THE CATALOGUE

Key to the Entries

Title of Work as given in the first edition of the London libretto

1) Name of adapter, followed by the name of the translator. In most cases the names of both are unknown, but in the case of the former, it was probably the manager of that season who was responsible; the names of managers given are those for which there is evidence that they had a hand in the version.

2) Name of the musician(s)/composer(s) who took responsibility for the opera.

3) Place and date of first performance. Place and date of first British performance, followed by subsequent performances. Information such as benefit performances and the announcement of a ‘new’ opera are noted, but announcements of final performances, repeated announcements, and ticket and subscriber information are not. Dances on the programme are also omitted, unless they have a direct connection to the opera.

Libretto

1) Title as given in the source.

2) Publisher and date of publication where relevant, assuming London as the place of publication unless otherwise specified. Information in square brackets is information that does not appear in the publication.

3) Language: I = Italian, E = English, F = French. When there is more than one language, the first is the language in which the work was sung, the second, after a forward slash, that of the parallel translation in the text.

4) Character as in the libretto using Italian version when libretto is dual language. (Cast member as listed in the libretto with christian names added where missing, followed by variations.) Other characters required by the libretto. Others involved in the production.

5) Location of copy consulted. This is followed (where relevant) by the volume’s reference number or numbers in EBB and CS, and the control number in ESTC. Further locations of many of the texts will be found in these publications. A lower case ‘n’ before the relevant abbreviation (e.g. nESTC) indicates that the item was not listed at the time of consultation.

Music

1) Title as given in source, followed by incipit if different, and by Italian title of Metastasio original if the text is in English.
2) Publisher and date of publication; the place of publication is London unless otherwise specified. Information in square brackets is information that does not appear in the publication; a question mark means that the information is speculative. In the case of Walsh editions, the Walsh number from SH is given. In the case of the set of publications entitled *Le delizie dell’opera*, only the 1779 William Randall edition is cited.

3) Singers mentioned in the score.

4) Type of score. ‘In score’ is used to describe both long and short scores, given that in many collections of songs, the actual arrangement varies from number to number. For single song publications the number of voices are specified, but the voice types are not. The solo voices are given in lower case, the chorus, where specified, in upper case. The instruments required for the solo songs are also specified. Unless the source itself specifies otherwise, ‘keyboard’ is used as generic term and describes a song with a single line melody and a bass line without figures; ‘harpsichord’ indicates that figures are included, and ‘pianoforte’ is given only when specified by the source, and is usually two stave. The name of the arranger follows where known.

5) Contents of the source, with composers in brackets (square brackets if the information is supplied from a source other than the aria’s title page) followed, where possible, by the thematic catalogue number. In a coupling with two incipits separated by a forward slash, the first is the recitative, the second the aria. Text of arias in italics is not by Metastasio.

6) Location of copy consulted. This is followed by the page number in *BUCEM*, and by the *RISM* number (both sources giving more locations of the printed sources). A lower case ‘n’ before the relevant abbreviation (e.g. n*RISM*) indicates that the item is not listed.

Comment

This section includes prefaces to the operas where they exist, press coverage, and diary and other references, and are arranged in chronological order. They have been tacitly edited for spelling and capitalisation, although generally the punctuation has been retained as in the original source.

List of numbers from the libretti

The entries for each opera are followed by a table (or grid) which lists Metastasio’s texts for accompanied recitatives, arias, and ensembles in their original order, and at the same time outlines the form of the work. The numbers are listed by act and scene, and each incipit is followed by the first three letters of the character to whom Metastasio allocated it. (In one or two instances, Metastasio revised his text; the first version is indicated by [v. 1].) The libretti—including the Larpent manuscript libretti—are then listed across the table in date order. The position of each Metastasio text in the London versions is then marked by act and scene, for example: 1 ii. When there is more than one piece of music per scene, the entry has a further number in round brackets, for example: 1 ii (3). When there is new material added to Metastasio’s libretto, this is listed in the order in which it appears in each libretto at the end of the table. An asterisk indicates that we know from the source indicated that the aria was performed in the opera but the act and scene are not known.
I: Operas

Adriano in Syria

Adriano in Siria (1735)
Adriano in Syria (1750)
Adriano in Siria (1765)

Adriano in Siria

1) Angelo Cori.
2) Francesco Veracini.
3) KT 1735: November 25, 129, December 2, 6, 9, 13, 16, 27, 30. 1736: February 7, 10, 14, 17, 21, 24, 28, May 18, 22, 25, 29.

Libretto

1) ADRIANO IN SIRIA DRAMA PER MUSICA COMPOSTO DA FRANCESCO VERACINI, PER LA Nobiltà Britannica.3 ADRIAN In SYRIA. AN OPERA. COMPOSED BY FRANCIS VERACINI FOR THE British Nobility.
2) Charles Bennet, 1735.
3) I/E.
4) Adriano ([Francesco Bernardi called] Senesino); Farnaspe ([Carlo Broschi called] Farinelli); Emirena ([Franc[esca] Cuzzoni); Sabina ([Fran[cesca] Bertolli); Idalma ([Santa Tasco called] La Santinii); Osroa ([Antonio] Montagnana). Matrone Romane con Sabina, Tribuni e soldati con Adriano. Soldati parti con Farnaspe.
5) GB-Lbl 11714.a.23.(3.) [EBB: 3966C4 & 2219M1; CS: 371; ESTC: T20543]

Music

1) The Favourite SONGS in the OPERA Call’d Adriano. By Sig’ Francesca Maria Veracini.
2) [John Walsh, [1736]. [SH: 1501]
4) In score.
5) ‘Son sventurato ma lune o stelle’ ([Veracini], 1); ‘Prendi o cara’ (Duet: [Veracini], 4); ‘Non ritrova un’alma forte’ ([Veracini], 8); ‘La ragion gli affetti ascolta’ ([Veracini], 13); ‘Quel cor che mi donasti’ ([Veracini], 17); ‘Amor do ver rispetto’ ([Veracini], 21).
6) GB-Lbl G.206.c.(5.) [BUCEM: 1038; RISM A/1/9: V 1203]

Comment

I am this moment returned with the King from yawning four hours at the longest and dullest Opera that ever the ennobled ignorance of our present musical Governors ever inflicted on the ignorance of an English audience; who, generally speaking, are equally skilful in the language of the drama and the music it is set to, a degree of knowledge or ignorance (call it which you please) that on this occasion is no great misfortune to them, the drama being composed by an anonymous fool, and the music by one Veracini, a madman, who to show his consummate skill in this Opera has, among half a dozen very bad parts, given Cuzzoni and Farinelli the two worst. The least bad part is Senesino’s, who like Echo reversed, has lost all his voice, and retains nothing of his former self but his flesh: and St. Paul says, “Silver and gold have I none, but such as I have I give I unto thee”, so poor Senesino for want of a throat presents us with his nose, which he blows upon the stage, whilst the trumpets and French horns are blowing in vain to drown his victorious

1 ‘A New Oper’; LS, iii/1, 530.
2 ‘Prince and Princess of Wales expected to attend’; LS, iii/1, 585.
3 Dedicated by Angelo Cori to the Countess of Sunderland.
nostrils in the orchestra. There is a new woman, who, if she would blow her nose, would, I dare say, sing much better; but, as it is, her voice is (begging your pardon) the snottiest, fattest, disagreeable sound you ever heard. It is exactly in singing what Mr Je---ys's is in speaking, when he says, "Dimults is trumps." The last air in the Opera has really some merit, besides the being the last; and I was extremely pleased with the wit of a footman (who has, I dare swear, ten times as much as his master) that called out at the conclusion of this air—"This song Ancora, and the rest no more-a." And to prove to you that the footman has more wit, or at least more judgement, than either Farinelli or the majority of the Directors, the song was sung no-more-a, and the Opera is to be on Saturday ancora. Handel sat in great eminence and great pride in the middle of the pit, and seemed in silent triumph to insult this poor dying Opera in its agonies, without finding out that he was a great a fool for refusing to compose, as Veracini had shown himself by composing, nobody feeling their own folly, though they never overlook other people’s, and having the eyes of a mole for the one, with those of a lynx for the other. That fellow having more sense, more skill, more judgement, and more expression in music than anybody, and being a greater fool in common articulation and in every action than Mrs P---t or Bishop H---s, is what has astonished me a thousand times. And what his understanding must be, you may easily imagine, to be undone by a profession of which he is certainly the ablest professor, though supported by the Court: and in a country where his profession is better paid than in any other country in the world. His fortune in music is not unlike my Lord Bolingbroke's in politics. The one has tried both theatres, as the other has tried both Courts. They have shone in both, and been ruined in both; whilst everyone owns their genius and sees their faults, though nobody either pities their fortune or takes their part.4

The Opera of Adriano, now performing with great Applause, particularly for some fine Songs in it, compos’d for Signor Farinello, having been thought by the King to be rather too long, M. Veracini has shorten'd it, and his Majesty has declared his intention of being present at it.5

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### Adriano in Syria

1) Anon.
2) Legrenzio Vincenzo Ciampi.
3) **KT 1750:** February 20, 6 24, March 3, 6, 10, 13, 7 27, 8 April 3, 9

### Libretto

1) **ADRIANO IN SYRIA. OPERA. Da Rappresentarsi Nel TEATRO REALE. D.S.M.B.**
2) [George] Woodfall, 1750.
3) I/E.
4) Adriano ([Margarita] Giacomazzi); Aquilio (Giustina [Amoretti, also] Moretti); 10 Emirena (Giulia Frasi); Farnaspe (Gaetano Guadagni); Osroa (Filippo Laschi); Sabina (Eugenia Mellini).
5) **GB-Lbl** 11714.b.39.(3.) [**EBB:** 2219M1; **CS:** 393; **ESTC:** T69498]

### Music

1) **THE Favourite SONGS in the OPERA Call’d ADRIANO IN SIRIA.**
2) [John] Walsh, [1750]. [SH: 356]
4) In score.
5) ‘Prigioniera abbandonata’ (Ciampi, 2); ‘Dal labbro che t’accende’ (Ciampi, 5); ‘Infelice in van mi lagno’ (Ciampi, 8); ‘Rendimi il mio bel nume’ (Ciampi, 12); ‘Parto da te ben mio’ (Duet: Ciampi, 15); ‘Oh Dio, mancar mi sento’ (Ciampi, 20).
6) **GB-Lbl** G. 811.c.(9.) [**BUCEM:** 189; **RISM A/I/2:** C 2124]

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5 _The Daily Advertiser_, 15 December 1735.
6 ‘A New Serious Opera... with dances at the End of the Opera. The Musick entirely new, composed by Sg Ciampi’; **L5**, iv/1, 176.
7 Benefit: The Lying-in Hospital for Married Women in Brownlow Street, Long Acre; **L5**, iv/1, 182.
9 Benefit: [Giulia] Frasi; **L5**, iv/1, 188.
10 _BDL_, i, 76 states that when John Francis Croza took his company to the Haymarket for the 1749–50 season Amoretti ‘was not with him’; clearly, she was.
1) LE DELIZIE DELL'OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compas'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI.

2) William Randall, [1776].


4) In score.

5) ‘Prigioniera abbandonata’ (Ciampi, 75); ‘Dal labbro che t’accende’ (Ciampi, 78); ‘Infelice in van mi lagno’ (Ciampi, 81); ‘Parto da te ben mio’ (Duet: Ciampi, 88); ‘Rendimi il mio bel nume’ (Ciampi, 85); ‘Oh Dio, mancar mi sento’ (Ciampi, 93).

6) GB-Lbl G.159 (VI, 75–95). [BUC: 262; RISM B/II, 151–2]

Adriano in Siria

1) Anon.

2) J.C. Bach.

3) KT 1765: January 26, 11 February 2, 5, 9, 16, February 23.

Libretto

1) ADRIANO in SIRIA. DRAMA Per MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S.M.B. N.B. La Musica è nuova ed intiera produzione del Sig. Giovanni Christiano BACH, Maestro di Musica di S.M. la REGINA. ADRIANO. An OPERA. set to MUSIC. As it is represented at the KING’s Theatre in the Hay-Market. N. B. The Music is entirely new, by Mr. Giovanni Christiano BACH, Music-Master to Her Majesty.

2) [George] Woodfall, 1765.

3) I/E.

4) Adriano ([Giusto] Ferdinando Tenducci); Aquilio (Leopoldo [De] Micheli); Barsene ([Polly?] Young); Emirena (Teresa Scotti); Farnaspe (Giovanni Manzuoli [called Succianoccioli]); Osroa (Ercole Ciprandi); Sabina (Clementina Cremonini).

5) GB-Lbl 1608/4555.(9.) [EB: 2219M1; CS: 422; ESTC T20544]

Music

1) The FAVOURITE SONGS in the OPERA ADRIANO IN SIRIA Composed by Sig. BACH.

2) [Peter] Weleker, [1766].


4) In score.

5) [Part 1] ‘Dopo un tuo sguardo ingrato’ ([Bach], W1 G6/4, 1); ‘Se non ti moro allato’ (Duet: [Bach], W1 G6/8, 5); ‘Chi mai d’inaqua stella’ ([Bach], W1 G6/6, 11); ‘Vuoi punir l’ingrato amante?’ ([Bach], W1 G6/5, 10); ‘Disperato in mar turbato’ ([Bach], W1 G6/2, 19); ‘Oh dio mancar mi sento’ ([Bach], W1 G6/20, 24); ‘Son sventurato ma lune oh stelle’ ([Bach], W1 G6/22, 29); ‘Quanto grato nell’amore’ ([Bach], W1 G6/11, 33). [Part 2] ‘Cara la dolce fiamma’ ([Bach], W1 G6/14, 37); ‘Dal labbro, che t’accende’ ([Bach], W1 G6/1, 41); ‘Leon piagato a morte’ ([Bach], W1 G6/10, 45); ‘Deb lascia o bel ciel’ ([Bach], W1 G6/12h, 50).

6) GB-Lbl H.348.c.(1.) [BUC: 74; RISM A/1/1: B 166]

Comment

Our last three Saturdays at the Opera have been prodigious, and a new opera by Bach last night was so crowded that there were ladies standing behind the scenes during the whole performance. 16

11 'New Dances between the Acts... By Command of their Majesties. A new Opera by Mr Back [sic]; LS, iv/2, 1095.

12 'By Command of their Majesties'; LS, iv/2, 1099.

13 Of the three Young sisters, Esther Young appeared as Mrs Jones after about 1762, while Isabella Young sang regularly as Mrs Scott after about 1760.

14 Temistocle (Act 1, scene vi).

15 Demetrio (Act 2, scene xv).

The expectations of the public the first night [Adriano in Siria] was performed, occasioned such a crowd at the King's Theatre as had been seldom seen there before. It was impossible for a third part of the company collected together on this occasion to obtain places. But whether from heat or inconvenience, the unreasonableness of expectation, the composer being out of fancy, or too anxious to please, the opera failed. Every one seemed to come out of the theatre disappointed, and the drama was performed but two or three times. this seemed matter of great triumph to the Italians, who began to be jealous of the Germanic body of musicians at this time in the Kingdom. The songs were printed by the elder Welcker, and many of them sung afterwards at concerts with great applause, and found, as detached airs, excellent, though they had been unfortunate in their totality.17

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List of numbers from the libretti

<table>
<thead>
<tr>
<th>Adriano in Siria</th>
<th>173518</th>
<th>175019</th>
<th>176520</th>
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</thead>
<tbody>
<tr>
<td><strong>Act 1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dal labbro, che t'accende. (Adr. 1 i)</td>
<td>1 i (3)</td>
<td>1 i (3)</td>
<td>1 i (1)</td>
</tr>
<tr>
<td>Già presso al termine. (Far. 1 ii)</td>
<td>1 ii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Vivi a noi, vivi all'impero. Chorus (Cho. 1 i)</td>
<td>1 i (1 &amp; 2)</td>
<td>1 i (1 &amp; 2)</td>
<td>X</td>
</tr>
<tr>
<td>Sprezza il furor del vento. (Osr. 1 iii)</td>
<td>1 iii</td>
<td>1 iii</td>
<td>1 i (3)</td>
</tr>
<tr>
<td>Dopo un tuo sguardo, ingrata! (Far. 1 v)</td>
<td>X</td>
<td>X</td>
<td>1 ii</td>
</tr>
<tr>
<td>E vero che appresso. (Adr. [v.1] 1 viii)</td>
<td>1 vii</td>
<td>1 viii</td>
<td>X</td>
</tr>
<tr>
<td>Prigioniera abbandonata. (Emi. 1 ix)</td>
<td>1 viii</td>
<td>1 ix</td>
<td>X</td>
</tr>
<tr>
<td>Vuoi purir l'ingrato amante? (Aqur. [v.1] 1 x)</td>
<td>1 ix</td>
<td>1 x</td>
<td>1 iii (1)</td>
</tr>
<tr>
<td>Numi, se giusti siete. (Sab. 1 xii)</td>
<td>1 x</td>
<td>1 xi</td>
<td>1 iii (3)</td>
</tr>
<tr>
<td>Se non ti moro allato. Duet (Emi./Far. 1 xiv)</td>
<td>1 xiii</td>
<td>1 xiv</td>
<td>1 iv</td>
</tr>
<tr>
<td>Fra' labbri io morirò. (Far. [v.1] 1 xv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Infelice in van mi lagno. (Emi. [v.1] 1 xvi)</td>
<td>X</td>
<td>1 xv</td>
<td>X</td>
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<tr>
<td><strong>Act 2</strong></td>
<td></td>
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<tr>
<td>Per te d'eterni allori. (Emi. 2 ii)</td>
<td>2 i</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah! ingrato, m'inganni. (Sab. [v.1] 2 iii)</td>
<td>2 ii</td>
<td>2 ii</td>
<td>X</td>
</tr>
<tr>
<td>Assai m'ingannasti. (Sab. 2 iii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>La ragion, gli affetti ascolta. (Adr. [v.1] 2 iv)</td>
<td>2 iii</td>
<td>2 iii</td>
<td>X</td>
</tr>
<tr>
<td>Saggio guerriero antico. (Aqur. 2 v)</td>
<td>2 iv</td>
<td>2 iv</td>
<td>X</td>
</tr>
<tr>
<td>Che fa il mio bene? (Emi. 2 vi)</td>
<td>X</td>
<td>2 v (1)</td>
<td>X</td>
</tr>
<tr>
<td>Perché non viene? (Emi. [v.1] 2 vi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Volga il ciel, felici amanti. (Sab. 2 vi)</td>
<td>X</td>
<td>2 v (2)</td>
<td>2 iii (2)</td>
</tr>
<tr>
<td>Tutti nemici e rei. (Adr. 2 ix)</td>
<td>2 viii</td>
<td>X</td>
<td>2 iv (2)</td>
</tr>
<tr>
<td>Padre... Oh Dio! con qual fronte. Recit. (Emi. 2 x)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Quell'amplesso e quel perdono. (Emi. 2 x)</td>
<td>2 ix</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Leon piagato a morte. (Osr. 2 xii)</td>
<td>X</td>
<td>X</td>
<td>2 ii (1)</td>
</tr>
<tr>
<td>È falso il dir che uccida. (Far. 2 xii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Act 3</strong></td>
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<tr>
<td>Digli ch'è un infedele. (Sab. 3 i)</td>
<td>3 i</td>
<td>3 i</td>
<td>3 i (1)</td>
</tr>
<tr>
<td>Piu bella al tempo usato. (Aqur. 3 ii)</td>
<td>3 ii</td>
<td>X</td>
<td>3 i (2)</td>
</tr>
<tr>
<td>Barbaro, non comprendo. (Adr. 3 v)</td>
<td>X</td>
<td>3 iii</td>
<td>X</td>
</tr>
<tr>
<td>Non ritrova un'alma forte. (Osr. 3 vi)</td>
<td>3 vi</td>
<td>X</td>
<td>3 iii (2)</td>
</tr>
<tr>
<td>Oh Dio! mancar mi sento. (Emi. 3 vii)</td>
<td>X</td>
<td>3 vii</td>
<td>3 iii (1)</td>
</tr>
<tr>
<td>Son sventurato. (Far. 3 xiv)</td>
<td>3 viii</td>
<td>3 viii</td>
<td>3 iii (3)</td>
</tr>
<tr>
<td>È ingrato, lo veggio. (Sab. [v.1] 3 ix)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>S'oda, Augusto, infin su l'etra. Chorus (3 x)</td>
<td>X</td>
<td>X</td>
<td>3 iv</td>
</tr>
</tbody>
</table>

17 Burney, iv, 486–7.
18 GB-Lbl/11714.aaa.23 (3).
19 GB-Lbl/11714.b.39 (3).
20 GB-Lbl/1608/4555 (9).
### Other arias inserted

<table>
<thead>
<tr>
<th>1735</th>
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<tbody>
<tr>
<td>Parto sì bella tiranna. (Far.)</td>
<td>1 v</td>
<td>1 iii</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Un lampo di speranza. (Emi.)</td>
<td>1 xiv</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Temer non deggio. (Far.)</td>
<td>2 v</td>
<td>X</td>
<td>X</td>
<td></td>
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<tr>
<td>Se mai piagato a morte. (Osr.)</td>
<td>2 x</td>
<td>X</td>
<td>X</td>
<td></td>
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<tr>
<td>Amor dover rispetto. (Far.)</td>
<td>2 xì</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Va superbo, e del tuo fato. (Adr.)</td>
<td>3 v</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Quel cor che mi donasti. (Emi.)</td>
<td>3 vii</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Prendi o cara in questo ammesso. <em>Duet</em> (Adr./Sab.)</td>
<td>3 x</td>
<td>X</td>
<td>X</td>
<td></td>
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<tr>
<td>Sempre o felice giorno.(^{21}) <em>Chorus</em> (Cho.)</td>
<td>3 xi</td>
<td>3 xi</td>
<td>X</td>
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<table>
<thead>
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<th>1750</th>
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<tbody>
<tr>
<td>Rendimi il mio bel nume. (Emi.)</td>
<td>2 i</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Se l’amastà tu sdegni. (Adr.)</td>
<td>2 viii</td>
<td>3 ii</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parto da te ben mio. <em>Duet</em> (Emi./Far.)</td>
<td>2 ix</td>
<td>X</td>
<td></td>
<td></td>
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<tr>
<td>Chi di saper desia. (Aqu.)</td>
<td>3 ii</td>
<td>X</td>
<td></td>
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</tr>
<tr>
<td>Da tanti affanni oh Dio. (Osr.)</td>
<td>3 vi</td>
<td>X</td>
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<tr>
<td>Vicino ad antro a specio. (Sab.)</td>
<td>3 ix</td>
<td>X</td>
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<th>1765</th>
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<tr>
<td>Disperato, in mar turbato.(^{22}) (Far.)</td>
<td>1 i (2)</td>
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<tr>
<td>Chi mai d’iniqua stella.(^{23}) (Emi.)</td>
<td>1 iii (2)</td>
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<tr>
<td>Non è la mia costanza. (Emi.)</td>
<td>2 i</td>
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<tr>
<td>Quanto grato nell’amore. (Bar.)</td>
<td>2 ii (2)</td>
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<tr>
<td>Deh, lascia, o ciel pietoso. (Emi.)</td>
<td>2 iii (1)</td>
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<tr>
<td>Cara, la dolce fiamma. (Far.)</td>
<td>2 iv (1)</td>
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<tr>
<td>Ah, genitore amato. <em>Trio</em> (Emi./Far./Osr.)</td>
<td>2 iv (3)</td>
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### Alessandro nell’Indie

*Poro re dell’Indie* (1731)
*Alessandro nell’Indie* (1746)
*Alessandro nell’Indie* (1756)
*Alessandro nell’Indie* (1761)
*Alessandro nell’Indie* (1764)
*Alessandro nell’Indie* (1774)
*Alessandro nell’Indie* (1779)
*La generosità d’Alessandro* (1789)

### Poro re dell’Indie

1) *trans.* Samuel Humphreys.
2) G.F. Handel; plus three airs, one by Ristori.\(^{24}\)

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\(^{21}\) *L’asilo d’amore* (no. 18).

\(^{22}\) *Demetrio* (2, xv).

\(^{23}\) *Temistocle* (1 vi).

\(^{24}\) Songs not set by Handel. 1. ‘Tiranna le sorte’ (8), by Ristori; ‘Mira virtù che troppo’ (40). 2. ‘Per le africane arene’ (48). 3. ‘Sortì illeso Alessandro’ (52).

**Libretto**
1) *Poro*, re dell’Indie. Da Rappresentarsi Nel REGIO TEATRO DI HAY-MARKET. Done into English by Mr. HUMPHREYS.37
3) I/E.
4) Poro (Francesco Bernardi called Senesino); Cleofide (Anna Strada del Pò); Alessandro (Aninnale Pio Fabri); Gandarte (Francesca Bertolli); Erissena (Antonia Merighi); Timagene (Giovanni Giuseppe Commano).
5) GB-Lbl 639.d.19.(2.) [EBB: 3519H2 & 2219M2; CS: 18969; ESTC: T72074]

1) *Poro*, re dell’Indie. Da Rappresentarsi Nel REGIO TEATRO DI HAY-MARKET. The SECOND EDITION, with many ADDITIONS.38
3) I/E.
4) Poro (Francesco Bernardi called Senesino); Cleofide (Anna Strada del Pò); Alessandro (Giovanni Pinacci); Gandarte (Antonio Guaidani called Campioli); Erissena (Francesca Bertolli); Timagene (Antonio Montagnana).
5) F-Pn V.S. 420. [nCS; nESTC]

1) PORUS. AN OPERA; As it is Perform’d at the THEATRE ROYAL IN COVENT–GARDEN. The FOURTH EDITION, with ADDITIONS.39
2) [Thomas] Wood, 1736.
3) I/E.
5) GB-Lcm XXI.A.10.(5). [nEBB; CS: 18966; ESTC: T178467]

Music

For discussions and listings of the music sources see: HWV 345–54; S 50; and Winton Dean, *Handel's Operas 1726–1741* (Woodbridge, 2006), 188–93.

25 ‘A New Opera’; *LS*, iii/1, 113.
26 ‘Princesses Royal and Caroline present’; *LS*, iii/1, 114.
27 ‘Prince of Wales and Princess Royal present’; *LS*, iii/1, 115.
28 ‘Their Majesties, Prince, and three eldest Princesses present’; *LS*, iii/1, 116.
29 ‘Their Majesties, Prince of Wales, and three eldest Princesses present’; *LS*, iii/1, 117.
30 ‘Their Majesties, the Prince, Duke, Princesses Royal, Amelia, and Caroline present’; *LS*, iii/1, 118.
31 ‘Their Majesties, Princesses Royal and Caroline present’; *LS*, iii/1, 119.
32 ‘Their Majesties and the three eldest Princesses present’; *LS*, iii/1, 121.
33 ‘King, Queen, and three eldest Princesses present’; *LS*, iii/1, 121.
34 ‘Last Night, her Majesty, the Duke and Princesses, were at the Theatre Royal in Covent Garden, to see the Opera call’d Poro’; *The Daily Gazetteer*, 9 December 1736.
35 ‘Saturday last... their Royal Highnesses sent Notice to the Theatre Royal in Covent Garden, that they could not be present at the Opera of Poro, which they had commanded’; *The London Daily Post*, 13 December 1736. News of the Princess Royal’s miscarriage in The Hague arrived during the afternoon.

Attended by Mrs Pendarves and Lady Chesterfield, formerly Petronilla Melusina, née von der Schulenberg, and Handel’s pupil; see [Mary Delany], *The Autobiography and Correspondence of Mary Granville, Mrs Delany*, ed. Lady Llanover (London, 1861), i, 586.


36 This libretto can be associated with the November performances of 1731. It survives in two issues, Issue A and Issue B. Issue A (GB-By A782.12 Plays B/41 (44316), and GB-EIs BH.Lib.39) has the new additions printed separately on four sheet at the end of the libretto (although those belonging to GB-EIs are missing). Issue B (F-Pn Rés V.S. 420) has those same additions incorporated into the text. Issue B, as the final form of this version, is cited here. I am indebted to Tony Hicks for (several) detailed discussions of this matter.

37 This libretto survives in three issues, Issues A, B, and C. Issue A (US-Wc ML48.S486 and GB-Lv Plays 93 (7)) was published with ‘a leaf of alterations’ (although this list does not survive in either copy). Issue B (F-Pn Rés V.S. 421 and GB-Ob Harding D 2447 (6)) incorporated those alterations into the text. Issue C (GB-Lcm XXI.A.10 (5)) has an additional page containing a revised cast list (as well as the original list). Issue C, as the final form of this version, is cited here. I am indebted to Tony Hicks for (several) detailed discussions of this matter.
Alessandro nell’Indie

1) Anon.
2) Giovanni Battista Lampugnani. 40
3) KT 1746: April 15, 19, 22, 26, 29, May 3, 6. 41

Libretto
1) ALESSANDRO NELL’INDIE. DRAMA PER il TEATRO di S. M. B da P. Metastasio [sic] PORUS nurus interrogatus [ab Alessandro] quid ipse victorem statuere debere censeret: Quid hic, inepti, dies tibi suadet, quo expertus es, quam cudo felicitas esset, Plus monendo profecit, quam si precatus esset. QUINT. CURT. Lib. VIII.
2) [NI], 1746.
3) I/E.
4) Alessandro ([Sig.] Ciacchi); Poro ([Angelo Maria] Monticelli); Cleofide ([Marianna] Imer); Erissena ([Teresa Cornelys née] Pompeati); Gandarte ([Giuseppe] Jozzi); Timagene ([Giulia] Frasi).
5) C-Lu MZ0.056. [CS: 751; nESTC]

Music
1) THE Favourite SONGS in the OPERA Call’d ALEXANDER IN INDIA. By Sig Lampugnani. [1st Collection].
3) [Angelo Maria] Monticelli, [Teresa Cornelys née] Pompeati.
4) In score.
5) ‘Senza procelle ancora’ (Lampugnani, 2); ‘Son confusa pastorcella’ (Lampugnani, 6); ‘Non sarei si sventurata’ (Lampugnani, 9); ‘Vedrai con tuo periglio’ (Lampugnani, 14); ‘Cara di questo core’ (Lampugnani, 20); ‘Di rendermi la calma’ ([Lampugnani], 23).
6) GB-Lbl G.811.e.(2.) [BUCEM: 592; RISM A/I/5: L. 513]

Alessandro nell’Indie

1) Anon.

40 Lampugnani’s works list in NG2 (Michael F. Robinson/Fabiola Maffei, Rossella Garibbo, xiv, 204) does not mention this piece, and the article on Metastasio (Don Neville, xvi, 515) does not include it among the settings of the libretto. It is possible that Lampugnani’s contribution was confined to the re-cycling (possibly by others) of songs he provided for Roxana, o Alessandro nell’Indie of 1743; he appears to have left London by around the middle of 1745, the season before the opera opened. Deutsch, 572–3, claims that the work also included arias by Cocchi and that Lampugnani assembled the pasticcio, an unlikely circumstance given that he had left London the previous season.

41 ‘With the Alterations of several Airs by the most celebrated Masters’, LS, iii/2, 1240 (also for the performance on 10 May).
2) Domenico Corri; Giardini only named composer.
3) KT 1756: December 11, 14, 18, 21. 1757: January 4, 8, 11, 15, March 1, 5.

**Libretto**

1) *Alessandro* [sic] nell’Indie. DRAMMA PER MUSICA PEI TEATRO di S. M. B.
2) G[eor]ge Woodfall, 1756.
3) I/E.
4) Alexander the Great ([Salvatore Pazzaglia?]; Porus ([Giuseppe] Ricciarelli); Cleofide ([Regina] Mingotti [née Valentini]); Erissena ([Christina] Passerini); Gandartes ([Sig.ra] Grandis); Timagene ([Sig.ra] Mareschi).
5) GB-Lbl 163.g.33. [Ebb; 2219M2; CS: 775; ESTC: T21260]

**Music**

1) THE FAVOURITE SONGS in the OPERA Call’d ALESSANDRO NELL’INDIE. Sung by Sig.” Mingotti.
2) For the Proprietor, [1757].
3) [Regina] Mingotti [née Valentini].
4) In score.
5) ‘Ah che la voce io sento’ ([Anon.], 1); ‘Se troppo crede al ciglio’ (Giardini, 6); ‘Digli ch’io son fedele’ (Giardini, 12); ‘Se mai turbo il tuo riposo’ (Giardini, 19).
6) GB-Lbl G.206.g.(1.) [BuceM: 21; RISM A/1/12: GG 1857a]

1) THE Favourite SONGS in the OPERA Call’d ALESSANDRO NELL’INDIE.
2) J[ames] Oswald, [c.1757].
3) NC
4) In score.
5) ‘Ab che la voce, ab io sento’ ([Anon.], 1); ‘Se troppo crede al ciglio’ (Giardini, 6); ‘Digli ch’io son fedele’ (Giardini, 12); ‘Se mai turbo il tuo riposo’ (Giardini, 19).
6) GB-En Mus. E. 1. 34. [nBuceM; RISM A/1/12: 1857b]

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**Alessandro nell'Indie**

1) Anon.
2) Gioacchino Cocchi; the Music by several celebrated Composers.
3) KT 1761: October 13,44 24, November 7, 14,45 21, 28, December 5,46 12, 19.

**Libretto**

1) ALESSANDRO NELLE INDIE, DRAMMA Da rappresentarsi sopra il TEATRO di S. M. B.
2) G[eor]ge Woodfall, 1761.
3) I/E.
5) GB-Lbl 639.e.27.(4.) [Ebr: 2219M2; CS: 785; ESTC: T21194]

**Music**

1) The FAVOURITE SONGS in the OPERA Call’d ALESSANDRO NELLE INDIE.
3) [Colomba] Mattei; [Filippo] Elisi.
4) In score.

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42 BDL, vi, 301 records her first appearance as being on 24 March 1757, and only allows her to ‘flourish’ in 1757.
43 BDL, x, 19, records her first appearance as being on 24 March 1757, and only allows her to ‘flourish’ in 1757.
44 ‘A new serious Opera... The music by several celebrated Composers. Pit and Boxes together half a Guinea, Gallery 5s. To begin 6.30pm. No Persons whatsoever to be admitted behind the Scenes, nor into the Orchestra, Vivat Rex et Regina’; LS, iv/2, 896.
45 ‘And by Desire, several favourite songs will be introduced’; LS, iv/2, 903.
46 ‘By Their Majesties’ Command’; LS, iv/2, 906.
47 Musician to H.S.H. the Duke Clemens of Bavaria.
5) ‘Digli ch’io son fedele’ (Cocchi, 1); ‘Sommi dèi! Se giusti siete’ (Duet: Cocchi, 4); ‘Vedrai con tuo periglio’ (Cocchi, 6); ‘Se tutti i mali miei’ ([Cocchi], 11); ‘Se possono tanto’ ([Cocchi], 15).

6) GB-Lbl H.230.e.(1.) [BUCEM: 21; RISM A/1/2: C 3225]

ALESSANDRO NELLE INDIE; DRAMMA Per MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S. M. B. ALEXANDER In INDIA; An OPERA. Set to MUSIC. As it is represented at the KING’S Theatre in the Hay-Market.

5) ‘Ah, che la voce io sento’ ([Cocchi?], 1); ‘Se troppo crede al ciglio’ (Giardini, 6); ‘Digli ch’io son fedele’ (Giardini, 12); ‘Se mai turbo il tuo riposo’ (Duet: Giardini, 19).

6) US-OOm M1506.B34 1764. [nBUCEM; RISM A/1/12: GG 1857a]
Libretto
1) ALESSANDRO NELLE INDIE. A SERIOUS OPERA. To be performed at the KING’S THEATRE, IN THE HAY-MARKET. The Poetry by METASTASIO.
2) [Thomas] Cadell, 1774.
3) I/E.
5) GB-Ob Harding D. 2449 (3). [EBB: 3467B14 & 2219M2; CS: 811; ESTC: T72071]

Music
1) The FAVOURITE SONGS In the OPERA ALESSANDRO NELLE INDIE Del Sig Corri.
2) [Robert] Bremner, [1774].
3) [Sig.ra] Farinella, [Venanzio] Rauzzini, [Catherine] Schindlerin.
4) In score.
5) ‘Se mai più sarò geloso’ ([Corri], 1); ‘Se mai turbo il tuo risposo’ ([Corri], 3); ‘Chi vive amante sa che delira’ ([Corri], 8); ‘Lode agli dèi!’/’Se mai turbo il tuo riposo’ (Duet: [Corri], 12).
6) GB-Lbl H.348.(2.) [BUCEM: 223; RISM A/I/2: C 4045]

Alessandro nell'Indie
1) Antonio Andrei
2) Anfossi, Myslivecek, Piccinni, Handel.

Libretto
1) ALESSANDRO NELLE INDIE. A SERIOUS OPERA. To be performed at the KING’S THEATRE, IN THE HAY-MARKET. THE MUSIC BY HANDEL, PICCINI, and other Eminent COMPOSERS, under the Direction of SIGNOR FERDINANDO BERTONI.
2) W[illiam?] Mackintosh, 1779.
3) I/E.
5) GB-Lbl 907.i.17.1(1.) [EBB: 2219M2; CS: 821; ESTC: T89977]

Music
1) The FAVOURITE Songs in the OPERA Alessandro nell'Indie.
2) William Napier, [1780?].
3) [Gasparo] Pacchierotti, [Mme] Le Brun.
4) In score.
5) ‘Sei mai più geloso’ (Piccinni, 1); ‘Che fà il mio bene?’59 (Anfossi, 5); ‘Affretta i passo a caro’ (Myslivecek, 19.
6) US-AUS Harry Ransom Center Q M 1506 522 C73 1774. [BUCEM: 21; nRISM]

1) Sig Manzoletto’s FAVORITE SONG, in the Opera, ALESSANDRO NELL’INDIE, Composed by SIGR GIORDANI.
2) [Thomas] Longman and [Francis] Broderip, [1780].

55 BDL, v, 145 states that it is not known what role she sang.
56 BDL, xiii, 265 states that Sestini’s first London appearance was not until 13 September 1775.
57 ‘Alessandro Nelle Indie, which was intended to have been performed this Day, is unavoidably postponed till Saturday’; 23 November 1779; LS, v/1, 298. ‘A New Serious Opera. The Music by several eminent composers. Amongst them several airs by Handel. Under the direction of Bertoni. With entire new Scenes, Dresses and Decorations, both for the Opera and Dances’; LS, v/1, 299.
58 ‘The New Operas which were intended for this Evening, are obliged to be postponed until Thursday’; LS, v/1, 303.
59 Adriano (Act 2, scene vi).
Comment

Last Saturday, the Opera House, in the Haymarket, opened for the first time this season with an Opera of Metastasio, called Alessandro nell'Indie, and altered by Andrei, a Corsican Procrustes. The music is a judicious collection of several capital airs by different masters, wherein Signor Bertoni has displayed the refinement of his taste, and the depth of his musical knowledge. The performers acquitted themselves to the general satisfaction of the hearers, especially Signor Pacchierotti, and Madame Le Brun, whose enchanting modulations and extensive vocal powers, if we may be allowed the expression, imparadised the ears of the audience throughout the Opera. It is with great pleasure we observe that this season the Managers have engaged no figure singers, no musical pleonasms, or walking cyphers. The singers who appeared in Alessandro nell'Indie, are all of them truly excellent, and we may pronounce them the best to be met with in Italy.60

The Operatical entertainments of [the King's Theatre] commenced on Saturday evening, with a Pasticcio entitled Alessandro nelle'Indie, compiled by Signor Bertoni. Though there are two or three favourite airs transplanted into this piece, the tout ensemble is far from striking or brilliant. Signora Le Brun, late the Danzi, performed in it; but does not seem to have derived any addition to her vocal powers by her late sacrifice at the altar of Hymen. She sung the air of Constante a Fedele, with great taste, but failed the first time in some of her flageolet imitations which she introduced therein. Signor Pacchierotti is considerably improved since the last season, and executed his Ah! non voler mio ben! to the celebrated air “Return thou God of Host,” of Handel, in a style that delighted every ear. Signor Trebi was not without his share of well-earned admiration and applause. The scenes were better than those which are generally appropriated on this species of entertainment... The House was a genteel, though not very numerous one: the galleries indeed were crouded [sic], but the pit and boxes were thinly tenanted the whole evening.61

One might imagine that it was contrived to do exactly the contrary of what should be done. From the ideas, which a man a little aquainted [sic] with history may have conceived of Porus king of the Indies, who would have expected to see him in the Opera of Alessandro nelle Indie, performed last year, dressed with a robe of white satin striped with sky blue, and all over spread with small pink feathers. The reason for this nonsense, is that our imberbis Porus wished to be pretty, and certainly the rival of Alexander had no such pretension.62

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La generosità d'Alessandro

1) C. F. Badini.
2) Angelo Tarchi.63

Libretto

1) La generosità D'Alessandro A Serious Opera In two Acts As performed at the King’s Theatre In the Hay Market The Music entirely [sic] new. By Signor Tarchi. May 1789.
2) MS, 1789.

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60 29 November 1779, from an unidentified clipping in UV-NYp; quoted in Petry, 167.
61 The London Chronicle, 45 (27–30 November 1779), 515.
63 Tarchi set this text again for Turin in 1798.
64 ‘A new Serious Opera; the music entirely new by Tarchi'; LS, v/2, 1162.
65 On the night of 17 June the King’s Theatre was burned to the ground. On 27 June performances were resumed at the Theatre Royal, Covent Garden.
66 Benefit: [Luigi] Marchesi. ‘A Serious Opera; the music by Tarchi. Under the direction of Federici... Two new songs of his own composition by Marchesi; one in Act I, one in Act ii, accompanied by violin, violoncello and tenor [viola], by Cramer, Cervetto and Shield'; LS, v/2, 1249.
67 Benefit: [Mr] Blake; LS, v/2, 1254.
68 The company moved to Covent Garden when the Haymarket opened its usual summer season on 14 June 1790.
3) I.
4) Alexander (Giuseppe Forlivesi); Poro (Luigi Marchesi, Virtuoso di Camare to his Sardinian Majesty [called Marchesini]); Gandates ([Antonio] Balelli); Timagenes ([Vicenzo] Fineschi); Cleofides ([Cecilia] Giuliani); Erixena ([Elisabetta] Borselli).
5) US-SM La 836.

1) **LA GENEROSITÀ D'ALESSANDRO: A SERIOUS OPERA, IN TWO ACTS.** As performed at the KING'S THEATRE, in the HAY-MARKET. THE MUSIC ENTIRELY NEW, By SIGNOR TARCHI.

2) Hammond & Cane, 1790.

3) I/E.

5) GB-Lbl 907.k.2.(3.) [BUCEM: 995; RISM A/1/8: T 72073]

**Music**

1) **TERZETTO in the Opera LA GENEROSITÀ D'ALESSANDRO [sic] Sung by SIGR. GIULIANI, SIGR. MARCHESI and FORLEVISI, Composed by SIGR. TARCHI.**

2) [Thomas] Longman and [Francis] Broderip, [1789].


4) In score.

5) ‘Son prigionier lo vedo’ (Tarchi).

6) GB-Lbl G.196.(17.) [BUCEM: 995; RISM A/1/8: T 164]

1) **Quel Labbro Vezzoso** sung by SIGR. MARCHESI, in the Opera GENEROSITÀ D'ALESSANDRO Compos'd by SIGR. TARCHI.

2) [Thomas] Longman and [Francis] Broderip, [1789].

3) [Luigi] Marchesi [called Marchesini].

4) In score.

5) ‘Quel labbro vezzoso’ (Tarchi).

6) GB-Lbl G.196.(11.) [BUCEM: 995; RISM A/1/8: T 161]

1) “Se mai pici Saro geloso” Sung by SIGR. MARCHESI, in the Opera GENEROSITÀ D'ALESSANDRO, Composed by SIGR. TARCHI.

2) [Thomas] Longman and [Francis] Broderip, [1789].

3) [Luigi] Marchesi [called Marchesini].

4) In score.

5) ‘Se mai più sarò geloso’ (Tarchi).

6) GB-Lbl G.196.(12.) [BUCEM: 995; RISM A/1/8: T 162]

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69 BDL, iv, 454–5, claims that Anne Dorival died in Marseilles in 1788, but she is the only plausible candidate for this role.

70 ‘Thos Davies 1789’ in handwriting on title page.

71 Imprint not recorded by HS; Hammond (also not recorded by HS) is possibly the J. Hammond who in 1793 published both I zingari in fiera (PL-Kj Lib.ang.279II) and Odenata e Zenobia (PL-Kj B): Lit.ang.280II).

