

# Rigoletto

## Act III

A lonely spot on the shores of the Mincio. On the left, a two-story house almost in ruins, the front of which, open to the spectator, shows a rustic inn on the ground floor; a broken staircase leads from this to a loft, where stands a rough couch. On the side towards the street is a door, and a low wall extends backward from the house. The Mincio is seen in the background, behind a ruined parapet; beyond, the towers of Mantua. Night. Gilda and Rigoletto, in great agitation, on the road. Sparafucile in the house, seated by a table polishing his belt, unconscious of what is spoken outside.

### Nº 15. "La donna è mobile., Prelude, Recitative and Canzone.

Adagio. (♩ = 66)

**Har** *pp* *Viola* *pp* *Vns.*

**Rigoletto.** **Gilda.** **Rigoletto.** **Gilda.**

E l'a-mi? Sempre. Pu-re tempo a gua-rir-ne l'ho la-scia-to. Io l'a-mo!  
Thou lov'st him? Always. Still to love him is mere in-fat-u - ation. I love him!

**Rigoletto.**

Po-ve-ro cor di don-na!... Ah il vi-le in - fa - me! Ma ne a-vrai ven-det-ta, o  
Ah, ten-der heart of woman! oh base de - spoil - er! Thou, my child, shalt yet have

**Gilda.** **Rigoletto.**

Gil-da! Pie-tà, mio padre! E se tu cer-ta fos-si ch'ei ti tra-dis - se, l'a - me - resti an-  
vengeance. Nay, rather pit-y. And if I could convince thee that he is worthless, wouldst thou still then

**Gilda.** **Rigoletto.** **Gilda.** **Rigoletto (leads her towards the house to look through a fissure in the wall).**

co-ra? Nol so... ma pur m'a-do-ra. E-gli? Sì. Eb-ben, osser-va dunque.  
love him? Perhaps. Ah, he does love me! Love thee? Yea. Come here, and look with-in there.

(The Duke, disguised as a cavalry officer, enters the inn.)

Gilda.

Rigoletto.

Allegro. (♩ = 132)

G. R. *Un uo-mo ve-do. Per po-co at-ten-di.*  
*A man is en-tring. Observe him close-ly.*

Gilda (starting).

Duke (to Sparafucile).

Sparafucile.

Duke.

G.D. S.D. *Ah pa-dre mi-o! Due co-se, e to-sto... Qua-li? U-na*  
*Oh, dear-est fa-ther! Come serve me di-rect-ly. Yes, sir. An a-*

Rigoletto.

Sparafucile.

R. S. *stan-za e del vi-no... (Son que-sti suoi co-stu-mi!) (Oh il bel zer-*  
*partment, and some wine here. ('Tis thus he seeks ad-ventures.) (A gal-lant*

(Retires to an adjoining room.) Allegretto. (♩ = 138)

S. *bi-no!) stranger!)*

*Fl. & Vlns.*  
*pp Cl., Ob., Fin. & Cello marcato*

Duke.  
*con brio**legato*

D. *La donna è mo-bi-le qual piuma al ven-to, mu-ta d'ac-cen-to*  
*Plume in the summer wind Way-ward-ly playing, Ne'er one way swaying,*

D. *e di pen - sie - ro. Sempre un a - ma - bi - le leggiam - dro vi - so,*  
*Each whim o - bey - ing; Thus heart of womankind Ev - ry way bendeth,*

D. *pp*  
*in pianto o in ri - so, e men - zo - gne - ro. La donna e mo - bil*  
*Woe who de - pendeth On joy she spendeth! Yes, heart of wo - man*

D. *f* *leggero*  
*qual piuma al ven - to, mu - ta d'ac - cen - to e di pen - sier,*  
*Ev - ry way bendeth, Woe who de - pend - eth On joy she spends, Fl. ob.*

D. *s*  
*e di pen - sier, e, on,*  
*woe who de - pends*

D. *con forza*  
*e di pen - sier. on joy she spends.*

D.

D.

E sempre mi-se-ro chi a lei s'af-fi-da, chi le con-fi-da  
Sorrow and mis-e-ry Fol-low her smiling, Fond hearts be-guiling,

D.

mal cau-to il co-re! Pur mai non sen-te-si fe-li-ce ap-pie-no  
Falsehood as-soil-ing! Yet all fe-li-ci-ty Is her be-stowing,

D.

chi su quel se-no non li-ba a-mo-re! La donna è mo-bil  
No joy worth knowing Is there but woo-ing. Yes, heart of wo-man

D.

qual piuma al ven-to, mu-ta d'ac-cen-to e<sup>3</sup> di pen-sier,  
Ev-'ry way bendeth, Woe who de-pend-eth On joy she spends,

D. e — di pen - sier, e,  
woe who de - pends on,

*p*

D. e — di pen - sier!  
on — joy — she — spends.

*con forza*

*ff*

(Re-enter Sparafucile with a flask of wine and two glasses, which he places on the table; then

with the hilt of his long sword he knocks on the ceiling twice. At this signal, a smiling young

*dim.*

girl, dressed as a Gypsy, comes bounding down the steps from above. The Duke runs to embrace her, but she eludes him.

Meanwhile, Sparafucile goes outside the house and speaks to Rigoletto.

Sparafucile.

S. E là il vo -  
Your man's with -

*piu p*

Rigoletto.

S. str'uo - mo... Vi-ver de - e o mo - ri - re? Più  
in there; Shall I spare him, or kill him straight-way? A-

*morendo*

(Sparafucile goes off behind the house, toward the river.)

R. *tar - di tor-ne - ro l'opra a com-pi - re.*  
wait but my re-turn before you end him.

## No 16. "Un dì, se ben rammentomi.,,

Quartet.

Gilda and Rigoletto in the street, Maddalena and the Duke on the ground floor.

Allegro. (♩ = 120) Duke.

D. *Un dì, se ben ram-men - to-mi, o*  
One morn, if I re-mem - ber well, Oh

D. *bel - la, t'in - con - tra - i... Mi piac - que di te*  
fair - est, 'twas I met thee, Thy name I sought in

D. *chie - de - re, e in - te - si che qui sta - i. Or*  
vain to learn, But ne'er could I for - get thee; Thy

D. *sap - pi, che d'al - lo - ra sol te que-st'al - ma a*  
smile is e'er be - fore me, I lan - guish, I a -

Gilda. Maddalena.

G. Ma. In - i - quo! Ah, ah, e ven-t'altre ap-pres - so le  
The traitor! Ha, ha, empty pro-tes - ta - tion, The

D. do - ra!  
dore thee!

*p*

Ma. scor - da for - se a - desso? Ha un' aria il si - gno - ri - no da ve - ro li - ber -  
hour's in - fat - u - ation! Thus twenty more you've flatter'd With vows forgot when

Gilda.

G. Ah pa-dre mi - o!  
Oh, dearest fa - ther!

Ma. ti - no...  
utter'd!  
Duke (trying to embrace her).

D. La - scia - te - mi, stor - di - to.  
You're bold - er than po - lite, sir!

Sil... un mostro son... In che fra -  
Yes, I'm all that's bad. Say, why this

*Oh.* *cresc.*

Maddalena. Duke.

