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## Giuseppe Verdi, *Rigoletto: An Opera in Four Acts* [1851]

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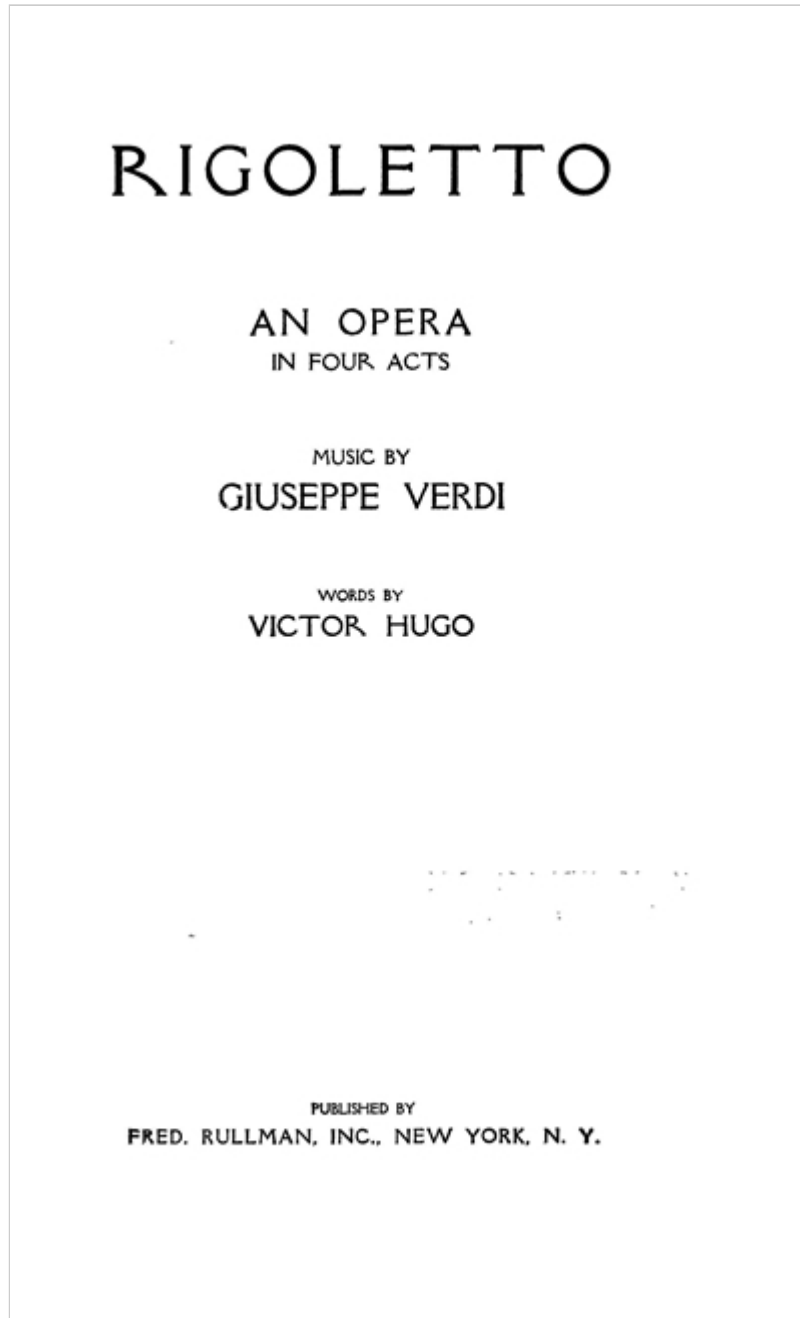
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## **Edition Used:**

*Rigoletto: An Opera in Four Acts*, words by Victor Hugo (New York: Fred Rullman, n.d.). Metropolitan Opera House, Grand Opera, Libretto.

Author: [Giuseppe Verdi](#)

Author: [Victor Hugo](#)

## **About This Title:**

Jealous courtiers decide to play a trick on the court jester, Rigoletto, who has been mocking them for being the victims of the Duke's seductions. However, Rigoletto's own daughter Gilda has also been wooed by the Duke. The courtiers have her abducted, Rigoletto pays an assassin to kill the Duke for seducing Gilda, but it is she who is killed instead.

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# RIGOLETTO

## THE STORY

### ACT I.

In the ducal palace. Courtiers jest about the Duke's amours. Some are jealous of his attentions to their wives and daughters and accuse Rigoletto, his jester, of aiding him in his intrigues. They agree to be avenged on Rigoletto and pay him in his own coin. Monterone comes now to demand reparation for an outrage to his daughter. Rigoletto mocks him, and Monterone, mad with rage and indignation, upbraids both the Duke and Rigoletto. The Duke orders Monterone's arrest, but before being taken away the prisoner launches a father's curse on the jester. Thinking of his own daughter, Rigoletto quails before Monterone's malediction.

### ACT II.

A house of retired appearance with garden surrounded by high wall. Sparafucile, a bravo, offers to rid Rigoletto of any enemy he may have for a consideration. The jester tells him he has no present use for his services but will remember him. Rigoletto lets himself in by the door to garden and fondly embraces his daughter Gilda, whose love is one consolation. She, in her seclusion, is kept ignorant of the world. He tells Giovanna, her attendant, to always closely guard her. The Duke comes on scene and glides in by the gate, unknown to Rigoletto, and the latter departs. Gilda, who thinks the Duke a student whom she has seen at church, at first repels his advances, but gradually he hears from her lips that she loves him. The expected return of the father frightens the girl and she prevails on the Duke to leave. Then the masked conspirators enter to abduct Gilda, and, meeting Rigoletto, persuade him it is Count Ceprano's wife they are after, and he willingly joins them. They place a bandage over his eyes, and he holds the ladder as they scale the wall and abduct his daughter. It is only as they are carrying her off that he hears her cries for help. Recognizing the voice and tearing off the bandage he sees that Gilda is gone. "The curse!" he cries and falls.

### ACT III.

Room in the Duke's palace. The Duke bewails the disappearance of Gilda. He wonders where she can be when the courtiers enter to tell him of a great joke—they have abducted the mistress of Rigoletto and she is now in

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## **RIGOLETTO**

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tell him of a great joke—they have abducted the mistress of Rigoletto and she is now in the palace. The Duke, suspecting it is Gilda, flies to join her. Rigoletto enters. He pretends not to know anything, but they watch him closely. They tell him the Duke is still sleeping, but when he makes a rush to get out and they oppose him, he knows the truth, and at first furious, at last pleads with them to give him back his daughter. They are surprised at his revelation, but they will not listen to his prayers nor heed his struggles and tears. At this moment Gilda enters and rushes to her father's arms. The courtiers retire and Gilda confesses her shame. She tells her father how the Duke, as a student, won her heart only to end in ruin and dismay. Her father calls down the vengeance of heaven upon the libertine. Here enters Count Monterone escorted by guards on his way to prison. He wonders if it is vain to utter a curse on the dastard Duke. As he passes on, "No, no!" exclaims Rigoletto, for he will avenge them both with a blow that will prove fatal. Gilda's love, though, is still strong enough to wish to save the Duke from harm.

## **ACT IV.**

A tumble-down building divided by a wall from the open country. Gilda tries to persuade her father that the Duke is true to her. Rigoletto tells her to look through a crevice of the wall and she sees the disguised Duke embracing Maddalena and ordering wine. Sparafucile wants Rigoletto to let him know if this man is to die. Rigoletto tells him to wait. (Here comes the great quartette.) Gilda, seeing for herself, is convinced that the Duke is false, but she trembles for him as she departs. Rigoletto now concludes his bargain with Sparafucile to kill the Duke. The latter, on the inside, tells the cut-throat that, as a storm is brewing, he will stay all night, and goes to bed. Maddalena implores Sparafucile not to kill him, but the bravo says he has been paid for it and must do it. Maddalena persists, and Gilda, who has returned dressed as a boy and, listening at the gate, hears Sparafucile promise that if anyone else comes along he shall be killed instead. Gilda thereupon, out of love for the Duke, resolves to sacrifice herself in his stead. She knocks at the gate, it is opened, Sparafucile advances, seizes Gilda—a stifled cry and silence. Soon after Rigoletto returns and demands what he has paid for. Sparafucile drags out a sack and throws it at his feet. Rigoletto gloats over his victim. Suddenly he hears the voice of the Duke and then sees him passing in the background. Who then, is this? He tears open the sack, looks closely and with a great cry falls senseless over Gilda's corpse.

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## **PERSONAGES.**

DUKE OF MANTUA	SPARAFUCILE
RIGOLETTO	GILDA
COUNT MONTERONE	MADDALENA
COUNT CEPRANO	MARULLO

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## **RIGOLETTO.**

### **ATTO I.**

#### **SCENA I.—**

*Sala Magnifica Nel Palazzo Ducale.  
Il Duca E Borsa Che Vengono Da Una Porta Del  
Fondo.*

**DUCA.**

Della mia bella incognita borghese  
Toccare il fin del' avventura io voglio.

**BORSA.**

Di quelli giovin che vedete al tempio?

**DUCA.**

Da tre lune ogni festa.

**BORSA.**

La sua dimora?

**DUCA.**

In un remoto calle;  
Misterioso un uom v' entra ogni notte.

**BORSA.**

E sa colei chi sia  
L' amante suo?

**DUCA.**

Lo ignora.

[*Un gruppo di Dame e Cavalieri attraversan la sala.*]

**BORSA.**

Quante beltà!—Mirate.

**DUCA.**

Le vince tutte di Cepran la sposa.

**BORSA.**

Non v' oda il Conte, o Duca—

[*Piano.*]

**DUCA.**

A me che importa?

**BORSA.**

Dirlo ad altra ei potria—

**DUCA.**

Nè sventura per me certo saria.

Questa o quella per me pari sono  
A quant' altre d' intorno mi vedo,  
Del mio core l'impero non cedo  
Meglio ad una che ad altra beltà.  
La costoro avvenza è qual dono  
Di che il fato ne infiora la vita;  
S' oggi quella mi torna gradita,  
Forse un' altra doman lo sarà.  
La costanza tiranna del core  
Detestiamo qual morbo crudele,  
Sol chi vuole si serbi fedele;  
Non v' ha amor, se non v' è libertà.  
De' mariti il geloso furore,  
Degli amanti le smanie derido,  
Anco d' Argo i cent' oechi disfidc  
Se mi punge una qualche beltà.

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## SCENA II.—

***Detti, Il Conte DiCeprano, Che Segue Da Lungi La Sua Sposa Seguita Da Altro Cavaliere. Dame E Signora Entrano Da Varie Parti.***

DUCA.

*(Alla Signora di Cep., movendo ad incontrarla con molta galanteria.)*

Partite? Crudele!

CEP.

Seguire le sposo

M' è forza a Ceprano.

DUCA.

Ma dee luminoso

In Corte tal astro qual sole brillar.

Per voi vuì ciascuno dovrà palpitar.

Per voi già possente la fiamma d' amore

Inebria, conquide, distrugge il mio core.

*[Con enfasi, baciandole la mano.*

CEP.

Calmatevi—

DUCA.

No.

*[Le da il braccio ed esce con lei.*

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### **SCENA III.—**

#### ***Detti ERigoletto Che S' Incontra Nel Signor DiCeprano; Poi Cortigiani.***

**RIG.**

In testa che avete,

Signor di Ceprano?

[Ceprano *fa un gesto d' impazienza e segue il Duca*

**RIG.**

(*Ai Cortigiana.*) Ei sbuffa, vedete

**CORO.**

Che festa!

**RIG.**

Oh sì—

**BORSA.**

Il duca quì pur si diverte

**RIG.**

Così non è sempre? Che nuove scorpete

Il giuoco ed il vino, le feste, la danza

Battaglie, conviti, ben tutto gli sta.

Or della Contessa l' assedio egl avanza,

E intanto il marito fremendo ne va

[*Esce.*



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## **SCENA IV.—**

### ***Detti E Marullo Premuroso***

**MAR.**

Gran nuova! gran nuova!

**CORO.**

Che avvenne: Parlate!