72 ‘Words by Mr Badini’.
Comment

Some admirable music by Tarchi was presented last night. Marchesi never sung with better effect, as the airs were finely adapted to his powers. Giuliani was chiefly distinguished by a very disgusting mode of rolling her eyes and distorting her features. A trio [in the fourth scene of act two, “Son prigionier,”] by Marchesi, Forlivesi and Giuliani was encored, and it is one of the best things we ever heard. The house was but thinly visited, but if it had been numerously attended, it would have been better for Tarchi, as his music is scientific and interesting and must therefore have had more admirers.73

The novelty of last night was LA GENEROSITA D’ALESSANDRO, a serious Opera by Tarchi, who has already contributed largely to the harmony of the Italian Theatre. It was received with all the warmth of applause the general excellence of the composition deserved. The principal business very properly falls to Marchesi, who, if the language of the Great Kasterfelto may be adopted on such a sublime occasion, performed Wonders! Wonders! and Wonders! Finocchi and Giuliani also deserved all the applause they got, – the Trio in which they assisted, was the only thing encored. When LA GENEROSITA D’ALESSANDRO is properly curtailed, particularly in the last act, encores will come in plenty. The scene is infinitely superior to what we have been accustomed to – the Battle with the Broken Bridge is equal to anything in the Drury Lane RICHARD.74

The house was so pleased with [Tarchi’s opera] that they did as is done in foreign Theatres – they gave the Composer specific applause, “Bravo Tarchi,” “Bravo Maestro.”75

TARCHI’S NOTES were duly honoured on Saturday evening, by a most brilliant audience. Good music will ever improve upon repetition, and so it proves with LA GENEROSITA D’ALESSANDRO. The applause was – it ought to be – as unbounded. the delightful TRIO was again most delightfully executed by MARCHESI, FORLIVESI, and GIULIANI. Why was it not encored?76

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73 The Morning Post, 3 June 1789, 2.
74 The Times, 3 June 1789, 2.
75 The World, 3 June 1789.
76 The Times, 8 June 1789, 2.
List of numbers from the libretti

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<th>1736</th>
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<tr>
<td><strong>Alessandro nell’Indie</strong></td>
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<td>Humphreys</td>
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<td>Composer or arranger of the score:</td>
<td>Handel</td>
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<td>Handel</td>
<td>Lampugnani</td>
<td>Corri</td>
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<td><strong>Act 1</strong></td>
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<td>È prezzo leggerio. (Gan. [v.1] 1 i)</td>
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<td>Vedrai con tuo periglio. (Por. 1 ii)</td>
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<tr>
<td>Vil trofeo d’un’alma imbelle. (Ale. 1 iii)</td>
<td>1 iii</td>
<td>1 iii</td>
<td>1 iii</td>
<td>1 iii</td>
<td>1 iv (1)</td>
</tr>
<tr>
<td>Chi vive amante, sai che delira. (Eri. 1 iv)</td>
<td>1 iv</td>
<td>1 iv (1)</td>
<td>1 iv (1)</td>
<td>1 iv</td>
<td>1 iv (2)</td>
</tr>
<tr>
<td>Come il candore. (Eri. [v.1] 1 v)</td>
<td>3 v</td>
<td>3 v</td>
<td>3 iii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>O su gli estivi ardori. (Tim. 1 v)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se mai più sarò geloso. (Por. 1 vi)</td>
<td>1 v</td>
<td>1 v</td>
<td>1 v</td>
<td>1 v (1)</td>
<td>1 v</td>
</tr>
<tr>
<td>Se mai turbo il tuo riposo. (Cle. 1 vii)</td>
<td>1 vi</td>
<td>1 vi</td>
<td>1 vi</td>
<td>1 vi (2)</td>
<td>1 vi (3)</td>
</tr>
<tr>
<td>Se possono tanto. (Por. [v.1] 1 ix)</td>
<td>1 vii</td>
<td>1 vii</td>
<td>1 vii</td>
<td>1 vi</td>
<td>X</td>
</tr>
<tr>
<td>Ab, colei che m’arde il seno. (Gan. 1 x)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Compagni nell’amore. (Eri. [v.1] 1 x)</td>
<td>X viii</td>
<td>1 viii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Voi, che adorate il vanto. (Gan. [v.1] 1 xi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se amore a questo petto. (Ale. [v.1] 1 xv)</td>
<td>1 xi</td>
<td>1 xi</td>
<td>1 xi</td>
<td>X</td>
<td>1 ix</td>
</tr>
<tr>
<td>Se mai turbo il tuo riposo. <strong>Duet</strong> (Cle./Por. 1 xv)</td>
<td>1 xii</td>
<td>1 xii</td>
<td>1 xii</td>
<td>1 xi</td>
<td>1 x</td>
</tr>
<tr>
<td><strong>Act 2</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non sarei si sventurata. (Eri. [v.1] 2 iii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>2 iii</td>
<td>X</td>
</tr>
<tr>
<td>Senza procelle ancora. (Por. 2 iv)</td>
<td>2 vi</td>
<td>2 vi (1)</td>
<td>X</td>
<td>2 iv</td>
<td>X</td>
</tr>
<tr>
<td>Sommi dèi, se giusti siete. <strong>Duet</strong> (Cle./Por. [v.1] 2 vi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>1 iii</td>
</tr>
</tbody>
</table>

77 As Poro GB-Lbl 639.d.19 (2).
78 As Poro F-Pn V. S. 420 ‘Second edition with additions’.
80 GB-Ce MZ0.056.
81 GB-Lbl 163.g.33.
82 Some of Handel’s settings are re-used in SOLIMANO DRAMA PER MUSICA... (London: G[eorge] Woodfall, 1758); GB-Lbl/907.i.8 (3).
83 Setting by Robert Price according to Jamie C. Kassler, ‘Price’, NG2, xx, 316.
84 Act 1, scene viii omitted in the numbering sequence.
Mio ben, ricordati. (Gan. 2 vii) 3 ix 3 ix 3 ix 3 ix X
D’un barbaro scortese. (Ale. [v.1] 2 viii) 2 iv 2 iv 2 iv 2 vii X
Digli ch’io son fedele. (Cle. 2 ix) 2 v 2 v 2 v 2 vi 2 vi
Destrier, che all’armi usato. (Por. 2 x) X X X 2 x 2 vii
E ver che all’amò intorno. (Tim. [v.1] 2 xi) X X X 2 xi 2 vii
Se è ver che l’accendi. (Ale. 2 xii) X X X X 2 x 2 i
Se il Ciel mi divide. (Cle. 2 xii) 2 ix 2 ix 2 ix 2 ii X
Se viver non poss’io. (Gan. 2 xiv) 2 x 2 x 2 x X 2 i
Di rendermi la calma. (Eri. 2 xv) 2 xi 2 xi 2 xi 2 xiii X

Act 3
Risveglia lo sdegno. (Por., [v.1] 3 i) 3 i 3 i X X X
Se troppo crede al ciglio. (Cle. 3 i) 3 iv 3 iv 3 iv 3 iii 3 ii
E pur così non è. (Cle. [v.1] 3 iv) X X X X X
Serbati a grandi imprese.85 (Ale. 3 iv) 3 vi 3 vi (1) X X 3 iii
Son confusa pastorella. (Eri. 3 vii) X X X X X
Dov’è? Si affretti. (Por. [v.1] 3 ix) 3 vii 3 vii 3 vii 3 vii 3 vi
Serva ad eroe sì grande. Chorus (3 x) X X X X 1 iii, 3 xi (2) 3 ix
Dagli astri discendi. Chorus (Aless. 3 x) X X X X 3 xi X
Son confusa pastorella. (Eri. [v.1] 3 xi) 3 x 3 x 3 x 3 x X
Ombra dell’idol mio. (Cle. [v.1] 3 xii) X X X X X

Other arias inserted
1731
Caro, dolce, amico amplesso. Duet (Cle./Por.) 2 ii 2 ii 2 ii X X
Spirto amato dell’idol mio. (Cle.) 3 xii 3 xii 3 xii X X
Caro venni al mio seno. (Cle., Por.) 3 xii (1) 3 xii (1) 3 xii (1) X X
Dopo tanto penare. Chorus 3 xii (2) 3 xii (2) 3 xii (2) X X

1731 (Nov)
Serbati a grand’imprese.86 (Ale.) 1 i 1 i X X
Se il mar promette calma. (Tim.) 1 iv (2) 1 iv (2) X X
Colla strage de’ nemici. (Tim.) 2 vi (2) X X X

85 Text: Serbati a grandi imprese / Acciò rigmangi ascosa / La macchia vergognosa / Di questa infedeltà.
86 Text: Serbati a grand’imprese / Ora rimanga ascosa / La Maestà gloriosa / Per la mia fedeltà.
<table>
<thead>
<tr>
<th>Gelido in ogni vena. (^{87}) (Tim.)</th>
<th>3 vi (2)</th>
<th>X</th>
<th>X</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>1736</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tiranna la sorte. (Por.)</td>
<td>1 ii(^{88})</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Mira virtù che troppo. (Por.)</td>
<td>2 vi(^{89})</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Torrente cresciuto. (Ale.)</td>
<td>2 vii</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Per le africane arene. (Por.)</td>
<td>3 i(^{90})</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Dopo notte atra, e funesta. (Ale.)</td>
<td>3 vi</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>1746</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cara, di questo core. (Por.)</td>
<td>3 x (1)</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1756</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non a ragione ingrato. (Por).(^{91})</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tutto di sei d’amore. (Por.)</td>
<td></td>
<td></td>
<td>1 vii</td>
<td></td>
</tr>
<tr>
<td>Nocchier che s’abbandona. (Gan.)</td>
<td>1 viii</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ah che la voce io sento. (Cle.)</td>
<td>2 xi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non ha più speme. (Eri.)</td>
<td></td>
<td></td>
<td>3 vii</td>
<td></td>
</tr>
</tbody>
</table>

\(^{87}\) Síme (Act 3, scene v).

\(^{88}\) The use of inverted commas in the libretto indicates that this setting is not by Handel.

\(^{89}\) The use of inverted commas in the libretto indicates that this setting is not by Handel.

\(^{90}\) The use of inverted commas in the libretto indicates that this setting is not by Handel.

\(^{91}\) Setting by Galuppi. The text is not included in the 1746 libretto.
### Metastasio on the London Stage

<table>
<thead>
<tr>
<th><strong>Alessandro nell'Indie</strong></th>
<th>1761 / 1764 / 1774 / 1779 / 1789 / 1789</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adapter of the libretto:</strong></td>
<td>Anon. Cocchi</td>
</tr>
<tr>
<td><strong>Composer or arranger of the score:</strong></td>
<td></td>
</tr>
</tbody>
</table>

#### Act 1

<table>
<thead>
<tr>
<th>Scene</th>
<th>Libretto</th>
<th>Composer</th>
<th>Score Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>È prezzo leggero. (Gan. [v.1] 1 i)</td>
<td>X</td>
<td>X</td>
<td>1 i</td>
</tr>
<tr>
<td>Vedrai con tuo periglio. (Por. 1 ii)</td>
<td>1 iii</td>
<td>1 i</td>
<td>1 ii</td>
</tr>
<tr>
<td>Vil trofeo d'un'alma imbelle. (Ale. 1 iii)</td>
<td>1 iv</td>
<td>X</td>
<td>1 iii</td>
</tr>
<tr>
<td>Chi vive amante, sai che delira. (Eri. 1 iv)</td>
<td>X</td>
<td>1 ii</td>
<td>1 vi</td>
</tr>
<tr>
<td>Come il candore. (Eri. [v.1] 1 v)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>O su gli estivi ardori. (Tim. 1 v)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se mai più sarò geloso. (Por. 1 vi)</td>
<td>X</td>
<td>X</td>
<td>1 iv</td>
</tr>
<tr>
<td>Se mai turbò il tuo riposo. (Cle. 1 vii)</td>
<td>X</td>
<td>X</td>
<td>1 v</td>
</tr>
<tr>
<td>Se possono tanto. (Por. [v.1] 1 ix)</td>
<td>2 ii</td>
<td>1 iv (1)</td>
<td>X</td>
</tr>
<tr>
<td>Ah, colei che m'aride il seno. (Gan. 1 x)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Compagni nell'amore. (Eri. [v.1] 1 x)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Voi, che adorate il vanto. (Gan. [v.1] 1 xi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se amore a questo petto. (Ale. [v.1] 1 xv)</td>
<td>X</td>
<td>1 v (1)</td>
<td>X</td>
</tr>
<tr>
<td>Se mai turbò il tuo riposo. <strong>Duet</strong> (Cle./Por. 1 xv)</td>
<td>1 vii</td>
<td>1 v (2)</td>
<td>1 vii</td>
</tr>
</tbody>
</table>

#### Act 2

<table>
<thead>
<tr>
<th>Scene</th>
<th>Libretto</th>
<th>Composer</th>
<th>Score Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non sarei si sventurata. (Eri. [v.1] 2 iii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Senza procelle ancora. (Por. 2 iv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Sommi dèi, se giusti siete. <strong>Duet</strong> (Cle./Por. [v.1] 2 vii)</td>
<td>2 iii</td>
<td>2 ii (1)</td>
<td>X</td>
</tr>
<tr>
<td>Mio ben, ricordati. (Gan. 2 vii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>D'un barbaro scortese. (Ale. [v.1] 2 viii)</td>
<td>X</td>
<td>X</td>
<td>2 ii (1)</td>
</tr>
<tr>
<td>Digli ch'io son fedele. (Cle. 2 ix)</td>
<td>2 iv</td>
<td>2 ii (2)</td>
<td>2 ii (2)</td>
</tr>
</tbody>
</table>

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92 GB-Lbl 639.c.27 (4).
93 D-W Textb. 609.
94 GB-Ob Harding D. 2449 (3).
95 GB-Lbl 907.l.17 (1).
96 *As La Generosità d'Alessandro; US-SM La 836.*
97 *As La Generosità d'Alessandro; GB-Lbl 1608/3714.*
### Destrier, che, all'armi usato. (Por. 2 x)

|   | X | 2 ii (3) | X | X | X | X |

### Ei ver che all'amo intorno. (Tim. [v.1] 2 xi)

|   | X | X | X | X | X | X |

### Se è ver che l'accendi. (Ale. 2 xii)

|   | X | X | 3 iii | X | X | X |

### Se il Ciel mi divide. (Cle. 2 xiii)

|   | X | X | 3 ii (2) | X | 2 ix | 2 ix |

### Se viver non poss'io. (Gan. 2 xiv)

|   | X | 2 i (1) | X | X | X | X |

### Di rendermi la calma. (Eri. 2 xv)

|   | X | X | X | X | X | X |

### Act 3

#### Risveglia lo sdegno. (Por., [v.1] 3 i)

|   | X | X | X | X | X | X |

#### Se troppo crede al ciglio. (Cle. 3 i)

|   | X | 598 | X | X | X | X |

#### E pur così non è. (Cle. [v.1] 3 iv)

|   | X | X | X | X | X | X |

#### Serbati a grandi imprese.99 (Ale. 3 iv)

|   | X | X | X | 3 ii | X | X |

#### Son confusa pastorella. (Eri. 3 viii)

|   | 1 ii | X | X | X | X | X |

#### Dov'è? Si affretti. (Por. [v.1] 3 ix)

|   | 3 ii | 3 ii (1) | X | X | X | X |

#### Serba ad eroe si grande. Chorus (3 x)

|   | 3 vi (2) | 3 iv (2) | 3 iv (2) | X | X | X |

#### Dagli astri discendi. Chorus (Aless. 3 x)

|   | X | X | X | X | X | X |

#### Son confusa pastorella. (Eri. [v.1] 3 xi)

|   | X | X | X | X | X | X |

#### Ombra dell'idol mio. (Eri. [v.1] 3 xii)

|   | X | X | X | 2 ii (1) | X | X |

### Other arias inserted

#### 1761

#### Del mar talora. (Gan.)

|   | 1 i | X | X | X | X | X |

#### Di quei rai son quasi amanti. (Eri.)

|   | 1 v | X | X | X | X | X |

#### Se tutti i mali miei.100 (Cle.)

|   | 1 vi | X | X | X | X | X |

#### Quanto invidio il bel contento. (Eri.)

|   | 2 i | X | X | X | X | X |

#### Dal tuo voler dipende. (Por.)

|   | 2 v | X | X | X | X | X |

#### Mi troverà nel seno. (Tim.)

|   | 2 vi | X | X | X | X | X |

#### Ritorna nell'alma. (Gan.)

|   | 2 vii | X | X | X | X | X |

#### Nel pensar, che amante io sono. (Cle.)

|   | 2 viii | X | X | X | X | X |

#### Di questo amico invito. (Ale.)

|   | 3 i | X | X | X | X | X |

#### Braia la tua pace. (Eri.)

|   | 3 iii | X | X | X | X | X |

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98 Not in D-W Textb. 609, but appears in Favourite Songs. US-0O0w M1506.B34 1764.

99 Text: Serbati a grand impresse / Accior imanga ascosa/ La macchia vergognosa / Di questa infedeltà.

100 Demofoonte (Act 2, scene vii).
<table>
<thead>
<tr>
<th>1764</th>
<th>1774</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lasciarmi nel tormento.</strong> (Cle.)</td>
<td>3 iv</td>
</tr>
<tr>
<td><strong>Quando avvien, che in calma rida.</strong> (Gan.)</td>
<td>3 v</td>
</tr>
<tr>
<td><strong>V'adoro, pupille,</strong>&lt;sup&gt;101&lt;/sup&gt; (Por.)</td>
<td>3 vi (1)</td>
</tr>
<tr>
<td><strong>Mai l’ amor mio verace.</strong> (Cle.)</td>
<td>1 iii</td>
</tr>
<tr>
<td><strong>Nocchier che s'abbandona,</strong>&lt;sup&gt;102&lt;/sup&gt; (Gan.)</td>
<td>1 iv (2)</td>
</tr>
<tr>
<td><strong>Se pietà da voi non trovo,</strong>&lt;sup&gt;103&lt;/sup&gt; (Eri.)</td>
<td>2 i (2)</td>
</tr>
<tr>
<td><strong>Crudel ancor vedrai.</strong> (Tim.)</td>
<td>2 ii (4)</td>
</tr>
<tr>
<td><strong>Disperato in mar turbato,</strong>&lt;sup&gt;104&lt;/sup&gt; (Gan.)</td>
<td>2 iii</td>
</tr>
<tr>
<td><strong>Ah, che la voce io sento,</strong>&lt;sup&gt;105&lt;/sup&gt; (Cle.)</td>
<td>2 iv</td>
</tr>
<tr>
<td><strong>Trovi pace il tuo dolore.</strong> (Ale.)</td>
<td>3 i</td>
</tr>
<tr>
<td><strong>Par che di gemiti l’ alma deliri.</strong> (Gan.)</td>
<td>3 ii (2)</td>
</tr>
<tr>
<td><strong>Non ha più speme,</strong>&lt;sup&gt;106&lt;/sup&gt; (Eri.)</td>
<td>3 ii (3)</td>
</tr>
<tr>
<td><strong>Non negar di darmi pace.</strong> (Cle.)</td>
<td>3 iv (1)</td>
</tr>
<tr>
<td><strong>Ma qual virtù non cede,</strong>&lt;sup&gt;107&lt;/sup&gt; (Tim.)</td>
<td>2 i (1)</td>
</tr>
<tr>
<td><strong>Qual parlar è così grato.</strong> (Eri.)</td>
<td>2 i (2)</td>
</tr>
<tr>
<td><strong>Ah, vorrei che il pianto, o cara.</strong> (Cle.)</td>
<td>2 ii</td>
</tr>
<tr>
<td><strong>Mi credi infedele,</strong>&lt;sup&gt;108&lt;/sup&gt; (Gan.)</td>
<td>2 iii</td>
</tr>
<tr>
<td><strong>Dal vincitor pietoso.</strong> (Ale./Por.)</td>
<td>2 iv</td>
</tr>
<tr>
<td><strong>Già pietoso amor consola.</strong> (Gan.)</td>
<td>3 i (1)</td>
</tr>
</tbody>
</table>

<sup>101</sup> Setting by Handel.
<sup>102</sup> Setting probably from Cocchi’s 1756 version.
<sup>103</sup> *Ipermestra* (Act 1, scene ix).
<sup>104</sup> *Demetrio* (Act 2, scene xv).
<sup>105</sup> Setting probably from Cocchi’s 1756 version.
<sup>106</sup> Setting probably from Cocchi’s 1756 version.
<sup>107</sup> *Betulia Liberata* (pt. 1).
<sup>108</sup> *Siroe* (Act 2, scene iii).
## Dal piacer se piange un ciglio. (Por.)
| 1779 | 3 i (2) | X | X | X |

## La speranza è un don del cielo. (Eri.)
| 1779 | 3 ii (1) | X | X | X |

## Se penai, se per te piansi. Duet (Por./Cle.)
| 1779 | 3 iv | X | X | X |

## Ah, non voler mio ben!109 (Cel.)
| 1779 | 2 i (1) | X | X |

## Non tradisca il core oppresso. (Por.)
| 1779 | 2 ii (2) | X | X |

## Costante e fedele.110 (Cle.)
| 1779 | 2 iii | X | X |

## Cara ti lascio, addio.111 (Ale.)
| 1779 | 2 iv (1) | X | X |

## Che fa il mio bene?112 (Cle.)
| 1779 | 2 iv (2) | X | X |

## Tremate empi tremati.113 (Ale.)
| 1779 | 2 v | X | X |

## Affretta i passi o caro.114 (Cle.)
| 1779 | 3 iii | X | X |

## Già vedo in lontananza.115 (Por.)
| 1779 | 3 v | X | X |

## Affetti teneri.116 (Por.)
| 1779 | 3 vi | X | X |

## Sena ad eroe sì grande. Chorus (Cho.)
| 1789 | 3 vii | X | X |

## Tu sei lieto, io vivo in pene.117 (Gan.)
| 1789 | 1 v | X |

## Son prigionier, lo vedo. Duet (Por./Cle.)
| 1789 | 2 iv | 2 iv |

## Finche rimango in vita. (Tim.)
| 1789 | 2 vi | 2 vi |

## Quel labbro vezzoso. (Por.)
| 1789 | 2 vii | 2 vii |

## Barbaro discortese. (Ale.)
| 1789 | 2 viii | 2 viii |

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109 Setting by Handel.
110 Setting by Bertoni.
111 Setting by Mysliveček.
112 Adriano in Siria (Act 2, scene vi), setting by Anfossi.
113 Setting by Sarti.
114 Setting by Mysliveček.
115 Setting by Tozzi.
116 Setting by Molza.
117 Semiramide riconosciuta (Act 2, scene viii).
<table>
<thead>
<tr>
<th>Scene</th>
<th>Text</th>
<th>Role(s)</th>
<th>Note(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td><em>M` abbandona il caro bene.</em> (Por.)</td>
<td></td>
<td>2 x 2 x</td>
</tr>
<tr>
<td></td>
<td><em>Perché co `dubbi tuoi.</em> (Gan.)</td>
<td></td>
<td>2 xi 2 xi</td>
</tr>
<tr>
<td></td>
<td><em>Or che il ciel a me ti vende.</em> (Por.)</td>
<td></td>
<td>2 xii (1) 2 xii (1)</td>
</tr>
<tr>
<td></td>
<td><em>Serva all'Eroe si grande.</em> Chorus (Cle./Gan./Por./Tim./Eri.)</td>
<td></td>
<td>2 xii (2) 2 xii (2)</td>
</tr>
</tbody>
</table>
**Antigono**

*Antigono* (1746)
*Antigono* (1757)
*Berenice (Antigono)* (1765)
*Antigono* (1774)
*Antigono* (1776)

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**Libretto**

1. *ANTIGONO. DRAMA, PER IL TEATRO di S. M. B. Da P. METASTASIO.*
2. *[NI]*, 1746.
3. I/E.
4. *Antigono* ([Sig.] Ciacchi); *Berenice* ([Marianna] Imer); *Demetrius* ([Angelo Maria] Monticelli); *Ismene* ([Teresa Cornelys née] Pompeati); *Alexander* ([Giuseppe] Jozzi); *Clearchus* ([Giulia] Frasi). Soliders, troupers, sailors of Epirus, guards with Clearches, pages attending Bernice and Ismena.
5. *US-SM* La 60. [CS: 2118; ESTC: N30384]

**Music**

1. *THE Favourite SONGS in the OPERA Call’d ANTIGONO By Sigr Galuppi.*
4. In score.
5. ‘T’intendo si crudele’ (Galuppi, 2); ‘Piango, è ver; ma non procede’ (Galuppi, 5); ‘A torto spregiuro’ (Galuppi, 8); ‘Contro il destin che freme’ (Galuppi, 11); ‘Perché due cori insieme’ (Galuppi, 15); ‘Già che morir degg’io’ (Galuppi, 19); ‘Di vantarsi ha ben ragione’ (Galuppi, 23); ‘È pena troppo barbarà’ (Galuppi, 26); ‘Benché giusto è vendicarmi’ (Galuppi, 29); ‘Non temer non sono amante’ (Duet: Galuppi, 33), ‘Tu m’involasti un regno’ (Galuppi, 37).

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**Antigono**

1. *LE DELIZIE DELL’OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos’d by BACH, PEREZ, COCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI.*
2. William Randall, [1776?].
4. In score.
5. ‘T’intendo si crudele’ (Galuppi, 35); ‘A torto spregiuro’ (Galuppi, 38); ‘Contro il destin che freme’ (Galuppi, 41); ‘Perché due cori insieme’ ([Galuppi, 45); ‘Già che morir degg’io’ (Galuppi, 49); ‘Di vantarsi ha ben ragione’ (Galuppi, 53); ‘È pena troppo barbarà’ (Galuppi, 56); ‘Benché giusto è vendicarmi’ (Galuppi, 59); ‘Non temer non sono amante’ (Duet: Galuppi, 63); ‘Tu m’involasti un regno’ (Galuppi, 67).

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**Notes**

118 ‘A New Opera’; *LS*, iii/2, 1241.
Libretto

1) **ANTIGONO. DRAMA PER MUSICA. PEL TEATRO di S. M. B.**
3) I/E.
5) GB-Lbl 11714.b.39.(3**.) [Ebb: 2219M5; CS: 2138; ESTC: T22164]

Music

1) THE FAVOURITE SONGS in the OPERA Call’d ANTIGONO BY Sig: CONFORTI.
2) For the proprietor, [1757].
3) {Sig.ra} Grandis, [Regina] Mingotti [née Valentini], [Giuseppe] Ricciarelli.
4) In score.
5) ‘Non cercar, amor tiranno’ ([Conforti], 41); ‘Basta cosí; ti cedo’ ([Conforti], 47); ‘Già che morir deggio’ ([Conforti], 52); ‘Perché due cori insieme’ ([Conforti], 56).
6) GB-Lbl H.348.a.(2.) [BuceM: 211; RISM A/I/2: C 3501]

Libretto

1) **BERENICE. DRAMA PER MUSICA. DA RSPPRESENTARSI sopra il TEATRO di S. M. B. BERENICE: An OPERA. Set to MUSIC. As it is represented at the KING’S Theatre in the Hay-Market.**
3) I/E.
4) Demetrio (Giovanni Manzuoli [called Succhianoccoli]); Alessandro ([Giusto] Ferdinando Tenducci); Antigono (Ercole126 Ciprandi); Clearchus (Leonpoldo [De] Micheli); Berenice (Teresa Scotti); Iismene (Clementina Cremonini); Eudice ([Esther?]127 Young).
5) US-Cal Hollis 008806834. [nEbb; CS: 3969; ESTC: N72286]

1) **ANTIGONO. DRAMA per MUSICA: Rappresentato sotto il Nome di BERENICE: Ed ora da rappresentarsi con varie alterazioni e colla scelta delle Arie più favorite, All’Occasione del Benefizio Del Signor FERDINANDO TENDUCCI. SECONDA EDIZIONE.** ANTONIOUS, An OPERA, set to MUSIC; That was represented under

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120 Listed as ‘Signor’ Grandis.
121 As advertised. This attribution is disputed in S.W. McVeigh, ‘The Violinist in London’s Concert Life, 1750–1784. Felice Giardini and his Contemporaries’ (D.Phil. dissertation, University of Oxford, 1979), ii, 308.
122 ‘A new Opera; music by different masters’; LS, iv/2, 1091.
123 ‘By command of their Majesties’; LS, iv/2, 1091.
124 ‘With alterations and additions to the Opera’; LS, iv/2, 1094.
126 Listed in the libretto as ‘Giuseppe’.
127 Probably Esther Young, later Mrs Charles Jones. Isabella Young, who married John Scott in 1757, was singing regularly as Mrs Scott by the early 1760s; Polly Young was 11, and in Ireland at the time, while Elizabeth Young, later Mrs Ridley Dorman, appears to have sung only at Drury Lane during this period.
the Title of BERENICE: And is now to be represented with various Alterations, and choice of the most favorite Airs, For the Benefit of Signor FERDINAND TENDUCCI. The SECOND EDITION.  

3) I/E.  
4) Demetrio ([Giovanni] Manzuoli [called Succianoccoli]); Alessandro ([Giusto Ferdinando] Tenducci); Antigono ([Erocole] Ciprandi); Clearcho ([Leopoldo De] Micheli); Berenice ([Teresa] Scotti); Ismene ([Clementina] Cremonini); Eudice ([Ester?]).  

5) US-CAh Hollis TS 8054.512 1760. [nEBB; CS: 2150; nESTC]

Music  
1) THE Favorite Songs in the OPERA BERENICE.  
2) R[obert] Bremner, [1766].  
4) In score.  
5) ‘Piango, è ver; ma non procede’ (Farradini, 1); ‘Che pretendi o ciel tiranno’ (Vento, 4); ‘Cara ti lascio, addio’ (Hasse, 6); ‘Confusa, smarrita’ (Bach, 8); ‘Tremo per l’idol mio’ (Galuppi, 11).  
6) GB-Ob Harding Mus. H. 4 (3). [BUCEM: 101; nRISM]

Antigono  
2) arr. Tommaso Giordani; with Hasse, Mattia Vento and Tommaso Traetta?  
3) KT 1774: March 8, 15, 22, April 9, 14, 16, May 5, 10, 14, May 31, June 14.

Libretto  
1) ANTIGONO A SERIOUS OPERA. To be performed at the KING’s THEATRE IN THE HAY-MARKET. The POETRY is from METASTASIO, Compiled, curtailed, and published By G. G. BOTTARELLI. The MUSIC by several eminent MASTER[S] under the Direction of SIGNOR T. GIORDANI. The Translation by BOTTARELLI, jun. Teacher of Languages.  
2) T[omas] Cadell, 1774.  
3) I/E.  
5) GB-Lbl RB.23.a.8558, [nEBB; nCS; ESTC: T224722]

Music  
1) The Favorite SONGS in the Opera ANTIGONO COMPOSED BY Sig[no] Tomaso Giordani.  
2) [Peter] Welcker, [1774].  
4) In score.

128 The ‘first edition’ appears to be Berenice.  
129 Probably Esther Young; see note 00 above.  
130 Walsh died in 1766, so this publication must have appeared after his death that year.  
131 Catone (Act 3, scene ii).  
132 Ipermestra (Act 3, scene iv).  
133 ‘A new Serious Opera. Music by Giordani and other eminent Composers’; LS, iv/3, 1790. Daniel Heartz and Marita McIlmony date Traetta’s contribution as 1775 (GDO, iv, 778–9); however, Irena Cholij (GDO, ii, 426) gives 8 March 1774, claiming the work as a ‘collaboration’ between Giordani, Traetta and Vento.  
134 ‘By Particular Desire’; LS, iv/3, 1802.  
135 ‘By Particular Desire’; LS, iv/3, 1813.  
136 The text is a bibliographical shambles, with catchwords relating to the wrong pages, page 23 misnumbered as page 33, and the copy is lacking pages 9–10. A second copy, GB-Ob Harding D4449(2), lacks the title page.  
137 The copy has a paste-over advertising the score’s sale at G. Smart’s music shop.
5) ‘Sventurata in tanti affanni’ ([Giordani], 1); ‘Già che morir degg’io’ ([Giordani], 6); ‘Nelle dolci tue catene’ ([Giordani], 8); ‘Sventurata in van mi lagno’ ([Giordani], 12).
6) GB-Ob Harding Mus. H. 7 (7). [BUCEM: 380; RISM A/1/3: G 2095]

The Favorite SONGS in the Opera ANTIGONO COMPOSED BY Sig’ Tomaso Giordani.

1) Robert Bremner, [1774].
2) {Sig.ra} Marchetti, [Giuseppe] Millico, [Cecilia] Davies.
3) In score.
5) ‘Sventurata in tanti affanni’ ([Giordani], 1); ‘Già che morir degg’io’ ([Giordani], 6); ‘Nelle dolci tue catene’ ([Giordani], 8); ‘Sventurata in van mi lagno’ ([Giordani], 12).

Sung by Sigr’ Davis Ingelsina, in the Opera of Antigono Composed by Sigr Giordani [in] Favourite AIRS adapted for the Harpsichord OR PLANO FORTE and a GERMAN FLUTE BY Sig’ Giordani.

1) [Thomas] Longman and [Francis] Broderip, [1775?].
2) [Cecilia] Davies.
4) v & hpd or pf & fl.
5) ‘Sventurata in tanti affanni’ (Giordani).
6) GB-Lbl/b.726.p.(7.) [BUCEM: 378; RISM B/II, 172]

Antigono

1) Anon.
2) arr. Tommaso Giordani; with Anon, Giordani, Jommelli, Sacchini, Tommaso Traetta, Mattia Vento.
3) KT 1776: May 18, 138 23, June 1, 8, 15, 22, 29. 1777: March 1, 139 8.

Libretto

1) ANTIGONO; A SERIOUS OPERA. AS PERFORMED AT THE KING’s THEATRE IN THE HAY-MARKET. THE POETRY BY METASTASIO. THE MUSIC BY SEVERAL EMINENT MASTERS, UNDER THE DIRECTION OF SIGNOR MATTIA VENTO.
2) [Richard] Rapley, 1776.
3) I/E.
5) GB-Lbl/907.i.16.(1.) [EBB: 1404A1 & 2219M4; CS: 2172; ESTC: T89973]

Music

1) The FAVOURITE SONGS In the OPERA ANTIGONO.
2) [Robert] Bremner, [1776].
3) [Cecilia] Davis.
4) In score.
5) Overture (Traetta, 2); ‘Io non so se amor tu sei’ (Hasse, 6); ‘Ab che nell’alma mia’ (Vento, 10).
6) GB-Lbl/G.760.c.(5.) [BUCEM: 33; RISM B/II, 175]

THE SIGH A favorite Song, as Sung by Msr Weichsell at Vauxhall, this present Season 1776. And by Sig’ Trebbi in the Opera of ANTIGONO with universal applause. Composed by Sig’ Di Majo.

1) The Music by several eminent Masters; under the Direction of Giardini’; L3, v/1, 62.
List of numbers from the libretti

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<thead>
<tr>
<th>Antigono</th>
<th>1746</th>
<th>1757</th>
<th>1764</th>
<th>1774</th>
<th>1776</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer or arranger of the score:</td>
<td>Galuppi</td>
<td>Conforti</td>
<td>Giardini</td>
<td>Giordani</td>
<td>Giordani</td>
</tr>
<tr>
<td>Act 1</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Di vantarsi ha ben ragione. (Ism. 1 i)</td>
<td>1 i</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>A torto speggiuro. (Dem. 1 iii)</td>
<td>1 iii</td>
<td>1 iii</td>
<td>1 ii (1)</td>
<td>X</td>
<td>1 ii (1)</td>
</tr>
<tr>
<td>E la belà del cielo (Ant. 1 iv)</td>
<td>X</td>
<td>1 iv</td>
<td>1 ii (2)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Io non so se amor tu sei. (Berenice 1 v)</td>
<td>1 v</td>
<td>X</td>
<td>2 iv (2)</td>
<td>1 ii</td>
<td>1 ii (2)</td>
</tr>
<tr>
<td>Tu m’involasti un regno. (Ant. 1 viii)</td>
<td>1 viii</td>
<td>X</td>
<td>X</td>
<td>1 iii</td>
<td></td>
</tr>
<tr>
<td>Sol che appresso al genitore. (Ism. 1 ix)</td>
<td>X</td>
<td>X</td>
<td>3 i (1)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Meglio rifletti al dono. (Ale. 1 x)</td>
<td>1 ix</td>
<td>1 viii</td>
<td>1 iv</td>
<td>1 iii (2)</td>
<td>X</td>
</tr>
<tr>
<td>È pena troppo barbara. (Berenice 1 xi)</td>
<td>1 x</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Contro il destin, che freme. (Dem. 1 xiii)</td>
<td>1 xii</td>
<td>X</td>
<td>1 iv (2)</td>
<td>1 iv (2)</td>
<td>X</td>
</tr>
<tr>
<td>Act 2</td>
<td></td>
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<tr>
<td>Di due ciglia il bel sereno. (Cleopatra 2 i)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>2 i</td>
<td>X</td>
</tr>
<tr>
<td>Sai qual ardor m’accede. (Ale. 2 ii)</td>
<td>2 ii</td>
<td>2 i</td>
<td>2 i</td>
<td>2 ii (1)</td>
<td>X</td>
</tr>
<tr>
<td>Basta così; ti cedo. (Berenice 2 iii)</td>
<td>2 iii</td>
<td>2 ii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Piango, è ver; ma non procede. (Dem. 2 iv)</td>
<td>2 iv</td>
<td>X</td>
<td>2 ii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Dal sen delle tempeste. (Ale. 2 vi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Scherno degli astri e gioco. (Ant. 2 vii)</td>
<td>X</td>
<td>2 iv</td>
<td>X</td>
<td>2 v (1)</td>
<td>2 v (1)</td>
</tr>
<tr>
<td>Perché due cori insieme. (Ism. 2 viii)</td>
<td>2 v</td>
<td>2 v</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Sfogati, o ciel, se ancora. (Ant. 2 xi)</td>
<td>2 vii</td>
<td>X</td>
<td>2 v (1)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Non temer, non son più amante. Chorus (2 xii)</td>
<td>2 viii</td>
<td>2 viii (1)</td>
<td>2 v (2)</td>
<td>2 vi (1)</td>
<td>X</td>
</tr>
<tr>
<td>Act 3</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Dì che ricuso il trono. (Ant. 3 i)</td>
<td>X</td>
<td>3 i</td>
<td>X</td>
<td>X</td>
<td>3 i (1)</td>
</tr>
<tr>
<td>Che pretendi, Amor tiranno? (Ism. 3 ii)</td>
<td>X</td>
<td>3 ii</td>
<td>3 ii (1)</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

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140 US-SM La 60.
141 GB-Lbl/11714.b.39 (3**).
142 As Berenice. F-P: Ris. V.S. 728; also as Antigone. US-CAh Hollis TS 8054.512 1760.
143 GB-Lbl/ RB. 23.a.8558.
144 GB-Lbl/907.1.16 (1).
145 Arr. Tommaso Giordani; with Hasse, Mattia Vento and Tommaso Traetta.
146 Arr. Tommaso Giordani; with Anon, Giordani, Jommelli, Sacchini, Tommaso Traetta, Mattia Vento.
147 Setting by an anonymous composer.
148 Setting by Giordani.
149 Setting by Giordani.
150 Setting by Giordani.
151 Setting by Giordani.
152 Setting by Traetta.
153 Set as a duet between Berenice and Demetrio.
154 Set as a duet between Berenice and Demetrio.
155 Set as a duet between Berenice and Demetrio.
156 Setting by Traetta.
| Guerrier, che i colpi affretta. (Cle. 3 iii) | 3 i | X | 3 iii (1) | X | X |
| Benché giusto, a vendicarmi. (Ale. 3 v) | 3 iv | 3 iv | X | X | X |
| Già che morir degg’io. (Dem. 3 vi) | 3 v | 3 v | 3 ii | 3 iii (1) | X |
| Non partir, bell’idol mio. (Ber. 3 vii) | X | 3 vi (1) | X | X | X |
| Perché, se tanti siete. (Ber. 3 vii) | 3 vi | 3 vii (2) | X | X | X |
| Padre, sposa, ah! dunque insieme. Sestet. (Ale./Ant./Ber./Cle./Dem./Ism. 3 x) | 3 viii | X | X | X | X |

**Other arias inserted**

**1746**

| T’intendo si crudele. (Ism.) | 3 ii | X | X | X | X |

**1757**

| Non cercar, amor tiranno. (Ber.) | 1 v | X | X | X |
| Fra l’altr’ ricche prede. (Cle.) | 1 vi | X | X | X |
| Son pellegrina errante. (Ber.) | 1 ix | X | X | X |
| Se tu sapessi appieno. (Dem.) | 2 iii | X | X | X |
| Chi negar potrebbe amore. Chorus (Cho.) | 3 vii | X | X | X |

**1764**

| Mi parea del porto in seno. (Ism.) | 1 i | X | X |
| Se possono tanto.159 (Ber.) | 1 ii (3) | X | X |
| Non sò dir il mio contento. (Ale.) | 1 iii | X | X |
| Prigioniera abbandonata. (Cle.) | 1 v (1) | X | X |
| Confusa, smarrita.160 (Ber.) | 2 ii | X | X |
| È la fede degli amanti. (Ism.) | 2 iv (1) | X | X |
| Voi, che udite i voti miei. (Ber.) | 3 iii (2) | X | X |
| Ho spavento d’ogn’aura, d’ogni ambra. (Ant.) | 3 iv (1) | X | X |
| Ecco cambiato il fato. Chorus (Cho.) | 3 iv (2) | X | X |
| Tremo per l’idol mio161 [UA] | * |

**1774**

| I miei sinceri affetti.162 (Ism.) | 1 i | X |
| Tu m’involasti un regno.163 (Ale.) | 1 iii (1) | X |
| Ah, che nell’ alma mia.164 (Dem.) | 1 iv (1) | 1 iv (1) |
| Taci, crudele, e pensa.165 (Ber.) | 2 iii | X |
| Nelle dolci tue catene.166 (Dem) | 2 iv | 2 iv |
| Odio, furor, dispetto.167 (Ism.) | 2 v (2) | X |
| Alme belle innamorato.168 Duet (Ber., Dem.) | 2 vi (3) | X |

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157 This text and setting was apparently used by Monticelli in Hasse’s setting of *Alessandro nell’Indie* (under the title of *Clofidf*) premiered in Venice in 1731, in the season when, according to BDL x, 286–7, Monticelli was singing there. The song was published in London with heading Song by Sig Monticelli nell Alessandro nell’Indie del Sig Hasse in *THE Favourite SONGS in the OPERA Call’d ANTIGONO. By Sig Galuppi* (GB-Lbl G. 191 (2)).

158 No copy of the printed libretto has been located; it seems from the publication information above that the aria was added to the opera between the preparation of the Larpent manuscript copy, and the performances.

159 *Alessandro nell’Indie* (v.1] Act 1, scene ix); also used in *Didone Abbandonata* 1748 (Act 2, scene vii).

160 *Catone in Utica* (Act 3, scene ii).


162 Setting by Sacchini.

163 Setting by Traetta.

164 Setting by Vento.

165 Setting by Traetta.

166 Setting by Giordani.

167 Setting by Jomelli.
<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Act</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>Di, che ricuso il trono.</td>
<td>3 i (1)</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Sventurata, in tanti affanni.</td>
<td>3 i (2)</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Tu non sai che bel contento.</td>
<td>3 ii</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Sventurata, invan mi lagno.</td>
<td>3 iii (2)</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Dopo torbida procella.</td>
<td>3 iv</td>
<td>3 iv</td>
<td></td>
</tr>
<tr>
<td>Deh! Spera, l'amore.</td>
<td>1 i</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do' gioventude sia.</td>
<td>1 iii (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giacché oppresso ti vuol cruda sorte.</td>
<td>1 iv (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sia la bella men severa.</td>
<td>2 ii</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L' amore consola.</td>
<td>2 iii</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Si, dovrei per vendicarmi.</td>
<td>2 iv (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ah nel lasciarti, o cara.</td>
<td>2 v (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mi vuol oppressa.</td>
<td>3 i (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E' un bel piacer d'un core.</td>
<td>3 ii</td>
<td></td>
<td></td>
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<tr>
<td>Negl'elisi ombra onorata.</td>
<td>3 iii (1)</td>
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<tr>
<td>Ombra, che pallida.</td>
<td>3 iii (2)</td>
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### Artaserse

**Arbace** (1734)  
**Artaces** (1734)  
**Artaserse** (1740s)  
**Artaserse** (1754)  
**Artaxerxes** (1761)  
**Artaserse** (1766)  
**Artaserse** (1771)  
**Artaserse** (1772)  
**Artaserse** (1774)  
**Artaserse** (1779)  
**Artaserse** (1785)  
**The Regicide** (1840)

### Arbace

1) Anon.  
2) Leonardo Vinci, *arr.* Handel; recitatives by Handel with other arias by Hasse and Porpora.  
3) Rome, Teatro delle Dame, 4 ii 1730. **KT 1734**: January 5, 8, 12, 15, 19, 22, March 26, 28, 30.

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168 Setting by Giordani.  
169 Setting by Traetta.  
170 Setting by Giordani.  
171 Setting by Giordani.  
172 Setting by Giordani.  
173 Setting by Traetta.  
174 Also *Attilio*, 1762 (Act 3, scene v).  
175 Winton Dean (GDO, ii, 632) gives 8 January 1734 as the first performance. 'A New Opera. Their Majesties and three eldest Princesses present'; *LS*, iii/1, 355.  
176 'Their Majesties, Duke, and three eldest Princesses present'; *LS*, iii/1, 357.
Libretto
1) ARBACE. DRAMA. Da Rappresentarsi Nel REGIO TEATRO d'HAY-MARKET.
2) [Thomas] Wood, 1733.
3) I/E.
4) Artaxerxes (Carlo Scalzi); Arbaces (Giovanni Carestini); Mandane ([Anna Maria] Strada [del Pò]); Artabanus (Margherita Durastante); Semira (Maria Catterina Negri); Megabise (Maria Rosa Negri).
5) GB-En Nha.T49 (4). [EBB; CS: 2337; ESTC: N53812]

Music
1) [Arbace].
2) MS, 1734.
3) NC.
4) In score.
5) Act 1: Overture ([Vinci], 1); 'Conservati fedele' ([Vinci], 8); 'Fra cento affanni e cento' ([Vinci], 12); 'Per pietà, bell'idol mio' ([Vinci], 21); 'Bramar di perdere' ([Vinci], 25); 'Deh respirar lasciati' ([Vinci], 32); 'Non ti son padre' ([Vinci], 36); 'Impegnali d'ingrate' ([Vinci], 39); 'Perdo l'amico' (Recit. [Vinci], 44); 'Son quel n...'
     Act 2: 'Rendimi il caro amico' ([Vinci], 54); 'Mi scacci sdegnato' ([Vinci], 62); 'Caro padre, ah forse è questo' ([Vinci], 67); 'Non temer ch'io mai ti dica' ([Vinci], 11); 'Se d'un amor tiranno' ([Vinci], 78); 'Per quel paterno ampresso' ([Vinci], 85); 'Parto se vuoi così' ([Vinci], 113); 'Mi credi spietata?' ([Anon], 5); 'Per quel paterno amplesso' ([Anon], 8); 'Fra cento affanni e cento' ([Anon], 10).
     Act 3: 'L'onda dal mar divisa' ([Anon], 2); 'Mi credi spietata?' ([Anon], 5); 'Per quel paterno ampresso' ([Anon], 8); 'Se d'un amor tiranno' ([Anon], 10).
6) D-Hs M A/1004.

Artaxerxes
1) Anon.
2) Johann Adolf Hasse, Nicola Porpora, Carlo Broschi.181
3) Vienna, 1730. KT 1734: October 29,182 November 2,183 5, 9, 12, 16, 19, 23, 26, 30, December 3, 7, 28, 31. 1735:
     January 4, 7, 11, 14, 18, 21, 25, 28, March 15, 184 18, 22, April 22, 26, 29, May 17, 23, 27, 31, June 3. 1736: January 3,
     10, 13, 17 March 27,185 30,186 June 1, 5.

177 Benefit: [Margherita] Dursatanti. 'All the Royal family expected to attend'; LS, iii/1, 381.
178 Lusile (Act 2, scene ii).
179 Attributed in BUCEM to Porpora; according to GDO, iii, 1066–7, Porpora set neither Arbaces nor Artaxerse, although he contributed to a setting of the latter in 1721.
180 Semiramida (Act 2, scene vi).
181 His setting of ‘Si quel pace’.
182 A New Opera. Pit and Boxes by Ticket at a half guinea. Gallery 5s. 6 P.M.; LS, iii/1, 426.
183 'Prince of Wales and Princess Amelia present'; LS, iii/1, 428.
184 Benefit: Carlo Broschi Farinello; LS, iii/1, 469.
185 Benefit: Carlo Broschi Farinello. ‘With an addition of several New Songs’; LS, iii/1, 565.
186 'Whereas the repetition of the Songs add considerably to the Length of the Opera, and which hath been much complain’d of, it is hoped that no Person will take it ill, if the Singers do not make any Repetition for the future’; LS, iii/1, 566.
Libretto
1) ARTAXERXES. AN OPERA. As perform’d at the ROYAL THEATRE IN THE HAY-MARKET. ARTASERSE. DRAMA PER MUSICA DA RAPPRESENTARSI NEL REGIO TEATRO DELL’HAY-MARKET. 2) Charles Bennet, 1734. 3) /E. 4) Arbace (Carlo Broschi called Farinelli); Artabano (Francis Bernardi called Senesino); Artaserse ([Antonio] Montagnana); Mandane (Francesca Cuzzoni); Megabise (Maria Segatti); Semira ([Francesca] Bertolli). 5) GB-Lbl 11714.aa.21.(12.)187 [EBB: 1844A1 & 2219M6; CS: 2944; ESTC: T141234; see also ESTC: T22483]

Music
1) FARINELLI’S Celebrated Songs &c. Collected from Sigr. HASSE, PORPORA, VINCI, and VERACINI’S OPERAS Set for a GERMAN FLUTE VIOLIN or HARPSICORD. VOL I. [Part 1].188 2) [John] Walsh, [1737]. [SH: 771] 3) [Carlo Broschi called] Farinelli. 4) hpd. 5) ‘Quanto affanno o bell’aura’ (Porpora, 2); ‘In sen mi tace’ (Hasse, 4); ‘Se al labbro mio non credi’ (Hasse, 6); ‘Per questo dolce amplesso’ (Hasse, 10); ‘Lascia cadermi in volto’ (Hasse, 14); ‘Or la nube procellosa’ (Porpora, 22); ‘Fortunate passate’ (Hasse, 24). 6) GB-Lbl g.444. [BUCEM: 965; RISM B/II, 171]

LE DELIZIE DELL’OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos’d by BACH, PEREZ, COCELI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI. 2) William Randall, [1776]. 3) [Carlo Broschi called] Farinelli, [Francis Bernardi called] Senesino. 4) In score. 5) ‘Pallido il sole’ ([Hasse], 146); ‘Quanto affanno o bell’aura’ ([Porpora], 149); ‘Or la nube procellosa’ ([Porpora], 151); ‘Se al labbro mio non credi’ ([Hasse], 153); ‘Son qual nave’ ([Anon.], 156); ‘Per questo dolce amplesso’ ([Hasse], 160); ‘Fortunate passate’ ([Hasse], 162). 6) GB-Lbl G.159 (II, 146–63). [BUCEM: 262; RISM B/II, 151–2]

A Favorite Song from the OPERA OF ARTAXERXES Compos’d by the Celebrated M’ Hasse Sung at Messrs. Bach and Abels Concert Hanover Square, BY M’ TENDUCCI.189 2) Tho[ma]s Cahusac, [1780]. 3) [Giusto Ferdinando] Tenducci. 4) In score. 5) ‘Se al labbro mio non credi’ (Hasse). 6) GB-Lbl H.1652.f.(33.) [BUCEM: 452; RISM A/1:4/ H 2244]

187 Contains MS notes of variable accuracy.
188 Both this and the following edition contain two songs that do not appear in the 1734 or 1735 librettos, ‘Fortunate passate’ (attributed to Hasse) and ‘Quanto affanno o bell’aura’ (attributed to Porpora). However, their inclusion in the 1739 edition as keyboard arrangements of songs sung by Farinelli, and the claim in Delizie dell’Opera (1776: essentially a through-numbered reprint of the earlier Favourite Songs series) that they were both sung by Farinelli, suggests that a) there is a missing set of Favourite Songs from 1730s productions, and that b) both tunes were used in the 1730s. They may have been among the ‘several New Songs’ advertised as having been added for Farinelli’s Benefit on 27 March 1736. The two texts were among the three added to the 1766 production which used mainly Hasse’s music.
189 This text was included in all eighteenth-century London versions of Hasse’s setting of Artaserse, and was retained by Bertoni in his 1779 version setting. However, Tenducci appears never to have sung the role of Arbaces on the stage.
1) VO SOL CANDO. A much admir’d SONG Sung by Madame MARA at the Grand Professional Concert Hanover Square Compos’d by Sig’ VINCI.
2) [H]erman Wright, [c:1790].
4) In score.
5) ‘Vo solcando’ (Vinci).
6) GB-Lbl G.760.E.(S.) [BUCEM: 1043; RISM A/I/9: V 1649]

1) Vo solcando un mar crudele A favourite Song Sung by M' Billington at the CONCERT OF ANTIENT MUSIC Composed by Vinci.
2) [Anne] Bland and [E...] Weller, [1803].
3) [Elizabeth] Billington.
4) In score.
5) ‘Vo solcando’ (Vinci).
6) GB-Lbl G.806.E.(79.)

