

Verdi
Rigoletto
Act II

An anti-chamber in the ducal palace; two side-doors, and large folding doors at the back, which are shut. On each side of the folding doors hangs a large portrait; on the left, that of the Duke, on the right, that of his Duchess. There is an armchair beside a table covered with velvet, and other furniture.

No 11. "Parmi veder le lagrime.."

Recitative and Aria.

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Agitato assai. (♩ = 100)

Strings.
Piano *pp*

(Enter the Duke, in great agitation)

Duke. *Allegro. Recit.*

El-la mi fu ra -
Ah, cruel fate, I've

pi - ta!
lost her!

E quando o ciel?
By whose de - sign?

Ne' bre-vi - stanti, prima che il mio pre-sagio in-
My heart misgave me soon af - ter our too sud-den

D. ter - no sul-l'orma cor - sa an - co - ra mi spin - ges - sel.. Schiuso e - ra
 parting; back to her door-way I bent my anxious foot-steps! All doors were

p

D. l'uscio!.. e la magion de-ser - ta!
 fastened _ The mansion seem'd desert ed!

f

Adagio. (♩ = 66) dolce *Andante. (♩ = 76) cantabile*

D. E do-ve o - ra sa - rà quel-l'angiol ca-ro?.. co-lei che pri-ma po-tè in questo
 Ah, whither have they borne my fairest angel? She who hath kindled the flame of love de-

pp

D. co - re de-star la fiamma di co - stan - ti af - fet - ti?.. co - lei sì
 vot - ed That in my wayward heart ne'er yet burnt un - tar-nish'd! Where is that

D. pu-ra, al cui mo - de - sto sguar - do qua - si spin - to a vir -
 fond and tim - id glance that charm'd me? Where that voice, that to a

Allegro. (♩ = 126)

D.
 tù ta - lor mi cre - do!.. El - la mi fu ra - pi - ta!
 constant love had warm'd me? Ah, can I then have lost her?

D.
 E chi l'ar - di - va? Ma *con forza* ne a -
 Who dar'd as - sail her? Ven - geance shall

Adagio. dolce
 D.
 vrò, ma ne a - vrò ven - det - ta: lo chie - de il pian - to
 light up-on the base of - fend - er. Though now she's weep - ing,

D.
 del - la mi - a di - let - ta.
 short shall be her per - il.

Adagio. (♩ = 50)
 D.

cantabile

D. Par - mi ve - der le la - gri-me scor-ren - ti da quel
Art thou weeping in lone - li-ness, De-spair-ing and un -

cresc. *f*

D. ci - glio, quan-do fra il dub-bio e l'an-sia del su - bi-to pe -
friend-ed, Call-ing on him whose life-blood Had thine—with joy de -

Wind *Bn.* *cresc.*

dim. *pp*

del-l'a - mor no - stro,
Fond-ly re - call - ing,

D. ri - glio, del-l'amor nostro me-mo-re, dell'amor nostro me - mo-re, il suo Gualtier chia-
fend - ed? Fondly recalling mem-o-ries, fondly recalling mem - o-ries of bliss that fled too

legato

mò. Ned ei po-tea soc-cor-rer-ti, ca - ra fan-ciul-la -
soon? Would that my arm could res-cue thee, Would that some fate re -

D. *ma - ta; ei che vor-ria del - Pa - ni - ma far - ti quaggiù be -*
stored thee Un - to thy lov-er's longing arms: Heav - en, that joy af -

Ob. & Bn.

Ei che le sfe - re, Rob me of all,

D. *a - ta; ei che le sfe-re a-gl'an - ge - li, ei che le sfe-re a -*
ford me! Rob me of ev - 'ry oth - er bliss, rob me of ev - 'ry

legato

te, no no, per te no in - vi - me this on - ly, grant this on - ly

D. *gl'an - ge - li per te non in - vi - diò, ei che le*
oth - er bliss, Grant me this on - ly boon, This joy af -

Fl. Ob. Cl. Bn.

D. *sfe - re, le sfe-re a-gl'an - ge - li per te, per te le sfe-re a -*
ford me, rob me of ev - 'ry oth - er bliss, ah, rob me of ev - 'ry

allarg. dolciss.

D. gl'an-ge-li, per te non in-vi-diò, non in-vi-
oth-er bliss, but grant this on-ly boon, grant me this

Allegro vivo. (♩ = 96)

D. diò!
boon!

ff *pp*

Duke.

M. Marulla. (enters in haste with the Courtiers)

Borsa. (with Tenor I.)

Ceprano. (with Bass II.)

Chorus.

Du-ca,
Guess our

Du-ca,
Guess our

Du-ca,
Guess our

Eb-ben?
What news?

du-ca! L'a-man-te fu ra-pi-ta a Ri-go-
ti-dings! Our lord and Duke, we've cap-tured the jest-er's

du-cal L'a-man-te fu ra-pi-ta a Ri-go-
ti-dings! Our lord and Duke, we've cap-tured the jest-er's

du-cal L'a-man-te fu ra-pi-ta a Ri-go-
ti-dings! Our lord and Duke, we've cap-tured the jest-er's

D. Co - me? e don-de? Ah, ah!
Have you? where is she? Ha, ha!

M. let - to! Dal suo tet - to.
sweet - heart! We've se - cured her.

let - to! Dal suo tet - to.
sweet - heart! We've se - cured her.

let - to! Dal suo tet - to.
sweet - heart! We've se - cured her.

D. di - te, co - me fu? di - te, di - te, co - me fu? (seats himself)
Tell me, where, and how? Tell me quickly, where, and how?

pp *ff*

Borsa. **Allegro assai moderato.**

Marullo. *p* Scor - ren - do u - ni - ti re - mo - ta
Un - to a lone - ly a - bode di -

Ceprano. *p* Scor - ren - do u - ni - ti re - mo - ta
Un - to a lone - ly a - bode di -

p Scor - ren - do u - ni - ti re - mo - ta
Un - to a lone - ly a - bode di -

p Scor - ren - do u - ni - ti re - mo - ta
Un - to a lone - ly a - bode di -

p Scor - ren - do u - ni - ti re - mo - ta
Un - to a lone - ly a - bode di -

p Scor - ren - do u - ni - ti re - mo - ta
Un - to a lone - ly a - bode di -

Wind *p* **Allegro assai moderato.** (= 96)

B. *vi - a, bre-v'o - ra do - po ca-du - to il dì, co-me pre-*
rect - ed When shades of ev'n - ing were fall-ing fast, By dark'ning

M. *vi - a, bre-v'o - ra do - po ca-du - to il dì, co-me pre-*
rect - ed When shades of ev'n - ing were fall-ing fast, By dark'ning

C. *vi - a, bre-v'o - ra do - po ca-du - to il dì, co-me pre-*
rect - ed When shades of ev'n - ing were fall-ing fast, By dark'ning

B. *vi - sto ben s'e - rain pri - a, ra - ra bel - tà ci si sco - pri.*
shadows we were pro - tect - ed Un - til our game we spied at last;

M. *vi - sto ben s'e - rain pri - a, ra - ra bel - tà ci si sco -*
shadows we were pro - tect - ed Un - til our game we spied at

