



RIGOLETTO

GUIDE TO THE ITALIAN INTERNATIONAL PHONETIC ALPHABET (I.P.A.)

| <u>I.P.A.</u> <u>Symbol</u> | <u>Italian</u> <u>Example</u> | <u>I.P.A.</u> <u>Transcription</u> | <u>Approximate English</u> <u>Equivalent</u> |
|--------------------------------|----------------------------------|---------------------------------------|---|
| <u>Italian Vowels</u> | | | |
| [i] | figlio, zio | ['fiʎʎo -'tʂio] | between |
| [e] | fresca | ['freska] | bacon (with Irish accent without [ə] glide) |
| [ɛ] | bello | ['bel:lɔ] | pet, bet |
| [a] | patria, amo | ['patrja - amɔ] | park the car (Boston flat "a") |
| [ɔ] | sposa | ['spɔza] | fought, got |
| [o] | amore | ['a'more] | bone (with Irish accent without [ou]) |
| [u] | muto | ['muto] | boom, gloom |

Glides or Semi Vowels

| | | | |
|-----|--------|-----------|-------------|
| [j] | aiuto | ['a:juto] | yammer, yet |
| [w] | quando | ['kwandɔ] | quick, wet |

Plosive Consonants - (In Italian these plosive consonants must be un-aspirated, that is with no puff of air escaping between the consonant and vowel or consonant that follows it.)

| | | | |
|-----|---------|-------------|---------------|
| [b] | bene | ['bene] | benefit, ball |
| [p] | patria | ['patrja] | pet, palace |
| [d] | dammi | ['dam:mi] | duty, danger |
| [t] | tutto | ['tut:to] | total, tale |
| [g] | galante | ['ga'lante] | gallant, go |
| [k] | caro | ['karɔ] | cart, cure |

Fricative Consonants

| | | | |
|-----|-----------------|-----------------------|---------------|
| [v] | venire | ['ve'nire] | velour, vine |
| [f] | favore | ['fa'vore] | favor, flat |
| [ʃ] | scemo, lasciare | ['ʃemo - la'ʃfare] | show, ash |
| [z] | svenire, smanie | ['sve'nire - 'zmanje] | zenith, zebra |
| [s] | salute | ['sa'lute] | sale, sole |
| [l] | ladro | ['ladrɔ] | late, lose |
| [ʎ] | figlio | ['fiʎʎo] | scallion |

Vibrant Consonants

| | | | |
|-----|--------------|------------|----------------|
| [r] | rompere, cor | ['rompere] | red (British) |
| [r] | ardore | [a'r'dore] | very (British) |

Nasal Consonants

| | | | |
|-------|------------------|---------------------|---------------|
| [n] | nome | ['nome] | name |
| [m] | mano | ['mano] | man, manner |
| [ŋ] | stanco, sangue | ['staŋkɔ - 'saŋgwe] | bank, anguish |
| [ɲ] | sogno | ['soɲno] | canyon, onion |
| [mʲ]* | inferno, inverno | [inʲfemɔ-inʲvɛrno] | ----- |

*(This is the sound the letter *n* takes when it assimilates before either *v* or *f*, the labiodentals)

Affricate Consonants

| | | | |
|------|---------|--------------|----------------|
| [dz] | azzurro | [a'd:dzurro] | adze, adds up |
| [ts] | pazzo | ['pat:tsɔ] | pizza, puts up |
| [dʒ] | giurare | [dʒu'rare] | judge, jump |
| [tʃ] | cielo | ['tʃelɔ] | champ, chimney |

Other Symbols

[:] symbol for a long vowel or consonant. Often used to indicate double sounding consonants (example: petto [pet:tɔ]).

[ˈ] the stress mark used to indicate that the following syllable is the stressed one (example: amore [a'more]).

Other Foreign Sounds Found in Some of the Operas

[ã] the nasal sound as in Rouen (Tabarro) [ru'ã] - Grenvil (La Traviata) [grã'vil]

[õ] the nasal sound in Germont (La Traviata) [zer'mõ]

[y] the rounded vowel as in Momus [mɔ'mys] or Prunier/Bullier (Rondine) [prynje - bylje]

[ø] the rounded vowel as in Des Grieux (Manon Lescaut) [de'grjø]

[x] the fricative as in *navaja* and *Saltaja* (Fanciulla) [na'vaxa - saltaxa]

NOTES ABOUT THE I.P.A. ITALIAN TRANSCRIPTIONS

In transcribing the Italian texts into I.P.A., I have endeavored to render the exact pronunciation of Italian words as they appear in some of the best Italian dictionaries such as Garzanti, Zingarelli and Melzi. However, when syllables with closed vowels fall on very high notes or lay in a constant high *tessitura*, I may suggest more open vowels to accommodate the singing process. I will also employ the rule of "vowel harmony" ("vocalic harmonization") to homogenize vowel sounds in phrases, and I may for that reason, adjust vowels to a more open or closed position at times. More about this later.

"N" Assimilations

I will also employ *n* assimilations (something Zingarelli, possibly the only Italian dictionary with I.P.A., does **not** do) as in the word *stanco* [staŋkɔ] where the [n] sound becomes [ŋ] before the velar [k] or in the group *in questa reggia* [iŋkwesta 'red:dʒa], where the [n] in *in* assimilates to an [ŋ] because of the [k] sound that follows in the word *questa*. Other common Italian words with this assimilated "n" are: *dunque*, *finchè*, *mancare*, *anche*, *troncare*, *languenti*, *angoscia*, *sangue*.

Another *n* assimilation which is most Italian, is the change to an "m" sound, when the letter *n* comes immediately before *b*, *p* or *m*, the three bilabial consonants in a word or in a group of words sung quickly in a breath phrase. For example in "Madama Butterfly"; 'Un bel dì vedremo' [um'bel divve'dremo], and later 'per non morir al primo incontro' [per nonmɔ'rɪr al 'prɪmɔ iŋ'kontro] and Sharpless's line 'Quel diavolo d'un Pinkerton' ['kwel 'dʒavɔlo 'dum 'pɪŋkɛrtɔn]. King Phillip in his monologue in "Don Carlo": 'Il mio crin bianco' -[il 'mio 'krɪm 'bjankɔ]

The third *n* assimilation occurs before *f* and *v*, the two labiodental consonants. Two common Italian words, *inverno* (winter), and *inferno* (hell) are prime examples of this phenomenon. Here the letter *n* assumes a labio-dental position (that is, the lower lip touches the edge of the upper incisors, just as in *f* or *v*). Thus, in Butterfly's "Un bel dì", the phrase "levarsi un fil di fumo" will be transcribed [le'varsi um'fil di 'fumo]; Musetta's line in Act IV of *Bohème* "Intesi dire che Mimì fuggita dal Viscontino era in fin di vita" would be transcribed with the *n* in *in fin* assimilating to an [m]: [im'fin di 'vita]. In "Don Carlo", in the confrontation between Phillip and the Inquisitor, Phillip says: 'L'infante a me ribelle...' -[lim'fante a 'me ri'belile]

Special Cases of Consonant Doublings

The Italian consonant groups *gn*, *gl* and *sci -sce* are always doubled as in: *sogno* [ˈsoŋno], *figlio* [ˈfiʎʎo], *lasciare* [laˈʃʃare], *la scena* [laˈʃʃena]. The single letter *z* always gets a doubled sound, either inside of a word or in a group, as in *grazie* [ˈgrattsje] or *lo zio*, *la zona*, [loˈtʦio - laˈddzona]. When two *zz* appear together in a word, (*mezzo*, *pizza*) as expected, the *z* sound is [ddz] or [tts] as in [ˈmeddzo] or [ˈpittsa].

The Two Unphonetic Vowels e and o

The two unphonetic Italian vowels *e* and *o* in a stressed position are a troublesome matter, even for Italians, since there are no rules as to when they are closed [e-o] or open [ɛ-ɔ]. All words in these texts are transcribed phonetically with the correct closed or open symbols, but vocal demands of *tessitura* may require that in the singing of these phrases, the vowels be opened to a more comfortable position and I may transcribe the texts with more comfortable open vowel sounds. This is perfectly all right, and is what all great Italian singers do instinctively. It is safe to state that very few of the great Italian singers generally observe the [e-ɛ] or [o-ɔ] differences in full-out singing. In quiet passages or in recitative or spoken passages maybe more so. It is a further known fact that the Italian school of singing recognizes only five vowel sounds for singing: [i-ɛ-a-ɔ-u]. The closed [e-o] vowel sounds, as stated by the great teacher of Melba and Malibran, Matilde Marchesi, "may be used for expressive means or to give a special color to a word or expression, but are not part of my vocal method".

Since American singers are used to singing in German and French as well, it is imperative that it be understood that one should **never** use closed German and French [e] and [o] sounds in Italian. The Italian counterparts of those two closed vowel sounds are much more lax and less tense. The difference between closed [e] and open [ɛ] and closed [o] and open [ɔ] in Italian **singing** is minimal due to the demands of tone production, *tessitura* and long held notes. In Italian **speech**, the difference is more noticeable, but even then, local speech habits make any set of rules impossible. It is important for American singers to listen to some recordings of great Italian singers. I recommend, for instance, the "Manon Lescaut" and "Otello" recordings with Renata Tebaldi and Mario del Monaco. Nowhere do these great singers take the [e-ɛ] or [o-ɔ] matter literally. They fit the closed or open vowel sounds to their vocal needs!

As for the unstressed and final *e* and *o*, some texts state that they are always closed, and others state categorically that they are always open. I say that they are neither. They open or close depending on vocal needs, *tessitura* and the color of neighboring vowels (vocalic harmonization). I have endeavored to use this rule of vocalic harmonization to render the transcriptions more Italian. For instance in a word like *benedetto*, the stress falls on *benedetto* and that vowel is a closed [e]. The phonetic transcription becomes [beneˈdetːo], with the *be*, *ne* and *to* syllables showing closed vowels to "harmonize" in closedness with the stressed closed syllable. However,

in a word like *serpentello*, the stress falls on *serpentello* and that vowel is an open [ɛ]. The phonetic transcription becomes [serpentel:lɔ], with the *ser*, *pen*, and *llo* syllables showing open vowels to "harmonize" in openness with the stressed open syllable. I will also do this with word groups, always endeavoring to match or "harmonize" vowels in order to make it sound more Italian and to get a better vocal line. Let us analyze a portion of Phillip's great monologue in Act IV of "Don Carlo": 'io la rivedo ancor contemplar triste in volto', which I have transcribed thus: [iɔ 'la rivedɔ aŋ'kor kotem'plar 'triste 'imj 'volto]. 'Io' has an open "o" at the end because it is starting to open for the word 'la' which has an open "a"; 'rivedo' also has an open "o" at the end because it precedes another word with an initial open "a" vowel; 'contemplar' with a stress on the 'plar' syllable with an open vowel, turns the unstressed 'con' and 'tem' syllables into open vowels as they seek to **harmonize** with the stressed syllable; 'tiste', however ends in a closed "e" because it is linked to the closed high vowel "i" in "in", and finally 'volto' has a final closed "o" because it is, again, **harmonizing** with the stressed "o" of 'volto', which is closed.

Stress Marks

I will always use a stress mark ['] before the stressed syllable. Thus the word *amore*, is transcribed [a'more], showing that the syllable *mo* is the stressed one. However, sometimes the *musical* stress is on the wrong syllable, as in the case of the word *simile* ['simile] in Des Grieux' aria "Donna non vidi mai", from Act I of "Manon Lescaut". Here Puccini put a musical stress on the syllable *mi* on a top G, and therefore the word *simile* was transcribed according to the *musical* and not the *spoken* stress as [s'imile], and not [simile].

Phrasal Doubling or Raddoppiamento Sintattico

Now a word about "Raddoppiamento Sintattico" or "Phrasal Doubling. In the Italian language there are some words that cause the initial consonant in the word that follows in the phrase, to double. Most of these *doubling* words are monosyllables, such as: *dì*, *che*, *là*, *ah*, *a*, *e*, *è*, *giù*, *più*, *oh* and many, many others. Also, all words ending in an accented syllable **with a written accent** (such as, *saprò*, *pietà*, *caffè*, *voluttà*, *così*, *perchè* *ahimè*, etc.) will cause the initial consonant of the word that follows to double as in: *saprò mmorire*; *perchè mmai*; *di voluttà pperir*, etc. In the Verdi libretti we find many instances of such "doublings":

Aïda: Amneris/Aïda scene, Act II: *svela il segreto a mme*

Aïda: Same scene: Amneris: *tu llami...*

Aïda: Same scene: Amneris: *...il duce impavido cadde traffitto a mmorte!*

Aïda: End of Act III: Radamès: *Sacerdote, io resto a tte.*

Then there is *Dio*, the word for God. Whenever *Dio* appears within a group of words, it gets doubled, and in opera, there are countless times when the characters implore God with *Oh Dio!* This should really be pronounced *Oh DDio*. Other examples are: *di Dio* which should be pronounced as *di DDio*, and *per Dio* and *con Dio* which should be pronounced as *per DDio* and *con DDio* respectively. Gods (*Dei*), or goddess

(*Dea*) or goddesses (*Dee*) also get doubled, as in *Madame Butterfly*: *somiglia la DDea della luna* during the First Act love duet.

There are also a few disyllabic (two syllable words) that cause *raddoppiamento* and they are: 'dove', 'ove', 'contra', 'sopra' and 'qualche'. A few examples are, again King Phillip's monologue: 'Ove sson'. Benoit's description of his wife in Act I of *Bohème*, 'e spesso sopra ccapi'. The double bass is called 'contrabbasso'. The Countess in "Marriage of Figaro" sings her aria 'Dove ssono'.

Phrasal doubling is not employed all the time. Most great Italian singers employ it often for dramatic expression but other Italian singers hardly ever use it. But how expressive a tool it can be in such memorable phrases as Mimi's '*Mi chiamano Mimi*' phrase '*...il primo sole dell'Aprile è mmio*'; or in Violetta's words as she finishes reading Germont's letter in Act IV of "*La Traviata*": '*è ttardi*'.

In this book I will use my discretion (based on time-honored Italian operatic tradition) as to when to use a *raddoppiamento*. Italian operatic declamation, especially in the "veristic" style of Puccini almost cries out for that extra energy in the consonants in the particular cases where the *raddoppiamento* is needed. How can we expect Scarpia in Act II of *Tosca* not to yell out to his executioner: *Più fforte, più fforte*, (harder, harder!) or later, as he hears Cavaradossi's moans from off stage: *Ma ffatelo tacere!* (Make him shut up!).

A Word About the Literal Translations

In the literal word-by-word translations I have tried as much as possible to place the English words under their Italian equivalents. One must understand however, that literal translations from Italian into English sometimes result in incomprehensible gibberish, what with the Italian syntax, word order and sentence structure being totally different from English. When that happens, I have added a fourth line below, with the English in proper grammatical sequence in order to unscramble the meaning of the Italian text.

In some cases, where the English may be a bit stilted but still obviously comprehensible, I have omitted a fourth line. For example, at the beginning of Mimi's aria '*Sì, mi chiamano Mimi*', I have rendered this in English as "Yes me they call Mimi", not quite top drawer English prose, but eminently understandable without the need for a fourth line: "Yes they call me Mimi". Another example is in Act III of "*Tosca*" as Mario speaks to the Jailer: '*Io lascio al mondo una persona cara*', which I have rendered as "I leave in the world a person dear". This will obviously be understood as "I leave in the world a dear person" (I hardly think that someone will be so naive as to think that Cavaradossi is getting **that** familiar with the Jailer as to call him "dear"!)

RIGOLETTO

Opera in three acts.

Libretto by Francesco Maria Piave based on Victor Hugo's "*Le Roi S'amuse*"

First performed at the Teatro La Fenice in Venice on March 11, 1851

CHARACTERS

The Duke of Mantua (Duca): tenor
 Rigoletto, his jester, and a hunchback: baritone
 Gilda, Rigoletto's daughter: soprano
 Sparafucile, a professional assassin: bass
 Count Monterone: bass
 Marullo, a courtier: baritone
 Borsa, a courtier: tenor
 Count of Ceprano: bass
 Countess of Ceprano, his wife: soprano
 An Usher (Araldo): bass
 A Page (Paggio): mezzo-soprano
 Maddalena, Sparafucile's sister: mezzo soprano
 Giovanna, Gilda's attendant: mezzo-soprano
 Courtiers, Pages, Servants, Ladies and Gentlemen

The story takes place in Mantua during the sixteenth century.

THE PLOT

ACT I

Scene One

There is a ball in progress at the palace of the Duke of Mantua. The womanizing Duke comments to his courtier Borsa about a lovely female stranger he has seen lately who has piqued his libertine interest. Abetted by the mocking barbs of his jester Rigoletto, the Duke presses his suit on the Countess Ceprano, right in view of her outraged husband, the Count Ceprano. The general gaiety is suddenly interrupted by the appearance of Monterone, an elderly nobleman whose daughter had been seduced by the profligate Duke. Monterone hurls his curses on the Duke, and when the latter has him arrested, he also curses the jester Rigoletto, who has been having a good time taunting the old gentleman.

Scene Two

Later, as he is returning to his house, Rigoletto muses about the old man's curse and in his superstition, expresses his concern. His thoughts are interrupted by the appearance of a stranger, Sparafucile, a professional assassin, who inquires as to whether he can be of any service in dispatching some enemy or rival. At first Rigoletto is suspicious, but soon begins to ask the assassin for further details about his *modus operandi*. He dismisses him and after musing about his hateful profession and ruminating once again about Monterone's curse, he is met at the entrance to his house by his daughter Gilda, who has come out to meet him. He

keeps her in jealous seclusion, and warns her and her nurse, Giovanna, never to leave the house, nor to admit anyone. He leaves as the Duke appears on the scene in pursuit of the lovely stranger who has recently struck his fancy. He is amazed to discover that the lovely girl, Gilda, is his own jester's daughter. Not revealing his identity, and claiming to be a "poor student", named Gaultier Maldè, he declares his love to her. There are noises in the street outside and he leaves. Gilda sings about her new found love. Led by Count Ceprano, the courtiers are assembled outside in the street. They believe Gilda to be Rigoletto's mistress and plan to abduct her to avenge themselves for the jester's gibes and insults. Rigoletto unexpectedly returns. Ceprano conceals himself in the darkness and the courtiers explain to Rigoletto that they are planning to abduct the wife of Count Ceprano, whose house is next to Rigoletto's. Rigoletto is given a mask (really a blindfold) and told to hold the ladder, to which Rigoletto gladly agrees. The courtiers seize Gilda and carry her off. After a few moments Rigoletto realizes that he is actually blindfolded. He hears his daughter's cry for help, tears off the blindfold and realizes that Gilda has disappeared. He immediately recalls Monterone's curse.

ACT II

The Duke has also discovered Gilda's disappearance, but when the courtiers come in boasting of having abducted Rigoletto's mistress, the Duke realizes immediately that they are one and the same person and rushes into the room where they have her kept. Rigoletto comes in, looking for a tell-tale sign that maybe his daughter is somewhere about the palace. The courtiers taunt him to the point where he reveals to them that she is his daughter and he excoriates them furiously. At one point he checks himself and appeals to the good nature of Marullo, weeping desperately, but the courtiers give him no answer. At this point Gilda rushes in and reveals it all to her father. Old Monterone is seen going off to jail, and as he passes a portrait of the Duke he curses his name. Rigoletto cries that he himself will extract vengeance from the Duke for what he did to his daughter.

ACT III

It is a stormy night. The Duke has been lured by Maddalena, Sparafucile's attractive sister, to their lonely tavern on the banks of a river. Outside the tavern Rigoletto forces Gilda to observe her lover's treachery, as he openly flirts with Maddalena, who is soon wooed by his charm. Rigoletto sends her away to Verona and instructs her to put on male clothing. He tells her he will join her later. Meanwhile Rigoletto makes final arrangements with the assassin Sparafucile, who is to kill the Duke and give the body later to Rigoletto for disposal into the river by his own hands.

Rigoletto leaves and Sparafucile prepares the murder of the Duke. Maddalena, however, now smitten by her "Apollo", as she calls him, decides on a stratagem to save his life. She plots with her brother to kill the first passing stranger that comes knocking at their door. The body will be put into a sack and Rigoletto will never know the difference. At first Sparafucile is incensed by the plan. "What am I, a thief, a bandit?" he asks his sister, but soon agrees to the plan. Outside, the horrified Gilda, who has not gone off to Verona as instructed by her father, overhears this plot and decides to sacrifice her life to save her faithless lover.

At midnight Sparafucile gives Rigoletto a sack with a body inside, then goes back inside. Rigoletto suddenly hears the Duke's voice, singing inside the tavern. Aghast, he opens the sack and finds his own dying daughter, who asks forgiveness for herself and for the Duke. She dies, and again Rigoletto utters "The Curse!", remembering Monterone's anathema.

ACT I
Scene One

(Doors at the back and sides of a magnificent hall in the duke's palace open into other halls, brilliantly lit. An elegantly dressed crowd of courtiers and ladies moves about the halls and pages come and go. The festivities are at their peak. There is music from within, and occasional bursts of laughter.)

DUCA

| | | | | |
|--------------|------------|--------------|------------------|-----------------|
| 'del:a | 'mia | 'bel:la | in'kɔŋnita | borgeze |
| Della | mia | bella | incognita | borghese |
| Of | my | lovely | unknown | commoner |

| | | | | | |
|----------------|-----------|------------|-----------------------|------------------------|----------------|
| to:k:kare | 'il | 'fin | del:lav:ventura | 'io | 'vɔʎʎo |
| toccare | il | fin | dell'avventura | io ¹ | voglio. |
| touch | the | end | of my adventure | I | want. |

(I want to conclude my flirtation with my lovely, unknown commoner.)

BORSA

| | | | | | | |
|-----------|---------------|---------------|------------|---------------|-----------|-----------------------------|
| 'di | 'kwel:la | 'dʒovin | 'ke | ve'dete | 'al | 'tempjo |
| Di | quella | giovin | che | vedete | al | tempio? ² |
| Of | that | young woman | whom | you see | in | church? |

DUCA

| | | | | |
|-----------|------------|-------------|-------------|---------------|
| 'da | 'tre | 'mezi | 'ɔŋni | 'festa |
| Da | tre | mesi | ogni | festa. |
| For | three | months, | every | holy day. |

(Every holy day for the last three months.)

BORSA

| | | |
|-----------|------------|----------------|
| 'la | 'sua | di'mɔra |
| La | sua | dimora? |
| Her | house? | |

(Where is her house?)

DUCA

| | | | |
|-----------|-----------|---------------|---------------|
| 'in | 'un | re'moto | 'kal:le |
| In | un | remoto | calle; |
| In | a | remote | alley; |

| | | | | | |
|-------------------|-----------|------------|----------------|-------------|---------------|
| misteri'ozo | 'un | 'wɔm | 'ventra | 'ɔŋni | 'not:te |
| Misterioso | un | uom | v'entra | ogni | notte. |
| Mysterious | a | man | goes in there | every | night. |

¹Because of the difficulty of getting the triphthong *avventura io voglio* in on time at the tempo this music is usually taken, an elision is recommended: *dell'avventur'io voglio*.

²The word for church is *chiesa*. However, *tempio* is also frequently used for church, temple or any place of worship, as a synagogue (in "Nabucco") or an Egyptian place of worship in "Aida".

