

Chapter 1 : Britannia Biographies: Robert Devereux, Earl of Essex

Roberto Devereux (or Roberto Devereux, ossia Il conte di Essex [Robert Devereux, or the Earl of Essex]) is a tragedia lirica, or tragic opera, by Gaetano Donizetti.

Captain Thomas Lee by Marcus Gheeraerts. On 19 February , Essex was tried before his peers on charges of treason. The indictment charged Essex with "conspiring and imagining at London,. In his own evidence, he countered the charge of dealing with Catholics , swearing that "papists have been hired and suborned to witness against me. Doleman but probably really by Robert Persons or A Conference about the Next Succession to the Crown of England explicitly mentioned to be by Persons, in which a Catholic successor friendly to Spain was favoured. Thanking God again, Cecil expressed his gratitude that Essex was exposed as a traitor while he himself was found an honest man. Essex was found guilty and, on 25 February , was beheaded on Tower Green, becoming the last person to be beheaded in the Tower of London. It was reported to have taken three strokes by the executioner Thomas Derrick to complete the beheading. Previously Thomas Derrick had been convicted of rape but was pardoned by the Earl of Essex himself clearing him of the death penalty on the condition that he became an executioner at Tyburn. By his persuasion he confessed, and made himself guilty. Essex at the end shocked many by denouncing his sister Penelope, Lady Rich as his co-conspirator: His plan had been to confine her until she signed a warrant for the release of Essex. Lee, who had served in Ireland with the Earl, and who acted as go-between with the Ulster rebels, was tried and put to death the next day. The Essex ring[edit] There is a widely repeated romantic legend about a ring given by Elizabeth to Essex. The version given by David Hume in his History of England says that Elizabeth had given Essex a ring after the expedition to Cadiz that he should send to her if he was in trouble. After his trial he tried to send the ring to Elizabeth via the Countess of Nottingham , but the countess kept the ring as her husband was an enemy of Essex, as a result of which Essex was executed. On her deathbed the countess is said to have confessed this to Elizabeth, who angrily replied "May God forgive you, Madam, but I never can. Some historians consider this story of the ring to be a myth, partly because there are no contemporaneous accounts of it. John Lingard in his history of England says the story appears to be a fiction, Lytton Strachey states "Such a narrative is appropriate enough to the place where it was first fully elaborated â€” a sentimental novelette; but it does not belong to history", and Alison Weir calls it a fabrication. He engaged in literary as well as political feuds with his principal enemies, including Walter Raleigh. During his disgrace he also wrote several bitter and pessimistic verses. Orlando Gibbons set lines from the poem in the same year.

San Francisco Opera presents Donizetti's Roberto Devereux. Music by Gaetano Donizetti. History belongs to her. But does her heart? Queen Elizabeth's rule over her nation is ironclad, but a secret passion threatens to consume her.

