Didone abbandonata

Didone abbandonata (1737)
Didone (1748)
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Dido, a Serious Opera (1827)

Didone abbandonata

1) Giovanni Alberto Ristori.
2) Leonardo Vinci; arr. Handel.
3) Rome, Teatro delle Dame, 1726. CG 1737: April 13,1 20,2 27, June 1.3

Libretto
1) DIDONE ABANDONATA. DRAMA. Da Rappresentarsi Nel REGIO TEATRO DI COVENT-GAR DEN.
3) I/E.
4) Dido ([Anna] Strada [del Pò]); Aeneas ([Giacchino] Conti called Gizziello); Selene (Francesca Bertolli); Iarbas (Domenico Annibali [Pio Fabri, called Annibalino]); Araspe ([John] Beard); Osmida (Maria Negri).
5) GB-Lbl RB.23.a.6966. [n EBB; CS: 7771; ESTC: T223202]

Music
1) La Didone – Musica Del Sigr Leonardo Vinci. Neopolitan.4
2) MS [1737].
3) NC.
4) In score.
5) Overture. Act 1: ‘Ahi lasso! vorrei’ ([Vinci], 10v); ‘Dirò che fida sei’ ([Vinci], 26v); ‘Son regina e sono amante’ ([Vinci], 19v); ‘Grato rende, il fiumicello’ ([Vinci], 25v); ‘Fra lo splendor del trono’ ([Vinci], 27r); ‘Se dalle stelle tu non sei guida’ ([Vinci], 30v); ‘Quando saprai chi sono’ ([Vinci], 37v); ‘Son quel fiume che gonfio d’umori’ ([Vinci], 41v); ‘Non ha ragione, ingrato’ ([Vinci], 50v); ‘Fra fieri oppositi venti’ ([Vinci], 54v). Act 2: ‘Leon, ch’errando vada’ ([Vinci], 64v); ‘Tant’amor, sì bella sede’ ([Vinci], 68v); ‘Amor che nasce colla speranza’ ([Vinci], 72v);5 ‘Se vuoi che mora’ ([Vinci], 76v); ‘Vedi nel mio perdono’ ([Vinci], 81v); ‘Sono intrappolato nell’alma’ ([Vinci], 85v); ‘Chiamami pur cosi’ ([Vinci], 94v); ‘Ritorna a lusingarmi’ ([Vinci], 98v). Act 3: ‘Mi tradi l’infida sorte’ ([Vinci], 107v); ‘Quando l’onda, che nasce dal monte’ ([Vinci], 115v); ‘A trionfar mi chiama’ ([Vinci], 120v); ‘Ch’io rivivo Maomet’ ([Vinci], 126v); ‘Già si desta la tempesta’ ([Vinci], 133v); ‘Cadrà fra poco in cenere’ ([Vinci], 139v); ‘Vado... Ma dove?’ Oh Dio!’ ([Vinci], 147v).
6) GB-Lbl Add. 31,607.

Didone

1 ‘A New Opera’; L5, iii/2, 657.
2 ‘By Command of their Royal Highnesses’; L5, iii/2, 660.
3 ‘The Duke and the Princess present’; L5, iii/2, 676.
4 The title page of the MS contains additional notes on the opera which are not transcribed here.
5 Endimione (pt. 2).
1) Anon.
2) Johann Adolf Hasse.
3) Hubertusburg, 1742. **KT 1748**: March 26, 6 April 2, 16, 23, 26, 7 30.

**Libretto**

1) **DIDONE. DRAMA PER MUSICA PEI TEATRO di S.M.B.**
2) George Woodfall, 1748.
3) I/E.
4) Didone (Sig.ra Casarini); Aeneas (Sig. Reginelli); Selene (Guilia Frasi); Emirena (Sig.ra Pirker); Iarbas (Sig. Giacchi); Araspe (Caterina Galli); Osmida (Sig.ra Sibilla Sybilla).
5) GB-Lbl 907.i.6.(1). [EBB: 1409D3 & 2219M22; CS: 7739; ESTC: T69497]

**Music**

1) **THE Favourite SONGS in the OPERA Call’d DIDO By Sig Harse.**
2) John Walsh, [1748?]. [SH: 805]
4) In score.
5) ‘Dirò che fida sei’ (Hasse, 2); ‘Ombra cara, ombra tradita’ (Hasse, 6); ‘Nel duol che prova’ (Hasse, 10); ‘Va lusingando amore’ (Hasse, 13); ‘Volgi a me gli affetti tuoi’ (Hasse, 16).
6) GB-Lbl G.206.b.(2).9 [BCEM: 452; RISM A/I/4: H 2249]

**Didone**

1) Anon.
2) Legrenzio Vincenzo Ciampi.
3) ‘A New Opera... Written by Metastasio and set to Musick by Signor Hasse’; L5, iv/1, 40. ‘We hear from the King’s Theatre in the Haymarket, that as the Celebrated Opera Dido, wrote by Abbat Metastasio, and set to Musick by Sig Hasse, cannot be got ready for Representation till almost a fortnight, the Opera Lucius Verus (consisting of chosen Airs from the Compositions of Mr Handel) will be performed next Saturday’; The Daily Advertiser, 14 March 1748.
4) ‘In the First Act Reginelli will sing a favourite Song, accompanied by Caruso on the Saltero, which was never performed in any Concert before’; L5, iv/1, 49.
5) ‘Va lusingando amore’ (Hasse, 93); ‘Volgi a me gli affetti tuoi’ (Hasse, 96); ‘Se resto sul lido’ (Hasse, 98); ‘Dirò che fida sei’ (Hasse, 102); ‘Ombra cara, ombra tradita’ (Hasse, 106); ‘Nel duol che prova’ (Hasse, 110).
6) GB-Lbl G.159 (V, 93–112). [BCEM: 262; RISM B/II, 151–2]
Libretto

1) *Didone*. Drama per musica. Pel teatro di S. M. B.
3) I/E.
4) Didone ([Caterina] Visconti); Aeneas ([Sig.] Serafini); Selene ([Guilia] Frasi); Iarba ([Sig.] Albuzio); Araspe ([Christina] Passerini); Osmida ([Sig.] Ranier)
5) **GB-Lbl** 11715.g.13.(1.) [**EBB**: 1409D3 & 2219M22; **CS**: 7741; **ESTC**: T68003]

**Music**

1) *The Favourite Songs in the Opera Call'd Didone*. By Sig Ciampi.
4) In score.
5) ‘Ah non lasciarmi no’ (Ciampi, 1); ‘Se resto sul lido’ (Ciampi, 6); ‘Nel duol che prova’ (Ciampi, 10); ‘Non ha ragione ingrato’ (Ciampi, 13); ‘Veggio la sponda’ (Ciampi, 17); ‘Quanto semplici voi siete’ (Ciampi, 21).
6) **GB-Lbl** H.348.e.(7.) [**BUCEM**: 189; **RISM** A/I/2: C 2128]

**La Didone abbandonata**

1) Anon.
2) Davide Pérez, Baldassarre Galuppi.
3) Genoa, 1751. **KT 1761**: March 14, 1751, April 4, 11, 18, 1751, May 2, 16, 23, 30.

Libretto

1) *La Didone abbandonata*. Drama per musica, Da rappresentarsi sopra il teatro di S. M. B.
2) G[eor]ge Woodfall, 1761.
3) I.
4) Didone (Colomba Mattei); Eneca (Filippo Elisi); Iarba (Gaetano Quilici); Selene (Angiola Carloni); Araspe (Pietro Sorbelloni); Osmida (Teresa Gherardi). Dancing master: [Jean-Baptiste?] Gherardi. Dancers: [Mlle] Asselin, [Jean-Baptiste?] Gherardi, Giorgio Binetti, Anna Binetti, Polly Capitani, [Mr] Tariot.
5) **GB-Ob** Vet. A5 e.2256 (3). [**EBB**: 1409D3 & 2219M22; **CS**: 7820; **ESTC**: T31842]

Music

1) *The Favourite Songs in the Opera Call’d La Didone Abbandonata*.
2) J[ohn] Walsh, [1761]. [**SH**: 1188]
4) In score.

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12 ‘A New Opera composed by Sig Ciampi’; **LS**, iv/1, 401.
13 Benefit: [Christina] Passerini; **LS**, iv/1, 419.
15 ‘By Command’; **LS**, iv/2, 859.
16 Has paste overs on pp. 20–1 and pp. 52–3 of arias both in Italian and English: ‘Frena gli affetti, o cara’ replaces ‘Dopo un tuo sguardo, o cara’ (20–1); ‘Cara, ti lascio, addio’ replaces ‘A trionfar mi chiama’ (52–3); and a substitute duet ‘Ah se di te mi privi’ for ‘Ah, se dagli occhi yo usi’ printed at the end of the libretto after page 63.

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161
5) ‘Se non ti moro allato’ (Duet: Galuppi, 1);17 ‘Ah non lasciarmi, no’ (Perez, 5); ‘Come potesti, oh Dio’ (Galuppi, 8); ‘Va crescendo il mio tormento’ (Perez, 13); ‘Son regina e sono amante’ (Perez, 16).18

6) GB-Lbl H.325. [BUCEM: 770; RISM A/1/3: G 274 and RISM A/1/6: P 1328]

Didone abbandonata

1) Anon.
2) comp. Antonio Sacchini?; songs by Felice Giardini, Michele Mortellari, Sacchini.
3) KT 1775: November 11,19, 18, 25, December 2, 9, 16, 30. 1776: January 13, 20, 27.20

Libretto

2) MS, 1775.21
3) I.
4) Dido (Catterina Gabrielli); Æneas (Venanzio Rauzzini); Jarba ([Sig.] Onofreo); Selene (Francesca Gabrielli); Araspe ([Gasparo] Savoi); Osmida (Vincenzo Sestini).
5) US-SM La 389.

Didone Abbandonata. A SERIOUS OPERA. WRITTEN BY METASTASIO. AS PERFORMED AT THE KING’S THEATRE, IN THE HAY-MARKET. THE MUSIC BY THE MOST CELEBRATED COMPOSERS. UNDER THE DIRECTION OF SIGNOR SACCHINI.

2) [Thomas] Cadell, [1775].
3) I/E.
5) GB-Lbl 907.i.15.(4.)22 [EBB: 2219M22; CS: 7838; ESTC: T69508]

Music

1) The FAV’OURITE SONGS In the OPERA DIDONE.
2) R[obert] Bremner, [1775].
4) In score.
5) [Part I] ‘Son regina e sono amante’ (Sacchini, 4); ‘Ah se il mio amor’/’Ah tu piangi i casi miei’ ([anon.], 12);23 ‘E mi lascio l’ingrato’ (Mortellari, 18); ‘Infelice e sventurato’ (Mattiis (?), 26). [Part II] ‘Dovrei ma no l’amore’ ([anon.], 26); ‘Mi costringe a lasciarla’/’So mai vedi il mio tesoro’ ([anon.], 36); ‘Quando saprai chi sono’ ([anon.], 43); ‘Sentirsi dire dal caro bene’ ([anon.], 48).24 [Part III] ‘Io ti lascio’ (Giardini, 58);25 ‘Placati iddio mio’/’Parto è ver, ma son fedele’ (Duet: Sacchini, 63).
6) GB-Lbl H.230.b.(2.) [BUCEM: 282; RISM A/1/7: S 124]

Comment

17 Adriano (Act 1, scene xiv).
18 Handwritten note reads: ‘These words have been finely set by Sacchini.’
19 ‘Opera, music by Sacchini, &c;’ L.S, iv/3, 1927. A performance appears on the bills for 7 November 1775, but The Public Advertiser for 8 November announces that it was not performed owing to the illness of two of the singers.
20 ‘On account of the death of Sg Onofreo the Managers are oblig’d to postpone the new Serious Opera in order to give Sg Trebbi time to study the Tenor part [of La Vestale];’ L.S, iv/3, 1949.
21 Application 1 May 1775: ‘Sir If the following piece meet with the approbation of the Lord Chamberlain it will be performed at the Kings Theatre in the Haymarket on Saturday next, am Sir Your Most Obliged and most Humble Servant Chas Yates May 1 st 1775. N. B. This Opera has been perform’d here some few years since.’ US-SM La 389.
22 This copy carries the signature of Henry Johnson.
24 Semiramide (Act 3, scene vii).
January the 20th went to the Opera of Didone abandonata, the piece I think but indifferent, the Decorations very well especially the Trees at the end there was a pretty View of Cartage in flames; but did not find them very Surprising, the house which is handsom, is tho not to be compared to that at Paris, the benches are incommode to get out; Gabrielli who acted Didone has a finer Voice than I ever heard, she draws a note for an imazing long time and with Great Softness, She acts as bad as she sings well, is exceedingly Saucy, talking to people behind the Scenes while her lover is Singing, and Cursties to the people in the boxes; her Salary is 1500 pounds and a benefit, and Mr Pierce who keeps her gives her 2000 pounds it is said; Venanzio Raunzini acted the part of Eneas, he is young, has an exceeding handsome face, he acts better than has yet been seen, Garrick sayd he never saw better, his Voice answers his figure and talents, being very strong, soft, sonorous, and sings with surprising taste; the next Good Singer was Savoi; that Dancing Good but I think well enough for an Opera, are very inferior to the French Dancers; the Opera ended at half after ten, on one Side of the house there is a large room where people of fashion stay until their coaches are called up; here you may stay for near an hour, the Crowd being so great, and the regulations for Coaches so bad each driving which way they chuse that you cannot get away without running great risks of breaking your carriage.26

The first appearance of the celebrated Gabrielli at this Theatre was repeatedly announced by the Newspapers to take place on Tuesday the 7th instant. The fashionable influenza however, (at least we are to presume as much) to the great disappointment and mortification of the Managers and the Public, prevented her surprising, as well as entertaining the Town till the following Saturday, when she exhibited herself in a serious Opera called Didone Abbandonata. In the first air she executed herself to the utmost astonishment of the whole audience, especially in a cadence, in which she gave a short specimen of the wonderful flexibility of her voice; it ran up to minutest divisions and subdivisions with the greatest neatness and precision. She also excited our admiration in the duetto; but the delicacy of her pipe being little affected by the cold, her musical powers failed in the air Cantabile, and in the last Act.

On the Saturday following she made her appearance before their Majesties, in the Opera of Didone. This Lady has long been esteemed the first Singer in Europe, and is not more distinguished for her merit, than condemned for her caprice. Though it was the second time of her playing, she seemed not a little intimidated at the sight of the audience, who received her with uncommon applause at her first entrance. Her voice is strong and exceedingly harmonious, and the modulation of her cadences absolutely charming; but the negligence of her manner, in our opinion, did considerable injury to her performance, and she seemed so little inclined to display the extent of her abilities, that she carelessly hummed several of the passages over a mezza voce, as the Connoisseurs express it. Upon the whole, we cannot help thinking, that either this Lady’s musical talents have been considerably impaired, since she bore the palm away from all the Singers in Italy; or that much more has been said of her merit, than it really deserves.27

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Didone abbandonata

1) Carlo Francesco Badini.
2) Pasquale Anfossi; a pasticcio, with additions by Sacchini, Piccinni, Gazzaniga, Schuster, Mortellari.
3) Naples, 1785. KT 1786: February 14, 18, 21, 25, 28, March 4, 7, April 6. 1787: March 29.29

Libretto

1) Didone.
2) MS, 1786.30
3) I.
4) Didone ([Gertrud Elisabeth] Mara); Aeneas ([Matteo] Babbin]; Hyarbas ([Luigi] Tasca); Selene ([Maria] Catenacci); Araspes ([Sig.] Schinotti); Osmida ([Vincenzo] Bartolini).
5) US-SM La 721.

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28 ‘A Serious Opera alter’d from Metastasio; the Music by Anfossi’; ‘On account of the death of Sg Onofreo the Managers are oblig’d to postpone the new Serious Opera in order to give Sg Trebbi time to study the Tenor part [of La Vestale]’; LS, v/1, 862.
30 Application 10 February 1786: ‘Sir If the following piece meets with the Approbation of the Lord Chamberlain it will be performed at the King’s Theatre tomorrow Evening I am Sir, Your very Hum. Servant. J. A. Gallini. Kings Theatre Feb.10.1786.’ US-SM La 721.
1) Didone Abbandonata. A SERIOUS OPERA, IN TWO ACTS. AS PERFORMED AT THE KING'S THEATRE IN THE HAY-MARKET. ALTERED FROM METASTASIO BY C. F. BADINI, LL.B. The Music entirely new by the celebrated SIGNOR ANFOSSI.
2) [[ohn] Almon, 1786.
3) I/E.
4) Dido ([Gertrud Elisabeth] Mara); Aeneas ([Matteo] Babbini); Irabas ([Luigi] Tasea); Selene ([Maria] Catenacci); Araspes ([Sig.] Schinotti); Osmida ([Vincenzo] Bartolini).
5) US-NY:ub 820.12 Z9329 [nCS; nESTC]

Music
1) Ah non Lasciarmi no bell'Idol mio SUNG BY MADAM MARA in Didone Abandonata Composed by Sig Mortellari.
2) [Thomas] Longman and [Francis] Broderip, [1786].
3) [Gertrud Elisabeth] Mara.
4) In score.
5) ‘Ah non lasciarmi no bell’Idol mio’ (Mortellari).
6) GB-Lbl H.345.(2.) [BUCEM: 693; RISM A/I/6: M 3765]

1) Ombra Cara Ombra Tradita SUNG by MADAM MARA in Didone Abandonata [sic].
2) [Thomas] Longman and [Francis] Broderip, [1786].
3) [Gertrud Elisabeth] Mara.
4) In score.
5) ‘Ombra cara ombra tradita’ (Schuster).
6) GB-Lbl H.345.(18.) [BUCEM: 935; RISM A/I/8: S 2434]

1) SON REGINA E SONO AMANTE Sung by Madame Mara IN DIDONE ABBANDONATA Composed by Sig Sacchini.
2) [Thomas] Longman and [Francis] Broderip, [1786].
3) [Gertrud Elisabeth] Mara.
4) In score.
5) ‘Son regina e sono amante’ (Sacchini).
6) GB-Lbl H.345.(29.) [BUCEM: 911; RISM A/I/7: S 128]

1) Madame Mara's Favorite Song IN DIDONE ABBANDONATA Composed by SIG# PICCINI.32
2) [Thomas] Longman and [Francis] Broderip, [1786].
3) [Gertrud Elisabeth] Mara.
4) In score.
5) ‘Se il ciel mi divide’ (Piccini).33
6) GB-Lbl H.345.(26.) [BUCEM: 782; RISM A/I/6: P 2194]

1) Madame Mara's Favourite Song IN DIDONE ABBANDONATA Composed by SIG# PICCINI. A Collection of PERIODICAL ITALIAN SONGS, DUETTS, &c. No. 141.34
2) [Thomas] Longman and [Francis] Broderip, [c.1790].35
3) [Gertrud Elisabeth] Mara.
4) In score.
5) ‘Se il ciel mi divide’ (Piccini).36
6) GB-Lbl H.3690.vv.(14.) [BUCEM: 783; RISM A/I/6: P 2195]

1) Se il Ciel mi Divide Sung by MAD# CATALANI, In the Grand Serious Opera of Didone COMPOSED BY PICCINI.
2) Edm[un]d Lee, [c.1790].
3) [Gertrud Elisabeth] Mara.
4) In score.
5) ‘Sel il ciel mi divide’ (Piccini).37

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31 Attributed to both Gazzaniga and Schuster.
32 Does not appear in his Didon.
33 Alessandro (Act 2, scene xiii).
34 Does not appear in his Didon.
35 A re-issue of 1786.
36 Alessandro (Act 2, scene xiii).
Comment

Last night the serious Opera of Metastasio called Didone Abbandonata, was performed at this Theatre... In this opera Madame Mara made her first appearances a theatrical singer, which we think is a line more calculated to exhibit the amazing powers of this celebrated vocal performer, than that confined limits of an orchestra. Her talents are already so well known, that we need not say she distinguished herself beyond all the singers that have appeared on this stage in our remembrance. We congratulate the manager on the great acquisition he had made by the engagement of this lady. Madame Mara was encored in several of her songs, and she executed them in the most affecting pathos. She has the happy talent of agitating the bosoms of her audience, and of exciting emotions of sympathy, this, which is the moral purpose of music, is that which is the least studied in the modern school of Italy. This lady is a great exception to the common defect – and she is unquestionably the most accomplished performer that we have had at the Opera for many years. The opera, which was originally written by Metastasio, has been considerably altered and adapted to our stage by Mr Badini. His alterations have great merit; and in this, as well as the other opera, he has paid becoming regard to the translation, and has put it into decent and intelligible English.

The opera of Didone Abbandonata, revived on Tuesday evening, was performed to the most crowded audiences that has been known this season. The Prince, many of the nobility, and foreigners of distinction were present. This Opera has been altered from Metastasio, and has in many parts preserved the spirit of the great original, from which he has drawn the fable. A considerable part of the dialogue is a literal translation of the finest passages of the Aeneid, which gives it a degree of energy and excellence, but rarely to be found in this species of dramatic composition. The music possesses delicacy of turn and originality of stile. It considerably increases the reputation of Anfossi, already high in the estimation of cognoescenti. Madame Mara in Didone was conspicuously pre-eminent. She was twice encored, and most deservedly; in the first act, in which she was encored, and which possessed a great degree of originality in the doloroso stile, she displayed considerable powers, and in the last, which was excellent as a specimen of the affettuosissimo, she exhibited a degree of delicacy and feeling, exquisitely characteristic and pleasing. The rest of the dramatic performers possessed a degree of merit much above mediocrity.

The first opera [of the 1786 season] was Didone, a pasticcio, for which Mara had made a very judicious selection of songs, introducing four very different characters, by Sacchini, Piccini, and other composers, all of which were so much and so equally admired, that two were encored every night, each of them receiving that mark of approbation in its turn. Mara’s talents as a singer (for she was not actress and had a bad person for the stage) were of the first order. Her voice, clear, sweet, distinct, was sufficiently powerful, though rather thin, and its agility and flexibility rendered her a most excellent bravura singer, in which style she was unrivalled; and though she succeeded so well in some of Handel’s most solemn and pathetic songs, yet while it was impossible to find fault, still there appeared to be a want of that feeling in herself, which, nevertheless, she had communicated to her hearers.

This serious opera, though by no means so captivating as we remember it in Rome, when music, and the performance of it, were as exquisite as Piccini and Guarducci could make it – our serious Opera, though by no means thus exquisitely captivating, yet furnishes more amusement than any performance of the kind we have had since the days and nights of Pacchierotti. Some of Piccini is there – we wish there had been more of it. Sacchini (whose genius is captivating, yet furnishes more amusement than any performance of the kind we have had since the days and nights of Pacchierotti) – Sacchini too has contributed some of the music, and Anfossi more. The overture is Anfossi’s – The trio lies between him and Sacchini – For the first air of Dido in the second act, “Scel’ io mi divide,” incomparably the most original and impressing air of the whole Opera, we are to thank Piccini. Of Mara’s entrée and performance too much cannot easily be said. More applause has seldom been heard, more merit, in a particular way, never... In Piccini’s air, thus never enough to be commended, and in the first air of the Opera, a bravura, the encore was most vociferously called for, and carried nem. con. That Mara merits all the applause she can.

37 Alessandro (Act 2, scene xiii).
38 Also attributed to G. Gazzaniga; see Dieter Härtweg, ‘Schuster’, NG2, xxii, 823–5.
39 London Chronicle, lix (February 1786), 155.
40 Times, 16 February 1786, 2.
41 Edgcumbe, Musical Reminiscences, 59.
have, nobody can doubt us in most potently maintaining – We did maintain it, when much opposition was in our teeth from the barbarous Sophs of Oxford, to the old Feast Auncients of London. Nothing, therefore, but our zeal for order can be thought of, when we would check applause form being clamorous in the middle of an air. The airs, however divinely sung by Mara, should not be brav’d, &c. till the symphony be closed. They order this matter better in Italy...
The audience was, as it ought to be, a crowded [sic] one.42

THE triumph of genius and merit over envy, obloquy and prejudice, wanted nothing to its completion on Tuesday evening every hand seemed to be eagerly employed in acclamation at the entrance of Madame Mara and the reward was a display of excellence, various, transcendant [sic], and unexampled... As if enmity was to receive its final overthrow on this occasion, a lustre of theatrical excellence broke forth that indicated a genius of the highest class. Madame Mara delivered the recitatives with a force of expression that produced the strongest interest of character, and the woes of Dido, as powerfully engaged the sympathy, as the rich and varied melody of the airs, the admiration of the audience... Amongst a most brilliant assemblage of the first rank, the finest judges were present, and this satisfaction was so general and so forcible as to augur most favourably for the Opera the ensuing season.43

I have seen Didone abbandonata the public place of Carthage ornamented with Gothic architecture, generally a great quantity of guns and shots in the Roman Camps, the well known S.P.Q.R. in the ballet of the Deserter; and in the Opera of that name, performed last year, the first scene was to be in the house of a merchant-woman of Leipsick, and the stage represented a magnificent decoration of columns of lapis lazuli enriched with gold, which some days before had formed the temple of Venus in the ballet of Psyche: a thousand other things more and more ridiculous are daily committed in the stage...44

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_Dido, Queen of Carthage_

1) Prince Hoare.
2) _arr._ Stephen Storace; music by Gaetano Andreozzi, Domenico Cimarosa, Tommaso Giordani, Ferdinando Paer, Domenico Rampini, Antonio Sacchini, Antonio Salieri, Giuseppe Sarti, Joseph Schuster and Storace.

3) _DL 1792: May 23, 25, 28, June 2, 11._

_Libretto_

2) MS, 1792.48
3) E.
5) _US-SM La 948._

1) DIDO, QUEEN OF CARTHAGE; AN OPERA. WITH THE MASQUE OF NEPTUNE'S PROPHECY... _The MUSIC principally new and composed by Mr STORACE; With SELECTIONS from the most celebrated WORKS OF SACCHINI, SALIERI, ANDREOZZI, GIORDANIELLO, CIMAROSA, SARTI, ROMPINI, SCHUSTER, and PAR._
2) _[N], 1792._
3) E.

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43 _The Morning Chronicle_, 16 February 1786.
44 A.A. Le Texier, _Ideas on the Opera_, trans. anon. (London, 1790), 29; this appears to refer to the 1786 version.
45 Domenico Rampini did not set Metastasio’s text, but did set two individual arias for the pasticcio Didone Abbandonata performed in Venice in 1790.
46 ‘The Musick is chiefly new, and composed by Storace. The Selections are made from the most celebrated works of Salieri, Paer, Rampini, Sacchini, Sarti, Giordani, Cimarosa, Schuster, Andreozzi. The Scenery and Machinery designed by Greenwood and executed by himself and his Pupils. Thre Dresses of the Tyrians, Trojans and Africans entirely new, and taken from the most accurate descriptions of the Habits of their respective Nations’; _LS_, v/2, 1458.
47 ‘For the Benefit of the Author [of the Mainpiece]’; _LS_, v/2, 1459.
48 Application 7 May 1792: ‘Sir, This serious opera in three Acts called Dido, is designed, with the Permission of the Marquis of Salisbury, for Representation at the Theatre in the Haymarket. I have the honour to be, Sir, your own obedient, and most humble servant, J. P. Kemble. May 10th 1792.’ _US-SM La_. 948.

5) *GB-Ob* Vet. A5 d.961. [*EBB*: 1409D2; *ESTC*: T67999]

**Music**

**Comment**

[Mara] retained only one song of her Didone; the brilliant bravura, Son Regina, of Sacchini.49

A procession was introduced in which an Ostrich, a Dromedary and an Elephant marched to slow music. The Masque which concluded the opera, was some insipid stuff about Neptune and Neapoleids, with a representation of the Temple of Neptune. Young Welsh sang prettily in this Masque.50

[Madam Mara] in the Spring she came forward in the new Opera of *Dido*. Her attraction was great in both, although she was but little assisted by the merit of the latter Piece.51

Mr. Prince Hoare was employed upon the Didone Abbandonata of Metastasio; and fitted its music, I fear, not with syllable, but English words, distributed into recitative and air; and Dido, with immense splendour of scenery, dresses, and decorations, was brought out on the 23rd of May. Madam Mara was your Dido, Kelly Iarbas, and the pious Eneas Mrs Crouch herself! There was, for garnish, a masque, in which Bannister was the Neptune, Miss Collins Venus, and the three Graces, Misses Decamp, Jacobs, and Heard. And yet, all this, with the aid of Sedgwick, and Dignum, and Master Welsh, with supernumeraries our of number, lived only three nor four nights, and then vanished like a dream. But the power of Metastasio must not suffer from the harshness of another language, and the taste of a people requiring bolder situations in the drama and a crowd of incidents arranged with little artifice, and ambitious of only striking effects.52

**La Didone**

1) Anon.
2) Giovanni Paisiello; with additions by Benelli, Federici, and Guglielmi.

**Libretto**

1) La Didone. A Serious Opera in two Acts to be performed at the King’s Theatre in the Hay Market the music by Paisiello May 27th 1799.54
2) MS, 1799.55
3) I.

50 *The Morning Herald*, 24 May 1792.
54 ‘King’s Theatre 25 May 1799. V. Federici.’ *U3-SM* La 1259.
55 Application 25 May 1799; licence £2.2s: *U3-SM* 19926 (1).
4) Didone ([Brigitta] Banti); Enea ([Giuseppe] Viganoni); Iarba ([Antonio] Benelli); Araspe ([Prospero] Braghetti); Selene ([Stefania] Rovedino); Osmida ([Pasquale] De Giovanni). Guards, etc.

1) LA DIDONE. A SERIOUS OPERA, IN TWO ACTS. ALTERED FROM METASTASIO. PERFORMED AT THE King’s Theatre IN THE HAYMARKET. The MUSIC by SIGNOR PAISIELLO.
2) [NI, 1799].
3) I/E.
4) Dido ([Brigitta] Banti); Eneas ([Giuseppe] Viganoni); Iarba ([Antonio] Benelli); Selene ([Stefania] Rovedino); Araspe ([Prospero] Braghetti); Osmida ([Pasquale] De Giovanni). Guards, attendants, troops, etc.
5) GB-Lbl 639.f.27.(5.) [nEEB; CS: 7751; ESTC: T68805]

Music
1) AN NON PARTIR SPIETATO, The Favourite Duet Sung by Mad. Catalani & Mad. Dussek, In the Grand Serious Opera of DIDONE, Composed by Paisiello.
2) M[ichael] Kelly, [c.1805].
3) [Angelica] Catalani; [Sophia] Dussek.
4) In score.
5) ‘Ab non partir spietato’ (Paisiello).

Comment
OPERA – Madame BANTI was honoured last night with a most splendid company. Every Box was taken to the highest rows; and the people of fashion vied with one another in shewing their attention to the incomparable Performer, whose exertions have been unremitting in their service. The new Opera contains some very exquisite music by PAISIELLO and FEDERICI, whose Quartetto [“Tanto sofrir non soglio”] was received with the warmest applause.58

La Didone
1) Anon.
2) Giovanni Paisiello; with additions by Benelli, Federici, and Guglielmi.

Libretto
2) MS, 1808.61
3) I/E.

56 Sartori, Indici, i, 81, lists a 1799 libretto for this opera which does not appear in his chronological listing of the libretti, I libretti, [ii], 348. However, he incorrectly dates the 1799 libretto to ‘1800’, giving it the number 7751. No copy of the 1800 London libretto can be traced.
57 Cast is that given by T.J. Walsh, Opera in Dublin 1798–1820 (Oxford, 1993), 237.
58 The Morning Chronicle, 31 May 1799, p. (3b).
59 Recorded as being performed on 26 January1808, with Catalani as Dido and Madame Dussek as Aeneas; see The Times, 27 January 1808.
60 See Walsh, Opera in Dublin, 237.
61 Application 25 January 1808.
4) Didone ([Angelica] Catalani); Enea ([Sophia] Dussek); Iarba ([Sig.] Righi); Selene ([Sig.ra] Mortellari-Woolrich); Araspe ([Prospero] Braghetti); Osmida ([Pasquale] De Giovanni). Guards, attendants, and chorus.
5) US-SM La 1537.

1) LA DIDONE. A SERIOUS OPERA, In Two Acts (ALTERED FROM METASTASIO) AS REPRESENTED AT THE KING’S THEATRE IN THE HAY-MARKET, WITH ADDITIONS BY S. BUONAIUTI. THE MUSIC BY PAISIELLO.
2) R[aimundo] Zotti, 1808.
3) I/E.
4) Didone ([Angelica] Catalani); Aeneas ([Sophia] Dussek); Iarbas ([Sig.] Righi); Selene ([Sig.ra] Mortellari-Woolrich); Araspe ([Prospero] Braghetti); Osmida ([Pasquale] De Giovanni). Guards, attendants, troops, etc.
5) GB-Lbl 907.k.9.(10.)

1) La Didone. A serious opera; in two acts, altered from Mestastio [sic]. [SNS]
2) Dublin: W[…] H[…] Tyrell, 1808.
3) I/E.
4) Didone (Angelica Catalani); Enea (Michael Kelly); Iarba (Giuseppe Siboni); Selene (Maria Marteni); Araspe (Carlo Rovedino); Osmida (Nicolò Marteni).
5) EIRE-Dn J 85.