C. *vi - sto ben s'e - rain pri - a, ra - ra bel - tà ci si sco -*
shadows we were pro - tect - ed Un - til our game we spied at

B. E-ra l'a - man - te di Ri - go - let - to, che, vi - sta ap -
With tim - id foot - step she scarce came nigh us, We were pre -

M. pri. E-ra l'a - man - te di Ri - go - let - to, che, vi - sta ap -
last. With tim - id foot - step she scarce came nigh us, We were pre -

C. pri. E-ra l'a - man - te di Ri - go - let - to, che, vi - sta ap -
last. With tim - id foot - step she scarce came nigh us, We were pre -

E-ra l'a - man - te di Ri - go - let - to, che, vi - sta ap -
With tim - id foot - step she scarce came nigh us, We were pre -

pri. E-ra l'a - man - te di Ri - go - let - to, che, vi - sta ap -
last. With tim - id foot - step she scarce came nigh us, We were pre -

B. pe - na, si di - le - guò. Già di ra - pir - la s'avea il pro - get - to, quando il buf -
par - ing our prey to seize, When Ri - go - let - to just then came by us, With an - gry

M. pe - na, si di - le - guò. Già di ra - pir - la s'avea il pro - get - to, quando il buf -
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par - ing our prey to seize, When Ri - go - let - to just then came by us, With an - gry

pe - na, si di - le - guò. Già di ra - pir - la s'avea il pro - get - to, quando il buf -
par - ing our prey to seize, When Ri - go - let - to just then came by us, With an - gry

B. fon ver noi spun-tò, che di Ce-pra-no noi la con-tes-sa rapir vo-
brow and ill at ease. And that the joke might be all the madder, We said Ce-

M. fon ver noi spun-tò; che di Ce-pra-no noi la con-tes-sa rapir vo-
brow and ill at ease. And that the joke might be all the madder, We said Ce-

C. fon ver noi spun-tò; che di Ce-pra-no noi la con-tes-sa rapir vo-
brow and ill at ease. And that the joke might be all the madder, We said Ce-

fon ver noi spun-tò, che di Ce-pra-no noi la con-tes-sa ra-pir vo-
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brow and ill at ease. And that the joke might be all the madder, We said Ce-



B. les-si-mo, stol-to, cre-dè; la sca-la quin-di all'uo-po mes-sa, ben-da-to, ei
prano's wife should be our prey, We then de-sir'd him to hold the lad-der; His eyes we

M. les-si-mo, stol-to, cre-dè; la sca-la quin-di all'uo-po mes-sa, ben-da-to, ei
prano's wife should be our prey, We then de-sir'd him to hold the lad-der; His eyes we

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les-si-mo, stol-to, cre-dè; la sca-la quin-di all'uo-po mes-sa, ben-da-to, ei
prano's wife should be our prey, We then de-sir'd him to hold the lad-der; His eyes we



B. *stes - so fer-ma te - nè, la sca - la quindi ei stes-so, ei stes - so fer-ma, fer-ma te -*
ban - dag'd, he did o - bey, he was desir'd to hold the lad - der, and he, he did o -

M. *stes - so fer-ma te - nè, la sca - la quindi ei stes-so, ei stes - so fer-ma, fer-ma te -*
ban - dag'd, he did o - bey, he was desir'd to hold the lad - der, and he, he did o -

C. *stes - so fer-ma te - nè, la sca - la quindi ei stes-so, ei stes - so fer-ma, fer-ma te -*
ban - dag'd, he did o - bey, he was desir'd to hold the lad - der, and he, he did o -

stes - so fer-ma te - nè, la sca - la quindi ei stes-so, ei stes - so fer-ma, fer-ma te -
ban - dag'd, he did o - bey, he was desir'd to hold the lad - der, and he, he did o -

stes - so fer-ma te - nè, la sca - la quindi ei stes-so, ei stes - so fer-ma, fer-ma te -
ban - dag'd, he did o - bey, he was desir'd to hold the lad - der, and he, he did o -

B. *pp*
nè. Sa-lim-moè ra - pi-di la gio - vi - net - ta a noi riu -
bey. We swift - ly mount-ed to the room, and found her, the star - tled

M. *pp*
nè. Sa-lim-moè ra - pi-di la gio - vi - net - ta a noi riu -
bey. We swift - ly mount-ed to the room, and found her, the star - tled

C. *pp*
nè. Sa-lim-moè ra - pi-di la gio - vi - net - ta a noi riu -
bey. We swift - ly mount-ed to the room, and found her, the star - tled

pp
nè. Sa-lim-moè ra - pi-di la gio - vi - net - ta a noi riu -
bey. We swift - ly mount-ed to the room and found her, the star - tled

pp
nè. Sa-lim-moè ra - pi-di la gio - vi - net - ta a noi riu -
bey. We swift - ly mount-ed to the room and found her, the star - tled

Duke.

(aside)

(Cie-lo!
(Wondrous!e
it

sci - va quindi a - spor - tar. Quand'ei s'ac - cor - se del - la ven -
beau - ty we bore a - way. When he dis - cov - er'd how we had

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beau - ty we bore a - way. When he dis - cov - er'd how we had

des - sa la mia di - let - ta!)
must be my love, my lost one!

cresc.

det - ta
bound him,

det - ta re - stò scor - na - to ad im - pre - car, ad im - pre -
bound him, No doubt, no doubt he curs'd us till the break of

det - ta re - stò scor - na - to ad im - pre - car, ad im - pre -
bound him, No doubt, no doubt he curs'd us till the break of

det - ta re - stò scor - na - to ad im - pre - car, ad im - pre -
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det - ta re - stò scor - na - to ad im - pre - car, ad im - pre -
bound him, No doubt, no doubt he curs'd us till the break of

B. *ff* *pp* *ppp sotto voce*
 re-stò scor-na - to ad im - pre - car, re-stò scor-na - to ad im - pre -
 no doubt, no doubt, no doubt he curs'd us till the break, the break of

M. *ff* *pp* *ppp sotto voce*
 car, re-stò scor-na - to ad im - pre - car, re-stò scor-na - to ad im - pre -
 day, no doubt, no doubt, no doubt he curs'd us till the break, the break of

C. *ff* *pp* *ppp sotto voce*
 car, re-stò scor-na - to ad im - pre - car, re-stò scor-na - to ad im - pre -
 day, no doubt, no doubt, no doubt he curs'd us till the break, the break of

ff *pp* *ppp sotto voce*
 car, re-stò scor-na - to ad im - pre - car, re-stò scor-na - to ad im - pre -
 day, no doubt, no doubt, no doubt he curs'd us till the break, the break of

ff *pp* *ppp sotto voce*
 car, re-stò scor-na - to ad im - pre - car, re-stò scor-na - to ad im - pre -
 day, no doubt, no doubt, no doubt he curs'd us till the break, the break of

8

B. *ff* *pp*
 ca - re, re-stò scor-na - to ad im-pre-car, re-stò scor-na-to ad im-pre -
 day, yes, no doubt he curs'd us till break of day, no doubt he curs'd till break of

