

**IL GIURAMENTO: THE
OATH. A
MELO-DRAMATIC
OPERA IN THREE ACTS**

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Il Giuramento: The Oath. A Melo-dramatic Opera in Three Acts by Gaetano Rossi

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GAETANO ROSSI

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OATH. A
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JOHN DOUGLAS, 11 Spruce Street, New York.

THE OPERATIC LIBRARY.

No. XXI.

IL GIURAMENTO

THE OATH.

A Melo-Dramatic Opera

IN THREE ACTS.

THE MUSIC BY MERCADANTE

THE WORDS BY GAETANO ROSSI.

AS PERFORMED AT THE

ASTOR PLACE ITALIAN OPERA-HOUSE

UNDER THE MANAGEMENT OF

SIGNORS SANQUIRICO AND PATTI.

NEW YORK:

JOHN DOUGLAS, NO. 11 SPRUCE STREET,

1848.

PRICE 25 CENTS.

ARGUMENT.

MANFREDO, Count of Taormina, is about to espouse the lady Bianca, who has been suddenly removed from Catania, her native place, where she had loved Viscardo. Elaisa, a lady from some northern part of Italy, visits Taormina, and the Count becomes enamoured of her; but she also is in love with Viscardo. It appears that some years before, Elaisa's father had been made prisoner by the father of Bianca, and was about to be put to death; when, urged by Elaisa, Bianca so earnestly entreats her father, that the prisoner's life is saved. Upon this, Elaisa makes a solemn vow of gratitude to Bianca. But for ten years they do not meet. Viscardo comes to Taormina, where he is recognized by Elaisa, but he is in search of Bianca. He meets Brunoro, a despised and rejected suitor of Bianca, who takes him to her abode, and then at the moment of their interview, leads Elaisa there, who, indignant at Viscardo's falsehood, threatens to inform Manfredo, and is about to execute her threat, when Elaisa's name being pronounced by Viscardo, Bianca draws forth a portrait which Elaisa had given her as a token, and Elaisa recognizes the generous girl who had saved her father's life. Manfredo comes in, and is amazed to find Elaisa and Viscardo in Bianca's apartments. Brunoro, to avenge himself at once upon all his enemies, has excited the people of Agrigentum to attack and surprise Taormina, and at the moment that Elaisa, instead of denouncing the love of Viscardo and Bianca, had told Manfredo that he had come to announce the treachery of Brunoro, the cavaliers and soldiers of Taormina rush in, to warn him of the intended surprise. Manfredo, accompanied by Viscardo, leads the soldiers against Agrigentum, whose army they defeat; and Brunoro falls under the sword of Viscardo. On the return of the latter to Taormina, he writes to Bianca—the letter is intercepted by Manfredo, but having no signature, he insists on Bianca's divulging the name of the writer, which she refuses. Manfredo then gives out that she is dead, and confines her in a tomb, and sends Elaisa to her to persuade her to swallow poison—but the latter, reminded of her oath, procures a strong narcotic which she induces Bianca to take in the presence of Manfredo, who departs for the army, thinking Bianca dead. Elaisa then has Bianca removed to her own apartment, and watches over her until the effect of the narcotic shall have ceased. She sends for Viscardo, and seeing that her love for him is hopeless, determines to die—avows that she herself had given the poison to Bianca; and Viscardo, believing that she is the murderess, stabs her to avenge his mistress. At this moment Bianca awakes, and Elaisa triumphantly avows that she had saved her for Viscardo.

DRAMATIS PERSONÆ.

MANFRED, *Count of Taormina.*

BIANCA, *his Affianced Wife.*

ELAISA, *an unknown Lady.*

VISCARDO, *of Benevento.*

BEUNORO, *Secretary to the Count.*

ISAURA, *Attendant of Bianca.*

*Cavaliers, Knights, Ladies, Major-Domo, Pages,
Soldiers, Guards, and Peasants.*

The Action of the Melo-Drama is laid in the 14th Century.

IL GIURAMENTO.

ATTO PRIMO.