Music
1) AH NON PARTIR SPIETATO, The Favorite Duet Sung by Made Catalani & Made Dussek, In the Grand Serious Opera of DIDONE, Composed by Paisiello.
2) [Michael] Kelly, [c.1805].
4) v, kd.
5) ’Ah non partir spietato’ (Paisiello).

1) PIU NON HO LA DOLCE SPERANZA, The Favorite CAVATINA Sung by Made Catalani, In the Grand Serious Opera of DIDONE, with an Accompaniment for the Harp or Piano Forte, And a Violin or Flute, ad libitum Composed by SACCHINI.
2) [Michael] Kelly, [c.1805].
3) [Angelica] Catalani.
4) v, hp or pf, vln or fl.
5) ’Più non ho la dolce speranza’ (Sacchini).
6) GB-Ob Harding Mus. H 3 (37). [RISM A/1/7: S 27]

1) Ve come nobile, CAVATINA & DUETT, As sung by Made Catalani & Mme Dussek, in the Opera of LA DIDONE, and by Made Catalani & Made Omoran, at Mr Salmon’s Concerts, Composed by G. G. FERRARI.
2) [Robert] Birchall, [1808?].
4) 2vv, pf.
5) ’Ve come nobile’ (Ferrari).
6) GB-Lbl G.811.e.(17).

1) PIU NON HO,62 the favorite Song as Sung by MAD. M CATALANI in the Opera la Didone, COMPOSED by SACCHINI, and Arranged for the PIANO FORTE by G.G. Ferrari, The Words by Buoniulti.
2) [Lewis] Lavenu, [wm 1814].
3) [Angelica] Catalani.
4) v, vln or fl, pf or harp.
5) ’Più non ho’ (Sacchini arr. G.G. Ferrari).
6) GB-Lbl H.GH.3690.yy.(18.)

1) Se il ciel mi divide, A favourite Song sung by MAD. M CATALANI in the Opera la Didone, COMPOSED by PICCINI.
2) [Robert] Birchall, [wm 1817].
3) [Angelica] Catalani.
4) In score.
5) ’Se il ciel mi divide’ (Piccini).63

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62 Text by Buoniulti; not in the libretto.
63
Comment

To the editor. Sir, since I wrote to you on the subject of Italian Opera, a new piece has been produced, called La Didone, professedly a serious opera, but so burlesqued in representation as to forfeit all pretension to that title. The subject is the love of Dido for the Trojan chief as related by VIRGIL, which was judiciously selected by Metastasio, as allowing the composer a full scope for expressing the variety of passions excited in the breasts of those characters which in the Æneid has immortalized. But the effect of the opera was destroyed by the injudicious conduct of the manager in giving the part of Æneas to Madame DUSSEK. We may endure the Poor Soldiers and Little Pickles that are continually obtruded upon our attention at the English Theatre, but could not allow the representation of Belvidera by Mr DIGNUM or Coriolanus by Mrs LISTON: yet such a performance would not be more ridiculous than the insult offered to the national taste on Tuesday last. It is not discreditable to Madame DUSSEK that she is unfit for the representation of male characters; but there was an expression on her face more resembling that of a school-boy whose tears are excited by the threatened rod, and an uselessness in her arms, which hung dangling by her side as if totally divested of muscular power, that was utterly irrelevant to our idea of Æneas, whose manly presence and lofty mind displayed his divine origin. Her want of expression and of action were perhaps defects that she should not obviate, but they should have taught her to confine her exertions to the concert-room, where her vocal talents, which are of no common order, would always secure her to her patronage and support. Every failure of this nature reminds us of BRAHAM, who is the only singer we now have that is fit to perform the principal characters at this theatre, where the lofty music and noble band seem to inspire him with an ardour and animation that are never observable in his efforts at Drury-Lane. I shall always remember with pleasure his acting in the grand operas of Gl’Orazi e Curiazi [sic] and La Morte di Cleopatra, which evinced a justness of conception and a power of expression beyond that of a mere singer.

Madame CATALANI shewed more propriety of action as Dido than she has ever exhibited in the serious opera; her figure and animated exertions appeared to great advantage from their contrast with the diminutive and feeble Æneas. The agitato song which concludes the opera was given with very considerable effect; but she should avoid those screechings which make us fear for the safety of her lungs; her natural voice is of sufficient force to express any emotion of the mind.

The music of La Didone is by PAISIELLO, and abounds with spirited passages, but his genius does not appear suited to the grand character of music; there is too much playfulness for dignity, too much beauty for sublimity. The overture is a very noble composition, and in my opinion the finest in the opera. The new scenery was devoid of that classical grandeur of design and bold execution which distinguished the pencil of MARINARI from that of every other scenist. AGLIO, the new painter, appears to possess but very little architectural knowledge; the rough workings of the brush give a very unfinished effect to his productions. His abilities seem better adapted for the painting of wainscots, than for decorations of art.

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Didon abandonnée

1) Marie Grignon.
2) Play, no inset songs.
3) NR.

Libretto

1) DIDON ABANDONNÉE: TRADUITE DE L’ITALIEN DEL SIGNOR ABATE PIETRO METASTASIO. PAR MADLLE. MARIE GRIGNON. TOGETHER WITH AN EXTRACT FROM MEMOIRS OF THE LIFE AND WRITINGS OF THE ABATE METASTASIO: BY CHARLES BURNEY, MUS. DOCT, F.R.S. SECONDE EDITION, REVUE ET CORRIGÉE.
2) William Flint, [1810?].

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63 Alessandro nell’Indie (Act 2, scene xiii).
64 H. R., The Examiner, 27 January 1806.
65 No trace has been found of the first edition.
La Didone abbandonata

1) {Signor} Vestris.
2) Ferdinando Paer.
3) KT 1814: July 7.

Libretto
1) Didone Abbandonata. A Serious Opera in Two Acts as performed at The King’s Theatre in The Hay Market for the Benefit of Madam Grassini The 7 of July 1814. The Music By Signor Paer. 66
2) MS, 1814. 67
3) I.
4) Didone (Giuseppa Grassini); Aeneas (Diomiro Tramezzani); Selene (Me Bianchi); Iarbas ([Pietro] Marzochi); Araspe ([Sig.] Ballassi); Osmida ([Carlo] Rovedino). Trojani, Mori, Soldati Trojani.
5) US-SM La 1819.

1) LA DIDONE ABBANDONATA, A SERIOUS OPERA, IN Two Acts. ALTERED FROM METASTASIO, BY SIGNOR VESTRIS, AS REPRESENTED AT THE KING’S THEATRE, IN THE HAY-MARKET, FOR THE BENEFIT OF MADAME GRASSINI, The 7th of JULY, 1814. THE MUSIC BY PAER.
3) I/E.
4) Didone (Giuseppa Grassini); Aeneas (Diomiro Tramezzani); Selene (Me Bianchi); Iarbas ([Pietro] Marzochi); Araspe ([Sig.] Ballassi); Osmida ([Carlo] Rovedino).
5) GB-Lbl 970.k.11.(1.)

Music
1) Inumano tiranno, RECITATIVO, ED Ah non lasciarmi no, The favorite RONDO, as Sung by MADAME GRASSINI, at the King’s Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sigl Ferdinando Paer.
2) R[ober]t Birchall, [c.1814].
4) pf.
5) ‘Inumano tiranno’/’Ah non lasciarmi no’ (Paer).
6) GB-Lbl H.360.(1).

1) Povero cor tu palpiti, CAVATINA, as Sung by MADAME GRASSINI, at the King’s Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sigl Ferdinando Paer.
2) R[ober]t Birchall, [c.1814].
4) pf.
5) ‘Povero cor tu palpiti’ (Paer).
6) GB-Lbl H.360.(2).

1) Dovrei, ma no, CAVATINA, as Sung by Sig Tramezzani, at the King’s Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sigl Ferdinando Paer.
2) R[ober]t Birchall, [c.1814].
3) [Diomiro] Tramezzani.
4) pf.
5) ‘Dovrei ma no’ (Paer).
6) GB-Lbl H.360.(3).

1) Ema saio gia sei, RECITATIVO, E Morire oh Dio mi vedi, DUETTO, as Sung by Madame Grassini & Sigl Tramezzani, at the King’s Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sigl Ferdinando Paer.

66 ‘Michael Kelly, Stage Manager.’
67 Application but no date; licence £2.2s: US-3M 19926 (1).

2) Rôber[t] Birchall, [c.1814].
4) pf.
5) ‘Cari accenti del mio bene’ (Duet: Paer).
6) GB-Lbl H.360.(5).

2) **Oh Dio! cresce l’orrore**, RECITATIVO, E Vado, ma dove, CAVATINA, as Sung by Madame Grassini, at the King's Theatre in the Haymarket, in the Opera of **LA DIDONE ABBANDONATA**, Composed by Sig [Ferdinando] Paer.

2) Rôber[t] Birchall, [c.1814].
4) pf.
5) ‘Oh Dio! cresce l’orrore’/’Vado, ma dove’ (Paer).
6) GB-Lbl H.360.(7).

2) **Son Regina, e sono amante**, ARIA CON CORO, as Sung by MADAME GRASSINI, at the King’s Theatre in the Haymarket, in the Opera of **LA DIDONE ABBANDONATA**, Composed by Sig [Ferdinando] Paer.

2) Rôber[t] Birchall, [c.1814].
4) pf.
5) ‘Son Regina, e sono amante’ (Air and Chorus: Paer).
6) GB-Lbl H.360.(8).

2) **Sei vinto, e pur non sai**, DUETTO, as Sung by Sig [Pietro] Marzocchi & Sig [Diomiro] Tramezzani, at the King’s Theatre in the Haymarket, in the Opera of **LA DIDONE ABBANDONATA**, Composed by Sig [Ferdinando] Paer.

2) Rôber[t] Birchall, [c.1814].
4) pf.
5) ‘Sei vinto, e pur non sai’ (Duet: Paer).
6) GB-Lbl H.360.(9).

2) **Se resto sul lido**, ARIA CON CORO, Sung by Sig [Diomiro] Tramezzani, at the King’s Theatre in the Haymarket, in the Opera of **LA DIDONE ABBANDONATA**, Composed by Sig [Ferdinando] Paer.

2) Rôber[t] Birchall, [c.1814].
3) [Diomiro] Tramezzani.
4) pf.
5) ‘Se resto sul lido’ (Air and Chorus: Paer).
6) GB-Lbl H.360.(10).

The much admired Grand Serious Opera as Performed at THE KING’S THEATRE HAYMARKET, Composed by Signor Ferdinando Paër.68

2) Rôber[t] Birchall, [c.1815].

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68 Consists of individually paginated pieces, repaginated 1 through to 178. Copies of all individual song sheets have been located without this through page numbering, although all have the vocal and act numbers at the bottom of the plate.
4) vv, pf.

5) **Act 1**: Overture; ‘Figlio di Venere’ (Chorus: Paer, 1/1); ‘Dovrei ma no’ (Paer, 1/13); ‘Povero cor tu palpiti’ (Paer, 1/18);69 ‘Di Cartagine bella Regina’ (March and Chorus: Paer, 1/22); ‘Accogli a Regina’ (Duet and Chorus: Paer, 1/31); ‘Son Regina e sono amante’ (Aria and Chorus: Paer, 1/41); ‘Tu mi disarmi il fianco’/‘Soffro per o lo scorno’ (Paer, 1/52); ‘Enea salvo già sei dalla crudel’/‘Morire oh diò’ (Duet: Paer, 1/62); ‘Ma quali voci ascolto’ (Chorus: Paer, 1/71).

**Act 2**:70 ‘Sei vinto; e pur non sai’ (Duet: Paer, 84); ‘Inumano tiranno’/‘Ah non lasciarmi no’ (Paer, 1/101); ‘Cari accenti, del mio bene’ (Trio: Paer, 1/110); ‘Fra gli uni sacri e cantici’ (Chorus: Paer 1/123); ‘Se resto sul lido’ (Aria and Chorus: Paer, 1/139); ‘Cadrà fra poco in cenere’ (Paer, 1/156); ‘Lo stuol de'Mori insido’ (Chorus: Paer, 1/163); ‘Oh dio! cresce l'orrore’/‘Vado, ma dove’ (Paer, 1/169); ‘Oh terribile evento funesto’ (Chorus: Paer, 1/174).

6) GB-Ob Mus. Voc. I. 82 (3).

**Comment**

In order to reduce this opera to the prescribed length, and introduce several pieces in parts, which modern taste has rendered indispensable, changes and additions have been unavoidable: he who undertook to do it is too well convinced, that to alter the work of the immortal Metastasio could only disfigure it, to omit this protest, which he hopes will fully justify him in the eyes of a discerning public.71

The music is by Paer, and it is beyond all comparison the best composition of this author that we have yet heard. It is full of the elegant flowing melody that characterises the Italian School and is not deficient in the rich harmony, the ample and illustrative accompaniment, which acknowledged Germany as its parent.72

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**Dido, a Serious Opera**

1) Anon.
2) Saverio Mercadante.
3) Turin, Teatro Reggio, 18 January 1823. **KT 1827**: July 5.

**Libretto**

1) DIDO, A SERIOUS OPERA, In Two Acts. THE MUSIC BY MERCADANTE. AS REPRESENTED AT THE KING’S THEATRE, HAYMARKET JULY 5, 1827, FOR THE BENEFIT OF MADE PUZZI.
2) John Ebers, 1827.
3) I/E.
4) Didone ([Giuditta] Pasta); Enea ([Giacinta] Puzzi); Selene (Me Correga); Iarba ([Alberico] Curinoni); Araspe ([Sig.] Deville); Osmida ([Sig.] Giubili); chorus.
5) GB-Lbl 907.k.16.(5.)

**Music**

1) *Il Soave e bel contento*, ARIA, Composta dal Sig M Pacini, ed Eseguita dalla SIGRA PASTA. Nell’ Opera da Didone Abbandonata.
2) Grua Ricordi & Co, [1824–7].
3) [Giuditta] Pasta.
4) v, pf.
5) ‘Il soave e bel contento’ (Pacini).
6) GB-Lcm D 1482/18.

1) *Ah non lasciarmi*, Duetto, Sung by Mad Pasta & Mad Puzzi, IN MERCADANTE’S Opera ‘La Didone’ the Accompaniment for the PIANO FORTE, Arranged by C. DUMON.
2) [Nicholas and Elizabeth] Mori & [Lewis Henry] Lavenu, [1825?].
4) 2vv, pf.
5) ‘Ah non lasciarmi’ (Duet: Mercadante, arr. Dumon).
6) GB-Lbl G.806.e.(48.)

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69 Not included in the 1814 libretto, text from Nitteti (Act 2, scene i); however, the score attributes the music to Paer, and describes the piece as a ‘Cavatina sung by Madame Grassini’ in ‘the opera of La Didone Abbandonata’.
70 The title page is a copy of that for Act I with the second ‘I’ added in hand (i.e. Act II).
71 Note to libretto.
72 *The Morning Chronicle*, 11 July 1814.
1) IL SOAVE BEL CONTENTO, CAVATINA, Introduced by MADAME PASTA, IN Mercadante’s Opera of DIDONE, at the KING’S THEATRE.
2) [Thomas] d’Almaine and Co, [c.1835].
3) [Giuditta] Pasta.
4) v, pf.
5) ‘Il soave bel contento’ (Mercadante).
6) GB-Lbl H.1980.u.(27.)

73 Copy carries signature of Mary Frances Bragg.
### List of numbers from the libretti

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<th>Didone Abbandonata</th>
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<th>1786&lt;sup&gt;80&lt;/sup&gt;</th>
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<td><strong>Composer or arranger of the score:</strong></td>
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<td>Anon. Hasse</td>
<td>Anon. Ciampi</td>
<td>Anon. Perez/Gal</td>
<td>Anon. Sacchini</td>
<td>Anon. Sacchini</td>
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<td>Dovrei... ma no... (Ene. 1 ii)</td>
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<td>Dirò che fida sei. (Sel. 1 iii)</td>
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<td>Son regina e sono amante. (Did. 1 v)</td>
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<td>Tu mi scorgi al gran disegno. (Osm. 1 vi)</td>
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<td>Fra lo splendor del trono. (Iar. 1 vii)</td>
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<td>Se dalle stelle tu non sei guida. (Ara. 1 viii)</td>
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<td>Quando saprai chi sono. (Ene. 1 x)</td>
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<td>Ogni amator suppone. (Sel. [v.1] 1 x)</td>
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<td>Son quel fiume che gorgio d’umori. (Iar. 1 xiii)</td>
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<td>Infelice e sventurato. (Ara. [v.1] 1 xiv)</td>
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<td>Tu mi disarmi il fianco. (Iar. [v.1] 1 xvii)</td>
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<td>Non ha ragione, ingrato. (Did. 1 xvii)</td>
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<td>Se resto sul lido. (Ene. 1 xviii)</td>
<td>X</td>
<td>1 xviii</td>
<td>1 v</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Act 2</td>
<td></td>
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</tr>
<tr>
<td>Ardì per me fedele. (Sel. 2 i)</td>
<td>X</td>
<td>2 iii</td>
<td>2 ii</td>
<td>X</td>
<td>*&lt;sup&gt;83&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Pensa che il trono aspetto. (Osm. [v.1] 2 i)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>*</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>L’augelletto in lacci stretto. (Ara. [v.1] 2 iii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>*</td>
<td>X</td>
<td>X</td>
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<sup>74</sup> GB-Lbl/RB.23.a.6966.<br><sup>75</sup> GB-Lbl/907.1.6 (1).<br><sup>76</sup> GB-Lbl/11715.g.13 (1).<br><sup>77</sup> GB-Ob Vet. A5 e.2256 (3).<br><sup>78</sup> US-SM La 389.<br><sup>79</sup> GB-Lbl/907.1.15 (4).<br><sup>80</sup> US-SM La 721.<br><sup>81</sup> US-NY Cub 820.12 Z9329.<br><sup>82</sup> Assigned to Osm.<br><sup>83</sup> Text hereafter becomes fragmentary.
Leon, ch’errando vada. (Iar. [v.1] 2 iii)  
Ah! non lasciarmi, no. (Did. 2 iv)  
Fosca nube il sol ricopra. (Iar. 2 vi)  
Tacerò, se tu lo brami. (Ara. 2 viii)  
Tomento il più crudele. (Ene. 2 ix)  
Ogni amator suppone. (Sel. 2 x)  
Non cede all’austro irato. (Ene. [v.1] 2 xii)  
Chiamami pur costi. (Iar. 2 xiii)  
Vedi nel mio perdono. (Ene. [v.1] 2 xiii)  
Veggio la sponda. (Sel. [v.1] 2 xiii)  
Va lusingando Amore. (Did. 2 xiv)  
Act 3  
Vivi, superbo, e regna. (Ene. [v.1] 3 ii)  
Su la pendice alpina. (Iar. [v.1] 3 iii)  
Quando l’onda, che nasce dal monte. (Osm. 3 v)  
A trionfar mi chiama. (Ene. 3 vi)  
Io d’amore, oh Dio! mi moro. (Sel. 3 vii)  
Va crescendo. (Did. 3 viii)  
Nel duol che prova. (Sel. [v.1] 3 ix)  
Cadrà fra poco in cenere. (Iar. 3 xvii)  
Vado... Ma dove? Oh Dio! (Did. 3 xx)  
Other arias inserted  
1737  
Ahi lasso! vorrei. (Ene.)  
Grato rende, il fiumicello. (Iar.)  
Tant’amor, si bella sede. (Sel.)  
Amor che nasce colla speranza.84 (Ara.)  
Se vuoi che mora. (Did.)  
Sono intrepido nell’alma. (Ene.)  
Ritorna a lusingarmi. (Did.)  
Mi tradi l’infida sorte. (Iar.)  

84 Endimione (pt. 2).
<table>
<thead>
<tr>
<th>Ch'io viva? Ma corne! (Sel.)</th>
<th>3 vii</th>
<th>X</th>
<th>X</th>
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<td>1748</td>
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<td>1 iii</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>Chiami barbare l'amate stelle. (Emi.)</td>
<td></td>
<td>1 vii</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Chi non sente il mio dolore. (Ara.)</td>
<td></td>
<td>1 xii</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Ei d'amor quasi delira. (^{85}) (Emi.)</td>
<td></td>
<td>2 iv</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>Tremi fra dubbi tuoi.(^{86}) (Ara.)</td>
<td></td>
<td>2 viii</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Se possono tanto.(^{87}) (Emi.)</td>
<td></td>
<td>2 x</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Prima ch'io chiuda il ciglio. (Ara.)</td>
<td></td>
<td>3 i</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Arde nel sen quel fuoco. (Ene.)</td>
<td></td>
<td>3 ii</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>E'strano il mio martire. (Osm.)</td>
<td></td>
<td>3 xii</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Volgi a me gli affetti tuoi. (Ara.(^{88}))</td>
<td></td>
<td>3 xiv</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Tu di saper procura.(^{89}) (Did.)</td>
<td></td>
<td>*</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>2 vii</td>
<td>2 x</td>
</tr>
<tr>
<td>Ombra cara, ombra tradita.(^{90}) (Did.)</td>
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</tr>
</tbody>
</table>

| Quanto semplici voi siete. (Dir.) | 2 xii | X | X | X | X | X | X |
| 1761                           |       | 1 v | X | X | X | X | X | X |
| Siam navi all'onde algenti.\(^{91}\) (Iar.) |       | 1 vi | X | X | X | X | X | X |
| Dopo un tuo sguardo, o cara. (Ene.) |       | 1 vii | X | X | X | X | X | X |
| La ragion gli affetti ascolta.\(^{92}\) (Ara.) |       | 1 ix | X | X | X | X | X | X |
| Ah se dagli occhi tuoi. Duet (Ene./Did.) |       | 2 ii | X | X | X | X | X | X |

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85 *Semiramide* (Act 1, scene xi).
86 Note in printed libretto indicates that this aria should be sung here in place of ‘Volgi a me gli affetti tuoi’.
87 *Alessandro nell'Indie* ([v.1] Act 1, scene ix); also used in *Antigono* 1765 (I ii (3)).
88 Note in printed libretto indicates that this aria should be sung here in place of ‘Tremi fra dubbi tuoi’.
89 *L'Olimpiade* (Act 1, scene vi).
90 Appears in *Favourite Songs*, GB-Lbl/G.206.b.(2).
91 *L'Olimpiade* (Act 2, scene v).
92 *Adriano in Siria* (Act 2, scene iv).
| 
| --- |
| Se non ti moro allato.⁹³ (Enc.) | 2 iii | X | X | X | X |
| Ardo per te fidele. (Ara.) | 2 iv | X | X | X | X |
| Come potesti, oh Dio!⁹⁴ (Did.) | 2 vi | X | X | X | X |
| Infelice abbandonata. (Did.) | 2 viii | X | X | X | X |
| Vidi, è ver in quel sembiante. (Ara.) | 3 i | X | X | X | X |
| Odò il suono de' queruli accenti.⁹⁵ (Iar.) | 3 iv (2) | X | X | X | X |
| 1775 (US-SML 389) |
| Sollecita il mio core. (Osm.) | 1 vii | 1 vi | X | X |
| Non temo alcun periglio. (Ara.) | 1 xii | 1 xii | X | X |
| Parte e ver, ma son fedele. *Duet* (Enc./Did.) | 1 xvi | 1 xvi | X | X |
| Io ti lascio; e questa addio.⁹⁶ (Ara.) | 3 ii | X | X |
| 1775 (GB-Lbl 907.i.15 (4)) |
| Sentirsi dire dal caro bene.⁹⁸ (Enc.) | 2 iii | X | X |
| Ah di veder già parmi. (Ara.) | 2 v | X | X |
| Ah tu piangi i casi miei. (Did.) | 2 vii | X | X |
| Fra più torbide procelle. (Sel.) | 2 ix | X | X |
| Cara perdona, oh Dio! (Enc.) | 2 x | X | X |
| Sarò felice adesso. *Trio* (Iar./Enc./Did.) | 2 xii | X | X |
| Sono suddito fedele. (Osm.) | 3 i | X | X |
| Sa mai vedi il mio tesoro. (Enc.) | 3 iv | X | X |
| Ei mi lasciò l'ingrato. [UA] | 97 | X | X |
| 1786 |

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⁹³ *Adriano in Siria* (Act 2, scene xiv).
⁹⁴ *La clemenza di Tito* (Act 2, scene vi).
⁹⁵ *Demeodonte* (Act 3, scene vii).
⁹⁶ *Issigiale* (Act 2, scene xiii).
⁹⁷ The text of this aria is included at the back of the MS.
⁹⁸ *Semiramide* (Act 3, scene viii).
⁹⁹ In *Favourite Songs* GB-Lbl H. 230 b. (2).
Di vantarsi ha ben ragione. (Sel.)
Se calar io posso il trono. (Osm.)
Al mio rivale in braccio. *Trio* (Did./Ane./Iar.)
Nò, non m’abbaglia il core. (Ara.)
Se il ciel mi divide.100 (Did.)
Costante al tuo cato. (Ane.)

<table>
<thead>
<tr>
<th><strong>Dido Queen of Carthage</strong></th>
<th>1792&lt;sup&gt;101&lt;/sup&gt;</th>
<th>1792&lt;sup&gt;102&lt;/sup&gt;</th>
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<td><strong>Composer or arranger of the score:</strong></td>
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<td></td>
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</tr>
<tr>
<td><strong>Act 1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From the downy nest and calm delights of peace. <em>Accomp. recit.</em> (Ane.)</td>
<td>1 i</td>
<td>1 i</td>
<td>*</td>
</tr>
<tr>
<td>O’er the stormy billows riding. <em>Chorus</em> (Ane./Trojan Soldiers)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
</tr>
<tr>
<td>Fly me! Ah! Leave me! Yet remain. (Ane.)</td>
<td>1 i (3)</td>
<td>1 i (3)</td>
<td>1 i (3)</td>
</tr>
<tr>
<td>Love and glory at once inspiring. (Did.)</td>
<td>1 i (4)</td>
<td>1 i (4)</td>
<td>1 i (4)</td>
</tr>
<tr>
<td>Vile dastard; traitor, lurk behind. (Iar.)</td>
<td>1 i (5)</td>
<td>1 i (5)</td>
<td>1 i (5)</td>
</tr>
<tr>
<td>Ambition’s eye in native rays. (Alm.)</td>
<td>1 i (6)</td>
<td>1 i (6)</td>
<td>1 i (6)</td>
</tr>
<tr>
<td>Strive not to know what thus conceal’d. (Ane.)</td>
<td>1 i i (1)</td>
<td>1 i i (1)</td>
<td>1 i i (1)</td>
</tr>
<tr>
<td>When with wishes soft and tender. (Ann.)</td>
<td>1 i i (2)</td>
<td>1 i i (2)</td>
<td>1 i i (2)</td>
</tr>
<tr>
<td>Tho’ now disarm’d, thy pow’r to own. (Iar.)</td>
<td>1 i i i (1)</td>
<td>1 i i i (1)</td>
<td>1 i i i (1)</td>
</tr>
<tr>
<td>This fond sorrow in pity ceasing. <em>Duet</em> (Ane./Did.)</td>
<td>1 i i i (2)</td>
<td>1 i i i (2)</td>
<td>1 i i i (2)</td>
</tr>
<tr>
<td><strong>Act 2</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Come hope thou soother of the mind. (Abd.)</td>
<td>2 i (1)</td>
<td>2 i</td>
<td>2 i</td>
</tr>
<tr>
<td>Say can you deny me. (Did.)</td>
<td>2 i (2)</td>
<td>2 i (1)</td>
<td>2 i (1)</td>
</tr>
<tr>
<td>Thus merciful my foe. <em>Accomp. recit.</em> (Iar.)</td>
<td>[text]</td>
<td>2 i (2)</td>
<td>*</td>
</tr>
<tr>
<td>Secure, all danger calmly surveying. (Iar.)</td>
<td>2 i (3)</td>
<td>2 i (3)</td>
<td>2 i (3)</td>
</tr>
<tr>
<td>Cou’d sighs or tears our grief remove. (Ann.)</td>
<td>2 ii</td>
<td>2 iii</td>
<td>2 iii</td>
</tr>
</tbody>
</table>

100 *Alessandro nell’Indie* (Act 2, scene xiii).
101 US-SM La 948.
102 *GB-Ob* Vet. A5 d.961.
103 *GB-Ob* Harding D 1258. This libretto lists only the songs, duet, trio, and chorus; the recitatives are therefore asterisked for, although not in the wordbook, they were probably included in the performance.
Hence, nor my wrath await. *Trio* (Did./Ane./Iar.) 2 iii X X

### Act 3

Now friends to sea! *Accomp. recit.* (Ane.) [text] 3 i (1) *

Sons of glory, now obey. (Ane.) 3 i 3 i (2) 3 i (2)

They who toil for golden treasure. (Ann.) 3 ii X X

Oh silent shades! Tremendous spirits hear! *Chorus* (Dido’s attendants) 3 iii (1) 3 ii (1) 3 ii (1)

Where am I? Whither am I fled? *Accomp. recit.* (Did.) 3 iii (2) 3 ii (2) *

Take me thus humbly mourning. (Did.) 3 iii (3) 3 ii (3) 3 ii (3)

No more the proud betrayer. (Did.) 3 iii (4) X 3 ii *

Haste, the hated town to raze. *Chorus & Air* (Iar./Guards) 3 iv (1) 3 ii (4) 3 ii (4)

Ah! Fear seizes on my soul. *Accomp. recit.* (Did.) 3 iv (2) X X

**Other arias inserted**

Bold presumer! Thy pride restraining. *Trio* (Did./Ane./Iar.) 2 iv 2 iv

Ah! Wretch betry’d to ruin. *Accomp. recit.* (Did.) 3 ii (5) 3 ii (5)

No hope my pangs assuaging. (Did.) 3 ii (6) 3 ii (6)

Yet shall these coward fears debase my soul. *Accomp. recit.* (Did.) 3 ii (7) *

---

**Didone Abbandonata**

<table>
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<tr>
<th>1799</th>
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</table>

**Act 1**

Dovrei... ma no... (Ene. 1 ii) 1 ii 1 ii X X X X X

Dirò che fida sei. (Sel. 1 iii) 1 iii 1 iii X X X X 2 ii

Son regina e sono amante. (Did. 1 v) 1 v 1 v X X 1 v (3) X 1 v (3) 

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104 US-Ca La 1259.
105 GB-Lbl 639.f.27 (5).
106 US-Ca La 1537.
107 GB-Lbl 907.k.9 (10).
108 US-Ca La 1819.
109 GB-Lbl 970.k.11 (1).
110 GB-Lbl 907.k.16 (5).
111 Text set as a duet for Iarbus and Didone; omitted in the performances.
| Tu mi scorgi al gran disegno. (Osm. 1 vi) | X | X | X | X | X | X | X |
| Fra lo splendor del trono. (Iar. 1 vii) | 1 vi | 1 vi | X | 1 vi | X | X |
| Se dalle stelle tu non sei guida. (Ara. 1 viii) | X | X | X | X | X | X | X |
| Quando saprai chi sono. (Ene. 1 x) | 1 vii | 1 vii | 1 ix | 1 vi | X | X | 1 vii |
| Ogni amator suppone. (Sel. [v.1] 1 xi) | X | X | X | X | X | X | X |
| Son quel fiume che gionfia d’umori. (Iar. 1 xiii) | X | X | X | X | X | X | X |
| Infelice e sventurato. (Ara. [v.1] 1 xiv) | X | X | X | X | X | X | X |
| Tu mi disarmi il fianco. (Iar. [v.1] 1 xvii) | 1 x | 1 x | 1 xii | X | 1 ix | X | X |
| Non ha ragione, ingrato. (Did. 1 xvii) | X | X | X | X | X | X | X |
| Se resto sul lido. (Ene. 1 xviii) | X | X | X | X | X | X | X |

**Act 2**

| Ardi per me fedele. (Sel. 2 i) | X | X | X | X | X | X | X |
| Pensa che il trono aspetto. (Osm. [v.1] 2 i) | X | X | X | X | X | X | X |
| L’augelletto in lacci stretto. (Ara. [v.1] 2 iii) | 2 i | 2 i | 2 i | 2 i | X | X | X |
| Leon, ch’errando vada. (Iar. [v.1] 2 iii) | X | X | X | X | X | X | X |
| Ah! non lasciarmi, no. (Did. 2 iv) | X | X | X | X | 2 ii | 2 ii | 2 ii |
| Fosca nube il sol ricopra. (Iar. 2 vi) | X | X | X | X | X | X | X |
| Tacerò, se tu lo brami. (Ara. 2 vii) | X | X | X | X | X | X | X |
| Tormento il più crudele. (Ene. 2 ix) | X | X | X | X | X | X | X |
| Ogni amator suppone. (Sel. 2 x) | X | X | X | X | X | X | X |
| Non cede all’austrò irato. (Ene. [v.1] 2 xii) | X | X | X | X | X | X | X |
| Chiamami pur così. (Iar. 2 xiii) | X | X | X | X | X | X | X |
| Vedi nel mio perdono. (Ene. [v.1] 2 xiii) | X | X | X | X | X | X | X |
| Veggo la sponda. (Sel. [v.1] 2 xiii) | X | X | X | X | X | X | X |
| Va lusingando Amore. (Did. 2 xiv) | X | X | X | X | X | X | X |

**Act 3**

| Vivi, superbo, e regna. (Ene. [v.1] 3 ii) | X | X | X | X | X | X | X |
| Su la pendice alpina. (Iar. [v.1] 3 iii) | X | X | X | X | X | X | X |
| Quando l’onda, che nasce dal monte. (Osm. 3 v) | X | X | X | X | X | X | X |
| A trionfar mi chiama. (Ene. 3 vi) | X | X | X | X | X | X | X |
| Io d’amore, oh Dio! mi moro. (Sel. 3 vii) | X | X | X | X | 2 ii | 113 | X | X |

112 As a duet for Dido and Aeneas.
113 For Aeneas.
<table>
<thead>
<tr>
<th>Duration</th>
<th>Content</th>
<th>Notation</th>
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</thead>
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<tr>
<td>Va crescendo. (Did. 3 viii)</td>
<td>2 x X X X X X X</td>
<td></td>
</tr>
<tr>
<td>Nel duol che prova. (Sel. [v.1] 3 ix)</td>
<td>X X X X X X X X</td>
<td></td>
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<tr>
<td>Già si desta la tempesta. (Ara. [v.1] 3 xvi)</td>
<td>X X X X X X X X</td>
<td></td>
</tr>
<tr>
<td>Cadrà fra poco in cenere. (Iar. 3 xvii)</td>
<td>X X X X 2 viii X X X</td>
<td></td>
</tr>
<tr>
<td>Vado... Ma dove? Oh Dio! (Did. 3 xx)</td>
<td>2 xvi 2 xi X X 2 ix (2) X X</td>
<td></td>
</tr>
</tbody>
</table>

**Other arias inserted**

**1799 (US-Cn La 1259)**

| Ah non partir, spietato Duet (Did./Ene.) | 1 xi (1) 1 xi (1) X X X X |          |
| Cartago in cenere cader potrà. Duet (Did./Ane.) | 1 xi (2) 1 xi (2) X X 1 ix (2) X X X |          |
| Idol mio se voi oh’io sperì. (Did.) | 2 ii 2 ii X X X X X X |          |
| Lungi dal mio tesoro. (Iar.) | 2 iv 2 iv 2 iv 2 iv X X X X |          |
| Scorgette, questi Dei. Duet (Did./Ene.) | 2 vi X X X X X X |          |
| Senza il coro amato oggetto. (Ene.) | 2 vii X X X X X X |          |

**1799 (GB-Lbl/639.f.27 [5])**

| Deh s’hai pietade in seno. Quartet (Did./Iar./Sel./Ene.) | 2 vi X X X X |          |
| Colla catena al piede. (Osm.) | 2 vii 2 vi 2 vi X X X |          |
| A partir mi sprona amore. (Enc.) | 2 vii X X X X |          |

**1808 (US-Cn La 1537)**

| Ve’ come è nobile in queste vene. (Did.) | 1 ii X X X X |          |
| Ah superbo invan lo sperì. (Did.) | 1 v 1 iv (1) X X X |          |
| Perderò la dolce speranza. (Did.) | 2 ii 2 ii X X X X |          |
| Penso alla gloria mia. Trio (Iar./Enc./Did.) | 2 v 2 v X X X |          |
| Se il ciel mi divide. (Did.) | 2 viii 2 viii X X X |          |

**1808 (GB-Lbl/907.k.9 [10])**

| Non intendo il suo tormento. Duet (Did./Enc.) | 1 ii X X X |          |
| Dirò che gli è fedele. (Sel.) | 1 iii X X X |          |
| Cari sensi! Chorus (Did./Cho.) | 1 iv (2) X X X |          |

**1814 (US-Cn La 1819)**

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114 Set as solo for Dido.
115 *Alessandro nell’Indie* (2.13).
<table>
<thead>
<tr>
<th>1814 (GB-Lbl/970.k.11 (1))</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Figlio di venere. <em>Chorus</em> (Cho.)</th>
<th>1 i</th>
<th>1 i</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vorrei, ma, no. <em>(Did.)</em></td>
<td>1 ii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Di Cartagine bella regina. <em>Chorus</em> (Cho.)</td>
<td>1 v (1)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Accogli regina. <em>Duet</em> <em>(Did./Enc.)</em></td>
<td>1 v (2)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Morire oh dio me vedi. <em>(Did.)</em></td>
<td>1 x (1)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Il barbaro africano. <em>Chorus</em> (Cho.)</td>
<td>1 x (2)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Sei vinto, e pur non sai. <em>Duet</em> <em>(Anc./Iar.)</em></td>
<td>2 i</td>
<td>2 i</td>
<td>X</td>
</tr>
<tr>
<td>Cari accenti del mio bene. <em>Trio</em> <em>(Iar./Enc./Did.)</em></td>
<td>2 v</td>
<td>2 v</td>
<td>X</td>
</tr>
<tr>
<td>Fra gl’ inni sacri e cantici. <em>Chorus</em> (Cho.)</td>
<td>2 vi</td>
<td>2 vii</td>
<td>X</td>
</tr>
<tr>
<td>Se resto sul lido. <em>(Enc.)</em></td>
<td>2 vii</td>
<td>2 vii (1)</td>
<td>X</td>
</tr>
<tr>
<td>Lo stuol di mori infido. <em>Chorus</em> (Cho.)</td>
<td>2 ix (1)</td>
<td>2 x</td>
<td>X</td>
</tr>
<tr>
<td>Oh terribile evento funesto. <em>Chorus</em> (Cho.)</td>
<td>2 ix (3)</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

**1827**

<table>
<thead>
<tr>
<th>Move le frigie vele. <em>Chorus</em> <em>(Osm./Sel./Enc./Cho.)</em></th>
<th>1 i</th>
</tr>
</thead>
<tbody>
<tr>
<td>Il soave e bel contento. <em>(Did.)</em></td>
<td>1 ii</td>
</tr>
<tr>
<td>Vieni, ed i Numi arriandano. <em>Chorus</em> <em>(Cho.)</em></td>
<td>1 v (1)</td>
</tr>
<tr>
<td>A Dido il Re de’ Mori. <em>(Iar.)</em></td>
<td>1 v (2)</td>
</tr>
<tr>
<td>D’amore, di pace. <em>Duet</em> <em>(Did./Enc.)</em></td>
<td>1 xi</td>
</tr>
<tr>
<td>Viva il superbo, e regni. <em>Air e</em> <em>chorus</em> <em>(Enc./Cho.)</em></td>
<td>2 v</td>
</tr>
<tr>
<td>Che mi sento! Acerba sorte! <em>Trio</em> <em>(Enc./Iar./Did.)</em></td>
<td>2 vii</td>
</tr>
</tbody>
</table>

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116 See GB-Lbl H. GH.3690.yy (18) and GB-Lbl G. 805.q.(16). The aria text is omitted from US-SM La 1819 and GB-Lbl 970.k.11.(1).

117 Text and music in GB-Ob Mus. Voc. I. 82(3).

118 Text and music in GB-Ob Mus. Voc. I. 82(3).
<table>
<thead>
<tr>
<th>Italian Phrase</th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Non soffrirò l'offesa. (Iar.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 xii</td>
</tr>
<tr>
<td>Quel che sento, quel che miro. (Did).</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 xiv (1)</td>
</tr>
<tr>
<td>Scorre implacabile. Chorus (Did./Cho.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 xiv (2)</td>
</tr>
</tbody>
</table>
**L'eroe Cinese**

L'eroe Cinese (1766)
L'eroe Cinese (1766)
L'eroe Cinese (1782)

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**L'eroe Cinese**

1) Anon.
2) Baldassare Galuppi.

**Libretto**

1) L'EROE CINESE. DRAMA Da RAPPRESENTARSI sopra il TEATRO di S. M. B. Musica del Signor Galuppi detto il Buranello. SECONDA EDIZIONE. The HERO of CHINA. An OPERA, As it is performed at the KING'S THEATRE in the Hay-Market. The Musick by Signor Galuppi, surnamed Buranello. SECOND EDITION. 122
2) W[...] Griffin, 1766.
3) I/E.
4) Leango ([Erocle] Ciprandi); Siveno ([Fillipo] Elisi); Lisinga ([Teresa] Scotti); Ulania ([Polly?] Young); Minteo ([Gasparo] Savoi). Ballet Master: Pietro Sodi. Dancers: {Sig.} Adriani, {Fabris} Monari, {Sig.ra} Santoli, [Polly] Capitani.
5) US-C/Ab Hollis 008807400-5. [nCS; ESTC: N72288]

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**Music**

NE.

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**L'eroe Cinese**

1) Anon.
2) Tommaso Giordani.
3) Dublin, SA 1766: May 7, 16.

**Libretto**

1) (ht) THE CHINESE HERO: AN ITALIAN SERIOUS OPERA. (ft) L'EROE CINESE DRAMMA PER MUSICA Del Sig. Abate PIETRO METASTASIO ROMANO POETA CESAREO Come su rappresentata NELL’IMPERIAL CORTE DA DAME E CAVALIERI. THE CHINESE HERO: A SERIOUS OPERA. By the celebrated Abbe PIETRO METASTASIO, IMPERIAL POET-LAUREAT. As it was performed at The Imperial PALACE of VIENNA, BY THE Present EMPEROR, and the PRINCES and PRINCESSES of the Imperial Family. And now performed at the THEATRE, in SMOCK-ALLEY, For the BENEFIT OF MR. T. GIORDANI.
2) Dublin: Adams and Ryder, 1766.
3) I/E.
4) Leango (Giuseppe Passerini); Siveno ([Giusto Ferdinando] Tenducci); Lisinga ([Clementina] Cremonini); Ulania (M[arina] Giordani); Minteo ([Nicolina] Giordani called La Spiletta). 124
5) EIRE-Dn OLS X-1-315 no. 16. 125 [nCS; nESTC]

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120 ‘Illness of Sga Scotti requires the company to have Savoi sing her part today’; LS, iv/2, 1166.
121 ‘Sga Scotti to sing the First Woman’s Part’; LS, iv/2, 1168.
122 The first edition has not been traced; see Appendix 2.
123 BDL, v, 136, mentions only that The Public Advertiser of 25 January 1766 carried a notice which spoke of the ‘elegant agility of Sga Fabris Monari’ at a performance at the King’s Theatre.
124 The libretto gives ‘S’ Giordani, but Nicolina (sister of Marina and brother of Tommaso) is the only one whose career fits with this casting.
Music
NE.

Comment
It is to be hoped that the Lovers of Music will patronise this first Attempt of producing serious Italian Opera on the Irish Stage. 126

The Musick of the Opera is entirely new composed by Mr Thomas Giordani, and the general Approbation it met with was so great, that the composer is allowed to have shewn a very masterly Genius and has acquired a very considerable Addition to his Reputation. 127

L’eroe Cinese

1) Anon.
2) Venanzio Rauzzini.
3) 
4) Leango ([Giovanni] Ansani); Siveno ([Gasparo] Pacchierotti); Lisinga ([Maria] Prudom); Illania ([Caterina] Lorenzini); Minteo ([Angido Monanni called] Manzoletto).
5) US-SM La 588.

L’EROE CINESE; A NEW SERIOUS OPERA, AS PERFORMED AT THE KING’S THEATRE IN THE HAY-MARKET. The POETRY by METASTASIO. AND THE MUSIC entirely New, by SIGNOR VENANZIO RAUZZINI.

1) L’Eroe Cinese.
2) MS, 1782. 134
3) I.
4) Leango ([Giovanni] Ansani); Siveno ([Gasparo] Pacchierotti); Lisinga ([Maria] Prudom); Illania ([Caterina] Lorenzini); Minteo ([Angido Monanni called] Manzoletto).
5) GB-Lbl 907.i.15.(10. [EBB]: 2219M25; CS: 9206; ESTC: T69500]

1) L’EROE CINESE; A NEW SERIOUS OPERA, AS PERFORMED AT THE KING’S THEATRE, IN THE HAYMARKET. THE POETRY BY METASTASIO; AND THE MUSIC ENTIRELY NEW, BY SIGNOR VENANZIO RAUZZINI.

125 The text is a photocopy; the whereabouts of the original is currently unknown.
126 Faulkner’s Dublin Journal, 8 April (no. 12) 1766.
127 Faulkner’s Dublin Journal, 10 May (no. 13) 1766.
128 ‘A new Serious Opera in 3 acts; the Music entirely new; composed by Rauzzini’; LS, v/1, 504. Petty, 181, gives Munich, 1770 as the place and date of first performance, but Kathleen Hansell (GDO, iii, 1246) gives this setting as a spurious work in the Rauzzini works list, one actually by Sachini. Further, the London libretto describes the music as ‘entirely new’.
129 An unscheduled performance: ‘The entertainment of last night was, on account of Allegranti’s illness, changed from the Comic Opera [La Contadina in Corte] to the Serious’; LS, v/1, 507.
130 ‘By Command of Their Majesties’; LS, v/1, 510.
131 Act 1 only; LS, v/1, 517.
132 ‘By Desire of His Royal Highness the Prince of Wales. Benefic for Gardel’; LS, v/1, 520.
133 ‘Not performed these 3 years. The Music, with Alterations, by Rauzzini’; LS, v/2, 681.
134 Application 14 February 1782: ‘Sir If the enclosed piece meet w’t the approval of the Lord Chamberlain it will be perform’d at the King’s Theatre on Saturday next. I am Sir your very Humbl Serv’ Will Taylor. Kings Theatre Mar.14.1782.’ US-SM La 588.
135 There were a number of Nivelons dancing in London at this period; BDL, xi, 36, suggests that Louis-Marie? was brought over by Noverre at the beginning of the 1781–2 season.
2) H[enry] Reynell, 1782.
3) I/E.
5) US-Ws 205504. [CS: 9206; ESTC: N68145]

1) L'EROE CINESE; A NEW SERIOUS OPERA As Performed at the KING'S THEATRE, IN THE HAY-MARKET... The MUSIC by SIGNOR VENANZIO RAUZZINI.
2) H[enry] Reynell, 1784.
3) I/E.
5) GB-Lbl 907.k.1.(2.) [EBB: 2219M25; CS: 9208; ESTC: T89953]

Music
1) SELECT ITALIAN ARIETTE Sung by Miss Prudom In the Opera L'EROE CINESE Composed by SIG[r] RAUZZINI... No I.
2) [Thomas] Longman and [Francis] Broderip, [c.1782].
3) [Maria] Prudom.
4) v, kd. 136
5) ‘La costanza ha in questo petto’ (Rauzzini).
6) GB-Ob Mus. 22 c.51 (3). [BUCEM: 875; RISM A/I/1: 372]

1) Select Italian Ariette Sung by Sig[r] Piacchiarotti In the Opera L'Eroe Cinese Composed by Sig[r] Rauzzini... No II.
2) [Thomas] Longman and [Francis] Broderip, [c.1782].
3) [Gasparo] Pacchierotti.
4) v, kd.
5) ‘Rasserena il vago ciglio’ (Rauzzini).
6) GB-Ob Mus. 22 c.51 (3). [BUCEM: 875; RISM A/I/1: 372]

1) Select Italian Ariette Sung by Miss Prudom In the Opera L'Eroe Cinese Composed by Sig[r] Rauzzini... No III.
2) [Thomas] Longman and [Francis] Broderip, [c.1782].
3) [Maria] Prudom.
4) v, kd.
5) ‘Sventurata abbandonata’ (Rauzzini).
6) GB-Ob Mus. 22 c.51 (3). [BUCEM: 875; RISM A/I/1: 372]

1) Select Italian Ariette Sung by Sig[r] Manzoletto In the Opera L'Eroe Cinese Composed by Sig[r] Rauzzini... No IV.
2) [Thomas] Longman and [Francis] Broderip, [c.1782].
3) [Angido Monanni called] Manzoletto.
4) v, kd.
5) ‘L'amerò, sarò costante’ (Rauzzini). 138
6) GB-Ob Mus. 22 c.51 (3). [BUCEM: 875; RISM A/I/1: 372]

1) Select Italian Ariette Sung by Sig[r] Piacchiarotti In the Opera L'Eroe Cinese Composed by Sig[r] Rauzzini... No V.
2) [Thomas] Longman and [Francis] Broderip, [c.1782].
3) [Gasparo] Pacchiarotti.
4) v, kd.
5) ‘Ti leggo in volto’ (Rauzzini).
6) GB-Ob Mus. 22 c.51 (3). [BUCEM: 875; RISM A/I/1: 372]

1) Select Italian Ariette Sung by Sig[r] Ansani In the Opera L'Eroe Cinese Composed by Sig[r] Rauzzini... No VII.139

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136 A note on the score states that the instrumental parts are ‘annexed’ and may be separated for the convenience of performing it in concert.
137 BUCEM gives this only one group entry although the songs are not through numbered.
138 Il re Pastore (Act 3, scene ii).
139 All surviving sets of these arias are imperfect; none of those examined includes No. VI.
Yesterday I went, with Charlotte and the two Kirwins, to a rehearsal of Rauzzini's new opera. I was not at all enchanted, though very well entertained. The music is pretty, and the accompaniments pleasant; but there is such a struggle for something uncommon, and such queer disappointments of the ear in the different turns given to the passages from what it expects, that it appears to have far more trick than genius in the composition; and every song is so very near being comic, that the least change in the world would make it wholly so. Pacchierotti was in better spirits than I have seen him for some time, and very earnest to help Rauzzini, acting as maestro for him, and singing like twenty angels; but his songs are so unworthy of him, I think, that I never found out by the symphonies whether they were meant for him; and I never was at an opera rehearsal before without knowing the first singer's airs long enough before he began them. Yet I really expect this will be the favourite opera for the season as there are Scottiscisms and oddities in it of all sorts, to catch popularity.140

Rauzzini's new opera, *L'Eroe cinese* was performed on Saturday with much satisfaction to the audience, and of course with much reputation to the composer. The airs deserving of a particular praise were the following: Manzoletto's air, to minuet tune, in the first part of the opera, is a most lovely composition; — if it was sung well by a beautiful woman, accompanied on the viol de gamba. If Bacelli was to dance to it, it would in either case be received, as it is written by the composer, most sensibly Con Amore! By the bye it may be observed, that the air now mentioned is exactly of that sort of excellence, which would incorporate admirably in the music of an elegant festival; of course the Duchess of Devonshire would do well to introduce it on Thursday. The Duo also between Pacchierotti and Prudom, at the end of the first part, and the trio at the conclusion of the second act deserve also great praise. The fugue manner in the accompaniments to the duo is managed well by the composer, and was sung most feelingly by Pacchierotti. The best beauty of the composition, excepting the air before mentioned by Manzoletto, is flung, in a manner contrary to the usual practice of operas, into the third act. The air of Prudom's “sventurata abbandonata” was much admired; and though not so brilliant in its effect as her air in the second act with the flute obligato, yet its effect was on the whole much more pleasing. But the most pleasing music in this opera, or indeed in any other opera now in our memory, was Pacchierotti's rondeau immediately preceding the former song, and beginning “Rasserena il vago ciglio.” The effect of it was nothing less than prodigious! The quinto finale is to be commended, as being very grand harmony; — the commencement of it, with two principal singers, is beautiful; and the prosecution of the subject in the fugue style is very artfully and ably conducted.141

141 *The Public Advertiser*, 18 March 1782, 2.
Signor Rauzzini has been peculiarly successful. From the overture to the last song there is not an exceptional passage, not a note but what conveys a meaning. The very recitative, the caput mortuum of that kind of representation, is enlivened and animated by the most harmonious accompaniment. It was whispered pretty frequently last season and the report gained credit among the virtuosi di musica, that the operas attributed to a certain mercenary but celebrated composer were done by Rauzzini. We do not take upon ourselves to contradict or vouch for the truth of this assertion. But this we shall venture to declare as our opinion, that in his former idiom never composed in a better style than the author of L'Eroe cinese.142

The most of L'Eroe cinese is of the very first character and sufficiently justifies the idea which has been lately so generally prevalent that Rauzzini has been the main instrument upon which Sacchini's pretensions to musical reputation has been principally founded. We should certainly have been induced to consider this opera as a production of the latter master had we not been differently informed by the public avowal to the contrary in the bills, with this discrimination only, that we should undoubtedly have looked upon it as the most luxuriant effusions of his professional talents that he had ever produced. There is all the fertility of Sacchini in it without his saneness, and as much richness with more simplicity. It was received as is deserved with more universal and more sanguine testimonies of applause than any that has attended the representation of a new serious opera for several years. Many of the airs were encored, and the song of “Rassereno il vago ciglio” executed by Pacchierotti in the last act was honoured with three plaudits from the house, who in this little effusion were surprised by a new species of Italian composition, the air being formed in imitation of the scotch music and possessing almost in as great a degree as the admired harmony of David Rigio, all that pathos and simplicity which characterizes the musical productions of that country. Among the other airs that were encored by the audience were the duet of “Porgi o’caro amaci bene” sung by Pacchierotti and Prudom at the of the first act, and, that of “Dolci vita &c” by the same performers at the end of the second act.143

The Opera on Saturday had as full a house as might be expected, when the manager had united such a dance as Rinaldo & Armida, with such a new opera as L'Eroe cinese. This second exhibition of the new opera excites the same judgement as we gave on the first night, that it is on the whole, in a general manner, very interesting, and that there are particular parts of the composition which are deserving of particular praise. It is no difficult matter to foretell that Manzoletto’s air to minuet time in the first act, and Pacchierotti’s delightful air, accompanied with the pizzicato bass, “Resserena il vago ciglio,” will both be naturalized in some English musical piece, and thus become the greatest favourites of the English stage. Our last little critique on L'Eroe cinese left off with a mention of the artful manner in which the fugue stile is carried on in the finale: Indeed art and invention in the accompaniments are the greatest constituent qualities of the present music; there being scarcely a single passage from the first movement in the overture to the last in the finale, but what shews the mechanism of music. In this, the mechanism of music, the artificial arrangement of light and shade, in the affluent invention of his own thoughts, and the skilful adaptation of the thoughts of others, Rauzzini may be called “the arm of Italy.” If Rauzzini knows, as he ought to know, the music of Artaxerxes, Elfirida, and Caractacus, he will see at once that comparing him to Dr Arne, is the reverse of disparagement.144

Excepting Pacchierotti’s “Rassereno il vago ciglio” and the air of Manzoletto in the first act, tempo du minuet, the rest of the opera, in merit of composition, in felicity of effect, is certainly inferior to Sacchini’s new burletta of La Contadina in Corte. We have on a former occasion mentioned Rauzzini, for his power of appropriating to his own purposes the thoughts of others; we think the two airs just cited are strong to that point; the air of Manzoletto very much resembling Dr Arne’s air of “Let not rage” in Artaxerxes; while the thought of broken notes, the most beautiful part of Pacchierotti’s charming rondeau, appears to us to have been caught from a passage in the ballad of Auld Robin Gray. In saying this we are aware that we say something that is convertible to good or bad; but we incline to turn this mention to good account only; we mean from it to produce it as a new instance of the power of genius to aggrandise little things.145

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142 The Morning Herald, 18 March 1782, 2.
143 The Morning Post, 18 March 1782, 3.
144 The Public Advertiser, 25 March 1782, 2.
145 The Public Advertiser, 3 April 1782, 2.

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### List of numbers from the libretti

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<tr>
<th>L’eroe Cinese</th>
<th>1766</th>
<th>1766</th>
<th>1782</th>
<th>1782</th>
<th>1782</th>
<th>1784</th>
</tr>
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<tr>
<td><strong>Adapter of the libretto:</strong></td>
<td><strong>Composer or arranger of the score:</strong></td>
<td>Anon.</td>
<td>Galuppi</td>
<td>Anon.</td>
<td>Giordani</td>
<td>Anon.</td>
</tr>
<tr>
<td>Act 1</td>
<td>Ah se in ciel, benign stelle. (Siv. 1 ii)</td>
<td>1 i</td>
<td>1 i</td>
<td>X</td>
<td>1 i</td>
<td>1 i</td>
</tr>
<tr>
<td></td>
<td>Da quel sembiante appresi. (Lis. 1 iii)</td>
<td>1 iii</td>
<td>1 iii</td>
<td>1 iv</td>
<td>X</td>
<td>1 iv</td>
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<tr>
<td></td>
<td>Io del tuo cor non voglio. (Ula. 1 iv)</td>
<td>1 ii</td>
<td>1 iv</td>
<td>X</td>
<td>1 iv</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>Il padre mio tu sei. (Min. 1 v)</td>
<td>1 iv</td>
<td>1 v</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>Nel cammin di nostra vita. (Lea. 1 vii)</td>
<td>1 v</td>
<td>1 vii</td>
<td>1 vii</td>
<td>1 vii</td>
<td>1 vii</td>
</tr>
<tr>
<td></td>
<td>Agitata per troppo contento. (Lis. 1 ix)</td>
<td>1 vi (2)</td>
<td>1 ix</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Act 2</td>
<td>Il mio dolor vedete. (Siv. 2 ii)</td>
<td>2 ii</td>
<td>2 ii</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>Oh quanto mai son belle. (Min. 2 iii)</td>
<td>X</td>
<td>2 iii</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>Quando il mar biancheggia e freme. (Ula. 2 iv)</td>
<td>2 iii</td>
<td>2 iv</td>
<td>2 i</td>
<td>2 i</td>
<td>2 i</td>
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<tr>
<td></td>
<td>Se fra catene il core. (Lis. 2 v)</td>
<td>2 iv</td>
<td>2 v</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>Perdona l’affetto. (Lea. 2 vi)</td>
<td>2 v</td>
<td>2 vi</td>
<td>2 iii</td>
<td>2 iii</td>
<td>2 iii</td>
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<td></td>
<td>Perché, se tu sei. Duet (Lis./Siv. 2 viii)</td>
<td>X</td>
<td>3 i (2)</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>Act 3</td>
<td>Fra quante vicende. (Lis. 3 i)</td>
<td>X</td>
<td>3 i (1)</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>Frena le belle lagrime. (Siv. 3 i)</td>
<td>3 i</td>
<td>3 vii</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td></td>
<td>In mezzo a tanti affanni. (Lis. 3 ii)</td>
<td>3 ii</td>
<td>3 iii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>Re non sei, ma senza regno. (Lea. 3 iv)</td>
<td>X</td>
<td>3 iv</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>Avran le serpi, o cara. (Min. 3 v)</td>
<td>3 iii (2)</td>
<td>3 v</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>Se per tutti ordisce Amore. (Ula. 3 vi)</td>
<td>3 iii (3)</td>
<td>X</td>
<td>3 iii</td>
<td>3 iii</td>
<td>3 iii</td>
</tr>
<tr>
<td></td>
<td>Ah! sia de’ giorni miti. (Lea. 3 vii)</td>
<td>3 iv</td>
<td>3 viii</td>
<td>3 vi</td>
<td>3 vi</td>
<td>3 vi</td>
</tr>
</tbody>
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146 US-C:Ab Hollis 008807400-5.  
147 EIRE-Dn OLS X-1-315 no. 16.  
148 US-SM La 588.  
149 GB-Lbl/907.h.15 (10).  
150 US-Ws 205504.  
151 GB-Lbl/907.k.1 (2).
| Sarà nota al mondo intero. *Chorus* (3 ix) | 3 v (2) | 3 x (2) | X | X | X | X |
| Other arias inserted|
| **1766 (US-CAh Hollis 008807400-5)**|
| Parto, bell'idol mio. (Siv.) | 1 vi (1) | X | X | X | X | X |
| Non si lascia una speranza. (Min.) | 2 i | X | X | X | X | X |
| Non so se mia tu sei. *Duet* (Siv., Lis.) | 2 vi | X | X | X | X | X |
| Delle schiere sei duce primiero. (Lea.) | 3 iii (1) | X | X | X | X | X |
| Ah, proteggete oh Dei. *Duet* (Siv., Lis.) | 3 v (1) | X | X | X | X | X |
| **1766 (EIRE-Dn OLS X-1-315 no. 16)**|
| Vado, ma questo core. (Siv.) | 1 viii | X | X | X | X |
| Parto, ma in questo petto. *Quartet* (Siv./Lea./Ula./Lis.) | 1 x | X | X | X | X |
| Sento che l'alma langue.\(^{152}\) (Siv.) | 2 viii | X | X | X | X |
| Non so che sia contento. *Quintet* (Lis./Siv./Lea./Ula./Min.) | 2 ix | X | X | X | X |
| Quanto ma felice siete. (Ula.) | 3 vi | X | X | X | X |
| Tì cedo l'impero. (Siv.) | 3 x (1) | X | X | X | X |
| **1782 (US-SM La 588)**|
| L'amorò, sarò costante.\(^{153}\) (Min.) | 1 vi | 1 vi | 1 vi | 1 vi |
| Porgi, o caro amato bene. *Duet* (Lis./Siv.) | 1 viii | 1 viii | 1 viii | 1 viii |
| Sia la forte a me fatale. (Min.) | 2 ivi | 2 ivi | 2 iv | 2 iv |
| Tì leggo in volto. (Siv.) | 2 v | 2 v | 2 v | 2 v (1) |
| Dolce vita, idolo mio. *Trio* (Siv./Lis./Lea.) | 2 ix | 2 vi | 2 vii | 2 vii |
| Si scuoteranno i colli. (Ula.) | 3 ii | 3 ii | 3 ii | 3 ii |
| Rasserena il vago ciglio. (Siv.) | 3 iv | 3 iv | 3 iv | 3 iv |
| Sventurata abbandonata. (Lis.) | 3 v | 3 v | 3 v | 3 v |
| Caro padre, amata sposa. *Chorus* (Lis./Siv./Lea./Ula./Min.) | 3 vii | 3 vii | 3 vii | 3 vii |
| **1782 (US-Ws 205504)**|
| Quel sospetto che t'affanna. (Lis.) | 1 iii | 1 iii |
| La costanza ha in questo petto. (Lea.) | 2 ii | X |

\(^{152}\) Ezio (Act 1, scene vii).

\(^{153}\) *Il re pastore* (Act 3, scene ii).
| 1784 | Agitata in tanti affanni. (Lis.) | 2 v (2) |
**Ezio**

1) trans. Samuel Humphreys.
2) George Frideric Handel.
3) **KT 1732**: January 15, 154, 155, 22, 156, 25, 157, 29, 158

**Libretto**

1) *Ezio*. DRAMA. Da Rappresentarsi Nel REGIO TEATRO DI HAY-MARKET. Done into *English* by Mr. HUMPHREYS.
2) T[homas] Wood, [1732].
3) I/E.
4) Valentiniano (Anna Bagnolesi); Fulvia (Anna Strada del Pò); Massimo (Gio[y]vanni Battista Pinacci); Ezio ([Carlo Broschi called] Senesino); Onoria (Francesca Bertolli); Varo (Antonio Montagnana).
5) *GB-Ob* 3862.c.15. [Ebb: 475A1 & 3519H1; CS: 9472; ESTC: T71798]

**Music**

For discussions and listings of the music sources see: HWV 355–63; S 23; and Winton Dean, *Handel’s Operas 1726–1741* (Woodbridge, 2006), 207–9.

**Comment**

In Janry – a New Opera, Clothes & all ye Scenes New – but did not draw much Company. 160

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**Ezio**

1) *trans. Samuel Humphreys.*
2) Davide Perez, Johann Adolf Hasse.
3) Naples, S Bartolemo, Autumn 1730. **KT 1755**: April 12, 161, 19, 26, 29, May 3, 6, 10, 13, 16, 20, 162, 24, 163, 27, 164 June 7, 165 November 29, 166 December 2, 6.

**Libretto**

1) *Their Majesties, Prince, and three eldest Princesses present*; *LS*, ii/1, 184.
2) *Their Majesties and the three eldest Princesses present*; *LS*, ii/1, 184.
3) *Their Majesties and the three eldest Princesses present*; *LS*, ii/1, 185.
4) *Their Majesties, Prince, and three eldest Princesses present*; *LS*, ii/1, 185.
5) *Their Majesties, Prince, and three eldest Princesses present*; *LS*, ii/1, 186.
6) Copy signed ‘Eliz Hunter’; this copy is not listed in CS.
7) Colman, ‘Register of Operas’, *GB-Lbl* Add. 11,258, f. 30r.
8) ‘A New Opera’; *LS*, iv/1, 479.
9) ‘By desire the Musick by Perez’; *LS*, iv/1, 488.
10) ‘By particular desire’; *LS*, iv/1, 488.
11) ‘By particular desire’; *LS*, iv/1, 488.
12) A performance deferred from 31 May because of Mingotti’s illness.
1) **EZIO. DRAMA PER MUSICA. PEL TEATRO di S. M. B.** [1st edition.]
3) I/E.
4) Valentian (Rosa Curioni); Fulvia (Regina Mingotti [née Valentini]); Maximus (Ercole Ciprandi); Actius (Giuseppe Ricciarelli); Aetius (Giuseppe Ricciarelli); Honoria (Colomba Mattei); Varus (Sig.ra Mondini).
5) GB-Ob Vet. A5 e.2639. [EBB: 457A1 & 3519H1; nCS; ESTC: T33935]

**Music**
1) **THE Favourite SONGS in the OPERA Call’d EZIO By Sig Perez** [1st set].
2) John Walsh, [1755]. [SH: 1189]
4) In score.
5) ‘Caro padre, a me non de’i’ (Perez, 1); ‘Non ami chi teme’ (Perez, 5); ‘Per tutto il timore’ (Perez, 9); ‘Sventurata non ho pace’ (Perez, 12); ‘Ecco e mie catene’ (Perez, 17).
6) GB-Lb H.325.a. [BUCEM: 770; RISM A/I/6: P 1330]

2) **THE Favourite SONGS in the OPERA Call’d EZIO [2nd set].**
2) John Walsh, [c.1755]. [SH: 1191]
4) In score.
5) ‘Ah non son io che parlo’ (Perez, 1); ‘Per sei mi nacque amore’ ([Perez?], 6); ‘Speri in vano’ (Perez, 9).
6) GB-Lb H.325.a. [BUCEM: 770; RISM A/I/4: P 1330]

3) **THE Favourite SONGS in the OPERA Call’d EZIO, with some Songs in Ipermestra never before Printed.**
3) [Regina] Mingotti [née Valentini].
4) In score.
5) ‘Va salva un fido amante’ (Hasse, 1); ‘Su la scomposta prora’ (Hasse, 4).
6) GB-Lb G.173. [BUCEM: 322; RISM A/I/4: H 2252]

4) **LE DELIZIE DELL’OPERA. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos’d by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPOA, C.S: GERMAIN, PESCETTI, VERACINI, BONONCINI.**
2) William Randall, [1776?].
4) In score.
5) ‘Caro padre, a me non de’i’ (Perez, 1); ‘Non ami chi teme’ (Perez, 5); ‘Per tutto il timore’ (Perez, 9); ‘Sventurata non ho pace’ (Perez, 12); ‘Ecco e mie catene’ (Perez, 17); ‘Ah non son io che parlo’ (Perez, 21); ‘Per sei mi nacque amore’ ([Perez], 26); ‘Speri in vano’ (Perez, 29); ‘Va salva un fido amante’ (Hasse, 34); ‘Su la scomposta prora’ (Hasse, 37).