M. *ff* *pp*
 ca - re, re-stò scor-na - to ad im-pre-car, re-stò scor-na-to ad im-pre -
 day, yes, no doubt he curs'd us till break of day, no doubt he curs'd till break of

C. *ff* *pp*
 ca - re, re-stò scor-na - to ad im-pre-car, re-stò scor-na-to ad im-pre -
 day, yes, no doubt he curs'd us till break of day, no doubt he curs'd till break of

ff *pp*
 ca - re, re-stò scor-na - to ad im-pre-car, re-stò scor-na-to ad im-pre -
 day, yes, no doubt he curs'd us till break of day, no doubt he curs'd till break of

ff *pp*
 ca - re, re-stò scor-na - to ad im-pre-car, re-stò scor-na-to ad im-pre -
 day, yes, no doubt he curs'd us till break of day, no doubt he curs'd till break of

8

ff *pp*

ppp sotto voce

B. car, re-stò scor-na-to ad im-pre-ca-re, re-stò scor-na-to ad im-pre-
day, no doubt, no doubt, no doubt he curs'd us, no doubt he curs'd us till break of

M. car, re-stò scor-na-to ad im-pre-ca-re, re-stò scor-na-to ad im-pre-
day, no doubt, no doubt, no doubt he curs'd us, no doubt he curs'd us till break of

C. car, re-stò scor-na-to ad im-pre-ca-re, re-stò scor-na-to ad im-pre-
day, no doubt, no doubt, no doubt he curs'd us, no doubt he curs'd us till break of

ppp sotto voce

car, re-stò scor-na-to ad im-pre-ca-re, re-stò scor-na-to ad im-pre-
day, no doubt, no doubt, no doubt he curs'd us, no doubt he curs'd us till break of

ppp sotto voce

car, re-stò scor-na-to ad im-pre-ca-re, re-stò scor-na-to ad im-pre-
day, no doubt, no doubt, no doubt he curs'd us, no doubt he curs'd us till break of

ppp

Poco più vivo.

B. *p* car, ad im-pre-car, *ff* re-stò scor-na-to ad im-pre-
day, till break of day, no doubt he curs'd till break of

M. *p* car, ad im-pre-car, *ff* re-stò scor-na-to ad im-pre-
day, till break of day, no doubt he curs'd till break of

C. *p* car, ad im-pre-car, *ff* re-stò scor-na-to ad im-pre-
day, till break of day, no doubt he curs'd till break of

ff

car, day, ad im-pre-car, re-stò scor-na-to ad im-pre-
till break of day, no doubt he curs'd till break of

ff

car, day, ad im-pre-car, re-stò scor-na-to ad im-pre-
till break of day, no doubt he curs'd till break of

ff

car, day, ad im-pre-car, re-stò scor-na-to ad im-pre-
till break of day, no doubt he curs'd till break of

ff

car, day, ad im-pre-car, re-stò scor-na-to ad im-pre-
till break of day, no doubt he curs'd till break of

Poco più vivo. (♩ = 100)

ff

ff

[illegible]

B. car, ad im - pre-car, ad im - pre - car, ad im - pre-car, ad im - pre -
day, no doubt he curs'd till break of day, no doubt he curs'd till break of

M. car, ad im - pre-car, ad im - pre - car, ad im - pre-car, ad im - pre -
day, no doubt he curs'd till break of day, no doubt he curs'd till break of

C. car, ad im - pre-car, ad im - pre - car, ad im - pre-car, ad im - pre -
day, no doubt he curs'd till break of day, no doubt he curs'd till break of

car, ad im - pre-car, ad im - pre - car, ad im - pre-car, ad im - pre -
day, no doubt he curs'd till break of day, no doubt he curs'd till break of

car, ad im - pre-car, ad im - pre - car, ad im - pre-car, ad im - pre -
day, no doubt he curs'd till break of day, no doubt he curs'd till break of

8
f

Duke (to the Courtiers).

Ma do-ve or tro-va-si la po-ve -
What has be - come of her? Where have you

car!
day!

car!
day!

car!
day!

car!
day!

car!
day!

8

p

(aside)

ret - ta?
left her?

(Ah tut - to il
(Oh joy, my

Fu da noi stes - si ad - dot - ta or qui.
We did not leave her, we brought her here.

Fu da noi stes - si ad - dot - ta or qui.
We did not leave her, we brought her here.

Fu da noi stes - si ad - dot - ta or qui.
We did not leave her, we brought her here.

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Fu da noi stes - si ad - dot - ta or qui.
We did not leave her, we brought her here.

f

D. *ciel non mi ra - pi!)
love, art thou so near!)*

ff

Allegro. (♩ = 120)

Wind

f

sciolte

p

Duke (aside with joy, coming forward).

deciso

Pos - sen - te a - mor mi chia - - ma, vo -
Now hope re - newed is glow - - ing With -

p

D. *lar io deg - gio a le - - i; il ser - to mio da -
in my heart o'er - flow - - ing, My throne and crown I'd*

D. *rei per con - so - lar quel cor, il*
give To call thee mine once more. My

D. *ser - to mio da - rei per con - so - lar quel cor. Ah!*
throne and crown I'd give to call thee mine once more. Thou

con forza *ten.*

D. *sap - pia al - fin chi l'a - - ma, co - no - sca al - fin chi so - - no, ap -*
now shalt know who loves thee While joy su - preme u - nites us, Un -

D. *pren - da ch'an - co in tro - - no ha de - gli schia - vi A - mor, ap -*
less sweet love de - lights us, A king him - self were poor, Un -

con forza *ten.* *pp*

D. pren-da ch'an-co in tro - no, ch'an-co in tro - no ha de-gli schia-vi,
less love de - lights us, un - less love, unless love de-lights us,

ff

Più mosso.

D. ha de-gli schia-vi A - mor.
e'en a king were poor. *pp* Marullo and Ceprano.

M. C. Oh qual pensier or l'a - gi - ta, or l'a - gi -
Why doth he turn a - way from us, a - way from

pp Borsa. (with Tenor I)

Chorus. (amongst themselves) Oh qual pensier or l'a - gi - ta, or l'a - gi -
Why doth he turn a - way from us, a way from

Oh qual pensier or l'a - gi - ta, or l'a - gi -
Why doth he turn a - way from us, a way from

Più mosso. ($\text{♩} = 132$)

pp

M. C. ta? co - me can-giò d'u - mor, co - me can-giò d'u - mor! oh qual pensier or
us? He ne'er was thus be - fore, he ne'er was thus be - fore! Why doth he turn a -

ta? co - me can-giò d'u - mor, co - me can-giò d'u - mor! oh qual pensier or
us? He ne'er was thus be - fore, he ne'er was thus be - fore! Why doth he turn a -

ta? co - me can-giò d'u - mor, co - me can-giò d'u - mor! oh qual pensier or
us? He ne'er was thus be - fore, he ne'er was thus be - fore! Why doth he turn a -

cresc.