D. Ma. casso! Stia saggio. E tu sii do - ci - le, non fa - re tan - to  
coldness? What nonsense! Come, come, I know you like a man should woo with

D.  
 chias - so. O - gni sag - gez - za chiu - de - si nel gau - dio e nel l'a -  
 bold - ness. Think not of aught but pleasure now; My fair - est, I live to

8<sup>----</sup> Strings  
*col canto* *pp*

Ma. Maddalena.  
 (takes her hand) Scher - Pray  
 D.  
 mo - re. La bel - la ma - no can - di - da!  
 please thee. That hand so soft, oh give to me.

*p* *pp*

Ms. G. Gilda.  
 za - te voi, si - gno - re. Son brut - ta. I - ni - quo!  
 let me be, you tease me. I'm frightful. The traitor!

D.  
 No, no. Ab - brac - cia - mi.  
 Nay, nay, my heart's delight.

*f* *p*

Ms. Maddalena.  
 Ebro! Signor l'in - dif - fe - rente, vi pia - ce canzo -  
 Madman! (laughing) Try soft - er hearts to move, then, All trifling I with -

D.  
 D'amor ar - den - te.  
 I'm mad with love, then.



Ma. nar? stand. Ne vo-glio la pa-ro-la... Wilt thou be-fore a witness?(ironically)

D. No, no, ti vo'spo-sar. I offer thee my hand. A-ma-bi-le fi-In that indeed there's

Gilda. I-ni-quo tra-di-tor!

Ma. Maddelena. Oh heav'n, I am betray'd!

Duke. Ne voglio la pa-ro-la. Wilt thou be-fore a witness?

D. gliuola! fit-ness! Rigoletto (to Gilda, who has heard all). A-ma-bi-le fi-In that indeed there's

R. E non ti basta an-cor? Will this thy heart persuade? E non ti basta an-will this thy heart per

G. I-ni-quo tra-di-tor! Oh heav'n I am be-tray'd!

Ma. Ne vo-glio la pa-ro-la! ne voglio la pa-ro-la, ne voglio la pa-wilt thou be-fore a witness? wilt thou before a witness? wilt thou before a

D. gliuola! fitness! a-ma-bi-le fi-gliuola! a-ma-bi-le fi-in that indeed there's fitness! in that indeed there's

R. cor? suade? e non ti basta an-cor? will this thy heart persuade? e non ti basta an-will this thy heart per-

Cr.  
 Ma.  
 D.  
 R.

ro - la!  
 witness?

Andante.

gliuo - la! Bel - la  
 fitness! Fair-est

fi - glia del - l'a - mo - re,  
 daughter of the Grac - es,

schia - vo  
 I, thy

cor?  
 suade?

Andante. (♩ = 66)

Wood

String pizz.

pp

D.  
 son de' vez - zi tuo - i;  
 humble slave, im - plore thee,

con un detto, un det - to sol tu  
 With one ten - der word to joy re -

D.  
 puo - i le mie pe - ne, le mie pe - ne con - so - lar.  
 store — me, End the pangs, the pangs of un - re - quit - ed love.

Cl. & Fm.

pp dolce

Vieni, e  
 Of my

D.  
 sen - ti del mio co - re il fre - quente pal - pi - tar, — con un  
 anguish see the traces, Thee I treasure all a - bove, — With one

stent.

Strings

**D.**  
*pp*  
 detto, un det - to sol tu puo - i le mie pe - ne, le mie pe - ne con - so -  
 tender word to joy re - store — me, End the pangs, the pangs of un-requit - ed

**G.**  
*Gilda.*  
 Ah! co - sì par - lar d'a -  
 Ah! to speak of love thus

**Ma.**  
*Maddelena.*  
 Ah! ah! ri - do ben di co - re, ch'è tai ba - ie costan po - co;  
 Duke. I appre - ciate you right - ly, All you say is but to flutter.

**D.**  
 lar.  
 love.  
*Fl.*  
*Cl.*  
*pp*  
*Ob. & Vln.*

**G.**  
 mo - re  
 light - ly! *Maddelena.*

**Ma.**  
 quan - to val - ga il vo - stro gio - co, mel cre - de - te, sò apprez -  
 Ah, I laugh to think how man - y Yet your ten - der tale may

**G.**  
 a — me pur l'in - fa - me ho u - di - to! In - fe -  
 Words like these to me were spok - en! He is

**Ma.**  
*R.*  
*Rigoletto (to Gilda).*  
 zar.  
 move.  
 Ta - ci, il pian - ge - re non va -  
 Silence, thy tears will not a - vail

**Cap**  
*Ob. & Vln.*

G. li - - - ce cor tra - di - to, per an -  
false, - - - my heart is bro - ken, 'Twas in

Ma. Son av-vez - za, bel si - gno - - re,  
I am proof, my gentle woo - - er,

Duke.  
D. Con un det - to  
With a kind word,

R. le; ta - ci, ta-ci, il pian - ge - re non va -  
thee, si - lence, silence, thy tears will not a-vail

G. go - - - scia non scop - piar, no, no, non scop -  
vain - - - for bliss I strove, ah, ah, all in

Ma. ad un si - mi - le scherza - - re, mio bel si -  
'Gainst thy sweet and emp - ty noth - - ings, I know them

D. sol tu puo - i le mi - e  
with a word end the pangs of

R. le, no, non val, no, no, non  
thee, not a - vail thee, no, no,

G.  
 piar.  
 vain!

Ma.  
 gnor!  
 well!

D.  
 pe - ne con - so - lar. — Bel - la fi - glia del l'a - mo -  
 un - re - quit - ed love, — Fair - est daugh - ter of the Grac -

R.  
 val.  
 no.

*col canto*

G.  
 In - fe - li - ce  
 He is faith - less, my

Ma.  
 Ah! ah! ri - do ben di co - re, ch'è tai ba - ie costan po - co,  
 I ap - pre - ci - ate you right - ly, All you say is but to flatter,

D.  
 re,  
 es, schia - vo son de' vez - zi tuo -  
 I, thy hum - ble slave, im - plore

R.  
 Ch'ei  
 It men - ti - va,  
 were base - ness,

G. cor tra -  
heart is -

Ma. quan - to val - ga il vo - stro gio - co, mel cre - de - te, sò ap - prez -  
Ah, I laugh to think how man - y Yet your ten - der tale will

D. i; con un  
thee, With one

R. ch'ei men -  
naught but -

G. di - to, ah!  
bro - ken, Ah!

Ma. zar. Sono avvez - za, bel signo - re, ad un si - mi - le scher -  
move! I am proof, my gen - tle woo - er, 'Gainst thy sweet and empty

