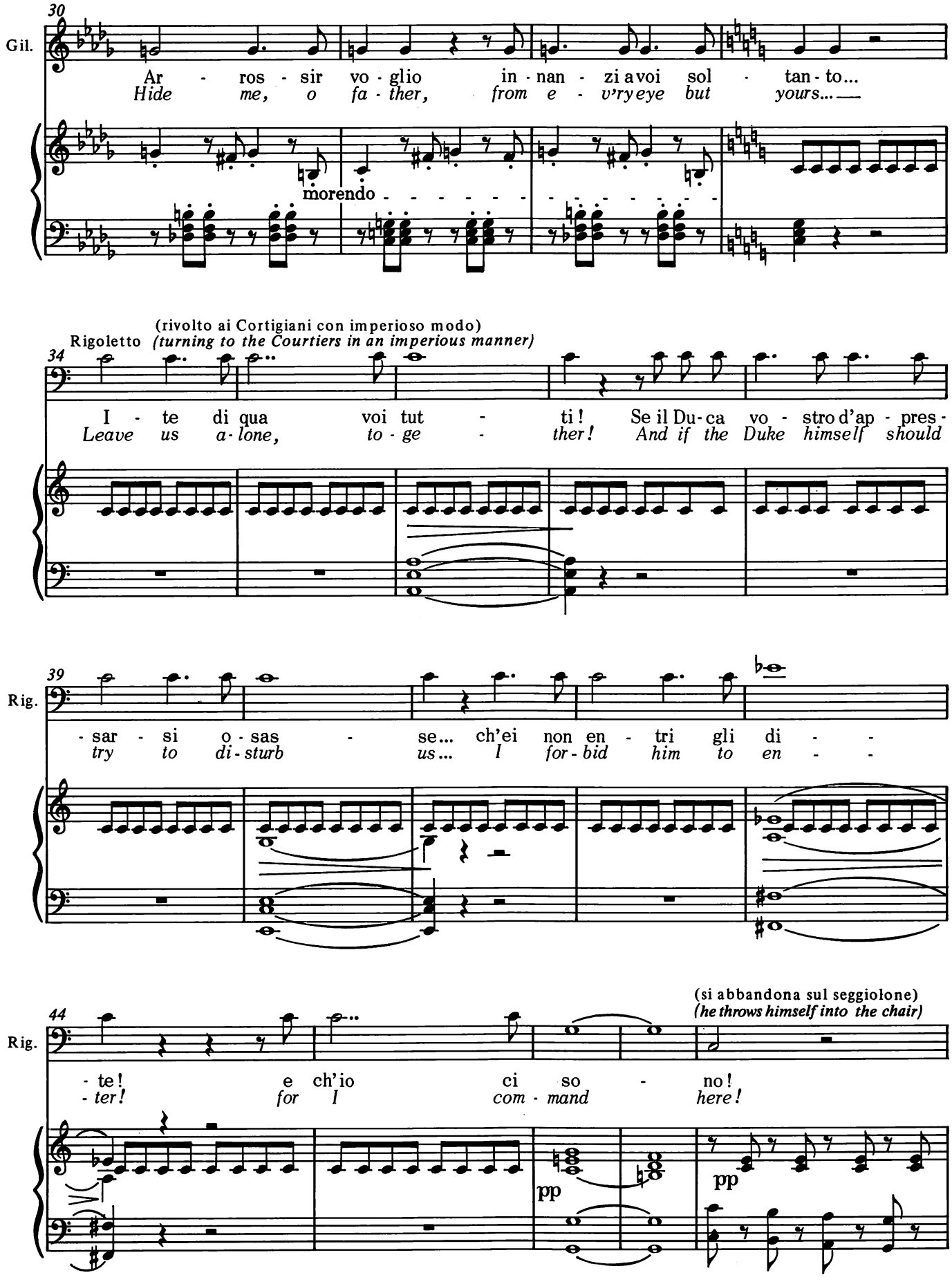
Rig.

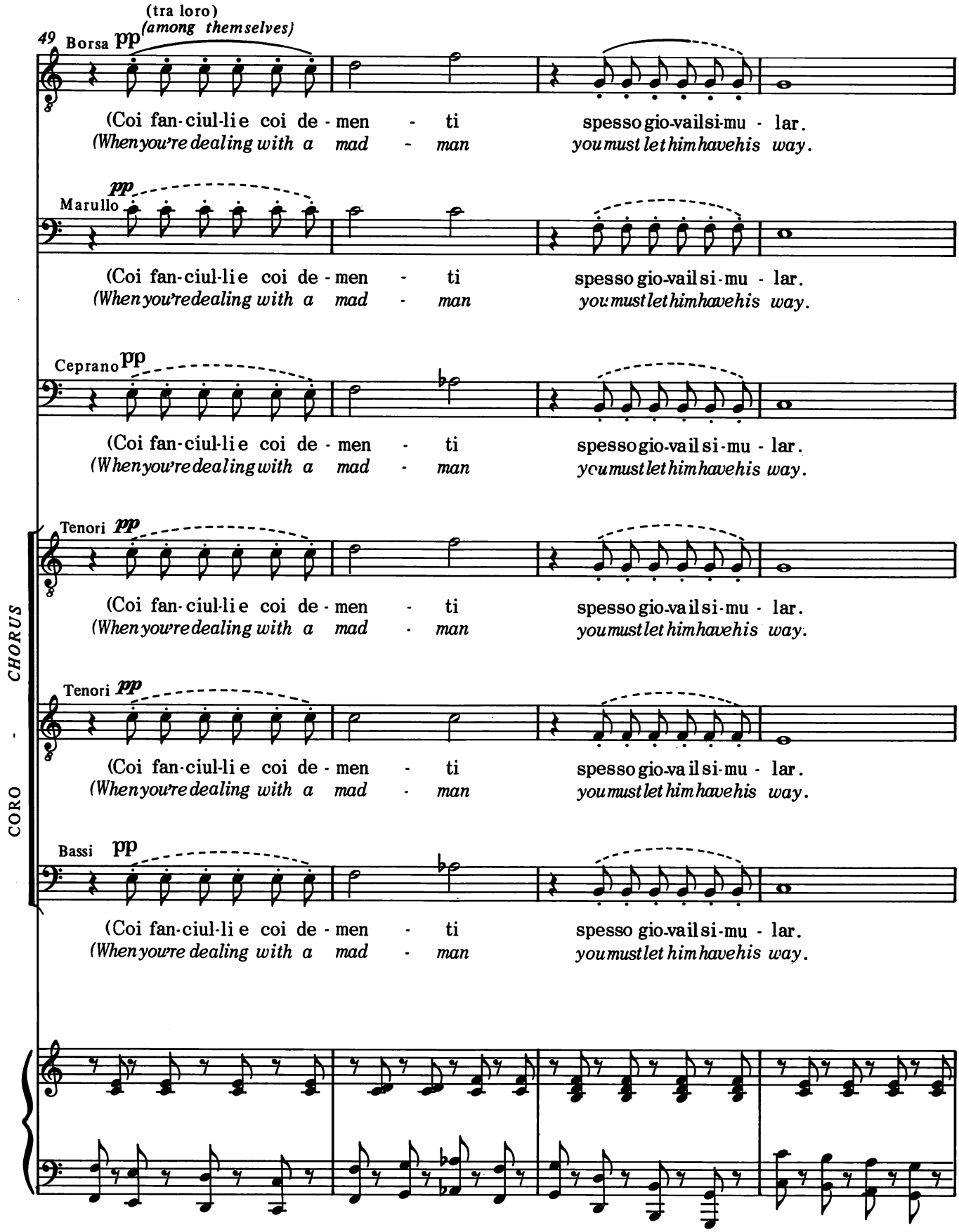
- gno - ri...
lord - ships...
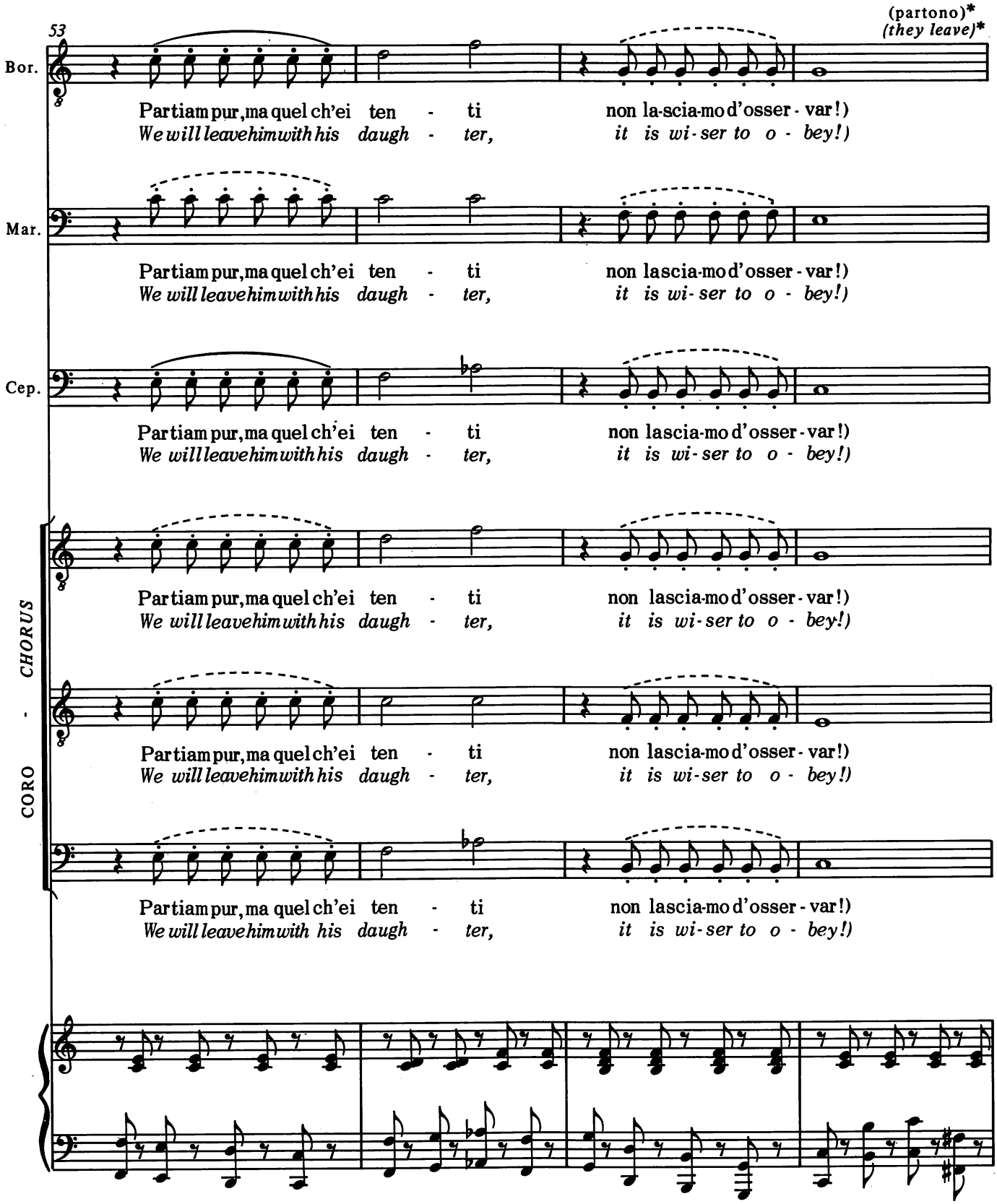
in es - sa...
I've found her...

è tut - ta la mia fa - mi-glia...
my daugh - ter and all I live for...
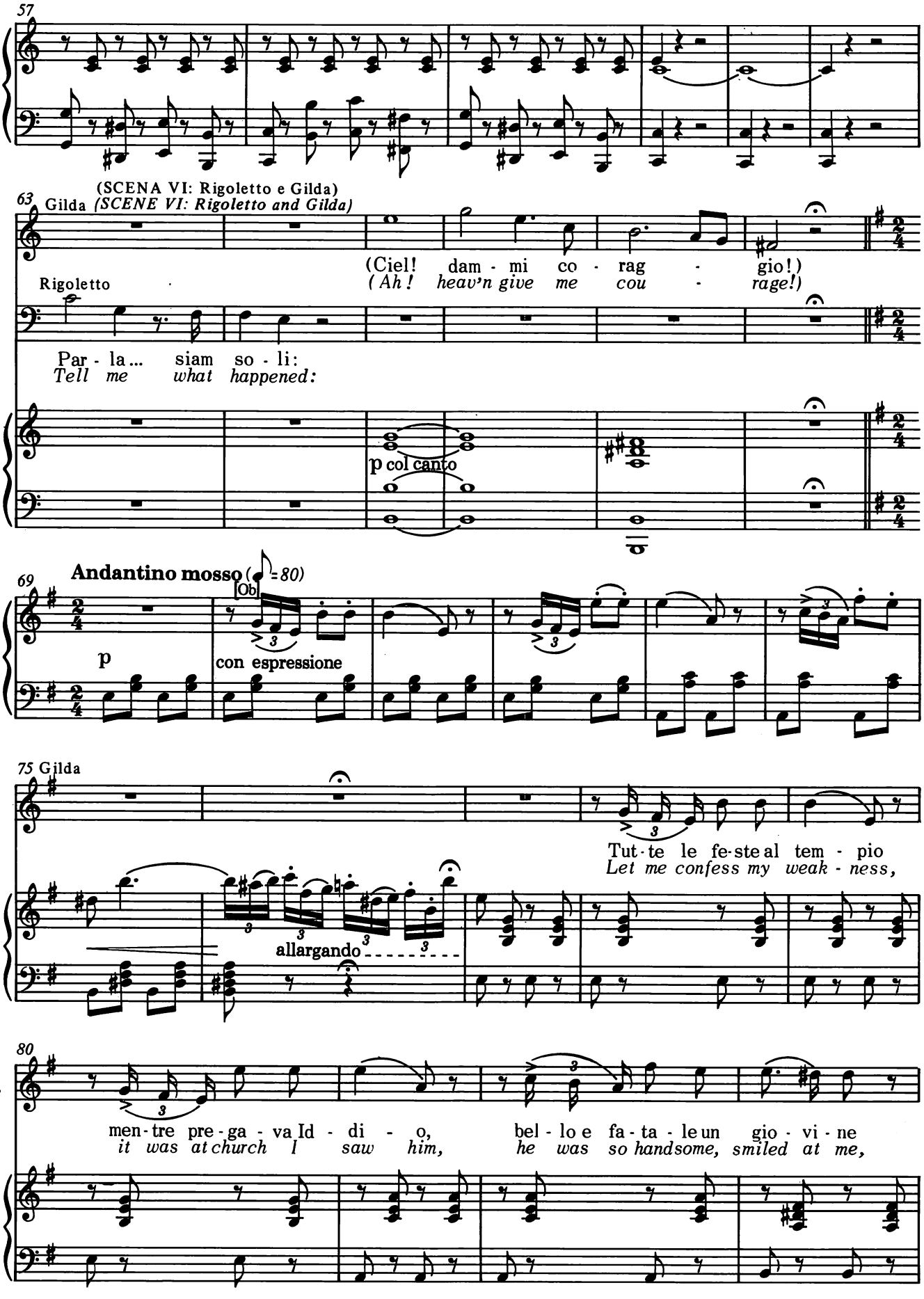

14
Rig.
Non temer più nul-la... an - ge-lo mi - o !
Now thatyou are nearme... all is for-got-ten!
18
(ai Cortigiani)
(to the Courtiers)
Rig.
fu scherzo!.. non è ve-ro? Io che pur
I see it !.. you were joking? I who was
22
Gilda
[a Gilda]
[to Gilda]
Ah
Oh
Rig.
pian - si or ri - do... E tu a che piangi ?
grie - ving am laughing... My child, why this sor-row?
p
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?
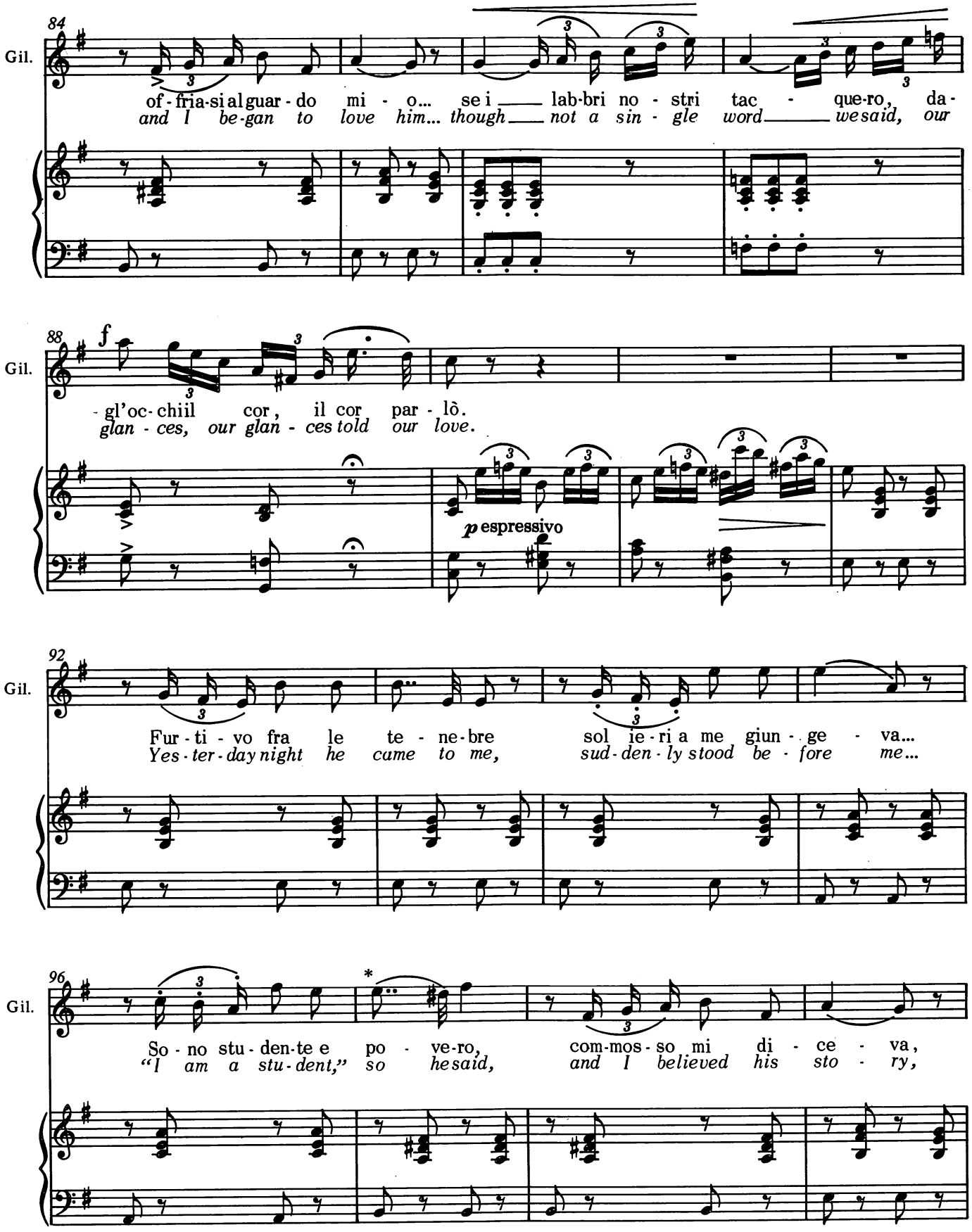

30
Gil.
Ar - ros - sir vo - glio in - nan - zi a voi sol - tan - to...
Hide me, o fa - ther, from e - v'ry eye but yours...
morendo
(rivolto ai Cortigiani con imperioso modo)
Rigoletto (turning to the Courtiers in an imperious manner)
34
I - te di qua voi tut - ti! Se il Du - ca vo - stro d'ap - pres -
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 - -
(si abbandona sul seggiolone)
(he throws himself into the chair)
44
Rig.
- te! e ch'io ci so - no!
- ter! for I com - mand here!
pp
pp


(tra loro)
(among themselves)
49 Borsa pp
(Coi fan-ciul-li e coi de - men - ti spesso gio-vail si-mu - lar.
(When you're dealing with a mad - man you must let him have his way.
Marullo pp
(Coi fan-ciul-li e coi de - men - ti spesso gio-vail si-mu - lar.
(When you're dealing with a mad - man you must let him have his way.
Ceprano pp
(Coi fan-ciul-li e coi de - men - ti spesso gio-vail si-mu - lar.
(When you're dealing with a mad - man you must let him have his way.
CORO - CHORUS
Tenori pp
(Coi fan-ciul-li e coi de - men - ti spesso gio-vail si-mu - lar.
(When you're dealing with a mad - man you must let him have his way.
Tenori pp
(Coi fan-ciul-li e coi de - men - ti spesso gio-vail si-mu - lar.
(When you're dealing with a mad - man you must let him have his way.
Bassi pp
(Coi fan-ciul-li e coi de - men - ti spesso gio-vail si-mu - lar.
(When you're dealing with a mad - man you must let him have his way.



* **VE51:** (escon dal mezzo e chiudon la porta)
(they exit through the middle door and close it)


57
(SCENA VI: Rigoletto e Gilda)
63 Gilda (SCENE VI: Rigoletto and Gilda)
(Ciel! dam - mi co - rag - gio!)
(Ah! heav'n give me cou - rage!)
Rigoletto
Par - la... siam so - li:
Tell me what happened:
p col canto
Andantino mosso (♩ = 80)
69
Ob
p
con espressione
75 Gilda
Tut - te le fe - ste al tem - pio
Let me confess my weak - ness,
allargando
80
Gil.
men - tre pre - ga - va Id - di - o,
it was at church I saw him,
bel - lo e fa - ta - le un gio - vi - ne
he was so handsome, smiled at me,


84
Gil.
of-fria-si al guar-do mi - o... se i 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
f
Gil.
- gl'oc-chiil 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

Gil.

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

dolcissimo

leggerissimo

104

Gil.

-tì... par - tì... 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
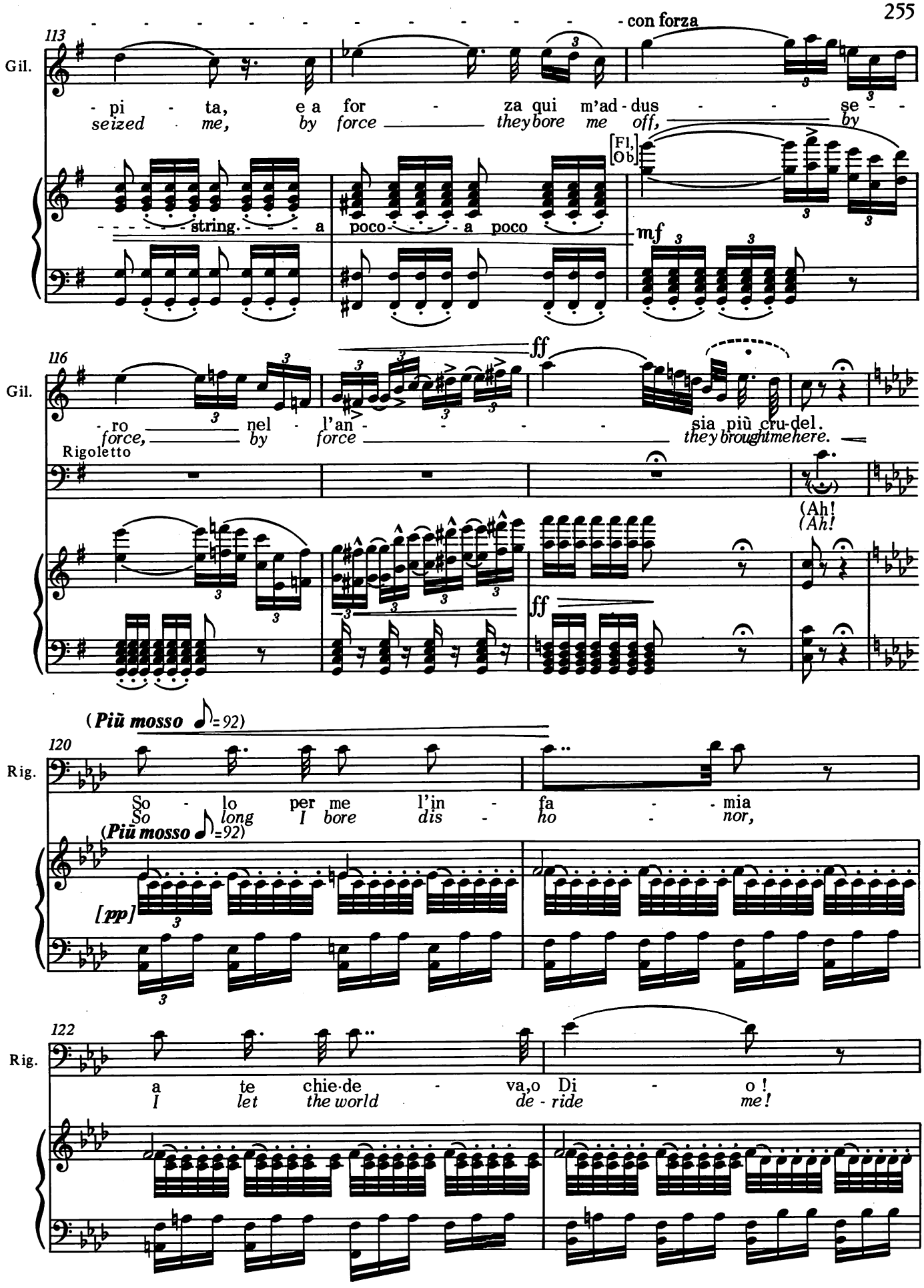
Gil.
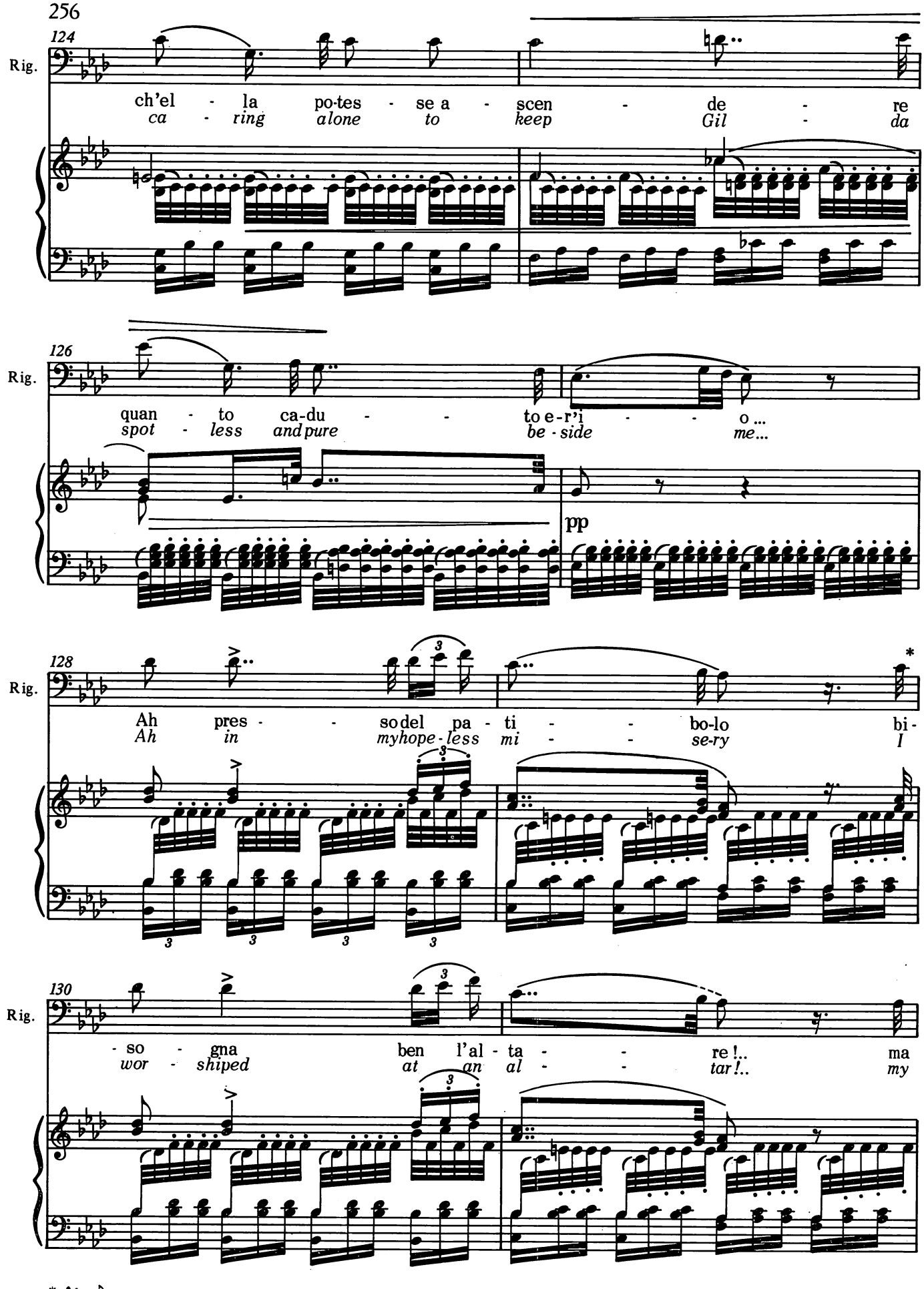
a poco a poco stringendo e crescendo
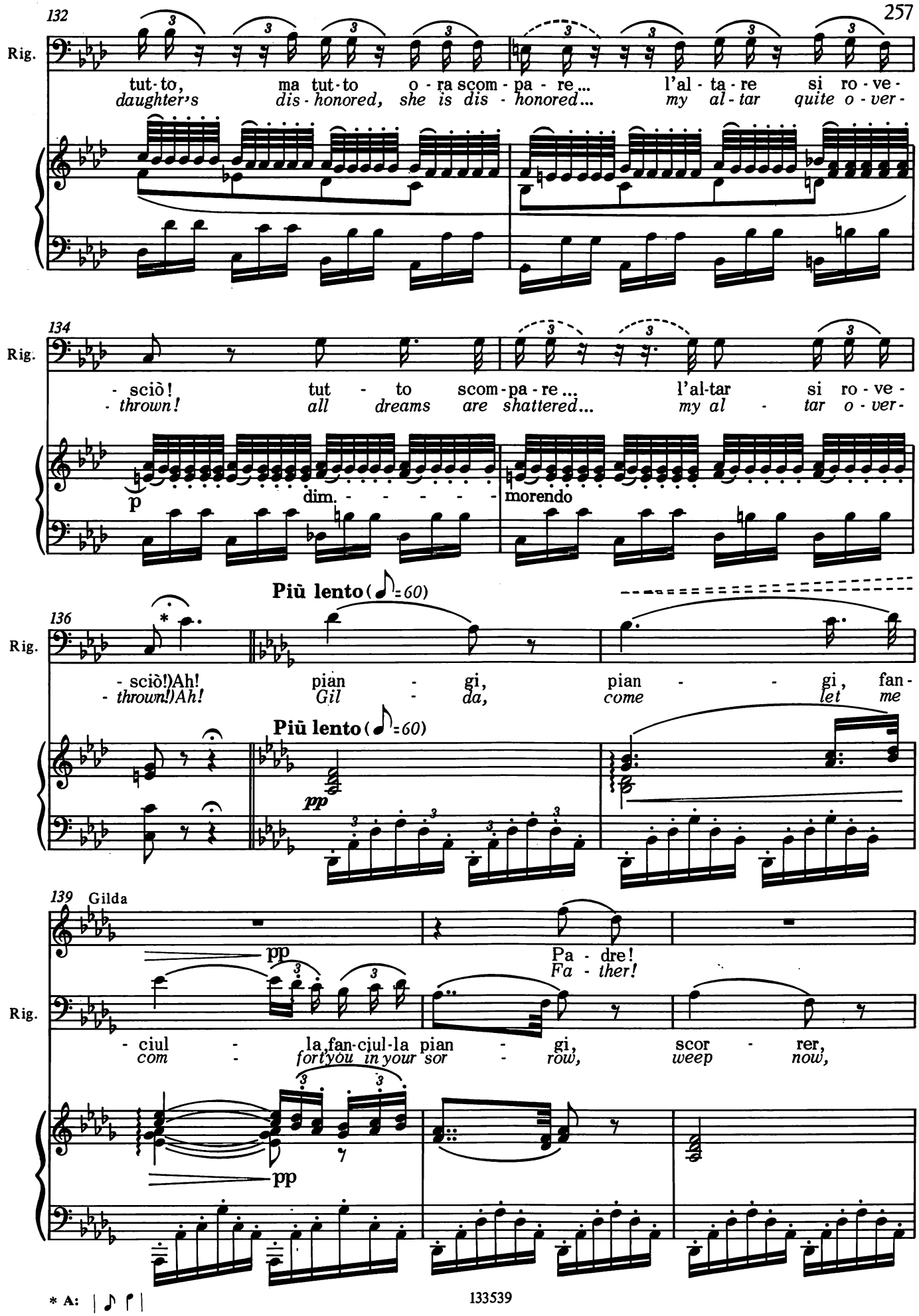
quan - do im-provvi - si en-tra - ro-no co - lor ___ chem'han ra-
sud - den-ly all those men appeared, the stran - gers rough-ly
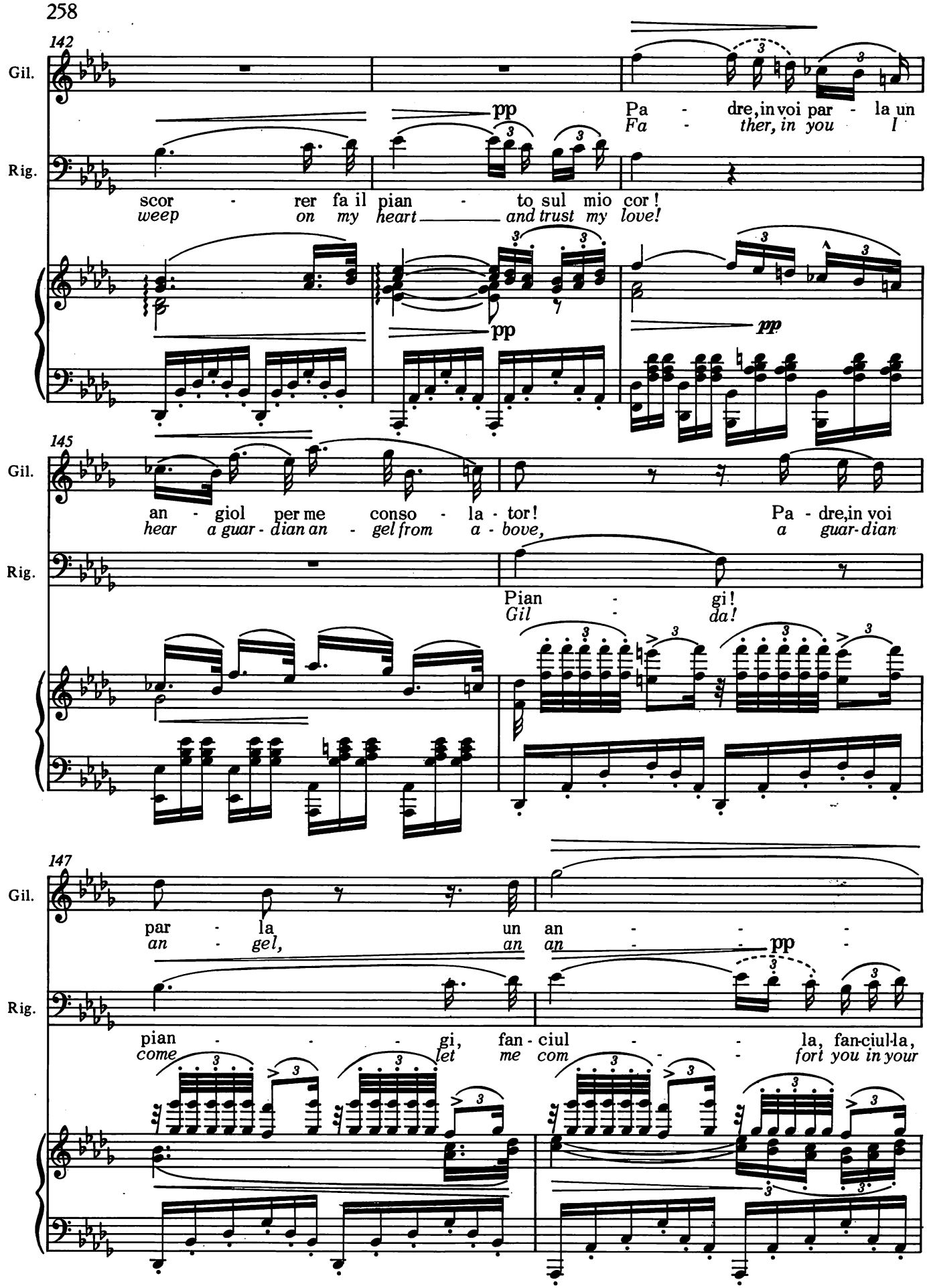
cresc. e
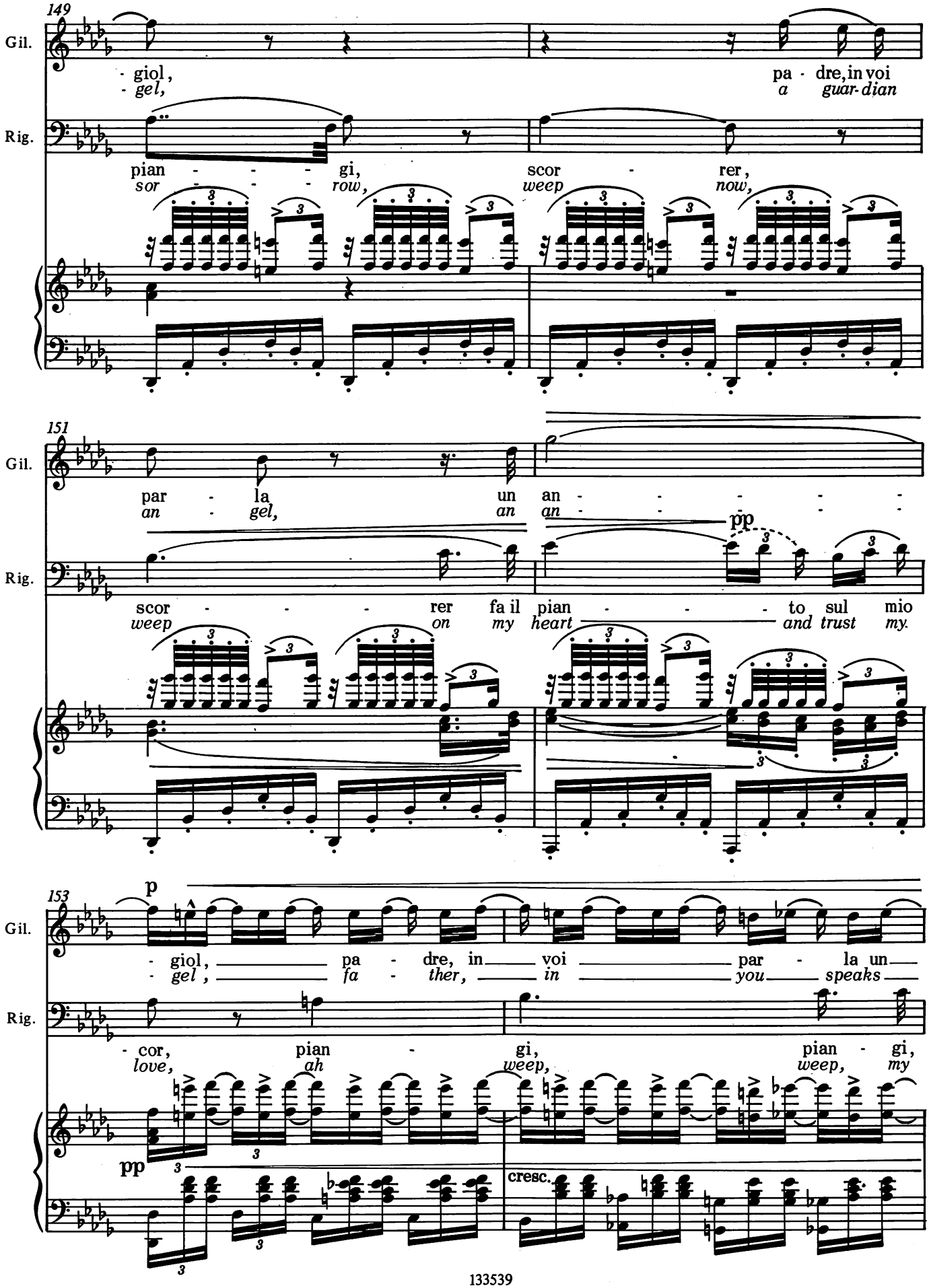
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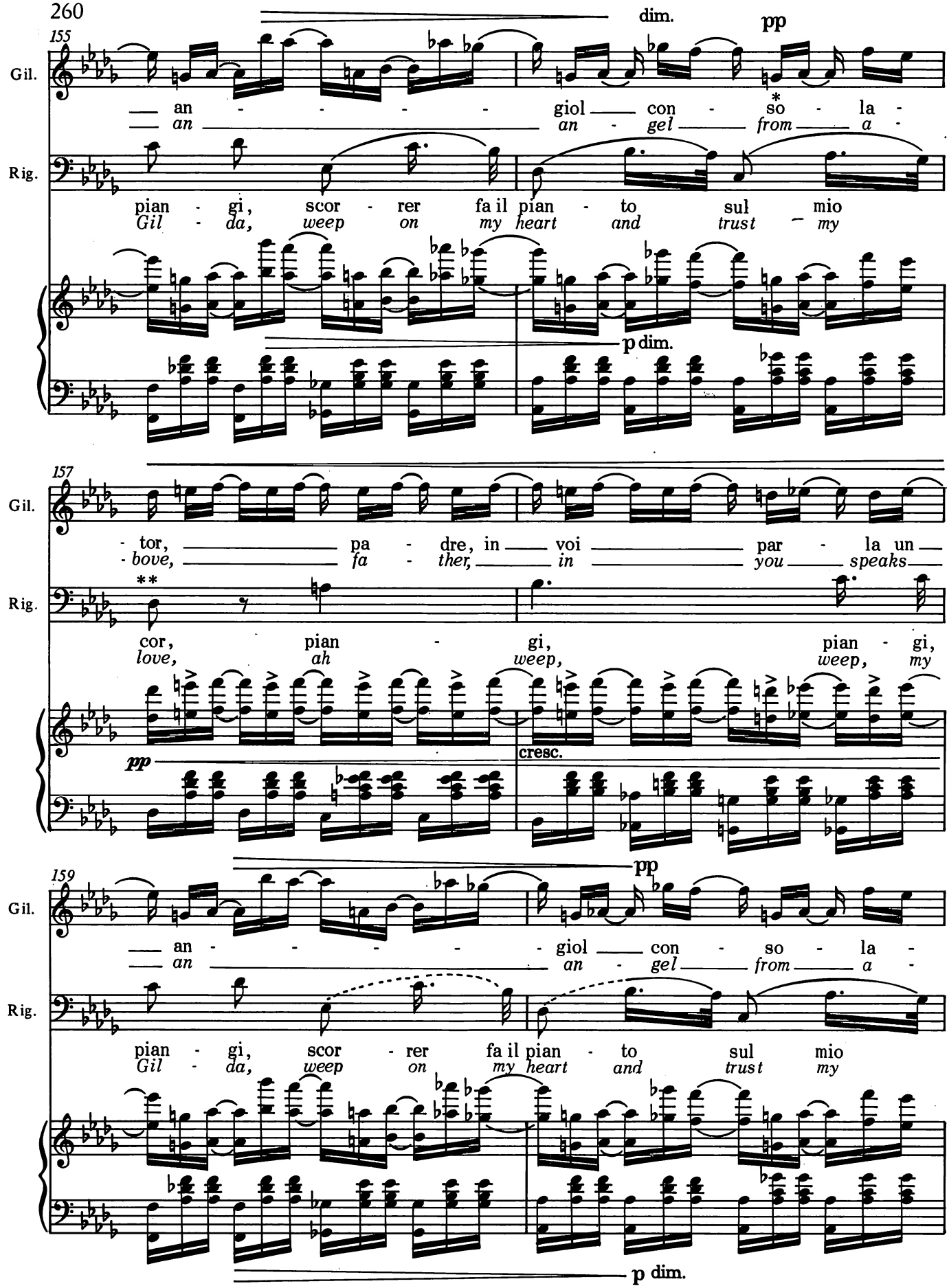

con forza
113
Gil.
- pi - ta, e a for - za qui m'ad - dus - - se - -
seized me, by force they bore me off, by
[Fl, Ob]
- - - - - string. - - - a poco - - - - a poco
mf
116
Gil.
- ro nel l'an - - - - - sia più cru - del.
force, by force they brought me here.
Rigoletto
(Ah!
(Ah!
ff
ff
(Più mosso ♩=92)
120
Rig.
So - lo per me l'in - fa - - mia
So long 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 myhope-less mi - - se-ry I
130
Rig.
- so - gna ben l'al - ta - - re!.. ma
wor - shiped at an al - - tar!.. my
* A:


132
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.
pp
Pa-dre!
Fa-ther!
-ciul-la, fan-ciul-la pian-gi, scor-rer,
com-fort you in your sor-row, weep now,
pp
* A:
133539
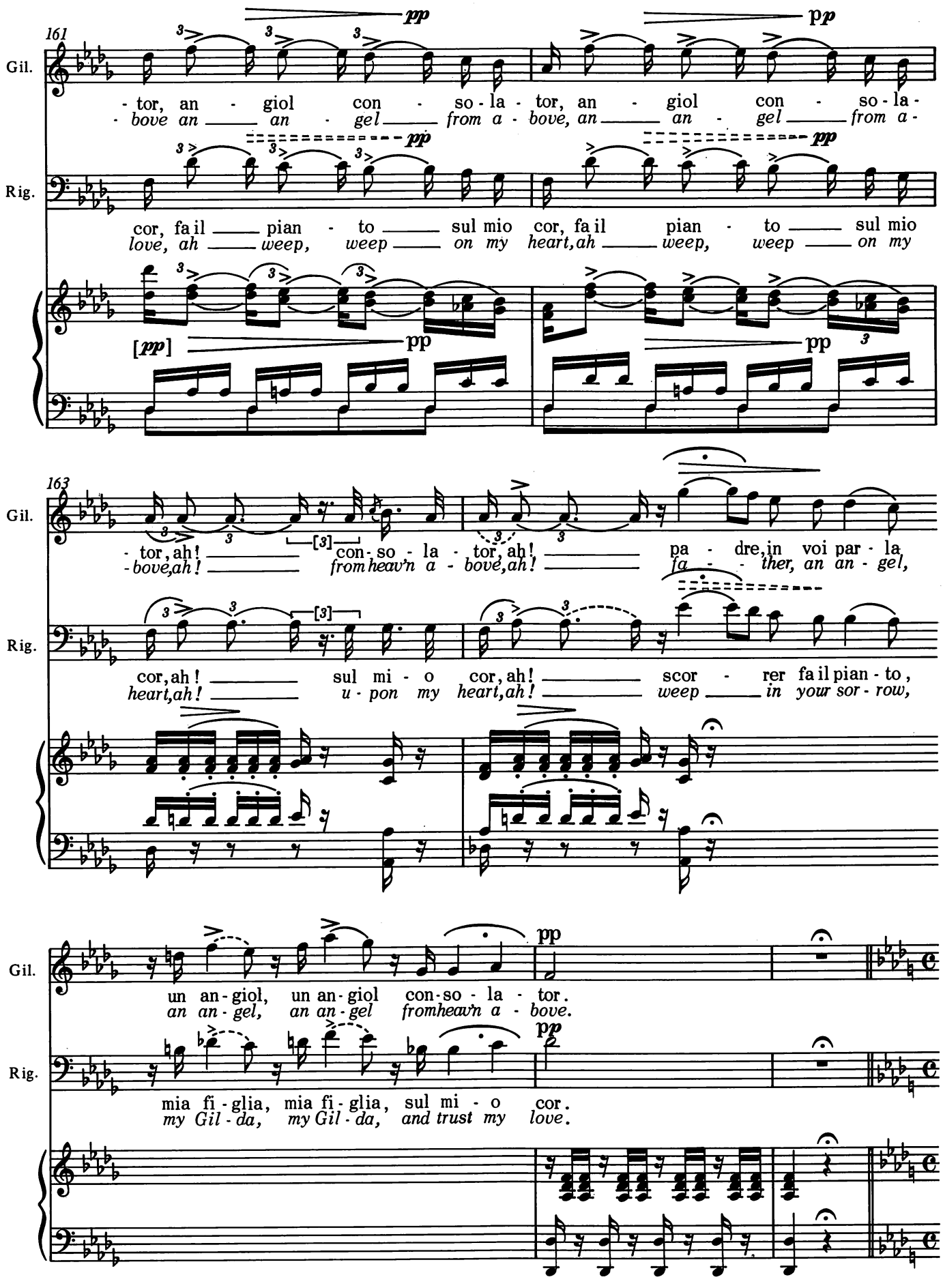

142
Gil.
Rig.
pp
Pa - dre, in voi par - la un
Fa - ther, in you I
scor - rer fa il pian - to sul mio cor!
weep on my heart and trust my love!
pp
pp
145
Gil.
an - giol per me conso - la - tor!
hear a guar - dian an - gel from a - bove,
Pa - dre, in voi
a guar - dian
Rig.
Pian - gi!
Gil - da!
147
Gil.
par - la un an - - -
an - gel, an an - - -
pp
Rig.
pian - - - gi, fan - ciul - - la, fan-ciul-la,
come let me com - - - fort you in your
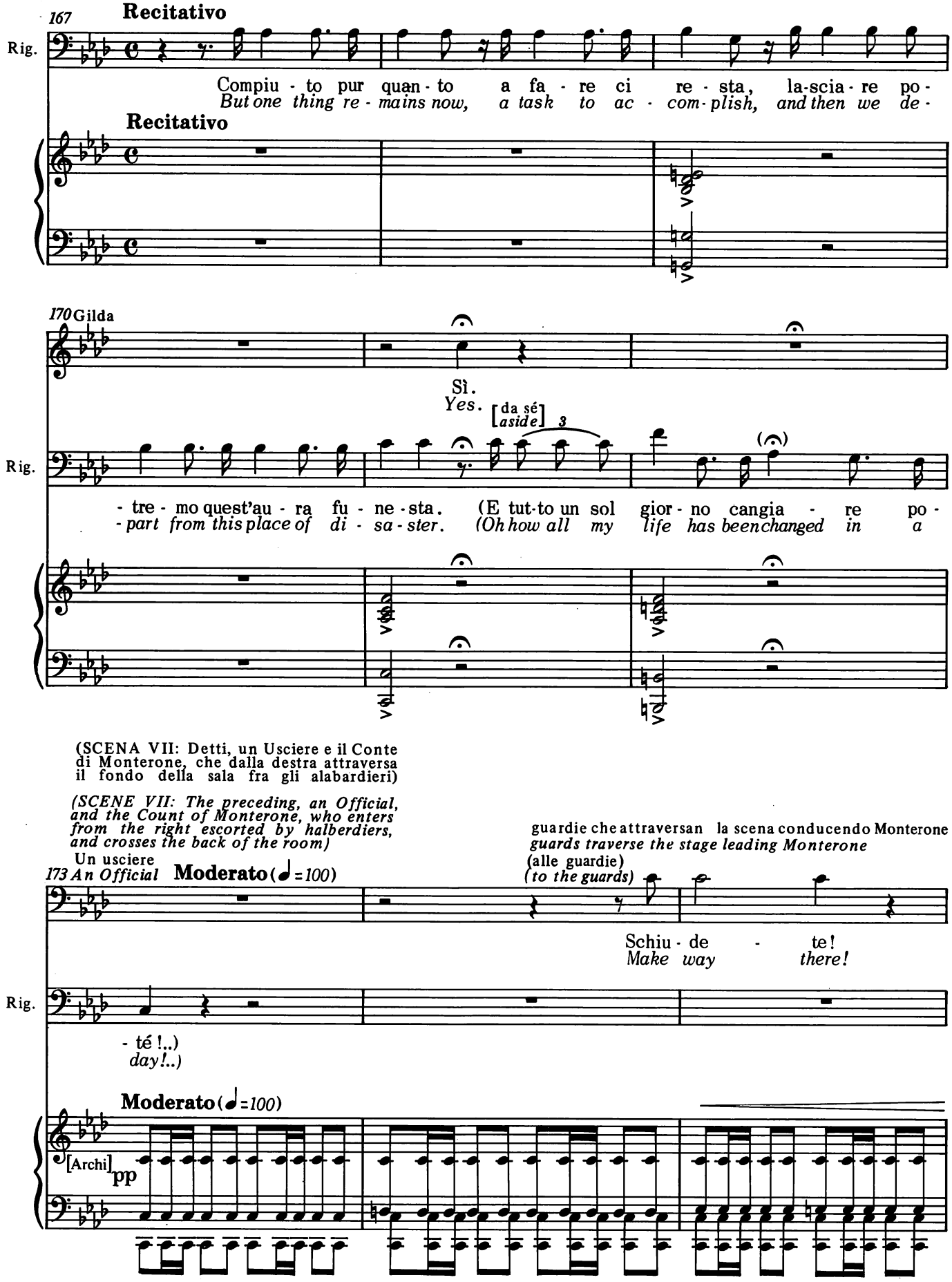