BORSA

| | | | | | |
|---|-----------|--------------|----------------|-----------------------------|-------------|
| e | 'sa | kɔ'lei | 'ki 'sia | la'mante | 'suo |
| E | sà | colei | chi sia | l'amante³ | suo? |
| And | knows | she | who might be | the admirer | hers? |
| (And does she know who her admirer is?) | | | | | |

DUCA

'lo i'gnora
Lo ignora.
 She doesn't know it.

(A group of ladies and cavaliers cross the hall.)

BORSA

| | | |
|---------------|------------------|----------------|
| 'kwante | bel'ta | mi'rate |
| Quante | beltà!... | mirate! |
| How many | beauties!... | Look! |

DUCA

| | | | | | |
|--------------------------------------|--------------|-----------|---------------|-----------|---------------|
| 'le 'vintʃe | 'tut:te | 'di | tʃe'pran | 'la | 'spoza |
| Le vince | tutte | di | Cepran | la | sposa. |
| Outshines them | all | of | Ceprano | the | wife. |
| (Ceprano's wife outshines them all.) | | | | | |

BORSA *(softly)*

| | | | | |
|---|-----------|---------------|----------|--------------|
| 'nom 'voda | 'il | 'konte | o | 'duka |
| Non v'oda | il | Conte, | o | Duca. |
| Let him not hear you, | the | Count, | Oh | Duke. |
| (Don't let Count Ceprano hear you, Duke.) | | | | |

DUCA

a 'me 'ke im'porta
A me che importa?
 What does it matter to me?

BORSA

| | | | |
|--------------------------------------|------------------|-----------|----------------|
| 'dirlo | a'daltra | 'ei | po'tria |
| Dirlo | ad altra | ei | potria. |
| Tell it | to another woman | he | could. |
| (He could tell it to another woman.) | | | |

DUCA

| | | | | | |
|-----------|-----------------|------------|-----------|--------------|---------------|
| 'ne | zventura | 'per | 'me | 'tʃerto | saria |
| Nè | sventura | per | me | certo | saria. |
| Not a | misfortune | for | me | certainly | it would be. |

³*Amante* means "lover". It also can mean "the one who loves". In this case, since no words have been exchanged between Gilda and the Duke, the appropriate word is "admirer". Later on he becomes her true "lover".

| | | | | | | |
|---------------|----------|---------------|------------|-----------|-------------|-------------|
| 'kwesta | o | 'kwel:la | 'per | 'me | 'pari | 'sono |
| Questa | o | quella | per | me | pari | sono |
| This woman | or | that one | for | me | the same | are |

| | | | |
|----------|--------------------|------------------|-----------------|
| a | kwant'altre | din'torno | 'mi 'vedo |
| a | quant'altre | d'intorno | mi vedo; |
| to | as many others | as around | me I see; |

(This or that woman are all the same to me as all others I see around me;)

| | | | | |
|------------|------------|-------------|-----------------|-----------------|
| 'del | 'mio | 'kɔre | lim'perɔ | 'non 'tʃedɔ |
| Del | mio | core | l'impero | non cedo |
| Of | my | heart | the rule | I don't give up |

| | | | | |
|---------------|---------------|------------|-----------------|---------------|
| 'mɛλλɔ | a'duna | 'ke | a'daltra | bel'ta |
| moglio | ad una | che | ad altra | beltà. |
| more easily | to one | than | to another | beauty. |

(I don't give up the rule of my heart more easily to one beauty than to another.)

| | | | | |
|-------------------|------------------|----------|-------------|-------------|
| 'la kɔstɔrɔ | av:ve'nentsa | ɛ | 'kwal | 'dɔnɔ |
| La costoro | avvenenza | è | qual | dono |
| Their | loveliness | is | like a | gift |

| | | | | |
|-----------|------------|----------------|----------------------|-----------------|
| 'di | 'ke | 'il 'fato | inj'fjora | 'la 'vita |
| di | che | il fato | infiora | la vita. |
| with | which | fate | bedecks with flowers | life. |

| | | | |
|---------------|---------------|-----------------|----------------|
| 'sod:dʒi | 'kwesta | 'mi 'torna | gra'dita |
| S'oggi | questa | mi torna | gradita |
| If today | this woman | pleases | me |

| | | | |
|--------------|-----------------|--------------|-----------------|
| 'forse | un'altra | dɔ'man | 'lɔ sa'ra |
| forse | un'altra | doman | lo sarà. |
| perhaps | another | tomorrow | it will be. |

| | | | | | | | |
|---------------------|----------------|------------|--------------|-------------------|-------------|--------------|-----------------|
| 'la kɔstantʃa | tiran:na | 'del | 'kɔre | detest'jamɔ | 'kwal | 'mɔrɔ | krudele |
| La costanza, | tiranna | del | core, | detestiamo | qual | morbo | crudele, |
| Constancy, | the tyrant | of the | heart, | we detest | like a | disease | cruel, |

| | | | | | |
|-------|------------|------------|--------------|-----------------|----------------|
| | 'sol | 'ki | 'vwɔle | 'si 'sɛrbi | fe'dele |
| | sol | chi | vuole | si serbi | fedele; |
| (Let) | only | he who | wishes it, | keep himself | faithful; |

| | | | |
|-------------------|-----------|----------------|-----------------|
| 'nomj va'mor | 'se | 'nomj 've | liber'ta |
| Non v'amor | se | non v'è | libertà. |
| There isn't love | if | there isn't | freedom. |

| | | | | |
|-----------------|---------------|-----------|---------------|----------------|
| 'de | ma'riti | 'il | dʒe'lozo | fu'rore |
| De' | mariti | il | geloso | furore, |
| Of the husbands | the | jealous | fury, | |

| | | | | |
|--------------|---------------|-----------|---------------|----------------|
| 'deλλi | a'manti | 'le | 'zmanje | de'rido |
| degli | amanti | le | smanie | derido; |
| of | lovers | the | ravings | I deride; |

| | | | | |
|-------------|-----------------------|----------|-------------------|----------------|
| 'aŋkɔ | 'dargɔ | i | tʃɛntɔk:ki | dis'fido |
| Anco | d'Argo | i | cent'occhi | disfido |
| Even | of Argus ⁴ | the | hundred eyes | I defy |

| | | | |
|-----------|-----------------|--------------------|---------------|
| 'se | 'mi 'pundʒe | 'una 'kwalke | bel'ta |
| se | mi punge | una qualche | beltà. |
| if | attracts me | some | beauty. |

(I'll even defy Argus' hundred eyes, if some beautiful woman attracts me.)

(Escorted by a courtier, the Countess Ceprano enters, followed by her husband, the Count Ceprano. Ladies and lords come in from various sides. The Duke addresses the Countess Ceprano, going towards her most gallantly.)

DUCA

| | |
|---------------------|-----------------|
| partite | kru'dele |
| Partite?... | Crudele! |
| You are leaving?... | Cruel one! |

COUNTESS

| | | | | | |
|----------------|-----------|--------------|------------------|----------|-----------------|
| se'gwire | 'lɔ | 'spɔzɔ | 'me 'fɔrtsa: | a | tʃɛ'prano |
| Seguire | lo | sposo | m'è forza | a | Ceprano. |
| To follow | my | husband | I'm forced | to | Ceprano. |

(I'm forced to follow my husband to Ceprano.)

DUCA

| | | | | | | | | | |
|-----------|------------|-----------------|-----------|--------------|------------|--------------|-------------|-------------|------------------|
| 'ma | 'de: | lumi'nozo | 'iŋ | 'korte | 'tal | 'astro | 'kwal | 'sole | bril:lare |
| Ma | dee | luminoso | in | corte | tal | astro | qual | sole | brillare, |
| But | must | radiant | at | court. | such | a star | like | sun | shine, |

(But such a radiant star (as you) must shine like the sun in my court,)

| | | | | | |
|------------|------------|------------|-----------------|--------------|-------------------|
| 'per | 'voi | 'kwi | tʃaskuno | dɔ'vra | ppalpitare |
| per | voi | qui | ciascuno | dovrà | palpitare. |
| for | you | here | each one | must | palpitate. |

(each one's (heart) here must palpitate for you.)

| | | | | | | |
|------------|------------|------------|-----------------|-----------|---------------|----------------|
| 'per | 'voi | 'dʒa | pɔ's:sente | 'la | 'fjam:ma | da'more |
| Per | voi | già | possente | la | fiamma | d'amore |
| For | you, | already | powerful, | the | flame | of love |

| | | | | |
|-----------------|------------------|------------------|---------------|--------------|
| i'nebrja | koŋkwide | distrud:dʒe | 'il 'mio | 'kɔre |
| inebria, | conquide, | distrugge | il mio | core. |
| entoxicates, | conquers, | destroys | my | heart. |

COUNTESS

| |
|-------------------|
| kal'matevi |
| Calmatevi. |
| Calm yourself. |

⁴According to a mythological Grecian fable, Argus had 100 eyes and Juno set him to watch Io, of whom she was jealous. Mercury, however, charmed him to sleep with his lyre and slew him. Juno then set the eyes of Argus on a peacock's tail. The allusion here is that the Duke will defy even the hundreds of eyes of lovers and husbands around him.

DUCA

La fiamma d'amore, inebria, etc.

(He offers his arm to the Countess and leaves with her. Rigoletto enters, encountering the Count of Ceprano.)

RIGOLETTO

e 'in 'testa 'ke a'vete si'gnor 'di tʃe'prano.
E in testa che avete signor di Ceprano?
 And in your head what have you, Lord of Ceprano?
(And what is on your mind, Lord of Ceprano?)

(Ceprano makes a gesture of impatience and follows the Duke.)

RIGOLETTO (to the courtiers)

'ei 'zbu:fa ve'dete
Ei sbuffa! Vedete?
 He is huffy! You see?

BORSA AND CHORUS

'ke 'festa
Che Festa!
 What a party!

RIGOLETTO

o 'si
Oh sì.
 Oh yes.

BORSA AND CHORUS

'il 'duka 'kwi 'pur 'si di'verte
Il Duca qui pur si diverte!
 The Duke here also enjoys himself!

RIGOLETTO

ko'zi no'ne 'sempre 'ke 'nwove sko'perte
Così non è sempre? Che nuove scoperte!
 Like that isn't he always? What new discoveries!

'il 'dʒwoko e'dil 'vino 'le 'feste 'la 'dantsa
il giuoco ed il vino, le feste, la danza,
 The gambling and the wine, the parties, the dance,

ba'ttaʎʎa kom'viti 'ben 'tutto 'xi 'sta
battaglia, convitti, ben tutto gli sta.
 battles, invitations, well all suits him.

(Gambling, wine, parties, dances, battles, invitations, they all suit him well.)

'or 'del:la kontes:sa la:s:sedjo 'eʎʎi a'vantsa
Or della Contessa l'assedio egli avanza,
 Now of the Countess the siege he presses on,

(Laughing.)

| | | | | | |
|----------|----------------|-----------|---------------|-----------------|---------------|
| e | in'tanto | 'il | ma'rito | fre'mendo | 'ne 'va |
| e | intanto | il | marito | fremendo | ne va. |
| and | meanwhile | her | husband | fuming | is about it. |

(Rigoletto leaves. Marullo enters in haste.)

MARULLO

'gran 'nwova
Gran nuova!
 Great news!

ALL

'ke a'v:ven:ne pa'r:late
Che avvenne? Parlate!
 What happened? Speak!

MARULLO

stup'ir 'ne do'v'rete
Stupir ne dovrete...
 Be amazed about it you will be...
 (You will be amazed at it...)

ALL

na'r:rate
Narrate...
 Tell us...

MARULLO

'ha 'ha rigo'let:to
Ah! ah! Rigoletto...
 Ah! Ah! Rigoletto...

ALL

e'b:ben
Ebben?
 Well?

MARULLO

'kazo e'norme
Caso enorme!
 Something enormous!

ALL

| | | | | | |
|----------------|-----------|-----------|---------------|------------------|------------------|
| per'duto | a | 'la | 'gob:ba | nɔ'ne 'pju | di'f:forme |
| Perduto | ha | la | gobba? | Non è più | difforme? |
| Lost | has he | his | hump? | Is he no longer | deformed? |

MARULLO

| | | | | | | | |
|------------|---------------|----------|-----------|--------------|-----------|--------------|--------------------|
| 'pju | 'strana | e | 'la | 'kɔ:za | 'il | 'pat:tɔ | pɔ's:sjede |
| Più | strana | è | la | cosa! | Il | pazzo | possiede... |
| More | strange | is | the | matter! | The | madman | has... |

ALL
 in'fine
Infine?
 Finish!

MARULLO
 una'mante
Un'amante!
 A mistress!

ALL
 una'mante 'ki 'il 'krede
Un'amante! Chi il crede?
 A mistress! Who would believe it?

MARULLO
 'il 'gob:bo 'in ku'pido 'or 'se trasfòrmato
Il gobbo in Cupido or s'è trasformato.
 The hunchback into Cupid now has transformed himself.

ALL
 'kwel 'mòstro ku'pido ku'pido be'ato
Quel mostro? Cupido! Cupido beato!
 That monster? Cupid? Cupid the blessed!

(The Duke enters, followed by Rigoletto.)

DUCA *(To Rigoletto)*

a 'pju 'di tʃe'prano importuno 'nɔŋ 've
Ah! più di Ceprano importuno non v'è!
 Ah! More than Ceprano (a) bothersome person there isn't!
 (Ah! There isn't a more bothersome person than Ceprano!)

'la 'kara 'sua 'spɔza ɛ un'andʒol 'per 'me
La cara sua sposa è un angiol per me!
 The dear his wife is an angel for me!

RIGOLETTO

ra'pitela
Rapitela.
 Abduct her.

DUCA

ɛ 'det:to 'ma 'il 'farlo
È detto; ma il farlo?
 Easily said; but how to do it?

RIGOLETTO

sta'sera
Stasera.
 Tonight.

DUCA

'nom 'pensi 'tu 'al 'konte
Non pensi tu **al** **Conte?**
 Aren't you thinking of the Count?

RIGOLETTO

'non 'tʃe 'la pri'dʒone
Non c'è **la prigionè?**
 Isn't there a prison?

DUCA

a 'nno
Ah no.
 Ah no.

RIGOLETTO

e'b:ben se'zilja
Ebben... **s'esilia.**
 Well then... exile him.

DUCA

ne'm:mèno bu'f:fone
Nemmeno, **buffone.**
 Not that either, buffoon.

RIGOLETTO

a'l:lora a'l:lora 'la 'testa
Allora... **allora la testa.**
 Then... then his head.

(Making a gesture of beheading.)

CEPRANO *(to himself)*

o 'llanima 'nera
(Oh l'anima nera!)
(Oh the soul black!)
(Oh, what a black soul!)

DUCA *(slapping the Count on his shoulder)*

'ke 'di 'kwesta 'testa
Che di⁵ questa testa?
 What says this head?

RIGOLETTO

ε 'bben natu'rale 'ke 'far 'di 'tal 'testa
È ben naturale! **Che far** **di tal testa?**
 It's quite natural! What's to be done with that head?

⁵*di* is a contraction of possibly **two** words. It can be a contraction of *dice*, which is the third person singular of the verb *dire* (to say), in which case the translation is exactly as rendered above. It could also be a contraction of *dici* which is the second person singular of the same verb, in which case the translation would read: "what are you saying, this head?" In both cases it implies: "What are you thinking, my dear Count Ceprano? Shall we get rid of you by beheading, prison or exile?"

a 'kɔza 'el:la 'vale
a cosa ella vale?
 For what is it good?
 (What is it good for?)

CEPRANO (*infuriated, brandishing his sword*)

ma'rɾano

Marrano!

Scoundrel!

DUCA (*to Ceprano*)

fer'mate

Fermate!

Stop!

RIGOLETTO

'da 'rider 'mi 'fa

Da rider mi fa.

To laugh he makes me.

(He makes me laugh.)

MARULLO, BORSA, CHORUS (*to themselves*)

inj 'furja ɛ mon'tato

(In furia è montato!)

(In a fury he has grown!)

(He has grown furious!)

DUCA (*to Rigoletto*)

bu'f:fone 'vjeŋ 'kwa

Buffone, vien qua.

Buffoon, come here.

ALL

(In furia è montato!)

DUCA (*to Rigoletto*)

a 'sempre 'tu 'spindzi 'lo 'skertsɔ al:le'stremo

Ah! sempre tu spingi lo scherzo all'estremo.

Ah! Always you force the jest to extremes.

CEPRANO (*to the courtiers*)

ven'det:ta 'del 'pat:tɔ kont'res:so 'un ran'kore

Vendetta del pazzo! Contr'esso un rancore

Revenge on that madman! Against him a bitterness

'di 'noi 'ki nɔ'na ven'det:ta

di noi chi non ha? Vendetta!

of us who doesn't have? Revenge!

(Revenge on that madman! Who among us doesn't feel bitterness against him? Revenge!)

RIGOLETTO

'ke 'kɔλλɛr 'mi 'pwɔte 'di 'loro 'non 'temo
Che coglier mi puote? Di loro non temo.
 What touch me can? Of them I am not afraid.
 (What can touch me? I do not fear them.)

DUCA (*to Rigoletto*)

kwe:l:lira 'ke 'sfidi kol'pir 'ti pɔ'tra
Quell'ira che sfidi colpir ti potrà.
 That anger that you provoke strike you can.
 (That anger that you provoke can strike you.)

MARULLO, BORSA, CHORUS (*to Ceprano*)

'ma 'kome
Ma come?
 But how?

CEPRANO

i'narmi 'ki a 'kɔre dɔ'man 'sia 'da 'me
In armi chi ha core, doman sia da me.
 Armed who has heart, tomorrow be with me.
 (All those who have hearts, come to me tomorrow, armed.)

MARULLO, BORSA, CHORUS

'si
Sì!
 Yes!

CEPRANO

a 'notte
A notte.
 At night.

MARULLO, BORSA, CHORUS

sa'ra
Sarà!
 It shall be so!

RIGOLETTO

'del 'duka 'il prɔ'tetto ne's:sun tɔ:k:kɛ'ra
Del Duca il protetto nessun toccherà!
 Of the Duke the protected one no one will touch!
 (No one will touch (me) the one whom the Duke protects!)

Che cogliermi puote? Di loro non temo, etc.

DUCA

Ah sempre tu spingi lo scherzo, etc.

BORSA, then MARULLO, CHORUS

'si ven'det:ta
Sì, vendetta!
 Yes, revenge!

DUCA, RIGOLETTO

'tut:to ɛ 'dʒo:ja
Tutto è gioia!
 All is joy!

(The crowd of dancers invades the room.)

ALL

'tut:to ɛ 'festa 'tut:to ɛ 'dʒo:ja 'tut:to in'vitatʃi a go'dere
Tutto è festa! tutto è gioia! tutto invitaci a godere!
 All is feasting! All is joy! All invites us to enjoy ourselves!

o gwar'date 'nom 'par 'kwesta 'or 'la 'red:dʒa 'del pja'tʃer
Oh guardate non par questa or la reggia del piacer!
 Oh look, doesn't it seem this now the palace of pleasure!

MONTERONE *(from within)*

'kio 'ki 'parli
Ch'io gli parli.
 Let me speak to him.

DUCA

'no
No!
 No!

ALL

monte'rone
Monterone!

MONTERONE *(looking at the Duke with noble pride)*

'si monte'ron 'la 'votʃe 'mia 'kwɔl 'twɔno
Sì, Monteron... la voce mia qual tuono
 Yes, Monterone... the voice mine like thunder

'ti skwɔte'ra ddo'vunʃkwe
ti scuoterà dovunque.
 will shake you everywhere.

RIGOLETTO *(to the Duke, imitating Monterone's voice)*

'kio 'ki 'parli
Ch'io gli parli.
 Let me speak to him.

(He comes forward with mocking gravity.)

'voi kondʒu'raste 'kontro 'noi si'gnore
Voi congiuraste contro noi, signore,
 You plotted against us, sir,

e 'noi kle'menti in'vero perdo'nam:mò
e noi clementi invero perdonammo...
 and 'we, clement, in truth forgave...
 (and we, truly clement, forgave you...)

'kwal 'vi 'piłła 'or del'irjo a 'tut:te 'lore
Qual vi piglia or delirio a tutte l'ore
 What seizes you now folly at all hours

'di 'vostra 'fiłła a rekla'mar lo'nore
di vostra figlia a reclamar l'onore?
 of your daughter to protest about the honor?
 (What folly seizes you now at all hours to protest about your daughter's honor?)

MONTERONE (*looking at Rigoletto with contemptuous anger*)

no'vel:lò in'sulto a 'si a turbare sa'rò a vo'strordze
Novello Insulto! Ah sì a turbare sarò a vostr'orgie...
 A new insult! Ah yes, to disturb I will be at your orgies...
 (A new insult! Ah yes, I will come to disturb your orgies...)

ve'r:rò a gridare 'fino a 'ke 'veg:ga restarsi inulto
verrò a gridare fino a che vegga restarsi inulto
 I'll come to shout as long as I see remain unavenged

la'trot:fe in'sulto e 'se 'al ka'rnefit:fe 'pur 'mi da'rete
l'atroce insulto; E se al carnefice pur mi darete,
 the terrible insult; And if to the executioner even you will give me,
 (I will come to shout, as long as I see the terrible insult to my family remain unavenged;
 and even if you give me over to the executioner.)

'spet:tro te'r:ribile 'mi rive'drete
spettro terribile mi rivedrete,
 specter terrible you will see me,

po'rtante 'im 'mano 'il 'teskjo 'mio
portante in mano il teschio mio,
 carrying in my hand the skull mine,

ven'det:ta a 'kjedere 'al 'mondo a 'd:dio
vendetta a chiedere al mondo, a Dio.
 revenge to ask for of the world, of God.

DUCA

'nom 'pju ar:res'tatelo
Non più, arrestatelo!
 No more, arrest him!

RIGOLETTO

e 'mat:to
È matto!
 He is mad!

BORSA, MARULLO, CEPRANO

'kwai 'det:ti
Quai detti!
 What words!

MONTERONE *(to the Duke and Rigoletto)*

a 'sjate en'trambi 'voi male'det:ti
Ah siate entrambi voi maledetti!
 Ah may you be both of you accursed!

ALL

Ah!

MONTERONE

zlan'tfare 'il 'kane 'al le'on mo'rente e 'vvile o'duka
Slanciare il cane al leon morente è vile, o Duca...
 To unleash the dog onto the lion dying is cowardly oh Duke...

(To Rigoletto.)

e 'tu ser'pente 'tu 'ke 'dum 'padre 'ridi 'al do'lore
e tu, serpente, tu che d'un padre ridi al dolore,
 and you, snake, you who of a father laugh at the grief,
 (and you, you snake, who laugh at a father's grief,)

'si male'det:to
sii maledetto!
 be cursed!

RIGOLETTO *(to himself, stricken)*

'ke 'ssento o'rrore
(Che sento! orrore!)
 (What do I hear! Horror!)

ALL

o 'tu 'ke 'la 'festa au'dat'fe 'ai turbato
Oh tu che la festa audace hai turbato,
 Oh you who the festivity, bold one, have disturbed,

'da 'un 'dzenjo dim'ferno 'kwi 'foste gw'i'dato
da un genio d'inferno qui foste guidato.
 by a demon from hell here you were led.

RIGOLETTO

o'rrore
(Orrore!)
 (Horror!)