D. detto, un det - to sol tu puo - i le mie  
tender word to joy re - store me, End the

R. ti - - va sei si -  
base - - ness to re -

G. *f*  
no, non scoppiar. In fe - li - ce co - re, cor tra -  
'tis all in vain, He is false, my heart, my heart, is

Ma. *pp*  
za - re. Ah! ah! ah! ah! ri -  
noth - ings, ha, ha, ha, ha, I

D. *pp*  
pe - ne, le mie pe - ne con - so - lar. Ah! con un  
pangs, the pangs of un-requit-ed love, ah, with one

R. *pp* *con voce cupa*  
cu - ra. Tacì, e mia sa - rà la  
gret him. Thou must shun him and for -

G. *fz.*  
di - to, per an - go - scia non scop -  
bro - ken, ah, in vain for bliss I

Ma. *pp*  
do di cor, ah, ah, ri -  
must laugh, ha, ha, I

D. *pp*  
det - to sol tu  
ten - der word re -

R. *pp*  
cu - ra la ven - det - ta d'af - fret -  
get him, Thy a - ven - ger I will

G. pia - re, in fe - li - ce cor tra -  
strove, for he is false, my heart is

Ma. do di cor, ah! ah! ri -  
— must laugh, ha, ha, I

D. puo - i le mi - e  
store me, Oh end the

R. tar, ta - ci, e mia sa - rà la  
prove, thou must shun him and for -

G. *pp* di - to, per an - go - scia non scop -  
bro - ken, ah, in vain for bliss I

Ma. do di cor, ah! ah! ri -  
— must laugh, ha, ha, I

D. pe - ne con - so -  
pangs, the pangs of

R. cu - - ra la ven - det - ta d'af - fret -  
get him, thy a - ven - ger I will

*pp*



G. pia - re, in - fe - li - ce cor tra -  
strove, for he is false, my heart is

Ma. do, ah! ah! ri - do ben di co - re, chè tai ba - ie co - stan  
laugh, I ap - pre - ci - ate you right - ly, all you say is but to

D. lar; vie - ni e sen - ti del mio  
love, Of my an - guish see the

R. tar. Si, pron - ta  
prove. The strength to

*cresc.*

G. di - to, per an - go - scia non scoppiar, no, no, no, no, no,  
bro - ken, ah, in vain for bliss I strove, ah, in

Ma. poco, quanto val - ga il vo - stro gioco, mel credete, so apprezzar, sì, sì,  
flatter, ah, I laugh to think how many yet your tender tale may move, yes, yes,

D. co - re il frequen - te pal - pi - tar, ah, sì,  
trac - es, thee L treasure all a - bove ah, yes,

R. fia, sa - rà fa - ta - le,  
pun - ish shall not fail - me,

*f*

G. *f*  
no, no, non scop -  
vain, in vain I

Ma.  
so-no avvez - za, bel si-gno-re, ad un si - mi-le scher -  
I am proof, my gen-tle woo-er 'gainst thy sweet and emp-ty

D.  
vie - end my

R.  
io sa - prol-lo ful-mi - nar, io sa - prol-lo ful-mi -  
That I vow to ev-'ry pow'r, ev - 'ry pow'r that rules a -

G.  
pia - re, in fe - li - ce cor tra -  
stroke, for he is false, my heart is

Ma.  
zar, ah, ah, ah, ah! ri -  
noth-ings, yes, ha, ha, I

D.  
ni; ah! con un  
pangs, ah! with a

R.  
*con voce cupa*  
nar; ta - ci e mia sa - rà la  
bove, thou shalt shun him and for -

*p*

*pp*

G. di - to, per an - go - scia non scop -  
bro - ken, ah in vain for bliss I

Ma. do di cor, ah! ah! ri -  
— must laugh, ha, ha, I

D. det - - - to sol tu  
ten - - - der word re -

R. cu - - - ra la ven - det - ta d'af - fret -  
get him, thy a - veng - er I will

*pp*

G. pia - re, in - fe - li - ce cor tra -  
strove, for he is false, my heart is

Ma. do di cor, ah! ah! ri -  
— must laugh, ha, ha, I

D. puo - i le mi - e  
store me, oh end the

R. tar, ta - ci e mia sa - rà la  
prove, thou shalt shun him and for -

*pp*

G. di - to, per an - go - scia non scop -  
bro - ken, ah, in vain for bliss I

Ma. do di cor, ah! ah! ri -  
— must laugh, ha, ha, I

D. pe - - - ne con - so -  
pangs, the pangs of

R. cu - - - ra la ven - det - ta d'af - fret -  
get him, thy a - ven - ger I will

*pp*

G. pia - re, in - fe - li - - ce cor tra -  
strove, for he is false, my heart is

Ma. do, ah! ah! ri - do ben di co - re, chè tai ba - ie co - stan  
laugh, I ap - pre - ci - ate you right - ly, all you say is but to

D. lar; vie - ni e sen - ti del mio  
love; of my an - guish see the

R. tar; sì, pron - - ta  
prove, the strength to

*cresc.*

G. di - to, per an - go - scia non scop -  
bro - ken, ah, in vain for bliss I

Ma. po - co; quanto val - ga il vo - stro gio - co, mel cre - de - te, so ap - prez -  
flat - ter, I must laugh to think how man - y yet your ten - der tale will

D. co - re il fre - quen - te pal - pi -  
trac - es, thee I trea - sure all a -

R. fia, sa - - rà fa -  
pun - ish shall not

G. piar, no, no, no, no, no, no, non \_\_\_\_\_ scop -  
strove, ah, \_\_\_\_\_ in vain for bliss \_\_\_\_\_ I

Ma. zar, sì, sì, sono avvez - za, bel si - gnore, ad un si - mi - le scher.  
move, yes, yes, I must laugh to think how many yet thy ten - der tale will

D. tar, ah, sì, vie -  
bove, ah, yes, end the

R. ta - le, io sa - prol - lo ful - mi - nar, io sa prol - lo ful - mi -  
fail \_\_\_\_\_ me, that I \_\_\_\_\_ vow to ev - 'ry pow'r, ev'ry pow'r that rules a -

C. *piar, in - fe - li - ce cor tra - di - to, per ango - scia non scop-*  
*strove, he is false, my heart is bro-ken, ah, in vain for bliss I*

Ma. *zar, il vo - stro gio - co sò ap-prez -*  
*move, to think how man - y you yet will*

D. *ni. sen - ti del co - re il pal - pi -*  
*pangs, the pangs of un - re - quit - ed*

R. *nar, ta - ci, e mia sa - rà la cu - ra la ven-det - ta d'af-fret -*  
*bove, thou must shun him and for - get him, thy a - veng - er I will*

C. *piar, in - fe - li - ce cor tra - di - to, per ango - scia non scop-*  
*strove, he is false, my heart is bro-ken, ah, in vain for bliss I*

Ma. *zar, il vo - stro gio - co sò ap-prez -*  
*move, to think how man - y you yet will*

D. *tar, sen - ti del co - re il pal - pi -*  
*love, the pangs of un - re - quit - ed*

R. *tar, ta - ci, e mia sa - rà la cu - ra la ven-det - ta d'af-fret -*  
*prove, thou must shun him and for - get him, thy a - venger I will*

G. *piar, no, non scop-piar, non scop-*  
*strove, in vain for bliss, ah, in*

Ma. *zar, il vostro gio - cosò apprez-zar, il vo-stro gioco sò apprezza-*  
*move, ah, I must laugh to think how man - y yet your tendertale will move,*

D. *tar, vieni, vie - ni, vie -*  
*love, oh end the pangs, the*

R. *tar, ta-ci, ta - ci, ta -*  
*prove, for-get, for - get, I*

*p pp*

G. *piar, ah no!*  
*vain I strove!*

Ma. *re, ah sil*  
*I must laugh!*

D. *ni, vie - ni*  
*pangs of love!*

R. *ci, ta - cil*  
*will a - venge!*

**hap**

## Nº 17: "M'odi!.. ritorna a casa.,,

Recit.