Comment
All the Royal Family were at the Opera, when Signor Farinelli performed... with prodigious Applause. The Theatre was exceedingly crowded.190

‘Tis expected that Signor Farinelli will have the greatest Appearance on Saturday that has been known. We hear that a Contrivance will be made to accommodate 2000 People. His Royal Highness has the Prince of Wales has been pleas’d to give him 200 Guineas, the Spanish Ambassador 100, the Emperor’s Ambassador 50 his Grace the Duke of Leeds 50, the Countess of Portmore 50, Lord Burlington 50, His Grace the Duke of Richmond 50, the Hon. Col. Paget 30, Lady Rich 20, and most of the other Nobility 50, 30, or 20 Guineas each; so that ‘tis believed his Benefit will be worth to him upwards of 2000.191

Tonight is Farinelli’s benefit; all the polite world will flock there, and go there at four o’clock, for fear they should not be [in] time enough. I don’t love mobbing, so I shall leave them to themselves.192

Artaserse

1) Anon.
2) John Christopher Smith.
3) NR, Composition began December 1748; not completed.193

Libretto
NP.

Music
NS.194

Artaserse

1) Anon.
2) Johann Adolf Hasse.
3) Vienna, 1730. KT 1754: January 29,195 February 2, 9, 16, 23, March 2, 9, 26, April 20.

190 The Daily Advertiser, 30 October 1743.
191 The Daily Advertiser, 13 March 1735.
192 Mrs Pendarves to Mrs Granville, 15 March 1735; LS, iii/1, 469.
193 See W. Coxe, Anecdotes of George Frederic Handel and John Christopher Smith (London, 1799), 44 and 64.
194 Michael Burden (GDO, iv, 426) notes that there is an overture in Coxe see note 193 but this appears to be an error.
195 ‘A New Opera Composed by Hasse’; LS, iv/1, 406.
Libretto
1) **ARTASERSE.** DRAMA PER MUSICA PEL TEATRO di S. M. B.
3) I/E.
4) Arbaces ([Sig.] Serafini); Artabanes ([Sig.] Albuzio); Artaxerxes ([Christina] Passerini); Mandana ([Caterina] Visconti); Megabyses ([Sig.] Ranieri); Semira ([Giulia] Frasi).

Music NE.

Artaxerxes
1) *ret. Thomas Arne*
2) Thomas Arne.
3) **1762 CG**: February 2, 196 5, 9, 12, 16, 19, 23, April 1, 197 14, 198 **1763 CG**: February 24, 199 March 8, 10, 22, 200 April 7, 9, 201 14, 202 21, [28], May 3, 203 10, 204 19, December 12, 15, 19, 23, 30. **1764 CG**: January 2, 13, March 31, 205 May 2, 206 10, 207 November 23, December 5. **1765 CG**: January 4, 11, April 15, 208 22, 209 May 1, 210 **1768 CG**: October 22, 25, 28. **DL**: November 1. **CG**: November 3, 7, 11, 15. **DL**: November 16, 23. **CG**: November 23. **DL**: December 7. **1769 CG**: March 18. **KT**: June 1. **CG**: November 24. **1770 CG**: April 7, 213 May 4, 214 **1771 CG**: April 6, 215 **1772 CG**: April 23. **1773 CG**: March 27, 216 April 14, 218 30, 219 **1774 CG**: March 19, 220 April 9, 221 **CG**: November 29, December 2, 16. **1775 CG**: April 25, 222 October 14, 18, 26, 223 November 2, 16,

196 ‘a New English Opera, with music compos’d by Dr Arne. Characters new Dress’d’; L5, iv/2, 915.
197 Benefit; [Charlotte] Brent; L5, iv/2, 927.
198 ‘At the Particular Desire of several Persons of Quality’; L5, iv/2, 928.
199 ‘Books of the Opera to be sold at the Theatre’; L5, iv/2, 980.
200 Benefit; [Charlotte] Brent; L5, iv/2, 986.
201 Benefit; [Thomas Arne]; L5, iv/2, 988.
202 ‘By Command of their Majesties’; L5, iv/2, 989.
204 Benefit; [Niccolo] Peretti; L5, iv/2, 996.
205 Benefit; [Charlotte] Brent; L5, iv/2, 1049.
206 Benefit; [Giusto Ferdinando] Tenducci; L5, iv/2, 1056.
207 Benefit; [Niccolo] Peretti; L5, iv/2, 1058.
208 Benefit; [Charlotte] Brent; L5, iv/2, 1108.
209 Benefit; [George] Mattocks; L5, iv/2, 1110.
210 Benefit; [Giusto Ferdinando] Tenducci; L5, iv/2, 1113.
211 Benefit; [Charlotte] Pinto [née Brent]; L5, iv/2, 1392.
212 Benefit; [Guilia] Frasi; L5, iv/2, 1412.
213 Benefit; [George] Mattocks; L5, iv/2, 1468.
214 Benefit; [Frederick] Reinhold. ‘By Particular Desire’; L5, iv/2, 1474.
215 Benefit; [Jane] Thompson [née Poitier]; L5, iv/2, 1538.
216 Benefit; [Frederick] Reinhold. ‘By Particular Desire’; L5, iv/2, 1627.
217 Benefit; [Ann] Catley; L5, iv/2, 1709.
218 Benefit; [Miss] Baker; L5, iv/2, 1711.
219 Benefit; [Miss] Baker; L5, iv/2, 1711.
220 Benefit; [Isabella] Mattocks; L5, iv/2, 1794.
221 Benefit; [Mary] Jameson; L5, iv/2, 1800.
222 Benefit; [Frederick] Reinhold; L5, iv/2, 1886.
223 ‘Under the direction of Dr Arne’; L5, iv/2, 1922.

224 'By Desire of Several Persons of Distinction'; LS, iv/2, 1953.
226 Benefit: [Michael] Leoni; LS, iv/2, 1794.
227 'With Mrs Farrell's new air, with recitative, composed by Dr. Arne'; The Public Advertiser, 24 January 1777. 'The orchestra will be considerably augmented'; LS, v/1, 54.
228 Benefit: [Ann] Catley; LS, v/1, 64.
229 Benefit: [Frederick] Reinhold; LS, v/1, 73.
230 Since this was the only performance of the opera this season, it is possible that it was staged only to launch the career of {Miss} Twist at Covent Garden, who appears to have been a pupil of Thomas Arne's; see The Morning Post, 9 January 1778, and BDL, xv, 69.
231 Benefit: [Michael] Leoni; LS, v/1, 247.
232 Benefit: [Margaret] Kennedy; LS, v/1, 327.
234 Benefit: [Margaret] Matyr; LS, v/1, 427.
236 'With Dresses and Decorations entirely new'; LS, v/2, 1023.
238 Benefit: [Elizabeth] Billington; LS, v/2, 1061.
240 'With new Dresses and Decorations'; LS, v/2, 1406.
241 'On account of the great number of Ladies and Gentleman who have not been able to obtain places for ARTAXERXES, Mme Mara has very obligingly consented to appear this Present as well as To-morrow evening, being positively the Last Nights of her performing before her departure for Italy'; LS, v/2, 1406.
243 'Books of the Opera to be had at the Theatre'; LS, v/3, 1855.
244 Artaxerxes: [Elizabeth] Clendinning [née Arnold]; LS, v/3, 1857.
246 Listed as '2nd time this season', but no earlier performance can be traced.
248 With Mr Pyne.
249 Benefit: the Misses Dennett; Playbill, US-HA.
250 The Times for both 12 and 26 March states that: 'The performances will commence with the grand anthem “O be joyful,” arranged to Dr. Arne’s favourite Overture to Artaxerxes, by Dr. Arnold…'
266 Miss Thomas sang Semira in the performances.

265 This first edition of the libretto was published in 1761, well in advance of the premiere, suggesting that there may well have been an earlier first performance intended. Clifford Bartlett postulates that the opera was deferred because of the necessity of finding a replacement for Mrs Vernon in the role of Semira; she withdrew from the stage around this time because of 'marital irregularities'. (Clifford Bartlett, Introduction to Thomas Arne, Artaxerxes (London, 1762; facsimile Cambridge, 1986), p. i). Bartlett’s hypothesis is borne out by the dramatis personae in this copy of the libretto (US-NH Rare ML50.2 A78 A748) in which Mrs Vernon’s name is struck out and that of Miss Thomas substituted.


Libretto

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN: The Music Composed by THO. AUG. ARNE, Mus. Doc.

2) [Jacob] and [Richard] Tonson [the younger], 1761.265

3) E.


5) US-NH Rare ML50.2 A78 A748. [EBB: 1779A3; ESTC: T56492]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN...
2) J[acob] and R[ichard] Tonson [the younger], 1762.
3) E.
5) GB-Lbl 1342.k.22. [EBB: 2219M8; ESTC: T229716]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN...
2) J[acob] and R[ichard] Tonson [the younger], 1763.
3) E.
5) GB-Ob Vet. A4 e.831 (9). [EBB: 2219M8; ESTC: T56477]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN...
2) Dublin: James Hoey and D[... ] Chamberlaine, [etc.], 1764.
3) E.
5) GB-Ob Vet. A5 e.4800. [EBB: 2219M8; ESTC: T186106]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN...
2) Dublin: James Hoey, junior, 1764.
3) E.
5) GB-Ob Harding D 292. [EBB: 2219M8; ESTC: T141476]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN...
2) Dublin: James Hoey, junior, 1764.
3) E.
5) GB-Ob Vet. A5 108.f.104 (5). [EBB: 2219M8; ESTC: T197000]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN...
2) Dublin: James Hoey, junior, 1764.
3) E.
5) GB-Lbl 1342.k.36. [EBB: 2219M8; ESTC: T56478]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN...
2) J[acob] and R[ichard] Tonson [the younger], 1765.
3) E.

5) GB-Ob M.adds. 108 e.105 (2). [EBB: 1844A3 & 2219M8; ESTC: T56480]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN.
2) Dublin: James Hoey, junior, 1765.
3) E.
5) GB-Lbl 1488.c.31. [EBB: 2219M8; ESTC: T70696]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN COVENT-GARDEN.
3) E.
5) GB-Ob Vet. A5 f.677 (5). [EBB: 2219M8; ESTC: T70695]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRE-ROYAL, EDINBURGH. The Music Composed by THO. AUG. ARNE, Mus. Doc. With the addition of THREE FAVOURITE SCOTS AIRS. The words by Mr. R. FERGUSSON.
3) E.
5) GB-En L. C. 157 (2). [ESTC: T186577]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES-ROYAL IN DRURY-LANE, AND COVENT-GARDEN... A NEW EDITION...
2) G[...] Kearsley and William Griffin, [269] c.1770. [270]
3) E.
5) GB-Ob 8o W 64 (4) Art. [EBB: 2219M8; ESTC: T9986]

267 ‘Arbanes’ in this *dramatis personae*.
268 Bookplate of Robert Finch.
269 An otherwise unrecorded partnership between William Griffin and Kearsley.
270 ESTC dates this at 1763.
271 This is not Elizabeth Miller, for she married Thomas Baker in 1764, while the ‘Miss Miller’ who was working at Covent Garden during this period is only recorded in spoken roles.
1) ARTAXERXES. AN ENGLISH OPERA. As it is Acted At the THEATRES-ROYAL in Drury-Lane and Covent-Garden.

2) [James] Harrison and Co and J[oseph] Wenman, 1780,272

3) E.

4) NC.


1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES ROYAL IN DRURY LANE, AND COVENT-GARDEN. The Musick Composed by THO. AUG. ARNE, Mus. Doc. A NEW EDITION.

2) T[heomas] Lowndes and J[…] Condell,273 [c.1780].

3) E.


5) GB-Lbl c.108.bbb.57. [EBB: 1844A & 2219M8; ESTC: T131891]

1) ARTAXERXES. AN ENGLISH OPERA. AS IT IS PERFORMED AT THE THEATRES-ROYAL...

2) G[eorge] Lister, 1787.274

3) E.

4) NC.


1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES ROYAL IN DRURY LANE, AND COVENT-GARDEN. The Musick Composed by THO. AUG. ARNE, Mus. Doc. A NEW EDITION.

2) W[illiam] Lowndes, 1787.

3) E.


5) GB-Lbl 1342.k.37. [EBB: 2219M8; ESTC: T196487]277

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES ROYAL IN DRURY LANE, AND COVENT-GARDEN. The Musick Composed by THO. AUG. ARNE, Mus. Doc. A NEW EDITION.

2) W[illiam] Lowndes, 1787.

3) E.


5) GB-Ob Vet. A5 c.2739 (1). [EBB: 2219M8; ESTC: N4295]

272 Frontispiece shows Miss Phillips as Mandane.

273 Imprint does not otherwise appear. Thomas and William Lowndes, however, did team up with Condell to publish the 1783 edition of William O’Brien’s two act farce, Cross Purposes.

274 Has plate of Act 1, scene i.

275 Has plate of Act 3, scene ii with Elizabeth Billington as Mandane.

276 Later Mrs George Colman the first; BDL, x, 321–2 records no roles after 1784 for her, so the identification here is open to question.

277 However, the ESTC lists this copy as being published by William Lowndes, and does not record this imprint.
1) ARTAXERXES. A SERIOUS OPERA. Taken from the MANAGER’S BOOK AT THE Theatre-Royal, in Covent-Garden.

2) Rachel Randall, 1787.

3) E.

4) Artaxerxes ([Margaret] Kennedy [née Doyle, earlier Mrs Farrell]); Artabanus ([William] Darley); Arbaces ([Michael] Leoni); Rimenes ([George] King); Mandane ([Elizabeth] Billington); Semira ([Mary] Morton [née Dayes]). Nobles, guards, attendants.

5) GB-Ob Harding D 293. [EBB: 2219M8; ESTC: N4880]

1) ARTAXERXES, AN OPERA, AS IT IS ACTED AT THE THEATRE ROYAL, CROW-STREET. 279

2) Dublin: the Company of Booksellers, [1790?].

3) E.

4) Artaxerxes ([Miss] Brett); Artabanus ([William] Palmer); Arbaces ([Charles] Incledon); Rimenes ([Maria Rebecca] Duncan); Mandane ([Frances Maria] Kelly); Semira ([Maria] Poole). Noble, Guards, Attendants.

5) GB-Ca Hib.7.790.61. [nEBB; ESTC: T186573]

1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES ROYAL IN DRURY LANE, COVENT-GARDEN, AND THE HAYMARKET.

2) For the Booksellers, 1791.

3) E.

4) Artaxerxes ([Charles] Dignum); Artabanus ([Michael] Kelly); Arbaces ([Anna Maria] Crouch [née Phillips]); Rimenes ([Thomas] Caulfield); Mandane ([Gertrud] Mara); Semira ([Maria Theresa Catherine] Bland [née Tersi, called Romanzini]). Nobles, guards, attendants.

5) GB-Ob 17405.e.151 (3). [EBB: 2219M8; ESTC: T16202]

1) ARTAXERXES, AN ENGLISH OPERA. AS IT IS PERFORMED AT THE THEATRE-ROYAL COVENT-GARDEN. Corrected from the Prompt-Book By James Wild, Prompter.


3) E.

4) Artaxerxes ([Thomas Brabazon] Gray); Artabanus ([William] Darley); Arbaces ([Charles] Incledon); Rimenes ([William] Davies); Mandane ([Elizabeth] Billington); Semira ([Maria] Poole). Noble, Guards, Attendants.


1) ARTAXERXES, AN OPERA. AS IT IS ACTED AT THE THEATRE ROYAL, CROW-STREET. 282

2) Dublin: G[…Folingsby, [1792?].

3) E.

4) Artaxerxes ([Miss] Brett); Artabanus ([William] Palmer); Arbaces ([Charles] Incledon); Rimenes ([Maria Rebecca] Duncan); Mandane ([Frances Maria] Kelly); Semira ([Maria] Poole). Noble, Guards, Attendants.

5) GB-Ca Hib.7.792.25. [EBB: 1779A1 & 2219M8; ESTC: T186578]

1) ARTAXERXES. AN ENGLISH OPERA. AS IT IS PERFORMED AT THE THEATRE-ROYAL COVENT-GARDEN...

2) Hector MacLeish, [c.1792].

3) E.

4) Artaxerxes ([Thomas Brabazon] Gray); Artabanus ([Wright] Bowden); Arbaces ([Charles] Incledon); Rimenes ([Edward] Townsend); Mandane ([Gertrud] Mara); Semira ([Rosemond] Mountain [née Wilkinson]). Nobles, guards, attendants.

5) US-PHlc O Ital Meta Log.2050.0.6. [ESTC: N29947]

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278 Has plate of Michael Leoni as Arbaces.
279 Includes 1761 preface.
280 See note to Dublin, 1792.
281 The firm of J Whitaker was also part owned by James Satcherd and Charles Law.
282 Includes 1761 preface.
283 Seems to be 1792 with a new cover; indeed, the new cover is slightly larger which suggests that the pages were left overs from the previous printing.
ARTAXERXES. AN ENGLISH OPERA. AS IT IS PERFORMED AT THE THEATRE-ROYAL COVENT-GARDEN.

1. Hector MacLeish, [c.1795].
2. E.
3. Artaxerxes ([Thomas Brabazon] Gray); Artabanes ([Wright Bowden); Arbaces ([Charles] Incledon); Rimenes ([Edward] Townsend); Mandane ([Gertrud] Mara); Semira ([Rosemond] Mountain [née Wilkinson]). Nobles, guards, attendants.

GB-Ob Harding D 2415 (6). [EBB: 2219M8; ESTC: T186572]

ARTAXERXES. AN ENGLISH OPERA AS IT IS PERFORMED AT THE THEATRES-ROYAL, DRURY-LANE, AND COVENT-GARDEN. CORRECTED FROM THE PROMPT BOOKS OF BOTH THEATRES.

1. [James] Barker, 1807.
2. E.
3. Artaxerxes ([Mr] Taylor); Artabanes ([Thomas Ludford] Du Bellamy); Arbaces ([Charles] Incledon); Rimenes ([Mr] Treby); Mandane ([Martha 'Maria] Dickons [née Poole]); Semira ([Miss] Bellamy). DL: Artaxerxes ([Charles] Dignum); Artabanes ([Michael] Kelly); Arbaces ([Margaret] Mountain); Rimenes ([James] Cooke); Mandane ([Elizabeth] Billington); Semira ([Maria Theresa Catherine] Bland [née Tersi, called Romanzini]).

GB-Lbl T.1509/487.

THE FAVOURITE SONGS, IN ARTAXERXES, LOVE IN A VILLAGE, AND THE DUEENNA. WITH THE ADDITION OF The New Bravura Songs, INTRODUCED BY MRS BILLINGTON.

2. Elizabeth Billington.

GB-Ob 17405.f.86.

ARTAXERXES. AN ENGLISH OPERA of Two Acts. As Performed At the THEATRE-ROYAL IN COVENT-GARDEN...

1. [James] Lowndes, 1815.
2. E.


285 Frontispiece of Mrs Billington.

5) GB-Ob Harding D.244. [EBb: 2219M8]


2) [James] Roach, [1819].

E.

3) E.

4) Artaxerxes ([Mr] Duruset); Artabanes ([Mr] Isaacs); Arbaces ([Mr] Braham); Rimenes ([Mr] Treby); Mandane ([Katharine] Stephens); Semira ([Elizabeth] Bishop). Nobles, guards, attendants.

5) GB-Ob 3862 f.31.

1) ARTAXERXES: AN English Opera IN TWO ACTS. As Performed at The Theatre-Royal, Drury-Lane. The Music Composed by THO. AUG. ARNE, MUS. DOC.

2) [John] Lowndes, [1821?].

3) E.

4) DL, 1762: Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci; Rimenes ([George] Matteocks); Mandane ([Charlotte] Brent); Semira ([Jane] Vernon [née Poitiers]).

DL, 1815: Artaxerxes ([Mr] Duruset); Artabanes ([Charles] Incledon); Arbaces ([Mr] Braham); Rimenes ([Mr] Treby); Mandane ([Katharine] Stephens); Semira ([Miss] Carew).

DL, 1821: Artaxerxes ([Lucia Elizabeth] Vestriss); Artabanes ([Charles] Horn); Arbaces ([John] Braham); Rimenes ([Mr] Yarnold); Mandane ([Katharine] Stephens); Semira ([Miss] A. Tree). Nobles, guards, attendants.

5) GB-Burden 47.

1) ARTAXERXES, An Opera A NEW EDITION, AS PERFORMED AT THE THEATRE-ROYAL, DRURY-LANE. THE MUSIC COMPOSED BY DR. ARNE.

2) At the theatre, 1821.

3) E.

4) Artaxerxes ([Lucia Elizabeth] Vestriss); Artabanes ([Charles] Horn); Arbaces ([John] Braham); Rimenes ([Mr] Yarnold); Mandane ([Katharine] Stephens); Semira ([Miss A.] Tree). Nobles, guards, attendants.

5) GB-Lbl 11782.d.8.(1).


2) [John] Duncombe, [1825].

3) E.

4) Artaxerxes ([Lucia Elizabeth] Vestriss); Artabanes ([Charles] Horn); Arbaces ([John] Braham); Rimenes ([Mr] Yarnold); Mandane ([Katharine] Stephens); Semira ([Miss A.] Tree). Nobles, guards, attendants.

5) GB-Lbl 2304.a.1.


2) [James] Roach, [c.1825].

3) E.

4) Artaxerxes ([Miss] Rennell); Artabanes ([Charles] Incledon); Arbaces ([John] Sinclair); Rimenes ([Mr] Treby); Mandane ([Katherine] Stephens); Semira ([Miss] Carew). Nobles, guards, attendants.

5) GB-Ob Shuttleworth 218 (2).

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286 The printing has a frontispiece of Mrs Billington as Mandane, but misattributed to [Martha ‘Maria’] Dickons [née Poole]; see the same plate in c.1825, and the portrait of Mrs Billington in GB-Ob 17405.f.86.

287 And sold by Mrs Chapman.

288 The plate in the front of the edition shows Mr Sinclair in the role.

289 Includes plate of Mrs Billington as Mandane.
1) **ARTAXERXES. AN OPERA, In Two Acts... PRINTED FROM THE ACTING COPY...** As now performed at the THEATRES-ROYAL, LONDON.

2) John Cumberland, [1828].

3) E.

4) Artaxerxes (Isabella) Paton; Artabanus (John) Braham; Arbaces (John) Braham; Rimenes (Mr Yarnold); Mandane (Katharine) Stephens; Semira (Mrs Tennant). Nobles, guards, attendants.

5) GB-Ob M.adds. 111 f.174 (1).

1) **(ht) OXBERRYS' NEW ENGLISH DRAMA. ARTAXERES; AN ENGLISH OPERA... (ft) Oxberry's Edition ARTAXERXES; AN ENGLISH OPERA, BY T. AUGUSTUS ARNE. WITH PREFATORY REMARKS. THE ONLY EDITION EXISTING WHICH IS FAITHFULLY MARKED WITH THE STAGE BUSINESS, AND STAGE DIRECTIONS, AS IT IS PERFORMED AT THE Theatres Royal. By W. OXBERRY, Comedian, in Oxberry's New English Drama, no. 118.


3) E.

4) DL: Artaxerxes (Isabella) Paton; Artabanus (John) Braham; Arbaces (Miss Love); Rimenes (Mr Yarnold); Mandane (Mary Ann) Paton; Semira (Miss A. Tree). CG: Artaxerxes (Lucia Elizabeth) Vestris; Artabanus (Mr Isaacs); Arbaces (Mr Sapio) rj; Rimenes (Mr Henry); Mandane (Elizabeth) Hughes; Semira (Miss Henry). Nobles, guards, attendants.

5) US-Cn Y 134.65 no. 118.

1) **ARTAXERXES: AN OPERA In Two Acts, THE MUSIC COMPOSED BY T. A. ARNE, M. D. PRINTED FROM THE ACTING COPY, WITH REMARKS, BIOGRAPHICAL AND CRITICAL BY D-G. To which are added, A DESCRIPTION OF THE COSTUME, CAST OF THE CHARACTERS, ENTRANCES AND EXITS, RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS. As now performed at the THEATRES ROYAL, LONDON, in CUMBERLAND'S BRITISH THEATRE, WITH Remarks, Biographical and Critical, BY D-G. PRINTED FROM THE ACTING COPIES, AS PERFORMED AT THE THEATRES ROYAL, LONDON.**

2) John Cumberland, [1840].

3) E.

4) DL, 1762: Artaxerxes (Niccolo) Peretti; Artabanus (John) Beard; Arbaces (Giusto Ferdinando) Tenducci; Rimenes (George) Mattocks; Mandane (Charlotte) Brent; Semira (Jane) Vernon [née Poitiers]. DL, 1827: Artaxerxes (Isabella) Paton; Artabanus (Charles Horn); Arbaces (John) Braham; Rimenes (Yarnold); Mandane (Katharine) Stephens; Semira (Mrs Tennant). DL, 1828: Artaxerxes (Isabella) Paton; Artabanus (John) Braham; Arbaces (Miss Love); Rimenes (Yarnold); Mandane (Mary Ann) Paton; Semira (Miss A. Tree). CG, 1827: Artaxerxes (Lucia Elizabeth) Vestris; Artabanus (Mr Isaacs); Arbaces (Mr Sapio) rj; Rimenes (Mr Henry); Mandane (Mary Ann) Paton; Semira (Miss Henry). CG, 1828: Artaxerxes (Lucia Elizabeth) Vestris; Artabanus (Mr Wood); Arbaces (Mr Sapio) rj; Rimenes (Mr Henry); Mandane (Elizabeth) Hughes; Semira (Miss Henry). Nobles, guards, attendants.

5) GB-Lbl 642.A.10.

1) **ARTAXERXES: AN ENGLISH OPERA, In Two Acts, The Music Composed by Dr. Arne, As performed at DRURY LANE THEATRE. To which are added Original Remarks, Sketches, Memoirs, Costume, Characters, Exits, Entrances, And general direction... in PATTIE'S PENNY PLAY, OR, WEEKLY ACTING DRAMA, II, Nos. 31 & 32.**

2) James Pattie, 1840.

3) E.

4) Artaxerxes (Isabella) Paton; Artabanus (John) Braham; Arbaces (Miss Love); Rimenes (Mr Yarnold); Mandane (Mary Ann) Paton; Semira (Miss A. Tree). Nobles, guards, attendants.

5) US-PRu TC023 (Playbooks Collection) Box 4.

**Music**

1) **Artaxerxes An English Opera As it is performed in the THEATRE ROYAL, in COVENT GARDEN Set to Music by D. Arne.**

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290 Includes plate of Miss Paton as Mandane.

291 Contains an engraving of Miss Love as Arbaces.

292 Contains an engraving of 'a drawing taken in the theatre during representation'.

293 Numerous single songs from Artaxerxes were published; only those that appeared in collections from the opera are listed here.
2) John Johnson, [1762]; with Calkin and Budd Booksellers pasteover.294
3) Giusto Ferdinando Tenducci, Charlotte Brent, John Beard, Niccolo Peretti, George Mattocks, Miss Thomas.
4) In score.
5) Overture ([Arne], 1). Act 1: ‘Fair Aurora prithee stay’ (Duet: [Arne], 16); ‘Adieu, thou lovely youth’ ([Arne], 20); ‘Amid a thousand racking woes’ ([Arne], 25); ‘Behold, on Lethe’s dismal strand’ ([Arne], 40); ‘Fair Semira, lovely maid’ ([Arne], 51); ‘When real joys we miss’ ([Arne], 53); ‘How hard is the fate’ ([Arne], 56); ‘Thy father, away!’ ([Arne], 60); ‘Acquit thee of this foul offence’ ([Arne], 65); ‘O too lovely, too unkind’ ([Arne], 68); ‘Fly soft ideas, fly!’ ([Arne], 16). Act 2: ‘In infancy our hopes and fears’ ([Arne], 1); ‘Disdainful you fly me’ ([Arne], 5); ‘To sigh and complain alike I disdain’ ([Arne], 11); ‘If o’er the cruel tyrant’ ([Arne], 13); ‘If the rivers swelling waves’ ([Arne], 16); ‘By that beloved embrace’ ([Arne], 23); ‘Monster away from cheerful day’ ([Arne], 26); ‘Thou like the glorious sun’ ([Arne], 36). Act 3: ‘Why is death for ever late?’ ([Arne], 132); ‘Water parted from the sea’ ([Arne], 134); ‘Thou o’f a cloud with envious shade’ ([Arne], 138); ‘O let the danger of a son’ ([Arne], 153); ‘O much lov’d son’ ([Arne], 157); ‘Let not rage thy bosom firing’ ([Arne], 171); ‘Tis not true that in our grief’ ([Arne], 176); ‘For thee I live my dearest’ (Duet: [Arne], 179); ‘The soldier tir’d’ ([Arne], 187).
6) GB-Ob Tenbury Mus. c.58. [BUCEM: 42; RISM A/1/I: A 1615]

1) THE OVERTURE, SONGS & DUETTS in the OPERA of ARTAXERXES As Set to Musick by D⁰ ARNE Properly dispos’d for the VOICE and HARPSCHORD.
2) John Johnson, [1762].295
3) Giusto Ferdinando Tenducci, Charlotte Brent, John Beard, Niccolo Peretti, George Mattocks, Miss Thomas.
4) v, hpd; no recits.
5) Overture ([Arne], 1). Act 1: ‘Fair Aurora prithee stay’ (Duet: [Arne], 2); ‘Adieu, thou lovely youth’ ([Arne], 4); ‘Amid a thousand racking woes’ ([Arne], 7); ‘Behold, on Lethe’s dismal strand’ ([Arne], 12); ‘Fair Semira, lovely maid’ ([Arne], 15); ‘When real joys we miss’ ([Arne], 17); ‘How hard is the fate’ ([Arne], 19); ‘Thy father, away!’ ([Arne], 21); ‘Acquit thee of this foul offence’ ([Arne], 22); ‘O too lovely, too unkind’ ([Arne], 24); ‘Fly soft ideas, fly!’ ([Arne], 26). Act 2: ‘In infancy our hopes and fears’ ([Arne], 30); ‘Disdainful you fly me’ ([Arne], 31); ‘To sigh and complain alike I disdain’ ([Arne], 33); ‘If o’er the cruel tyrant’ ([Arne], 34); ‘If the rivers swelling waves’ ([Arne], 36); ‘By that beloved embrace’ ([Arne], 39); ‘Monster away from cheerful day’ ([Arne], 40); ‘Thou like the glorious sun’ ([Arne], 43). Act 3: ‘Why is death for ever late?’ ([Arne], 46); ‘Water parted from the sea’ ([Arne], 47); ‘Thou o’f a cloud with envious shade’ ([Arne], 48); ‘O let the danger of a son’ ([Arne], 53); ‘O much lov’d son’ ([Arne], 55); ‘Let not rage thy bosom firing’ ([Arne], 59); ‘Tis not true that in our grief’ ([Arne], 61); ‘For thee I live my dearest’ (Duet: [Arne], 63); ‘The soldier tir’d’ ([Arne], 66).
6) GB-Ob Tenbury Mus. c.546. [BUCEM: 42; RISM A/1/I: A 1623]

1) THE AIRS with all the Symphonies in the OPERA of ARTAXERXES Correctly Transpos’d for the GERMAN FLUTE VIOLIN & GUITTAR.
2) [John Johnson, c.1763].
3) Giusto Ferdinando Tenducci, Charlotte Brent, John Beard, Niccolo Peretti, George Mattocks, Miss Thomas.
4) Fl, vn, gu.
5) Act 1: ‘Fair Aurora prithee stay’ (Duet: [Arne], 1); ‘Adieu, thou lovely youth’ ([Arne], 2); ‘Amid a thousand racking woes’ ([Arne], 3); ‘Behold, on Lethe’s dismal strand’ ([Arne], 5); ‘Fair Semira, lovely maid’ ([Arne], 6); ‘When real joys we miss’ ([Arne], 7); ‘How hard is the fate’ ([Arne], 8); ‘Thy father, away!’ ([Arne], 8); ‘Acquit thee of this foul offence’ ([Arne], 9); ‘O too lovely, too unkind’ ([Arne], 10); ‘Fly soft ideas, fly!’ ([Arne], 10). Act 2: ‘In infancy our hopes and fears’ ([Arne], 13); ‘Disdainful you fly me’ ([Arne], 13); ‘To sigh and complain alike I disdain’ ([Arne], 14); ‘If o’er the cruel tyrant’ ([Arne], 15); ‘If the rivers swelling waves’ ([Arne], 16); ‘By that beloved embrace’ ([Arne], 17); ‘Monster away from cheerful day’ ([Arne], 18); ‘Thou like the glorious sun’ ([Arne], 19). Act 3: ‘Why is death for ever late?’ ([Arne], 21); ‘Water parted from the sea’ ([Arne], 21); ‘Thou o’f a cloud with envious shade’ ([Arne], 22); ‘O let the danger of a son’ ([Arne], 24); ‘O much lov’d son’ ([Arne], 25); ‘Let not rage thy bosom firing’ ([Arne], 27); ‘Tis not true that in our grief’ ([Arne], 29); ‘For thee I live my dearest’ (Duet: [Arne], 30); ‘The soldier tir’d’ ([Arne], 32); Air and Gavotte ([Arne], 35).
6) GB-Ob Mus. 63.d.19 (1).296 [BUCEM: 56; RISM A/1/I: A 1626]
1) **ARTAXERXES** An English Opera As it is performed in the THEATRE ROYAL IN COVENT GARDEN...

2) John Johnson, [c.1762].


4) In score; no recits.

5) Overture ([Arne], 1). **Act 1**: ‘Fair Aurora prithee stay’ (Duet: [Arne], 16); ‘Adieu, thou lovely youth’ ([Arne], 20); ‘Amid a thousand raging woes’ ([Arne], 25); ‘Behold, on Lethe’s dismal strand’ ([Arne], 40); ‘Fair Semira, lovely maid’ ([Arne], 51); ‘When real joys we miss’ ([Arne], 53); ‘How hard is the fate’ ([Arne], 56); ‘Thy father, away!’ ([Arne], 60); ‘Acquit thee of this foul offence’ ([Arne], 65); ‘O too lovely, too unkind’ ([Arne], 68); ‘Fly soft ideas, fly!’ ([Arne], 69).

6) GB-Ob Mus.2 c.43. [nBUCEM; RISM A/I/1: A 1616]

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1) **THE AIRS** in the Opera of ARTAXERXES...

2) Henry Thorowgood, [1769].


4) v, fl, gu.

5) **Act 1**: ‘Fair Aurora prithee stay’ (Duet: [Arne], 1); ‘Adieu, thou lovely youth’ ([Arne], 2); ‘Amid a thousand raging woes’ ([Arne], 3); ‘Behold, on Lethe’s dismal strand’ (3); ‘Fair Semira, lovely maid’ ([Arne], 6); ‘When real joys we miss’ ([Arne], 7); ‘How hard is the fate’ ([Arne], 8); ‘Thy father, away!’ ([Arne], 8); ‘Acquit thee of this foul offence’ ([Arne], 9); ‘O too lovely, too unkind’ ([Arne], 10); ‘Fly soft ideas, fly!’ ([Arne], 11).

6) GB-Lbl c.43. [nBUCEM; RISM A/I/1: A 1627]

4) In score; no recits.

5) Overture ([Arne], 1). **Act 1:** 'Fair Aurora prithee stay' (Duet: [Arne], 16); 'Adieu, thou lovely youth' ([Arne], 20); 'Amid a thousand racking woes' ([Arne], 25); 'Behold, on Lethe's dismal strand' ([Arne], 40); 'Fair Semira, lovely maid' ([Arne], 51); 'When real joys we miss' ([Arne], 53); 'How hard is the fate' ([Arne], 56); 'Thy father, away!' ([Arne], 60); 'Acquit thee of this foul offence' ([Arne], 65); 'O too lovely, too unkind' ([Arne], 68); 'Fly soft ideas, fly!' ([Arne], 16). **Act 2:** 'In infancy our hopes and fears' ([Arne], 87); 'Disdainful you fly me' ([Arne], 90); 'To sigh and complain alike I disdain' ([Arne], 96); 'If o'er the cruel tyrant' ([Arne], 98); 'If the rivers swelling waves' ([Arne], 101); 'By that beloved embrace' ([Arne], 108); 'Monster away from cheerful day' ([Arne], 111); 'Thou like the glorious sun' ([Arne], 121). **Act 3:** 'Why is death for ever late?' ([Arne], 132); 'Water parted from the sea' ([Arne], 134); 'Tho' oft a cloud with envious shade' ([Arne], 138); 'O let the danger of a son' ([Arne], 153); 'O much lov'd son' ([Arne], 157); 'Let not thy bosom firing' ([Arne], 171); 'Tis not true that in our grief' ([Arne], 176); 'For thee I live my dearest' (Duet: [Arne], 179); 'The soldier tire'd' ([Arne], 187).

6) US-Wc M 1500.A77a7 1780 CASE. [RISM A/1/1: A 1618]

1) A NEW EDITION of Artaxerxes, a SERIOUS OPERA as performed at the THEATRES ROYAL IN COVENT GARDEN and DRURY LANE Composed By D'Arne.

2) Samuel, A[nn] and P[eter] Thompson, [c.1780].


4) v, vln, hpd.

5) Overture ([Arne], 2). **Act 1:** 'Fair Aurora prithee stay' (Duet: [Arne], 5); 'Adieu, thou lovely youth' ([Arne], 8); 'Amid a thousand racking woes' ([Arne], 10); 'Behold, on Lethe's dismal strand' ([Arne], 14); 'Fair Semira, lovely maid' ([Arne], 17); 'When real joys we miss' ([Arne], 13); 'How hard is the fate' ([Arne], 20); 'Thy father, away!' ([Arne], 22); 'Acquit thee of this foul offence' ([Arne], 24); 'O too lovely, too unkind' ([Arne], 26); 'Fly soft ideas, fly!' ([Arne], 28). **Act 2:** 'In infancy our hopes and fears' ([Arne], 31); 'Disdainful you fly me' ([Arne], 32); 'To sigh and complain alike I disdain' ([Arne], 34); 'If o'er the cruel tyrant' ([Arne], 35); 'If the rivers swelling waves' ([Arne], 36); 'By that beloved embrace' ([Arne], 39); 'Monster away from cheerful day' ([Arne], 40); 'Thou like the glorious sun' ([Arne], 43). **Act 3:** 'Why is death for ever late?' ([Arne], 46); 'Water parted from the sea' ([Arne], 47); 'Tho' oft a cloud with envious shade' ([Arne], 48); 'O let the danger of a son' ([Arne], 52); 'O much lov'd son' ([Arne], 54); 'Let not thy bosom firing' ([Arne], 58); 'Tis not true that in our grief' ([Arne], 60); 'For thee I live my dearest' (Duet: [Arne], 61); 'The soldier tire'd' ([Arne], 64).

6) GB-Ob Mus. Voc.I.99 (1). [BUCEM: 42; RISM A/1/1: A 1630]

1) [No title in US copy].

2) Harrison?, [c.1781].


4) v, vln, hpd.

5) Overture ([Arne], 1). **Act 1:** 'Fair Aurora prithee stay' (Duet: [Arne], 2); 'Adieu, thou lovely youth' ([Arne], 5); 'Amid a thousand racking woes' ([Arne], 7); 'Behold, on Lethe's dismal strand' ([Arne], 12); 'Fair Semira, lovely maid' ([Arne], 15); 'When real joys we miss' ([Arne], 17); 'How hard is the fate' ([Arne], 19); 'Thy father, away!' ([Arne], 21); 'Acquit thee of this foul offence' ([Arne], 22); 'O too lovely, too unkind' ([Arne], 24); 'Fly soft ideas, fly!' ([Arne], 26). **Act 2:** 'In infancy our hopes and fears' ([Arne], 30); 'Disdainful you fly me' ([Arne], 32); 'To sigh and complain alike I disdain' ([Arne], 33); 'If o'er the cruel tyrant' ([Arne], 34); 'If the rivers swelling waves' ([Arne], 36); 'By that beloved embrace' ([Arne], 39); 'Monster away from cheerful day' ([Arne], 40); 'Thou like the glorious sun' ([Arne], 43). **Act 3:** 'Why is death for ever late?' ([Arne], 46); 'Water parted from the sea' ([Arne], 47); 'Tho' oft a cloud with envious shade' ([Arne], 48); 'O let the danger of a son' ([Arne], 52); 'O much lov'd son' ([Arne], 54); 'Let not thy bosom firing' ([Arne], 58); 'Tis not true that in our grief' ([Arne], 60); 'For thee I live my dearest' (Duet: [Arne], 61); 'The soldier tire'd' ([Arne], 64).

6) US-Wc M 1508. [RISM A/1/1: A 1685a2]
4) v, vln, hpd.

5) Overture ([Arne], 2). **Act 1**: ‘Fair Aurora prithee stay’ (Duet: [Arne], 5); ‘Adieu, thou lovely youth’ ([Arne], 8); ‘Amid a thousand racking woes’ ([Arne], 10); ‘Behold, on Lethe’s dismal strand’ ([Arne], 14); ‘Fair Semira, lovely maid’ ([Arne], 17); ‘When real joys we miss’ ([Arne], 13); ‘How hard is the fate’ ([Arne], 20); ‘Thy father, away!’ ([Arne], 22); ‘Acquit thee of this foul offence’ ([Arne], 24); ‘O too lovely, too unkind’ ([Arne], 26); ‘Fly soft ideas, fly!’ ([Arne], 28).

**Act 2**: ‘In infancy our hopes and fears’ ([Arne], 31); ‘Disdainful you fly me’ ([Arne], 32); ‘To sigh and complain alike I disdain’ ([Arne], 34); ‘If o’er the cruel tyrant’ ([Arne], 35); ‘If the rivers swelling waves’ ([Arne], 36); ‘By that beloved embrace’ ([Arne], 39); ‘Monster away from cheerful day’ ([Arne], 40); ‘Thou like the glorious sun’ ([Arne], 43).

**Act 3**: ‘Why is death for ever late?’ ([Arne], 46); ‘Water parted from the sea’ ([Arne], 47); ‘Tho’ oft a cloud with envious shade’ ([Arne], 48); ‘O let the danger of a son’ ([Arne], 52); ‘O much lov’d son’ ([Arne], 54); ‘Let not rage thy bosom firing’ ([Arne], 58); “Ts not true that in our grief” ([Arne], 60); ‘For thee I live my dearest’ (Duet: [Arne], 61); ‘The soldier tir’d’ ([Arne], 64).

6) GB-Ob Mus. Voc.I.99 (2). [BUCEM: 646; RISM A/1/1: M 374]

1) ARTAXERXES, an Opera, Composed by DR THOMAS AUGUSTINE ARNE. Arranged by Dr John Clarke.

2) C[harles] Dignum, [Maria Theresa Catherine] Bland [née Tersi, called Romanzini].

3) None.

4) vv, kd.

5) Overture (Arne, 1). **Act 1**: ‘Fair Aurora prithee stay’ (Duet: Arne, 8); ‘Adieu, thou lovely youth’ (Arne, 12); ‘Amid a thousand racking woes’ (Arne, 17); ‘Behold, on Lethe’s dismal strand’ (Arne, 28); ‘Fair Semira, lovely maid’ (Arne, 34); ‘When real joys we miss’ (Arne, 37); ‘How hard is the fate’ (Arne, 41); ‘Thy father, away!’ (Arne, 45); ‘Acquit thee of this foul offence’; ‘O too lovely, too unkind’ (Arne, 53); ‘Fly soft ideas, fly!’ (Arne, 57). **Act 2**: ‘In infancy our hopes and fears’ (Arne, 66); ‘Disdainful you fly me’ (Arne, 69); ‘To sigh and complain alike I disdain’ (Arne, 69); ‘If o’er the cruel tyrant, love’ (Arne, 77); ‘If the rivers swelling waves’ (Arne, 80); ‘By that beloved embrace’ (Arne, 1); ‘Monster away from cheerful day’ (Arne, 89); ‘Thou like the glorious’; (Arne, 1). **Act 3**: ‘Why is death for ever late?’ (Arne, 103); ‘Water parted from the sea’ (Arne, 105); ‘Tho’ oft a cloud with envious shade’ (Arne, 108); ‘O let the danger of a son’ (Arne, 116); ‘O much lov’d son’; ‘Let not rage thy bosom firing’ (Arne, 128); “Ts not true that in our grief” (Arne, 133); ‘For thee I live my dearest’ (Duet: Arne, 136); ‘The soldier tir’d’ (Arne, 144).

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298 The only time she appears to have sung this opera was in 1796.

299 Contains Mara’s signature.
6) GB-Ob Mus 22.c.101.

1) A NEW EDITION of Artaxerxes, a SERIOUS OPERA, as Performed at the THEATRES ROYAL COVENT GARDEN and DRURY LANE Composed By D* Arne, for the VOICE HARPSCICHOARD and VIOLIN.

2) Muzio 300 Clementi & Co. [1800–7].


4) vv, vln, hp.

5) Act 1: Overture ([Arne], 2); ‘Fair Aurora prithee stay’ (Duet: Arne, 6); ‘Adieu, thou lovely youth’ (Arne, 8); ‘Amid a thousand racking woes’ ([Arne], 10); ‘Behold, on Lethe’s dismal strand’ ([Arne], 14); ‘Fair Semira, lovely maid’ ([Arne], 17); ‘When real joys we miss’ ([Arne], 18); ‘How hard is the fate’ ([Arne], 20); ‘Thy father, away!’ ([Arne], 22); ‘Acquit thee of this foul offence’ (24); ‘O too lovely, too unkind’ ([Arne], 26); ‘Fly soft ideas, fly!’ ([Arne], 28).

Act 2: ‘In infancy our hopes and fears’ ([Arne], 31); ‘Disdainful you fly me’ ([Arne], 32); ‘To sigh and complain, alike I disdain’ ([Arne], 34); ‘If o’er the cruel tyrant, love’ ([Arne], 35); ‘If the rivers swelling waves’ ([Arne], 36); ‘By that beloved embrace’ ([Arne], 39); ‘Monster away from cheerful day’ ([Arne], 40); ‘Thou like the glorious’; ([Arne], 43).

Act 3: ‘Why is death for ever late?’ ([Arne], 46); ‘Water parted from the sea’ ([Arne], 47); ‘Thou o’rt off a cloud with envious shade’ ([Arne], 49); ‘O let the danger of a son’ ([Arne], 52); ‘O much lov’d son’ ([Arne], 54); ‘Let not rage thy bosom firing’ ([Arne], 58); ‘Tis not true that in our grief’ ([Arne], 60); ‘For thee I live my dearest’ (Duet: Arne, 61); ‘The soldier tir’d’ ([Arne], 64).