**Comment**
[Vanneschi] added, that he had another Composition in his Hands, called Demonfoonte, written by my Favourite Metastasio, and set to Masick 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 Andromaca, which had the Fate of all his darling

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167 ESTC lists the Bodleian copy at 33935, but the copy does not have the supplementary material. The Bodleian copy is in bad state, and the songs could have become detached from the volume.

168 Has a supplement listing replacement numbers set by Perez.

169 By Hasse.

170 Also listed under Ipermestra, 1755.
Compositions, and is fresh in the memory of every one; so that after the third Night he was obliged to revive Ezio, that was represented last Season, while he was preparing that Demofoonte which he found so wretched and detestable. 171

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**Ezio**

1) Anon.
2) J.C. Bach, Baldassare Galuppi, Gian Francesco de Maio [Majo], Giovanni Battista Pescetti, Mattia Vento.
3) KT 1764: November 24, 172 27, 173 December 1, 174 4, 8, 175 11, 15, 18, 22. 1765: January 15, 176 22, February 12, 19, 26, 177 March 21, 178 26, April 20, 179 24, 180 May 4, 1766: December 20, 181 1767: January 10, 17.

**Libretto**

1) **EZIO: DRAMA. Per MUSICA: Da RAPPRESENTARSI sopra il TEATRO di S. M. B. EZIO: An OPERA. Set to MUSIC. As it is represented at the KING’S Theatre in the Hay-Market.**


3) I/E.

4) Valentiniano ([Giusto Ferdinando] Tenducci); Fulvia ([Teresa] Scotti); Ezio ([Giovanni] Manzuoli [called Succianoccioli]); Onoria ([Clementina] Cremonini); Massimo ([Ercole] Ciprandi); Dacre ([Polly] Young); Varo ([F]). Direttore de’Balli: [Jean-Baptiste?] Gherardi.

5) **GB-Ob Harding D 2448 (3).** [EBB: 475A1 & 2219M26; CS: 9517, 184 ESTC: T33934]

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171 Regina Mingotti, *An Appeal to the Public* (London, [1755]), 9–10; the performances to which Mingotti refers are those given on 29 November, and 2 and 6 December.


173 ‘Till the arrival of the Principal Dancers which are engaged will be performed between the Acts, Solos or Concertos’; LS, iv/2, 1085.

174 ‘By command of their Majesties’; LS, iv/2, 1086.

175 ‘By Command of their Majesties’; LS, iv/2, 1087.

176 ‘By particular desire’; LS, iv/2, 1093.

177 ‘By Desire’; LS, iv/2, 1100.


179 ‘By desire’; LS, iv/2, 110.

180 ‘Towards raising a Sum of Money towards building a Wing to the Middlesex Hospital’; LS, iv/2, 1111.

181 ‘By Command of their Majesties’; LS, iv/2, 1206. A further performance on 27 December was cancelled owing to the illness of both Grassi and Guarducci; LS, iv/2, 1207.

182 Both Esther Young and Isabella Young were married by this stage, singing under their married names of Mrs Jones and Mrs Scott respectively.

183 The copy has a paste over on the last page: *Song by Valentinian, after Line 8, in Page 43. The aria ‘Per tutto il ti mmore’ (“On every side fear points out my danger”) belongs in Act 3, scene x.*

184 Satori no. 9517 appears to suggest that the title page has ‘Seconda Edition’ on it, but does not note it as 1764–5. The ESTC suggests that the 1764–5 copy is a reissue, which would make it the second edition. No copy of a 1764 libretto appears to survive.

195

5) GB-Lbl RB.23.a.7960. [EBB: 2219M26; nCS; ESTC: T224214]

Music
1) THE Favourite Songs in the OPERA EZIO...
2) [Robert] Bremner, [1766].
4) In score.
5) [Part 1]: ‘Belle luci che accendete’ (Vento, 2); ‘Recagli quell’acciaro’ (Pescetti, 4); ‘Vuol tornar la calma’ (Francesco De Majo, 8); ‘Non so d’onde viene’ (J.C. Bach, W1 G6/19, 10); ‘Mi dona mi rende’ (Pescetti, 14). [Part 2] ‘Se il ciel mi divide’ (J.C. Bach, W1 G3/22b, 17); ‘Fino ch’io viva lo stimero’ (Galuppi, 20); ‘Caro mio bene addio’ (Pescetti, 22); ‘Mio bel nume ah pensaci’ (Pescetti, 26).
6) GB-Lbl H.300.b.190 [BUCEM: 322; RISM B/II, 175]

Comment
I was at the opera Saturday, a tolerable house for the time of year. Manzoli sung finely & mett with prodigious [sic] applause beyond what I ever heard. There is a woman named Scotta who is a pretty figure & I think sings very agreeably [sic]; her voice is sweet but not strong. They have an excellent tenor voice y’clep’d Ciprandi, & Cremonini & Tenducci. We were highly pleased with the performance. The dancing is bad beyond all description. They were hissed off, & I see by the advertisement to day there is to be solo’s & concertos between the acts instead of dancing, but whether the town will be so putt off I much doubt.191

In 1765 Metastasio’s opera of Ezio was performed at the Hay-market: at one of the representations I happened to be placed behind two young English ladies, who accompanied the symphony of the overture, were acquainted with the songs by means of their books, understood music as well as the Italian language, and consequently, must have been prepared for the incongruities of the entertainment. In the first scene, the part of the emperor Valentinian, which was played by a treble, did not much surprize them: such a voice appeared to them no doubt well adapted to the part of a prince whose whole attention was engrossed by two bright eyes. Ætius made his appearance in the following scene, surrounded with trophies and spoils of conquered nations; he began with an emphatical narrative of his battles and his victories. This character was represented by an accomplished Soprano, who had been brought out of Italy at great expense, and whose part, supported by a most advantageous figure, made a ridiculous contrast with his voice. This contrast had a surprising effect upon the young ladies. They indulged themselves in loud peals of laughter, which neither the eyes of the whole audience, nor the remonstrances of a brother or a husband, who sat next them, could either stop or even moderate. Constraint had no other effect but to increase this gay delirium, which was carried to the excess that some Roman ladies allowed themselves, whom Juvenal reproaches with it. These laughs were renewed every time Ætius made his appearance, but with greater moderation than at first; at the last scene there was no more than a sort of a recollection of the first impression. I was told by these laughing ladies, that it the first time of their being at the opera; and that whenever they had a mind to laugh, they would chuse this entertainment in preference to every other theatrical performance.192

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185 BDL, xii, 49 points to Charles Burney as the main authority for Ponce’s presence, and that no roles are known for her.
186 The layout of the _dramatis personae_ in the libretto appears to suggests that Adriani and Slingsby were partnered as a duo with both Radicati and Santoli separately.
187 _Attìlio Regolo_ (Act 3, scene vii).
188 _Olimpiade_ (Act 3, scene vi); a handwritten note in this copy refers to Burney’s hearing of the aria.
189 _Alessandro nelle Indie_ (Act 2, scene xiii).
190 A handwritten note on the title page of this copy refers to Burney’s hearing of the opera; it also bears the signature of Alfred Roffé.
Libretto

1) Anon.
2) Pietro Alessandro Guglielmi.
3) KT 1770: January 13, 193 20 January 24, 27, 196 February 3, 10, 24, March 10.

Libretto

1) EZIO: AN OPERA. As Perform’d at the KING’S-THEATRE IN THE HAY-MARKET. The MUSIC entirely new by Signor PIETRO GUGLIELMI A NEAPOLITAN COMPOSER.
2) William Griffin, Jan. 1770.
3) I/E.
5) GB-Lbl 11775.e.3.(4.) [EBB: 475A1; CS: 9525; ESTC: T33936]

Music

1) The FAVOURITE SONGS IN the OPERA EZIO. Composed by Sig P. Guglielmi.200
2) Robert Bremner, [1770].
3) In score.
5) [Part 1] ‘Non so dirli il mio contento’ ([Guglielmi], 6); 201 ‘Nel suo dolor ristretto’ ([Guglielmi], 10); ‘Caro padre’ ([Guglielmi], 17); ‘Quanto mai felici siete innocenti’ ([Guglielmi], 20); [Part 2] ‘So chi t’accese’ ([Guglielmi], 24), ‘Superbo, minacci’ (Trio: [Guglielmi], 26); ‘Disir saprò’ ([Guglielmi], 35). [Part 3] ‘Va lusingando amore’ ([Guglielmi], 42), 202 ‘Recagli quell’acciaro’ ([Guglielmi], 45); ‘Infelice, in van mi lagno’ ([Guglielmi], 48); 203 ‘Priva di te, mio bene’ (Duet: [Guglielmi], 52); ‘No non vedrete’ ([Guglielmi], 58); 204 ‘Per te più serena’ ([Guglielmi], 61).
6) GB-Ob Mus.22.c.439 (5). [BUCEM: 409; RISM A/1/3: G. 4929]

Arsaces

1) William Hodson.
2) Play, no inset songs.
3) NR.

Libretto

1) ARSACES: A TRAGDEY. 2
2) Thomas Beckett, 1775.
3) E.
4) No cast. Pharasmanes, Arsaces, Mithrines, Mirvan, Ariana, Semira, Daraxa, Panthea. Officers, Guards, Persians, etc.
5) GB-Ob M.adds.108 e.138 (1). [EBB: 6324H2; ESTC: T59593]

194 ‘By Particular Desire’; LS, iv/3, 1450.
195 ‘The Indisposition of the two First Women Singers in the Comic Operas, is the cause of performing the above Opera this evening’; LS, iv/3, 1450.
196 ‘Sg Guadagni is perfectly recovered from his indisposition’; LS, iv/3, 1452.
197 Signor Piatti seems to have sung little in London although he also appeared in Gioas re di Giuda on 22 March1770.
198 BDL, iii, 32 gives his last appearance as 7 November 1769.
199 Not in BDL.
200 Published as three separate ‘parts’ but through numbered.
201 Il natal di Giove (scene ix).
202 Didone Abbandonata (Act 2, scene xiv).
203 Adriano (Act 1, scene xvi).
204 Con riconosciuto (Act 3, scene xii).
Comment
The Tragedy here offered to the public, is founded on the Ezio of Metastasio; as every one, conversant with the writings of that favourite Italian poet, will, on a comparison, without difficulty perceive. But the Author of it trusts, he shall be justified in asserting, that it has no more, than its foundation on that Opera, since but a small number of scenes are borrowed from thence in the whole piece; of the greater part of which a portion only has been employ'd, and even that portion very much altered.

To decry this method, of raising the fabric of a play upon a borrowed foundation, is the favourite language, and humour of the times; although to fit an Italian Opera for the English Stage, requires scarce less labour, less addition, or less correction, than the same story would have demanded, if told in the simple language of history, or the affected stile [sic] of romance: Yet from these fountains did the immortal Shakespeare himself borrow most of his plots, and the custom has without censure been uniformly practised by all writers for the Stage from him, down to the present period. But those, who would wish to see all objections, and arguments of this kind satisfactorily answered, need only consult Dryden's preface to his Mock Astrologer: Or, if they are not willing to abide by the testimony of so excellent a judge, (because he is an Englishman, and a party in a cause for which he pleads,) let them be determined by an ancient, the Coryphaeus of critics, and one who cannot be prejudiced in favour of the cause he espouses; I mean Longinus, who, in that section of his treatise, where he is discoursing of imitation, after instructing us, that Plato has opened a new road to the sublime, if we will but follow his footsteps, namely, an imitation of those illustrious poets, and orators, who have written before us; after informing us also, that this philosopher was the greatest imitator of Homer, that ever existed, having enriched his work with innumerable rills drawn from that poet, as from a living fountain; he goes on to tell us, 'that we ought not to account an imitation a plagiarism, but rather a beautiful idea of him, who imitates, forming himself upon the invention, and works of another, and entering the lists, like a useful champion, to dispute the prize with the former victor.'

It may perhaps be objected to the following production, that it is made, without necessity, to end unhappily, but if Aristotle is right, when he asserts, that terror, and pity, are the leading passions, which Tragedy should endeavour to excite; those which end unfortunately, must surely be allowed to give those passions far the greater scope. If it be true also, that it is the office of the Drama to hold up a faithful mirror of human life; those Tragedies, which end happily, cannot, I am afraid, boast of exhibiting a more real, though a more pleasing picture of it, than those, which are conducted in a contrary manner; since the history of mankind is little more than the narration of events, which have been attended with a similar catastrophe. But the author had a still farther intention in making the present performance one of the latter kind, as he meant to inculcate by a double moral not only the criminality of revenge, but the impropriety of that sentiment, which, falsely, concludes that all virtue must receive its retribution in this life. How far probability has been violated, or preserved in the conduct of the piece, is, with all deference, submitted to the public judgment.

I have endeavoured, according to the extent of my abilities, to pay particular attention to the harmony of the metre in the following Tragedy. The structure of our blank verse seems to me a thing of more art, than is generally imagined, and less attended to, than its consequence deserves; since it is well known, what dignity, and elegance, a nervous, graceful versification, will give to the most simple, unlaboured [sic] language; insomuch, that even those, who are best acquainted to the fascinating powers of poetic diction, are sometime astonished to find, what a different impression the very same sentiment makes on the heart, when rolling in all the majesty of numbers, perfect, copious, and harmonious, which satisfy at once, and charm the ear, or limping in ill-tun'd periods, and defective measures. Having bestowed some consideration on this subject, I am willing to flatter myself, that the observations I have made, may possibly tend to the farther perfection of this kind of verse, and am therefore tempted to offer them to the public; but this I profess to do with becoming diffidence, and a perfect willingness to retract my error, if I am found to be mistaken.

As the rhythmus [sic] of the Grecian, and Roman verse, was determined by the quantity of the syllables only, without any regard to the accent; so the rhythmus of our verse is regulated, in direct opposition, by the accent only, without any regard to the quantity.

As the length, or brevity, of all our syllables therefore is determined by the accent, it should be laid down as a fundamental rule, 'That no word ought, merely in favour of the metre, to be strain'd, or forcibly pronounc'd with an accent different from its fix'd and accustomed one, as is done in the following verse:

To meet the foe of mankind in his walk.

Venice Preserv'd, Act III

Since, if this is allowed, our language will have no standard; but poets will be at liberty to alter the accents of words, as their own advantage, or caprice, may direct.

This being granted, it follows, that to give our narrative iambic verse of five feet, (each of which consists of a short, and a long syllable) its perfect rhythmus, the second, fourth, sixth, eighth, and tenth syllables, ought to be capable, without any uncommon accent being laid upon the words, to be pronounc'd with such a degree of emphasis, as shall justly entitle them to be call'd long ones. If the emphasis therefore be remov'd from these syllables to the others, it is plain the measure of the verse must be disturbed, and the more disturbed, the more it is removed.

It is from hence a consequence, that, if a trochaic foot (which consists of a long and a short syllable) be introduced into any iambic verse, it will of course cause the accent to be so removed, and render the verse imperfect.
However, the nearer the imperfection is to the beginning of the verse, the less, in general, it is perceptible; and therefore a verse may begin with a trochaic foot, without any offence to the ear, though such a verse be really imperfect, as the following:

Bow like a slave before him, wait his pleasure.

_Ambitious Step-mother, Act IV_

But it is customary with our writers of Tragedy, to introduce a trochaic foot into the middle of the verse, which is a liberty our iambic measures seem to me scarcely to admit of; such verses being in effect the beginning of two unfinish’d iambics, rather than one continued whole one, as will appear from the following examples:

The big round drops course one another down
The furrows of his cheek. Stop them Ventidius,
Or I shall blush to death.

_All for Love, Act I_

A wrong like this will make me ev’n forget
The weakness of my sex: oh for a sword!

_Fair Penitent, Act III_

Which should be read, and we in effect do read them, thus:

The big round drops course one another down
The furrows of his cheek. Stop them Ventidius,
Or I shall blush to death. ----

A wrong like this will make me ev’n forget
The weakness of my sex: oh for a sword—

And Dryden himself seems to have been of this opinion, since he has published some of his speeches in this very manner, as for instance:

Art though return’d at last, my better half?
Come, give me all myself.
Let me not live,
If the young bridegroom, longing for the night
Was ever half too fond.

_All for Love, Act III_

The liberty of placing a trochaic foot after the first, is still less allowable, when the supernumerary syllables, common to all tragic writers at the end of the verse, is made to fall somewhere during the progress of it. Such measures will be no means read, when considered as one verse, but necessarily divide themselves into two incomplete ones, as in the following example:

Bless’d to my wish, I was the prince Moneses;

_Tamerlane, Act I_

Which must be, and always is read, thus:

Bless’d to my wish, I was the prince Moneses;
Born, and bred up to greatness.
Witness the blood—

In like manner this,

The hero’s race disclaims thee, Why dost though frown,
And knit thy boyish brow?

_Ambitious Step-mother, Act II_

Is read,

The hero’s race disclaims thee.
Why dost though frown, and knit thy boyish brow?

This licence is oftenest usurped at the joining two speeches; but does not less offend the eye, and ear, there, than in any other place, as for example:

BAJAZET

---Now thou know’st my mind,
And question me no further.
TAMERLANE.

Well dost though teach me.

_Tamerlane, Act III_

Which are clearly the first of two incomplete verses, and not one whole one.

If any other foot than the iambic, and trochaic, is introduced into the verse, as the pyrrhic (consisting of two short syllables) the spondaic (of two long) the anapaestic (of two short and one long) or the dactylic (of one long and two short) the verse will generally be more defective, and often will not read at all. As in these examples, where two iambics are changed into a pyrrhic, and spondaic:
Since kings who are call’d gods prophan themselves.

_Tamerlane, Act I_

To restore justice, and dethrone oppression.

_Venice Preserv’d, Act 2_

In this, where three iambics are changed into two anapaests, and the fourth foot is trochaic,

_I have done as I ought. Virtue still does—_

_Tamerlane, Act III_

In this, where the three first iambics are changed into two dactyls, and the two last into pyrrhic, and trochaic,

This was the recompense of my service.

_Venice Preserved, Act I_

In this, which contains both anapaest, and dactyle,

_Ulysses, Act V_

We cannot conquer like thee; yet we can die for thee.

In this, which consists totally of dactylic feet,

_Orphan, Act IV_

Lameness, and leprosy, blindness, and lunacy.

And in this, in which the dactylic, anapaestic, and trochaic feet are all united.

_Kneel to him, take him by the hand, speak to him._

_All for Love, Act III_

This was the recompense of my service.

_Orphan, Act IV_

And toward the gate rolling her bestial train.

_Paradise Lost, b. II_

where a trochaic foot is interposed in the middle of the verse, which might be easily rendered perfect, thus:

And rolling toward the gate her bestial train,

but then much of the effect, and energy of the verse, produced by the emphasis on the word rolling, which almost renders the object described present to the imagination, would vanish. However, it is certain, that if the measure was never broken into, but upon such occasion as these, this beauty would be much more remarkable.

Although a verse, which begins with a trochaic foot, is, in reality, imperfect, yet (as was remarked) on account of the emphasis, which it conveys, it does not offend the ear. But it is very different when the first foot is a pyrrhic, with which therefore a verse should never be suffered to begin; for if the second foot be iambic, as it ought to be, the verse (unless contrary to the fundamental rule laid down, we force an accent, where there naturally is none) will begin with three short syllables, and of course must be feeble, and leave the ear unsatisfied.

As in these examples:

With a malignant joy she views my ruin.

---If they see a man

_How will they turn together all, and gaze_

_AUpon the monster._

_Orphan, Act V_

This last example would surely have read much better had it been expressed thus:

--- How will they turn together all,

And gaze upon the monster---

As there is always a pause at the end of every verse, though momentaneous [ūd], and perhaps almost imperceptible; any two verses, of which one ends, and the other begins with words, which are so connected, as not to bear even the idea of a pause between them, must be imperfect. Such verses also have a prosaic appearance, inasmuch as they seem to conclude exactly like prosaic lines, without any regard to metre. As in the following instances:

---And I have never us’d

_My soldiers to demand a reason of_

_My actions._

_All for Love, Act 1._

_The gentle goddess nature widely has_ 

_Allotted---_

_Ambitious Step-mother, Act III_

Where, of, which is only the preposition marking the case of the substantive (actions,) cannot, even in idea, be separated from it. – Nor can any more the auxiliary verb, has, be [ūd] separated from its participle, (allotted.) Such instances therefore would surely have been better written-

_I have never us’d_

_My soldiers to demand_
A reason for my actions.

The gentle goddess nature wisely has allotted-
The lengthening of words, which are, in pronunciation, only of one syllable, into two, such as heav’n, pow’r, &c. merely
to make up the measure, as is sometimes done, renders the verse scarce less feeble, than those unnecessary expletives,
which Pope has criticiz’d; as in this instance:
I loath, and scorn that fool, thou mean’st, as much,
Or more, than thou canst; but the beast has gold.
That makes him necessary, power too
To qualify my character—

*Venice Preserv’d*, Act II

That too many consecutive vowels, without elisions, and also too many elisions, as in the following examples:

Nor shalt thou lose
The glorious portion, why thy fate designs thee,
For thy Amestris’ fears.

*Ambitious Step-mother*, Act I

Priests make a trade on’t, and yet starve by’t too.

*Venice Preserv’d*, Act II

tend very much to disturb the harmony of the verse, and render it harsh, I need scarce observe; since they have been
censured anciently, by such authors as Cicero, and Quintilian, and in later times by Pope.

As a verse should never be allowed to begin with a pyrrhic foot, so no verse, of only five feet, should be allowed to end
with one; it renders the verse enervate, and inharmonious, and that for this reason, it wants its due measure, the last two
short syllables, being equivalent in time, to one long one only, as in this verse:

While from his looks as from divinity.

*Tamerlane*, Act II

Where, besides the imperfection arising from the imposition of the trochaic foot, in the middle of the verse, the two last
syllables of the word (divinity) being short, the verse, in fact, consists of no more than four feet, and a long syllable. So
also this example:
---You then perhaps may sigh,
And muster all your Roman gravity.—

*All For Love*, Act II

I am aware it may be objected here, that the last syllable of every verse is common, and therefore the verse is complete;
but though this may be a valid argument in regard to Latin verse, where the rhythmus is determin’d by quality, it will not
hold good in our English verse, where accent governs all, and where, for want of this accent, the ear will infallibly be
disappointed. The pyrrhic foot therefore, I think, should not be allowed to end a verse of five feet, but be reserved for
those, which are lengthen’d to six, where indeed it is used with the greatest propriety, as in the following instances:
---Let mankind,
Adore in him your visible divinity.

*Ambitious Step-mother*, Act I

Where the two last syllables, in the word, monitor, are but little more than equivalent to the redundant syllable, in the
verse before, and therefore such verses, if used sparingly, and with discretion, agreeably vary it.

A verse of five feet ought not only to end with the stable syllable of the iambic foot, but that syllable ought never to
be allow’d to be an insignificant monosyllabic particle, (though, generally speaking, words of that kind cannot be
employ’d as long syllables, without laying a false accent on them) for such never fail to render the verse remarkably
weak, and prosaic, as in this instance:
Ungentle hate, and brawling rage, shall not
Disturb the peace—

*Ambitious Step-mother*, Act III

Yet, when the verse is lengthen’d to six feet, this is allow’d, because the verse having already its due measure without it,
the supernumerary syllables pass unregarded. As in this example:
Say thou, to whom this paradise is known,
Where lies the blissful region. Mark my way to it.

*Fair Penitent*, Act III

As a pyrrhic foot should be allowed to end no verse but one of six feet, so, vice versa, no verse should be allow’d to be
lengthened to six feet unless it ends with a pyrrhic foot, and that for this reason, because such verses, and such only,
scarce exceed the regular verse of five feet, with its redundant syllable.

If this principle be true, all verses of six feet, ending within one iambic foot, should be disallowed, such as the following:
‘Tis fruitless to complain, haste to the court,
Improve your interest there for pardon from the queen.
**Spanish Fryar, Act I**

We've neither safety, unity, nor peace my friend.

**Venice Preserv'd, Act I**

Unless perhaps such a verse may be allow'd to close a scene, or an act, like an alexandrine rhyme.

It follows from what has been said, *a fortiori*, that all verses of more than six feet, should by no means be used, with whatever feet they end; such as the following, which consist of six feet, and the redundant syllable:

If one cold look, one angry word had told me,
That thou wert chang'd, and I was grown a burden to thee

---

**Ulysses, Act IV**

And still less these of seven feet:

That were a wish too mighty for her hopes,
Too presuming for her low fortune, and your ebbing love.

---

**All for love, Act II**

I scorn to scatter
A blown-up fool above me, to crush the wretch beneath me.

---

**Venice Preserv'd, Act I**

And be what my Ulysses was, my best, my greatest lord.

---

**Ulysses, Act I**

Somewhere, too, in Rowe, I remember I have read a verse which consisted of seven feet, and the redundant syllable, though my memory does n to serve to quote the place.

If it is incongruous to the genius of our iambic verse, thus to extend it beyond its due length, it is no less so to leave it incomplete, as in these examples:

I will be justified in all I do,
To late posterity, and therefore hear me.
If I mix a lye
With any truth, reproach me freely with it.

---

**All for Love, Act II**

---So indeed men think me,
But they're mistaken, Jassier, I am a rouge,
As well as they,
A fine, gay, bold-fac'd villain as thou seest me.

---

**Venice Preserv'd, Act I**

If we allow ourselves such liberties as these, our iambic blank verse will have no standard, but may be indefinitely extended, at pleasure, for one foot to nine.

I am not so ignorant it may, and perhaps will be urged, that all the irregularities here taken notice of are used by poets, to introduce a greater variety into their verse, to prevents its satiating the ear, and render it more an imitation of discourse. But this is precisely what the dramatic writers of Rome had urged in defence of themselves, for the use of exactly similar licences, when Tully told them, them by endeavouring to make their verse too much resemble conversation, they had reduced it to be little, or nothing different prose.* Nor indeed does an irregular continuation of foot, seem at all necessary, to produce all the variety which is required in the longest tragedy. Let the following verse of Dryden and Glover, wherein the above rules are observed, be considered, and then let the reader's ear judge, whether a whole tragedy written in numbers, at once so harmonious, and so varied, would satiate the ear.

---

**All for Love, Act II**

She came from Egypt.
Her Galley down the silver Cydnos row'd.
The tackling silk, the streamers wav'd with gold,
The gentle winds were lodg'd in purple sails,
The nymphs, like Nerieds, around her couch were plac'd,
Where, she, another sea-born Venus, lay.
She lay, and lean'd her cheek upon her hand,
And cast a look so languishingly sweet,
As if, secure of all beholders hearts,
Neglecting she cold take them. Boys, like Cupids,
Stood fanning, with their painted wings, the winds,
That played about her face; but if she smil'd,
A darting glory seem'd to blaze abroad,
That mens desiring eyes were never wearied,
But hung on the object. To soft flutes
The silver oars kept time, and while they play'd,
The hearing gave new pleasure to the sight,
And both to thought. 'Twas Heav'n, or something more;
Stood panting on the shore, and wanted breath
To give their welcome voice.
All for Love, Act III

* Esse igitur in oratione numerum quendam, non est difficile cognoscere. Sed in versibus res est apertior; quamquam etiam á modis quibusdam, cantu remoto, soluta esse videatur oratio, maximèque id in optimo quoque corum poetarum, qui iuici á Graecis nominantur, quos, cum cantu spoliaveris, nuda pene remanet oratio. Quorum similia sunt quaedam etiam apud nostros; velut ille in Thesmophoria Quenam te esse dicam? qui tardi in senectute—et quae sequuntur, quæ, nisi cum tibicen accessis, orationi sunt solata simillima. At comicerum senarius proper similitudinem sermonis sic sape sunt absque, ut non numquam vig in his numerus, et verus intelligi possit. Cicenii Orator.

Look down, connubial goddess! and with hope
Let thy appeas'd divinity indulge
A hero offering at thy holy shrine,
His spirit humbled with repentant sighs.
You too attend, ye favourable gales,
And swiftly waft us to the kind embrace
Of our companion Orpheus, who shall breathe
His tuneful consolation in a strain
Of grief-composing energy, to charm
Distraction's rage, 'till new-born reason smile.
Then with her children, lovely as their mother,
Shall blooming Tempé on its flowery lap
Again receive her, while Penéus' stream
Blends with the flitting warblers on his banks,
His murmuring cadence to delight her ear;
And I once more, long th'acquainted vale,
Shall, by the lustre of the silent moon,
Walk by her side attentive, while her tongue
Unfolds the pow'r of heav'n's resplendent train,
Of magic numbers, and mysterious spells,
And feasts with knowledge my enraptured soul.

Medea, Act IV

In effect the redundant syllable, the incessant change of the pause, or caesura (now falling at the end of one foot, not of another, and now on the syllable beyond the foot, with an every-varying succession) the division of the verses, after different manners, by the formation of the sentences, the continuation of the same sentence, and verse to another, seem abundantly sufficient to avoid any appearance of sameness, and prevent any satiety arising from the perfection of the metre. It is in these particulars that the superiority of blank verse over rhyme, and its peculiar aptitude for long works, as being infinitely less cloying to the ear, principally consists. For in all the best rhyme (in Pope's, for instance) to say nothing of the couplet, or triplet at most, and the pause is, for very many lines together, exactly in the same place. Nay, so essential is the sameness of the pause, and the conclusion of the sense with the rhyme, to this kind of verse, that if the sentiment be extended thro' many lines, and the pause much varied, we lose the idea of the rhyme, and read it as blank verse. This often happens in Churchill's compositions, as, for example, in the following lines among others, where, if the rhymes be taken away, and synonymous words put in their places, the measures will still be pleasing, which will hardly ever be the case with where the sense ends with the rhyme, and therefore does not depend upon the rhyme, but upon the construction of the sentence, and the measure.

And there are bards, who on creations file
Stand rank'd as men, who breathe in this fair isle
The air of freedom, with so little gall,
So low a spirit prostrate thus to fall
Before these idols, and without a groan
Bear wrongs, might call forth murmurs from a stone?
Better, and much more noble, to abjure
The sight of men, and in some cave, secure
From all the outrages of pride, to feast
On nature's salads.

Independence, p. 313

It may also possibly be objected to the foregoing observations, that all those irregularities of metre, which they regard as faulty, are to be found (as the examples produced testify) in Dryden, Otway, and Rowe; poets, whose abilities were such as demand our warmest admiration, who are universally esteemed great polishers of our language, and matters of verification. All this I readily acknowledge, since no man can have a higher opinion of their strength of genius, and talent for versification, than myself; I allow also, that energetic sentiment, and sublime imagery will always procure great effects, though the numbers in which they are conveyed be imperfect, and in this doubtless the reason why many
passages in these authors are very justly held in high admiration, where the versification is lame and imperfect. Nay, so far am I from being one of those, whom Pope finely satirises in the following lines:

But most by numbers judge a poet's song,
And smooth, or rough, with them, is right or wrong:
In the bright muse tho' thousand charms conspire,
Her voice is all these tuneful fools admire;
Who haunt Parnassus but to please the ear,
Not mend their minds; as some to church repair
Not for the doctrine, but for the music there.

That I think one sterling sentiment, or image, though conveyed in measures the most defective, is worth all the poetry that was ever written, whose sole excellence lies in its expression, and metre. But the perfection of good writing seems to consist in a union of both; a combination of sense and harmony, where, like springs, which mutually sustain and actuate each other, the sublimity of thought supports the dignity of the numbers, and the beauty of the measures reflects new grace and energy on the sentiment. I beg leave to observe farther also, that the very reason (at least it appears to me) why the numbers of Dryden, Otway, and Rowe, are more mellifluous, and majestic, than those of most other authors, is because their verse agrees more with the above observations, than that of most other writers for the stage; and it surely can be no disparagement to their abilities, that, in the early period in which they wrote, our verse had not attained all the perfection of which it is capable, but rather an honourable testimony of their extent; since, though their numbers are unequal, they have never been surpassed either in dignity, or grace.