Recit.

Rigoletto.

R.

M'o - di!.. ri - tor - na a ca - sa... o - ro pren - di, un de -  
Mark me! be - take thee home - ward, there dis - guise thee as a

Piano.

R.

strierio, u - na ve - ste vi - ril che l'appre - stai, e per Ve - ro - na  
youth; find a steed, and with all con - venient speed fly hence un - to Ve -

Piano.

R. G.

parti, sa - rovvì io pur do - man. Or ve - ni - te. Im - pos - si - bil. Tremo. Va!  
ro - na, and I will meet thee there. Fly thou with me. Now I cannot. Fa - ther! Go!

Gilda. Rigoletto. Gilda. Rig.

Piano.

Allegro. (♩ = 84) (The Duke and Maddalena remain talking, laughing and drinking.)  
(Exit Gilda.) *pp*

(Rigoletto goes behind the house, and returns with Sparafucile, counting him out his money.)

*estremamente p*

Vinolo & Flassev.

Rigoletto. (This Recitative must be sung without the usual appoggiaturas.)

R.

Ven - ti scudi, hai tu det - to?.. Ec - co - nè die - ci; e do - po l'opra il  
'Twas to be for twen - ty pieces, half paid be - fore - hand, the rest to fol - low

Piano.



Spar. Rigoletto. Spar.

R.  
S.  
resto. Ei qui ri - ma - ne? Sì. Al-la mez - za - not - te ri - tor - ne - rò. Non  
af - ter. Here are the first ten. Good. At the midnight hour I will come again. Thou

*pp*

*And.*

Rigoletto. Sparafucile.

S.  
R.  
ca - le. A get - tar - lo nel fiume basto io solo. No, no, il vo' far io stesso. Si - a! Il suo  
need'st not. I can throw him a - lone into the river. No, no, I myself must do that. Come then, say, who

*And.*

\* *And.* \*

Rigoletto. (exit)

S.  
R.  
nome? Vuoi sa - per anche il mio? E - gli è De - lit - to, Pu - ni - zion son i - o.  
is he? Wouldst thou know, too, who I am? His name is Guilt, and mine is swift A - tone - ment.

*And.*

\* *And.* \*

*Fin.*  
*ppp*

Sparafucile.

S.  
La tem - pe - sta è vi - ci - na! più scu - ra - fia la  
We shall soon have a tempest, The night is getting

*Fl.*

Duke (seizing her). Tempo I. Maddalena (escaping from him).

S.  
D.  
Ma.  
not - te!  
dark - er.

Mad - da - le - na! A - spet - ta - te... mio fra - tel - lo  
Mad - da - le - na! Stay, be cautious, for here comes my

*adagio dolce*

**Duke.** **Maddalena.**

Ma.  
D.  
vie-ne... Che importa?  
brother. What matter?  
TENOR.  
BASS. (Behind the scenes, humming with closed mouths).

Tuona!  
It thunders.

**Chorus.**

**BASS.** (Behind the scenes, humming with closed mouths).

**(lightning)** **pp (thunder)**

**Sparafucile (re-entering the house).** **Duke.** **(to Sparafucile)**

S.  
D.  
E pio - ve - rà fra po-co. Tan-to me-glio! Tu dor-mi -  
And rain will fall in torrents. All the bet-ter. Here I will

**Oh.**  
**pp**  
**Ad.**

**Maddalena (aside to the Duke).**

Ma.  
D.  
S.  
rai in scu-de-ri - a... al - l'in-ferno... o - ve vor-ra-i! Oh grazie!  
stay, leave me a-lone now, make thy ex-it, go to the devil! How gracious!

**Sparafucile.**

Ma. ti - te.)  
stay here.)

Duke (to Maddalena). Sparafucile (aside to Maddalena) (to the Duke).

(Con tal tem-po?) (Son ven-ti scu - di do - ro.) Ben fe -  
(You'd re - fuse me?) ('Tis twen-ty gold - en piec-es.) Sir, I

Chorus.

*pp*

*Vole*

S. (takes a light and goes toward the ladder).

li - ce d'of-frir-vi u - na stan-za, se a voi pia-ce, to-sto a ve-der-la an-  
pray you, take shel-ter in my cham-ber, 'tis at your ser-vice; if you per-mit, I'll

Duke. (Whispers a word to Maddalena and follows Sparafucile).

S. dia-mo. Eb-ben! so-no con te... pre-sto... ve - dia-mo.  
D. show you. Lead on! (I'll soon re-turn.) Come then, con-duct me.

*Clar.*

*Adagio con forza*

Maddalena.

Ma. Po - ve - ro gio-vin! gra-zio-so tan-to!  
Oh, shall he per-ish? would I could save him!

Tempo I.

*ppp* *pp* *pp*

Duke (on the upper floor).

Ma.  
D. Di-o, qual not - te è que-sta! Si dorme al-laria a-  
Heav-en, what dread - ful thunder! An o-pen-air en-

Chorus.

*pp*

Sparafucile.

D.  
S. per-ta? be-ne, be - ne!.. Buo-na not-te. Si - gnor, vi guar-di Id-di -  
campment? this is charming! You may go now. Good sir, may heav-en guard

(The Duke takes off his hat and sword.) Duke.

S.  
D. o!  
thee. Breve son-no dor-miam...stanco son  
Oneshorthour I will sleep, I am quite

*pp*

Allegretto. (♩ = 138)

D. i - o.  
weary. La donna è mo-bi-le qual piuma al ven-to, mu-ta dac-  
Plume in the summer wind Way-ward-ly play-ing, Ne'er one way

D.  
cen - to e di pen - sie - ro...  
sway-ing, Each whim o - bey-ing,

(gradually falling asleep)  
mu-ta d'ac - cen-to e di pen... la donna è  
Nèer one way swaying, each whim ob- yes, woman, fair

*allargando poco a poco*

D.  
mo - bil, mu - ta d'ac - cen - to e di pen - sier... e di  
wo - man, woe who de - pend-eth on joy she spends, on joy

*sempre più allarg.*

*allarg. morendo*

Ma.  
pen-sier... mu-ta d'ac-cen-to e di pen... E ama-bile in-ve-ro co-tal gio-ri  
she spends woe who de-pends, on joy she- So young and so gentle, would he nèer had

*allarg.* Tempo I. (♩ = 64) Maddalena.

Ma.  
S. not - to! Oh sì, ven-ti scu-di ne dà di pro - dot - to. Sol ven-ti? son  
sought us! Yes, he's well e - nough, twenty piec-es he's brought us. But twenty? how

*Sparafucile.* Maddalena.

*Sparafucile.*

Ma. S. *po - chi!... va - le - va di più. La spa-da, s'ei dor - me,*  
*lit - tie! He's worth more than that. My dagger go fetch me,*

*p*

(Maddalena ascends the stairs and gazes on the Duke.)