About this production London, The prima donna assoluta of bel canto triumphs in this drama. In order to prevent rumours from spreading at Court and to protect her reputation, Queen Elisabetta had sent her lover, Roberto Devereux, in command of a military mission to Ireland. Act One Early morning. Preparations are being made for a sitting of Parliament at which the case against Devereux will be heard; the death penalty is even being considered as punishment for his treachery. There is a rumour going round that Devereux plans to appear before the members of the council to defend himself. Sara, the Duchess of Nottingham, is also waiting anxiously for the moment when she will see Roberto again. The two of them had an affair years ago, which they managed to keep secret. She meets him alone and tries to regain his affections by reminding him of the happy times they spent together. Roberto is surprised by her openness and her tender feelings and, in this mood of familiarity, he lets slip that his feelings of affection are no longer for her but for another woman. When Elisabetta presses him for more information, however, Roberto suddenly denies everything, assuring her that at the moment he is not in love with anyone. Elisabetta suspects that he has betrayed her and swears she will have bloody revenge for his obvious infidelity. The only person on whom Devereux can rely for support at the forthcoming trial is the Duke of Nottingham. When they meet again, Roberto and Sara reproach each other until Sara finally admits that she still loves him. They both realize, however, that there is no way out of their situation and that their love has no future. In order to prove to her that he no longer has feelings for Elisabetta, Roberto gives Sara a ring which was a present from the Queen, a ring he is meant to send to Elisabetta if he is ever in danger. Sara gives him a blue scarf, which she has embroidered with a declaration of her love for him. They agree that this will be their last meeting. Act Two The morning of the next day. Parliament is still debating the Devereux case; the servants suspect what the outcome will be. Devereux is to be sentenced to death for high treason. The Queen must, however, sign the death sentence. Elisabetta receives more information from her spies about her lover - he has not remained under house arrest as she ordered. She is thereupon determined to sign the death sentence. Devereux is brought in and Elisabetta confronts him with the evidence. Nottingham recognizes the scarf. The Queen finally signs the death sentence, to the great satisfaction of the Court and Parliament. Act Three The morning of the same day. Roberto, fearing for his life, sends a message to Sara telling her to take the ring to the Queen so that he might be pardoned at the last minute. Sara is delayed by Nottingham, however. Nottingham wants to see the death sentence carried out and therefore prevents his wife from seeking an audience with the Queen. Full of regret about his life, which has been full of lies and indecision, Roberto allows himself to be led to his execution, while Elisabetta continues to hope that she will still receive a sign from him. Sara finally hands her the ring, but it is too late. Only now does the Queen realize who her rival was. A cannon shot is heard: Eventually, however, she comes to realize that she, by remaining Queen, can only bring destruction down upon her subjects. She hands the insignia of royal power over to her nephew, King James of Scotland, and collapses. Whatever political malefactions the disloyal Roberto Devereux may have indulged in so far, all the way to open rebellion against the queen, she would be ready to forgive him unconditionally if only he would resume his relationship with her. After decades as powerless regent of a world realm, Elisabetta at the end of her career has neither the strength nor the will to continue maintaining her position as an Iron Lady in the masculine domain of the political terrain. She loses control over her emotions - and reveals herself as hardly capable of ruling the land any more. Even though Donizetti and his librettist Cammarano by no means tried to bring a natural portrait of the last Tudor Queen of England to the stage, they nevertheless created some highly vivid and sensitive characters in their romantic adaptation of historical fact and gossip. She may well have known quite early in the game that she would have to exert rigid discipline to defer her private needs and forego many things in life, yet little by little Elizabeth, who had sought homage as a "Virgin Queen", began appointing her lovers to political offices, which made her own political position extremely vulnerable. Finally she grew so blind that she was no longer

able to assess the consequences of her increasingly emotional and barely rational decision? In the scant forty-eight hours to which Donizetti and Cammarano have limited the stage action, we encounter a monarch in the form of an operatic character, who has neither herself nor her surroundings under control. The whole court has long been whispering behind their hands that this queen is quite incapable of ruling, then in the last scene they finally tell her to her face: Elizabeth has long since gone into a delirium and now - almost out of a sudden whim - she abdicates. Her closest advisors, Sir Walter Raleigh and Lord Cecil had probably also been romantically involved with the queen. Now they foster this downfall with great satisfaction taking full advantage of the private drama between Robert and the queen to further their own political interests. This way all the characters get into an irreconcilable conflict between public demonstrations of power, bourgeois morality such as mid-th-century audiences claimed for themselves and the satisfaction of their personal urges. Not just the queen but also her former lover Devereux, but also his best friend Nottingham, a royalist and monarchist, and his wife Sara, who has sacrificed her love for her dream man Robert in favor of a marriage of convenience. I re-invented this setting for our own time and now show the tragic entanglement of the four protagonists as a totally modern-day event. Without the decorative ballast of a superimposed past our characters move about in an end-of-days scenario: To avoid having to look down into the gaping abyss, the people take refuge in their predetermined workaday routines. A sense of decomposition and decay has long dominated the relationship between the social strata as well as between the sexes, even if, on the exterior the machinery of the state is kept in motion as long as possible. In this final act, there are three grand tableaux, with the Nottinghams and Robert and the Queen respectively standing at their centers. Here we discover what consequences the events of the first two acts have for the life and death of these four. This is why I also took the liberty of having the three individual scenes of this act merge from one to the next to make visible the overlaid stratification and penetrability of the chronological and spatial borders. At the latest in these three scenes it becomes clear that there is no demarcation line between good and evil: They suffer from having arrived at a point in life where they must acknowledge that their political and personal ideals can never be realized. Not only Roberto and Elisabetta stand before the ruins of their relationship, Nottingham and Sara also carry on a marriage the decayed basis of which has doomed it to failure right from the outset. Sara loves Robert, but knows beyond a doubt that she could not trust him. This is why she agreed to the marriage with the decent, but otherwise not very exciting Nottingham, deciding on a life in security instead of continuing to bind herself emotionally to the royal favorite with the dubious character. His turbulent life, in which he has thus far been able to transform his failures into personal triumph, is suddenly condemned to an inglorious end. Then he of all people finally conspires in the murder of his closest companion - and the sudden change from friendship to naked loathing becomes even more hostile when Nottingham is forced to realize that even his ideas on a society of positive values have remained nothing more than an illusion in this corrupt state. Finally, this realization is especially bitter and long-lasting for Elizabeth. Incapable of perceiving her own guilt in these events, she uses memory more and more as an impetus in a pathological attempt to turn the past into the present. In her final aria the queen finds herself in a state of enormous weakness, a form of unconsciousness, which forces her to give up both as sovereign and lover. Donizetti broke through the conventional boundaries of bel canto opera for this dance of death and has gone right to the foundations of his characters. He always sought to use the vocal line understood as a psychogram, so that we can really sense the way the enormous tension among the characters of the plot finds its equivalent in that vocal line: In the fast tempi, this uneasiness often intensifies to a violence, as if the characters were frantically trying to impede the very course of time. These upswings always say something about despondency over missed opportunities and goals not reached in life. These are the moments when the actual beauty of bel canto is anything but superficial. Moments of recollection and suffering bewailing a vision of beauty that can never be turned into reality.