1) A NEW EDITION OF ARTAXERXES, A SERIOUS OPERA, as it is performed at the Theatres Royal Covent Garden & Drury Lane Composed by DR ARNE.

2) Robert Birchall, [wm 1811].

3) [Elizabeth] Billington, [Charles] Incledon, Mr Townsend, Mr Hill, Mr Street, Mrs Atkins.

4) v, vln, pf.

5) Overture (Arne, 2). Act 1: ‘Fair Aurora prithee stay’ (Duet: Arne, 6); ‘Adieu, thou lovely youth’ (Arne, 8); ‘Amid a thousand racking woes’ ([Arne], 10); ‘Behold, on Lethe’s dismal strand’ ([Arne], 14); ‘Fair Semira, lovely maid’ ([Arne], 17); ‘When real joys we miss’ ([Arne], 18); ‘How hard is the fate’ ([Arne], 20); ‘Thy father, away!’ ([Arne], 22); ‘Acquit thee of this foul offence’ (24); ‘O too lovely, too unkind’ ([Arne], 26); ‘Fly soft ideas, fly!’ ([Arne], 28).

Act 2: ‘In infancy our hopes and fears’ ([Arne], 31); ‘Disdainful you fly me’ ([Arne], 32); ‘To sigh and complain alike I disdain’ ([Arne], 34); ‘If o’er the cruel tyrant’ (Arne, 35); ‘If the rivers swelling waves’ ([Arne], 36); ‘By that beloved embrace’ ([Arne], 39); ‘Monster away from cheerful day’ ([Arne], 40); ‘Thou like the glorious’; ([Arne], 43).

Act 3: ‘Why is death for ever late?’ ([Arne], 46); ‘Water parted from the sea’ ([Arne], 47); ‘Tho’ oft a cloud with envious shade’ ([Arne], 49); ‘O let the danger of a son’ ([Arne], 52); ‘O much lov’d son’ ([Arne], 54); ‘Let not rage thy bosom firing’ ([Arne], 58); ‘Tis not true that in our grief’ ([Arne], 60); ‘For thee I live my dearest’ (Duet: Arne, 61); ‘The soldier tir’d’ ([Arne], 64).

6) GB-Ob Mus 22.c.1091. [RISM A/I/1: A 1633]

1) Artaxerxes, A Grand Opera, As Performed at the THEATRES ROYAL Covent Garden & Drury Lane Composed by D* ARNE. A New Edition with the Tenor Cliff Transposed.

2) George Walker [the elder], [1820?].

3) NC.

4) v, pf.

5) Overture (Arne, 2). Act 1: ‘Fair Aurora prithee stay’ (Duet: Arne, 6); ‘Adieu, thou lovely youth’ ([Arne], 8); ‘Amid a thousand racking woes’ ([Arne], 10); ‘Behold, on Lethe’s dismal strand’ ([Arne], 14); ‘Fair Semira, lovely maid’ ([Arne], 17); ‘When real joys we miss’ ([Arne], 18); ‘How hard is the fate’ ([Arne], 20); ‘Thy father, away!’ ([Arne], 22); ‘Acquit thee of this foul offence’ ([Arne], 24); ‘O too lovely, too unkind’ ([Arne], 26); ‘Fly soft ideas, fly!’

300 ‘Muzio’ is stamped over ‘Longman’.

301 US-NYp dates this score to 1762, but the firm which became known as Clementi and Co. began in 1800 after Clementi re-established a firm after the bankruptcy of Longman and Borderip.

302 The numbers which lack Arne’s name also lack an engraved heading and have only the performers’ names. It appears that those with engraved headings were released separately as song sheets, apart from the last number which appears to be a print of an entirely separate engraving. The whole score is through numbered in a single sequence.

303 Signature of Lady Froley(?) on title page.

304 ‘a new edition with the tenor cliff transposed.’
A riot happened at the **Covent-Garden** theatre, occasioned by a demand being made for full prices at the opera of **Artaxerxes**. The mischief was done was the greatest ever known on an occasion of the like kind; all the benches were of the boxes and pit were entirely tore up, the glasses and chandeliers broken, and linings of the boxes cut to pieces. The rashness of the rioters was so great, that they cut away so that they cut away the pillars between the boxes, so that if

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305 This score has a RISM number because US-NYp have dated the score to the 1760s.

306 Possibly Thomas, who was active during this period in various partnerships including Mayhew and Lee, and Phillips, Mayhew and Co; this partnership is not otherwise recorded.

307 In this instance, a selection of the numerous comments has been made.

308 [Thomas Arne?], Preface to *Artaxerxes* (London, 1761).
the inside of them had not been iron, they would have brought down the galleries upon their heads. The damages done amount to at least 2000l. Four persons concerned in the riot have been committed to the Gatehouse.309

An English Opera composed and directed by Dr Arne. In this opera two new performers appeared – Mr Rathom who played Artaxerxes, a bad figure, extremely awkward, and much hissed—the other Mrs Forbes, who played Arbaces, a small figure, a good voice, well received, and went decently through the part.310

As we can’t pass over the celebrated opera of Artaxerxes, we are obliged to remark, that there is a palpable lack of originality from the beginning to the end.311

I must own that I am heretic enough (if present fashion is orthodoxy) to believe, that Arne was a real musical genius, of a very pure, albeit not of the very first water... his air of ‘Water parted’, in Artaxerxes, winds about the feelings with an earnest and graceful tenderness of regret, worthy in the highest degree of the affecting beauty of the sentiment.312

At the request of Linley, and with a view to serve himself essentially by an Engagement at Drury Lane Theatre, [Thomas] Sedgwick made his debut in Artabanæs, in Arne’s opera of Artaxerxes. Mrs Crouch played Mandane; Mr Kelly, Arbaces; the names of the persons who played the other characters are immaterial. My friend Samuel Birch (now an alderman of the City of London and Lord Mayor elect, 1814) instructed Sedgwick in the acting part of the character: and I perpetually drilled him in the Musical department. My exertions were complete; so were Birch’s excepting his final exit. Artabanæs, in the last act of the Opera when he is ordered to banishment: here Thomas Sedgwick (unfortunately) was left to think for himself, and instead of representing the vindictive exit of the high-spirited Greek, he slunk out the poor insignificant Ironmonger. there was a murmur of disapprobation immediately throughout the Theatre ion consequence. However, to do him justice, he went thro’ the character of Artabanæs much better than I ever expected that he would: he played it tolerably well: his Voice was much admired; and he was encored in three different Songs during the Performance.313

When Dr Arne first brought the Opera of Artaxerxes to a rehearsal, Tenducci sung the Air “Water parted from the Sea” with such effect that Miss Brent (afterwards Mrs. Pinto) for whom the part of Mandane was composed, flew to Dr Arne with some violence, and told him “he might get whom he pleas’d to take Mandane; because he had given the best air in the piece to Tenducci.” In vain the poor Doctor strove to soothe her – she was ungovernable. He retired from the theatre – sat down, and having written the first words of “Let not rage thy bosom firing” composed an air to them in the same character as “Water parted,” though it is inferior in other respects: This he presented to Miss Brent, who being struck with the application of the first line to her own violence of temper, told the Doctor “that she appeased, and would sing to utmost of her ability to serve him.”314

ARTAXERXES, the only English Recitative Opera that John Bull can bear, was last night presented in order to introduce, MISS PATON in the character of Mandane. This was her first appearance since her long and severe indisposition, and she was accordingly received on her entrance with great warmth of gratulation by the numerous and elegant audience. She appeared to have traces of her late indisposition, but her voice has not suffered, for she sung most delightfully. The Recitative of her part was given with great truth, variety, and melody; and her Songs were all admirably executed, particularly “Fly soft ideas,” and “The Soldier tire’d.” The latter was a most brilliant effort – it astonished and delighted. It was consequently encored with enthusiasm: we lament to say that the effect of Miss Paton’s exertions were in some instances greatly obstructed by noise in the galleries; and, as her nerves are evidently weak, she appeared, on more than one occasion a little agitated: but she conquered at last, and was heard, particularly the second time of “The Soldier tired,” with general attention.

MR PERMAN was the Arbaces. He regulated his voice with judgment, and executed some of his songs very well. “Water parted from the sea,” inherits the most favourable notice, and in this he received considerable applause. MR DURUSET represent Artaxerxes: he went through the music respectably, and was well received. MR J ISAACS as

310 William Hopkins as quoted in LS, iv/2, 1364.
311 [Anon.], A B C Dario Musico (Bath, 1780), 5.
313 For the year 1779; Mark Argent ed., Recollections of R.J.S Stevens, an Organist in Georgian London (London, 1992), 131.
314 Gridiron Gabble, Green Room Gossip (London, 1808), 120–1.
Artabanes, and MISS LOVE as Semira, exerted themselves very satisfactorily. At the close of the Opera, much applause followed.315

Last evening, Dr Arne’s beautiful Opera of Artaxerxes was repeated, by the Juvenile Company, at [the Surrey] Theatre. Mr Elliston deserves every encouragement for this very spirited undertaking; he has spared no expense in the dresses and decorations, and, we may venture to say, no little time and labour in drilling his young débutantes. We consider it by far the most aspiring of his many efforts for, though the music of Weigl may, upon the whole, be more difficult, yet it was new to a British audience, – whereas, no one, who is at all theatrical, can be a stranger to the matchless warblings of Miss Paton and Miss Stephens, in the arduous music allotted to Mandane, or the fine singing of Braham and Philipps, in the parts of Arbaces and Artabanes. Notwithstanding our perfect recollection of those great singers we were much pleased with the performances last night. Every one of the young performers were perfect in their parts; and if Miss Coveveny has not power enough for the bravoras of Mandane, she comes nearer than could be imagined so young as aspirant could do; – her Soldier tired,” was wonderful, and received a general encore. Miss Somerville sang “In infancy,” with great feeling and judgement, and was loudly encored; as was Master Russell in his song, “Thy father away,” this young gentleman will one day be an ornament to his profession; he evidently understands all he undertakes – The beautiful Quartet of “Mild as the Moonbeams,” was also loudly encored.316

The Opera of Artaxerxes was the first piece, and, on the whole, we never saw it so wretchedly performed. Vestris herself was extremely ineffective, and her air ‘In infancy’ so feebly applauded, and encore so partial, that she would not sing it again, and Wallace was obliged to come forward say she was indisposed, &c – Miss Betts was in fine voice, and was rapturously encored in ‘The soldier tir’d’. Her was the only effective performance.317
Libretto
NE.

Music
1) **THE OVERTURE and favourite Songs in the Opera of ARTAXERXES Composed for the Harmonical Meeting in Soho Square, to which is added Two Songs sung by Sigra Grassi** in the present Opera of the same Name the whole Composed by **SIGR: VENTO.**
2) [Peter] Welcker, [1771].
3) [Cecilia] Grassi.
4) In score.
5) Overture ([Vento], 1/2); 324 ‘Conservati fedele’ ([Vento], 1/6); ‘Bramar di perdere’ ([Vento], 1/8); ‘Deh respirar lasciatiemi’ ([Vento], 1/10); ‘Se al labbro mio non credi’ ([Vento], 1/13); ‘Se d’un amor tiranno’ ([Vento], 2/1); 325 ‘Mi credi spietata’ ([Vento], 2/8).
6) **GB-Ob Mus.22.c.49 (3). [BUCEM]: 1036; RISM A/I/9: V 1131**

Comment
[Attending the Harmonick Society Meeting, John Hobart] saw an Italian Opera called Artaserse acted and performed, that the persons acting representing and performing the respective parts in the said Opera were dressed and habited in Dresses proper to represent their respective characters, that there was a stage with Scenery built at the said Dwelling House of the said Teresa Cornelys whereon the said Opera was performed, that there Musicians with different Instruments of Music, and that the whole of the said Opera was acted represented and performed in like manner as it is usually acted painted and performed at the King’s Theatre in the Haymarket. 327

Artaserse
1) Giovan Gualberto Bottarelli; **trans. [Antonio] Carara.**
2) Tommaso Giordani; with music by J.C. Bach, Giordani, Gusman, De Majo, Pugnani, Sarti, Vento, and others.
3) **KT 1772**: April 25, 328 28, May 2, 329 5, 9, 330 12, 331 16, 23, 332 26, 30, June 9, 11, 333 20, December 1, 5, 15, 19, 22, 26, 334 1773: January 2, 5, 335 12, 336 15, February 25, 337 March 18, 338 23, 27, April 20, 29, 339 June 12, 340

Costumes: Thomas Luppino.

A third performance, scheduled for 11 February, did not take place: Guadagni and Cornelys were arrested that morning for being involved in an unlicensed performance; for one account of these performances, see Judith Summers, *Empress of Pleasure: The Life and Adventures of Teresa Cornelys – Queen of Masquerades and Casanova’s Lover* (London, 2003), 210–30. For an account of the lawsuit to which this staging gave rise to, see Patricia Howard, ‘Guadagni in the Dock: a Crisis in the Career of a Castrato’, *Early Music*, 27 (1999), 87–95.

Benefit: [Gaetano] Guadagni. ‘GRAND CONCERT of Vocal and Instrumental Music. Directed by Giardini, in which will be perform’d the Whole of the Music compos’d by Vento for the Harmonical Meeting; besides which Guadagni will sing between the acts a New Song on purposely compos’d by him for Vento; and one by Hasse’; **LS**, iv/3, 1540.

The ‘present opera’ appears to refer to that version performed on 17 April.

The page numbers are in two sequences (here expressed as 1/ and 2/); the second sequence includes the songs apparently not sung in Soho Square.

Semiramide (Act 2, scene vi).

Text from *Semiramide*, not otherwise set by Martia Vento.


‘A New Serious Opera. Music by Several eminent composers, executed under the direction of Giordani’; **LS**, iv/3, 1626. First night deferred from 21 April owing to Millico’s illness; *The Public Advertiser*, 22 April 1772.

‘By Command of their Majesties’; **LS**, iv/3, 1631.

‘By Command of their Majesties’; **LS**, iv/3, 1634.

‘By the Particular Desire of several of the Nobility, subscribers who are going out of town, who desire the above mentioned to be performed instead of La Buona Figliuola, which is deferr’d until next week’; **LS**, iv/3, 1634.

‘By Command of their Majesties. In Artaserse will be introduced the celebrated duct composed by Vinci’; **LS**, iv/3, 1638.

‘N.B. The above opera is oblig’d to be perform’d this day instead of Saturday on account of the preparations making for the entertainment given the Knight of the Bath’; **LS**, iv/3, 1646.
Libretto

1) ARTASERSE, AN OPERA; AS PERFORMED AT THE KING'S-THEATRE IN THE HAY-MARKET. The MUSIC by SIGNOR TOMASO GIORDANI, A NEAPOLITAN COMPOSER, Except those Songs which are marked thus*. The POETRY by the celebrated METASTASIO, Altered by GIOVAN GUALBERTO BOTTERELLI. Most of the TRANSLATION by MR. CARARA, PROFESSOR OF THE ITALIAN LANGUAGE.341

2) William Griffin, 1772.342
3) I/E.
4) Artaserse ([Gasparo] Savoi); Mandane ([Cecilia] Grassi); Artabano ([Sig.] Ristorini); Megabise ([Andrea] Morigi); Semira ([Nicolina?] Giordani); ([Sig.ra] [Antonio] Carara); Arbace ([Giuseppe] Millico).343
5) GB-Ob Harding D 2443 (5).344 [EBB: 684C2 & 2219M7; CS: 3067; ESTC: T69502]

1) ARTASERSE, AN OPERA; as performed at the KING'S THEATRE IN THE HAY-MARKET. The MUSIC by SIGNOR TOMASO GIORDANI A NEAPOLITAN COMPOSER. Except those Songs which are marked with the Composer's Names.345 The POETRY by the celebrated METASTASIO, Altered by GIOVAN GUALBERTO BOTTERELLI.346

3) I/E.
4) Artaserse ([Gasparo] Savoi); Mandane ([Maria Antonia] Girelli Aguilar); Artabano ([Sig.] Ristorini); Megabise ([Leopoldo De] Micheli); Semira ([Sig.ra] [Antonio] Carara); Arbace ([Giuseppe] Millico).
5) GB-Ob Harding D 2443 (7). [nEBB; nCS; ESTC: T186544]

Music

1) The FAVOURITE SONGS In the OPERA ARTASERSE. by Sig' Giordani.
2) R[obert] Brenner, [1772].
4) In score.
5) Overture ([Giordani], 2); 'Conservati fedele' ([Giordani], 6); 'Come! d'un tradimento mi puoi credere reo?'/'Se al labbro mio' ([Giordani], 11); 'Infelice! Ah, dove io vado' ([Giordani], 19); 'Sentimi, Arbace'/Tu vuoi, ch'io viva, o caro' (Duet: [Giordani], 24).

334 'By Particular Desire'; LS, iv/3, 1682.
335 'By Command of their Majesties'; LS, iv/3, 1684.
336 'By Command of their Majesties'; LS, iv/3, 1686.
338 Benefit: [Maria Antonia] Girelli. 'In the Above Opera Sga Girelli will sing four new airs, one of which, at the end of Act 2, will be accompanied on the French Horn by the celebrated M Spandau'; LS, iv/3, 1703.
339 Benefit: [Simon] Slingsby; LS, iv/3, 1716.
340 'By Particular Desire'; LS, iv/3, 1733.
341 Libretto indicates that 'Non ti son padre, non mi sei figlio'; 'Figlia ascolta di padre il comando'; 'Se d'un amor tiranno'; 'Oh dei, che affanno è questo!'; 'Mi credi spietata' were not set by Giordani.
342 Edition has the following new texts as paste-overs, with corresponding English prose texts: 'Se soffre allor che s'ama' (10–11), 'Se da me stessa imparo' (16–17), 'Da mille affanni oppressa' (24–5), 'Velo l'obia del figlio innocente' (34–5).
343 However, it seems unlikely that this cast ever performed the opera. GB-Ob Harding D 2443 (5) has a set of paste-overs, one of which gives the cast—with Mandane ([Maria Antonia] Girelli Aguilar); Semira and Megabise ([Leopoldo De] Micheli)—which also appears in 1773 GB-Ob Harding D 2443 (7). Although Cecilia Grassi was still singing, her performances in Domestia in June 1772 were her last on stage; she was on the verge of marrying J.C. Bach, after which event she sang only once again in public, and that in a concert of her husband's on 26 April 1776; see BDL, vi, 312. Further, the identity of 'Signora Giordani' is obscure. Tomasso's mother Antonia, the singer Signora Giuseppe Giordani died in 1764, and Tomasso himself, the only son, did not marry until 1784. Tomasso's two sisters, Mairina and Nicolina, were both singers too, but Marina seems to have ceased to performed after about 1767. The only possibility seems to be that Nicolina had been planning to sing it under an assumed married state; see BDL, vi, 215–22.
344 Copy not in CS.
345 Libretto gives 'Non ti son padre, non mi sei figlio' (J.C. Bach); 'Figlia ascolta di padre il comando' (Gusman); 'Se d'un amor tiranno' (Vento); 'Oh dei, che affanno è questo!' (Sarti); 'Mi credi spietata' (Vento). The libretto also gives 'Conservati fedele' (Majo), a number attributed to Giordani in 1772.
346 Edition corrects all the paste-overs found in GB-Ob Harding D 2443 (5), above.
Comment
Went to the Opera, is a large and fine house, three Galleries one over an other, besides a number of boxes; the opera was Artaxerxes, the Musik by To Giordani a Neapolitan; the Actors are Savoi, Ristorini, Millico, Morigi, and Actrisses [sic] were Grassi, Giordani; I dont like the last; Millico and Savoi charming Voices especially the first; the decoration extremely fine; Saw Mademmoiselle Heinel & Slingsby dance la premiere a beaucoup des grases; le second dance avec beaucoup gateé et de legertee il est estime; the Orquerster excellent lead by... two harpsichords no organs, delightfull musick, very well executed; they begin at seven and finish at half an hour after ten; people were not dreest so richly nor so well as at Paris; the common people throw peals [sic] of Oranges on the stage before the play begins.349

Artaserse

1) Anon.
2) Tommaso Giordani and others.
3) KT 1774: May 17,350 20.

Libretto
NE.351

Music
NE.

Artaserse

1) [Anon]; trans. Mistress Rigaud.
2) Ferdinando Gasparo Bertoni.

Libretto
1) ARTASERSE; A NEW SERIOUS OPERA; As performe d at the KING'S THEATRE, In the HAY-MARKET. The MUSIC entirely new, by SIGNOR FERDINANDO BERTONI. The Translation by MISTRESS RIGAUD.
2) G[orge] Bigg, 1779.
3) I/E.
5) GB-Ob Harding D 2446 (5).353 [nEBB; CS: 3082; ESTC: T186547]

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347 BUCEM notes two versions in GB-Lbl. Hirsch II. 256, and G. 666. The versions differ only in the ordering of Bremner's publications.
348 RISM A/1/3: G 2098 incorrectly attributes Thomas Arne's setting of 'For thee I live my dearest' to Giordani, and to this version of the opera.
350 'A new Serious Opera. The Music by Giordani and other eminent composers. With alterations and new songs for Miss Davies'; LS, iv/3, 1814. The involvement of Giordani suggests that this may be the same opera as that premiered on 25 April.
351 Cast: Mandane? ([Cecilia] Grassi); Arbace? ([Giuseppe] Millico), and Semira? (Cecilia Davies); plus {Sig.} Schirol and {Sig.ra} Marchetti; LS, iv/3, 1814.
353 The copy consulted is not in CS.

82
Music
1) The FAVOURITE Songs in the OPERA ARTASERSE, by SIG® BERTONI.
2) William Napier, [1779].
4) In score.
5) ‘Deh ti fermi deh m’aspetta’ (Bertoni, 2); ‘Non ho pace mille pene’ (Bertoni, 8); ‘Figlio se più non vivi’ (Bertoni, 15).
6) GB-Ob Mus 22.c.47 (3). [BUCEM: 104; RISM A/I/1: B 2375]

Comment
Went to the rehearsal of the New Opera of Arta Serse by Bertoni – good.354

The Italian opera of Artaserse, the musick entirely new, by Signor Bertoni... was not so much relished as the managers might possibly expect... The musick was though heavy and monotonous and the representation in general rather tedious and disgusting, than striking or affecting.355

The overture was now begun, and Cecilia declined any further conversation. This was the first opera she had ever heard, yet she was not wholly a stranger to Italian compositions, having assiduously studied music from a natural love of the art, attended all the best concerts her neighbourhood afforded, and regularly received from London the works of the best masters. But the little skill she had thus gained, served rather to increase than to lessen the surprise with which she heard the present performance – a surprise of which the discovery of her own ignorance made not the least part. Unconscious, from the little she had acquired, how much was to be learnt, she was astonished to find the inadequate power of written music to convey any idea of vocal abilities: with just knowledge enough, therefore, to understand something of the difficulties, and feel much of the merit, she gave to the whole opera an avidity of attention almost painful from its own eagerness.

But both the surprise and the pleasure which she received from the performance in general were faint, cold, and languid, compared to the strength of those emotions when excited by Signor Pacchierotti in particular; and though not half the excellencies of that superior singer were necessary either to amaze or charm her unaccustomed ears, though the refinement of his taste and masterly originality of his genius, to be praised as they deserved, called for the judgement and knowledge of professors, yet a natural love of music in some measure supplied the place of cultivation, and what she could neither explain nor understand, she could feel and enjoy.

The opera was Artaserse; and the pleasure she received from the music was much augmented by her previous acquaintance with that interesting drama; yet as to all noviciates in science, whatever is least complicated is most pleasing, she found herself by nothing so deeply impressed, as by the plaintive and beautiful simplicity with which Pacchierotti uttered the affecting repetition of *sono innocente!* his voice, always either sweet or impassioned, delivered those words in a tone of softness, pathos, and sensibility, that struck her with a sensation not more new than delightful.

But though she was, perhaps, the only person thus astonished, she was by no means the only one entrapped; for notwithstanding she was too earnestly engaged to remark the company in general, she could not avoid taking notice of an old gentleman who stood by one of the side scenes, against which he leant his head in a manner that concealed his face, with an evident design to be wholly absorbed in listening: and during the songs of Pacchierotti he sighed so deeply, that Cecilia, stuck by his uncommon sensibility to the power of musick, involuntarily watched him, whenever her mind was sufficiently at liberty to attend to any emotions but its own.

As soon as the rehearsal was over, the gentleman of Mrs Harrel’s party crowded before her box...356

Artaserse
1) Anon.
2) Comp. Luigi Cherubini.

355 The Morning Chronicle, 25 January 1779, 2.
357 ‘A Serious Opera; originally written by Metastasio; the Music selected from the most eminent Composers, under the direction of Cherubini’; L1, v/2, 788.
358 Performed instead of *La finta principessa*, advertised in *The Public Advertiser*, 18 April 1785.
359 Benefit: [Simon] Slingsby; L5, v/2, 790.
Comment

The opera of *Artaserse*, confessedly the best production of Metastasio, was received this night, for the purpose of introducing to the musical world the new tenor, Signor Babini. The reception he met with from a very numerous and brilliant audience was equally flattering and merited. Though this performer cannot be said to possess a very great compass of voice, this defect is supplied by a taste and manner of singing superior to any of his predecessors in that walk; add to this a good figure, a style of acting seldom met with on the Italian stage, ever true to the feeling of the character he represents; and we shall have conveyed an idea, though still very imperfect of the merit of Signor Babini. It is impossible, for instance, to conceive any thing equal to the manner in which he delivered his first song *Del mio paterno affetto*. How melodious! how affecting! His plaintive accents made every heart sympathize with the distressed father of Arbaces. The cry of encore was unanimous; indeed he richly deserved to have the same compliment paid to him throughout the whole performance. Signor Crescentini was better than ever, and he went through the song *Ah! non sai qual pena sia* with so much pathos, that he made the sorrows of Arbaces congenial to the breast of every person present. Signora Ferrarese, now nearly recovered from her long illness, was all we could wish in Mandane. As to the music, the overture was received with pointed applause, and Signor Cherubini convinced us, that he is equally judicious in compiling, as he is commendable for original composition.362

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**The Regicide**

1) Thomas Oliphant.
2) Charles Lucas.
3) NR.

**Libretto**

1) THE REGICIDE in THE REGICIDE, An Opera in Two Acts, *Translated from the Italian of Metastasio* BY THO$^8$ OLIPHANT ESQ$^8$. The Music composed BY CHARLES LUCAS.
3) E.
4) Arbaces, Artabanes, Semira, Mandane, Artaxerxes. Guards, attendants, priests, prisoners, etc.
5) GB-Lbl/RM.11.d.18.

**Music**

1) THE REGICIDE, An Opera in Two Acts, *Translated from the Italian of Metastasio* BY THO$^8$ OLIPHANT ESQ$^8$ The Music composed BY CHARLES LUCAS.
3) NA.
4) vv, pf.
5) Act 1: Overture ([Lucas], 1); ‘One parting look’ (Duet: [Lucas], 12); ‘Midst doubts and fears’ (Duet: [Lucas], 19); ‘Horror! Confusion!’ (Chorus: [Lucas], 27); ‘Methinks I see upon the Stygian shore’ ([Lucas], 31); ‘Ingrate! Begone!’

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360 There is no trace of a ‘J. Garland’ publishing in London in 1785. However, a ‘Jane Garland’ was released from an apprenticeship by the Stationers in 1778 and may be the ‘J. Garland’ recorded in partnership with Richard Brushy; the firm published two operas, *Orione* and *Telemaque*, both in 1777.

361 ‘1st appearance in this country’; L5, v/2, 788.

(Lucas, 47); ‘Semira, call me not ungrateful’ ([Lucas], 54); ‘O whither shall I fly?’ ([Lucas], 58); ‘Behold the traitor!’ (Finale: [Lucas], 63). **Act 2**: ‘Oh name her not!’ ([Lucas], 115); ‘The judgement is decreed’ ([Lucas], 117); ‘Fly hence! To Lybian deserts, fly’ ([Lucas], 133); ‘Tho’ tyrant law demand the stern decree’ (Trio: [Lucas], 142); ‘O death! Why art thou slow to end’ (Chorus: [Lucas], 13); ‘The wave that on the ocean’s side’ ([Lucas], 156); ‘Bright deity by whom the venal mends’ ([Lucas], 162); ‘Hail glorious orb’ ([Lucas], 167); (Quintet: ([Lucas], 172); ‘Our vows are heard’ ([Lucas], 179).

6) GB-Lbl RM.11.d.18.
List of numbers from the libretti

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<th>Act</th>
<th>1734&lt;sup&gt;363&lt;/sup&gt;</th>
<th>1734&lt;sup&gt;364&lt;/sup&gt;</th>
<th>1735&lt;sup&gt;365&lt;/sup&gt;</th>
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<th>1766&lt;sup&gt;367&lt;/sup&gt;</th>
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<tbody>
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<td><strong>Composer or arranger of the score:</strong></td>
<td>Anon.</td>
<td>Anon. Hasse</td>
<td>Anon. Hasse</td>
<td>Anon. Hasse</td>
<td>Anon. Hasse</td>
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<tr>
<td><em>Conservati fedele.</em> (Man. 1 i)</td>
<td>1 i</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
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<tr>
<td><em>Fra cento affanni e cento.</em> (Arb. 1 ii)</td>
<td>1 ii</td>
<td>X</td>
<td>X</td>
<td>1 ii</td>
<td>1 ii</td>
</tr>
<tr>
<td><em>Su le sponde del torbido Lete.</em> (Art. 1 iii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Per pietà, bell'idol mio.</em> (Art. 1 v)</td>
<td>1 v</td>
<td>1 iv</td>
<td>1 iv</td>
<td>1 iv</td>
<td>1 iii (1)</td>
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<tr>
<td><em>Sogna il guerrier le schiere.</em> (Meg. 1 vi)</td>
<td>X</td>
<td>1 v (1)</td>
<td>1 v (1)</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Bramar di perdere.</em> (Sem. 1 vii)</td>
<td>1 vii</td>
<td>1 v (2)</td>
<td>1 v (2)</td>
<td>1 v</td>
<td>1 iii (2)</td>
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<tr>
<td><em>Deh respirar lasciatemi.</em> (Art. 1 xi)</td>
<td>1 x</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Non ti son padre.</em> (Atb. 1 xii)</td>
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<td>1 vi (1)</td>
<td>1 vi (1)</td>
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<tr>
<td><em>Torna innocente, e poi.</em> (Sem. 1 xiii)</td>
<td>X</td>
<td>1 vi (2)</td>
<td>1 vi (2)</td>
<td>1 vi (2)</td>
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<tr>
<td><em>Dimmi che un empio sei.</em> (Man. 1 xiv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Vo solcando un mar crudele.</em> (Arb. 1 xv)</td>
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<td>X</td>
<td>X</td>
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<td><em>Rendimi il caro amico.</em> (Art. 2 i)</td>
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<td>2 i</td>
<td>2 i</td>
<td>2 i</td>
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<tr>
<td><em>Mi scacci sdegnato.</em> (Arb. 2 ii)</td>
<td>2 ii</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Amalo, e, se al tuo sguardo.</em> (Arb. 2 iv)</td>
<td>X</td>
<td>2 iii (1)</td>
<td>2 iii (1)</td>
<td>2 iii (1)</td>
<td>2 iii</td>
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<tr>
<td><em>Non temer ch'io mai ti dica.</em> (Meg. 2 v)</td>
<td>2 v</td>
<td>2 iii (2)</td>
<td>2 iii (2)</td>
<td>2 iii (2)</td>
<td>2 iv (1)</td>
</tr>
<tr>
<td><em>Oh, temerario Arbace! Dove trascorri?</em> Recit.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Per quel paterno amlesso.</em> (Arb. 2 xi)</td>
<td>2 x</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><em>Vacilla, o padre, la sofferenza. Recit.</em> (Man./Atb./Arb.)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Va tra le selve ircane.</em> (Man. 2 xii)</td>
<td>X</td>
<td>X</td>
<td>2 vi</td>
<td>2 vi</td>
<td>2 v (2)</td>
</tr>
<tr>
<td><em>Per quell'affetto.</em> (Sem. 2 xiii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><em>Non conosco in tal momento.</em> (Art. 2 xiv)</td>
<td>X</td>
<td>X</td>
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</table>

<sup>363</sup> As *Arilas; GB-En* Nha.T49 (4).
<sup>364</sup> *GB-Lbl* 11714.aa.21 (12).
<sup>365</sup> *GB-Lbl* 639.d.22 (2).
<sup>366</sup> *US-SM* La 106.
<sup>367</sup> *GB-Lbl* 1608/4555 (8).
### Così stupisce e cade. (Atb. 2 xv)

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<tr>
<td>2 xiv</td>
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</table>

### Perché tarda è mai la morte. (Arb. 3 i)

| X | X | X | X |

### L’onda dal mar divisa. (Arb. 3 i)

| X | X | X | X |

### Nuvoletta opposta al sole. (Art. 3 ii)

| X | X | X | X |

### Ardito ti renda. (Meg. 3 iii)

| X | X | X | X |

### Figlio, se più non vivi. (Arb. 3 iv)

| 3 iii | 3 ii (2) | 3 ii (2) | 3 ii (2) |

### Mi credi spietata? (Man. 3 v)

| 3 iv | 3 iii | X | X | 2 iv (2) |

### Non è ver che sia contento. (Sem. 3 vi)

| X | X | X | 3 iv (2) | 3 iv (1) |

### Tu vuoi ch’io viva, o cara. (Arb./Man. 3 vii)

| 3 v | 3 iv | 3 iii | 3 iii | 3 iii |

### Lucido Dio, per cui l’april fiorisce. (Art., 3 viii)

| X | X | X | X |

### Lucido Dio, per cui l’april fiorisce. (Art. 3 x)

| 3 vi | 3 v | 3 iv | 3 iv (1) | X |

### Giusto re, la Persia adora. (Chorus 3 x)

| 3 ix (2) | 3 vi (2) | 3 v (2) | 3 v (2) | 3 iv (3) |

### Other arias inserted

#### 1734 (Vinci)

| 1 xii | X | X | X | X |

#### 1734 (Hasse)

| 1 i (3) | 1 i (3) | 1 i (3) | 1 iv (2) | X |

### 368 Semiramide (Act 2, scene vi).

### 369 Issipile (Act 2, scene xii).
| Ah ingrato crudele. (Arb.) | 2 v (2) | 2 v (2) | X  | X |
| Pallido il sole. (Arb.) | 2 v (3) | 2 v (3) | 2 viii | 2 v (3) |
| Pensa che l’amor mio. (Art.) | 3 i (1) | 3 i (1) | 3 i | 3 i |
| Spiega i lini abbandona la sponda. (Meg.) | 3 ii (1) | 3 ii (1) | 3 ii (1) | X |
| Or la nube procellosa. (Arb.) | 3 vi (1) | X | X | X |
| Fortunate passate.  
| 1735/54 | * |
| Sia pur d’amore. (Arb.) | 3 v (1) | 3 v (1) | X |
| Quanto affanno, o bella aurora. (Arb.) | 1 i (1) |
| Di pena si forte. (Man.) | 1 iv (3) |
| Fortunate passate mie pene. (Man.) | 3 iv (2) |

**Artaserse**

| Adapter of the libretto: | 1771  
| Anon. Vento |
| Composer or arranger of the score: | 1772  
| Bottarelli Giordani |
| 1779  
| Anon. Bertoni |
| 1785  
| Anon. Cherubini |

**Act 1**

| Conservati fedele. (Man. 1 i) | * | 1 i | 1 i | 1 i |
| Fra cento affanni e cento. (Arb. 1 ii) | X | 1 ii | 1 ii | X |
| Su le sponde del turbido Lete. (Art. 1 iii) | X | X | X | X |
| Per pietà, bell’idol mio. (Art. 1 v) | X | X | 1 iii | X |
| Sogna il guerrier le schiere. (Meg. 1 vi) | X | 1 iii (1) | X | X |
| Bramar di perdere. (Sem. 1 vii) | * | X | 1 vi | 1 vii |
| Deh respirar lasciatiemi. (Art. 1 xi) | * | 1 iv (1) | 1 xi | 1 xi |
| Non ti son padre. (Arb. 1 xii) | X | 1 iv (2) | X | X |
| Torna innocente, e poi. (Sem. 1 xiii) | X | X | X | X |

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370 In Celebrated Songs GB-Lbl g.444 only.
371 No libretto published; songs taken from GB-Ob Mus.22.c.49 (3).
372 GB-Ob Harding D 2443 (5); also 1773: GB-Ob Harding D 2443 (7).
373 GB-Ob Harding D 2446 (5).
374 D-Hs MS 600/3, Nr 5.
| Dimmi che un empio sei. (Man. 1 xiv) | X | X | X | X |
| Vo solcando un mar crudele. (Arb. 1 xv) | X | X | X | X |

**Act 2**

| Rendimi il caro amico. (Art. 2 i) | X | 2 i | 2 i | 2 ii |
| Mi scacci sdegnato. (Arb. 2 ii) | X | X | X | X |
| Amalo, e, se al tuo sguardo. (Artb. 2 iv) | X | X | X | X |
| Non temer ch’io mai ti dica. (Meg. 2 v) | X | X | X | X |
| Oh, temerario Arbace! Dove trascorri? *Reit.* | X | X | X | X |
| Per quel paterno amlesso. (Arb. 2 xii) | X | 2 iv (1) | 2 ix | 2 viii |
| Vacilla, o padre, la sofferenza. *Reit.* (Man./Artb./Arb.) | X | X | X | X |
| Va tra le selve ircane. (Man. 2 xii) | X | X | 2 x | X |
| Per quell’affetto. (Sem. 2 xiii) | X | X | X | X |
| Non conosco in tal momento. (Art. 2 xiv) | X | X | X | X |
| Così stupisce e cade. (Arb. 2 xv) | X | X | X | X |

**Act 3**

| Perché tarda è mai la morte. (Arb. 3 i) | X | X | X | X |
| L’onda dal mar divisa. (Arb. 3 i) | X | X | X | X |
| Nuvoletta opposta al sole. (Art. 3 ii) | X | X | X | X |
| Ardito ti renda. (Meg. 3 iii) | X | X | X | X |
| Figlio, se più non vivi. (Arb. 3 iv) | X | X | 3 iii | X |
| Mi credi spietata? (Man. 3 v) | X | 3 iii (1) | 3 vi | X |
| Non è ver che sia contento. (Sem. 3 vi) | X | 3 iii (2) | X | X |
| Tu vuoi ch’io viva, o cara. *Duet* (Arb./Man. 3 vii) | X | 3 iv | 3 iii (2) | X |
| Lucido Dio, per cui l’april fiorisce. (Art. 3 viii) | X | X | X | X |
| Lucido Dio, per cui l’april fiorisce. *Reit.* (Art. 3 x) | X | 3 iv (1) | X | X |
| Giusto re, la Persia adora. *Chorus* (3 xi) | X | X | 3 iv | 2 xiii (2) |

**Other arias inserted**

1771

| Se d’un amor tiranno. (Man.) | X | 2 iii (2) | 3 vii | X | X |

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375 The last two songs in the volume—‘Mi credi spietata?’ and ‘Se d’un amor tiranno’—appear to be the two which were not performed in this version, but were from ‘another current’ version.

376 An asterisk indicates that this was not set by Giordani.

377 The last two songs in the volume—‘Mi credi spietata?’ and ‘Se d’un amor tiranno’—appear to be the two which were not performed in this version, but were from ‘another current’ version.

378 An asterisk indicates that this was not set by Giordani.
<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>1772</td>
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<tr>
<td>Se al labbro mio non credi. (Arb.)</td>
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<tr>
<td>Se del fiume altera l’onde. (Sem.)</td>
<td>X</td>
</tr>
<tr>
<td>Pensa che l’amor mio. (Art.)</td>
<td>3 i (1)</td>
</tr>
<tr>
<td>Si fostre allor che s’ama.</td>
<td>1 iii (2)</td>
</tr>
<tr>
<td>Se da me stessa imparo. (M.)</td>
<td>1 iii (4)</td>
</tr>
<tr>
<td>Figlia, ascolta di padre il comando. (Art.)</td>
<td>2 ii (1)</td>
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<tr>
<td>Non temer, ch’io mai ti dica. (M.)</td>
<td>2 ii (2)</td>
</tr>
<tr>
<td>Da mille affanni oppressa. (Sem.)</td>
<td>2 iii (3)</td>
</tr>
<tr>
<td>Oh Dei, che affanno è questo. Quintet. (Art./M./M./A./M.)</td>
<td>2 iv (2)</td>
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<tr>
<td>Infelice! Ah, dove io vado. (Arb.)</td>
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<tr>
<td>Vedo l’ombra del figlio innocente. (M.)</td>
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<tr>
<td>E viva il regnante. Chorus (C.)</td>
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<td>Ah! che parlar non posso. (Arb.)</td>
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<tr>
<td>Se vendetta io chiedo, oh Dio! (M.)</td>
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<tr>
<td>Fosca nube oscura il giorno. (A.)</td>
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<tr>
<td>Non ho pace, mille pene. (A.)</td>
<td>3 i (1)</td>
</tr>
<tr>
<td>Perdo l’amico. (A.)</td>
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</tr>
<tr>
<td>Ombra cara, ombra diletta. (M.)</td>
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<tr>
<td>Quando sperai la calma. (A.)</td>
<td>1 ii</td>
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<tr>
<td>Del mio paterno affetto. (A.)</td>
<td>1 xii</td>
</tr>
<tr>
<td>Ah non sdegni, o cara. Duet (A./M.)</td>
<td>1 xiii</td>
</tr>
</tbody>
</table>

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379 Text is a paste-over of ‘Bramar di perdere per troppo affetto’.
380 Text is a paste-over of ‘Proverà d’ amante irata’.
381 Starred as not set by Giordani.
382 Text is a paste-over of ‘Alma dal dudo oppressa’.
383 Text is a paste-over of ‘Figlio, se più non vici’.
| Nocchier che al Porto in send. (Meg.) | 2 i |
| Far tanti tormenti. (Art.) | 2 iii |
| Ah, non sai qual pena sia. (Arb.) | 2 iv |
| Vacillante mia speranza. (Man.) | 2 vi |
| Ah, perché se tante pene. (Man.) | 2 xi |

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<th>c.1775</th>
<th>1787</th>
<th>1791</th>
<th>1792</th>
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<tr>
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<tbody>
<tr>
<td>Fair Aurora, prithee stay. <em>Duet</em> (Man./Arb. 1 i)</td>
<td>1 i (1)</td>
<td>1 i (1)</td>
<td>1 i (1)</td>
<td>1 i (1)</td>
<td>1 i (1)</td>
<td>1 i (1)</td>
<td>1 i</td>
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<tr>
<td>Adieu, thou lovely youth. (Man. 1 i)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
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<tr>
<td>Amid a thousand racking woes. (Arb. 1 ii)</td>
<td>1 ii</td>
<td>1 ii</td>
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<td>1 ii</td>
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<tr>
<td>Behold on Lethe’s dismal strand. (Art. 1 iii)</td>
<td>1 iii</td>
<td>1 iii</td>
<td>1 iii</td>
<td>1 iv</td>
<td>1 i (4)</td>
<td>1 i (4)</td>
<td>1 iv</td>
</tr>
<tr>
<td>Fair Semira, lovely maid. (Artx. 1 iv)</td>
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<td>1 iv</td>
<td>1 iv</td>
<td>1 iv</td>
<td>1 i (5)</td>
<td>1 i (5)</td>
<td>1 v</td>
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<tr>
<td>When real joys we miss. (Rim. 1 v)</td>
<td>1 v</td>
<td>1 v</td>
<td>1 v</td>
<td>X</td>
<td>1 i (6)</td>
<td>1 i (6)</td>
<td>X</td>
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<tr>
<td>How hard is my fate. (Sem. 1 vi)</td>
<td>1 vi</td>
<td>1 vi</td>
<td>1 vi</td>
<td>1 vi</td>
<td>1 i (7)</td>
<td>1 i (7)</td>
<td>1 vi</td>
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<tr>
<td>Thy father! away. (Art. 1 x)</td>
<td>1 x</td>
<td>1 x</td>
<td>1 x</td>
<td>1 vii</td>
<td>1 ii (1)</td>
<td>1 ii (1)</td>
<td>1 vii</td>
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<tr>
<td>Acquit thee of this foul offence. (Arb. 1 xi)</td>
<td>1 xi</td>
<td>1 xi</td>
<td>1 xi</td>
<td>X</td>
<td>1 ii (2)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>You too lovely, too unknown. (Arb. 1 xii)</td>
<td>1 xii</td>
<td>1 xii</td>
<td>1 xii</td>
<td>1 viii</td>
<td>1 ii (3)</td>
<td>1 ii (2)</td>
<td>1 viii</td>
</tr>
<tr>
<td>Dear and beloved shade. <em>Accomp. recit.</em> (Man. 1 xiv)</td>
<td>1 xiv (1)</td>
<td>1 xiv (1)</td>
<td>1 xiv (1)</td>
<td>1 ix</td>
<td>1 ii (4)</td>
<td>1 ii (3)</td>
<td>1 ix</td>
</tr>
<tr>
<td>Fly, soft ideas, fly. (Man. 1 xiv)</td>
<td>1 xiv (2)</td>
<td>1 xiv (2)</td>
<td>1 xiv (2)</td>
<td>1 x</td>
<td>1 ii (5)</td>
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</tr>
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<tbody>
<tr>
<td>In infancy our hopes. (Art. 2 i)</td>
<td>2 i</td>
<td>2 i</td>
<td>2 i</td>
<td>2 i</td>
<td>2 i (1)</td>
<td>2 i (1)</td>
<td>2 i</td>
</tr>
</tbody>
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384 U.S.-NH Rare ML50.2 A78 A748; also 1764: GB-Ob Harding 292; 1762: GB-Lbl/1342 k.22.
386 GB-Inx L. C. 175 (2).
387 GB-Ob D 2415 (6); also 1807: GB-Lbl/1509/487.
388 GB-Ob 293; also 1787: GB-Ob Vet. A5 c.2739.
389 GB-Ob 17405 e.151 (3).
390 U.S.-Wy PR 1241.L6 v.218 no. 3 (Longe Coll).
<table>
<thead>
<tr>
<th>Measure</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 ii</td>
<td>Disdainful you fly me. (Arb. 2 ii)</td>
</tr>
<tr>
<td>2 i (2)</td>
<td>To sigh and complain. (Rim. 2 v)</td>
</tr>
<tr>
<td>2 ii 2 ii 2 ii 2 ii 2 ii</td>
<td>If o'er the cruel tyrant love. (Man. 2 vi)</td>
</tr>
<tr>
<td>2 ii 2 ii 2 iii</td>
<td>If the river's swelling waves. (Sem. 2 vii)</td>
</tr>
<tr>
<td>2 vi 2 vi 2 vi 2 vi 2 vi</td>
<td>By that beloved embrace. (Art. 2 ix)</td>
</tr>
<tr>
<td>2 v 2 v 2 v X 2 i (3) 2 i (4) 2 i (4) 2 iii</td>
<td>Monster, away! (Man. 2 x)</td>
</tr>
<tr>
<td>2 v 2 ii (1)</td>
<td>At length, my soul. Accomp. recit. (Art. 2 xiii)</td>
</tr>
<tr>
<td>2 v 2 ii (1) 2 ii (2) 2 ii (1) 2 ii (2) 2 v 2 ii (3) 2 iii</td>
<td>Thou, like the glorious sun. (Art. 2 xiii)</td>
</tr>
<tr>
<td>3 i (1) 3 iii (1) 3 iii (1) X 3 i (1)</td>
<td>Act 3</td>
</tr>
<tr>
<td>3 i (2) 3 i (2) X 3 i (2) 3 i (2)</td>
<td>Why is death for ever late. (Arb. 3 i)</td>
</tr>
<tr>
<td>3 i (2) 3 i (2) 3 i (2) 3 i</td>
<td>Water parted from the sea.391 (Arb. 3 i)</td>
</tr>
<tr>
<td>3 iii</td>
<td>O let the danger of a son. (Rim. 3 iii)</td>
</tr>
<tr>
<td>3 ii 3 iii 3 iii 3 iii 3 iii</td>
<td>Ye adverse Gods. Accomp. recit. (Art. 3 iv)</td>
</tr>
<tr>
<td>3 iv 3 iv 3 iv 3 iii 3 i (4) 3 i (3) 3 ii</td>
<td>O much lov'd son. (Art. 3 iv)</td>
</tr>
<tr>
<td>3 iii</td>
<td>Let not rage.392 (Man. 3 v)</td>
</tr>
<tr>
<td>3 ii (1) 3 ii (1) 3 ii (1)</td>
<td>&quot;Tis not true. (Sem. 3 vi)</td>
</tr>
<tr>
<td>3 v 3 v 3 v 3 v</td>
<td>For thee I live, my dearest. Duet (Arb./Man. 3 vii)</td>
</tr>
<tr>
<td>3 vii 3 vii 3 vii (2) 3 vii 3 iii (1) 3 iii (1) 3 vi</td>
<td>Resplendent God. Accomp. recit. (Arb. 3 viii)</td>
</tr>
<tr>
<td>3 vii 3 vii 3 vii 3 vii 3 iii (2) 3 iii (2) 3 vii</td>
<td>The soldier, tir'd of war's alarms. (Man. 3 x)</td>
</tr>
<tr>
<td>3 iii (1) 3 iii (1) 3 iii (1) 3 iii</td>
<td>Resplendent God. Accomp. recit. (Arb. 3 xi)</td>
</tr>
<tr>
<td>3 vii 3 vii 3 vii 3 vii 3 vii</td>
<td>Live to us, to empire lives! Chorus (Cho. 3 xii)</td>
</tr>
</tbody>
</table>

Other arias inserted393

1763

This bosum a stranger to rest. (Sem.)