**MAR.**

Stupir ne dovrete—

**CORO.**

Narrate narrate

**MAR.**

Ah! ah! Rigoletto—

**CORO.**

Ebben?

**MAR.**

Caso enorme!

**CORO.**

Perduto ha la gobba? non è più difforme?

**MAR.**

Più strana è la cosa! il pazzo possiede—

**CORO.**

Infine?

**MAR.**

Un amante—

**CORO.**

Amante! Chi il crede?

**MAR.**

Il gobbo in Cupido or s' è trasformato!

**CORO.**

Quel mostro Cupido! Cupido beato!

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## **SCENA V.—**

### ***Detti Ed Il Duca Seguita Da Rigoletto, Indi Ceprano.***

**DUCA.**

Ah, quanto Ceprano, importuno niun v' è!

[A Rig.

La cara sua posa è un angiol per me.

**RIG.**

Rapitela.

**DUCA.**

E detto! ma il farlo?

**RIG.**

Stassera—

**DUCA.**

Nè pensi tu al Conte?

**RIG.**

Non c' è la prigione?

**DUCA.**

Ah, no.

**RIG.**

Ebben—s' esilia.

**DUCA.**

Nemmeno, buffone.

**RIG.**

Adunque la testa—

*[Indicando di farla togliare.]*

**CEP.**

Oh l' anima nera!)

*[Da se.]*

**DUCA.**

Che di' questa testa?—

*[Battendo colla mano una spalla al Conte.]*

Che far di tal testa?—A cosa ella vale?

**CEP.**

Marrano?

*[Infuriato battendo la spada.]*

**DUCA.**

Fermate—

*[A Cep.]*

**RIG.**

Da rider mi fa.

**CORO.**

In furia è montato!

*[Tra loro.]*

**DUCA.**

Buffone, vien quà.

*A Rig.*

A sempre tu spingi lo scherno all' estremo,  
Quell' ira che sfidi colpir ti potrà.

**RIG.**

Che coglier mi puote? Di loro non temo;  
Del duca un protetto nessun toccherà.

**CEP.**

Vendetta dal pazzo—

*[Ai Cortigiani, a parte.*

**CORO.**

Contr' esso un rancore  
Pei tristi suoi modi, di noi chi non ha?

**CEP.**

Vendetta!

**CORO.**

Ma come?

**CEP.**

Domani, chi ha core  
Sia in armi da me.

**TUTTI.**

Sì.

**CEP.**

A notte.

**TUTTI.**

Sarà.

*[La folla de' danzatori invade la so.*

Tutto è gioia, tutto è festa,

Tutto invitaci a goder!

Oh, guardate, non par questa

Or la reggia del piacer!

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## **SCENA VI.—**

### ***Detti Ed Il Conte DiMonterone.***

**MON.**

Ch' io gli parli.

*[Dall' interno.]*

**DUCA.**

No.

**MON.**

Il voglio.

*[Entrando.]*

**TUTTI.**

Monterone!

**MON.**

*(fissano il Duca con nobile orgoglio.)*

Si, Monteron—la voce mia qual tuono

Vi scuoterà dovunque—

**RIG.**

*(al Duca, contraffacendo la voce di Mon.)*

Ch' io gli parli.

*[Si avvanza con riduola gravita.]*

Voi congiuraste contro noi, signore,

E noi, clementi in vero, perdonammo—

Qual vi piglia or delirio—atutt el' ore

Di vostra figlia reclamar l' onere?

*(guardando Rig. con tra sprezzante.)*

Novello insulto!—Ah sì, a turbare

*[a/ Duca.*

Sarò vostr' orgie—verrò a gridare,

Fino a che vegga restarsi insulto

Di mia famiglia l' atroce insulto;

E se al carnefice pur mi darete

Spettro terribile mi rivedrete,

Portante il mano il teschio mio,

Vendetta chiedere al mondo e Dio.

**DUCA.**

Non più, arrestatelo.

**RIG.**

E matto!

**CORO.**

Quai detti!

**MON.**

Oh siate entrambi voi maledetti

*[A/ Duca e Rig.*

Slanciare il cane al leon morente

E' vile, o duca—e tu serpente,

*[a Rig.*

Tu che d' un padre ridi al dolore,

Sii maledetto!



**RIG.**

Che sento? orrore!

*[Da se colpito. Tutti (meno Rig.)*

Oh tu che la festa andace hai turbato,

Da un genio d' inferno qui fosti guidato;

E' vano ogni detto, di quà t' allontana—

Va, trema, o vegliardo, dell' ira sovrana—

Tu l' hai provocata, plù speme non v' è.

Un' ora fatale questa per te.

*[Mon. parte fra due aiabardieri; tutti gli altra seguono il Duca in altra stanza.*

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## **ATTO II.**

*L' estremita piu deserta d' una via cieca. Casa di Rigoletto e terazzo. Rigoletto chiuso nel suo mantello. Sparafucile lo segue portando sotto il mantello una tunga spada.*

**RIG.**

(Quel vecchio maledivami!)

**SPA.**

Signor?—

**RIG.**

Va, non ho niente.

**SPA.**

Nè il chiesi—a voi presente

Un uom di spada sta.

**RIG.**

Un ladro?

**SPA.**

Un uom che libera

Per poco da un rivale,

E voi ne avete—

**RIG.**

Quale?

**SPA.**

La vostra donna è là.

**RIG.**

(Che sento?) E quanto spendere

Per un signor dovrei?

**SPA.**

Prezzo maggior vorrei—

**RIG.**

Com' usasi pagar?

**SPA.**

Una metà s' anticipa,

Il resto si da poi—

**RIG.**

(Dimonio!) E come puoi

Tanto sicuro oprar?

**SPA.**

Soglio in cittade uccidere,

Oppure nel mio tetto.

L' uomo di sera aspetto—

Una stoccata, e muor.

**RIG.**

E come in casa?

**SPA.**

E facile—

M' aiuta mia sorella—

Per le vie danza—è bella—

Chi voglio attira—e allor—

**RIG.**

Comprendo—

**SPA.**

Senza strepito—

E' questo il mio stromento.

[*Mostra la spada.*

Vi serve

**RIG.**

No—al momento—

**SPA.**

Peggior ver voi—

**RIG.**

Chi sa?

**SPA.**

*Sparafucile* mi nomino—

**RIG.**

Straniero?

**SPA.**

Borgognone—

[*Per andarsene.*

**RIG.**

E dove all' occasione?

**SPA.**

Quì sempre a sera.

**RIG.**

Va.

[Spa. *parte.*

Rigoletto, *guardando dietro a* Sparafucile.

Pari siamo!—io la lingua, egli na li pugnale;

L' uomo son ic che ride, ei quel che spegne!

Quel vecchio maledivami!—

O uomini!—o natura!—

Vil scellerato mi faceste Voi!

Oh rabbia!—esser difforme!—esser buffone!—

Non dover, non poter altro che ridere!—

Il retaggio d' ogni uom m' è tolto il pianto!—

Questo padrone mio,

Giovin, giocondo, sì possente, bello,

Sonnecchiando mi dice;

Fa ch' io rida, buffone.

Forzarmi deggio, e farlo!—Oh, dannazione!

Odio a voi, cortigiani schernitori!—

Quanta in mordervi ho gioia!

Se iniquo so, per cagion vostra è solo—

Ma in altr' uom quì mi cangio!—

Quel vecchio maledivami!—Tal pensiero

Perchè conturba ognor la mente mia?—

Mi coglierà sventura? Ah no è follia.

*[Apre con chiave, ed entra nel cortile*

*Detto eGildach' esce dalla casa e si getta nelle sue braccia.*

**RIG.**

Figlia—

**GILDA.**

Mio padre!

**RIG.**

A te dappresso

Trova sol gioia il core oppresso

**GILDA.**

Oh quanto amore!

**RIG.**

Mia vita sei!

Senza te in terra qual bene avrei?

*[Sospira*

**GILDA.**

Voi sospirate!—che v' ange tanto?

Lo dite a questa povera figlia—

Se v' ha mistero—per lei sia franto—

Ch' ella conosca la sua famiglia.

**RIG.**

Tu non ne hai—

**GILDA.**

Qual nome avete?

**RIG.**

A te che importa?

**GILDA.**

Se non volete

Di voi parlarmi—

**RIG.**

Non usair mai.

*[Interrompendola*

**GILDA.**

Non vo che al tempio.

**RIG.**

Or ben tu fai.

**GILDA.**

Se non di voi, almen chi sia

Fate ch' io sappia la madre mia.

**RIG.**

Deh non parlare al misero

Del suo perduto bene—

Ella sentin' quell angelo,

Pietà delle mie pene—

Solo, difforme, povero

Per compassion mi amò.

Morìa—le zolle coprano  
Lievi quel capo amato—  
Sola or tu resti al misero—  
O Dio, sii ringarziaro!—  
[*Singhiozzande.*

**GILDA.**

Quanto dolor!—che spremere  
Si amaro pianto può?  
Padre, non più, calmatevi—  
Mi lacera tal vista—  
Il nome vostro ditemi,  
Il duol che si v' attrista—

**RIG.**

A che nomarmi?—è inutile!—  
Padre, ti sono, e basti—  
Me forse al mondo temono,  
D' alcuna ho forse gli asti—  
Altri mi maledicono—

**GILDA.**

Patria parenti, amici,  
Voi dunque non avete!

**RIG.**

Patria!—parenti!—dici?—  
Culto, famiglia, patria,  
[*Con effusione.*



Il mio universo è in te!

**GILDA.**

Ah, se può lieto rendervi,

Gioia è la vila a me!

Già da tre lune son quì venuta,

Nè la cittade ho ancor veduta;

Se il concedeto, farlo or potrei—

**RIG.**

Mai!—mai!—uscita, dimmi, unqua sei!

**GILDA.**

No.

**RIG.**

Guai!

**GILDA.**

(Che dissi?)

**RIG.**

Ben te ne guarda!

(Potrian seguirla, rapirla ancora!

Quì d'un buffone si disonora

La figlia, e ridesi—Orror!) Olà?

[ *Verso la casa.*

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## **SCENA X.—**

### ***Detti EGiovannaDalla Casa.***

**Gio.**

Signor?

**Rig.**

Tenendo mi vide alcuno?

Bada, dì il vero—

**Gio.**

Ah no, nessuno.

**Rig.**

Sta beh—la porta che dà al bastione E sempre chiusa?

**Gio.**

Lo fu e sarà.

**Rig.**

Veglia, o donna, questo fiore

[A Gio.

Che a te puro confidai;

Veglia attenta, e non sia mai

Che s' offuschi il suo cando!

Tu dei venti dal furore,

Ch altri fiori hanno piegato,

Lo difendi, e immacolato

Lo ridonna al genitor.

**GILDA.**

Quanto affetto!—quali cure!

Che temete, padre mio?

Lassù in cielo, presso Dio,

Veglia un angiol Protettor.

Da noi stoglie le sventure

Di mia madre il priego santo;

Non fia mai divelto o infranto

Questo a voi dilktto fiore.

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## **SCENA XI.—**

### ***Detti Ed il Duca In Costume Borghese Dalla Strada.***

**RIG.**

Alcuno è fuori—

*[Apre la porta della Corte, e mentre esce a sulla strada il Duca guizza furtivo nella corte e si nasconde dietro l' albero; gettando a Giovanna una borsa la fa tacere.]*

**GIL.**

Cielo!

Sempre novel sospetto—

**RIG.**

*(a Gil. tornando.)*

Vi seguiva alla chiesa mai nessuno

**GIO.**

Mai.

**DUCA.**

*(Rigoletto.)*

**RIG.**

Se talor quì picchiano

Guardatevi da aprir—

**GIO.**

Nemmeno al duca?—

**RIG.**

Meno che a tutti a lui—Mia figlia, addio.

**DUCA.**

Sua figlia!

**GIO.**

Addio, mia padre.

*[S abbracciano, e Rigoletto parte chiudendosi dosi dietro la porta.]*

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## SCENA XII.—

**Gilda, Giovanna, Il Duca Nella Corte,  
Poi Ceprano E Borsa A Tempo Sulla Via.**

**GILDA.**

Giovanna, ho dei rimorsi—

**GIO.**

E perchè mai.