M. C. *l'a-gi-ta? co-me can-giò d'u-mor! oh qual pensier or l'a-gi-ta, qua-le pensier or*
way from us? he ne'er was thus be-fore! Why doth he turn a-way from us, why doth he turn a-

cresc.

l'a-gi-ta? co-me can-giò d'u-mor! oh qual pensier or l'a-gi-ta, qua-le pensier or
way from us? he ne'er was thus be-fore! Why doth he turn a-way from us, why doth he turn a-

cresc.

l'a-gi-ta? co-me can-giò d'u-mor! oh qual pensier or l'a-gi-ta, qua-le pensier or
way from us? he ne'er was thus be-fore! Why doth he turn a-way from us, why doth he turn a-

cresc.

Duke.

D. — — — — — Ah, — — — — —
 Ah, — — — — —

M. C. *l'a-gi-ta? co-me can-giò d'u-mor! co-me can-giò, co-me can-giò!*
way from us? he ne'er was thus be-fore! he ne'er was thus, was thus be-fore!

l'a-gi-ta? co-me can-giò d'u-mor! co-me can-giò, co-me can-giò!
way from us? he ne'er was thus be-fore! he ne'er was thus, was thus be-fore!

l'a-gi-ta? co-me can-giò d'u-mor! co-me can-giò, co-me can-giò!
way from us? he ne'er was thus be-fore! he ne'er was thus, was thus be-fore!

Tempo I. (♩ = 120)

D. — — — — — *deciso* — — — — —

— Pos-sen-te amor mi chia - ma, vo-lar io deg-giò a le - i; il
 — Now hope renew'd is glow - ing Within my heart o'er - flow - ing, My

D. ser - to mio da - rei per con - so - lar quel cor, il
throne and crown I'd give to call thee mine once more, My

con forza ten.

D. ser - to mio da - rei per con - so - lar quel cor. Ah!
throne and crown I'd give to call thee mine once more. Thou

sap - pia al - fin chi l'a - ma, co - no - sco al - fin chi so - no, ap -
now shalt know who loves thee, While bliss su - preme u - nites us, Un -

con forza ten.

D. pren - da ch'an - co in tro - no ha de - gli schiavi A - mor, ap -
less sweet love de - lights us A king him - self were poor, un -

pp

D. pren - da ch'an - co in tro - no, ch'an - co in tro - no ha degli schiavi,
less love de - lights us, un - less love, unless love delights us,

ff

Più mosso.

D. ha degli schiavi A - mor,
e'en a king were poor,
Marullo.

M. Oh qual pen-sie-ro l'a-gi - ta, oh qual pen-sie - ro
Why doth he turn a - way from us, why doth he turn a -

C. Ceprano. Oh qual pen-sie-ro l'a-gi - ta, oh qual pen-sie - ro
Why doth he turn a - way from us, why doth he turn a -

Borsa. (with Tenor I) Oh qual pen-sie - ro l'a-gi - ta, oh qual pen-sie - ro
Why doth he turn a - way from us, why doth he turn a -

Chorus. Oh qua' pen-sie - ro l'a-gi - ta, oh qual pen-sie - ro
Why doth he turn a - way from us, why doth he turn a -

8 Più mosso. (♩ = 124)

D. ha
yes, a

M. l'a-gi - ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was

C. l'a-gi - ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was

l'a-gi - ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was

l'a-gi - ta? co-me cangiò d'u-mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be-fore, he ne'er was thus, he ne'er was

D. de - gli schia - vi A - mor,
king him - self were poor,

M. *pp*
giò d'u - mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
thus be - fore! Why doth he turn a - way from us, why doth he turn a -

C. *pp*
giò d'u - mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
thus be - fore! Why doth he turn a - way from us, why doth he turn a -

pp
giò d'u - mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
thus be - fore! Why doth he turn a - way from us, why doth he turn a -

pp
giò d'u - mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
thus be - fore! Why doth he turn a - way from us, why doth he turn a -

pp
giò d'u - mor! Oh qual pen - sie - ro l'a - gi - ta, oh qual pen - sie - ro
thus be - fore! Why doth he turn a - way from us, why doth he turn a -

D. ha
yes, a

M. *cresc.* *f*
l'a - gi - ta? co - me cangiò d'u - mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be - fore, he ne'er was thus, he ne'er was

C. *cresc.* *f*
l'a - gi - ta? co - me cangiò d'u - mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be - fore, he ne'er was thus, he ne'er was

cresc. *f*
l'a - gi - ta? co - me cangiò d'u - mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be - fore, he ne'er was thus, he ne'er was

cresc. *f*
l'a - gi - ta? co - me cangiò d'u - mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be - fore, he ne'er was thus, he ne'er was

cresc. *f*
l'a - gi - ta? co - me cangiò d'u - mor, co - me can - giò, co - me can -
way from us? he ne'er was thus be - fore, he ne'er was thus, he ne'er was

D. de - gli schia - vi A - mor, ha de - gli schia - vi A - mor, ha de - gli
king him - self were poor, Oh love, be mine then once more, oh love, be

M. giù d'u - mor! co - me can - giò, can - giò d'u - mor! co - me can - giò,
thus be - fore, he ne'er was thus, ne'er was thus be - fore, he ne'er was thus,

C. giù d'u - mor! co - me can - giò, can - giò d'u - mor! co - me can - giò,
thus be - fore, he ne'er was thus, ne'er was thus be - fore, he ne'er was thus,

giù d'u - mor! co - me can - giò d'u - mor! co -
thus be - fore, he ne'er was thus be - fore, he

giù d'u - mor! co - me can - giò, can - giò d'u - mor! co - me can - giò,
thus be - fore, he ne'er was thus, ne'er was thus be - fore, he ne'er was thus,

(Exit the Duke hastily through the centre door.)

D. schia - vi A - mor, A - mor!
mine then once more, once more.

M. can - giò d'u - mor! co - me can - giò, can - giò d'u - mor!
ne'er was thus be - fore, he ne'er was thus, was thus be - fore!

C. can - giò d'u - mor! co - me can - giò, can - giò d'u - mor!
ne'er was thus be - fore, he ne'er was thus, was thus be - fore!

me can - giò d'u - mor! co - me can - giò, can - giò d'u - mor!
ne'er was thus be - fore, he ne'er was thus, was thus be - fore!

can - giò d'u - mor! co - me can - giò, can - giò d'u - mor!
ne'er was thus be - fore, he ne'er was thus, was thus be - fore!

Nº 12. "Cortigiani, vil razza dannata.,
Recitative and Aria.

Allegro assai moderato. (♩ = 76)

Marullo.

M.  Po - ve - ro Ri - go -
Poor stricken Ri - go -

Rigoletto (behind the scenes).