1769

Translation of 'L'onda dal mar divisa'.

391 'When Dr Arne first brought the Opera of Artaxerxes to a rehearsal, Tenducci sung [sic] the Air “Water parted from the Sea” with such effect that Miss Brent (afterwards Mrs. Pinto) for whom the part of Mandane was composed, flew to Dr Arne with some violence, and told him “he might get whom he pleas'd to take Mandane; because he had given the best air in the piece to Tenducci.” According to the anecdote the situation was resolved by Arne who sat down, and wrote the words and then the music to 'Let not rage thy bosom firing' Brent was reported pleased with it because of the appness of the text to her behaviour. James Haslewood, Green Room Gossip (London, 1808), 120–1.

392 "When Dr Arne first brought the Opera of Artaxerxes to a rehearsal, Tenducci sung [sic] the Air “Water parted from the Sea” with such effect that Miss Brent (afterwards Mrs. Pinto) for whom the part of Mandane was composed, flew to Dr Arne with some violence, and told him “he might get whom he pleas'd to take Mandane; because he had given the best air in the piece to Tenducci.” According to the anecdote the situation was resolved by Arne who sat down, and wrote the words and then the music to 'Let not rage thy bosom firing' Brent was reported pleased with it because of the appness of the text to her behaviour. James Haslewood, Green Room Gossip (London, 1808), 120–1.

By Heav’n’s displeasure the wretch is thus thrown. 394
(Arb.)

What doubts oppress my wounded heart. 395 (Man.)

O where shall I wander my lover to find. 396 (Arb.)
c.1775

Hope told a flatt’ring tale. (Man.) 1787

Can salt tears or loud lamenting. (Atx.)

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<table>
<thead>
<tr>
<th>Adapter of the libretto:</th>
<th>1801 397</th>
<th>1815 398</th>
<th>1819 399</th>
<th>1825 400</th>
<th>1828 401</th>
<th>1828 402</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer or arranger of the score:</td>
<td>Arne</td>
<td>Arne</td>
<td>Arne</td>
<td>Arne</td>
<td>Arne</td>
<td>Arne</td>
</tr>
</tbody>
</table>

**Act 1**

Fair Aurora, prithee stay. *Duet* (Man./Arb. 1 i)

Adieu, thou lovely youth. (Man. 1 i)

Amid a thousand racking woes. (Arb. 1 ii)

Behold on Lethe’s dismal strand. (Art. 1 iii)

Fair Semira, lovely maid. (Atx. 1 iv)

When real joys we miss. (Rim. 1 v)

How hard is my fate. (Art. 1 vi)

Thy father! away. (Art. 1 xi)

Aquit thee of this foul offence. (Arb. 1 xi)

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394 Tune: Braes of Balandene.
395 Tune: Roslin Castle.
396 Tune: Lochaber no more.
397 GB-Lbl 1324 k.39.; also 1802: GB-Lbl/T 1605 (4). The contents of this libretto are a composite text of versions performed at Drury Lane and Covent Garden.
398 GB-Os D 244.
399 GB-Os 3862 f.31; also 1825: GB-Os Shuttleworth 218 (2).
400 GB-Lbl 2304.a.1; also 1840: US-PRa TC023 (Playbooks Collection) Box 4.
401 GB-Os M.adds 111 f.174; also 1840: GB-Lbl/642 A 10.
402 US-Ca Y 134.65 no. 118.
403 Performed at Drury Lane only.
<table>
<thead>
<tr>
<th>Line</th>
<th>Act 2</th>
<th>Act 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>O too lovely, too unkind.</td>
<td>1 ii (3) 1 ii (2) 1 ii (3) 1 ii (2) 1 ii (2) 1 ii (2)</td>
<td>3 i (1) X X 3 i (1) X X X X</td>
</tr>
<tr>
<td>Dear and beloved shade.</td>
<td>1 ii (4) X 1 ii (4) 1 ii (3) 1 ii (3) 1 ii (3) 1 ii (3)</td>
<td>X X 2 ii (6) X X X</td>
</tr>
<tr>
<td>Fly, soft ideas, fly.</td>
<td>X 1 ii (3) 1 ii (5) 1 ii (4) 1 ii (4) 1 ii (4)</td>
<td>3 i (1) X X 3 i (1) X X X X</td>
</tr>
<tr>
<td><strong>Act 2</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In infancy our hopes.</td>
<td>2 i (1) 1 ii (4) 2 i (1) 1 ii (6) 1 ii (5) 1 ii (5)</td>
<td>X X 3 i (1) X 3 i (1) X X X X</td>
</tr>
<tr>
<td>DISDAINFUL YOU FLY ME.</td>
<td>2 i (2) X 2 i (2) X X X X</td>
<td>X X X X X X X</td>
</tr>
<tr>
<td>To sigh and complain.</td>
<td>X X 2 i (3) X X X X</td>
<td></td>
</tr>
<tr>
<td>If o'er the cruel tyrant love.</td>
<td>2 ii (1) 1 iii 2 i (4) 1 ii (7) 1 iii 1 iii</td>
<td>X X X X X X X</td>
</tr>
<tr>
<td>If the river's swelling waves.</td>
<td>2 ii (2) X 2 i (5) X X X X</td>
<td></td>
</tr>
<tr>
<td>By that beloved embrace.</td>
<td>X X 2 ii (1) X X X X</td>
<td></td>
</tr>
<tr>
<td>Monster, away!</td>
<td>2 iii 2 i (1) 2 ii (2) 2 i (2) 2 i (2) 2 i (2)</td>
<td></td>
</tr>
<tr>
<td>At length, my soul.</td>
<td>X X 2 ii (5) X X X</td>
<td></td>
</tr>
<tr>
<td>Thou, like the glorious sun.</td>
<td>3 i † X X 2 ii (6) X X X X</td>
<td></td>
</tr>
<tr>
<td><strong>Act 3</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Why is death for ever late.</td>
<td>X X X 3 i (1) X X X</td>
<td></td>
</tr>
<tr>
<td>Water parted from the sea.</td>
<td>3 ii 2 i (2) 3 i (2) 2 ii (1) 2 i (3) 2 i (3)</td>
<td></td>
</tr>
<tr>
<td>Thou' off a cloud.</td>
<td>X X 3 i (3) X X X X</td>
<td></td>
</tr>
<tr>
<td>O let the danger of a son.</td>
<td>X X 3 i (4) X X X X</td>
<td></td>
</tr>
<tr>
<td>Ye adverse Gods.</td>
<td>X X 3 i (5) X X X</td>
<td></td>
</tr>
<tr>
<td>O much lov'd son.</td>
<td>X X 3 i (6) X X X X</td>
<td></td>
</tr>
<tr>
<td>Let not rage.</td>
<td>3 iii (1) 2 ii (1) 3 ii (1) 2 iii (1) 2 ii (1) X</td>
<td></td>
</tr>
<tr>
<td>&quot;Tis not true.</td>
<td>3 iii (2) X 3 ii (2) X X X X</td>
<td></td>
</tr>
<tr>
<td>For thee I live, my dearest.</td>
<td>3 iii (3) 2 ii (2) 3 iii (3) 2 iii (2) 2 ii (2) 2 ii (2)</td>
<td></td>
</tr>
<tr>
<td>Resplendent God.</td>
<td>3 iv (1) 2 iii (1) 3 iii (1) 2 iv (1) 2 iii (1) 2 iii (1)</td>
<td></td>
</tr>
<tr>
<td>The soldier, tir'd of war's alarms.</td>
<td>3 iv (2) 2 iii (2) 3 iii (2) 2 iv (2) 2 iii (2) 2 iii (2)</td>
<td></td>
</tr>
<tr>
<td>Resplendent God.</td>
<td>3 iv (3) 2 iii (3) 3 iii (3) 2 iv (3) 2 iii (3) 2 iii (3)</td>
<td></td>
</tr>
<tr>
<td>Live to us, to empire lives! Chorus</td>
<td>3 iv (4) 2 iii (4) 3 iii (4) 2 iv (4) 2 iii (4) 2 iii (4)</td>
<td></td>
</tr>
</tbody>
</table>

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404 Performed at Covent Garden only.
405 Translation of 'L'onda dal mar divisa'.
406 Performed at Covent Garden only.
407 New scene division at Covent Garden only.
### Other arias inserted

<table>
<thead>
<tr>
<th>Aria</th>
<th>Part(s)</th>
<th>Line(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>This bosom a stranger to rest. (Sem.)</td>
<td>X X 2 ii (3) X X X</td>
<td></td>
</tr>
<tr>
<td>By Heav’n’s displeasure the wretch is thus thrown.</td>
<td>X X X X X X X</td>
<td></td>
</tr>
<tr>
<td>What doubts oppress my wounded heart.</td>
<td>X X X X X X X</td>
<td></td>
</tr>
<tr>
<td>O where shall I wander my lover to find.</td>
<td>X X X X X X X</td>
<td></td>
</tr>
<tr>
<td>Hope told a flattering tale. (Man.)</td>
<td>X X X X X X X</td>
<td></td>
</tr>
<tr>
<td>Can salt tears or loud lamenting. (Arb.)</td>
<td>X X 2 ii (4) X X X</td>
<td></td>
</tr>
<tr>
<td>Lost in anxious doubts tormenting. (Man.)</td>
<td>1 ii (5) 1 ii (6) 1 ii (5) X X</td>
<td></td>
</tr>
<tr>
<td>To death and burning sands. <em>Quartet</em></td>
<td>2 i (1) 2 i (1) 2 i (1)</td>
<td></td>
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</table>

#### The Regicide

<table>
<thead>
<tr>
<th>Source</th>
<th>Edition</th>
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<tbody>
<tr>
<td></td>
<td>1840</td>
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</table>

**Adapter of the libretto:** Oliphant Lucas

**Composer or arranger of the score:** Oliphant Lucas

### Act 1

<table>
<thead>
<tr>
<th>Scene</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>One parting look. <em>Duet</em> (Man./Arb.)</td>
<td>1 i (1)</td>
</tr>
<tr>
<td>’Midst doubts and fears. <em>Duet</em> (Arb./Art.)</td>
<td>1 i (2)</td>
</tr>
<tr>
<td>Horror! Confusion! <em>Chorus</em> (Cho.)</td>
<td>1 i (3)</td>
</tr>
<tr>
<td>Methinks I see upon the Stygian shore. <em>Scena</em> (Art./Atx./Cho.)</td>
<td>1 i (4)</td>
</tr>
<tr>
<td>Ingrate! Begone! (Sem.)</td>
<td>1 ii (1)</td>
</tr>
<tr>
<td>Semira, call me not ungrateful. (Atx.)</td>
<td>1 ii (2)</td>
</tr>
<tr>
<td>O whither shall I fly? (Man.)</td>
<td>1 ii (3)</td>
</tr>
<tr>
<td>Behold the traitor! <em>Finale</em> (Art./Arb./Man./Sem./Atx./Cho.)</td>
<td>1 ii (4)</td>
</tr>
</tbody>
</table>

### Act 2

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409 Tune: Braes of Balandene.

410 Tune: Roslin Castle.

411 Tune: Lochaber no more.

412 Labelled in the libretto ‘bravura’ for Elizabeth Billington.

413 GB-Lbl/RM 11.d.18.
<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Oh name her not! (Arb.)</td>
</tr>
<tr>
<td>2</td>
<td>Retract the cruel sentence. (Art./Man./Arb./Cho.)</td>
</tr>
<tr>
<td>3</td>
<td>Fly hence! To Lybian deserts, fly. (Man.)</td>
</tr>
<tr>
<td>4</td>
<td>Tho’ tyrant law demand the stern decree. Trio (Sem./Atx./Art.)</td>
</tr>
<tr>
<td>5</td>
<td>O death! Why art thou slow to end. Chorus (Cho.)</td>
</tr>
<tr>
<td>6</td>
<td>The wave that on the ocean’s side. (Arb.)</td>
</tr>
<tr>
<td>7</td>
<td>Bright deity by whom the venal mends. (Atx.)</td>
</tr>
<tr>
<td>8</td>
<td>Bright deity by whom the venal mends. (Arb.)</td>
</tr>
<tr>
<td>9</td>
<td>Hail glorious orb. Finale (Cho.)</td>
</tr>
</tbody>
</table>
Attilio Regolo

Attilio Regolo (1754)
Attilio Regolo (1762)
The Inflexible Captive (1774)
Amor patriae (1823)

Attilio Regolo

1) Anon.
2) Niccolò Jommelli.

Libretto

1) Attilio Regolo. Drama per Musica da Rappresentarsi Nel Teatro Reale di Sua Maestà Britannica MDCCCLIII.
2) MS, 1753.
3) I.
4) Regolo, Manlio, Attilia, Publio, Barce, Amilcare.
5) US-SM La 113.

ATTILO REGOLO. DRAMA PER MUSICA PEL TEATRO di S.M.B.

1) ATTILO REGOLO. DRAMA PER MUSICA PEL TEATRO di S.M.B.
2) [George] Woodfall, 1753.
3) I.
4) Regolo ({Sig.} Serafini), Manlio ({Sig.} Albuzio), Attilia ({Caterina} Visconti), Publio ({Christina} Passerini), Barce ({Giulia} Frasi), Amilcare ({Sig.} Ranieri).
5) US-LA/M 50.2.P325 G2 1754. [nCS; nESTC]

Music

1) THE Favourite SONGS in the OPERA Call'd ATTILO REGOLO By Sigr Jomelli.
2) [John] Walsh, [1754]. [SH: 871]
3) [Giulia] Frasi, {Sig.} Serafini, {Caterina} Visconti, {Christina} Passerini.
4) In score.
5) ‘Sol può dir che sia contento’ (Jommelli, 2); ‘Teneri affetti miei vi sento sí’ (Jommelli, 5); ‘Benché l’augel s’asconda’ (Jommelli, 8);417 ‘Deh non oscuri mai’ (Jommelli, 12); ‘Ah se provar mi vuoi’ (Jommelli, 16); ‘Pensate che figlio sei’ (Jommelli, 19).
6) GB-Lbl H.348.e.(4.) [BUCEM: 558; RISM A/1/4:] 584

Comment

In Attilio Regolo, by Jomelli, the first air, sung by Serafini, is a pleasing minuet, but now become common. The next, sung by Visconti, is at present somewhat familiar; as are the third and fourth. The subsequent air is a cantabile, in as grand style of singing but thinly accompanied: Jomelli had not yet been in Germany, where more harmony and contrivance

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415 Benefit: [Francesco] Vanneschi; LS, iv/1, 427.
417 Ciro riconosciuto (Act 3, scene x).
418 Opera title added in hand.
419 Ciro riconosciuto (Act 3, scene x).
were expected. It seems, however, worth recording, that a scene of recitative, in the part of Serafini, was encored every night during the run of this opera; the only instance of this kind that I remember. Senesino was extremely admired and applauded in many scenes of recitative, but I never heard of his being encored. It was in the last scene of Jomelli’s opera, which ends without an air, that Regulus, determined to return to Carthage, addresses the Roman people who endeavoured to prevent his departure, in recitative which had so uncommon an effect, beginning: Romani, addio. Siano I congedi estremi degli di noi, &c.420

Attilio Regolo

1) Anon.
2) Niccolò Jommelli.
3) KT 1762: May 15,421 22, 26,422 June 3.

Libretto

1) ATTILIO REGOLO DRAMA. Da rappresentarsi sopra il TEATRO di S.M.B.
2) [George] Woodfall, 1762.
3) I/E.
4) Regolo (Filippo Elisi); Manlio (Giovan Battista Zonca); Attilia (Colomba Mattei); Publio (Rosa Curioni); Barce (Angiola Santori); Amicare (Teresa Eberardi); Direttore de’ Balli: [Giovanni] Gallini. Dancers: [Giovanni] Gallini, [Mlle] Asselin, [Gertrude] Radicati, [Giorgio] Binetti [Binetry], [Anna] Binetti [Binety], {Sig.} Tassoni.
5) US-CAh Hollis 008007106-5. [nCS; ESTC: N72290]

Music

NE.

The Inflexible Captive

1) Hannah More.
2) [Spoken drama, no inset numbers.]
3) NR.

Libretto

1) THE Inflexible CAPTIVE: A TRAGEDY. By Miss HANNAH MORE.
2) Bristol: S[arah?] Farley, 1774.
3) E.
4) Attilius Regulus, Publius, Manliu s, Licinius, Hamilcar, Attilia, Barce. Guards, Lictors, People, etc.
5) GB-Ob M.adds. 108 e.213 (3). [EBB: 3307M16; ESTC: T37170]

1) THE Inflexible CAPTIVE: A TRAGEDY. By Miss HANNAH MORE. The SECOND EDITION.
2) Bristol: S[arah?] Farley, 1774.
3) E.
4) Attilius Regulus, Publius, Manliu s, Licinius, Hamilcar, Attilia, Barce. Guards, Lictors, People, etc.
5) GB-Ob M.adds. 108 e.138 (6). [EBB: 3307M16; ESTC: T37171]

1) THE Inflexible CAPTIVE: A TRAGEDY. By Miss HANNAH MORE. The THIRD EDITION.
2) Bristol: S[arah?] Farley, 1774.
3) E.
4) Attilius Regulus, Publius, Manliu s, Licinius, Hamilcar, Attilia, Barce. Guards, Lictors, People, etc.
5) GB-Lbl 11778.e.22. [EBB: 3307M16; ESTC: T37172]

1) THE INFLEXIBLE CAPTIVE: A TRAGEDY. By MISS HANNAH MORE.

420 Burney, iv, 463, note (x).
422 ‘There will be no Opera on Saturday next, being Whitsunday eve’; LS, iv/2, 941.
Amor Patriae

1) Joseph Lunn.
2) [Spoken drama, no inset numbers.]
3) NR.

Libretto
1) AMOR PATRIÆ; A DRAMATIC POEM, Founded upon, (and partly translated from) THE “ATTILIO REGOLO” OF METASTASIO. BY JOSEPH LUNN, Esq. 423
2) For the Author, 1823.
3) E.
4) Asbaldur, Attilia, Attilius Regulus, Barcia, Decius, Hamilcar, Hortensius, Licinius, Manlius, Publius. Priests, Senators, Lictors, two Negro slaves, Citizens, Carthaginian soldiers, etc.
5) US-SM K-D 531.

Comment
In preparing, for the press, the following production, which was written upwards of six years ago, the Author deems it expedient to a prize the critical reader of its being the first effort of his pen, either as a poet, dramatist, or translator; and, also, to state that, although he has thought proper to denominate it “A Dramatic Poem;” (an appellation which, he trusts, its structure ill render admissible) he has neither the wish, nor the power, to conceal the circumstance of its having been originally intended as an acting Tragedy: that fact, (together with those of its having been accepted by the present Manager of Covent Garden Theatre, and approved by another distinguished Tragedian of high literary repute,) as well as the cause of its non-representation, being on record before the Public.424

List of numbers from the libretti

<table>
<thead>
<tr>
<th>Attilio Regolo</th>
<th>1754 425</th>
<th>1754 426</th>
<th>1762 427</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tu sei figlia, e lodo anch’io. (Lic. 1 i)</td>
<td>X</td>
<td>2 viii</td>
<td>X</td>
</tr>
<tr>
<td>Mi crederai crudele. (Man. 1 ii)</td>
<td>1 i</td>
<td>1 i</td>
<td>X</td>
</tr>
<tr>
<td>Goda con me, s’io godo. (Att. 1 iv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se più felice oggetto. (Pub. 1 v)</td>
<td>1 iv</td>
<td>1 iv</td>
<td>X</td>
</tr>
<tr>
<td>Sol può dir che sia contento. (Pub. 1 v)</td>
<td>1 v</td>
<td>1 v</td>
<td>1 iv</td>
</tr>
<tr>
<td>Tu, sprezzator di morte. (Man. 1 vii)</td>
<td>1 vi</td>
<td>1 vi</td>
<td>1 v</td>
</tr>
<tr>
<td>Non perdo la calma. (Reg. 1 viii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah! se ancor mia tu sei. (Amt. 1 ix)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Mi parea del porto in seno. (Att. 1 x)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Sempre è maggior del vero. (Bar. 1 xi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Act 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ah! se provar mi vuoi. (Pub. 2 i)</td>
<td>2 i</td>
<td>2 i</td>
<td>2 i</td>
</tr>
</tbody>
</table>

423 Dedicated to Arthur, Duke of Wellington.
424 Joseph Lunn, Amor Patria (London, 1823), note; see The Morning Herald, 14 June 1822.
427 US-C-Ab Hollis 008007106-5.
<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
<th>Act</th>
<th>Scene</th>
<th>2 ii</th>
<th>2 iv</th>
<th>2 vi</th>
<th>2 vii</th>
<th>3 i</th>
<th>3 iii</th>
<th>x</th>
<th>vi</th>
<th>x</th>
<th>x</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh qual fiamma di gloria, d'onore. (Man. 2 ii)</td>
<td>2 ii</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Tacit: non è romano. (Reg. 2 iv)</td>
<td>2 iv</td>
<td>2 iv</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Da voi, cari lumi. (Lic. 2 iv)</td>
<td>X</td>
<td>X</td>
<td>2 v</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Se più fulmini vi sono. (Att. 2 vi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Non tradir la bella sperme. (Reg. 2 viii)</td>
<td>2 vii</td>
<td>X</td>
<td>2 vii</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Se minore è in noi l'orgoglio. (Ami. 2 x)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Non è la mia speranza. (Att. 2 xi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>S'espone a perdarsi. (Bar. 2 xii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
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**Act 3**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
<th>Act</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fidati pur: rammento. (Man. 3 ii)</td>
<td>3 ii</td>
<td>3 i</td>
<td></td>
</tr>
<tr>
<td>Si, lo confesso. (Pub. 3 iii)</td>
<td>3 iii</td>
<td>3 ii</td>
<td>3 iv</td>
</tr>
<tr>
<td>Fa pur l'intrepido. (Ami. 3 iv)</td>
<td>3 iii</td>
<td>3 ii</td>
<td></td>
</tr>
<tr>
<td>Io son padre, e nol sarei. (Reg. 3 vi)</td>
<td>3 v</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Vuol tornar la calma in seno. (Att. 3 vii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ceder l'amato oggetto. (Bar. 3 viii)</td>
<td>3 vi</td>
<td>3 v</td>
<td>X</td>
</tr>
<tr>
<td>Onor di questa sponda. Chorus (3 x)</td>
<td>3 vii</td>
<td>X</td>
<td>X</td>
</tr>
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</table>

**Other arias inserted**

### 1754 (US-SMLa 113)

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
<th>Act</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>Per che di giubilo.429 (Att.)</td>
<td>1 iii</td>
<td>1 iii</td>
<td></td>
</tr>
<tr>
<td>[Possibly an aria for Ami.]430</td>
<td>1 vii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Sprezza il furor del vento.431 (Reg.)</td>
<td>1 viii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>[Possibly an aria for Att.]432</td>
<td>2 v</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Non sò se la speranza.434</td>
<td>2 ix</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah! si resti...onor mi sgrida.435 (Att.)</td>
<td>2 x</td>
<td>X</td>
<td>2 vii</td>
</tr>
<tr>
<td>Non partirò Padre amato. (Att.)</td>
<td>3 vii (1)</td>
<td>3 vii</td>
<td></td>
</tr>
<tr>
<td>Perché se tanti siete.437 (Att.)</td>
<td>3 vii (2)</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

### 1754 (US-LAuc ML50.2.P325 G2 1754)

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
<th>Act</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>Già della morte il gelo. (Man.)</td>
<td>2 ii</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Deh non oscuri mai. (Att.)</td>
<td>2 v</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Pensai che figlio sei. (Reg.)</td>
<td>2 vi</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Ombra, che pallida. (Att.)</td>
<td>2 x</td>
<td>3 v</td>
<td></td>
</tr>
<tr>
<td>Teneri affetti miei. (Reg.)</td>
<td>3 iv</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Benché l'augel s'asconda.438 (Att.)</td>
<td>3 vi</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

### 1762

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
<th>Act</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facile a’ voti tuoi. (Man.)</td>
<td>1 i</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lasciarmi il dubbio mio. (Pub.)</td>
<td>1 iii</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Passaggier, che su la sponda.439 (Reg.)</td>
<td>1 vi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Se tal funesto oggetto. (Reg.)</td>
<td>2 iii</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Se perde il riusignolo. (Att.)</td>
<td>2 iv</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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428 Crossed out.
429 Ciro riconosciuto (Act 1, scene iii).
430 US-SMLa 113 leaves a gap at this point, but cues Amileare.
431 Adriano in Siria (Act 1, scene iii).
432 US-SMLa 113 leaves a gap at this point, but cues Attilio.
433 See ‘Deh non oscuri mai’ from the printed 1754 text.
434 Zenobia (Act 2, scene ii).
435 Temistocle (Act 3, scene v).
436 Included in what otherwise appears to be a long cut.
437 Antigono (Act 3, scene vii).
438 Ciro riconosciuto (Act 3, scene x).
439 Semiramide (tv.1) (Act 1, scene xii).
Non sò frenare il pianto.\textsuperscript{440} (Reg.)
Mi credi spietata.\textsuperscript{441} (Man.)
Perdere un padre amato. (Pub.)
Son dolci i sospiri. (Reg.)
Lo seguitai felice.\textsuperscript{442} (Ami.)

\begin{tabular}{|l|l|}
\hline
Catone in Utica &  \\
\hline
Catone (1732) & \\
\hline
\end{tabular}

\textbf{Catone}

1) \textit{trans.} Samuel Humphreys.
2) Leonardo Leo: arr. Handel, with additional arias by Hasse, Porpora, Vinci, Vivaldi.
3) Venice, 1729. \textbf{KT 1732}: November 4,\textsuperscript{443} 7,\textsuperscript{444} 11, 14, 18.

\textbf{Libretto}

1) \textit{CATONE. DRAMA. Da Rappresentarsi Nel REGIO TEATRO d’HAY-MARKET. Done into English by Mr. HUMPHREYS.}
2) \textit{T[hermas] Wood, 1732.}
3) \textit{I/E.}
4) Catone ([Francis Bernardi called] Senesino); Marzia ([Anna Maria] Strada [del Pò]); Emilia (Celeste Gismondi);
Arbace ([Francesca] Bertolli]; Cesare ([Antonio]) Montagnana.
5) \textit{GB-Lbl 639.d.19.(6.) [EBB: 3519H6 & 2219M10; CS: 5230; ESTC: T71799]}

\textbf{Music}

1) Il Catone Opera.
2) MS [c.1731].
3) Catone, Marzia, Emilia, Arbaces, Ceasare.
4) In score.
5) Sinfonia ([Leo], 1\textsuperscript{st}). \textbf{Act 1}: ‘Con si bel nome in fronte’ ([Leo], 13\textsuperscript{v}); ‘Non ti minaccio sdegno’ ([Leo], 20\textsuperscript{v}); ‘Un raggio di sperme’ ([Hasse], 25\textsuperscript{v});\textsuperscript{445} ‘Pensa di chi sei figlia’ ([Leo], 33\textsuperscript{v}); ‘Non pavan la mar le procelle’ ([Porpora], 37\textsuperscript{v});\textsuperscript{446} ‘Priva del caro sposo’ ([Leo], 43\textsuperscript{v}); ‘Vaghe labbra, voi finge’ ([Hasse], 55\textsuperscript{v}); ‘È folla se nascondete’ ([Leo], 64\textsuperscript{v}). \textbf{Act 2}: ‘Mi conosci, e sai chi sono’ ([Leo], 72\textsuperscript{v}); ‘Vaghe luci, luci belle’ ([Vivaldi], 76\textsuperscript{v}); ‘Agitato da più venti’ ([Anon], 81\textsuperscript{v}); ‘Care faci del ben mio’ ([Anon], 88\textsuperscript{v}); ‘Se che nascondi’ ([Vivaldi], 101\textsuperscript{v}); ‘Dovevi svenarti allora’ ([Leo], 105\textsuperscript{v}); ‘So che godendo vai’ ([Leo], 110\textsuperscript{v}); ‘Frà tanti pensieri’ ([Vivaldi], 115\textsuperscript{v});\textsuperscript{447} \textbf{Act 3}: ‘Confusa, smarrita’ ([Leo], 122\textsuperscript{v}); ‘Quando piovra improvisa saetta’ ([Porpora], 128\textsuperscript{v}); ‘È ver che all’amo intorno’ ([Porpora], 133\textsuperscript{v});\textsuperscript{448} ‘Vede il nocchier la sponda’ ([Hasse], 141\textsuperscript{v});\textsuperscript{449} ‘Per darvi un pegno’ ([Leo], 148\textsuperscript{v}); ‘Ah! se costar mi deve’ (Recit. [Leo], 153\textsuperscript{v}); ‘Vò solcando un mar crudele’ ([Vinci], 154\textsuperscript{v});\textsuperscript{450} \textit{D-Ha MS M A/1012.}

\textsuperscript{440} \textit{Demetrio} (Act 2, scene xii).
\textsuperscript{441} \textit{Artaserse} (Act 3, scene v).
\textsuperscript{442} \textit{Olimpia} (Act 3, scene iii).
\textsuperscript{443} ‘A New Opera. Pit and Boxes at half a guniea. Their Majesties, Prince, and three eldest Princesses present’; \textit{LS}, iii/1, 243.
\textsuperscript{444} ‘Their Majesties, Prince, and three eldest Princesses present’; \textit{LS}, iii/1, 244.
\textsuperscript{445} Hasse’s \textit{Dalila}, for Venice, 1730.
\textsuperscript{446} Porpora’s \textit{Siface} for Rome, 1730.
\textsuperscript{447} \textit{Demetrio} (Act 1, scene iii).
\textsuperscript{448} \textit{Alessandro nell’Indie} (Act 2, scene xii).
\textsuperscript{449} \textit{Irene} (no. 2).
\textsuperscript{450} \textit{Artaserse} (Act 1, scene xv); Vinci’s setting for Rome, 1730.
1) The *Favourite SONGS in the OPERA call’d CATO*
2) [John] Walsh, [1732]. [SH: 344]
3) ([Anna Maria] Strada [del Pò]), Emilia (Celeste Gismondi).
4) In score.
5) ‘Priva del caro sposo’ ([Porpora], 1); ‘Non ti minaccio sdegno’ ([Leo], 4); ‘È follia se nascondete’ ([Leo], 7); ‘Vede il noccier la sponda’ ([Hasse], 11);\(^{451}\) ‘Fra tanti pensieri’ ([Hasse], 15);\(^{452}\) ‘Vo solcando un mar crudele’ ([Vinci], 18).
6) GB-Lbl H.130.a. [BUCEM: 173; nRISM]

**Comment**

I have just come from a long, dull, and consequently tiresome Opera of Handel’s, whose genius seems quite exhausted. The bride’s recommendation of being the first night, could not make this supportable. The only thing I liked in it was our Naples acquaintance, Celestina – who is not so pretty as she was, but sings much better than she did. She seems to take mightily, which I was glad of. I have a sort of friendship for her, without knowing why. Tant chose qui me fait resouenir ce temps m’attendrit; et je suis sûr que ce soir à l’Opera j’ai soupiré cent fois. Mais parlons d’autre chose...\(^{454}\)

There were present a numerous Audience; and Signora Celeste Gismondi, who lately arriv’d here, perform’d a principal Part in it with universal Applause. We hear that this Opera was not compos’d by Mr Handell, but by some very eminent Master in Italy.\(^{455}\)

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**List of numbers from the libretti**

<table>
<thead>
<tr>
<th>Catone in Utica</th>
<th>1732(^{456})</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Act 1</strong></td>
<td></td>
</tr>
<tr>
<td>Con si bel nome in fronte. (Cat. 1 i)</td>
<td>1 i</td>
</tr>
<tr>
<td>Non ti minaccio sdegno. (Mar. 1 ii)</td>
<td>1 ii</td>
</tr>
<tr>
<td>Che legge spietata. (Arb. 1 iii)</td>
<td>X</td>
</tr>
<tr>
<td>Si sgomenti alle sue pene. (Cat. 1 v)</td>
<td>X</td>
</tr>
<tr>
<td>Nell’ardire che il seno ti accende. (Ces. 1 vi)</td>
<td>X</td>
</tr>
<tr>
<td>Piangendo ancora. (Ful. 1 vii)</td>
<td>X</td>
</tr>
<tr>
<td>O nel sen di qualche stella. (Emi 1 viii)</td>
<td>X</td>
</tr>
<tr>
<td>Chi un dolce amor condanna. (Ces. 1 x)</td>
<td>X</td>
</tr>
<tr>
<td>È in ogni core. (Arb. 1 xiii)</td>
<td>X</td>
</tr>
<tr>
<td>Un certo non so che. (Emi. 1 xiv)</td>
<td>X</td>
</tr>
<tr>
<td>È follia se nascondete. (Mar 1 xv)</td>
<td>1 xii</td>
</tr>
<tr>
<td><strong>Act 2</strong></td>
<td></td>
</tr>
<tr>
<td>Va, ritorna al tuo tiranno. (Cat. 2 ii)</td>
<td>X</td>
</tr>
<tr>
<td>So che pieta non hai. (Arb. 2 iii)</td>
<td>X</td>
</tr>
<tr>
<td>Soffre talor del vento. (Ces. 2 vii)</td>
<td>X</td>
</tr>
<tr>
<td>In che ti offende. (Mar 2 vii)</td>
<td>X</td>
</tr>
<tr>
<td>Nascesti alle pene. (Ful. 2 viii)</td>
<td>X</td>
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<tr>
<td>Se in campo armato. (Ces. 2 xii)</td>
<td>X</td>
</tr>
<tr>
<td>Dovea svenarti allora. (Cat. 2 xiii)</td>
<td>2 xi</td>
</tr>
<tr>
<td>Se sciogliere non vuoi. (Emi. 2 xiv)</td>
<td>X</td>
</tr>
</tbody>
</table>

\(^{451}\) Irene (no. 2).
\(^{452}\) Demetrio (Act 1, scene iii); Hasse’s setting for Venice, 1732.
\(^{453}\) Artaserse (Act 1, scene xv); Vinci’s setting for Rome, 1730.
\(^{455}\) The *Daily Advertiser*, 6 November 1732.
\(^{456}\) GB-Lbl 639.d 19 (6).
<table>
<thead>
<tr>
<th>Act 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>La fronda che circonda. (Ful. 3 i)</td>
</tr>
<tr>
<td>Confusa, smarrita. (Mar. 3 ii)</td>
</tr>
<tr>
<td>Combattuta da tante vicende. (Arb. 3 iii)</td>
</tr>
<tr>
<td>Quell’amor che poco accende. (Ces. 3 iv)</td>
</tr>
<tr>
<td>Deh, in vita ti serba. Quartet (Cat./Ces./Emi./Mar. 3 ix)</td>
</tr>
<tr>
<td>Nacqui agli affanni in seno. (Emi. [v.1] 3 x)</td>
</tr>
<tr>
<td>Per darvi alcun pegno. (Cat. [v.1] 3 xii)</td>
</tr>
<tr>
<td>Ah! se costar mi deve. Recit. (Ces. 3 xiii)</td>
</tr>
<tr>
<td>Già ti cede il mondo intero. Chorus ([v.1] 3 xiii)</td>
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**Other arias inserted**

<table>
<thead>
<tr>
<th>Aria</th>
<th>Act</th>
</tr>
</thead>
<tbody>
<tr>
<td>Un raggio di speme. 457 (Arb.)</td>
<td>1 iii</td>
</tr>
<tr>
<td>Pensa di chi sei figlia. (Cat.)</td>
<td>1 v</td>
</tr>
<tr>
<td>Non paventa del mar le procelle. 458 (Ces.)</td>
<td>1 vi</td>
</tr>
<tr>
<td>Priva del caro sposo. (Emi.)</td>
<td>1 vii</td>
</tr>
<tr>
<td>Vaghe labbra, voi fingete. (Emi.)</td>
<td>1 xi</td>
</tr>
<tr>
<td>Mi conosci, e sai chi sono. (Cat.)</td>
<td>2 ii</td>
</tr>
<tr>
<td>Vaghe luci, luci belle. 459 (Arb.)</td>
<td>2 iii</td>
</tr>
<tr>
<td>Agitato da più venti. (Ces.)</td>
<td>2 iv</td>
</tr>
<tr>
<td>Care faci del ben mio. (Emi.)</td>
<td>2 vi</td>
</tr>
<tr>
<td>Sò che nascondi. (Ces.)</td>
<td>2 ix</td>
</tr>
<tr>
<td>Fra tanti pensieri. 460 (Emi.)</td>
<td>2 xiii</td>
</tr>
<tr>
<td>Quando piomba improvvisa saetta. (Arb.)</td>
<td>3 iii</td>
</tr>
<tr>
<td>È ver che all’amò intorno. 461 (Ces.)</td>
<td>3 iv</td>
</tr>
<tr>
<td>Vede il nocchier la sponda. 462 (Emi.)</td>
<td>3 x</td>
</tr>
<tr>
<td>Vò solcando un mar crudele. 463 (Mar.)</td>
<td>3 iv</td>
</tr>
</tbody>
</table>

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### Ciro riconosciuto

*Ciro riconosciuto* (1745)

*Il Ciro riconosciuto* (1759)

*Cyrus* (1768)

---

### Ciro riconosciuto

1) Anon.
2) John Christopher Smith.
3) NR.

### Libretto

457 Hasse’s *Dalisa*, for Venice, 1730.
458 Porpora’s *Siface* for Rome, 1730.
459 Vivaldi’s setting of *Ipermestra* for Florence, 1727?, but text not by Metastasio.
460 *Demetrio* (Act 1, scene iii).
461 *Alessandro nell’Indie* (Act 2, scene xi).
462 *Irene* (no. 2).
463 *Artaserse* (Act 1, scene xv); Vinci’s setting for Rome, 1730.
Music

1) Il Ciro Riconosciuto. Opera. (Words by Metastasio).
2) MS, 1744–5.
3) N.A.
4) In score.
5) Overture (Smith), 2.
   [Act 1] ‘Basta così, t’intendo’ ([Smith], 7v); ‘Par che di giubilo’ ([Smith], 12v); ‘Già l’idea del giusto scempio’ ([Smith], 16v); ‘Ognor tu fosti il mio’ ([Smith], 20v); ‘Sciolto dal suo timor’ ([Smith], 24v); ‘Non piangete, amati rai’ ([Smith], 31v); ‘Fra mille furori’ ([Smith], 34v); ‘Rendimi il figlio mio’ ([Smith], 38v); ‘Sappi, che al nascer mio’ (Duet: [Smith], 44v). [Act 2] ‘Non sdegnarti, a te mi fido’ ([Smith], 50v); ‘Guardalo in volto, e poi’ ([Smith], 54v); ‘Cauto guerrier pugnando’ ([Smith], 58v); ‘Parlerò; non è permesso’ ([Smith], 62v); ‘Men bramosa di stragi funeste’ ([Smith], 66v); ‘Parto; non ti sdegnar’ ([Smith], 74v); ‘Quel nome se ascolto’ ([Smith], 76v); ‘So che presto ognun s’avvede’ ([Smith], 80v). [Act 3] ‘Perfidi! non godete’ ([Smith], 80v); ‘Dammi, o sposa, un solo ampesso’ ([Smith], 84v); ‘Benché l’angeli s’ascondi’ ([Smith], 88v); ‘No, non vedrete mai’ ([Smith], 92v); ‘Chi a ritrovare aspira’ ([Smith], 94v); ‘Le tue selve in abbandono’ (Chorus: [Smith], 98v).
6) D-Hr M A/668.

1) ABEL, ARNE and SMITH’S SIX Favorite OVERTURES. To which is added the Tempest, No. VII, 12.
2) [John] Walsh, [1763]. [SH: 1155]
3) N.A.
4) In parts.
5) Overture (Smith). 465
6) GB-Ob 221.c.55/1–10 (11). 466 [BUCEM: 751; RISM B/II, 57]

1) ABEL, ARNE and SMITH’S SIX Favorite OVERTURES... [SNS]
2) [John] Walsh, [1764]. [SH: 1157]
3) N.A.
4) hpd or org.
5) Overture (Smith).
6) GB-Ckc. [BUCEM: 751; RISM B/II, 57]

1) ABEL, ARNE and SMITH’S SIX Favorite OVERTURES. To which is added the Tempest, No. VII, 12.
2) [John] Walsh, [c.1765]. [SH: 1156]
3) N.A.
4) In parts.
5) Overture (Smith).
6) GB-Lbl f.770.y.(2.) [BUCEM: 751; RISM B/II, 57]

Il Ciro riconosciuto

1) Anon.
2) Gioacchino Cocchi.
3) KT 1759: January 16, 467 20, February 3, 6, 10, 13, 17, 24, 27, March 3, 10, 13, 17, 20, 24, 31, April 7, 17, May 2, 468 22, 469

Libretto

1) Il CIRO RICONOSCIUTO. DRAMMA PER MUSICA, Da rappresentarsi nel TEATRO di S.M.B.

464 Barbara Small, NG2, xxiii, 754, also lists MS copies of two arias in J-Tn, currently inaccessible.
465 Used by Smith in his incidental music to Garrick’s version of Shakespeare’s The Tempest, DL: 11 February 1756.
466 The volumes of this copy have stamped leather bindings of Henry Dashwood.
467 ‘A new Opera, the music newly compos’d by Sig. Cocchi. With New Decorations and New Dances’; LS, iv/2, 707.
468 Benefit: British Lying-in Hospital for Married Women on Bronlow St.; LS, iv/2, 725.
469 Benefit: [Giuseppe] Forti and [Sig.ra] Forti; LS, iv/2, 731. LS states that this was a charity benefit for the singers whose costumes had been seized by the French.
3) I/E.
4) Astiage (Gaetano Quilici); Mandane (Colomba Mattei); Ciro (Pasquale Potenza); Cambise ([Giusto] Ferdinando Tenducci, called Senesino); Arpalice (Angiola Calori); Egisto (Laura Rosa). Direttore de’ Balli: [Giovanni Andrea Battista] Gallini. Ballerini: Gallini, Rosa Carlini, Giuseppe Forti, Giac[inta] Bonomi.

5) GB-Lbl/1608/4555.(5.) [EBB: 5193C3 & 2219M12; CS: 5715; ESTC: T30774]

Music
1) The FAVOURITE SONGS in the OPERA Call’d CIRO RICONOSCIUTO.
2) [John] Walsh, [1759]. [SH: 377]
4) In score.
5) [Part 1] ‘L’incerto mio pensiere’ (Cocchi, 1); ‘Dammi o sposa, un solo ampesso’ (Cocchi, 6); ‘Rendimi il figlio mio’ (Cocchi, 10); ‘Parto, non ti sdegnar’ (Cocchi, 13); ‘Se io penai’ (Quintet: Cocchi, 18). [Part 2] ‘No, non vedrete mai’ (Cocchi, 22); ‘Men bramosa di stragi funeste’ (Cocchi, 27); ‘Sappi che al nascer mio’ (Duet: Cocchi, 34); ‘Chi a ritrovare aspira’ (Cocchi, 39).
6) GB-Lbl G.206. [BUCEM: 201; RISM A/1/2: C 3226]

Cyrus
1) John Hoole.
2) [Spoken drama, no inset numbers.]

Libretto

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This is as it appears in the libretto; however, to avoid confusion with the earlier Francesco Bernadi more frequently called Senesino, it has not otherwise been used in this catalogue to refer to Tenducci.

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GB-Lbl suggests there was a second issue of this anonymously; see 192.

A ‘New Tragedy never perform’d’; L5, iv/3, 1372.

[James?] Perry replaces [Matthew] Clarke as Astyages; L5, iv/3, 1396.


[Matthew] Clarke replaces [James?] Perry as Astyages’; L5, iv/3, 1517.


‘By particular desire’; L5, iv/3, 1546.

‘By Desire’; L5, iv/3, 1587.

‘Man and Wife oblig’d to be deferr’d on account of Indisposition of Mrs Green’; L5, iv/3, 1604.

Benefit: [Charles] Sarjant; L5, iv/3, 1636.

New cast members: Cyrus [John] Brunton; making his debut. Mirza and Officer not listed. ‘Not acted these two year’; L5, iv/3, 1800.

2) MS, 1768. 489
3) E.
4) Cyrus, Cambyses, Mithranes, Astyages, Harpagus, Mirza, Mandane, Aspasia. Officer, Guards, Messenger.
5) U.3-3M La 287.

1) CYRUS: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE.
2) Thomas Davies, 1768.
3) E.
5) GB-Ob Harding D 1308. [EBB: 2806H10; E3TC: T34551]

2) Thomas Davies, 1768.
3) E.
5) EIRE-Dtc OlS HIST.A.12 no. 5. [E3TC: N3174]

1) CYRUS: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE. THIRD EDITION.
3) E.
4) Cyrus ([William] Powell); Cambyses ([William] Smith); Mithranes ([Robert] Bensley); Astyages ([Matthew] Clarke); Harpagus ([Thomas] Hull); Mirza ([Thomas Dibble] Davis);494 Mandane ([Mary Ann] Yates [née Graham]); Aspasia ([Isabella] Mattocks [née Hallam]).495 Officer, guards, messenger.

1) CYRUS: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE. THIRD EDITION.
2) Thomas Davies, 1769.
3) E.
4) Cyrus ([William] Powell); Cambyses ([William] Smith); Mithranes ([Robert] Bensley); Astyages ([Matthew] Clarke); Harpagus ([Thomas] Hull); Mirza ([Thomas Dibble] Davis);496 Mandane ([Mary Ann] Yates [née Graham]); Aspasia ([Isabella] Mattocks [née Hallam]).497 Officer, guards, messenger.
5) GB-Ob Vet. A5 c.1853 (1). [EBB: 2806H10; E3TC: N3175]

489 Application 20 November 1768: ‘Sir, This Tragedy is intended to be perform’d at the Theatre Royal in Covent Garden with the permission of The Right Honourable The Earl of Hertford. yr most humble servt G. Colman Novbr 20th 1768.’
490 Davies does not appear on the playbill.
491 However, playbill lists [Jane] Lessingham [née Hemet, formerly Mrs John Stott] in this role until the performance of December 8.
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Comment

CYRUS

A TRAGEDY by Mr Hoole

This piece is the offspring of a virgin modern muse: the word modern is introduced to apologize previously for any deficiency in the nobler flights of genius which may appear. Public taste has been impregnated with such Gallic frigidity for twenty years past, that the glow of a warm imagination would be rejected as too powerful; wherefore most, if not all the tragedies, within the date mentioned, have been as Aaron Hill emphatically observes, elaborate escapes from genius; cold, creeping tales, dragging a plot unaffectingly along, through five tedious sleep-inspiring acts: mere correctness is the poor equivalent for that noble enthusiasm which Shakespeare in particular, and some other dramatic authors, treated their sympathizing audiences with, and at present offer to those who are not embarrassed with the enervating false delicacy of criticism – yet hold: let us not even seem to hint that the play now under notice comes under such a charge, but candidly examine, and impartially decide.