Chapter 3 : WNO - Roberto Devereux - Birmingham Hippodrome

Donizetti's Roberto Devereux is the third and final opera of his so-called Tudor trilogy, based on the entanglement of Queen Elizabeth I with Robert Devereux, Earl of Essex.

Of course a couple of years ago the mighty Met managed to mount the whole bloody history in a few mere months. There is no question which history is more real and true – crumbling parchment documents and a few words etched in stone from long ago or the delicate intimacies and huge tantrums that flew off the War Memorial stage last night at the final of six performances of Roberto Devereux. And a persona willing to fully suffer the torment of losing those she most loves, Roberto Devereux whom she blindly loves and the woman Devereux loves, her confident Sara. So there is a lot to sing about. And sing and suffer they do. After three hours of trying no one reconciled much of anything, to our very great pleasure. It was indeed an evening of bel canto! Italian conductor Riccardo Frizza established an unwavering dramatic pace that drove the betrayals and at the same time offered the protagonists all freedom to expand each moment of elation or despair and all gradations of joy and suffering in between. It was an all-too-rare conductorial achievement in parsing the emotional machinations of this difficult repertoire. The voices of the protagonists were carefully matched. The all American cast was in prime vocal condition, and musical preparation was stylistically consistent. All voices were indeed beautiful, befitting the essence of bel canto. If the Radvanovsky sound is magisterial, mezzo-soprano Jamie Barton as Sara added the freshness of voice of a young woman in love. Tenor Russel Thomas as Roberto Devereux produces a limpid yet lush tenor sound throughout his full register, including its stratospheric tenorino reaches. If his youth was obvious, his authority of presence, his command of style and use of his quite beautiful voice were formidable. The surround was the galleries an Elizabethan theater indicating, I suppose, that we need not assume what we saw happen on the center stage acting platform was true or real, that it was, after all, only opera. There was a multitude of cute staging tricks that tried to keep us distanced from the distraught, often overwrought protagonists. That the production is not distinguished was of little importance to this evening. Radvanovsky grounded the production in high bel canto style that easily overcame all directorial conceits. This unique artist had the support of a well qualified cast. With Maestro Frizza we, right along with this distinguished cast, enjoyed a splendid evening of opera history. Michael Milenski Cast and production information: Sondra Radvanovsky; Roberto Devereux: Russell Thomas; Lord Cecil: Amitai Pati; Sir Walter Raleigh: Damie Barton; A page: Ben Brady; Duke of Nottingham: Chorus and Orchestra of San Francisco Opera. Stephen Laless; Set Designer: Benoit Dugardyn; Costume Designer: Ingeborg Bernerth; Lighting Designer:

Chapter 4 : Met Opera: Roberto Devereux | Classical MPR

SAN FRANCISCO Roberto Devereux San Francisco Opera 9/8/18 I T HAS BEEN NEARLY forty years since San Francisco Opera produced Roberto Devereux, as a vehicle for diva Montserrat Caballé, who sang just a single performance of the SFO run befo.