SCENA PRIMA.—*Giardini illuminati, palazzo d'Elaisa a sinistra, con scalinata. L'atrio e i superiori appartamenti si scorgono disposti a festa notturne. Musica di danza nel palazzo. Gentiluomini, dame e maschere che s'aggirano. Poi Viscardo, indi Manfredo e Brunoro.*

Coro. Odi...ogn'intorno echeggiano
Suoni giulivi e canti.
Vedi sparir succedersi [Verso il palazzo.
Festevoli danzanti.
Qui di piacer, di gioja,
Tutto è sorriso, ardor
Tra vaghi incanti, è questa
La reggia dell'amor,
Ad Elaisa onor!
Regina della festa,
Delizia d'ogni cor!

Vis. [Sospirando alle ultime parole del Coro.

Ed ella il mio sol brama!..
E, fido a un primo ardor,
Il mio non l'alma
Bella, adorata immagine,
A me chi ti rapì?
Il tuo Viscardo misero
Te cerca da quel dì. Trovarti, rivederti
Un solo istante ancora;
Udir io t'amo: dirtelo..
E morirò lieto allora.
Privo di te, più vivere
Non posso omai così.

[S'intorna ne'viali.

THE OATH.

ACT I.

SCENE I.

Illuminated Gardens: on the left Elaisa's Palace—steps leading up to it. The portico and principal apartments illuminated for a grand festival.

Music is heard proceeding from the ball-room in the Palace. Gentlemen, ladies and masks are walking about. Viscardo enters, and subsequently Manfreda and Brunero.

Cho. Hear from every side re-echoing songs of gladness and of joy;—see, the dancers gaily bounding, quickly come and disappear. Here, with pleasure and delight, all are smiling. The reign of love is here established 'mid soft enchantments. Honor to Elaisa! Queen of the festival!—delight of every heart!

Vis. [*Sighing as he hears the last words of the chorus.*] And thou, my only hope, remain faithful to thy first love. Thy adored image is for ever engraven on my soul.—Who, then, tore thee from me! Thy unhappy Viscardo from that day has sought thee: could I but find thee—see thee once again, were it but for one moment, to hear thee say I love thee—to tell thee so, and then die satisfied.—But thus deprived of thee, no longer can I live.

[*Goes into one of the garden walks.*]

*Dal palazzo e da' viali arrivano gentiluomini e dame. Poi
Manfredo.*

Coro. Elaisa! ..Elaisa! ..ov'è! ..si cerchi.. sparve..
Forse aggirarsi gode
Sotto ignota divisa.. ecco Manfredo.

Man. [*Osservando intorno.*] E neppur qui Elaisa!
Senza di lei, che l'animava, or muta
Langua la festa. Più non brilla un core:
Sparirono con lei piacere e amore.

Coro. Forse amor la bella arresta con felice adorator.

Man. (Fier sospetto, ohimè! si desta

Nel geloso ardente cor.

A lei tutto io già sacrai

I più dolci affetti miei,

Tutti volti sono a lei

I miei voti, i miei sospir;

Tutto mio quel cor vorrei,

Per me solo, ed un rivale

Osa forse.. idea fatale!

Io rival potrei soffrir?

Elaisa me tradir?

Ah! no, no, il reo sospetto

E un oltraggio al suo candor.

Mercè cara a tanto affetto

Spero alfin dal suo bel cor.)

Coro. Vien regina della festa, [*Scorgendo Elaisa.*
E delizia d'ogni cor.

[*Tutti le vanno incontro.*

SCENA II.—*Elaisa con damigelle da' viali. Nell'istesso
momento Viscardo. Ella lo guarda con tenerezza, che
reprime, poi si volge a Manfredo. Indi Brunoro.*

Ela. Oh mio german! [*Verso Viscardo.*] (Che palpito!)

Man. (E quale ardor! che sguardo!) [*Osservando Vis.*

Bru. (Chi vedo mai! Viscardo!)

Ela. Manfredo! [*Porgendogli la mano ch'ei bacia.*

Vis. [*In contrasto.*] (E in tante pene..) Elaisa!

Ela. Mio bene:

[*Con trasporto a Viscardo, e sommessamente.*

Ela., Vis., Man.

(Vicino a chi s'adora dover frenarsi ognora,