Mr. Hoole does not wish to deny some obligations to that great Italian dramatist Metastasio, how he has availed himself of such an original, is not within our plan; since we only profess examining and illustrating pieces as they appear, unless where one is professedly called an alteration of another – our criticisms are meant to be as plain and useful as possible; our desire being much more bent upon shewing a knowledge of nature, and an intention of promoting social welfare, than pedantically to display learning in multiplied conjectures, upon immaterial passages, which from being temporary, become obscure.

Cyrus opens with Mandane, daughter of Astyages; and Aspasia, daughter of Harpagus; the former, who lost a son, and thought him murdered twenty years ago, mentions, that she expects within the day to see her child; her impatience at his deliberate approach is well expressed, and paints a mother's feelings, so situated, in just colours – from what passes we find, that Astyages, his grandfather, who had devoted this Cyrus to death, while an infant, now seems to countenance

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his public appearance: the old monarch’s determining to sacrifice the young prince, even before his birth, because of a
drama which portended his usurpation of the kingdom, shews him ridiculously superstitious, and unpardonably cruel.

In the first scene we also learn, that Cambyses was banished to prevent Mandane’s having any more children; however, we think Aspasia’s mentioning what the princess had known so very long and ruminated on so much, is merely making her a tool for opening the plot; we are told too, that Mandane, though her son counts twenty, is herself but
thirty-two; this may please a capital actress, as few ladies like to acknowledge even that age, till a dozen or fourteen years
older; but is at any rate a very trifling circumstance to mention. Aspasia also tells Mandane another circumstance already
well known to her, and much better mentioned afterwards; indeed it is some introduction to Harpagus, but we wish the
plot did not open so mechanically.

By Harpagus it appears, that Cyrus is arrived upon the borders of the kingdom, but must not pass them till
Astyages’s permission is signified; this very justly stimulates maternal impatience, and occasions Mandane, as it is
improper for her to appear in person, to send Aspasia for intelligence of who the prince resembles; if, however, she had
only mentioned a likeness of his father, without remembering herself, the stroke would have been more delicately natural
– besides the choice of her messenger is not, we apprehend, quite justifiable; as things are circumstanced, Harpagus
would certainly have been much fitter than his daughter; however, he stays to give the princess some gleams of double
joy, the return of her husband, as well as son, which he only hints; and for what reason such obscurity is assumed, we
cannot perceive, unless the statesman supposes Mandane incapable of keeping a secret, however important to herself; or
thinks happiness better administered by halves: the lady nevertheless is satisfied with the bare suggestion, nor asks once
after probability, tho’ Harpagus assigns no reason for his mysterious reserve.

The statesman in his soliloquy intimates, that revenge for a murdered son enflames his breast, and that he wears an
outside show of loyalty to make vengeance more secure. We could have wished that the unessential obsolete Scot
cism ken, though admitted by some leading authors, had not been used in the last line: to imitate the beauties of capital
writers is very commendable, but peculiarities are much better left to themselves.

We find from what Cyrus mentions at his entrance, that Mithranes, his supposed father, has made him acquainted
with his real origin; here a question obviously arises, why the old man should so soon disclose this secret, which it seems
so necessary to keep; since we cannot perceive that communicating it tends at all to forward the prince’s happiness, nay
rather unnecessarily changes his tranquil state to agitated perplexity; a piece of useful information, however, accrues,
which is that an impostor has usurped his name, and is ready to impose upon Astyages; the dream of that old monarch is
told by Cyrus to Mithranes, who knew it, and the consequences, before his birth; this again seems strange fishing for
revelation of a plot; but what follows from where Mithranes takes up the story is most agreeably imagined, and suitably
expressed; the reception of Cyrus in his infant state, doomed to death by a savage parent, is pathetic, with beautiful
simplicity; and the prince’s desire of paying some tributary drops to the memory of her, who adopted and took care of
him as a son, speaks tender laudable gratitude; the following part of this scene apologizes for a cautious, underhand
method of working, by representing the affected contrition of Astyages suspicious, as a proof of which, his sacrificing
Harpagus’s son, upon supposition, that the father had saved Cyrus, is very judiciously offered; that speech wherein Cyrus
seems eager to assert his right shews a pleasing glow of spirited imagination, and the two last lines of it contain a
sentiment of intrinsic merit.

That king will never guard his people’s rights,
Who wants the courage to assert his own.

This is a truth no many can deny; but least resolution should become rashness, and firmness obstinacy; a monarch
ought, without the aid of fallacious courtiers, to know the exact barrier of separation between his own royal prerogative,
and just popular privileges; filial duty seems to make a strong impression upon the young prince; an impatient, natural
desire of seeing his unknown parents animates, but the cool advice of Mithranes checks him into a prudent and solemn
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and just popular privileges; filial duty seems to make a strong impression upon the young prince; an impatient, natural
desire of seeing his unknown parents animates, but the cool advice of Mithranes checks him into a prudent and solemn
promise to keep himself concealed under the name of Alceus and his son, till fit occasion serves.

Where the old man touches upon reproof, and retracts, as being no longer in the character of a parent, with Cyrus’s
grateful, tender reply, are beautiful passages, as is also what follows;

I will feel you hallow’d roof, to raise
Devotion’s voice, and supplicate the gods
To breathe a hero’s spirit in this breast,
That when the rip’ning hours shall bring to light
The wish’d events of this auspicious day,
My soul, enlarg’d to thoughts of conscious greatness,
Majesty’s birth to glory.

There is nothing more becoming of human nature than a just, reverential reliance on providence: to being every
death with heaven, is worthy a sound understanding, a great mind, and a pious heart; therefore the author who inculcates
such a principle, without the least taint of enthusiasm; who expresses it, with such a noble engaging simplicity as MR
HOOLE has here done, commands the approbation of religion, morality and taste.

In the first speech of Harpagus, which acquaints us, that Asyages has sent him to enquire whether his grandson is
arrived, we find an unpardonable grammatical slip.
To learn if Cyrus yet approach the boarders approach plural, for approaches singular, we would gladly have perfumed this an error of the press, but that the measure says otherwise; wherefore we would recommend a change, suppose thus,

To learn if Cyrus teaches yet the borders.

By this transposition and change of a word concord is preserved, without rendering the sense weaker, or the verification less harmonious.

From the conversation of Mithranes and Harpagus it appears, that Astyages bears his grandson no great good will, wherefore they determine that an impostor, who has usurped his name, shall fail in the way of those perils aimed at the real Cyrus; the remark which Harpagus makes, that Media's heir has been trained up to virtue in her safest school, an humble station, is pretty, but not defensible; because the virtues to adorn and support a throne require practical knowledge of life: he who knows not vice, nor has any opportunity of running into it, can possess but negative virtue at best; to be surrounded with temptation, yet still to soar above it, is the true purity of mind; a man who cannot get strong liquors claims no merit from sobriety, nor a female locked in a cloister from chastity; positive virtue is the child of free election, and, we apprehend, whatever pleasing pictures may be drawn from education totally abstracted, not one in a hundred such characters would make a tolerable king, or even a useful member of society; speculation presents us with many ideas very pleasing, which practice immediately proves chimerical.

The approach of Cambyses is again intimated, and they separate, least from the king's jealous temper of mind some dangerous consequences might arise.

At the beginning of the second act, Mithranes expresses apprehensions for the absence of Cyrus, but is interrupted by the appearance of Cambyses, whom he knows, though in disguise, yet does not seem to know; the stranger solicits guidance to Astarte's altar, where a grand annual sacrifice is that day to be held, which the old man promises, and mentions the expected appearance of Cyrus; some explanation seems approaching, when the sudden appearance of Astyages makes it necessary for Cambyses to retire.

The gloomy monarch sounds Mithranes' s attachment on the principle of gratitude, which is acknowledged. On mention of Cyrus's being preserved, Mithranes takes an extraordinary alarm; we say extraordinary, because there is no reason to imagine, from his cordial beginning, that Astyages means any other than the fictitious character of Cyrus; indeed, he explains it immediately after; the listening of Cambyses is a most pitiful condescension in any person of his rank; though misapprehension of Mithranes's accepting the murderous charge gives rise to somewhat interesting afterwards. The old man's mentioning Cyrus under the name of Alcæus, to perpetrate the monarch's command, is natural and politic.

The paternal impatience of Cambyses which hurries him into the path of destruction on his son's account, is affectionate and noble; his appearance, and the danger consequent thereto, must agitate feeling spectators considerably; the circumstance of being taken prisoner affords him a good opportunity of shewing an invincible spirit, which causes a discovery of his real character, and furnishes him with reproaches of a very stinging nature against his cruel father-in-law.

As tyrannic guilt is ever trembling for its own safety, his threats of fatal nature might reasonably be expected, as also Combine's contempt of them.

The charge of assassinating Cyrus is well leveled and strikes home also; the hint he throws out of vengeance hanging over the royal persecutor is well imagined; in short, both characters are excellently contrasted through the whole scene, confident innocence buoy up one, cumbrous guilt staggers the other.

Cambyses departs with becoming spirit and moral dignity, leaving Astyages pregnant with apprehension of lurking dangers. – In about fifteen lines after her husband's being carried off a prisoner, Mandane appears possessed of his disagreeable situation, which seems a violent breach of probability; being absent twenty years, she but thirteen when he was banished, how does the princess so suddenly amidst such bustling circumstances, know him? Or, if he was pointed out to her as the person, is it possible to imagine but after so long an absence she would have forced an interview with him for an exchange of mutual tenderness; as it is, we must suppose she has flown by him without taking the least notice; a passage in the third act intimates she has not seen him; if not, who has told he so suddenly of his situation? The application to her father is of a very tender, persuasive nature, much in favour of capital performance, and conducted without running into bombastic extravagance, like that of Almeria in the Mourning Bride, when she pleads for Osmyrn in the fourth act of that play.

Astyages endeavours to alarm her feelings as a daughter, by acquainting her of the danger he apprehends surrounding him, yet grants security of life to the prisoner, in compliance with her tears; but expresses a firm resolution of renewing his banishment. – The king no sooner departs than Cyrus appears, whom Mandane charges with breaking imprudently on her grief – the word importunately we can by no means approve.

Cyrus's apology for so unceremonious an approach, is danger which courses him at the heels; dangers which arise, according to his own account, from self-defence; the sympathy of blood is hinted at in Mandane's first speech to the startled prince, who tells the circumstance of having rescued Aspasia from threatened violation, in terms becomingly modest; his narration is interrupted by the appearance of that lady, who urges information how he escaped with life from the danger her safety had involved him in.

Cyrus continues his tale with undaunted truth, and signifies, by a pleasing degree of natural painting, his antagonist's fall; the name of Mandane being mentioned, her son, as we might expect, is struck with amaze; at this very critical period
an officer and guards are introduced, who give the scene quite another turn, by arresting the real Cyrus for having killed the usurper of his name. Those beams of pity which so lately lightened over Mandane's breast, now turn to the clouds of frenzied pity; Aspasia's open declaration of apprehension for Cyrus's safety, shews much generosity of temper, concern for the unhappy situation of her deliverer.

strong grief sways the mother, anxiety for her perturbation agitates the son, while Aspasia feels commendable, grateful rage against him who appears the murderer of her son; Cyrus's solemn oath to Mithranes prevents his revealing himself; circumstances than expression; the former have too great a similitude to Merope, and the latter falls far beneath the act, with tolerable spirit, but we must be of opinion, the scene throughout is much more interesting from its even admitting what she herself, after he is gone, hints at, love for his person; this lady's soliloquy concludes the second act, with tolerable spirit, but we must be of opinion, the scene throughout is much more interesting from its

promises.-tyrant-like, in his soliloquy, he determines to sacrifice those who have contributed to his murderous purposes; this affords Mithranes a good opportunity to console the safety of Cyrus, as Alcæus, which the king promises.-tyrant-like, in his soliloquy, he determines to sacrifice those who have contributed to his murderous purposes; hence arise fresh fears for the prince, on whom death seems to have conceived innumerable and almost unavoidable attacks.

Harpagus comes in seasonably to avert some impeding ills from our hero, by shewing himself warm in his attachment to Astyages; Aspasia's supplication in favour of Alcæus works an alarm in her father's breast; introducing Cyrus to Astyages as a prisoner serve no purpose that we can perceive, except giving rise to a speech beautifully sensible: when Astyages makes a favourable remark on the prince's personal appearance, the statesman thus emphatically replies;

Appearance oft deceives; not always does
The polish'd court display the fairest forms;
And in the simple rustic's homely cell,
Nature sometimes assumes a nameless grace,
Which greatness cannot reach.

Harpagus's ungracious address to Cyrus, when he approaches the king, is also politically calculated to turn aside any suspicion of a disguised character; but why Astyages should call the son of Mithranes a person of lowly birth, or why Aspasia, in her soliloquy at the end of the second act, should hint pride's placing her above the offspring of a man who, it appears, had formerly been in favour at court, and obtained a rural retirement he wished from royal patronage, is hard to say: Mithranes, though a voluntary exile from grandeur and bustling life, by no circumstance appears a mean character, therefore rusticity of birth should not be charged against Alcæus.

Harpagus's disguise of his real sentiments after Astyages goes off, even to Aspasia, shews cautious integrity; he hints prudently also his suspicion of love in the warmth of his daughter's solicitation, and warns her of a passion attended by unseen danger. – Upon her departure, we find the loyal statesman paying cordial homage to his prince; quere, whether freeing Cyrus from his chains does not break in upon the cautious plan he has before pursued; for suppose the king was to see or hear of such an indulgence shewn to a prisoner, even by the person who a few minutes before has rather behaved harshly to him, must it not wake slumbering suspicion to a state of dangerous activity?

Paying some tributary tears to the memory of his own son, and Cyrus's generous sympathy are pleasing transitions; when Harpagus represents private griefs as below the notice of royalty, he draws as fine a declaration of noble humanity from the prince as ever fell from any pen.

-Does royalty

Exempt the breast from every social tye
Which links mankind? Shall kings, my Harpagus,
Forget, that on inspiring breath to life awak'd
The prince and peasant? And shall he
The public voice proclaims his people's father,
Not feel those sorrows which his children feel?

The prince's concern for his father's imprisonment, and his mother's grief, is well adverted to, and occasions Harpagus to renew the charge of secrecy first given by Mithranes; this creates a perplexity in the following scene with Mandane, where she owns him as her son, and he shuns her tender approaches, which terminates the act in a critical and interesting manner; however, we cannot help thinking Cyrus's behaviour to a tender mother, when it appears she has been informed of his identity; a punctuality too rigid for nature and probability, his mysterious reserve naturally throws her into a state of dubitation bordering on amazement.
Act the fourth begins with Mandane alone—we have a strong objection to that passage in her soliloquy which stiles suspense, life’s deadliest calm; in the first place we know not any calm that can be deadly, unless the sleep of death be stilled one; and what relation suspense has, either to deadly or calm, is not easy to perceive; suspense we apprehend to be an agitated state of thought possessing the mind, where reflection hangs in a medium between hope and fear: if the former is confirmed, joy takes place of suspense—if the latter, despair may come, and that indeed deserves the epithet deadly; but in each instance every idea of calm vanishes, for pleasure is as tumultuous as grief.

That affectionate transport which a faithful couple, so long parted as Cambyses and Mandane, might be supposed to feel, is interrupted by the former’s supposing his son newly slain; however, he is informed otherwise, and mutual satisfaction again displays pleasing beams. The following description of Cyrus by his father, is as poetically expressed, as it is fancifully conceived:

As I cross’d the wood,
Where yon tall poplars shade the dimpled pool
I late beheld a youth, whose noble mien
Attracted my regard; I turn’d to gaze
While with light steps he bounded o’er the turff,
His auburn locks flow’d graceful down his back;
Quick was his piercing eye: his manly shoulders
A spotted tyger’s dreadful spoils adorn’d,
Some gallant trophy of his sylvan wars.

The turn which ensues from Cambyses’s hearing that Mithranes has informed Mandane of her son’s existence is truly fine, as thereby the plot gains an alarming intricacy; having heard Mithranes promise the assassination of Cyrus to Astyages; he very naturally supposes, that the old man, through ambitious views, wants to palm his own son upon a wishing, and therefore a credulous mother; of this Mandane is the more readily convince by reflecting upon the unintelligible behaviour of the young man in his late interview with her.

The resolution of Cambyses to take revenge on his own son in the character of Alcæus, sets every tender fear of nature at work; when Cyrus approaches—by the bye—he appears too quickly—his mother’s change of looks very justly alarms him, and in his turn he solicits for an exchange of maternal and filial tenderness, which occasions a powerful conflict of passion in her breast; but viewing him both in the light of an impostor and her son’s murderer, she uses a kind of deceit, and for fake of a more secret conference, the prince appoints her at that very part of the wood where Cambyses has fixed on to make him a sacrifice. Mandane’s soliloquy is in a disjointed stile, well suited to her situation; but how she should hint the grief of Alcæus’s mother, on seeing him bathed in blood, we cannot reconcile, as the death of Barce, Mithrane’s wife, he himself being well known at court, could scarce escape her knowledge.

Aspasia’s mention of Alcæus, like water upon flames, makes Mandane’s fury blaze the higher; and carries her off teeming with the bitterness of revenge.—What passes between Aspasia and Harpagus appears only calculated to give strong feeling a necessary pause: however, it is not without several pleasing sentiments, agreeably expressed; the lady’s dutiful condescension to her kind father’s cordial advice, even though that advice counteracts impassioned inclination, furnishes the idea of a most amiable mind.

Mandane, it appears, has sought out Mithranes, and some time dissembles her rage, to make it burst forth with trebled fury, which naturally throws the guiltless old man into astonishment; nothing can be more strikingly imagined than the princess’s mistaken triumph, in supposing she shall have son for son; Mithranes’s distracted confusion to think the prince should be in such danger, and by a father’s hand, fills the humane breast with terror; this whole scene is wrought up in a most masterly manner, and very speech, pathetic supplicative remonstrances on one side with furious, unbelieving obstinacy on the other, speaks most forcibly to the heart, which must throb with terror and anxiety.

When Mithranes goes off, Mandane’s mind is thrown into a very different state of convulsion, we have lately seen her filled with rage almost savage, but beheld her now, on Harpagus’s assurance that Alcæus is really Cyrus, plunged into the utmost poignancy, nay distraction of grief, which barely leaves her power to speak to place and impending mischief; this sends off Harpagus on the wings of loyalty for prevention; her soliloquy is beautifully wild, and we may venture to say, that no fourth act ever hung an audience more in suspense at its conclusion, than this does, which we deem a point of infinite merit; if there is any fault, it must be, that there is no increase of feeling left for the scenes which are to come.

The fifth act presents us at its commencement with Mandane wandering, she knows not whither, under the impulse of distracted agitation; to her Mithranes enters, after a fruitless search for Cyrus; the mention of whose name occasions an increase of his unhappy mother’s frenzy; on the return of reason, she knows Mithranes, and sends him to Astartée’s fountain; Cambyses’s appearance with his sword bloody, strikes every tender idea with apprehension, that he has effected the destruction of his son; and totally overbears afflicted Mandane; Cyrus’s entrance, however, gives a fresh turn, thought nature still trembles for his danger from a mistaken. Father’s rage: the lady’s situation should certainly have claimed some assistance from her husband, previous to very other consideration; when unassisted revival enables her to speak, an ecclairsissement ensues of very tender and pleasing nature; yet in expression we rather deem it faint; the play should undoubtedly have been so planned as to have concluded here, yet we find a great deal of business to ensure; Astyages comes unawares upon Cambyses and his daughter, the former of whom is again made prisoner; on being
informed of a rebellious tumult by Harpagus, the king's rage threatens the late happy couple with death; but they are
reserved by a lucky thought of the statesman.

Cyrus next appears meditating prettily on his change of fortune, and reveals himself to Aspasia; this whole scene
must be deemed non-essential, and very flat after what has preceded; the prince's determination of assisting his
endangered grandfather shews dutiful tenderness, and a very generous mind; Harpagus, after long smothering revenge
for a murdered son, now openly attacks Astyages, and as the event shews they are reciprocally wounded; the royal
monster dies, with some gleams of repentance, yet strangely languid when compared to his enormous guilt; Harpagus
expires recommending his daughter to Cyrus: Cambyses and Mandane now appear; it is to be lamented that, after all her
sufferings, a father's death should render her happiness imperfect.

Aspasia's being totally unprovided for is a great imperfection; Cyrus only recommends her coldly to his mother for
comfort, though, in the preceding scene, when she mentions his exaltation, he replies,

Fife, fair Aspasia,
And know, the daughter of my Harpagus,
In her defence, may justly claim that life
Her father's truth preserv'd.

Upon a general survey of this tragedy, we find the plot pleasingly intricate, agreeably regular, and pregnant with
many affecting circumstances to the conclusion of the first scene of the fifth act; what follows is a mere sacrifice to
partial justice, which, we apprehend, might have been effected with more brevity and merit by some very practicable
transpositions of incidents.

The characters of this piece are in no respect striking; Astyages is a most unnatural tyrant, more known by what is
spoken of him, than by any thing he says himself; he is hateful to the audience, without any acting merit to assist the
performer; he is most insipidly vile, timorous, cruel and credulous.-MR CLARKE is much to be pitied when burdened
with such an ungracious load; what can be done for the despicable monarch in action, he does, and certainly deserves the
author's thanks.

Cambyses is a very odd mixture of somebody and nobody-here-there-and no where; brought from his exile to do
nothing-taken prisoner-set at liberty in a most unaccountable manner; taken prisoner again; enlarged again merely for a
happy catastrophe; he seems to have some traces of a good husband and a good father, but no other marking
qualification whatever; nor has he above half a dozen speeches which deserve notice:-MR SMITH'S performance gave
him tolerable spirit, and struggled successfully with an inconvenient situation.

Cyrus is amiable, and utters many sentiments worthy a virtuous, well-cultivated mind; yet upon the whole we must
deed him as unseasoned a hero as ever gave name to a dramatic piece; some interviews with his mother are, in respect
of the unessential secrecy preserved, ridiculous; and throughout the piece, he seems too much an engine of the plot.-MR
POWELL'S pleasing appearance and suitable powers raised the prince far above that degree of mediocrity, in which the
author has placed him; had there been more favourable opportunities for execution, we are persuaded, it would not have
been wanting; but reaching even the languid term of praise, agreeable, was as much as any performer could hope to
arrive at.

MR WROUGHTON has of late been most cruelly obtruded on the public in this part; cruelly for himself and the
audience, since even those who force him to the undertaking must admit, that his abilities are as much beneath even the
languid Cyrus, as MR POWELL'S were beyond him; but it seems to be a received managerial maxim at present to give
the public neck-beef where they have a right to expect venison; no very grateful return for that amazing encouragement
which is afforded.

Harpagus appears to be a statesman of commendable principles; he feels just resentment for the murder of a son,
yet suppresses his revenge till a regular train of events comes to place Cyrus on his grandfather's throne; his
dissimulation with Astyages is very defensible, and his character equal throughout; his death is not quite consistent with
poetical justice, but necessary; MR HULL, though better calculated for exhibiting amiable and tender feelings, than any
which border upon gloomy and sanguinary designs, represents Harpagus with merit at least equal to any other male
character in the piece.

Mithranes's loyal and parental attachment to Cyrus; his anxiou concern for the prince's safety, and the evident
pains he has taken to instill principles worthy that elevated station his royal pupil seems designed for, render him highly
 estimable; he is thrown into very interesting situations, and has a manifest advantage over every other character, except
Mandane; it would be injustice not to allow MR BENSLEY considerable praise in the performance of this part; yet, we
apprehend, the play would have been much better cast at first, if MR POWELL had done Mithranes, MR SMITH Cyrus,
and MR BENSLEY Cambyses; it should at present undoubtedly stand thus; MR SMITH Cyrus, MR BENSLEY
Cambyses, and MR HULL Mithranes-though, by the bye so rich is Covent-garden in merit, we know not an apology for
Harpagus, to supply such a change, except MR GIBSON, who might much more reasonably be trusted with the murder of
such a part, than Siffred and many others he stands in possession of; besides getting rid of MR WROUGHTON at
any rate is much to be wished.

Conscious of MRS YATES'S very forceable expression, the author has endeavoured, and not unhappily, to furnish
her several opportunities of displaying capital talents; through every change of tenderness, rage, fear, affection and
distraction, she shews powers which must work strong and natural feelings upon the audience; tears, apprehensions, and
even a degree of astonishment wait on her Mandane; judicious transitions of voice, happy variations of countenance, and picturesque attitudes unite to make this the most finished piece of female action we remember to have seen, except MRS CIBBER'S Alicia and Constance; indeed it is so much beyond what we behold at present in general, that it is not surprising to hear people say, instead of “We are going to see Cyrus,” “We are going to see MRS YATES.

Aspasia is a very inoffensive, though unnecessary young lady, very loving and very dutiful, introduced we know not why; disposed of at last we know not how; no abilities could make any thing of her performance, therefore MRS MATTOCKS, whom we cannot admire in tragedy, is as sufferable as any one else.

The plot of Cyrus is in many places wrought up with pleasing perplexity, but falls into a patched-up catastrophe; the first, second and fifth acts are languid; the third and fourth striking and spirited; the language, abating some few slips, chaste; the sentiments just, though not very poetical, and the verification unaffected, but nervous; in short, Mr Hoole has successfully availed himself of a good original to fabricate a piece that acts prettily; without being in any shape great, it is in many respect pleasing.

The strong similarity to Merope and Douglas, with a comparison, lessen its merit; as it wants the sentimental, pathetic dignity of the former, and the pastoral, picturesque simplicity of the latter: public opinion has run much in favour of this piece of representation, and the managers have substantial reason to call it a good play; but we dare believe neither one side nor the other will contend for much merit in perusal.500

List of numbers from the libretti

<table>
<thead>
<tr>
<th>Ciro riconosciuto</th>
<th>1745501</th>
<th>1759502</th>
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<tbody>
<tr>
<td><strong>Adapter of the libretto:</strong></td>
<td>Anon. Smith</td>
<td>Anon. Cocchi</td>
</tr>
<tr>
<td><strong>Composer or arranger of the score:</strong></td>
<td>Smith</td>
<td>Cocchi</td>
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</tbody>
</table>

**Act 1**

- Basta così, t'intendo. (Apl. 1 ii) 1 i 1 i
- Par che di giubilo. (Man. 1 iii) 1 ii 1 ii
- Già l’idea del giusto scempio. (Apg. 1 iv) 1 iii X
- Ognor tu fosti il mio. (Cir. 1 v) 1 iv 1 iii
- Sciolto dal tuo timor. (Ast. 1 viii) 1 v X
- Non piantete, amati rai. (Cam. 1 ix) 1 vi 1 iv
- Fra mille furori. (Ast. 1 x) 1 vii 1 v
- Rendimi il figlio mio. (Man. 1 xii) 1 viii 1 vi
- Sappi, che al nascer mio. *Duet* (Cir./Arp. 1 xiii)503 1 ix 2 iii

**Act 2**

- Non sdegnarti, a te mi fido. (Man. 2 i) 2 i X
- Non so: con dolce moto. (Ast. 2 v) X 2 ii
- Guardalo in volto, e poi. (Apl. 2 vi) 2 ii 2 ii
- Cauto guerrier pugnando. (Apg. 2 vii) 2 iii X
- Parlerò; non è permesso. (Cir. 2 viii) 2 iv X
- Men bramosa di stragi funeste. (Cam. 2 ix) 2 v 2 v
- Parto; non ti sdegnar. (Cir. 2 x) 2 vi 2 vi
- Quel nome se ascolto. (Man. 2 xi) 2 vii X
- So che presto ognun s’avvede. (Apl. 2 xii) 2 viii X

**Act 3**

- Dimmi, crudel, dov’è. (Mit. 3 i) X X
- Perfidi! non godete. (Ast. 3 vii) X 3 ii
- Dammi, o sposa, un solo ampesso. (Cam. 3 ix) 3 i 3 iii
- Benché l’augel s’asconda. (Man. 3 x) 3 ii X
- No, non vedrete mai. (Cir. 3 xii) 3 iii 3 v
- Chi a ritolvare aspira. (Apl. 3 xiii) 3 iv 3 vi
- Le tue selve in abbandono. *Chorus* (3 xiv) 3 v 3 vii (2)

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500 Francis Gentleman, ‘Cyrus, a tragedy, by Mr Hoole’, in *The Dramatic Censor* (London, 1770), i, 216–38 [GB-Ob Mal E. 151, 152].

501 D-Hs M.A/668; from the MS score, no printed libretto available.

502 GB-Lbl 1608/4555 (5).

503 Allocated to Man. and Cir. in GB-Lbl 1608/4555 (5).
La clemenza di Tito

La clemenza di Tito (1737)
Titus Vespasian (1755)
La clemenza di Tito (1760)
La clemenza di Tito (1765)
The Conspiracy (1796)
La clemenza di Tito (1806)
The Clemency of Titus (1828)
Titus Vespasian (1836)
La clemenza di Tito (1839)

Libretto
1) Angelo Cori.
2) Francesco Maria Veracini.
3) KT 1737: April 12, 16, 19, 23.

Music
NE.
1) John Cleland.
2) [Spoken drama, no inset numbers.]
3) NR.

**Libretto**
1) TITUS VESPASIAN: A TRAGEDY...
2) Printed for the Author, 1755.
3) E.
4) Vespasian, Sextus, Annius, Publius, Vitellia, Cornelia, Senators, Officers, Messengers, Attendants.
5) GB-Lbl 164.i.21. [EEB: 2658C8; 1342T2; ESTC: N13354]

2) [NI], 1760.
3) E.
4) Vespasian, Sextus, Annius, Publius, Vitellia, Cornelia, Senators, Officers, Messengers, Attendants.

1) (bt) TITUS VESPASIAN: A TRAGEDY. (fr) TITUS VESPASIAN: A TRAGEDY... By the AUTHOR of MEMOIRS of a COXCOMB.
2) Ralph Griffiths, 1760.
3) E.
4) Vespasian, Sextus, Annius, Publius, Vitellia, Cornelia, Senators, Officers, Messengers, Attendants.
5) GB-Ob M.adds. 108 e.144 (7). [EEB: 2658C8 & 2219M14; ESTC: N13354]

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**La clemenza di Tito**

1) Anon.
2) Gioacchino Cocchi.
3) KT 1760: January 15, 19, 22, 26, February 2, 9, 16, 19, 23, 25, May 8, 17.

**Libretto**
1) LA CLEMENZA DI TITO, DRAMMA PER MUSICA, Da rappresentarsi nel TEATRO di S.M.B.
3) E/I.
5) GB-Lbl 907.8.(1.)[E] [EEB: 2219M13 & 1342T1; CS: 5801; ESTC: T68804]

**Music**
2) G[eorge] Kearley, [1760].
3) N.A.
4) v, 2 fl, gu, bpd.
5) ‘Non odo gli accenti’ (Cocchi).

1) The FAVOURITE SONGS in the OPERA Call’d LA CLEMENZA DI TITO, 515

511 ‘Sg Cornacchini is recovered of his cold and will sing this evening’; LS, iv/2, 775.
512 Benefit: [Colomba] Mattei; LS, iv/2, 776.
513 Benefit: General Lying-In Hospital; LS, iv/2, 794.
514 Copy from Thomas Jordan Hooker’s Circulating Library where ‘Tickets for the Opera... bought and sold’.
515 None of these songs appear in Cocchi’s 1765 pastiche of the same opera.
2) John Walsh, [1760]. [SH: 381]
4) In score.
5) ‘Quando sarà quel dí’ ([Cocchi], 2); ‘Morir mi sento’ ([Cocchi], 6); ‘Speranza ingannatrice’ (Cocchi, 10); ‘Ch’io parto reo’ (Cocchi, 13); ‘Chi v’intende astri tiranni’ (Cocchi, 18).
6) GB-Lbl G.206.a.(2.) [BUCEM: 200; RISM A/1/2: C 3228]

La clemenza di Tito

1) Anon.
2) arr. Gioaccchino Cocchi; Abos, Bach, Cocchi, Galuppi, Giardini, Guglielmi, Di Majo, Sacchini, Sarti, Scarlatti, Tratta.
3) KT 1765: December 10, 11, 14, 17, 21, 28, 1766: January 7, 11, 18.

Libretto

1) La Clemenza di Tito. DRAMA. Da Rappresentarsi sopra il TEATRO di S.M.B. La Musica è di Vari Autori eseguita sotto la direzione de Signor Gioacchino Cocchi, Maestro di Capella Napolitano. The Clemency of Titus. An OPERA. To be performed at the KING’S THEATRE in the Hay-Market. N. B. The Music is of several celebrated Composers, directed by Signor Gioacchino Cocchi, Neapolitan Master of Music.
2) [George] Woodfall, 1765.
3) I/E.
4) Tito (Ercole Ciprandi); Vitellia (Clementina Spagnoli); Servilia (Giulia Visconti); Sesto (Fillipo Elisi); Annio (Gasparo Savoi); Publio (Giacinta Ghinetti). Direttore de Balli: Pietro Sodi. Dancers: {Sig.} Adriani, {Sig.} Manari, {Leopoldo De} Micheli, {Sig.ra} Fabris Manari, {Sig.ra} Santoli, [Polly] Capitani.
5) GB-Lbl 11714.b.39.(2.) [EBbk: 2219M13 & 1342T1; CS: 5806; ESTC: T69499; RISM A/1/2: C 3227]

Music
NE.

The Conspiracy

1) Robert Jephson; author of the Prologue and Epilogue unknown.
2) [Spoken drama, no inset numbers.]
3) DL 1796: November 15, 17.

Libretto

1) CONSPIRACY, A TRAGEDY. BY R. JEPHSON, ESQ.
2) Dublin: John Archer, 1796.520

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516 There is a chance that this is Signor Magalli recorded at the King's Theatre and in Soho in some of the same company in 1760.
517 ‘A favorite serious Opera. The music by several celebrated Composers’; L5, iv/2, 1141. ‘Deferred from Saturday because of Indiposition of Signora Spagnolla’; L5, iv/2, 1142.
518 ‘By Command of their Majesties’; L5, iv/2, 1143.
519 ‘The scenery by Marinari’; L5, v/3, 1914.

Comment
A new tragedy, entitled The Conspiracy, written by Mr Jephson, was announced for representation on Saturday evening; but (as the apology stated) on account of the indisposition of a principal performer, The Grecian Daughter was substituted in its room. All the principal performers having, however, appeared in The Grecian Daughter, it is supposed, and generally understood that it was the interference of the Lord Chamberlain's interdiction (who, by the mighty virtues of his white hand, valiantly frustrated the meditated Conspiracy) that produced the sudden change of performance.522

La clemenza di Tito

1) Caterino Mazzolà; for London, by S. Buonaiuti.
2) W.A. Mozart. 523

Libretto
2) MS, 1806.525
3) I. Tito Vespasianio ([Sig.] Righi); Vitellia ([Elizabeth] Billington); Sesto ([John] Braham); Sevilia ([Sig.ra] Grillietti); Publico ([Carlo] Rovedino); Annio ([Prospero] Braghetti). Chorus: Senetori, Prettori, Littori, Soldati, e popolo.
4) US-SM La 1479.
5) GB-Lbl 11777.f.37. [EBB: 505J3 & 2219M15; ESTC: N28330]

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4) US-SM La 1479.
5) GB-Lbl 11777.f.37. [EBB: 505J3 & 2219M15; ESTC: N28330]
3) I.
4) Tito Vespasianio ([Sig.] Righi); Vitellia ([Angelica] Catalani); Sesto ([Sig.] Tramezzani); Sevilia ([Sig.ra] Luigia); Publico ([Sig.] Miarteni); Annio ([Sig.ra] Guilietti). Coro di Iittori, Guardi di Tito.
5) GB-Lbl 11716.aa.21.(2.)528

1) LA CLEMENZA DI TITO; OR THE CLEMENCY OF TITUS: A SERIOUS OPERA, IN TWO ACTS Curtailed from METASTASIO. AS REPRESENTED AT THE KING'S THEATRE, IN THE HAY-MARKET. THE MUSIC BY MOZART. May 1, 1821. THE MUSIC BY MOZART.
2) John Ebers, 1821.
3) I/E.
4) Tito Vespasianio (Rosa Curioni); Vitellia (Madame Albert); Sesto ([Violante] Camporese); Sevilia (Mori); Publico ([Carlo] Angrisani); Annio ([Pierre] Begrez). Roman people, guards and Lictors.
5) GB-Lbl 907.k.13.(4.)

Music
1) MONZANI & CIMADOR’S OPERA MUSIC WAREHOUSE. The OVERTURE, and Favorite Songs, Duetts, Trios &c. &c. in the OPERA of La Clemenza di Tito Composed by W. A. MOZART.
2) [Tebaldo] Monzani and [Giambattista] Cimador, [1805?].
3) None.
4) None.
5) Overture. ([Mozart], K. 621); ‘Ah perdona al primo affetto’ ([Duet: [Mozart], K. 621/3); ‘Deh prendi un dolce ampesso’ ([Duet: [Mozart], K. 621/7); ‘Torna di Tito a lato’ ([Mozart], K. 621/13); ‘Deh per questo istante’ ([Mozart], K. 621/19); ‘Se al volto mai ti senti’ ([Mozart], K. 621/14); ‘Come ti piace imponi’ ([Mozart], K. 621/1); ‘Parto, ma tu ben mio’ ([Mozart], K. 621/9); ‘Ah! Dunque l’astro è spento’ ([Mozart], K. 621/); ‘Vengo aspettate’ ([Mozart], K. 621/10); ‘Ah grazie si rendano’ ([Mozart], K. 621/15); ‘Quello di Tito il volto’ ([Mozart], K. 621/18); ‘S’altro che lagrime’ ([Mozart], K. 621/21); ‘Tu è ver m’assolvi’ ([Mozart], K. 621/); ‘Deh se piacer mi vuoi’ ([Mozart], K. 621/26); ‘Non più di fiori’ ([Mozart], K. 621/23).
6) GB-Lbl/G.600.e.(1.) [RISM A/1/6: M 5188]

528 The volume has the bookplate of the Bibliotheca Lindesianae Balcarrs.14.c.
529 ‘Second appearance at the theatre.’
530 Numerous single songs from Mozart’s setting were published in London; only those that appeared in collections from the opera are listed here. Emanuele Senici, “‘Adapted to the modern stage”: La Clemenza di Tito in London’, Cambridge Opera Journal, 7/1 (1997), 4 , makes a case for GB-Lbl RM. 22 h 12/13 being the score used by Buonaiuti or at least having a clear connection to the London performances through pencil markings in the score. It does, however, seem far from clear that these markings are contemporary with the performances, and none of the material peculiar to the London version is included. The score, however, has an English title page and contents which suggests that the binding has an English provenance, so a connection is at least possible.
531 A bound collection of Periodical Songs individually numbered, bound up with a separate title page, but with no contents listing.
532 Nineteenth-century MS insertion.
533 With keyboard realisation by Giambattista Cimador.
1) **La Clemenza di Tito.** [SNS]

2) Robert Birchall, [wm 1809]. 534

3) ...

4) pf.


6) **GB-Lbl Horsley.41.**

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1) **La Clemenza di Tito**

2) Robert Birchall, [wm 1813]. 535

3) None.

4) In score.


6) **GB-Lbl H.3690.536**

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1) **Favourite Airs, Selected from the celebrated Opera of LA CLEMENZA DI TITO, Composed by MOZART Adapted for a Harp & Piano Forte, with an Accompaniment for the German Flute,** BY F. FIORELLO.

2) Robert Birchall, [c.1815].

3) NA.

4) hp, pf; arr. F. Fiorello.


6) **GB-Ob Mus. Instr.I.176 (9).**

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1) **Fine Pieces, Selected from the Celebrated Opera OF LA CLEMENZA DI TITO, Composed by Mozart, Adapted for the Piano Forte, with an Accompaniment for the FLUTE,** ad libitum BY F. FIORELLO.

2) Robert Birchall, [c.1815].

3) NA.

4) pf, fl; arr. F. Fiorello.


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534 Through numbered as well as individual song sheet numbers.
535 Has illustrated title page.
536 Book plate of Cecil B. Oldman.
La Clemenza di Tito

Composed by MOZART.

Act 1


Act 2


Comment

On Thursday night Mrs. BILLINGTON received a most flattering mark of the public approbation, by the numerous and splendid company which attended her benefit. Nor had this admirable singer been inattentive to their entertainment, as she provided the last and very delightful composition of MOZART, La Clemenza di Tito. It is, we believe, the only Opera of that justly celebrated Master which has been performed in England, and would have established his reputation as a great Composer, if it had not been already acknowledged an every part of Europe. Mrs BILLINGTON gave the charming airs allotted to her with the most powerful effect. Signora GRIGLIETTI made her debut on the occasion, and though under the most evident alarms, gave the promise of future excellence.537

The music of La Clemenza di Tito, the production of that great composer Mozart, was heard with delight. The overture was much admired… Mr Braham sung admirably; and the duets between him and Mrs Billington were indeed a delectable treat. Signora Griglietti mad her first appearance. She has a pretty voice, a pleasing person, and we have no doubt will prove an acquisition. Righi and Rovedino also filled their respective parts with great credit.538

The Benefit of Billington, the Goddess of Song, was last night as numerously attended as on most former occasions, proving at once her great popularity. The attraction was the Grand Serious Opera of ‘La Clemenza di Tito’, composed by Mozart. Braham was loudly encored ion one of his Songs in the First Act; and Billington was a warmly applauded as ever. All the People of Fashion in Town were present.539

[Madame Catalani performed ] much to her dissatisfaction, for she detested Mozart’s music, which keeps the singer too much under the control of the orchestra, and to strictly confined to time, which she is apt to violate.540

After repeated and mortifying postponements, we have, at length, the pleasure of announcing the return of Mozart to this Theatre; he comes, attended by the Graces, to scatter his sweets among us, to refresh the tired ear, and to relieve us from the wearying repetition of music which, though often pleasing, and sometimes even good, is very remote from the excellence that is within our reach; excellence which it is equally the duty and he interest of the Manager to being frequently before the public.541

[Brabham] resumes his station at this theatre with his vocal powers in their fullest vigour, with an accumulation of that experience which is one of the best sources of good taste, and with an augmentation of his ability as an actor, that immediately struck the whole of the audience with surprise… Mad Fodor took the part of Vitellia, and sustained it with

Footnotes:
537 The Morning Chronicle, 28 March 1806.
538 The Morning Post, 28 March 1806.
539 The Daily Advertiser, 28 March 1806.
540 Edgcumbe, Musical Reminiscences, 100.
541 The Morning Chronicle, 1 March 1813.
an energy and justness of acting that gained token of approbation... A new performer appeared in the character of Publio, whose voice was, we apprehend, suffocated in his tremendous beard, for it never passed in to the House.542

Many changes are made in the performance of this Opera, which are by no means advantageous; one beautiful air is omitted, another is of no merit is added. But the alteration which is the most reprehensible is the placing of the last splendid recitative, Ecco il punto Vitellia, and the following aria, Non più di fiori, in the middle of the second act, instead of being at the end of the Opera. Both dramatic and musical effect require that they should remain where Mozart stationed them... From the attention which has been said to the taste and science of the frequenters of the Opera, in all the former works brought out during the present season, we cannot believe that these abrupt liberties taken with the great author of La Clemenza di Tito have had the approbation of the director of the music. To his judgement the amateurs have truly ascribed the unprecedented success of the present season.543

The character of Sesto... is now allotted to Signor Garcia, who thus made his debut the serious Opera. We have, on a former occasion, stated that the person of this performer is unfavourable an his acting unrefined. If these defects were conspicuous in a kind of buffo character, how much more glaring they must they have appeared in a serious part, where elegance and dignity are so much more essential and when accompanied, as they were in the present instance, by the most violent distortions of figure, and the most extraordinary distortions of countenance! We are induced to make these observations, because Signor Garcia clearly means to offer himself to notice as an actor, and therefore it becomes our duty to examine into the nature of his pretensions. As a singer, we have still more cause of complaint against the manner in which he executed the music; in the first duet with Madame Fodor, 'Come ti piace', it was almost impossible to discover the original air, owing to the disguise which, with his roulades, he threw over it; and in the most impassioned scene in the Opera, where he is imploring the pardon of Tito, and petitioning for his life, he broke out into a flourish that at once destroyed the effect of the scene and the gravity of his auditors.544

Mozart's beautiful Opera, La Clemenza di Tito, was revived, at [the King's] Theatre, on Saturday evening, for the purpose of introducing Madame Schutz, from the Italian Opera, at Paris. – We are glad to be able to congratulate both the manager and the public on so valuable an acquisition as this lady is likely to prove to the forces of the Italian Opera. Her reception was most favorable, indeed, we may say enthusiastic. Madame Schutz possesses few advantages of person, if we except a very handsome leg; her face is very insignificant, and incapable of expression, and this, perhaps, operates more to her disadvantage, from the comparison forces upon us to Pasta, whom Madame Schutz has decidedly adopted as her model. The character of Sesto was the one selected by Madame Schutz, for her debut, and it was certainly well chosen: the music allotted to this character is admirably adapted to her voice, which is a contr'alto of considerable power and compass. Her most successful effort was in the duet with Caradori, at the commencement of the second act. At the conclusion of the Opera, Madame Schutz was universally called for; she appeared, led on by Curioni and Caradori, to receive the loudly expressed gratulations of the audience. – The house was the most brilliant of the season. The Marchioness de Loulé, sister to Don Miguel, was present.545

The Clemency of Titus

1) ‘By a Lady’.
2) [Spoken drama, no inset numbers.]
3) NR.

Libretto

1) THE CLEMENCY OF TITUS FROM THE ITALIAN OF METASTASIO BY A LADY...546
3) E.
5) GB-Ob 28.401.

542 The Morning Chronicle, 4 March 1816.
543 The Morning Chronicle, 14 July, 1817.
544 The Morning Chronicle, 6 April 1818.
545 The Theatrical Observer, no. 2042, 3 March 1828, 2.
546 Contains a short ‘sketch’ of the life of Metastasio.
**Titus Vespasian**

1) James Ford, MD.
2) [Spoken drama, no inset numbers.]
3) NR.

**Libretto**

1) (ht) TITUS VESPASIAN, AND OTHER POEMS (ft) TITUS VESPASIAN, OR THE FATHER OF HIS COUNTRY: A DRAMA, FROM THE ITALIAN OF METASTASIO; WITH OTHER POEMS By JAMES FORD, M.D. (play title) TITUS VESPASIAN, OR THE FATHER OF HIS COUNTRY.
3) E.
4) **Dramatis personae**: Titus Vespasian, Sextus, Annio, Publius, Vitellia, Servilia. Chorus of Senators and People.
5) GB-Lbl’T.2072.(2.)

**Comment**

METASTASIO, in some of his dramas, has not been surpassed by Shakespeare himself, in the portraiture of heroic virtues. Magnanimity, loyalty, patriotism, fidelity, friendship, and honour are finely depicted in the performance which I have here attempted to render into English. If it be asked “What is the use in doing so?” I can only answer that the illustration of sentiments, such as equally adorn the exalted in rank and they lowly in station, can never be deemed superogative, be the characters to whom they are ascribed historically true or poetically conceived. In the present production, as far as I recollect, for it is long since I wrote it, I have not strictly adhered in every instance to the Italian poet; but have sometimes expanded, sometimes perhaps compressed, and occasionally, it may be, altered his thoughts, according to the humour of the moment. Whether I have done so effectively or not must be left for others to judge. One word more: I neither challenge nor deprecate criticism. The present Drama, as well as one formerly submitted to the public, was written with no other purpose than that of filling up some idle hours more agreeably than I found I could otherwise do; and I had not the most distant view of publication in regard to either of them. I might say exactly, or almost so, the same thing of the subjoined Poems which make up this Volume, and of those which appeared in the former one, to which allusion has just been made. So that, whether I am a votary of the Muses or not, I have not been ambitious of being considered one.547

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**La clemenza di Tito**

1) Not adapted.
2) NS.
3) NA.