S. *va... por-ta-mi giù.*  
*quick, 'tis get-ting late.*

*V*

**No 18. "Somiglia un Apollo,"**  
**Recitative, Trio and Storm.**

(Enter at the back Gilda, in male attire, with boots and spurs. She comes slowly forward towards the inn, where Sparafucile is seated drinking.)

*Allegro. (♩ = 84)*

Gilda.

G. *Ah più non ra-gio-no... Amòr mi tra-sci-na!.. mio pa - dre per-*  
*For love's sake I lin-ger, oh father, for-give me, I can - not o -*

Piano. *ins* *lightning*

(Maddalena returns to the ground floor and lays the Duke's sword on the table.)

G. *do - no... bey thee!*  
*Qual not-te d'or - or - rel.. Gran*  
*Oh night full of hor-ror, what*

Chorus. (Behind the scenes, with closed mouths.)

(thunder)

*ppp*

*a piacere*

(looking through the crevice)

Gi. Dio, che acca - drà! Chi par - la?..  
will be my fate? Who spoke then?

Maddalena.

Sparafucile. Fra-tel-lo?.. (groping his way to a cupboard) So-  
My brother— He's

Aldiavol ten va...  
Be silent, and wait.

Tempo I.

*pp*

Maddalena.

Ma. mi-glia un A - pol-lo quel gio-vi-ne... io l'a-mo... ei m'a-ma... ri - po - si... nè  
fair as A - pol-lo, he pleases me, I love him, he loves me, he trusts me, shall

*p*

Ma. più l'uc-ci - dia - mo! Per - chè?  
I let him per-ish? For what?

Gilda (listening).

G. Oh cie - lo!  
Oh heav-en!

Sparafucile (throwing her a sack).

S. Rattop - pa quel sac - co... En-tr'esso il tuo A -  
I want you to mend this— 'twill hold your A -

*p*

## Sparafucile.

## Gilda.

S.  
G.

pol-lo, sgozza - to da me, gettar dovrò al fiu - me... L'in-fer - no qui  
pol-lowhenborneto his fate, the bed of the riv - er. A den of as-

(lightning)

(thunder)

## Maddalena.

G.  
Ma.

ve-do! Ep-pu-re il da-na-ro sal-var-ti scom-  
sassins! Wer't not for the mon-ey, I know thou wouldst

Chorus. *pp*

## Sparafucile.

Ma.  
S.

met - to, ser-ban - do-lo in vi - ta. Dif-fi - ci - le il  
spare him. Oh could I per - suade thee. 'Tis more than I

## Maddalena.

Ma.

M'a - scol - ta... an - zi fa - cil ti sve-lo un pro -  
Oh hear me; I've a plan will make all mat - ters

S.

cre - do.  
dare do.



Ma.  
get-to. De' scu-di già die-ci dal gob-bo ne a-ve-sti;  
eas-y: The half of the price has been paid thee al-read-y,  
*pp a tempo*

G. Gilda.  
Che  
Oh  
Ma.  
ve-ni-re co-gl'al-tri più tar-di il ve-dra-i... Uc-ci-di-lo, e  
the hunch-back will pre-sent-ly bring the re-main-der; Kill him, and the

G.  
sen-to! mio pa-dre!  
hor-ror! my fa-ther!  
Ma.  
ven-ti al-lo-ra ne a-vra-i, co-sì tut-to il  
twen-ty you gain as in-tend-ed. Thus no-thing you

Ma.  
S. Sparafucile.  
prez-zo go-der si po-trà... Uc-ci-der quel  
lose, while my heart is at rest. I mur-der the

S.  
gob-bo!.. che dia-vol di-ce-sti! Un la-dro son  
hunch-back? hast thou lost thy sens-es? Dost think me a

S.  
for - se? Son for-se un ban - di - to? Qual al - tro cli -  
rob - ber? take me for a ban - dit? Didst thou ev-er

S.  
en - te da me fu tra - di - to? Mi pa - ga que -  
know me to cheat my em - ploy - er? The hunch-back has

S.  
Ma. st'uo-mo, fe-de-le m'a-vrà. Ah gra-zia per es-so. E duo-po ch'ei  
paid me, to him I'll be true. This youth thou must spare me. I've promis'd to

Chorus.

(thunder)

Bn.

S.  
Ma. Gilda. Sparafucile (retain-  
G. muo-ia. Fug-gi-re il fo a-des-so! Oh buo-na fi - gliuo-la!.. Gli scu-di per -  
slay him. Then he shall es - cape thee. Oh true-hearted maid-en! Thou'lt lose me the

(thunder)

(thunder)

ing her). Maddalena. Sparafucile. Maddalena.

S.  
Ma.  
dia-mo. È ver!.. La-scia fa-re... Sal-var-lo dob-bia-mo, sal-var-lo dob-money! 'Tis true. I must kill him. Ah no, thou must spare him, my brother, oh

Sparafucile.

Ma.  
S.  
bia-mo. Se pria ch'ab-bia il mez-zo la not-te toc-ca-to al-cu-no qui spare him! If some one should en-ter ere mid-night has sound-ed, I prom-ise that

Maddalena.

S.  
Ma.  
giun-ga, per es-so mor-rà. E bu-ia la not-te, il ciel troppo i-he for thy fa-v'rite shall die. In night such as this ev-'ry sense is con-

Gilda.

Ma.  
G.  
ra-to, nes-su-no a que-sto-ra da qui pas-se-ra. Oh qual ten-ta-found-ed, No wan-d'r'er will ven-ture our door to come nigh. Oh what a temp-

G. zio - nel..morir per l'in - gra - to!.. Mo - ri - re, e mio pa - dre!.. Oh cie - lo! pie -  
ta - tion! my fate, I have found it, In si - lence and darkness to save him and

G. *ff*  
tà! oh — — — — — cie - lo!  
die! Oh — — — — — heav - en!

Ma. *Maddalena.*  
È bu - ia la not - te, il  
In night such as this ev - 'ry

S. *Sparafucile.*  
Se pria ch'ab - bia il mez - zo la  
If some one should en - ter ere

*ff* (heavy rain and continued lightning)

G. pie - - - - - tà! oh — — — — —  
be — — — — — thou — — — — — nigh, — — — — — oh — — — — —

Ma. ciel trop - po i - ra - to, nes-su - no a que -  
sense is con - found - ed, no wan - d'rer will

S. not - te toe - ca - to al - cu - no qui  
mid - night has sound - ed, I prom - ise that

*ff*

G.  
 cie - lo! pie - - - - - tà! oh cie -  
 heav - en, be - - - - - thou - - - - - nigh, oh heav -  
 Ma.  
 s'to - ra da qui pas - se - rà, no, no,  
 ven - ture our door to come nigh, no, no,  
 S.  
 giun - ga, per es - so mor - rà, se - pria ch'abbia il  
 he - for thy fa - - v'rite shall die, if - some one should  
 8  
 G.  
 - - lo! cie - lo! cie - lo! pie -  
 - - en, heav - en, oh be thou  
 Ma.  
 - - no, nes - - su - no pas - se -  
 - - no, none - our door will come  
 S.  
 mez - zo la not - te toc - ca - to al - cu - no qui giun - ga, per es - so mor -  
 en - ter ere mid - night has sound - ed, I prom - ise that he - for thy fa - v'rite shall  
 8  
 G.  
 - - - - -  
 Ma.  
 - - - - -  
 S.  
 - - - - -  
 Chorus.  
 - - - - -  
 8  
 (violent thunder. the lightning ceases) *pp*

(A clock strikes) (Another clock strikes the

*pp*

*pp*

*pp*

*Maddalena* (in tears).  
At - ten - di, fra - tel - lo.  
Then wait, oh my brother.