(enters, affecting)

M. 
R. let - to! La rà, la rà, la la, la rà, la rà, la rà, la rà, la rà, la rà, la
let - tol! La ra, la ra, la la, la ra, la ra, la ra, la ra, la ra, la ra, la
Ei vien! Si -
He comes! keep
Ei vien! Si -
He comes! keep

indifference)

(aside)

R. rà, la la, la rà, la rà.
ra, la la, la ra, la ra.
Borsa.
(Han tut-ti fat-to il
(They all were joined to

B. 
Oh buon giorno, Ri-go - let-to.
Pleasant morning, Ri-go - let-to.

M. 
Marullo.
Oh buon giorno, Ri-go - let-to.
Pleasant morning, Ri-go - let-to.

C. 
Ceprano.
Oh buon giorno, Ri-go - let-to.
Pleasant morning, Ri-go - let-to.

len-zio.
si-lence.
Oh buon giorno, Ri-go - let-to.
Pleasant morning, Ri-go - let-to.

len-zio.
si-lence.
Oh buon giorno, Ri-go - let-to.
Pleasant morning, Ri-go - let-to.

a piacere (imitating him)

R. *col-po!)* *do it!)* Ch'hai di nuo-vo, buffon? Che del - l'u - sa - to più no - io - so voi
What's the news now, buffoon? That you're this morning more than u - sual-ly

B. — — — — —

M. — — — — —

C. *a piacere* Ch'hai di nuo-vo, buffon? What's the news now, buffoon?

col canto

(wandering about the stage) (spying about everywhere)

R. sie-te. tedious. La rà, la rà, la la, la rà, la rà, la rà, la rà. (O - ve l'avran na -
La ra, la ra, la la, la ra, la ra, la ra, la ra. (Where can they have con-

B. (laughing) Ah! ah! ah! Ha! ha! ha!

M. (laughing) Ah! ah! ah! Ha! ha! ha!

C. (laughing) Ah! ah! ah! Ha! ha! ha!

(laughing) Ah! ah! ah! Ha! ha! ha!

(laughing) Ah! ah! ah! Ha! ha! ha!

(laughing) Ah! ah! ah! Ha! ha! ha!

R. *sco-sta?)*
ceal'd her?) (amongst themselves) *La rà, la rà, la rà, la rà, la rà, la*
La ra, la ra, la ra, la ra, la ra, la

B. *pp* (*Guarda - te com'è inquieto!*)
(He spies in ev-'ry quarter.)

M. *pp* (*Guarda - te com'è inquieto!*)
(He spies in ev-'ry quarter.)

C. *pp* (*Guarda - te com'è inquieto!*)
(He spies in ev-'ry quarter.)

pp (*Guar-da - te com'è in-quieto!*)
(He spies in ev-'ry quarter.)

pp (*Guar-da - te com'è in-quieto!*)
(He spies in ev-'ry quarter.)

pp (*Guar-da - te com'è in-quieto!*)
(He spies in ev-'ry quarter.)

(to Marullo)

R. *rà, la la, la rà, la rà, la rà, la la. Son fe - li - ce che nulla a voi nuo-*
ra, la la, la ra, la ra, la ra, la la. It is well that your lordship is un-

B. *pp* (*Sì! sì! guar-da - te com'è inquieto!*)
(Look, look, he spies in ev-'ry quarter.)

M. *pp* (*Sì! sì! guar-da - te com'è inquieto!*)
(Look, look, he spies in ev-'ry quarter.)

C. *pp* (*Sì! sì! guar-da - te com'è inquieto!*)
(Look, look, he spies in ev-'ry quarter.)

pp (*Sì! sì! guar-da - te com'è in-quieto!*)
(Look, look, he spies in ev-'ry quarter.)

pp (*Sì! sì! guar-da - te com'è in-quieto!*)
(Look, look, he spies in ev-'ry quarter.)

R. ces - se in - jur'd, l'a - ria di que - sta not - te. Si... Oh fu il bel Night air so oft is fa - tal. **Marullo.** Ah, the joke was

M. Que - sta not - tel.. What's your mean - ing?

R. col - po!.. Ah voi dor - mi - ste! A - vrò dun - que so - clev - er! You ne'er slept bet - ter! Then 'twas I who was

M. S'ho dor - mi - to sem - pre. Ne'er did I sleep bet - ter.

col canto *mp*

and perceiving a handkerchief, takes it up and hides it)

R. gna - to!.. La rà, la rà, la rà, la rà, la rà, la rà, la rà, la la. dream - ing! La ra, la ra, la ra, la ra, la ra, la ra, la ra, la la. **Borsa.**

B. (Ve', (See,

M. **Marullo.** (See,

C. **Ceprano.** (Ve', (See,

Chorus. (Ve', (See,

a tempo

(looking at the handkerchief)

R. 

(Non è il su - o.)
(Tis not hers.)

B. 
ve', co - me tut - to os - ser - va!
see, noth - ing here es - capes him.)

M. 
ve', co - me tut - to os - ser - va!
see, noth - ing here es - capes him.)

C. 
ve', co - me tut - to os - ser - va!
see, noth - ing here es - capes him.)

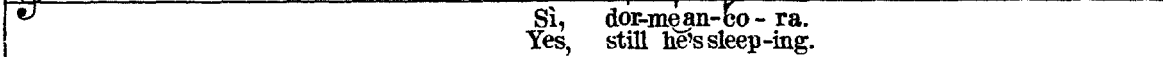

ve', co - me tut - to os - ser - va!
see, noth - ing here es - capes him.)

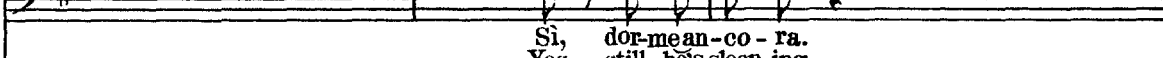


R. 
Dor-me il Du - ca tut - tor?
Is the Duke still a - sleep?


A Page (enters).
Al suo
By the

B. 
Sì, dor-mean-co - ra.
Yes, still he's sleep-ing.

M. 
Sì, dor-mean-co - ra.
Yes, still he's sleep-ing.

C. 
Sì, dor-mean-co - ra.
Yes, still he's sleep-ing.


Sì, dor-mean-co - ra.
Yes, still he's sleep-ing.



Ceprano.

P. spo - so par - lar vuol la Du - ches - sa. Dor - me.
 C. Duch - ess I'm sent to crave an au - dience. He sleeps yet.

Page.

P. Qui or or con voi non e - ra?
 Why, a mo - ment since he pass'd me?

Borsa.

B. E a cac - cia.
 He's out hunt - ing.

Borsa.

P. Sen - za pag - gi! Sen - z'ar - mi!
 With no es - cort? so late, too?

Marullo.

M. E non ca - pi - sci che per
 Are you too dull to un - der -

Ceprano.

C. E non ca - pi - sci che per
 Are you too dull to un - der -

Chorus.

Chorus. E non ca - pi - sci che per
 Are you too dull to un - der -

(Rigoletto, who has been listening attentively to the foregoing, here bursts between and interrupts them.) **Allegro vivo. (♩ = 138)**
Rigoletto.

R.

(with terrible emphasis)

R. *là... Duke* *Borsa.* *lo vo' mia*
Give me my

B. *Se l'a-man - te per - de - sti, la ri-cer-ca al-tro-ve.*
If a sweet-heart you've lost, go some-where else to seek her.

M. *Marullo.* *Se l'a-man - te per - de - sti, la ri-cer-ca al-tro-ve.*
If a sweet-heart you've lost, go some-where else to seek her.

C. *Ceprano.* *Se l'a-man - te per - de - sti, la ri-cer-ca al-tro-ve.*
If a sweet-heart you've lost, go some-where else to seek her.