**Libretto**

1) LA CLEMENZA DI TITO. DRAMMA DI PIETRO METASTASIO.
3) I.
5) GB-Lbl’11716.a.18.

---

List of numbers from the libretti

<table>
<thead>
<tr>
<th>La clemenza di Tito</th>
<th>1737</th>
<th>1760</th>
<th>1765</th>
<th>1806</th>
<th>1806</th>
<th>1812</th>
<th>1812</th>
<th>1821</th>
<th>1839</th>
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<tbody>
<tr>
<td>Composer or arranger of the score:</td>
<td></td>
<td></td>
<td></td>
<td>Mozart</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Act 1**

Deh! se piacer mi vuoi. (Vit. 1 ii) X 1 i 1 i (1)558 X 1 vi (2) 1 vi (2) 1 vi (2) 1 v 1 ii

Io sento che in petto. (Ann. 1 iii) 1 iii X X X X X X X 1 iii

Opprimete i contumaci. (Ses. 1 iv) X X X X X X X X 1 iv

Serbate, o dei custodi. Chorus (1 v) 1 iv 1 iii (2) 1 ii (1)559 1 iii (1),(2) 1 iii (1) 1 iii (1),(2) 1 iii (1),(2) 1 iii (1) 1 v (1)

Del più sublime soglio. (Tit. 1 v) 1 vi 1 iii (4) 1 ii (2)560 1 iii (3) 1 iii (2) 1 iii (3) 1 iii (3) 1 iii (2) 1 iii (2) 1 v (2)

Ah! perdona al primo affetto. (Ann. 1 vi) X 1 iv (1) X X X X X X 1 vi

Amo te solo. (Ser. 1 vii) X 1 iv (2) X X X X X X 1 vii

Non ti lagnar s’io parto. (Ser. 1 x) X X X X X X X X X X 1 x

Parto; ma tu, ben mio. (Ses. 1 xi) X 1 v 1 iv561 1 x 1 vii X X X 1 vii X

Quando sarà quel dì. (Vit. 1 xiii) 1 x 1 vi X X X X X X X

**Act 2**

548  D-Hs 5 an MA/401.
549  GB-Lbl/907.8. (1).
550  GB-Lbl/11714.b.39 (2).
551  US-SM La 1479.
552  GB-Lbl/907.k.7 (2).
553  US-SM La 1710.
554  GB-Lbl/11716 aa.21 (2);
555  GB-Lbl/907.k.13 (4).
556  GB-Lbl/11716.a.18.
557  The original adaptation for Mozart was done by Mazzolà.
558  Setting by Sacchini.
559  Setting by Galuppi.
560  Setting by Galuppi.
561  Setting by Cocchi.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Text</th>
<th>Act</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh dèi, che smania è questa! <strong>Recit.</strong> (Ses. 2 i)</td>
<td>X</td>
<td>2 i (1)</td>
<td>X</td>
</tr>
<tr>
<td>Sia lontano ogni cimento. (Pub. 2 iv)</td>
<td>X</td>
<td>2 i (2)</td>
<td>X</td>
</tr>
<tr>
<td>Almen, se non posso. (Ser. 2 v)</td>
<td>2 ii</td>
<td>2 i (3)</td>
<td>X</td>
</tr>
<tr>
<td>Come potesti, oh Dio! (Vit./Tito. 2 vi)</td>
<td>2 iii</td>
<td>2 ii</td>
<td>X</td>
</tr>
<tr>
<td>Fra stupido e pensoso. (Ses. 2 vii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Eterni dèi! oh che spesi per lei. <strong>Recit.</strong> (Tit. 2 viii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tu, infedel, non hai difese. (Tit. 2 x)</td>
<td>2 vii</td>
<td>2 v (1)</td>
<td>X</td>
</tr>
<tr>
<td>Non odo gli accenti. (Ser. 2 xii)</td>
<td>X</td>
<td>2 v (2)</td>
<td>X</td>
</tr>
<tr>
<td>Ch’io parto reo, lo vedi. (Ann. 2 xiii)</td>
<td>2 ix</td>
<td>2 v (3)</td>
<td>X</td>
</tr>
<tr>
<td>Ah! per que’ primi momenti. <strong>Recit.</strong> (Ses./Vit. 2 xiv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se mai senti spirarti sul volto, (Ses. 2 xvi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tu, infedel, non hai difese. (Tit. 2 x)</td>
<td>2 x</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Non odo gli accenti. (Ser. 2 xii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ch’io parto reo, lo vedi. (Ann. 2 xiii)</td>
<td>2 ix</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah! per que’ primi momenti. <strong>Recit.</strong> (Ses./Vit. 2 xiv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Se mai senti spirarti sul volto, (Ses. 2 xvi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tu, infedel, non hai difese. (Tit. 2 x)</td>
<td>2 x</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Non odo gli accenti. (Ser. 2 xii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ch’io parto reo, lo vedi. (Ann. 2 xiii)</td>
<td>2 ix</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah! per que’ primi momenti. <strong>Recit.</strong> (Ses./Vit. 2 xiv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se mai senti spirarti sul volto, (Ses. 2 xvi)</td>
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<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tu, infedel, non hai difese. (Tit. 2 x)</td>
<td>2 x</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Non odo gli accenti. (Ser. 2 xii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ch’io parto reo, lo vedi. (Ann. 2 xiii)</td>
<td>2 ix</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah! per que’ primi momenti. <strong>Recit.</strong> (Ses./Vit. 2 xiv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se mai senti spirarti sul volto, (Ses. 2 xvi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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</tbody>
</table>

**Act 3**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Text</th>
<th>Act</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tardi s’avvede. (Pub. 3 i)</td>
<td>3 i</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Pietà, signor, di lui! (Ann. 3 iii)</td>
<td>3 ii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah, Tito! ab, mio elementissimo prence! <strong>Recit.</strong> (Ses. 3 iv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Vo disperato a morte. (Ses. 3 vi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Vendetta! Ah! Tito, e tu sarai capace. <strong>Recit.</strong> (Tit. 3 viii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se all’impero, amici dèi. (Tit. 3 vii)</td>
<td>X</td>
<td>3 iii (2)</td>
<td>X</td>
</tr>
<tr>
<td>Se altro che lagrime. (Ser. 3 x)</td>
<td>3 v</td>
<td>3 iv (1)</td>
<td>X</td>
</tr>
<tr>
<td>Getta il nocchier talora. (Vit. 3 xi)</td>
<td>3 vi</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Che del Ciel, che degli dèi. <strong>Chorus</strong> (3 xii)</td>
<td>3 vii</td>
<td>3 v (2)</td>
<td>X</td>
</tr>
</tbody>
</table>

Other arias inserted

---

562 Setting by [J.C.?] Bach.
563 Setting by Galuppi.
564 Setting by Hasse.
565 Also Act 3, scene viii (2).
566 Setting by Galuppi.
567 Scenes misnumbered in US-SM La 1479 as v, vi, vii, vii, viii, ix; they have been corrected here.
<table>
<thead>
<tr>
<th>1737</th>
<th>1760</th>
<th>1765</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deh se tu brami affetti. (Vit.)</td>
<td>A torto geloso. (Ses.)</td>
<td>Basta che voi regnate. (Ses.)</td>
</tr>
<tr>
<td>Alma fiera amor tiranno. (Ses.)</td>
<td>Chi v’intende astri tiranni. (Asb.)</td>
<td>Ah che non posso, oh Dio! (Ann.)</td>
</tr>
<tr>
<td>Amo te solo, te solo amai. (Ser.)</td>
<td>Già sento in me più bella. (Asb.)</td>
<td></td>
</tr>
<tr>
<td>Del piede il moto. (Ser.)</td>
<td>Mi parea del porto in seno. (Ses.)</td>
<td></td>
</tr>
<tr>
<td>Parto, se vuoi così. (Ses.)</td>
<td>Se di pietade in seno. (Vit.)</td>
<td></td>
</tr>
<tr>
<td>Pura è la fiamma. <em>Duet</em> (Ann./Ser.)</td>
<td>Bella ingrata, un fido amante. <em>Duet</em> (Vit./Ses.)</td>
<td></td>
</tr>
<tr>
<td>Infelice abbandonata. (Ses.)</td>
<td>So quanto è grande. (Asb.)</td>
<td></td>
</tr>
<tr>
<td>Si, si mi lusingate. (Ann.)</td>
<td>Rendimi il caro amico. (Ann.)</td>
<td></td>
</tr>
<tr>
<td>Perder l’amato bene. (Tit.)</td>
<td>Mort mi sento. (Ses.)</td>
<td></td>
</tr>
<tr>
<td>Il lampo di quel ciglio. (Ses.)</td>
<td>Speranza ingannatrice. (Vit.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Faccia amor. Quintet.</em> (Vit./Ann./Ses./Tit./Ser.)</td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**

568 Setting by Galuppi.
569 Setting by Abos.
570 Setting by Maio.
| Ah d'ascoltar già parmi. (Vit.) | 1 v\textsuperscript{571} | X | X | X | X | X | X |
| Giusti numi che mirate. (Pub.) | 2 i (1)\textsuperscript{572} | X | X | X | X | X | X |
| Mi sembra ingrato, è vero. (Ser.) | 2 i (2)\textsuperscript{573} | X | X | X | X | X | X |
| Veggo a' miei danni il fato. (Ses.) | 2 iii\textsuperscript{574} | X | X | X | X | X | X |
| Dal dolce tesoro. (Ann.) | 2 iv\textsuperscript{575} | X | X | X | X | X | X |
| Per lei fra l'armi dorme il guerriero. (Tit.) | 2 vi\textsuperscript{576} | X | X | X | X | X | X |
| Al fin la tua stella. (Pub.) | 3 i\textsuperscript{577} | X | X | X | X | X | X |
| L'amorò, sarò costante. (Ann.) | 3 ii\textsuperscript{578} | X | X | X | X | X | X |
| Che pena tiranna. (Ses.) | 3 iii (1)\textsuperscript{579} | X | X | X | X | X | X |
| Se all'impero amici dei. (Tit.) | 3 iii (2)\textsuperscript{580} | 2 [viii] | 2 ix | X | 2 ix | X | X |
| Già d'amor fra ritorte. (Ser.) | 3 iv (1)\textsuperscript{581} | X | X | X | X | X | X |
| Pupille belle del caro bene. (Vit.) | 3 iv (2)\textsuperscript{582} | X | X | X | X | X | X |
| Ah, proteggete, oh Dei! \textit{Duet (Ses./Vit.)} | 3 v (1)\textsuperscript{583} | X | X | X | X | X | X |

\textit{1806 (US-SM La 1479)}

| Come ti piace imponi. \textit{Duet (Ses./Vit.)} | 1 i | 1 i | 1 i | 1 i | 1 i | 1 i | X |
| Deh prendi un dolce ampesso. \textit{Duet (Ses./Vit.)} | 1 vi | 1 vi (1) | 1 vi (1) | 1 vi (1) | 1 iv | X |

\textsuperscript{571} Setting by Scarlatti.
\textsuperscript{572} Setting by Galuppi.
\textsuperscript{573} Setting Hasse.
\textsuperscript{574} Setting by Cocchi.
\textsuperscript{575} Setting by Maio.
\textsuperscript{576} Setting by Maio.
\textsuperscript{577} Setting by Galuppi.
\textsuperscript{578} Setting by Giardini.
\textsuperscript{579} Setting by Guglielmi.
\textsuperscript{580} Setting by Galuppi.
\textsuperscript{581} Setting by Traetta.
\textsuperscript{582} Setting by Galuppi.
\textsuperscript{583} Setting by Sarti.
| Ah se fosse intorno al trono. (Tit.)<sup>584</sup> | 1 viii | 1 vii | X | X | X | 1 ix |
| Partò saro qual più ti piace. (Vit.) | 1 x | X | X | X | X | X |
| Vengo... aspettate... Sexto? (Vit.) | 1 xi | 1 ix | 1 [xii]<sup>585</sup> | 1 xi | 1 viii | X |
| Deh conservate. Quintet & Chorus (Ses./Ann./Vit./Pub./Ser./Cho.) | 1 xii | 1 x | 1 [xii] | 1 xii | 1 ix | X |
| Se non mi è lecito. (Ser.) | 2 i | 2 i | X | X | X | X |
| Deh perdona al primo affetto. Duet (Vit./Ses.) | 2 ii | 2 ii | 2 iii | X | 2 ii | X |
| Se al volto mai ti senti. Trio (Ses./Vit./Pub.) | 2 iv | 2 iv | 2 v | 2 iv | 2 iv | X |
| Ah grazie si rendano. Chorus (Cho.) | 2 v (1) | 2 v (1) | 2 vi (1) | 2 v (1) | 2 v (1) | X |
| Ah no! Sventurato. (Tit.) | 2 v (2) | 2 v (2) | 2 vi (2) | 2 v (2) | 2 v (2) | X |
| Tardi s’avvede. (Pub.) | 2 v (3) | 2 v (3) | 2 vi (3) | 2 v (3) | X | X |
| Quello di Tito e il volto. (Ses.) | 2 vii (1) | X | 2 vii (1)<sup>586</sup> | 2 vii (1) | 2 vii (1) | X |
| Deh per questo istante solo. (Ses.) | 2 vii (2) | 2 viii (2) | 2 vii (2) | 2 vii (2) | 2 vii (2) | X |
| Non più di fiori vaghe catene. (Vit.) | 2 [x] | 2 xi (2) | 2 x | 2 xi | X | X |
| Tu è ver mi assolvi augusto. Duet (Ses./Tit.) | 2 [xii (1)] | 2 xiii (1) | 2 xi (2) | 2 xii (1) | 2 xii (1) | X |
| Eterni dei vegliate. (Tit./Cho.) | 2 [xii (2)] | 2 xiii (2) | 2 xi (3)<sup>587</sup> | X | 2 xiii (2) | X |
| 1806 (GB-Lb1907.k.7 (2)) | | | | | | |
| Torni di Tito a lato. (Ann.) | 2 iii | X | X | X | X |
| Quello è di Tito il volto. Trio (Ses./Tit./Pub.) | 2 viii (1) | 2 vii (1) | X | X | X |
| Ecco il punto, O Vitellia. (Vit.) | 2 xi (1) | X | X | X | X |
| 1812 (US-SM La 1710) | | | | | | |
| Parto, ma dove ben mio. (Vit.) | 1 x | 1 viii | 1 viii | X | | |
| Regnante tradito. (Ann.) | 2 iv | 2 iii | 2 iii | X | | |
| 1812 (GB-Lb11716 aa.21 (2)) | | | | | | |
| Mi perdo s’io non parto... anima mia. Duet | 2 ii | X | X | | | |

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<sup>584</sup> Servilia in the printed text.

<sup>585</sup> Scenes miscounted; xii in US-SM La 1479.

<sup>586</sup> As a trio for Ses., Tit., and Pub.

<sup>587</sup> For chorus only.
<table>
<thead>
<tr>
<th>(Ses./Vit.)</th>
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<tr>
<td>Se a te d’un cor dolente. (Tit.)</td>
<td></td>
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<td>2 ix X</td>
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<tr>
<td>Stretta fra barbar. (Vit.)</td>
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<td></td>
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<td>2 xi X</td>
</tr>
</tbody>
</table>
Demetrio

Demetrio (1737)
Alceste (1744)
Demetrio re di Siria (1757)
Demetrio (1758)
Cleonice regina di Siria (1763)
Demetrio (1772)
Demetrio (1785)
Alceste (1786)

Demetrio

1) Angelo Cori.
2) John Baptist Pescetti.
3) Florence, 1732. KT 1737: February 15, 19, 22, 26, March 5, 8, 12, 15, 19, 22, 26, 29, April 2.

Libretto

1) DEMETRIUS. AN OPERA. As perform’d at the THEATRE ROYAL IN THE HAY-MARKET. COMPOSED BY JOHN BAPTIST PESCETTI.589
2) [...] Chrichley, 1737.
3) I/E.
4) Cleonice (Antonio Merighi); Alceste (Carlo Broschi called Farinelli); Fenicio (Frances Tolve); Olincio (Margherita Chimenti, called Drogherina); Bassene (Elizabeth du Parc, called Francesina); Mitrane (Anthony Montagnana).
5) GB-Lbl 907.i.3.(4.) [EBB: 3966C3, 1001D1 & 2219M16; CS: 7357; ESTC: T32321]

Music

1) The Favourite SONGS in the OPERA Call’d DEMETRIUS Compos’d by Sigr Pescetti.
2) John Walsh, [1737]. [SH: 1203]
3) Carlo Broschi called Farinelli; Elizabeth du Parc, called Francesina; Margherita Chimenti called Droghierina; Frances Tolve; Antonio Merighi.
4) In score.
5) ‘E la sede degli amanti’ ([Pescetti], 2); ‘Semplicetta Tortorella’ ([Pescetti], 5); ‘Non so frenare il pianto’ ([Pescetti], 6); ‘Vorrei da’ lacci sciogliere’ ([Pescetti], 8); ‘Pensa che sei crudele’ ([Pescetti], 11); ‘Io so qual pena sia’ ([Pescetti], 14); ‘Quanto più allietta’ ([Pescetti], 16).
6) GB-Lbl G.193.(2.) [BUCEM: 775; RISM A/I/6: P 1505]

1) Sung by Sig’ Francescina in Demetris.
2) [NI, c.1737?].
3) Elizabeth du Parc, called Francesina.
4) v, kd.
5) ‘Semplicetta tortella’ [Pescetti].
6) GB-Ob Harding Mus H 1 (68). [BUCEM: 264; RISM A/I/6: P 1506]

1) The CHARMER. To a celebrated Air in DEMETRIUS, in The Gentleman’s Magazine (1737), 626.
2) Edward Cave, 1737.
3) None.
4) v, kd.
5) ‘Stella, darling of the muses’ [Pescetti].
6) US-SM 199121 [BUCEM: 977; RISM A/I/6: P 1508]

1) The Charmer To a Celebrated Air in Demetris set for the German flute.
2) [NI, c.1740?].
3) None.
4) v, fl, kd.

588 ‘Egidio Duni Nepolitano’.
589 Dedicated by Angelo Cori to the Duchess of Newcastle.
5) ‘Stella, darling of the muses’ [Pescetti].
6) GB-Lbl G.361.f.(13.) [BUCEM: 977; RISM A/1/6: P 1510]

1) The Charmer. To a Celebrated Air in Demetrius.
2) J[ohn] Simpson, [c.1740].
3) None.
4) v, kd.
5) ‘Stella, darling of the muses’ [Pescetti].
6) GB-Lbl H.1653.x.(18.) [BUCEM: 264; RISM A/1/6: P 1507]

1) LE DELIZIE DELL’OPERA. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compas’d by BACH, PEREZ, COCCHI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI.
2) William Randall, [1776?].
4) In score.
5) ‘È la sede degli amanti’ ([Pescetti], 50); ‘Non so frenare il pianto’ ([Pescetti], 53); ‘Vorrei da’ lacci sciogliere’ ([Pescetti], 55); ‘Pensa che sei crudele’ ([Pescetti], 58); ‘Io so qual pena sia’ ([Pescetti], 61); ‘Quando più alletta’ ([Pescetti], 63).

Alceste

1) [Paolo] Rolli.
2) Giovanni Battista Lampugnani.
3) KT 1744: April 24,590 28, May 1, 5, 8, 11,591 15, 19, 26, June 2, 5, 9, 16.

Libretto

1) ALCESTE MELODRAMA PER IL TEATRO DI S. M. B. DI P. M. e P. R.
2) [NI, at the theatre], 1744.
3) I/E.
4) Rosmira ([Caterina] Visconti); Alceste ([Angelo Maria] Monticelli); Barsene ([Rosa] Mancini); Olinto ([Guilia] Frasi); Mitrane ([Sig.ra] Caselli); Fenicio ([Sig.] Fratesanti).
5) GB-Lbl 907.i.4.(9.) [EBb: 2219M18 & 1672R14; Cs: 589; ESTC: T21180]

Music

1) THE Favourtie SONGS in the OPERA Call’d ALCESTE By Sig Lampugnani.
4) In score.
5) ‘Per l’acquisto del tuo core’ (Lampugnani, 2); ‘A me ritornate speranze piú’ (Lampugnani, 4); ‘Da questa soglia io scendo’ (Lampugnani, 6); ‘Questo bacio’ (Lampugnani, 10); ‘Di quell’ingiusto sdegno’ (Lampugnani, 13); ‘O da Pastor nel prato’ (Lampugnani, 15).
6) GB-Lbl G.206.a.(4.) [BUCEM: 592; RISM A/1/5: L 511]

1) Sung by Sig.ra Mancini... [SNS]
2) J[ohn] Walsh, [c.1765]. [nSH]
3) [Rosa] Mancini.
4) In score.
5) ‘Speme di posseder’ (Lampugnani).
6) D-Hz. [nBUCEM; RISM A/1/5: L 512]

590 ‘A New Opera’; LS, iii/2, 1105.
591 ‘By Particular Desire. The Opera cannot be perform’d on Saturday next, as usual, being Whitsontide’; LS, iii/2, 1110.

William Randall, [1776?].


In score.

'Per l'aquisto del tuo core' (Lampugnani, 21); 'A me ritornate speranze più' (Lampugnani, 23); 'Da questa soglia in scondo' (Lampugnani, 25); 'Questo bacio' (Lampugnani, 29); 'Di quell'ingiusto sdegno' (Lampugnani, 32); 'O da Pastor nel prato' (Lampugnani, 38); 'Pensa m'è impossibile' (Lampugnani, 44); 'Alma che in van s'accede' (Lampugnani, 47); 'Quando sull'erbe amene' (Lampugnani, 50); 'Speme di posseder' (Lampugnani, 93).

Comment

We hear, that on Saturday last an entirely new Scene of the Temple of Glory was shown for the first time in the Opera of Alceste, which as it excell'd everything of that kind for its Magnificence and Elegancy hitherto exhibited in any theatre, so it met with an universal Approbation from a numerous and polite Audience.

Demetrio

1) Anon.
2) arr. Gioacchino Cocchi
3) KT 1757: November 8, 12, 15, 19, 22, 26, 29, December 3, 6, 10, 13, 17, 23. 1758: January 7, February 25, March 7, April 26, May 2, 12, 27, June 5.

Libretto

1) DEMETRIO, RE di SIRIA. DRAMMA PER MUSICA, Da rappresentarsi nel TEATRO di S.M.B.
3) I/E.
4) Cleonice (Colomba Mattei); Alceste (Pasquale Portenza); Fenicio (Salvadore Pazzagli); Olinto (Angiola Calori); Barsene (Giulia Frasi); Mittrane (Laura Rosa). Composer of the Dances: {Mr} Lescot. Dancers: {Sig.} Forti, [Giacinta?] Bonomi, [Giuseppe] Grimaldi, {Mde} Lescot.
5) GB-Lbl G.159 (IV, 21–54; 93–4). [BUCEM: 262; RISM B/II, 151–2]

Music

1) The FAVOURITE SONGS in the OPERA call'd DEMETRIO [1st set].
2) John Walsh, [1757]. [SH: 567]
3) Pasquale Potenza, Colomba Mattei.
4) In score.
5) ‘Amo, è ver, e son constante’ ([Anon], 2); ‘Voi leggete in ogni core’ ([Anon], 5); ‘Deh resplendi, resplendi chiaro’ (Duet; [Cocchi], 12); ‘Ab se un cor barbaro’ ([Anon], 14); ‘Tornate sereni begl'astri’ ([Anon], 18).

592 This list suggests that there is a missing edition of the Favourite Songs collection containing 'Pensa m'è impossibile' (Lampugnani), 'Alma che in van s'accede' (Lampugnani), 'Quando fu l'erbe amene' (Lampugnani), and 'Speme di posseder' (Lampugnani).
593 The General Advertiser, 4 June 1744.
594 "The Overture, Recitativo, March, Cavatina, Chorus, and all the Songs marked (*) are composed by Signor Gioacchino Cocchi, Neapolitan... by whom was also regulated all the rest of the Musick" (1757 Libretto). Songs thus marked are ‘Ogni procaccia infida’, ‘Scherza il nocchini talora’, ‘Al ciglio lusinghiero’, ‘Se perde l’usignolo’, ‘Parlai per comando’, ‘Dice, che l’ama’, ‘Deh, cessati funesti pensieri’, ‘Perge, oh dio, che sei crudele’, ‘Qual tea ardito e fiero’, ‘Stanca di piangere di sospirar’, ‘Deh resplendi, replendio chiano’, ‘Quando scende in nobil petto’.
595 ‘With new Decorations’; LS, iv/1, 625.
596 ‘At the particular Desire of Several Persons of Quality’; LS, iv/1, 649.
597 ‘At the particular Desire of Several Persons of Quality’; LS, iv/1, 649.
598 Benefit: The General Lying-in hospital; LS, iv/1, 666.
599 ‘There will be no Opera tomorrow, it being Whitsunday eve’; LS, iv/1, 671.
600 The Grimaldi clan is varied and confusing, but Giuseppe seems to be the only possible Grimaldi for this performance. See BDL, vi, 388 ff. for family tree and related articles.
The FAVOURITE SONGS in the OPERA call’d DEMETRIO [2nd set]

John Walsh, [1758?]. [SH: 567]


In score.

‘Caro spiegar vorrei’ (Duet: [Anon], 1); ‘Superbo di me stesso’ ([Anon], 5); ‘Stanca di piangere di sospirar’ (Cocchi, 9).

GB-Ob Mus 22.c.48 (3). [BUCEM: 264; RISM A/1/2: C 3230]

The FAVOURITE SONGS in THE OPERA CALL’D Demetrio [2nd set]

John Walsh, [c.1760]. [SH: 568]


In score.

‘Caro spiegar vorrei’ (Duet: [Anon], 1); ‘Superbo di me stesso’ ([Anon], 5); ‘Stanca di piangere di sospirar’ (Cocchi, 9).

GB-Lcm XXXII A.3 (12). [BUCEM; RISM A/I/1: C 3230]

Air in Demetrio. For the Guitar [sic]. in The Monthly Melody or Polite Amusement... [Book II, p. 35].

G[eorge] Kearsley I, [1760].

NA.

gu.

‘Amo è ver son constante’ [Anon].

GB-Ob Harding Mus. E 170. [BUCEM: 46; RISM A/1/1: A 1997]

Demetrio

1) Anon.

2) Giusto Tenducci, Gaetano Quilici.

3) KT 1758: December 16, 23, 30. 1759: January 4, March 5, April 3.

Libretto

NE.613

Music

NE.

Zenobia (Act 2, scene viii).

Achille in Sciro (Act 1, scene v).

‘Voi leggete in ogni cone’, ‘Deh resplendi, resplendio chiaro’, and ‘Ah se un cor barbaro’ all have contemporary ornaments and alterations added by hand in this copy.

Also contains two songs from Zenobia; see Zenobia, 1758.

‘Caro spiegar vorrei’ has contemporary ornaments and alterations added by hand.

Olimpiaide (Act 1, scene ii).

Also contains two songs from Zenobia; see Zenobia, 1758.

Olimpiaide (Act 1, scene ii).

Quilici seems not to be otherwise recorded as a composer.

All the songs are new of Tenducci and Quilici. By Particular Desire of several Persons of Quality; v/iv, iv/2, 701.

Benefit: [Colomba] Mattei; v/iv, iv/2, 714.


It is possible that both Quilici and Tenducci sang in their own opera, and that Colomba Mattei—whose involvement we can deduce from her choice of the work as her benefit on 15 March—reprised her role of Cleonice. The dances on the bill must have been by Giovanni Gallini, who chose the opera for his benefit on 3 April.
Cleonice regina di Siria

1) Anon.
2) Felice Giardini, Baldassare Galuppi, Ferdinando Bertoni.
3) KT 1763: November 26,614 29, December 3, 615 10.

Libretto
1) CLEONICE REGINA di SYRIA. DRAMA. Da RAPPRESENTARSI sopra il TEATRO di S. M. B. CLEONICE QUEEN of SYRIA. An OPERA. As it is represented at the KING’S Theatre in the Hay-Market.
3) I/E.
4) Barsene (Angliola Sartori); Cleonice (Regina Mingotti [née Valentini]); Demetrio (Antonio Mazzioti); Fenicio (Niccolò Peretti); Mitrane ([Cecilia] Baini); Olinto (Giuseppe Giustinelli). Direttore de’Balli: Pietro Soci.
5) GB-Lbl 1608/2620. [EBB: 2698C1; CS: 5841; ESTC: 120198]

Music
1) The Favorite SONGS in the OPERA CLEONICE for the Voice and Harpsichord With the INSTRUMENTAL PARTS printed each Separately, by which they are rendered ready for performance in any CONCERT. N: B: The Songs for the Voice and Harpsichord may be had without the Instrumental Parts.
2) R[obert] Bremner, [1765].
3) NC.
4) v, hpd.
5) ‘Se più mio onore offendi’ (Giardini, 1); ‘Quel labbro adorato’ (Galuppi, 4); ‘Non so dir se pena sia’ (Giardini, 6); 616 ‘Io so qual pena sia’ (Giardini, 8); ‘Tu parti mio ben’ (Duet: Bertoni, 11).
6) GB-Lbl G.760.c.4. [BUCEM: 200; RISM A/1/3: G 1858]

Demetrio
2) Pietro Guglielmi.
3) KT 1772: June 3,617 5.

Libretto
1) DEMETRIO, an OPERA, AS PERFORMED AT THE KING’S-THEATRE IN THE HAY-MARKET. The MUSIC by SIGNOR PIETRO GUGLIELMI, A NEAPOLITAN COMPOSER. The POETRY by the celebrated METASTASIO, Altered by GIOVAN GUALBERTO BOTTARELLI. Most of the TRANSLATION by MR. CARARA. PROFESSOR OF THE ITALIAN LANGUAGE.
3) I/E.
4) Alcestes ([Giuseppe] Millico); Barsene ([Marina or Nicolina?]618 Giordani); Cleonice ([Cecilia] Grassi); Linthus ([Gasparo] Savoi); Mitranes ([Andrea] Morrig); Phænieius ([Sig.] Ristorini).
5) GB-Lbl 907.i.14.(2.) [EBB: 3467B16 & 2219M19; CS: 7432; ESTC: T69507]

Music
NE.

614 ‘A New Serious Opera... the Musick compos’d by several eminent Masters. All new Dances; and New Scenes, Dresses, and Decorations’; L5, iv/2, 1023.
615 ‘To which well be added several new airs’; L5, iv/2, 1025.
616 L’isola disabitata (scene x).
617 ‘By command of their Majesties’; L5, iv/3, 1643. Deferred from 30 May to avoid a clash with the Drury Lane benefit for the ‘decayed actors’; L5, iv/3, 1642.
618 Either of the Giordanis sisters could have sung this role, although both specialised in comic parts. They both departed for Dublin in 1764, and only Nicolina is recorded in London again, at the King’s Theatre in 1774. BDL, vi, 219 erroneously states that there is no trace of the singing Giordanis.
Demetrio

1) Carlo Badini
2) arr. Luigi Cherubini; music by Ferdinando Bertoni, Cherubini, G.F. Handel, and Giuseppe Sarti.
3) **KT 1785**: January 8, 15, 22, 29, February 5, 12, 19, 24.

**Libretto**
1) Il Demetrio.
2) MS [1785].
3) I.
4) Cleonice (Ferrases del Bene [Signora Ferrarese, Adriana Gabrielli]); Alceste ([Girolamo] Crescentini); Fenicio ([Angelo] Franchi); Clinto ([Vincenzo] Bartolini); Barsene ([Maria] Catenacci); Mitrane ([Domenico] Cremonini).
5) US-SM La 399.

**Music**
2) MS, 1785.
3) NC.
4) In score.
5) ‘In questa guisa, oh dio’/’Mille volte, mio tesoro’ (Cherubini).
6) **PL-Kj** Inw.nv 6282.

2) MS, 1785.
3) NC.
4) In score.
5) ‘Non fidi al mar che freme’ (Cherubini).
6) **PL-Kj** Inw.nv 6282.

2) MS, 1785.
3) [Girolamo] Crescentini.
4) In score.
5) ‘Va, cediamo al destin’ (Cherubini).
6) **PL-Kj** Inw.nv 6282.

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619 'On account of the sudden Indisposition of Sga Ferrarese the new Serious Opera [Demetrio, announced in Public Advertiser, 31 December 1784] is unavoidably postponed’; *LS*, v/2, 762. ‘Sga Ferrarese continuing very much indisposed the new Serious Opera [Demetrio] is unavoidably postponed’; *LS*, v/2, 762. ‘A Serious Opera in 2 Acts; the Music selected from the most eminent Composers by and under the direction of Cherubini’; *LS*, v/2, 763.


621 *La* dates this MS as 1775. However, there are no recorded performances of Demetrio that year, and of the cast, Bartolini is not recorded before 1782, Catenacci and Franchi until 1783, Cremonini and Crescentini until 1784, while Ferrarese made her debut in the production.

622 London début.
623 London début.
624 Danza (no. 5).
625 Ex Biblioth Regia Berlinesi; see Nigel Lewis, *Paperchase* (London, 1981), especially 132–42 for an account of how this manuscript from the Preussische Staatsbibliothek arrived in Kraków. According to *NGO*, i, 836 the location of this manuscript is unconfirmed.

626 Ex Biblioth Regia Berlinesi.
Comment
The Cherubini, as we should judge from his countenance (for he sat at the harpsichord, and we were near him in the pit) as well as his music, is to be though favourably of, as a young composer who has genius, already performing much, and promising more. He is a scholar of Sarti – Demetrio, we understand, is but his third Opera, if he proceeds in his career, improving on his Overture and the Duo concluding the first part, then this scholar of Sarti will fully equal his colleague, to compose more. The compiled music of Demetrio does not excel in the first great requisite, the power of pleasing. His own music pleased enough, which is the rather unexpected from its extreme difficulty. And from difficulty in music, so small a solace is usually given the hearer, that he may parody a little perversely the quotation, and say, Nec in uno sede morantur, difficultas et amor. However, it is not so with Cherubini.634

Signor Cherubini is entitled to all the merit a compiler can claim. The airs are well chosen, but we have heard much better finales composed lately by Anfossi.635

ON Saturday night a very numerous and brilliant audience were assembled at this Theatre, and were entertained with the new serious opera of Demetrio... The poem was originally written by Metastasio, and altered by Mr Badini, who has reduced the poem from three to two acts, and given us a translation into intelligible English. As for the musical part of the drama, it is the nature of what is called Pasticcio, or a selection of airs from the best composers, made by Signor Cherubini, who deserves to be ranked amongst the best of them, if we are to judge from the overture (in a stile equally new and pleasing), the duet, and a few more airs composed by him. Two new vocal performers were brought on in the parts of Cleonice and Alcestes, otherwise Demetrius. In the former Signora Ferrarese Bene made her first appearance, and from her execution, the dilettanti may fairly promise themselves every enjoyment that a musical ear can wish for. She was greatly applauded in her airs, but more so in that beginning “Non vede il mio periglio.” Signor Crescentini is the other hero of the day; to a most melodious voice, though not of the greatest compass, he adds a taste and action which speaks

627 Ex Biblioth Regia Berlinesi.
628 Ex Biblioth Regia Berlinesi.
629 Demofonte (Act 2, scene vi).
630 Ex Biblioth Regia Berlinesi.
631 Signora Ferrarese [Adriana Gabrielli] (Barsene?).
632 Artaserse (Act 1, scene ii).
633 Ex Biblioth Regia Berlinesi.
634 The Public Advertiser, 10 Jan 1785, 2.
635 The Morning Post, 10 Jan 1785, 2.
him a perfect master of music, and an actor of refined feelings. He is a pleasing stage figure, and has this in common with the lady before mentioned, though the latter is in comparison of a diminutive size. But their voices are so equally matched, that to form an idea of their united talents, one must have heard the duetto in the first act, between those two singers. Crescentini’s rondeau was received with repeated bursts of applause.\textsuperscript{636}

\textit{Alceste}

1) Carlo Badini.
2) Antoine-Frédéric Gresnick.
3) \textit{KT 1786: December 23, 30. 1787: January 2, 6, February 6, 10, 13, 24, March 8.}\textsuperscript{638}

\textit{Libretto}

1) Alceste. A Serious Opera in two Acts altered from Metastasio.
2) MS, 1786.
3) I.
4) Cleonice ([Gertrud] Mara); Alceste ([Giovanni Battista] Rubinelli); Fenicio ([Bernardo] Mengozzi); Olinso ([Antonio] Balelli); Barsene ([Teresa] Schinotti); Mitrane ([Domenico] Cremonini).
5) US-\textit{SM} La 751.

1) \textit{ALCESTE. A SERIOUS OPERA, IN TWO ACTS. As Performed at the KING'S THEATRE IN THE HAYMARKET. Altered from METASTASIO, by C. F. BADINI, M.A. LL.D. The music entirely new, BY MR. GRESNICH.}
3) I/E.
5) US-\textit{AAu} RBR PR4049.B15M6. [CS: 600; \textit{ESTC}: N29644]

\textit{Music}

1) \textit{ALCESTE} as Number 3\textsuperscript{639} of the OPERA OVERTURES adapted for the HARPSICHORD or \textit{PLANOFORTE} with an Accompaniment for a \textit{VIOLIN}.
2) [Thomas] Longman and [Francis] Broderip, [1789].
3) NC.
4) hpd or pf, vln; arr. J. Mazzinghi.
5) Overture. [Gresnick].
6) \textit{GB-Ob} Mus. Instrum.I.102 (16). [\textit{BUCEM}: 401; \textit{RIJS}M B/II, 273]

1) Deh risplendi \textit{DUETTINO Sung by Madam Mara \& Sig Rubinieli In the Opera of ALCESTE Composed by SIG\textsuperscript{6} GRESNICK…}
2) [Thomas] Longman and [Francis] Broderip, [1786].
4) In score.
5) ‘Deh risplendi’ (Duet: Gresnick).
6) \textit{GB-Ob} Mus. Voc.I.22 (30). [\textit{BUCEM}: 401; \textit{RIJS}M A/1/3 G: 3837]

1) \textit{DUETTO Ah! ti lascio amato bene Sung by Madam Mara \& Sig Rubinieli in the Opera of ALCESTE\textsuperscript{640} Composed by SIG\textsuperscript{6} GRESNICK.}
2) [Thomas] Longman and [Francis] Broderip, [1786].

\textsuperscript{636} \textit{The London Chronicle}, (Jan–June 1785), 38 (Jan 8–11).
\textsuperscript{637} ‘A Serious Opera in 2 acts; the music by Gresnick’; \textit{LS}, v/2, 940.
\textsuperscript{638} Benefit: [Mlle] Mozon; \textit{LS}, v/2, 957.
\textsuperscript{639} Added in hand.
\textsuperscript{640} Spelt ‘Alcesto’ and subsequently altered by hand to ‘Alceste’.
Comment

The Expense for paper and printing being twice as much as it formerly was, the Proprietor of the Opera-Books is under the necessity of selling them for eighteen pence, the cover price given at the other theatre for play-books, though uncovered, but in one language. He hopes that his strict diligence will render the Italian part useful to those who wish to acquire a knowledge of the language, and that the translation will give more satisfaction than it usually did, and desire the encouragement of the reader.641

The music of this opera, with the exception of one song, is entirely new and does infinite credit to Mr Gresnick. It is composed in a masterly style, and is in general highly sweet and beautiful, with some occasional strokes of grandeur and majesty that raise the greatest admiration among the connoisseurs. Gresnick comes forward at a very opportune time and promises to furnish the musical world with abundant consolation for the loss of Sacchini, whose style of composition his own considerably resembles.642

The performances for the season commenced on Saturday night last, with the new serious Opera of Alceste. It is an abridgement from Metastasio, and the fable is conducted with more dramatic propriety that is usual in these representations, if we except only a little precipitance at the conclusion.

642 The Morning Post, 25 Dec 1786, 2.
Madame Mara had four songs, in each of which the Composer seems to have forgotten the powers and execution of this admirable singer, as talents very much inferior to hers would have executed all that was required. The two best songs were “Se libera non sono,” in the first act, and “Luci del caro bene,” in the second, and in there, particularly the former, she was extremely happy, as well as in the melody of the airs, as in the passion of the scene.

Rubinelli was finely in voice: we do not recollect to have heard him at any time to more, or indeed to equal advantage. In two of his songs, “Scherza il nocchier talora,” and “Quel labbro adorato,” he was most deservedly encored. There as a richness in his tones, which breathed the soul of harmony. We were amongst the number of those who regretted that the Duet between him and Mara, in the second act, with the staccato accompaniment was not prolonged. It is a charming morceau, and the composer should improve on his own advantages.

Signor Balelli has a good voice, as far as it extends, but it wants both fulness [sic] and compass. Sig. Calvesi, appeared in the form of Mengozzi, who is indisposed, and left us with little to say in praise of the substitution.

Of the music, which is the production of Mons. Gresnich, we must in general speak in terms of praise. It partakes more of the uniform sweetness of Sacchini, than of the rich variety of Haydn. Its peculiar excellence is, that, to speak technically, it does not cover the voice. The accompaniments, which is rarely the case, are made properly subservient, and by that means contribute very powerfully to the general effect.\footnote{The Times, 25 Dec 1786, 2.}

The second representation of Alceste confirmed the high opinion we formed of the music of M. Gresnick. It is certain that an opera supported by the combined powers of Rubinelli and Mara, can hardly fail of success. We cannot, however, but admire the ingenious variety that runs through all the airs in Alceste, and especially the peculiar air with which the two favourite songs of Rubinelli, Scherza il nocchier talora, in the first act, and Quel labbro adorato, in the last, are suited to his stile. At the same time we must observe, that Madame Mara, in her first song in the second act, Quando sara quel di, appears entirely out of her element. With regard to execution, and bravura, this lady is perhaps the ablest singer in Europe; but the German school, in which she has been tutored, has not used her to spin out her voice – filar la voce, as the Italians term it, that is, to warble a number of notes, without break or division, though the modulation may be varied, which is the chief secret of the cantabile. A composer who writes for such capital singers as Mara and Rubinelli, should always endeavour to contrast their powers; one might then delight the ear, while the other charms the heart, which are the two parts of musical excellence, and all the pleasing effect that can be produced by the most refined melody... The company, considering the time of the year, was sufficiently numerous, and consisted of a brilliant circle of persons of rank and distinction, among whom were his Royal Highness the Prince of Wales, the Duke and Duchess of Cumberland, Lady Sesson, Lady Mary Cook, Lady Edgecombe, Lady Hawkesberry and her daughter, Lady Howe, Lady Mary Duncan, his Grace of Queensberry, Lord Aylesbury, Lord Seston, Lord Mccartney, Lord Bradwell, Lord Edgecombe, &c.\footnote{The Morning Herald, 1 January 1787, 3.}
List of numbers from the libretti

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<td>Adapter of the libretto:</td>
<td>Composer or arranger of the score:</td>
<td>Cori Pescetti</td>
<td>Rolli Lampugnani</td>
<td>Anon. Cocchi</td>
<td>Anon. Giardini</td>
<td>Bottarelli Guglielmi</td>
<td>Badini Cherubini</td>
<td>Badini Gresnick</td>
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<td>Di quell’ingiusto sdegno. (Oli. 1 i)</td>
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<td>Misero tu non sei. (Bar. 1 iv)</td>
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<td>Ogni procella infida. (Fen. 1 v)</td>
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<td>Alma grande e nata al regno. (Mit. 1 vi)</td>
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<td>Ogni nume ed ogni diva. Cleonis (Cho. 1 vii)</td>
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<td>Se fecondo e vigoroso. (Fen. 1 ix)</td>
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<td>Scherza il nocchier talora. (Alc. 1 x)</td>
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<td>Che mi giova l'onor della cuna. (Oli. 1 xi)</td>
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<td>Dal suo gentil sembiante. (Alc. 1 xiv)</td>
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<td>Vorrei da' lacci sciogliere. (Bar. 1 xv)</td>
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<td>Non v'è più barbaro. (Alc. 2 ii)</td>
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<td>E' la sede degli amanti. (Oli. 2 iii)</td>
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<td>Dice che t'è fedele. (Mit. 2 iv)</td>
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<td>Nacqui agli affanni in seno. (Cle. 2 vii)</td>
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<td>So che per gioco. (Bar. 2 ix)</td>
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<tr>
<td>Non fidi al mar che freme. (Oli. 2 x)</td>
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<td>2 v</td>
<td>X</td>
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645 GB-Lbl 907.1.3 (4).
646 As Alceste; GB-Lbl 907.1.4 (9).
647 GB-Lbl 639.e.27 (2).
648 As Cleonis; GB-Lbl 1608/2620.
649 GB-Lbl 907.1.14 (2).
650 US-SM La 399.
651 As Alceste; US-SM La 751.
| Non so frenare il pianto. (Alc. 2 xii) | 2 ix | X | X | X | 2 iii (1) | X | X | X |
| Manca sollecita. (Cle. 2 xiii) | X | X | X | X | X | X | X | X |
| Saria piacer, non pena. (Bar. 2 xiv) | 2 i | X | X | X | X | X | X | X |
| Disperato in mar turbato. (Fen. 2 xv) | X | X | X | X | X | X | X | X |

**Act 3**

| Pene che sei crudele. (Fen. 3 ii) | 3 i | X | X | X | X | X | X | X |
| Io so qual pena sia. (Cle. 3 iii) | 3 ii | X | X | *653 | 3 i (2) | X | X | X |
| Quel labbro adorato. (Alc. 3 iv) | 3 iii | X | X | 3 ix (2) | X | X | 2 viii (1) | 2 vii |
| Più non sembra ardito e fiero. (Oli. 3 v) | X | X | X | X | X | X | X | X |
| I giusti dèi, da voi non chiede. (Fen. 3 viii) | X | X | X | X | X | X | X | X |
| Più liete immagini. (Mit. 3 ix) | 3 vi | X | X | X | X | X | X | X |
| Se tutti i miei pensieri. (Alc. 3 x) | X | X | X | X | X | X | X | X |
| Semplicetta tortorella. (Bar. 3 xi) | 3 vi | X | X | 3 vi | X | X | 2 x | X |
| Deh! risplendi, o chiaro nume. Duet (Alc./Cle. 3 xiii) | X | X | 3 vi (1) | 3 iii (1) | X | X | 2 x | X |
| Quando scende in nobil petto. Chorus (3 xv) | X | X | 3 vi (2) | 3 xi | 3 iii (2) | X | X | X |

**Other arias inserted**

**1737**

| Se cheto vedi il mar. (Alc.) | 1 vii | X | X | X | X | X | X | X |
| Fortunata Pastorella. (Cle.) | 1 viii | X | X | X | X | X | X | X |
| E figlio dell'ingegno. (Oli.) | 1 ix | X | X | X | X | X | X | X |
| Sorge da valle impura. (Alc.) | 1 xii | X | X | X | X | X | X | X |
| O felice secol d'oro. (Fen.) | 2 viii | X | X | X | X | X | X | X |
| Agitato dal dolore. (Cle.) | 2 xi | X | X | X | X | X | X | X |
| Quando più alletta l'alma. (Alc.) | 3 viii | X | X | X | X | X | X | X |

**1744**

| Alma che in van s'accende. (Bar.) | 1 ii | X | X | X | X | X | X | X |
| D'imeneo la pura face. Chorus (Cho.) | 1 iii (1) | X | X | X | X | X | X | X |
| Da questo soglio scendo. (Ros.) | 1 iii (2) | X | X | X | X | X | X | X |
| Quando sull'erbe amene. (Alc.) | 1 iii (3) | X | X | X | X | X | X | X |
| M'appreser suoi dettami. (Mit.) | 1 iv | X | X | X | X | X | X | X |

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653 In GB-Lbl Favourite Songs in the Opera of Cleonice [GB-Lbl G.760.c.4.]