ALL

e 'vano 'oppi 'det:to 'di 'kwa tal:lontana
È vano ogni detto, di qua t'allontana...
 Is vain every word, from here go far away...

'va 'trema o ve'kkardo de'l:lira sovrana
va, trema, o vegliardo, dell'ira sovrana,
 go, tremble, oh old man, at the wrath sovereign,
 (Go, tremble, old man at the sovereign's wrath.)

'tu 'lai prɔvɔkato 'pju 'speme nom 've
tu l'hai provocata, più speme non v'è,
 you have it provoked, no more hope there is,
 (you have provoked it and there is no more hope for you now.)

u'nora fatale 'fu 'kwesta 'per 'te
un'ora fatale fu questa per te.
 an hour fatal was this for you.

RIGOLETTO

'ke o'rɔr
(Che orror!)
 (What horror!)

MONTERONE

Sii maledetto! E tu serpente, etc.

(Monterone leaves between two halberdiers. All others follow the Duke into another room, while Rigoletto remains behind, deeply perturbed.)

Scene Two

(On one side of a blind alley is a modest little house with a courtyard surrounded by walls. In one wall is a door which connects the courtyard to the alley. On the other side of the street is Ceprano's palace. It is night and Rigoletto enters the alley, wrapped in his cloak. He is being followed by Sparafucile, who has a long sword under his cloak.)

RIGOLETTO

'kwel 'vek:kjo male'divami
(Quel vecchio maledivami!)
 (That old man cursed me!)

SPARAFUCILE

si'ppor
Signor...
 Sir...

RIGOLETTO

'va nɔ'no 'njente
Va, non ho niente.
 Go, I have nothing.

SPARAFUCILE

'ne 'il 'kjezi a 'voi pre'zente unwɔm 'di 'spada 'sta
Nè il chiesi... a voi presente un uom di spada sta.
 Nor did I ask anything... in your presence a man of sword stands.
 (I didn't ask for anything...a swordsman stands before you.)

RIGOLETTO

'un 'ladro
Un ladro?
 A thief?

SPARAFUCILE

'un 'wom 'ke 'libera 'per 'poko 'da 'un ri'vale e 'voi 'ne a'vete
Un uom che libera per poco da un rivale. E voi ne avete...
 A man who frees for little from a rival. And you have one...
 (A man who can free you from a rival for little money. And you have a rival...)

RIGOLETTO

'kwale
Qualè?
 What?

SPARAFUCILE

'la 'vostra 'don:na ε 'lla
La vostra donna è là.
 Your woman is there.

RIGOLETTO

'ke 'sento
(Che sento!)
 (What do I hear!)

e 'kwanto 'spendere 'per 'un si'gnor d'ovrei
E quanto spendere per un signor dovrei?
 And how much spend for a gentleman would I have to?
 (And how much would I have to spend for a gentleman?)

SPARAFUCILE

'pret:to ma'd:dʒor v'orrei
Prezzo maggior vorrei.
 Price higher I would want.
 (I would want a higher price.)

RIGOLETTO

k'o:muzasi pa'gar
Com'usasi pagar?
 How does one usually pay?

SPARAFUCILE

'una me'ta sant'it'fipa 'il 'resto 'si 'da 'poi
Una metà s'anticipa, il resto si da poi...
 One half given in advance, the rest is given afterwards...

RFIGOLETTO

de'monjo e 'kome 'pwoi 'tanto se'kuro o'prar
(Demonio!) E come puoi tanto sicuro oprar?
 (Demon!) And how can you so sure work?
 ((Demon!) And how can you work with such assurance?)

SPARAFUCILE

'soʎʎo 'in tʃi:tade u:tʃidere o:p:pure 'nel 'mio 'tetto
Soglio **in** **cittade** **uccidere,** **oppure** **nel** **mio** **tetto.**
 I accustom in the city to kill, or else in my house.⁶
 (I usually kill in the city, or else under my own roof.)

'lwomo 'di 'sera as'petto 'una stɔ:k:kata e 'mwɔr
L'uomo **di** **sera** **aspetto...** **una** **stoccata** **e** **muor.**
 The man at night I await... a thrust, and he dies.

RIGOLETTO

de'monjo e'kkome 'iŋ 'kaza
(Demonio!) **E** **come** **in** **casa?**
 (Demon!) And how to your house?
 ((Demon!) And how is he brought to your house?)

SPARAFUCILE

ε 'ffatʃile ma'juta 'mia sɔ'rel:la 'per 'le 'vie 'dantsa
È **facile...** **m'aiuta** **mia sorella...** **per** **le** **vie** **danza...**
 It's easy... I'm helped by my sister... in the streets she dances...

ε 'bbel:la 'ki 'voʎʎo a:t'tira e a:l'lor
è **bella...** **chi** **voglio** **attira...** **e** **allor...**
 she's beautiful... whom I wish she attracts... and then...

RIGOLETTO

kɔm'prendo
Comprendo...
 I understand...

SPARAFUCILE

'sentsa 'strepito
Senza **strepito...**
 Without noise...

RIGOLETTO

Comprendo...

SPARAFUCILE

ε 'kwesto 'il 'mio stru'mento 'vi 'serve
È **questo** **il mio strumento,** **vi serve?**
 Is this my instrument, is it of any use to you?
 (This is my instrument, is it of any use to you?)

RIGOLETTO

'no 'al mo'mento
No, **al** **momento.**
 No, at the moment.
 (Not, not for the moment.)

⁶As noted elsewhere in this series, *tetto* really means "roof". In poetic language the word *tetto* is used for house as well. *Nel mio tetto* can be translated as "in my house" or "under my **roof**".

SPARAFUCILE

'ped:dʒo 'per 'voi
Peggio **per** **voi...**
 So much the worse for you...

RIGOLETTO

'ki 'ssa
Chi **sa?**
 Who knows?

SPARAFUCILE

sparafutʃil 'mi 'nomino
Sparafucil **mi nomino...**
 Sparafucile is my name...

RIGOLETTO

stranʒero
Straniero?
 A foreigner?

SPARAFUCILE

borgo'ɲone
Borgognone.
 Burgundian.

RIGOLETTO

e 'ddove al:lok:ka'zjone
E **dove,** **all'occasione?...**
 And where, if the occasion rises?...

SPARAFUCILE

'kwi 'sempre a 'sera
Qui **sempre** **a** **sera.**
 Here, always in the evening.

RIGOLETTO

'va
Va.
 Go.

SPARAFUCILE

sparafutʃil
Sparafucil.

RIGOLETTO

Va, va.

(Sparafucile goes away. Rigoletto watches him go.)

| | | | | | | | |
|-------------|------------------|-----------|-----------|----------------|----------------|-----------|-----------------|
| 'pari | 'sjamo | 'io | 'la | 'lingwa | e'kka | 'il | pu'ɲnale |
| Pari | siamo!... | io | la | lingua, | egli ha | il | pugnale; |
| Equals | we are!... | I | the | tongue, | he has | the | dagger; |

(We are equals!...I have my tongue, he has the dagger;)

| | | | | | | | |
|--|-------------------|-------------------|------------------------|-------------------------|---------------------|--------------------------|-------------------|
| 'lwomo | sonio | 'ke | 'ride | 'ei | 'kwel | 'ke | 'speŋne |
| L'uomo | son io | che | ride, | ei | quel | che | spegne! |
| The man | I am | who | laughs, | he, | the one | who | kills! |
| 'kwel | 'vek:kjo | | male'divami | | | | |
| Quel | vecchio | | maledivami!... | | | | |
| That | old man | | cursed me!... | | | | |
| o | 'womini | o | na'tura | 'vil | ʃel:le'ratɔ | 'mi fa'tʃeste | 'voi |
| O | uomini!... | o | natura! | vil | scellerato | mi faceste | voi! |
| Oh | mankind!... | Oh | nature! (a) | base | wicked man | made me | you! |
| (Oh mankind!...Oh nature! You have made me base and wicked!) | | | | | | | |
| o | 'rab:bjɑ | 'es:ser | di'f:forme | o | 'rab:bjɑ | 'es:ser | bu'f:fone |
| Oh | rabbia! | esser | difforme! | oh | rabbia! | esser | buffone! |
| Oh | rage! | To be | deformed! | Oh | rage! | To be | a buffoon! |
| 'non | do'ver | 'nom | po'ter | 'altro | | 'ke | 'ridere |
| Non | dover, | non | poter | altro | | che | ridere!... |
| Not | to be allowed to, | not | to be able to do | anything | | but | laugh!... |
| 'il | re'tad:dʒɔ | dɔ'ŋnwɔm | 'me 'tɔltɔ | 'il 'pjantɔ | | | |
| Il | retaggio | d'ogni uom | m'è tolto: | il pianto... | | | |
| The | possession | of every man | is denied to me: | weeping... ⁷ | | | |
| 'kwestɔ | pa'drone | 'mio | 'dʒovɪn | dʒɔ'kondo | 'si po's:sente | 'bbel:lɔ | |
| Questo | padrone | mio, | giovin, | giocondo, | sì possente, | bello⁸ | |
| This | master of mine, | | young, | cheery, | so powerful, | handsome | |
| son:ne'k:kjando | | 'mi 'ditʃe | 'fa 'kio 'rida | bu'f:fone | | | |
| sonneccchiando | | mi dice: | Fa ch'io rida, | buffone... | | | |
| as he dozes | | says to me: | Make me laugh, | buffoon... | | | |
| fortsarmi | 'ded:dʒɔ | e | 'ffar:lɔ | o | dan:nattʃjone | | |
| Forzarmi | deggio | e | farlo! | Oh | dannazione! | | |
| Force myself | I must | and | do it! | Oh, | damnation! | | |
| 'ɔdʒɔ | a 'vvoi | kort'i'dʒani | skerni'tori | | | | |
| Odio | a voi, | cortigiani | schernitori!... | | | | |
| I hate you, | | courtiers | scornful!... | | | | |

⁷Retaggio really means "inheritance", "heritage", "property". I have used "possession" because according to Rigoletto, man's most prized possession, is the ability to weep.

⁸In his state of mind, he hurls these adjectives at his master with great vehemence. The last of these, *bello*, (everything Rigoletto is **not**) is particularly strong, and that is the reason for transcribing it phonetically with two initial *b*'s.

'kwanta 'im 'mɔrdervi ɔ 'dʒɔja 'se i'nikwɔ 'son
Quanta in mordervi ho gioia! Se iniquo son,
 How much to bite you I have joy! If wicked I am,
 (How I enjoy stinging you! If I am wicked,)

'per ka'dʒom 'vɔstra ɛ 'solo
per cagion vostra è solo.
 for reason yours it is only.
 (it is only because of you.)

'ma 'in al'trwɔmo 'kwi 'mi 'kandʒɔ
Ma in altr'uomo qui mi cambio!
 But into another man here I change myself!
 (But here (in my house) I'm changed into another man!)

'kwel 'vek:kjɔ male'divami
Quel vecchio maledivami...
 That old man cursed me...

'tal pen'sjɛrɔ perke konturba o'gnɔr 'la 'mente 'mia
Tal pensiero perchè conturba ognor la mente mia?...
 That thought, why does it trouble always the mind mine?...
 (Why does that thought keep troubling my mind?...)

'mi kɔλλe'ra zventura a'nnɔ ɛ fɔ'l:lia
Mi coglierà sventura? Ah no! è follia!
 Will strike me misfortune? Ah no! It's folly!
 (Will misfortune strike me? Ah no! It is folly!)

(He unlocks the door to his house and goes into the courtyard. Gilda comes out of the house and falls into his arms.)

RIGOLETTO

'fiʎʎa
Figlia!
 Daughter!

GILDA

'miɔ 'padre
Mio padre!
 My father!

RIGOLETTO

a 'tte da'p:pres:ɔ 'trova 'sol 'dʒɔja 'il 'kɔre ɔ'p:pres:ɔ
A te d'appresso trova sol gioia il core oppresso.
 Near to you finds only joy the heart oppressed.
 (My oppressed heart finds joy only near you.)

GILDA

ɔ 'kwantɔ a'more
Oh quanto amore!
 Oh such love!

RIGOLETTO

| | | | | | | | |
|------------|-------------|-------------|--------------|--------------------|-------------|-------------------------|---------------|
| 'mia | 'vita | 'sei | 'sentsa | 'te 'in 'terra | 'kwal | 'bene | a'vrei |
| Mia | vita | sei! | Senza | te in terra | qual | bene⁹ | avrei? |
| My | life | you are! | Without | you on earth | what | love | would I have? |

GILDA

| | | | |
|-----------|---------------|---------------|-------------------|
| o | 'kwanto | a'more | 'padre 'mio |
| Oh | quanto | amore! | Padre mio! |
| Oh | such | love! | Father mine! |

RIGOLETTO

| | | |
|-----------|---------------|-------------|
| o | 'fiłła | 'mia |
| Oh | figlia | mia! |
| Oh, | daughter | mine! |

(He sighs.)

GILDA

| | | | |
|------------|----------------------|-------------------|---------------|
| 'voi | sospirate | 'ke 'vandʒe | 'tanto |
| Voi | sospirate!... | Che v'ange | tanto? |
| You | sigh!... | What worries you | so? |

| | | | |
|----------------------------|-----------------|---------------|----------------|
| 'lo 'dite | a 'kwesta | 'povera | 'fiłła |
| Lo dite | a questa | povera | figlia. |
| Tell it | to this | poor | daughter. |
| (Tell your poor daughter.) | | | |

| | | | | | | |
|---|-----------------|-------------------|------------|------------|------------|------------------|
| 'se | 'va | mistero | 'per | 'lei | 'sia | 'franto |
| Se | v'ha | mistero... | per | lei | sia | franto... |
| If | there is (some) | mystery... | for | her | let it be | broken... |
| (If there is some mystery (about you), then reveal it (to me)...) | | | | | | |

| | | |
|--------------------------------------|----------------|---------------------------|
| 'kel:la | k'o'noska | 'la 'sua fa'miłła |
| Ch'ella | conosca | la sua famiglia... |
| May she | know | her family... |
| (Let me know all about my family...) | | |

RIGOLETTO

| | |
|-----------|--------------------|
| 'tu | 'non 'ne 'ai |
| Tu | non ne hai. |
| You | have none. |

⁹*Bene* has many shades of meaning: It can be "well", "good"; it can also mean "goods", "property". Then it also means "to love", as in *voler bene*. In poetry *mio bene* means "my love" or "my beloved". In this phrase, Rigoletto employs *bene* to describe his beloved Gilda as his only **love** on earth. "My love" can be expressed as *amore mio*, *mio amore*, *mio bene*, *mio diletto*, *mio tesoro*, *mia vita*, *anima mia*, *mio nume*, *mia gioia*, *mia dolcezza*, *mia vita* and in even more ways as will be seen in the future operas in this series.

GILDA

'kwal 'nome a'vete

Qual nome avete?

What name have you?

(What is your name?)

RIGOLETTO

a 'te 'ke im'porta

A te che importa?

To you what does it matter?

GILDA

'se 'nom vo'lete 'di 'voi par'larmi

Se non volete di voi parlarmi...

If you don't want about yourself talk to me...

(If you don't want to talk to me about yourself...)

RIGOLETTO (*interrupting her*)

nonu'ffir 'mai

Non uscir mai.

Don't go out, ever.

GILDA

'nom 'vo 'ke 'al 'tempjo

Non vo' che al tempio.

I don't go but to church.

(I go only to church.)

RIGOLETTO

'or 'ben 'tu 'fai

Or ben tu fai.

Now well you do.

(That's good.)

GILDA

'se 'non 'di 'voi al'men 'ki 'sia

Se non di voi, almen chi sia

If not about you, at least who she might be,

'fate 'kio 'sap:pja 'la 'madre 'mia

fate ch'io sappia la madre mia.

make that I know the mother mine.

(If you don't want to speak about yourself, then at least let me know who my mother is.)

RIGOLETTO

'de 'nom parlate 'al 'mizero 'del 'suo per'duto 'bene

Deh non parlate al misero del suo perduto bene...

Ah, don't speak to the wretch of his lost love...

'el:la sentia kwe'l:landzelo pje'ta 'del:le 'mie 'pene

Ella sentia, quell'angelo, pietà delle mie pene...

She felt, that angel, pity for my sufferings...

| | | | | | |
|--------------|------------------|----------------|------------|-------------------|----------------|
| 'solo | di'f:forme | 'povero | 'per | kompas'sjon | 'mi a'mo |
| Solo, | difforme, | povero, | per | compassion | mi amò. |
| Alone, | deformed, | poor, | out of | compassion | she loved me. |

| | | | | | | | | |
|------------|-----------------|-----------|--------------|----------------|--------------|-------------|-------------|---------------|
| a | mo'ria | 'le | 'ddzɔ:l:le | 'kɔprano | 'ljevi | 'kwel | 'kapo | a'mato |
| Ah! | moria... | le | zolle | coprano | lievi | quel | capo | amato. |
| Ah! | She died... | the | sod | may it cover | lightly | that | head | beloved. |
| (Ah! | She died...may | the | sod | cover | lightly | that | beloved | head.) |

| | | | | | | | | |
|-------------|-----------|-----------|--------------|-----------|----------------|------------|------------|---------------------|
| 'sola | 'or | 'tu | 'resti | 'al | 'mizero | 'dio | 'si | ringra'ttsjato |
| Sola | or | tu | resti | al | misero. | Dio | sii | ringraziato! |
| Alone | now | you | remain | to the | wretch. | God | be | thanked! |

GILDA

| | | | | | | | | |
|-----------|---------------|---------------|------------|-----------------|-----------|--------------|---------------|-------------|
| o | 'kwanto | do'lor | 'ke | 'spremere | 'si | a'maro | 'pjanto | 'pwɔ |
| Oh | quanto | dolor! | che | spremere | sì | amaro | pianto | può? |
| Oh | what | grief! | What | wring | such | bitter | tears | can? |
| (Oh | what | grief! | What | can | wring | such | bitter | tears?) |

| | | | |
|---------------|-----------------|-----------------|---------------------|
| 'padre | 'nom 'pju | 'nom 'pju | kal'matevi |
| Padre, | non più, | non più, | calmatevi... |
| Father, | no more, | no more, | calm yourself... |

| | | | | | | |
|------------------|------------|---------------|-----------|-------------|---------------|----------------|
| 'mi 'latjera | 'tal | 'vista | 'il | 'nome | 'vostro | 'ditemi |
| Mi lacera | tal | vista! | Il | nome | vostro | ditemi, |
| I'm torn by | such | a sight! | The | name | yours | tell me, |

| | | | | |
|-----------|-------------|------------|-----------|--------------------|
| 'il | 'dwɔl | 'ke | 'si | va't:trista |
| il | duol | che | sì | v'attrista. |
| the | grief | that | so | saddens you. |

RIGOLETTO

| | | | | | | | |
|--------------|------------------|----------|-----------------|--------------|----------------|----------|----------------|
| a 'kke | nɔ'marmi | e | i'nutile | 'padre | 'ti 'sono | e | 'bbasti |
| A che | nomarmi? | è | inutile. | Padre | ti sono | e | basti. |
| Why | call me by name? | It is | useless. | Father | I am to you | and | that's enough. |

| | | | | |
|-----------|--------------|-----------|--------------|----------------|
| 'me | 'forse | 'al | 'mondo | 'temono |
| Me | forse | al | mondo | temono, |
| Me | maybe | in the | world | they fear |

| | | | | | | | |
|-----------------|-----------|--------------|--------------------|--------------|-------------------------|---------------------|--------------|
| dal'kuno | o | 'forse | 'lasti | 'altri | 'mi male'dikono | | |
| d'alcuno | ho | forse | gli asti... | altri | mi maledicono... | | |
| of someone | I have | maybe | the grudge... | others | curse me... | | |
| (Some | in this | world | fear me, | someone | maybe has a grudge | against me...others | curse me...) |

GILDA

| | | | | | |
|----------------|-----------------|--------------|------------|---------------|-------------------|
| 'patrja | pa'renti | a'mitji | 'voi | 'dunjke | nona'vete |
| Patria, | parenti, | amici | voi | dunque | non avete? |
| Homeland, | relatives (or) | friends | you | then | do not have? |

RIGOLETTO

| | | | | | |
|----------------|-----------------|---------------|---------------|------------------|-------------------|
| 'patrja | pa'renti | a'mitʃi | 'kulto | famiʎʎa | 'la 'patrja |
| Patria! | Parenti! | Amici! | Culto, | famiglia, | la patria, |
| Homeland! | Relatives! | Friends! | Religion, | family, | homeland, |

| | | | |
|------------------------|----------|-----------|------------|
| 'il 'mio uni'verso | ε | 'in | 'te |
| il mio universo | è | in | te! |
| my universe | is | in | you! |

GILDA

| | | | | | | | | |
|-----------|-----------|------------|--------------|-----------------|--------------|----------|--------------------|------------|
| a | 'se | 'pwo | 'ljeto | 'rendervi | 'dʒoʎa | ε | 'la 'vita 'per | 'me |
| Ah | se | può | lieto | rendervi | gioia | è | la vita per | me! |
| Ah | if | it can | happy | make you, | joy | is | life for | me! |

(Ah, if it can make you happy, then life is a joy for me!)

| | | | | | | |
|------------|-----------|------------|-------------|------------|------------|----------------|
| 'dʒa | 'da | 'tre | 'lune | 'soŋ | 'kwi | ve'nuta |
| Già | da | tre | lune | son | qui | venuta, |
| Already | since | three | moons | I have | here | come, |

| | | | | | |
|-----------|-----------|----------------|-----------|--------------|----------------|
| 'ne | 'la | tʃi'ttade | ɔ | aŋ'kor | ve'duta |
| nè | la | cittade | ho | ancor | veduta; |
| not | the | city | I have | yet | seen; |

(I have been here for three months and I still haven't seen the city;)

| | | | | |
|-----------|----------------------|--------------|-----------|------------------|
| 'se | 'il kontʃe'dete | 'farlo | 'or | pɔ'trei |
| Se | il concedete, | farlo | or | potrei... |
| If | you allow it, | do it | now | I could... |

RIGOLETTO

| | | | | | |
|-------------|----------------|----------------|---------------|--------------|-------------|
| 'mai | 'mai | u'ʃʃita | 'dim:mi | 'uŋkwa | 'sei |
| Mai, | mai!... | Uscita, | dimmi, | unqua | sei? |
| Never, | Never!... | Gone out, | tell me, | up to now | have you? |

GILDA

'no
No.
No.

RIGOLETTO

'gwai
Guai!
Beware!

GILDA

a 'ke 'ddis:si
(Ah! **che** **dissi!**)
(Ah! What did I say!)

RIGOLETTO

'ben 'te 'ne 'gwarda
Ben te ne guarda!
Take very good care!

| | | | | | | |
|-----------------|------------------|----------------|----------------|------------|-------------|----------------|
| po'trien | se'gwirla | ra'pirla | an'kora | 'kwi | 'dum | bu'ffone |
| (Potrien | seguirla, | rapirla | ancora! | Qui | d'un | buffone |
| (They could | follow her, | abduct her | even! | Here | of a | buffoon |

| | | | | | |
|--------------------|-----------|---------------|----------|------------------------|---------------|
| 'si dizo'nora | 'la | 'fiʎʎa | e | 'se 'ne 'ride | o'r:ror |
| si disonora | la | figlia | e | se ne ride... | Orror! |
| they dishonor | the | daughter | and | they laugh about it... | Horror!) |

(Calling towards the house.)

o'la
Olà?
 Ho there?