149
Gil.
- giol,
- gel,
pa - dre, in voi
a guar-dian
Rig.
pian - - - gi,
sor - - - row,
scor - rer,
weep now,
151
Gil.
par - la un an - - - - - -
an - gel, an an - - - - - -
pp
Rig.
scor - - - rer fa il pian - - - to sul mio
weep on my heart and trust my
153
p
Gil.
- giol, pa - dre, in voi par - la un
- gel, fa - ther, in you speaks
Rig.
- cor, pian - gi, pian - gi,
love, ah weep, weep, my
pp
cresc.
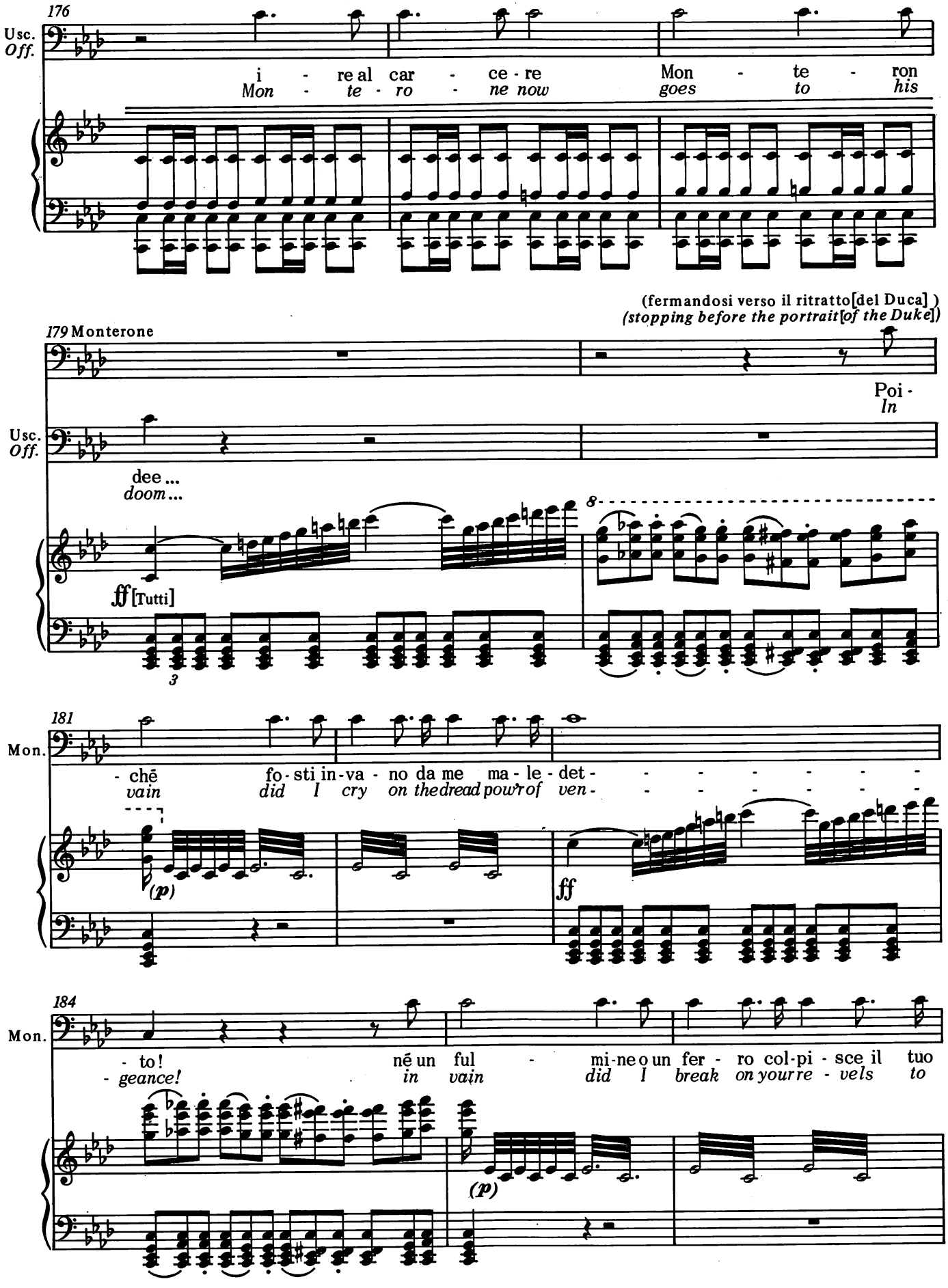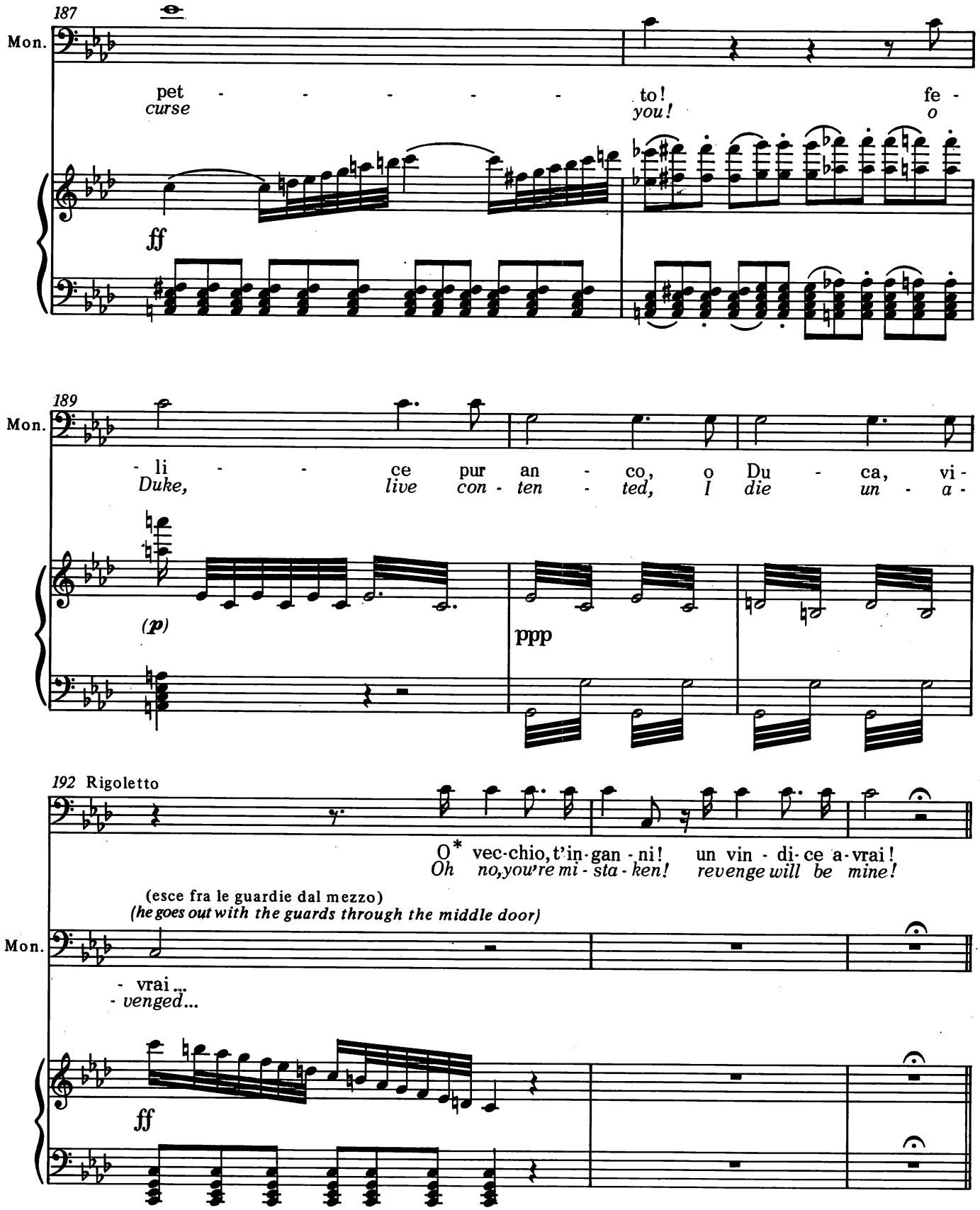


* **A:** una legatura è stata eliminata in questo punto; vedi Note.
A slur has been eliminated at this point; see Notes.

* * **pvRI:** *fa'*
f
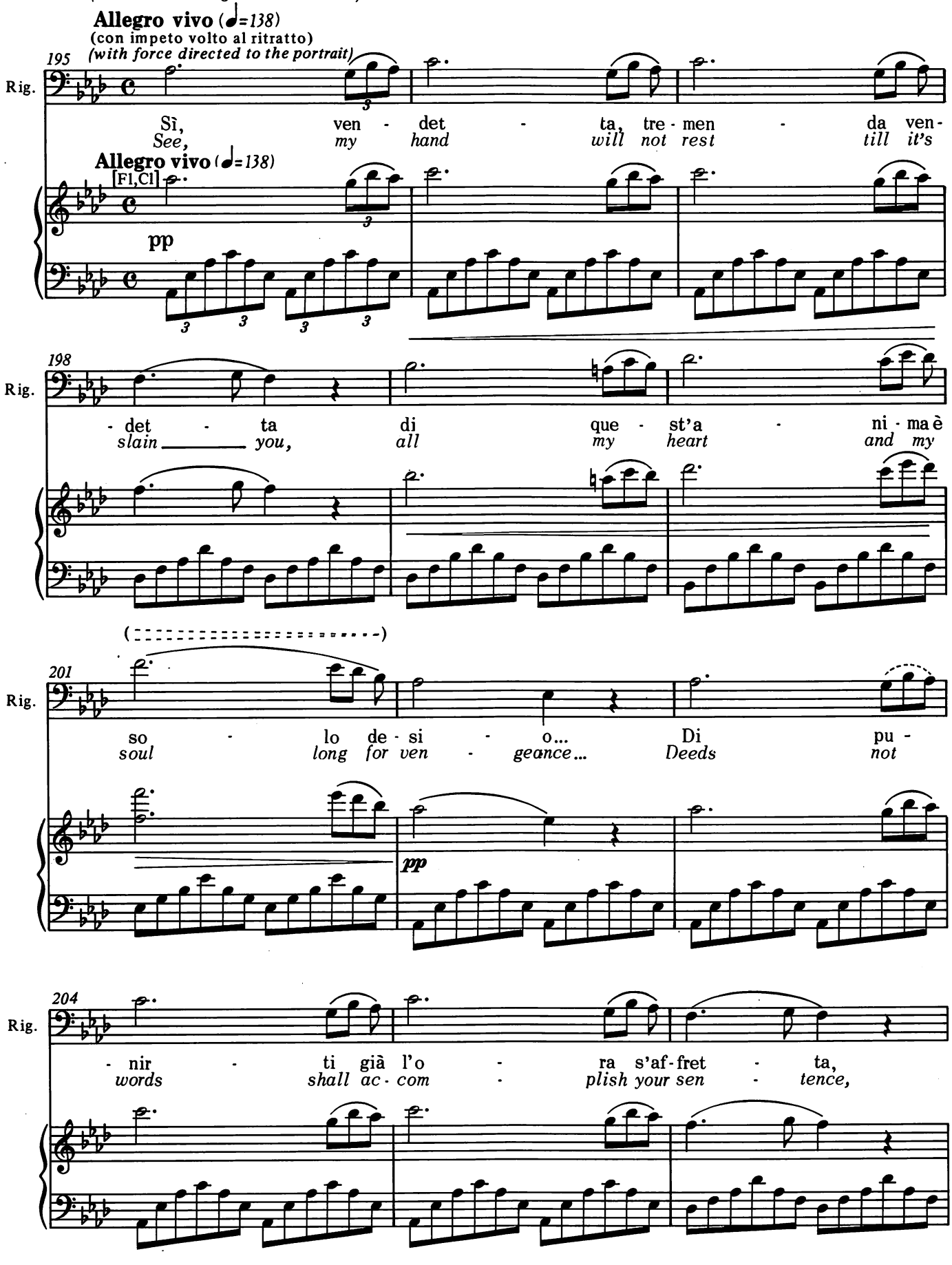

161
Gil.
- tor, an - giol con - so - la - tor, an - giol con - so - la -
- bove an an - gel from a - bove, an an - gel from a -
Rig.
cor, fa il pian - to sul mio cor, fa il pian - to sul mio
love, ah weep, weep on my heart, ah weep, weep on my
[pp]
pp
163
Gil.
- tor, ah! con - so - la - tor, ah! pa - dre, in voi par - la
- bove, ah! from heav'n a - bove, ah! fa - ther, an an - gel,
Rig.
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.
un an - giol, un an - giol con - so - la - tor.
an an - gel, an an - gel from heav'n a - bove.
Rig.
mia fi - glia, mia fi - glia, sul mi - o cor.
my Gil - da, my Gil - da, and trust my love.
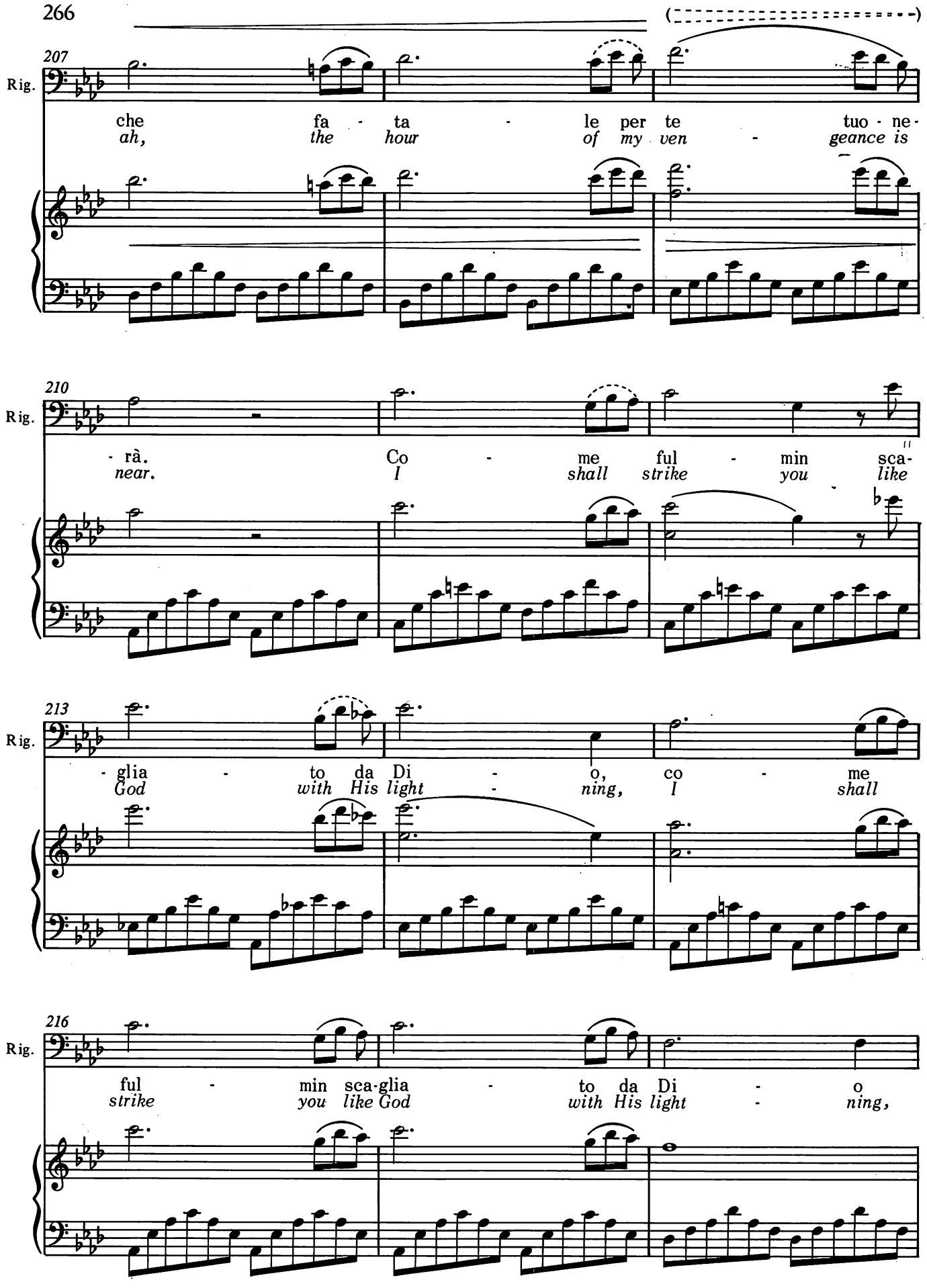

167
Recitativo
Rig.
Compiu - to pur quan - to a fa - re ci re - sta, la-scia - re po -
But one thing re - mains now, a task to ac - com - plish, and then we de -
Recitativo
170 Gilda
Sì.
Yes.
[da sé]
[aside]
3
Rig.
- tre - mo quest'au - ra fu - ne - sta. (E tut-to un sol gior - no cangia - re po -
- 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
Un usciere
173 An Official
Moderato (♩=100)
(alle guardie)
(to the guards)
Schiu - de - te!
Make way there!
Rig.
- té !..)
day!..)
Moderato (♩=100)
[Archi]
pp
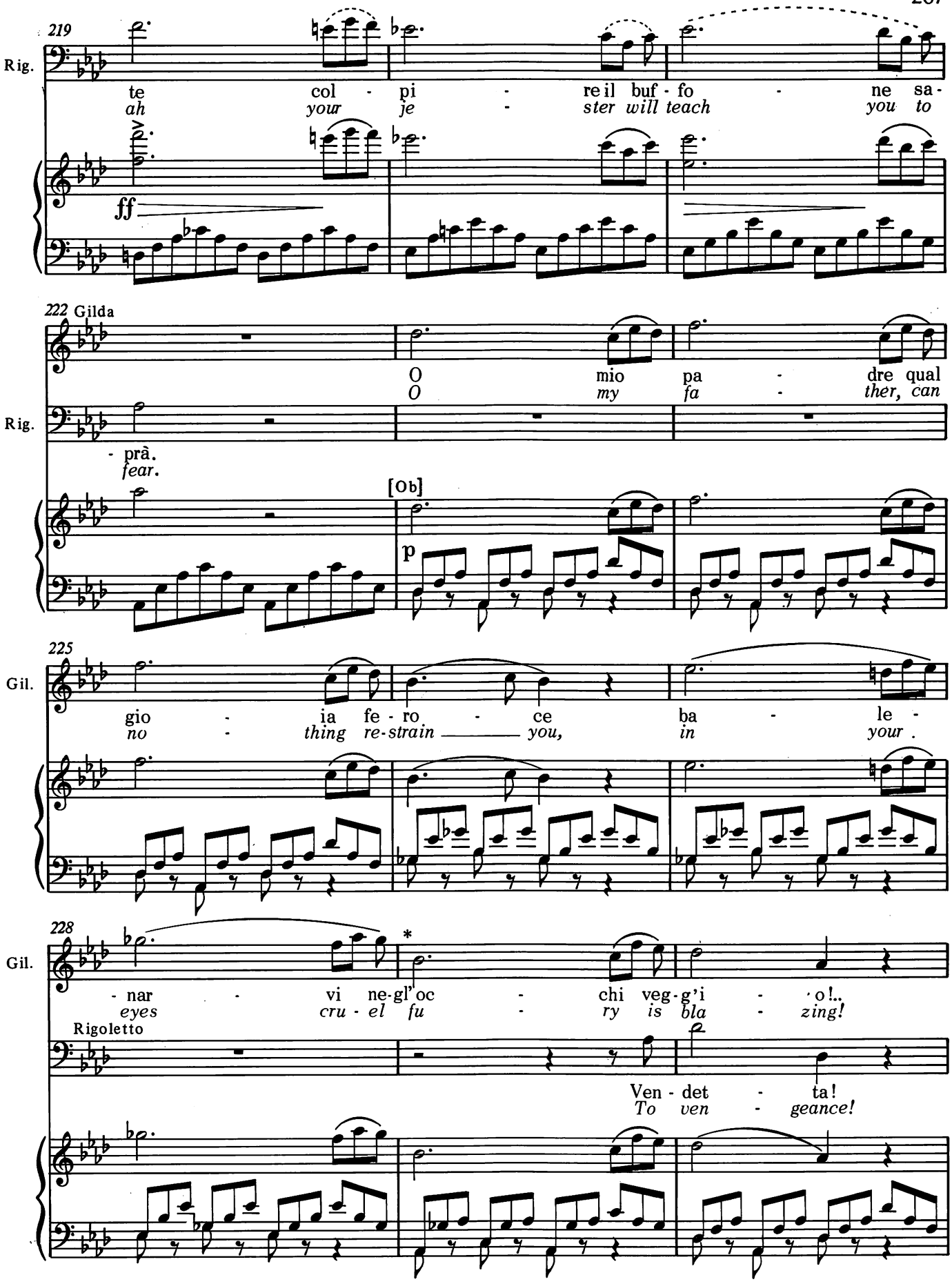

176
Usc. Off.
i - re al car - ce - re Mon - te - ron
Mon - te - ro - ne now goes to his
(fermandosi verso il ritratto[del Duca])
(stopping before the portrait[of the Duke])
179 Monterone
Poi -
In
Usc. Off.
dee...
doom...
ff [Tutti]
181
Mon.
- chè fo - sti in - va - no da me ma - le - det - - - - - - -
vain did I cry on the dread pow'r of ven - - - - - - -
(p)
ff
184
Mon.
- to! nè 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)
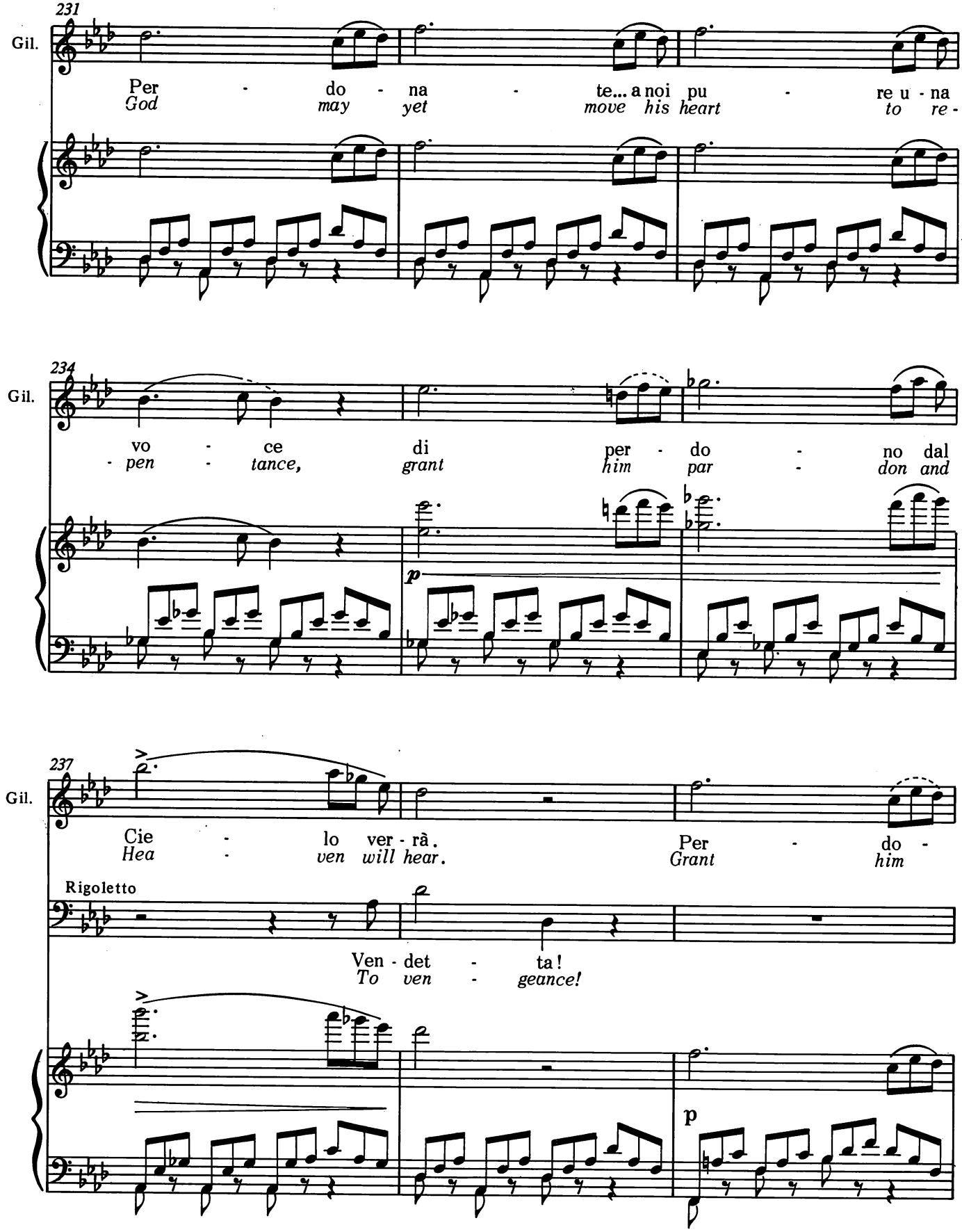


* VE51: « No, vecchio, »
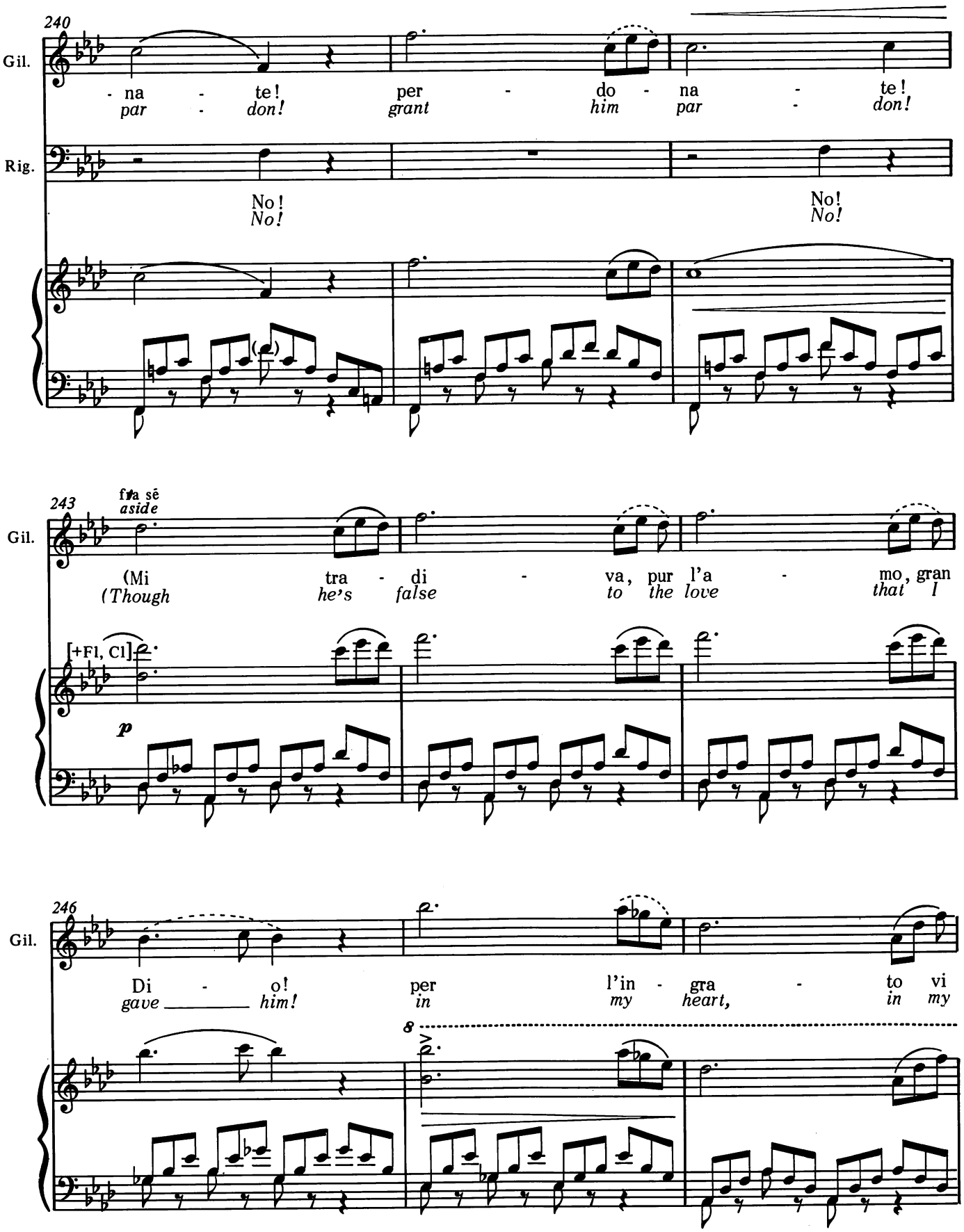

Allegro vivo (♩=138)
(con impeto volto al ritratto)
(with force directed to the portrait)
195
Rig.
Sì, ven - det - ta, tre - men - da ven -
See, my hand will not rest till it's
Allegro vivo (♩=138)
[Fl,Cl]
pp
198
Rig.
- det - ta di que - st'a - ni - ma è
slain you, all my heart and my
201
Rig.
so - lo de - si - o... Di pu -
soul long for ven - geance... Deeds not
pp
204
Rig.
- nir - ti già l'o - ra s'af - fret - ta,
words shall ac - com - plish your sen - tence,
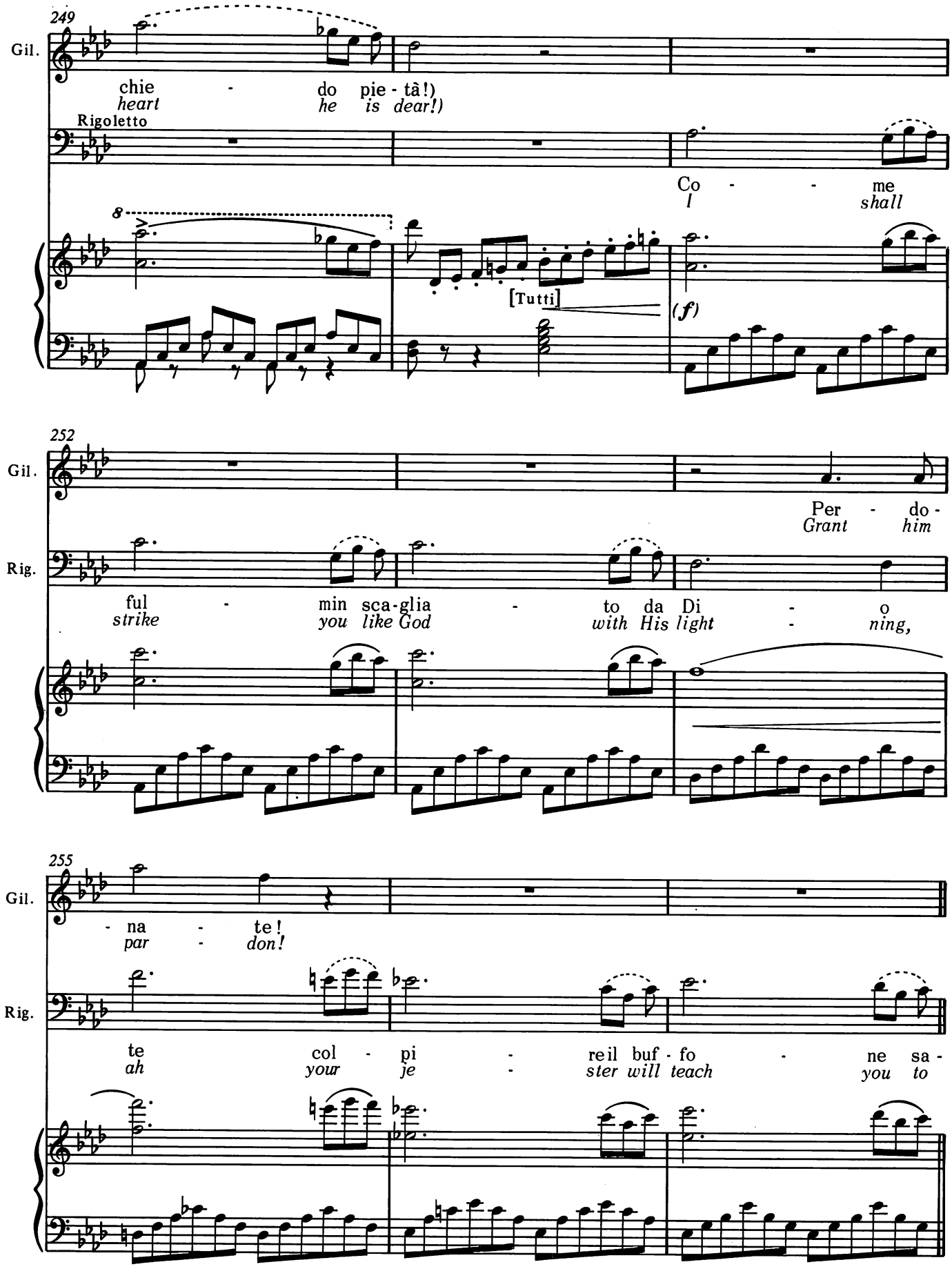

207
Rig.
che fa - ta - le per te tuo - ne-
ah, the hour of my ven - geance is
210
Rig.
- rà. Co - me ful - min sca-
near. I shall strike you like
213
Rig.
- glia - to da Di - o, co - me
God with His light - ning, I shall
216
Rig.
ful - min sca-glia - to da Di - o
strike you like God with His light - ning,
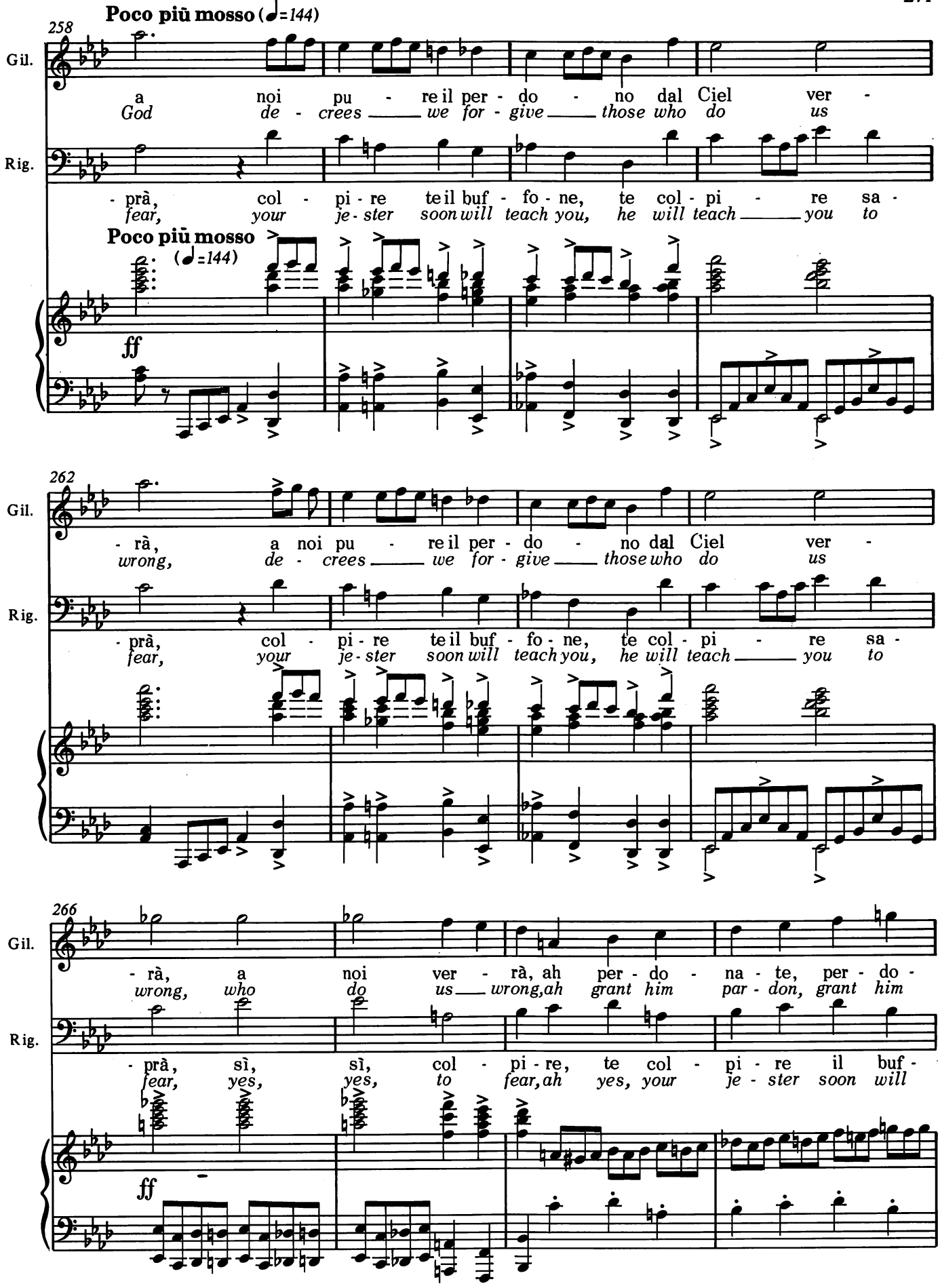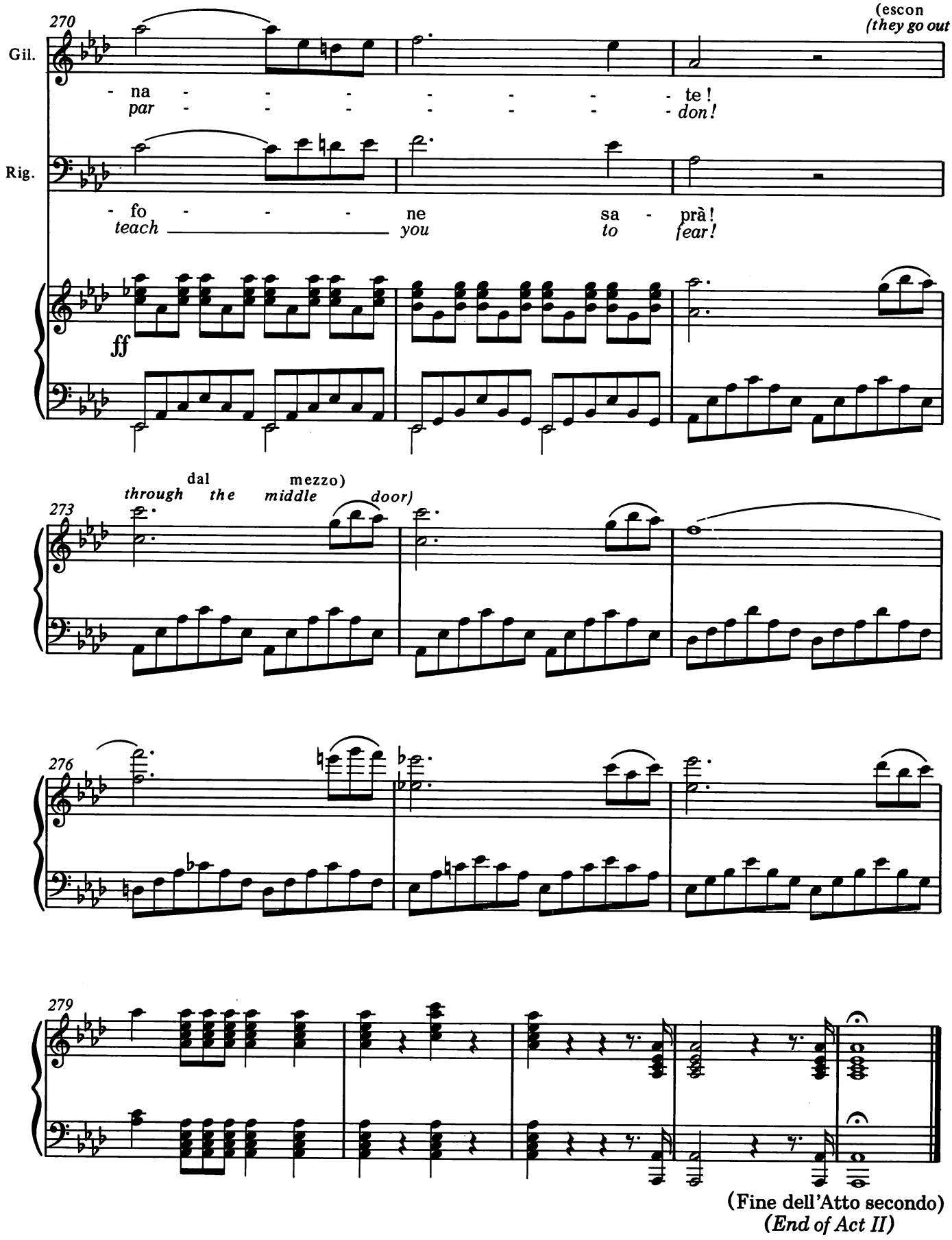


* A: ⟶ proveniente da una primitiva versione; vedi Note.
associated with earlier version; see Notes.


231
Gil.
Per - do - na - te... a noi pu - re u - na
God may yet move his heart to re -
234
Gil.
vo - ce di per - do - no dal
- pen - tance, grant him par - don and
p
237
Gil.
Cie - lo ver - rà. Per - do -
Hea - ven will hear. Grant him
Rigoletto
Ven - det - ta!
To ven - geance!
p


240
Gil.
- na - te! per - do - na - te!
par - don! grant him par - don!
Rig.
No! No!
No! No!
243
fra 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 my heart, in my
8


249
Gil.
chie - do pie - tà!)
heart he is dear!)
Rigoletto
Co - - me
I shall
8
[Tutti]
(f)
252
Gil.
Per - do -
Grant him
Rig.
ful - min sca-glia - to da Di - o
strike you like God with His light - 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
dal mezzo)
through the middle door)
273
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

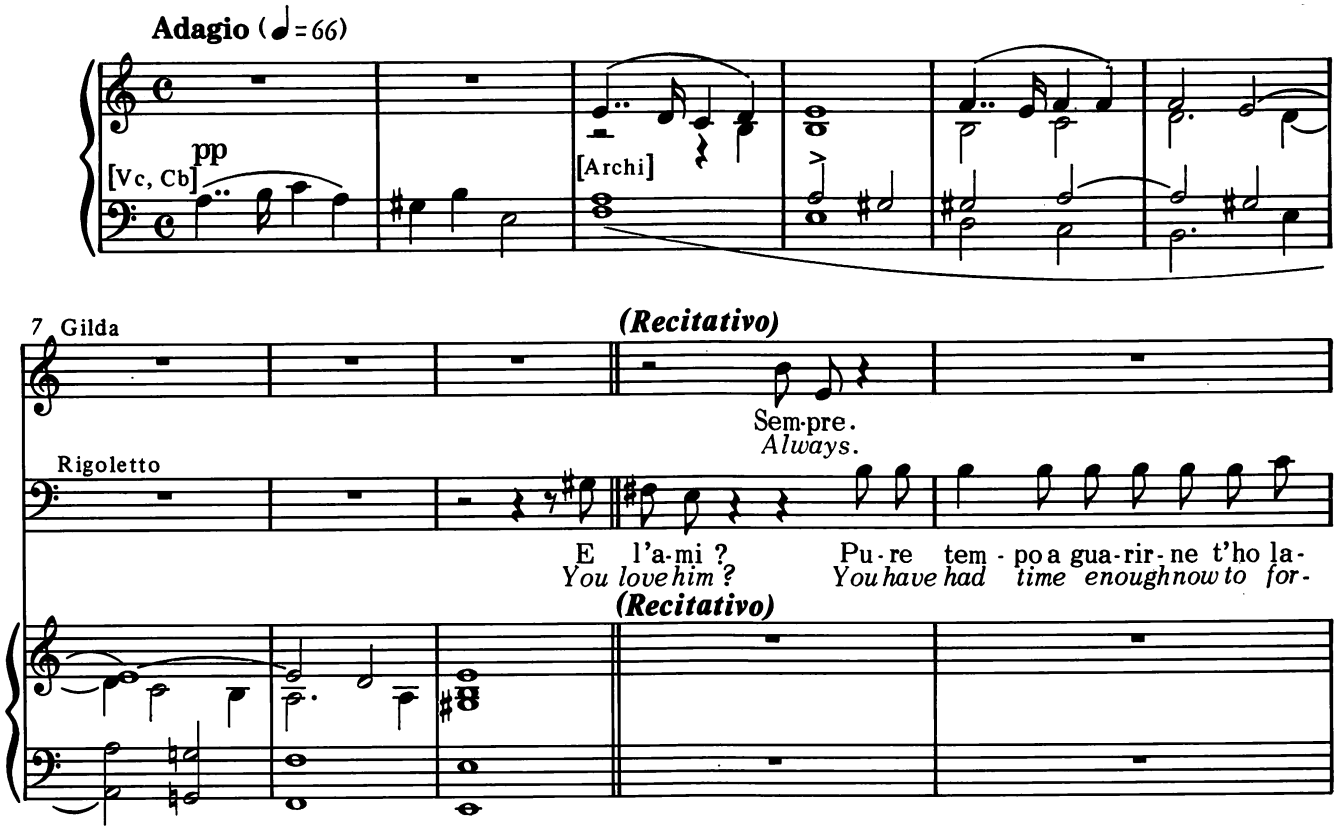
[Duca]
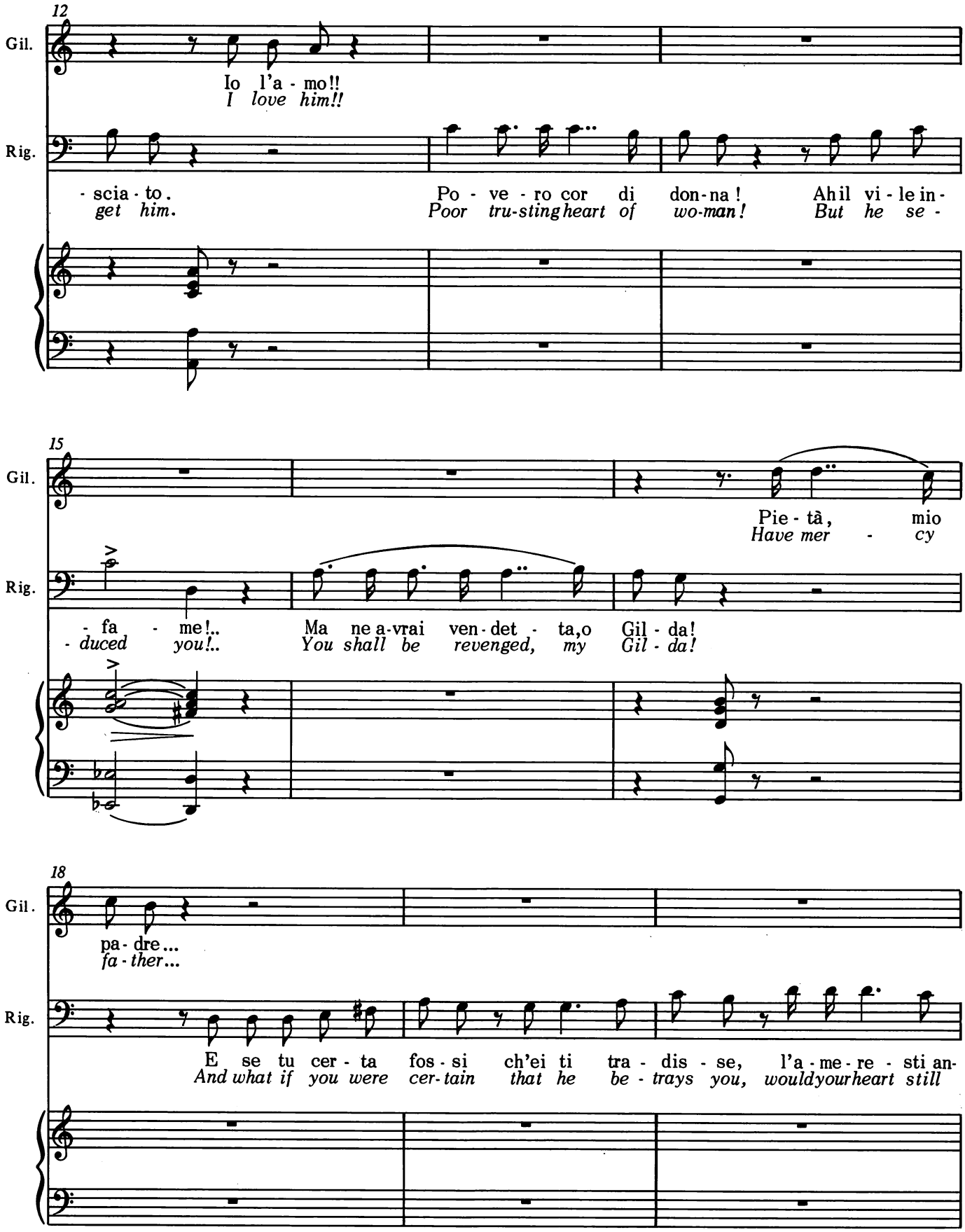
N. 11. Scena and Canzone
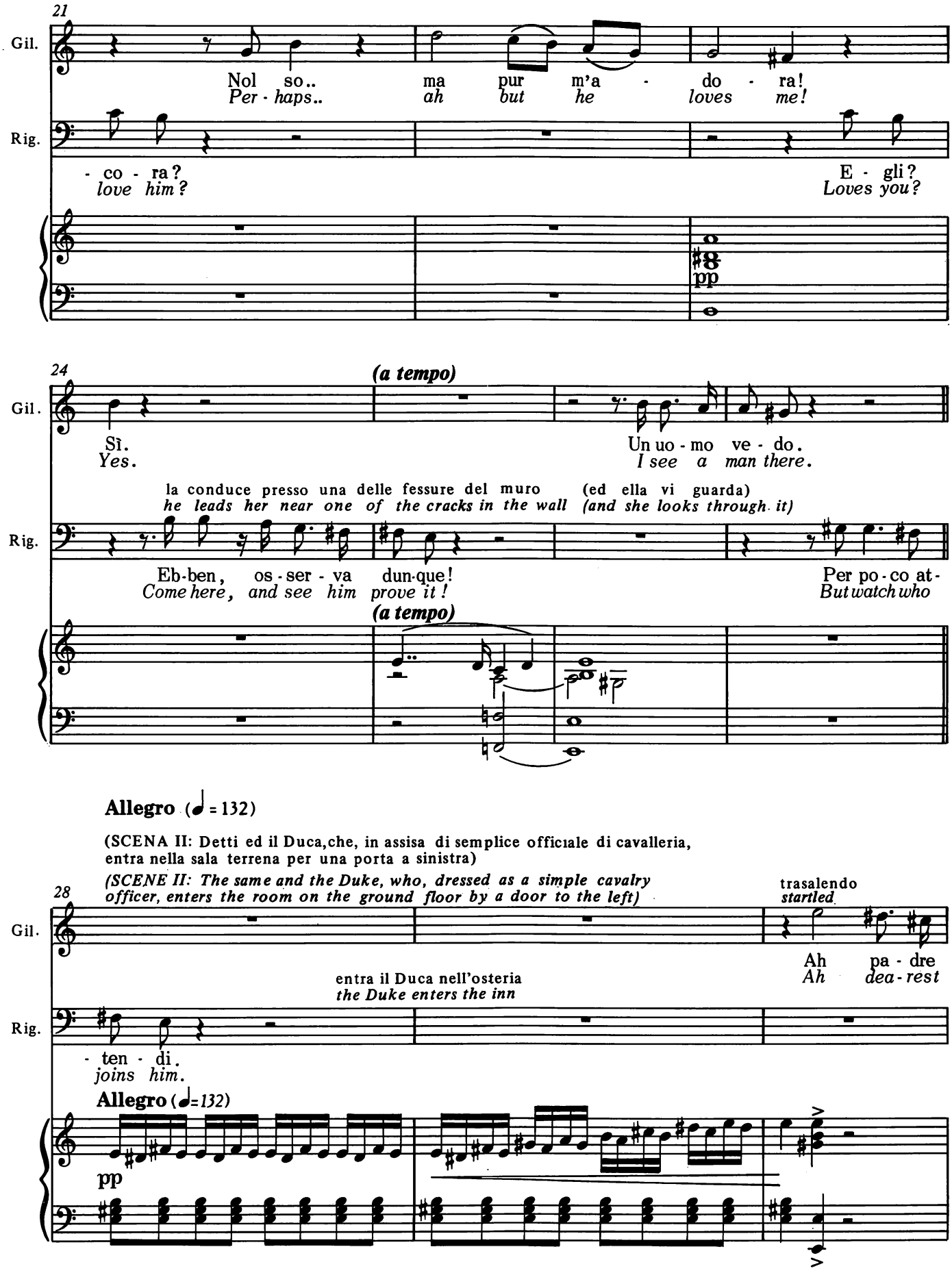
[Duke]
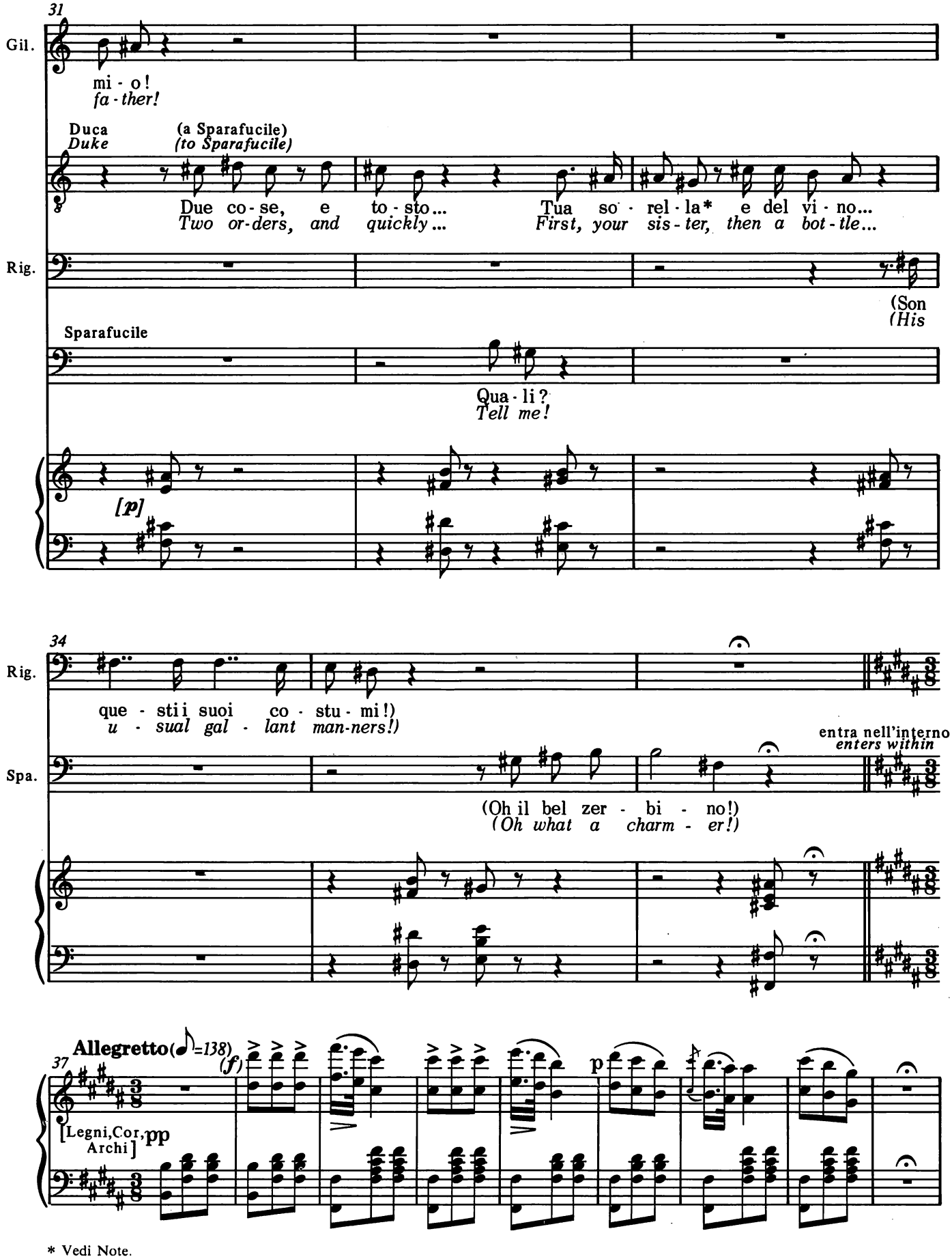
(SCENA I:) Gilda e Rigoletto (inquieto) sono sulla strada, Sparafucile nell'interno della casa, seduto presso la tavola, sta ripulendo il suo cinturone, senza nulla intendere di quanto accade (al) di fuori