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<table>
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<th></th>
<th>1 v</th>
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<tr>
<td>O da pastor nel prato. (Alc.)</td>
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<td>Delle speranze umane. (Mit.)</td>
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<td>Ah! digli che non è. (Ros.)</td>
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<td>Pensa m'è impossibile. (Alc.)</td>
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<tr>
<td>Sappi che adoro. (Bar.)</td>
<td>2 iv (1)</td>
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<td>Ostacolo si forte. (Oli.)</td>
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<td>Questo bacio, queste lacrime. (Ros.)</td>
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<td>A me ritornate. (Ros.)</td>
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<td>Dolce vita in negletta capanna. (Alc.)</td>
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<td>Speme di posseder. (Bar.)</td>
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<td>Placata è già l'onde. (Ros.)</td>
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<td>Quel secreto, che nascondo. (Fen)</td>
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<td>Per l'acquisto del tuo cor. (Alc.)</td>
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<td>Eterna memoria. Chorus (Cho.)</td>
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<td>Superbo di mi stesso.654 (Oli.)</td>
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<td>Voi leggete in ogni core.655 (Mit.)</td>
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<td>Al ciglio lusinghiero. (Bar.)</td>
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<td>Se perde l'usignolo. (Alc.)</td>
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<td>Dice, che t'ama. (Mit.)</td>
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<td>A chi soffre un mar d'affanni. (Cle.)</td>
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<td>Deh, cessate funesti pensieri. (Bar.)</td>
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<td>Caro, gli affanni miei. Duet (Alc./Cle.)</td>
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654  Olimpiade (Act 1, scene ii).
655  Zenobia (Act 2, scene viii).
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<td><strong>Qual lea ardito a fiero</strong>. (Oli.)</td>
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<td><strong>Amo, è ver, e son costante</strong>. (Alc.)</td>
<td>3 iv</td>
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<td><strong>Stanca di piangere</strong>. (Bar.)</td>
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<td><strong>Caro spiegar vorrei</strong>. [UA]</td>
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### 1763

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<td><strong>Ai mia speranza in viso</strong>. (Oli.)</td>
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<td><strong>Confusa al tormento</strong>. (Cle.)</td>
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<td><strong>In quel nobile sembiante</strong>. (Mit.)</td>
<td>1 vi</td>
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<td><strong>Son regina e sono amante</strong>&lt;sup&gt;657&lt;/sup&gt; (Cle.)</td>
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<td><strong>Se più il mio onore offendi</strong>. (Alc.)</td>
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<td><strong>Se quel bel cor che adori</strong>. (Bar.)</td>
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<td><strong>Sono in mar, non veggo sponde</strong>&lt;sup&gt;658&lt;/sup&gt; (Alc.)</td>
<td>1 xv</td>
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<td><strong>Nel mio piu gran periglio</strong>. (Alc.)</td>
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<td><strong>Ciascun saprà l’aspetto</strong>. (Oli.)</td>
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<td><strong>Pien d’affanno ognor rammenta</strong>. (Mit.)</td>
<td>2 iv</td>
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<tr>
<td><strong>Vado di pena in pena</strong>. (Cle.)</td>
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<tr>
<td><strong>Vendicar saprà il mio braccio</strong>. (Fen.)</td>
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<tr>
<td><strong>Non so dir se pena sia</strong>&lt;sup&gt;659&lt;/sup&gt; (Bar.)</td>
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<tr>
<td><strong>Addio, tu parti? Duet</strong> (Cle./Alc.)</td>
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<tr>
<td><strong>D’amor fra le pene</strong>. (Oli.)</td>
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<tr>
<td><strong>Al piacer d’un ver contento</strong>. (Fen.)</td>
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</tr>
<tr>
<td><strong>Io del tuo onor geloso</strong>. (Cle.)</td>
<td>3 vii</td>
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<tr>
<td><strong>Secondi il ciel pietoso</strong>. (Mit.)</td>
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</tr>
<tr>
<td><strong>Tu parti mio ben. Duet [UA]</strong></td>
<td>*</td>
</tr>
</tbody>
</table>

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656 _Achille in Sciro_ (Act 3, scene iv).
657 _Didone Abbandonata_ (Act 1, scene v).
658 _Nitteti_ (Act 1, scene i).
659 _L’Isola disabitata_ (scene x).
<table>
<thead>
<tr>
<th>1772</th>
<th>1785</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nel contrasto in cui vi trovo. (Cle.)</td>
<td>Deh s'affretti astri tiranni. (Cle.)</td>
</tr>
<tr>
<td>Resta, o caro: io parto, addio. Duet (Alc./Cle.)</td>
<td>Non vede il mio periglio. (Alc.)</td>
</tr>
<tr>
<td>Degna non è d'un soglio. (Fen.)</td>
<td>Quest'amplesso e questo addio. (Fen.)</td>
</tr>
<tr>
<td>So che per gioco mi chiedi amore. (Oli.)</td>
<td>Quando sperai serena. (Oli.)</td>
</tr>
<tr>
<td>Fato, Numi, ch'in cielo regnate. (Cle.)</td>
<td>Mille volte, mio tesoro. Duet (Cle./Alc.)</td>
</tr>
<tr>
<td>Io tutta sento nell'alma mia. (Cle.)</td>
<td>Non v'è costanza. (Oli.)</td>
</tr>
<tr>
<td>Son sventurato; ma pure, o stelle. (Alc.)</td>
<td>Mon crudele oh dio saresti. (Cle.)</td>
</tr>
<tr>
<td>Che affanno! Che pena! (Oli.)</td>
<td>Del destino i crudi affanni. (Bar.)</td>
</tr>
<tr>
<td>Io tutta sento nell'alma mia. (Cle.)</td>
<td>Quanto è fiero il mio tormento. (Alc.)</td>
</tr>
<tr>
<td>Caro oggetto di quest'anima. (Cle.)</td>
<td>Son fedele, e non pavento. (Fen.)</td>
</tr>
<tr>
<td>Pupille languide. (Alc.)</td>
<td>Che mai feci sconsigliato. Quintet &amp; chorus (Alc./Fen./Cle./Mit./Bar.)</td>
</tr>
<tr>
<td>Va, cediamo al destin. (Alc.)</td>
<td>*662</td>
</tr>
</tbody>
</table>

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660  *Adriano (Act 3, scene viii).*

661  *Danza (no. 5).*

662  *These texts survive only as settings by Cherubini in PL-Kj Inv.nv 6282.*
<table>
<thead>
<tr>
<th>1786</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Se tutti i mali miei. 663 (Cle.)</td>
<td>*</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Fra cento affanni e cento. 664 (Cle.)</td>
<td>*</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Che mai feci. Chorus (Cho.? )</td>
<td>*</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>1786</td>
<td></td>
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<tr>
<td>Se tue pene i tuoi tormenti. (Bar.)</td>
<td>1 ii</td>
<td>1 ii</td>
<td></td>
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<tr>
<td>[Aria] 665 (Mit.)</td>
<td>1 iii</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ah! ti lasco amato bene. Duet (Alc./Cle.)</td>
<td>1 viii</td>
<td>1 ix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quando sarà quel di. (Ali.)</td>
<td>2 ii</td>
<td>2 iii</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nel lasciarti idolo amato. (Cle.)</td>
<td>2 iv</td>
<td>2 iv</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miseri affetti miei. (Bar.)</td>
<td>2 viii (2)</td>
<td>2 viii</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Luci del caro bene. (Cle.)</td>
<td>2 ix</td>
<td>2 ix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Si spargan d’obblio. Chorus (Ale./Fen./Cle./Mit./Bar.)</td>
<td>2 xii (2)</td>
<td>2 xi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deh t’affretti astri tiranni. (Cle.)</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

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663  *Demofoonte* (Act 2, scene vi).
664  *Artaxerxes* (Act 1, scene ii).
665  Aria indicated, but no text inserted.
666  See GB-Ob Mus. Voc.1.23 (32).
**Demofoonte**

1. **Il Demofoonte** (1755)
2. **Demofoonte** (1765)
3. **Timanthes** (1770)
4. **Demofoonte** (1778)
5. **Demofoonte** (1784)
6. **L’Usurpator Innocente** (1790)
7. **Dirce or the Fatal Urn** (1821)
8. **The Innocent Usurper** (1821)

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**Il Demofoonte**

1) Anon.
2) Niccolò Jommelli; one duet by Robert Price.667

**Libretto**

1) **IL DEMOFOONTE. DRAMA PER MUSICA. PEL TEATRO di S.M.B.**
3) I/E.
4) Demofoonte ([Salvatore] Pazzagli [Pazzaglia?]); Dircea ([Regina] Mingotti [née Valentini]); Creusa ([Giulia] Frasi); Timante ([Giuseppe] Ricciarelli); Cherinto ([Colomba] Mattei); Matusio ([Sig.ra] Mondini); Adrasto ([Sig.ra] Peralta);674 Olineto ([Sig.ra Peralta]).
5) **GB-Ob Harding D 2444 (2).**675 [EBB: 1016D1 & 2219M20; CS: 7517; ESTC: T32324]

**Music**

1) **THE Favourite SONGS in the OPERA call'd IL DEMOFONTE. N. B. Just Publish'd, the Favourite Songs in Andromaca.**
4) In score.
5) ‘Ogni amante può dirsi’ ([Anon], 2); ‘Tu sai chi son; tu sai’ ([Anon], 6); ‘La destra ti chiedo’ (Duet: [Anon], 10);676 ‘Padre, sposa, io vado a morire’ ([Anon], 15); ‘No, non chiedo, amate stelle’ ([Anon], 18).
6) **GB-Lbi G.201.(1.)** [BUCEM: 264; RISM A/I/4: J 585]

1) **FOUR SONGS in the OPERA Call’d IL DEMOFONTE [sic] sung by Sig“ Mingotti.**
2) To be had at Sr de Giardini’s lodgings [etc.], [1755].677

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668 ‘A New Opera. Musick: Jomelli’; LS, iv/2, 514.
669 ‘With a change of New Dances’; LS, iv/2, 516.
670 ‘Mingotti will sing’; LS, iv/2, 536.
671 Benefit: Giulia Frasi; LS, iv/2, 540.
672 Benefit: the General Lying-in Hospital in Duke Street, Grosvenor Square; LS, iv/2, 541.
673 **BDM**, xi, 241 suggests that Pazzaglia’s first performance in London was 2 February 1756. Given the other roles ascribed to him (‘Pazzaglia’ (also recorded as ‘Passaglia’ and ‘Passagli’) and ‘Pazzagl’ appear to be the same person), the role here recorded appears to be his first appearance in London; see also note below.
674 **BDM**, xi, 260 suggests that Peralta’s first performance in London was 2 February 1756; the role here recorded appears to be an earlier first appearance; see also note above.
675 The copy consulted is not listed in CS.
676 Not by Metastasio in this form.
3) [Regina] Mingotti [née Valentini].
4) In score.
5) ‘Padre perdona, o pente’ ([Anon], 1); ‘In te spero, o sposo amato’ ([Anon], 5); ‘Se tutti i mali miei’ ([Anon], 13); ‘Or che salvo è l’idol mio’ ([Anon], 18).
6) GB-Lbl G.201.(1*.) [BUCEM: 264; RISM A/I/4: J 586]

1) LE DELIZIE DELL’OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compòd’by BACH, PEREZ, COCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI
2) William Randall, [1776?].
4) In score.
5) ‘Ogni amante può dire’ ([Anon], 124); ‘Tu sai chi son; tu sai’ ([Anon], 128); ‘La destra ti chiedo’ (Duet: [Anon], 132);
6) ‘Padre, sposa, io vado a morte’ ([Anon], 137); ‘No, non chiedo, amate stelle’ ([Anon], 140).

Comment
[Vannesc] added, that he had another Composition in his Hands, called DEMOFOONTE, written by my Favourite Metastasio, and set to Musick by Jomelli, but that it was in his Opinion, so detestable a Work altogether, that he could scarcely bring himself to think it seriously. We were therefore obliged to perform ANDROMACUS, which had the Fate of all his darling Compositions, and is fresh in the memory of every one; so that after the third Night he was obliged to revive EGIN, that was represented last Season, while he was preparing that DEMOFOONTE which he found so wretched and detestable... DEMOFOONTE ought to have convinced him that he had wronged the Laws of Veracity, when he repeated (and a Million of Times he repeated it) that I had settled it in my Mind to ruin him and the Opera; because to this Performance I put in four of the best Airs I had, though neither my Contract, nor his Usage, entitled him to such Civility as well as Profit, as this Opera was performed sixteen Nights without Interruption.678

There is a sweet Song in DEMOFOONTE called Ogni Amante sung by Riccarelli. Pray look at it. Tis almost verbatim/notatim the Air in ARIDANE, but I think better. I am told its an old one of Scarlatti’s wch if true Handel is almost a musical Lauder.679

DEMOFOONTE

1) Anon.
2) Mattia Vento.680
3) KT 1765: March 2,681 5, 9, 12, 16, 19, 23, 30, April 13, 16, 23, 29, May 7, 11, June 3, 8.682 1766: March 22, April 5, 8, 15, May 15, 20, 683

LBRETTO

1) DEMOFOONTE. DRAMA. Per MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S. M. B. La Musica è nuova ed intiera produzione dell Sig. Mattia VENTO, Maestro di Capella Napolitano. DEMOFONTES. An OPERA. Set to MUSIC. As it is represente d at the KING’S Theatre in the Hay-Market. The Music is entirely new, composed by Sig. Mattia VENTO, a Neapolitan Master of Music.
3) I/E.

677 The reason for this second separate publication is given by Burney: ‘At this time, Mingotti and Giardini not allowing the opera-copyist to dispose of the favorite songs to Walsh upon the usual easy terms, had them printed elsewhere; this was also the case with Il re Pastor, some of the songs in Demofonte, and other operas.’ (Burney, iv, 466).
678 Regina Mingotti, An Appeal to the Public (London, [1755]), 9–11.
680 ‘Music is entirely new’; title page of GB-Lbl RB.23.a.6324.
681 ‘The Music entirely new, composed by Mr Vento’; L5, iv/2, 1101.
682 ‘By particular desire’; L5, iv/2, 1119.
683 ‘By Desire of several Persons of Quality’; L5, iv/2, 1171.
4) Demofoonte ([Ercole] Ciprandi); Dircea ([Teresa] Scotti); Timante ([Giovanni] Manzuoli [called Succianoccioli]); Creusa ([Clementina] Cremonini); Cherinto ([Giusto Ferdinando] Tenducci); Tamiri ([Polly?] Young); Matusio ([Leopoldo De] Micheli); Olineto (?).
5) GB-Lbl RB.23.a.6324.684 [nEBB; CS: 7540; ESTC: N50810]

1) DEMOFOONTE. DRAMA Per MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S. M. B. La Musica è nuova ed intiera produzione del Sig. Mattia VENTO, Maestro di Cappella Napolitano. DEMOFONTES. An OPERA Set to MUSIC. As it is represented at the KING'S THEATRE in the Hay-Market. The Music is entirely new, composed by Sig. Mattia VENTO, a Neapolitan Master of Music.
2) [George] Woodfall, 1766.
3) I/E.
4) Demofoonte ([Ercole] Ciprandi); Dircea ([Teresa] Scotti); Timante ([Filippo] Elisi); Creusa ([Caterina] Visconti); Cherinto ([Gaspardo] Savoi); Tamiri ([Polly?] Young); Matusio ([Sig.ra] Thiretti); Olineto (Alessandro Maczura).

Music
1) THE Favorite Songs in the OPERA DEMOFOONTE del Sigr VENTO.
2) R[obert] Brenner, [1766].685
4) In score.
5) [Part 1] ‘Prudente mi chiedi?’ ([Vento], 2); ‘Non è ver che l’ira insegni’ ([Vento], 5); ‘Miserò pargoletto, il tuo destìn non sai’ ([Vento], 8); ‘Sposò consorte’ (Duet: [Vento], 11); ‘La destra ti chiedo mio dolce’ (Duet: [Vento], 13).
[Part 2] ‘Che mai risponderò’ ([Vento], 16); ‘No, non chiedo, amate stelle’ ([Vento], 20); ‘Se ardire e speranza’ ([Vento], 22); ‘Se tutti i mali miei’ ([Vento], 26).
6) GB-Lbl G.760.d.(2.) [BUCEM: 1037; RISM A/I/9: V 1135]

Comment
After this, DEMOFOONTE, a new opera by Vento, was performed, of which the airs are natural, graceful, and pleasing; always free from vulgarity, but never very new or learned. They were, however, in great public and private favour a considerable time.687

Timanthes
1) John Hoole.
2) [Spoken drama, with inset numbers.] Samuel Arnold.688
3) CG 1770: February 24,689 26, March 5, 6, 8, 10, 12, 13, 15, 17, 19, May 28, October 5, 20,690 November 27. 1771: March 14,691 April 8,692 November 11. 1772: April 9,693 May 7,694 1773: April 3,695 1774: February 11. 1775: March 21.696

Libretto

684 The copy consulted is not listed in CS.
685 Walsh died in 1766, so this publication must have appeared after his death that year.
686 Asilo d’amore (no. 13).
687 Burney, iv, 487.
688 Setting not listed in H.
689 ‘A tragedy never performed’; LS, iv/3, 1457.
690 ‘By particular desire’; LS, iv/3, 1504.
693 Benefit: [Mary] Bulkley; LS, iv/3, 1624.
695 Benefit: [Robert] Bensley; LS, iv/3, 1710.
696 ‘By Particular Desire’; LS, iv/3, 1878.
TIMANTHES: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE.


5) GB-Ob M.adds. 108 e.129 (5). [EBB: 2806H11 & 2219M47; ESTC: T2455]

TIMANTHES: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE.


5) GB-Cu Hib.7.746.30/3. [EBB: 2806H11 & 2219M47; ESTC: T192430]

TIMANTHES: A TRAGEDY, BY JOHN HOOLE, ESQ. ADAPTED FOR THEATRICAL REPRESENTATION, AS PERFORMED AT THE THEATRE-ROYAL, COVENT-GARDEN. REGULATED FROM THE PROMPT-BOOK, By Permission of the Manager.

2) John Bell, 1795. 699

3) Demophoon ([Robert] Bensley); Timanthes ([William] Smith); Mathusius ([Matthew] Clarke); Cherinthus ([Richard] Wroughton); Adrastus ([William] Gardner); Orcanes ([Thomas Dibble] Davis); Olinthus ([Mary] Langrish); Ismena ([Mary Ann] Yates [née Graham]); Cephisa ([Mary] Bulkley [née Wilford]). Officers, Guards, Attendants, etc.

5) GB-Ob Harding D 1314. [EBB: 2219M47 & 2806H11; ESTC: T50328]

TIMANTHES. A TRAGEDY, BY JOHN HOOLE, ESQ. ADAPTED FOR THEATRICAL REPRESENTATION, AS PERFORMED AT THE THEATRE-ROYAL, COVENT-GARDEN. REGULATED FROM THE PROMPT-BOOK, By Permission of the Manager.

2) John Bell, 1795.

3) Demophoon ([Robert] Bensley); Timanthes ([William] Smith); Mathusius ([Matthew] Clarke); Cherinthus ([Richard] Wroughton); Adrastus ([William] Gardner); Orcanes ([Thomas Dibble] Davis); Olinthus ([Mary] Langrish); Ismena ([Mary Ann] Yates [née Graham]); Cephisa ([Mary] Bulkley [née Wilford]). Officers, Guards, Attendants, etc.

5) GB-Ob Dunston 2050 (1). [EBB: 2219M47 & 2806H11; ESTC: T50327]

Music

NE.

Comment

697 BDL, i, 229 suggests β. 1745–1785?
698 LS, iv/3, 1464.
699 The title page to the volume of plays is a dated 1797.
This tragedy is translated, by Mr Hoole, from an Italian piece, intitled Demophoon, written by the celebrated Metastasio. All the principal characters were extremely well supported; and the uncommon applause was received with, is a sterling testament to its merit. The Prologue was spoken by Mr Bensley, and contains tributes of gratitude to the memory of the late lamented Mr. Powell, who is mentioned on occasion of his having performed Cyrus, in the following manner:

Oh! let us here a tender offering pay
To early worth--untimely snatch'd away;
To him who once our author's scene inspir'd,
Whose softness melt'd, and whose spirit fir'd.

The Epilogue, which is spoken by Mr. Colman, was spoken by Mrs. Bulkeley, and furnished great entertainment. It concludes with an address to the ladies in favour of the poet.

Ladies, to you alone our author sues;
'Tis yours to favour or condemn his muse.
Do you approve his plan, ye generous fair!
And critics then at'ack him if ye dare.

Demofoonte

1) Anon.
2) comp Ferdinando Bertoni; songs by Bertoni, [Josef] Misliwecek Myslivecˇek, Carlo Antonio Monza, Giuseppe Sarti.
3) KT 1778: November 28, 1779: January 2, 9, 16, February 9, 16, 27, March 11, 1779: January 2, 9, 16, February 9, 16, 27, March 11.

Libretto

1) DEMOFOONTE, A SERIOUS OPERA; As performed at the KING'S THEATRE, In the HAY-MARKET. The Poetry by METASTASIO, The most Part of the Music by Signor FERDINANDO BERTONI.
2) G[orge] Bigg, 1778.
3) I/E.
5) GB-Lbl 907.i.16.(8.): EBR: 2219M20; CS: 7566; ESTC: T89975

Music

1) The FAVOURITE Songs in the opera Demofoonte.
2) William Napier, [c.1778].
4) In score.
5) ‘Non temer bell'ido mio’ (Bertoni, 2); ‘In te spero, o sposo amato’ (Myslivecˇek, 10); ‘Sperai vicino il lido’ (Bertoni, 16); ‘Se i detti miei comprendi’ (Bertoni, 28); Overture (adapted by I.S. Schoeter, 2); ‘Misero pargoletto’ (Monza, 33); ‘Teco resti anima mia questo’ (Sarti, 39);705 ‘Padre, Perdona’ (Myslivecˇek, 47).
6) GB-Ob Mus 22.c.47 (1). [BUCEM: 264; RISM A/1/1: B 2379]

1) NON TE MER by Sig r Bertoni Sung by Sig' Pacchierotti.
2) [Jospeh] Dale, [1778].
3) [Gasparo] Pacchiarotti.
4) In score.
5) ‘Non temer bell’idol mio’ (Bertoni).
6) GB-Lbl G.780.f.(2.) [BUCEM: 104; RISM A/1/1: B 2380]

1) Overture to Demofoonte. [SNS]
2) J[oseph] Dale, [c.1780].
3) NA.
4) [
5) Overture [Anon]; adapted J.S. Schroeter.
6) GB-Ge Special Collection Q.b.50. [BUCEM: 264; nRISM]

1) ‘Non temer bell’idol mio’[SNS]
2) Dublin: John Lee, [c.1780].
3) [
4) [
5) ‘Non temer bell’idol mio’ (Bertoni).
6) EIRE-Dn Add. Mus. 12,512. [BUCEM: 104; RISM A/1/1 B 2381]

1) NON TEMER. a favourite Song sung by Signr Manzoletto in the Rotunda.
2) Dublin: Eliz[abe]th Rhames, [1779?].
3) [Angliolo Monanni called] Manzoletto.
4) v, kd.
5) ‘Non temer bell’idol mio’ (Bertoni).
6) GB-Lbl H.1601.a.(63.) [BUCEM: 104; RISM A/1/1 B 2382]

2) [Thomas] Longman, [Muzio] Clementi, and Co, [c.1800].
3) [Gasparo] Pacchierotti.
4) In score.
5) ‘Non temer bell’idol mio’ (Bertoni).
6) GB-Lbl H.3400.f.(15.) [BUCEM: 104]

2) [Francis] Broderip and [C.] Wilkinson, [c.1800].
3) [Gasparo] Pacchierotti.
4) In score.
5) ‘Non temer bell’idol mio’ (Bertoni).
6) GB-Lbl G.424.rr.(3.) [BUCEM: 104]

2) [NI, 1800?].
3) [Giuseppe] Aprile.
4) v, theorbo.
5) ‘Teco resti anima mia questo’ (Sarti).
6) GB-Ob Tyson Mus. 1370 (21).

Comment
[Pacchierotti, making his debut] was conscious that the chief delight of singing, and his own supreme excellence, lay in touching expression and exquisite pathos... As an actor, with many disadvantages of person, for he was tall and awkward in his figure, and his features were plain, nevertheless forcible an impressive: for he felt warmly, had excellent judgement, and was an enthusiast in his profession. His recitative was inimitably fine, so that even those who did not understand the language could not fail to comprehend, for his countenance, voice, and action, every sentiment he expressed.706

Demofonte

Comment
Clementi, who played the piano–forte all the evening, added not a little to the effect of much of the music. His sonata was of most distinguished excellence in all its parts in subject, in the brilliancy, and in the expression of the execution. 713

On Saturday night was performed, and we hope for the last time, the serious opera of Demofoonte. It is not that it appears to us deficient in any of those requisites which complete the perfection of that kind of sing–song tragedy, but it abounds also with the defects attending the Italian Drama; we mean its being protracted to a very tedious length, which is not here, as in the Queen of Golconda, relieved by a pleasing variety of objects and performances. Yet, such are the superior powers of Signor Pacchierotti, that notwithstanding the ennui of three long acts, he was universally and deservedly encored in his two songs, which we may justly stile the chef d’oeuvres of that excellent singer; we mean Non temer bel idol mio, and that in the third act to the music of Handel, in which he acquitted himself in that masterly manner, that characterizes a man endowed with the transcendant [sic] powers of harmony, and who can do justice to the sublimity of so admirable a Composer. 714

L’Usurpator Innocente

1) Anon.
2) Vincenzo Federici.

Libretto
1) L’Usurpator Innocente A SERIOUS OPERA, In Two Acts AS PERFORMED AT THE Theatre Royal Hay Market. THE MUSIC BY SIGNOR FEDERICI. 718
2) Hammond & Cane, 719 1790.
3) I/E.
4) Timante (Luigi Marchesi [called Marchesini]); Demofoonte ([Nicolò] Mussini); Cherinto (Giuseppe Benigni); Matusio ([Gioacchino] Costa); Adrato ([Mr] Torregiani); Creusa ([Fausto] Borselli); Dircea ([Gertrud Elisabeth] Mara); Olinthus (no cast in liv). Ballet-master: [Mr] Blake. 


721 Taylor and Inventor of the dress: [Vincenzio] Sestini.

Music

1) OVERTURE, to L’USURPATOR INNOCENTE. Composed by Sr Federici.

722 BDL says that he disappeared from the playbills until 13 May 1790.

721 BDL suggests that she did not ‘flourish’ until 1795, and did not appear on playbills until 28 November 1797.

722 RISM also offers another print at F 165, but F 164 and F 165 are identical.
2) Henry Holland, [1790].
3) [Luigi] Marchesi [called Marchesini].
4) In score.
5) ‘Miserò, pargoletto’ (Federici).
6) GB-Lbl G.196.(26.) [BUCEM: 328; RISM A/I/3: F 168]

1) *Why with Sighs my Heart is swelling, A Favorite Song, SUNG BY MRS BILLINGTON at the Vocal Concerts. [‘Si ti perdo’].
2) C[harles] Wheatstone, [c.1805].
3) [Elizabeth] Billington.
4) kd.
5) ‘Why with sighs my heart is swelling’ (Giuglielmi).
6) GB-Ob Mus 5 c.22 (13).

Comment
The Innocent Usurper, the new Italian Opera, represented last night for the first time, is taken from II Bemefonce [sic] of Metastasio, but evidently improved by several judicious alterations, whereby the interest of the piece is considerably heightened. The terzetto in particular is a very ingenious addition, and produces a most affecting scene.

The music, except the songs of Madam Mara, is a composition of Signor Federici. This gentleman seems to make a point of imitating the style of Sacchini; and it must be confessed that his endeavours are in a great measure successful. In the vocal part, he constantly discovers an astonishing fertility, and a most exquisite taste; and the singular art with which he combines the instruments, evinces a profound knowledge of harmony.

The loud and uncommon marks of approbation expressed by the audience, and the enchantment which glowed in their countenance through the whole performance, but especially when the trio and the duet were performed, were a convincing proof that they had never tasted the sweets of melody in so high a degree. It is certain that no composer ever had a more favourable opportunity of reaching the pinnacle of fame, being supported by the musical efforts of Mara and Marchesi, a coalition capable of realising the fabulous wonders that are related concerning the music of the ancients.

We cannot conclude this article without observing, that Madam Mara, in her excursion to the Italian regions, has acquired a peculiar suavity in the expression of her note, which added to the amazing extent of her powers, makes her to feast the ear with celestial nectar in every modulation, and may entitle her to the appellation of the OPERATICAL HEBE. The enraptured Rondeau “Nell’amar ti, O caro sposo,” which she sung in the second act, was set by Signor Andreozzi, an Italian composer of great celebrity.723

The patience of the Subscribers, put so exceedingly to the text during the preceding part of the season, was yesterday amply rewarded by the appearance of Marchesi and Mara in the new serious Opera of L’Usur Pator Innocente [sic]. The wonderful powers of these inimitable performers have not suffered any diminution, we never heard either to more advantage, and the applause very properly kept pace with their exertions. Among the encores complied with, were the first air of Mara’s, the duet in the first act, and Marchesi’s Prudente Machide, though not to the same melody that formerly gained so much merited fame to the famous Mansoli. The audience, by no means scanty, considering the unfavorable aspect of an Easter Tuesday, would have had a repetition of Mara’s BRAVURA, and the TERZETTO in which MUSSINI shews off so well. But the OPERA is at present much too long to bear even the encores it had. The dresses were magnificent – but the scenes had not any of the grandeur we have formerly been accustomed to in the serious Opera.724

It would hardly be fair to judge the attractions of Mara and Marchesi, from the appearance of Saturday evening, which though highly respectable, was very far from overwhelming: as this defection in numbers may be attributed to the recess – acting, if we may be allowed a Parliamentary expression – against the CALL of the HOUSE. The Opera had a judicious curtailment in several of the passages, but not the least diminution of applause.725

The Opera served to introduce what might however in a great measure, be considered as the Magnet of attraction, those justly celebrated favourites, Marchesi and Mara, again to their London friends, and who were received on their re-appearance, with a hearty welcome. If in a modern English Opera very little merit is found exclusive of the music, in an Italian one anything else ought not to be expected. The music of L’Usurpator Innocente is by Federici, and has many claims to approbation.726

723 *The Morning Herald*, 7 April 1790, 2.
724 *The Times*, 7 April, 1790, 2.
725 *The Times*, 12 April 1790, 2.
We could not see without surprise the Opera of Demophoonte disguised under the appellation of L’Usurpator Innocente. Such an insult, from the hand of some botching pruner, to the names of Metastasio, the first poet of the Italian stage, should not have been tolerated. 727

The Innocent Usurper

1) [John] W[...]. S[...]. (“an amateur”).
2) [Spoken drama, with inset numbers.]
3) NR. 728

Libretto

1) THE INNOCENT USURPER, A MUSICAL DRAMA. FOUNDED UPON DEMOFOONTE OF METASTASIO. AS OFFERED TO THE MANAGERS OF COVENT-GARDEN THEATRE, JUNE, 1819. 729
2) [John] Rodwell and Martin, 730 1821.
3) E.
4) King of Thrace, Timothes, Cherintus, Adrastus, Matusius, Creusa, Helenm, Cressid, Priest, 2 gentleman.
5) GB-Lbl 11781.e.31.

Comment

The Author’s Apology

WHY I should offer the following Drama to the public, and more particularly in its present shape, is a question, which nay one, who shall take the trouble to read it, may very readily, and perhaps very reasonably, ask: and, though I might give satisfactory reasons for publishing it as it is, I feel that it were as little worthy at the time and labour on my part to do so, as it would be on that of the reader to attend to them where do. By way of apology, then, I have only to say, that I have never considered it as a piece finished for the theatre; but merely as a collection of material, capable not only of being arranged for representation, but of producing a good effect on the stage: and as such, during the season of 1819, it was, by a friend to whom I had lent it for perusal, offered to Mr Harris; and, as I was then informed, much commended by him and others; yet, subsequently pronounced unfit for representation. Upon its being returned to me, with a very civil message, I wrote to M Harris, thanking him for his polite attention; and, as the same me, promising that he should see it in another shape. Since then, however, I have thought very little of it, until I saw in the newspapers an opera, from the Demofoonte of Metastasio, upon which the “Innocent Usurper” is founded, announced at Drury Lane Theatre*: when I, subsequently, gave up all idea of finishing my own. I now send it forth as a sketch, requesting the indulgence of my readers, and assuming those who may feel disposed to abuse me for having disgraced the original that it is not my intention to commit any future sin of the kind; and, upon that plea, I shall crave their pardon.

* “Dirce; or, the Fatal Urn”

Dirce, or The Fatal Urn

1) Anon.
2) Charles Edward Horn.
3) DL 1821: June 2, 731 4, 5, 6, 8, 14, 732 30.

Libretto

1) Dirce A Serious Opera in Three Acts. Theatre Royal Drury Lane May 29th 1821.
2) MS [1821]. 733

727 Quoted in Smith, Handel, 14.
728 Printed copy has the completion date of 6 November 1818.
729 Dedicated to William Gifford Esq.
730 Martin’s christian name is unrecorded.
732 Benefit: {Miss} West; The Times, 14 June 1821.
3) E.
4) Demophoon, Timanthes, Cleanthes, Cherinthes, Adrastus, Lycia, Dirce. Priests, guards, attendants. 734
5) US-SM La 2229.

Music 735
1) “Breathe no reproaches,” a favorite Duett, Sung by Miss Wilson & Mr Braham, In the serious Opera of DIRCE, Composed by C.E. Horn.
2) Published by the Royal Harmonic Institution, [1821].
3) E.
4) 2vv, pf.
5) ‘Breathe no reproaches’ (Horn).
6) GB-Lbl H.2830.f.(76.)

List of numbers from the libretti

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<th>1765 737</th>
<th>1778 738</th>
<th>1790 739</th>
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<td>Jomelli</td>
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<td>Vento</td>
<td>Anon.</td>
<td>Bertoni</td>
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<tr>
<td><strong>Act 1</strong></td>
<td></td>
<td></td>
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<tr>
<td>O più tremar non voglio. (Mat. 1 i)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>1 i</td>
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<tr>
<td>In te spero, o sposo amato. (Dir. 1 ii)</td>
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<td>1 i</td>
<td>1 i (2)</td>
<td>X</td>
</tr>
<tr>
<td>Per lei fra l'armi dorme il guerriero. (Dem. 1 iii)</td>
<td>1 ii</td>
<td>1 ii (1)</td>
<td>1 ii (1)</td>
<td>1 iii</td>
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<tr>
<td>Sperai vicino il lido. (Tim. 1 iv)</td>
<td>X</td>
<td>1 ii (2)</td>
<td>1 ii (2)</td>
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<tr>
<td>'Intendo, ingrata!' (Che. 1 v)</td>
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<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Non curo l'affetto. (Che. 1 vii)</td>
<td>1 vi</td>
<td>1 iii (1)</td>
<td>1 iii (1)</td>
<td>1 vi</td>
</tr>
<tr>
<td>Il suo leggiadro viso. (Che. 1 ix)</td>
<td>X</td>
<td>1 iii (2)</td>
<td>1 iii (2)</td>
<td>X</td>
</tr>
<tr>
<td>Padre, perdona... Oh pene! (Dir. 1 xii)</td>
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<td>1 iv (1)</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Se ardire e speranza. (Tim. 1 xiii)</td>
<td>X</td>
<td>1 iv (2)</td>
<td>X</td>
<td>X</td>
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<tr>
<td><strong>Act 2</strong></td>
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<tr>
<td>Tu sai chi son; tu sai. (Cre. 2 i)</td>
<td>2 i</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Prudente mi chiedi? (Tim. 2 ii)</td>
<td>2 ii</td>
<td>2 ii</td>
<td>X</td>
<td>2 ii</td>
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<tr>
<td>Se tronca un ramo, un fiore. (Dem. 2 iii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>E soccorso d'incognita mano. (Mat. 2 iv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ma chi s'appressa? E forse il re. Resit. (Dir./Tim. 2 v)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se tutti i mali miei. (Dir. 2 vi)</td>
<td>2 v</td>
<td>2 iv</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>No, non chiedo, amate stelle. (Che. 2 vii)</td>
<td>2 vi</td>
<td>2 v</td>
<td>2 v (2)</td>
<td>X</td>
</tr>
<tr>
<td>Felice eti dell'oro. (Cre. 2 viii)</td>
<td>3 ii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Santi numi del cielo. Resit. (Dir./Tim. 2 ix)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Perfidi! già che in vita. (Dem. 2 x)</td>
<td>2 vii</td>
<td>2 vi (1)</td>
<td>2 vi (2)</td>
<td>X</td>
</tr>
<tr>
<td>La destra ti chiedo. Duet (Dir./Tim. 2 xi)</td>
<td>2 ix 740</td>
<td>2 vi (2)</td>
<td>2 vi (3)</td>
<td>1 x</td>
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<tr>
<td><strong>Act 3</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Non odi consiglio? (Adr. 3 i)</td>
<td>X</td>
<td>3 i 741</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

735 Nicholas Temperly in the NG2, xi, 727 states that this duet is all that has survived.
736 GB-Ob Harding D 2444 (2).
737 GB-Lbl RB 23.a.6324; also 1766 US-I ML48.f.342 no. 8.
738 GB-Lbl/907.i.16 (8).
739 As L’Usurpator Innocente; GB-Lbl 162.g.31.
741 Allocated to Tamiri.
| Nel tuo dono io veggo assai. (Che. 3 ii) | X | 3 ii | 3 ii | X |
| Perché bramar la vita? Reaî. (Che./Tim. 3 ii) | X | X | X | X |
| Ah! che nel mal verace. (Mat. 3 iii) | X | 3 iii | 3 iii | X |
| Misero me! Qual gelido torrente. Reaî. (Tim. 3 iv) | X | 3 iv (1) | X | X |
| Misero pargoletto, il tuo destìn non sai. (Tim. 3 v) | X | 3 iv (2) | 3 iv (1) | 2 xi |
| Odo il suono de' queruli accenti. (Dem. 3 vi) | 3 v | 3 iv (3) | X | X |
| Che mai risponderò. (Dir. 3 vii) | X | 3 iv (4) | 3 iv (3) | X |
| Non dura una sventura. (Cre. 3 viii) | 3 vii | 3 iv (5) | 3 iv (4) | X |
| Par maggiore ogni diletto. *Chorus* (3 xii) | 3 x | X | X | X |

**Other arias inserted**

**1755**

| Ombra fedele anch'io. (Tim.) | 1 iii | X | X | X |
| Solo effetto era d'amore.742 (Che.) | 1 vii | X | X | X |
| Ogni amante può dirsi guerriero. (Tim.) | 1 x | X | X | X |
| Lasciar d'amorla, e vivere. (Adr.) | 2 i | X | X | X |
| Padre, sposa, io vado a morte. (Tim.) | 3 iv | X | X | X |
| O che salvo è l'idol mio. (Dir.) | 3 vi | X | X | X |

**1765**

| Che sia la gelosia.743 (Cre.) | 2 i | X | X |
| Non è ver che l'ira insegni.744 (Adr.) | 2 iii745 | 2 iii | X |
| Ecco, o cara, che il tormento. *Chorus* (Tim./Dir./Cho.) | 3 v | 3 v | X |

**1778**

| Con voi del ciel si placera' lo sdegno. (Dir.) | 1 i (1) | X |
| No, d'un geloso affetto. (Cre.) | 2 i | X |
| Non temer bell' idol mio. (Tim.) | 2 iv | X |
| Se i detti miei comprendi. (Cre.) | 2 v (1) | X |
| Teco resti anima mia questo. (Dir.) | 2 vi (1) | X |
| Giusti Dei, che in ciel regnate. (Dem.) | 3 iv (2) | X |
| Sposo consorte. [UA] | * | X |

**1790**

| Se ti perdo o caro bene. (Dir.) | 1 ii |
| Agitata in tanto affanno. (Dir.) | 1 viii |
| Oh quanto è folle. (Che.) | 1 ix |
| Nella torbida tempesta. (Adr.) | 2 i |
| Un tenero affetto. (Dem.) | 2 iii |
| Che mai feci amici Dei! (Dir.) | 2 iv (1) |
| Sposa amata a quest'addio. (Tim.) | 2 iv (2) |
| Chi può mirar quel volto. *Duet* (Dir./Tim.) | 2 vi |
| In un cor su piagato. (Che.) | 2 vii |
| Nell'amarti o caro sposo. (Dir.) | 2 ix |
| Del trono augusto. *Chorus* (Dir./Tim./Cho.) | 2 xii |

[Duet]746 (Tim./Dir.)

[Song] (Tim.)

[Song] (Che.)

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742 *Ipermestra* (Act 1, scene v).
743 *Catone* (Act 2, scene xvi).
744 *Asilo d'amore* (no. 13).
745 Allocated to Tamiri.
746 Musical cues but no texts; the cues were copied at the same time at the rest of the text, but no room was left for the accompanying texts.
**Timanthes** 1770

Adapter of the libretto: Hoole
Composer or arranger of the score: Arnold

<table>
<thead>
<tr>
<th>Act 3</th>
<th>1770</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hail God of Light! <em>Chorus</em> (Cho.)</td>
<td>3 i</td>
</tr>
<tr>
<td>To him the pow’r, whose awful will. <em>Priest</em></td>
<td>3 ii</td>
</tr>
<tr>
<td>Sad victim. <em>Virgin</em></td>
<td>3 iii</td>
</tr>
<tr>
<td>Now slowly lead the solemn train. <em>Accomp. recit.</em> (Priest)</td>
<td>3 iv</td>
</tr>
<tr>
<td>Phœbus, to thee our choral hymn we raise. <em>Chorus</em> (Cho.)</td>
<td>3 v</td>
</tr>
</tbody>
</table>

**The Innocent Usurper** 1821

Adapter of the libretto: J.W.S.
Composer or arranger of the score: NS

<table>
<thead>
<tr>
<th>Act 1</th>
<th>1821</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hear! Hear! O hear, bright god of day! <em>Chorus</em> (Cho. 1 i)</td>
<td>1 i</td>
</tr>
<tr>
<td>Oh day of grief and woe! <em>Chorus</em> (Cho. 1 i)</td>
<td>1 i</td>
</tr>
<tr>
<td>Welcome, O welcome thy feet to our shore! <em>Chorus</em> (Cho. 1 iii)</td>
<td>1 iii</td>
</tr>
<tr>
<td>1 iii (1)</td>
<td></td>
</tr>
<tr>
<td>Sweet is the accent! and sweet is the strain! <em>Duet</em> (Che./Creu. 1 iii)</td>
<td>1 iii</td>
</tr>
<tr>
<td>For thee should fate have ills in store. (Che. 1 iii)</td>
<td>1 iii</td>
</tr>
<tr>
<td>Forbidden to complain. <em>Duet</em> (Che./Creu. 1 iii)</td>
<td>1 iii</td>
</tr>
<tr>
<td>Glory shall crown the brave. <em>Chorus</em> (Cho.)</td>
<td>1 iii</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Act 2</th>
<th>1821</th>
</tr>
</thead>
<tbody>
<tr>
<td>A simple swain, who tills the vale. (Che. 2 iii)</td>
<td>2 i</td>
</tr>
<tr>
<td>Though prowling wolves on lambkins prey. (Cres./Creu. 2 ii)</td>
<td>2 ii</td>
</tr>
<tr>
<td>Stay, foolish, flirt’ting fancy, stay. (Che. 2 iii)</td>
<td>2 iii</td>
</tr>
<tr>
<td>2 iii (1)</td>
<td></td>
</tr>
<tr>
<td>Lead me, ye guardians of unhappy fate. <em>Recit.</em> (Che. 2 iii)</td>
<td>2 iii</td>
</tr>
<tr>
<td>2 iii (2)</td>
<td></td>
</tr>
<tr>
<td>O’er all the world when sweet repose. (Che. 2 iii)</td>
<td>2 iii</td>
</tr>
<tr>
<td>The warrior brave with pride distains. (Creu. 2 iii)</td>
<td>2 iii</td>
</tr>
<tr>
<td>2 iii (4)</td>
<td></td>
</tr>
<tr>
<td>See, from the deep he darts his golden fire! <em>Recit.</em> (Che. 2 iv)</td>
<td>2 iv</td>
</tr>
<tr>
<td>2 iv (1)</td>
<td></td>
</tr>
<tr>
<td>Io pæan! Io pæan! <em>Chorus</em> (Cho. 2 iv)</td>
<td>2 iv</td>
</tr>
<tr>
<td>2 iv (2)</td>
<td></td>
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<tr>
<td>Stars hide their heads, the chilling vapours fly. <em>Air &amp; Chorus</em> (Priest/Cho. 2 iv)</td>
<td>2 iv</td>
</tr>
<tr>
<td>2 iv (3)</td>
<td></td>
</tr>
<tr>
<td>With fatal aim, his darts he threw. <em>Recit.</em> (Priest. 2 iv)</td>
<td>2 iv</td>
</tr>
<tr>
<td>2 iv (4)</td>
<td></td>
</tr>
<tr>
<td>Io pæan! Io pæan! <em>Chorus</em> (Cho. 2 iv)</td>
<td>2 iv</td>
</tr>
<tr>
<td>2 iv (5)</td>
<td></td>
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<tr>
<td>Dread diety! Behold our grief! <em>Air &amp; Chorus</em> (Che/Cho. 2 iv)</td>
<td>2 iv</td>
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<tr>
<td>2 iv (6)</td>
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<tr>
<td>Great god of light, behold we bend. <em>Chorus</em> (Cho. 2 iv)</td>
<td>2 iv</td>
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<tr>
<td>2 iv (7)</td>
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<tr>
<td>Vain lamenting! And sorrow is vain! <em>Chorus</em> (Cho. 2 iv)</td>
<td>2 iv</td>
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<td>2 iv (8)</td>
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<thead>
<tr>
<th>Act 3</th>
<th>1821</th>
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<tbody>
<tr>
<td>Dear scenes of my childhood, where peace dwelt with me. (Creu. 3 i)</td>
<td>3 i</td>
</tr>
<tr>
<td>Fairest of the heavenly train. <em>Trio</em> (Che./Creu./Cres. 3 i)</td>
<td>3 i</td>
</tr>
<tr>
<td>Poor beating heart! yet, yet endure! (Creu. 3 ii)</td>
<td>3 ii</td>
</tr>
<tr>
<td>If ’tis delight, or if ’tis pain. <em>Duet</em> (Che., Creu. 3 iii)</td>
<td>3 iii</td>
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<tr>
<td>3 iii (1)</td>
<td></td>
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<tr>
<td>The cry of despair, nor the measure of woe. <em>Chorus</em> (Cho. 3 iii)</td>
<td>3 iii</td>
</tr>
<tr>
<td>3 iii (2)</td>
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747 GB-Ob M.adds. 108 e.129 (5); also 1771: GB-Ob Harding D 1312; 1795: GB-Ob Dunston 2050 (1); 1795: GB-Ob Harding D 1314.
**Dirce or The Fatal Urn**

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<tbody>
<tr>
<td></td>
<td>Anon.</td>
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<tr>
<td></td>
<td>Horn</td>
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<thead>
<tr>
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<tbody>
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<td><em>Duet</em> (Tim./Dir. 1 i)</td>
<td>1 i (1)</td>
</tr>
<tr>
<td><em>Song</em> (Tim. 1 i)</td>
<td>1 i (2)</td>
</tr>
<tr>
<td><em>Song</em> (Che. 1 ii)</td>
<td>1 ii (1)</td>
</tr>
<tr>
<td><em>Duet</em> (Lic./Che. 1 ii)</td>
<td>1 ii (2)</td>
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<tr>
<td><em>Song</em> (Dir. 1 ii)</td>
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<tr>
<td><em>Quartet</em> (Tim./Cle./Adr./Dir. 1 ii)</td>
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<tbody>
<tr>
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</tr>
<tr>
<td><em>Song</em> (Che. 2 ii)</td>
<td>2 i (2)</td>
</tr>
<tr>
<td><em>Song</em> (Dem. 2 ii)</td>
<td>2 ii (1)</td>
</tr>
<tr>
<td><em>Trio</em> (Dem./Tim./Dir. 2 ii)</td>
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<tr>
<td>[...</td>
<td>3 i</td>
</tr>
<tr>
<td>[...</td>
<td>3 ii</td>
</tr>
</tbody>
</table>

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**US-SM La 2229.** The Larpent MS has the airs cued, but there are no song texts.

**749** Although there are spaces provided, there are no specific musical cues in Act 3.