*Sparafucile.*  
An - cor c'è mez - z'o - ra.  
There's still half an hour.

half - hour)

*Gilda.*  
Che! pian - ge tal don - na!.. Nè a lui da - rò a - i - ta!...  
What, yon stranger weep - ing? Can I let him perish?

*Fu.*

G. Ah s'egli al mio amo-re di-ven-ne ru-bel-lo, io vo' per la su-a get-tar la mia  
And tho' he's for - gotten the faith he has sworn me, For him I will die, for I love him for

G. M. S. (Gilda knocks at the door.) Maddalena. Sparafucile.  
vi-ta... Si pic-chia? Fu il  
ever. Who's knocking? 'Tis

S. M. (Gilda knocks again.) Maddalena. Sparafucile.  
vento... Si pic-chia, ti di-co. È stra-no!.. Chi  
nothing. Yes, yes, some one's knocking. A stranger— who

G. Gilda.  
è? Pie-tà d'un men-di-co; a-sil per la not-te a lui con-ce-  
ist? A lone, weary wan d'rer for shel-ter im-plores you, your pi-ty de-

**Maddalena.** **Sparafucile** (searching in the cupboard).

G. Ma. S.

de-te. Fia lun - ga tal not-te! Al-quan-to at-ten-de-te.  
 ny not. A stranger be-lat-ed. A guest un-ex-pect-ed.

Chorus.

**Maddalena.**

Ma.

Su spic-cia - ti, pre-sto, fa l'ò - pra com-pi-ta: a - ne-lo u-na vi - ta con al - tra sal -  
 Make haste with the deed ere the fraud is de-tected, The life of this stranger my love will have

(lightning) *f* *p*

**Sparafucile.**

Ma. S.

var. Eb - be - ne... son pron - to, quel-lu - scio di - schiu - di, più ch'al-tro gli  
 sav'd. I'll do what I've prom-is'd, tho' had I re - flect - ed, The sting of my

(lightning) *f* *p*

**Gilda.**

S. G.

scu - di mi pre - me sal - var. Ah! pres-so al - la mor - te, sì gio - va-ne,  
 con-science I ne'er would have brav'd. Oh heav - en, have mer - cy! by thee I'm pro-



G. so - no! Oh ciel, per que-g'lem-pî ti chieg-go per-do - no!.. Per-  
tect - ed, For-give me the love that my heart has en-slav'd! Fa - ther,

Gilda.  
do - na tu, o pa - dre a que - st'in - fe -  
oh, I im - plore thee, do thou for -

Maddalena.  
Spic - cia - ti, pre - sto, fa l'o - pra com -  
Haste thee, my broth - er, ere all is de -

Sparafucile.  
Be - ne, son pron - to, quel - l'u - scio di -  
Thou hast my prom - ise, but had I re -

*ff* (rain, and continued lightning)

G. li - cel sia l'uo - mo fe - li - ce  
give me, I die un - re - pin - ing

Ma. pi - ta: a - ne loy - na vi - ta con  
tect - ed, The life of this stran - ger my

S. schiu - di; più ch'al - tro gli scu - di mi  
flect - ed, the sting of my con - science I

G. chor va - do a sal - var; per -  
if my love is sav'd; for -

Ma. al - tra sal-var; su, su, fa pre -  
love will have sav'd; make haste, make haste

S. pre - me sal-var; eb - be - ne, son pron-to, quel - l'u - scio di -  
ne'er would have brav'd, I'll do what I've prom-is'd, but had I re -

(lightning, thunder, and rain)

G. do - na, per-do - na,  
give them, oh heav - en,

Ma. sto, su, su, fa pre - - - sto, su, su, fa  
with the deed, make haste with the deed, make

S. schiu-di; più ch'al-tro gli scu - di mi pre - me sal - var; eb - be - ne, son  
flect-ed, the sting of my con-science I ne'er would have brav'd, I'll do what I've

G. o pa - dre! per -  
oh fa - ther! I

Ma. pre haste - - - sto, su, su, fa pre  
with the deed, my broth - - -

S. pron-to, quel-l'u - scio di - schiu-di; più ch'al-tro gli scu - di mi pre - me sal -  
promis'd, but had I re - flect-ed, the sting of my con-science I ne'er would have

G. do die, - - - - -

Ma. sto; a ne - lo u - na vi - - - ta con  
er, the life of this stran - - - ger my

S. var, ah sì, gli scu - di mi pre  
bravd, no, no, the sting of my con - - -

G. - - - - - na! sia l'uo - mo fe - li -  
ah! I die un - re - pin -

Ma. al love tra sal - var, a - ne - lo u - na vi  
will have say'd, the life of this stran -

S. me science sal - var, più chal - tro gli scu -  
I ne'er, I ne'er would have bravd, -

(lightning and thunder cease)

G. ce chor va - do a sal - var, sia l'uo - mo fe - li -  
ing, ah yes, yes, I die, I die un - re - pin -

Ma. ta con al - tra sal - var, a - ne - lo u - na vi  
ger my love will have say'd, the life of this stran -

S. - di mi pre - me sal - var, più chal - tro gli scu -  
no, I ne'er would have bravd, the sting of my con -

Ω (Gilda knocks again)

G. *ce chor* *va - do a sal - var.*  
ing, for my love is sav'd!

Ma. *ta con* *al - tra sal - var.* *Spicciati...*  
ger my love will have sav'd! Hasten, then.

S. *- - di mi pre-me sal - var.*  
*- science I ne'er would have brav'd.*

Chorus. *p*

*fff* (thunder and lightning) *p*

G. *Di-o!* *lo-ro per-do - na - -*  
Heaven! is it thus I die, - -

Ma. *En - tra-te...* *En - tra - -*  
Come in! Thou'rt wel - -

(Sparafucile places himself behind the door, with a dagger; Maddalena opens, then runs to shut the

S. *A - pri...* *En - tra - -*  
O - pen. Thou'rt wel - -

*ff* (lightning and thunder)

G. 

Ma. 

S. 

arched gateway. Gilda enters meanwhile, Sparafucile closing the door behind her. All remains in



*sf* *sf* *sf*

G. 

te!  
then!

Ma. 

te!  
come.  
silence and darkness.)

S. 

te!  
come.



(thunder recommences) (continual lightning)





*sf* *sf* *sf* *sf*

Musical score for "The Storm" by Franz Liszt, featuring piano and organ parts. The score is written in G major (one sharp) and 2/4 time. It consists of eight systems of music.

The piano part (left hand) is characterized by rapid, flowing sixteenth-note passages, often with slurs and accents. The organ part (right hand) features block chords and sustained notes, providing a harmonic foundation.

Dynamics and performance instructions include:
 

- sf* (sforzando) at the beginning of several measures.
- dim.* (diminuendo) in the fourth system.
- dim.* (thunder ceases, rain and lightning continue) in the fifth system.
- sempre dim.* (always diminishing) in the sixth system.
- (thunder)* in the eighth system.