(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
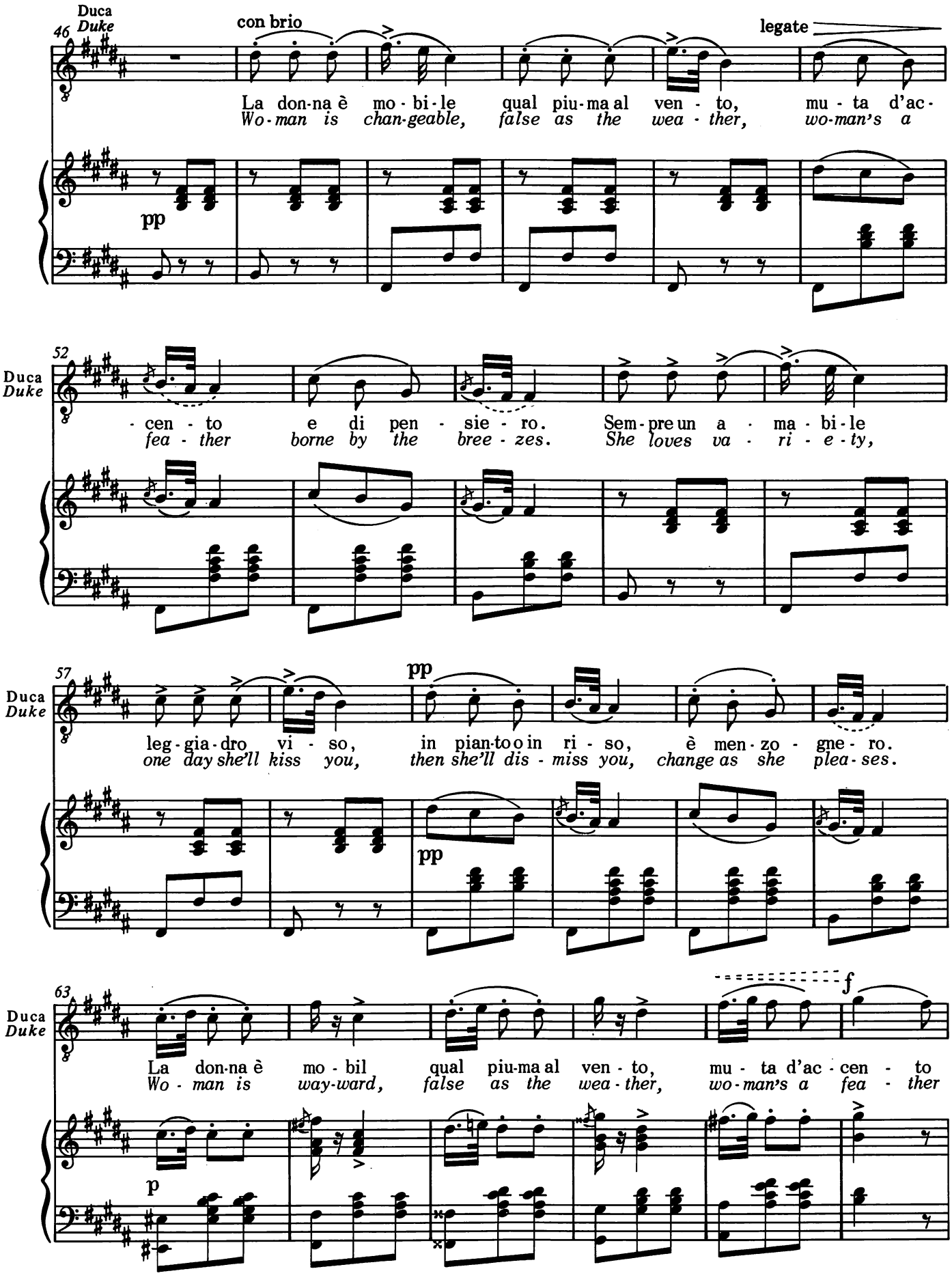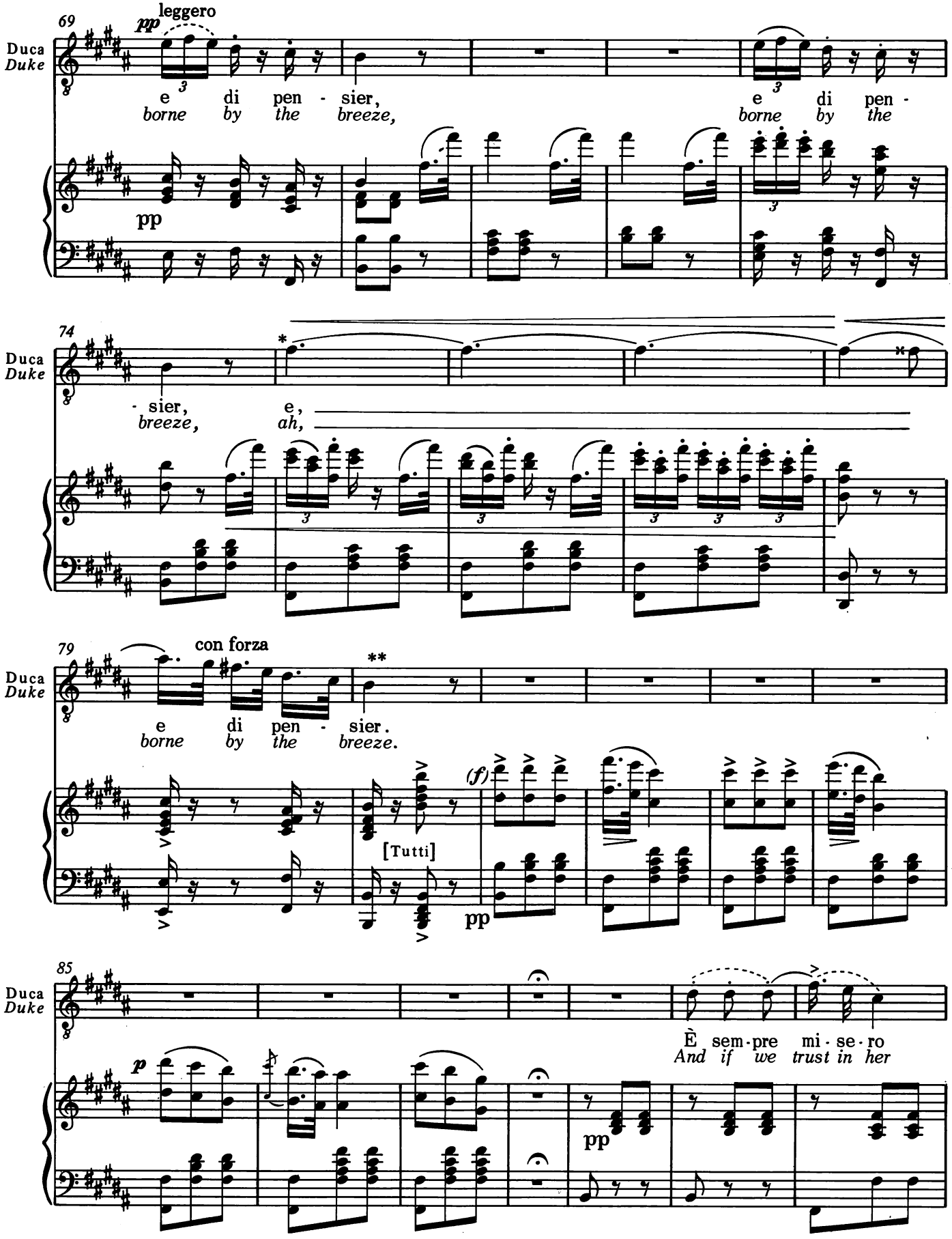



12
Gil.
Io l'a - mo!!
I love him!!
Rig.
- scia - to.
get him.
Po - ve - ro cor di don-na!
Poor tru-sting heart of wo-man!
Ah il vi - le in -
But he se -
15
Gil.
Pie - tà, mio
Have mer - cy
Rig.
- fa - me!..
- duced you!..
Ma ne a-vrai ven-det - ta, o Gil - da!
You shall be revenged, my Gil - da!
18
Gil.
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.
Nol so.. ma pur m'a - do - ra!
Per - haps.. ah but he loves me!
Rig.
- co - ra? E - gli?
love him? Loves you?
pp
24
(a tempo)
Gil.
Sì. Un uo - mo ve - do.
Yes. I see a man there.
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 officiale 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.
Ah pa - dre
Ah dea - rest
entra il Duca nell'osteria
the Duke enters the inn
Rig.
- ten - di.
joins him.
Allegro (♩=132)
pp
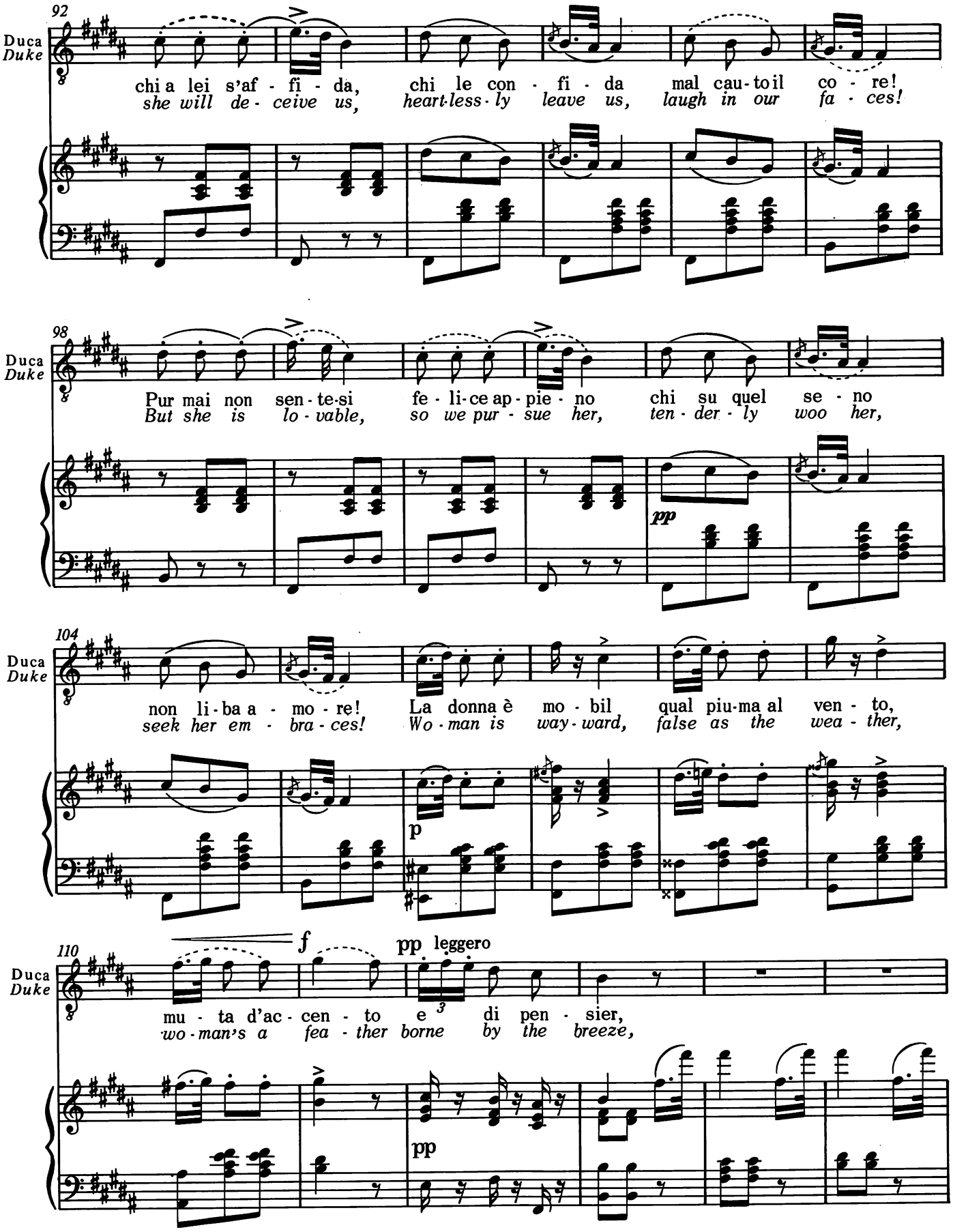


* Vedi Note.
See Notes.
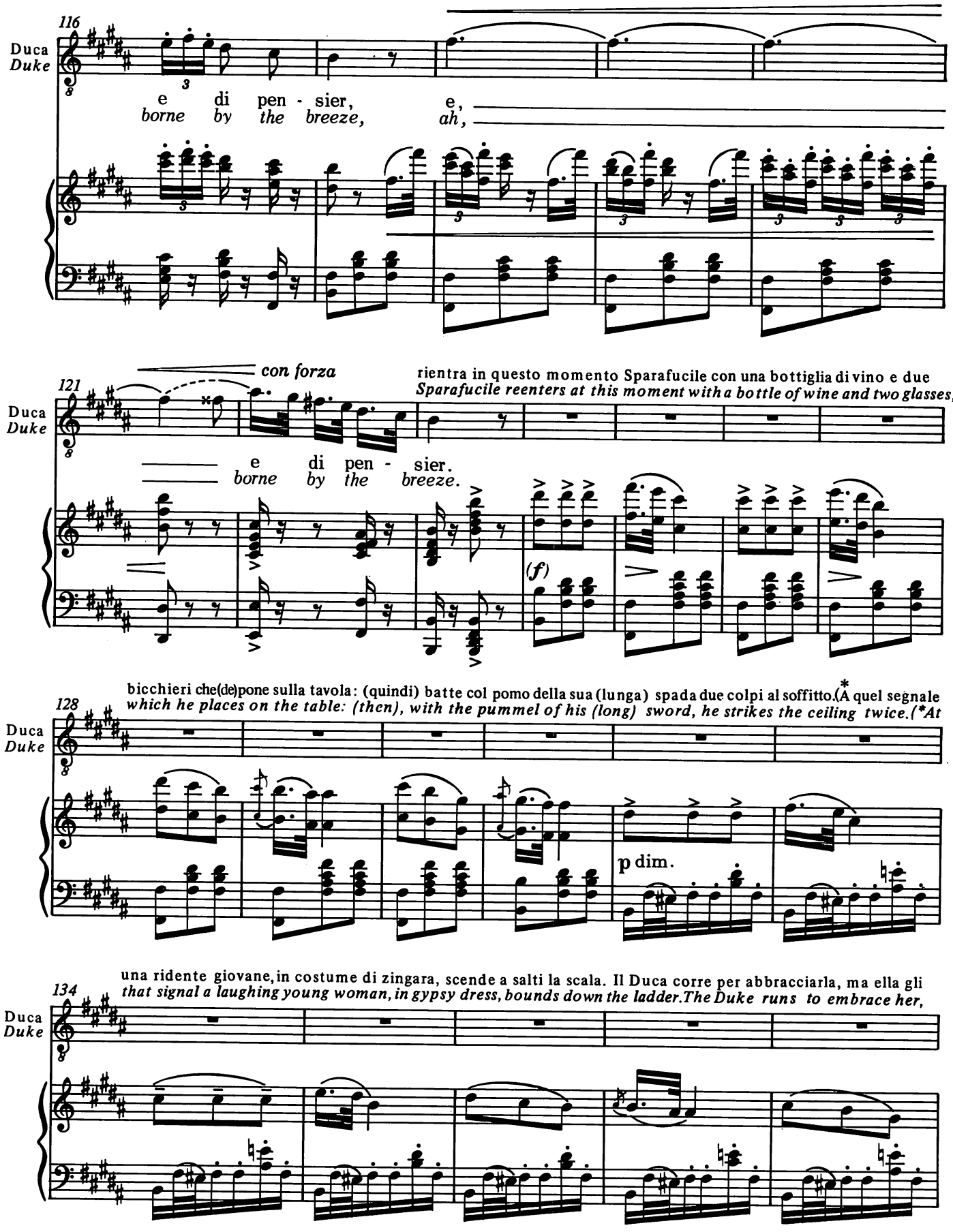

Duca
Duke
46
con brio
legate
La don-na è mo-bi-le qual piu-ma al ven-to, mu-ta d'ac-
Wo-man is chan-geable, false as the wea-ther, wo-man's a
pp
52
Duca
Duke
-cen-to e di pen-sie-ro. Sem-pre un a-ma-bi-le
fea-ther borne by the bree-zes. She loves va-ri-e-ty,
57
Duca
Duke
leg-gia-dro vi-so, in pian-to o 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
pp
63
Duca
Duke
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
f
p
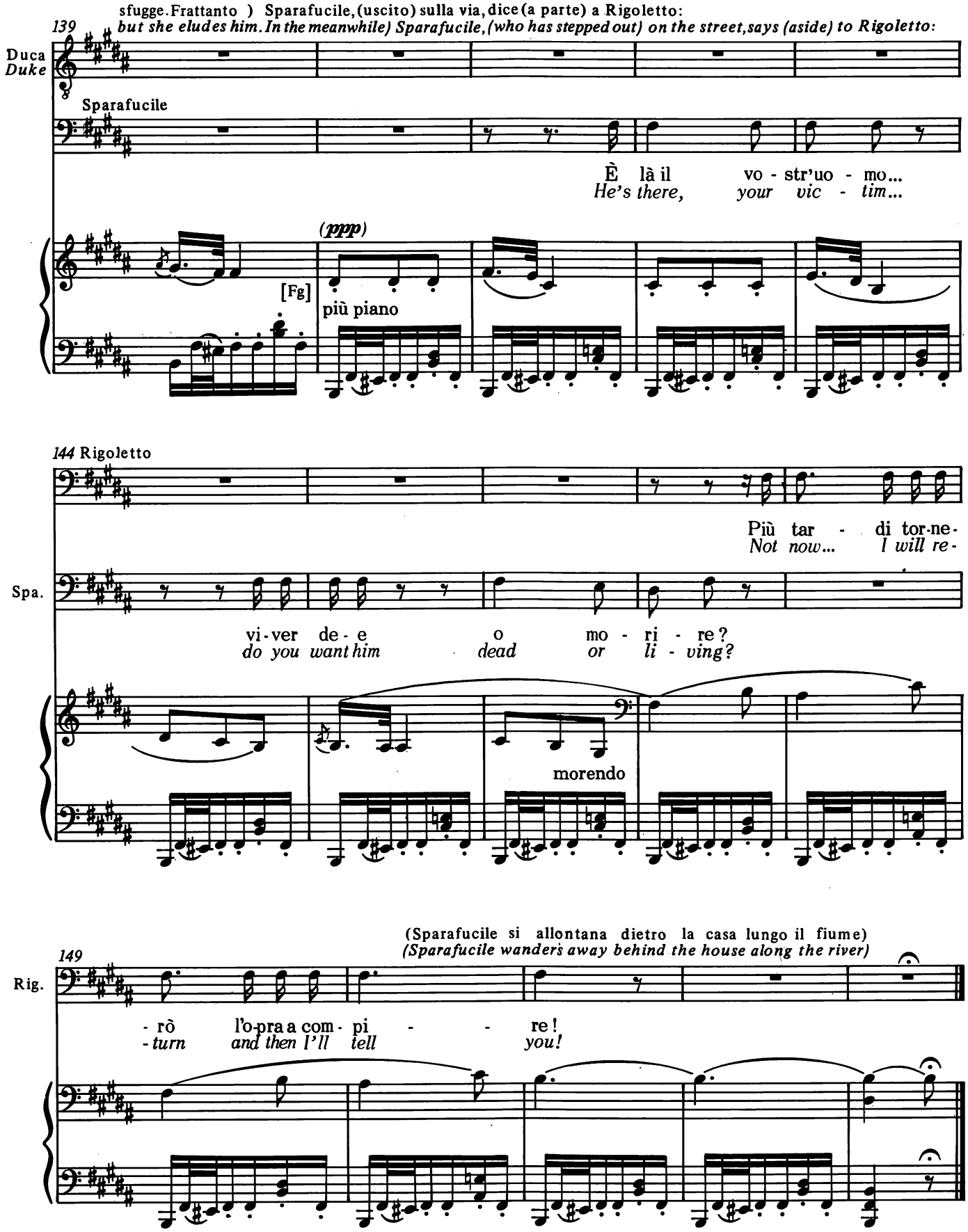


* *See Translator's Note.*

* * A: | ♩ 𝄾 𝄾 |


92
Duca
Duke
chi a lei s'af - fi - da, chi le con - fi - da mal cau-to il 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,
pp
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,
p
110
Duca
Duke
f
pp leggero
mu - ta d'ac - cen - to e di pen - sier,
wo - man's a fea - ther borne by the breeze,
pp



* Al posto delle due frasi che seguono, **A** registra solo: « Scende Madalena [sic] sulla et.. »
In place of the following two phrases, **A** *has only:*


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-
Spa.
vi-ver de - e o mo - ri - re?
do you want him dead or li - ving?
morendo
(Sparafucile si allontana dietro la casa lungo il fiume)
(Sparafucile wanders away behind the house along the river)
149
Rig.
- rò l'o-pra a com - pi - re!
- turn and then I'll tell you!

N. 12. Quartetto
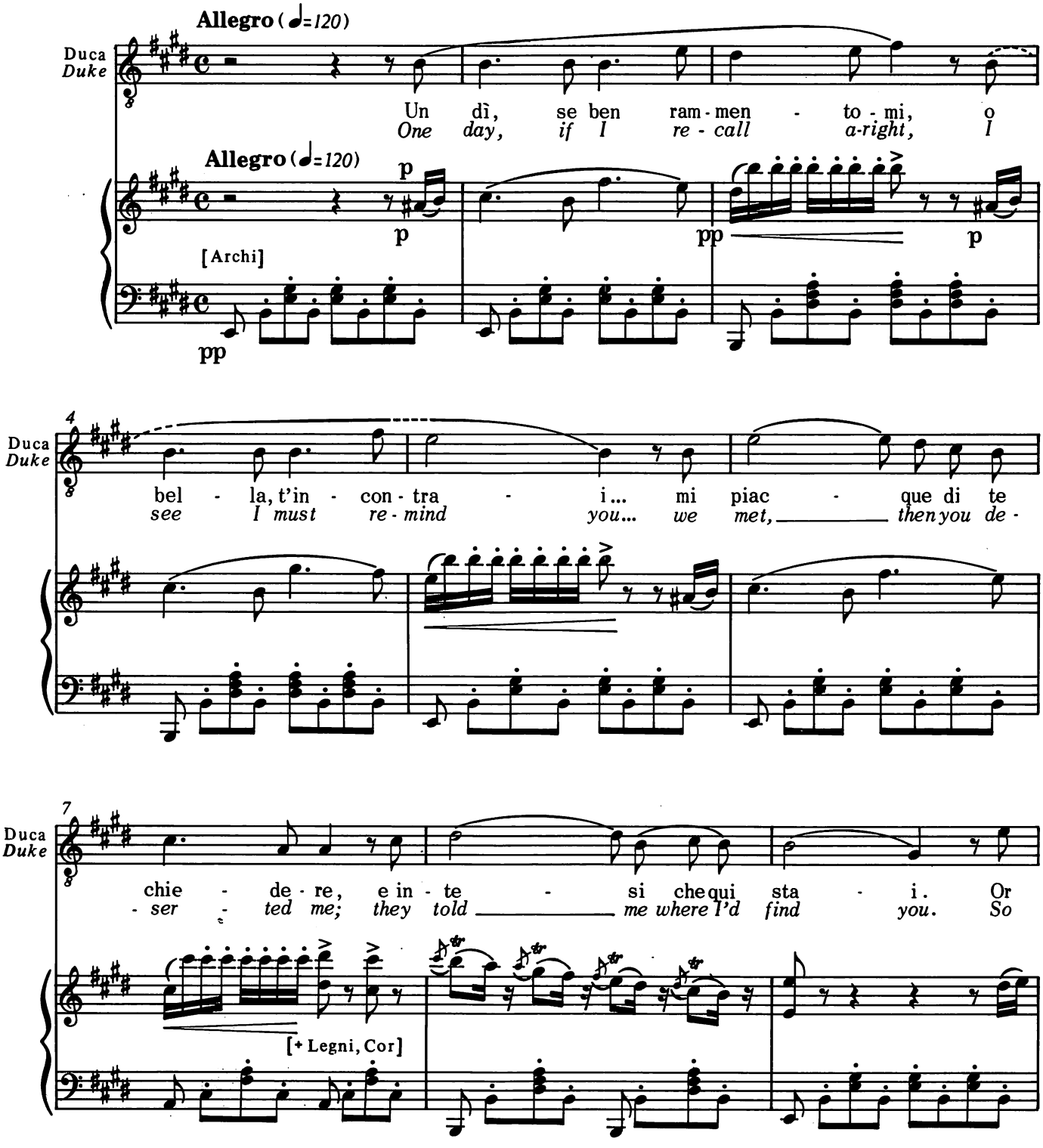
[Gilda, Maddalena, Duca e Rigoletto]
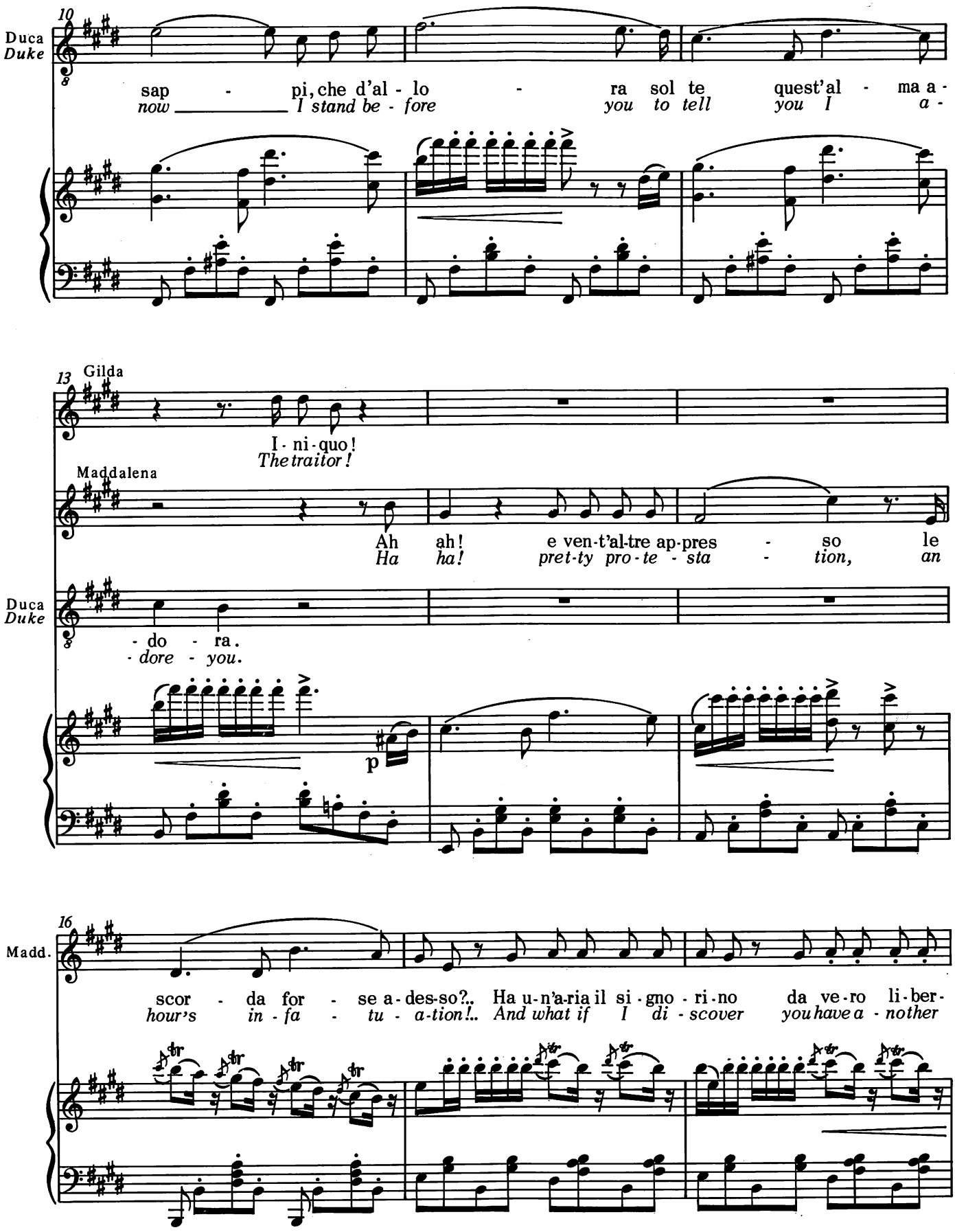
N. 12. Quartet
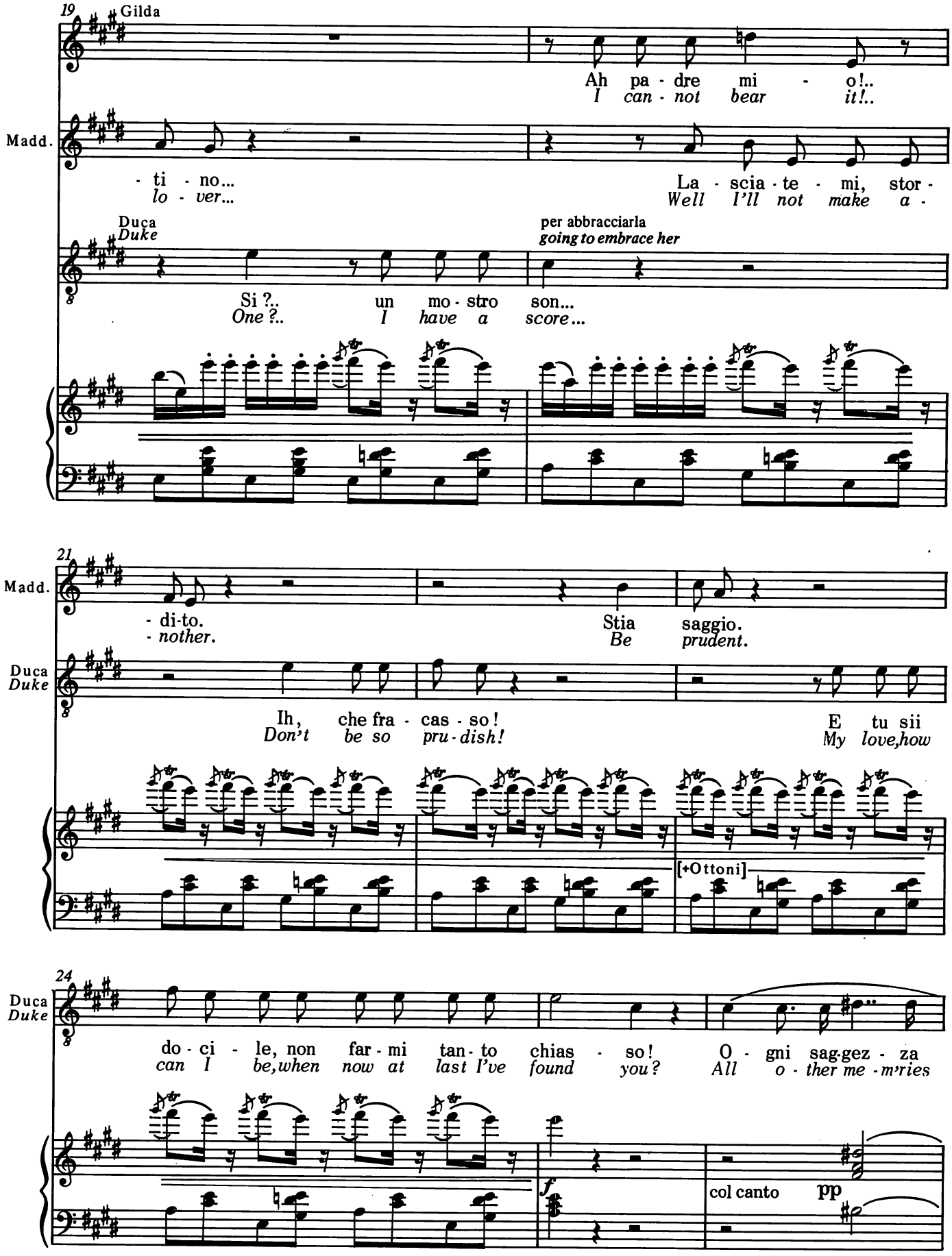
[Gilda, Maddalena, Duke and Rigoletto]
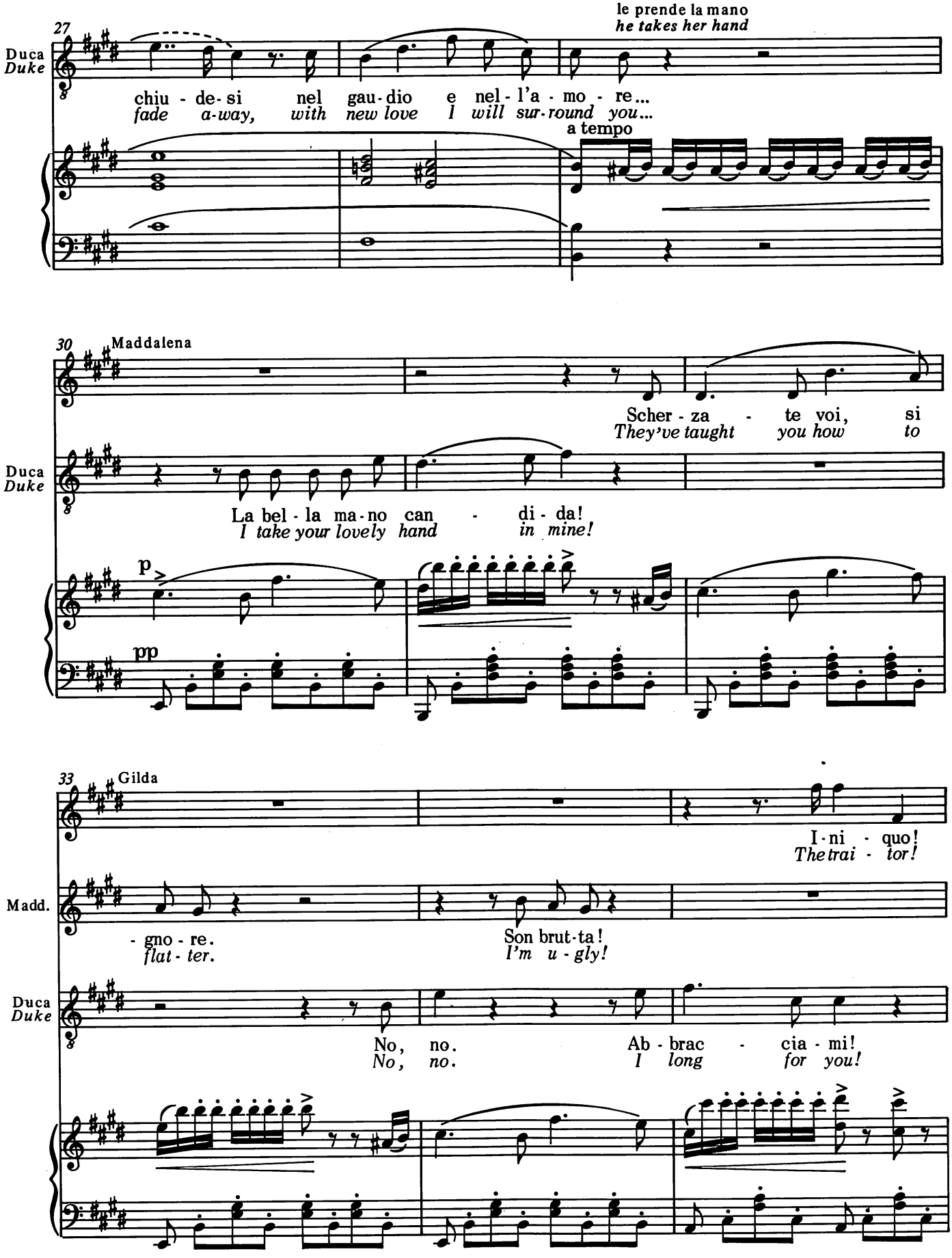
(SCENA III:) Gilda e Rigoletto nella via. Il Duca e Maddalena nella stanza terrena
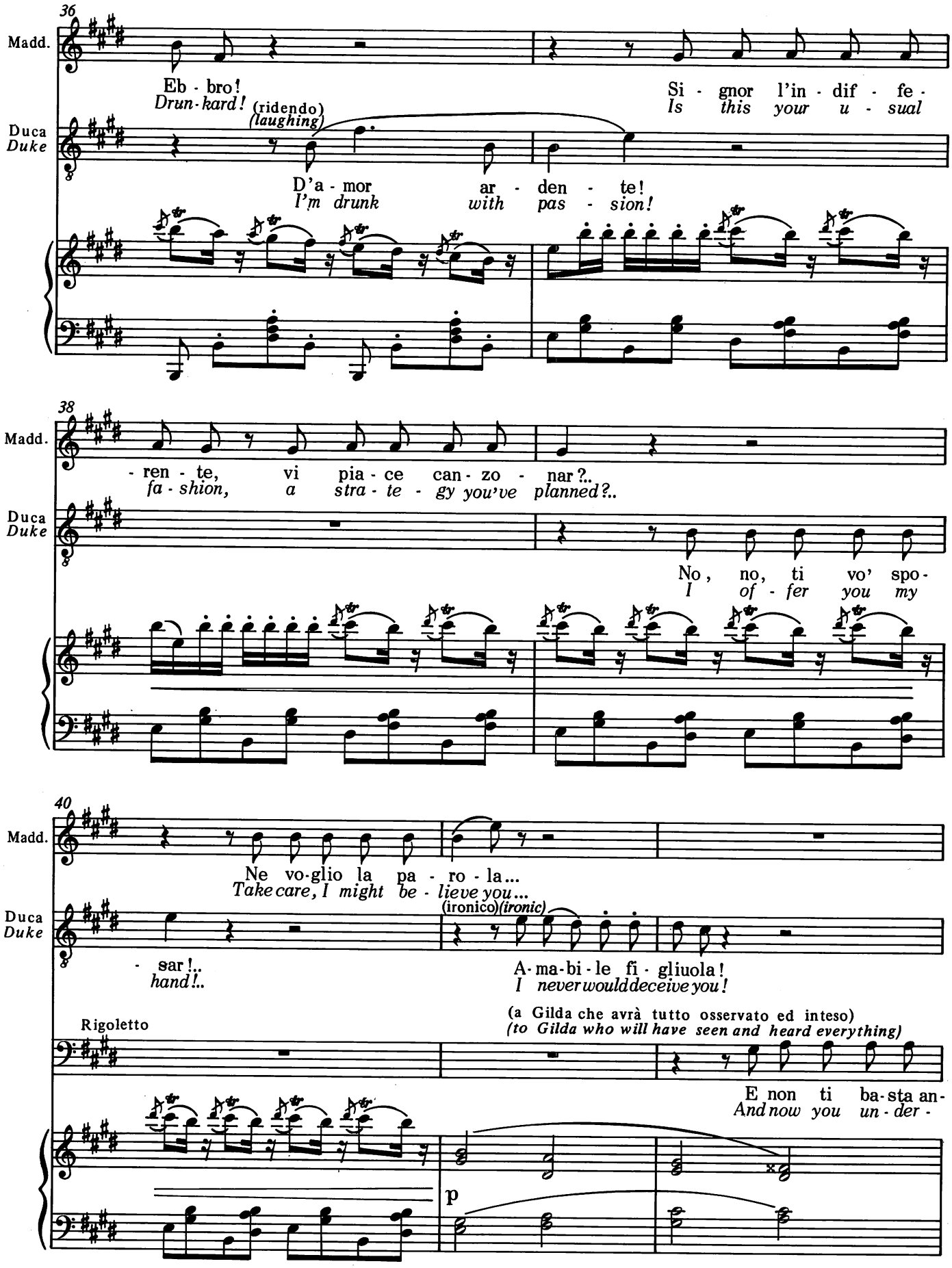
(SCENE III:) Gilda and Rigoletto in the street. The Duke and Maddalena in the ground-floor room
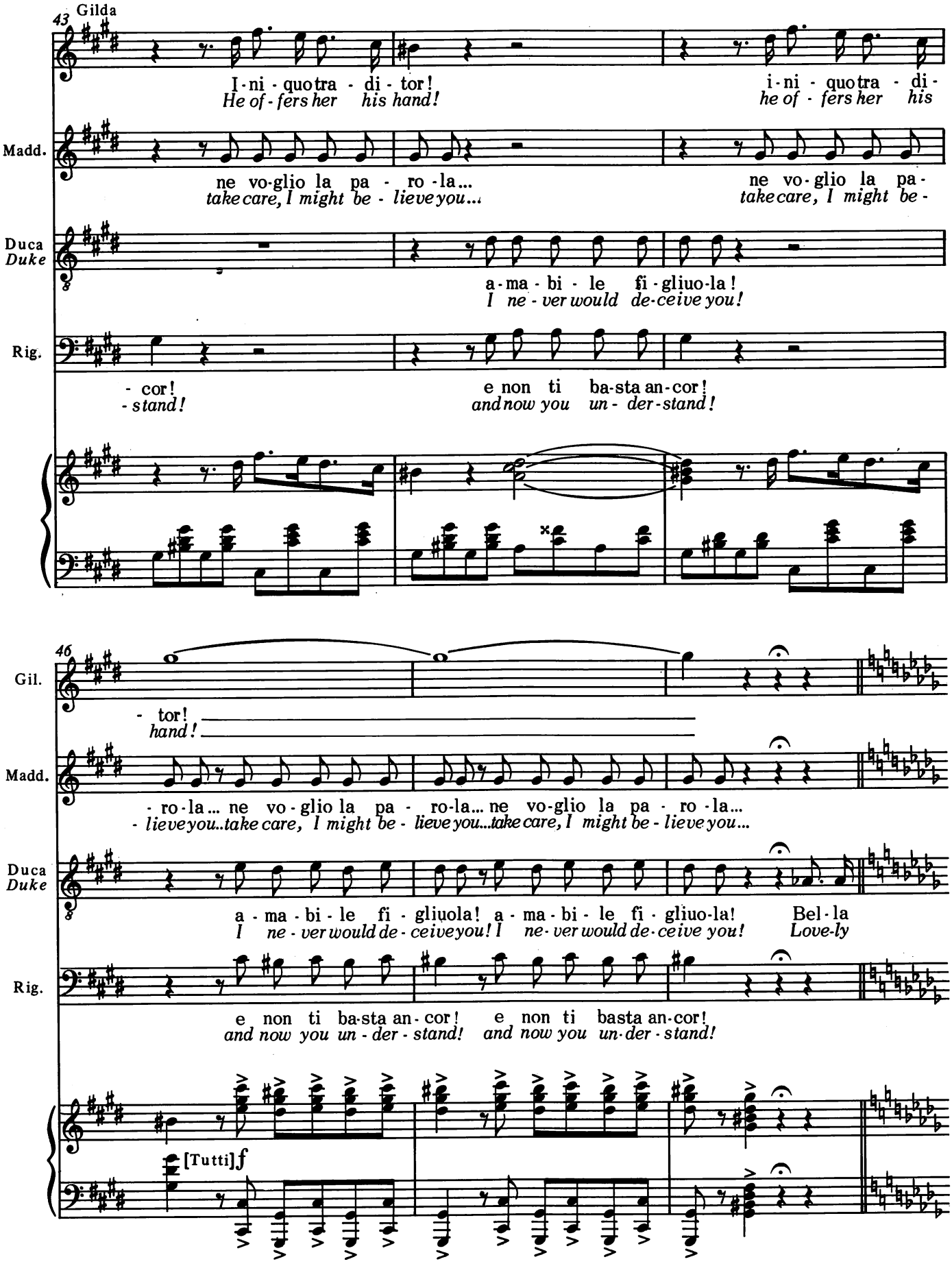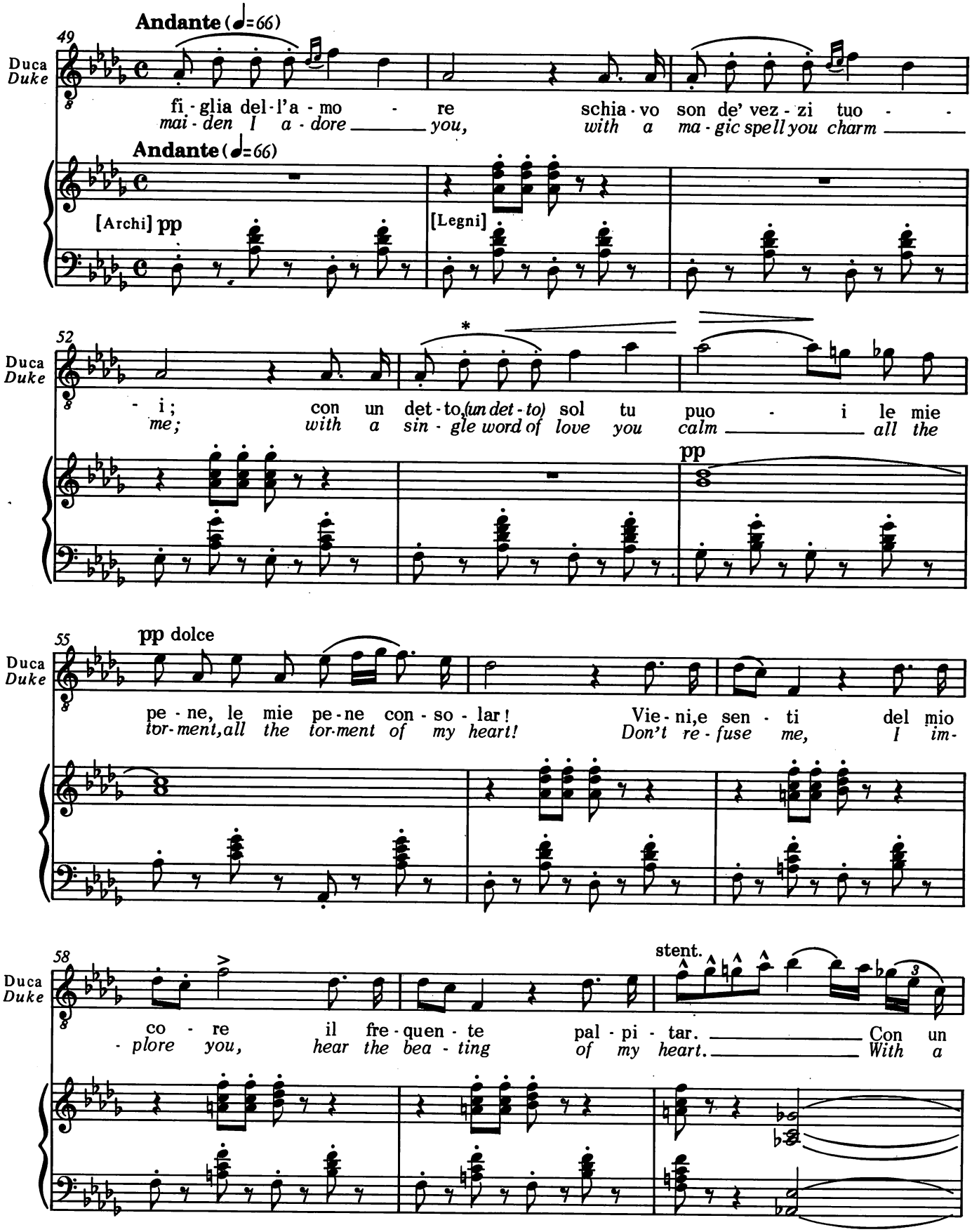



10
Duca
Duke
sap - pi, che d'al - lo - ra sol te quest'al - ma a -
now I stand be - fore you to tell you I a -
13
Gilda
I - ni - quo!
The traitor!
Maddalena
Ah ah! e ven-t'al-tre ap-pres - so le
Ha ha! pret-ty pro-te - sta - tion, an
Duca
Duke
- do - ra.
- dore - you.
p
16
Madd.
scor - da for - se a-des-so?.. Ha u-n'a-ria 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 ?..
One ?..
un mo - stro son...
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
[+Ottoni]
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 sag-gez - za
All o - ther me - m'ries
f
col canto
pp
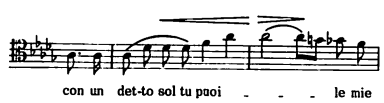