(Giovanna comes out of the house.)

GIOVANNA

si'ɲnor
Signor?
 Sir?

RIGOLETTO

| | | | | | | | |
|----------------|-----------|-------------|----------------|--------------|------------|-----------|--------------|
| ve'nendo | 'mi | 'vede | al'kuno | bada | 'di | 'il | 'vero |
| Venendo | mi | vede | alcuno? | Bada, | di' | il | vero. |
| When I come | me | sees | anyone? | Mind you, | tell | the | truth. |

(Does anyone see me when I come to the house? Mind you, tell the truth.)

GIOVANNA

| | |
|---------------|-----------------|
| a 'nno | ne's:suno |
| Ah no, | nessuno. |
| Ah no, | no one. |

RIGOLETTO

| | | | | | | | | |
|-------------------|-----------|--------------|------------|-----------|-----------|-----------------|-----------------|----------------|
| 'sta 'ben | 'la | 'po'rtā | 'ke | 'da | 'al | bast'jone | e 'sempre | 'kjuza |
| Sta ben... | La | porta | che | da | al | bastione | è sempre | chiusa? |
| Very well... | The | door | that | leads | to the | bastion | is always | locked? |

GIOVANNA

| | | |
|--------------|-----------|-------------|
| o'ɲnor | 'si | 'sta |
| Ognor | sì | sta. |
| Always | yes | it is. |

RIGOLETTO

| | | |
|--------------|---------------|---------------|
| 'bada | 'dil | 'ver |
| Bada, | di' il | ver... |
| Mind you, | tell the | truth... |

| | | | | | | | | |
|--------------------|-----------------|---------------|--------------|------------|----------|-----------|-------------|------------------|
| a 'veʎʎa | o 'don:na | 'kwesto | 'fjore | 'ke | a | 'te | 'puro | kom'fi'dai |
| Ah! veglia, | o donna, | questo | fiore | che | a | te | puro | confidai; |
| Ah! Watch, | oh woman, | this | flower | that | to | you | pure | I entrusted; |

(Ah woman! Watch over this pure flower that I have entrusted to your care;)

'veʎʎa at:tenta e 'non 'sia 'mai 'ke so:f:uski 'il 'suo kan'dor
Veglia attenta, e non sia mai che s'offuschi il suo candor.¹⁰
 Watch carefully, and let it never be dimmed its innocence.
 (Watch carefully over it and let its innocence never be stained.)

'tu 'dei 'venti 'dal fu'rore 'kaltri 'fjori 'an:ɲo pje'gato
Tu dei venti dal furore ch'altri fiori hanno piegato,
 You of the winds of the fury that other flowers have bent,

'lo di'fendi e im:mako'lato 'lo ri'dona 'al dʒeni'tor
lo difendi, e immacolato lo ridona al genitor.
 defend it, and unsullied give it back to her father.
 (Defend this flower from the fury of the winds that have bent so many other flowers, and give it back unsullied to her father.)

GILDA

'kwanto a:f:fet:to 'kwali 'kure 'ke te'mete 'padre 'mio
Quanto affetto! quali cure! che temete, padre mio?
 So much affection! Such care! What are you afraid of, my father?

la:s:su 'in 'tʃelo 'pres:sɔ 'ddio 'veʎʎa u'nandʒol prote:t:tor
Lassù in cielo, presso Dio veglia un angiol protettor.
 Up there in heaven, close to God watches an angel protecting.
 (Up there in heaven, close to God, a guardian angel is watching.)

'da 'noi 'stɔʎʎe 'le zven'ture 'di 'mia 'madre 'il 'prjego 'santo
Da noi stoglie le sventure di mia madre il priego santo:
 From us keeps the misfortunes of my mother the prayer holy:
 (My mother's holy prayer keeps misfortunes from us:)

'noŋ 'fia 'mai dizvelto o 'franto 'kwesto a 'voi di'let:to 'fjor
Non fia mai disvelto o franto questo a voi diletto fior.
 May it not be uprooted or broken this to you beloved flower.
 (May this beloved flower of yours never be uprooted or broken.)

RIGOLETTO

a 'veʎʎa ɔ 'don:na 'kwesto 'fjore 'ke a 'te 'puro komfi
Ah! veglia, o donna, questo fiore che a te puro confi...
 Ah! Watch over, oh woman, this flower that to you pure I con...

al'kumj 've 'fwɔri
Alcun v'è fuori...
 Someone is outside...

(The Duke appears in the street in commoner's clothes. Rigoletto opens the courtyard door and as he goes out to inspect the street, the Duke slips furtively into the courtyard and hides behind a tree. He silences Giovanna, throwing her a purse of money.)

¹⁰*Candore* (or *candor*, in its apocopated form) is a word often found in these libretti. It really means "candor", "whiteness", "sincerity" and also "innocence". Later on in this opera we will see the Duke referring to Maddalena's *la bella mano candida*, "your lovely white hand". In this case the word in no way has the connotation of "innocence" or "sincerity"...Later on in my Mozart series, we will see Don Giovanni describing Leporello's hat adorned with *candidi pennacchi*: White feathers.

GILDA

'tʃɛlo . 'semprɛ nɔ'vɛl sɔs'pɛt:tɔ
Cielo! **Sempre** **novel sospetto.**
 Heaven! Always (a) new suspicion.

RIGOLETTO (*to Giovanna, as he returns from outside*)

'al:la 'kʒɛza 'vi sɛ'gwiʋa 'mai nɛ's:suno
Alla chiesa **vi seguiva** **mai nessuno?**
 To church followed you ever someone?
 (Did anyone ever follow you to church?)

GIOVANNA

'mai
Mai.
 Never.

DUCA

riɡo'let:tɔ
(Rigoletto!)

RIGOLETTO

'sɛ ta'lor 'kwi 'pik:kjan gwardatevi da'priɛ
Se talor **qui picchian,** **guardatevi** **d'aprire.**
 If ever they knock here, watch that you don't open.

GIOVANNA

nɛ'm:mɛnɔ 'al 'duka
Nemmeno **al Duca?**
 Not even to the Duke?

RIGOLETTO

'noŋ 'kɛ a'daltri a 'llui 'mia 'fiʎʎa a'd:diɔ
Non che ad altri **a lui!** **Mia** **figlia,** **addio.**
 Least of all to him! My daughter, farewell.

DUCA

'sua 'fiʎʎa
(Sua figlia!)
 (His daughter!)

GILDA

a'd:diɔ 'miɔ 'padrɛ
Addio, **mio padre!**
 Farewell, my father!

RIGOLETTO

Ah, veglia o donna, etc.

GILDA

Oh quanto affetto, etc.

(They embrace and Rigoletto leaves, closing the courtyard door behind him.)

GILDA

dʒɔˈvanːna o ˈdei riˈmɔrsi
Giovanna, ho dei rimorsi...
 Giovanna, I have some remorsees...
 (Giovanna, I feel remorse...)

GIOVANNA

e perke ˈmmai
E perchè mai?
 And why?

GILDA

ˈtak:kwi ˈke ˈun ˈdʒovɪn ˈne seˈgwiva ˈal ˈtempjo
Tacqui che un giovin ne seguiva al tempio.
 I kept quiet about (that) a young man following us to church.

GIOVANNA

perke ˈtʃɔ ˈdirli lɔˈdʒate ˈduŋkwe koˈtesto ˈdʒovɪŋ ˈvoi
Perchè ciò dirgli?... L'odiate dunque cotesto giovin voi?
 Why tell him?... You hate him then, this young man you?
 (Why tell your father?...Do you then hate this young man?)

GILDA

ˈnɔ ˈke ˈtrɔːpo ˈbelːɔ e ˈspira aˈmore
No, ch'è troppo bello e spira amore...
 No, for he's too handsome, and inspires love...

GIOVANNA

e maˈgnanimo ˈsembra e ˈgran siˈgnore
E magnanimo sembra... e gran signore.
 And magnanimous he seems... and a great gentleman.

GILDA

siˈgnor ˈne ˈprintʃipe ˈio ˈlɔ vɔˈrei
Signor nè principe io lo vorrei;
 A gentleman nor a prince I would want him;

ˈsento ˈke ˈpɔvero ˈpju lameˈrei
Sento che povero più l'amerei.
 I feel that poor more I would love him.
 (I feel that I would love him more if he were poor.)

soˈgnando o ˈvvidʒile ˈsempre ˈlɔ ˈkjamɔ
Sognando o vigile sempre lo chiamo,
 Dreaming or awake always I call him,

e ˈlalma inˈestazi ˈle ˈditʃe ˈta
e l'alma in estasi le dice, t'a...
 and my soul in ecstasy says to him I lo...

(The Duke comes out suddenly, makes a sign to Giovanna to leave and kneels at Gilda's feet, concluding her phrase.)

DUCA

'tamo . 'tamo r'ipetilo
T'amo! **T'amo,** **ripetilo,**
 I love you! I love you, repeat it,

'si 'karo a't:t'fento 'um 'puro 'skjudimi 't'fel 'di kòntento
si caro accento un puro schiudimi ciel di contento!
 such a dear word a pure opens to me heaven of happiness!
 (such dear words open to me a pure heaven of happiness!)

GILDA

dʒo'van:na 'ai 'mizera 'nom 've 'pju al'kuno
Giovanna? **Ahi misera!** **Non v'è più alcuno**
 Giovanna? Oh wretched me! There isn't anyone here

'ke 'kwi ris'pondami o'ddio ne's:suno
che qui rispondami! **O Dio!...** **nessuno?**
 that here will answer me! Oh God!... No one?

DUCA

so'nio kò'l:lanima 'ke 'ti ris'pondo
Son io coll'anima che ti rispondo...
 It is I (who) with his soul (that) answers you...

a 'due 'ke 'samano 'son 'tut:to 'um 'mondo
Ah due che s'amano son tutto un mondo!
 Ah, two who love each other are a whole world!

GILDA

'ki 'mai 'kwi 'dʒundzere 'vi 'fetʃe a 'me
Chi mai, **qui giungere vi fece a me?**
 Who, here come you made to me?
 (Who, who made you come to me?)

DUCA

'se 'andʒelo o 'demone 'ke im'porta a 'te
Se angelo o demone, **che importa a te?**
 If angel or demon, what does it matter to you?

'io 'tamo
Io t'amo...
 I love you...

GILDA

u'ffitene
Uscitene...
 Leave here...

DUCA

u'ffire a'des:so 'ora 'ke a't:t'fendene 'um 'fwoko istes:so
Uscire! **adesso!** **Ora che accendene un fuoco istesso!**
 Leave! Now! Now that we are kindled by a fire same!
 (Leave now! Now that a same fire is kindling us?)

a insepa'rabile da'more 'il 'ddio
Ah inseparabile d'amore il Dio
 Ah inseparable of love the god

strin'dzeva o 'verdžine 'tuɔ 'fatɔ 'al 'mio
stringeva, o vergine, tuo fato al mio!
 joined, oh virgin, your fate to mine.
 (Ah, the god of love, oh virgin, joined your fate inseparably to mine!)

ε 'il 'sol de:l:anima 'la 'vita ε a'more
È il sol dell'anima, la vita è amore,
 It is the sun of the soul, life is love,
 (Love is the sun of the soul, love is life,)

'sua 'votʃe ε 'il 'palpito 'del 'nostrɔ 'kɔre
sua voce è il palpito del nostro core...
 its voice is the beat of our heart...

e 'fama e 'glɔrja pɔ'tentsa e 'trɔno
E fama e gloria, potenza e trono,
 And fame and glory, power and throne,

u'mane 'fradzili 'kwi 'kɔze 'sono
umane, fragili qui cose sono.
 human, fragile here things are.
 (are fragile and human things here.)

'una 'pur 'av:vene 'sola di'vina
Una pur avvène, sola, divina,
 One yet there is, unique, divine,
 (Yet there is one thing, unique and divine,)

ε a'mor 'ke a'ʎʎandzeli 'pju neav:vi'tʃina
è amor che agl'angeli più ne avvicina!
 it is love that to the angels more us brings close!
 (it is love, which brings us closer to the angels!)

a'dunʃkwe a'mjamotʃi 'don:na tʃe'leste
Adunque amiamoci, donna celeste,
 So then let's love each other, woman heavenly,

dim'vidja a'ʎʎwɔmini sa'rɔ 'per 'te
d'invidia agl'uomini sarò per te.
 the envy of all men I will be for you.

GILDA

a 'de 'mjei 'verdžini 'soŋni 'soŋ 'kweste
Ah de' miei vergini sogni son queste
 Ah of my virginal dreams are these

'le 'votʃi 'tenere 'si 'kare a 'me
le voci tenere sì care a me.
 the . voices tender so dear to me.
 (Ah, these are the tender words, so dear to me, of my virginal dreams.)

DUCA

'ke 'mmami 'de ri'petimi
Che m'ami, deh! ripetimi.
 That you love me, ah! say it again.

GILDA

lu'diste
L'udiste.
 You heard it.

DUCA

o 'me felitʃe
Oh me felice!
 Oh how happy I am!

GILDA

'il 'nome 'vostro 'ditemi sa'perlo 'nom 'mi 'litʃe
Il nome vostro ditemi; saperlo non mi lice?
 The name yours tell me; to know it not is allowed me?
 (Tell me your name; am I not allowed to know it?)

(Ceprano and Borsa appear on the street.)

CEPRANO *(To Borsa)*

'il 'loko e 'kwi
Il loco è qui.
 The place is here...
 (Here is the place...)

DUCA *(thinking)*

'mi 'nomino
Mi nomino...
 My name is...

BORSA *(to Ceprano)*

'sta 'ben
Sta ben...
 Very well...

(Ceprano and Borsa leave.)

DUCA

gwal'tjer mal'de studente 'sono e 'ppovero
Gualtier Maldè Studente sono... e povero.
 Gualtier Maldè. Student I am... and poor.

GIOVANNA (*returning, frightened*)

ru'mor 'di 'pas:si ε 'fwɔri
Rumor **di** **passi** è **fuori.**
Noise of footsteps is outside.
(There's a noise of footsteps outside.)

GILDA

'forse 'mio 'padre
Forse **mio** **padre...**
Perhaps my father...

DUCA

a 'kkɔλλere pɔtes:si 'il traditore 'ke 'si 'mi 'sturba
(Ah cogliere potessi il traditore che si mi disturba!)
(Ah strike could I the traitor who thus disturbs me!)
(Ah, if I could strike the traitor who disturbs me thus!)

GILDA (*To Giovanna*)

a:d:dufjilo 'di 'kwa 'al bastjone o'rite
Adducilo **di** **qua** **al** **bastione...** **or ite...**
Lead him from here to the bastion... now go...

DUCA

'di mame'rai 'tu
Di: **m'amerai tu?**
Say: Will you love me?

GILDA

e 'voi
E **voi?**
And you?

DUCA

lin'tera 'vita 'pɔi
L'intera **vita...** **poi...**
My entire life... then...

GILDA

'nom 'pju partite
Non **più...** **partite...**
No more... leave...

DUCA, GILDA

a:d:dio a:d:dio spe'rantsa e'danima
Addio, **addio...** **speranza** **ed anima**
Farewell, farewell... hope and soul

'sol 'tu sa'rai 'per 'me
sol **tu** **sarai** **per** **me!**
only you will be for me!

| | | | | | | |
|-----------------|--------------|-------------------|------------------|------------|------------|------------|
| ad:diɔ | vi'vra | im:mutabile | la'f:fet:to | 'mio | 'per | 'te |
| Addio... | vivrà | immutabile | l'affetto | mio | per | te. |
| Farewèll... | will live | unchangeable | the love | mine | for | you. |

(Giovanna leads the Duke out and Gilda stands looking at the door through which he has just left.)

GILDA

| | | | | | | |
|-----------------|---------------|-------------|-----------|------------|-----------|---------------|
| gwal'tjer | mal'de | 'nome | 'di | 'lui | 'si | a'mato |
| Gualtier | Maldè! | Nome | di | lui | si | amato, |
| Gualtier | Maldè! | Name | of | him | so | beloved, |

| | | | |
|---------------------|------------|-------------|--------------------|
| 'ti skol'piffi | 'nel | 'kɔre | in:namo'rato |
| Ti scolpisci | nel | core | innamorato! |

You are carved in my heart in love!

(Gualtier Maldè! Name of him I love so, you have carved yourself in my loving heart!)

| | | | | | | | |
|-------------|-------------|---------------|------------|------------|--------------|--------------|------------------|
| 'karo | 'nome | 'keil | 'mio | 'kɔr | 'festi | 'primo | palpitar |
| Caro | nome | che il | mio | cor | festi | primo | palpitar, |
| Dear | name | that | my | heart | made | first | beat fast, |

| | | | | | | |
|-----------|----------------|-------------------------------|-----------|------------|---------------|-------------------|
| 'le | de'littsje | del:la'mor | 'mi | 'dei | 'sempre | ram:mentar |
| le | delizie | dell'amor¹¹ | mi | dèi | sempre | rammentar. |
| the | delights | of love | me | you must | always | remind. |

| | | | | | | | | |
|------------|----------------|-----------|------------|--------------|----------|-----------|---------------|----------------|
| 'kol | pen'sjer | 'il | 'mio | de'zir | a | 'te | 'sempre | vole'ra |
| Col | pensier | il | mio | desir | a | te | sempre | volerà. |
| With my | thoughts | my | desire | to | you | always | will fly. | |

| | | | | | | | |
|----------|------------|-----------------|----------------|-------------|-------------|------------|--------------|
| e | 'fin | 'ultimo | sos'pir | 'karo | 'nome | 'tuɔ | sa'ra |
| E | fin | l'ultimo | sospir, | caro | nome | tuo | sarà. |
| And | even | my last | sigh, | dear | name | yours | will be. |

| | | | | | | |
|-----------|------------|--------------|----------|-----------|---------------|----------------|
| 'il | 'mio | de'zir | a | 'te | o'gnora | vole'ra |
| Il | mio | desir | a | te | ognora | volerà. |
| My | desire | to | you | always | will fly. | |

| | | | | |
|------------|-----------------|----------------|------------|--------------|
| 'fin | 'ultimo | sos'piro | 'tuɔ | sa'ra |
| Fin | l'ultimo | sospiro | tuo | sarà. |
| Even | the last | sigh | yours | will be. |

(She goes up to the terrace, lantern in hand.)

Gualtier Maldè! Caro nome che il mio cor, etc.

(Marullo, Ceprano, Borsa and courtiers, armed and masked, appear in the street. Borsa points out Gilda to the others.)

¹¹In these words, which are separated by rests, it is advisable to sing them thus: [de - lla'mor] and not [del - la'mor], separating the double *l* in that manner. Further down, the word *rammentar* should be treated the same way: [ra - m:men'tar] and not [ram - men'tar], thus avoiding a silly (and comical) flapping of the lips for the double *m* or of the tongue for the double *l*.

BORSA

ε 'lla
È là.
She's there.

GILDA

E fin l'ultimo sospir, caro nome tuo sarà.

CEPRANO

mìratela
Miratela.
Look at her.

COURTIERS

o 'kwanto ε 'bel:la
Oh quanto è bella!
Oh, how she is lovely!

MARULLO

'par 'fata o'dandʒol
Par fata od angiol.
She seems a fairy or an angel.

GILDA

Gualtier Maldè...

(She goes into the house.)

COURTIERS

la'mante ε 'kwel:la 'di rigo'let:to o 'kwanto ε 'bel:la
L'amante è quella di Rigoletto! Oh! quanto è bella!
The mistress is that of Rigoletto! Oh how she's lovely!

(Rigoletto comes along the street, deep in thought.)

RIGOLETTO

'rjedo per'ke
(Riedo!... perchè?)
(I'm returning!... Why?)

BORSA (to the others)

silentsjo a:l:lopra ba'date a 'mme
Silenzio... all'opra... badate a me.
Silence... to our task... heed to me.

RIGOLETTO

a 'da 'kwel 'vek:kjo 'fui male'det:to
(Ah da quel vecchio fui maledetto!)
(Ah, by that old man I was cursed!)

(He bumps into Borsa.)

'ki 'va 'la
Chi va là?
 Who goes there?

BORSA (*to his companions*)

tatʃete 'tʃe rigo'letto
Tacete... c'è **Rigoletto!**
 Be quiet... it's Rigoletto!

CEPRANO

vi'ttorja 'dop:pja lut:tʃide'remo
Vittoria doppia!... **l'uccideremo...**
 Victory double!... we will kill him...
 (A double victory!...we'll kill him...)

BORSA

'no 'ke ddo'mani 'pju ride'remo
No, che domani più rideremo...
 No, for tomorrow more we will laugh...
 (No, for tomorrow we will laugh all the more...)

MARULLO

'or 'tutto ad:d'zusto
Or tutto aggiusto...
 Now everything I'll arrange...

RIGOLETTO

'ki 'parla 'kwa
Chi parla qua?
 Who is talking here?

MARULLO

'ei rigo'letto 'di
Ehi! Rigoletto... Di'...
 Ho! Rigoletto... Tell us...

RIGOLETTO (*in a terrifying voice*)

'ki 'va 'la
Chi va là?
 Who goes there?

MARULLO

e 'nom man'dzartʃi 'son
Eh non mangiarci! Son...
 Hey, don't eat us! I am...

RIGOLETTO

'ki
Chi?
 Who?

MARULLO

ma'ru:llo
Marullo.

RIGOLETTO

| | | | | | |
|-----------|--------------|-------------|-------------------|----------|---------------|
| 'in | 'tanto | 'bujo | 'lo 'zgwardo | ε | 'nul:lo |
| In | tanto | buio | lo sguardo | è | nullo. |
| In | such | darkness | one's eyes | are | useless. |

MARULLO

| | | | |
|--|--------------------|----------------|----------------|
| 'kwi | 'ne kon'dus:se | ri'devøl | 'koza |
| Qui | ne condusse | ridevol | cosa... |
| Here | we were led (by a) | laughable | matter... |
| (An amusing matter brought us here...) | | | |

| | | | | | |
|--|----------|----------------|----------------|-----------|---------------|
| 'tor:re | a | tʃe'prano | vø'λλam | 'la | 'spøza |
| Torre ¹² | a | Ceprano | vogliam | la | sposa. |
| Take | from | Ceprano | we want | the | wife. |
| (We want to take Ceprano's wife from him.) | | | | | |

RIGOLETTO

| | | | | |
|----------------|------------------|-----------|-------------|-----------------|
| ai'me | res'piro | 'ma | 'kome | en'trare |
| (Ahimè, | respiro!) | Ma | come | entrare? |
| (Alas, | I can breathe!) | But | how | to enter? |

MARULLO (to Ceprano)

| | |
|-------------------|-----------------|
| 'la 'vostra | 'kjave |
| (La vostra | chiave?) |
| (Your | key?) |

(To Rigoletto.)

| | | | | |
|----------------------|----------------|-----------------|-----------|-----------------------|
| 'non dubi'tare | 'non 'de | maŋ'kartʃi | 'lo | strata'dʒem:ma |
| Non dubitare. | Non dee | mancarci | lo | stratagemma... |
| Don't doubt (it). | It musn't | fail us, | the | stratagem... |

(He gives Rigoletto the key he has just received from Ceprano.)

| | | |
|-------------|-----------|------------------|
| 'ek:ko | 'la | 'kjave |
| Ecco | la | chiave... |
| Here's | the | key... |

RIGOLETTO (feeling it)

| | | |
|--------------|---------------|----------------|
| 'sento | 'il 'suo | 'stem:ma |
| Sento | il suo | stemma. |
| I feel | its | coat-of-arms. |

¹²For the curious, *torre* is a contraction of *togliere*, "to take away". The word *torre* also means "tower", which of course, does not apply here.

a te'rroꝛ 'vano 'fu 'dun'kwe 'il 'mio
(Ah terror vano fu dunque il mio!)
 (Ah 'terror vain was then mine!)
 (Ah, then my terror was in vain!)

