Code to the Schedule

CG Manuscripts discovered at the Royal Opera House, Covent Garden, London, in 1984/1988

BN Manuscripts in the Bibliothèque Nationale, Paris

Manuscript music is in full score, some recitatives excepted; those sections of music introduced by the opening lines of text are complete in their entirety unless otherwise indicated.

GAETANO DONIZETTI

A schedule of the extant music
from the score of *Élisabeth ou La Fille de l'exilé* (1840)

opéra comique en trois actes
d'Adolphe de Leuven et Brunswick

Personnages

LE COMTE ALEXIS POTOSKI	(ténor)
LA COMTESSE FEDORA	(soprano)
MARIE	(mezzo soprano)
ÉLISABETH	(mezzo soprano)
MICHEL	(ténor)
IVAN	(bariton)
ALTERKAN	(basse)
OURSAC	*speaking role*
NIZZA	*speaking role*
GRAND DUC	*speaking role*

1. OUVERTURE Andante / Allegro vivace
Autograph 32 pp. (annotated by the composer "*36 pag.*") CG

(composed for a staging of *Otto mesi in due ore* in Rome in 1832, revised in Paris 1840. The ouverture of Fontana's *Élisabeth ou La Fille du proscrit* has some resemblance.)

GAETANO DONIZETTI

ACTE PREMIER

Scène 1

2. Introduction

CHŒUR/FEDORA/MARIE
"Dans la froide Sibérie,
Si loin de notre patrie...'
(music based on the 3rd act 'chorus of exiles' of *Maria Stuarda*)

Scène 2

CHŒUR 'Dans l'aride plaine,
La forêt lointaine ...'
(1st vsn. in copyist score w. pasted paper strips)
'Oui, dans l'aride plaine,
notre chasse est vaine'
(2nd vsn incomplete)

FEDORA/MARIE/POSTOSKI/CHŒUR
'Ah! comptez sur notre zèle' **(2 vsns)**

(the texts of most of the above sections differ to some extent from the 1854 livret)

CAVATINE Potoski

POTOSKI 'Que ton âme se rassure,
Et bannisse la terreur.
A chacun le ciel mesure
Une part dans la douleur...

(music derived from Nello's aria 'Il tuo core rassicura' from *Pia de' Tolomei*)
Partly autograph, partly copyist MSS 59pp CG

(Fontana's music for Vanikof 's [ie Potoski's] cavatine is not the same)

(corrections; insert marks; erasures; additional Italian text)

Scène 3

CAVATINE Élisabeth

POTOSKI 'Ah!'

ÉLISABETH
'Calmez vos alarmes
et point de courroux;
Moment plein de charmes,
Je suis près de vous!'

'Pardon, pardon ma mère,
Ah! pour moi la chasse
Jamais ne me lasse,
Chasser et courir,
Voilà mon plaisir...'

FEDORA 'Hélas pour tes jours,
Je tremble toujours...'

ÉLISABETH (A part)
'Je sens dans mon âme
L'espoir qui m'enflamme...'

Autograph c16pp (CG & [alternative vsn.] BN)
(corrections; erasures [insert marks and additional Italian text CG MSS])

(text differs radically from that of 1854 livret)

SCÈNES 4 AND 5

Spoken dialogue POTOSKI/FEDORA/ÉLISABETH/MARIE

SCÈNE 6

3. ROMANCE Potoski

POTOSKI, *Seul*
'Faut-il, hélas, sans espérance,
Faut-il dans cet affreux pays,
Trainer une triste existance
Et voir toujours
mes vœux trahis?'

Autograph 12pp BN (couplets - music complete)

(Note: The music of this romance – which in no way resembles that of Fontana's version – was published by Léon Escudier at Paris in 1865 as a "Romance sur les paroles d'Adolphe de Leuven: 'Le Pauvre exilé' in the form of a morceau de salon;
Fontana's version takes its opening phrase from the music used by Donizetti to begin Potoski's cavatine "Que ton âme se rassure' [**see 2. INTRODUCTION**])

SCÈNES 7, 8 AND 9

Spoken dialogue POTOSKI/ÉLISABETH/MARIE

SCÈNE 10

4. CAVATINE MICHEL

MICHEL 'Allons donc,
ouvrez vite!

MARIE Quelle voix pour mon cœur!...Il palpite!
C'est mon fils!'

Autograph vocal lines only 4pp (1 blank) BN
***Performable also as SPOKEN DIALOGUE**

(extensive vocal exchanges, with a different and longer text than in the 1854 livret, they were intended to be cut out and mounted on the manuscript pages of earlier music for *Otto mesi in due ore* and thus are a residue of the first incomplete rifacimento that Donizetti projected in 1839.)
MICHEL 'O fortune cruelle!
Quand mon amour m'appelle
vers des lointains climats,
Guide mes pas...'

Autograph 12pp (3 blank) BN
(Air in full score with a text reflecting the second portion of the cavatine printed in the 1854 livret. It is complete as it stands and Donizetti may never have set the opening section beginning with the words 'Toi, qui pris soin de mon enfance', added, perhaps, for Fontana, who set both portions to his own music.)
Scene continues with SPOKEN DIALOGUE Marie/Michel

Scène 11

Spoken dialogue Potoski/Marie/Michel

Scène 12

Spoken dialogue Michel/Élisabeth/Marie

Scène 13

5. DUO Michel/Élisabeth

Introduced by a brief exchange in SPOKEN DIALOGUE

Michel 'Est-il vrai, mademoiselle,
Vous voulez quitter ces lieux?'

Autograph vocal lines only 2pp BN

Élisabeth
'...je veux ravir!'

Michel '...pleurs, je suis sensible...'

Non-autograph slips on 20pp (5 blank or deleted) BN
*** both the preceeding sections performable as SPOKEN DIALOGUE**
(discontinuous vocal lines, partially attached on paper slips to Italian pages of *Otto mesi in due ore*; some marked differences of text from the 1854 livret.)

Michel 'En vain l'espoir vous anime,
Votre cœur doit le bannir!
Vous seriez, hélas, victime,
et sans pouvoir réussir...'

Élisabeth
'Ici ce que je vois faire,
Serait fait par ton bon cœur,
S'il fallait rendre à ta mère,
Espoir, patrie, et bonheur...'

Michel (parlant)
'Non! Non! C'est impossible!'

Élisabeth
'Puisque ton cœur inexorable,
En vain par moi fut imploré,
Dans le désespoir qui m'accable,
Pour accomplir un vœu sacré,
Seule, sans toi, je partirai!'

Michel (effrayé)
'Seule!...Seule!
...Vous!... Eh bien... j'y consens...
je vous emmènerai!'

Élisabeth
'Michel! Michel!... Ah!'

Autograph 10pp CG

(corrections; erasures; additional Italian text)

[STRETTA Élisabeth/Michel]

['Dieu, sois mon guide,
Sois mon égide!
Faible et timide,
J'espère en toi!']

Partly autograph 14pp CG
(corrections; erasures; cancellations; additional Italian text)

(Note: the ghost of this stretta can be detected beneath the Italian language stretta which Donizetti supplied for the final rifacimento in the Covent Garden manuscripts – 'La dolce immagine', a newly-written out or newly-composed duet whose tempo di mezzo displays a vestigal French text: 'Ne vas pas me trahir / Je saurai vous servir...' and is thus eligible for reconstruction, the textual sequences being not entirely dissimilar and the music in all probability too. Note also that the non-autograph paper strips mentioned earlier in respect of this duo contain what appears to be a residual French text for this stretta eg. 'C'est Dieu qui m'encourage / Dieu, si tu peux résister' whose text differs from that in the printed livret and may represent an earlier version, later discarded, either from the hand of Donizetti himself or from de Leuven and Brunswick.)

Scène 14

Spoken dialogue MARIE/MICHEL

Scène 15

Spoken dialogue ÉLISABETH/MARIE/POTOSKI

Scène 16

6. PRIÈRE FEDORA/ÉLISABETH/POTOSKI/MARIE

Preceeded by two lines of SPOKEN DIALOGUE
(ensemble)
'O toi que j'encense,

Sainte Providence,
Divine puissance,
Comble tous mes vœux'

Copyist Ms 8pp CG
(Italian text; autograph corrections and annotations; cancellations)

(this manuscript is a full score of the 'Benedizione' in the form of a quartet, the identical music has been set by Fontana to the above text (as No.7 PRIÈRE) thus its reconstruction presents only minor difficulties.)

'O toi que j'encense...'

Autograph vocal lines only 1p BN

(vocal lines prepared for mounting, as described earlier)

7. FINAL
ÉLISABETH/MICHEL/MARIE

Introduced by SPOKEN DIALOGUE

ÉLISABETH
'Du silence!
du mystère!...'

MICHEL 'Voici l'instant
du départ!...'

MARIE
'Je frémis!
qu'allez-vous faire?'

Copyist MS 12 pp CG
(Italian text; autograph corrections and changes in orchestration c1840; erasures; cancellations)

(the Covent Garden manuscript contains a copyist full score with a text beginning 'Meno voce, non gridate' whose music is the basis for the above French text as set by Fontana as his No.8 FINAL. Donizetti's music is more extended, Michele more loquacious than Michel, but the scoring, key, tempi and so on are the same, as are the melodies, for this reason this trio can be recreated without too many problems.)

[LES ADIEUX Élisabeth/Michel/Marie]

Partly autograph copyist MS 25pp CG
(Italian text; autograph corrections, changes and additions; erasures; last page renewed [by the composer?])

(the 1854 livret and Fontana's vocal score diverge to some extent at this point [the latter displaying some serious misprints: for example Marie's exclamation "Ciel! (criant)' of the original, being printed as 'Ciel! (riant)']. This notwithstanding, Fontana's version echoes that of this Covent Garden manuscript with the text 'Vegli ognor l'onnipossente' in key, tempi, thematic structure etc., but Donizetti here supplies a haunting orchestral introduction with a bold modulation, the whole is more sophisticated and touching and can be reconstructed accordingly.)

ACTE DEUXIÈME

The opening scenes of **SPOKEN DIALOGUE**, scenes 1, 2 , 3 and 4 of the printed livret of 1854 may well be dispensible to the action and it is not clear that they were ever envisaged by Donizetti; in addition, Iwano's cavatina 'Estinta mia Lisinska' of *Otto mesi in due ore*, sung at the opening of this act, and one of the few really well-known arie from the opera (which was replaced by the COUPLETS for Ivan 'Oui, je devais à ma naissance' in Fontana's *Élisabeth ou La Fille du proscrit)* may not have been reset in Donizetti's 1840 rifacimento as no music survives either in Paris or London (but see note below). It follows then that Donizetti may have elected to begin this second and most picturesque act of his 1840 opéra comique with the **DESCENTE D'ÉLISABETH** – a more logical point of departure for the action, which is succeeded by the **DUO** between the heroine and her father's betrayer which is the real turning point in the plot. This mimed, primarily orchestral preface to the action thus ensures a symmetrical balance for the whole act which terminates with the highly dramatic – and equally orchestral – **INONDATION**.

(Note: The above statement notwithstanding, there is, perhaps, a candidate for this missing aria, a cavatine supplied by Donizetti for Paul Barroilhet to sing in *Roberto Devereux* in its French-language version which was to be sung at Lyons in 1841 which has both a text and key unsually reminiscent of that which could have been an entry aria for Ivan. This cavatine 'Je t'aime encore' whose music is not totally dissimilar to the version by Fontana mentioned above, contains a larghetto whose text '...ma vie sans retour est flétrie / l'espérance est ravie...' and so on is oddly familiar to the verses he was setting in *Élisabeth ou La Fille de l'exilé* and could, in fact, be partly – or even wholly – a portion of the 1840 rifacimento which has been extracted from the score during its shelving. *Roberto Devereux* was translated into French by Étienne Monnier at the end of 1840 and in this case he may simply have adapted an existing text. This cavatine was published as follows

ROBERT DEVEREUX paroles d'Étienne MONNIER musique de G.DONIZETTI / Je t'aime encore / CAVATINE COMPOSÉE POUR BARROILHET / Chantée pour la 1e fois sur le grand théâtre de Lyon / Prix 5f. / Paris, chez Bernard-Latte, Editeur Boulevart Italien, 2)

SCÈNE 1

8. DESCENTE D'ÉLISABETH

Partly autograph, copyist MS 9pp CG
(Italian text; corrections; erasures)

(Fontana derived the music for his DESCENTE D'ÉLISABETH from a standard score of *Otto mesi in due ore* similar to this above. An example in the Noseda collection of the Conservatorio di Milano [Atto 2 *Sortita di Elisabetta* 8pp] includes some dialogue for Elisabetta and Iwano that is not present in the 1854 livret and is perhaps dispensible but this latter does contain acting instructions – indicating where she halts, stumbles, prays and so on; these, together with the parallel instructions in the livret at the beginning of Scène 5 would enable the whole of this episode of mimed despair and exhaustion to be recreated.)

SPOKEN DIALOGUE Élisabeth/Ivan

DUO Élisabeth/Ivan

IVAN (à part)
'Se peut-il!
fatal moment!'

Autograph vocal lines only 1p BN

(Donizetti comments here "*le reste par la nouvelle partition*" by which he

may have meant a manuscript among the Covent Garden papers, a second stretta headed "*Partition neuve - Cabaletta neuve du 2e acte*"...)

Autograph? 15pp CG
(Italian text)

(The above is a species of joint preghiera with a text 'Tu sol pietoso Iddio / Tu sei la sua difesa' of a boldness associated with his last years on the large oblong folios used in his French version. It would seem that this stretta, perhaps composed at the same time as the *Aria finale* to Act III could be incorporated into a performing edition of *Élisabeth ou La Fille de l'exilé* to follow the larghetto (below) if supplied with a text derived from Scène 5 (page 33) of the 1854 livret.)

IVAN/ÉLISABETH
'Je veux de toi-même,
Tenir ce bonheur,
Détruis l'anathème
Qui ronge mon cœur'

Autograph 6pp (one blank) BN
(corrections; erasures)

(strains of the **CHŒUR DE TARTARES** are heard in the distance)

'Mais quel bruit...!'
Autograph vocal lines only 1p (with other detached pages) BN

(an amalgamated version of this **DUO** can be assembled from these various sources above, the section 'Mais quel bruit...' can be replaced by **SPOKEN DIALOGUE**.)

SCÈNE 2

Spoken dialogue ALTERKAN/CHŒUR

9. CHŒUR DE TARTARES

ALTERKAN/CHŒUR

'Pour nous, heureux destin...
sans crainte et sans chagrin!
Nous avons, ce matin,
Trouvé riche butin.'

Copyist MSS c13pp CG

(Fontana's version of the CHŒUR DE TARTARES with the above text [No.12 of his vocal score] is a reasonably fairthful transcription of Donizetti's original in *Otto mesi in due ore* 'Tartaro masnadier' to be found in the Covent Garden manuscripts above, it can, accordingly, be used to adapt this copyist score. A theme from this chorus appears in **1. OUVERTURE**.)

SCÈNE 3

SCÈNES 7 AND 8

The spoken dialogue of **Michel/Kisoloff/Ivan** of Act II in the 1854 livret is not present in Fontana's version where Michel makes his reappearance only in Act III; and in Scène 9 of this livret there is a Romance for Michel "Je suis bien humble sur la terre' which not only is missing in Fontana but shows every sign of being a belated addition by de Leuven and Brunswick to give substance to changes made to the text after the première of *Élisabeth ou La Fille du proscrit* in 1853. Nor is there any sign of these scenes in Donizetti's 1840 version which remains faithful to

the idea of Michel's happy reappearance in Act III in time to take part in the important **TRIO** of that act. In his 1840 rifacimento the Tartar chorus is followed immediately by threats towards Élisabeth which are repelled – partly by Ivan (with a gun) – and partly by Élisabeth herself (holding up a cross).

Spoken dialogue ALTERKAN/ÉLISABETH/OURZAC/IVAN

10.TRIO ALTERKAN/ÉLISABETH/IVAN

ALTERKAN

'Malgré son jeune age
Elle a du courage...'

ÉLISABETH

"je veux pour mon père...'

IVAN

'Il faut pour ton père...'

Autograph 8pp CG
(corrections; pages torn and deficient; repeat signs; added Italian text)

(this trio differs both from that of Fontana [different text and music] and from the 1854 livret [which has yet a third text]. It seems probable that Donizetti never finalised the rewriting of the French version, or alternatively, that earlier completed sections have been lost. The Covent Garden manuscripts contain at this point the music of the *pezzo concertato* to be found in the Noseda score mentioned earlier, spliced to a page or two of the music from *Otto mesi in due ore* composed for Rome in 1832 – some 32 pages in all of copyist score, to which the French pages above are a species of stretta. This **TRIO** could be performed only by translating the Italian text of the earlier portions in the sequence the composer apparently selected as his final composite version.)

Scène 4

Spoken dialogue Ivan/Élisabeth

11. L'INONDATION Élisabeth/Ivan/Chœur

Élisabeth

'Mais qu'ai-je [vu?]'

Partly autograph copyist MSS 20pp CG
(fragmentary French text above Italian original)

(the Covent Garden manuscripts contain substantially the same music as that of the score in the Noseda collection, but adding *particelle* at the foot of several pages [for percussion] and other minor amendments of unknown date. Here and there there are appended autograph scraps of French translation [translating "Ma, che miro, densa caligine / offusca il cielo?] which reveal that they revert back to Donizetti's very earliest attempts to revise this score for Paris. Fontana's music is completely different and conforms to the 1854 livret in that it is a continuous orchestral background to **SPOKEN DIALOGUE**. It would be feasible to recreate this very early version by completing the translation, possibly in combination with some spoken words in the form of a Mélodrame in order to conform with the livret, epecially in the dramatic dénouement. The final chorus is dispensible, as indicated in the livret.)

ACTE TROISIÈME

Scène 1

12. RITORNELLE ET CHŒUR

The prefacing **RITORNELLE** is an orchestral introduction which reappears at the start of the final scene to herald the arrival of the Grand duc, surrounded by his soldiers and court. Its presence in the 1840 rifacimento is confirmed – in the Covent Garden manuscripts – by the appended comment on the first page of the score "*Cette ritornelle est reprise au commencement de la Scène 10, 3. acte*". Even though this comment is written in an unidentified hand the double usage of the music is characteristic of Donizetti's maturity. In this initial instance (played before the curtain rises?) the music introduces a drinking chorus sung in the inn which is the site of the entire act.

Copyist MS 5pp CG

(not identical with the parallel music in Fontana's score, but has a slight similarity with the MARZIALE which introduces his No.21 FINAL)

Chœur des soldats

'Allons compagnons,
Joyeux lurons.
Allons buvons
la liqueur vermeille!'

Autograph 10pp (1 blank) BN

(the text of this drinking chorus differs from that in the 1854 livret which has a mixed chorus sung by "PAYSANS, PAYSANNES, GENS DU PEUPLE, MARCHANDS" who here are not present, and is followed by an aria sung by the newly-arrived Comte; in this instance [with a text

also used by Fontana] the soldiers sing but where Fontana adds a ballet, Donizetti – in what is clearly an earlier version of the dramatic situation – then lets them depart [without a ballet] and continues the action with the arrival, first, of Michel, and only then of the Comte.)

Scène 2

Spoken dialogue Nizza/Michel

13. RONDO Michel

Michel "Je suis courier!
De mon métier.
Me marier?
Que de courage!'

Autograph 24pp CG
(corrections; transposed vocal line; additional Italian text)

(Fontana's version of this RONDO is quite different though in the same key; the air 'Je suis heureux' which Donizetti used in his *Rita* has been derived from the above [*Rita ou Le Mari battu*: Air de Beppe (ténor) Scène 7: autograph at S. Pietro a Maiella in Naples with Fr.text, but which also envisages a baritone in this role]

Michel 'Je suis courier'

Autograph vocal line only 1pp BN

Spoken dialogue Nizza/Michel

Scène 3

14. AIR Potoski

Potoski 'Ah! non sogno,
è la patria,
è la diletta!'

'...sublime,
Du destin
qui nous opprime,
ont dufléchir
le courroux.
Oui! mon enfant,
je te revois.
Mon seul espoir!
Noble enfant
que je revère,
Tu viendras à ton père,
Consoler l'heure
de sa misère'

(with cabaletta based on that of Settimio's "Prison scene" [La Scala version 1828] of *L'esule in Roma*)

Partly autograph/partly copyist MSS c54pp CG
(corrections; insert marks; additional Italian text of c1845; added cadences; indeterminate conclusion)

(this air is present in the Covent Garden manuscripts in composite Italian/French form, it is a gathering conjoining sections of *Otto mesi in due ore* [some from the 1834 revision for Turin] with a centre section with a French text which is not that printed in the 1854 livret but has some similarities with that of the **TRIO** which follows shortly; its text confirms that the comte is on the point of arrival and that he is alone, the

cantabile centre section begins in mid-sentence and is only partly orchestrated – reconstruction would require the initial sections be translated into French and the orchestration enhanced.)

SCÈNE 4

15. DUO Potoski/Élisabeth

Potoski, as indicated in the 1854 livret, is seated with his head in his hands when Élisabeth steals quietly into the inn...

Spoken dialogue ÉLISABETH

ÉLISABETH
'Mon père!'

POTOSKI 'Ma fille! c'est toi!'

(ensemble)
'Ah! dans ma patrie
Mon âme flétrie,
Renait à la vie'

Autograph c20pp (two pages conjoined) CG
(deletions; corrections; pages joined with a sealing "wafer";
additional Italian text)
(the **DUO** is complete, if rather illegible)

'Je prends pour patrie'

Autograph 10pp BN

(this inconclusive 'Je prends pour patrie' could be either an earlier version of the stretta above, or a sketch (it is apparently incomplete) for

the FINAL which ends the opera in the 1854 livret; in both the latter and in Fontana's score the ending is a reprise of 'Dans ma patrie / Mon âme est flétrie [ravie] / Renait à la vie': in the Covent Garden manuscripts is an *aria finale* in triple time whose text 'Rinata l'alma / Sento alla vita' has the same verbal basis, and both 'Je prend pour patrie' in Paris and Fontana's No. 21 FINAL are in an identical 3/4 tempo.)

Spoken dialogue ÉLISABETH/POTOSKI

SCÈNE 5

Spoken dialogue NIZZA/ÉLISABETH

Both Fontana and the 1854 livret include COUPLETS for Nizza at this point, but there is no evidence that Donizetti ever contemplated writing any music for her to sing, the scene is important for the plot, however, in that she reveals that Michel is safe (and that she is his fiancée)

SCÈNE 6

Spoken dialogue Élisabeth/"l'Officier" (ie the Grand duc incognito)

SCÈNE 7

Spoken dialogue ÉLISABETH/POTOSKI/MICHEL/NIZZA

SCÈNE 8

16. TRIO

POTOSKI/ÉLISABETH/MICHEL
(ensemble)

'Oh ciel!... le général!...
l'ai je bien entendu?'

POTOSKI
'Mon ennemi!
Je suis perdu!'

ÉLISABETH
'Notre ennemi!
Tout est perdu!'

MICHEL
'Leur ennemi!
Tout est perdu!'
(complete, to the lines...)

MICHEL 'Ne craignez rien, pour moi,
Je m'arrangerai bien!'

Autograph 16pp CG
(deletions; corrections; transposed vocal line; additional Italian text)

[STRETTA Potoski/Élisabeth/Michel]
'De la prudence et du mystère!
Allons, allons il faut partir...
A leur vengeance, à leur colère,
Ce moyen seul peut me/le/vous ravir!'
Autograph 10pp BN

(this quatrain is sung partly in unison, partly in the manner of a vaudeville, and has a full reprise; it is not present in the Covent Garden manuscripts probably because Donizetti re-used it in ActeV Scène 5 of *Dom Sebastien roi de Portugal*: this Paris manuscript contains the **MARCHE MILITAIRE** which is heard from outside the inn; the text of the **TRIO** for the most part was set by Fontana but with different music.)

MARCHE MILITAIRE

POTOSKI 'Ah! c'est trop tard!'

ÉLISABETH 'Mon père!'
POTOSKI 'Calme-toi! je verrai
la mort sans effroi!'

ÉLISABETH
'Mon père!'

ÉLISABETH/MICHEL
'Au bourreau dans sa patrie!
Faut-il livrer sa vie?
Et faut-il que leur furie
verse, hélas, un noble sang?
De la rage qui l'opprime
doit-il être encore victime?
Ciel! protège l'innocent!'

POTOSKI
'Au bourreau dans ma patrie!
Je dispute en vain ma vie.
Que ma peine soit finie!
Qu'ils s'abreuvent de mon sang!
La frayeur est pour la crime.
Au barbare qui m'opprime
enfin il faut une victime...

Ah! qu'ils viennent!
Je les attends...'

Autograph 11pp CG
(deletions; corrections; pasted-on strips with additional vocal lines; additional Italian text)

(the above is an alternative to the **STRETTA** 'De la prudence et du mystère' above with an ad-hoc text that is not present either in Fontana or in the 1854 livret; the manuscript is not easy to decipher, at its conclusion there is a transition to the **RITORNELLE** which begins this act and which introduces the final scene; no indication is to be found identifying the first of these versions, but the second, that printed immediately above may have been composed before that to ne found at Paris as its inexpert text and pasted strips appear to attest.)

RITORNELLE

Spoken dialogue ÉLISABETH

ÉLISABETH
'On vient! Nous sommes perdues!'

SCÈNE 9

Spoken dialogue GRAND DUC/MICHEL/ÉLISABETH

17. FINAL Élisabeth/Chœur

[ELISABETTA/CORO
'Caro padre!
Buon Michele!
Rinata l'alma alla vita,
Tutta m'invita,
E gioja il core!
Soave calma
m'accoglie in grembo...']

Autograph (?) 12pp CG

(this cabaletta con coro, in triple time and marked *brillante deciso* is of unknown date but its text clearly makes reference to the verses of the DUO supplied by de Leuven and Brunswick to end the opera, the substance of which, in the form of a brief concertato, is set by Fontana. Given an adaptation of this text, this aria could be used to end Donizetti's inconclusive opéra comique without great offence; alternatively, the intended DUO could be recreated from **15. DUO Potoski/Élisabeth** with similar verses and whose music may have been originally intended to be repeated at this juncture, in honour of the happiness and general rejoicing that brings down the curtain, an ensemble perhaps less Italian and more appropriate to his 1840 project.)