Chorus. *Se l'a-man - te per - de - sti, la ri-cer-ca al-tro-ve.*
If a sweet-heart you've lost, go some-where else to seek her.

ff

R. *fi - glia... Si, la mia*
daugh-ter! Yes, she's my

B. *La sua fi - glia!*
What, his daugh-ter!

M. *La sua fi - glia!*
What, his daugh-ter!

C. *La sua fi - glia!*
What, his daugh-ter!

ff

fff *pp*

R. *fi-glia... daugh-ter! Du-na tal vit-to-ria... You have had your tri-umph-*

(rushes towards the door, but the Courtiers bar his passage.)

R. *che?... a-des-so non ri-de-te?... El-la è là!... la vo-let me*
What, has jest-ing lost its fla-vor? She is there!

ff

R. *gl'i-o... la ren-de-re-te!*
see her... stand back, I tell ye!

8

staccato sempre

Rigoletto.
Andante mosso agitato. (♩ = 80)

R. *Cor-ti-gia-ni, vil raz-za dan- Race of cour-tiers, vile rab-ble de-*

String 6.
mf

R.
na - ta, test - ed, per Have qual ye prez - zo sold her, ven - de - ste il mio mo -

R.
be - ne? lest - ed? A voi nul - la per l'o - ro scon - I

R.
vie - ne!.. know it! Ma E'en mia fi - glia è im - pa - ga - bil te - re -

R.
sor. store. La ren - de - te... o, se pur di - sar - me to

R.
ma - ta, mad - ness que - sta man un - arm'd, per voi fo - ra cru - geance be -

R. en - ta; nul - la in ter - ra più l'uo - mo pa -
 ware ye; If ye drive me to fren - zy, pre -

Cl. & Fm.

R. *f* ven - ta, se dei fi - gli di - fen - de l'o -
 pare ye, That the blood of some trai - tor I'll

Oh.

(Again making for the centre door, and again interrupted.)

R. nor. Quel - la por - ta, as - sas - si - ni, as - sas - si - ni, m'a -
 pour. Let me en - ter, ye as - sas - sins, ye as - sas - sins, stand

ff

(He struggles with the Courtiers, is repulsed and, overcome with misery, he comes to the front of the stage.)

R. pri - te, la por - ta, la por - ta, as - sassini, m'a - pri - - te!
 back, let me en - ter, as - sas - sins, that door I must en - ter!

Tutti

p

Rigoletto.

R. Ah! voi tut-ti a me con-tro ve-
Ah! I see it all a-against me have

R. ni-te!.. pit-y! (in tears) tut-ti con-tro me!.. Ah! Eb-ben, be-
No one there's no hope! Ah! I weep be-

Meno mosso. (♩ = 56)

R. pian-go... Ma-rul-lo... si-gno-re, tu ch'hai
fore ye! Ma-rul-lo, so kind-less? Oth-er's

R. l'al ma gen-til co-me il co-re, dim-mi
grief nev-er yet saw thee mind-less; Tell oh

R. tu do-ve l'han-no na-sco-sta? Ma-rul-lo... si-
tell where my child they have hid-den! Ma-rul-lo, have

R. *gno-re, pit-y!* *dim-mi tu do-ve l'han-no na-scos-ta? È là? Non è*
Say the word where my daughter is hid-den? Is't there? say in

ppp

R. *ve-ro? è là? non è ve-ro? è là? non è ve-ro?.. tu*
pit-y— is't there? say in pit-y— is't there? say in pit-y! thou'rt

R. *f* *pp* *(in tears)*
ta - cil ohi - mè! Miei si -
si - lent! a - las! Oh, my

R. *gno - ri... per-do - no, pie - ta - te... al ve-*
lords! will ye have no com - pas - sion On a

ob.

R. gliar - do la fi - glia ri - da - te... Ri - do -
fa - ther's de-spair-ing in - ter - ces - sion? Give me

R. nar - la a voi nul - la o - ra co - sta, a voi nul-la o-ra
back my be-lov'd, on - ly daugh - ter, my be-lov'd, on - ly

R. co - sta, tut - to, tut - to al mon - do è tal fi - glia per
daugh - ter, Dear - er far than my life! Give her back, I im -

col canto

R. me. Si - gno - ri, per - don, per - do - no, pie -
plore! Have pit - y, my lords, have pit - y, my

con forza

R. *tà; ri - da - te a me la fi - glia; tut - to al mondo è tal fi - glia per*
lords! oh give me back my child! In pit - y, in pit - y, oh hear me im -

R. *me; ri - da - te a me la fi - glia; tut - to al mon - do*
plore! Oh give me back my child! In pit - y hear me,

R. *el - l'è per me! Pie - tà, pie - tà, si - gno - ri, pie - tà, si - gno - ri, pie -*
have pit - y on me! My child, my child re - store me! My lords, oh hear me im -

R. *tà!*
plore!

No 13 & 14. "Tutte le feste al tempio.," Recitative, Chorus and Duet.

(Gilda rushes from the room at the left hand and
throws herself into her father's arms.)

Allegro assai vivo ed agitato. (♩ = 144) **Gilda.**

Rigoletto.

G. R. *Mio pa - dre! Di - o! mia*
My fa - ther! Gil - da, my

8 Tutti

Piano. *f*

R. *Gil - dal*
daugh - ter!

8

dim. pp

Si - My

R. *gno-ri... in es - sa... è tut - ta lamia fa-mi-glia... Non te-mer più*
lost one... my trea - sure... my lords, she is all I cher-ish; Now we need fear

R. *nul - la; an - - ge - lo mi - o... fu scherzo!.. non è*
noth-ing; an - - gel, I've found thee! Come tell me, 'twas but

(to the Courtiers)

R. *ve - ro? Io che pur pian 7 si or ri - do... E tu, a che*
jest-ing? I, who was weep - ing, re-joyce now. But why art thou

(to Gilda)

Gilda. **Rigoletto.**

R.
G.
pian-gi. Ah! l'on - ta, pa-dre mi - o! Cie - lo! che di - ci?
weep-ing? Dis-hon - or, oh my fa - ther! Hor - ror! what say'st thou?

Gilda. **Rigoletto** (turning imperiously to the Courtiers).

G.
R.
Ar - ros-sir vo-glio in-nan - zia voi sol - tan-to... I - te di
Fa - ther, oh hide me from ev - 'ry eye but thine! Hence, I com-

morendo

R.
qua, voi tut - ti... Se il du-ca vo-stro d'ap-pres-sar - si o -
mand, and leave us! and if the worth-less Duke ye serve dares ap-

R.
sas - se, ch'ei non en - tri, gli di -
proach us, I for - bid him to en -

R. (throws himself into the arm-chair)

te, e ch'io ci so - no.
ter! Say that, I charge ye!

pp *p* *pp*

Marullo (and Courtiers amongst themselves).

p

M.

(Coi fan-ciul-li e co' de-men - ti
(With th'in-sane 'tis e-vil jest - ing,

spes - so gio-vail si-mu-lar.
He is sure our plans to mar.

Borsa. (with 1st Tenors).

(Coi fan-ciul-li e co' de-men - ti
(With th'in-sane 'tis e-vil jest - ing,

spes - so gio-vail si-mu-lar.
He is sure our plans to mar.

Ceprano. (with Basses).

Chorus.

M.