**GILDA.**

Tacqui che un giovin ne seguiva al tempio.

**GIO.**

Perchè ciò dirgli?—l' odiate dunque Cotesto giovin, voi?

**GILDA.**

No, no, chè troppo è bello e spira amore—

**GIO.**

E magnanimo sembra e gran signore.

**GILDA.**

Signor nè principe—io lo vorrei,

Sonto che povero—più l' amerei.

Sognando o vigile—sempre lo chiamo,

E l' alma in estasi—gli dice t' a—

**DUCA.**

*(esce improvviso, fa cenno a Gio. d' andarsene, e inginocchiandosi a' piedi di Gil. termina la frase.)*

T' amo!

T' amo, ripetilo—sì caro accento,  
Un puro schiudimi—ciel di contento!

**GILDA.**

Giovanna?—Ahi misera!—non v' è più alcuno  
Che quì rispondami!—Oh Dio!—nessuno!—

**DUCA.**

Son io coll' anima—che ti rispondo—  
Ah due che s' amano—son tutto un mondo!—

**GILDA.**

Chi mai, chi giungere—vi fece a me?

**DUCA.**

S' angelo o demone—che importa a te?

Io t' amo—

**GILDA.**

Uscitene.

**DUCA.**

Uscire!—adesso!

Ora che accendene—un fuoco istesso!—

A inseparabile—d' amore il dio

Stringeva, o vergine—tuo fato al mio!

E il sol dell' anima, la vita è amore,

Sua voce é il palpito—del nostro core—

E fama e gloria—potenza e trono.

Terrene, fragili—cose quì sono.

Una pur avviene—sola divina,  
E amor che agli angeli—più ne avvicina!  
Adunque amiamoci—donna celeste.  
D' invidia agli uomini—sarò per te.

**GILDA.**

(Ah de miei vergini—sogni son queste  
Le voci tenere—sì cara a me!)

**DUCA.**

Che, m' ami—deh! ripetimi—

**GILDA.**

L' udiste.

**DUCA.**

Oh me felice!

**GILDA.**

Il nome vostro ditemi—  
Saperlo non mi lice?

**CEP.**

Il loco è qui—

*A Bor. dalla via.*

**DUCA.**

Mi nomino—

[*Pensando.*]

**BORSA.**

[Sta ben—



[*A Cep. e partono.*

**DUCA.**

Gualtier Maldè

Studente sono—povero—

**Gio.**

Rumor di passi è fuore—

[*Tornando spaventata.*

**GILDA.**

Forse mio padre—

**DUCA.**

(Ah cogliere

Potessi il traditore

Che s' mi sturba!)

**GILDA.**

Adducilo

[*A Gio.*

Di quà al bastione—ite—

**DUCA.**

Dì m' amerai tu!

**GILDA.**

E Voi?

**DUCA.**

L' intera vita—poi—

**GILDA.**

Non più—non più—partite

A2. Addio—speranza ed amma

Sol tu sarai per me.

Addio—vivrà immutabile

L' affetto mio per te.

*[Il Duca entra in casa scortato da Giovanna Gilda resta fissando la porta ond' e partito]*

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## **SCENA XIII.—**

### **Gilda *Sola.***

Gualtier Maldè!—nome di lui amate

Scolpisciti nel core innamorato!

Caro nome che il mio cor

Festi primo palpitar,

Le delizie dell' amor

Mi dèi sempre rammentar

Col pensiero il mio desir

A te ognora volerà,

E pur l' ultimo sospir

Caro nome, tuo sarà.

*[Sale al terrazzo con una lanterna*

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**SCENA XIV.—**

**Marullo, Ceprano, Borsa, *Cortigiani Armati E Mascherati Dalla Via.* Gilda *Sul Terazzo, Che Tosto Entra In Casa.***

**BOR.**

E' là.

*[Indicando Gil. at Coro]*

**CEP.**

Miratela—

**CORO.**

Oh quanto è bella

**MAR.**

Parfata ed angiol.

**CORO.**

L'amante è quella

Di Rigoletto!

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## **SCENA XV.—**

### ***Detti ERigoletto Concentrato.***

**RIG.**

(Riedo!—perche?)

**BOR.**

Silenzio—all' opra—badate a me.

**RIG.**

(Ah da quel vecchio fui maledetto? Chi è là?)

**BOR.**

Tacete—c' è Rigoletto.

*[Ai compagni*

**CEP.**

Vittoria doppia!—l' uccideremo.

**BOR.**

No, chè domani più rideromo—

**MAR.**

Or tutto aggiusto—

**RIG.**

(Chi parla quà?)

**MAR.**

Ehi, Rigoletto?—Di?

**RIG.**

(Chi va là?)

[*Con voce terribile.*

**MAR.**

Eh, non mangiarci! Son—

**RIG.**

Chi?

**MAR.**

Marullo.

**RIG.**

In tanto bujo lo sguardo e nullo.

**MAR.**

Qui ne condusee ridevol cosa—

Torre a Ceprano vogliam la sposa.

**RIG.**

(Oime respiro!) Ma come entrare?

**MAR.**

(*a. Cep.*) La vostra chiave? (*a Rig.*) Non dubitare,

Non dee mancarci lo stratagemma—

Ecco le chiavi—

[*Gli da la chiave avuta da Cep.*

**RIG.**

Sento il suo stemma.

[*Palpandole.*

(Ah, terror vano fu dunque il mio!)

[*Respirando.*

N' e là il palazzo—con voi son io.

**MAR.**

Siam mascherati—

**RIG.**

Ch' io pur mi mascheri;

A me una larva?

**MAR.**

Si, pronta e già.

Terrai la scala—

*[Gli mette una maschera, e nello stesso tempo lo benda con un fazzoletto, e lo pone a reggere una scala, che avranno appostata al terrazzo.]*

**RIG.**

Fitta e la tenebra—

**MAR.**

La benda cieco e sordo il fa.

*[Ai compagni.]*

**TUTTI.**

Zitti, zitti moviamo a vendetto

Ne sia colto or che meno l' aspetta

A sua volto schernito sarà!—

Cheti, cheti, rubiamgli l' amante,

E la Corte doman riderà.

*[Alcuni salgono al terrazzo, rompon la porta del primo piano, scendono, aprono ad allri ch' entrano dalla strada, e riescono, trascinando Gilda la quale avra la bocca chiusa da un fazzoletto. Nel traversare la scena ella perde una sciarpa.]*

**GIL.**

Soccorso, padre mio

—[*Da lontano.*

**CORO.**

Vittoria!

**GIL.**

Aita!

[*Piu lontano.*

**RIG.**

Non han finito ancor'—qual derisione!

[*Si toccha gli occhi.*

Sono bendato!

[*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 Gio. spaventata; la fissa con istupore, si strappa i capelli senza poter gridare; finalmente dopo molti sforzi, esclama—*

Ah! la maledizione!

[*Sviene.*

fine dell' atto secunds.



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## ATTO III.

### SCENA I.—

***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, A Sinistra Del Duca, A Destra Della Sua Sposa. V' Ha Un Seggiolone Presso Una Tavola Coperta Di Velluto Ed Altri Mobili. Il Duca Dal Mezzo Agitato.***

Ella mi fu rapita!

E quando o ciel?—ne' brevi istanti, prima

Che un mio presagio interno

Sull' orma corsa ancora mi spingesse!

Schiuso era l' uscio!—la magion deserta!

E dove ora sarà quell' angiol caro!

Colei che potè prima in questo core

Destar la fiamma di constanti affetti?

Colei sì pura, al cui modesto accento

Quasi tratto a virtù talor mi credo!

Ella mi fu rapita!

E chi l' ardiva?—ma ne avrò vendetta:

Lo chiede il pianto della mia diletta

Parmi veder le lagrime

Scorrenti da quel ciglio,

Quando fra il duolo e l' ans a

Del subito periglio,  
Dell' amor nostro memore,  
Il suo Gualtier chiamo.  
Ned ei potea soccorrerti,  
Cara fanciulla amata;  
Ei che vorria coll' anima  
Farti quaggiù beata;  
Ei che le sfere agli angeli  
Per te non invidiò.

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## **SCENA II.—**

### **Marullo, Ceprano, Borsa, *Ed Altri Cortigiani,* *Del Mezzo.***

**TUTTI.**

Duca, duca!

**DUCA.**

Ebben?

**TUTTI.**

L' amante

Fu rapita a Rigoletto.

**DUCA.**

Bella! e d' onde?

**TUTTI.**

Dal suo tetto.

**DUCA.**

Ah, ah! dite, come fu?

[*Siede.*

**TUTTI.**

Scorrendo uniti remota via

Brev' ora dopo caduto il dì:

Come previsto ben s' era in pria,

Rara beltade ci si scopri.

Era l' amante di Rigoletto

Che, vista appena, si dileguò.  
Glà di rapirla s' avea il progetto,  
Quando il buffone ver noi spunto;  
Che di Ceprano noi la contessa  
Rapir volessimo, stolto, credè;  
La scala quindi all' uopo messa,  
Bendato ei stesso ferma tenè.  
Salimmo, e rapidi la giovinetta  
Ci venne fatto quinci asportar.  
Quand' ei s' accorse della vendetta  
Resto scornato ad imprecar.

**DUCA.**

(Che sento?—è dessa la mia diletta!—

Ah, tutta il cielo non mi rapì!)

Ma dove or trovasi la poveretta?

*[Al Coro.]*

**TUTTI.**

Fu da noi stessi addotta or qui.

**DUCA.**

(Possente amor mi chiama,

Volar io deggio a lei;

*[Alzandosi con gioia.]*

Il serto mio darei

Per consolar quel cor.

Ah! sappia al n chi l' ama,

Conosca appien chi sono,  
Apprenda ch' anco in trono

Ha degli echiavi Amor.)

*[Esce frettoloso dal mezzo.*

**TUTTI.**

(Qual pensiero or l'agita;

Come cagiò d' umor!)

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### **SCENA III.—**

**Marullo, Ceprano, Borsa, Altri Cortigiana,  
Poi Rigoletto Dalla Destra, Ch' Entra  
Cantarellando Con Reprezso Dolore.**

**MAR.**

Povero Rigoletto!—

**CORO.**

Ei vien—silenzio!

**TUTTI.**

Buon giorno, Rigoletto—

**RIG.**

(Han tutti fatto il colpo!)

**CEP.**

Ch' hai di nuovo, Buffon?

**RIG.**

Che dell' usato

Più noioso voi siete.

**TUTTI.**

Ah! ah! ah!

**RIG.**

(Dove l' avran nacosta?—)

*[Spiando inquieto dovunque.]*

**TUTTI.**

(Guardate com' e inquieto!)

**RIG.**

Son felice

Che nulla a voi nuocesse

L' aria di questa notte—

**MAR.**

Questa notte!—

**RIG.**

Sì—Ah fu il bel colpo!—

**MAR.**

S' hò dormito sempre!

**RIG.**

Ah, voi dormiste?—avro dunque sognato!

*[S' allontana, e vedendo un fazzoletto sopra una tavola, ne osserva inquieto la cifra.]*

**TUTTI.**

(Ve' come tutto osserva!)

**RIG.**

(Non è il suo.)

*[Gettandoto.]*

Dorme il ducca tuttor?

**TUTTI.**

Si, dorme ancora.

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## **SCENA IV.—**

### **Detti E Un Paggio Della Duchessa.**

**PAG.**

Al suo sposo parlar vuol la duchessa

**CEP.**

Dorme.

**PAG.**

Qui or con voi non era?

**BORSA.**

E' a caccia

**PAG.**

Senza paggi!—senz' Senz'armi!

**TUTTI.**

E non capisci

Che vedere per ora non può alcuno?—

**RIG.**

*(Che a parte e stato attentissimo al dialogo, balzando improvviso tra lore prorompe.)*

Ah ell' è qui dunque!—El è col duca!—

**TUTTI.**

Chi?

**RIG.**

La giovin che sta notte



A mio tetto rapiste—

**TUTTI.**

Tu deliri.

**RIG.**

M la saprò riprender—Ella è qui—

**TUTTI.**

Se l' amante perdesti, la ricerca

Altrove.