'ne 'la 'il pa'lat:tso 'komj 'voi so'nio
N'è là il palazzo... con voi son io.
 Is there the palace... With you I am.
 (There is his palace...I'm with you.)

MARULLO

'sjam maske'rati
Siam mascherati.
 We're masked.

RIGOLETTO

'kio 'pur 'mi 'maskeri a 'me 'una 'larva
Ch'io pur mi mascheri; a me una larva.
 Let me also be masked; give me a disguise.

MARULLO

'si 'pronta ε 'dʒa te'r'rai 'la 'skala
Sì, pronta è già. Terrai la scala.
 Yes, prepared it is already. You'll hold the ladder.

(He puts a mask on Rigoletto while at the same time placing a blindfold over the mask and tying it in back of his head. Then he moves him around a bit, so as to make him lose his sense of direction, and then sets him to hold the ladder, which the others have placed against his own balcony.)¹³

RIGOLETTO

'fit:ta ε 'la 'tenebra
Fitta è la tenebra....
 Thick is the darkness...

MARULLO

'la 'benda 'tʃeko e 'sordo 'il 'fa
La benda cieco e sordo il fa.
 The blindfold blind and deaf makes him.

BORSA, CEPRANO, MARULLO, COURTIERS

'tsit:ti 'tsit:ti kɔ'r:rjamɔ a ven'det:ta
Zitti, zitti, corriamo a vendetta,
 Silent, silent, let's run to (our) vengeance,

'ne 'sia 'kolto 'or 'ke 'men las'pet:ta
ne sia colto or che men l'aspetta.
 by it let him be struck now that least he expects it.

¹³This scene truly strains the limits of credibility! For it to be reasonably believable, it must be pitch dark, yet light enough for the public to see the action. When people speak about silliness in opera, this scene and the realization by Rigoletto that he has been blindfolded instead of given a mask must be the all-time champion!

| | | | |
|-----------------|-----------|----------------|-----------------|
| deri'zore | 'si | au'datʃe | kɔ'stante |
| Derisore | sì | audace, | costante |
| (The) mocker | so | bold (and so) | constant |

| | | | | |
|----------|------------|--------------|------------------|--------------|
| a | 'sua | 'volta | skernito | sa'ra |
| a | sua | volta | schernito | sarà! |
| in | his | turn | mocked | will be! |

| | | | | | | | |
|----------------------|---------------|------------------|------------------|----------|-----------------|--------------|----------------|
| 'keti | 'keti | ru'bjamʎi | la'mante | e | 'la 'korte | dɔ'man | ride'ra |
| Cheti, cheti, | cheti, | rubiamgli | l'amante, | e | la corte | doman | riderà. |
| Quiet, quiet, | quiet, | let's steal | his mistress, | and | the court | tomorrow | will laugh. |

| | | | | | |
|----------------------|--------|----------------------|---------------|----------------|------------------|
| 'tsiti | 'tsiti | 'keti | 'keti | at'tenti | a'l:lɔpra |
| Zitti, zitti, | | cheti, cheti, | cheti, | attenti | all'opra! |
| Silent, silent, | | quiet, quiet, | quiet, | let's watch | our task! |

(Some climb onto the terrace and break in the door of the upper floor, then come down and open the doors for the others. Soon they come out, dragging Gilda, who has been gagged with a handkerchief. As they cross the stage, the handkerchief drops to the ground.)

GILDA *(from afar)*

| | | |
|------------------|--------------|-------------|
| so'k:korsɔ | 'padre | 'mio |
| Soccorso, | padre | mio! |
| Help, | father | mine! |

COURTIERS *(from afar)*

vi'tɔrja
Vittoria!
 Victory!

GILDA *(further away)*

a'ita
Aita!
 Help!

RIGOLETTO

| | | | | |
|----------------|---------------|------------------|-------------|-------------------|
| nɔ'nam | fi'nito | aŋ'kor | 'kwɔl | deri'zjone |
| Non han | finito | ancor!... | Qual | derisione! |
| They haven't | finished | yet!... | What | a joke! |

(He touches his eyes.)

| | |
|-------------|--------------------|
| 'sonɔ | ben'dato |
| Sono | bendato!... |
| I'm | blindfolded!... |

(He quickly rips off blindfold and mask and in the light of a lantern left behind he recognizes his daughter's handkerchief. He sees the open door, goes in and confronts a terrified Giovanna. He is unable to speak, and finally after many efforts, in a paroxysm of grief he shouts:)

a 'la maledittsjone
Ah! la maledizione!
Ah! The curse!

(He faints.)

END OF ACT I

ACT II

(Inside a hall in the duke's palace are several doors. A full-length portrait of the Duke hangs on one side of the room. There is a large velvet chair and other furniture.)

DUCA (entering in state of agitation)

| | | | | | | |
|-------------|--------------|----------------|----------|----------------|----------|--------------|
| 'el:la | 'mi 'fu | ra'pita | e | 'kwando | o | 'tʃel |
| Ella | mi fu | rapita! | E | quando, | o | ciel? |
| She | from me | was stolen! | And | when, | oh | heaven? |

| | | | |
|-----------------|---------------|-----------------|----------------|
| 'pria 'ke | 'il 'mio | pre'zadzɔ | in'terno |
| Pria che | il mio | presagio | interno |
| Before | my | foreboding | inner |

| | | | |
|-------------------|--------------|---------------|----------------------|
| sul:lorma | 'korsa | aŋ'kora | 'mi spin'dzes:se |
| sull'orma | corsa | ancora | mi spingesse! |
| over my footsteps | run | again | drove me! |

(Before my inner foreboding drove me to retrace my footsteps!)

| | | | | | | |
|----------------|------------|--------------------|----------|-----------|---------------|-----------------|
| 'skjuzo | 'era | 'luffo | e | 'la | ma'dʒon | de'zerta |
| Schiuso | era | l'uscio!... | e | la | magion | deserta! |
| Open | was | the door!... | And | the | house | deserted! |

| | | | | |
|---------------|------------|-------------|---------------------|--------------|
| e'ddove | 'ora | sa'ra | kwe'l:landʒɔl | 'karo |
| E dove | ora | sarà | quell'angiol | caro? |
| And where | now | can be | that angel | beloved? |

| | | | | | |
|------------------|--------------|-------------|-----------|---------------|-------------|
| kɔ'lei 'ke | 'prima | pɔ'te | 'inj | 'kwesto | 'kore |
| Colei che | prima | potè | in | questo | core |
| She who | first | was able to | in | this | heart |

| | | | | | |
|----------------|-----------|---------------|-----------|-----------------|-----------------|
| de'star | 'la | 'fjam:ma | 'di | kɔ'stanti | a'ffet:ti |
| de'star | la | fiamma | di | costanti | affetti? |
| waken | the | flame | of | constant | affection? |

| | | | | | |
|-----------------|-------------|-----------|------------|----------------|----------------|
| kɔ'lei 'si | 'pura | 'al | 'kui | mɔ'desto | 'zwardo |
| Colei sì | pura | al | cui | modesto | sguardo |
| She, so | pure | at | whose | innocent | gaze |

| | | | | | |
|--------------|---------------|----------|--------------|--------------|-------------------|
| 'kwazi | 'spinto | a | virtu | ta'lor | 'mi 'kredo |
| quasi | spinto | a | virtù | talor | mi credo! |
| almost | impelled | to | virtue | now and then | I believe myself. |

(She, so pure, and at whose innocent gaze I feel myself now and then impelled towards virtue!)

| | | | | | |
|-------------|--------------|-----------------|----------|------------|------------------|
| 'el:la | 'mi 'fu | ra'pita | e | 'ki | lar'diva |
| Ella | mi fu | rapita! | E | chi | l'ardiva? |
| She | was | stolen from me! | And | who | dared do it? |

| | | |
|-----------|---------------|------------------|
| 'ma | 'ne a'vrɔ | vven'det:ta |
| Ma | neavrò | vendetta: |
| But | I will have | revenge: |

'lo 'kjede 'il 'pjantɔ 'del:la 'mia di'let:ta
Lo chiede il pianto della mi diletta.
 It demands the weeping of my beloved.
 (My beloved's weeping demands it.)

'parmi ve'der 'le 'lagrime skɔ'rrenti 'da 'kwel 'tʃiλλo
Parmi veder le lagrime scorrenti da quel ciglio,
 I seem to see the tears flowing from that eyelid,

'kwandɔ 'fra 'il 'dub:bjo e 'lansja 'del 'subito pe'riλλo
quando fra il dubbio e l'ansia del subito pericolo,
 when amid the doubt and the anxiety of the sudden danger,
 (I seem to see the tears flowing from her eyelids, when amid the doubt and anxiety of the sudden danger,)

del:la'mor 'nostrɔ 'memɔre 'il 'suo gwaltʃer kjamɔ
dell'amor nostro memore, il suo Gualtier chiamò.
 of the love ours remembering, her Gualtier she called.
 (remembering our love, she called for her Gualtier.)

ne'dei pɔ'tea sɔ'k:korrenti 'kara fant'sul:la a'mata
Ned ei potea soccorrerti, cara fanciulla amata;
 Nor he could help you, dear girl beloved;
 (Nor could he (Gualtier) help you, my dear beloved girl,)

'ei 'ke vorria kɔ'l:lanima 'farti kwa'd:dʒu bbe'ata
Ei che vorria coll'anima farti quaggiù beata;
 He who would wish with all his soul to make you on earth blissful;

'ei 'ke 'le 'sfere a'λλandʒeli 'per 'te nonim'vidʒo
Ei che le sfere agl'angeli per te non invidiò.
 He who the spheres the angels thanks to you did not envy.
 (He who, thanks to you, did not envy the angels their (heavenly) spheres.)

(Marullo, Ceprano, Borsa and some courtiers enter from the back.)

ALL

'duka 'duka
Duca, duca!
 Duke, Duke!

DUCA

e'b:ben
Ebben?
 Well?

ALL

la'mante 'fu rapita a rigo'let:to
L'amante fu rapita a Rigoletto!
 The mistress was carried off from Rigoletto!
 (Rigoletto's mistress was stolen from him!)

DUCA

'kome e 'donde
Come? e **donde?**
 How? And from where?

ALL

'dal 'suo 'tetto
Dal suo tetto.
 From his roof.
 (From under his roof.)

DUCA

a a 'dite 'kome 'fu
Ah, ah! dite, come fu?
 Ah, ah! Tell me, how did it go?

ALL

skòrrendo u'niti re'mota 'via
Scorrendo uniti remota via,
 Running together (along a) remote street,

bre'vora 'dopo ka'duto 'il 'di
brev'ora dopo caduto il dì,
 short time after was over the day.

'kome pre'visto 'ben 'sera 'im 'pria
come previsto ben s'era in pria,
 as foreseen well it was before,

'rara bel'ta 'tji 'si sco'pri
rara beltà ci si scoprì.
 a rare beauty there was revealed to us.

(a short time after the end of day, as we had well foreseen, a rare beauty was revealed to us.)

'era la'mante 'di 'rigo'letto
Era l'amante di Rigoletto,
 It was the mistress of Rigoletto,

'ke 'vista a'ppena 'si dile'gwò
che, vista appena, si dileguò.
 who, seen barely, disappeared.

'dza 'di rap'irla sa'vea 'il pròdjetto
Già di rapirla s'avea il progetto,
 Already of abducting her we had the plan,

'kwando 'il bu'ffon 'ver 'noi spuntò
quando il buffon vèr noi spuntò.
 when the buffoon, (coming) towards us turned up.

| | | | | | |
|------------|-----------|----------------|------------|-----------|-----------------|
| 'ke | 'di | tʃe'prano | 'noi | 'la | konte:sa |
| Che | di | Ceprano | noi | la | Contessa |
| That | of | Ceprano | we | the | Countess |

| | | | |
|--------------|-------------------|---------------|---------------|
| rapir | voles:simo | 'stolto | kre'de |
| rapir | volessimo, | stolto | credè; |
| to abduct | we wanted to, | fool, | he believed; |

(The fool believed we wanted to abduct Ceprano's wife, the Countess;)

| | | | | |
|-----------|--------------|----------------|-----------------|---------------|
| 'la | 'skala | 'kwindi | a:l'wopo | 'mes:sa |
| La | scala | quindi, | all'uopo | messa, |
| The | ladder | then, | for the task | placed, |

| | | | | |
|----------------|-----------|---------------|--------------|--------------|
| ben'dato | 'ei | 'stes:so | 'ferma | tɛ'ne |
| bendato | ei | stesso | ferma | tenè. |
| blindfolded | he | himself | firmly | held. |

(Blindfolded, (Rigoletto) himself then firmly held the ladder which had been placed there for the purpose.)

| | | | | |
|----------------|----------|---------------|-----------|-------------------|
| sa'lim:mɔ | e | 'rapidi | 'la | dʒovi'net:ta |
| Salimmo | e | rapidi | la | giovinetta |
| We climbed | and | quickly | the | young girl |

| | | |
|-----------------------|---------------|------------------|
| a 'noi riu'ʃfiva | 'kwindi | asportar |
| a noi riusciva | quindi | asportar. |
| we were able | then (to) | carry off. |

DUCA

| | | | | | |
|----------------|----------|---------------|-----------|------------|------------------|
| 'tʃelo | e | 'des:sa | 'la | 'mia | dil'et:ta |
| (Cielo! | è | dezza, | la | mia | diletta!) |
| (Heaven! | It's | she, | my | beloved!) | |

ALL

| | | | |
|-----------------|------------------|--------------|-----------------|
| kwan'dei | sa'k:kɔrse | 'del:la | ven'det:ta |
| Quand'ei | s'accorse | della | vendetta |
| When he | realized | our | vengeance |

| | | |
|--------------|-----------------|---------------------|
| resto | skɔrnato | adimpre'kar |
| restò | scornato | ad imprecar! |
| he was left, | cheated, | cursing! |

DUCA (to the courtiers)

| | | | | | |
|-----------|-------------|-----------|----------------|-----------|-------------------|
| 'ma | 'dove | 'or | 'trovasi | 'la | pove'ret:ta |
| Ma | dove | or | trovasi | la | poveretta? |
| But | where | now | can be found | the | poor girl? |

(But where is the poor girl now?)

ALL

| | | | | | | |
|-----------|-----------|------------|---------------|----------------|-----------|-------------|
| 'fu | 'dai | 'noi | 'stes:si | a'd:dot:ta | 'or | 'kwi |
| Fu | da | noi | stessi | addotta | or | qui. |
| She was | by | us, | ourselves, | brought | now | here. |

DUCA

a 'tut:to 'il 'tʃel 'nom 'mi ra'pi
(Ah tutto il ciel non mi rapì!)
 (Ah everything heaven did not take from me!)

pò:sente a'mor 'mi 'kjama vòlar 'io 'ded:dʒo a 'lei
Possente amor mi chiama, volar io deggio a lei;
 Powerful love calls me, fly I must to her;

'il 'serto 'mio da'rei 'per kònsòlar 'kwel 'kòr
Il serto mio darei per consolar quel cor.
 The crown mine I'd give to console that heart.

a 'sap:pja al'fin 'ki 'llama kònoska al'fin 'ki 'sono
Ah! sappia alfin chi l'ama, conosca alfin chi sono,
 Ah! let her know at last who loves her, let her know at last who I am.

a:p'prenda 'kaŋko 'in 'tròno a 'deʎʎi 'skjavi a'mor
apprenda ch'anco in trono ha degli schiavi Amor.
 let her learn that even on throne has some slaves Love.
 (let her learn that even on thrones Love has some slaves.)

ALL

o 'kwal pen'sjero 'ladʒita 'kome kan'dʒo ddu'mor
(Oh qual pensiero l'agita? Come cangiò d'umor!)
 (Oh, what thought disturbs him? How he changed mood!)

(The Duke leaves through one door, while Rigoletto enters through another, singing softly with contained grief.)

MARULLO

'pòvero rigo'let:to
Povero Rigoletto!
 Poor Rigoletto!

RIGOLETTO

'la 'ra 'la 'ra 'la 'ra
La rà, la rà, la rà...

ALL

'ei 'vjen si'lentsjo
Ei vien! silenzio!
 He is coming! Silence!

RIGOLETTO

'la 'ra 'la 'ra 'la 'ra
La rà, la rà, la rà...

ALL

o 'bwɔn 'dʒorno rigo'let:to
Oh buon giorno, Rigoletto!
 Oh good morning, Rigoletto!

RIGOLETTO

'an 'tut:ti 'fat:to 'il 'kolpo
(Han tutti fatto il colpo!)
 (They've all done the deed!)

CEPRANO

'kai 'di 'nwɔvɔ 'bu:f:fon
Ch'ai di nuovo, buffon?¹
 What's new, buffoon?

RIGOLETTO (*imitating him*)

'kai 'di 'nwɔvɔ 'bu:f:fon
Ch'ai di nuovo buffon?
 What's new, buffon?

'ke del:lu'zato 'pju no'jozo 'voi 'sjete
Che dell'usato più noioso voi siete.
 That than usual even more tiresome you are.
 (That you are even more tiresome than usual.)

ALL

'ha 'ha 'ha
Ah! ah! ah!

RIGOLETTO (*looking nervously everywhere*)

'la 'ra 'la 'ra 'ove lla'vran nas'kosta
La rà, la rà... (Ove l'avran nascosta?)
 La ra, la ra... (Where have they hidden her?)

ALL

gwardate kɔ'me in'kwjeto
(Guardate com'è inquieto!)
 (Look how he's uneasy!)

RIGOLETTO (*to Marullo*)

'soŋ fe'litʃe 'ke 'nul:la a 'voi nwɔt'fes:se 'larja 'di 'kwesta 'not:te
Son felice che nulla a voi nuocesse l'aria di questa notte.
 I'm happy that not you harmed the air of this night.
 (I'm happy that last night's air did not harm you.)

MARULLO

'kwesta 'not:te
Questa notte?
 Last night?

RIGOLETTO

'si o 'fu 'il 'bel 'kolpo
Sì... oh fu il bel colpo!
 Yes... oh it was the lovely deed!

¹Traditionally, Ceprano derisively brings out the first syllable of the "buffoon" word by saying buffon. Rigoletto, in the next line, imitates him as derisively and also hits the first syllable buffon.

MARULLO

'so dormito 'sempre
S'ho dormito sempre.
 But I slept always.
 (But I slept all night.)

RIGOLETTO

a 'voi dormiste a'vro 'ddun̄kwe so'ppato 'la 'ra 'la 'ra
Ah voi dormiste! Avrò dunque sognato! La rà, la rà...
 Ah, you slept! I must have then dreamed! La ra, la ra...

(He moves away, and seeing a kerchief on a table, he picks it up and nervously examines its initials.)

ALL

've 'kome 'tut:tò o's:serva
(Ve', come tutto osserva!)
 (See, how everything he observes!)

RIGOLETTO *(throwing down the kerchief)*

no'ne 'il 'suo 'dorme 'il 'duka tu't:tor
(Non'è il suo.) Dorme il Duca tuttor?
 (It isn't hers.) Sleeps the Duke still?

ALL

'si 'dorme an'kora
Sì, dorme ancora.
 Yes, he's still sleeping.

PAGE

'al 'suo 'spozo par'lar 'vwol 'la du'kes:sa
Al suo sposo parlar vuol la Duchessa.
 To her husband to speak wants the Duchess.

CEPRANO

'dorme
Dorme.
 He is sleeping.

PAGE

'kwi o'ror 'konj 'voi no'nera
Qui or or con voi non era?
 Here just now with you wasn't he?

BORSA

e a 'kat:tfa
È a caccia.
 He's hunting.

PAGE

'sentsa 'pad:dʒi sen'tsarmi
Senza paggi! senz'armi!
 Without pages! Without arms!

ALL

| | | | | |
|----------|----------------------|------------|------------|------------|
| e | 'noŋ ka'piŋfi | 'ke | 'per | 'ora |
| E | non capisci | che | per | ora |
| And | don't you understand | that | for | now |

| | | |
|---------------|----------------|----------------|
| ve'dere | 'nom 'pwo | al'kuno |
| vedere | non può | alcuno? |
| to see | he cannot | anyone? |

(The page leaves. Rigoletto, to one side, has been paying close attention to this dialogue. He suddenly leaps into their midst and cries out:)

RIGOLETTO

| | | | | | | | | |
|------------|-------------|----------|------------|----------------|-------------|----------|------------|-----------------|
| a | 'el:la | ε | 'kwi | 'duŋkwe | 'el:la | ε | 'kol | 'duka |
| Ah, | ella | è | qui | dunque! | Ella | è | col | Duca!... |
| Ah, | she | is | here | then! | She | is | with the | Duke!... |

ALL

'ki
Chi?
 Who?