The score concludes with a final chord in the organ part, marked with a double bar line.

Chorus.

8.

Ob.

Clar.

(thunder)

Fl.

*p*

(rain ceases)

Cl.

*morendo*

*pp*

*dim.*

*pp*

*morendo*

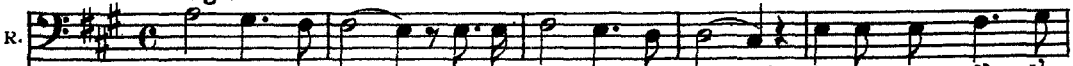
*marcando ed allarg.*

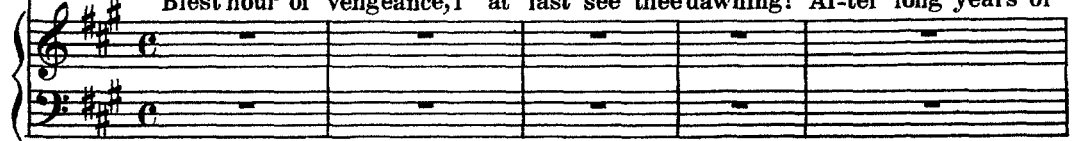
## Nº 19. "Della vendetta alfin giunge l'istante!,"


## Recitative.

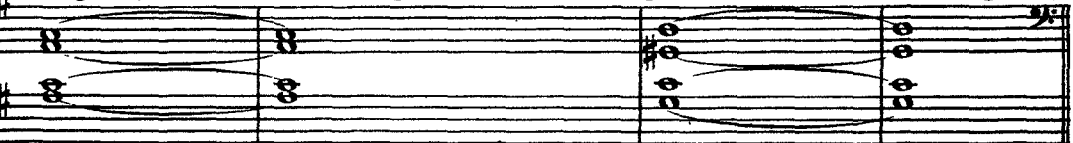
Rigoletto alone, closely wrapped in his mantle, comes forward from the back of the stage. The violence of the storm gradually abates. There are still a few flashes of lightning, and thunder in the distance.

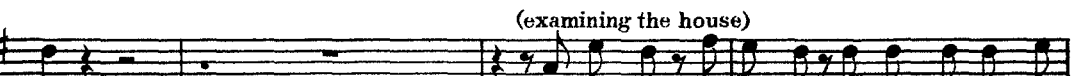
Recit.  
Rigoletto.


R.   
Del-la ven-det-ta al-fin giun-ge l'i-stan-te! da tren-ta di la-  
Blest hour of vengeance, I at last see the dawn! Af-ter long years of

Piano. 

R.   
spet-to di vi-vo san-gue a la-gri-me piangendo, sot-to la lar-va del buf-  
an-guish, after the tears wrung from bit-terness of spir-it, hid 'neath the jester's galling



R.   
(examining the house)  
fon... mask. (lightning) Que-st'u-scio... è chiu-so! Ah non è tem-po an-  
Allegro (♩ = 84) The doorway is fasten'd! The deed is not yet



R.   
cor! Sat-ten-da.  
done: I'll wait here.



R.   
Qual not-te di mi-ste-ro! U-na tem-pe-sta in cie-lo! in ter-ra un o-mi-  
Oh thou mysterious darkness! Shroud with thy aw-ful thunders the deed that's here pre-





R. *ci-dio! paring!* Oh come in-ve-ro qui gran-de mi sen-to!.. Mezza-It is  
Thoughts of a fu-ture once more rise with-in me!..

12  
(Clock strikes twelve)

(knocks at the door) Sparafucile. Rigoletto (about to enter). Sparafucile (goes within and returns drag-  
ging a sack).

R. *noi - tel! Chi è là? Son i - o So-sta - te. È qua spento il vo-*  
*mid-night. Who's there? Thou know'st me. A-wait me. Here I bring you your*

Red.

Rigoletto. Sparafucile. (Rigoletto gives him a purse.)

S. *str'uo-mo! Oh gio-ia! Un lu - me!.. Un lu - me?.. No, il da-na-ro. Le-sti al-l'on - da il get-*  
*foe-man! Thank heaven! a light here. To see what? No, pay the money. Quickly we'll throw him in the*

Red.

Rigoletto. Sparafucile.

S. *tiam. No, basto io so-lo. Co-me vi pia - ce... Qui men at-to è il si-to più a-van-ti è più profondo il*  
*stream. No, I will do that. Bet at your pleasure. Here the tide is shallow, you'll find it deeper further*

Red.

(re-enters the house)

S. *gor-go... Presto, che al-cunnon vi sor-pren-da.. Buo-na not - te.*  
*downward. Hasten, let no one here sur-prise you. Now good night, sir.*

Red.

**Rigoletto.**

R. E-gli è là! mor-to! oh sì! vor-rei ve-  
He is there! pow'rless! he's dead! Ah, I must

der-lo! ma che im-por-ta! è ben des-so! Ec-co i suoi spro-ni. O-ra mi guarda, o  
see him! Nay, 'twere fol-ly! 'tis he sure-ly! I feel his spurs here. Look on me now, ye

R. mon-do! Que-ste un buf-fo-ne, ed un po-ten-te è que-sto!  
cour-tiers! Look here, and trem-ble! Here the buf-foon is mon-arch!

R. Ei sta sot-to i miei pie-di! È des-so! oh gio-ia!  
Yes, my foot is up-on him! I hold thee, thou ty-rant!

R. È giun-ta al-fi-ne la tua ven-det-ta, o duo-lo!.. Sia l'on-da a lui se-  
My grief has van-ish'd, 'tis turn'd to joy tri-umphant; thy tomb shall be the

R. pol-cro, un sac - co il suo len - zuo - lo! Al - l'on -  
wa-ters, This coarse sack thy shroud and grave-cloth. A - way

Duke. *Allegretto.*  
La don-na è mo - bi - le  
Plume in the sum-mer wind  
(Rigoletto is about to drag the sack toward the  
R. da! al - l'on - da!  
now! a - way now!

*Allegretto. (♩ = 138)*

D. qual piu-ma al ven - to, mu - ta dac - cen - to e di pen - sie - ro.  
Way-ward - ly play-ing, Ne'er one way sway-ing, Each whim o - bey-ing,  
river, when he hears the voice of the Duke, who crosses back of stage.)

R. Qual  
Those

D. Sempren a - ma - bi - le leg-gia-dra vi - so, in pian-to o in ri - so,  
Thus heart of wo-man-kind Ev-ry way bend-eth. Woe who de - pend-eth

R. vo-ce!  
accents! Il - lu - sion not -  
Am I mad? what

D. *è men-zo-gne-ro. La don-na è mo-bil - qual piu-ma al ven-to,*  
*On joy she spend-eth. Yes, heart of wo-man ev - ry way bend-eth,*  
 (starting)

R. *tur - na è que - sta!.. No, no!*  
*fiend de-ludes me? No, no!*

D. *mu - ta d'ac-cen-to e di pen - sier.* **Allegro.**  
*Woe who de-pend-eth On joy she spends.*

R. *no.. e-gli è des-sol.. Ma-le-di-zio-ne! O-*  
*No, here I hold him! Oh fate ac-curs-ed! Ho-*

**Allegro. (♩ = 84)**

(toward the house) **Allegretto. (♩ = 138)**  
 Duke.