**RIG.**

Io vo' mia figlia—

**TUTTI.**

La sua figlia

**RIG.**

Sì, la mia figlia—D' una tal vittoria

Che?—adesso non ridete?

Ella è là—la vogl' io—la renderete.

*[Corre verso la porta di mezze, ma i Cortigiani gli attraversano il passaggio.]*

Cortigiani, vil razza dannata

Per qual prezzo vendeste il mi bene?

A voi nulla per l' oro sconviene,

Ma mia figlia è impagabil tesor.

La rendete—o se pur disarmata

Questa man per voi fora cruenta

Nulla in terra più l' uomo paventa

Se dei figli difende l' onor.

Quella porta, assassini, m' aprite:

*[Si getta ancor sulla porta che gli e nuovamente contesa dai gentiluomini; lotta alquante, poi torna spossato sul davanti del scena.*

Ah! voi tutti a me contro venite

*[Piange.*

Ebben piango—Marullo—signore,

Tu ch' hai l' alma gentil come il core

Dimmi or tu, dove l' hanno nascosta?—

E' là?—E' vero?—tu taci! perché

Miei signori—Perdono, pietate—

Al vegliardo la figlia ridate—

Ridonarla a voi nulla ora costa,

Tutto il mondo è tal figlia per me.

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## SCENA V.—

***Detti EGildaCh' Esce Dalla Stanza A Sinistra  
E Si Getta Nelle Paterne Braccia.***

**GILDA.**

Mio padre!

**RIG.**

Dio! mia Gilda!

Signori, id essa è tutta

La mia famiglia-Non temer più nulla,

Angelo mio—fu scherzo, non è vero?

*[Ai cortig.]*

Io che pur piansi or rido—E tu a che piangi?

**GILDA.**

I ratto—l' onta, o padre!

**RIG.**

Ciel! che dici?

**GILDA.**

Arrossir voglio innanzi a voi soltanto—

**RIG.**

*[Trivolto ai Cortigiani con imperioso modo.]*

Ite di quà, voi tutti—

Se il Duca vostro d' appresiassi osasse,

Che non entri gli dite, e ch' io ci sono.

*[Si abbandonc sul seggiolone.*

**TUTTI.**

(Co' fanciulli e coi dementi

*[Tra loro.*

Spesso giova il simular.

Partiam pur, ma quel ch' ei tenti

Non lasciamo d' osservar.)

*[Escon dal mezzo a chiudon la porta.*

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## **SCENA VI.—**

### **Rigoletto** *E* **Gilda.**

**RIG.**

Parla s'iam soli.

**GIL.**

(Ciel, dammi coraggio!)

Tutte le feste al tempio

Mentre pregava Iddio,

Bello e fatale un giovane.

S' offerse al guardo mio—

Se i labbri nostri tacquero,

Dagli occhi il cor parlò.

Furtivo fra le tenebre

Sol ieri a me giungeva—

Sono studente, povero,

Commosso mi diceva,

E con ardente palpito

Amor mi protestò.

Parti—il mio core aprivasi

A speme più gradita,

Quando improvvisi apparvero

Color che m' han rapita,

E a forza qui m' addussero

Nell' ansia più crudel.

**RIG.**

Non dir—non più, mio angelo.

(T' intendo, avverso ciel!

Solo per me l' infamia

A te chiedeva, o Dio—

Ch' ella potesse ascendere

Quanto caduto er' io—

Ah presso del pattibolo

Bisogna ben l' altare!

Ma tutto ora scompare—

L' altar si rovesciò!)

Piangi, fanciulla, e scorrere

Fa il pianto sul mio cor.

**GIL.**

Padre, in voi parla un angelo

Per me consolator.

**RIG.**

Compiuto pur quanto a fare mi resta

Lasciare potremo quest' aura funesta

**GIL.**

Si.

**RIG.**

(E tutto un sol giorno cangiare potè!)

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**SCENA VII.—**

***Detti, Un Usciere, E Il Conte  
DiMonterone, Che Dalla Destra Attraversa Il  
Fon Da Della Sala Fra Gli Alabardieri.***

Usc.

Schiudete—ire al carcere Castiglior dee.

*[Alle guardie*

**MON.**

Poichè fosti invano da me maledetto,

*[Fermandosi verso il ritratto.*

Nè un fulmine o un ferro colpiva i' tuo petto,

Felice pur anco, o duca, vivrai—

*[Esce fra le guardie dal mezzo*

**RIG.**

No, vecchio, t' inganni—un vendice avrai.

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## **SCENA VIII.—**

### **Rigoletto** *E* **Gilda**

**RIG.**

Si, vendetta, tremenda vendetta  
Di quest' anima è solo desio—  
Di punirti già l' ora s' affretta,  
Che fatale pe te tuonerà.  
Come fulmin scagliato da Dio  
Il buffone colpirti saprà.

**GIL.**

O mio padre, qual gioia feroce  
*[Da se.*  
Balenarvi negli occhi vegg' io!  
Perdonate—a noi pure una voce  
Di perdono dal cielo verrà.  
(Mi tradiva, pur l' amo, gran Dio.  
Per l' ingrato ti chiedo pietà!)  
*[Escon dal mezzo.*  
fine dell' atto terzo.



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## **ATTO IV.**

### **SCENA I.—**

*Deserta Sponda Del  
Mincio. Gilda E Rigoletto Inquieto Sono Sulla  
Strada. Sparafucile Nell' Interno Dell' Osteria,  
Seduto Presso Una Tavola, Sta Ripulendo Il  
Suo Cinturone, Senza Nulla Intendere Di  
Quanto Accade Al Di Fuori.*

**RIG.**

E l' ami?

**GIL.**

Sempre.

**RIG.**

Pure

Tempc a guarirne t' ho lasciato.

**GIL.**

Io l' amo:

**RIG.**

Povero cor di donna! Ah, il vile infame!

Ma avrai vendetta, o Gilda—

**GIL.**

Pietà, mio padre—

**RIG.**

E se tu certa fossi

Ch' ei ti tradisse, l'ameresti ancora?

**GIL.**

Nol so, ma pur m' adora.

**RIG.**

Egli!—

**GIL.**

Sì.

**RIG.**

Ebbene, osserva dunque.

*[La conduce presso una delle fessure del muro, ed ella vi guarda.]*

**GIL.**

Un nomo vedo.

**RIG.**

Per poco attendi.

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## **SCENA II.—**

***Detti Ed Il Duca, Che, In Assisa Di Semplice  
Ufficiale Di Cavalleria Entra Nella Sala  
Terrena Per Una Porta A Sinistra.***

**GIL.**

Ah, padre mio!

*[trasalendo.*

**duc.**

Due cose e tosto—

*[a Sparaf.*

**SPA.**

Quali?

**duc.**

Una stanza e del vino—

**SIG.**

(Son questi i suoi customi!)

**SPA.**

(Oh, il bel zerbino!)

*[Entra nella vicina stanza.*

**duc.**

La donna e mobile

Qual piuma al vento,

Muto d'accento—e di pensier.

Sempre un' amabile

Leggiadro viso,

In pianto o in riso—è menzogner.

È sempre misero,

Chi a lei s'affida,

Chi le confida—mal caute il cor!

Pur mai non sentesi

Felice appieno

Chi su quel seno—non liba amor.

*[Spa. rientra con una bottiglia di vino e due bicchieri, che depone sulla tavola, quindi batte col pomo della sua lunga spada due colpi al soffitto. A quel segnale una ridente giovane, in costume di zingara scende a salti la scala. Il Duc. corre per abbracciarla, ma ella si sfugge.—Spa. uscito sulla vide, a parte a Rig.]*

**SPA.**

E là il vostr' uomo—viver dee o morire?

**RIG.**

Più tardi tornerò l'opra a compire.

*[Spa. si allontana dietro la casa lunga il fiume.]*

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### **SCENA III.—**

#### **Gilda***ERigoletto***Sulla Via,** **Il Duca***EMaddalena***Nel Piano Terreno.**

**DUCA.**

Un dì, se ben rammentomi,  
O bella, t' incontrai—  
Mi piacque di te chiedere,  
E intesi che qui stai.  
Or sappi, che d' allora  
Sol te quest' alma adora.

**MAD.**

Ah, ah!—e vent' altre appressc  
Le scorda forse adesso?—  
Ha un' aria il signorino  
Da vero libertino—

**DUCA.**

Sì?—un mostro son—  
[*Por abbracciarla.*]

**MAD.**

Lasciatemi,  
Stordito.

**DUCA.**

Ih, che fracasso!

**MAD.**

Stia saggio.

**DUCA.**

E tu sii docile,

Non farmi tanto chiasso.

Ogni saggezza chiudesi

Nel gaudio e nell' amore—

*[Le prende la mano.*

La bella mano candida!—

**MAD.**

Scherzate, voi signore.

**DUCA.**

No, no.

**MAD.**

Son brutta.

**DUCA.**

Abbracciami.

**MAD.**

Ebro—

**DUCA.**

D' amore ardente.

*[Ridendo.*

**MAD.**

Signor l' indifferente,

Vi piace canzonar?—

**DUCA.**

No, no, ti vo' sposar.

**MAD.**

Ne voglio la parola—

**DUCA.**

Amabile figliuola!

[*Ironico.*]

**RIG.**

Ebben?—ti basta ancor?—

[A Gilda *che avra tutto osservato ed inteso.*]

**GIL.**

Iniquo traditor!

**DUCA.**

Bella figlia dell' amore,

Schiavo son de' vezzi tuoi;

Con un detto soi tu puoi

Le mie pene consolar.

Vieni, e senti del mio core

Il frequente palpitar.

**MAD.**

Ah! ah! rido ben di core,

Chè tai baie costan poco;

Quanto valga il vostro giuoco,

Mel credete, so apprezzar.

Sono avvezza, bel signore,

Ad un simile scherzar.

**GIL.**

Ah, gosi parlar d' amore!

A me pur l' infame ho udito

Infelice cor tradito,

Per angoscia non scoppiar.

Perchè, o credulo mio core,

Un tal uom dovevi amar!

**RIG.**

Taci, il piangere non vale;

[A Gil.

Ch' ei, mentiva or sei sicura—

Taci, e mia sarà la cura

La vendetta d' affrettar.

Pronta fia, sara fatale;

Io saprolla fulminar.

M' odi, ritorna a casa—

Oro prendi, un destriero,

Una veste viril che t' apprestai,

E per Verona parti—

Sarovvi io pur domani—

**GIL.**

Or venite—



**RIG.**

Impossibil.

**GIL.**

Tremo.

**RIG.**

Va.

[Gilda *parte*.

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## **SCENA IV.—**

### **Sparafucile, Rigoletto, *Il Duca* *EMaddalena*.**

**RIG.**

Venti scudi hai tu detto? Eccome dieci,

E dopo l' opera il resto.

Ei qui rimane?

**SPA.**

Si.

**RIG.**

Alla mezzanotte

Ritornero.

**SPA.**

Non cale.

A gettarlo nel fiume basto io solo.

**RIG.**

No, no, il vo' far io stesso.

**SPA.**

Sia—il suo nome?

**RIG.**

Vuoi saper anco il mio?

Egli è *Delitto*, *Punizion son io*.

*[Parte. Il cielo si oscura e tuona.*

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## **SCENA V.—**

### ***Detti, Meno Rigoletto.***

**SPA.**

La tempesta è vicina!

Più scura fia la notte.

**DUCA.**

Maddalena?

*[Per prenderla.]*

**MAD.**

*[Sfuggendogli.]* Aspettate—mio fratello

Viene—

**DUCA.**

Che importa?

*[S' ode il tuona.]*

**MAD.**

Tuona?

**SPA.**

E pioverà tra poco.

*[Entrando.]*

**DUCA.**

Tanto meglio.

Io qui mi tratterò—tu dormirai

*[A Spa]*

In scuderia—all' inferno—ove vorrar.

**SPA.**

Grazie.

**MAD.**

(Ah no—partite.)

*[Piano al Duc.]*

**DUCA.**

(Con tal tempo?)

A Mad.

**SPA.**

Son venti scudi d' ore.