RIGOLETTO

| | | | |
|-----------|----------------|------------|-----------------|
| 'la | 'dʒoviŋ | 'ke | sta'not:te |
| La | giovine | che | stanotte |
| The | young woman | whom | last night |

| | | | |
|--------------|------------|--------------|-------------------|
| 'al | 'mio | 'tet:to | ra'piste |
| al | mio | tetto | rapiste... |
| from (under) | my | roof | you stole... |

| | | | | | |
|-----------|--------------------|---------------------|-------------|----------|--------------|
| 'ma | 'la sa'pro | ri'prender | 'el:la | ε | 'lla |
| Ma | la saprò | riprender... | Ella | è | là... |
| But | I will know how to | get her back... | She | is | there... |

ALL

| | | | | |
|-----------|-----------------|-----------------|-------------------|-----------------|
| 'se | la'mante | per'desti | 'la ri'tferka | al'trove |
| Se | l'amante | perdesti | la ricerca | altrove. |
| If | your mistress | you've lost, | look for her | elsewhere. |

RIGOLETTO

| | | | |
|-----------|------------|------------|------------------|
| 'io | 'vo | 'mia | 'fiʎʎa |
| Io | vo' | mia | figlia... |
| I | want | my | daughter... |

ALL

| | |
|---------------|----------------|
| 'la 'sua | 'fiʎʎa |
| La sua | figlia! |
| His | daughter! |

RIGOLETTO

| | | | | | | | | | |
|------------|-----------|-------------|------------------|--------------|------------|--------------------|---------------|------------|----------------|
| 'si | 'la | 'mia | 'fiʎʎa | 'duna | 'tal | vi'ttorja | a'des:so | 'non | ri'dete |
| Si, | la | mia | figlia... | D'una | tal | vittoria... | adesso | non | ridete? |
| Yes, | my | daughter... | | At | such | a | now | aren't | you |
| | | | | | | victory... | | laughing? | |

(He runs towards the center door but the courtiers block his way.)

| | | | | | | |
|-------------|----------|--------------|-----------|-----------------|-----------|-------------------|
| 'el:la | ε | 'lla | 'la | vo'ʎʎio | 'la | rende'rete |
| Ella | è | là... | la | vogl'io! | La | renderete! |
| She | is | there... | I | want | her! | You |
| | | | | | | will |
| | | | | | | give |
| | | | | | | her |
| | | | | | | back! |

| | | | |
|--------------------|------------|--------------|-----------------|
| kɔrti'dzani | 'vil | 'rattsa | da'n:nata |
| Cortigiani, | vil | razza | dannata, |
| Courtiers! | Cowardly | race, | damned, |

| | | | | | | |
|------------|-------------|---------------|-----------------|-----------|------------|--------------|
| 'per | 'kwal | 'pret:tso | ven'deste | 'il | 'mio | 'bene |
| per | qual | prezzo | vendeste | il | mio | bene? |
| for | what | price | did | you | sell | my |
| | | | | | | happiness? |

| | | | | | |
|----------|------------|--------------|------------|--------------|----------------------|
| a | 'voi | 'nul:la | 'per | 'lɔɔ | skɔm'vjene |
| A | voi | nulla | per | l'oro | sconviene!... |
| For | you | nothing | for | gold | is |
| | | | | | unseemly!... |

| | | | | | |
|-----------|------------|---------------|----------|------------------|---------------|
| 'ma | 'mia | fiʎʎa | ε | impa'gabil | te'zɔɔ |
| Ma | mia | figlia | è | impagabil | tesor. |
| But | my | daughter | is | (a) | priceless |
| | | | | | treasure. |

| | | | | | |
|-----------|-------------------|-----------|-----------|------------|-------------------|
| 'la | ren'dete | ɔ | 'se | 'pur | dizarmata |
| La | rendete... | o, | se | pur | disarmata, |
| Give | her | back... | or, | even | if |
| | | | | | unarmed, |

| | | | | | |
|---------------|------------|------------|------------|-------------|-----------------|
| 'kwesta | 'man | 'per | 'voi | 'fora | kru'enta |
| questa | man | per | voi | fora | cruenta; |
| this | hand | because | of | you | would |
| | | | | | be |
| | | | | | bloodstained; |

(Give her back...or, even unarmed, my hand will be bloodstained because of you;)

| | | | | | |
|--------------|-----------|--------------|------------|---------------|-----------------|
| 'nul:la | 'in | 'terra | 'pju | 'lwɔmɔ | pa'venta |
| Nulla | in | terra | più | l'uomo | paventa, |
| Nothing | on | earth | no | longer | a |
| | | | | | man |
| | | | | | fears, |

| | | | | |
|-----------|------------|--------------|----------------|----------------|
| 'se | 'dei | 'fiʎʎi | di'fende | lo'nor |
| se | dei | figli | difende | l'onor. |
| if | of | his | children | he's |
| | | | | defending |
| | | | | the |
| | | | | honor. |

(He throws himself again at the door, and again the courtiers block his way.)

| | | | |
|---------------|---------------|-------------------|------------------|
| 'kwel:la | 'porta | as:sas:sini | ma'prite |
| Quella | porta, | assassini, | m'aprite! |
| That | door, | murderers, | open |
| | | | up |
| | | | for |
| | | | me! |

(He struggles with the courtiers for a while and finally, exhausted, he falls on his knees center stage.)

a 'voi 'tut:ti a 'me 'kontro
Ah! voi tutti... a me contro...
 Ah! All of you... against me...

ve'nite 'tut:ti 'kontro 'mme a
venite! Tutti contro me! Ah!
 come! All against me! Ah!

e'b:ben 'pjango ma'ru:llo si'npore
Ebben, piango... Marullo, signore...
 Very well, I weep... Marullo, Lord...

'tu 'kai 'l'alma dʒentil 'kome 'il 'kore
tu ch'hai l'alma gentil come il core,
 you who have your soul kind like your heart,

'dim:mi 'tu 'dove 'llan:no nas'kosta ma'ru:llo si'npore
dimmi tu dove l'hanno nascosta? Marullo... signore..
 you tell me where they have her hidden? Marullo... Lord...

Dimmi tu dove l'hanno nascosta?

e 'lla no'ne 'vero e 'lla 'tu 'tatʃi o'ime
è là? Non è vero? È là? Tu taci! Ohimè!
 she's there? Isn't it true? She's there? You are silent! Woe is me!

'mjei si'npori perdono pje'tate
Miei signori... perdono... pietate...
 My Lords... forgive me... have pity...

'al ve'ʎʎardo 'la 'fiʎʎa ri'date
al vegliardo la figlia ridate...
 to the old man his daughter give back...

ri'donarla 'a 'voi 'nul:la 'ora 'kosta,
ridonarla a voi nulla ora costa,
 to give her back to you nothing now it costs,
 (It costs you nothing to give her back to me now,)

'tut:to 'al 'mondo e 'tal 'fiʎʎa 'per 'me
tutto al mondo è tal figlia per me.
 everything in the world is that daughter to me.

si'npori perdon pje'ta
Signori, perdon, pietà!
 My Lords, pardon me have pity!

(Gilda, coming out of one of the rooms, throws herself into the arms of her father.)

GILDA

'mio 'padre
Mio padre!
 My father!

RIGOLETTO

| | | | | | | | | | |
|-------------|------------|---------------|-------------------|-------------------|----------|--------------|-----------|------------|--------------------|
| 'dio | 'mia | 'dzilda | si'gnori | 'ines:sa | ε | 'tut:ta | 'la | 'mia | fa'mi'ʎʎa |
| Dio! | mia | Gilda! | Signori... | in essa... | è | tutta | la | mia | famiglia... |
| God! | My | Gilda! | Lords... | in her... | is | all | my | family... | |

(To Gilda.)

| | | | | | |
|------------|--------------|------------|---------------|---------------|---------------|
| 'non | te'mer | 'pju | 'nul:la | 'andzelo | 'mio |
| Non | temer | più | nulla, | angelo | mio... |
| Don't | fear | any | longer, | angel | mine... |

(To the courtiers.)

| | | | | | | | | | | |
|-----------|--------------------|------------|----------|--------------|-----------|------------|------------|---------------|-----------|----------------|
| 'fu | 'skertso | nɔ'ne | 'vero | 'io | 'ke | 'pur | 'pjansi | 'or | 'rido | |
| Fu | scherzo!... | non | è | vero? | Io | che | pur | piansi | or | rido... |
| It was | a joke!... | Isn't | it | true? | I | who | also | wept | now | I laugh... |

(To Gilda.)

| | | | | |
|----------|------------|----------|------------|----------------|
| e | 'tu | a | 'ke | 'pjandzi |
| E | tu, | a | che | piangi? |
| And | you, | why | are | you weeping? |

GILDA

| | | | |
|------------|----------------|--------------|-------------|
| a | 'llonta | 'padre | 'mio |
| Ah! | l'onta, | padre | mio! |
| Ah! | The shame, | father | mine! |

RIGOLETTO

| | | |
|---------------|------------|-----------------|
| 'tʃelɔ | 'ke | 'dditʃi |
| Cielo! | che | dici? |
| Heaven! | What | are you saying? |

GILDA

| | | | | | |
|-----------------|---------------|----------------|----------|------------|--------------------|
| ar:ro's:sir | 'vɔʎʎɔ | in:nantsi | a | 'voi | sɔl'tantɔ |
| Arrossir | voglio | innanzi | a | voi | soltanto... |
| To blush | I want | before | you | only... | |

RIGOLETTO *(turning to the courtiers authoritatively)*

| | | | | |
|------------|-----------|------------|------------|-----------------|
| 'ite | 'di | 'kwa | 'voi | 'tut:ti |
| Ite | di | qua | voi | tutti... |
| Get away | from | here | all | of you... |

| | | | | | |
|-----------|-----------|-------------|---------------|----------------------|----------------|
| 'se | 'il | 'duka | 'vɔstrɔ | dap:pre's:sarsi | ɔ'zas:se |
| Se | il | Duca | vostro | d'appressarsi | osasse, |
| If | the | Duke | yours | to approach | dared to, |

| | | | | | | | | |
|--------------|------------|--------------|------------|--------------|----------|--------------|-----------|--------------|
| 'kei | nɔ'nentri | 'ʎi | 'dite | e | 'kio | 'tʃi | 'sono | |
| ch'ei | non | entri | gli | dite, | e | ch'io | ci | sono. |
| that he | shouldn't | enter | tell him, | and | that I | am | here. | |

(If your Duke should dare to approach, tell him that he cannot come in because I am here.)

ALL

'koi fan'tful:li e 'kɔ de'menti
(Coi fanciulli e co' dementi
 (With children and with madmen

'spes:so 'dʒova simu'lar
spesso giova simular;
 often it helps to pretend;

partjam 'pur 'ma 'kwel 'kei 'tenti 'non la'ffamɔ dɔs:sɛrvar
Partiam pur ma quel ch'ei tenti non lasciamo d'osservar.)
 Let's leave then, but what he may attempt let's not stop observing.)

(They all exit and close the door.)

RIGOLETTO

'parla 'sjam 'soli
Parla, siam soli.
 Speak, we're alone.

GILDA

'tʃel 'dam:mi kɔ'rad:dʒɔ
(Ciel! dammi coraggio!)
 (Heaven! Give me courage!)

'tut:te 'le 'feste 'al 'tempjɔ 'mentre pre'gava i'd:diɔ
Tutte le feste al tempio, mentre pregava Iddio,
 All the holidays at the church, while I prayed to God,

be'l:lɔ e fatale un 'dʒovane of'friasi 'al 'gwardo 'mio
bello e fatale un giovane offriasi al guardo mio...
 handsome and fatal a young man offered himself to the gaze mine...

'se i 'lab:bri 'nɔstri 'tak:kwɛrɔ da'ʎʎɔ:kiki 'il 'kɔr parlɔ
Se i labbri nostri tacquero, dag'occhi il cor parlò.
 If the lips ours were silent, from our eyes our heart spoke.

furtivo 'fra 'le 'tenebre 'sol 'jeri a 'me dʒun'dʒeva
Furtivo fra le tenebre, sol ieri a me giungeva...
 Furtively in the darkness, only yesterday to me he came...

'sono stu'dente 'pɔvero kɔ'm:mɔs:so 'mi di'tʃeva
Sono studente povero, commosso mi diceva,
 I'm a student poor, moved he said to me,

e 'kon ardente 'palpito a'mor 'mi prɔtes'tɔ
e con ardente palpito amor mi protestò.
 and with ardent passion love he avowed me.

parti 'il 'mio 'kɔre a'privasi a 'speme 'pju gra'dita
Parti... Il mio core aprivasi a speme più gradita,
 He left... My heart opened itself to hope most welcome,

| | | | | | |
|---------------|-------------------|------------------|--------------|------------|----------------------|
| 'kwando | impro'v:viso | a:p:parvero | kɔ'lor | 'ke | 'man ra'pita |
| Quando | improvviso | apparvero | color | che | m'han rapita, |
| When | suddenly | they appeared, | those men | who | abducted me, |

| | | | | | | | |
|----------|----------|--------------|------------|--------------------|-------------------|------------|----------------|
| e | a | 'fortsa | 'kwi | ma'd:du:s:ero | ne'l:lansja | 'pju | kru'del |
| e | a | forza | qui | m'addussero | nell'ansia | più | crudel. |
| and | by | force | here | brought me | in the anxiety | most | cruel. |

RIGOLETTO

| | | | | | | | | |
|--|------------|-----------|------------------|-----------|-----------|----------------|-----------------|--------|
| a | 'solo | 'per | 'me | lin'famja | a | 'te | kje'deva | o'ddio |
| (Ah! Solo | per | me | l'infamia | a | te | chiedea | o Dio... | |
| (Ah! Only | for | me | the infamy | of | you | I asked, | Oh God... | |
| (Ah! I asked you, oh God for infamy such as this only for me...) | | | | | | | | |

| | | | | | |
|---|----------------|------------------|---------------|---------------|-----------------|
| 'kel:la | po'tes:se | a'ffendere | 'kwanto | ka'duto | e'rio |
| ch'ella | potesse | ascendere | quanto | caduto | er'io... |
| so that she | could | rise up | as much as | fallen | was I... |
| (so that she could rise up as far as I had fallen...) | | | | | |

| | | | |
|------------|---------------|-----------|-----------------|
| a | 'pres:so | 'al | pa'tibolo |
| Ah! | presso | al | patibolo |
| Ah! | Next to | the | gallows |

| | | |
|----------------|------------|---------------------|
| bi'zonna | 'ben | laltare |
| bisogna | ben | l'altare!... |
| there must be | surely | an altar!... |

| | | | | | |
|-----------|--------------|------------|--------------------|----------------|----------------------|
| 'ma | 'tut:to | 'ora | skɔm'pare | laltar | 'si rove'ffɔ |
| ma | tutto | ora | scompare... | l'altar | si rovesciò!) |
| but | all | now | disappears... | the altar | has overturned!) |

| | | |
|------------|----------------|-------------------|
| a | 'pjandzi | fan'tful:la |
| Ah! | piangi, | fanciulla! |
| Ah! | Weep, | child! |

GILDA

'padre
Padre!
Father!

RIGOLETTO

| | | | | | | |
|--------------------------------------|-----------|-----------|---------------|------------|------------|-------------|
| 'skorrer | 'fa | 'il | 'pjanto | 'sul | 'mio | 'kɔr |
| Scorrer | fa | il | pianto | sul | mio | cor. |
| Flow | make | your | tears | over | my | heart. |
| (Let your tears flow over my heart.) | | | | | | |

GILDA

| | | | | | | | |
|---------------|-----------|------------|--------------|-----------------|------------|-----------|--------------------|
| 'padre | 'in | 'voi | 'parla | u'nandʒel | 'per | 'me | konsola'tor |
| Padre, | in | voi | parla | un angel | per | me | consolator. |
| Father, | in | you | speaks | an angel | for | me | consoling. |

RIGOLETTO

kom'pjuto 'pur 'kwanto a'fare 'mi 'resta
Compiuto pur quanto a fare mi resta,
 Done all that to do is left to me,
 (When all that is left for me to do is done.)

la'ffare potremo kwestaura fu'nesta
lasciare potremo quest'aura funesta.
 leave we can this air funereal.

GILDA

'si
Sì.
 Yes.

RIGOLETTO

e 'tut:to 'un 'sol 'dʒorno kan'dʒare pɔ'te
(E tutto un sol giorno cangiare potè!)
 (And everything one single day change could!)

(A footman enters with Count Monterone, who crosses the room between two halberdiers.)

FOOTMAN

skju'dete 'ire 'al 'kartʃere monte'ron 'de
Schiudete... ire al carcere Monteron dee.
 Open... go to prison Monterone must.

MONTERONE (stopping in front of the Duke's portrait)

poi'ke 'fosti in'vano 'da 'me male'det:to
Poichè fosti invano da me maledetto,
 Since you were in vain by me cursed,

'ne 'un'fulmine o 'un'ferro kol'piva 'il 'tuo 'pet:to
nè un fulmine o un ferro colpiva il tuo petto,
 and no thunderbolt or sword struck your breast,

fe'litʃe 'pur 'anʒo o 'duka vi'vrai
felice pur anco, o Duca, vivrai.
 happily still, oh Duke you will live.

(He leaves between the guards.)

RIGOLETTO

'no 'vek:kjo tiŋ'gan:ni 'un' 'vinditʃe a'vrai
No, vecchio, t'inganni... Un vindice avrai.
 No, old man, you're wrong... An avenger you will have.

(Furiously pointing to the Duke's portrait.)

'si vven'det:ta tre'menda ven'det:ta
Sì, vendetta, tremenda vendetta,
 Yes, vengeance, terrible vengeance,

'di kwest'alma e 'solo de'zio
di quest'alma è solo desio...
 of this soul is the single desire...

'di pu'nirti 'dʒa 'lora 'af:fretta
Di punirti già l'ora affretta
 Of punishing you already the hour hastens

'ke fa'tale 'per 'te twɔne'ra
che fatale per te tuonerà.
 that fatal for you will thunder.

'kome 'ffulmine ska'λλato da 'ddio
Come fulmine scagliato da Dio
 As a thunderbolt hurled by God

'te kol'pire 'il buf:fone sa'pra
te colpire il buffone saprà.
 you strike the buffoon will be able to.

GILDA

o 'mio 'padre 'kwal 'dʒɔja fe'rotʃe bale'narvi ne'λλɔk:ki ve'd:dʒio
O mio padre, qual gioia feroce balenarvi negl'occhi vegg'io!...
 Oh my father, what joy ferocious flashing in your eyes I see!...

RIGOLETTO

Vendetta!

GILDA

perdɔ'rate a 'noi 'pure 'una 'votʃe
Perdonate, a noi pure una voce
 Forgive, to us yet a voice

'di perdono 'dal 'tʃelo ve'rra
di perdono dal cielo verrà.
 of forgiveness from heaven will come.

RIGOLETTO

'nɔ
No!
 No!

GILDA

'mi tra'diva 'pur 'lamo 'gran 'ddio
(Mi tradiva, pur l'amo, gran Dio!
 (He betrayed me, yet I love him, great God!

'per liŋ'grato 'ti 'kjedo pje'ta
per l'ingrato ti chiedo pietà.)
 For the ungrateful one I beg Thee for mercy.)

RIGOLETTO**Come fulmin scagliato da Dio, etc.****GILDA****Perdonate, a noi pure il perdono dal ciel, etc.***(They both leave by the main door.)***END OF ACT II**

ACT III

(On the right bank of the Mincio river is a ramshackle inn, showing a ground floor and a sleeping loft with a balcony. There is a door that opens towards the road. The wall is full of crevices, so that from the outside one could easily look in. Beyond the river lies Mantua. It is night. Gilda and an uneasy Rigoletto are on the road. Sparafucile, inside the inn, is sitting at a table polishing his belt. He can hear nothing of what is happening outside.)

RIGOLETTO

e 'llami
E l'ami?
 And you love him?

GILDA

'sempre
Sempre.
 Always.

RIGOLETTO

'pure 'tempo a gwa'rime 'to la'ffato
Pure tempo a guarirne t'ho lasciato.
 Yet time to be cured of it I have left you.

GILDA

'io 'lamo
Io l'amo.
 I love him.

RIGOLETTO

'povero 'kor 'di 'don:na a 'il 'vile in'fame
Povero cor di donna!... Ah, il vile infame!
 Poor heart of a woman!... Ah, the vile wretch!

'ma ne a'vrai ven'det:ta o 'dzilda
Ma ne avrai vendetta, o Gilda!
 But you will have revenge, oh Gilda!

GILDA

pje'ta 'mio 'padre
Pietà, mio padre!
 Mercy, my father!

RIGOLETTO

e 'se 'tu 't'ferta 'fos:si 'kei 'ti tra'dis:si
E se tu certa fossi ch'ei ti tradissi,
 And if you certain were that he betrayed you,

lame'resti an'kora
l'ameresti ancora?
 would you love him still?

GILDA

| | | | |
|-----------------|-----------|------------|-----------------|
| 'nol 'so | 'ma | 'pur | ma'dora |
| Nol so.. | ma | pur | m'adora. |
| I don't know... | but | yet | he adores me. |

RIGOLETTO

'eʎʎi
Egli?
 He?

GILDA

'si
Sì.
 Yes.

(Rigoletto leads her to one of the fissures on the wall and she looks inside.)

RIGOLETTO

| | | |
|---------------|----------------|----------------|
| e'b:ben | ɔ's:serva | 'dunʎwe |
| Ebben, | osserva | dunque. |
| Very well, | observe | then. |

GILDA

| | | |
|-----------|-------------|--------------|
| 'un | 'wɔmo | 'vedo |
| Un | uomo | vedo. |
| A | man | I see. |

RIGOLETTO

| | | |
|------------|-------------|-----------------|
| 'per | 'pɔkɔ | a't:tendi |
| Per | poco | attendi. |
| For | a little | wait. |

(Wait a while.)

(The Duke, in the simple uniform of a cavalry officer enters through a door on the opposite side.)

GILDA *(in a start)*

| | | |
|-----------|--------------|-------------|
| a | 'padre | 'mio |
| Ah | padre | mio! |
| Ah, | father | mine! |

DUCA *(to Sparafucile)*

| | | | |
|------------|--------------|----------|-----------------|
| 'due | 'kɔzɛ | e | 'tɔstɔ |
| Due | cose, | e | tosto... |
| Two | things, | and | quickly... |

SPARAFUCILE

'kwali
Quali?
 Which?

DUCA

| | | | | |
|------------|---------------|----------|------------|----------------------|
| 'una | 'stantsa | e | 'del | 'vino |
| Una | stanza | e | del | vino... |
| A | room | and | some | wine... ¹ |

RIGOLETTO

| | | | | |
|-------------|---------------|----------|-------------|------------------|
| 'soŋ | 'kwesti | i | 'swoi | kostumi |
| (Son | questi | i | suoi | costumi?) |
| (Are | these | his | habits?) | |

SPARAFUCILE

| | | | |
|------------|-----------|------------|------------------|
| o | 'il | 'bel | dzerbino |
| (Oh | il | bel | zerbino!) |
| (Oh | the | fine | fop!) |

(He goes into the next room.)

DUCA

| | | | | | | | |
|-----------|--------------|----------|----------------|-------------|--------------|-----------|---------------|
| 'la | 'don:na | ε | 'mɔbile | 'kwal | 'pjuma | 'al | 'vento |
| La | donna | è | mobile, | qual | piuma | al | vento, |
| Woman | is | fickle, | like | a feather | in the | wind, | |

| | | | | |
|-------------|------------------|----------|-----------|------------------|
| 'muta | da:tʃfentɔ | e | 'di | pen'sjɛrɔ |
| muta | d'accento | e | di | pensiero. |
| she changes | her words | and | her | thoughts. |

| | | | |
|---------------|-------------------|------------------|--------------|
| 'sempre | una'mabile | le'd:dʒadrɔ | 'vizo |
| Sempre | un amabile | leggiadro | viso, |
| Always | a lovable, | lovely | face, |

| | | | | | | |
|-----------|---------------|----------|-----------|-------------|----------|--------------------|
| 'im | 'pjantɔ | o | 'in | 'rizo | ε | mentso'ŋnɛrɔ |
| in | pianto | o | in | riso | è | menzognero. |
| weeping | or | laughing | it's | lying. | | |

| | | | | | | |
|----------|---------------|---------------|------------|----------|------------|------------------|
| ε | 'sempre | 'mizɛrɔ | 'ki | a | 'lei | sa'f:fida |
| È | sempre | misero | chi | a | lei | s'affida, |
| Is | always | wretched | who | in | her | believes, |

| | | | | | | |
|------------|-----------|----------------|------------|--------------|-----------|--------------|
| 'ki | 'le | kom'fida | 'mal | 'kautɔ | 'il | 'kɔrɛ |
| chi | le | confida | mal | cauto | il | core! |
| who | to her | entrusts | recklessly | his | heart! | |

¹In the recently published so called "critical editions", many minute, often inconsequential changes have been made in the scores which we have used for decade upon decade. Most of these small changes don't add to much and are more a nuisance than anything else. One such change was changing the Duke's two wishes to "a room and your sister", instead of "a room and some wine". Perhaps at one time, maybe as an "in joke", Piave and Verdi toyed with that, and it was left by mistake in some rotting piece of manuscript, to be re-discovered in modern times as the true *Urtext!* All nonsense and not worth the space on this footnote...In my own theater, the Metropolitan opera, after having spent thousands of Dollars on these "critical editions", it has been decided to return to the old scores and save all that money.