In a word, to give our iambic narrative verse for the age, its utmost harmony, and strength, these rules (at least as far as my ear, and judgement informs me) should be observed.

1. No verse should be of less extent than five feet, and therefore none left incomplete.
2. No verse of five feet, should begin, or end, with a pyrrhic foot.
3. No trochaic foot should be allowed after the first, but all the rest be pure iambics, except only, when the measure is broken, to give new force to the sentiment.
4. No words, which will not bear a division, should be separated into two verses – no insignificant monosyllabic particle should conclude a verse of five feet – and none words which are generically pronounced into one syllable, should be expanded into two, to fill the measure.
5. No verse should be allowed to be lengthened to six feet, unless it conclude with a pyrrhic foot.
6. No verse of more than six feet should be admitted, conclude with what foot it may.
7. The redundant syllable should be used as much as possible, because it is the best means of giving that easy freedom to the verse, so extremely proper for dialogue.
8. The pause should be incessantly varied, and made, as much as possible, to fall on the syllable after the conclusions of that foot on which it is made,* as such pauses give remarkable smoothness and flow to the verse.

These are some of the precepts, which, from the perusal of our best dramatic writers, I have formed to myself on the subject of our narrative iambic verse.† My ear, and judgement, may very possibly deceive me, but I cannot help thinking, at present, that their observation will tend to the perfection of this kind of metre, rendering it, at the same time, more nervous, and melodious. By these, at least, I have endeavoured to form the numbers of the following performance, though it will very possibly be found on examination, that I have (unintentionally) transgressed them.

It may be proper to take notice, before I put an end to this preface, that the present Tragedy was, some years ago, offered to Mr Colman (different indeed in some measure from its present state, as it has since received considerable alterations) but for want of merit, or interest, or both, was rejected; nor is it now by any means published, as meant to appeal from that gentleman's judgement. It is well known, there are many reasons, and those far from discreditables (such as private friendship, urgent solicitation, &c.) which may induce a manager, since he can be present but a certain number, to receive one piece, and refuse another, even supposing, what the rejected author has no right to suppose without good evidence, the discarded piece to be of equal merit with the accepted one, though it may not be without its share. Conscious of this, and aware (as everyone in the least conversant with theatres must be) what almost insuperable difficulties in a writer, whose reputation is not established, has to surmount, before his piece can make its way to the stage; the Author of the following work, never offered it to any other manager, as he has not the pleasure of their acquaintance, though he professes due respect for their abilities but rather chose to give it this way to the public, than trust the chance of a second repulse.

This he thought necessary to observe, in order to account for the rather unusual method of publishing a performance of this kind, which had not been honoured with the signet of public approbation. Should there be found in it anything worthy of notice, the impartial reader will not reprobate it, for not having issued from the penetralia of the Theatre; should there not, he will let it quietly depart to its humble, but merited destination,

*As in this line of Dryden, before mentioned, where it is in the syllable beyond the third foot:
"Neglecting she could take them. Boys, like Cupids,"
And this of Glover, where it is on the syllable beyond the second:
"Then with her children, lovely as the mother."
† I hope it will not be objected to me that they carry too much the appearance, and parade of pedantry, and art, when it is remembered, that Pope has said:

“True ease in writing comes from art, not chance,
As those move easiest, who have learn’d to dance.”

Essay on Criticism. 205

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Ezio

1) *trans.* Samuel Humphreys.
2) *arr.* Ferdinando Bertoni; music by Bertoni, Tommaso Giordani, André-Ernest-Modeste Grétry, Pietro Alessandro Guiglielmi, Venanzio Rauzzini.
3) **KT 1781:** November 17, 206 20, 24, 28, December 1, 4, 8, 15, 22. **1782:** January 5, 19, 26, February 12, 16, 207 28, 208 June 15.

Libretto

1) **EZIO, A SERIOUS OPERA, AS PERFORMED AT THE KING’S THEATRE IN THE HAY-MARKET.** The MUSIC by several eminent Composers, UNDER THE DIRECTION OF SIGNOR BERTONI.
2) E[dward] Cox, 1781.
3) I/E.
5) **GB-Ob** Harding D 2451 (5). [**EBB**]: 475A1; **nCS**; **ESTC**: T184306

Music

1) **The FAVOURITE SONGS In the OPERA EZIO By Sigr Bertoni &c.**
2) R[obert] Bremner, [1781].
3) [Gasparo] Pacchierotti; [Maria] Prudom.
4) In score.
5) ‘Questo cor quest’alma mia’ (Giordani).
6) **GB-Ob** Mus 22.c.52 (5). [**BUCEM**]: 378; **nRISM**

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206 ‘A revived Serious Opera; the Music by the most eminent composers under the direction of Bertoni. With entire new scenes painted by Novosielski, New Dresses and Decorations both for the Opera and the Dances’; **LS**, v/1, 477.
207 'Sga Allegretti continuing so much indisposed at to be unable to perform, the Comic Opera is unavoidably deferred'; **LS**, v/1, 498.
208 'Viganoni being taken ill and unable to perform, *I viaggiatori ridicoli* is unavoidably deferred'; **LS**, v/1, 500.
209 **LS**, v/1, 530 suggests that the cast was the same as that for 17 November 1781, but the libretto suggests otherwise.
210 Handwritten note on the title page gives Elias Hintoni(?) as sometime owner.
211 Date given by Bodleian catalogue (Oxford Library Information System, accessed 16 May 2007); dated c.1780 by **BUCEM** which attributes it to Giordani.
Comment

The opera opened in Saturday evening with the serious Pasticcio of Ezio, before a very numerous and brilliant audience. Though full ten days before the meeting of Parliament, when the principal part of the frequenters of the Opera House are out of town, yet at half past six, no seat could be had in either of the Galleries, and the Pitt was remarkably full. The music of the Opera does the greatest credit to Signor Bertoni, whose taste and abilities, as a composer, we have before had occasion to notice. The re–appearance of Pacchierotti and Ansani was welcomed with unanimous applause, which they amply justified by the superior manner in which they acquitted themselves, both as actors and singers. Signora Prudom is a very rising performer; she was excellent in the duet with Pacchierotti, but excelled our most sanguine expectation in her last song, Sono spietate le mie pene, in which she was deservedly encored. Ansani was sublime in the air Questo cor; and Pacchierotti inimitable in his song, Recagli quell-Acciaro, in which he expressed the dignity of conscious innocence, and the pangs of a lover bidding his mistress an eternal adieu.... We cannot dismiss this subject without noticing the material improvements that have taken place in the house since last season. The boxes being carried on as far as the stage give a greater light, and the raising of the ceiling is acknowledged by all the musical amateurs to be very advantageous to the voices of the performers. The crown gallery has also undergone very judicious alterations. The floor is matted, and the seats which turn up, like those of our front boxes, are covered with green bays, and exhibit that appearance of cleanliness so pleasing to an English eye. In short, the Managers have done all in their power to shew their particular attention to the accommodations and entertainment of their polite frequenters. Our sincere wish is, that they may reap an advantage proportioned to the great expenses they must have been at to get together the best performers as taste could select, or money could procure.212

On Saturday night last the King’s Theatre in the Haymarket was opened for the first time this winter. The entertainments commenced with the favourite Pasticcio called Ezio, the production of the celebrated Metastasio, and under the direction, as to the musical parts of it, of Signor Bertoni. The opera abounds with some of the most pathetic music that is to be found in the whole range of Italian composition. Signor Pacchierotti, who made his appearance in the character of Ezio, displayed the most exquisite combinations of power and taste that has been heard in England since the days of Farinelli. He was encored in two of his songs; in Regali quell’acciaro, in the second act, and in Mi dona mi rende, in the third. Signor Ansani also exercised his vocal faculties with more good will than he felt in the exertion of them last season. He was encored in the song Questi cor di in the 3rd act. Signora Prudom appeared to much advantage: she was encored in her last song, which she executed with irresistible harmony.213

Bertoni’s Ezio, though a pasticcio, has much original merit: after allowing something to Rauzzini, Gretri, and others, much yet will remain his own. That opera cannot be on the whole uninteresting in which there were four songs encored, and two more which deserved the same distinction.... The band is as usual completely magnificent; Cramer leads, Cervetto is the first Violoncello, Baumgarten the Basson, Eiffert the hautboy. This year, however, there is no Second Harpsichord, and Clementi did not play the Instrument which remains.214

SATURDAY evening, Nov. 17, the King’s Theatre was opened for the season, with a serious opera called “Ezio;” the music by several composers, under the direction of Signor Bertoni. Gluck and Sacchini had lately improved our operas

212 The Morning Herald, 19 November 1781, 2.
213 The London Chronicle, 27 November 1781, 515.
214 The Public Advertiser, 23 November 1781, 2.
into very elegant Entertainments. We fear that the taste for music is now on its decline. Pasticcios though selected from
the best compositions, seldom please a real connoisseur; and we are sorry to see Bertoni open the season with a
Pasticcio. Pacchierotti and Ansani were received with applause. The former, though perhaps the best singer in Europe in
his style, is in danger of injuring his reputation by fringing and ornamenting every note with too much extravagance.
Ansani is a mannerist; and with a fine voice, he wearies by an unvaried sameness. Signora Prudom improves on her style
of singing, in spite of her engagements at Drury-Lane. But these people, and indeed all the apparatus of the Opera, were
only introductory circumstances to the Genius of the Dancing.  

215  The Westminster Magazine, ix (November 1781), 610.
### List of numbers from the libretti

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#### Act 1

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<td>Pensa a serbarmi, o cara. (Ezi. 1 iii)</td>
<td>1 ii 1 ii 1 ii (2) 1 ii 1 ii (2) X 1 ii (1)</td>
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<tr>
<td>Caro padre, a me non duci. (Ful. 1 iv)</td>
<td>1 iii 1 iii X X X 1 iii (2) X</td>
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<tr>
<td>Il nocchiero, che si figura. (Mas. 1 v)</td>
<td>1 iv X X X X 1 iii (3) X</td>
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<tr>
<td>Se un bell’ardire. (Var. 1 vi)</td>
<td>1 vi X X X X X X</td>
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<tr>
<td>Quanto mai felici siete. (Ono. 1 vii)</td>
<td>1 v 1 v X X X X 1 iii 1 iii</td>
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<tr>
<td>Se povero il ruscello. (Mas. 1 viii)</td>
<td>1 vii 1 vi X X X X X X</td>
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<tr>
<td>Se chi t’accese. (Val. 1 ix)</td>
<td>1 viii X X X X X X</td>
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<tr>
<td>Se fedele mi brama il regnante. (Ezi. 1 x)</td>
<td>1 x X X X X X</td>
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<tr>
<td>Ancor non premi il soglio. (Ono. 1 xii)</td>
<td>X X X X X X</td>
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<tr>
<td>Fin che un zeffiro soave. (Ful. 1 xiii)</td>
<td>1 xii X X X X X</td>
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</table>

#### Act 2

<table>
<thead>
<tr>
<th>Scene</th>
<th>Libretto</th>
<th>GB-Lbl</th>
<th>GB-Lbl</th>
<th>GB-Ob</th>
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<th>GB-Ob</th>
<th>GB-Ob</th>
<th>GB-Ob</th>
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</thead>
<tbody>
<tr>
<td>Qual silenzio è mai questo! Recit. (Mas. 2 i)</td>
<td>X X X X X X X</td>
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<tr>
<td>Vi fida lo spiro. (Val. 2 iii)</td>
<td>X X X X X X X</td>
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<tr>
<td>Vá dal furore portata. (Mas. 2 iv)</td>
<td>2 iv 2 iv 2 iv (2) 2 iv (2) 2 iii X</td>
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<tr>
<td>Che fo’ dove mi volgo? Recit. (Ful. 2 v)</td>
<td>X X X X X 2 iv (1) X</td>
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<tr>
<td>Recagli quell’acciaro. (Ezi. 2 vi)</td>
<td>2 vi 2 vi 2 vii 2 vii 2 vii 2 iv (2) 2 ii (2)</td>
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<tr>
<td>Quel fingere affetto. (Ful. 2 vii)</td>
<td>2 vii X X X X</td>
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<tr>
<td>Nasce al bosco in rozza cuna. (Var. 2 viii)</td>
<td>2 vii 2 vii X X X X X</td>
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<tr>
<td>Fin che per te mi palpita. (Ono. 2 x)</td>
<td>2 x X X X X X X</td>
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216 GB-Ob 3862.e.15.
217 GB-Ob Vet. A5 e.2639.
218 GB-Ob Harding D 2448 (3).
219 GB-Cr MR 463.75.37.
220 GB-Lbl R.B. 23 a.7960.
221 GB-Lbl 11775.e.3 (4).
222 GB-Ob Harding 2451 (5); also 1782: GB-Ob Harding 2451 (7).
<table>
<thead>
<tr>
<th>Song</th>
<th>Act</th>
<th>1732</th>
<th>1755</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ecco alle mie catene. (Ezi. 2 xiii)</td>
<td>2 x iv</td>
<td>2 xii</td>
<td>X</td>
</tr>
<tr>
<td>La mia costanza. (Ful. 2 xiv)</td>
<td>2 xii</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Col volto ripieno. (Mas. 2 xv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Che mi giova impero e soglio. (Val. 2 xvi)</td>
<td>X</td>
<td>X</td>
<td>2 v (3)</td>
</tr>
<tr>
<td><strong>Act 3</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guarda pria se in questa fronte. (Ezi. 3 i)</td>
<td>3 i</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Peni tu per un’ingrata. (Ono. 3 ii)</td>
<td>3 ii</td>
<td>3 ii</td>
<td>X</td>
</tr>
<tr>
<td>Con le procelle in seno. (Val. 3 iii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se la mia vita. (Ezi. 3 vii)</td>
<td>3 vii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Per tutto il timore. (Val. 3 x)</td>
<td>3 x</td>
<td>3 x</td>
<td>3 iv (1)</td>
</tr>
<tr>
<td>Tergi le ingiuste lagrime. (Mas. 3 xi)</td>
<td>3 xi</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah!’ non sono’ io che parlo. (Ful. 3 xii)</td>
<td>3 xii</td>
<td>3 xii</td>
<td>X</td>
</tr>
<tr>
<td>Già risonar d’intorno. (Var. 3 xiii)</td>
<td>3 xiii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Della vita nel dubbio cammino. Chorus (3 xv)</td>
<td>X</td>
<td>3 xv</td>
<td>X</td>
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<tr>
<td><strong>Other arias inserted</strong></td>
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<tr>
<td><strong>1732</strong></td>
<td></td>
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</tr>
<tr>
<td>Stringo al fine il mio contento. Quartet (Ezi./Ful./Ono./Var.)</td>
<td>3 xiv (1)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>È più bella quella sede. Chorus (Cho.)</td>
<td>3 xiv (2)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>1755</strong></td>
<td></td>
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</tr>
<tr>
<td>Per sei mi nacque amore. (Ezi.)</td>
<td>1 ii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se pietà da voi non trovo. (Ful.)</td>
<td>1 iii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Al nume sì del regno. (Max.)</td>
<td>1 iv</td>
<td>X</td>
<td>X</td>
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<tr>
<td>A lusingarti meno. (Ono.)</td>
<td>1 v</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se spunta amica stella. (Val.)</td>
<td>1 vi</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

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223 Song supplement in the libretto suggests that Perez composed a setting of ‘Ecco alle mie catene’ to replace this number.

224 Text headed ‘Song by Valentiniano, after Line 8, in Page 43’ added as a paste-over on page 48 in GB-Ob Harding D 2448 (3).

225 Song supplement in the libretto suggests that Perez composed a setting of ‘Pensa a serbarmi, o cara’ to replace this number.

226 Song supplement in the libretto suggests that Perez composed a setting of ‘Caro padre, a me non déi’ to replace this number.

227 Song supplement in the libretto suggests that Perez composed the setting of ‘Quanto mai felici siete’ listed above to replace this number.

228 Song supplement in the libretto suggests that Perez composed a setting of ‘Se povero ruscello’ to replace this number.
<table>
<thead>
<tr>
<th>Song</th>
<th>Scene</th>
<th>Key</th>
<th>Exploration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sò chi già il cor t’accese. (Val.)</td>
<td>1 vii&lt;sup&gt;230&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Oh Dio! morrei d’affanno. <em>Duet</em> (Ful./Ezi.)</td>
<td>1 x</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah, se di te privi&lt;sup&gt;231&lt;/sup&gt; <em>Duet</em> (Ful./Ezi.)</td>
<td>1 x&lt;sup&gt;232&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>All’udir da rupe alpina. (Val.)</td>
<td>2 iii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tu mi sprezzi o figlia ingrata. (Mas.)</td>
<td>2 iv&lt;sup&gt;233&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Sereno il di sperai. (Ezi.)</td>
<td>2 vi&lt;sup&gt;234&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Sventurata non hò pace. (Ful.)</td>
<td>2 vii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Và, salva un fido amante. (Ful.)</td>
<td>2 vii&lt;sup&gt;235&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>D’amor trà la pena. (Ono.)</td>
<td>2 x</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Mio bel nume, ah come resti? (Ezi.)</td>
<td>2 xii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Speri in vano col tuo rigore. (Ful.)</td>
<td>2 xiii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Sulla scomposta prora. (Ful.)</td>
<td>2 xiii&lt;sup&gt;236&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se tu segui il mio consiglio. (Ono.)</td>
<td>3 ii&lt;sup&gt;237&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Non ami chi temo. (Ezi.)</td>
<td>3 vi</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Del sole innamorato. (Ezi.)</td>
<td>3 vii&lt;sup&gt;238&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tremo per l’idol mio&lt;sup&gt;239&lt;/sup&gt;. (Val.)</td>
<td>3 x&lt;sup&gt;240&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Nell’orrore d’altra caverna. (Ful.)</td>
<td>3 xii&lt;sup&gt;241&lt;/sup&gt;</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Fugge in vano, in van l’audace. (Var.)</td>
<td>3 xiii</td>
<td>X</td>
<td>X</td>
<td>X</td>
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</tbody>
</table>

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<sup>230</sup> Song supplement in the libretto suggests that Perez added this number to Act I, scene vii.
<sup>231</sup> *Ipermestra* (Act 2, scene x).
<sup>232</sup> Song supplement in the libretto suggests that Perez composed the setting of ‘Oh Dio! morrei d’affanno’ listed above to replace this number.
<sup>233</sup> Song supplement in the libretto suggests that Perez composed a setting of ‘Và dal furor portata’ to replace this number.
<sup>234</sup> Song supplement in the libretto suggests that Perez composed the setting of ‘Recagli quell’acciario’ listed above to replace this number.
<sup>235</sup> Song supplement in the libretto suggests that Perez composed the setting of ‘Sventurata non hò pace’ listed above to replace this number.
<sup>236</sup> Song supplement in the libretto suggests that Perez composed the setting of ‘Speri in vano col tuo rigore’ listed above to replace this number.
<sup>237</sup> Song supplement in the libretto suggests that Perez composed a setting of ‘Peni tu per un’ingrata’ to replace this number.
<sup>238</sup> Song supplement in the libretto suggests that Perez composed the setting of ‘Non ami chi teme’ listed above to replace this number.
<sup>239</sup> *Ipermestra* (Act 3, scene iv).
<sup>240</sup> Song supplement in the libretto suggests that Perez composed a setting of ‘Per tutto il timore’ to replace this number.
<sup>241</sup> Song supplement in the libretto suggests that Perez composed a setting of ‘Ah, non son io che parlo’ to replace this number.
<table>
<thead>
<tr>
<th>Number</th>
<th>Text</th>
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</thead>
<tbody>
<tr>
<td>1764</td>
<td>S'èlma eccelsa ascende il trono. Chorus (Ful./Ezi./Cho.)</td>
</tr>
<tr>
<td></td>
<td>Rammenta a chi sei figlia. (Mas.)</td>
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<tr>
<td></td>
<td>Agitata invan m'affanno. (Ful)</td>
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<tr>
<td></td>
<td>Chi serba orma nel petto. (Dar.)</td>
</tr>
<tr>
<td></td>
<td>Se il ciel mi divide. (Ono.)</td>
</tr>
<tr>
<td></td>
<td>Mio bel nume, ah pensa, oh Dio! Duet (Ful./Ezi.)</td>
</tr>
<tr>
<td></td>
<td>Belle luci, che accendete. (Val.)</td>
</tr>
<tr>
<td></td>
<td>Vuol tornar la calma in seno. (Ful.)</td>
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<tr>
<td></td>
<td>Fino ch'io viva lo stimerò. (Dar.)</td>
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<tr>
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<td>Prima chi sia l'audace. (Ono.)</td>
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<tr>
<td></td>
<td>Caro mio bene, addio. (Ezi.)</td>
</tr>
<tr>
<td></td>
<td>Che farò senza il mio sposo. (Ful.)</td>
</tr>
<tr>
<td></td>
<td>Nò, non vedranno mai. (Ono.)</td>
</tr>
<tr>
<td></td>
<td>Non sò d'onde viene. (Mas.)</td>
</tr>
<tr>
<td></td>
<td>Mi dona, mi rende. (Ezi.)</td>
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<tr>
<td></td>
<td>Tiranno, sì, cadrai. (Ful.)</td>
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<tr>
<td></td>
<td>Applauda ogn'uno. Chorus (Cho.)</td>
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<tr>
<td>1765</td>
<td>Del caro mio sposo. (Ful.)</td>
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<tr>
<td>1767</td>
<td>Ombra dolente e pallida. (Ful.)</td>
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<tr>
<td>1770</td>
<td>Non so dirti il mio contento. (Val.)</td>
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</tbody>
</table>

242 Song supplement in the libretto suggests that Perez composed a setting of ‘Della vita nel dubbio cammino’ to replace this number.

243 Alessandro nell'Indie (Act 2, scene xiii); setting is that for J.C. Bach’s 1762 Naples setting of the Alessandro text (W1, G3, no. 19).

244 Attilio Regolo (Act 3, scene vii).

245 Allocated to Val.

246 Olimpiade (Act 3, scene vii); setting a revised version of that for J.C. Bach’s 1762 Naples setting of the Alessandro text (Naples setting: W1, G3, II ii; London version: W1, G3, no. 22b).

247 Il natal di Giove (scene ix).
<table>
<thead>
<tr>
<th>Text</th>
<th>Measure</th>
<th>Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nel suo dolor ristretto. (Ezi.)</td>
<td>1 ii (1)</td>
<td>X</td>
</tr>
<tr>
<td>Superbo, minacci. Trio (Mas./Ful./Ezi.)</td>
<td>1 v</td>
<td>2 v</td>
</tr>
<tr>
<td>Va lusingando amore. 248 (Val.)</td>
<td>2 ii (1)</td>
<td>X</td>
</tr>
<tr>
<td>Disarmar di quel superbo. (Ono.)</td>
<td>2 ii (2)</td>
<td>X</td>
</tr>
<tr>
<td>Infelice, in van mi lagno. 249 (Ful.)</td>
<td>2 iv (3)</td>
<td>X</td>
</tr>
<tr>
<td>Siete nemici e rei. (Ono.)</td>
<td>2 v (1)</td>
<td>X</td>
</tr>
<tr>
<td>Priva di te, mio bene. Duet (Ful./Ezi.)</td>
<td>2 v (2)</td>
<td>X</td>
</tr>
<tr>
<td>Non fidi al mar, che freme. 250 (Val.)</td>
<td>3 ii (1)</td>
<td>X</td>
</tr>
<tr>
<td>Dal fondo del core mi sgrida una voce. (Mas.)</td>
<td>3 ii (2)</td>
<td>X</td>
</tr>
<tr>
<td>Per te più serena. (Ezi.)</td>
<td>3 iii</td>
<td>X</td>
</tr>
<tr>
<td>Quella gioia, che ora sento. Chorus (Ezi./Ful./Ono./Cho)</td>
<td>3 v</td>
<td>X</td>
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<tr>
<td>No non vednete [NA]</td>
<td>#251</td>
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1781

<table>
<thead>
<tr>
<th>Text</th>
<th>Measure</th>
<th>Division</th>
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<tbody>
<tr>
<td>Di valore il seno armata. (Ful.)</td>
<td>1 ii (2)</td>
<td></td>
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<tr>
<td>Minaccia avverso so fatto. (Mas.)</td>
<td>1 ii (3)</td>
<td></td>
</tr>
<tr>
<td>Tergi quel pianto, o cara. Duet (Ezi., Ful.)</td>
<td>1 iv</td>
<td></td>
</tr>
<tr>
<td>Questo mio cor l’adora. (Ono.)</td>
<td>2 i (2)</td>
<td></td>
</tr>
<tr>
<td>Se contro il ciel che leme. (Max.)</td>
<td>2 i (3)</td>
<td></td>
</tr>
<tr>
<td>Vanne pure figlia ingrata. (Mas.)</td>
<td>2 ii (1)</td>
<td></td>
</tr>
<tr>
<td>Vado, ma lieta intanto. (Val.)</td>
<td>2 iii</td>
<td></td>
</tr>
<tr>
<td>Ho perduto il mio tesoro. 252 (Ful.)</td>
<td>2 iv</td>
<td></td>
</tr>
<tr>
<td>Questo cor, quest’alma mia. (Mas.)</td>
<td>3 i (2)</td>
<td></td>
</tr>
<tr>
<td>Son spietate le mie pene. (Ful.)</td>
<td>3 i (3)</td>
<td></td>
</tr>
<tr>
<td>Quella gioia che ora sento. Chorus (Ezi./Ful./Cho.)</td>
<td>3 iii</td>
<td></td>
</tr>
</tbody>
</table>

248 Didone Abbandonata (Act 2, scene xiv).

249 Adriano (Act 1, scene xvi).

250 Demetrio (Act 2, scene x).

251 Ciro riconosciuto (Act 3, scene xii).

252 Ruggerio (Act 3, scene v).
L’impresario delle Canarie

L’impresario intermezzo (1737)
Interlude in Two Comic Scenes (1741)
The Humours of Signor Capochio and Signora Dorinna (1745)
Capochio and Dorinda (1768)
Capochio and Dorinda (1770)

L’impresario intermezzo

1) Anon.
2) Domenico Sarri [Sarro].
3) KT 1737: March 26,253 29, April 2, 16, May 10.

Libretto

1) L’IMPRESARIO INTERMEZZO Da Rappresentarsi Dalla Signora ANNA FAINNI et Il. Sig. ANTONIO LOTTINI NEL REGIO TEATRO d’HAYMARKET Musica Del Sig. DOMENICO SARRI.
2) [John] Chrichley, 1737.
3) 1/E.
4) Dorina (Anna Maria Fanini); Nibbio (Antonio Lotti).
5) GB-Lbl 907.i.11.(3.) [EBB: 1041 & 2219M23; CS: 12885; ESTC: T39032]

Music

NE.

Interlude in Two Comic Scenes

1) Lewis Theobald.
2) John Ernest Galliard.(?)
3) HAY 1741: April 16, 23. LIF 1742: January 29.254

Libretto

1) AN INTERLUDE, In Two Comic SCENES, BETWIXT Signor CAPOCCHIO, a Director from the Canary Islands; and Signora DORINNA, a Virtuosa, in THE HAPPY CAPTIVE, AN English OPERA...
2) [John] Brindley, 1741.
3) E.
4) Dorinna, Nibbio.
5) GB-Ob Vet. A4 c.281. [EBB: 695T24; ESTC: T67200]

Music

NE.

The Humours of Signor Capochio and Signora Dorinna

1) Anon.
2) Thomas Arne.
3) DL 1745: January 17, 18, 19, 21, 22, 23, 29.257

253 ‘A new comic Interlude’; LS, iii/2, 653.
254 Benefic. J.E. Galliard; LS, iii/2, 962.
255 ‘The Musick of the Afterpiece compos’d by Mr Arne’; LS, iii/2, 1146.
256 ‘Both pieces by command of their Royal Highnesses the Prince and Princess of Wales’; LS, iii/2, 1147.
257 ‘By Desire of several Ladies’; LS, iii/2, 1149.
**Libretto**

1) The Temple of Dullness with the Humours of Sig'r Capochio and Sig'ra Dorinna. A Comic Opera, of two Acts. The Music, new Composed, By Thomas Augustine Arne. Gent (?).

2) MS, 1745.

3) E.

4) Dorinna ([Cecilia] Arne [née Young]); Capochio ([Gustavus] Waltz); Puppibello ([Thomas] Lowe); Merit ([blank]); Dullness ([Sig.ra] Sybilla); Faddlini ([Miss] Cole); Negligence ([Esther Jones née] Young). Taylors, Dressers, Prompter's Boy, etc.

5) US-SM La 47.

**Music**

**Capochio and Dorinda**

1) Colley Cibber (?).

2) Thomas Arne.

3) **MAR 1768**; July 28, August 4. **HAY 1770**; March 12.

**Libretto**

1) CAPOCHIO and DORINNA, An Interlude for MUSIC of two Acts TRANSLATED FROM AN ITALIAN INTERMEZZO OF THAT TITLE By the Late COLLEY CIBBER Esq; Poet Laureat [sic]. The MUSIC Composed by Dr. ARNE. Capochio by Master BROWN, Dorinna by Miss FREDERIC, Both Pupils of Dr. ARNE...

2) C[...] Moran; [William] Richardson and [Leonard] Urquhart, and J[ohn?] Williams, [1768].

3) E.


5) US-SM K-D 585. [ESTC: N54275]

**Music**

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258 Application 12 January 1744/5: ‘This Opera I Intend to have acted at my Theatre if approved of by My Lord Chamberlain. Jan' 12th 1744. J. Lacy.’ US-SM La 47.


260 'Master Brown’s night... N.B. a light shower or two will not put off the performance; but if heavy rain should fall, it must necessarily be defer’d until further notice on account of the fireworks. Books containing both performances may be had of the Bookseller and at the Gardens at 6d each.’ *LS*, iv/3, 1341.

261 Benefit: [Edward] Phillips. ‘Dr Arne having granted it only on this occasion, the comic interlude of Two Acts which met with the highest approbation and applause on Master Brown’s night;’ *LS*, iv/3, 1342. Edward Phillips made his debut around this time, and in 1770 was singing the role of the Squire in Arne’s Thomas and Sally. He was advertised as ‘a scholar of Dr Arne’s.’ *BDL*, xi, 284.

262 No other record exists of this partnership.

263 *ESTC* suggests 1760; however, Miss Frederck appears to have flourished from 1767 to 1775 (*BDL*, v, 401) and Master Brown from about 1768 to 1818 (*BDL*, ii, 357–8), and as there are no recorded performances in 1768, a date of 1760 looks improbable.