*[Piano a Mad.]*

Ben felice

*[Al Duc.]*

D' offrirvi la mia stanza—se a voi piace

Tosto a vederla andiamo.

*[Prende un lume e s' avvia per la scala]*

**DUCA.**

Ebben, sono con te—presto, vediamc

*[Dice una parola all' orecchio di Mad e segue Spa.]*

**MAD.**

(Poverro giovin! grazioso tanto!

*[Tuona.]*

Dio! qual mai notte è questa!)

**DUCA.**

*[Giunto al granato, vendendone il bal cone senza imposte.]*

Si dorme all' aria aperta? bene, bene

Buona notte.

**SPA.**

Signor, vi guardi Iddio.

**DUCA.**

Breve sonno dormiam—stanco son io.

*[Depone il capello, la spada, e si stende sui letto, dove in breve addormentasi. Mad. frattanto siede presso la tavola. Spa. beve dalla bottiglia lasciata dal Duca. Rimangono ambidue taciturni per qualche istante, e preoccupati da gravi pensieri.]*

**MAD.**

E' amabile in vero cotal giovinotto.

**SPA.**

Oh si—venti scudi ne dà di prodotto

**MAD.**

Sol venti! son pochi—valeva di più

**RIG.**

La spada, s' ei dorme, va, portam giù.

**MAD.**

*[Sale al granaio, e contemplando il dormente.]*

Peccato! è pur bello!

*[Ripara alla meglio il balcone, e scende]*

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## SCENA VI.—

***Detti EGilda Che Comparisa Nel Fondo Della Via In Costume Virile, Con Stivali E Speroni, E Lentamente Si Avanza Verso L' Osteria, Mentre Sparafucile Continua Bere. Spessi Lampi E Tuoni.***

GIL.

A più non ragiono!

Amor mi trascina!—mio padre, per dono—

*[Tuona*

Qual notte d' orrore!—Gran Dio, che accadra

MAD.

Fratello!

*[Sara discesa ed avra posata la spada del Duc. sulla tavola.*

GIL.

Chi parla?

*[Osserva pella fessura.*

SPA.

Al diavol ten va.

*[Frugando in un credenzone.*

MAD.

Somiglia un Apollo quel giovine—io l' amo—

Ei m' ama—riposi—nè più l' uccidiamo.

**GIL.**

O cielo!

*[Ascoltando.*

**SPA.**

Rattoppa quel sacco—

**MAD.**

Perchè?

**SPA.**

Entr' esso il tuo Apollo, sgozzato da me,

Gettar dovrò al fiume.

**GIL.**

L' inferno qui vedo!

**MAD.**

Eppure il danaro salvarti scommetto,

Serbandolo in vita.

**SPA.**

Difficile il credo.

**MAD.**

M' ascolta—anzi facil ti svelo un progretto.

De' scudi già dieci dal gobbo ne avesti;

Venire cogli altri più tardi il vedrai—

Uccidilo, e venti allora ne avrai,

Così tutto il prezzo goder si potrà.

**SPA.**

Uccider quel gobbo! che diavol dicesti!

Un ladro son forse? Son forse un bandito?

Qual altro c'iente da me fu tradito?

Mi paga vuest' uomo—fedele m' avrà.

**GIL.**

Che sento! mio padre!

**MAD.**

Ah grazia per esso!

**SPA.**

E' d' uopo ch' ei muoia—

**MAD.**

Fuggire il fo adesso.

*[Va per salire.]*

**GIL.**

Oh buona figliuola!

**SPA.**

Gli scudi perdiamo.

*[Trattenendola]*

**MAD.**

E ver:

**SPA.**

Lascia fare—



**MAD.**

Salvarlo dobbiamo.

**SPA.**

Se pria ch' abbia il mezzo la notte toccato.

Alcuno qui giunga, per esso morrà.

**MAD.**

E' buia la notte, il ciel troppo irato

Nessuno a quest' ora di qui passera.

**GIL.**

Oh qual tentazione; morir per l' ingrato!

Morire!—e mio padre!—Oh cielo, pietà!

*[Battono le undici e mezzo.*

**SPA.**

Ancor c' è mezz' ora.

**MAD.**

Attendi, fratello—

*[Piangendo.*

**GIL.**

Che! piange tal donna!—Nè a lui darò aita!

Ah s' egli al mio amore divenne rubello

Io vo' per la sua gettar la mia vita

*[Puchia alla porta*

**MAD.**

Si picchia?

**SPA.**

Fu il vento.

[*Gil. torna a bussare*

**MAD.**

Si picchia, ti dico

**SPA.**

E' strano!

**MAD.**

Chi è?

**GIL.**

Pietà d' un mendico

Asil per la notte a lui concedete.

**MAD.**

Fia lunga tal notte!

**SPA.**

Alquanto attendete.

[*Va a cercare nel credenzione.*

**GIL.**

Ah, presso alla morte, si giovane sono!

Oh, cielo, pegli empi ti chiedo perdono.

Perdonna tu, o padre, a questa in felice!

Sia l' uomo felice—ch' or vado a salvar.

**MAD.**

Su spicciati, presto, fa l' opra compita:

Anelo vua vita—con altra salvar

**SPA.**

Ebbene—son pronto, quell' uscio dis chiudi;

Piucch' altro li scudi—mi preme salvar.

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## SCENA VII.—

### ***Rigoletto Solo Si Avanza Da Fondo Della Scena Chiuso Nel Suo Mantello.***

Della vendetta alfin giunge l' instante!

Da trenta di l' aspetto

Di vivo sangue a lagrime piangendo

Sotto la larva del buffon—Quest' uscio!

*[Esaminando la casa.*

E' chiusa!—Ah, non e tempo ancor!—S' attenda.

Qual notte di mistero!

Una tempesta in cielo!

In terra un omicidio!

Oh come in vero quì grande mi sento!

*[Suona mezzanotte.*

Mezza notte?

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**SCENA VIII.—**

***Detto ESparafucile [Editor: Illegible Word]  
Casa***

**SPA.**

Chi è la?

**RIG.**

Son io

*[Per entrare*

**SPA.**

Sostace

*[Rentra e torna trascenando un sacco*

E quì spento il vostr' uomo.

**RIG.**

Oh gioia!—ur

**SPA.**

Un lume?—No, il danaro.

Rig. *gli da una borsa.*

**SPA.**

Lesti, all' onda il gettiam

**RIG.**

No—basto io solo.

**SPA.**

Come pi piace—Quì men atto e il sito

Più avanti e più profondo il go go—Presto

Che alcun non vi sorprenda—Buona notte.

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## SCENA IX.—

### **Rigoletto, Poi Il Duca [Editor: Illegible Word] Tempo.**

Egli è là!—morto!—O si—vorrei vederlo!

Ma che importa!—e ben desso!—Ecco i suoi sproni.

Ora mi guarda, o mondo—

Quest' è un buffone, ed un potente è questo!

Ei sta sotto a' miei piedi. E' desso! è desso!

E' giunta alfin la tua vendetta, o duolo!

Sia l' onda a lui sepolcro,

Un sacco il suo lenzuolo!

*[Fa per trascinare il sacco verso la sponda, quando è sorpreso dalla  
lootana voce del Duc. che nel fondo attraversa la scena.]*

Qual voce! illusion notturna e questa!

No! no!—egli è desso! è desso!

*[Trasalendo]*

Maledizione! Olà dimon bandito?

*[Verso la casa.]*

Chi è mai, chi è qui in sua vece!

*[Taglia il sacco.]*

Io tremo. E' umano corpo!

*[Lampeggia.]*

**RIG.**

Mia figlia! Dio! mia figlia! Gilda!

*[Strappandosi i tapelli cade sul cadavere della figlia.]*

**SPA.**

A light! Not yet—the money!

*[Rig. gives him a purse*

**SPA.**

Quick, let us throw him into the river.

**RIG.**

I can do it alone.

**SPA.**

As you desire. This place is not the best.

Higher up the waves are deeper

Be quick, that none may see you Good night.

*[Re-enters the house*



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## **ACT I.**

### **SCENE I.—**

***A Ball-room In The Ducal Palace. Ladies And Gentlemen, Pages And Servants, Cross The Scene. Music Is Heard At A Distance, And Now And Then Bursts Of Laughter. Enter The Duke And Borsa.***

**DUKE.**

I am quite resolved to follow to the end  
My new adventure with this youthful lady.

**BORSA.**

You mean the one you meet in going to church?

**DUKE.**

Yes, in a lonely street, and every day  
Receives a visit from a dubious man.

**BORSA.**

But does she know him not?

**DUKE.**

Yes, every Sunday for the last three months.

**BORSA.**

Know you where she resides?

**DUKE.**

No, I think not.

*[A group of Ladies and Gentlemen cross the scene.]*

**BORSA.**

Behold those charming ladies.

**DUKE.**

Yes, but Ceprano's wife excels them all.

**BORSA.**

Ah! but mind her husband, Duke.

**DUKE.**

What matters?

**BORSA.**

It might be spread about.

**DUKE.**

What then—no great misfortune.

Mongst the beauties here around,  
Dver me none have control;  
None can say, "I am preferred;"  
Equal love I feel for all.  
Yes, all women are to me  
Like the flowers of the field.  
Now to this, I am inclined,  
Now to that by chance I yield.  
As one flies from a great peril,  
So from constancy I fly;  
Those who will, may faithful be,  
In freedom only love doth lie.  
I despise a jealous husband,  
And I laugh at lover's sighs—  
If a beauty strikes my fancy,  
I defy one hundred eyes.

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## SCENE II.—

***Enter Count Ceprano, Watching At A Distance  
The Countess, Who Is Followed By A  
Gentleman. Ladies And Lords Cross The  
Scene.***

DUKE.

*(To the Countess, with great politeness.)*

You go already, cruel one?

COUN.

I must obey my husband,

I am obliged to leave.

DUKE.

But you must shine at Court,

As Venus amongst the stars—

Here all must sigh for you.

Already here behold

A victim of your charms.

COUN.

Ah! silence—

DUKE.

No.

*[The Duke kisses her hand.]*

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### **SCENE III.—**

***Enter Rigoletto, Who Meets Count Ceprano And Courtiers.***

**RIG.**

What troubles you, dear Count?

You seem in deepest thought.

*[The Count makes a sign of impatience, and follows the Duke.]*

**RIG.**

*(To the Courtiers.)* The Count is furious! See.

**CHO.**

A fine ball!

**RIG.**

Indeed.

**BORSA.**

And even the Duke enjoys well the feast.

**RIG.**

Is it not always so? What news is this?

Wine and feasting—dancing and games—

Battles and banquets—for him all's the same.

Now 'gainst the Countess he tries to lay the siege,

And cares not for the jealousy of her liege.

*[Exit.]*

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## **SCENE IV.—**

***Enter Marullo, With Great Anxiety.***

**MAR.**

Great news! fine news!

**CHO.**

Quick, what has happened, say?

**MAR.**

You will all be surprised.

**CHO.**

Speak on, speak on.

**MAR.**

Ah, ah! Rigoletto—

**CHO.**

Well

**MAR.**

Strange case.

**CHO.**

What, has he lost his hump? Is he now straight?

**MAR.**

More strange still, the foolish man possesses—

**CHO.**

What? say—

**MAR.**

A lover.

**CHO.**

A lover! who can e'er have thought of this?

**MAR.**

The hump-back is transformed into a Cupid.

**CHO.**

Oh, what a monstrous Cupid! charming Cupid!

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## **SCENE V.—**

***Enter The Duke, Followed  
By Rigoletto, Afterwards Ceprano.***

**DUKE.**

No man can be more vexing than Ceprano.

His wife is a sweet angel.

[ *To Rig.*

**RIG.**

Steal her away.

**DUKE.**

'Tis easier said than done.

**RIG.**

This evening.

**DUKE.**

You think not of the Count.

**RIG.**

Have you no prisons?

**DUKE.**

Ah! no.

**RIG.**

Well, banish him.

**DUKE.**

No, no, buffoon.

**RIG.**

His head, then.

*[Making signs of having it cut off.]*

**CEP.**

(Villain!

*[Aside.]*

**DUKE.**

What do you mean? this head?—

*[Tapping the Count on the shoulder.]*

**RIG.**

Yes, what is it good for?