27
Duca
Duke
le prende la mano
he takes her hand
chiu - de - si nel gau - dio e nel - l'a - mo - re...
fade a-way, with new love I will sur-round you...
a tempo
30
Maddalena
Duca
Duke
Scher - za - te voi, si
They've taught you how to
La bel - la ma - no can - di - da!
I take your lovely hand in mine!
p
pp
33
Gilda
Madd.
I - ni - quo!
The trai - tor!
- gno - re.
flat - ter.
Son brut - ta!
I'm u - gly!
Duca
Duke
No, no.
No, no.
Ab - brac - cia - mi!
I long for you!
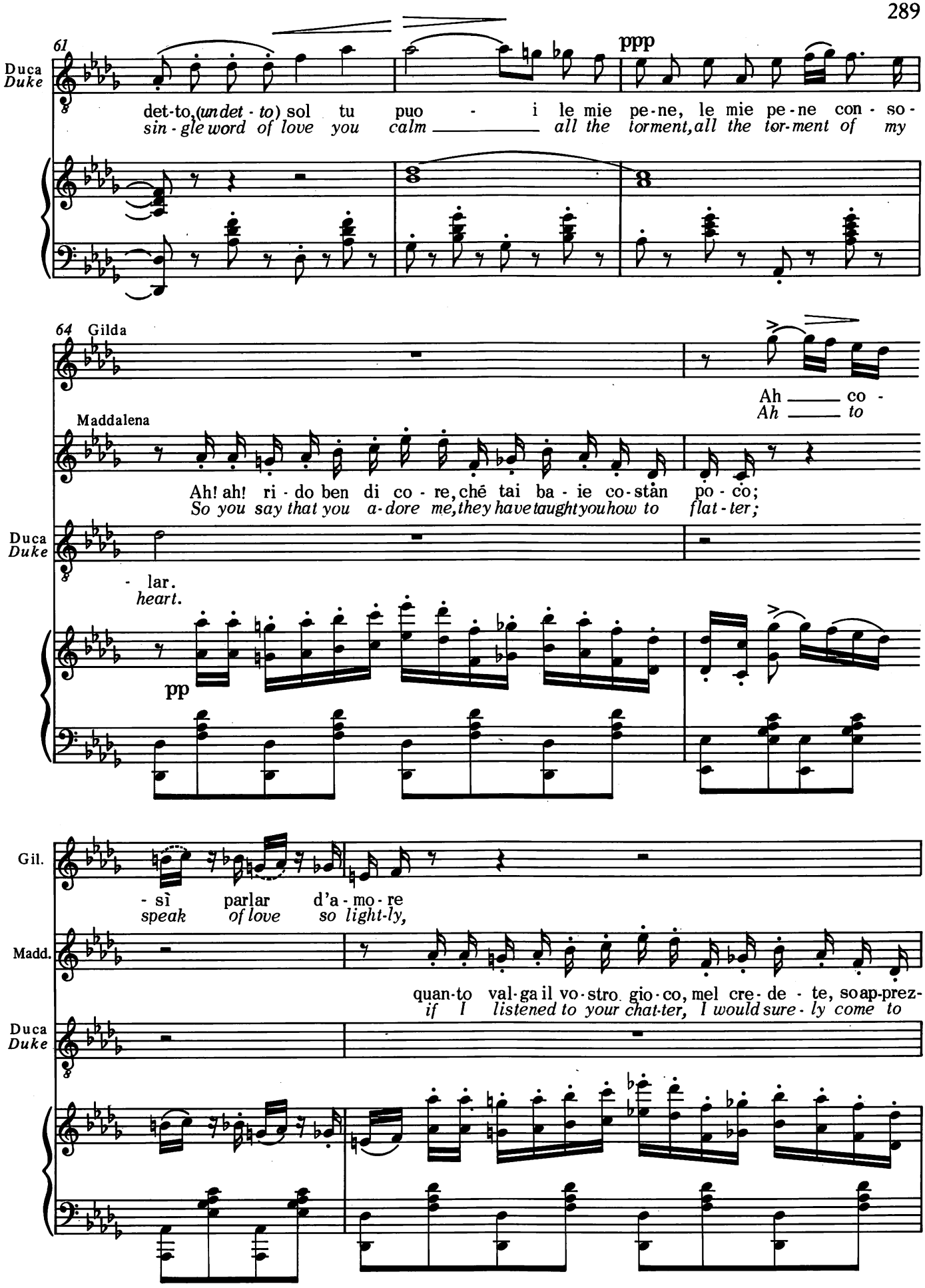

36
Madd.
Eb - bro!
Drun - kard!
Si - gnor l'in - dif - fe -
Is this your u - sual
Duca
Duke
(ridendo)
(laughing)
D'a - mor ar - den - te!
I'm drunk with pas - sion!
38
Madd.
- ren - te, vi pia - ce can - zo - nar?..
fa - shion, a stra - te - gy you've planned?..
Duca
Duke
No, no, ti vo' spo -
I of - fer you my
40
Madd.
Ne vo-glio la pa - ro - la...
Take care, I might be - lieve you...
Duca
Duke
(ironico)
(ironic)
- sar!..
hand!..
A - ma - bi - le fi - gliuola!
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
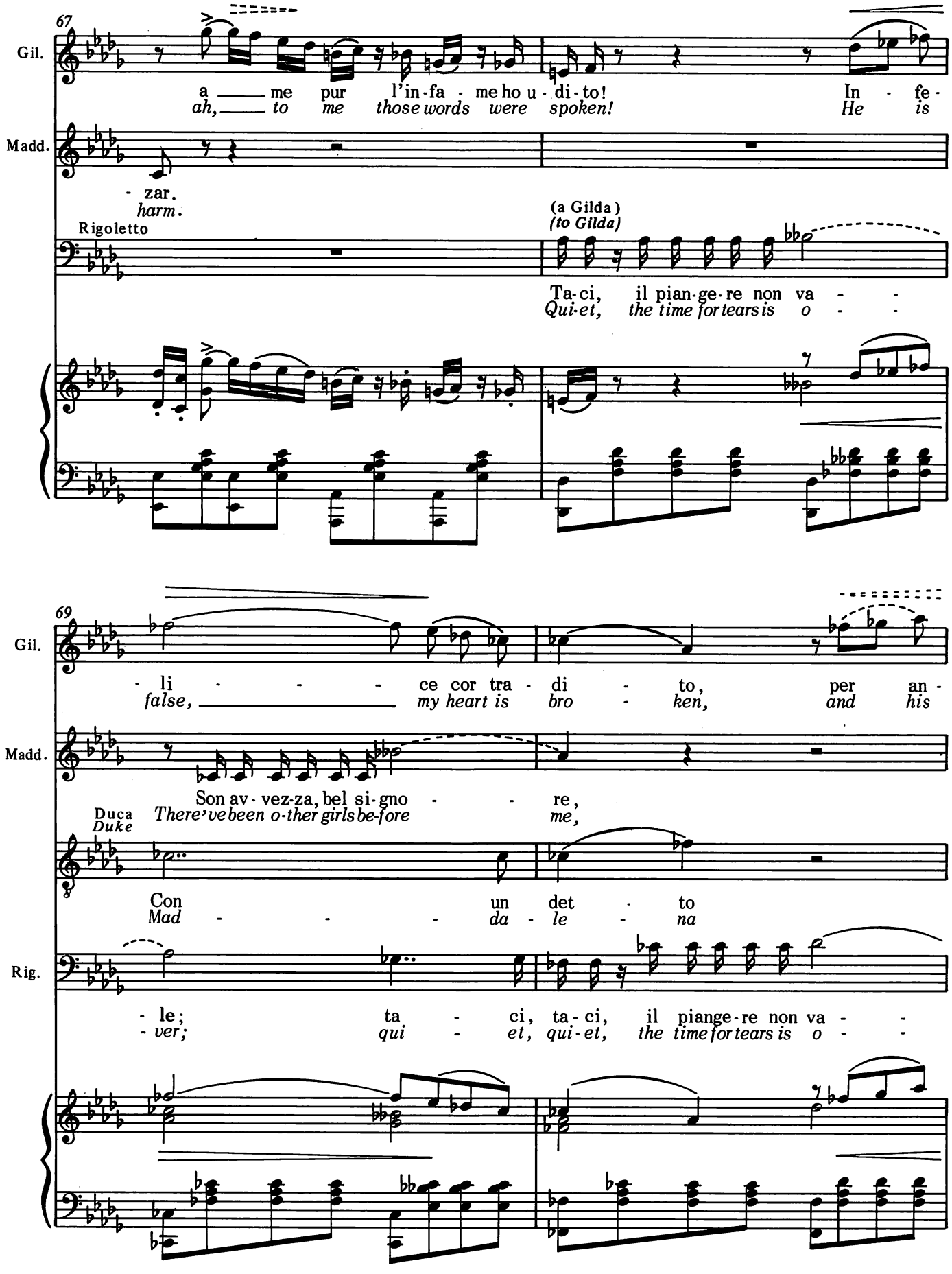

43
Gilda
I - ni - quo tra - di - tor!
He of - fers her his hand!
i - ni - quo tra - di -
he of - fers her his
Madd.
ne vo-glio la pa - ro - la...
take care, I might be - lieve you...
ne vo - glio la pa -
take care, I might be -
Duca
Duke
a - ma - bi - le fi - gliuo - la!
I ne - ver would de - ceive you!
Rig.
- cor!
- stand!
e non ti ba-sta an-cor!
and now you un - der - stand!
46
Gil.
- 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 - gliuola! a - ma - bi - le fi - gliuo-la!
I ne - ver would de - ceive you! I ne - ver would de - ceive you!
Bel - la
Love-ly
Rig.
e non ti ba-sta an - cor! e non ti basta an-cor!
and now you un - der - stand! and now you un - der - stand!
[Tutti] f
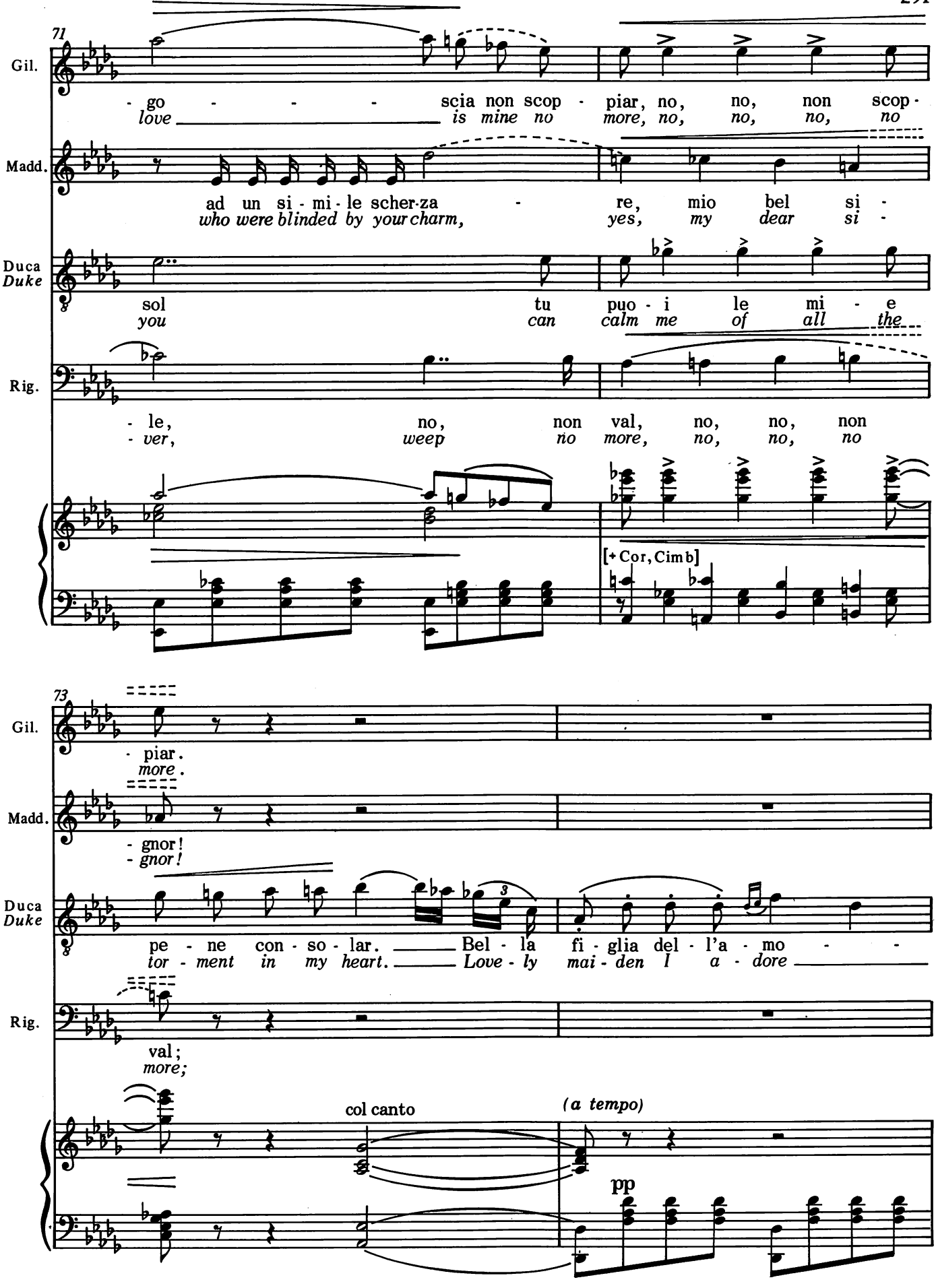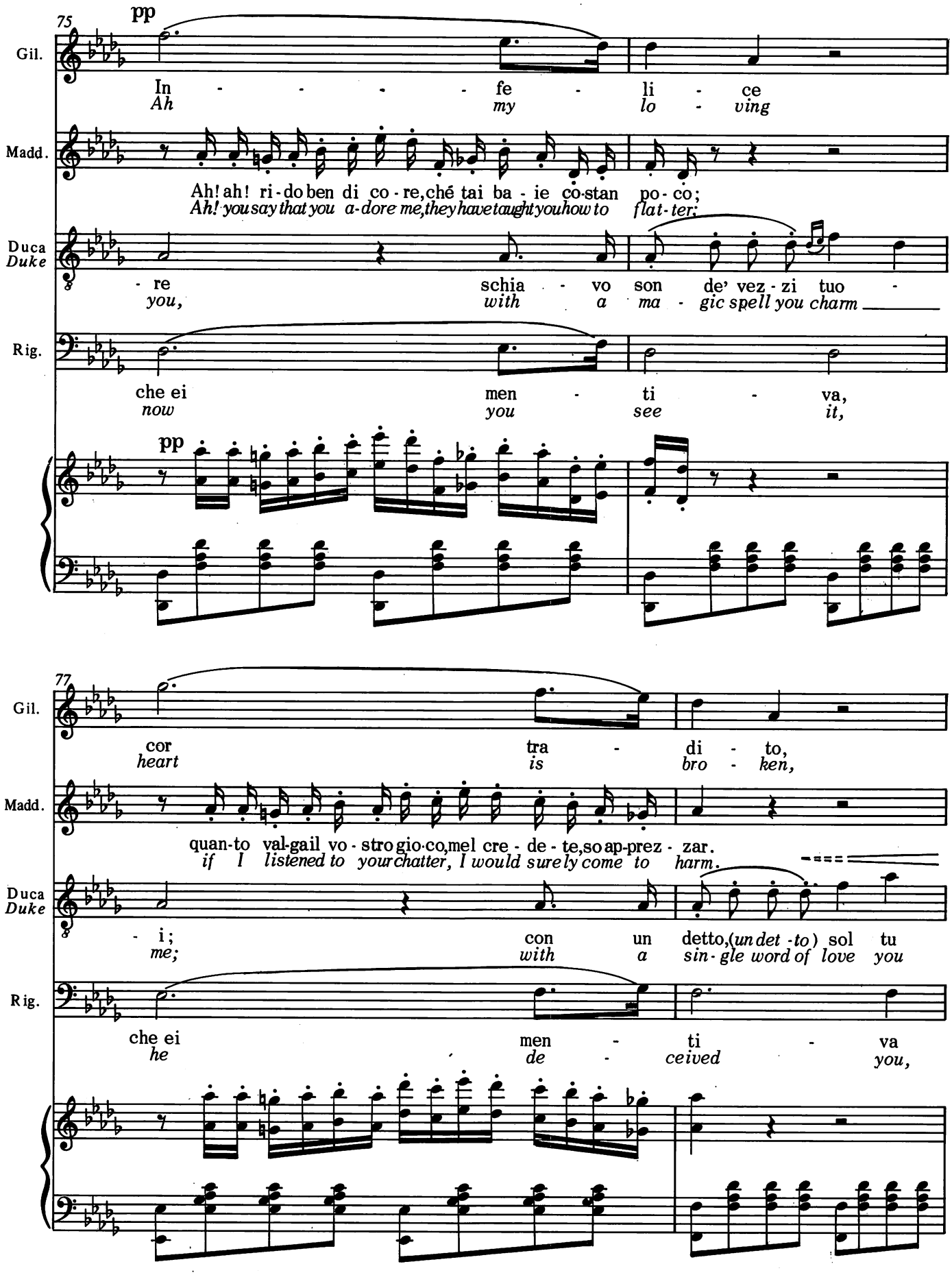


* Nell'**A** e nell'abbozzo il testo è distribuito così
Prosody in **A** and sketch as follows:
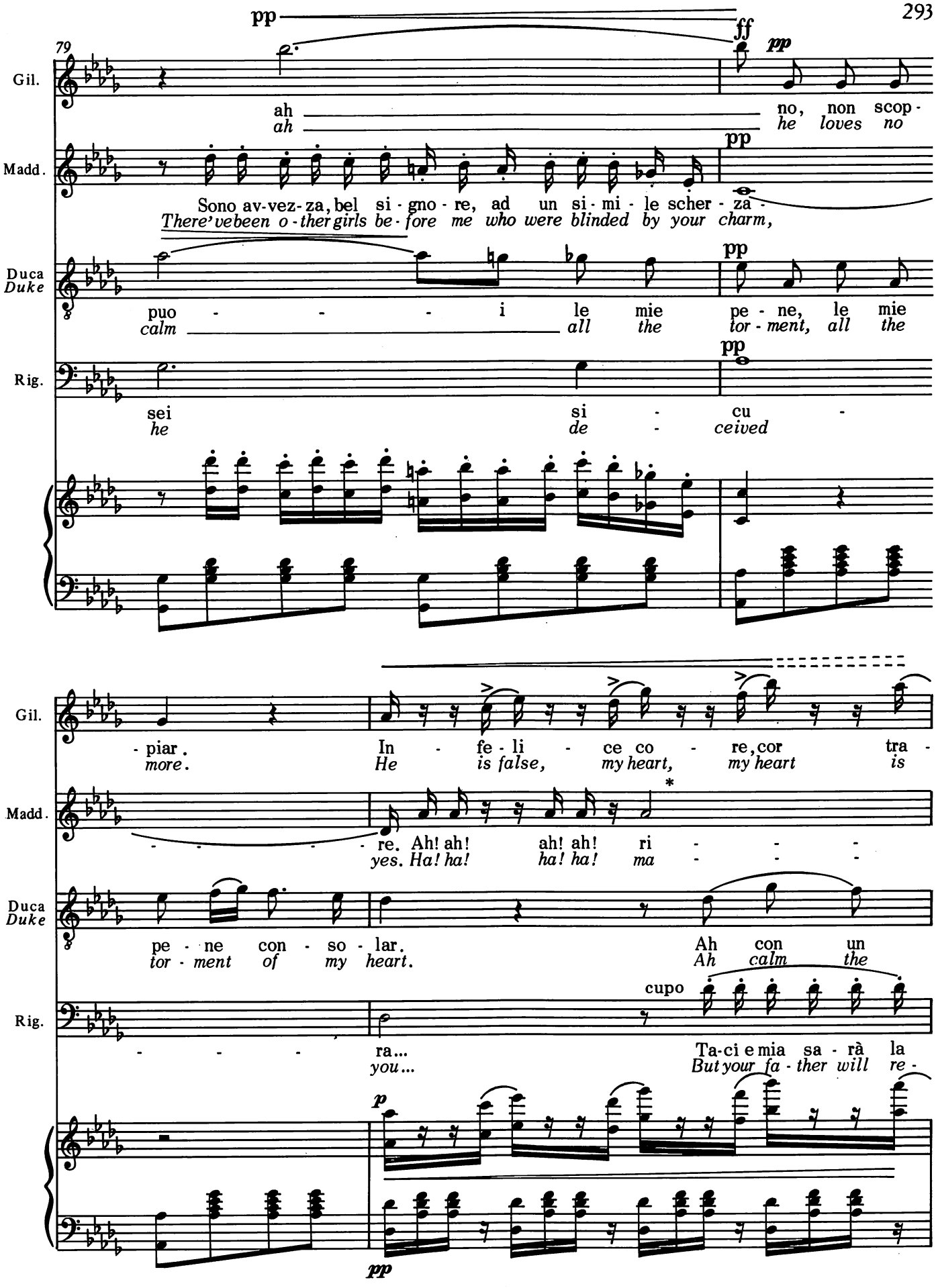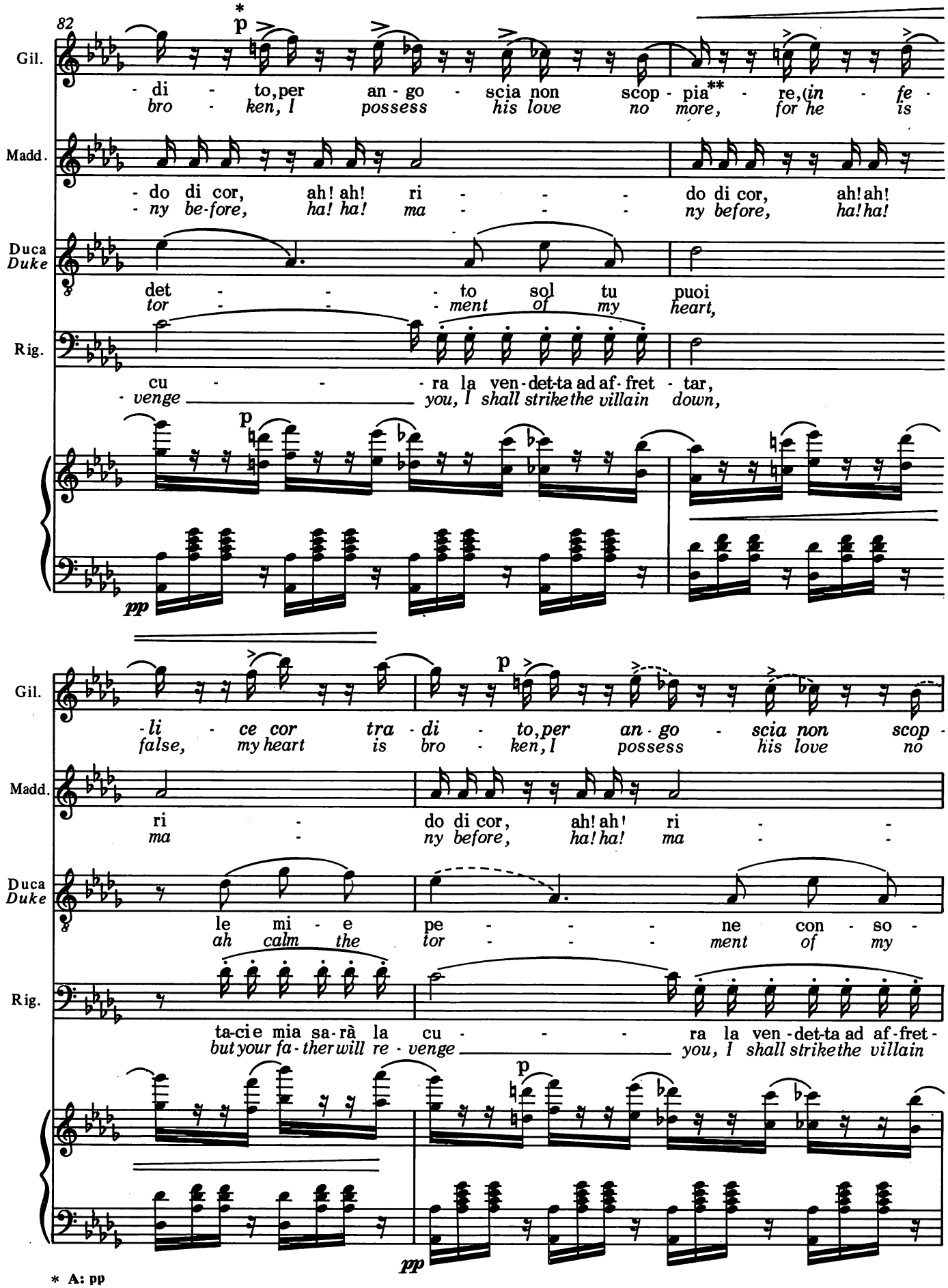



61
Duca
Duke
ppp
det-to,(undet - to) sol tu puo - i le mie pe-ne, le mie pe-ne con - so-
sin - gle word of love you calm all the torment, all the tor-ment of my
64 Gilda
Ah co -
Ah to
Maddalena
Ah! ah! ri - do ben di co - re, ché tai ba - ie co-stàn po - co;
So you say that you a-dore me, they have taught you how to flat - ter;
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, so ap-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!
ah, to me those words were spoken!
In - fe-
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,
Duca
Duke
There've been o-ther girls be-fore me,
Con un det - to
Mad - - - 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 - - - - scia non scop - piar, no, no, non scop -
love 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
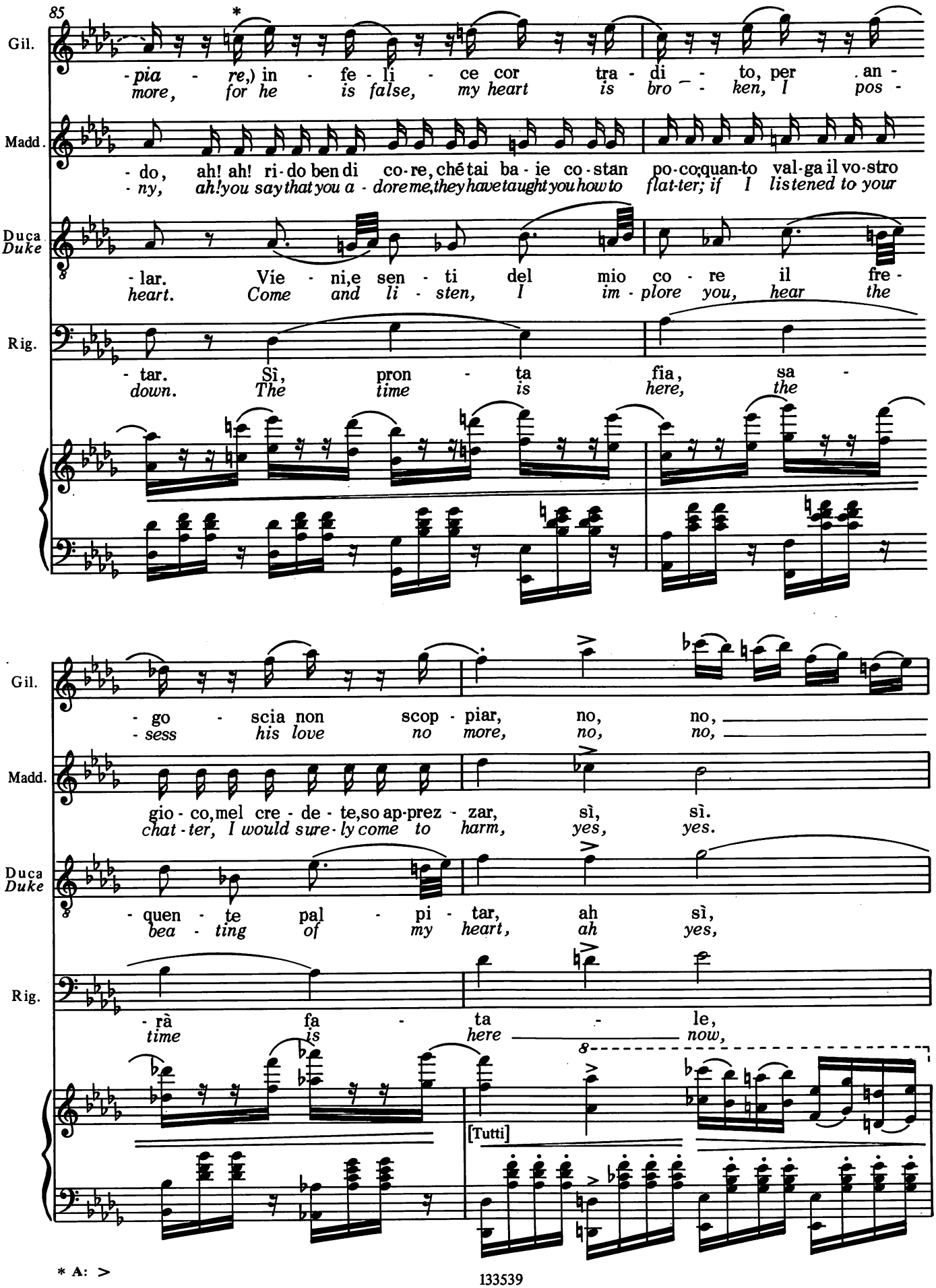

75
pp
Gil.
In - - - - - fe - li - ce
Ah my lo - ving
Madd.
Ah! ah! ri-do ben di co-re, ché tai ba-ie co-stan po-co;
Ah! you say that you a-dore me, they have taught you how to flat-ter;
Duca
Duke
- re schia - vo son de' vez-zi tuo -
you, with a ma - gic spell you charm
Rig.
che ei men - ti - va,
now 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;
me;
con un detto, (un det-to) sol tu
with a sin-gle word of love you
Rig.
che ei men - ti - va
he de - ceived you,


79
Gil.
Madd.
Duca
Duke
Rig.
pp
ff
pp
ah
ah
no, non scop-
he loves no
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,
puo - - - - i le mie pe-ne, le mie
calm all the tor-ment, all the
sei si - cu -
he de - ceived
-piar.
more.
In - fe-li - ce co - re, cor tra -
He is false, my heart, my heart is
re. Ah! ah! ah! ah! ri - - - -
yes. Ha! ha! ha! ha! ma - - - -
pe - ne con - so - lar.
tor - ment of my heart.
Ah con un
Ah calm the
cupo
ra...
you...
Ta-ci e mia sa - rà la
But your fa - ther will re -
p
pp
* A: 𝅗𝅥



* 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, ché 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. Sì, pron - ta fia, sa -
down. The time 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 ap - prez - 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,
8
[Tutti]

* A: >

88

Gil. — *f*

no, no, non scop - pia - re. In - fe -
no, his love no more, for he is

Madd.

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* — *ff*

vie - - - - - - ni.
ah come.

Rig.

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.

f — *p* — *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*
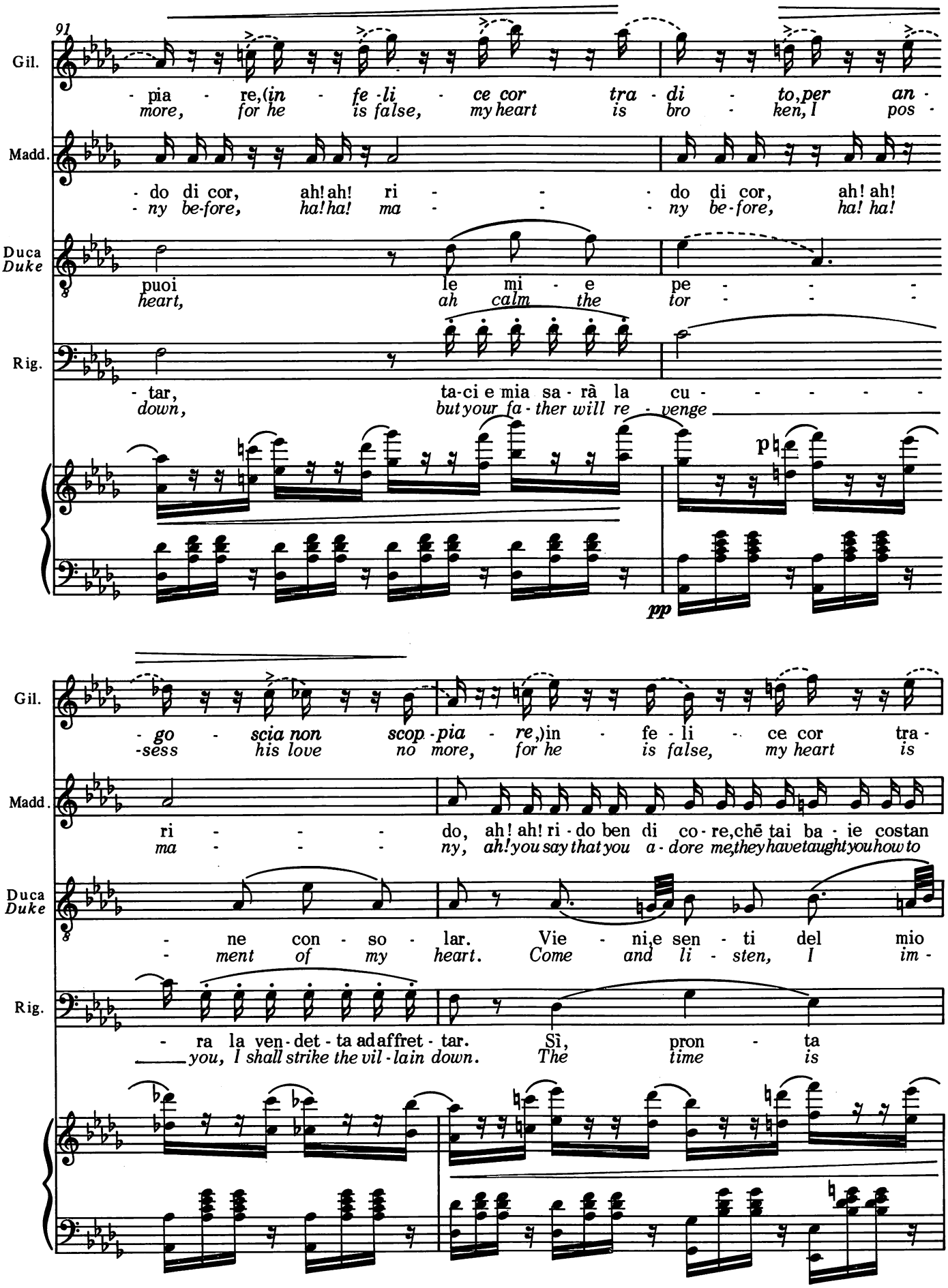
Ah con un det - - - - to sol tu
Ah calm the tor - - - - ment of my
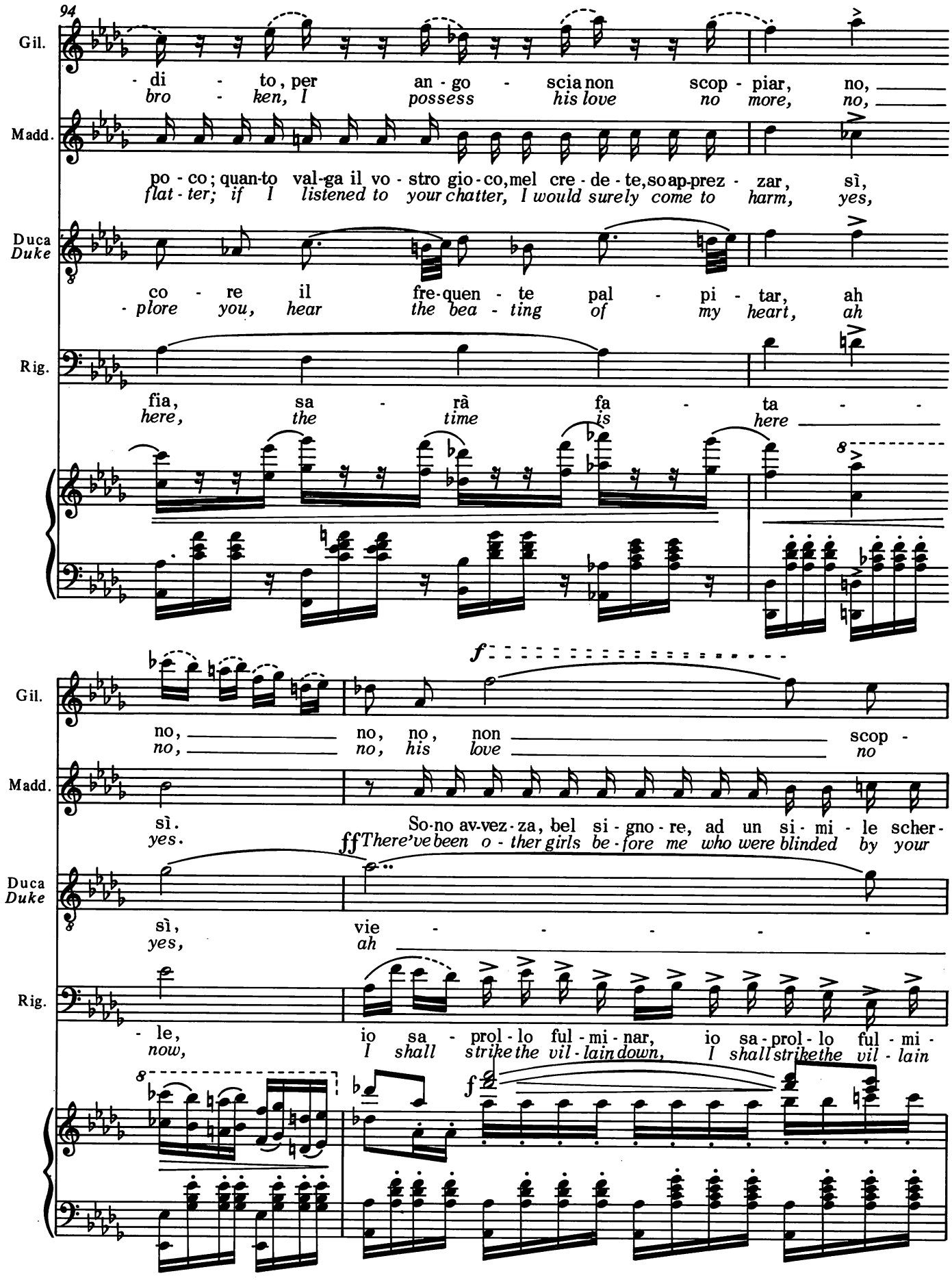
Rig.
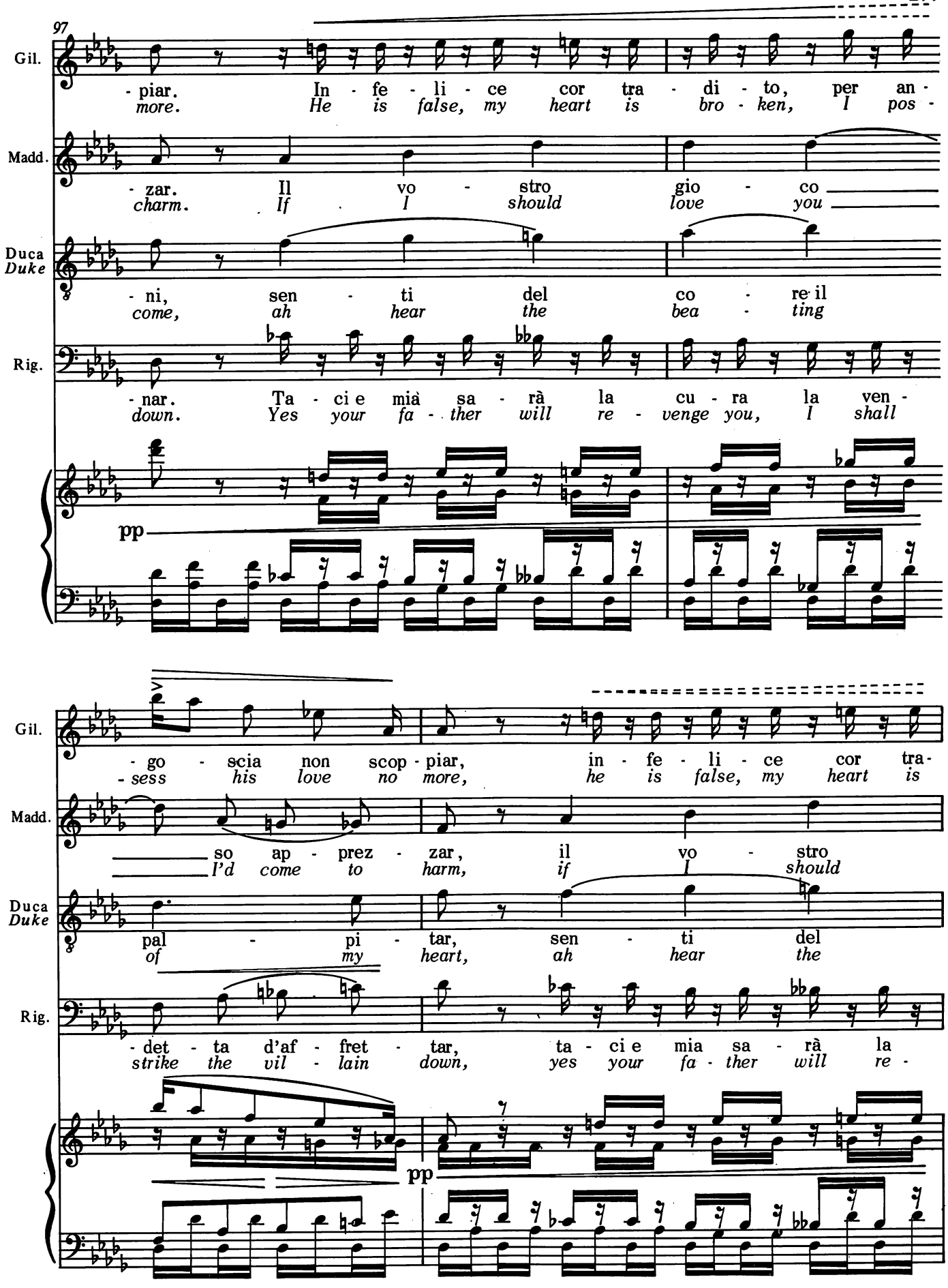
cupo
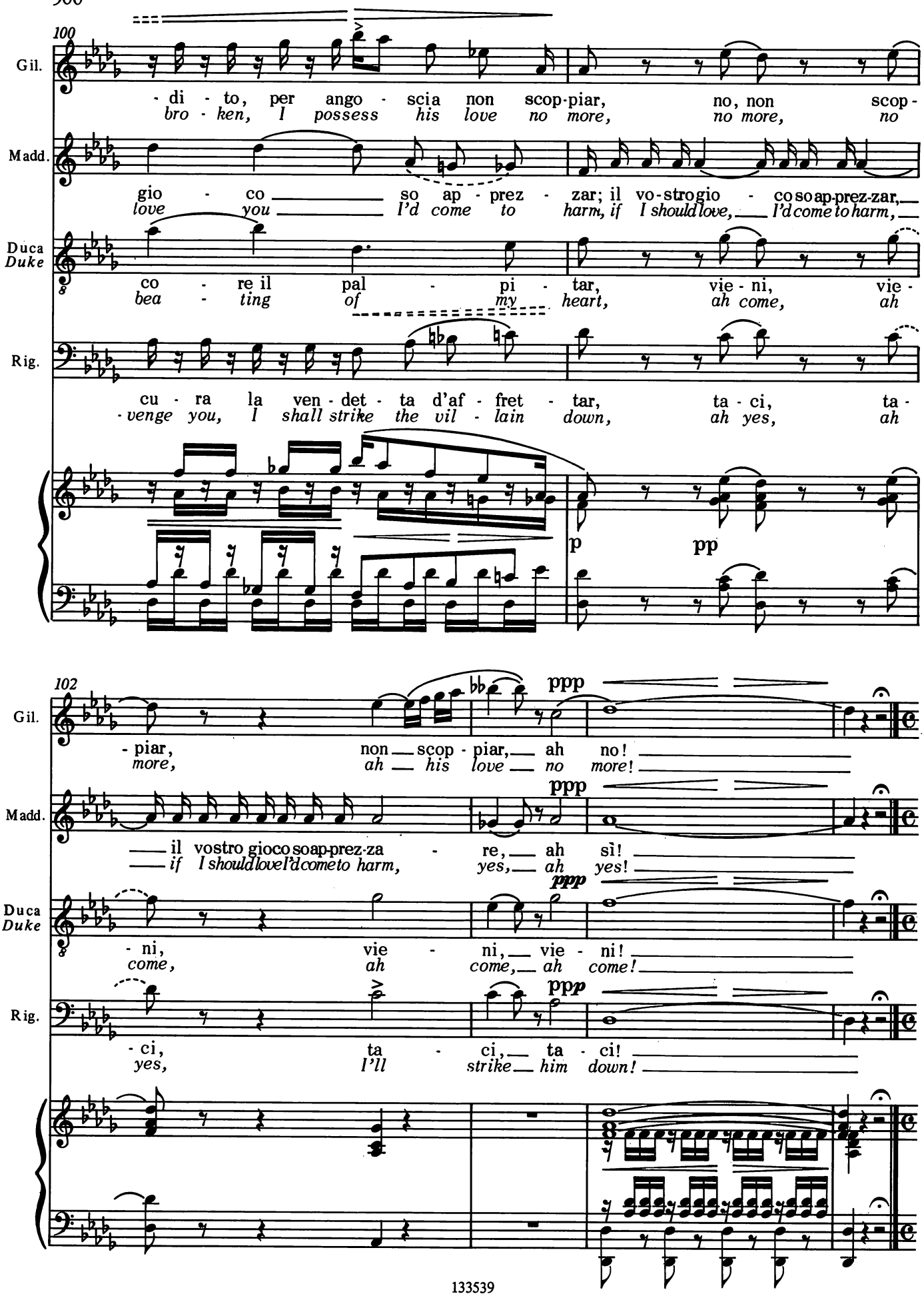
Ta-ci e mia sa-rà la cu - - - - ra la ven-det-ta ad af-fret -
But your fa - ther will re - venge you, I shall strike the vil - lain

p — *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
p
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
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
Duke
co - re il fre-quen - te pal - pi - tar, ah
- plore you, hear the bea - ting 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. So-no av-vez-za, bel si - gno - re, ad un si - mi - le scher -
yes. ff There've been o - ther girls be - fore me who were blinded by your
Duca
Duke
sì, vie - - - - - -
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
f


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
Duke
- ni, sen - ti del co - re il
come, ah hear the bea - ting
Rig.
- nar. Ta - ci e mià 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
Duke
pal - pi - tar, sen - ti del
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 so ap-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
p
pp
102
Gil.
- piar, non scop - piar, ah no!
more, ah his love no more!
ppp
Madd.
il vostro gioco so ap-prez-za - re, ah sì!
if I should love I'd come to harm, yes, ah yes!
ppp
Duca
Duke
- ni, vie - ni, vie - ni!
come, ah come, ah come!
Rig.
ppp
- 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'appre - 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!*

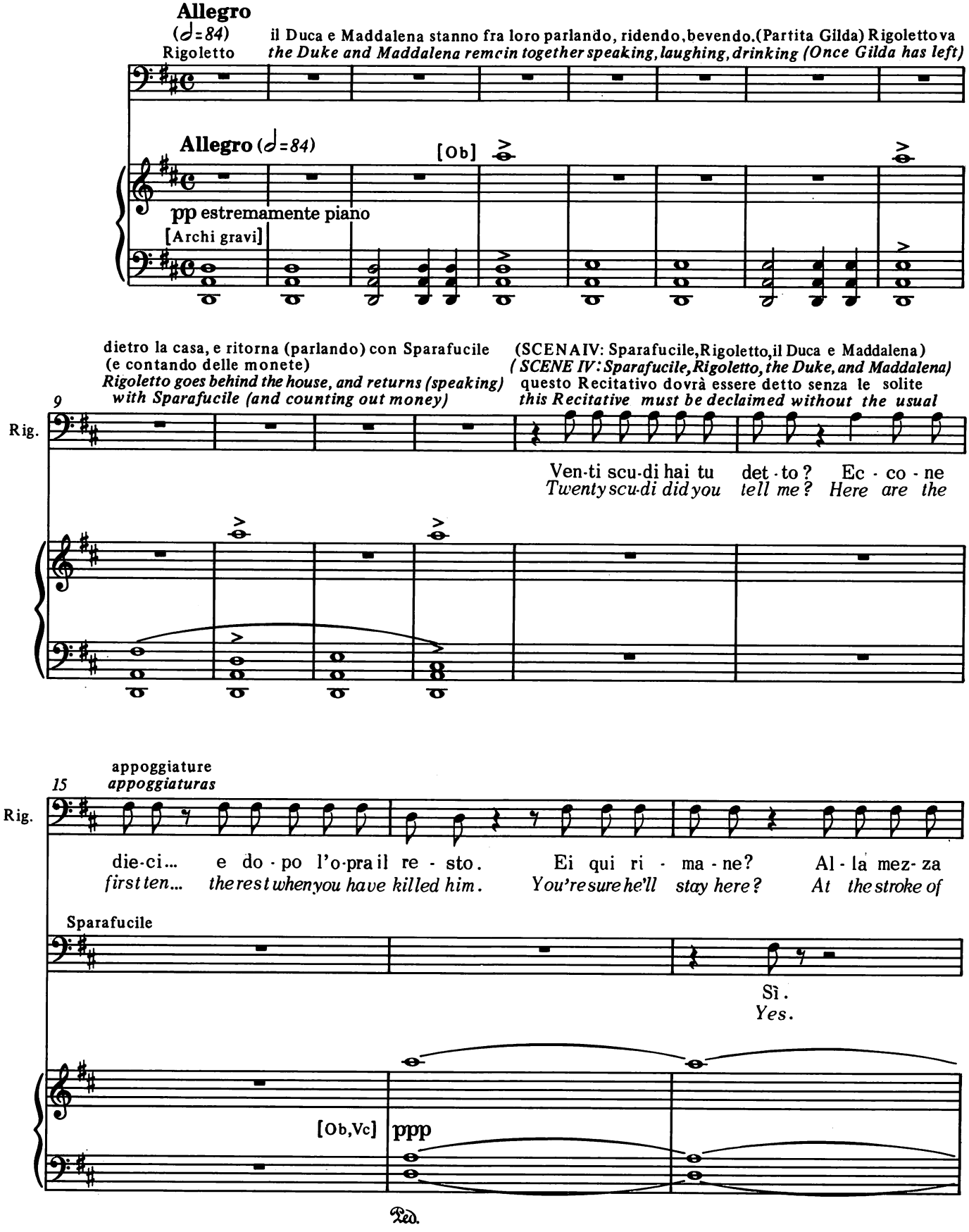
* Originariamente 𝅀 ♪♪♪ ; vedi Note.
Originally u - na ve - *see Notes.*
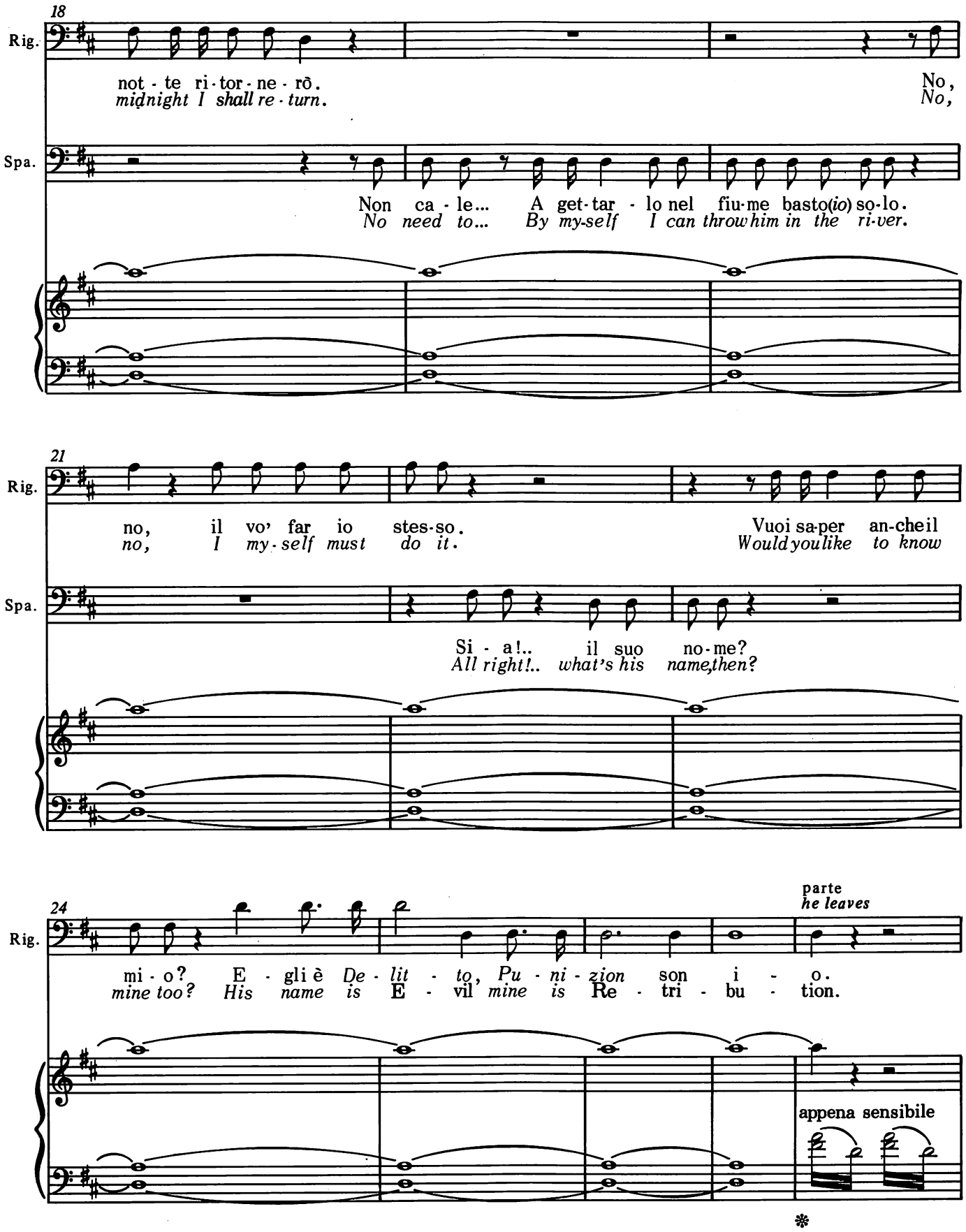
N.13. Scena, Terzetto e Tempesta

