

Elisabeth ou La Fille de l'exilé - the New York score in the performing/critical edition of Will Crutchfield

For those interested in the details, here is a piece-by-piece listing of *Élisabeth* as presented at Caramoor, with notes as to the origin of each section. The pieces described as being from *Otto mesi* (without further comment) come from the 1827 Naples score, and have some slight revisions attendant on their translation into French; only substantial alterations are noted separately.

Sinfonia: Added to *Otto mesi* in Rome (1832); revised for Paris

ACT ONE

No. 1 Introduction:

- a) First chorus: new for Paris (based in part on a chorus from *Maria Stuarda*)
- b) Second chorus: from *Otto mesi*, slightly revised for Paris
- c) Cavatine Potoski: new for Paris
- d) Cavatine Élisabeth: based on original *Otto mesi* number but with heavy revisions and new material for Paris

No. 2 Romance Potoski: new for Paris

No. 3 Cavatine Michel: first section based on *Otto mesi*, revised for Paris; second and third sections new for Paris

No. 4 Duo Élisabeth-Michel: first and last movements from *Otto mesi*, revised for Paris; middle section new for Paris

No. 5 Benediction: added to *Otto mesi* in Milan (1831); revised for Paris

No. 6 Final: from *Otto mesi*; revised for Paris

ACT TWO

No. 7 Prelude et scene

- a) Prelude: from unpublished Paris ms., tentatively ascribed to *Élisabeth*
- b) Recitative: from *Otto mesi*
- c) Cavatine: from added aria in *Robert[o] Devereux* (1841, Lyons), based on unknown original
- d) Cabaletta: from *Otto mesi*

No. 8 Duo Élisabeth-Ivan: based on original *Otto mesi* number but with revisions and new material for Paris

No. 9 Chœur Tartare: from *Otto mesi*

No. 10 Trio: from *Otto mesi*, slightly revised for Paris

No. 11 Inondation: from *Otto mesi*

ACT THREE

No. 12 Chœur des Soldats: new for Paris

No. 13 Rondeau Michel: new for Paris

No. 14 Air Potoski: added to *Otto mesi* for unperformed Turin version, 1834; revised and expanded for Paris

No. 15 Duo Élisabeth-Potoski: new for Paris

No. 16 Trio Élisabeth-Potoski-Michel: new for Paris

No. 17 Rondeau Final: new for London *Elisabetta*; sketch on final page of Paris autograph of No. 16

APPENDIX 2

Changes, other than translation, made by Donizetti in adapting *Élisabeth* (intended for Paris and premiered here) into *Elisabetta* (intended for London and premiered there in 1997)

Sinfonia: No change

No. 1: Élisabeth's cavatina reverts to *Otto mesi* equivalent plus 23 bars inserted from *Élisabeth*

No. 2: Omitted in *Elisabetta*

No. 3: Reverts to *Otto mesi* equivalent

No. 4: Except for middle section, reverts to *Otto mesi* equivalent

Nos. 5-6: No change except reversion to the *Otto mesi* vocal parts

No. 7: Reverts to *Otto mesi* equivalent

No. 8: Slow movement reverts to *Otto mesi* equivalent; cabaletta replaced with insert number for *L'assedio di Corinto*

Nos. 9-10-11: no change

No. 12: Omitted in *Elisabetta* (unrelated chorus from *Otto mesi* substituted)

No. 13: Transposed and adapted

No. 14: Small cut for *Elisabetta*; no other substantial difference

No. 15: No substantial change

No. 16: Fourth movement (iDe la prudence) omitted in *Elisabetta*

No. 17: Completed for *Elisabetta*; French translation made for the present production

Note: Donizetti made a few cuts in the autograph scores, and it is not always clear whether these were done only for *Elisabetta* or were already intended as cuts for *Élisabeth*. Our production includes the passages in question.