Par-tiam pur, ma quel ch'ei ten - ti
I am tir'd of his pro-test - ing,

(exeunt)
non la-scia-mo d'os-ser-var.)
Let us watch him from a - far.)

Par-tiam pur, ma quel ch'ei ten - ti
I am tir'd of his pro-test - ing,

non la-scia - mo d'os-ser-var.)
Let us watch him from a - far.)

No 14. "Tutte le feste al tempio.,

Recitative and Duet.

Rigoletto.

Gilda.

Andantino. (♩=80)

R.
G.

Par - la, siam so - li.
Speak, child, they've left us.

(Ciel! dam-mi co - rag - gio!)
(Oh heav'n, give me strength now!)

Wind

Piano.

colla parte

*p**p*

Ob.
con espress. *allarg.*

Gilda.

Tut-te le fe-ste al tem-pio men-tre pre-ga-va Id-di-o,
On ev-'ry fes-tal morn-ing, near to the ho-ly al-tar,

bel-loe fa-ta-le un gio-va-ne of-fria-si al guar-do mi-o... se i-labbri no-stri
I saw a youth ob-serv-ing me, beneath whose gaze I fal-ter; Though not a word he

tac-que-ro, da-gl'oc-chi il cor, il cor par-lò.
said—to me, My heart—his mean-ing well did know.

Ob.
espress. *p*

Fur-ti-vo fra le te-ne-bre sol ie-ri-a me giun-ge-va...
When twi-light shades were darken-ing, last night he stood be-fore me,

G. *So - no stu - den - te, po - ve - ro, com - mos - so mi di - ce - va,*
Spoke of his love and pov - er - ty, a dream of joy came o'er me.

G. *e con ar - den - te pal - pi - to a - mor mi pro - te -*
Fond - ly he vow'd to love me, and I gave him vow for

G. *dolciss.*
stò. Par - - ti... par - - ti...
vow. We then did part,

leggero

G. *il mio co - re a - pri - va - si a spe - me più gra -*
but while yet my heart was stirr'd by sweet hopes he had

G. *di - ta, quan - do im - prov - vi - si ap - par - ve - ro co -*
taught me, Hor - ror and fear up - on me fell, The

poco a poco string. e cresc.

poco a poco string. e cresc.

G. *lor men che m'han ra - pi - ta, e a for - za qui m'ad - men who hith - er brought me, Ap - pear'd be - fore my*

G. *con forza* *du - se - ro nel*
eyes ap - pall'd, and

8 *Wind*

f

G. *l'an - sia più cru - del.*
bore me from my home.

ff

6

R. *Rigoletto (aside).*

Ah!
Ah!

ff

Più mosso. (♩ = 92)

R. *(So - lo per me l'in - fa - mia*
(That thou be spar'd my in - fa - my,

R. a te chie-de - va, o Di - o...
I've wea - ried heav'n with pray - ing,

R. ch'el - la po-tes - se a - scen light - de - re
That ev - 'ry good may light on thee

R. quan - to ca-du - to e-r'i - o...
Far from the world's be-tray - ing.

R. Ah! pres - so del pa-ti - bo-lo bi -
Ah, in my hope - less mis - e - ry, My

R. so - gna ben l'al - ta - re!.. Ma
saint I had en - shrined thee, In

R.
 tut-to, ma tut-to o-re scom-pa-re... l'al-ta-re si ro-ve-
 hor-ror and anguish here I must find thee, Thy fu-ture all turn'd to

R.
 sciò! tut-to scom-pa-re... l'al-tar si ro-ve-
 woe! How must I find thee, thy fu-ture turn'd to

p *dim.* *morendo*

Più lento. (♩ = 60)
 (to Gilda)

R.
 sciò! Ah! Pian-gi, pian-gi, fan-ciul-la, fan-ciul-la,
 woe! Ah! Daugh-ter, come, let me com-fort thee in thy

Clar. *pp*

Gilda.
 Pa-dre! Fa-ther!

R.
 pian-gi. Scor-rer, scor-rer fa il
 sor-row, Weep here, weep, on my

G. *pp*₂ Pa - dre, in voi par-la un an - gel per me con-so - la-
 R. Fa - ther, in thee an an - gel doth com - fort be-

pian - to sul mio cor.
 heart — thy tears may flow.

*pp*₇ *Fl.*

G. tor. Pa-dre in voi par - la un
 stow, ah, dear-est fa - ther, an

R. Pian - gi, pian - gi, fan-
 Daugh - ter, come, let me

Vins. *Wind.*

G. an - gel,
 an - gel,

R. ciul - la, fan-ciul-la, pian - gi,
 com - fort thee in thy sor - row.

G. pa-dre, in voi par - la un
yes, dear - est fa - ther, an

R. scor - rer, here, scor - rer on fa il
Weep here, weep, on my

G. an - - - - - gel, — pa - dre, in — voi — par - la un —
an - - - - - gel, ah, — fa - ther, in — thee — doth an —

R. pian - - to sul mio cor... pian - gi, pian - gi,
heart — thy tears may flow, weep here, weep, my

G. — an - - - - - gel — con - so - la - tor. — Pa - dre, in
— an - - - - - gel — com - fort be - stow. — Fa - ther, in

R. pian - gi, scor - rer fa il pian - to — sul mio — cor... pian -
daugh - ter, here on my heart thy tears may flow, weep

Fl.
Oh.

pp

pp dim.

pp dim.

p

G. *pp dim.*
 — voi — par — la un — an — — — — — gel — con — so — la —
 — thee — doth an — an — — — — — gel — com — fort be —

R.
 gi, here, pian — gi, pian — gi, scor — rer fa il pian — to — sul mi — o
 weep, my daugh — ter, here on my heart thy — tears may —


G. *pp dim.*
 tor, an — gel — con — so — la — tor, an — gel — con — so — la — tor, ah! — — — — — con — so — la —
 stow, yes, yes, com — fort be — stow, yes, yes, com — fort be — stow, ah! — — — — — my fa — ther

R.
 cor, fa il pian — to — sul mio cor, fa il pian — to — sul mio cor, ah! — — — — — sul mi — o
 flow, weep, weep here on my heart, weep, weep here on my heart, ah! — — — — — up — on my

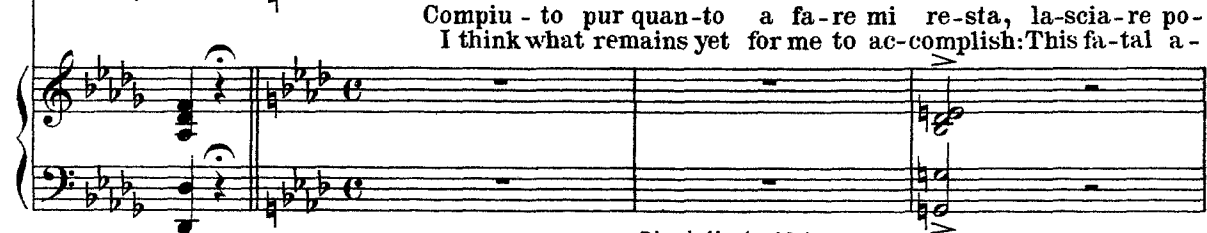
G. *cl. pp*
 tor, ah! — — — — — pa — dre, in vo — i un an — gel, un an — gel con — so — la — tor.
 dear, ah, — — — — — fa — ther, in thee an an — gel, an an — gel com — fort be — stows.