'pur 'mai 'non 'sentesi fe'litʃe a'p:pjɛno
Pur mai non sentesi felice appieno
 Yet never feels himself happy entirely

'ki 'su 'kwel 'seno 'non 'liba a'more
chi su quel seno non liba amore!
 who on that breast doesn't toast love!

(Yet, one who never toasts love on that breast never feels entirely happy!)

(Sparafucile comes back with a bottle of wine and two glasses, which he sets on the table. Then he strikes the ceiling with the hilt of his long sword. At this signal, a laughing young girl in gypsy dress appears. It is Maddalena, Sparafucile's sister. The Duke runs to embrace her, but she avoids him. Meanwhile Sparafucile has gone outside and speaks softly to Rigoletto.)

SPARAFUCILE

ɛ 'lla 'il vɔ'strɔwɔmɔ 'viver 'de o mɔ'rire
È là il vostr'uomo... viver dee o morire?
 Is there your man... must he live or die?

RIGOLETTO

'pju 'ttardi tɔrnɛ'rɔ 'llɔpra a kɔmp'ire
Più tardi tornerò l'opra a compire.
 Later I will return the deed to complete.

(I'll come back later to finish the job.)

(Sparafucile goes off behind the house towards the river. Gilda and Rigoletto remain outside as before and the Duke continues his flirtation with Maddalena inside.)

DUCA

'un 'di 'se 'bben ra'm:mentomi 'o 'bbel:la tɪŋkɔn'trai
Un dì, se ben rammentomi, o bella, t'incontrai...
 One day, if well I remember, oh lovely one, I met you...

'mi 'pjak:kwe 'di 'te 'kjedere e 'intezi 'ke 'kwi 'stai
Mi piacque di te chiedere e intesi che qui stai.
 I was pleased to ask about you and I heard that here you are.
 (I was pleased to ask about you and was told that you live here.)

'or 'sap:pi 'ke da'l:lora 'sol 'te kwes'talma a'dora
Or sappi che d'allora sol te quest'alma adora!
 Now know that from then on only you my soul adores!

GILDA

i'nikwo
Iniquo!
 Villain!

MADDALENA

'ha 'ha e ven'taltre a'p:pres:so 'le 'skɔrda 'forse a'des:so
Ah, ah!... e vent'altre appresso le scorda forse adesso?
 Ha, ha!... And twenty others afterwards he forgets maybe now?

| | | | | | |
|-----------|----------------|-----------|------------------|----------------|---------------------|
| a | u'narja | 'il | si'nno'rino | da'v:vero | libertino |
| Ha | un'aria | il | signorino | davvero | libertino... |
| He has | an air, | the | young gentleman, | truly | libertine... |

DUCA (*about to embrace her*)

| | | | |
|------------|-----------|---------------|---------------|
| 'si | 'um | 'mo:stro | 'son |
| Si, | un | mostro | son... |
| Yes, | a | monster | I am... |

GILDA

| | | |
|-----------|--------------|-------------|
| a | 'padre | 'mio |
| Ah | padre | mio! |
| Ah, | father | mine! |

MADDALENA

| | |
|--------------------|------------------|
| la'ffatemi | stordito |
| Lasciatemi, | stordito. |
| Let go of me, | foolish man. |

DUCA

| | | |
|------------|------------|------------------|
| i | 'ke | fra'kas:so |
| Ih, | che | fracasso! |
| Ah, | what | a fuss! |

MADDALENA

| | |
|-------------|----------------|
| 'stia | 'sad:dʒo |
| Stia | saggio. |
| Be | good. |

DUCA

| | | | | | | | |
|----------|-----------|------------|----------------|------------|--------------|--------------|-----------------|
| e | 'tu | 'si | 'dotfile | 'nom | 'farmi | 'tanto | 'kjas:so |
| E | tu | sii | docile, | non | farmi | tanto | chiasso. |
| And | you | be | yielding, | don't make | so much | noise. | |

| | | | | | | |
|-------------|-----------------|-----------------|------------|---------------|----------|--------------------|
| 'oppi | sa'd:dʒet:sa | 'kjudesi | 'nel | 'gaujjo | e | nel:la'more |
| Ogni | saggezza | chiudesi | nel | gaudio | e | nell'amore. |
| All | wisdom | concludes | in | pleasure | and | in love. |

(*He takes her hand.*)

| | | | |
|-----------|--------------|-------------|-----------------|
| 'la | 'bel:la | 'mano | 'kandida |
| La | bella | mano | candida! |
| The | lovely | hand | white! |

MADDALENA

| | | |
|------------------|-------------|-----------------|
| skertsate | 'voi | sinnore |
| Scherzate | voi, | signore. |
| Are joking, | you, | sir. |

DUCA

| | |
|------------|------------|
| 'no | 'no |
| No, | no. |
| No, | no. |

MADDALENA

'som 'brut:ta
Son brutta.
 I'm ugly.

DUCA

a'b:brat:tʃami
Abbracciami.
 Embrace me.

GILDA

i'nikwo
Iniquo!
 Villain!

MADDALENA

'ebro
Ebro!
 Drunkard!
 (You're drunk!)

DUCA

da'mor ardente
D'amor ardente.
 With love burning.

MADDALENA

| | | | |
|---|------------------------|-----------------|------------------|
| si'ɲɔr | lindif:fe'rente | 'vi 'pʃatʃe | kantsɔ'nar |
| Signor | l'indifferente, | vi piace | canzonar? |
| Sir | the indifferent one, | do you like to | tease? |
| (My indifferent sir, do you like to tease?) | | | |

DUCA

'no 'no 'ti 'vɔ spɔ'zar
No, no, ti vo' sposar.
 No, no, I want to you marry.
 (No, no, I want to marry you.)

MADDALENA

'ne 'vɔλλɔ 'la pa'rɔla
Ne voglio la parola.
 Of it I want your word.
 (I want your word on that.)

DUCA

a'mabile fi'λλwɔla
Amabile figliuola!
 Lovable maiden!

RIGOLETTO (*To Gilda, who has seen and understood everything*)

e 'non 'ti 'basta aŋ'kor
E non ti basta ancor?
 And isn't it enough for you yet?

GILDA

i'nikwɔ tradit'or
Iniquo traditor!
 Villanous betrayer!

DUCA

'bel:la 'fiʎʎa del:la'more
Bella figlia dell'amore,
 Beautiful daughter of love,

'skjavo 'son 'de 'vet:tsi 'twɔi
schiaivo son de' vezzi tuoi;
 a slave I am of the charms yours;

'kon 'un 'det:to 'sol 'tu 'pwoi 'le 'mie 'pene konsɔ'lar
Con un detto sol tu puoi le mie pene consolar.
 With one word alone you can my sufferings console.

'vjeni e 'senti 'del 'mio 'kɔre 'il fre'kwente palpitar
Vieni e senti del mio core il frequente palpitar...
 Come and feel of my heart the quick beating...

MADDALENA

a a 'rido 'ben 'di 'kwɔre 'ke 'tai 'baje 'kɔstam 'pɔko
Ah! ah! rido ben di cuore che tai baie costan poco.
 Ha! Ha! I laugh heartily, for these tales cost little.

GILDA

a ko'zi par'lar da'more
Ah! così parlar d'amore...
 Ah! Thus to speak of love...

MADDALENA

'kwantɔ 'valga 'il 'vɔstro 'dʒɔkɔ 'mel kre'dete 'sɔ ap:pre'ttsar
Quanto valga il vostro gioco, mel credete, so apprezzar.
 How much is worth your game, believe me, I can appreciate.

GILDA

...a 'me 'pur lin'fame o u'dito
 ...a me pur l'infame ho udito!
 ...to me also the villain I have heard!
 (Ah! I also heard the villain speak to me like that of love!)

RIGOLETTO (to Gilda)

'tatʃi 'il 'pjandʒere 'nomj 'vale
Taci, il piangere non vale.
 Be quiet, weeping is to no avail.

GILDA

imfe'litʃe 'kɔr tra'dito 'per an'gɔʃʃa 'non skɔ'ppjar a'nnɔ
Infelice cor tradito, per angoscia non scoppiar. Ah no!
 Unhappy heart betrayed, with anguish do not burst. Ah, no!

MADDALENA

'sonɔ av:vet:tsa 'bel siɲnore a'dun 'simile skertsare
Sono avvezza, bel signore, ad un simile scherzare.
 I am used, handsome sir, to similar joking.

'rido 'di 'kor 'mio 'bel siɲnor
Rido di cor, mio bel signor.
 I laugh heartily, my handsome sir.

RIGOLETTO

'kei mentiva 'sei si'kura
Ch'ei mentiva sei sicura.
 That he was lying you're sure.

'tatʃi e 'mia sa'ra 'la 'kura
Taci e mia sarà la cura
 Hush and mine will be the care

'la ven'det:ta da:fre't:tar 'si 'pronta 'fia sa'ra fa'tale
la vendetta d'affrettar. Sì, pronta fia, sarà fatale.
 the revenge to hasten. Yes, swift it will be, will be fatal.

(Now you are sure that he was lying. Hush and let me take care of hastening the revenge, which will be swift and deadly.)

'io sa'prɔ:llo fulmi'nar 'tatʃi
Io saprollo fulminar. Taci...
 I will know how to him fulminate. Hush...
 (I know how I will strike him down. Hush.)

'mɔdi ri'torna a 'kaza 'oro 'prendi 'un de'strjero
M'odi!... ritorna a casa... oro prendi, un destriero,
 Listen to me! Return home... gold take, a horse,

'una 'veste vi'ril 'ke tap:prestai
una veste viril che t'apprestai,
 a garment manly that I prepared for you

(Listen to me!...Go back home, take some gold, a horse and some man's clothing that I laid out for you,)

e 'per ve'rona 'parti sa'rov:vi 'io 'pur dɔ'man
e per Verona parti, sarovvi io pur doman.
 and for Verona leave, I'll be there I too tomorrow.
 (and leave for Verona. I too will be there tomorrow.)

GILDA

'or ve'nite
Or venite.
 Now come.

RIGOLETTO

impo's:sibil
Impossibil.
 Impossible.

GILDA

'tremo

Tremo.

I tremble.

RIGOLETTO

'va

Va.

Go.

(Gilda leaves. During this scene and the next the Duke and Maddalena are seen talking together, laughing and drinking, with the Duke pressing his amorous advances. Once Gilda has left, Rigoletto and Sparafucile meet outside. Rigoletto counts out some coins for him.)

RIGOLETTO

| | | | | |
|--------------|--------------|-------------------------|---------------|---------------|
| 'venti | 'skudi | 'ai 'tu 'det:to | 'ek:kone | 'djet:ʃi |
| Venti | scudi | hai tu detto?... | Eccone | dieci; |
| Twenty | scudi | you said?... | Here are | ten; |

| | | | | | | | |
|----------|-------------|---------------|-----------|---------------|-----------|------------|----------------|
| e | 'dopo | 'lopra | 'il | 'resto | 'ei | 'kwi | ri'mane |
| e | dopo | l'opra | il | resto. | Ei | qui | rimane? |
| and | after | the job | the | rest. | He | here | will stay? |

SPARAFUCILE

'si

Sì.

Yes.

RIGOLETTO

| | | |
|-------------|-------------------|-------------------|
| 'al:la | med:dza'not:te | ritorne'rɔ |
| Alla | mezzanotte | ritornerò. |
| At | midnight | I will return. |

SPARAFUCILE

| | | | | | | | |
|---------------------|----------|-----------------|------------|--------------|--------------|-----------|--------------|
| 'noŋ 'kale | a | dʒe't:tarlo | 'nel | 'fjume | 'basto | 'io | 'solo |
| Non cale. | A | gettarlo | nel | fiume | basto | io | solo. |
| It's not necessary. | To | throw him | in the | river | suffice | I | alone. |

RIGOLETTO

| | | | | |
|------------|------------|-------------------|-----------|----------------|
| 'no | 'no | 'il 'vɔ 'far | 'io | 'stes:so |
| No, | no, | il vo' far | io | stesso. |
| No, | no, | I want to do it | I, | myself. |

SPARAFUCILE

| | |
|-------------|---------------------|
| 'sia | 'il 'suo 'nome |
| Sia. | Il suo nome? |
| So be it. | His name? |

RIGOLETTO

| | | | | | | | |
|----------------|--------------|--------------|----------------|---------------|-----------------|-----------------|----------------|
| 'vwoi | sa'per | 'anʃe | 'il 'mio | 'eλλε | de'lit:to | puni'ttsjon | so'nio |
| Vuoi | saper | anche | il mio? | Egli è | delitto, | punizion | son io. |
| Do you want to | know | also | mine? | He is | crime, | punishment | am I. |

(He leaves. The sky darkens and it begins to thunder.)

SPARAFUCILE

| | | | | | | | |
|-----------|-----------------|----------|-------------------|------------------|------------|-----------|---------------|
| 'la | tem'pesta | ε | vi'tʃina | 'pju 'skura | 'fia | 'la | 'not:te |
| La | tempesta | è | vicina!... | più scura | fia | la | notte! |
| The | storm | is | near!... | Darker | will be | the | night! |

DUCA (*about to grasp her*)

mad:da'lɛna

Maddalena!

MADDALENA (*escaping him*)

| | | | |
|---------------------|------------|-----------------|-----------------|
| aspɛ:t:tate | 'mio | fratɛ:l:lɔ | 'vjene |
| Aspettate... | mio | fratello | viene... |
| Wait... | my | brother | is coming... |

DUCA

'ke im'porta

Che importa?

What does it matter?

MADDALENA

'twɔna

Tuona!

It's thundering!

SPARAFUCILE (*entering*)

| | | |
|----------|----------------|------------------|
| e | pjɔvɛ'ra | 'fra 'pɔkɔ |
| E | pioverà | fra poco. |
| And | it will rain | soon. |

DUCA (*to Sparafucile*)

| | | | | | |
|----------------------|-----------|-----------------|-----------|-----------|--------------------|
| 'tantɔ | 'mɛλλɔ | 'tu | dɔrmi'rai | 'in | skudɛ'ria |
| Tanto meglio! | Tu | dormirai | in | in | scuderia... |
| So much the better! | You | will sleep | in (the) | | stable... |

| | | |
|-----------------------|------------|------------------|
| al:liŋ'fɛrnɔ | 'ove | vɔvɔ'r:rai |
| all'inferno... | ove | vorrai... |
| in hell... | wherever | you want... |

SPARAFUCILE

ɔ
 'grat:tsje |

Oh, grazie!

Oh, thanks!

MADDALENA (*softly to the Duke*)

| | | |
|-----------|------------|-----------------|
| a | 'nnɔ | partite |
| Ah | no, | partite. |
| Oh | no, | leave. |

DUCA (*to Maddalena*)

'kon 'tal 'tempo
Con tal tempo?
 With such weather?

SPARAFUCILE (*softly to Maddalena*)

'somj 'venti 'skudi 'doro
Son venti scudi d'oro.
 It's twenty *scudi* of gold.

(*To the Duke.*)

'bemj felitʃe do'f:frirvi 'una 'stantsa
Ben felice d'offirvi una stanza,
 I'm very happy to offer you a room,

'se a 'voi 'pjatʃe 'tosto a ve'derla and'jamɔ
Se a voi piace tosto a vederla andiamo.
 If it pleases you at once to see it let us go.

DUCA

e'b:ben 'sono 'kon 'te 'presto ve'djamɔ
Ebben! sono con te... presto... vediamo...
 Very well! I'm with you... quickly... let's see...

(*He whispers something in Maddalena's ear and follows Sparafucile.*)

MADDALENA

'povero 'dʒovin gra'ttsjozo 'tanto 'dio 'kwal 'not:te ɛ 'kwesta
Povero giovin! grazioso tanto! Dio, qual notte è questa!
 Poor young man! Handsome so! God what night is this!
 (Poor youth! So handsome! God, what a night!)

DUCA (*reaching the loft, seeing the balcony without shutters.*)

'si 'dorme a'l:aria 'perta 'bene 'bene 'bwona 'not:te
Si dorme all'aria aperta? Bene, bene!... Buona notte.
 One sleeps in the open air? Good, good!... Good night.

SPARAFUCILE

si'ɲnor 'vi 'gwardi i'd:dio
Signor, vi guardi Iddio!
 Sir, may God keep you!

DUCA

'breve 'son:nɔ dɔr'miam 'stankɔ so'nio
Breve sonno dormiam... stanco son io.
 A brief sleep let's sleep... tired I am.

La donna è mobile, etc.

(*He falls asleep. Maddalena in the meanwhile sits at the table. Sparafucile drinks from the bottle the Duke has left behind. Both are silent for a few moments, in deep thought.*)

MADDALENA

ε amabile invero kotal dzovi'not:to
È amabile invero cotal giovinotto!
 He's lovable indeed that young man!

SPARAFUCILE

o 'si 'venti 'skudi 'ne 'da 'di pròdot:to
Oh sì venti scudi ne dà di prodotto.
 Oh yes, twenty scudi he gives us in earnings.

MADDALENA

'sol 'venti 'som 'poki va'leva 'di 'pju
Sol venti? Son pochi! Valeva di più.
 Only twenty? It's little! He was worth more.

SPARAFUCILE

'la 'spada 'sei 'dorme 'va 'portami 'dzu
La spada, s'ei dorme, va... portami giù.
 His sword, if he is asleep, go... bring to me down.
 (Go bring me down his sword, if he is asleep.)

(Maddalena goes up to the loft and looks at the sleeping Duke. Gilda appears at the end of the street in man's clothing with boots and spurs and slowly comes towards the inn, as Sparafucile continues to drink. There is frequent thunder and lightning.)

GILDA

a 'pju 'non ra'dzono a'mor 'mi tra'ffina
Ah più non ragiono... amor mi trascina!
 Ah, I don't reason any longer... love draws me on!

'mio 'padre per'dono 'kwal 'not:te do'rrore 'gran 'ddio 'ke ak:ka'dra
Mio padre, perdono... Qual notte d'orrore!... Gran Dio, che accadrà!
 My father, forgive me... What night of horror!... Great God, what will happen!

(Maddalena comes down and places the Duke's sword on the table.)

MADDALENA

fratè:llo
Fratello?
 Brother?

GILDA

'ki 'parla
Chi parla?
 Who is talking?

SPARAFUCILE *(rummaging in a large chest of drawers)*

'al 'djavol 'tem 'va
Al diavol ten va...
 To the devil go...

MADDALENA

| | | | | | |
|-----------------|------------------|-------------|-------------------|-----------|-----------------|
| so'mi:kka | una'pɔ:lɔ | 'kwel | 'dʒovine | 'io | 'lamo |
| Somiglia | un Apollo | quel | giovine... | io | l'amo... |
| Looks like | an Apollo | that | youth... | I | love him... |

| | | | |
|-----------|-----------------|------------------|----------------------------|
| 'ei | 'mama | ri'pɔ:zi | 'ne 'pju lut:tʃi'djamɔ |
| ei | m'ama... | riposi... | nè più l'uccidiamo! |
| he | loves me... | let him rest... | let's not kill him! |

GILDA

ɔ 'tʃelɔ
Oh cielo!
 Oh heaven!

SPARAFUCILE (*throwing her a sack*)

| | | |
|-----------------|-------------|---------------|
| ra:t:top:pa | 'kwel | 'sak:kɔ |
| Rattoppa | quel | sacco! |
| Mend | that | sack! |

MADDALENA

per'ke
Perchè?
 Why?

SPARAFUCILE

| | | | | | | |
|------------------|---------------|---------------|----------------------|---------------------|--------------|-------------------|
| en'tres:so | 'il 'tuɔ | a'pɔ:lɔ | zɡɔ:t:satɔ | 'da 'me dʒe't:tar | dɔ'vrɔ | 'al 'fjume |
| Entr'esso | il tuo | Apollo | sgozzato | da me gettar | dovrò | al fiume.. |
| In it | your | Apollo | his throat cut by me | throw | I must | in the river... |

(Because, once I've cut his throat, I must put your Apollo inside it and throw it in the river.)

GILDA

| | | |
|------------------|------------|--------------|
| lin'fermɔ | 'kwi | 'vedo |
| L'inferno | qui | vedo! |
| Hell | here | I see! |

MADDALENA

| | | | | | | |
|---------------|-----------|---------------|-----------------|-------------------|-------------------|-----------------|
| e'p:pure | 'il | da'narɔ | sal'varti | sko'm:met:to | ser'bandolo | 'inj 'vita |
| Eppure | il | danaro | salvarti | scommetto, | serbandolo | in vita. |
| And yet | the | money | to save you | I wager, | keeping him | alive. |

(And yet I wager that I can save you the money and keep him alive.)

SPARAFUCILE

| | |
|------------------|------------------|
| di'f:fitʃile | 'il 'kredo |
| Difficile | il credo. |
| Difficult | I believe. |

(I think that is difficult.)

MADDALENA

| | | | | | |
|---------------------|-------------|--------------|-----------------|-----------|------------------|
| mas'kolta | 'antsi | 'fatʃil | 'ti 'zvelo | 'um | prɔ'dʒet:to |
| M'ascolta... | anzi | facil | ti svelo | un | progetto. |
| Listen to me... | rather | easy | I reveal to you | a | plan. |

(Listen to me...I'll reveal a rather easy plan to you.)

'de 'skudi 'dʒa 'djetʃi 'del 'gɔb:bɔ nea'vesti
De' scudi già dieci del gobbo ne avesti;
 Some *scudi* already ten from the hunchback you've gotten;
 (You've already gotten ten *scudi* from the hunchback;)

ve'nire kɔ'ʎʎaltri 'pju 'tardi 'il ve'drai
venire cogl'altri più tardi il vedrai...
 come with the rest later you will see him...
 (You'll see him come back later with the rest...)

u'ttʃidilo e 'venti a'l:lora 'ne a'vrai
Uccidilo, e venti allora ne avrai,
 Kill him, and twenty then you will have,

ko'zi 'tutto 'il 'pret:tʃɔ go'der 'si pɔ'tra
così tutto il prezzo goder si potrà.
 thus the full price enjoy we can.

GILDA

'ke 'sento 'mio 'padre
Che sento! mio padre!
 What do I hear! My father!

SPARAFUCILE

u'ttʃider 'kwel 'gɔb:bɔ 'ke 'dʒavɔl di'tfesti
Uccider quel gobbo!... che diavol dicesti?
 Kill that hunchback!... What the devil did you say?

'un 'ladro 'sɔŋ 'forse 'sɔŋ 'forse 'um ban'dito
Un ladro son forse? Son forse un bandito?
 A thief am I maybe? Am I perhaps a bandit?

'mi 'paga kwɛst'uɔmɔ fe'dele ma'vra
Mi paga quest'uomo, fedele m'avrà.
 Me pays this man, faithful he will have me.
 (This man pays me and I will be true to him.)

MADDALENA

a 'grattsja pe'res:so
Ah, grazia per esso.
 Ah, mercy on him.
 (Ah, have mercy on the Duke.)

SPARAFUCILE

ɛ 'dwɔpɔ 'kei 'mwɔja
È d'uopo ch'ei muoia.
 It's necessary that he die.

MADDALENA (starting to go upstairs)

fu'd:dzire 'il 'fo a'des:so
Fuggire il fo adesso.
 Flee I'll make him now.

GILDA

o 'bwɔna fi'ʎwɔla
Oh buona figliuola!
 Oh, good maiden!