Discounts are subject to availability and may be withdrawn at any time. Not available on top price tickets. Max 2 per booking. ID required on entry to performance. Available in person only. Available on all ticket prices. Max 4 per booking. Not available online, please call Available on the top 4 prices only. Ovation, Mayflower Restaurant Start your visit in style! Relax, unwind and enjoy classic flavours with a modern twist. Personally greeted by a dedicated host on arrival. A private table will be reserved in one of our bars for you to enjoy pre show. Your host will collect and direct you to your seats for the start of the performance. Call Box Office on to book your package. Please note that package price does not include your show ticket. Bookings are required at least 48 hours before your visit. Have a burning question that you want to ask about the production? Do you want to know about the set, the performers, what life on tour is like, or where they trained to become a professional? Reserve a place online or call Box Office on

Chapter 5 : NPR Choice page

Robert Devereux, 2nd Earl of Essex, KG, PC (/ ˈɛː d ɛː v ɛː r u ː /; 10 November - 25 February), was an English nobleman and a favourite of Elizabeth I. Politically ambitious, and a committed general, he was placed under house arrest following a poor campaign in Ireland during the Nine Years' War in

GP at the Met: Roberto Devereux About the Opera Premiere date: August 28, 0: Acclaimed bel canto soprano Sondra Radvanovsky sings Elizabeth I. Maurizio Benini conducts the first-ever Met performances of this work. First performed two years after Maria Stuarda and Lucia di Lammermoor, Roberto Devereux shows Donizetti at the height of his musical and dramatic powers. Roberto Devereux mirrors the successful structure of the earlier Lucia di Lammermoor: Radvanovsky sings with searing power, flinty attack and incisive coloratura passagework. The company has assembled an ideal cast and an insightful conductor, Maurizio Benini. The superb tenor Matthew Polenzani excels in the title role, his lyrical elegance matched by youthful ardor. The baritone Mariusz Kwiecien, singing with virile sound and soaring lyricism, captures the confusions of the Duke, shattered by personal betrayal. Most of his works disappeared from the public eye after his death, but critical and popular opinion of the rest of his huge opus has grown considerably over the past 50 years. The Neapolitan librettist Salvatore Cammarano worked with Donizetti on a number of operas, including Lucia di Lammermoor, and also collaborated with Verdi. Just one remarkable example is the trio finale to Act II for Devereux, Nottingham, and Elizabeth, which contains a range of emotions and psychological states in one cohesive musical structure: Roberto Devereux was originally seen live in movie theaters on April 16 as part of the groundbreaking The Met: Live in HD series, which transmits live performances to more than 2, movie theaters and performing arts centers in over 70 countries around the world. The Live in HD series has reached a record-breaking 20 million viewers since its inception in For the Met, Gary Halvorson directs the telecast. Jay David Saks is Music Producer. Peter Gelb is Executive Producer. More from GP at the Met:

Roberto Devereux (or Roberto Devereux, ossia Il conte di Essex) is a tragedia lirica, or tragic opera, by Gaetano Donizetti. Salvatore Cammarano wrote the Italian libretto after François Ancelot's tragedy Elisabeth d'Angleterre, although Devereux was the subject of at least two other French plays: Le Comte d'Essex by Thomas Corneille and Le Comte d'Essex by La Calprenede.

He entered at Trinity, Cambridge, when only twelve years of age, but does not appear to have been regular in his residence, though he became a fair scholar. She was always in anxiety when he went to the wars, which he often did sometimes against her express command and in which he always behaved himself with conspicuous daring. Thus, he was knighted on the field of battle at Zutphen, where Sidney fell. But he was also perpetually quarrelling with his rivals at Court or in camp; now with Raleigh, now with Blount, now with the Cecils; and his idea of a quarrel was, if possible, to fight a duel to the death. Next year, we find him commanding, with more valour than discretion, a small English force sent to France to succour Henry IV against the Catholic League. Whenever he was abroad, he was always complaining, and with reason, of the way in which his rivals, especially Robert Cecil, were undermining his influence at home. One of the most curious episodes in his life is the friendship he formed with the two Bacons, Francis and Anthony. Essex was perpetually soliciting the Queen, but in vain, for preferment for his new friend. Once in Ireland, he seems to have lost his head. The Queen was absolutely furious and her favourite made matters worse by deserting his army and hurrying to England. He was not immediately imprisoned, but kept in seclusion for nine months. In June, he was brought to trial before a special court and it is characteristic of Francis Bacon that he, who had advised the Earl to apply for the Irish command and hoped to make his own fortune by him, appeared against him in his trial. No actual sentence beyond dismissal from his offices and imprisonment in his own house was recorded against Essex and he was set at liberty in August. However, he had lost the favour of the Queen for good, and this disgrace was one under which his restless nature could not be quiet. He knew well that Cecil and other courtiers were his sworn enemies and he now entertained the absurd idea of an appeal to force. Essex intrigued with King James VI of Scotland to induce him to support a rising, along with his friend, Lord Mountjoy, who had succeeded to his command in Ireland, whom he implored to land troops in Wales. The rash Essex was a bad head for any insurrection and the London mob, with whom he was really popular, was not so foolish as to rise against Queen Elizabeth. There was, however, actually something like a small riot when Essex and Southampton were seized and sent to the Tower. The former was beheaded on 25th February and there is good reason for believing that the Queen broke her aged heart when she signed his death-warrant. Vain and rash beyond anyone of his age, lacking any real measure of statesmanship, Robert Devereux had been lifted by the accidents of his birth into a position for which he was wholly unfitted. Yet he possessed, in a marked degree, qualities which endeared him even to those with whom he quarrelled:

Chapter 7 : Roberto Devereux | Bayerische Staatsoper

Roberto Devereux - an opera for a sovereign, a work for Edita Gruberová! The prima donna assoluta of bel canto triumphs in this drama. The prima donna assoluta of bel canto triumphs in this drama. Either an opera house can acquire the services of "la Gruberová" - or they can forget putting on this opera.

Robert has returned from Ireland accused of treason, but Elizabeth is prepared to pardon him as long as he still loves her. Robert enters and Elizabeth dismisses the courtiers. She tells him she is ready to pardon him and reminds him of a ring she gave him as a pledge of his safety. But his cool reaction to her talk of their past love increases her suspicions. When she asks directly for the name of her rival, Robert denies that he is in love with anyone else. Now furious, Elizabeth is convinced he has betrayed her. The Duke of Nottingham arrives to greet Robert, who shrinks from his embrace. Before he leaves, Nottingham assures Robert he will do what he can to defend him. He tears it off and assures her of his love. Sara implores him to flee and gives him the blue scarf as a pledge of her affections. After a painful goodbye, Robert departs. When searched, Raleigh says, Robert was found to have concealed in his clothes a blue scarf, which Elizabeth now angrily examines. Nottingham brings the death warrant for the queen to sign but again pleads for his friend and dismisses all accusations as slander. Elizabeth refuses to relent. When Robert is led in, she turns on him furiously and shows him the scarf. Both Robert and Nottingham are shocked. His astonishment quickly turning into a jealous fury, Nottingham calls for his sword. Now blind with rage, Elizabeth signs the death warrant. Before she can do so, Nottingham appears. The queen, surrounded by her silent ladies, waits in her rooms, wondering why Sara is not there to comfort her. In spite of everything, she wants Robert to live and hopes that he will send her the ring, but instead Cecil appears to tell her that Robert is on the way to the block. Nottingham proudly replies her that all he wanted was revenge. Elizabeth orders them both taken away. Haunted by a vision of the beheaded Robert, she now only longs to be free of her role as queen.

Chapter 8 : Opera Today : Roberto Devereux in San Francisco

Roberto was once a young hothead, toying with the smitten Elisabetta's affection. But here he is a broken man, hopelessly in love with Sara, the Duchess of Nottingham (and the wife of his good.