[Gilda, Maddalena e Sparafucile]

N.13. Scena, Trio, and Storm

[Gilda, Maddalena, and Sparafucile]




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.
no, I my - self must do it.
Vuoi sa - per an - che il
Would you like to know
Spa.
Si - a!.. il suo no - me?
All right!.. what's his name, then?
24
Rig.
parte
he leaves
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.
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

[Fl]

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 [Cl]

[p]

dolce

I Tempo (sfuggendogli)

35 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?*
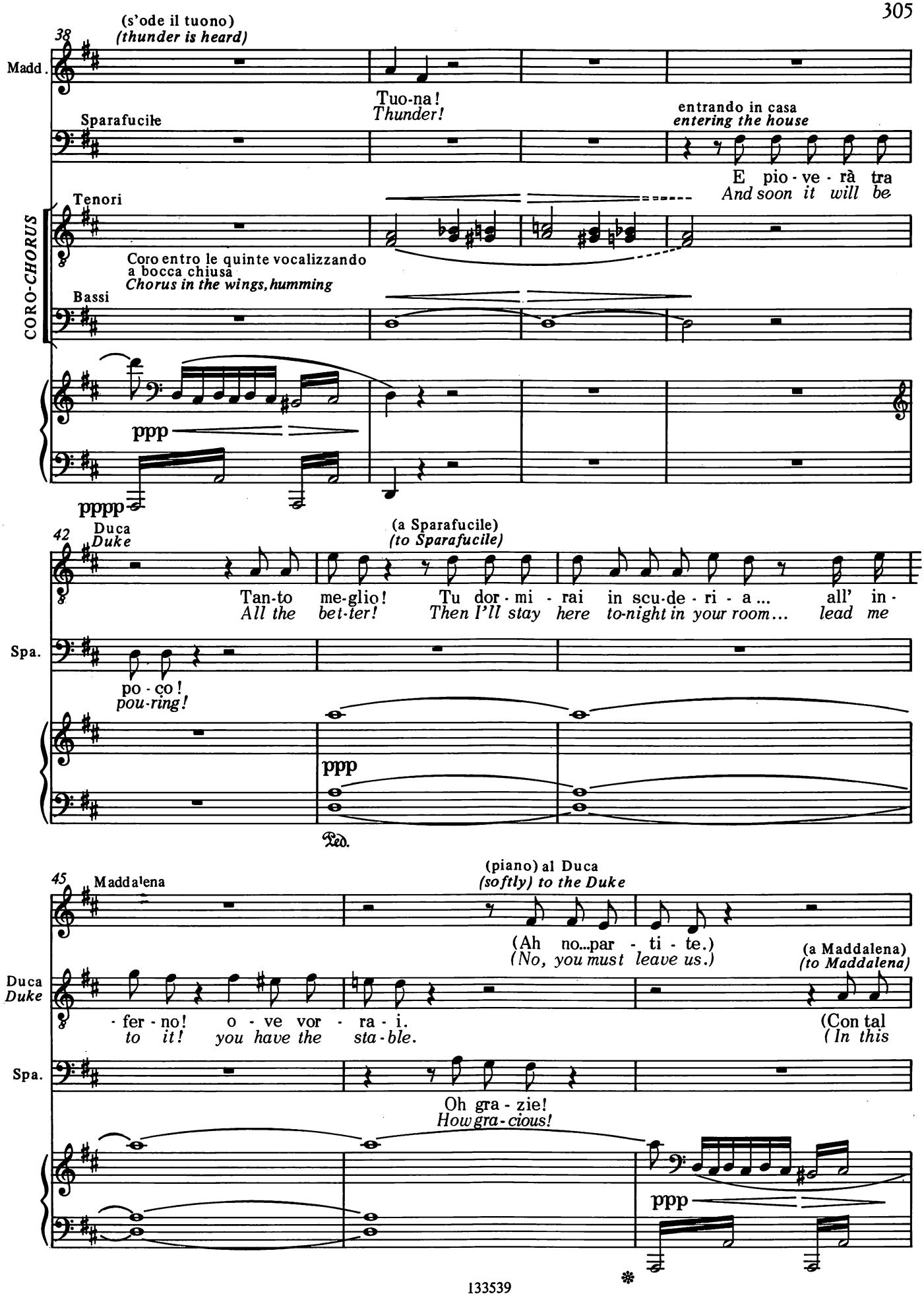
Che im-por-ta?
Why wor-ry?
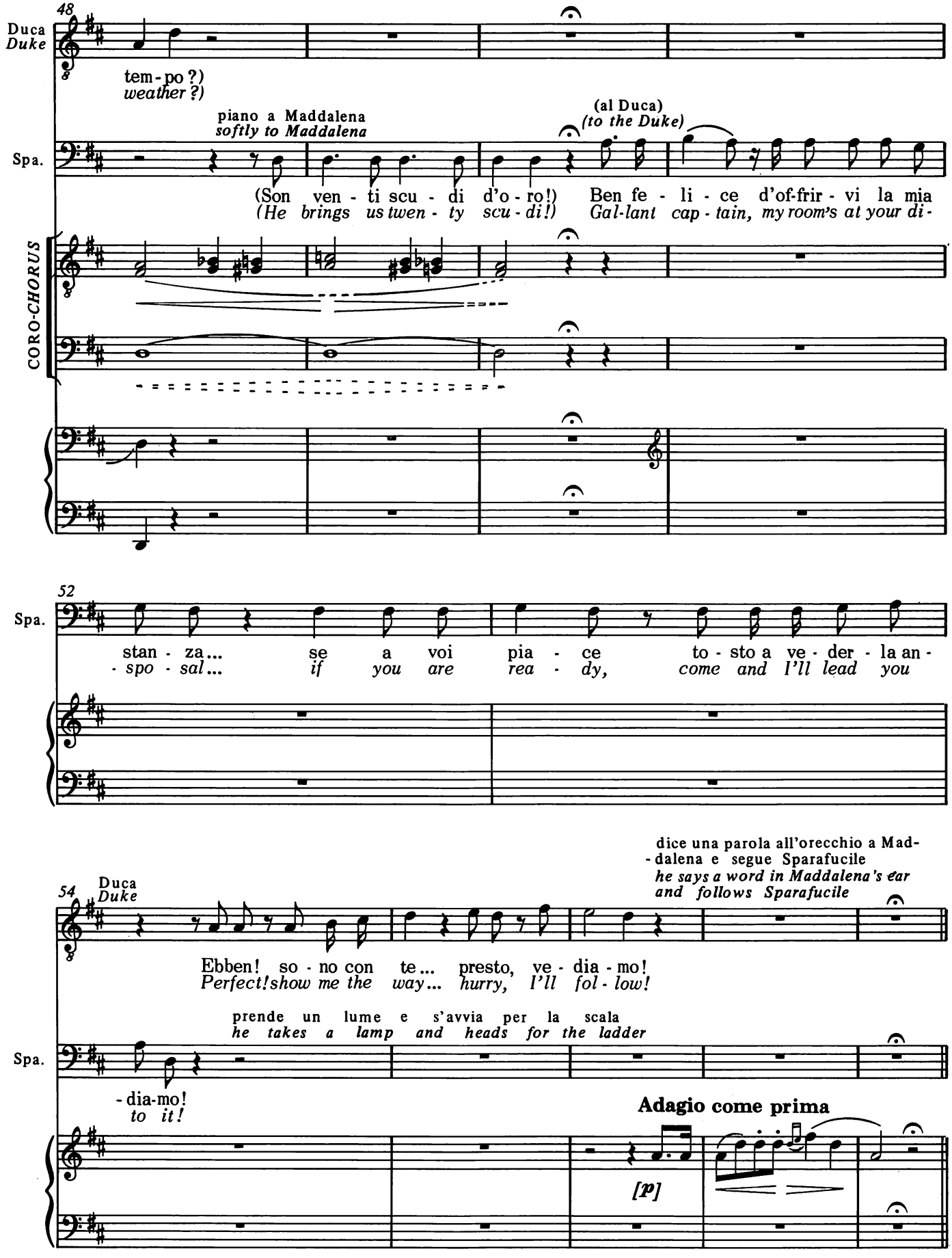
I Tempo

pp

appena sensibile

un lampo
lightning


(s'ode il tuono)
(thunder is heard)
38
Madd.
Tuo-na!
Thunder!
Sparafucile
entrando in casa
entering the house
E pio - ve - rà tra
And soon it will be
Tenori
CORO-CHORUS
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
Ped.
45
Maddalena
(piano) al Duca
(softly) to the Duke
(Ah no...par - ti - te.)
(No, you must leave us.)
(a Maddalena)
(to Maddalena)
Duca
Duke
- fer - no! o - ve vor - ra - i.
to it! you have the sta - ble.
(Con tal
(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
dice una parola all'orecchio a Mad-
- dalena e segue Sparafucile
he says a word in Maddalena's ear
and follows Sparafucile
54
Duca
Duke
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!
Poor handsome sol - dier!

gra - zio - so tan - to!
sad we must kill him!

I Tempo pp pp

ppp

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

Si dor-me al-l'a-ria a-
It's o - pen to the

CORO-*CHORUS*

Tenori

Bassi

pp

75
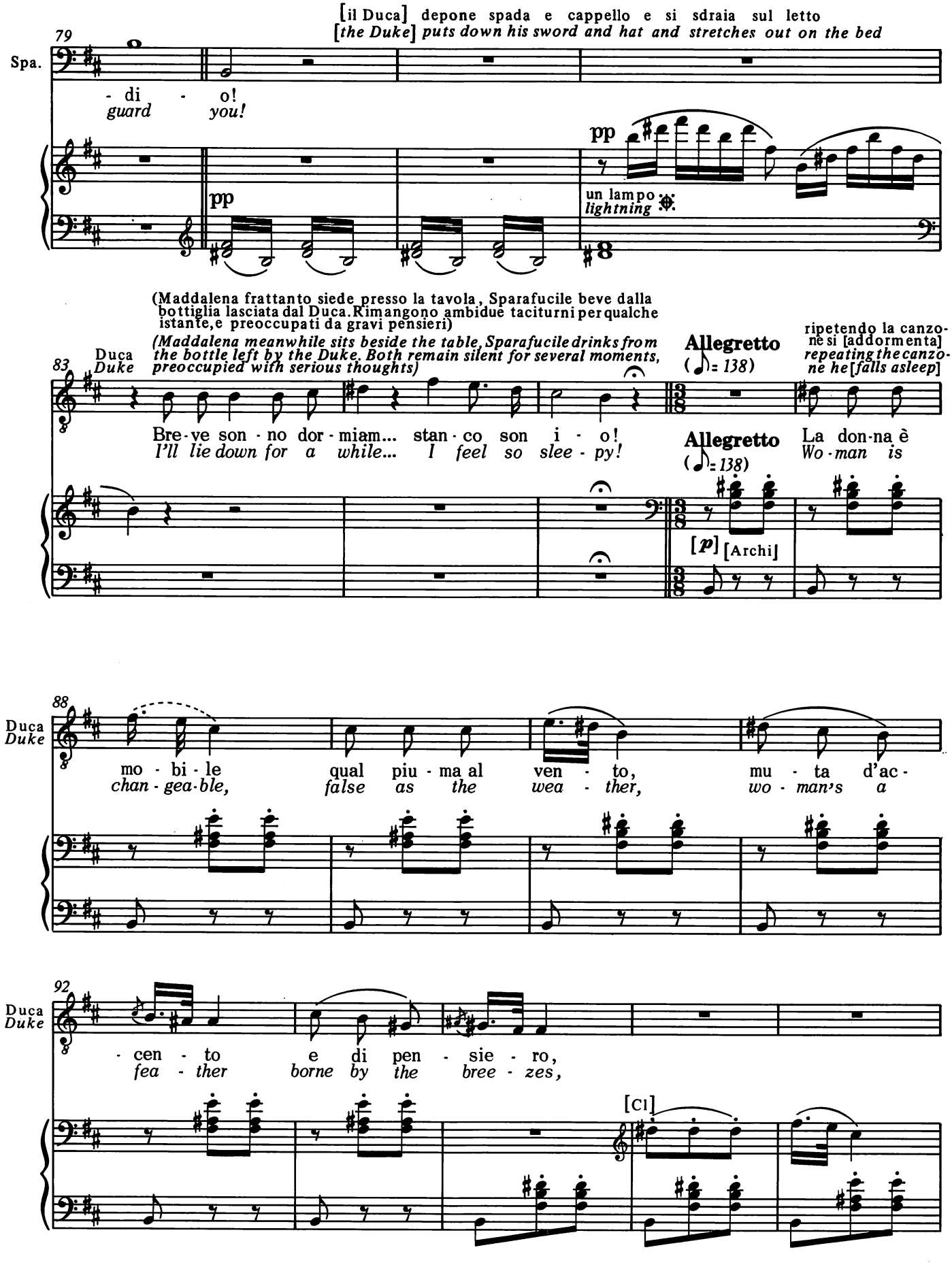
il balcone senza imposte)
the balcony without shutters)
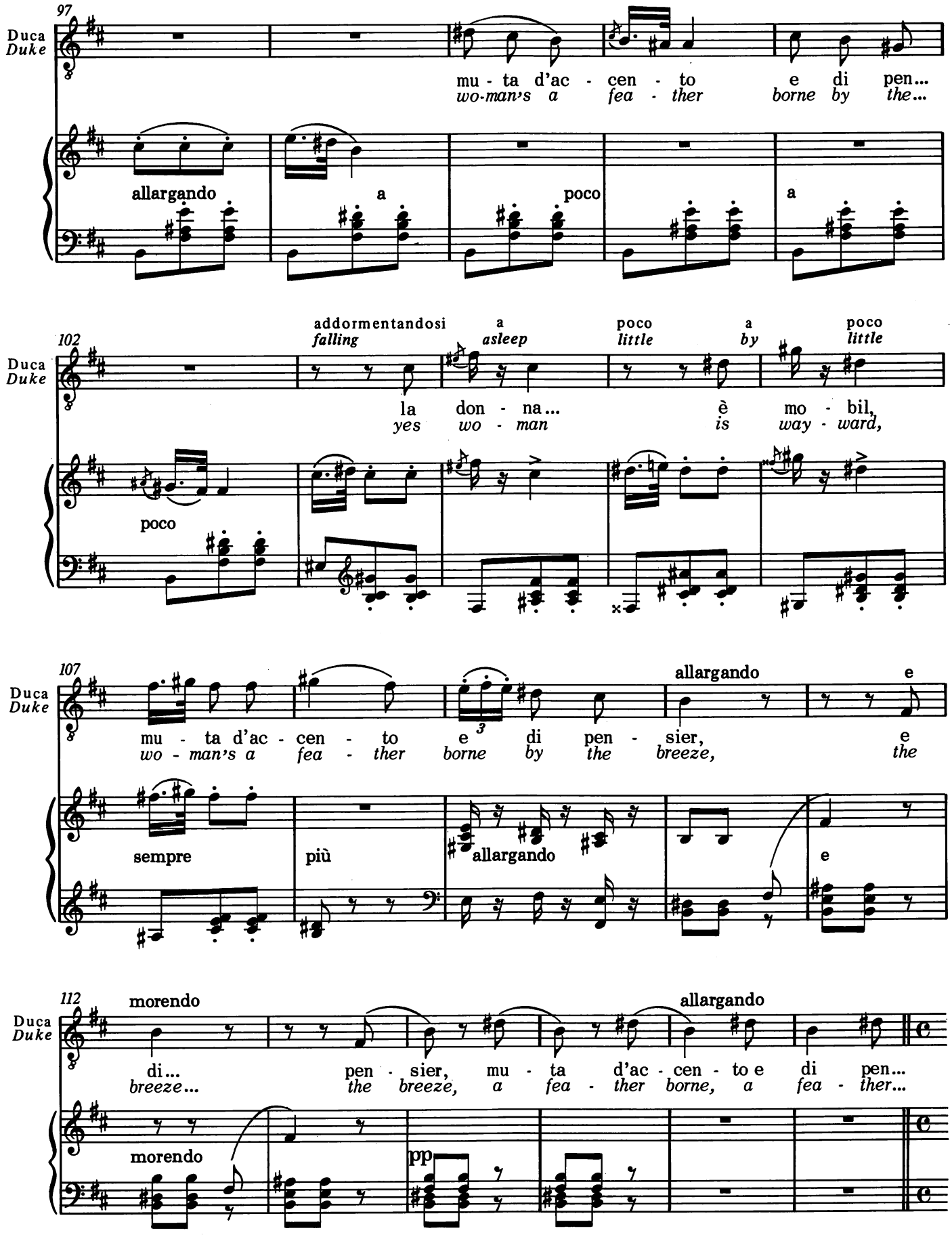
Duca
Duke
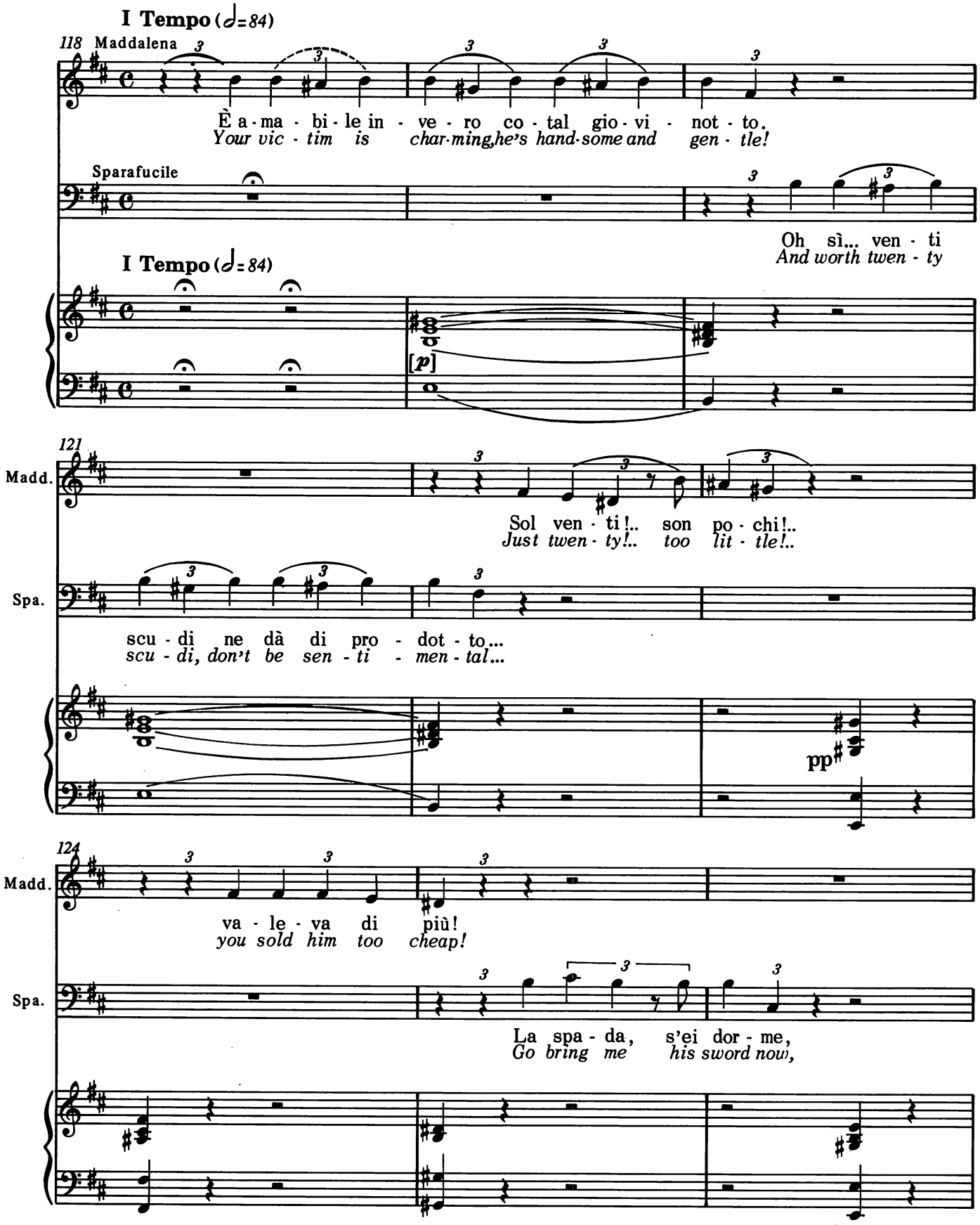
- per - ta! be - ne, be - ne! Buo-na not - te!
weather! how re - freshing! You may leave me!

Sparafucile

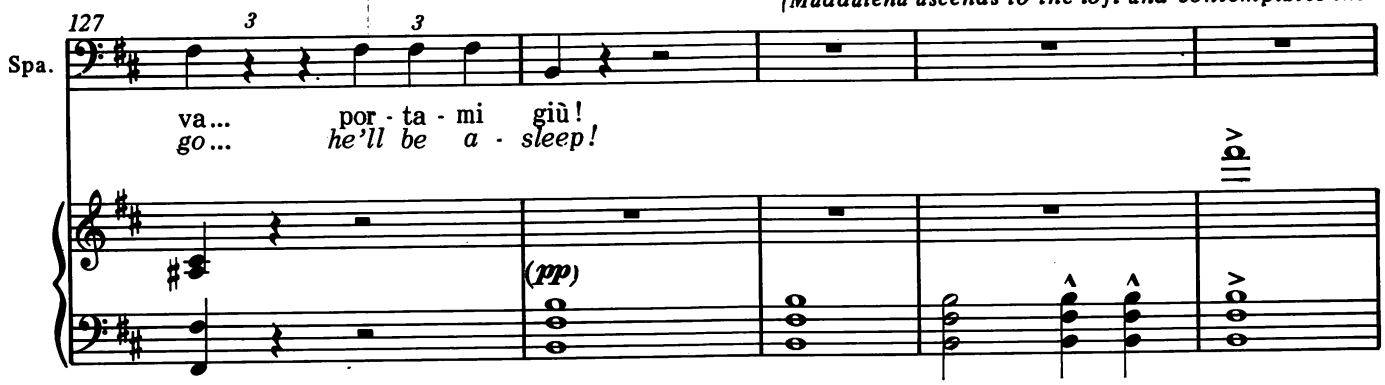
Si - gnor, vi guar - di Id -
May saints and an - gels


[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
pp
un lampo
lightning
(Maddalena frattanto siede presso la tavola, Sparafucile beve dalla bottiglia lasciata dal Duca. Rimangono ambidue 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)
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)
ripetendo la canzone si [addormenta]
repeating the canzone he [falls asleep]
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,
[Cl]


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
addormentandosi
falling
a
asleep
poco
little
a
by
poco
little
102
Duca
Duke
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, the
sempre
più
allargando
e
112
morendo
allargando
Duca
Duke
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
Oh sì... ven - ti
And worth twen - ty
I Tempo (♩=84)
[p]
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...
pp
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,

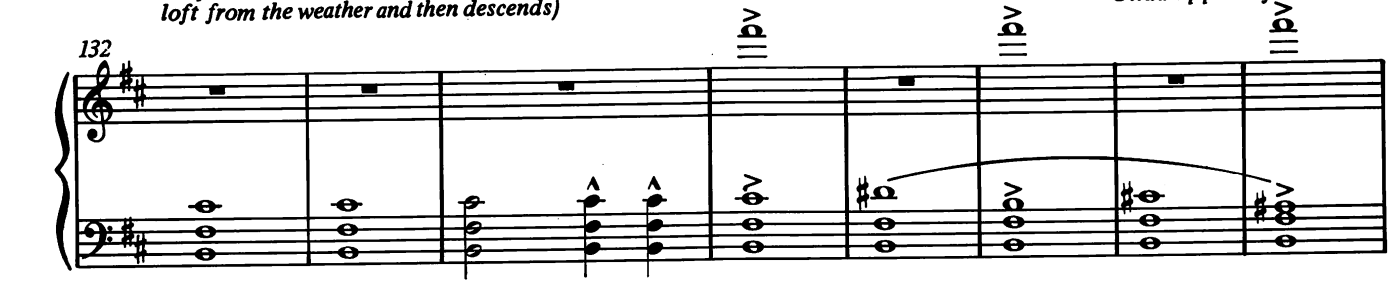
(Maddalena sale al granaio e contempla il dormente.*
(Maddalena ascends to the loft and contemplates the



(SCENA VI: Detti e Gilda)
(SCENE VI: The preceding and Gilda)
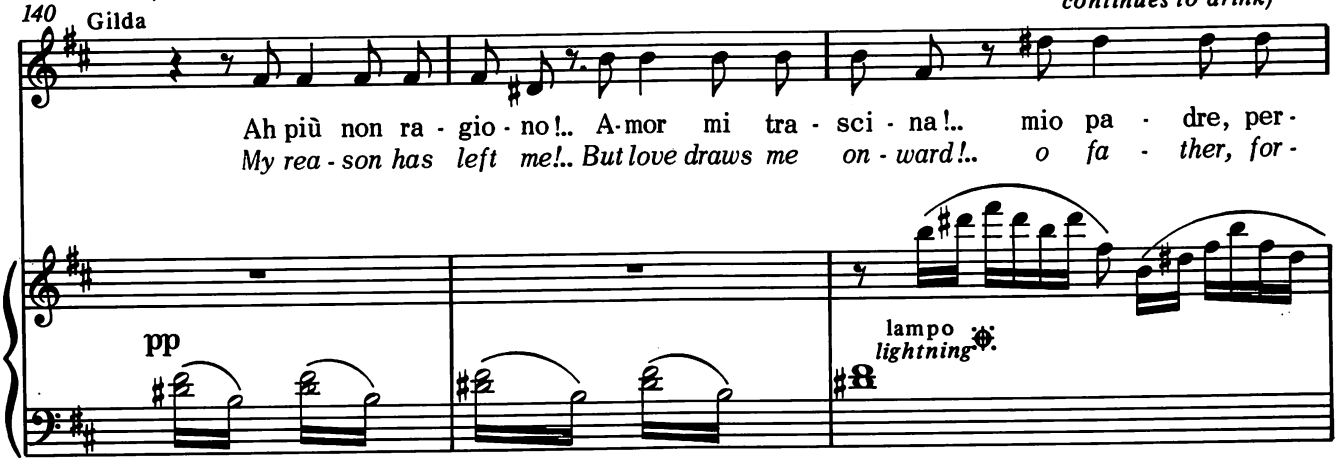
Ripara alla meglio il balcone e scende)
sleeping Duke. She does what she can to shelter the loft from the weather and then descends)*

Gilda comparisce dal
Gilda appears from the back
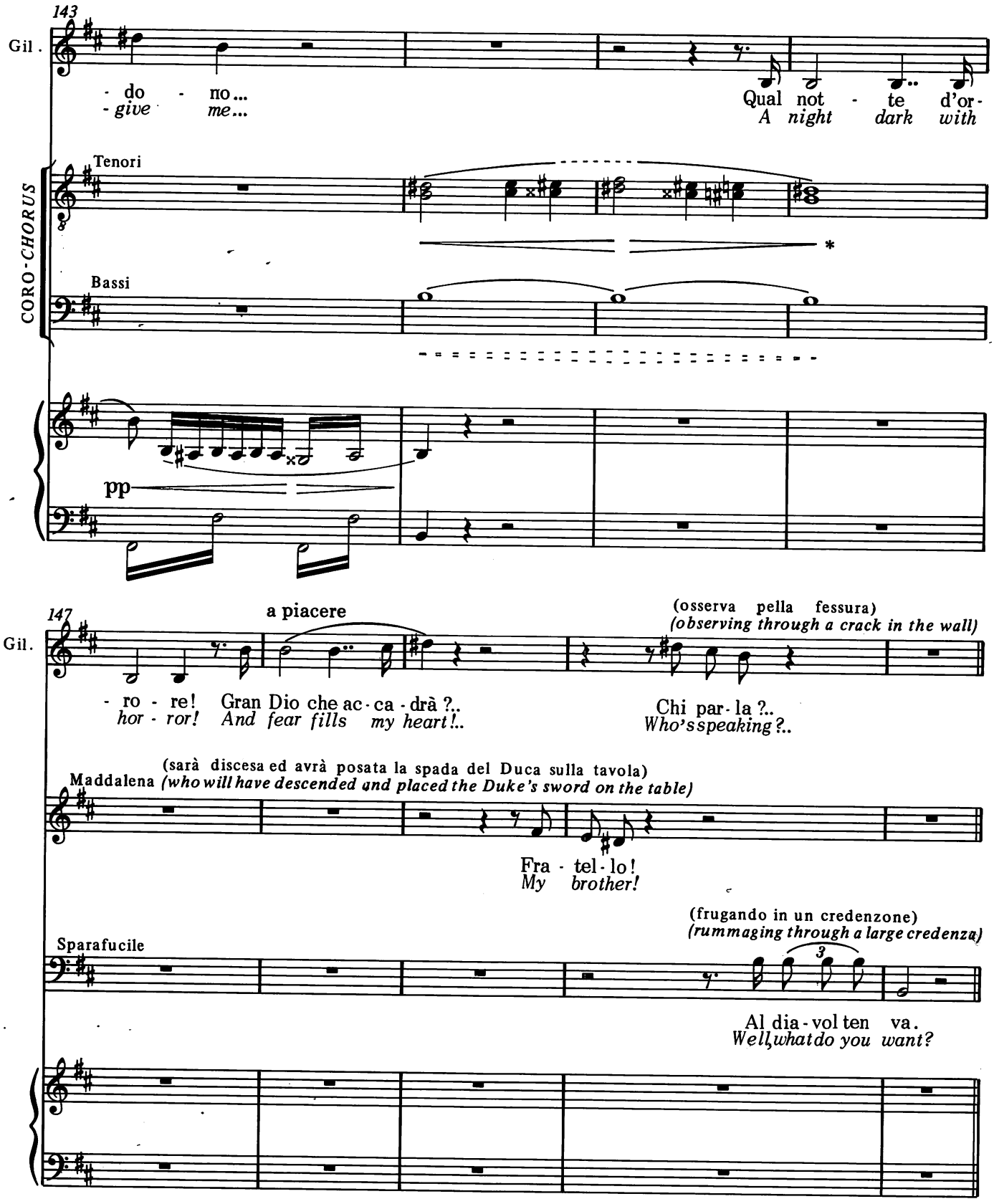


fondo (della via in costume virile, con stivali e speroni, e lentamente si avanza verso l'osteria, mentre Sparafucile continua a bere)
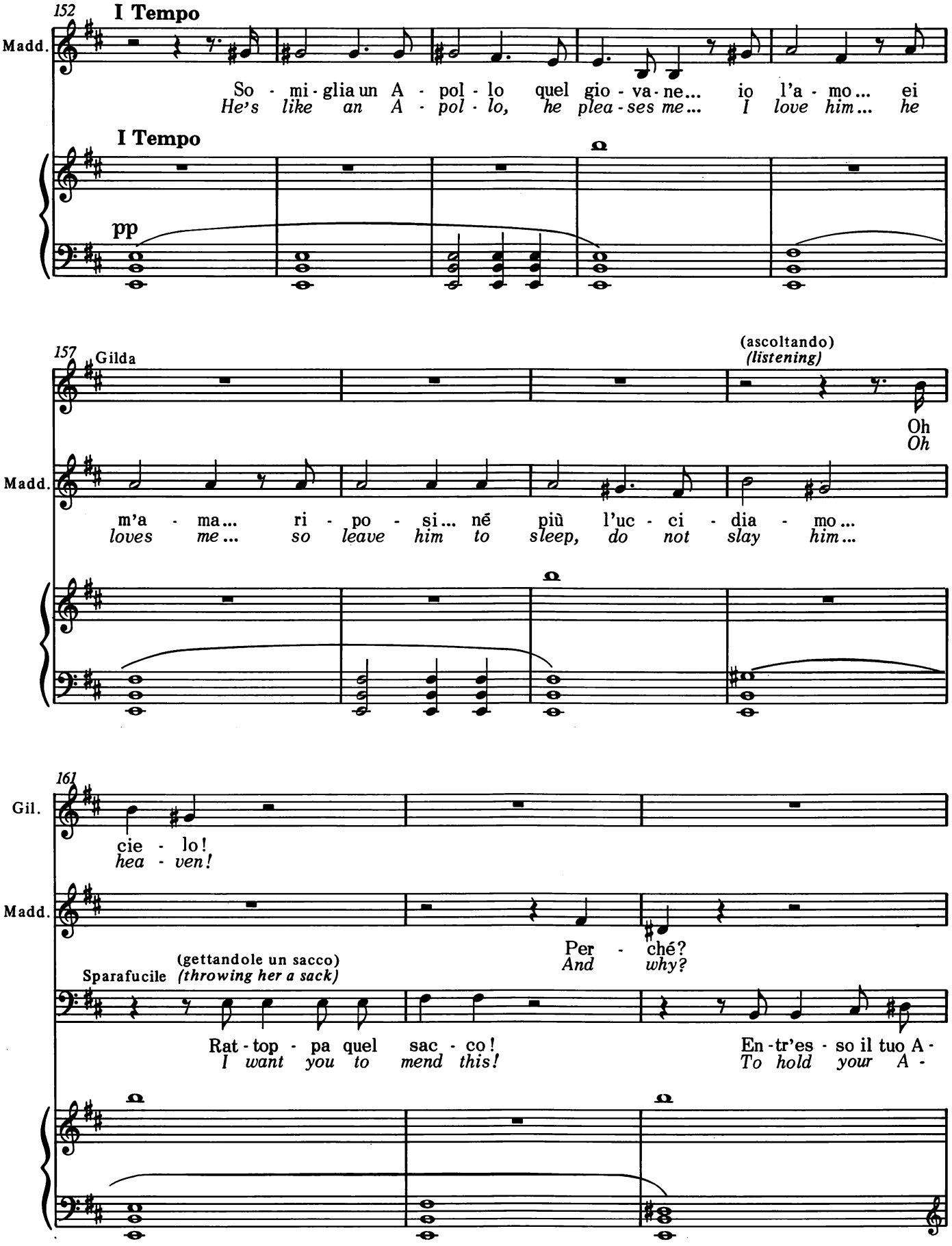
(of the street in a male attire, with boots and spurs, and slowly walks towards the inn, while Sparafucile continues to drink)
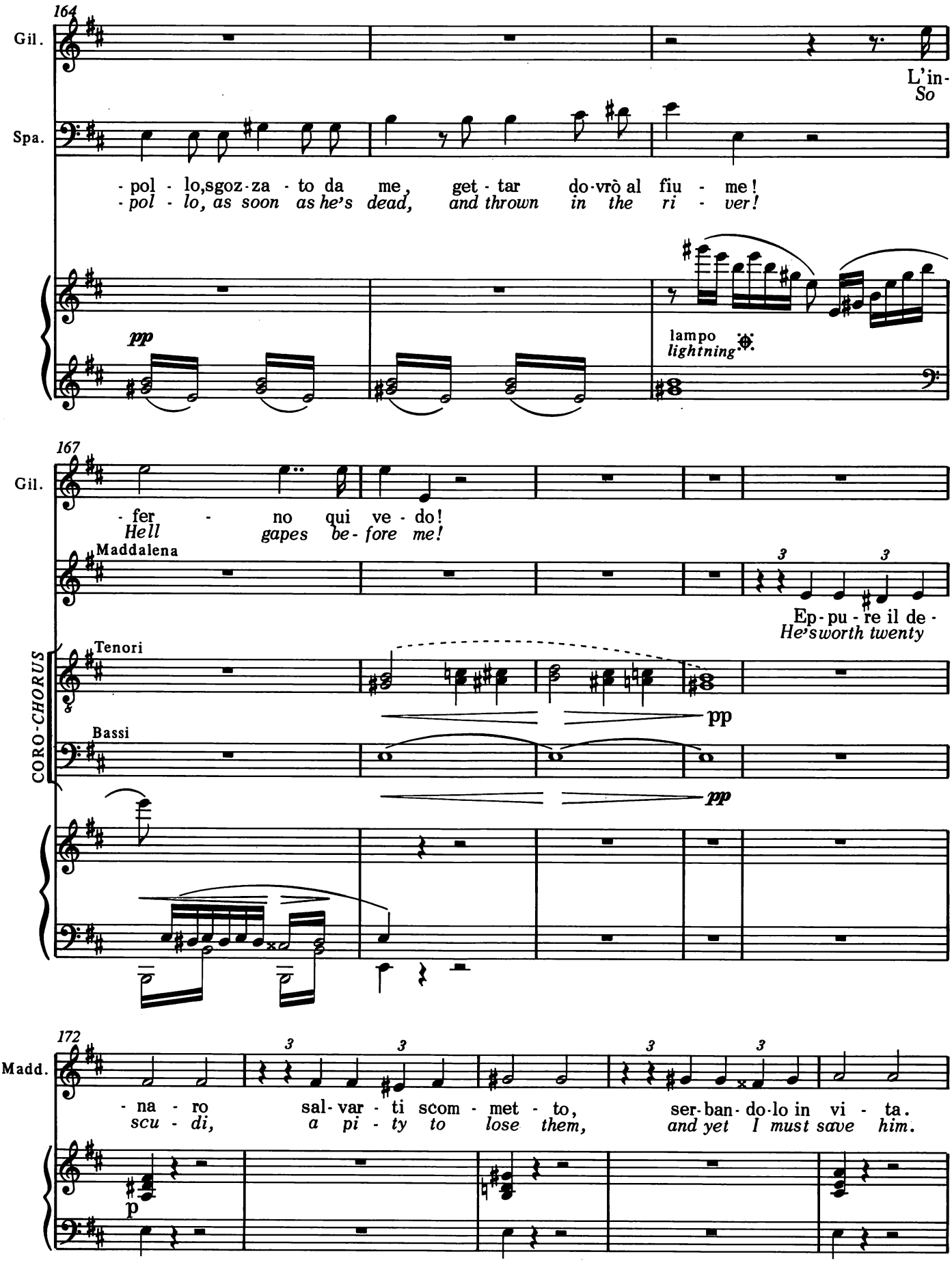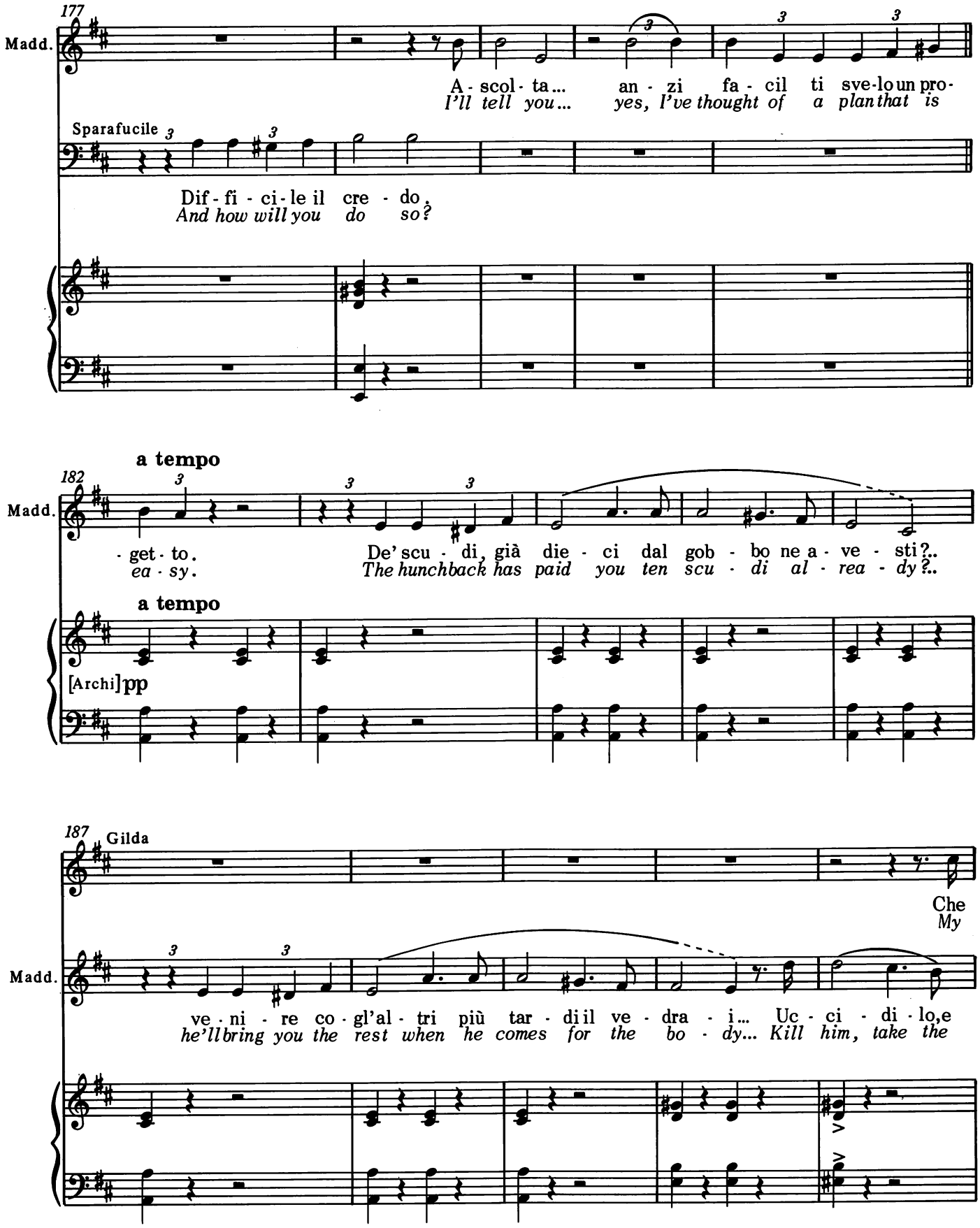


* VE51: Qui Maddalena dice: « Peccato!.. è pur bello! »
At this point Maddalena says: "What a shame!.. he's so handsome!"
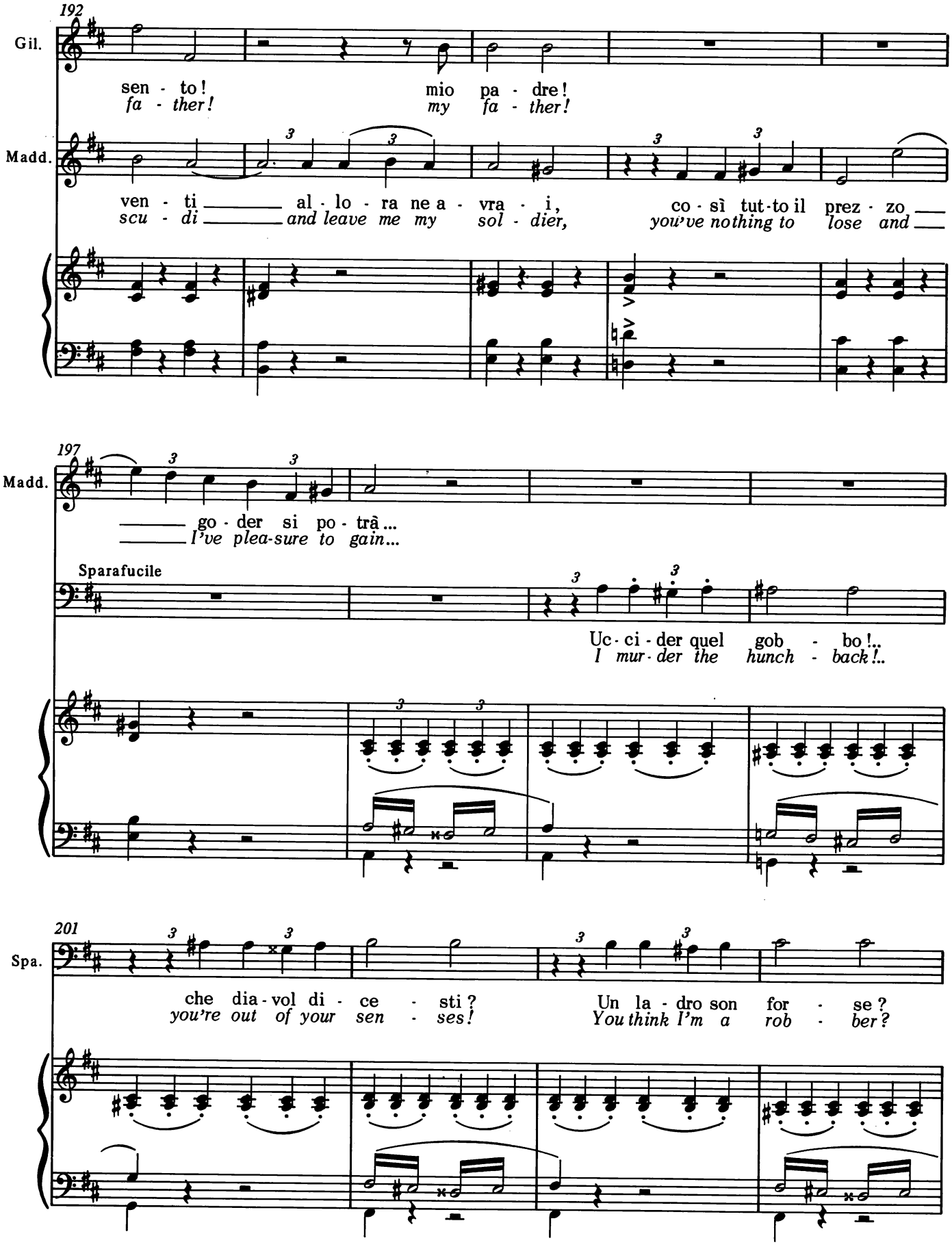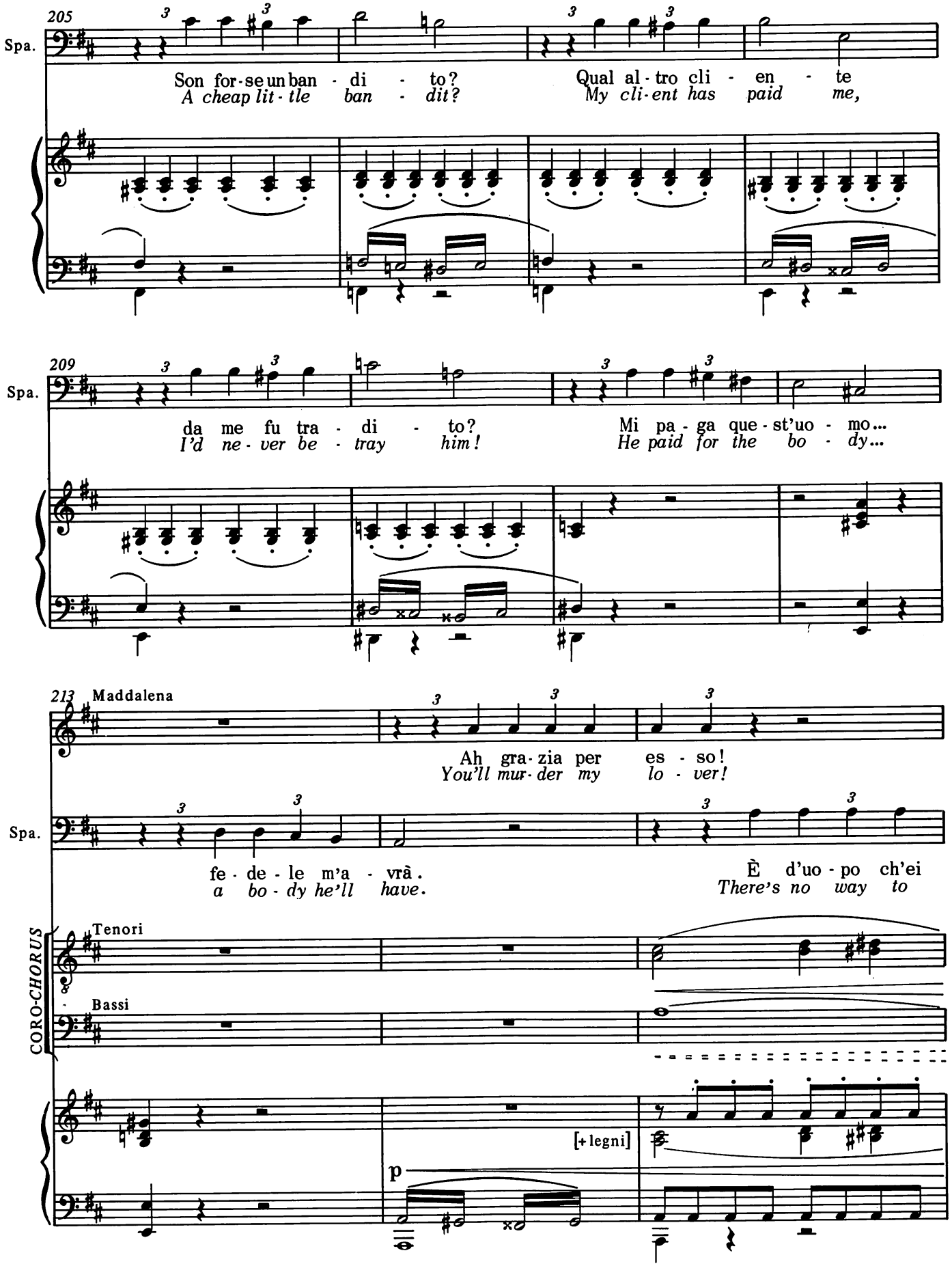


* A: |𝅗𝅥 𝅘𝅥𝅘𝅥 | 𝅗𝅥 𝅘𝅥𝅘𝅥 | 𝅝 | ; vedi Note.
see Notes.
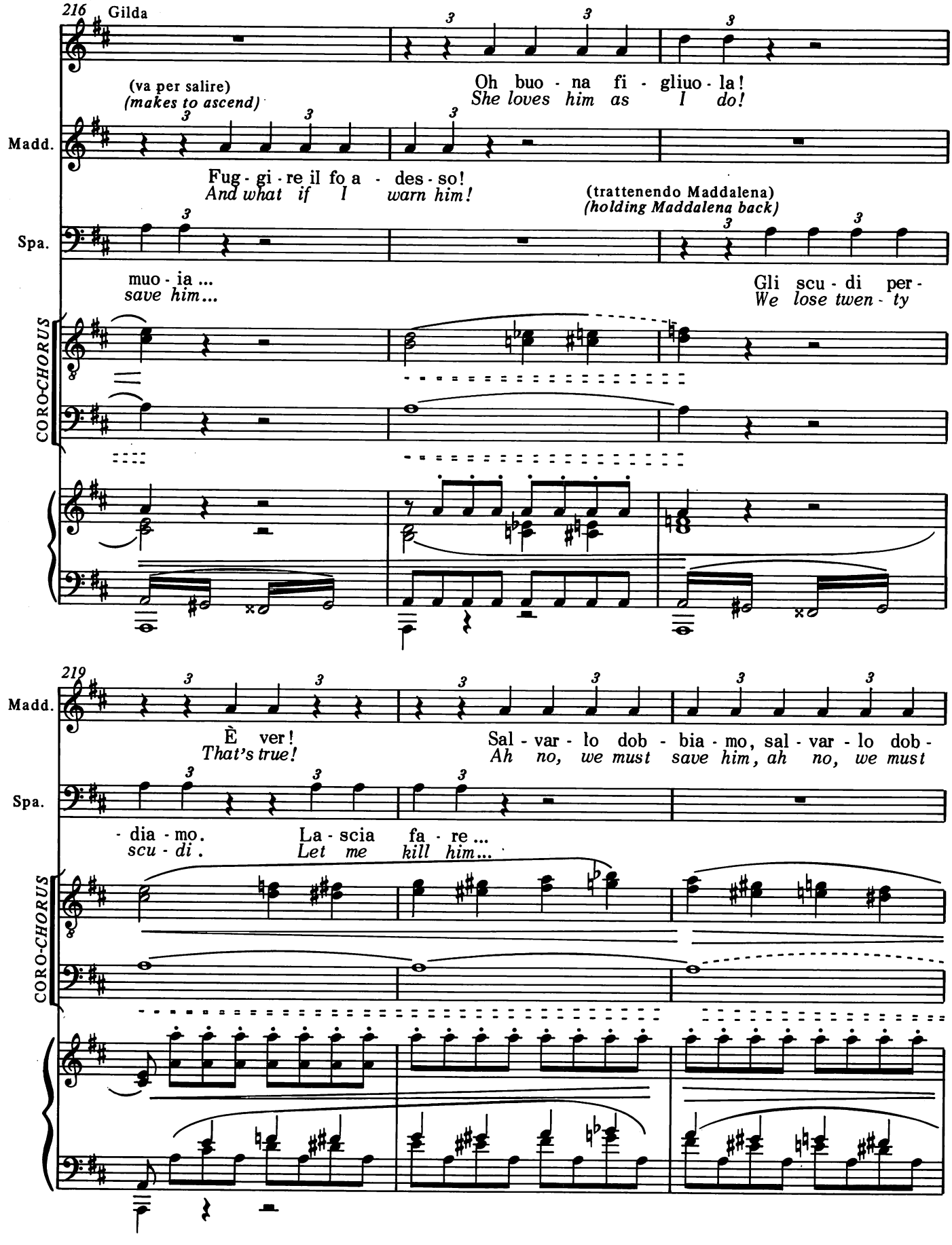