What can he do with it?

**CEP.**

Miscreant!

*[Unsheathing his sword.]*

**DUKE.**

Stop—stop.

*[To the Count.]*

**RIG.**

He makes me laugh.

**CHO.**

He is frantic!

*[Among themselves.]*



**DUKE.**

Now, buffoon, come here.

[*To Rig.*

You carry your jokes too far,

His sword might reach your heart.

**RIG.**

I fear him not. No one will dare to touch.

The favorite of the Duke.

**CEP.**

He must be punished.

[*Aside to the Courtiers.*

**CHO.**

And who has not some injuries

To avenge on him.

**CEP.**

Revenge, revenge!

**CHO.**

But how?

**CEP.**

If you fear not, to-morrow

Come with your swords to me.

**ALL.**

We will.

**CEP.**

At night.

**ALL.**

Decreed.

*[A crowd of dancers invade the scene,*

To dance, to feast, to pleasure, Here everything invite,

Look around, does this not seem The palace of delight.

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## **SCENE VI.—**

***Enter* Count Monterone.**

**MON.**

*(from without)* I must see him.

**DUKE.**

No, no.

**MON.**

I will.

*[Entering.*

**ALL.**

Monterone!

**MON.**

*(looking at the Duke, with pride.)*

Yes, Monterone.—My voice

For ever I will raise against your crimes.

**RIG.**

*(to the Duke, counterfeiting Mon.'s voice.)*

I must see him.

You have conspired against our name, my lord,

And we have granted pardon—

What madness now is yours? In this glad hour

To come and claim the honor of your daughter!

**MON.**

*(looking at Rig. with contempt.)*

A new insult! but your nefarious orgies

I will disturb. Here I will raise my voice

Until the honor of an injured family

Shall be restored.

And even if you were

To sign my death and send me to the block,

My shade will claim revenge!

**DUKE.**

No more—arrest him.

**RIG.**

He is mad!

**CHO.**

He is mad!

**MON.**

Be both for ever accursed.

*[To Rig. and the Duke.]*

To strike the dying lion,

'Tis base—but thou, reptile,

Who dar'st to laugh at an old father's grief

Malediction fall on thee!

**RIG.**

What do I hear!

Oh, terror!

*[Aside. All, except Rig.*

Rash man, your evil spirit

Has brought you to disturb this feast,

Your words are vain. Away!

The Duke's revenge you raise!

No hope for you remains,

This is your fatal day.

*[Mon. is lead away by the soldiers, the others follow the Duke.*

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## **ACT II.**

*The end of a Street. House and Garden of Rigoletto, with flight of stairs. Enter Rigoletto enveloped in his cloak, and followed by Sparafucile, carrying a long sword.*

**RIG.**

(That man has cursed me.)

**SPA.**

Sir?

**RIG.**

Go: I need you not.

**SPA.**

I have not spoken! Only I showed myself  
There with my dagger, ready to your orders.

**RIG.**

You are a thief.

**SPA.**

A man,  
That for a trifle will free you from rivals,  
And you have one.

**RIG.**

Who is he?

**SPA.**

Is not your mistress here?

**RIG.**

(What do I hear?) How much have I to pay  
To rid me from a man?

**SPA.**

A little more.

**RIG.**

And when must you be paid?

**SPA.**

One half before the deed, The other after.

**RIG.**

(O wretch!) And how can you Be sure of the success?

**SPA.**

I kill them in the street,  
Or e'en in my own house.  
I await my man at night;  
A single blow—he dies.

**RIG.**

But how in your own house?

**SPA.**

Nothing can be more easy,  
My sister helps me.  
She dances in the streets—she is handsome;  
And she attracts the man I want—I then—

**RIG.**

I understand!

**SPA.**

Without the slightest noise,

This is my trusty weapon!

*[Shows his sword.]*

Can I serve you?

**RIG.**

Not now.

**SPA.**

The worse for you.

**RIG.**

Perhaps another day.

**SPA.**

Sparafucile I am called.

**RIG.**

A foreigner?

**SPA.**

From Burgundy.

*[In the act of going away]*

**RIG.**

But where could I meet you?

**SPA.**

At this spot, always at night.



**RIG.**

Well, go.

[Spa. *exit.*

Rigoletto *looking after* Sparafucile.

My weapon is my tongue—and his the dagger;

I make the people laugh, he makes them mourn!

We are alike!—That man has cursed me!

Ye men and nature.

'Tis you that made me wicked;

O rage! to be deformed—and a buffoon!

To be condemned to laugh against my will:

To ask in vain the common gift—of tears!

Alas! my master, young,

And full of mirth,

At every moment says,

Now make me laugh, buffoon.

I must do it. Oh! rage.

I hate you all, vile courtiers!

On you, therefore, my tongue delights to dwell;

For you I am depraved—

But here I am not the same;

That man has cursed me! But why this thought

Thus haunts my mind?

What can I have to fear? No, No, 'tis madness.

[*He opens and enters.*

*Enter Gilda from house and throws herself in his arms.*

**RIG.**

My daughter!

**GILDA.**

Father.

**RIG.**

Near to thee alone,

This poor dejected heart returns to joy.

**GILDA.**

My father dear!

**RIG.**

Thou art my only hope;

What else have I on earth except my Gilda?

**GILDA.**

You sigh! What is the cause o your affliction?

Tell it to your poor daughter

Intrust to me your secrets,

And let me know my family

**RIG.**

Ah! thou hast none!

**GILDA.**

Your name!

**RIG.**

What matters it to thee?

**GILDA.**

If you object to speak

Of our relations—

**RIG.**

Dost thou ever leave this house?

*[Interrupting her.]*

**GILDA.**

I only go to church.

**RIG.**

That's right, my child.

**GILDA.**

If you will not reveal your name or rank,

Ah, let me know, at least, who is my mother.

**RIG.**

Ah, do not awake, I pray,

A memory so sad;

Of my dejected state

She alone compassion had.

Despised, deformed, and poor,

Through pity, me she loved.

She died—ah, may the earth

Lay lightly on her head—

Thou art my only treasure—

O God! be thou her aid?

*[Sighing.]*

**GILDA.**

Alas, what grief! ah, never  
Saw I such bitter tears!  
Ah, father, be more calm,  
Or you will break my heart.  
To me reveal your name;  
To me your grief impart.

**RIG.**

Why this?—I am thy father,  
This is enough for thee.  
I might perhaps be hated,  
Or be by others feared.  
Alas! I have been cursed!

**GILDA.**

No country, no relations,  
No friends, you then possess?

**RIG.**

What dost thou say, my love?  
Thou art my god, my country,  
Thou art the world to me!

**GILDA.**

If I could see you glad,  
I happy, too, would be.  
It is three months now, since we here arrived,  
And nothing I have seen yet of the city.

I wish to see it now, if you will grant it.

**RIG.**

Hast thou ne'er left this house?

**GILDA.**

Never!

**RIG.**

Mind!

**GILDA.**

(What do I say?)

**RIG.**

Nor must thou ever leave it.

(She might be followed, she might be stolen,

And they would laugh at the dishonor

Of a buffoon. O shame!) Ho! there!

*[Towards the house.]*

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## **SCENE X.—**

***Enter Giovanna From The House.***

**Gio.**

Sir?

**Rig.**

Has no one seen me whilst coming here?

Mind, speak the truth.

**Gio.**

No one.

**Rig.**

That's well! The door that leads upon the  
Ramparts, is it always closed?

**Gio.**

Yes, it has always been so, and always shall.

**Rig.**

Oh, woman, watch o'er this flower,

Which I trust unto thy care;

Be thou mindful, it may never

Fall the victim of dark snare.

O, save thou this fragile stem

From the hail and from rain:

As it was to thee confided,

May I receive it back again.

**GILDA.**

O, be cheerful, my dear father;  
Chase your starting tears away;  
There, in heaven, is an angel  
Who protects us night and day.  
There the prayers of my mother  
From all danger keeps us free;  
Never, never, from your side,  
Never distant will I be.

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## **SCENE XI.—**

### ***The Duke In Disguise Arrives In The Street.***

**RIG.**

Some one outside—

[Rigoletto *opens the street gate, and whilst he goes out, the Duke slides in, hiding himself behind a tree, and throwing a purse to* Giovanna.]

**GILDA.**

Oh, heavens!

He is always suspicious

**RIG.**

(*to Gilda, returning.*)

Has any one ever followed you to church!

**Gio.**

No, never.

[*Aside*

**DUKE.**

(*'Tis Rigoletto.*)

If any one here knocks

You must not open.

**Gio.**

Not even to the Duke?

**RIG.**

Still less to him than others—Child, adieu.



**DUKE.**

His child!

**GILDA.**

Adieu, my father.

*[They embrace; and Rigoletto going out shuts the door after him.]*

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## SCENE XII.—

**Gilda, Giovanna, *The Duke In The Court Yard;*  
*Afterwards Ceprano And Borsa In The Street.***

**GILDA.**

Giovanna, I feel remorse.

**GIO.**

And for what reason?

**GILDA.**

I told him not who follows me to church.

**GIO.**

And why would you tell this?

Do you dislike that man?

**GILDA.**

No, no, he is too handsome.

**GIO.**

And has the appearance of a rich signor.

**GILDA.**

'Tis not the riches nor rank I wish;

To me if poor, he'd better prove.

I think of him by day and night;

For him my heart o'erflows with love—

**DUKE.**

*(throwing himself suddenly at the feet of Gilda.)*

With love, with love, oh, let me hear it;

Oh, let my soul be rapt in joy.

**GILDA.**

Giovanna! alas! Is no one here?

[*Gio. goes out at a sign from the Duke.*

No one defends me? Oh, heavens! no one.

**DUKE.**

'Tis I, thy lover, that speaks to thee.

I will protect thee 'gainst all worlds.

**GILDA.**

Oh heaven! what fate has brought you here?

**DUKE.**

That fate which rules a loving heart.

Thou art my love.

**GILDA.**

Depart.

**DUKE.**

No, no,

The same affection our souls inflames,

No power our love on earth can sever.

By fate united, by mutual sympathy,

Our bonds of love will last for ever.

My proudest conquest will be thy faith—

My golden throne thy heart so pure;

All else on earth is vain and frail,  
True love alone is real and sure.  
Love gives to men celestial bliss.  
May nothing then our flame abate,  
And all will envy my happy fate.

**GILDA.**

Ah! these indeed are like the words  
Which in my dreams I said and heard.

**DUKE.**

O, let me hear again, I love thee.

**GILDA.**

You have heard it.

**DUKE.**

Oh, joy!

**GILDA.**

Tell me your name,  
Or may I know it not?

**CEP.**

This is the place.

[*To Bor. from the street.*]

**DUKE.**

My name—

[*Thinking.*]

**BOR.**

I see

*[They depart.]*

**DUKE.**

Is Walter Maldè.

I am a poor student—poor—

**GIL.**

A noise of steps outside.

*[Returning frightened.]*

**GIL.**

Perhaps my father.

**DUKE.**

Ah, could I seize the traitor

Who dares disturb my joy

Of being with thee.

**GIL.**

Go quick,

And lead him on the ramparts.

**DUKE.**

Dost thou love me?

**GIL.**

And you?

**DUKE.**

For ever, yes, and then—

**GIL.**

No more, no more, depart.

**BOTH.**

Farewell, my hope forever,

My blessing thou shalt be.

Farewell, farewell. Ah! never

I'll change my love for thee.

*[The Duke exit, escorted by Giovanna, and Gilda follows him with her eyes.]*

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## **SCENE XIII.—**

### **Gilda *Alone.***

Walter Maldè. Sweet name,

Thou art already engraven on my heart.

Dear name! thou first hast fallen

So sweet upon my ear,

Thou shalt for ever be

To me welcome and dear.

My thoughts, all my desires,

Will ever to thee turn,

Yes, even when my ashes

Shall rest within the urn.

[Gilda *ascends the terrace with a lantern in her hand.*

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**SCENE XIV.—**

**Marullo, Ceprano, Borsa, *Courtiers In Masks, And Armed, In The Street; Gilda On The Terrace, Entering The House.***

**BOR.**

She is there.