The Opera was reconstructed, financed by a special tax on beer: After these rather tumultuous beginnings, the National Theatre reopened in and became the hotbed of German lyrical art. Richard Strauss, himself a native of Munich. Strauss saw two of his operas premiered in his home town: The libretto of the latter was elaborated with the help of the conductor Clemens Krauss, who was then Director of the Opera. Between and , the institution was directed by Rudolf Hartmann, a former assistant to Richard Strauss and Clemens Krauss. The former edifice was reconstructed in , after much hesitation as to whether or not to erect a modern hall. The long reign of conductor Wolfgang Sawallisch, a distinguished representative of the tradition composed of rigour and commitment, is an example of the perseverance with which the Bayerische Staatsoper comes to terms with the legacy of its brilliant past. The opera, with a libretto from Salvatore Cammarano, is roughly based on the life of the titular second earl of Essex in the time of Queen Elisabeth I of England. Dealing with the formal codes of marriage and romance in the late middle ages, the opera reveals the strict rules of behaviour in the royal court. The opera examines the love lives of three central figures of the Queen, the Duchess of Nottingham and her doomed paramour, Devereux. Building up an intense atmosphere of rivalry over three acts, the opera culminates in a performance of pure tragic romance. Act 1 Sara, the Duchess of Nottingham cries alone in nervous dismay. The Queen enters and declares that she has agreed to see the treason accused Devereux once again. Lord Cecil approaches the Queen and asks her for a final judgement. Devereux soon enters, and the Queen expresses her love for him and gives him a ring. Sara overhears all of this to her shock and displeasure. The Queen learns that he had a scarf in his possession which she examines. The Queen asks Devereux to name her love rival, but he refuses and his death warrant by axe is signed and sealed. Nottingham bitterly cries that an axe strike is not punishment enough. Act 3 Sara receives a letter from Devereux along with his ring. He instructs her to deliver the ring to the Queen and beg forgiveness. Nottingham takes the letter and the ring from her. In his cell, Devereux wonders why the Queen has not received the ring. He is soon led away to his execution. In the final scene, Elisabeth is mournful over the death of her love. She demands to know why the ring was not delivered to her. Nottingham replies with the chilling words; "blood I wanted, and blood I got.

Chapter 9 : Roberto Devereux

Donizetti: Roberto Devereux - original version / Act 1 - Nunzio son del Parlamento (Cecil, Sara, Elisabetta, Paggio, Raleigh, Coro) Â· Beverly Sills Â· Beverly Wolff Â· Kenneth McDonald Â· Gwynne.

Following an attempted uprising, he is awaiting his trial for high treason in London. The Great Hall at Westminster Sara, Duchess of Nottingham, is trying in vain to hide her tears from the eyes of the Court, as she reads the sad story of Fair Rosamond , the unfortunate lover of King Henry II of England , and therein recognizes a very similar situation to her own. Elizabeth enters and states that, at the insistence of Nottingham, she has agreed to see Robert once again, now that he has returned from Ireland accused of treason Duchessa.. The Queen is willing to release him without charges if she can be sure of his continued loyalty. Cecil enters and announces that Parliament is waiting for an answer from the Queen regarding the charges against Robert, since it considers her as being too lenient towards him, but she refuses to sign the death warrant proposed by the Royal Council. Robert enters and, in a conversation overheard by the increasingly distraught Sara, Elizabeth declares her love for him. Now alone together, Elizabeth promises Robert that the ring she once gave him will always be the pledge of his safety should he ever return it to her. The dream of bygone happy days is shattered by an inappropriate comment by Robert, who assumes that Elizabeth knows the secret of his love for Sara. The Queen, increasingly jealous, demands that Robert name the woman he loves. He denies that he loves anyone *Nascondi, frena i palpiti* , and then the Queen leaves. The two men are interrupted by Cecil demanding that Nottingham attend a meeting of the Peers of the Realm. Robert makes plans to escape. Cecil declares that the sentence is death. The Queen, asking Raleigh why the whole process took so long, learns that Robert had a shawl in his possession which he resisted giving over. It is handed to her. Nottingham sees it as well and recognizes it. Furious, he declares that he will have vengeance; while at the same time, Elizabeth offers Robert his freedom if he reveals the name of her rival. He refuses and she signs the death warrant, announcing that a cannon shot will be heard as the axe falls. Nottingham fumes that the axe is not a suitable punishment. Act 3[edit] Scene 1: In it, he tells her to take the ring to Elizabeth and beg for mercy. Before she can leave, Nottingham arrives and reads the letter *Non sai che un nume vindice*. Although she protests her innocence, he prevents her from leaving. They both hear the funeral march for Robert as he is led to the Tower, and Nottingham leaves to exact his revenge on Robert. The Tower of London In his cell, Robert ponders as to why it appears that his ring has not been received by the Queen. But he refuses to betray Sara *Come uno spirto angelico Bagnato il sen di lagrime* , and when Cecil arrives at the door of the cell, it is not to free Robert but to take him to his execution. He is led away. Cecil announces that Robert is on his way to the block, and Sara arrives disheveled. After Nottingham has arrived, Elizabeth demands to know why he prevented the ring from being brought to her. The final scene is one of the most dramatic and difficult in bel canto opera. *Qui ribelle ognun ti chiama*": Here everyone calls you traitor" Sara and Robert- Duetto: *Bagnato il sen di lagrime*": With my breast bathed in tears" Elisabeth- Aria finale: