

Giacomo Meyerbeer  
The Complete Libretti  
in Eleven Volumes

(in the Original and in English  
Translations by Richard Arsenty with  
Introductions by Robert Ignatius Letellier)

Volume 3



The Meyerbeer Libretti  
Italian Operas 2  
(*Emma di Resburgo, Margherita d'Anjou*)

Edited by

Richard Arsenty (translations)  
and Robert Letellier (introductions)



Cambridge Scholars Publishing

The Meyerbeer Libretti: Italian Operas 2 (*Emma di Resburgo, Margherita d'Anjou*),  
Edited by Richard Arsenty (translations) and Robert Letellier (introductions)

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Giacomo Meyerbeer. Lithograph by Pierre Roche Vigneron (c. 1825)



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## PREFACE

Giacomo Meyerbeer, one of the most important and influential opera composers of the nineteenth century, enjoyed a fame during his lifetime unrivalled by any of his contemporaries. His four French grand operas were in the standard repertory of every major opera house of the world between 1831 and 1914. But his stage works went into an eclipse after the First World War, and from then until the 1990s were performed only occasionally. Now a rediscovery and reevaluation of his lyric dramas is under way. More performances of his operas have taken place since 1993 than occurred during the previous twenty years. This presents a problem for anyone who wants to study the libretti of his operas. The texts of his early stage works are held by very few libraries in the world and are almost impossible to find, and the libretti of his more famous later operas, when come across, are invariably heavily cut and reflect the performance practices of a hundred years ago. This eleven-volume set, following on from the original five-volume edition of 2004, provides all the operatic texts set by Meyerbeer in one collection. Over half of the libretti have not appeared in print in any language for more than 150 years, and one of the early German works has never been printed before. All of the texts are offered in the most complete versions ever made available, many with supplementary material appearing in addenda.

Each libretto is translated into modern English by Richard Arseny; and each work is introduced by Robert Letellier. In this comprehensive edition of Meyerbeer's libretti, the original text and its translation are placed on facing pages for ease of use.



# INTRODUCTION

## *Emma di Resburgo*

### WORLD PREMIÈRE

26 June 1819

Venice, Teatro San Benedetto

Edemondo.....	Carolina Cortesi
Emma.....	Rosa Morandi
Norcesto.....	Eliodoro Bianchi
Olfredo.....	Luciano Bianchi
Donaldo.....	Vincenzo Francalini
Etelia.....	Cecilia Gaddi

**TERZETTO**

Ah! tu vivi

Nell'Opera *Emma di Resburgo*

DEL SIG.<sup>o</sup> MAESTRO

*Giacomo Meyerbeer*

Esquisto in Venezia dalle Sig.<sup>te</sup> Morandi, Cortesi e dal Sig.<sup>o</sup> Luc.<sup>o</sup> Bianchi

Dedicato dall'Autore

All' Ill.<sup>mo</sup> Sig.<sup>o</sup> Marchese

**COSTANTINO MARUZZI**

Proprietà dell'Editore  
N.<sup>o</sup> 659.

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DI G. ADOLFO MOSERA

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Presso GIO. RICORDI Negoziante di Musica, Editore del C.R. Conservatorio, e Proprietario della Musica del R. Teatro alla Scala, che tiene Stamperia, Archivio di Spartiti e Magazzino di Cembali di Vienna e Monaco, nella Cont.<sup>a</sup> di S.<sup>a</sup> Margherita N.<sup>o</sup> 1115

In the summer of the same year Meyerbeer prepared another opera, this time for the stage of the San Benedetto in Venice, again with a libretto by Gaetano Rossi (26 June 1819). The text of *Emma di Resburgo* covers the same material as one of Méhul's opera *Hélène* to a libretto by J. A. Révéroni Saint-Cyr and J. N. Bouilly (Paris, opéra Comique, 1 March 1803), and which in German translation by T. J. Treitschke was performed in Berlin and Vienna (1803). Mayr set this plot as *Elena* as recently as 1814 as an *opera-semiseria*, re-adapted for La Scala in the autumn of 1816 where Meyerbeer may well have heard it. The action, transferred from Provence to Scotland, takes place in the Castle of Tura and in Glasgow, and predates by three months Rossini's *La donna del lago* (Naples, San Carlo, 24 September 1819) which is set in the Scottish Highlands.

The story concerns dynastic rivalry in Lowland Scotland at the time of the Norman conquest. Emma of Roxburgh is the wife of Count Edmund who has had to flee his country since he has been accused of his father's murder. He had been found stained with blood, dagger in hand, near the corpse, and his protestations of innocence were not believed. Several years later Emma returns to the castle, disguised as a bard, in order to see her son who has been adopted by Olfred, a faithful adherent of Edmund, who recognizes Emma. Edmund also comes to Tura, disguised as a shepherd. Olfred also recognizes him, and when Emma sees him, she falls into his arms. When Norcester comes to attend a local festival, he recognizes in the boy the features of Edmund and attempts to carry him off. Emma, beside herself, betrays her identity in trying to protect him. Edmund also tries to defend him, but is restrained by Olfred.

In the second act Emma appears dressed as a princess and tries to snatch her son from Donald de Sulis. Knights and people rush in and want to kill the child, when Edmund steps forward and offers himself as a substitute for the lives of Emma and Elwin. The knights sit in judgement and condemn him to die on the grave of his father. Emma accuses Norcester himself of the murder, but he denies it and signs the death warrant. As the sentence is about to be carried out, Norcester relents, admitting that his own father Duncan was the murderer of the noble Roger, Edmund's father. There is general rejoicing at the restored dynasty and praise of the sorely tried couple.

The libretto retains the style of the current opera practice, and the score is still in the Rossinian mode. The melody is most fluent, with simple accompaniment and clear harmonies. However, recitatives are remarkably fresh in inspiration, and a real heightening of effect in the choral writing (as in the first finale and the monumental Chorus of Judges which surpass Rossini in dramatic inspiration. There are several other strikingly

distinguished moments in the music. The orchestral introduction to Edmund's entry is characterized by soft, dark harmonies and echo effects from the horns playing over double-basses which depict the path of suffering trod by the exiled fugitive; the *finale primo* contains an attractive canon with serenely decorated melody, and also the extraordinary effect of obbligato timpani accompanying the cellos; the Death March is somber and highly impressive, as is Emma's recitative before her final cavatina with its beautiful writing for *cor anglais*. Melodies from the last two pieces are employed in the overture, where they are set in thematic juxtaposing in the development section.<sup>1</sup>

Rossi seems to have taken greater trouble over this book: the plot is tauter in construction, and provides more opportunities for atmospheric coloring. The final scene achieves considerable power in its sustained gloom that is sudden flooded with the joy of rescue and celebration. The funeral march is very impressive, in both words and music, the conjoined quatrains revealing an economic and imaginative use of verse. The rhyming scheme abba cddc moves in emphatic trochaic tetrameters from a condemnation of the guilty to a prayer for eternal rest for the victim, with cumulative emphasis on the repeated 'pace':

*Per fellon che ti tradi  
L'ora estrema già suonò  
Per crudel che ti svenò  
Cade già l'estremo dì.  
Pace intanto, pace a te,  
O il miglior fra i genitor:  
Pace implora a te ogni cor,  
Pace ognora, pace a te.*

The title roles were created by two of the most famous singers of the day, Carolina Cortesi (as Emma) and Rosa Morandi (as Edmund). Meyerbeer himself conducted, and was called out on the first four performances. The work enjoyed immense success, and was repeated 70 times. All this was in spite of the concurrent run of Rossini's pastiche *Eduardo e Cristina* at the Teatro La Fenice (24 April 1819).

*Emma* was the first of Meyerbeer's more successful works, and given in several Italian cities. Further performances in Italian were in Dresden (29 January 1820), and in Barcelona (31 January 1829). It was also performed in German (translated by May): Berlin (11 February 1820);

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<sup>1</sup> GOSSETT, Philip. *Emma di Resburgo*. In *Giacomo Meyerbeer: Excerpts from the Early Italian Operas* etc., pp. [v-vii].

Vienna (February 1820); Budapest (20 February 1821); Brünn (19 March 1821); also in Frankfurt, Munich and Stuttgart; and in Polish (translated by K. Godebski) Warsaw (6 April 1821).

## The Librettist

**Gaetano Rossi** (b. Verona, 18 May 1774; d. Verona, 25 January 1855). He worked in Venice and Verona, writing some 120 libretti for many composers, including Carafa, Coccia, Donizetti (incl. *Linda di Chamounix*), Mayr, Mercadante (incl. *Il Giuramento*), Meyerbeer (*Romilda e Costanza*, *Semiramide*, *Emma di Resburgo*, *Il Crociato in Egitto*), Nicolai (*Il Templario*), Pacini (*Adelaide e Comingio*, *Carlo di Borgogna*) and Rossini (*La cambiale di matrimonio*, *Tancredi*, *Semiramide*). While of no great literary ambitions, and tending to prolixity, his work nonetheless tapped an extensive range of sources, and injected many of the recurrent themes of Romanticism into operatic currency. His plots were derived from classical and historical drama, and also used fashionable Spanish, Nordic and British subjects. His literary techniques did much to loosen the set forms characteristic of the reforms of early 19th-century opera. However, neither his verse nor choice of subject showed the same sensitivity and aesthetic judgement as his greatest rival, Romani.

## *Margherita d'Anjou*

### **WORLD PREMIÈRE**

14 November 1820  
Milan, Teatro alla Scala

Margherita .....	Carolina Pellegrini
Il Duca di Lavarenne .....	Nicola Tacchinardi
Isaura .....	Rosa Mariani
Carlo Belmonte .....	Nicolas-Prosper Levasseur
Michele Gamautte .....	Nicola Bassi
Riccardo, Duca di Glocester .....	Michele Cavara
Gertrude .....	Paola Monticelli



*Salvi amico la Regina  
Salvi il figlio del tuo Re.  
Atto I. Sc. XV.*

Meyerbeer was in Germany for the winter of 1819-20. On his return to Italy he composed his next opera for La Scala in Milan (14 November 1820). His librettist this time was Felice Romani, and it was his most ambitious work to date. The story was derived from a *mélodrame-historique* in 3 acts by the prolific French playwright, René-Charles-Guilibert de Pixérécourt (1773-1844), and based on legends surrounding the War of the Roses (1455-85). The heroine Queen Margaret of Anjou (1429-1482) is a well-known character in Shakespeare's history plays. She was the widow of King Henry VI whom Richard duke of Gloucester had murdered after Margaret had been defeated at the Battle of Tewkesbury (4 May 1471), and taken prisoner with her sons. Richard was crowned king in 1483, and the two little princes disappeared under mysterious circumstances in the Tower of London.

Margaret's bold military ventures began in 1460 with her victory at the Battle of Wakefield, and were pursued with varying fortunes over the following decade. History in the opera is treated very freely, and the emphasis is on dramatic situations.

The action (based on the Northumberland Revolt during the civil war) takes place in the Highlands of Scotland about 1462. Marguerite, the widow of King Henry VI, who has been driven from England by Richard of Gloucester, returns from France at the head of an army to regain her kingdom. After defeat in battle she is forced to flee with a few trusted followers and seek refuge in the Scottish Highlands. Here she is also in danger of death from the wild inhabitants. She is accompanied by the duke of Lavarenne, seneschal of Normandy, who has fallen in love with her, and consequently left his wife, Isaura. The latter in turn disguises herself as a page of the French doctor Michele Gamautte in order to follow her faithless husband, and win him back. Gamautte (*basso buffo*), a pensive but sprightly figure, is remarkable in being the exceptional comic character in Meyerbeer's Italian operas.

The disguise motif takes on further variations, since the Queen, in order to deceive Gloucester, pretends to be a peasant woman and the wife of Gamautte. Isaura finds herself in the position of delivering *billets-doux* from her husband to the Queen. Gloucester sees through the Queen's disguise, and seizes her son, Edward, the Prince of Wales. Gamautte plans a cunning raid by Lavarenne, however, which brings about a last minute rescue. Gloucester is overpowered, the general of his mercenaries, Belmonte, returns to the Queen's service, she and her son are rescued, and Lavarenne and Isaura are reconciled.

The opera is important for being the first time that Meyerbeer handled a plot based on real historical events. Stirring deeds and momentous



movements of people are set in relief against the private destinies of ordinary (fictional) characters, again a recurrent feature of his mature operas. Here the political tragedy of the nation and the Queen is the background to the private family drama, as Isaura seeks to find and regain the lost love of her husband.