**CEP.**

Look.

**CHO.**

How beautiful she is!

**MAR.**

She is an angel!

**CHO.**

Is that the lover

Of Rigoletto?



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## **SCENE XV.—**

***Enter Rigoletto, Absorbed In Thought.***

**RIG.**

(*alone.*) Do I return? why?

**BOR.**

Hush, to the work. Pay attention all to me.

**RIG.**

That man, alas! has cursed me!

**BOR.**

It was so dark I could not see.

**RIG.**

Who is there?

**BOR.**

Hush, Rigoletto is here.

**CEP.**

A double chance, we can now kill this man.

**BOR.**

No, no, to-morrow we shall have more laughter.

**MAR.**

Ah! let me do—

**RIG.**

Who speaks?

**MAR.**

Ah, Rigoletto—say?

**RIG.**

Who is there?

**MAR.**

Betray us not, I am—

**RIG.**

Who?

**MAR.**

Marullo.

We just came here to have some fun—

We are going to steal away Ceprano's wife

**RIG.**

(Alas! I wreathe again.) But where to enter?

**MAR.**

(*to Cep.*) Where is the key?

(*to Rig.*) Be not afraid,

We cannot fail.

Here are the keys.

[*Gives him the keys received from Cep.*]

**RIG.**

This is his crest.

[*Feeling the key.*]

(I feared in vain.)

*[Breathing more freely*

The house is there! (I come with you.)

**MAR.**

We are disguised.

**RIG.**

I must then do the same;

Give me a mask!

**MAR.**

Yes, here is one.

You will keep fast the ladder.

*[Futs a mask to his face, and after having bound it with a handkerchief, leads him to keep firm a ladder, which they have placed to the terrace.*

**RIG.**

Never was it so dark.

**MAR.**

The handkerchief has made him blind and deaf.

*[To his companions.*

**ALL.**

Hush, hush, let's take revenge,

When least he thinks of it.

The man that sneers at us,

To-morrow will be our spor

Let's take his love away,

And we shall laugh at court.

*[Some of them go up the terrace, break the window of the first floor, then descend and open the street door to others, who enter and drag away Gilda, who has her mouth tied with a handkerchief. In crossing the scene she loses a scarf.]*

**GIL.**

My father! help!

**CHO.**

Victory!

**GIL.**

Help!

*[More aistant.]*

**RIG.**

They have not finished yet. What joke is this?

*[Touches his eyes.]*

A band upon my eyes!

*[He snatches off the band and the mask, and by the light of the lantern perceives the scarf, sees the door open, enters and drags out Gio., frightened; he stares at her, and after many efforts to speak, exclaims—*

The curse!

*[Faints.]*

end of the second act.

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## **ACT III.**

### **SCENE I.—**

**A Room In The Ducal Palace. Doors Right And Left And One In Front. On One Side The Portrait Of The Duke, On The Other Side That Of The Duchess. A Table, Arm-chair, &C. Enter The Duke, Much Agitated.**

They robbed me of my love!

When! At the moment

A voice within my heart

Did call me back to her!

I found the door wide open; the house deserted.

And where now can that dearest angel be

Who first within my heart

Awoke such flames of love;—

That soul, whose magic charms

Would almost draw me back to virtue's path?

They tore her from her home;

But he who dared so much shall soon repent.

The grief of my beloved demands revenge.

Methinks I see a tear,

That's starting to her eyes,

Which 'midst the grief and fear

Of such a sad surprise,

In fond remembrance said

Ah! Walter, lend me aid.

But I was far away;

Thou had'st no help from me.

Yet, willingly my life

I would have lost for thee!

No bliss on earth—no bliss above—

Can equal thy sweet love!

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## **SCENE II.—**

***Enter Marullo, Count Ceprano, Borsa, And  
Other Courtiers.***

**ALL.**

Duke, duke!

**DUKE.**

What news?

**ALL.**

Last night we stole away  
The mistress of your jester.

**DUKE.**

Is she pretty? Where was she them

**ALL.**

At her house.

**DUKE.**

How did this happen?

**ALL.**

As we went down a lane,  
When day had disappeared,  
There, as we had expected,  
A lady sweet appeared!  
She was your jester's love;  
But soon she ran away.

We thought to bring her here,  
When he came in the way.  
We come to steal Ceprano's wife,  
Give us your aid, to him we told.  
We put a band upon his eyes,  
And then the ladder made him hold.  
In haste we mounted, and broke the doors,  
His lady-love was brought here straight;  
When he found out he was deceived,  
We left him there to curse his fate.

**DUKE.**

(What do I hear? She is my love!  
Alas! My hopes are now all lost.)

*[Aside.*

But where can this lady be?

**ALL.**

She is here, in your own palace.

**DUKE.**

(Yes, love now give me aid;  
To her I must repair!  
I would give up the world  
To change to joy her care.  
Ah! soon she will discover  
My station, rank, and name,  
And learn that love makes slaves



'Mongst rich and poor the same.)

[*The Duke exit hastily.*

**ALL.**

The duke is wrapt in thought;

He seems no more the same.

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### **SCENE III.—**

#### ***Enter Rigoletto.***

**MAR.**

Poor Rigoletto!

**CHORUS.**

He comes. be silent.

**ALL.**

Good morning, Rigoletto.

**RIG.**

(They have deceived me!)

**CEP.**

What news, Buffoon?

**RIG.**

You are, I think,

More troublesome than ever.

**ALL.**

Ah! ah! ah!

**RIG.**

Ah! where can they have taken my dear child?

*[Looking round uneasily.]*

**ALL.**

(Look, how uneasy he appears!)

**RIG.**

I am glad to find  
The cold air of last night  
Has done no harm to you.

**MAR.**

Last night?

**RIG.**

A fine affair it was.

**MAR.**

I slept all night.

**RIG.**

All night? I then have dreamed.

*[He walks about, and seeing a handkerchief on the table, observes the mask.]*

**ALL.**

(Look how he spies all things.)

**RIG.**

(It is not hers.)

*[Throwing it away.]*

Is the duke still asleen?

**ALL.**

Yes, he sleeps still.

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## **SCENE IV.—**

### **Enter A Page Of The Duchess.**

**PAGE.**

The duchess is anxious to see the duke.

**CEP.**

He sleeps.

**PAGE.**

Was he not here just now?

**BORSA.**

Yes. but he went to hunt.

**PAGE.**

Without his suite?

**ALL.**

Dost thou not understand.

That for the moment he cannot be seen.

**RIG.**

*(who has paid great attention to the dialogue, suddenly exclaims—)*

Ah! then she is here, she is with the duke.

**ALL.**

Who?

**RIG.**

The lady you have stolen

Last night from my own roof.

**ALL.**

You are delirious.

**RIG.**

But I shall rescue her. She must be there.

**ALL.**

If you have lost your mistress,

'Tis not within these walls you have to search.

**RIG.**

Ah! give me back my daughter.

**ALL.**

His daughter!

**RIG.**

Ah! yes, my daughter, of your action now

No, no, you cannot laugh!

She is there, give back to me my child.

*[Rig. runs toward the door, but all prevent his passage.]*

Impious courtiers, race of cowards,

For what price my child you sold?

For gain no crime your hand restrains;

To me my child is more than gold.

Give her back, or, though disarmed,

Against your life I'll raise my hand;

Naught on earth a father fears

When he his children doth defend

Cowards, open at least that door.

[Rig. *goes again to the door, but he is prevented from opening it.*

Alas! you come against me all;

Well, I weep—Marullo—yield,

I know you have a gentle heart,

Tell me where she is concealed.

Speak—she is there. You are all mute.

Give back the daughter to the old man:

My friends, my lords, have pity on me,

It costs you nothing to grant this boon;

But all my hopes in her I see.

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## **SCENE V.—**

***Enter Gilda, Who Throws Herself Into The Arms Of Her Father.***

**GIL.**

My father!

**RIG.**

My dear Gilda!

My lords, she is my only child!

Oh, fear no more! It was only for jest

I cried, but now I laugh—Why dost thou weep?

**GIL.**

The fear—the shame—oh father!

**RIG.**

Alas! what dost thou say?

**GIL.**

I cannot speak in presence of so many.

**RIG.**

*[To the Courtiers, in an imperious manner.*

Away, depart from here!

And if the Duke should dare to approach this room,

Tell him he must not come, that I am here.

*[Throws himself upon a chair.*

**ALL.**

With children and with fools

We must sometimes seem to yield:

Let us go, but what he does

We shall spy herein concealed.

*[Exeunt from the door in front, shutting it behind them.]*



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## SCENE VI.—

### **Rigoletto** *And* **Gilda.**

**RIG.**

Now speak, we are alone.

**GIL.**

Now, Heaven, give me aid!

Each Sunday, whilst I went

To church, my prayers to say,

A youth of heavenly beauty

Did follow on our way;

And if our lips were silent,

The eyes betray'd our hearts.

In secret, only yesterday,

He came to me at night;

I am a student—poor—

Much moved, he said to me,

And ardently repeated,

I am in love with thee.

He left me then; my heart

With brighter hopes did beat,

When suddenly appeared

Those men who took me away,

And brought me to this place,

Half fai ting, in dismay.

**RIG.**

Ah, speak no more my angel!

(Now all I understand—

Upon my head alone

I asked thy curse, O Heaven

I begged that she may rise

The moment I should die—

Ah! often by the scaffold

The altar raised we see!

Now all for e'er is lost,

No hope remains to me!)

Ah, weep, my child, and let thy tears

Upon my bosom fall.

**GIL.**

My father, your dear words

Forever my grief consoles.

**RIG.**

I must settle some affairs,

And then forever we will leave this place.

**GIL.**

Yes.

**RIG.**

One day has changed our fate.

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**SCENE VII.—**

***Enter A Herald, And Count Monterone, Who Crosses The Stage In The Midst Of Guards.***

**HER.**

Open the door, the Count must pass to prison.

*[To the guards.]*

**MON.**

Since thou hast been in vain accursed by me,

Since yet no sword has entered in thy breast,

And happy thou must live—

**RIG.**

No, no, old man, I shall avenge your wrongs.

*[Exeunt.]*

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## **SCENE VIII.—**

### **Rigoletto *And* Gilda.**

**RIG.**

Ah, yes! I shall have vengeance,

It is my only wish.

The hour is not far distant

That will thy ruin strike.

Upon thy head my fury

Will fall, then, thunder-like.

**GIL.**

Oh, father! what sad joy

Is sparkling in your eyes?

Ah! spare him; to us also

Heaven will its mercy show.

In spite of his deceit,

My heart for him doth beat.

end of the third act.

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## **ACT IV.**

### **SCENE I.—**

*A Desert Spot On The Banks Of The River Mincio. Gilda And Rigoletto In The Road. Sparafucile In The Inn, Cleaning His Leather Belt.*

**RIG.**

And dost thou love him still?

**GIL.**

I do.

**RIG.**

Yet thou hast had  
Sufficient time to overcome this passion.

**GIL.**

I cannot.

**RIG.**

Weak is woman's heart;  
But I will have revenge.

**GIL.**

Oh, mercy, father!

**RIG.**

Couldst thou not then forget him?

**GIL.**

I cannot say. He loves me

**RIG.**

He?

**GIL.**

Yes.

**RIG.**

Thou must then see.

*[He leads her to the door, and tells her to look through a crevice.]*

**GIL.**

A man is there.

**RIG.**

But wait awhile.

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## **SCENE II.—**

### **The Duke, Dressed As A Private Officer, Enters The Inn.**

**GIL.**

Ah! my father!

*[Surprised.]*

**DUKE.**

Two things I want, and then—

*[To Spa.]*

**SPA.**

Speak, sir,

**DUKE.**

A room and wine.

**RIG.**

This is the life he leads.

**SPA.**

(A handsome youth, indeed!)

*[Aside.]*

*[Spa. goes out.]*

**DUKE.**

The women are unsettled

As feathers in the wind,

Each moment change their mind.

In tears, or even smiles,  
Yes, woman's lovely face,  
For ever us beguiles!  
The man that is so mad  
To trust a woman's heart  
For ever must be sad.  
But still there is no bliss,  
Upon this earth compared  
To that of a sweet kiss!