152
I Tempo
Madd.
So - mi - glia un A - pol - lo quel gio - va - ne... io l'a - mo... ei
He's like an A - pol - lo, he plea - ses me... I love him... he
I Tempo
pp
157
Gilda
(ascoltando)
(listening)
Oh
Oh
Madd.
m'a - ma... ri - po - si... nè più l'uc - ci - dia - mo...
loves me... so leave him to sleep, do not slay him...
161
Gil.
cie - lo!
hea - ven!
Madd.
Per - ché?
And why?
(gettandole un sacco)
Sparafucile (throwing her a sack)
Rat - top - pa quel sac - co!
I want you to mend this!
En - tr'es - so il tuo A -
To hold your A -

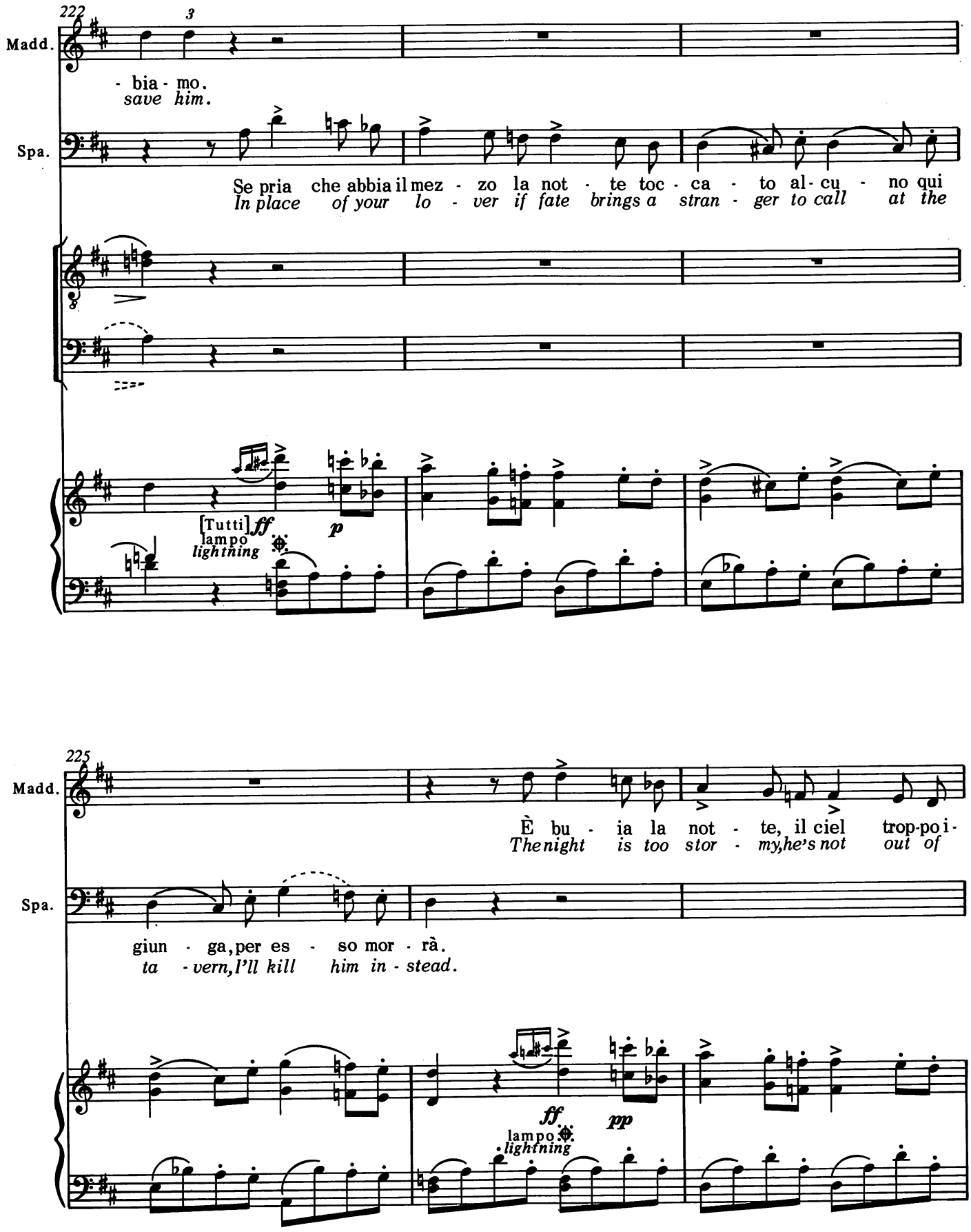

164
Gil.
L'in-
So
Spa.
- pol - lo, sgoz - za - to da me, get - tar do - vrò al fiu - me!
- pol - lo, as soon as he's dead, and thrown in the ri - ver!
pp
lampo
lightning
167
Gil.
- fer - no qui ve - do!
Hell gapes be - fore me!
Maddalena
3 3
Ep - pu - re il de -
He's worth twenty
CORO - CHORUS
Tenori
pp
Bassi
pp
172
Madd.
3 3 3 3
- 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
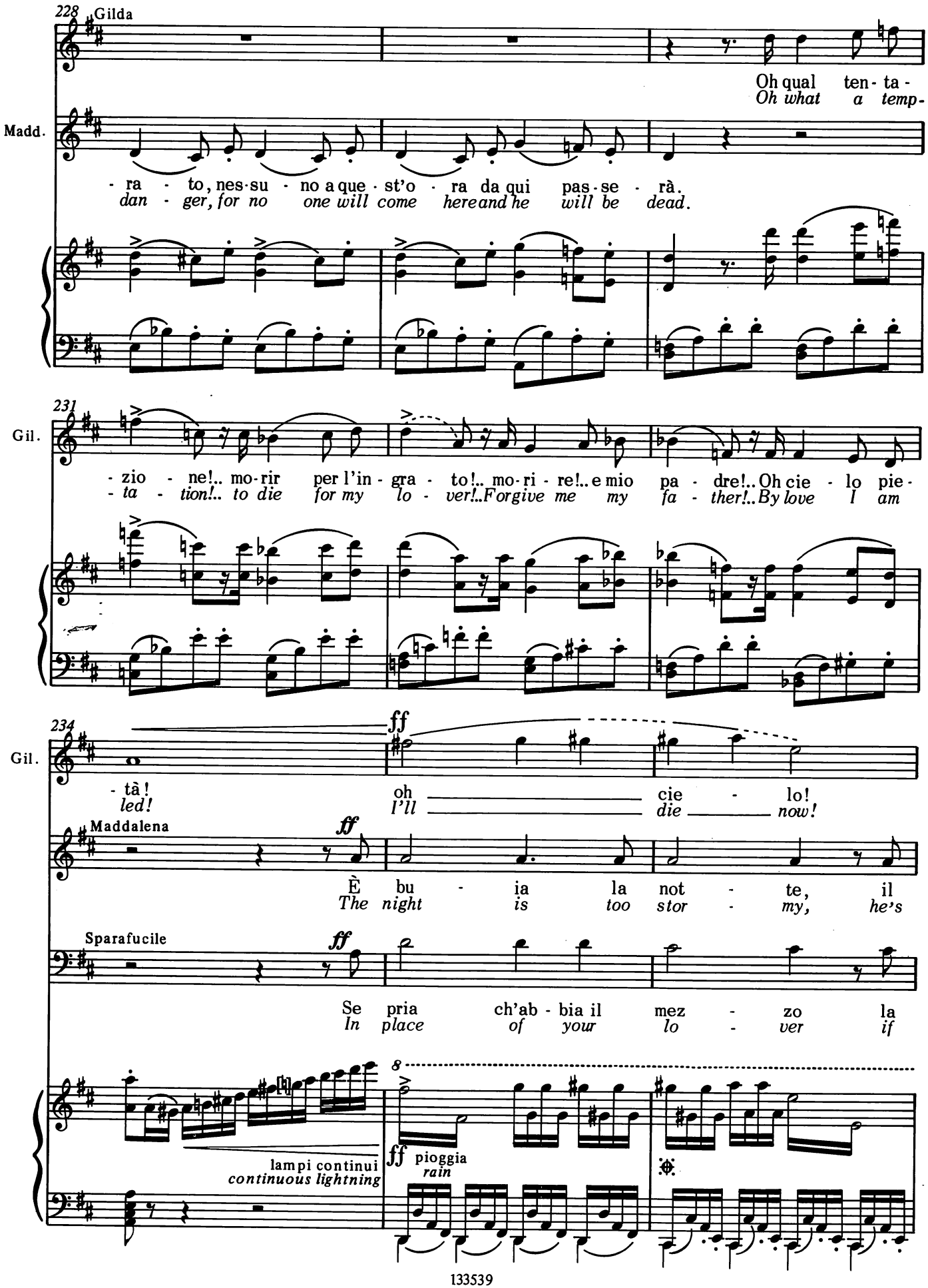

177
Madd.
A - scol - ta... an - zi fa - cil ti sve-lo un pro-
I'll tell you... yes, I've thought of a plan that is
Sparafucile
Dif - fi - ci - le il cre - do,
And how will you do so?
a tempo
182
Madd.
- get - to.
ea - sy.
De' scu - di, già die - ci dal gob - bo ne a - ve - sti?..
The hunchback has paid you ten scu - di al - rea - dy?..
a tempo
[Archi] pp
187
Gilda
Che
My
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
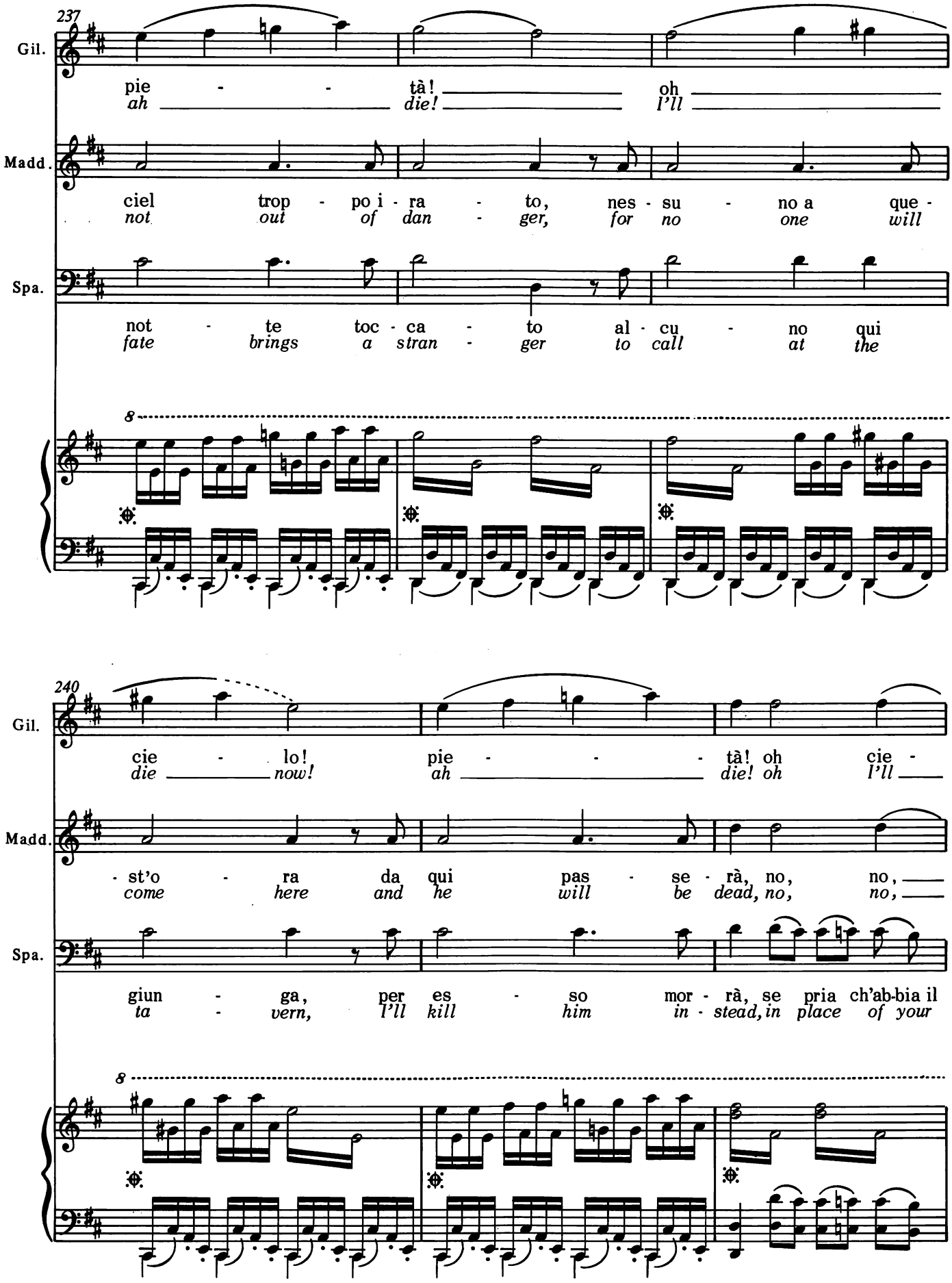

192
Gil.
sen - to! mio pa - dre!
fa - ther! my fa - ther!
Madd.
ven - ti al - lo - ra ne a - vra - i, co - sì tut-to il prez - zo
scu - di and leave me my sol - dier, you've nothing to lose and
197
Madd.
go - der si po - trà...
I've plea-sure to gain...
Sparafucile
Uc - ci - der quel gob - bo!..
I mur - der the hunch - back!..
201
Spa.
che dia - vol di - ce - sti?
you're out of your sen - ses!
Un la - dro son for - se?
You think I'm a rob - ber?
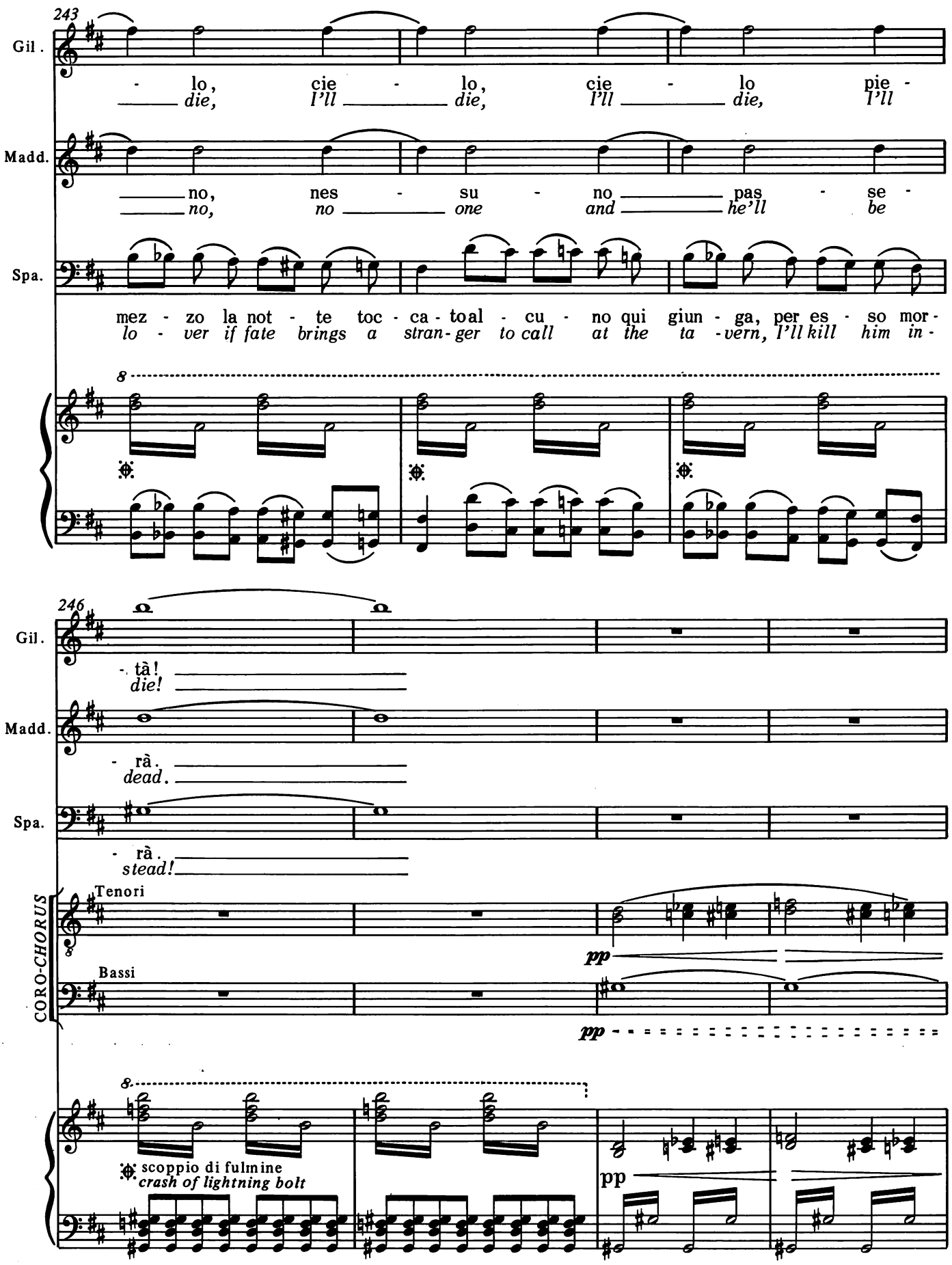

205
Spa.
Son for-se un ban - di - to?
A cheap lit-tle ban - dit?
Qual al-tro cli - en - te
My cli-ent has paid me,
209
Spa.
da me fu tra - di - to?
I'd ne-ver be-tray him!
Mi pa - ga que-st'uo - mo...
He paid for the bo - dy...
213
Maddalena
Ah gra-zia per es - so!
You'll mur-der my lo - ver!
Spa.
fe - de - le m'a - vrà.
a bo-dy he'll have.
È d'uo - po ch'ei
There's no way to
CORO-CHORUS
Tenori
Bassi
[+ legni]
p

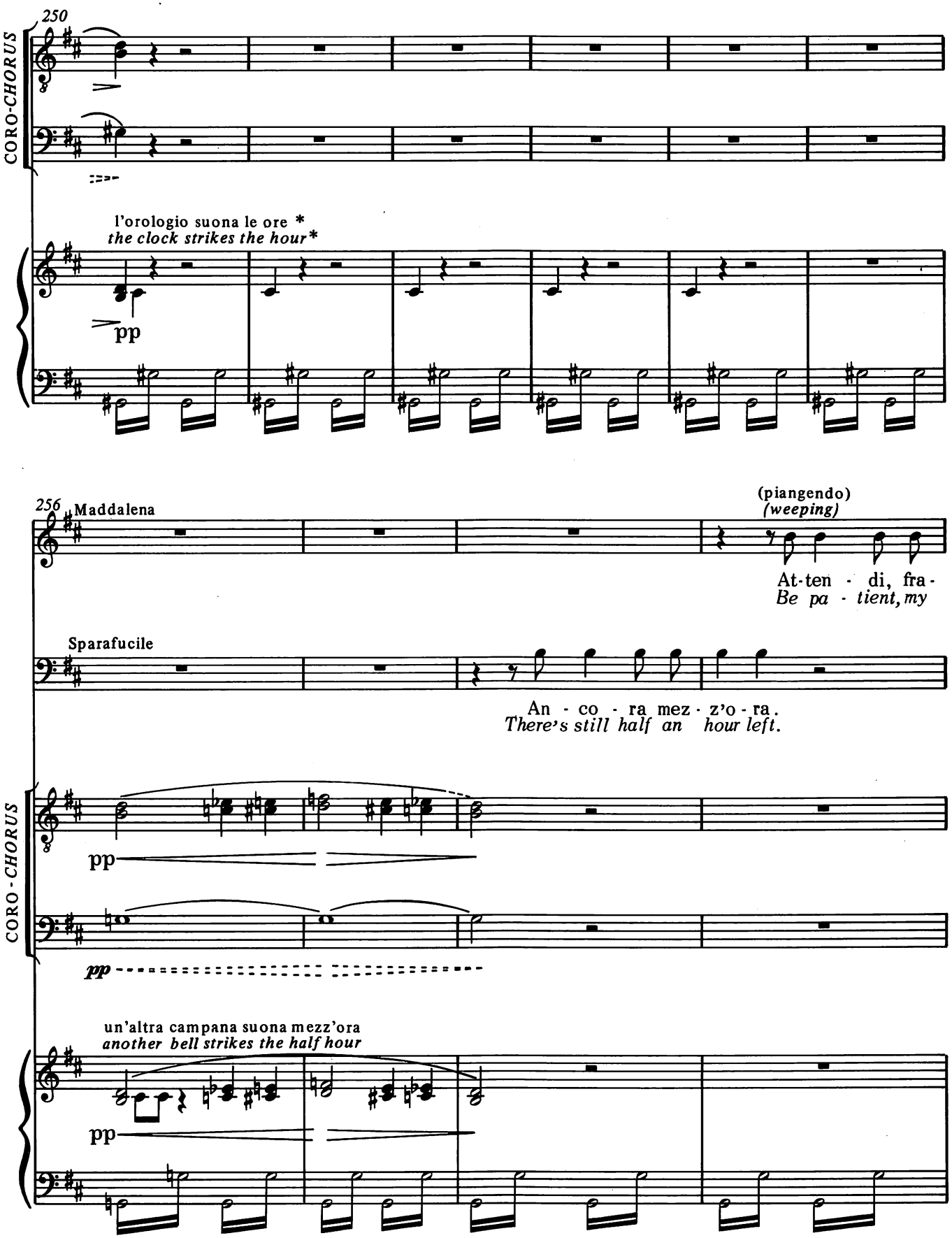

216
Gilda
(va per salire)
(makes to ascend)
Oh buo - na fi - gliuo - la!
She loves him as I do!
Madd.
Fug - gi - re il fo a - des - so!
And what if I warn him!
(trattenendo Maddalena)
(holding Maddalena back)
Spa.
muo - ia ...
save him...
Gli scu - di per -
We lose twen - ty
CORO-CHORUS
219
Madd.
È ver!
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
8
[Tutti]
lampo
lightning
ff
p
225
Madd.
È bu - ia la not - te, il ciel trop-po i-
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
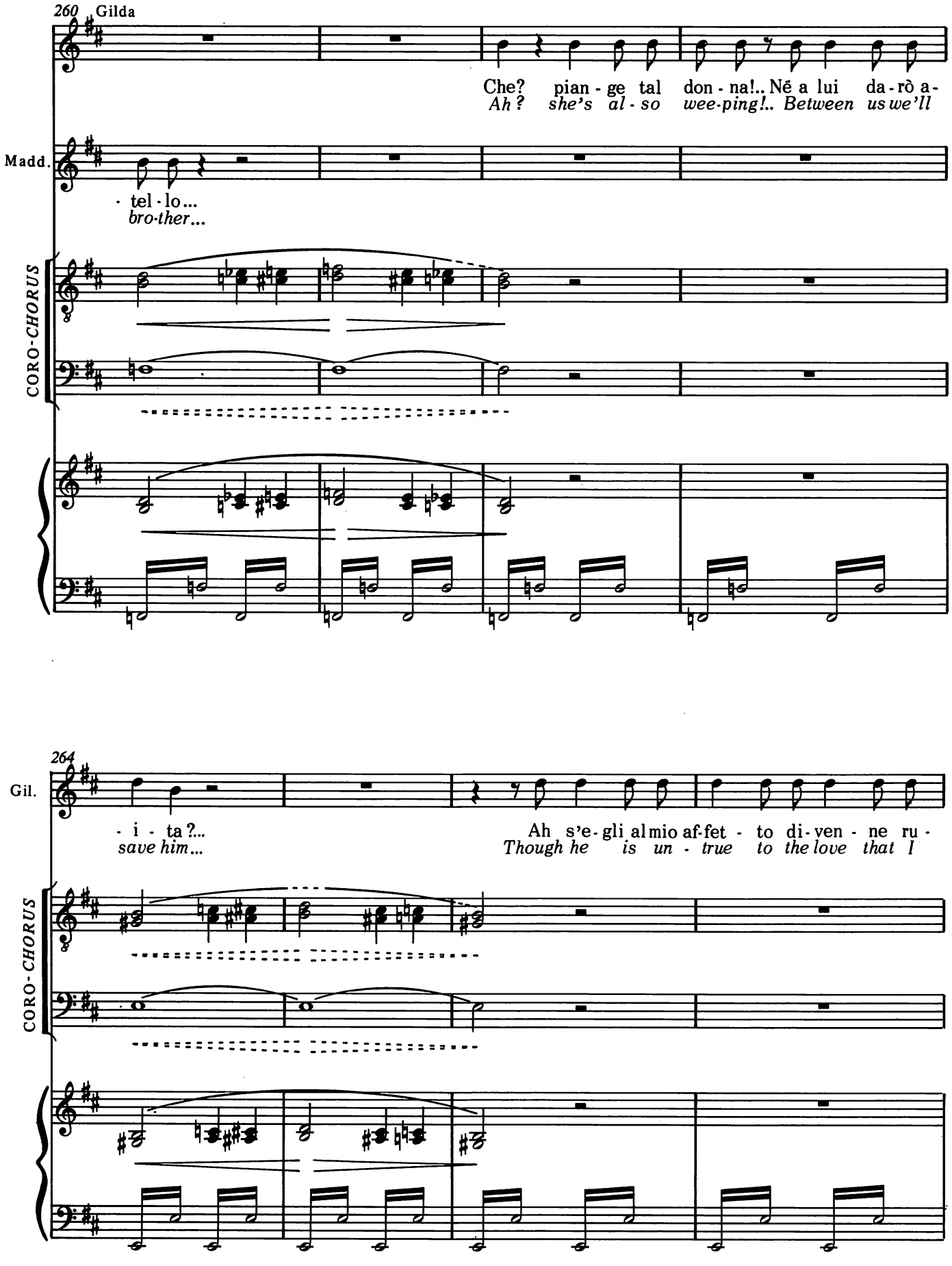

228
Gilda
Oh qual ten- ta-
Oh what a temp-
Madd.
- ra - to, nes-su - no a que - st'o - ra da qui pas-se - rà.
dan - ger, for no one will come here and he will be dead.
231
Gil.
- zio - ne!.. mo-rir per l'in - gra - to!.. mo-ri - re!.. e mio pa - dre!.. Oh cie - lo pie-
- ta - tion!.. to die for my lo - ver!.. Forgive me my fa - ther!.. By love I am
234
Gil.
ff
- tà!
led!
oh cie - lo!
I'll die now!
Maddalena
ff
È bu - ia la not - te, il
The night is too stor - my, he's
Sparafucile
ff
Se pria ch'ab - bia il mez - zo la
In place of your lo - ver if
8
ff pioggia
rain
lampi continui
continuous lightning


237
Gil.
pie - - tà! oh
ah die! I'll
Madd.
ciel trop - po i - ra - to, nes - su - no a que -
not out of dan - ger, for no one will
Spa.
not - te 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 I'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, I'll kill him in - stead, in place of your
8


243
Gil.
- lo, cie - lo, cie - lo pie -
die, I'll die, I'll die, I'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, I'll kill him in -
8
246
Gil.
- tà!
die!
Madd.
- rà.
dead.
Spa.
- rà.
stead!
CORO-CHORUS
Tenori
Bassi
pp
pp
8
scoppio di fulmine
crash of lightning bolt
pp



* **VE51:** « battono le 11½ »
"striking 11:30"


260
Gilda
Che? pian - ge tal don - na!.. Nè 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

Gilda batte alla porta
Gilda knocks at the door

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
pp
lampo
lightning

272

Gil.

batte ancora
she knocks again

Maddalena
Si picchia!
Who's knocking...

Sparafucile
Fu il ven-to!
*The wind!***

ff
lampo
lightning
pp
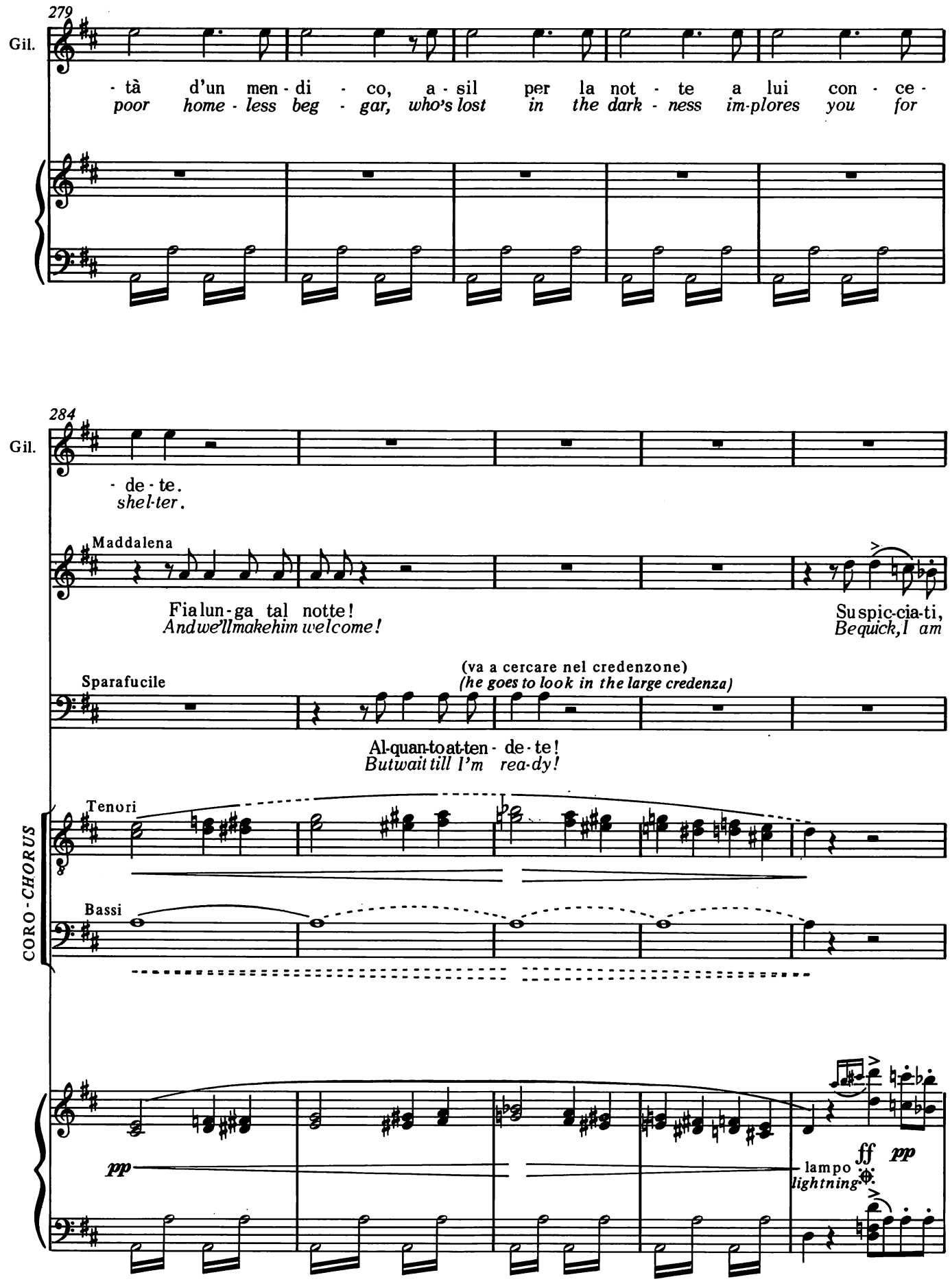
276
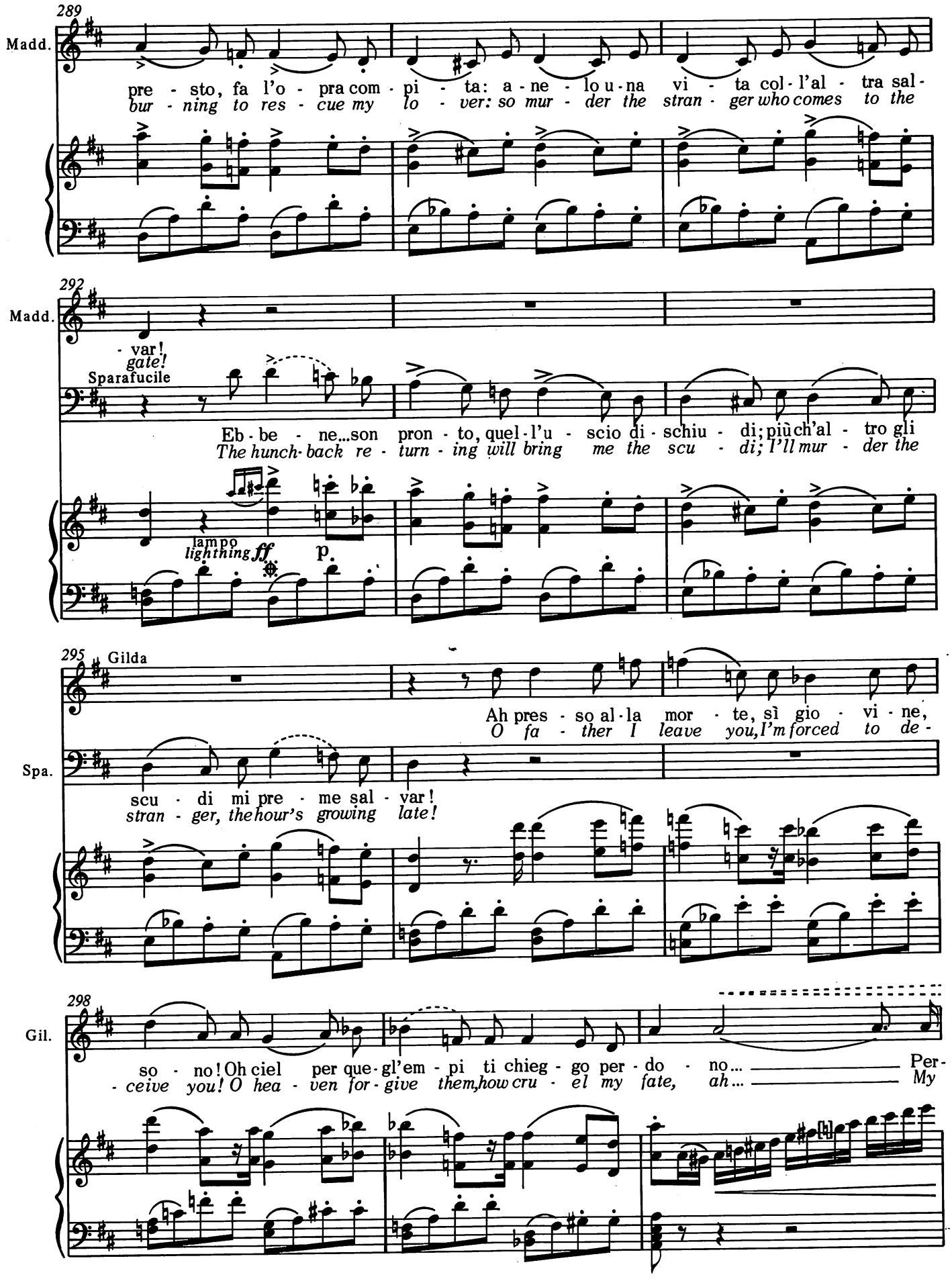
Gil. Pie-
A
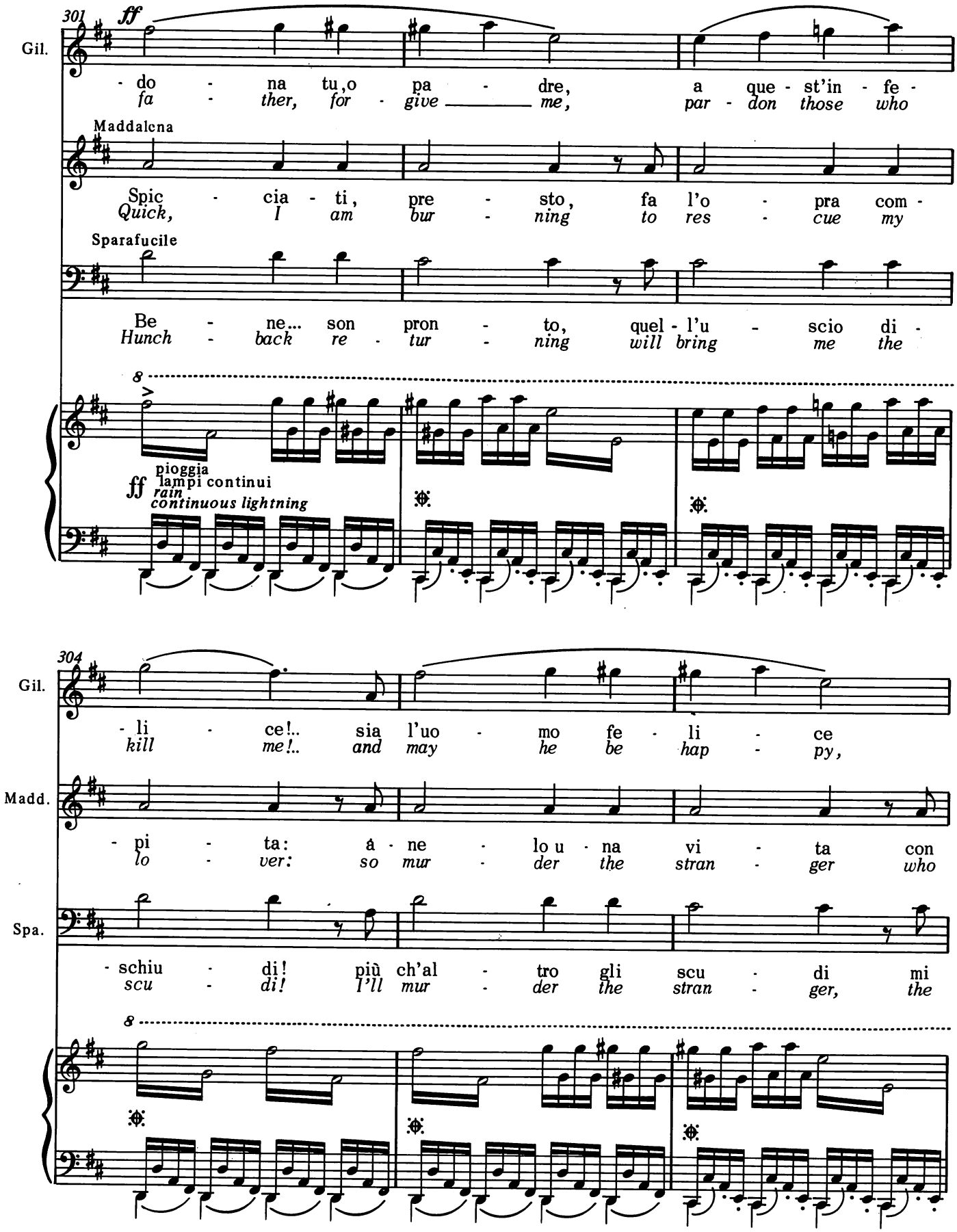
Madd. Si pic - chia, ti di - co!
There's some - one, I tell you!
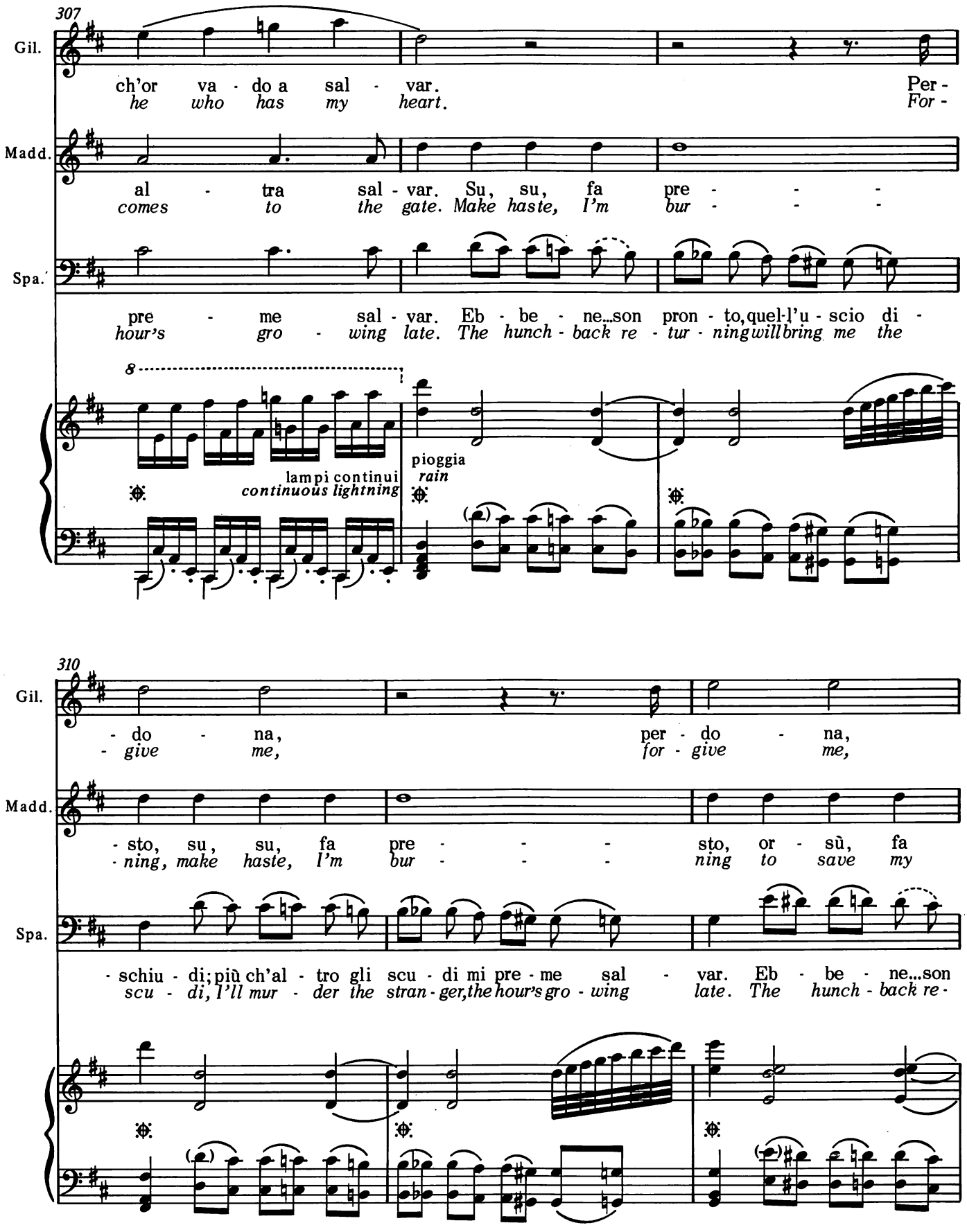
Spa. È stra-no!.. Chi è?
How curious!..Who's there?
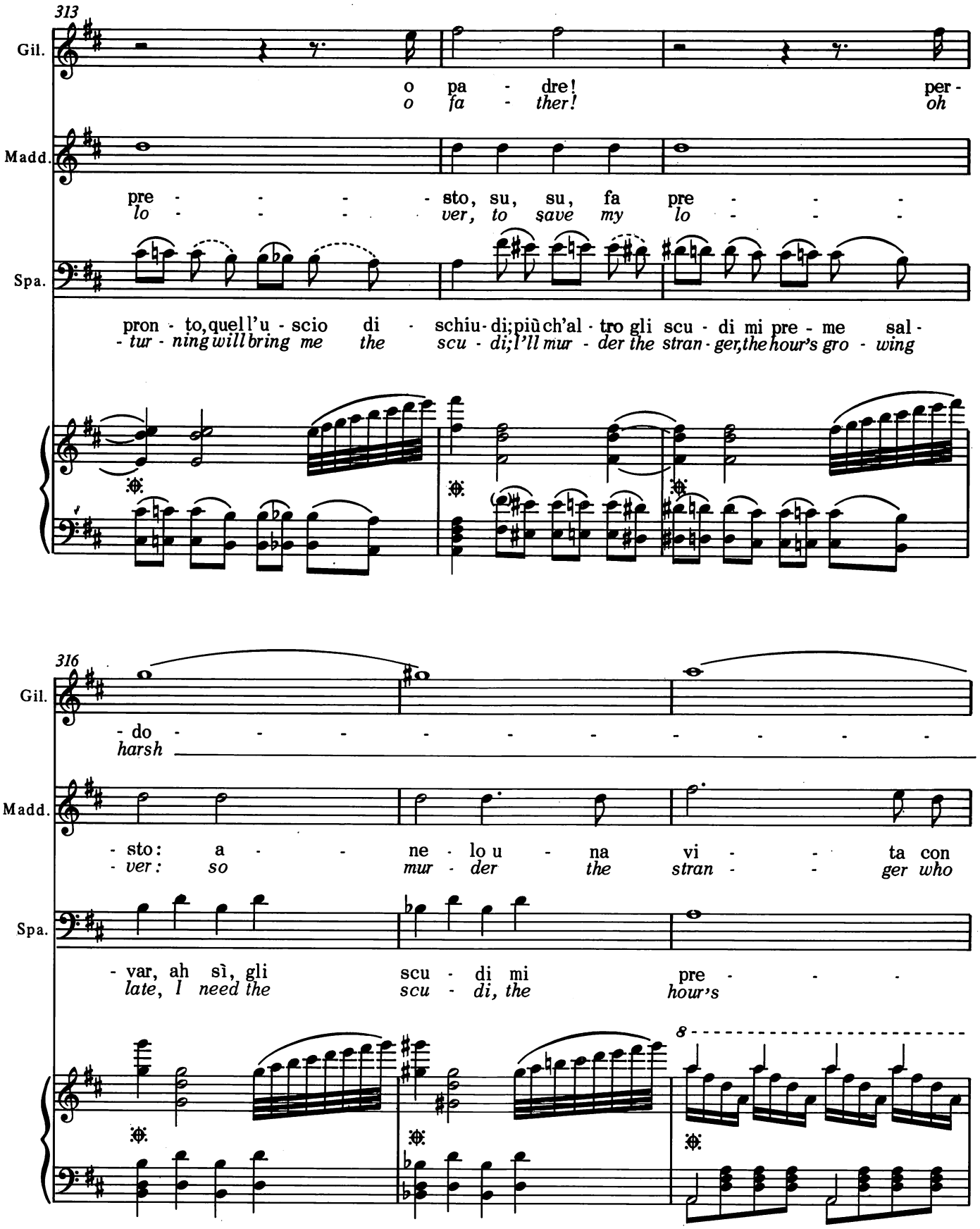
* Possibile anche la lezione *si*^{3}.
It would be possible to read b'.
** *See Translator's Note.*
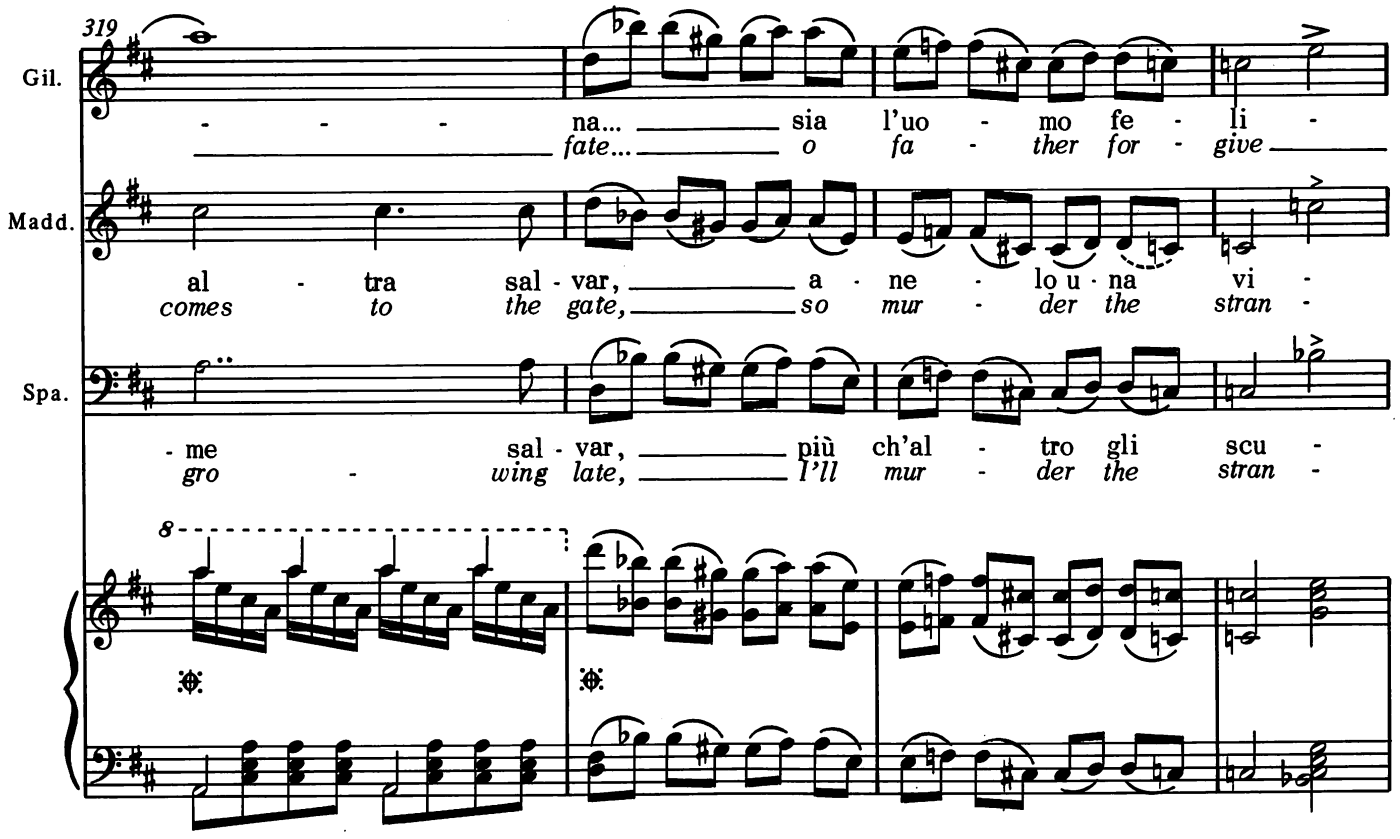