264 Both performers appear to have been pupils of Thomas Arne; the revival was clearly an effort to find vehicle for them.
**Capochio and Dorinda**

1) Colley Cibber (?).
2) Rayner Taylor. 265
3) TRE 1770: April 10. 266

**Libretto**
NE.

**Music**
NE.

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266 Benefit: Rayner Taylor and {Mrs Rayner} Taylor. According to Baldwin and Wilson, op. cit., Taylor revived this work after his move to America.
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<th>L’Impresario della Canarie</th>
<th>1737(^{267})</th>
<th>1744(^{271})</th>
<th>1745(^{272})</th>
<th>1768(^{273})</th>
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<tr>
<td>Adapter of the libretto:</td>
<td>Anon.</td>
<td>Theobald Galliard</td>
<td>Anon.</td>
<td>Cibber Arne</td>
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<tr>
<td>Composer or arranger of the score:</td>
<td>Anon.</td>
<td></td>
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<tr>
<td>Interlude 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amor prepara le mie catene. (Dor. Int. 1)</td>
<td>1 ii</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Lilla, tiranna amata. (Nib. Int. 1)</td>
<td>1 iii</td>
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<tr>
<td>S’Ella non entra in camera. Recit. (Nib. Int. 1)</td>
<td>X</td>
<td></td>
<td></td>
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<tr>
<td>Interlude 2</td>
<td></td>
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<td></td>
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<tr>
<td>Ceppi, barbari ceppi, ombre funeste. (Dor. Int. 2)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non importa: mi basta che un poco. Recit. (Dot./Nib. Int. 2)</td>
<td>2 iii(^{368})</td>
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<td></td>
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<tr>
<td>Other arias inserted</td>
<td></td>
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<tr>
<td>Risolva, e le prometto,(^{269}) (Nib.)</td>
<td>1 i</td>
<td></td>
<td></td>
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<tr>
<td>Fingi meco rigore (Nib.)</td>
<td>1 iv</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Nò, mi perdoni. Duet (Nib./Dor.)</td>
<td>1 v</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parte buffa, ò parte seria. (Dor.)</td>
<td>2 i</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>La farfalla, che all’oscuo (Nib.)</td>
<td>2 ii</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

267 GB-Ld/907.l.11 (3).
268 Set as a duet.
269 Didone Abbandonata (Interlude 1).
270 An Interlude in Two Comic Scenes; GB-Ob Vet. A4 e.281.
271 As The Humours of Signor Capachio and Signorina Dorinna; US-SM La 47.
272 As The Humours of Signor Capachio and Signorina Dorinna; GB-Ld/1344.n.36.
273 As Capachio and Dorinda; US-SM K-D 585.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stern God of Love. Duet (Dor./Cap.)</strong></td>
<td>1 (2)</td>
</tr>
<tr>
<td>Thy sweetest beams of love impart. (Cap.)</td>
<td>1 (3)</td>
</tr>
<tr>
<td>I must obey my fate unkind. Duet (Dor./Cap.)</td>
<td>1 (4)</td>
</tr>
<tr>
<td><strong>Act 2</strong></td>
<td></td>
</tr>
<tr>
<td>Humours, various as their faces. (Dor.)</td>
<td>2 (1)</td>
</tr>
<tr>
<td>O walls, and glooms, and barbarous stones! (Dor.)</td>
<td>2 (2)</td>
</tr>
<tr>
<td>Th’usurper, that usurps my throne. Accomp recit. (Dor.)</td>
<td>2 (3)</td>
</tr>
<tr>
<td>So the poor butterfly by night. (Cap.)</td>
<td>2 (4)</td>
</tr>
<tr>
<td>May I have leave to court and coo? Duet (Dor./Nib.)</td>
<td>2 (5)</td>
</tr>
<tr>
<td><strong>Other arias inserted</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1744</strong></td>
<td></td>
</tr>
<tr>
<td>The wandering whims, whose airy flight. (Dul.)</td>
<td>1 i (1)</td>
</tr>
<tr>
<td>Dear sweet Mr Merit. (Neg.)</td>
<td>1 i (2)</td>
</tr>
<tr>
<td>The lark advancing to the skies. (Mer.)</td>
<td>1 i (3)</td>
</tr>
<tr>
<td>Brightest nymph, turn here thine eyes. (Pup.)</td>
<td>1 i (4)</td>
</tr>
<tr>
<td>Sweetest cause of all my pain. Duet (Pup./Dul.)</td>
<td>1 i (5)</td>
</tr>
<tr>
<td>With speed like swiftest antelope. (Neg.)</td>
<td>2 i</td>
</tr>
<tr>
<td>Hither all the warblers throng. (Pup.)</td>
<td>2 ii (1)</td>
</tr>
<tr>
<td>To beauty compar’d, pale gold I despise. (Pup.)</td>
<td>2 ii (7)</td>
</tr>
<tr>
<td>O how I languish to possess. Duet (Cap./Dor.)</td>
<td>2 ii (8)</td>
</tr>
<tr>
<td>Adieu to merit, Dullness hail! Chorus (Cho.)</td>
<td>2 ii (9)</td>
</tr>
<tr>
<td><strong>1768</strong></td>
<td></td>
</tr>
<tr>
<td>With pain I part, O fate unkind! Duet (Cap./Dor.)</td>
<td></td>
</tr>
</tbody>
</table>

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274 "Thy mildest beams of love impart."
Ipermestra

Ipermestra (1754)
Ipermestra (1797)

Ipermestra

1) Francesco Vanneschi.
2) Johann Adolf Hasse, Giovanni Battista Lampugnani.
3) KT 1754: November 9, 12, 16, 19, 23, 26, 29, December 3, 7, 10, 14, 31 1755: January 4, 7, March 18, April 10, 14, 31 1756: May 25, 29, June 3, 12, 19, 282

Libretto

1) IPERMESTRA. DRAMA PER MUSICA. PEL TEATRO di S.M.B.
2) George Woodfall, 1754.
3) I/E.
4) Adrasto (Sig.ra Mondini); Danao (Ercole Ciprandi); Elpinice (Colomba Mattei); Ipermestra (Regina Mingotti [née Valentini]); Linceo (Giuseppe Ricciarelli); Plistene (Rosa Curioni); Dancers: Pietro Isaia Nieri; Anna Conti; Elisabetta Buggiani; Cosimo Marranesi.
5) GB-Lbl 1342.k.30. [EBB: 3837H1 & 2219M27; CS: 13580; ESTC: T54294]

Music

1) THE Favourite SONGS in the OPERA Call'd IPERMESTRA.
2) John Walsh, [1754]. [SH: 860]
3) [Regina] Mingotti [née Valentini], [Rosa] Curioni.
4) In score.
5) ‘Tu sai, ch’io son amante’ (Hasse, 1); ‘No non vedrete’ (Lampugnani, 5); ‘Se il mio duol’ (Hasse, 8); ‘Spera pur, si datti pace’ (Lampugnani, 12); ‘Perdono al crudo acciaro’ (Lampugnani, 15); ‘Sol per lui palpito’ (Lampugnani, 19).
6) GB-Ob Mus.22.c.944 (1). [BUCEM: 322; RISM A/I/4: H 2252]

1) THE Favourite Songs in the OPERA Call’d EZIO. with some Songs in Ipermestra never before Printed.
2) John Walsh, [1755]. [SH: 609]
4) In score.
5) ‘Leon nella foresta’ ([Anon], 1); ‘Nò, non vedrete’ (Lampugnani, 5); ‘Perdono al crudo acciaro’ (Lampugnani, 15); ‘Se il mio duol’ (Hasse, 8); ‘Semplici cori non siate’ (Lampugnani, 1); ‘S’espone a perdersi’ (Hasse, 6); ‘Sol per lui palpito’ (Lampugnani); ‘Tu sai ch’io son amante’ (Hasse, 1); ‘Spera pur’ (Lampugnani, 12).
6) GB-Lbl G.173. [BUCEM: 322; RISM A/I/4: H 2252]

1) LE DELIZIE DELL’OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos’d by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI.

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275 See GDO, ii, 1092. ‘By His Majesty’s Command No Persons whatsoever to be admitted behind the scenes. A New Opera with New Decorations and Dances’; LS, iv/1, 450.
276 ‘By Particular desire’; LS, iv/1, 457.
277 ‘By Particular desire’; LS, iv/1, 460.
279 Benefit: [Rosa] Curioni.
280 ‘Subscriber’s ticket admitted double tonight’; LS, iv/2, 548.
281 ‘The last time of performing this season’; LS, iv/2, 549.
282 ‘At the Desire of Several Persons of Distinction. Positively the last Night’; LS, iv/2, 549.
283 Ciro riconosciuto (Act 3, scene iii); not otherwise set by Lampugnani.
284 Copy once the property of ‘St Ramsden’.
285 Ciro riconosciuto (Act 5, scene iii).
286 Attilio Regolo (Act 2, scene iii).
Comment
On my [Regina Mingotti’s] arrival in London, Vanneschi came to me, and brought me, according to Custom, the
Manuscript of Ipermestra, not as Metastasio had originally writ it, and as it is exhibited in Vienna and all other Places, but
curtailed and changed by himself in a most unskilful and absurd manner. Amongst other stupid Mutilations, he had not
only cut out the Duetto, which is, without doubt, the pleasing Part of the Opera; but taken the Air *Tu sai ch’io sono
Amante* from the Character of Ipermestra, and given it (against all Theatrical Rules, and yet more against common Sense)
to that of Lineco; that is, he took from me my capital Air to give it to Signor Ricciarelli, and when I remonstrated against
his Folly and Injustice, and insisted upon his restoring many Parts to the Drama, especially the Duetto, he sent me word
by Signor Lampugnani that he was Manager and Master, and would have me sing what he pleased, and nothing else.

Had Vanneschi stopped here, this would have been of little Consequence: But when he heard that many found
Fault with the Opera for want of the Duetto he boldly assure d his Friends and Acquaintance, that he intended to have
had it, but that Madam Mingotti could not by any Means be prevailed upon to sing it.289

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**Ipermestra**

1) Anon.
2) [Giuseppe] Sarti.
3) Rome, 1766. **KT 1797**: November 28, December 2, 5.

**Libretto**

1) Ipermestra. a new Serious Opera to be rappresented at the King’s Theatre Hay Market 1797.290 At the King’s
Theatre Haymarket 23d Novr 1797.
2) MS [1797].291
3) I.
4) Adrastus ([Pasquale] de Giovanni); Danaus ([Carlo] Rovedino); Elpinice ([Giovanna] Pastorelli); Hypermestra
([Bridga] Banti); Lynceus ([Giuseppe] Viganoni); Plisthenes ([Prospero] Braghetti).
5) U3-SM La 1185.

1) *L’IPERMESTRA*. A SERIOUS OPERA, IN TWO ACTS, AS REPRESENTED AT THE King’s Theatre IN
THE HAYMARKET. 1797. The MUSIC composed by the celebrated SARTI.
2) E[liabeth] Jackson, [1797].
3) I/E.
4) Adrastus ([Pasquale] de Giovanni); Danaus ([Carlo] Rovedino); Elpinice ([Giovanna] Pastorelli); Hypermestra
([Bridga] Banti); Lynceus ([Giuseppe] Viganoni); Plisthenes ([Prospero] Braghetti).
5) GB-Lbl 643.f.8.(5.) [EEB: 3837H2; CS: 13606; ESTC: T37381]

**Music**

1) La Ipermestra.
2) MS [1797?].
4) In score.
5) Overture. *Act 1: ‘Sempre tu d’amore effetto’* ([Sarti], 14‡); *Pensa che figlia sei’* ([Sarti], 26‡); *‘Ah, non parlar d’amore!’* ([Sarti], 47‡); *‘Di pena sì forte’* ([Sarti], 62‡); *‘Dal sen delle tempeste’*292 ([Sarti], 76‡); *‘Deh principessa’* (Accomp. recit.

287 *Attilio Regolo* (Act 2, scene xii).
288 *Ciro riconosciuto* (Act 3, scene xii).
290 Material (including this date) from this point onwards added in another hand.
291 Application 21 November 1797: signed on last page: ‘King’s Theatre Haymarket Nov: 21: 1797 Vincent Federici.’
Act 1:

1) Del Sig' Sarti, in *A Periodical Italian Song*, No 36.
2) [John] Bland, [c. 1790?].
3) I.
4) N.A.
5) ‘Resta in pace amato bene’ (Sarti).
6) *GB-Ob* Mus. Harding Mus. H 8 (13) [nBUCEM; RISM A/I/7: SS 1041]

1) RESTA IN PACE Dueto In the Opera of *IPPERMESTRA* [sic] Sung by MAD. BANTI & SIG. VIGANONI. Composed by SIG. SARTI.
2) [Domenico] Corri, [Jan Ladislav] Dussek & Co, [1798?].
4) In score.
5) ‘Resta in pace amato bene’ (Sarti).
6) *GB-Ob* Mus. 11 c.17 (11) [nBUCEM; RISM A/I/14: SS 1041a]

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<th><em>La 1797</em></th>
<th>1797</th>
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<td><em>Composer or arranger of the score:</em></td>
<td>Hasse</td>
<td>Sarti</td>
<td>Sarti</td>
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<tr>
<td><strong>Act 1</strong></td>
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<td></td>
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<tr>
<td>Pensa che figlia sei. (Dan. 1 ii)</td>
<td>X</td>
<td>1 iii</td>
<td>1 iii</td>
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<tr>
<td>Ah, non parlar d’amore! (Ipe. 1 iii)</td>
<td>1 iii</td>
<td>1 iv</td>
<td>1 iv</td>
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<tr>
<td>Di pena sì forte. (Lin. 1 iv)</td>
<td>X</td>
<td>1 v</td>
<td>1 v</td>
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<tr>
<td>Solo effetto era d’amore. (Elp. 1 v)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Ma rendi pur contento. (Pl. 1 vii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Più temer non posso ormai. (Adr. 1 vii)</td>
<td>1 vi</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Tutte fin or dal Cielo. (Ama./Nitt. 1 viii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td>Se pietà da voi non trovo. (Ipe. 1 ix)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Io non pretendo, o stelle. (Lin. 1 x)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td><strong>Act 2</strong></td>
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<tr>
<td>Pria di lasciar la sponda. (Adr. 2 i)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Non hai cor per un’impresa. (Dan. 2 ii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se il mio duol, se i mali miei. (Ipe. 2 iii)</td>
<td>2 iii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Gonfio tu vedi il fiume. (Lin. 2 v)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Mai l’amor mio verace. (Elp. 2 vii)</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>Or del tuo ben la sorte. (Dan. 2 ix)</td>
<td>2 viii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah! se di te mi privi. Duet (Ipe./Lin. 2 x)</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><strong>Act 3</strong></td>
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<tr>
<td>Va; più non dormir infida. (Ipe. 3 ii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tremo per l’idol mio. (Lin. 3 iv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Vuoi ch’io lasci, o mio tesoro. (Pl. 3 v)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Perdono al crudo acciaro. (Elp. 3 vi)</td>
<td>3 iv</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah! non mi dir così. (Ipe. 3 viii)</td>
<td>3 vi</td>
<td>2 x</td>
<td>2 xii</td>
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</tbody>
</table>

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292 *Antigone* (Act 2, scene vi).
293 Imperfect copy.
294 *GB-Lb* 1342 k.30.
295 US-SM La 1185.
296 *GB-Lb* 643.c.8 (5).
Alma eccelsa, ascendi in trono. Chorus (3 x)

Other arias inserted

1754
Sì, vi sento, amiche stelle. (Elp.) 1 i X X
Leon nella feresta. (Lin.) 1 iv X X
Spera pur, si datti pace. (Plt.) 1 v X X
Tu sai, ch'io sono amante. (Ipe.) 1 viii X X
Semplici cori non siate. (Lin.) 1 ix X X
Vedo ben, che nel tuo core. (Adr.) 2 ii X X
Il serpe che riposa. (Lin.) 2 v X X
Nò, non vedrete mai.298 (Elp.) 2 vi X X
Non so donde viene.299 (Lin.) 2 ix X X
S'espone a perderti.300 (Ipe.) 2 x X X
Nò, che non ho consiglio. (Lin.) 3 ii X X
Sol per te'l palpito tra dubbi fieri. (Plt.) 3 iii X X
Vedo il rimbo, che torbido, e fiero. (Lin.) 3 vii X X
Più bella fedeltà. Chorus (Ipe./Plt./Dan./Adr./Lin./Elp.) 3 viii X X

1797 (US-SM La 1185)
Sempre tu d'amore effetto. (Elp.) 1 i 1 i
Dal sen delle tempeste.301 (Adr.) 1 vi 1 vi
Deh principessa. Acomp. recit. (Lin.) 1 vii (1) 1 vii (1)
Vedo l'abisso orrendo. Duet (Dan./Ipe.) 1 vii (2) 1 vii (2)
Tutto ciò che rimiro.302 (Lin.) 2 i (1) 2 i (1)
Senza lei che l'idol mio.303 (Lin.) 2 i (2) X
Verrai sprezzar la sorte. (Ipe.) 2 iv (1) 2 iv (1)
Perdona all'affanno. (Dan.) 2 iv (2) 2 iv (2)
Torna deh torna ancora. (Lin.) 2 v 2 v
La pena, l'affanno. (Plt.) 2 vi 2 vi
Resta in pace amato bene. Duet (Lin./Ipe.) 2 vii 2 vii
Voglio morirti a canto. Trio (Ipe./Lin./Dan.) 2 vii 2 xii 2 xii
Cara pace, che placido venda. Chorus (Ipe./Plt./Dan./Adr./Lin./Elp.) 2 xiii 3 xiv 304

1797 (GB-Lbl 643.f.8 (5))
Conosci questo acciaro. (Lin.) 2 i (2)

Issipile

Issipile (1735)
Issipile (1743)
Issipile (1758)
Issipile (1784)

298 Ciro riconosciuto (Act 3, scene xii).
299 Olimpia (Act 3, scene vi).
300 Attilio regolo (Act 2, scene xii).
301 Antigone (Act 2, scene vi).
302 GB-Lcm 656 has ‘Quest amlesso addio’ at this point.
303 Setting by Camarosa.
304 Incorrectly listed as ‘Scene IX’.

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**Issipile**

1) Angelo Cori.
2) Pietro Sandoni.
3) KT 1735: April 8, 12, 15, 19.

**Libretto**

1) HYPSIPYLE. AN OPERA. COMPOSED BY PETER SANDONI. As perform’d at the THEATRE ROYAL IN THE HAY-MARKET. ISSIPILE. DRAMA PER MUSICA COMPOSTO DA PIETRO SANDONI DA RAPPRESENTARSI NEL REGIO TEATRO DELL’ HAYMARKET.
2) Carlo [Charles] Bennet, 1735.
3) I/E.
4) Eurinome (Francesca Bertoli); Giasone (Carlo Broschi, called Farinelli); Issipile (Francesca Cuzzoni); Learco (Francesco Bernardi, called Senesino); Rodope (Maria Segatti); Toante ([Antonio] Montagnana).
5) GB-Lbl 163.g.47. [EBB: 3966C4, 3843H1 & 2219M31; CS: 13909; ESTC: T37436]

**Music**

NE. 306

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**Issipile**

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

**Libretto**

NP.

**Music**

1) Issipile Opera, Metastasio’s words.
2) MS, 1743.
3) NC.
4) In score.
5) Overture. ([Smith, 1]). [Act 1] ‘So che riduce a piangere’ ([Smith], 7); ‘Impallidisce in campo’ ([Smith], 11); ‘Non è ver, benché si dica’ ([Smith], 17); ‘Perché l’altrui misura’ ([Smith], 19); ‘Chi mai non vide fuggir le sponde’ ([Smith], 23); ‘Ritrova in que’ detti’ ([Smith], 28); ‘Ogni amante può dirsi guerriero’ ([Smith], 31); ‘Ti vo cercando in volto’ ([Smith], 34); ‘Crudo amore, oh Dio! ti sento’ ([Smith], 39). [Act 2] ‘Ah! che nel dir ti addio’ ([Smith], 43); ‘Nell’istante sfortunato’ ([Smith], 47); ‘Tu non sai che bel contento’ ([Smith], 50); ‘Affetti, non turbate’ ([Smith], 52 & 56); ‘Fra dubbi penosi’ ([Smith], 57); ‘Parto, se vuoi così’ ([Smith], 60); ‘Io ti lascio; e questo addio’ ([Smith], 65 & 69); ‘Tortora, che sorprende’ ([Smith], 73). [Act 3] ‘Guardami prima in volto’ ([Smith], 77); ‘Dille che in me penvi’ ([Smith], 80); ‘Cari luci, che regnate’ ([Smith], 83 & 86); ‘Ch’io spero? Ma come?’ ([Smith], 89); ‘È maggiore d’ogni altro dolore’ ([Smith], 91); ‘Odia la pastorella’ (95); ‘Eccomi, non ferir’ ([Smith], 99); ‘Sol per te vo il caro amante’ ([Smith], 103); ‘È folla d’un’alma stolta’ ([Smith], 109).
6) GB-Lbl Add. 31,700.

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**Issipile**

1) Anon.

305 ‘A New Opera’, LV, iii/1, 476.
306 Anne Schnoebelen, ‘Sandoni’, NG2, xxiii, 235; the list of Sandoni’s works accompanying the article states that the four operas and eight oratorios attributed to him are known only from the libretti.
307 Barbara Small, NG2, xxiii, 754, also lists a MS copy in U3-W7 (at M1500.S64 16) which is a 1911 copy of the GB-Lbl Add. 31,700, and a copy of an aria in J-Tn, currently inaccessible.
2) Gioacchino Cocchi.
3) **KT 1758**: March 14, 308, 18, April 1, 309, 8, 15, 22.

**Libretto**

1) *L’ISSIPILE*. DRAMA PER MUSICA, Da rappresentarsi nel TEATRO di S. M. B. 310
3) I/E.
4) Toante (Salavdor Pazzagli); Issipile (Colomba Mattei); Eurinome (Giulia Frasi); Giasone (Pasquale Potenza); Learco (Angiola Calori); Rodope (Laura Rosa). Mastro di Balli: {M.} Lescot. Dancers: [Giuseppe] Forti, [Giac[inta?]] Bonomi, [Giuseppe]311 Grimaldi, {Me} Lescot.
5) **GB-Lbl** 11712.a.48. [EBB: 3843H2 & 2219M30; nCS; ESTC: T53970]

**Music**

1) *The FAVOURITE SONGS in the Opera Call’d ISSIPILE.*
2) [John] Walsh, [1758]. [SH: 390]
4) In score.
5) ‘Care luci, che regnate’ (Cocchi, 1); ‘Caro amor, oh Dio, ti sento!’ (Cocchi, 4); ‘E maggiore d’ogni altro dolore’ (Cocchi, 8); ‘Mentre dormo o giusto amore’ (Cocchi, 12); ‘Per esca fallace’ (Cocchi, 14);312 ‘Quel labbro adorato’ (Cocchi, 17).313
6) **GB-Lbl** G.179.a.(1.) [BUCEM: 202; RISM A/1/2: C 3232]

1) *LE DELIZIE DELL’OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos’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) ‘Care luci, che regnate’ (Cocchi, 65); ‘Caro amor, oh Dio, ti sento!’ (Cocchi, 68); ‘E maggiore d’ogni altro dolore’ (Cocchi, 72); ‘Mentre dormo o giusto amore’ (Cocchi, 76); ‘Per esca fallace’ (Cocchi, 78);314 ‘Quel labbro adorato’ (Cocchi, 81).315

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**Issipile**

1) Anon.
2) Pasquale Anfossi.
3) **KT 1784**: May 8, 316 11, 22, 29, June 5, 19.

**Libretto**

1) Issipile [óz], a Serious Opera.
2) MS [c.1784].317
3) I.
4) No cast listed; *dramatis personae*: Toante, Issipile, Giasone, Learco, Eurinome, Rodope, Cleonte.

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309 ‘With the change of a new Duet’; LS, iv/2, 658.
310 Dedicated to the Duchess of Portland.
311 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.
312 *Gli orti esperidi* (pt. 2).
313 *Demetrio* (Act 3, scene iv).
314 *Gli orti esperidi* (pt. 2).
315 *Demetrio* (Act 3, scene iv).
316 ‘A New Serious Opera, in 2 acts (never performed before); the Music entirely new by Anfossi. With new Scenes and Decorations, designed and painted by Novosielski’; LS, v/2, 704.
317 No licence application.
ISSIPILE, A SERIOUS OPERA, To be Performed at the KING'S THEATRE, IN THE HAY-MARKET THE
POETRY By the celebrated METASTASIO, Reduced into TWO ACTS, With ALTERATIONS, BY SIGNOR A.
ANDREI, THE MUSIC ENTIRELY NEW, By SIGNOR ANFOSSI.

1) ISSIPILE, A SERIOUS OPERA, To be Performed at the KING'S THEATRE, IN THE HAY-MARKET THE
POETRY By the celebrated METASTASIO, Reduced into TWO ACTS, With ALTERATIONS, BY SIGNOR A.
ANDREI, THE MUSIC ENTIRELY NEW, By SIGNOR ANFOSSI.

1) The Favorite SONGS in the OPERA Issipile.
2) John Preston, [1784].
4) In score.
5) Part 1: Overture (Anon., 1); 'Impallidisce in campo' (Anfossi, 6); 'Ti vo cercando in volto' (Anfossi, 18); 'Povero
cor tu palpiti' (Anfossi, 22). Part 2: 'Fra dubbi pensosi' (Anfossi, 27); 'Dille che in me paventi' (Anfossi, 31);
'Io ti lascio e questo addio' (Anfossi, 40); 'Eccomi non ferir' (Anfossi, 44).

Comment
The event of Saturday night may teach the managers, if they are not incapable of being taught, how it has happened that
their house has for these six weeks past been almost empty, and now at last was again full. For these six weeks past the
town has been disgusted with bad music, ill sung; with that wretched apology for a first rate singer, Rauzzini, and that
barbarous dullness which he thinks music, his Regina di Golconda. On Saturday night there was the direct reverse of all
this wretched infamy... There have been few finer operas, and none since Farinelli's time so exquisitely sung.

The music [of Issipile] is the composition of Anfossi, and in many ways does him infinite credit. It is full of science and
to the connoisseur has greater recommendations that to the untutored ear.

On Saturday last the audience, which was by far the most brilliant and numerous of this season, were entertained with
the first representation of a serious opera, intitled Issipile. The subject is taken from the Grecian history. This drama was
written by the celebrated Metastasio; but the judicious curtailing it has undergone in some parts, and alterations in
others, are the work of Mr Andrei, and do no small credit to his taste and discernment. The music, which was universally
admired as a chef d'oeuvre of harmony, is the composition of Signor Anfossi, who, in our opinion, never shewed his great
talents to better advantage. The songs, which seemed to unite most of the suffrages of the audience, are the aria of
Signora Lusini, Impallidisce in Campo, her cavatina Povero Cor tu palpiti, both in the first act, and in the second act, Ecconis non
ferir. In these she rose superior to any thing we have hitherto conceived of her musical powers. Signor Uttini was greatly
applauded in his first song ['So che riduce a piangere'], and the Bravura of Signor Bartolini, Son qual Fiume, confirmed us
in our opinion, that that very pleasing singer is but a few degrees inferior to Pacchierotti, who, it is sufficient to say, sung
in his best manner, some of the most admirable airs we remember to have heard; he was much applauded in all, but
especially successful in his last song, Io vi lascio, in which he was unanimously and deservedly enchored [sic].

318 GB-Ob Mus. Voc.I.85 (9) gives 1771. BUCEM 548 does not attribute this score to anyone and dates it 1800, but it cannot be later
than 1787.
319 Nitteti (Act 2, scene 1).
320 RISM lists another edition in the Bodleian Library, Oxford (as A/1/1: A 1180). However, this appears to be a phantom edition;
John Walsh, to whom it is attributed, died in 1766, and the putative copy listed has never been part of the Bodleian’s holdings.
321 The Public Advertiser, 10 May 1784; quoted in LS, ii, 704.
322 The Gazetteer and New Daily Advertiser, 10 May 1784, 3.
323 The Morning Herald, 10 May 1784, 3; another version of this review appeared in The Hibernian Magazine for July 1784, 378.
List of numbers from the libretti

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<th>1743&lt;sup&gt;325&lt;/sup&gt;</th>
<th>1758&lt;sup&gt;326&lt;/sup&gt;</th>
<th>1784&lt;sup&gt;327&lt;/sup&gt;</th>
<th>1784&lt;sup&gt;328&lt;/sup&gt;</th>
</tr>
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<tr>
<td>Adapter of the libretto:</td>
<td>Composer or arranger of the score:</td>
<td>Corri Sandoni</td>
<td>Anon. J.C. Smith</td>
<td>Anon. Cocchi</td>
<td>Anon. Anfossi</td>
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<tr>
<td>Act 1</td>
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<tr>
<td>So che riduce a piangere. (Toa. 1 iii)</td>
<td>1 iii</td>
<td>1 i</td>
<td>1 ii (2)</td>
<td>1 ii</td>
<td>1 i</td>
</tr>
<tr>
<td>Impallidisce in campo. (Iss. 1 iv)</td>
<td>X</td>
<td>1 ii</td>
<td>1 iv</td>
<td>1 iv</td>
<td>1 iv</td>
</tr>
<tr>
<td>Non è ver, benché si dica. (Eur. 1 iv)</td>
<td>1 v</td>
<td>1 iii</td>
<td>1 v</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Perché l'altrui misura. (Rod. 1 vi)</td>
<td>X</td>
<td>1 iv</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Chi mai non vide fuggir le sponde. (Lea. 1 vii)</td>
<td>1 viii</td>
<td>1 v</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Ritrova in que' detti. (Toa. 1 viii)</td>
<td>X</td>
<td>1 vi</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Chi mai non vide fuggir le sponde. (Lea. 1 vii)</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Ogni amante può dirsi guerriero. (Lea. 1 x)</td>
<td>X</td>
<td>1 vii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ti vo cercando in volto. (Gia. 1 xiii)</td>
<td>1 xiii</td>
<td>1 vii</td>
<td>X</td>
<td>1 vi</td>
<td>1 vi</td>
</tr>
<tr>
<td>Crudol amore, oh Dio! ti sento. (Iss. 1 xiv)</td>
<td>X</td>
<td>1 ix</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Act 2</td>
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<tr>
<td>Ombra dilettata. (Eur. 2 i)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>1 viii</td>
<td>1 viii</td>
</tr>
<tr>
<td>Ah! che nel dirirt addio. (Eur. 2 v)</td>
<td>2 iii</td>
<td>2 i</td>
<td>2 iv</td>
<td>2 ii</td>
<td>2 ii</td>
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<tr>
<td>Nell'istante sfortunato. (Iss. 2 vi)</td>
<td>X</td>
<td>2 ii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tu non sai che bel contento. (Rod. 2 vii)</td>
<td>2 iv</td>
<td>2 iii</td>
<td>X</td>
<td>2 iii</td>
<td>2 iii</td>
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<tr>
<td>Affetti, non turbate. (Lea. 2 viii)</td>
<td>2 v</td>
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<td>2 v</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Fra dubbi penosi. (Gia. 2 ix)</td>
<td>X</td>
<td>2 v</td>
<td>X</td>
<td>2 iv</td>
<td>2 iv</td>
</tr>
<tr>
<td>Parto, se vuoi cosi. (Iss. 2 xii)</td>
<td>X</td>
<td>2 vi</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Io ti lascio; e questo addio. (Gla. 2 xiiii)</td>
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<td>2 vii</td>
<td>X</td>
<td>X</td>
<td>2 ix</td>
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<tr>
<td>Tortora, che sorprende. (Toa. 2 xiv)</td>
<td>X</td>
<td>2 viii</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>Act 3</td>
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<tr>
<td>Guardami prima in volto. (Toa. 3 i)</td>
<td>3 i</td>
<td>3 i</td>
<td>3 i</td>
<td>2 vi</td>
<td>2 vi</td>
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</tbody>
</table>

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<sup>324</sup> GB-Lbl 163.g.47.
<sup>325</sup> No libretto survives; the list of numbers is taken from GB-Lbl Add. MS 31,700.
<sup>326</sup> GB-Lbl 11712 a.48.
<sup>327</sup> US-SM La 682.
<sup>328</sup> I-Bc 268.

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<th>Italian Text</th>
<th>Acts</th>
<th>Scenes</th>
<th>Ch.</th>
<th>1735</th>
<th>1743</th>
<th>1758</th>
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<tbody>
<tr>
<td>Dille che in me paventi. (Lea. 3 ii)</td>
<td>3 ii</td>
<td>3 ii</td>
<td>3 ii</td>
<td>2 vii</td>
<td>2 vii</td>
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<tr>
<td>Care luci, che regnate. (Gia. 3 iv)</td>
<td>3 iii</td>
<td>3 iii</td>
<td>3 iii</td>
<td>2 vii</td>
<td>X</td>
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<tr>
<td>E' follia d'un'alma stoita. <em>Chorus</em> (3 v)</td>
<td>3 ix (2)</td>
<td>3 ix</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Ch'io spero? Ma come? (Iss. 3 v)</td>
<td>X</td>
<td>3 iv</td>
<td>3 iv</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Odia la pastorella. (Rod. 3 vi)</td>
<td>3 v</td>
<td>3 vi</td>
<td>X</td>
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<tr>
<td>E' maggiore d'ogni altro dolore. (Eur. 3 vii)</td>
<td>X</td>
<td>3 v</td>
<td>3 v</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Eccomi, non ferir. (Iss. 3 viii)</td>
<td>3 viii</td>
<td>3 vii</td>
<td>3 vi</td>
<td>2 x (1)</td>
<td>2 x i</td>
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</tbody>
</table>

**Other arias inserted**

| 1735 | A te sia gloria e onore. *Chorus* (Cho.) | 1 i (1) | X    | X    | X    | X    |
|      | Vattene alla mia bella. (Gia.) | 1 i (2) | X    | X    | X    | X    |
|      | Quel pallor che in me scorgesti. (Iss.) | 1 iv  | X    | X    | X    | X    |
|      | Taci, che il Nume è amore. (Gia.) | 1 vi  | X    | X    | X    | X    |
|      | Gelo avvampo considero e sento. (Toa.) | 1 x   | X    | X    | X    | X    |
|      | Promti tornate al core. (Lea.) | 1 xi  | X    | X    | X    | X    |
|      | Spesso il vago rusignolo. (Iss.) | 1 xiv | X    | X    | X    | X    |
|      | Quella pietà crudele. (Iss.) | 2 ii  | X    | X    | X    | X    |
|      | Troppo infelici siete. (Gia.) | 2 vi  | X    | X    | X    | X    |
|      | Il cor languir mi sento. *Duet* (Gia./Iss.) | 2 vii | X    | X    | X    |      |
|      | Leon piagato a morte.329 (Toa.) | 2 ix  | X    | X    | X    | X    |
|      | Se mai d'un ver contento. (Gia.) | 2 x   | X    | X    | X    | X    |
|      | Spero, ma poi non so. (Iss.) | 3 iv  | X    | X    | X    | X    |
|      | Il primo vero ardor. (Eur.) | 3 vii | X    | X    | X    | X    |
|      | Come il sior ritorna il maggio. (Gia.) | 3 ix (1) | X | X | X |      |

| 1743 | Sol per te vo il caro amante. *Duet* [NA] | 3 viii | X    | X    | X    |

| 1758 | Ogni nume, ed ogni diva.330 *Chorus* (Cho.) | 1 ii (1) | X | X | X |      |
|      | Se al labbro mio non credi. (Gia.) | 1 iii | X | X | X |      |

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329 *Adriano* (Act 2, scene xi).
330 *Demetrio* (Act 1, scene vii).
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<th>2 i</th>
<th>2 ii</th>
<th>2 iii</th>
<th>2 v</th>
<th>2 vi</th>
<th>3 vii</th>
<th>1 i</th>
<th>1 iii</th>
<th>1 v</th>
<th>1 vii</th>
<th>1 ix (1)</th>
<th>1 ix (2)</th>
<th>2 v</th>
<th>2 ix</th>
</tr>
</thead>
<tbody>
<tr>
<td>Per esca fallace.</td>
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<tr>
<td>(Rod.)</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<td>X</td>
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<tr>
<td>Chi sente intorno al core.</td>
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<td>X</td>
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<td>(Lea.)</td>
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<td>Dimmi che un’empio sei.</td>
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<tr>
<td>Cara amor, oh Dio, ti sento.</td>
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<tr>
<td>Al furor d’avversa sorte.</td>
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<td>(Toa.)</td>
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<td>Quel labbro adorato.</td>
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<td>Leon di strage altero.</td>
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<tr>
<td>Mentre dormo, o giusto amore.</td>
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<tr>
<td>Ah se di te mi privi.</td>
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<td>(Iss., Gia.)</td>
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<tr>
<td>Padre sposo, ah dunque insieme.</td>
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<td>X</td>
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<tr>
<td>(Iss. / Toa. / Gia. / Rod.)</td>
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</table>

**1784 (US-SM La 682)**

**Tutto inspira al nostro petto.** *Trion* (Iss. / Eur. / Rod.)

**Perché l’altrui misura.** (Rod.)

**Odo le meste voci.** (Lea.)

**Tempeste il mar minaccia.** (Cle.)

**Povero cor, tu palpiti.** (Iss.)

**Cessa di sospirar.** *Quarter* (Iss. / Lea. / Gia. / Cle.)

**Questa è’d’un cor fedele.**

**Son quel fiume, che gonfio d’umori.** (Cle.)

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331  *Gli orti esperidi* (pt. 2).
332  *La Galatea* (pt. 1).
333  *Artaserse* (Act 1, scene xiv).
334  *Temistocle* (Act 1, scene iii).
335  *Demetrio* (Act 3, scene iv).
336  *Enea negli Elisi ovvero il tempio dell’eternità* (no. 9).
337  *Ipermestra* (Act 2, scene x).
338  *Il trionfo di Clelia* (Act 1, scene vii).
339  *Nitteti* (Act 2, scene i).
340  Text not in *US-SM La 682.*
341  *Didone abbandonata* (Act 1, scene xiii).
<table>
<thead>
<tr>
<th>Dopo l'orrida tempesta. <em>Chorus</em></th>
<th></th>
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<th>2 x (2)</th>
<th>2 xii</th>
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<tr>
<td>1784 (<em>I-Bc 268</em>)</td>
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<tr>
<td>Deh, se pietà pur senti. <em>Duet</em> (Iss./Gia.)</td>
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<td>2 vi</td>
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</tbody>
</table>
Nitteti

Nitteti (1774)
Nitteti (1785)

Nitteti

1) Giovan Gualberto Bottarelli; *trans.* Bottarelli, junior.
2) Antonio Sacchini.
3) *KT 1774:* April 19,342 23, 26, 30.