*[Spa. enters with a bottle and two glasses, which he places on the table. He then beats the ceiling twice with the hilt of his sword. At this signal a pretty young girl, dressed as a gypsy, descends the stairs. The Duke rushes to embrace her, but she avoids him. Meanwhile Spa having gone out upon the road, says aside to Rig.:—*

**SPA.**

Your man is there. Must he now live or die?

**RIG.**

Wait awhile, and you shall know my will

*[Spa. goes slowly away.*



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### **SCENE III.—**

#### ***Gilda And Rigoletto On The Road. Magdalen And The Duke In The Inn.***

**DUKE.**

If I remember well, my pretty girl,  
I have seen your face before.  
I tried to find your house,  
At length I see you here.  
Believe that from that time  
I loved you to despair.

**MAG.**

And others, score by score,  
Do you forget them now?  
To tell the truth, good sir,  
You are a gay deceiver.

**DUKE.**

Yes, yes, just so.

**MAG.**

Leave me, rude man.

**DUKE.**

Eh! eh! what noise!

**MAG.**

Be quiet.

**DUKE.**

And you be kind,  
And do not scream so loud,  
For wisdom ever lies  
In pleasure and in love.  
What pretty hands! how white!

*[He takes her by the hand]*

**MAG.**

You like to laugh at me.

**DUKE.**

No, no.

**MAG.**

I know I am not pretty.

**DUKE.**

Kiss me.

**MAG.**

Sir, you are drunk—

**DUKE.**

Yes, drunk of love for you.

**MAG.**

And can you be so unkind,  
As thus to laugh at me.

**DUKE.**

I do not joke—I wish to marry you.

**MAG.**

If so, give me your word of honor.

**DUKE.**

You are a charming girl!

*[Ironically.]*

**RIG.**

Well then, is this not yet enough?

**GIL.**

The cruel traitor!

**DUKE.**

Lovely woman, of your charms

At your feet the victim see,

But one word, and changed to joy

All my sorrows soon will be.

Yes, be assured, my lady sweet,

This fond heart for you doth beat.

**MAG.**

Do you take me for a fool,

To think your words are true;

Full well I know what they mean,

I give them their right value,

Jokes like these I often hear,

But I laugh at them, dear sir.

**GIL.**

Thus my heart he did deceive,  
Thus the traitor spoke to me.  
All my joys, my hopes are gone,  
Now my wretched doom I see.  
O heavens! what a cruel fate!  
I love the man I ought to hate.

**RIG.**

Hush! thy sorrows are all vain,  
That he deceived thou art now sure—  
Hush! it now belongs to me  
Dreadful vengeance to procure.  
Your death only can assuage.  
Hear me, at once go home, and take what gold  
Thou want. Then dress thyself in male attire.  
All is prepared. Mount on the swiftest horse  
And hasten to Verona.  
To-morrow I shall join thee.

**GIL.**

Come now.

**RIG.**

I cannot now.

**GIL.**

I tremble.

**RIG.**

Go—

[Gilda *goes out.*

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## **SCENE IV.—**

### **Sparafucile, Rigoletto, Duke *And* Magdalen.**

**RIG.**

You said twenty crowns. Here are now ten.

After the deed I shall give you the rest.

Is he still here?

**SPA.**

He is.

**RIG.**

I shall return

At midnight hour.

**SPA.**

Your aid I don't require;

I can alone throw him into the river.

**RIG.**

No, no, I wish to throw him in myself.

**SPA.**

Be it so. What is his name?

**RIG.**

His name is *Crime*, and *Punishment* is mine.

*[Exit Rig. It becomes dark, and thunders.]*

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## **SCENE V.—**

### **Sparafucile, *The Duke*, *And* Magdalen.**

**SPA.**

The storm approaches. Good.

The night will be darker.

**DUKE.**

Magdalen!

*[Trying to take hold of her.]*

**MAG.**

Wait! my brother

Comes.

*[Avoiding him.]*

**DUKE.**

Well! what's this?

**MAG.**

It thunders!

**SPA.**

*(Entering.)* And we shall have some rain.

**DUKE.**

So much the better.

I shall stop here; you can sleep the stable

Below, or where you like.

**SPA.**

Thanks, sir.

**MAG.**

Ah, no, depart!

**DUKE.**

How! in such weather!

**SPA.**

Twenty crowns of gold! (*To Mag.*) I shall be happy

*[To the Duke.*

To offer you my room; and if you like,

I will show it to you.

*[He takes a light, and goes toward the staircase.*

**DUKE.**

With pleasure; yes, let's go.

*[Whispers a word to Mag., and follows Spa.*

**MAG.**

Unfortunate young man; so good, so kind!

Oh, Heaven! what a night!

**DUKE.**

*(Having gone up stairs, and seeing the window without shutters.)*

Here one must sleep quite in the open air.

Well, well; good night!

**SPA.**

May God protect you, sir.



**DUKE.**

I feel that I shall sleep; I am so tired.

*[He puts down his hat and his sword, and throws himself on the bed, and soon falls asleep. Mag. down stairs stands sentry near the table, and Spa. finishes the bottle left by the Duke. They both remain some time in silence, and apparently in deep thought.]*

**MAG.**

He is, indeed, an amiable young man.

**SPA.**

Oh, yes, I gain twenty crowns.

**MAG.**

Twenty crowns! 'Tis little; he is worth much more.

**SPA.**

Go up—and if he sleeps, bring down his sword.

**MAG.**

*(Goes up, and admiring him, exclaims.)*

It is a pity—he is so handsome!

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## SCENE VI.—

***Enter Gilda From The Road, Disguised As A Man, And Slowly Advancing Toward The Inn, Whilst Sparafucile Drinks. It Lightens And Thunders.***

**GIL.**

Alas! I lose my reason.

Love overcomes me. Father, pardon.

What a dreadful night! What will become of me?

**MAG.**

My brother!

*[Mag. having come down, has placed the Duke's sword on the table.]*

**GIL.**

Who has spoken?

*[Looking through the crevices of the door.]*

**SPA.**

Away, disturb me not.

*[Searching in a cupboard.]*

**MAG.**

That youth is as handsome as Apollo; I love him,

And he loves me. Ah! kill him not!

**GIL.**

*(Listening.)* O heavens!

**SPA.**

Mend soon that sack.

**MAG.**

And why?

**SPA.**

The handsome youth, Apollo, when killed by me,  
I must throw in the river.

**GIL.**

O heavens! what house is this?

**MAG.**

You still may earn your money,  
And spare his life.

**SPA.**

That is not easy.

**MAG.**

Listen, a plan I will disclose to you.  
From the buffoon you have received ten crowns;  
He will return here soon with the remainder;  
Kill him, and you will take the other ten,  
Then you will get the price you would have earned.

**SPA.**

Kill the buffoon! What nonsense have you said?  
Am I a thief? Have I ever lost my honor?  
Is there a client that I have betrayed?

I must not break my faith. This man has paid.

**GIL.**

What do I hear? My father!

**MAG.**

I pray for him.

**SPA.**

He must die.

**MAG.**

No; I shall tell him to fly.

**GIL.**

Good-hearted woman!

**SPA.**

Now, let me, do.

**MAG.**

We must save him.

**SPA.**

Should any one come here before midnight,

I shall kill him instead.

**MAG.**

The night is dark, the thunder roars,

No one will pass this way.

**GIL.**

Oh, what temptation, to die for this cruel man.

To die, O father! Heavens! have pity on me!

*[It strikes half-past eleven.]*

**SPA.**

Still half an hour.

**MAG.**

Await, my brother.

*[Weeping.]*

**GIL.**

That woman weeps, and shall I not help him?

Ah! it he no more feels love for me,

I'll give my life to save his own.

*[Knocking at the door.]*

**MAG.**

One knocks.

**SPA.**

It is the wind.

**MAG.**

One knocks, I say.

**SPA.**

It is strange!

**MAG.**

Who is there?

**GIL.**

Have pity upon a stranger

Grant him asylum for the night

**MAG.**

This night will be long!

**SPA.**

Wait awhile.

[*Spa. searches at the sideboard.*]

**GIL.**

So near to death, and yet so young!

O heaven! pardon these impious men,

And thou, my father, excuse thy child,

May happy live the man I save.

**MAG.**

Now hasten, quick, perform the deed,

To save one life I take another.

**SPA.**

Well, I am ready. Now open the door,

To save the crowns is all my care.

[*Spa. hides himself behind the door with a dagger. Mag. opens the door; then runs to shut the arch in front, and whilst Gilda enters, Spa. shuts the door behind her, and everything remains buried in silence and darkness.*]

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## SCENE VII.—

***Rigoletto Advances From The Road Enveloped In His Cloak. The Violence Of The Storm Is Diminished, Only Now And Then The Lightning Is To Be Seen And The Thunder Heard.***

RIG.

At last the time of my revenge approaches.

For thirty days I waited this fatal hour

In tears most bitter,

Under the mask of a buffoon. That door

*[Examining the house.*

Is shut—'Tis not the hour yet.

What a dreadful night is this!

In heaven a storm,

On earth a homicide—

I feel myself yet great.

It is midnight.

*[It strikes twelve.*

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## **SCENE VIII.—**

***Enter Sparafucile.***

**SPA.**

Who is there?

**RIG.**

'Tis I.

*[On the point of entering.]*

**SPA.**

Await.

*[Re-enters, and comes out again, dragging a sack.]*

Your man is here, quite dead.

**RIG.**

Oh, joy! a light!



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## **SCENE IX.—**

### **Rigoletto, *And Afterward The Duke.***

**RIG.**

He is here—he is dead. Oh yes! I would see him!

But why? 'Tis he. Here are his spurs. The crowd

Can now look well at me.

I am the Jester, and he is the Duke

Lying now at my feet.

I am at last revenged!

The wave shall be his grave,

A sack his shroud.

*[He tries to drag the sack towards the shore when he hears the distant voice of the Duke, who crosses the scene.]*

What voice? Am I deceived?

No, no!—'tis he—'tis he!

*[Surprisea*

Ho, there! Thou demon!

*[Towards the house*

But who can be in this sack instead of him?

*[He cuts the sack*

A human body! I tremble.

*[It lightens*

**RIG.**

My daughter! Heaven my Gilda!

*[He falls despairingly at the side at his daughter.]*

the end

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## RIGOLETTO.

### DELLA MIA BELLA.—ACT I.

Arranged by Mme. A. MURIO-CELLI

The image displays a musical score for the opera Rigoletto, Act I, titled "Della Mia Bella." The score is arranged by Mme. A. Murio-Celli. It consists of eight systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features various musical notations, including notes, rests, and dynamic markings, typical of a piano-vocal arrangement.

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## CARO NOME.

### ACT II.

The image displays a musical score for the aria 'Caro Nome' from Act II of Giuseppe Verdi's opera Rigoletto. The score is arranged in four systems, each consisting of a vocal line (soprano) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows the beginning of the piece with a melodic line in the voice and a rhythmic accompaniment in the piano. The second system continues the melody with some rests in the vocal line. The third system features a more complex piano accompaniment with chords and moving lines. The fourth system concludes the piece with a final cadence. The name 'Rigoletto. - 2' is printed at the bottom left of the score.

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## QUESTA O QUELLA.

### ACT I.

The image displays a musical score for the opera 'Rigoletto', specifically the scene 'QUESTA O QUELLA.' in Act I. The score is presented in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'dim.'. The piano accompaniment features a steady rhythmic pattern of chords. The vocal line contains several phrases, some with slurs and accents. The score concludes with a double bar line and a fermata over the final note.



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## LA DONNA E MOBILE.

### ACT III.

The image displays a page of musical notation for Act III of the opera Rigoletto. It consists of five systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The first system is marked 'Allegro and.' and includes a 'Vcl.' (Violin) part. The second system includes a 'Vcl.' part. The third system includes a 'Vcl.' part. The fourth system includes a 'Vcl.' part and a 'Vcl.' part. The fifth system includes a 'Vcl.' part and a 'Vcl.' part. The notation includes various musical symbols such as notes, rests, and dynamic markings.