279
Gil.
- tà d'un men - di - co, a - sil per la not - te a lui con - ce -
poor home - less beg - gar, who's lost in the dark - ness im-plores you for
284
Gil.
- de - te.
shel-ter.
Maddalena
Fia lun - ga tal notte!
And we'll make him welcome!
Su spic-cia-ti,
Be quick, I am
(va a cercare nel credenzone)
(he goes to look in the large credenza)
Sparafucile
Al-quan-to at-ten - de - te!
But wait till I'm rea-dy!
CORO - CHORUS
Tenori
Bassi
pp
ff
pp
lampo
lightning
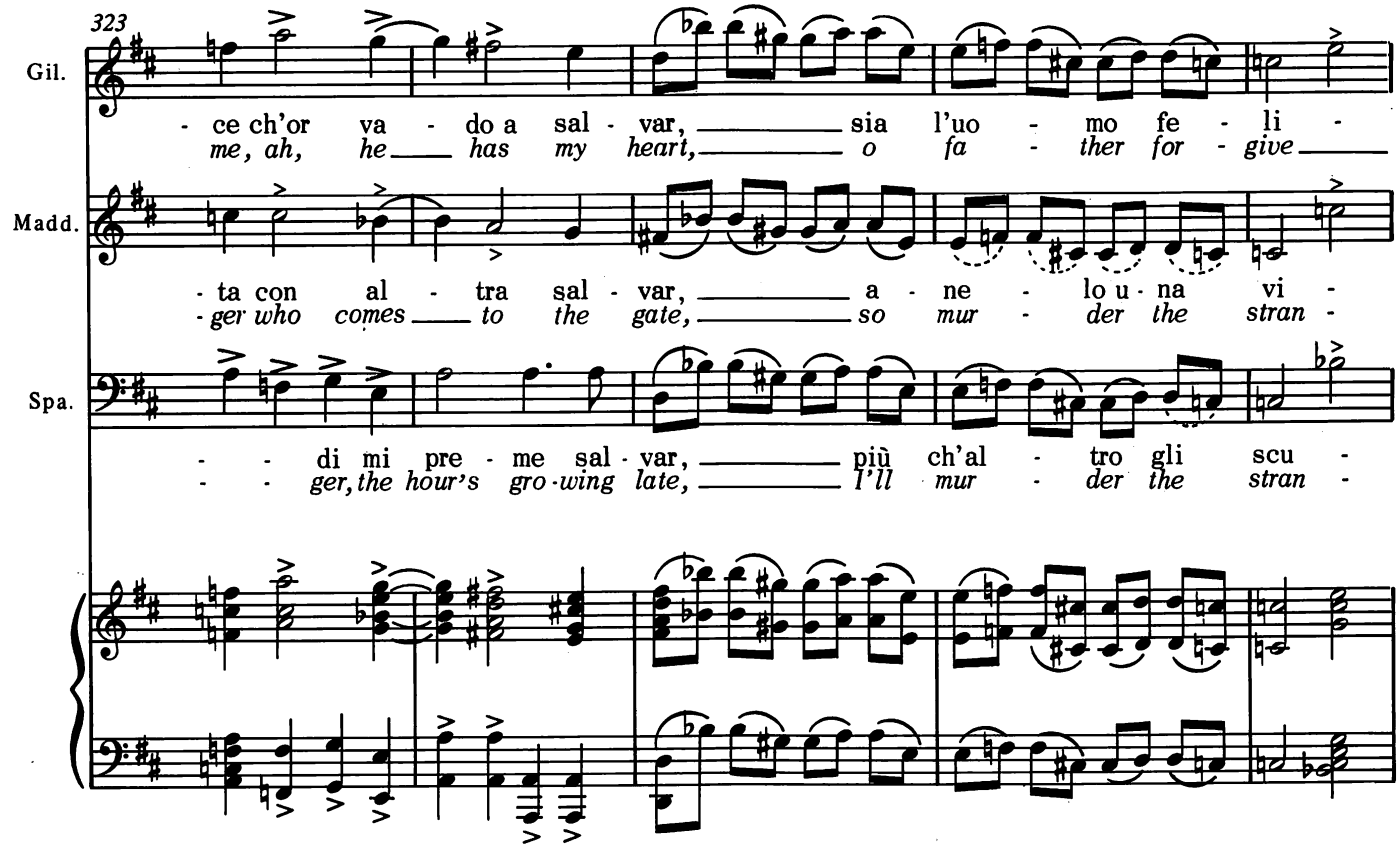

289
Madd.
pre - sto, fa l'o - pra com - pi - ta: a - ne - lo u - na vi - ta col - l'al - tra sal -
bur - ning to res - cue my lo - ver: so mur - der the stran - ger who comes to the
292
Madd.
- var!
gate!
Sparafucile
Eb - be - ne...son pron - to, quel - l'u - scio di - schiu - di; più ch'al - tro gli
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
pioggia
ff 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
lo - ver: so mur - der the stran - ger who
Spa.
- schiu - di! più ch'al - tro gli scu - di mi
scu - di! I'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, I'll mur - der the stran - ger, the hour's gro - wing late. The hunch - back re -


313
Gil.
o pa - dre! per -
o fa - ther! oh
Madd.
pre - - - - - sto, su, su, fa pre - - -
lo - - - - - ver, to save my lo - - -
Spa.
pron - to, quel l'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
8


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, I'll mur - der the stran -
8


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 gro - wing late, I'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 gro - wing late!

ff

fulmini e lampi
thunder 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 yougrantthem

Madd. Spiccia-ti! En - trate! En-
Hurry now! Come in,sir! Be

Spa. A-pri! En-
Open! Be

CORO-CHORUS
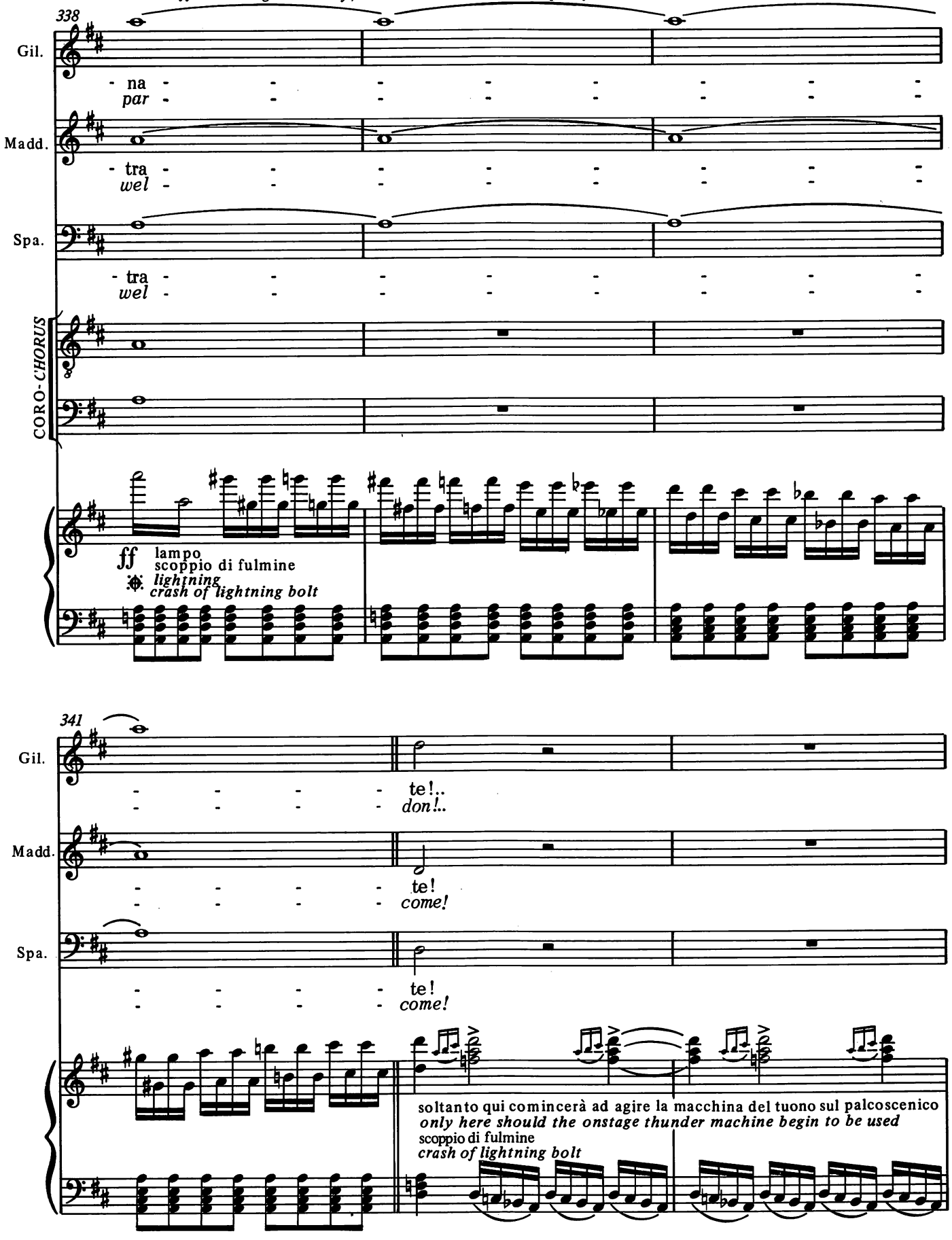
Tenori

Bassi

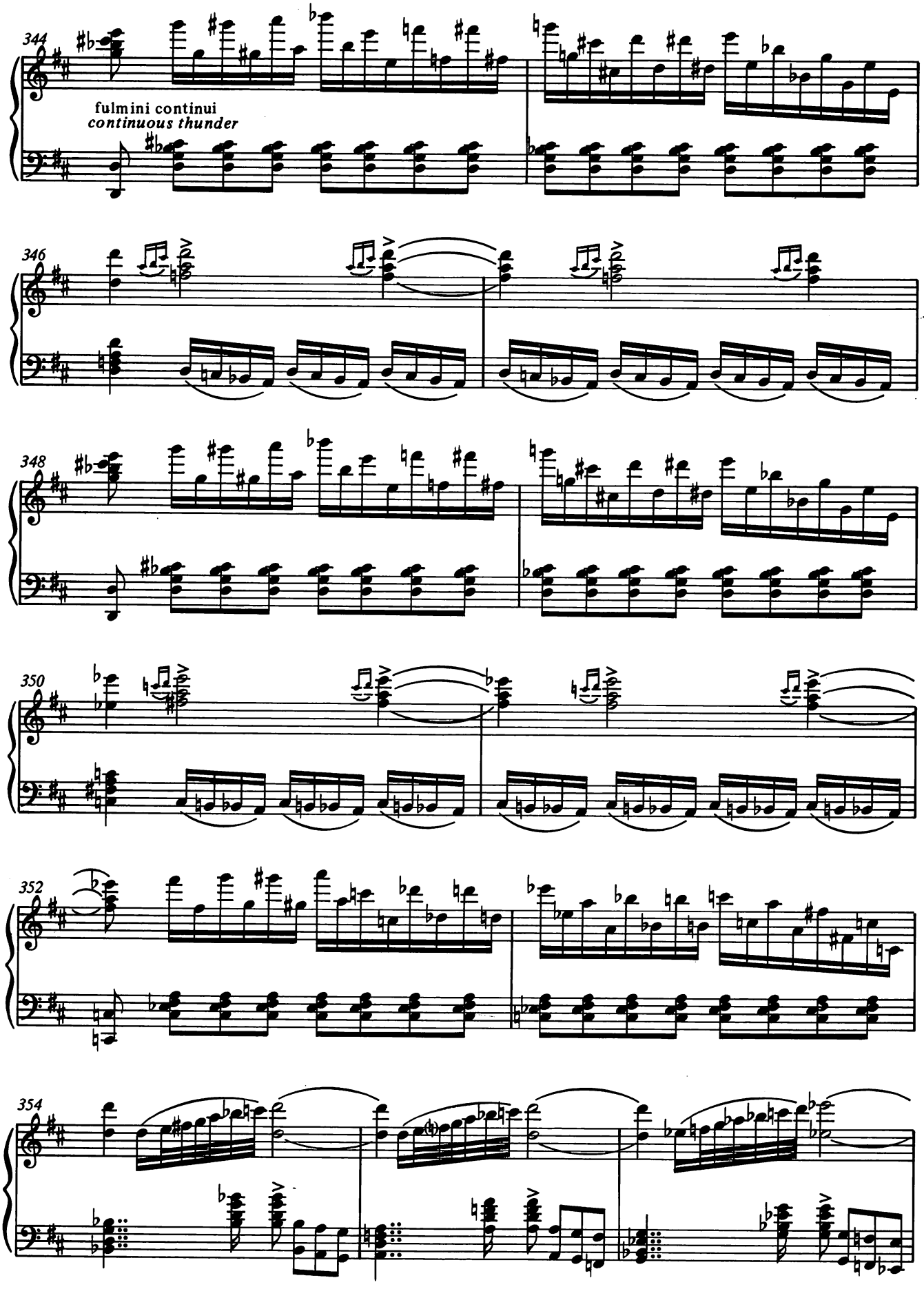
p
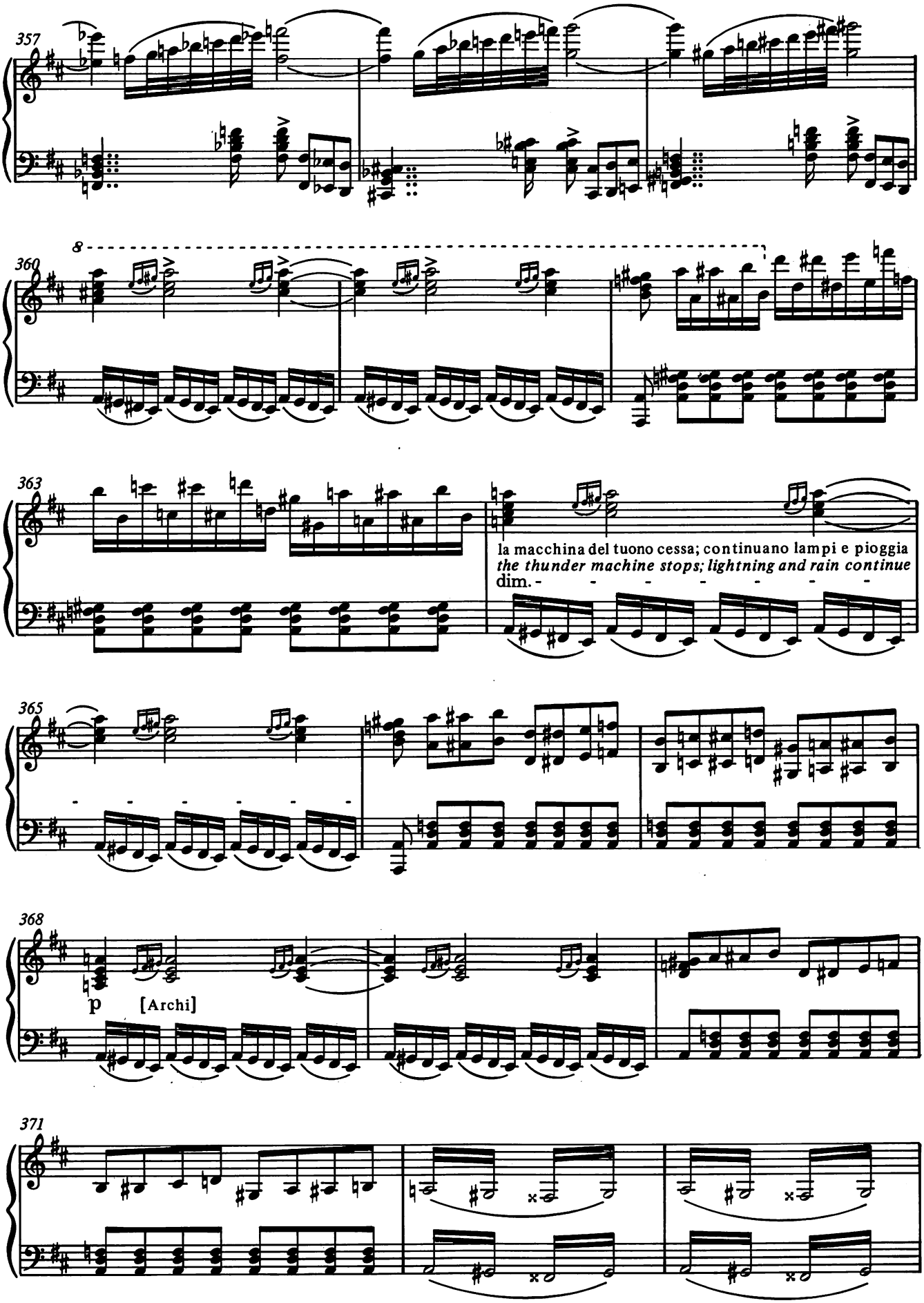
pp
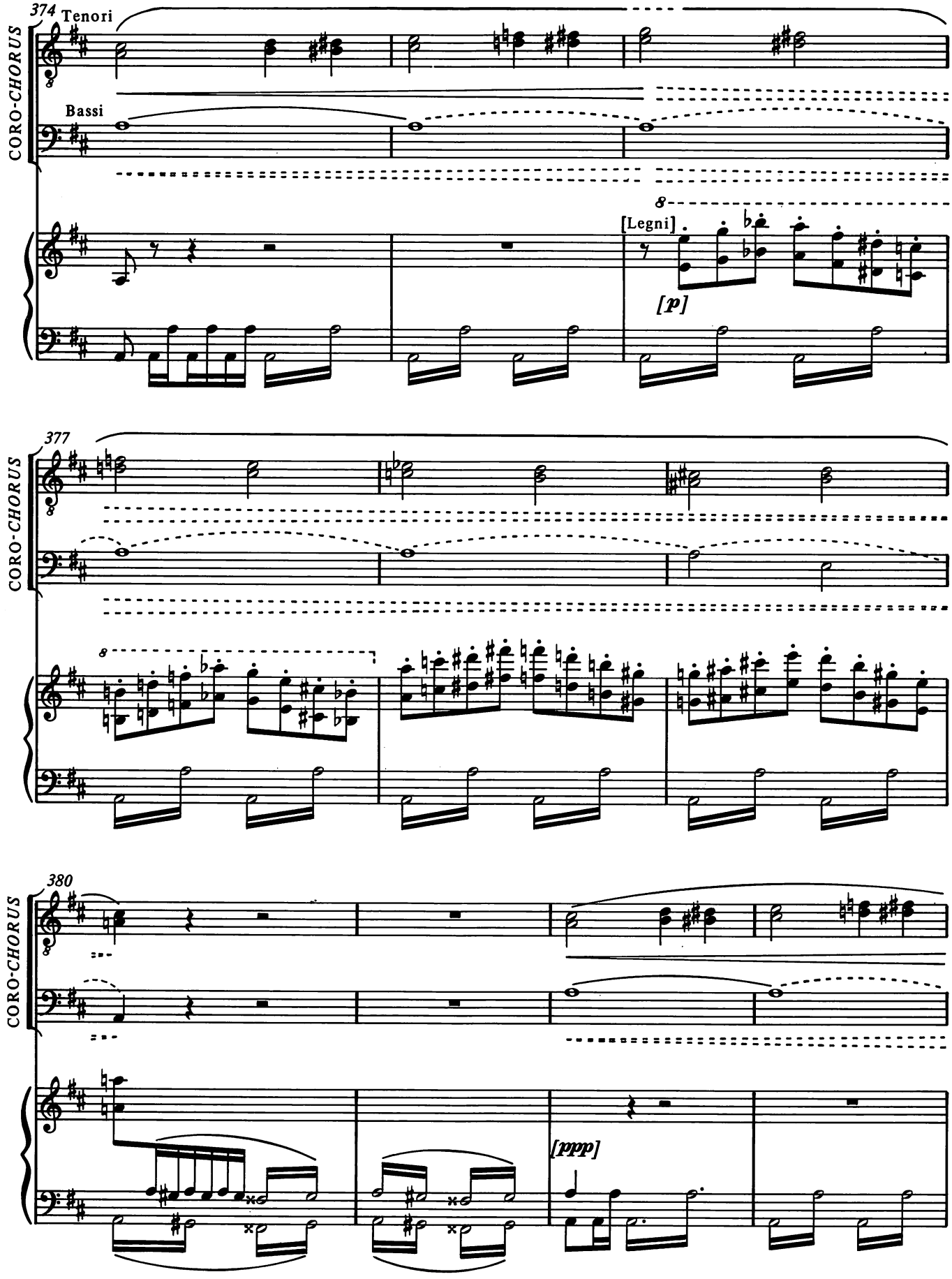
chiudere la grande arcata di fronte, mentre entra Gilda, dietro a cui Sparafucile chiude la porta) *
*close off the large archway, while Gilda enters; Sparafucile closes the door behind her) **
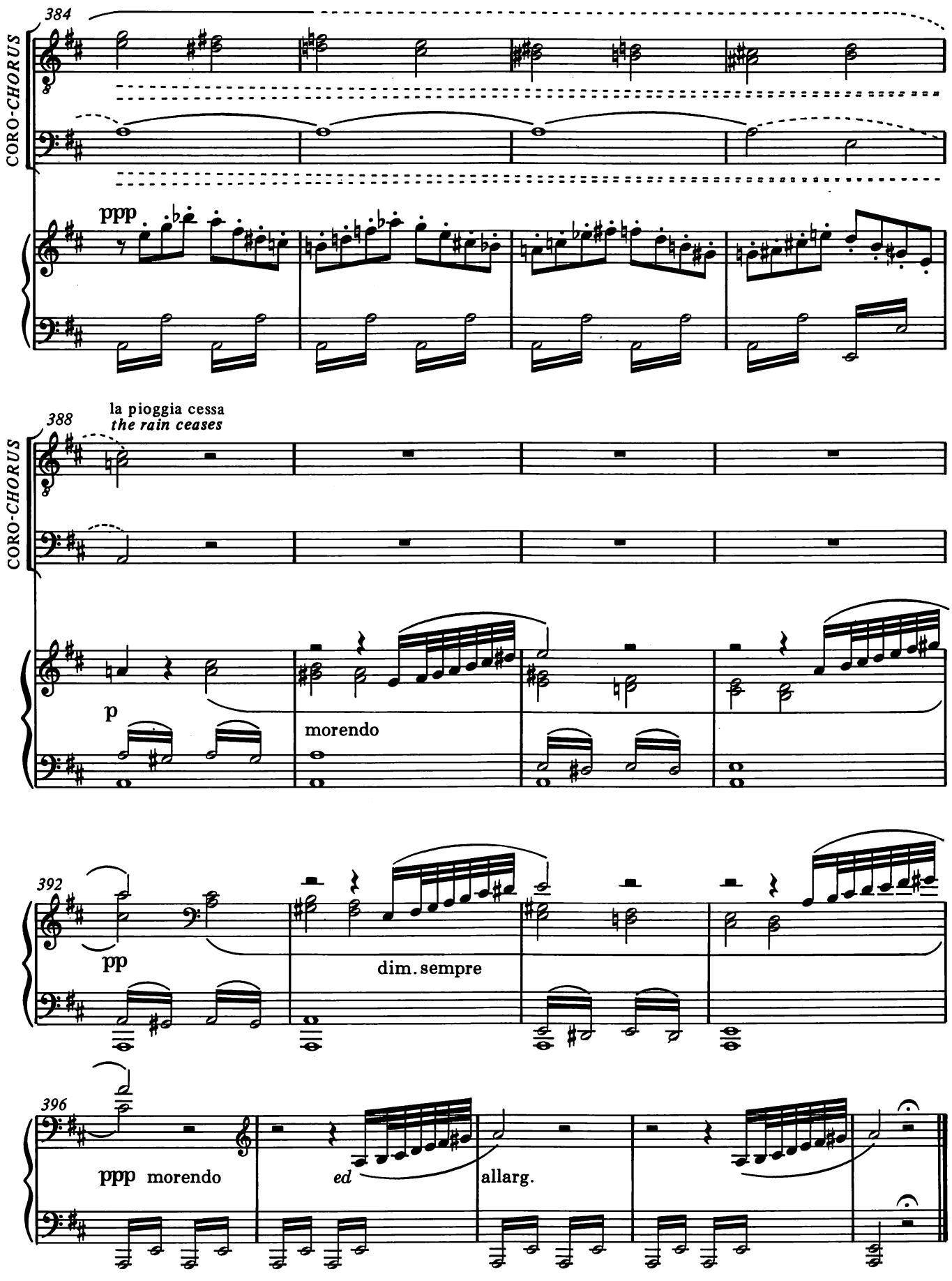


* **VE51:** La didascalia termina così: « e tutto resta sepolto nel silenzio e nel buio. »
Stage direction concludes: "and everything remains shrouded in silence and darkness."


344
fulmini continui
continuous thunder
346
348
350
352
354


357
8
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
Bassi
CORO-CHORUS
[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
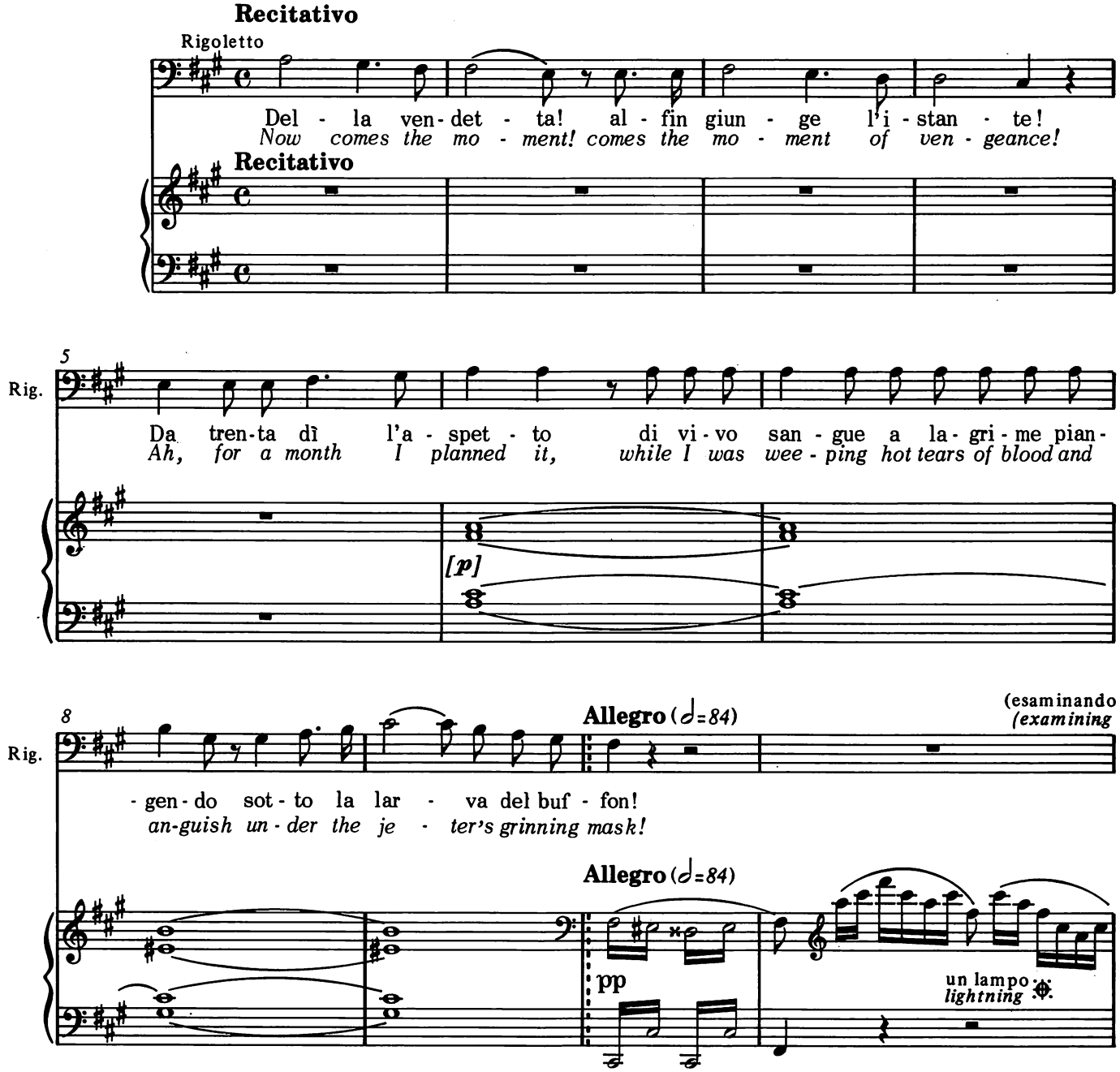
[Gilda e Rigoletto]
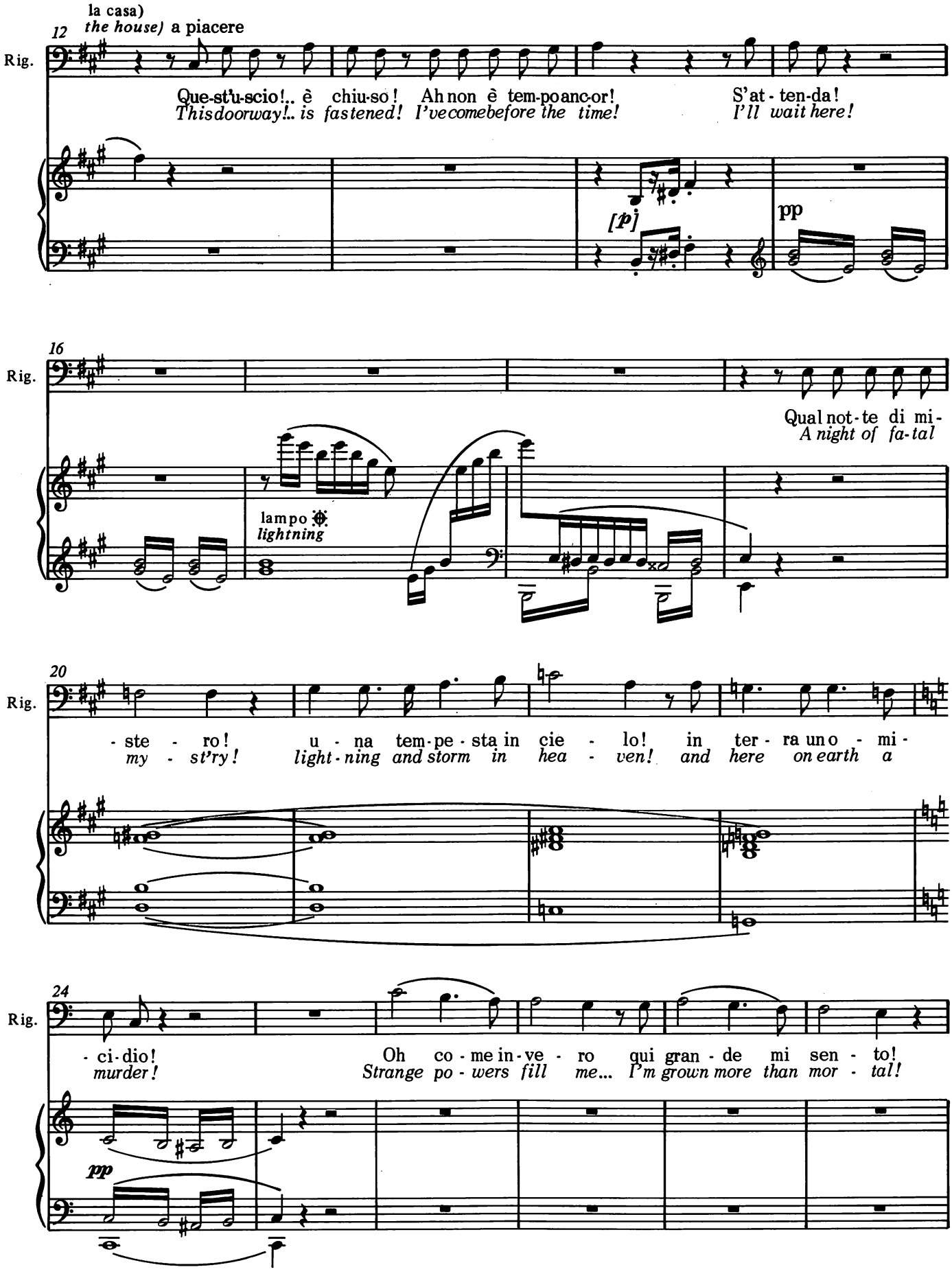
(SCENA VII: Rigoletto solo si avanza dal fondo della scena chiuso nel suo mantello. La violenza del temporale è diminuita, né più si vede e sente che qualche lampo e tuono)

N. 14. Scena and Final Duet
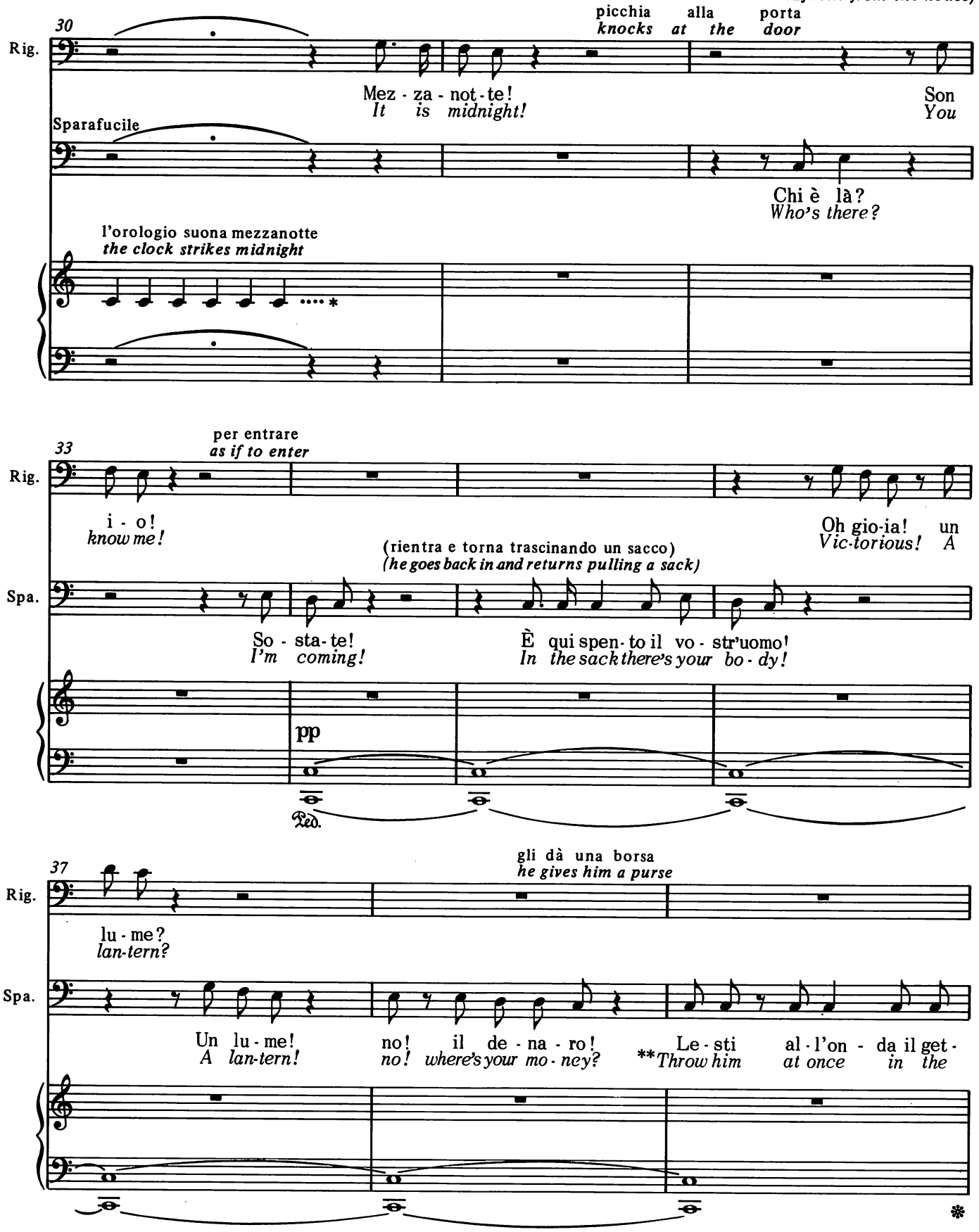
[Gilda and Rigoletto]

(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)
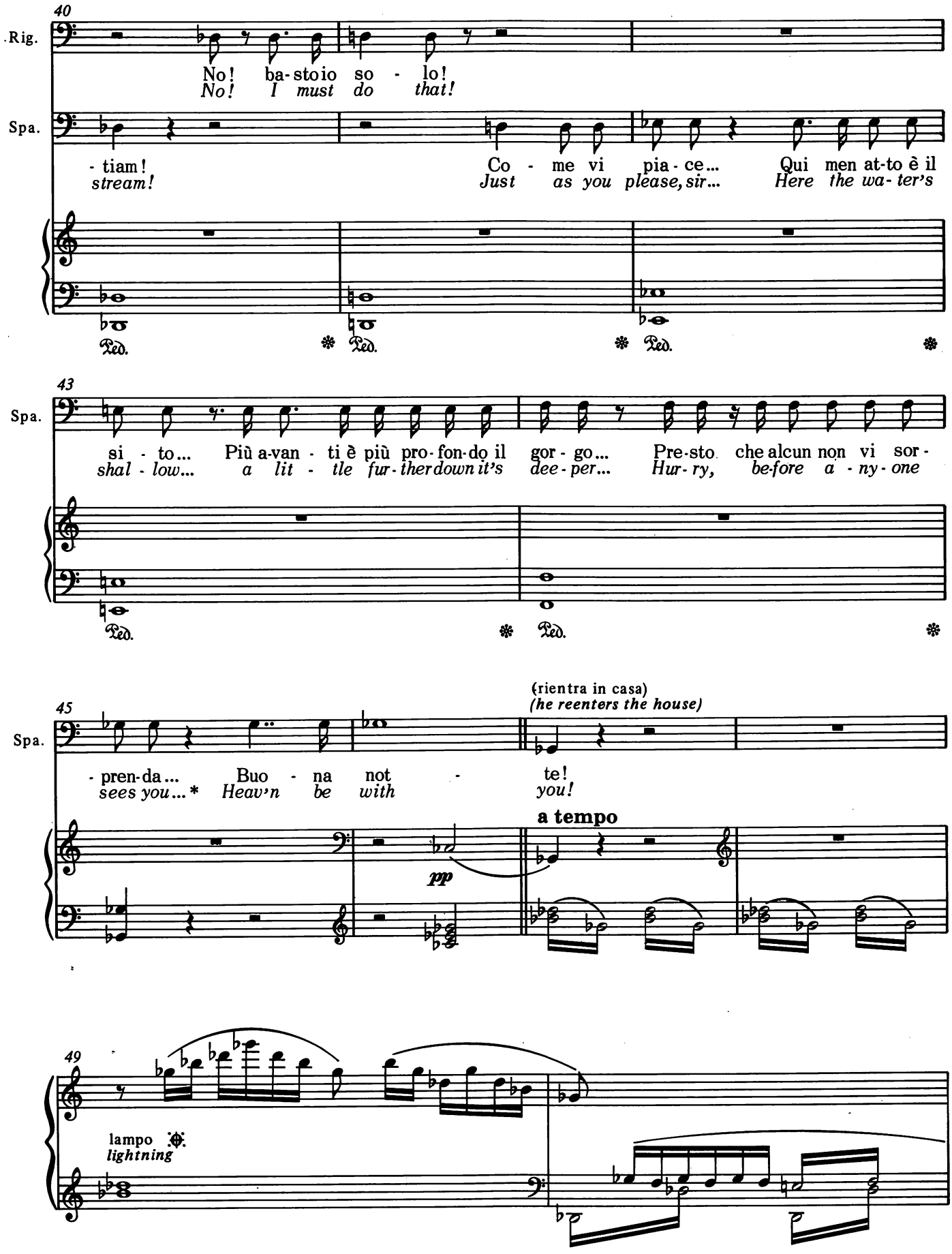



la casa)
the house) a piacere
12
Rig.
Que-st'u-scio!.. è chiu-so! Ah non è tem-po anc-or! S'at-ten-da!
This doorway!.. is fastened! I've come before the time! I'll wait here!
[p]
pp
16
Rig.
Qual not-te di mi-
A night of fa-tal
lampo
lightning
20
Rig.
-ste-ro! u-na tem-pe-sta in cie-lo! in ter-ra un o-mi-
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

(SCENA VIII: Detto e Sparafucile dalla casa)
(SCENE VIII: The preceding and Sparafucile from the house)



* In alcune fonti contemporanee i rintocchi sono 12; vedi Note.
Some contemporary sources show 12 strokes; see Notes.
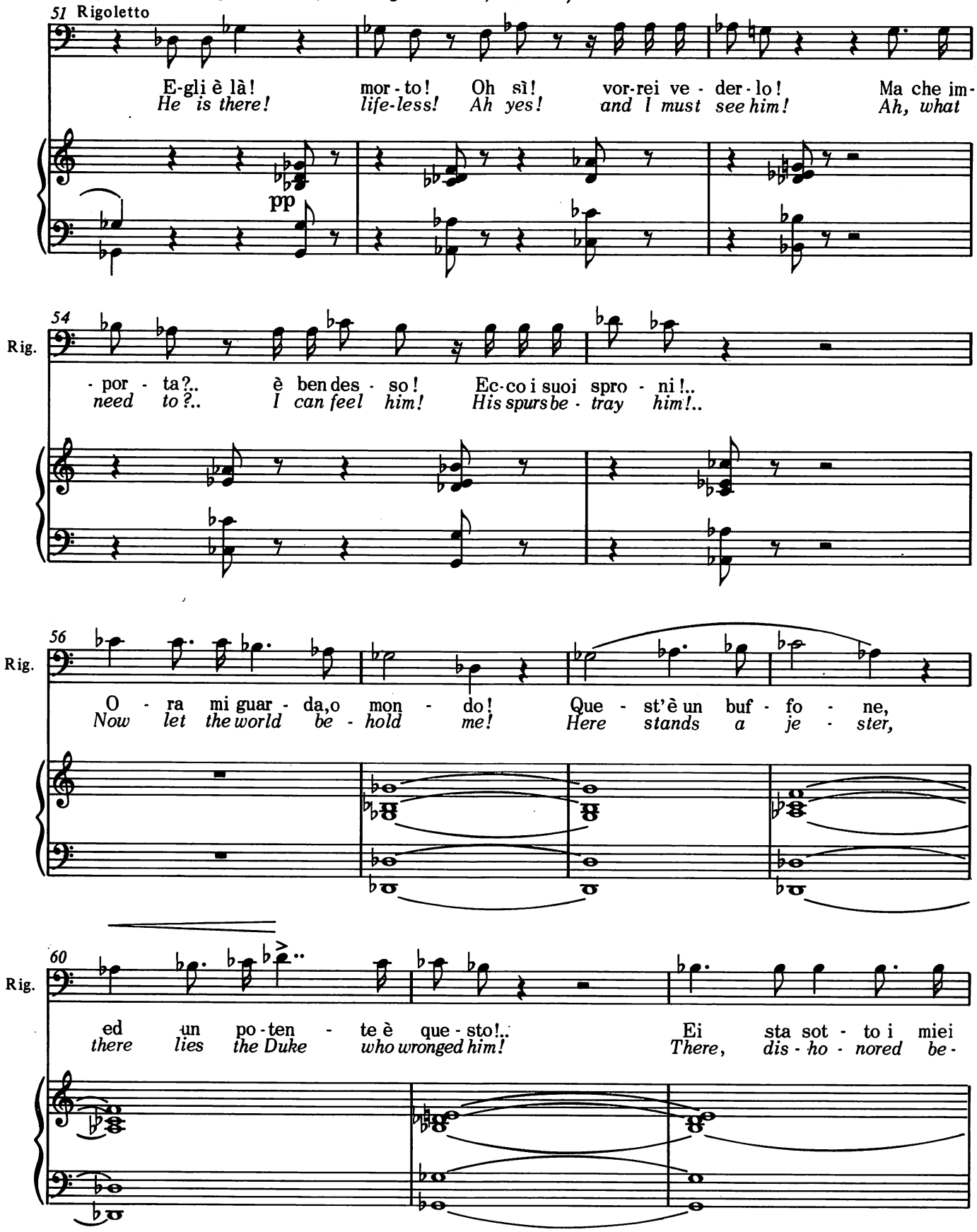
** *See Translator's Note.*
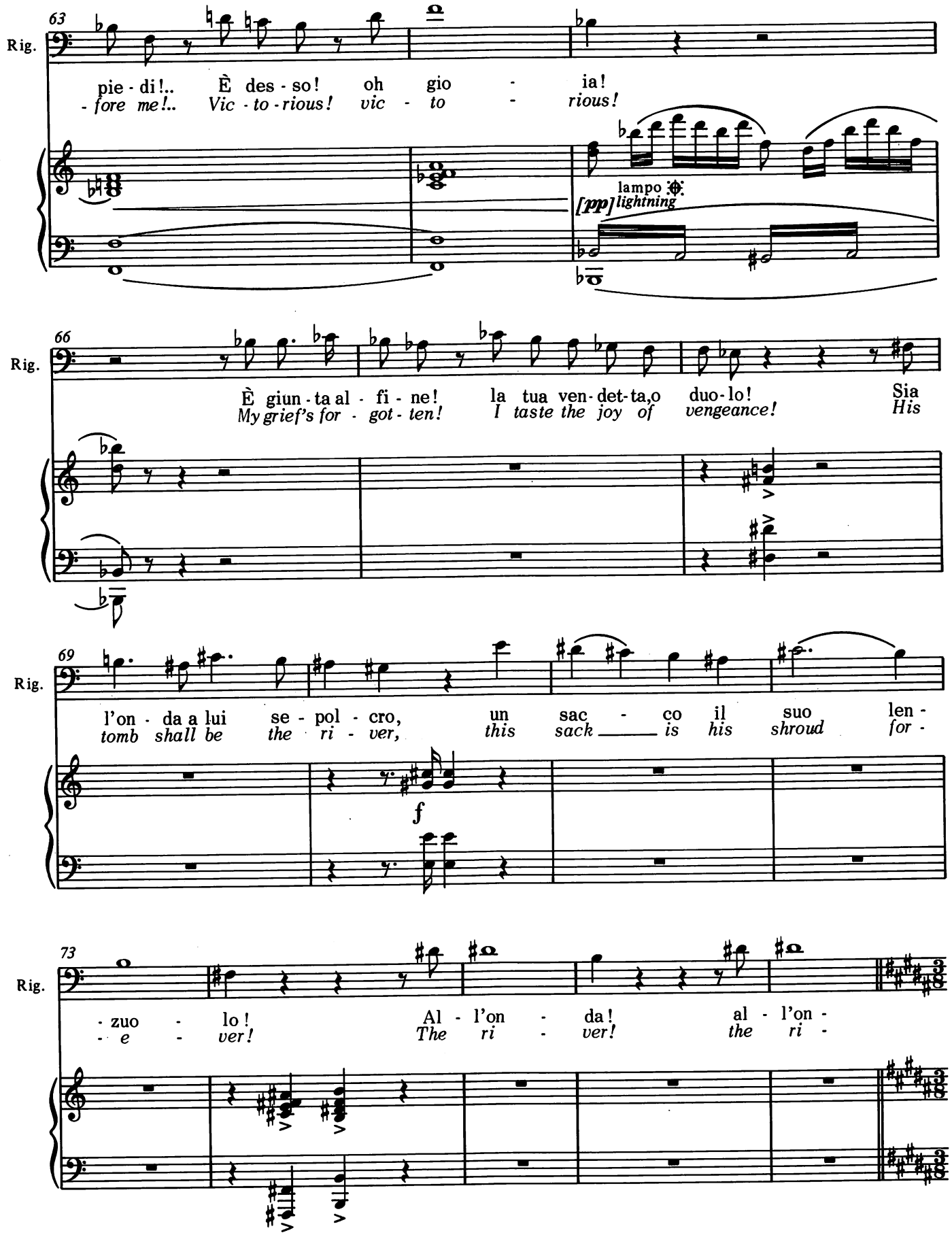


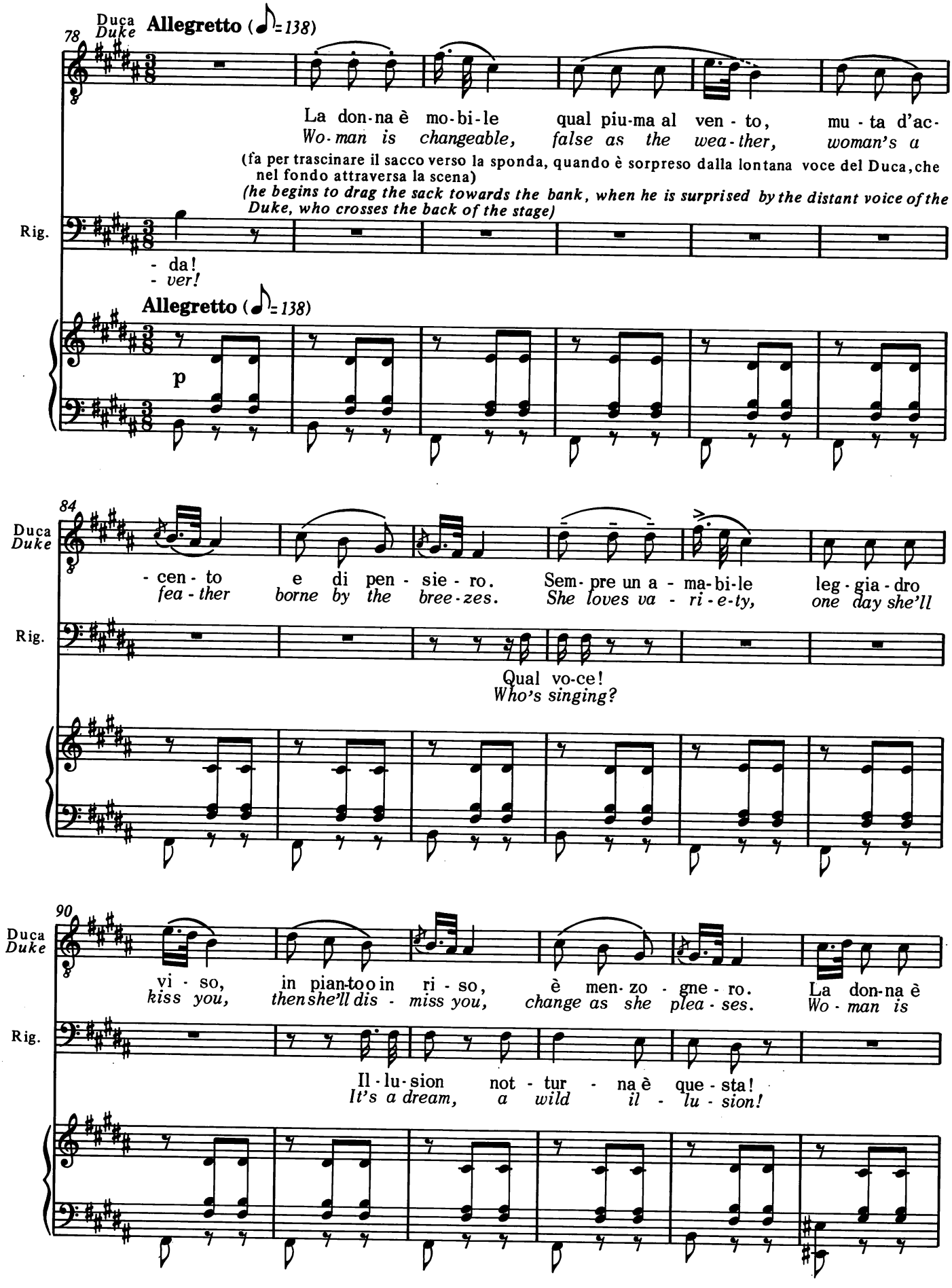
* See Translator's Note.