The Queen is depicted in the heroic but restrained role of a tragic heroine. In the first act she rallies her troops, and deals with the potential crises of betrayal and defeat. In the second she confronts capture and the ruin of her cause: her great aria with violin obbligato is a noble meditation on her sad fate, filled with heroic gesture and fortitude.

But the emotional charge of the drama is focused on the more private activities of the married couple. Lavarenne is the bridge between the two spheres of action: his love for the Queen is bound up with admiration for her position and plight: the return to his wife is a measure of the resolution of the external political drama. Each act is centered on a private moment of soliloquy as Lavarenne deals with these two aspects of his experience and perceived duty: the bedazzled gallantry of his admiration for the Queen, and the calming influence of his resurgent love for his wife. The emotional undercurrent is given an ironic embodiment in the disguise motif where Isaura serves her husband *en travestie* as a page. The situation is analogous to that of Viola and Orsino in Shakespeare's *Twelfth Night*, and her emotional outpourings in the two duets (with Gamautte and Lavarenne) of the first act, and her final solo in the second, develop the reality of private emotional demands amidst the great events of history. Her rondo finale sustains and then relieves the personal tensions of the plot, and is an exultation of loyalty and love that have endured both public and private ordeal.

Romani's poetic sensitivity is always finding new plastic expression, as in Isaura's final aria, where iambic trimeters, aggregated triple rhymes (aaab), and weak line endings suggest the feelings of relief:

*Mio pianto rasciuga,  
Mio duolo raffrena.  
Tu ammorza la pena  
D'un misero cor.*

In the final cabaletta, the weak endings are retained, but the process is shortened to iambic dimeter and double rhyme (aab) to capture the quickened pulse of rapture.

*Si può resistere  
A mille pene,*

*Ma tanto giubilo,  
Ma tanto bene,  
Non è possibile  
Di sopportar.*

The *sinfonia militare* thus encapsulates the dramaturgy perfectly: the tumultuous sweep of the opening martial themes are contrasted with the impassioned and highly lyrical central episode where the emotional charge of the inner private fates of the characters is realized with Weberian intensity.

This opera bears a strong resemblance both in plot and music to *Emma di Resburgo*. The *allegro* theme in the overture to *Emma* is used in *Margherita* for the rustic chorus that opens the third act. But there are remarkably new developments in this opera that distinguish from its predecessors. There is a lively and attractive spirit quite different from anything Meyerbeer had written previously. This fresh inspiration is generated by the figure of the Gallic heroine, and perhaps by the French source of the story. There is a pervading sense of elegance in this score.

The characterization of the French doctor, the *buffo* Gamautte (whose world-weariness again picks up the association with *Twelfth Night*, reminiscent as he is of Shakespeare's Feste), hints at something Parisian, a French *opéra-bouffe* flavor. Suddenly one hears a musical conversationalism that could easily be mistaken for an imitation of Auber— except it predates the days of this composer's fame. In any case the tone of French comic opera is most successfully realized in the most striking scenes, as in the duet between Gamautte and Isaura where her earnest expressions of seriousness contrasted with his light verbal banter reveal a full mastery of this style. Indeed, sharp rhythms and idyllic coloring are used imaginatively throughout.

The choruses of soldiers are fresh and highly rhythmical, and are couched in a marked italianate *popolaresco* style, while the elaborate rustic chorus that opens act 2 sustains the pastoral imagery. There is a foreshadowing of the music of St Bris in *Les Huguenots* in the act 2 trio (the famous "Pour cette cause sainte"),<sup>2</sup> and of *Dinorah* generally in the pastoral evocation.

The emotions of fear and exhilaration, the tumult of battle and confrontation, are conveyed with great power, while the concerted writing (the act 1 finale and the act 2 sextet) is sustained and extended, typical of

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<sup>2</sup> COMMONS, Jeremy and WHITE, Don. *Margherita d'Anjou*. In the introductory booklet to *A Hundred Years of Italian Opera, 1820-1830*. London: Opera Rara, 1994; pp. 5-16.

the reflective ensembles of early nineteenth-century *opera seria*. Such mastery of Rossinian forms pass beyond mere imitation, are flexible in the handling of form, and show the composer at the peak of his control of this kind of writing. To move forward he would now have to do something quite new.

With this Gallic flavor, it is not surprising that *Margherita* was given a major production in Paris at the Odéon on 11 March 1826, with French words by Thomas Sauvage. It was also the first of Meyerbeer's operas to be printed in full score, although curiously in a arrangement by P. Crémont, much diluted with music from other works (especially *Emma*).<sup>3</sup>

Like *Emma*, performances of this opera were widespread: after its initial Milan run of 15 performances, it was given in Venice, Bologna, Turin, Florence and Trieste. Other performances in Italian were in Munich (February 1822); Barcelona (10 May 1825); London (12 January 1828); Madrid (14 March 1836); Lisbon (22 October 1837). In German it was given in Berlin at the Königstädtische Theater (26 March 1831); Graz (26 March 1831); Budapest (February 1832); Laibach (24 January 1833). Other performances in French were at Brussels (21 December 1821); Amsterdam (spring 1835) and The Hague (25 January 1839).

## The Librettist

**Felice Romani** (b. Genoa, 31 Jan. 1788; d. Moneglia, 28 Jan. 1865). His first libretti were written in Milan for Mayr. He moved to Turin to take up an editorship, and developed skills which made him the most sought after librettist of his day, with over 100 composers setting his texts. He collaborated with Rossini (*Il Turco in Italia*), Meyerbeer (*Margherita d'Anjou*, *L'Esule di Granata*), and Verdi (*Un giorno di regno*), but his most significant work was done with Donizetti and Bellini. His classical training gave him an overriding sense of balance, so that he used Romantic ideas rather than being overtaken by them. His dramatic instinct and elegant verse was supremely suited to the musical sensibilities of Donizetti and Bellini. The number of his commissions meant that much of the work was done in haste, and was hence often less than profound and not free of clichés. His best books are among the most enduring of the early 19<sup>th</sup> century, like the pastoral idylls *La Sonnambula* and *L'elisir d'amore*, and the tragic dramas *Anna Bolena* and *Norma*.

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<sup>3</sup> EVERIST, Mark. "Giacomo Meyerbeer, the Théâtre Royal de l'Odéon and Music Drama in Restoration Paris". *Nineteenth-Century Music* 17:2 (Fall 1993): 124-48.



Felice Romani

EMMA DI RESBURGO  
MELODRAMMA EROICO IN DUE ATTI

Poesia di  
Gaetano Rossi

Musica di  
Giacomo Meyerbeer

EMMA OF ROXBURGH  
HEROIC OPERA IN TWO ACTS

Libretto by  
Gaetano Rossi

Music by  
Giacomo Meyerbeer

### Personaggi (Dramatis personae)

Edemondo, Conte di Lanerk (Edmond, Count of Lanark)  
 Emma di Resburgo, di lui moglie (Emma of Roxburgh, his wife)  
 Norcesto di Cumino, attuale Signore di Lanerk (Norchester  
 of Cummings, present Lord of Lanark)  
 Olfredo di Tura (Olfred Tura)  
 Donaldo di Solis (Donald Solis)  
 Etelia, figlia d'Olfredo (Ethel, daughter of Olfred)  
 Elvino, fanciullo di sei anni (Elwin, a six year-old boy)

Cavalieri, pastori, pastorelle, popolo, araldi, scudieri, guardie, ragazzi,  
 ragazze (Knights, shepherds, shepherdesses, people, heralds, esquires,  
 guards, boys, girls)

*L'azione è nella Scozia, nella contea di Lanerk. L'Atto primo al  
 Castello di Tura. Il secondo in Glasgow, Capitale.  
 The action takes place in Scotland, in Lanark County. The first act at  
 Tura Castle; the second act in Glasgow, the capital.*

### WORLD PREMIÈRE

26 June 1819

Venice, Teatro San Benedetto

Edemondo . . . . . Carolina Cortesi  
 Emma . . . . . Rosa Morandi  
 Norcesto . . . . . Eliodoro Bianchi  
 Olfredo . . . . . Luciano Bianchi  
 Donaldo . . . . . Vincenzo Francalini  
 Etelia . . . . . Cecilia Gaddi

## SOURCES CONSULTED FOR TRANSLATION

*Emma von Roxburgh; grosse Oper in zwei Aufzügen.*

Gaetano Rossi (Gedichte), Giacomo Meyerbeer (Musik). Berlin: Schlesinger, 1820.

[Piano-vocal score with German and Italian words. The only published version of the opera that includes all the musical numbers; unfortunately, it lacks all the linking recitatives. Manuscript copies of the score are held in Florence and Milan.]

*Excerpts from the early Italian operas (1817-1822) / Giacomo Meyerbeer.*

A facsimile edition of printed piano-vocal excerpts with an introduction by Philip Gossett. New York: Garland Publishing, Inc., 1991.

[Nine musical excerpts from the opera: the Sinfonia (Ricordi, 1820); Norcesto's Cavatina, "Non v'atterisca, amici" (Falter e figlio, ca 1821); Emma's Romanza e Cavatina, "Sulle rupe, triste, sola" (Ricordi, 1819); Edemondo's Cavatina, "Oh Ciel pietoso" (Falter e figlio, ca 1821); the Terzetto, "Ah! tu vivi..." (Ricordi, 1819); Emma's Cavatina, "Il piacer alleggi intorno" (Falter e figlio, ca 1821); the Canone "Di gioja, di pace" (Ricordi, 1819); Edemondo's Cavatina, "La sorte barbara" (Ricordi 1819); and Emma's Cavatina, "Il di cadrà" (Falter e figlio, ca 1821).]

*Emma di Resburgo; melodramma eroico in due atti.*

Gaetano Rossi (Poesia), Giacomo Meyerbeer (Musica). Venice: Casali, 1819.

[First edition of the published libretto. It provided the recitatives and stage directions lacking in the scores above.]

**Sinfonia****ATTO PRIMO****Scena Prima**

*Deliziosi contorni del Castello di Tura, sulle rive del Clide, che si vede discendere fra le ridenti colline, che circondano il castello, cui si sale per ombroso viale. Capanne sparse; paesaggi, antichi castelli in lontananza sulle montagne ricoperte di neve. Bosco alla sinistra.*

*E' l'aurora. Olfredo comparisce sulla soglia del castello; osserva, poi scende.*

**OLFREDO**

Dal suo placido riposo  
Già si desta la natura;  
Sorge l'astro luminoso  
Che la torna ad animar.  
Dolce calma, gioia pura  
Sente l'anima innocente:  
Io t'adoro, o Ciel clemente,  
Che l'uom giusto vuoi premiar.

*(Entra nel boschetto. S'aprono intanto le capanne; n'escono pastori, pastorelle; Etelia poscia, che ad essi s'unisce.)*

**CORO**

Ecco il giorno sospirato,  
Arrivato è il momento:  
Ah! del nostro egual contento  
In tal dì non sarà.

**ETELIA e CORO**

Lieta ei rende a noi la vita;  
Cosa è pena qui s'ignora;



**Overture****ACT ONE****Scene One**

*Beautiful countryside around Tura Castle, on the River Clyde, which can be seen flowing between the charming hills that surround the castle; the castle is reached by means of a shaded road. Cottages scattered here and there; a view of old castles in the distance, on snow-covered mountains. A grove of trees on the left.*

*It is dawn. Olfred appears on the threshold of the castle, looks around, then comes forward.*

**OLFRED**

Nature is awakening  
From her peaceful slumber;  
The bright sun is rising,  
Come back to reanimate her.  
Every innocent soul is filled  
With tender calmness and pure joy;  
I adore you, O merciful Heaven,  
Who sees fit to reward the righteous.

*(He enters the grove. The doors of the cottages open; shepherds and shepherdesses emerge from them; Ethel joins them shortly thereafter.)*

**CHORUS**

This is the day we've longed for,  
The moment has arrived;  
Ah, there is no happiness  
Equal to ours today.

**ETHEL and CHORUS**

He has made our lives happy,  
Strife is unknown here,

Col piacer qui regna ognora  
La più tenera amistà.

*(Olfredo ritorna; è commosso.)*

ETELIA e CORO

Uno stato più felice/tanto caro  
Non si da, no, non si da.

*(Trombe lontane.)*

TUTTI

Ma... quai trombe!... qual suono!... ascoltiamo...  
A turbar chi ci viene?... osserviamo.  
Di guerrieri si vede un drappello...  
A tal parte già mostra avanzar.  
Lo stendardo del Principe è quello:  
Il Sovrano pensiamoci onorar.

*(Araldi, guardie che precedono Norcesto, il quale viene con Donaldo e vari cavalieri. Olfredo, Etelia, e il coro si ritirano rispettosamente.)*

NORCESTO

Non v'atterisca, amici,  
Di quelle trombe il suono;  
Io solo, fra nemici,  
Vuo' spargere il terror.  
Al padre d'intorno,  
Miei cari, venite;  
Tranquilli gioite,  
Sgombrate il timor.

CORO

Fra gioie innocenti  
Noi siamo contenti,  
Vi rendi felici  
Pace, amor.

Sweet amity reigns  
Here amid pleasure.

*(Olfred returns and is moved by their words.)*

ETHEL and CHORUS  
No, there is not  
A happier/lovelier state than ours.

*(Trumpets in the distance.)*

EVERYONE  
But, those trumpets! That sound! Let's listen...  
Who comes here to disturb us?... Let's see.  
It's a troop of soldiers...  
They're coming in our direction.  
That's the banner of the Prince:  
Let's get ready to honor our Sovereign.

*(Norchester, preceded by heralds and guards, enters with Donald and some knights. Olfred, Ethel, and the peasants move back respectfully.)*

NORCHESTER  
Don't be frightened by the sound  
Of those trumpets, friends;  
I only want to spread  
Terror among my enemies.  
Come, my beloved subjects,  
Gather round your lord;  
Rejoice in peace,  
Banish your fear.

CHORUS  
Amid innocent pleasures  
We are content,  
Peace and love  
Make us happy.

## NORCESTO

Tranquilli gioite,  
Sgombrate il timor...

Oh quanto felici  
Voi siete, o pastori,  
Cui brilla nei cori  
La pace, l'amor!

Oh quanto felici, ecc.

## CORO

Quanto siamo felici  
Di pace e d'amor;  
Fra gioie innocente  
Ci rende felici  
La pace, l'amor.

*(Un araldo da un segno di tromba; un'altro spiega,  
e s'appresta a leggere un'editto; tutti sorprendono,  
e s'affollano.)*

## CORO

Ma qual si pubblica cenno del Principe?...  
Odasi, leggasi... che mai sarà?

## ARALDO

Stranieri accogliere nessun potrà...

CORO *(sotto voce)*

Nessun potrà, nessun potrà...

## ARALDO

Che si palesino pria converrà.  
Quanto chiedere può tutto otterrà  
Quel che scoprir Edemondo potrà.

*(Alla parola Edemondo moto generale d'orrore, di  
fremito, d'indignazione.)*

NORCHESTER

Rejoice in peace,

Banish your fear...

Oh, how happy

You are, shepherds,

In whose hearts

Shine peace and love!

Oh, how happy, etc.

CHORUS

How happy we are

With peace and love;

Amid innocent pleasures,

Peace and love

Make us happy.

*(A herald blows a signal on the trumpet; another unrolls a proclamation and prepares to read it; all are surprised and press around him.)*

CHORUS

What order of the Prince will be made known?...

Listen, let him read it... what can it be?

THE HERALD

No one may give shelter to strangers...

CHORUS *(in a hushed voice)*

No one may, no one may...

ARALDO

Until he first learns who they are.

Anything a man desires will be granted

If he can reveal Edmond to us...

*(At the word Edmond everyone is filled with horror, dread, and revulsion.)*

## CORO

Edemondo!... Edemondo!...

Ah! quel nome fa orrori.

Parricida crudele, traditor!...

Qual furor nel sen mi desta!...

Ah! qual delitto, ricorda che fremer ci fa!

## NORCESTO

(Quale angustia al cor io sento!

Sì, ridesta il mio tormento;

Ah! rimorsi miei, tacete,

Regger l'alma, ah Dio! non so.)

## OLFREDO

(Quale angustia al cor mi sento!

Qual furor, per lui pavento.)

## NORCESTO

(Quali affanni al cor mi sento,

Sì, ridesta il mio tormento,

Oh rimorsi miei, tacete,

Regger l'alma, oh Dio! non so...)

## OLFREDO

(Quale angustia al cor mi sento;

Forse il misero è innocente,

E non trova, oh Dio! pietà...)

## CORO

Qual furor nel sen mi desta,

Qual furor nel sen mi sento.

Edemondo! Parricida!... Ah traditor!...

Qual delitto tremar ci fa,

Strage, morte, terror,

La natura, la legge, l'aspetta.

Parricida crudel, traditor,

Tremi, pera, nessun pietà!

Qual furor nel sen mi desta,