Libretto

1) NITTETI; A SERIOUS OPERA. To be performed at the KING’S THEATRE, IN THE HAY-MARKET. The POETRY is from METASTASIO. Compiled, curtailed, and first published in LONDON, By G. G. BOTTAARELLI. The MUSIC entirely new. By SIGNOR SACCHINI. The Translation by BOTTAARELLI, jun. Teacher of Languages.
2) [Thomas] Cadell, 1774.
3) I/E.
5) GB-Lbl 907.i.14.(7.) [EBR: 3467B17, 3466D14 & 2219M33; CS: 16570; E3TC: T69501]

Music

1) The FAVOURITE SONGS In the OPERA NITTETI. BY SIGr SACCHINI.
2) R[obert] Bremner [c.1774].
3) In score.
4) [Cecilia] Davies; [Sig.ra] Marchetti; [Giuseppe] Millico.
5) Overture ([Sacchini], 2), ‘Voi la calma del mio core’ ([Sacchini], 6), ‘Miserer quai ruine’/’In amor la gelosia’ ([Sacchini], 12), ‘Nel partir da te, ben mio’ ([Sacchini], 16), ‘Son pietosa e sono amante’ ([Sacchini], 20), ‘Non ho pace mille penè’ ([Sacchini], 24), ‘No, temer tu non dei’/’Si, ti credo, amato bene’ (Duet: [Sacchini], 29).
6) GB-Ob Mus.22.e.49 (?). [BUCEM: 912; RISM A/1/7: S 198]

Nitteti

1) Antonio Andrei.
2) Pasquale Anfossi.
3) Venice, 1780. *KT 1785:* February 26,344 March 1, 5, 12, 19.

Libretto

1) Nitteti. La Musica è del Sig° Anfossi.
2) MS, 1785,345
3) I.
4) Sammete ([Girolamo] Crescentini); Amenosi ([Vincenzo] Bartolini); Bubaste ([Domenico] Cremonini); Amasi ([Angelo] Franchi); Nitteti ([Maria] Catenacci); Beroe ([Adriana Gabrielli called] Ferrarese).
5) US-SM La 373.

342 ‘A serious Opera, the Music entirely new composed by Sacchini’; LS, iv/3, 1804.
343 Possibly Mimi Faviere’s daughter by Antoine Pitrot; Nina (possibly Mimi’s sister) also danced during this season, but the relationship between Mimi and Anna remains obscure.
344 ‘A new Serious Opera; the Music by Anfossi’; LS, v/2, 776.
345 No application.
1) NITTETI, A SERIOUS OPERA, IN TWO ACTS. AS PERFORMED At the KING’S THEATRE in the HAY-MARKET. The POETRY of METASTASIO, WITH ALTERATIONS, By SIGNOR ANDREI, The MUSIC entirely NEW, By SIGNOR ANFOSSI.

2) John Jarvis, 1785.

3) I/E.


Music

1) The favorite RONDO, Sung by Sig. Crescentini, In the New SERIOUS OPERA NITTITI; Composed by Sig° ANFOSSI...

2) James Preston, [1780].

3) In score.

4) [Girolamo] Crescentini.

5) ‘Deh, vien meco, amato bene’ (Anfossi).

6) GB-Lbl G.206.n.(1.) [nBUCEM; RISM A/I/1: A 1188]

Comment

On Saturday last was presented the Opera of Nitteti, the plot taken from the history of the Kings of Egypt; originally written by Metastasio, and altered to two acts by Signor Andrei, who may be said to use the pruning knife with equal taste and judgment. Anfossi exerted his abilities in so peculiar a manner, that we may with truth say, that this is the first serious Opera performed this season. If we advert to the overture, we find it not only the stile of a complete master, but such novelties as highly distinguish it from all other compositions of the kind; such as for instance, the Sinfonia concertata, between those two eminent artists Cramer and Cervetto, and several passages by the flutes, hautboys, and horns; the first act is throughout brilliant, harmonious, and expressive. The first aria by Crescentini, Sono in mar, is equally admirable and nouvelle, by a most excellent accompanyment of the orchestra. The air Alla selva is evidently composed for the purpose of giving Signora Ferrarese an opportunity, which her illness however, prevented her from improving, of displaying to the greatest advantage, the highest and lowest notes of a voice, naturally adapted to both. The most remarkable passages in the second act are Per costume, accompanied by the clarinets; the rondo Deh! Vien meco amato bene; and the recitativo instrumentalo in the prison-scene; in all these, and indeed every other song, the composer has given the greatest proof of his taste and abilities; and this composition bids fair to restore the musical part of the operatical entertainments to its wonted superiority.

While the Ancient Music people, specie magis quam iv, are taking half guineas of their customers for an evening’s entertainment, which, excepting a song or two from Mara, has nothing in its vocalities above mediocrity – the Opera offers the far better bargain, and for less money, if the buyer will, of Anfossi’s music, not the worse for being new, sung, tho’ not so well as by Pacchierotti or Mara, yet far better than by any other performers – and played by a band in all material as good if not better than any other. Anfossi’s New Music. Nitteti has a great deal to recommend it – There are many original combinations – much variety, which is impressing – The overture, particularly the second and third movements, had much matter in the subject, and very artificial method in the treatment of it. A composer could not be more excellently served than by the band on Saturday; the little solo run for Cramer’s violin and Cervetto’s violoncello in the overture, was executed in a fine stile of perfection. The wind instruments, Prettain and Payola, Florio, Patric, Mahon, and Baumgarten, also deserve separate praise. The excellence of Anfossi’s muse was displayed in most of the airs, but in none so much as in the Crescentini’s air “Deh vien meco” – and in the symphony accompanying the attack of Samnetes and the Tempest. Who was He and Co. – if not the first, in the first class, of folly and vulgarity, obviously DRUNK in the pit? He may depend upon it, that he some time or other may be hooted in this Theatre, as, to the credit of the people, he has been out of other places.

The overture, and the airs before noted on the first performance, went off [at the second] with much effect – and yet not a single air was encored – not even Crescentini in his very pretty rondeau Deh! Vien meco – nor Ferrarese in her last air [‘Bramai di salvarti’]! The music too, accompanying the represent tempest, boasting equally a good deal of contrivance and effect, passed by neglected, without a single hand in favour of Anfossi.

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347 The Public Advertiser, 28 February 1785, 2.

348 The Public Advertiser, 4 March 1785, 2.
**List of numbers from the libretti**

<table>
<thead>
<tr>
<th><strong>Nitteti</strong></th>
<th>1774</th>
<th>1785</th>
<th>1785</th>
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<tbody>
<tr>
<td><strong>Adapter of the libretto:</strong></td>
<td>Bottarelli</td>
<td>Sacchini</td>
<td>Andrei</td>
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<tr>
<td><strong>Composer or arranger of the score:</strong></td>
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<tr>
<td><strong>Act 1</strong></td>
<td></td>
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<tr>
<td>Sono in mar, non veggo sponde. (Sam. 1 i)</td>
<td>X</td>
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<tr>
<td>Se il labbro nol dice. (Ame. 1 ii)</td>
<td>1 i</td>
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<td>1 ii</td>
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<tr>
<td>Tu sai che amante io sono. (Nit. 1 iii)</td>
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<td>1 iii</td>
<td>1 iii</td>
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<tr>
<td>Se d’amor, se di contento. (Sam. 1 iv)</td>
<td>1 iii (1)</td>
<td>1 iv</td>
<td>1 iv</td>
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<tr>
<td>Non ho il core all’arti avvezzo. (Ber. 1 v)</td>
<td>X</td>
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<tr>
<td>Si scordì i suoi tiranni. <strong>Chorus</strong> (1 vi)</td>
<td>X</td>
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<td>Già vendicato sei. (Nit. 1 vii)</td>
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<tr>
<td>Tutte fin or dal Cielo. (Ama. 1 viii)</td>
<td>1 iv</td>
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<tr>
<td>Si, ti credo, amato bene. <strong>Duet</strong> (Ber./Sam. 1 x)</td>
<td>1 v</td>
<td>1 vii</td>
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<tr>
<td><strong>Act 2</strong></td>
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<td>Povero cor, tu palpitti. (Ber. 2 i)</td>
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<tr>
<td>Puoi vantar le tue ritorce. (Ama. 2 v)</td>
<td>2 i</td>
<td>2 ii</td>
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<tr>
<td>Per costume, o mio bel nume. (Ber. 2 vii)</td>
<td>X</td>
<td>2 iii</td>
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<tr>
<td>Mi sento il cor trafiggere. (Sam. 2 viii)</td>
<td>X</td>
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<td>Chi sa qual core. (Ame. 2 ix)</td>
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<td>Se fra gelosi sdegni. (Nit. 2 x)</td>
<td>X</td>
<td>2 v</td>
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<tr>
<td>Guardami, padre amato. <strong>Terz.</strong> (Ama./Ber./Sam. 2 xii)</td>
<td>2 v</td>
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<tr>
<td><strong>Act 3</strong></td>
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<tr>
<td>Se un tenero disprezza. (Ama. 3 iii)</td>
<td>3 i (1)</td>
<td>X</td>
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<tr>
<td>La mia virtù sicura. (Bub. 3 iv)</td>
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<td>Si, mio core, intendo, intendo. (Ame. 3 v)</td>
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<tr>
<td>Bramai di salvarti. (Ber. 3 vi)</td>
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<tr>
<td>Decisa è la mia sorte. (Sam. 3 viii)</td>
<td>X</td>
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<tr>
<td>Son pietosa e sono amante. (Nit. 3 ix)</td>
<td>3 iii (2)</td>
<td>X</td>
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<tr>
<td>Temerario è ben chi vuole. <strong>Chorus</strong> (3 x)</td>
<td>3 iv</td>
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<tr>
<td><strong>Other arias inserted</strong></td>
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<td>1774</td>
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<tr>
<td>Voi la calma del mio core. (Ber.)</td>
<td>1 iii (2)</td>
<td>X</td>
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<tr>
<td>Ah, nel mio core io sento. (Ber.)</td>
<td>2 ii</td>
<td>X</td>
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<tr>
<td>Se spiegar potessi, oh Dio. (Sam.)</td>
<td>2 iii (1)</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Per te da tante pene. (Nit.)</td>
<td>2 iii (2)</td>
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<tr>
<td>Torbido in volto il prencipe. (Bub.)</td>
<td>2 iv (1)</td>
<td>X</td>
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<tr>
<td>In amor la gelosia. (Nit.)</td>
<td>2 iv (2)</td>
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<tr>
<td>Sempre a vincere imparai. (Ame.)</td>
<td>3 i (2)</td>
<td>X</td>
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<tr>
<td>Nel partir da te, ben mio. (Ber.)</td>
<td>3 ii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Non ho pace, mille pene. (Sam.)</td>
<td>3 iii (1)</td>
<td>X</td>
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<td>1785</td>
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<tr>
<td>Alla selva, al prato, al fonte. (Ame.)</td>
<td>1 v</td>
<td>1 vi</td>
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<tr>
<td>Digli ch’io son fedele. (Ber.)</td>
<td>1 vii</td>
<td>1 vii</td>
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<tr>
<td>Quando amor i dardi suoi. (Bub.)</td>
<td>2 i</td>
<td>2 i</td>
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<tr>
<td>So che presto ognun s’avvede. (Ame.)</td>
<td>2 iv</td>
<td>2 iv</td>
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<tr>
<td>Deh, vien mecco, amato bene. (Sam.)</td>
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</tbody>
</table>

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349 GB-Lbl 907.i.14 (7).
350 US-SM La 373.
352 Il re pastore (Act 1, scene i).
353 Alessandro nell’Indie (Act 2, scene ix).
354 Ciro riconosciuto (Act 2, scene xii).
Non so con dolce moto. (Ame.) 2 viii 2 viii
Son sventurato. (Sam.) 2 ix 2 ix

L’Olimpiade

Meraspe Ovvero L’Olimpiade (1742)
L’Olimpiade (1756)
L’Olimpiade (1765)
L’Olimpiade (1769)
L’Olimpiade (1770)
L’Olimpiade (1774)
L’Olimpiade (1779)
L’Olimpiade (1783)
L’Olimpiade (1788)

Meraspe Ovvero L’Olimpiade

1) Paolo Rolli.
2) G.B. Pergolesi; with music by Giuseppe Scarlatti, Giovanni Lampugniani, Leonardo and Francesco Leo, Pescetti, and Hasse.
3) KT 1742: April 20, 24, 27, May 1, 4, 8, 15.

Libretto

1) MERASPE OVERO [sic] L’OLIMPIADE MELODRAMA DI P.R. e P.M. PER IL TEATRO di S.M.B.
2) J[ohn] Chrichley, 1742.
3) I/E.
4) Meraspe (Angelo Maria Monticelli); Clistene (Angelo Amorevoli); Ariste (Caterina Visconti); Licida (Sig. Andreoni); Olinto (Le Signora Tedeschi); Argene (Lucia Panichi called ‘La Muscovita’).
5) GB-Lbl 907.i.4.(4.):

Music

1) The Favourite SONGS in the OPERA Call’d MERASPE O L’OLIMPIADE.
2) J[ohn] Walsh, [1742].
3) [Angelo Maria] Monticelli; [Sig.] Amorevoli; [Lucia Panichi called La Muscovita]; [Caterina] Visconti.
4) In score.
5) ‘Tremendo oscuro atroce’ (Pergolesi, 2); ‘Se cerca, se dice’ (Pergolesi, 6); ‘Immagini dolenti’ (Scarlatti, 8); ‘Superbo di me stesso’ (Lampugnani, 11); ‘Per novo amor delira’ (Leonardo Leo, 15); ‘Si mi lascia, e Padre amato’ (Francesco Feo, 18).
6) GB-Lbl H.348.c.(6.):

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355 Ciro riunossi con (Act 2, scene v).
356 Adriano in Siria (Act 3, scene viii).
357 Pergolesi’s setting of L’Olimpiade was first performed in Rome, Tordinona 22 January 1735.
358 Scarlatti’s autograph copy of this opera is dated 1745; see G. Lazarevich, ‘Giuseppe Scarlatti’, NG2, xxii, 418.
359 Leonardo Leo’s setting of this text was performed at S Carlo, Naples 19 December 1737.
360 ‘A New Opera’; L5, iii/2, 984.
361 ‘With Dances and Decorations entirely new’; L5, iii/2, 990.
362 Dedicated to Gertrude Leveson, Duchess of Bedford: ‘Great with Pride, in modest Majesty’.
363 CS gives a London edition of 1741 (Indici i, 78), but does not include it in the main listing and no 1741 text can located.
364 Copy contains pasteovers of ‘Dolce di Pastorella’ (11) and ‘L’affetto, che m’accenda’ (47). In the former case, it appears to be a missing aria text, while in the latter, it is pasted over ‘Non so donde viene’.

233
1) LE DELIZIE DELL’OPERA. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compas’d by BACH, PEREZ, COCCHE, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI.

2) William Randall, [1776?].

3) [Angelo Maria] Monticelli; {Sig.} Amorevoli; [Lucia Panichi called La] Muscovita; [Caterina] Visconti.

4) In score.

5) ‘Terrible, obscure, atrocious’ (Pergolesi, 2); ‘Se cerca, se dice’ (Pergolesi, 6); ‘Immagini dolenti’ (Scarlatti, 8); ‘Superbo di me stesso’ (Lampugnani, 11); ‘Per novo amor delirò’ (Leonardo Leo, 15); ‘Si mi lascia, e Padre amato’ (Francesco Feo, 18).


Comment

... our fifth Opera was the Olympiade, in which they retain’d most of Pergolesi’s Songs & yet ‘tis gone already, as if it had been a poor thing of Galuppi’s. Two nights did I enjoy it alone, snugg in a Nook in the Gallery, but found no one in those regions had ever heard of Pergolesi, nay, I heard several affirm it was a Composition of Pescetti’s...

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**L’Olimpiade**

1) Francesco Vanneschi.

2) Baldassare Galuppi, with new airs by Felice Giardini.

3) Milan, 1747. **KT 1756**: February 17, 366 21, March 6, 367 9, 13, 20, 23, 27, April 6. 368

**Libretto**

1) L’OLIMPIADE. DRAMA PER MUSICA. PER TEATRO DI S. M. B.

2) George Woodfall, 1756.

3) I/E.


5) GB-Lbl 907.i.7.(6.). [EBB: 2219M35 & 322O1; CS: 16967; ESTC: T71129]

**Music**

1) The FAVOURITE SONGS in the OPERA Call’d L’Olimpiade. 369


4) In score.

5) ‘Tu di saper procura’ (Galuppi, 1); ‘Bel piacer nel cor’ (Minuti, 5); ‘Caro son tua cosi’ (Galuppi, 8); ‘Superbo di me stesso’ (Galuppi, 12); ‘Grandi, è ver, son le mie pene’ (Pergolesi, 371 16); ‘Più non si trovano’ (Galuppi, 18).

6) GB-Lcm XXXII A.26 (5). [BUCEM]: 742; RISM A/1/3: G 284

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**L’Olimpiade**

1) LE DELIZIE DELL’OPERA. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compas’d by BACH, PEREZ, COCCHE, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI.

2) William Randall, [1776?].


4) In score.

5) ‘Tu di saper procura’ (Galuppi, 118); ‘Bel piacer nel cor’ (Minuti, 122); ‘Caro son tua cosi’ (Galuppi, 125); ‘Superbo di me stesso’ (Galuppi, 129); ‘Grandi, è ver, son le mie pene’ (Pergolesi, 133); ‘Più non si trovano’ (Galuppi, 135).

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366 ‘A New Opera’; L5, iv/2, 526. ‘Twas with inexpressible Concern that Mr Vanneschi found the Nobility and Gentry disappointed last Night, by the new Opera’s not being then performed; a circumstance wholly owing to Sig Ricciarelli’s being, on a sudden, taken extremely ill Yesterday, at an hour too late for its being made known to the Public’; The Public Advertiser, 11 February 1756.

367 ‘Perolino ([Sg] Perolini] will sing [in the opera?]’; L5, iv/2, 530.


369 Opera title added in hand.

370 SH gives this as 1753, but given the work’s premiere date, this seems unlikely.

371 Pergolesi’s setting of L’Olimpiade was first performed in Rome, Tordinona 2 January 1735; this setting was the one used.
Comment
While Demofoonte was going on with good Success, Vanneschi came to propose to me Metastasio's Olimpiade, telling me, that he would show it to me as it was shortened and altered after his own theatrical Notions, that is, mangled and spoiled as usual; but instead of keeping a Promise that Nobody had forced him to make, he sent one Day his Copy list to bring me my Part written out, with a Message full of his usual Politeness, that he did not think fit to let me see the Opera-book, and that I had nothing to do, but to learn my Part against the Time that this new Opera was to be exhibited.

I had in Mind to look out in my Collection for some other Musick, to put to this new Opera of Olimpiade, as I did to Demofoonte; but on this scandalous Behaviour, after my late Kindness to him, I resolved to do nothing more for his Advantage but what my Contract bound me to...

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L'Olimpiade

1) Giovani Gaulberto Bottarelli.
2) Thomas Arne.
3) KT 1765: April 27.

Libretto

1) L'OLIMPIADE. DRAMA per MUSICA. La Musica è nuova ed intera produzione del Sig. Tomaso Augustino Arne, Dottore di Musica. La Poesia originariamente è del Signor Metastasio, alla quale Giov Gauberto Bottarelli, senza pregiudicolo dell' azione principale, ha dato interamente un nuovo giro, cambiatsta alcune arie, alternato vari recitativi, ed aggiunto il Quartetto, ed il Duettino del Terzo Atto. The OLIMPIAD, An OPERA, set to MUSIC; As it is represented at the King's Theatre in the Hay-Market. The Music entirely new composed by Thomas Augustine Arne, Doctor of Music. The Poetry of the Opera originally belongs to Metastasio; to which Giov Gauberto Bottarelli, without Prejudice to the principal Action, has given an entire new Turn, has changed some Airs, altered different Parts of the Recitative, and added the Quartetto and the Duet in the Third Act.

3) I/E.
4) Clistene (Ecole Ciprandi); Ariste (Teresa Scotti); Megade (Giovanni Manzoli [called Succianocioli]); Argene (Clementina Cremonini); Licida ([Giusto] Ferdinando Tenducci); Nice (Miss [Polly?] Young);[374] Aminta (Leopoldo [De] Micheli); chorus.

5) GB-Lbl 907.i.11.(5.)[375] [EBB: 3467B18 & 2219M36; CS: 16989; ESTC: T42191]

Music
NE.

Comment
By means of a party–coloured coat, which it has hitherto been my lot constantly to wear, I am entitled to a seat among the Gods at the Opera–house, and by a constant attendance at that modern place of worship, have gains some knowledge of the Opera business, and a tolerable taste for music; in consequence of which I now petition for an indulgence of my vanity, by letting me appear in print, that I may, with impunity, convey to my master, through the means of your paper, my sentiments on a performer who he almost adores; for so bigotted is he to him, that I might with less hazard talk blasphemy for an hour, than hint anything against Sig. Manzoli for the space of a minute. It gave me great surprise to find that Dr Arne's new opera, called L'Olimpiade, was so soon discontinued; but upon enquiry I found others less surprised than myself; for some who were in the secret informed me that its condemnation was previous to its representation, and that the Italian junto were determined to destroy all interlopers (for such they term all who are not Italians). This piece of intelligence bore the greatest weight with me, as I had seen the design in some measure carried into execution on the first night of its being performed. Signor Manzoli (who, poor man! will not carry away with him above two or three thousand pounds of good English money) could not be persuaded to sing with the least brilliancy, and the most charming airs in the opera appeared, under his performance, to be totally void of spirit. I had too often heard Manzoli's excellence in other Operas to believe that it was any way owing to want of ability; and I

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372 Regina Mingotti, An Appeal to the Public (London, [1755]), 11–12.
373 ‘A New Opera, the Musick by Dr Arne’; LS, iv/2, 1112.
374 Esther Young appeared as Mrs Jones after about 1762, while Isabella Young sang regularly as Mrs Scott after about 1760.
375 Paste overs: ‘If from my eyes stream tears’ (Italian paste over is missing; original ‘Non l’arresta l’angustia del mare’); ‘Come il candore d’intatta neve’ over ‘Caro amico, adunque addio’; and ‘Like new unfally...’ over ‘For ever, O my dear friend, farewell’.
was well assured, by some who had seen him but just before, that he was in perfect health. I speak more particularly of Signor Manzoli, because he is at present the principal object of operatical attention, not that the rest were at all less culpable, for the whole Italian crew (Signor Ciprandi excepted) behaved with he greatest injustice; nor can I find that there was the least reason to expect any other; for it seems that it has been a rule of long standing among Italian singers, never to squall with eclat in any other operas than those which are pure Italian. Indeed Dr Arne’s is not the first opera this season which has furnished us with instances of this murtherous partiality; for the extraordinary merit of Mr Bach’s Adriano in Siria could not rescue it from the vengeance of these destroyers. It, like Dr Arne’s, was doom’d to oblivion as soon as it was presented; and why? because forsooth Mr Bach did not breath Italian air as soon as he was born. It is strange that bigotry to one spot of ground should so violently overpower the rational faculties. All but the Italians acknowledged the beauties of Mr Bach’s opera; and none but the Italians could have been capable of smothering so elegant a production. I must do Signor Ciprandi the justice to confess, that his justice was truly English; I mean, upright and impartial; and of this all those who were present at either of the two above–mentioned Operas were well convinced. I must add, by way of conclusion, that it is amazing how English nobility can be so greatly misled, as to encourage a set of animals who shall dare, through the person of their countryman, to insult them to their faces, and who are in general fraught with the vilest principle, not to mention that the greater part of them may be considered as the waste of mankind and the sport of nature. Yours, &c.

A FOOTMAN

L’Olimpiade

1) Anon.  
2) ‘Music by Several Eminent Masters’ executed under the direction of Guglielmi.  
3) KT 1769: November 11,377 18, 25, December 2, 9, 16, 23.

Libretto

1) L’OLIMPIADE, AN OPERA, As Perform’d at the KING’S-THEATRE IN THE HAY-MARKET. The MUSIC by Several EMINENT MASTERS. Executed under the Direction of Signor GUGLIELMI, a Neapolitan Composer. The Poetry of this Opera originally belonged to Metastasio; to which, without prejudice to the principal action, an entire new turn is given, some airs changed, different parts of the recitative altered, the Quintetto added in the Second Act, and the Duet in the Third.  
2) William Griffin, Nov. 1769.  
3) I/E.  
4) Clistene (Sig. Bianchi); Aristea (Cecilia Grassi); Megade (Gaetano Guadagni); Licida (Sig. Piatti); Argene (Lelia Guglielmi); Aminta (Sig. Borghesi). Maestro de Balli: Vincenzo Campioni. Pittore e Machinista: Sig. Bigheri.  
5) GB-Ob 17405.c.21 (6). [nEBB; nCS; ESTC: T186116]

Music

1) The Favorite Songs in the OPERA L’OLIMPIADE.  
2) [Robert] Bremner, [1770].  
4) In score  
5) [Part 1] ‘Quel labbro adorato’ (J.C. Bach W G 28/T 231/3, 2); ‘Tu di saper procura’ ([Anon], 6); ‘Ne’ giorni tuoi felici’ (Duet: Piccinni, 11). [Part 2] ‘Ora e pieta l’esser crudele’/‘Se serca, se dice’ (Piccinni, 20); ‘Se mi vedi il con’ ([Anon], 27); ‘Ab per pieta placati’ (Tratta, 32); ‘Ab caro amico, addio’ (Duet: [Anon], 34); ‘Vorrei spiegarti, o cara’ (Quintet: Sarti, 36).  
6) GB-Lbl G.760.f.(10.) & (11.) [BUCEM: 742; RISM A/1/6: P 2199]

L’Olimpiade

1) Anon.

376 Gazetta, 21 May 1765, 1.  
377 ‘Music by several Celebrated Composers’; LS, iv/3, 1436.  
378 Dimetrio (Act 3, scene iv).
2) ‘Music by Several Eminent Masters’ executed under the direction of Guglielmi. 379
3) **KT 1770**: January 6, 380 February 1, 381 March 3, 382 17, 24, May 10, 383 31. 384

**Libretto**

1) **L’OLIMPIADE, AN OPERA.** As Perform’d at the KING’S-THEATRE IN THE HAY-MARKET. The MUSIC by Several EMINENT MASTERS. Executed under the Direction of Signor GUGLIELMI, a Neapolitan Composer. The Poetry of this Opera originally belonged to Metastasio to which, without prejudice to the principal action, an entire new turn is given, some airs changed, different parts of the recitative altered, the Quintetto added in the Second Act, and the Duet in the Third.

3) I/E.
4) Clistene (Sig. Bianchi); Aristea (Cecilia Grassi); Megacle (Gaetano Guadagni); Licida (Piatti); Argene (Leila Guglielmi). Maestro de Balli: Vincenzo Camponi. Pittore e Machinista: Sig. Bigheri.

5) **GB-Lbl 11716.aa.16. [EBB: 3467B18 & 2219M36; nGS; ESTC: T72072]**

**Music**

NE.

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**L’Olimpiade**

1) Giovan Gualberto Bottarelli; *trans. Bottarelli junior.*
2) Tommaso Giordani; with music from several masters.
3) **KT 1774**: June 3, 385 7, 11, 18, 25.

**Libretto**

1) **L’OLIMPIADE; A SERIOUS OPERA.** To be performed at the KING’S THEATRE, IN THE HAY-MARKET. The POETRY is from METASTASIO. Composed and curtailed by G. G. BOTTARELLI. The MUSIC by several Masters, executed under the Direction of SIGNOR GIORDANI. The Translation by BOTTARELLI, jun. Teacher of Languages.

2) T[thomas] Cadell, 1774.
3) I/E.
4) Clistane (Schiroli); Megacle (Millico); Licida (Caterina Galli); Aminta (Leopoldo De Micheli); Aristea (Cecilia Davies); Argene (Marchetti). Maestro de Balli: Antoine Pitrot. Dancers: Mons. Fierville, Mimi Faviere, Sig. Mariotti, Anna Faviere, Sig. Bocchino, Sig.ra Mazzoni. Painters and Machinists: James Canter, Giovanni Batista Colomba.

5) **GB-Ob Harding D 2448 (7). [nEBB; CS: 17011; ESTC: T186117]**

**Music**

NE.

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**L’Olimpiade**

1) Anon.
2) *arr. Ferdinando Bertoni?;* with music from Giovanni Paisiello, Christoph Willibald Gluck.

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379 Notes to the libretto suggest Piccini ‘Se cerca, se dice’, Sarti ‘Vorrei spiegarti, O cara’, and J.C. Bach ‘Quel labbro adorato’.
380 ‘By particular Desire’; LS, iv/3, 1447.
381 ‘By particular Desire’; LS, iv/3, 1452.
382 ‘By particular Desire’; LS, iv/3, 1458.
383 Benefit: Cecilia Grassi; LS, iv/3, 1476.
384 ‘By Particular Desire’; LS, iv/3, 1484.
385 A new serious Opera. The Music by the most celebrated composers under the direction of Giordani; LS, iv/3, 1820.
386 Possibly Mimi Faviere’s daughter by Antoine Pitrot; her sister Nina also danced during this season, but the relationship remains obscure; see BDL, v, 191.
3) **KT 1779**: May 29, June 5, 12, 19, 29, July 3, 1780: March 9, April 27, May 2.

**Libretto**

NE. 391

**Music**

1) *The FAVOURITE Songs in the OPERA L’OLIMPIADE.*
2) William Napier, [1779].
4) In score.
5) ‘Superbo di me stesso’ (Bertoni, 2); ‘Ti seguirò fedele’ (Paisiello R 1.41/9, 10); ‘Deh conservate’ ([Anon], 20); ‘Non vi turbate nò pietosi’ (Gluck W. 1A 37, 22).
6) GB-Lbl G.206.f.1. [BUCEM: 742; RISM A/I/1: B 2395; A/I/6: P 444; B/II, 176]

1) *E mi lasci così?* Rectvo e Ne giorni tuoi felici Duetto, in the Opera of L’OLIMPIADE, Composed by Signor G. Pacchierotti.
2) [Robert] Birchall & Co, [1827].
3) None.
4) v, pf.
5) ‘E mi lasci così?’/’Ne giorni tuoi felici.’ (Duet: Paisiello R 1.70/8, R 1.70/9).
6) GB-Lbl H.1782.c.(13.)

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**Olimpiade**

1) Anon.
2) Ferdinando Bertoni; 395 with a song by Sarti? (With a new set of *Airs*, and an additional Scene, with a *song* from the celebrated Sarti, by Pacchierotti. Monologue. End of Opera an *Address* in English to the Audience, with a *song* from Handel, by Pacchierotti).
3) **KT 1783**: March 6, April 10, May 1, 8, 31, June 6, 28.