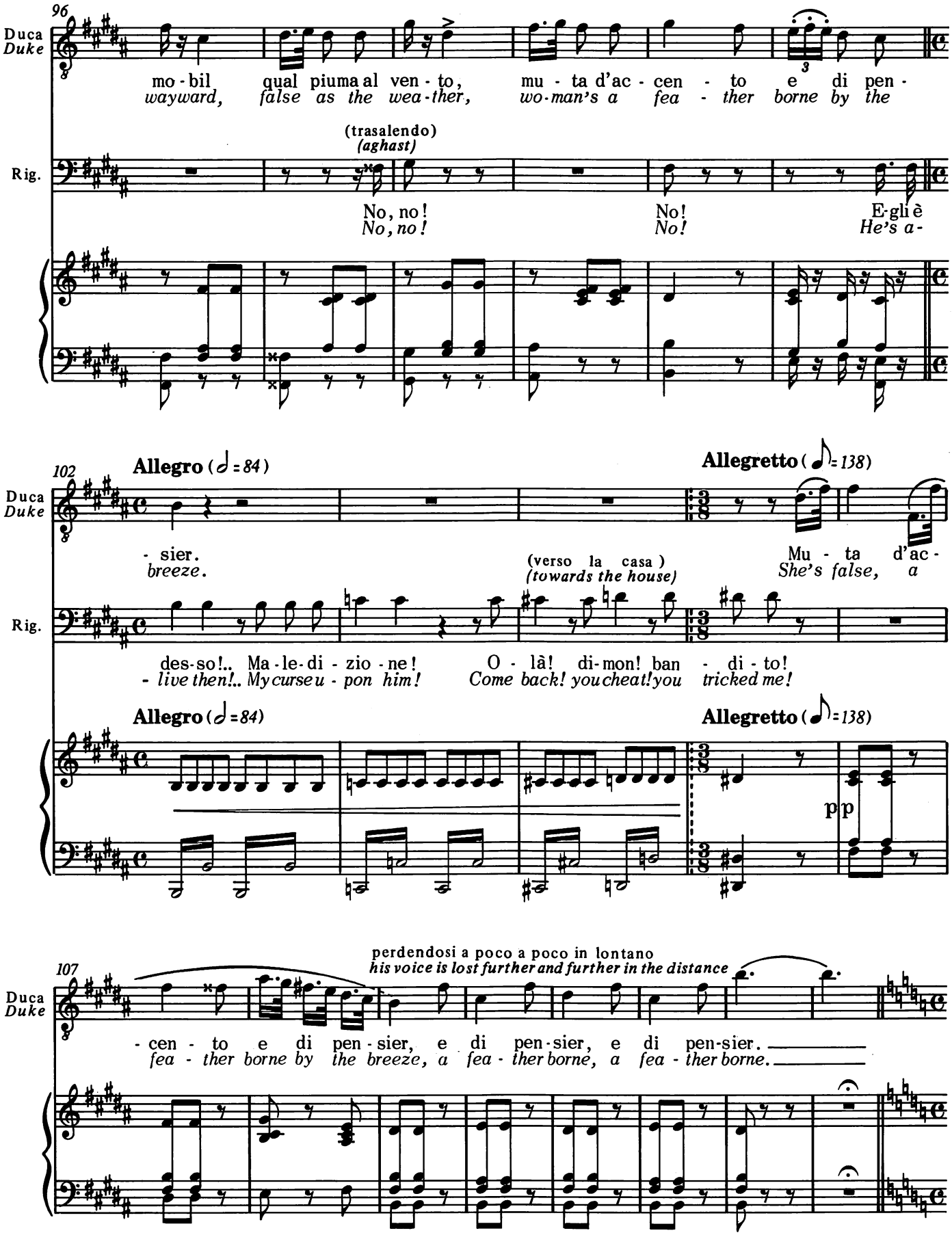
(SCENA IX: Rigoletto, poi il Duca a tempo)
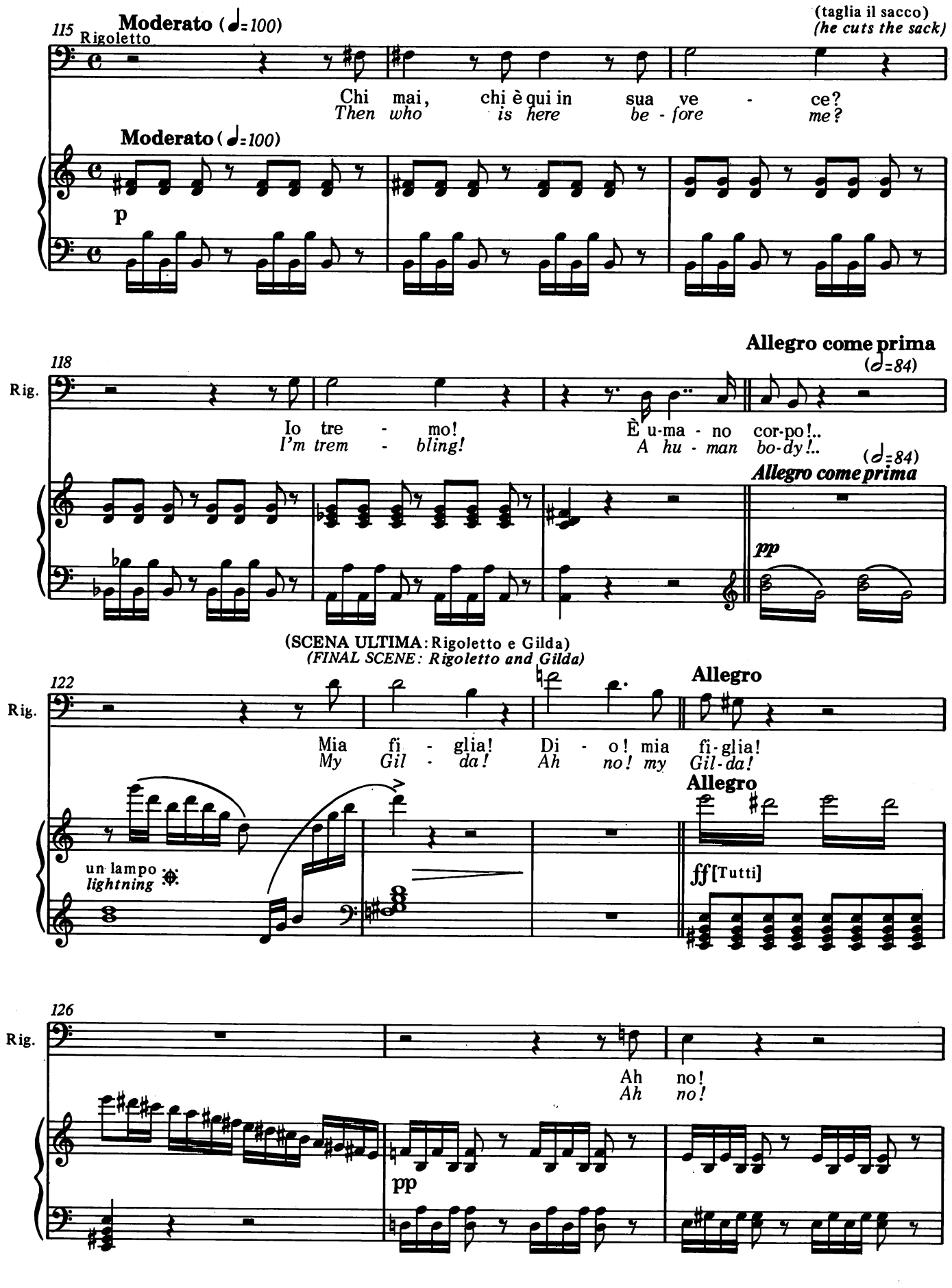
(SCENE IX: Rigoletto, later, at the right moment, the Duke)
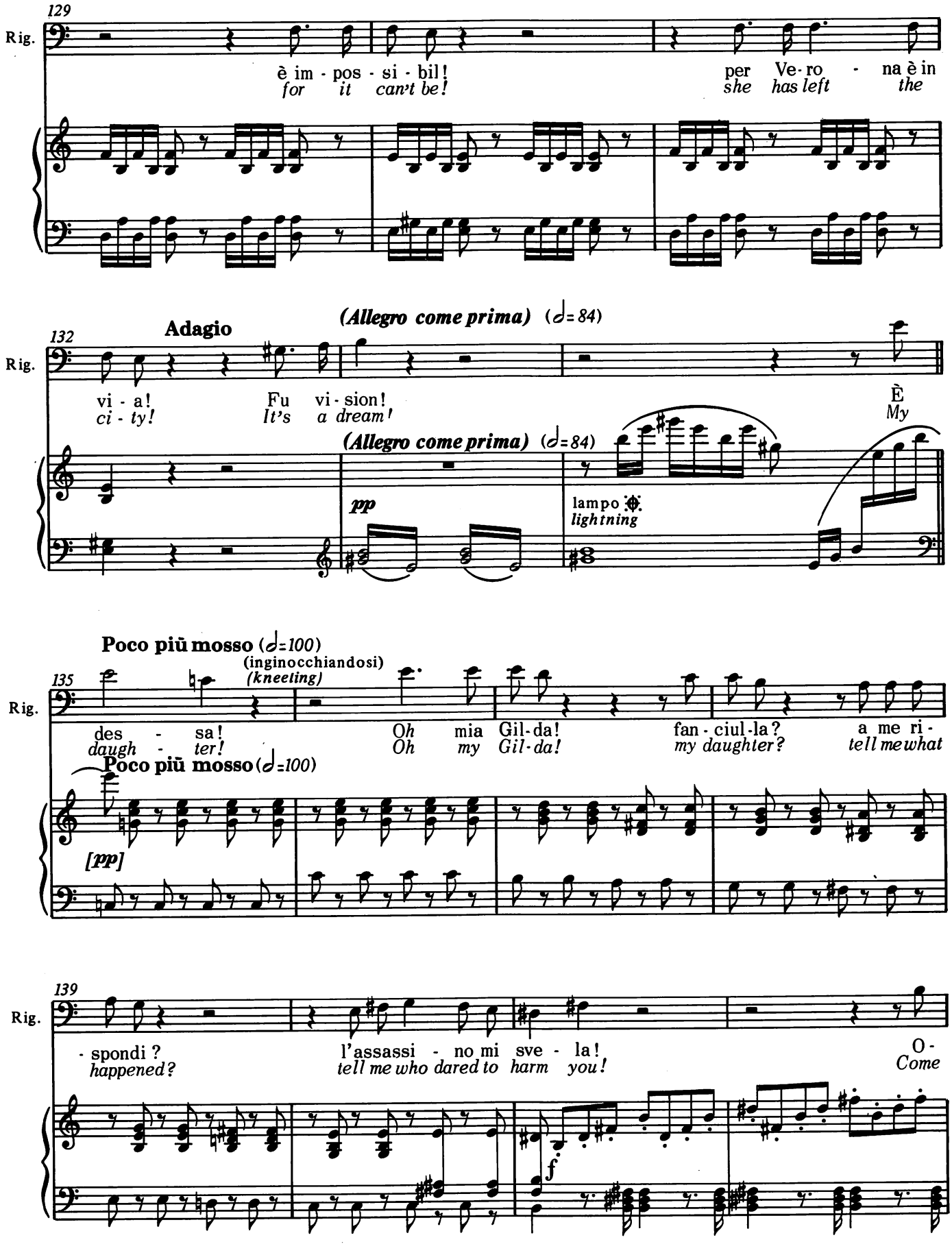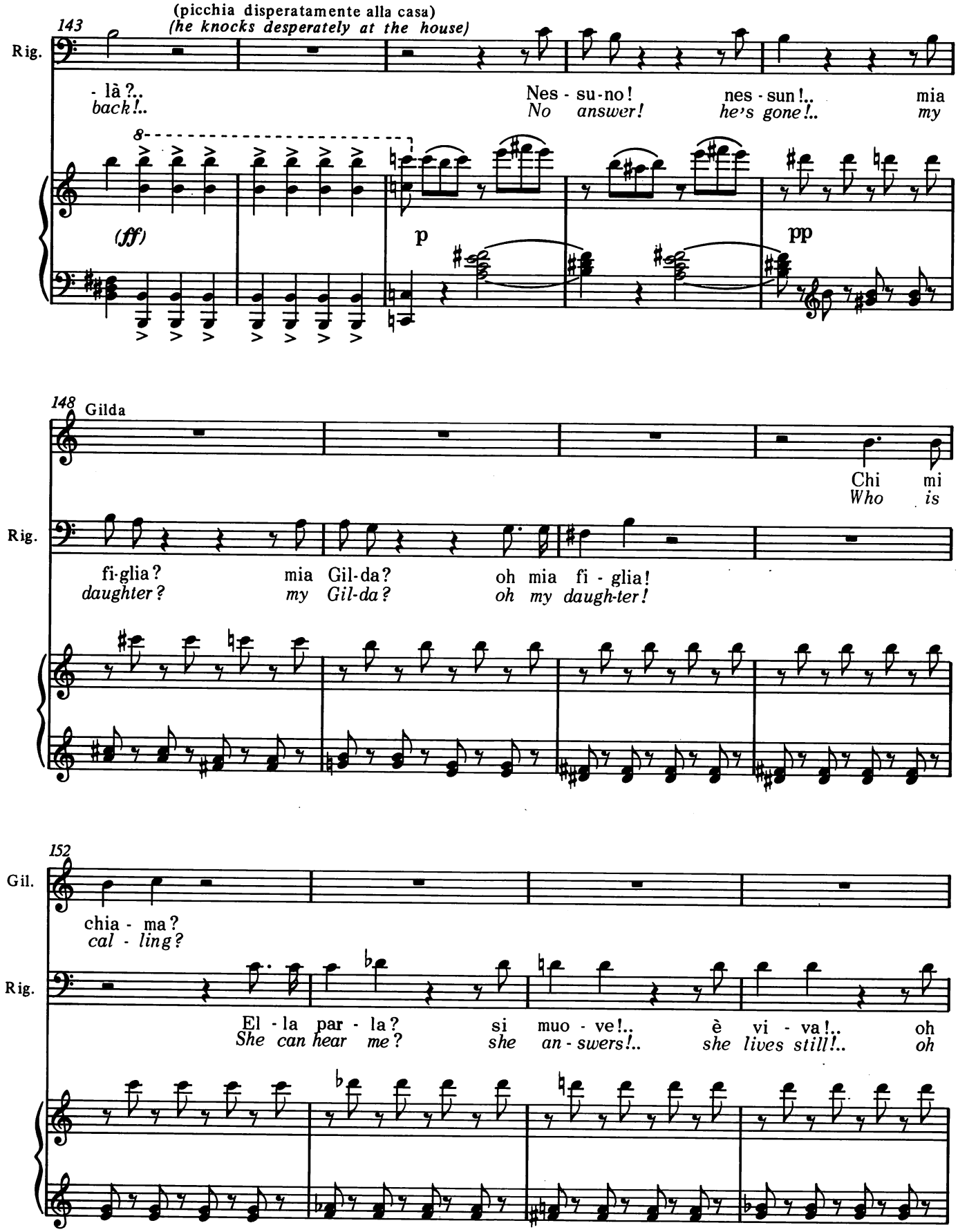



63
Rig.
pie - di!.. È des - so! oh gio - ia!
- fore me!.. Vic - to - rious! vic - to - rious!
lampo
[pp] lightning
66
Rig.
È giun - ta al - fi - ne! la tua ven - det - ta, o duo - lo! Sia
My grief's for - got - ten! I taste the joy of vengeance! His
69
Rig.
l'on - da a lui se - pol - cro, un sac - co 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 -
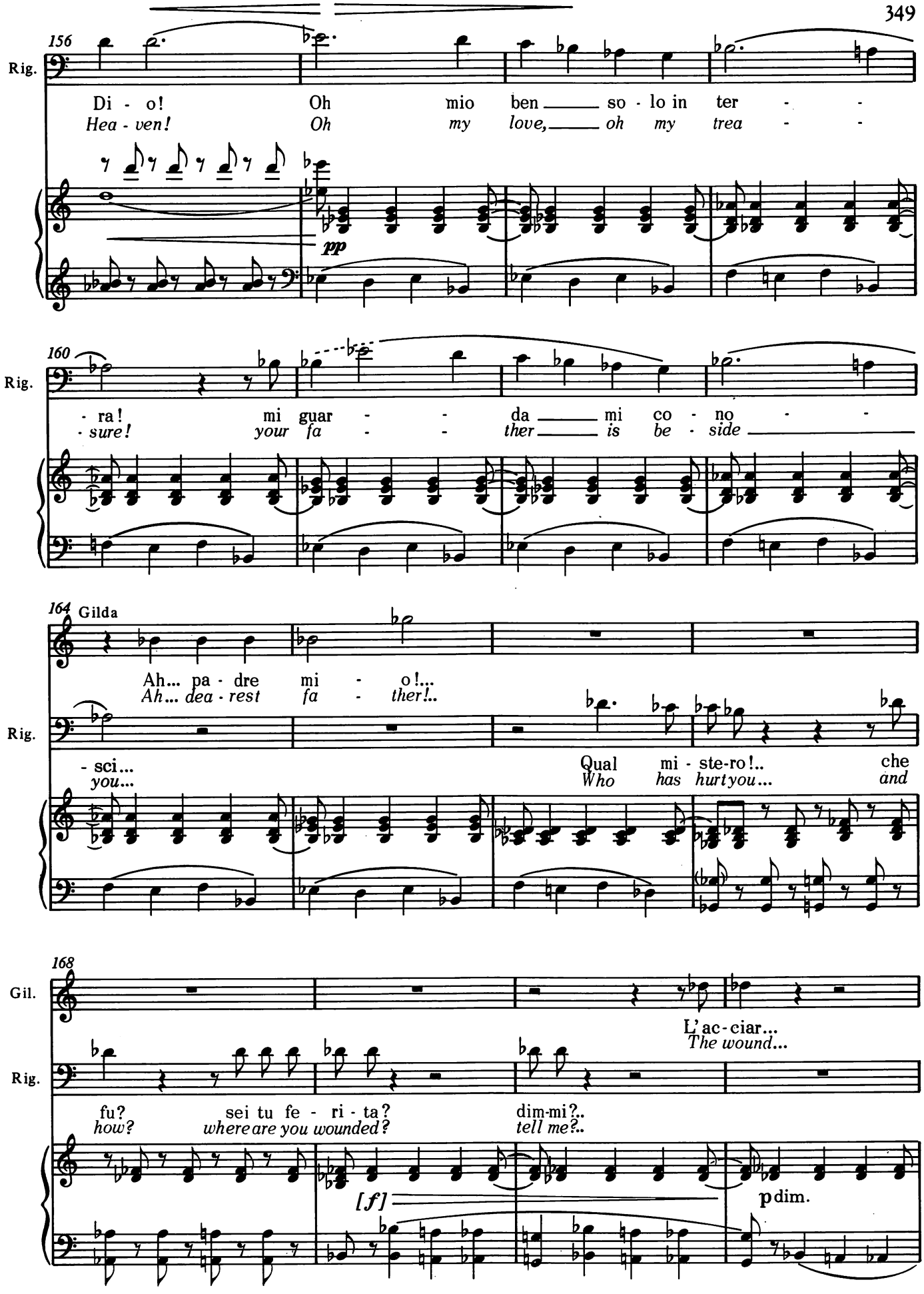

Duca
Duke
Allegretto (♪=138)
78
La don-na è mo-bi-le qual piu-ma al ven - to, mu - ta d'ac-
Wo-man is changeable, false as the wea-ther, woman's a
(fa per trascinare il sacco verso la sponda, quando è sorpreso dalla lontana voce del Duca, che nel fondo attraversa la scena)
(he begins to drag the sack 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-to o in 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!
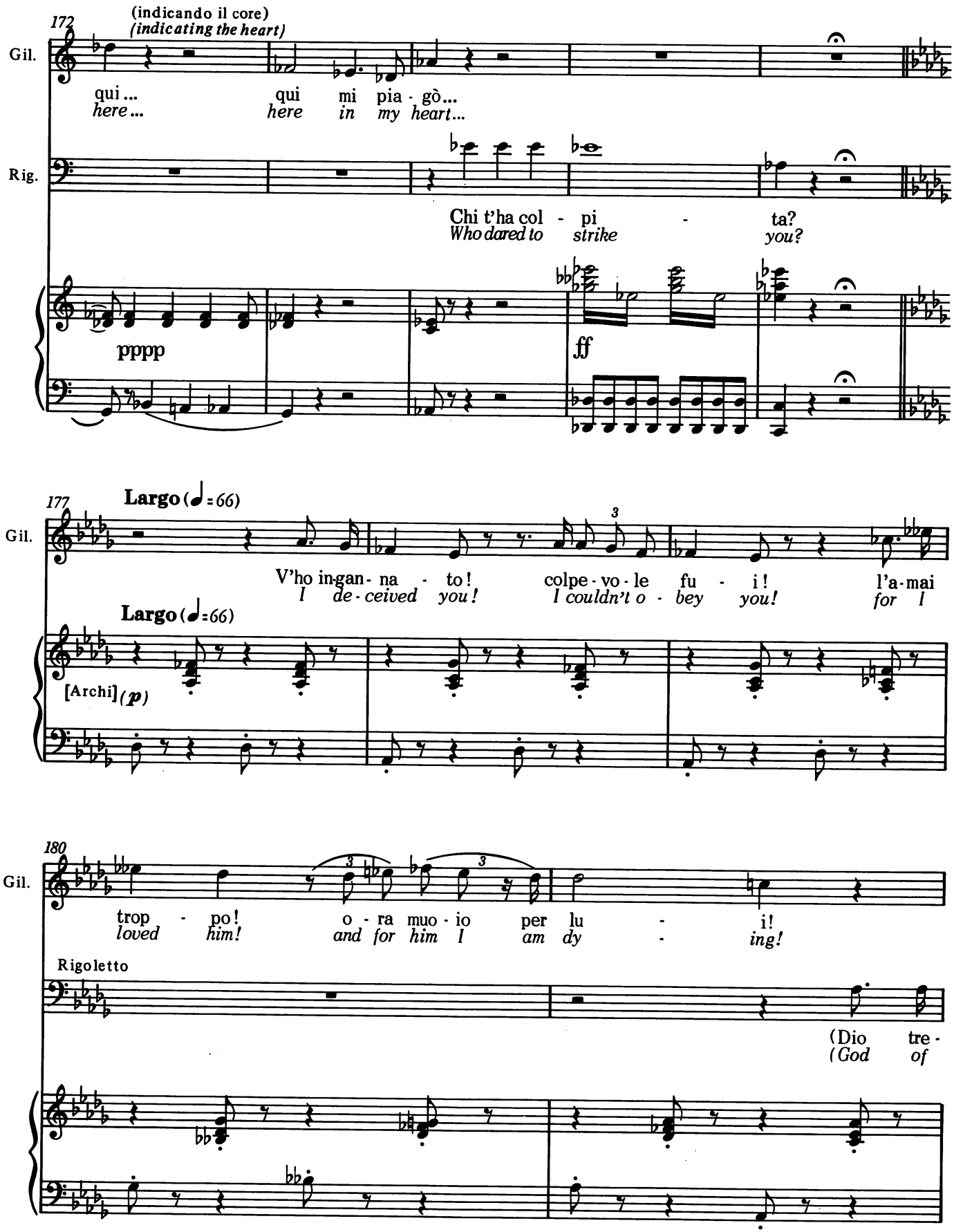

96
Duca
Duke
mo - bil qual piuma al ven - to, mu - ta d'ac - cen - to e di pen -
wayward, false as the wea - ther, wo - man's a fea - ther borne by the
(trasalendo)
(aghast)
Rig.
No, no! No! E - gli è
No, no! No! He's a -
102
Allegro (𝅗𝅥 = 84)
Allegretto (♩. = 138)
Duca
Duke
- sier. (verso la casa) Mu - ta d'ac -
breeze. (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 (𝅗𝅥 = 84)
Allegretto (♩. = 138)
pp
107
perdendosi a poco a poco in lontano
his voice is lost further and further in the distance
Duca
Duke
- 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.
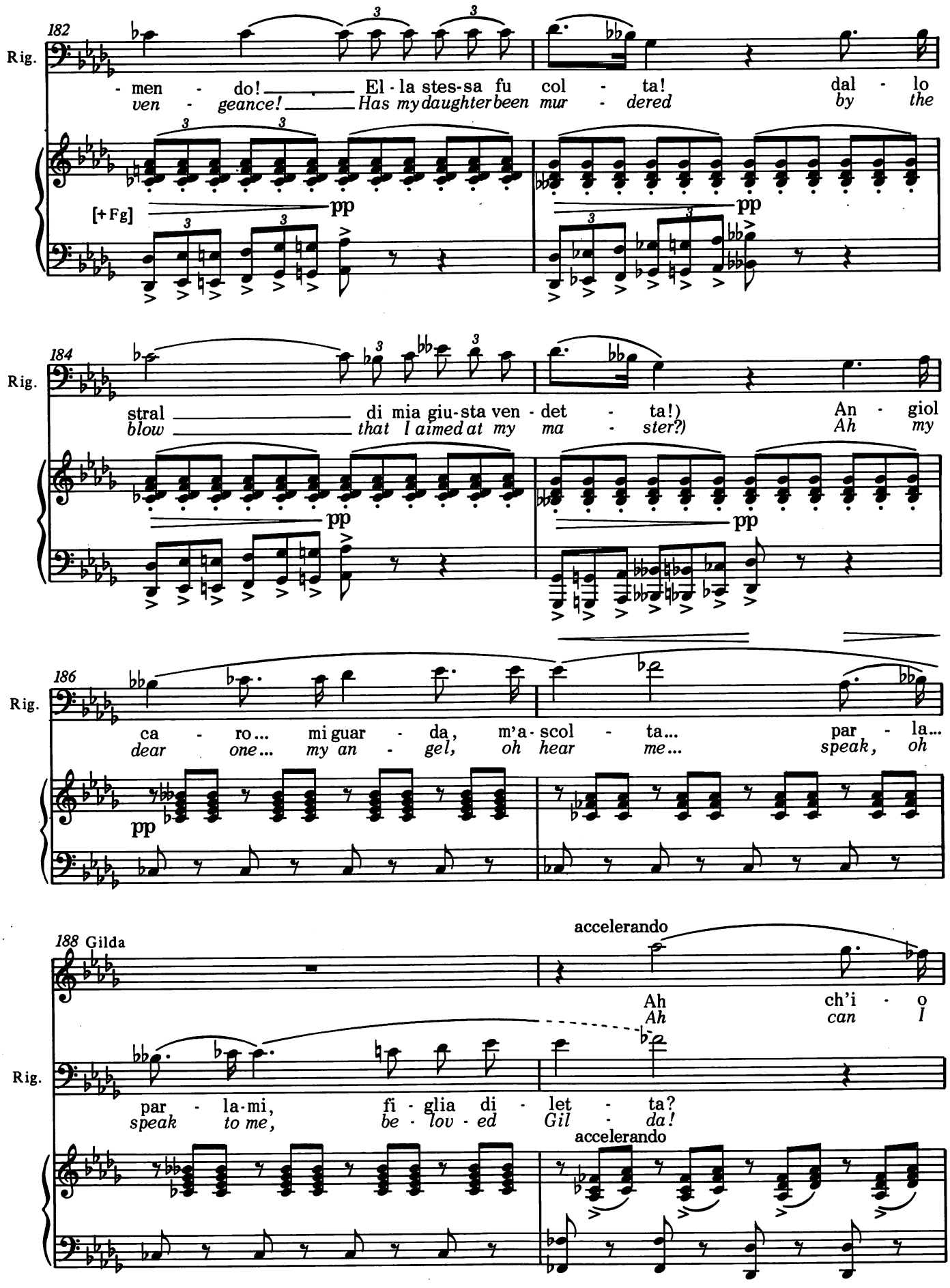

115 Rigoletto
Moderato (♩=100)
(taglia il sacco)
(he cuts the sack)
Chi mai, chi è qui in sua ve - ce?
Then who is here be - fore me?
Moderato (♩=100)
p
118
Rig.
Allegro come prima
(𝅗𝅥=84)
Io tre - mo! È u-ma - no cor-po!..
I'm trem - bling! A hu - man bo-dy!..
(𝅗𝅥=84)
Allegro come prima
pp
(SCENA ULTIMA: Rigoletto e Gilda)
(FINAL SCENE: Rigoletto and Gilda)
122
Rig.
Allegro
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
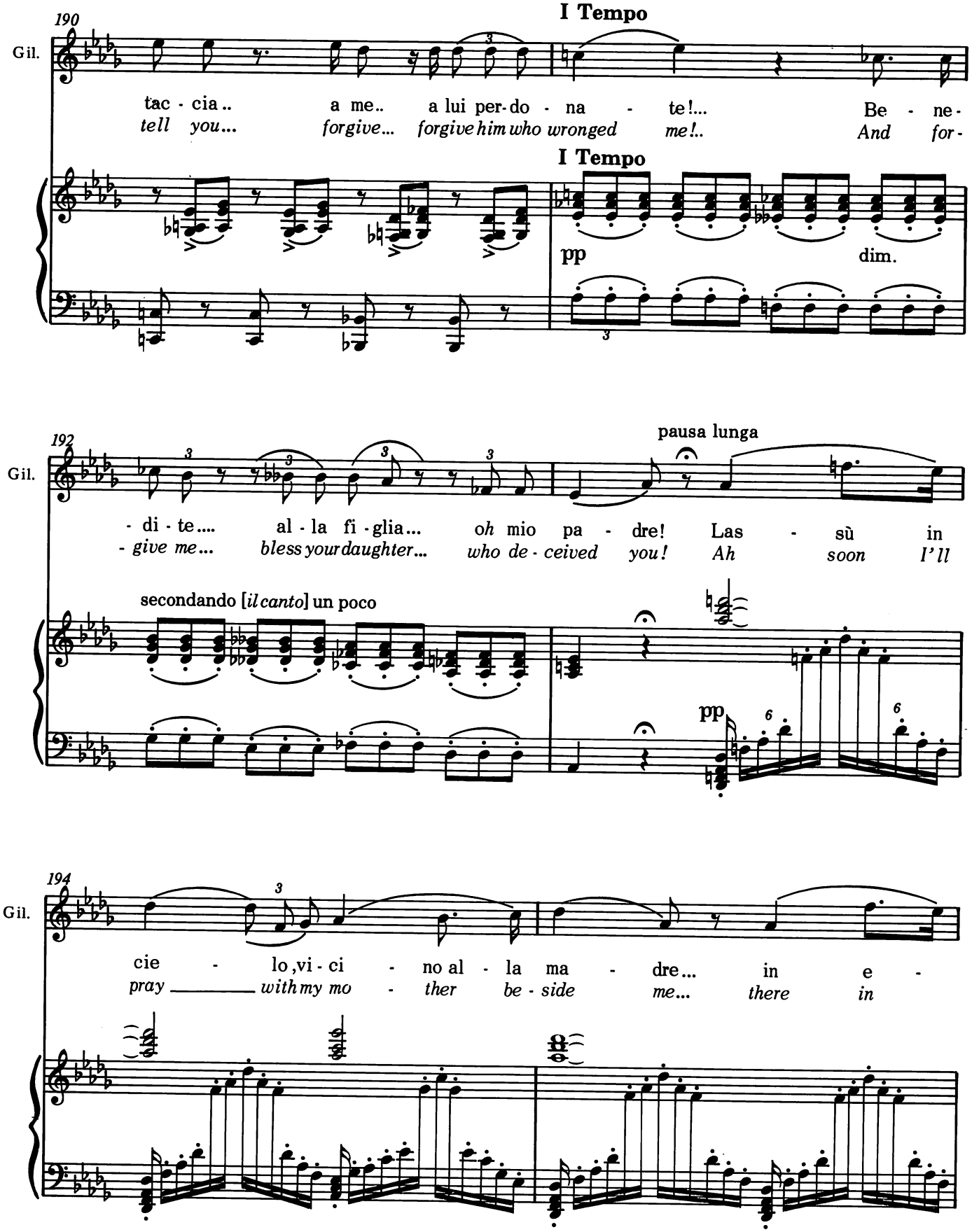

129
Rig.
è im - pos - si - bil!
for it can't be!
per Ve-ro - na è in
she has left the
Adagio
(Allegro come prima) (♩=84)
132
Rig.
vi - a!
ci - ty!
Fu vi - sion!
It's a dream!
È
My
(Allegro come prima) (♩=84)
pp
lampo
lightning
Poco più mosso (♩=100)
(inginocchiandosi)
(kneeling)
135
Rig.
des - sa!
daugh - ter!
Oh mia Gil-da!
Oh my Gil-da!
fan-ciul-la?
my daughter?
a me ri-
tell me what
Poco più mosso (♩=100)
[pp]
139
Rig.
- spondi ?
happened?
l'assassi - no mi sve - la!
tell me who dared to harm you!
O -
Come
f
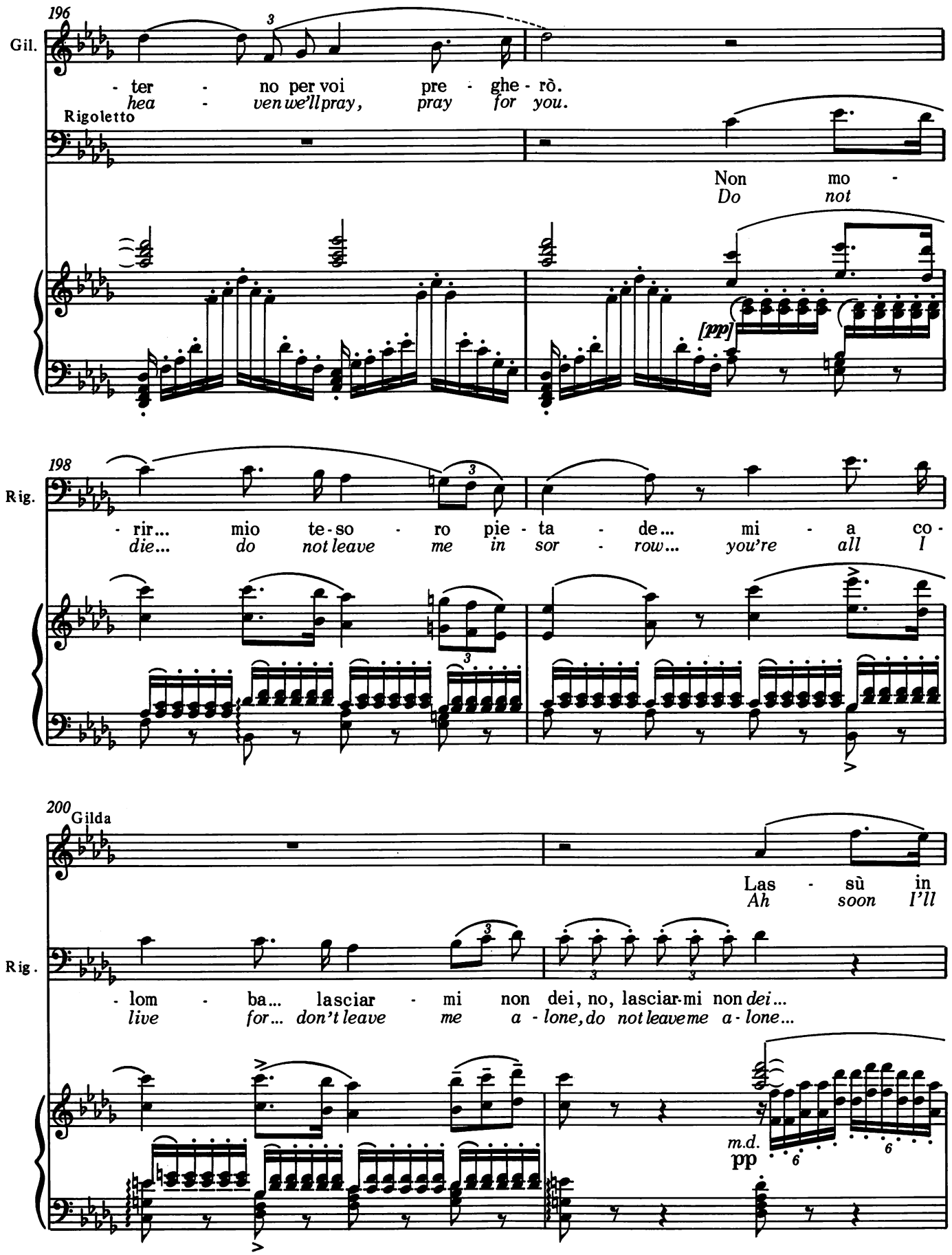

(picchia disperatamente alla casa)
(he knocks desperately at the house)
143
Rig.
- là?..
back!..
Nes - su-no!
No answer!
nes - sun!..
he's gone!..
mia
my
8
(ff)
p
pp
148
Gilda
Rig.
Chi mi
Who is
fi-glia?
daughter?
mia Gil-da?
my Gil-da?
oh mia fi - glia!
oh my daugh-ter!
152
Gil.
chia - ma?
cal - ling?
Rig.
El - la par - la?
She can hear me?
si muo - ve!..
she an - swers!..
è vi - va!..
she lives still!..
oh
oh
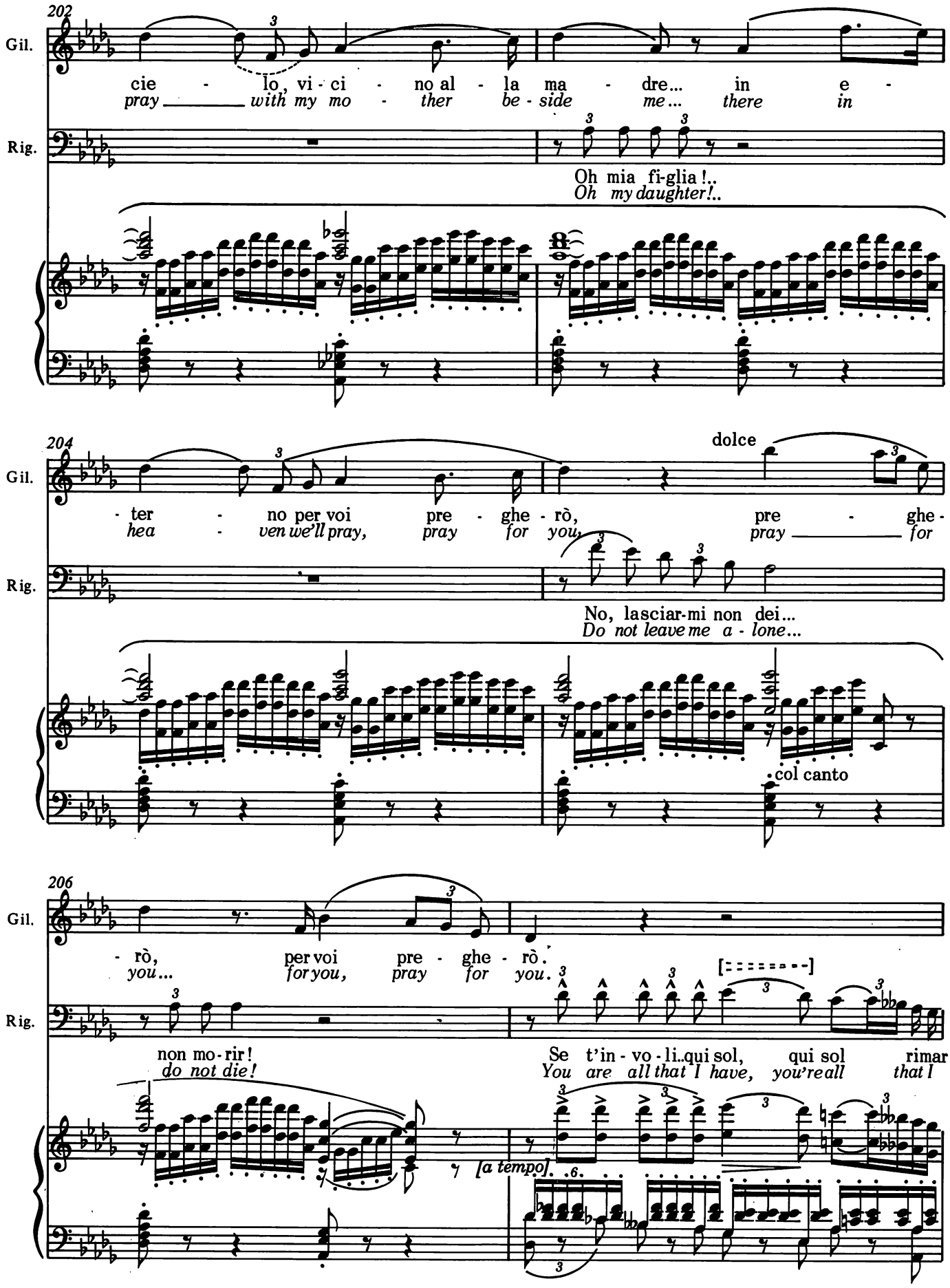

156
Rig.
Di - o!
Hea - ven!
Oh mio ben so - lo in ter - -
Oh my love, oh my trea - -
pp
160
Rig.
- ra!
- sure!
mi guar - - da mi co - no - -
your fa - - ther is be - side
164
Gilda
Rig.
Ah... pa - dre mi - o!...
Ah... dea - rest fa - ther!..
- sci...
you...
Qual mi - ste-ro!.. che
Who has hurt you... and
168
Gil.
Rig.
L'ac-ciar...
The wound...
fu?
how?
sei tu fe - ri - ta?
where are you wounded?
dim-mi?..
tell me?..
[f]
pdim.
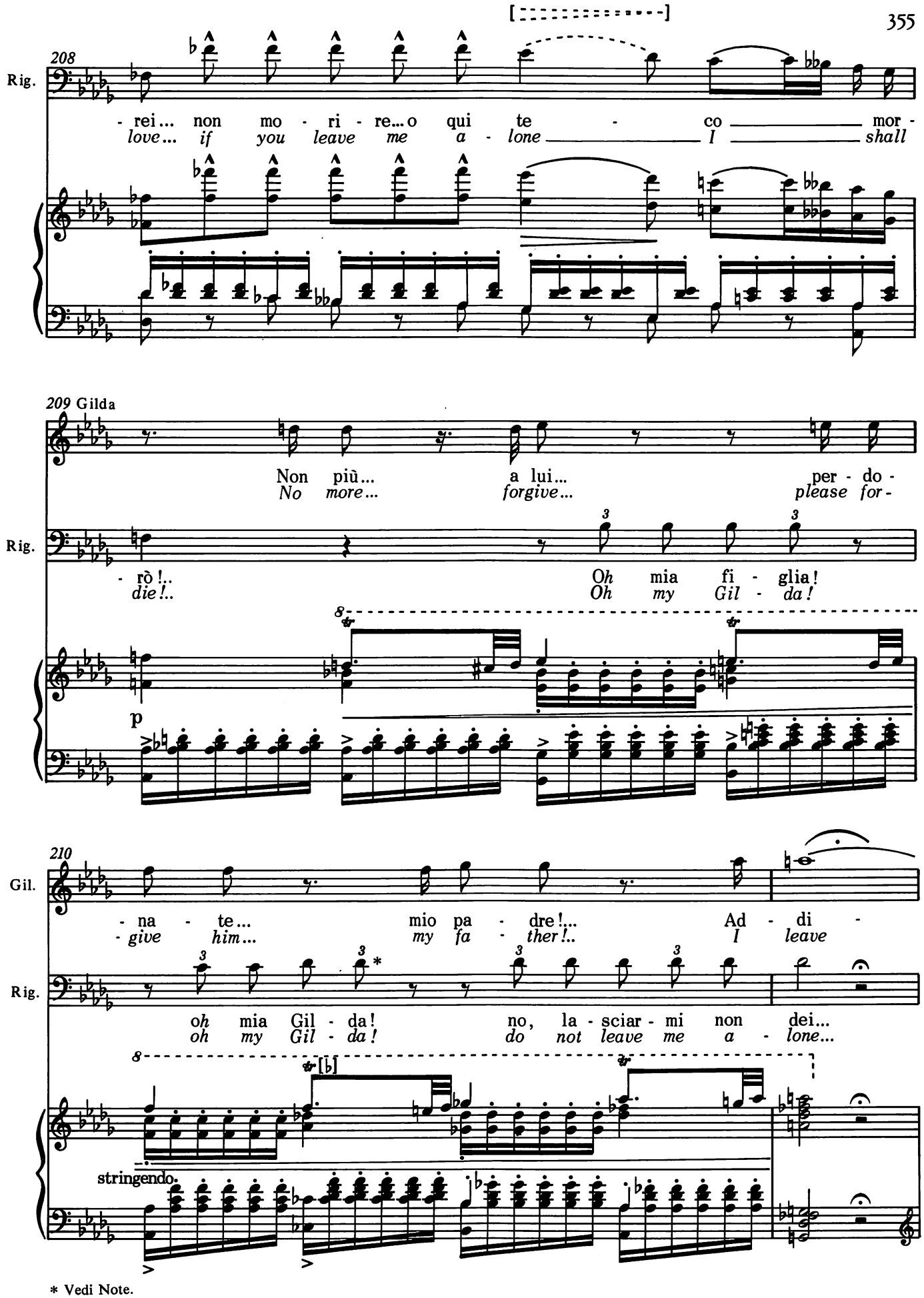

172
(indicando il core)
(indicating the heart)
Gil.
qui ... qui mi pia - gò...
here ... here in my heart...
Rig.
Chi t'ha col - pi - ta?
Who dared to strike you?
pppp
ff
177
Largo (♩=66)
Gil.
V'ho in-gan- na - to! colpe - vo - le fu - i! l'a-mai
I de - ceived you! I couldn't o - bey you! for I
Largo (♩=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.
- 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.
stral di mia giu-sta ven - det - ta!) An - giol
blow that I aimed at my ma - ster?) Ah my
pp
pp
186
Rig.
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.
par - la-mi, fi - glia di - let - ta?
speak to me, be - lov - ed Gil - da!
accelerando
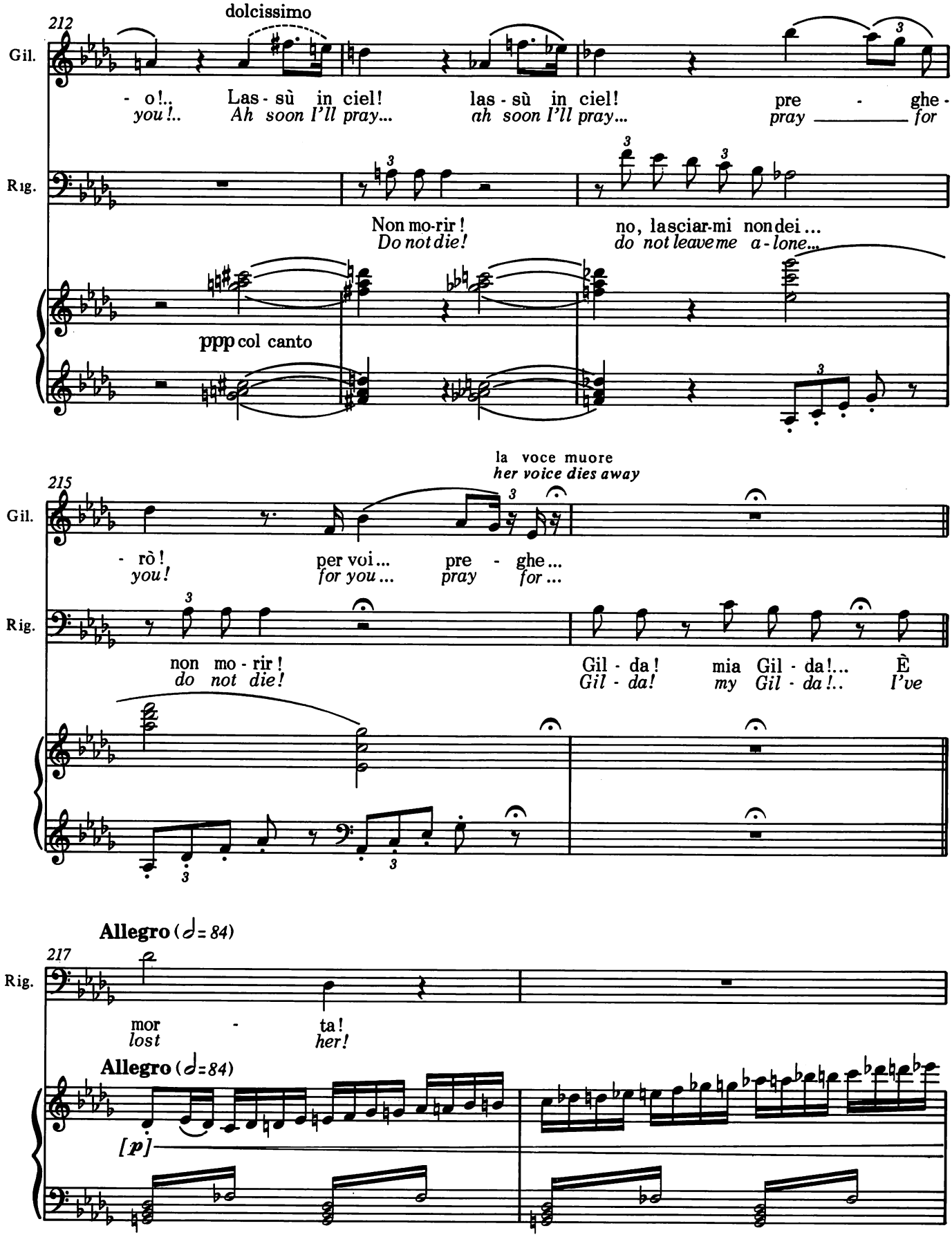

190
Gil.
I Tempo
tac - cia.. a me.. a lui per-do - na - te!... Be - ne-
tell you... forgive... forgive him who wronged me!.. And for-
I Tempo
pp
dim.
192
Gil.
pausa lunga
- di - te.... al - la fi - glia... oh mio pa - dre! Las - sù in
- give me... bless your daughter... who de - ceived you! Ah soon I'll
secondando [il canto] un poco
pp
194
Gil.
cie - lo, vi - ci - no al - la ma - dre... in e -
pray with my mo - ther be - side me... there in
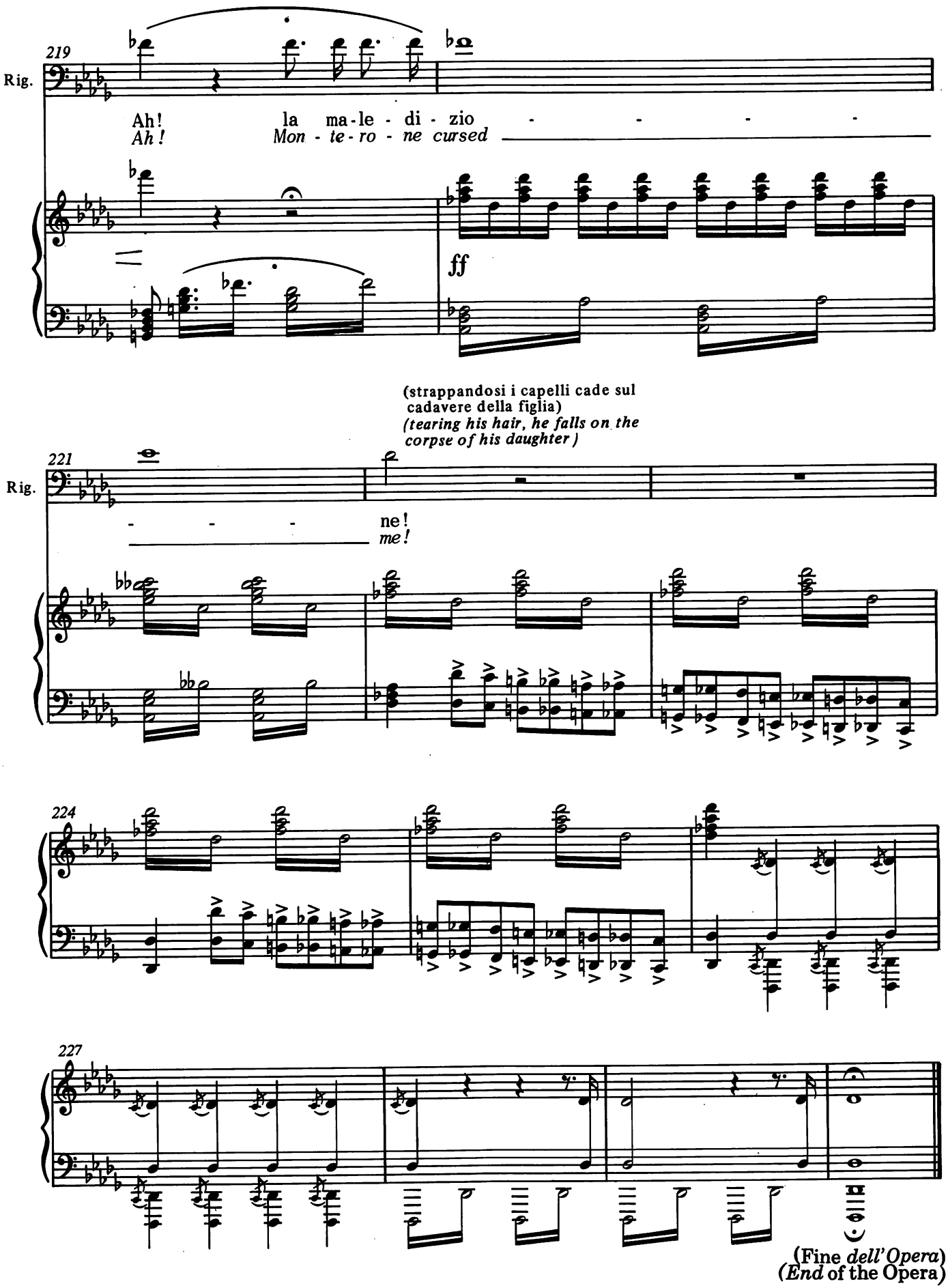

196
Gil.
- ter - no per voi pre - ghe - rò.
hea - ven we'll pray, pray for you.
Rigoletto
Non mo -
Do not
[pp]
198
Rig.
- rir... mio te-so - ro pie - ta - de... mi - a co -
die... do not leave me in sor - row... you're all I
200
Gilda
Las - sù in
Ah soon I'll
Rig.
- lom - ba... lasciar - mi non dei, no, lasciar-mi non dei...
live for... don't leave me a - lone, do not leave me a - lone...
m.d.
pp


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.
dolce
- 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 tempo]



* Vedi Note.
See Notes.


212
dolcissimo
Gil.
- o!..
you!..
Las - sù in ciel!
Ah soon I'll pray...
las - sù in ciel!
ah soon I'll pray...
pre - ghe -
pray for
Rig.
Non mo-rir!
Do not die!
no, lasciar-mi non dei...
do not leave me a-lone...
ppp col canto
la voce muore
her voice dies away
215
Gil.
- rò!
you!
per voi...
for you...
pre - ghe...
pray for...
Rig.
non mo - rir!
do not die!
Gil - da!
Gil - da!
mia Gil - da!...
my Gil - da!..
È
I've
Allegro (𝅗𝅥 = 84)
217
Rig.
mor - ta!
lost her!
Allegro (𝅗𝅥 = 84)
[p]


219
Rig.
Ah!
Ah!
la ma-le-di-zio - - - -
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)