SPARAFUCILE (*holding her back*)

'ʎi 'skudi per'djamɔ
Gli scudi perdiamo.
 The *scudi* we will lose.

MADDALENA

ɛ 'vver
È ver...
 It's true...

SPARAFUCILE

'laffja 'fare
Lascia fare...
 Let it be...

MADDALENA

sal'varlo dɔ'b:bjamɔ
Salvarlo dobbiamo.
 Save him me must.

SPARAFUCILE

| | | | | | | | |
|-----------|-------------|-----------------|-----------|--------------------------|-----------|--------------|----------------|
| 'se | 'pria | 'kab:bjɑ | 'il | 'med:dzo | 'la | 'not:te | tɔ'k:kato |
| Se | pria | ch'abbia | il | mezzo² | la | notte | toccato |
| If | before | that has | the | half | the | night | struck |

(if before it has struck midnight)

| | | | | |
|---------------|------------|---------------|-----------------|---------------|
| al'kuno | 'kwi | 'dʒunɡɑ | per'es:ɔ | mɔ'r:ra |
| alcuno | qui | giunga | per esso | morrà. |
| someone | here | should come, | for him | will die. |

(someone comes here, he will die in his stead.)

MADDALENA

| | | | | | | | |
|----------|-------------|-----------|---------------|-----------|-------------|---------------|---------------|
| ɛ | 'buja | 'la | 'not:te | 'il | 'ʎel | 'trɔp:pɔ | 'irato |
| È | buja | la | notte, | il | ciel | troppo | irato, |
| Is | dark | the | night, | the | sky | too | wrathful, |

| | | | | |
|----------------|----------|------------------|---------------|-----------------|
| ne's:sunɔ | a | kwestɔra | 'da 'kwi | pas'se'ra |
| nessuno | a | quest'ora | da qui | passerà. |
| no one | at | this hour | through here | will pass. |

GILDA

| | | | | | |
|-----------|-------------|-----------------------|--------------|------------|---------------------|
| o | 'kwɑl | tentattsjone | mɔ'rir | 'per | lin'grato |
| Oh | qual | tentazione!... | morir | per | l'ingrato! |
| Oh | what (a) | temptation!... | To die for | | the ungrateful one! |

²A curious, typical twisted word order. The word for "midnight" is *mezzanotte*. *Mezzo* means "half" and a "half night" implies "mid-night".

| | | | | | | |
|------------------|----------|------------|------------------|-----------|---------------|---------------|
| mo'rire | e | 'mio | 'padre | o | 'tfeło | pje'ta |
| Morire... | e | mio | padre!... | oh | cielo! | pietà! |
| To die... | and | my | father!... | Oh | heaven! | Mercy! |

MADDALENA

È buia la notte, etc.

SPARAFUCILE

Se pria ch'abbia il mezzo, etc.

GILDA

O cielo pietà!

(The clock strikes eleven thirty.)

SPARAFUCILE

| | | |
|------------------|----------|------------------|
| an'kor | 'tfe | me'd:zora |
| Ancor c'è | | mezz'ora. |
| Still | there is | half an hour. |

MADDALENA *(weeping)*

| | |
|-----------------|------------------|
| at'tendi | frat'el:lo |
| Attendi, | fratello. |
| Wait, | brother. |

GILDA

| | | | | | | | | |
|-------------|---------------|------------|------------------|-----------|----------|------------|-------------|--------------|
| 'ke | 'pjandʒe | 'tal | 'don:na | 'ne | a | 'lui | da'ro | a'ita |
| Che! | piange | tal | donna!... | Nè | a | lui | darò | aita! |
| What! | Weeps | such | woman!... | Not | to | him | will I give | aid! |

(What! Such a woman weeps!...And I will not give him aid!)

| | | | | | | |
|-----------|---------------|-----------|------------|--------------|----------------|--------------------------|
| a | 'seʎʎi | 'al | 'mio | a'more | di'venne | ru'bel:lo |
| Ah | s'egli | al | mio | amore | divenne | rubello, |
| Ah, | if he | to | my | love | became | rebellious, ³ |

(Ah if he has refused my love,)

| | | | | | |
|-----------|------------|------------|---------------|---------------|---------------------|
| 'io | 'vo | 'per | 'la 'sua | dʒe't:tar | 'la 'mia 'vita |
| Io | vo' | per | la sua | gettar | la mia vita. |
| I | want | for | his | cast away | my life. |

(I want to give up my life for his.)

(She knocks on the door.)

MADDALENA

| | |
|------------|-----------------|
| 'si | 'pik:kja |
| Si | picchia? |
| Is someone | knocking? |

³*Rubello* is a word often employed in libretti. It is a poetic form of *Ribelle*, meaning "rebellious", or "rebel", implying "not in compliance with", to "refuse to abide by" something or a situation. In this case, Gilda believes he has ceased loving her, therefore becoming **rebellious** to their love.

SPARAFUCILE

'fu 'il 'vento
Fu il vento...
 It was the wind...

(Gilda knocks again.)

MADDALENA

'si 'pik:kja 'ti 'diko
Si picchia, ti dico.
 Someone's knocking, I tell you.

SPARAFUCILE

ε 'strano 'ki 'ε
È strano... Chi è?
 That's strange... Who is it?

GILDA

pje'ta 'dum men'diko
Pietà d'un mendico;
 Have pity on a beggar;

a'zil 'per 'la 'notte a 'lui kontʃe'dete
Asil per la notte a lui concedete.
 Shelter for the night to him grant.

MADDALENA

'fia 'lunga 'tal 'notte
Fia lunga tal notte.
 May it be long, such (a) night.
(May that night be a long one.)

SPARAFUCILE *(speaking towards Gilda and going to look in a chest of drawers)*

al'kwanto at:ten'dete
Alquanto attendete.
 A while wait.
(Wait a moment.)

MADDALENA

'su 'spitt:ʃati 'presto 'fa 'lopra kom'pita
Su, spicciati, presto, fa l'opra compita:
 Go, hurry, quickly, make the deed complete:
(Hurry up and finish the job!)

a'nelo 'una 'vita kɔ'naltra sal'var
Anelo una vita con altra salvar.
 I long one life with another to save.

SPARAFUCILE

e'b:bene 'som 'pronto kwe'l:luffo dis'kjudi
Ebbene... son pronto, quell'uscio dischiudi,
 Very well.. I'm ready, that door open,
(Very well...I'm ready. Open that door,)

| | | | | | | |
|------------|-----------------|------------|---------------------------|-----------|--------------|----------------|
| 'pju | 'kaltro | 'xi | 'skudi | 'mi | 'preme | sal'var |
| più | ch'altro | gli | scudi | mi | preme | salvar. |
| more | than anything | the | <i>scudi</i> ⁴ | I'm | anxious to | save. |

GILDA

| | | | | | | |
|------------|---------------|-------------|---------------|-----------|----------------|--------------|
| a | 'pres:so | 'al:la | 'morte | 'si | 'dʒovane | 'sono |
| Ah! | presso | alla | morte, | si | giovane | sono! |
| Ah! | Close | to | death, | so | young | I am! |

| | | | | | | | |
|-----------|--------------|------------|------------|-------------------|---------------|----------------|-----------------|
| o | 'tʃel | 'ke | 'per | kwe'ʎʎempi | 'ti | 'kʃeg:go | per'dono |
| Oh | ciel, | che | per | quegl'empi | ti | chiedgo | perdono! |
| Oh | heaven, | that | for | those wicked ones | I beg you for | forgiveness! | |

| | | | | | |
|--|------------|----------|---------------|----------|------------------------|
| per'dona | 'tu | o | 'padre | a | 'kwestim'felitʃe |
| Perdona | tu, | o | padre, | a | quest'infelice! |
| Forgive | Thou, | oh | Father, | this | unhappy girl! |
| (Heavenly Father, forgive those wicked ones and forgive me!) | | | | | |

| | | | | | | |
|---|---------------|---------------|--------------|-------------|----------|----------------|
| 'sia | 'lwomo | felitʃe | 'kiɔ | 'vado | a | sal'var |
| Sia | l'uomo | felice | ch'io | vado | a | salvar. |
| (May he) be | the man | happy | whom I | go | to | save. |
| (May the man whom I go to save be happy.) | | | | | | |

Perdona, oh padre, etc.

MADDALENA

Su, spicciati, etc.

SPARAFUCILE

Ebbene, son pronto, etc.

(Gilda knocks once again.)

MADDALENA

'spit:tʃati

Spicciati...

Hurry...

SPARAFUCILE

'apri

Apri...

Open...

MADDALENA AND SPARAFUCILE

en'trate

Entrate...

Come in...

⁴The word *scudi* appears several times in this act. It is the plural form of *scudo*, meaning "shield". It is a monetary unit of the time, in several countries including Spain and Portugal. As a passing bit of monetary information for whoever cares to know, Portugal's present monetary unit is still the *Escudo*, the Portuguese spelling for *scudo*.

GILDA

'diɔ 'loro per'dona
Dio, loro perdona...
 God, forgive them...

(Sparafucile goes and stands behind the door with his dagger; Maddalena opens it and as Gilda enters, Sparafucile throws the sack over her and stabs her. All is enveloped in darkness. Rigoletto, alone, comes forward from the back, wrapped in his cloak. The storm has subsided and only sporadic thunder and lightning can be heard and seen.)

RIGOLETTO

'del:la ven'det:ta al'fin 'dʒundʒe li'stante
Della vendetta alfin giunge l'istante!
 Of vengeance at last comes the moment!

'da 'trenta 'di las'pet:tɔ
Da trenta di l'aspetto
 For thirty days I've awaited it,

'di 'vivo 'sangwe a 'lagrime pjan'dʒendɔ
di vivo sangue a lagrime piangendo,
 of live blood to tears weeping,
 (weeping my life's blood in tears,)

'sott:tɔ 'la 'larva 'del buf:fon
sotto la larva del buffon...
 under the disguise of the buffoon...

(He examines the house.)

kwest'uʃʃo ɛ 'kju:zo a nɔ'ne 'tempɔ an'kor sa'ttenda
Quest'uscio è chiuso. Ah non è tempo ancor. S'attenda.
 This door is closed. Ah, it isn't time yet. Let us wait.

'kwal 'not:te 'di misterɔ 'una tem'pesta 'in 'tʃelɔ
Qual notte di mistero! Una tempesta in cielo!
 What night of mystery! A tempest in heaven!

'in 'terra unomi'tʃidʒɔ
In terra un omicidio!
 On earth a homicide!

ɔ 'kome in'vero 'kwi 'grande 'mi 'sentɔ
Oh come invero qui grande mi sento!...
 Oh how truly here great I feel myself!...

(The clock strikes midnight.)

med:dza'not:te
Mezzanotte...
 Midnight...

(He knocks on the door.)

SPARAFUCILE

'ki ε 'la
Chi è là?
 Who is there?

RIGOLETTO (*about to enter*)

so'nio
Son io.
 It is I.

SPARAFUCILE

so'state
Sostate...
 Wait...

(*He goes back in and returns dragging a sack.*)

ε 'kwa 'spento 'il vo'strwomo
È qua spento il vostr'uomo.
 Is here dead your man.

RIGOLETTO

o 'dʒoja 'un 'lume
Oh gioia! Un lume!
 Oh joy! A light!

SPARAFUCILE

'un 'lume 'no 'il da'naro
Un lume? No, il danaro.
 A light? No, the money.

(*Rigoletto gives him a purse.*)

'lesti a'l:londa 'il dʒe't:tjam
Lesti, all'onda⁵ il gettiam.
 Quickly, into the water let us throw him.

RIGOLETTO

'no 'basto 'io 'solo
No, basto io solo.
 No, suffice I alone.
 (No, I can do it myself.)

SPARAFUCILE

'kome 'vi 'pjatʃe 'kwi me'natt:ɔ ε 'il 'sito
Come vi piace... Qui men atto è il sito.
 As you please... Here less suited is the place.

⁵*Onda* really means "wave". In poetic libretto language it is often substituted for the usual word for "water": *Acqua*.

'pju a'vanti 'pju pro'fondo e 'il 'gorgo
più avanti più profondo è il gorgo.
 Farther on deeper is the abyss.

'presto 'ke al'kun 'nomj 'vi sorprenda 'bwona 'not:te
Presto, che alcun non vi sorprenda. Buona notte.
 Quickly, that someone not you surprise. Good night.
 (Quickly, let no one take you by surprise. Good night.)

(He returns to the house.)

RIGOLETTO

'eʎʎi e 'lla 'morto o 'ssi vɔ'r:rei ve'derlo
Egli è là! morto! Oh sì! vorrei vederlo!
 He is there! Dead! Oh yes! I'd like to see him!

'ma 'ke 'importa e 'ben 'des:so 'ek:ko i 'swoi 'sproni
Ma che importa?... È ben desso! Ecco i suoi sproni.
 But what does it matter?... It is truly he! There are his spurs.

'ora 'mi 'gwarda o 'mondo kweste 'um buf:fone
Ora mi guarda, o mondo! Quest'è un buffone,
 Now look at me, oh world! This is a buffoon,

e'dum pɔ'tente e 'kwesto
ed un potente è questo!
 and a powerful man is this!
 (And (in the sack) is a powerful man!)

'ei 'sta 'sot:to 'i 'mjei 'pjedi e 'des:so ɔ 'ddʒɔja
Ei sta sotto i miei piedi! È desso! Oh Gioia!
 He is under my feet! It's he! Oh joy!

e 'dʒunta al'fine 'la 'tua ven'det:ta o 'dwɔlo
È giunta alfine la tua vendetta, o duolo!
 Has come at last your revenge, oh grief!

'sia 'londa a 'lui se'polkro 'un 'sak:ko 'il 'suo len'tswɔlo
Sia l'onda a lui sepolcro, un sacco il suo lenzuolo!
 Be water for him grave, a sack his shroud!
 (Let water be his grave and a sack his shroud!)

a'llonda
A l'onda!
 Into the water!

(Rigoletto starts to drag the sack towards the river bank when he is surprised by the familiar voice of the Duke.)

DUCA

La donna è mobile, etc.

RIGOLETTO

'kwal 'votʃe
Qual voce!
 What voice!

DUCA

Sempre un amabile, etc.

RIGOLETTO

| | | | | | |
|-----------------|-----------------|----------|----------------|------------|---------------|
| il:lu'zjon | no:t:turma | ε | 'kwesta | 'no | 'no |
| Illusion | notturna | è | questa! | No, | no!... |
| Illusion | nocturnal | is | this! | No, | no!... |

'eʎʎi ε 'des:so maledi'ttsjone
Egli è desso! Maledizione!
 It is he! Curses!

(Towards the house.)

| | | |
|---------------|-----------------|-----------------|
| o'la | di'mon | ban'dito |
| Olà... | dimon... | bandito! |
| Ho there... | demon... | bandit! |

DUCA

Muta d'accento e di pensier...

RIGOLETTO

| | | | | | | |
|------------------|------------|----------|------------|-----------|------------|--------------|
| 'ki ε 'mai | 'ki | ε | 'kwi | 'in | 'sua | 'vetʃe |
| Chi è mai | chi | è | qui | in | sua | vece? |
| Who is it | that | is | here | in | his | stead? |

(He cuts the sack.)

| | | | | |
|-----------|-----------------|----------|--------------|------------------|
| 'io | 'tremo | ε | u'mano | 'kɔrpo |
| Io | tremo... | È | umano | corpo!... |
| I | tremble... | It's (a) | human | body!... |

(There is a flash of lightning.)

| | | | | |
|------------|-------------------|-------------|------------|-------------------|
| 'mia | 'fiʎʎa | 'dio | 'mia | 'fiʎʎa |
| Mia | figlia!... | Dio! | mia | figlia!... |
| My | daughter!... | God! | My | daughter!... |

| | | | |
|------------------|----------------------|-------------------|-------------------|
| a'nnɔ | ε impo's:sibil | 'per ve'rɔna | ε 'im'via |
| Ah no!... | è impossibil! | Per Verona | è in via! |
| Ah no!... | it's impossible! | Towards Verona | she's on the way! |

'fu vi'zjon
Fu vision...
 It was a vision...

(He kneels by the body.)

| | | | | | |
|----------|------------------|------------|------------------|---------------------|-----------------------|
| ε | 'des:sa o | 'mia | 'dzilda | fant'ful:la | a 'me ris'pondi |
| È | dessa! Oh | mia | Gilda!... | fanciulla... | a me rispondi! |
| It's | she! Oh | my | Gilda!... | child... | answer me! |

| | | |
|--------------------|--------------------|-------------|
| las:sa's:sino | 'mi 'zvela | ɔ'la |
| L'assassino | mi svela... | Olà! |
| The murderer | reveal to me... | Ho there! |

(He knocks desperately at the door.)

| | | | | | |
|-----------------|----------------|----------------------|---------------------|---------------|----------------|
| ne's:suno | ne's:sun | 'mia 'fiʎʎa | 'mia 'dzilda | o 'mia | 'fiʎʎa |
| Nessuno? | Nessun! | Mia figlia... | mia Gilda... | oh mia | figlia! |
| No one? | No one! | My daughter... | my Gilda... | oh my | daughter! |

GILDA

| | |
|------------|-------------------|
| 'ki | 'mi 'kjama |
| Chi | mi chiama? |
| Who | is calling me? |

RIGOLETTO

| | | | | | |
|-------------|------------------|---------------------|----------|-----------------|----------------|
| 'el:la | 'parla | 'si 'mwove | ε | 'vviva | ɔ'ddio |
| Ella | parla!... | si muove!... | è | viva!... | Oh Dio! |
| She | speaks!... | She moves!... | She's | alive!... | Oh God! |

| | | | | | | | |
|-----------|------------|------------|-------------|-----------|--------------|---------------------|----------------------|
| a | 'mio | 'ben | 'solo | 'in | 'terra | 'mi 'gwarda | 'mi kɔ'nɔʃʃe |
| Ah | mio | ben | solo | in | terra | mi guarda... | mi conosce... |
| Ah | my | love | only | on | earth | sees me... | recognizes me... |

GILDA

| | | |
|-----------|-------------------|-------|
| a | 'padre | 'mio |
| Ah | padre mio! | |
| Ah, | father | mine! |

RIGOLETTO

| | | | | | | |
|-------------|-----------------------|------------------|------------|-----------|----------------|-----------------|
| 'kwal | misterɔ | 'ke 'fu | 'sei | 'tu | fe'rita | 'dim:mi |
| Qual | mistero!... | Che fu!.. | Sei | tu | ferita? | Dimmi... |
| What | mystery (is this)!... | What was it!... | Are | you | wounded? | Tell me... |

GILDA

| | | | |
|--------------------|---------------|------------|--------------------|
| lat:tʃar | 'kwi | 'kwi | 'mi pja'go |
| L'acciar... | qui... | qui | mi piagò... |
| The blade... | here... | here | wounded me... |

(She indicates her heart.)

RIGOLETTO

| | | |
|------------|-------------|--------------------|
| 'ki | 'tta | kol'pita |
| Chi | t'ha | colpita?... |
| Who | has | struck you? |

GILDA

| | | |
|--------------------------|------------------|---------------|
| 'vɔ ɪŋɡan:natɔ | kol'pevole | 'fui |
| V'ho ingannato... | colpevole | fui... |
| I've deceived you... | culpable | I was... |

| | | | | |
|---------------|------------------|------------|------------------|-------------|
| la'mai | 'trɔp:pɔ | 'ora | 'mwojɔ 'per | 'lui |
| l'amai | troppo... | ora | muoio per | lui. |
| I loved him | too much... | now | I die for | him. |

RIGOLETTO

| | | | | | |
|-----------------------|--------------------|-----------------|----------|-----|--------|
| 'diɔ | trɛ'mɛndɔ | 'el:la | 'stɛs:sa | 'fu | 'kɔlta |
| (Dio tremendo! | ella stessa | fu colta | | | |
| (God terrible! | She herself | was | struck | | |

| | | | | | |
|-----------------------|-------------------|------------------|------|---------|------------|
| 'dal:lɔ | 'stral | 'di | 'mia | 'dʒusta | ven'det:ta |
| dallo stral di | mia giusta | vendetta! | | | |
| by the arrow of | my just | revenge! | | | |

| | | | |
|---------------|---------------------------|---------------------|----------|
| 'andʒɔl | 'karɔ | 'mi 'gwarda | maskɔlta |
| Angiol | caro... mi guarda, | m'ascolta... | |
| Angel | dear... look at me, | listen to me... | |

| | | | |
|-----------------|-----------------|---------------|-----------------|
| 'parla | 'parlami | 'fiʎʎa | di'let:ta |
| Parla... | parlami, | figlia | diletta! |
| Speak... | speak to me, | daughter | beloved! |

GILDA

| | | | | |
|----------------------------|----------------|--------------|-------------------|------------|
| a | 'kiɔ 'tat:tʃa | a'mme | a'llui | perdo'nate |
| Ah ch'io taccia!... | a me... | a lui | perdonate! | |
| Ah let me be silent!... | Me... | him | forgive! | |

| | | | | | |
|--------------|-----------|--------------|--------------------|-----------------|--------|
| la's:su | 'in | 'tʃɛlɔ | vittʃino | 'al:la | 'madre |
| Lassù | in | cielo | vicino alla | madre... | |
| Up there | in | heaven, | close to my | mother... | |

| | | | | |
|------------------|----------------|------------------|------|----------|
| 'in | ɛ'tɛrnɔ | 'per | 'voi | preʒe'ɾɔ |
| In eterno | per voi | pregherò. | | |
| for eternity | for you | I will pray. | | |

RIGOLETTO

| | | | | | | |
|---------------------|----------------------|-------------------|------------|-------------------|------|----------|
| 'nom | mɔ'rir | 'miɔ | tɛ'zɔrɔ | pʃɛ'tade | 'mia | ko'lomba |
| Non morir... | mio tesoro... | pietade... | mia | colomba... | | |
| Don't die... | my treasure... | have mercy... | my | dove... | | |

| | |
|------------------|-------------------|
| la'ʃfami | 'non 'dei |
| Lasciarmi | non dèi... |
| leave me | you mustn't... |

GILDA

Lassù in cielo, etc.

RIGOLETTO

'se tin'voli 'kwi 'sol rimar'rei
Se t'involi qui sol rimarrei...
 If you fly away here alone I will stay...

'nom mo'rire o 'kwi 'teko m'o'rro
Non morire o qui teco morrò!
 Don't die or here with you I will die!

GILDA

'nom 'pju a 'lui perdo'nate 'mio 'padre
Non più... A lui... perdonate... mio padre...
 No more... him... forgive... my father...

RIGOLETTO

o 'mia 'fiʎʎa o 'mia 'dzilda la'ʃʃarmi 'non 'dei
Oh mia figlia... oh mia Gilda! lasciarmi non dêi...
 Oh my daughter... oh my Gilda! You mustn't leave me...

GILDA

a'd:dio la's:su 'in 'tʃel prege'ro
Addio... lassù in ciel... pregherò...
 Farewell... Up there in heaven... I will pray...

RIGOLETTO

Non morir!

GILDA

'per 'voi prege
Per voi preghe...
 For you I will pr...

RIGOLETTO

'dzilda 'mia 'dzilda e 'mmorta a 'la maledi'ttsjone
Gilda! mia Gilda!... È morta! Ah! la maledizione!
 Gilda! My Gilda!... She's dead! Ah! The curse!

(Tearing his hair, he falls across the body of his daughter.)

END OF THE OPERA