

Gilda. Rigoletto. Allegro. (♩ = 132) (The Duke disguised as a cavalry officer, enters the inn.)

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

Gilda (starting). Duke (to Sparafucile). Sparafucile. Duke.

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

Rigoletto. Sparafucile.

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

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

S. bi-no!) stranger!)

Fl & Vins. *marcato*
Cl, Ob., Hrn. Cello
Hr. *p*

Duke. *con brio* *legato*

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

pp

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

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

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

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

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

D.

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

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

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

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

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

p

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

ff

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

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

dim

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

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

Sparafucile.

S. *E là il vo -*
 Your man's with -

piu p

Rigoletto.

S. *struo - mo...*
 in there; Vi-ver de - e o mo - ri - re? *Piu*
 Shall I spare him, or kill him straight-way? A-

morendo

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

R.

No 16. "Un dì, se ben rammentomi.,,

Quartet.

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

Allegro. (♩ = 120) Duke.

D.

D.

D.

D.

La donna e mobile (Rigoletto) Verdi (1813-1901)

This image shows the piano accompaniment for the first 25 measures of the song 'La donna e mobile' from Verdi's opera Rigoletto. The music is in 3/4 time with a key signature of one sharp (F#). The notation is presented in five systems, each with a grand staff (treble and bass clefs). Measure numbers 1 through 25 are indicated above the first staff of each system. Chord symbols (G, D7, A, D, Ebm, Em, and a triplet) are placed above the treble staff in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25. The bass staff features a consistent accompaniment of eighth-note chords in measures 1-12 and 14-17, and a more complex pattern of eighth and sixteenth notes in measures 13-17 and 19-23. Measures 18-20 and 24-25 show a change in the bass line, with measure 24 featuring a triplet of eighth notes. The piece concludes with a final chord in measure 25.