R. *pp*
 cor, ah! — — — — — scor — rer fa il pianto, mia fi — glia, mia fi — glia, sul mi — o cor.
 heart, ah! — — — — — here on my heart, my daughter, my daughter, thy tears may flow.

Recit. Rigoletto,

R. 

Compiu - to pur quan-to a fa-re mi re-sta, la-scia-re po-
I think what remains yet for me to ac-complish: This fa-tal a-



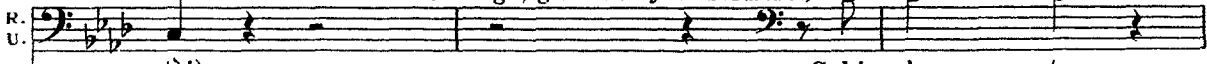
Rigoletto (aside).

R. 


Gilda. tre-mo que-s't'au - ra fu - ne-sta. Sì. (E tutto un sol gior-no can-gia - re po-
bode we must leave on the instant. Yes. (Oh how all our fate hath been chang'd in a




Moderato. (♩ = 100) (Count Monterone passes across the stage, guarded by halberdiers.) An Usher (to the guards).

U. 

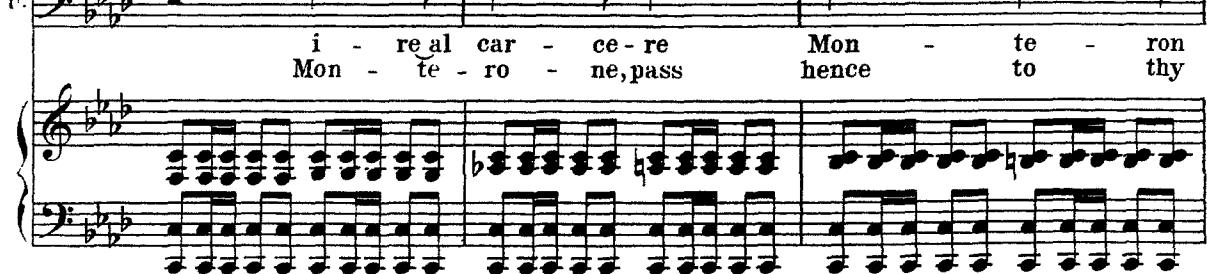
tè!) Schiu-de - te...
day!) Un-close there! *cresc.*



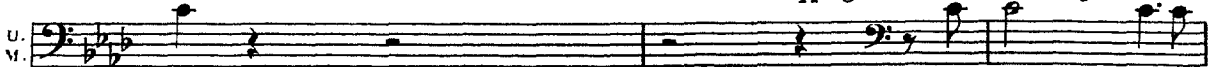
pp




i - real car - ce - re Mon - te - ron thy
Mon - te - ro - ne, pass hence to thy



Monterone (stopping before the Duke's portrait).

U. 

dee. cell. Poi-chè fosti in-
Oh then, 'twas in



ff *Entri* *3* *3* *3* *3* *8* *p*

Mo.
va - no da me ma - le - det -
vain in my an - ger I curs'd

Mo.
to, thee! nè un ful - mine o un fer - ro col - pi - va il tuo
No thun - der from heav'n yet hath burst down to

Mo.
pet - strike to, thee. fe -
With

Mo.
li - pleas - ce pur an - co, o Du - ca, vi -
- ure tri - um - phant thy days yet are

(exit guarded) Rigoletto.
vrai... crown'd. No, vec - chio, t'in - gan - ni... un vin - di - ce a - vrai.
But 'twill not be long thus, th'aven - ger is nigh.

Allegro vivo. (♩ = 138)
(impetuously) (to the portrait)

R. *Sì, ven - det - ta, tre-men - da ven - det - ta*
Yes, my ven - geance fierce hath doom'd thee,

Tutti

R. *di que-s'ta ni-ma è so - lo de - si - o...*
Heart - less fiend, 'tis my sole conso - la - tion,

R. *Di pu - nir ti già l'o - ra s'af - fret - ta,*
Ere the flames of hell en - tomb thee,

R. *che fa - ta - le per te tuone - rà.*
Thou shalt feel a fa - ther's wrath!

R. *Co - me - ful - min sca-glia - to da Di - o,*
I will drive thee to my despe - ra - tion,

R.
co - me - ful - min sca - glia - to da Di - o,
yes I'll drive thee to my despe - ra - tion,

te
When
col - pi - re il buf - fo - ne sa - prà.
thou dar'st cross the jest - er's - path.

Trpts.

Gilda.
O mio pa - dre, qual gio - ia fe -
Oh my fa - ther, a joy - fe -

p

G.
ro - ce ba - le - nar - vi ne -
ro - cious In thy words doth -

G.
gloc - chi veg - g'i ol.. Per - do -
tell of dan - ger, Heav'n doth -

Rigoletto.
Ven - det - ta!
To ven - geance!

na - te, a noi pu - re u-na vo - ce
know his crime a - tro - cious!

di per do - no dal cie - lo ver-
Oh, might I a - vert its—

Rigoletto.
Ven - To

ra, per do - na - te,
wrath! Heav'n doth know it,

det ven - geance! No!
Yes,

per do - na - te! (Mi tra -
heav'n doth know it! (In my—

No!
Yes,

G. di - va, pur l'a - mo, gran Di - ol
heart there's naught of an - ger,

G. Per l'in - gra - to - ti chie - do pie -
My for - give - ness th'unkind one -

G. tà.)
hath.)

R. *Rigoletto.*
Co - me ful - min scaglia - to - da
Yes, to - ven - geance fierce I -

G. Per - do - na - te...
Oh, for-give him!

R. Di o te sol - pi - re il buf - fo - ne sa -
doom thee, Dare to cross the - jest - er's -

poco più

G. *Ah, poco più* noi — pu — re il per — do no dal
might I, ah, might I a — vert the

R. *prà, path!* col — pi — re te il buf — fo — ne, fe col —
To vengeance dark I doom thee, thou shalt

ff poco più (♩ = 144)

G. ciel ver — rà, a noi pu — re il per —
wrath of heav'n, might I, oh, might

R. pi — re sa — prà, col — pi — re te il buf —
feel a — fa — ther's wrath, to vengeance dark I

G. do no dal ciel ver — rà, a noi ver —
I a — vert the wrath of heav'n, the wrath of —

R. fo — ne, te col — pi — re sa — prà, sì, sì, col —
doom thee, thou shalt feel a — fa — ther's wrath, yes, yes, to —

fff

G.
rà, ah per - do - na - te, per - do - na -
heav'n, might I a - vert, a - vert the wrath

R.
pi - re, te col - pi - re il buf - fo -
vengeance dark I doom thee, thou shalt feel a -

fff

G.
- - - te!
of heav'n!

R.
(Exeunt through centre door.)

ne sa - prà!
fa - ther's wrath!

ne sa - prà!
fa - ther's wrath!

End of Act II.