R. *là... di - mon... han - di - to!.. Mu - ta d'ac - cen - to*  
*la, thou thief, thou han - dit! Woe who de - pend - eth*

(his voice dies away in the distance)

D. *e di pen-sier, e di pen-sier, e di pen-sier.*  
*on joy she spends, on joy she spends, on joy she spends.*

## Nº 20. "V'ho ingannato... colpevole fui.,

## Recitative and Final Duet.

Moderato. (♩ = 100) Rigoletto.

R. Chi è mai, chi è qui in sua ve - ce?..  
Then whom have I with-in here?

Piano. *p*

(cuts open the sack)

Allegro. (♩ = 84)

R. Io tre - mo.. È u - ma - no cor-po!..  
I trem - ble the form is hu-man!

Allegro. (♩ = 84)

R. Mia fi - glia!.. Di - o! mia fi - glia!..  
My daugh-ter! oh heav'n, my daughter!

(lightning)

R. Ah no!..  
Ah, no!

*pp*

R. è im-pos-si-bil!.. Per Ve-ro-na è in  
not my daughter! She is in Ve-

**Adagio.** **Allegro.** (♩ = 84) **Poco più mosso.** (♩ = 100) (kneeling)

R. *vi-a! Fu vi-sion!..* *E des-sa!..*  
*ro-na! 'Twas a dream!* *'Tis Gil-da!*

*col canto* (lightning)

R. *Oh mia Gil-da!.. fan-ciul-la... a me ri-spon-di!..*  
*Child of sorrow! my an-gel, look on thy fa-ther!*

R. *l'as-sas-si - no mi sve - la... O - là?..*  
*the as-sas - sin de-ceiv'd me! Ho - la!* (knocks des-

perately at the door of the house)

R. *Nes - su - no?.. nes - sun!.. Mia*  
*No an-swer! de-spair! My*

*p* *pp*

R. *fi - glia?.. mia Gil-da? oh mia fi - glia?.. Gilda.*  
*daughter! my Gil-da! oh my daughter! Chi mi*  
*Ah, who*

**Rigoletto.**

G.  
R.  
chia - ma? - El - la par - la!.. si mo - ve!.. è vi - va!.. oh  
calls me? Ah, she hears me! she sees me! she lives then! oh

R.  
Di - o!.. Ah mio ben — so-lo in ter - -  
joy! oh thou, my heart's on - ly trea - -

R.  
ra... mi guar - da... — mi co - no - -  
sure, be - hold — thy fa - ther de - spair - -

**Gilda.**

G.  
Ah pa-dre mi - o!..  
Oh dearest fa - ther!

R.  
sci... Qual mi - ste-ro!.. che  
ing! Fa - tal se-cret! by

G.  
ful.. sei tu fe - ri - ta?..  
whom — how wert thou wound-ed? dim-mi... Lac-  
tell me — A

G. R. (pointing to her heart) *Rigoletto.*

ciar... wound — qui... here — qui mi pia - gò... Chi t'ha col- was struck. Who was't that

*dim. pp*

R. G. *Andante. (♩ = 66) Gilda.*

pi struck - ta?? thee? V'ho in-gan-na - to... col - pe - vo - le Oh my fa - ther, for him that I

*ff p*

G. R. *Rigoletto. (aside)*

fu - i... la - mai trop-po... o - ra muo - io per lu - i!.. (Dio tre- cher-ish I de - ceiv'd thee, and for his sake I per - ish. (Heav'n a -

R. *pp rp*

men - do! el - la stes - sa fu col - ta dal - lo veng - ing in its wrath has un - done me! Must I

R. *(to Gilda)*

stral di mia giu - sta ven - det - ta! An - giol lose all on earth that was left me? Turn thine

*pp pp*



R. *ca - ro... mi guar - da, ma - scol - ta... Par - la... par - la - mi, fi - glia di - eyes, oh my an - gel, up - on me. Speak, oh speak to me, who hath be -*

*pp*

Gilda. *Ah chi - o tac - cia!... a me... a lui per - do - Fa - ther, oh ask not! for - give, 'tis all I im -*

R. *let - ta! reft me?*

*accel.*

*accel.*

*Tempo I.*

G. *na - te!... be - ne - di - te... al - la fi - glia... o mio plore thee! Fa - ther dear - est, bless thy daughter, and for -*

*dim.*

*allarg. un poco*

*allarg. col canto*

*pausa lunga*

G. *pa - dre... Las - sù in cie - lo, vi - ci - na al - la give her! From yon - der sky, with the blest an - gels*

*pp*

*6.*

G. ma - dre... in e - ter no per voi... pre - ghie -  
fly - ing, Comes my moth - er to wel - come me

R. ro. Non mo - rir... mio te-so - ro... pie -  
home. Child, in pit - y, oh speak not of

Rigoletto.

G. ta - de... mi - a co - lom - ba... la-sciar - mi non  
dy - ing; Stay thou to bless me, oh leave me not

G. Las - sù in cie - lo, vi-ci - na al - la  
From yon - der sky — with the blest an - gels

Gilda.

R. dêi, no, la sciar-mi non dêi...  
lone, no, no, leave me not lone!

G. ma - dre... in e - ter no per voi pre - ghe-  
fly - ing, Comes my moth - er to wel - come me

R. oh mia fi - glia!..  
oh my daughter!

G. ro, home. *dolce* pre - ghe-rò, per voi pre - ghe-  
There — we wait, my fa - ther, for

R. No, lasciar mi non dêi... non mo - rir...  
Ah, no no, leave me not, live, my child!

G. ro...  
thee.

R. se tîn - vo - li, qui sol, qui sol — ri-mar-rei.. non mo - ri-re, qui  
Canst thou leave me a-lone, de - spair - ing to mourn? live, oh live, my be -

G. Non più... A lui... per-do -  
Ah, no - forgive my be -

R. te - co - mor-rò!.. oh mia fi - glia!..  
lov'd, - live - for me! Oh my daugh-ter!

*string.*

G. na - te.. mio pa - dre... ad - di -  
tray - er, my fa - ther, for - give

R. oh mia Gil - da!.. no, la - sciar - mi non dêi!..  
oh my Gil - da! oh my child, leave me not!

*string.*

G. *dolce*  
o! Las-sù in ciel, las-sù in ciel... pre - ghe -  
him. From yonder sky, from yon-der sky. there - we

R. non mo-rir... No, la-sciarmi non dêi...  
live, my child - leave me not in des-pair!

*ppp col canto*

G. *(dies)* **Allegro. (♩ = 84)**  
 rò... per voi pre-ghe...  
 wait, my fa-ther, for—

R.  
 non mo-rir!.. oh my child!  
 Gil-da! mia Gil-da!.. È mor-ta!..  
 Gil-da! my Gil-da! I've lost her!

**Allegro. (♩ = 84)**

Ah! la ma-le-di-zio  
 Ah! 'twas a father cursed

*col canto* **ff**  
**pp**

(Tears his hair, and falls swooning on the body of his child.)

ne!  
 me!

**End of the Opera.**