**Libretto**

1) L’OLIMPIADE, A SERIOUS OPERA, As Performed at the KING’S THEATRE, IN THE HAY-MARKET. The MUSIC by several eminent Composers...
2) H[enry] Reynell, 1783.
3) I/E.
4) Clistane ([Gaetano] Scovelli); Megacle ([Gasparo] Pacchierotti); Licida ([Vincenzo] Bartolini); Aminta ([Sig.] Schinotti); Aristea ([Margherita] Morigi); Argene ([Clara] Pollone).
5) GB-Ob Harding D 2453 (4). [*EBB*: 2219M35 & 322O1; CS: 17028; *ESTC*: T71455 & T218178]

**Music**

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387 ‘Opera: The Music by Bertoni and other eminent Masters’; *LS*, v/1, 261.
389 ‘Opera: The music by several Eminent Masters, under the Direction of Bertoni. Benefit for Pacchierotti’; *LS*, v/1, 323.
390 Benefit: {Mme} Le Brun; *LS*, v/1, 337.
391 Cast: Clistane ([Gasparo] Pacchierotti); Megacle ([Valentin] Adamberger); Licida ([Giuseppe] Coppola); Aminta ([Leopoldo De] Micheli); Aristea ([Anna] Pozzi); Argene ([Antonia] Bernasconi); *LS*, v/1, 361.
392 Originally set as part of the comic opera *Il Duello*, with words by Giambattista Lorenzi, and performed at the Teatro Nuovo, Naples, Spring 1774.
393 [Gasparo] Pacchierotti.’ *Not Acted these 3 years’; *LS*, v/1, 596.
394 (14) according to the British Library catalogue.
395 Bertoni set this text for the S. Cassiniao, Venice for the 1765 Carnival; this is a pasticcio version of that opera.
396 Benefit: [Gheltruda?] Rossi; *LS*, v/1, 603.
397 [Teresa] Gherardi in place of [Clara] Pollone; *LS*, v/1, 608.
398 Benefit: {Mlle} Theodore; *LS*, v/1, 610.
399 Benefit: the singers and dancers; *LS*, v/1, 618.
Periodical Italian Song No. 26.401

J[ohn] Bland, [c.1790].

None.

In score.

"Rendi o cara, il Principe amato" [Sarti].

GB-Lbl G.206.n.(15.) [nBUCEM; RISM A/I/7: S 1014]

RENDI O CARA. A Favorite Italian RONDO Composed by SIG' SARTI. Arranged with the Proper Accomp'ts and Graces for the PIANO FORTE, by P. URBANI.

Edinburgh: J[ohn] Brysson, [arm 1804].

v, pf.

"Rendi o cara, il Principe amato" (Sarti).

GB-Ob Tyson Mus. 1370 (11).

Music
1) Se Cerca se Dice Sung by SIGR MARCHESI, in the Opera Olimpiade Composed by Sig’ Sacchini & Cimarosa.
2) [Thomas] Longman and [Francis] Broderip, [1788].
3) [Luigi] Marchesi [called Marchesini].
4) In score.
5) ‘Se cerca, se dice’.
6) GB-Lbl G.196.19. [BUCEM: 192; RISM A/1/7: S 258]

1) Grandi è veron le tue pene. Sung by SIGR GIULIANI, in the Opera Olimpiade Composed by SIGR J. MAZZINGHI.
2) [Thomas] Longman and [Francis] Broderip, [1788].
3) [Cecilia] Giuliani.
4) In score.
5) ‘Grandi, è ver, son le tue pene’ (Mazzinghi).
6) GB-Lbl G.196.21. [BUCEM: 664; RISM A/1/5: M 1594]

1) Questa non era O Cara SUNG BY Sig Marchesi in the Opera Olimpiade. Composed by Sig Sarti.
2) [Thomas] Longman and [Francis] Broderip, [1788].
3) [Luigi] Marchesi [called Marchesini].
4) In score.
5) ‘Questa non era o cara’ (Sarti).
6) GB-Ob Mus, Voc. I. 47 (40). [BUCEM: 9122; RISM A/1/2: C 2391]

Comment
Questa non era o cara, sung by Signor Marchesi, in the Opera of Olimpiade; composed by Signor Sarti. Pr.2s.6d. Longman and Broderip. THIS air is set in a style, highly creditable to its ingenious author. It consists of two movements; the first in 3/4, and the second in common time of four crotchets in a bar. The introductory part is tender and affecting, and succeeded with excellent effect, by the sprightly and enlivening melody of the second. The whole is published in score, and the accompaniments are calculated both to assist the singer, and enforce the sentiment of the poetry.

The Opera is so far interesting as the report is of a singer whose voice is beyond all comparison the finest in Europe, at length getting into the worthy use of it. Marchesi on Saturday showed us from the first, [as] was here suggested, that his former failures of impression were the fault of Sarti, rather than his own. In the Olimpiade his airs being written with feeling are of course felt as they are sung both by the musician and those who fear him. The air “Se cerca, se dice” was therefore much applauded and generally encored. The sweetest captivations of the first style in his simple and broken close on “rispondi mori” and on “piangendo parti.” The third part, the short and spirited allegro in the air, is well added to Cimarosa’s air by Marchesi from the music of Sacchini.

Both [Marchesi’s] airs in the second act of L’Olimpiade are full of contrivance and beautiful effect. It is not easy to say which is the best. “Se cerca, se dice” was encored with a violence of applause seldom heard, and the second time was much varied and more brilliant than the first.

409 Included in this copy is the text of ‘Generosi Britanni in lieta fronte’, headed ‘SIGNOR MARCHESI, AT THE END OF THE OPERA OF L’OLIMPIADE, WILL SING THE FOLLOWING ITALIAN WORDS, SET TO MUSIC BY HIMSELF, AND WRITTEN BY MR. BADINI’; the copy includes a translation.

410 The Analytical Review, iii (January–April 1789), February, 240.
411 The World, 9 June 1788, 2.
412 The World, 23 June 1788, 3.
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### Act 1

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<td>Superbo di me stesso. (Meg. 1 ii)</td>
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<td>Quel destrier, che all'albergo.</td>
<td>X</td>
<td>X</td>
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<td>Oh care selve! oh cara.</td>
<td>X</td>
<td>1 ii&lt;sup&gt;425&lt;/sup&gt;</td>
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<td>Del destin non vi lagnate. (Cli. 1 v)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tu di saper procura. (Ari. 1 vi)</td>
<td>X</td>
<td>1 iv</td>
</tr>
<tr>
<td>Più non si trovano. (Arg. 1 vii)</td>
<td>X</td>
<td>1 v</td>
</tr>
<tr>
<td>Mentre dormi Amor fomenti. (Lic. 1 viii)</td>
<td>X</td>
<td>1 vi</td>
</tr>
<tr>
<td>Né giorni tuoi felici.</td>
<td>X</td>
<td>1 viii</td>
</tr>
</tbody>
</table>

### Act 2

<table>
<thead>
<tr>
<th>Scene</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grandi, è ver, son le tue pene. (Ari. 2 iii)</td>
<td>X</td>
<td>2 ii</td>
</tr>
<tr>
<td>Che non mi disse un dì! (Arg. 2 iv)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Siam navi all'onde algenti. (Ami. 2 v)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Del forte Licida.</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>So ch'è fanciullo Amore. (Cli. 2 vii)</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

413 As Meraspe Orvino L’Olimpiade; GB-Lbl 907.i.4.(4).
414 GB-Lbl 907.i.7 (6).
415 GB-Lbl 907.i.11 (5).
416 GB-O6 17405.e.21(6).
417 GB-Lbl 11716.aa.16.
418 GB-O6 Harding D 2448 (7).
419 GB-O6 Harding D 2453 (4).
420 US-SM La 803.
421 GB-Lbl 907.k.2 (4).
422 Set for Meraspe.
423 Setting by Bertoni.
424 Paste over in GB-Lbl 907.i.11 (5), but much of it is missing.
425 Set for Argene.
<table>
<thead>
<tr>
<th>Act 3</th>
<th>1742</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Se cerca, se dice.</strong> (Meg. 2 x)</td>
<td><strong>Caro, son tua così.</strong> (Ari. 3 ii)</td>
</tr>
<tr>
<td>2 iv426 2 vii 2 ii (3) 2 ii (3) 2 ii (3) 2 ii (2) X 2 ii (2) 2 vii 2 vii</td>
<td>X 3 ii X X X X X X X X</td>
</tr>
<tr>
<td><strong>Tu me da me dividi.</strong> (Ari. 2 xi)</td>
<td><strong>Lo seguitai felice.</strong> (Meg. 3 iii)</td>
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<td>X 2 viii 2 ii (4) 2 ii (4) 2 ii (4) X X X X X X</td>
<td>X X 3 ii (2) 3 ii (2) X X X X X X</td>
</tr>
<tr>
<td><strong>Nò, la speranza.</strong> (Arg. 2 xu)</td>
<td><strong>Fiamma ignota nell’alma mi scende.</strong> (Arg. 3 iv)</td>
</tr>
<tr>
<td>X X X X X X</td>
<td>X X 3 iii (1) X X X X X X X</td>
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<tr>
<td><strong>Gemo in un punto e fremo.</strong> (Lic. 2 xv)</td>
<td><strong>Son qual per mare ignoto.</strong> (Ami. 3 v)</td>
</tr>
<tr>
<td>X X X X X</td>
<td>X X X X X X X X X X X X X</td>
</tr>
<tr>
<td><strong>Act 3</strong></td>
<td><strong>I tuoi strali, terror de’ mortali.</strong> Chorus (Cho. 3 vi)</td>
</tr>
<tr>
<td><strong>Non so donde vieni.</strong> (Cli. 3 vi)</td>
<td><strong>Viva il figlio delinquente.</strong> Chorus (Cho. 3 x)</td>
</tr>
<tr>
<td>X X X X X X</td>
<td>X 3 vi (2) X 3 iii (4) 3 iii (3) X X X X X X</td>
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<tr>
<td><strong>Other arias inserted</strong></td>
<td><strong>1742</strong></td>
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<tr>
<td><strong>1742</strong></td>
<td><strong>Ohi dolce fra Pastori.</strong> (Arg./Cho.)</td>
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<tr>
<td>1 iii X X</td>
<td>X X X X X X X X X X</td>
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<tr>
<td><strong>Quelle, dell’idol mio.</strong> (Ari.)</td>
<td>**Dolce di Pastorella.**427 (Arg./Cho.)</td>
</tr>
<tr>
<td>1 iv (1) X X</td>
<td>X X X X X X X X X X</td>
</tr>
<tr>
<td>**Dolce di Pastorella.**427 (Arg./Cho.)</td>
<td><strong>Immagini dolenti.</strong> (Cli.)</td>
</tr>
<tr>
<td>1 iv (2) X X X X X X</td>
<td>1 v X X X X X X X X X X</td>
</tr>
<tr>
<td><strong>Sarem nel nostro affanno.</strong> (Ari.)</td>
<td><strong>Il crine e il Mento de Vincitor.</strong> (Cli.)</td>
</tr>
<tr>
<td>2 i X X X</td>
<td>X X X X X X X X</td>
</tr>
<tr>
<td><strong>Sarem nel nostro affanno.</strong> (Ari.)</td>
<td><strong>Memoria ancor di pene.</strong> (Cli.)</td>
</tr>
<tr>
<td>2 ii X X</td>
<td>X X X X X X X X X X</td>
</tr>
<tr>
<td><strong>Parti crudel, va mancator di sede.</strong> (Ari.)</td>
<td><strong>Per novo amor delira.</strong> (Ari.)</td>
</tr>
<tr>
<td>2 v (2) X X X</td>
<td>X X X X X X X X X X</td>
</tr>
<tr>
<td><strong>Tremende oscure atroci.</strong> (Mer.)</td>
<td><strong>Tremende oscure atroci.</strong> (Mer.)</td>
</tr>
<tr>
<td>2 vi X X</td>
<td>X X X X X X X X X X</td>
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<tr>
<td><strong>Si che ’l rimorso avrai.</strong> (Lic.)</td>
<td><strong>Si che ’l rimorso avrai.</strong> (Lic.)</td>
</tr>
<tr>
<td>2 vii (1) X X</td>
<td>X X X X X X X X X X</td>
</tr>
<tr>
<td><strong>Benchè a stragi provocata.</strong> (Cli.)</td>
<td><strong>Benchè a stragi provocata.</strong> (Cli.)</td>
</tr>
<tr>
<td>2 vii (2) X X</td>
<td>X X X X X X X X X X</td>
</tr>
<tr>
<td><strong>Rigor d’avversa stella.</strong> (Oli.)</td>
<td><strong>Rigor d’avversa stella.</strong> (Oli.)</td>
</tr>
<tr>
<td>3 i X X</td>
<td>X X X X X X X X</td>
</tr>
<tr>
<td><strong>Si mi lascia, e Padre amato.</strong> (Ari.)</td>
<td><strong>Si mi lascia, e Padre amato.</strong> (Ari.)</td>
</tr>
<tr>
<td>3 ii (1) X X</td>
<td>X X X X X X X X</td>
</tr>
<tr>
<td>**I’affetto che m’accende.**428 (Cli.)</td>
<td>**I’affetto che m’accende.**428 (Cli.)</td>
</tr>
<tr>
<td>3 ii (2) X X</td>
<td>X X X X X X X X</td>
</tr>
</tbody>
</table>

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426 Set for Meraspe.
427 A pasteover of an aria beginning ‘Povera quanto’.  
243
| Vivi ben mio per me. (Arg.) | 3 iii (1) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Mio sol desio, mia cara Argene. (Lic.) | 3 iii (2) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Troppa a desiri miei. (Mer.) | 3 iv (1) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Qual degno premio. Chorus (Cho.) | 3 iv (2) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

**1756**

| É la beltà del cielo.429 (Cli.) | 1 iii | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Amalo, e se al tuo sguardo.430 (Cli.) | 2 iv | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Bel piacer nel cor ti scenda. (Alc.) | 2 ix | X | 2 i (1) | X | X | X | X | X | X | X | X | X | X | X | X |
| Lasciami al mio tormento. (Lic.) | 2 x | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Vede il nocchier la sponda.431 (Arg.) | 2 xi | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Verdi prati. (Meg.) | 3 iii | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Così stupisce e cade.432 (Cli.) | 3 iv | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| In mezzo a tanti affanni.433 (Arg.) | 3 v | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Pupille vezzose. (Meg.) | 3 vi (1) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

**1765**

| Al giovanil talento. (Ami.) | 1 i | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Amor, che masse colla speranza. (Nic.) | 2 i (2) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Intendo il tuo rossore. (Cli.) | 2 ii (2) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Ferma, crudel, rispetta. Duet (Ari./Lic.) | 2 iv | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Oh del con dolce moto. (Cli.) | 3 i (2) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| A quest'alma. (Ari.) | 3 ii (1) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Come il candore d'intatta neve.434 (Meg.) | 3 iii(2) | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

**1769**

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428 A pasteover of 'Non so donde viene'.
429 *Antigone* (Act 1, scene iv).
430 *Artaxerxes* (Act 2, scene iv).
431 *Irene* (no. 2).
432 *Artaxerxes* (Act 2, scene xv).
434 Paste over in GB-Lbl/907.i.11 (5), with 'Caro amico' as a duet; this does not otherwise appear in *Olimpiade* until 1769.
| Quella mortal tempesta. (Ami.) | 1 i | X | 1 i | X | 1 i | X | X | X | X |
| Sperai vicino il lido. \(^{435}\) (Meg.) | 1 ii (2) | 1 ii (1) | 1 ii (2) | X | X | X | X | X |
| Pensa, che figlia sei. \(^{436}\) (Cli.) | 1 iii (1) | X | X | X | X | X | X | X |
| Ah, non basta ogni altro affanno. (Arg.) | 1 iii (3) | X | X | X | X | X | X | X |
| Se mi vedessi il core. (Ari.) | 2 i (2) | X | X | X | X | X | X | X |
| Se il barbaro amante. (Arg.) | 2 i (3) | 2 ii (2) | X | X | X | X | X | X |
| Tu sai che sono amante. \(^{437}\) (Lic.) | 2 ii (2) | 2 iii | X | X | X | X | X | X |
| Vorrei spiegarti, o cara. \(Duet\) (Meg./Ari.) | 2 iii | X | 2 iii | X | 2 iii | X | X |
| Ah per pietà placati. (Cli.) | 3 i (2) | 3 ii (1) | X | X | X | X | X | X |
| Quel labbro adorato. \(^{438}\) (Ari.) | 3 ii (1) | 3 iii (1) | 3 ii | X | X | X | X | X |
| Ah, caro amico, addio. \(Duet\) (Meg./Lic.) | 3 iii (1) | 3 iii (2) | X | X | X | X | X | X |
| Barbari! Dal mio seno. \(Duet\) (Meg./Lic.) | 3 iii (2) | X | X | X | X | X | X | X |
| O degli uomini padre, e degli Dei. (Cli.) | 3 iii (3) | X | X | X | X | X | X | X |

**1770**

| Vó solcando un mar crudele. (Meg.) | 1 i (2) | X | X | X | X | X | X | X |
| Tradita abbandonata. (Arg.) | 1 ii (3) | X | X | X | X | X | X | X |
| Si, ti credo, amato bene. \(Duet\) (Ari./Meg.) | 1 iii | X | X | X | X | X | X | X |
| Ritorna in quest'alma. (Arg.) | 2 i (2) | X | X | X | X | X | X | X |
| Fra cento affanni e cento. (Cli.) | 3 i (2) | X | X | X | X | X | X | X |
| Sulla placida marina. (Ari.) | 3 ii (2) | X | X | X | X | X | X | X |

**1774**

| Se il mio duol, se i mali miei. \(^{439}\) (Ari.) | 2 i (2) | X | X | X | X | X | X | X |
| Sventurata, a chi finora. (Arg.) | 2 i (3) | X | X | X | X | X | X | X |
| Bell'alme innamorate. (Cli.) | 2 ii (1) | X | X | 2 iv | X | X | X | X |

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435 *Demofoonte* (Act 1, scene iv).
436 *Ipermestra* (Act 1, scene ii).
437 *Nitteti* Act 1, scene iii.
438 *Demetrio* (Act 3, scene iv).
439 *Ipermestra* (Act 2, scene iii).
<table>
<thead>
<tr>
<th>Title</th>
<th>Setting</th>
<th>Year</th>
<th>Act</th>
<th>Scene</th>
<th>X1</th>
<th>X2</th>
<th>X3</th>
<th>X4</th>
<th>X5</th>
<th>X6</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Deh, se d’amante fervido.</em> (Lic.)</td>
<td></td>
<td>1779</td>
<td>ii</td>
<td>(3)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Alma dal duolo oppressa.</em> (Lic.)</td>
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<tr>
<td><em>Dolce d’amor compagna.</em> (Arg.)</td>
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<tr>
<td><em>Al suo sato in abbandono.</em> (Ari.)</td>
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<tr>
<td><em>Vivan gli amabili sposi fedel!</em> Chorus (Cho.)</td>
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<tr>
<td>1779 <em>Deh conservate.</em> [NA]</td>
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<tr>
<td><em>Non vi turbate nò pietosi.</em> (Arg.)</td>
<td>*440</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Ti seguirò fedele.</em> (Meg.)</td>
<td>*441</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>1783 <em>Più non so trovano fra mille amanti.</em> (Arg.)</td>
<td>*442</td>
<td></td>
<td></td>
<td></td>
<td>3 ii (2)</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Cessa mio ben di piangere.</em> Duet (Meg./Ari.)</td>
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<td>1 iv</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Non soffrirò il rossore.</em> (Arg.)</td>
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<td>2 i</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Cari sposi, Amor costante.</em> (Cli.)</td>
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<td>2 ii (1)</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Avverso fato, oh Dio!</em> (Ari.)</td>
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<td>2 ii (3)</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>A morir se mi condanna.</em> (Lic.)</td>
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<td>2 ii (4)</td>
<td>X</td>
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<tr>
<td><em>Al caro amico a lato.</em> (Lic.)</td>
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<td>3 i (1)</td>
<td>X</td>
<td>X</td>
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<tr>
<td><em>Caro ben, se tua son’io.</em> (Ari.)</td>
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<td>3 ii (1)</td>
<td>X</td>
<td>X</td>
<td></td>
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<tr>
<td><em>Rendi o cara, il Prence amato.</em> (Meg.)</td>
<td>*443</td>
<td></td>
<td></td>
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<td></td>
<td>X</td>
<td>X</td>
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<tr>
<td>1788 <em>S’affretta il passaggiero.</em> (Lic.)</td>
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<td>1 iii</td>
<td>1 iii</td>
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<tr>
<td><em>In un cor che fu piagato.</em> (Ami.)</td>
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<td>2 i</td>
<td>2 i</td>
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<tr>
<td><em>Agitata in tante pene.</em> (Ari.)</td>
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<td>2 viii</td>
<td>2 viii</td>
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<tr>
<td><em>Torbido il ciel s’oscura.</em> (Lic.)</td>
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<td>2 xi</td>
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</tbody>
</table>

440 Setting unattributed.
441 Setting by Gluck.
442 Setting by Paisiello.
443 Text not included in the 1783 libretto: GB-Ob Harding D 2453 (4), but alluded to in the advertisements as ‘an additional Scene, with a song from the celebrated Sarti’. LS, v/1, 596.
444 The advertisement mentions that this song was sung by Pachierotti, who is assigned the character of Megacle in the 1783 libretto: GB-Ob Harding D 2453 (4).
<table>
<thead>
<tr>
<th>Spiegar non posso appieno. (Arg.)</th>
<th></th>
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<th>2 xii</th>
<th>2 xii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Questa non era o cara. <em>Duet</em> (Meg./Lic.)</td>
<td></td>
<td></td>
<td></td>
<td>2 xiv</td>
<td>2 xiv</td>
</tr>
<tr>
<td>Quanto mai per sì gran dono. <em>Chorus</em> (Lic./Cli./Ari./Arg./Ami./Meg.)</td>
<td></td>
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<td>2 xv</td>
<td>2 xv</td>
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</tbody>
</table>
**Il re pastore**

*The Royal Shepherd*

1) Anon.
2) Johann Adolf Hasse.
3) Hubertusburg Court, 7 October 1755. **KT 1757**: January 18, 22, 25, 29, February 1, 5, 8, 12, 15, 19, 22, 26, April 26, May 10.

**Libretto**

1) A New opera Call'd Il Re Pastore, to be perform'd at the King's Theatre in the Hay Market on Tuesday Next of 18th January: 1757.
2) MS [1756–7].
3) I.
4) Agenone ([Blank]); Aminta (Giuseppe Ricciarelli); Atamas ([Sig.] [Blank]); Elisa ([Regina] Mingotti [née Valentini]); Lisimaco ([Blank]); Tamiri ([Sig.ra] [Blank]).
5) GB-Lbl 163.g.60. [EBB: 22193M37; CS: 19601; ESTC: T46310]

**Music**

1) THE FAV'OURITE SONGS in the OPERA Call'd IL RE PASTORE by Sig: Hasse Sung by Sig.ra Mingotti.
2) Printed and Sold for the Proprietor, 1757.
3) [Regina] Mingotti [née Valentini].
4) In score.
5) ‘Alla selva, al prato al fonte’ ([Hasse], 25); ‘Io rimaner divisa’ ([Hasse], 30); ‘Non negar di darmi pace’ ([Hasse], 33); ‘Se tu di me fai dono’ ([Hasse], Passerini, 38).
6) GB-Lbl H.348.a.(3.) [BUC: 452; RISM A/1/4: H 2262]

**The Royal Shepherd**

446 Benefit: [Regina] Mingotti. ‘With the addition of some favourite airs by Sga Mingotti’; **LS**, iv/2, 598.
447 ‘Signa Regina Mingotti The Manager of the Opera this Season.’ **U3-3M** La 128.
448 Application undated.
449 **BDL**, vi, 301 gives this singer a very brief biography which omits this role.
450 Possibly the dancer Signor Giordi who died in 1808. However, **BDL**, vi, 222–3 says that he made his first appearance at Drury Lane in 1757–8 season.
451 ‘At this time, Mingotti and Giardini not allowing the opera-copyist to dispose of the favourite songs to Walsh upon the usual easy terms, had them printed elsewhere; this was the case with *Il re pastore*, some of the songs from *Demofoonte*, and other operas.’ Burney, iv, 466.
1) Richard Rolt.
2) George Rush.
3) DL 1764: February 24, 27, March 3, 5, 8, 12, 15, 19, April 5.

Libretto
1) THE ROYAL SHEPHERD. AN ENGLISH OPERA; As it is PERFORMED at the THEATRE-ROYAL IN DRURY-LANE. The MUSIC composed by Mr. RUSH.
2) W[...Owen and C[...Moran, [1764].
3) E.
4) Agenor ([James] Norris); Alexander ([Samuel Thomas] Champness); Amintas ([Joseph] Vernon); Eliza ([Clementina] Cremonini); Thamiris ([Polly] Young); Camilla ([Elizabeth] Wright). Sidonian nobles, Shepherds, etc.
5) GB-Ob Harding D1926. [Edd: 2219M39; ESTC: T45364]

1) THE ROYAL SHEPHERD. AN ENGLISH OPERA. With ALTERATIONS. As it is PERFORMED at the THEATRE in Smock-Alley.
2) Dublin: as sold at the theatre, [1764].
3) E.
4) Agenor ([James] Wilder); Alexander ([Niccolo] Peretti); Amintas ([Giusto Ferdinando] Tenducci); Eliza ([Clementina] Cremonini); Thamiris ([Miss] Thomas). Sidonian nobles, Shepherds, etc.

1) THE ROYAL SHEPHERD. AN ENGLISH OPERA; As it is PERFORMED at the THEATRE in Smock-Alley. 
3) E.
4) Agenor ([Thomas] Norris); Alexander ([Samuel Thomas] Champness); Amintas ([Joseph] Vernon); Eliza ([Clementina] Cremonini); Thamiris ([Polly] Young). Sidonian nobles, Shepherds, etc.
5) US-Wc PR 1241.L6 v.37 no. 2 RBC. [ESTC: T213327]

1) THE ROYAL SHEPHERD AN ENGLISH OPERA; As it is PERFORMED At the THEATRE-ROYAL IN DRURY-LANE. The MUSIC composed by Mr. RUSH. THE SECOND EDITION.
2) W[...Owen and C[...Moran, [1765].
3) E.
4) Agenor ([Thomas] Norris); Alexander ([Samuel Thomas] Champness); Amintas ([Joseph] Vernon); Eliza ([Clementina] Cremonini); Thamiris ([Polly] Young). Sidonian nobles, Shepherds, etc.
5) GB-Ob Harding D 1926. [nEdd; ESTC: T24777]

1) THE ROYAL SHEPHERD AN ENGLISH OPERA. With ALTERATIONS. As it is performed at the THEATRE in SMOCK-ALLEY. [SNS]

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452 'A New English Opera. The Music Compos'd by Mr Rush'; LS, iv/2, 1041.
453 'Well rec'd: all but the 1st Chorus w[ic]h [a] was His'd. First Dance Hiss'd off. Mr Norris being ill, Mrs Dormond perform'd in his room, much applauded (Cross Diary). Acted but once.' LS, iv/2, 1042.
454 No other record of this partnership exists; both Owen (a map printer) and Moran (a producer of pamphlets) can be found separately.
455 'Books of the Opera to be sold at the Theatre'; LS, iv/2, 1042.
456 The only candidate for this singer is Thomas Norris who appears to have sung mainly oratorios about this time.
457 ESTC gives 1765.
458 BDL, xiv, 394 suggests Tenducci did not arrive in Dublin until the summer of 1765.
2) Dublin: printed for the theatre in Smock-Alley, [1765].
3) E.
4) [...]  
5) EIRE-De OLS 190.s.25 no. 3. [EBB: 2219M39; ESTC: T212680]

1) THE ROYAL SHEPHERD, AN ENGLISH OPERA. With ALTERATIONS. As it is performed at the THEATRE in SMOCK-ALLEY.
2) Dublin: sold by the booksellers, 1765.
3) E.
4) Agenor ([James] Wilder); Alexander ([Niccolo] Peretti); Amintas ([Giusto Ferdinando] Tenducci);\textsuperscript{459} Eliza ([Clementina] Cremonini); Thamiris ([Miss] Thomas). Sidonian nobles, Shepherds, etc.
5) GB-Ob Vet. A5 f.2187. [EBB: 2219M39; ESTC: T212680]

1) THE ROYAL SHEPHERD: AN ENGLISH OPERA. WITH ALTERATIONS. As it is performed at the THEATRE-ROYAL, EDINBURGH.
3) E.
4) Agenor (Mrs Woodman); Alexander ([Niccolo] Peretti); Amintas ([Giusto Ferdinando] Tenducci); Eliza (not specified); Thamiris ([Miss] Brown). Sidonian nobles, Shepherds, Shepherdesses, etc. Dancers: (Principal dancers) {Mons} Astier, {Sig.ra} Marcoucci. Country dancers: {Mr} Waldron, {Mr} Dancer, {Mr} Freeman, {Mr} Smith, {Mrs} Holland, {Mrs} Williams, {Mrs} Fearon, {Mrs} Harrison.
5) GB-En L. C. 175 (3). [ESTC: T168972]

1) Sung by Mrs. Arne, in The Royal Shepherd, in THE BILLINGTON: OR TOWN and COUNTRY SONGSTER... (157). [‘Vows of love should ever bind’].
3) E.
4) [Susanna] Arne.
5) GB-Ob Harding C 879. [EBB: 2488B1; ESTC: T124637]

Music
1) THE OVERTURE, SONGS, DUETS & QUARTET in the OPERA of the ROYAL SHEPHERD as performed at the THEATRE ROYAL, in DRURY LANE. Composed and properly disposed for the VOICE & HARPSICHORD by George Rush.
2) [John] Welcker, [1764].
4) v, bpd.
5) Overture (Rush, 2). \textbf{[Act 1]} ‘Well I know, thou friendly stream’ ([Rush], 6); ‘To the wood, the field the fountain’ (Rush, 10); ‘A shepherd thou I am’ ([Rush], 10); ‘Thus a cloud expanding wide’ ([Rush], 12); ‘Why ask me fairest, if I love’ (Rush, 18); ‘The many dreadful storms’ (Rush, 20); ‘What more can as a fair maid delight’ ([Rush], 18); ‘Go reign the throne awaits me love’ (Duet: [Rush], 28). \textbf{Act 2}: ‘How oft the fond turtle I see’ ([Rush], 24); ‘Go tim’rous fair’ ([Rush], 34); ‘Tell oh tell my lover true’ ([Rush], 36); ‘Barbarian, can you see my pain’ ([Rush], 37); ‘All other passions now must yield’ ([Rush], 31); ‘Ye Gods! to me a lowly plant’ ([Rush], 32); ‘If happiness through me you gain’ ([Rush], 33); ‘You mine alas! no longer are’ (Quartet; [Rush], 34). \textbf{Act 3}: ‘Husband at once and lover too’([Rush], 40); ‘I from my shepherd ever part’ ([Rush], 42); ‘Can anything give so much pain’ ([Rush], 44); ‘Adieu my Queen, adieu’ (Duet: [Rush], 46); ‘O cease, o cease thou fairest of thy sex’ ([Rush], 48); ‘If you yourself give me away’ ([Rush], 50); ‘Propitious heav’ns who’se pleased each day’ ([Rush], 52); ‘Vows of love shou’d even bind’ ([Rush], 54),\textsuperscript{461} ‘Transporting joy elates my mind’ ([Rush], 55).
6) GB-Lbl c.391. [BUCEM: 908; RISM A/1/7: R 3186]

1) ROYAL SHEPHERD OVERTURE.
2) [NI], [1765].
3) NA.

\textsuperscript{459} BDL, xiv, 394 suggests Tenducci did not arrive in Dublin until the summer of 1765.

\textsuperscript{460} Given the usual problems in distinguishing members of the Young family, it is as well to point out that she and Miss Young are clearly different characters and not a confusion between two forms of the same name, for they are billed singing a duet.

\textsuperscript{461} Michael Kelly, \textit{Michael Kelly’s Reminiscences} (London, 1826), 401 accuses Rush of having stolen this tune for a rondeau by Giardini from Ezio.
4) Overture [Rush].
5) ‘When lowly on the rural plains’ (Tenducci).
6) GB-Lbl G.316.k.(64.) [BUCEM: 1000; RISM A/I/8: T 475]

1) THE SONGS and DUETS in the ROYAL SHEPHERD Transposed for the GERMAN FLUTE Composed by George Rush.
2) J[ohn] Welcker, [1767]
4) fl.
5) Act 1: ‘Well I know, thou friendly stream’ ([Rush], 1); ‘To the wood, the field, the fountain’ ([Rush], 1); ‘A shepherd thou I am’ ([Rush], 2); ‘Thus a cloud expanding wide’ ([Rush], 2); ‘Why ask me fairest, if I love’ ([Rush], 3); ‘The many dreadful storms’ ([Rush], 4); ‘What more can as a fair maid delight’ ([Rush], 5); ‘Go reign the throne awaits me love’ (Duet: [Rush], 6).
6) GB-Lbl g.1780.aa.(3.) [nBUCEM; RISM A/I/7: R 3193]

1) No repose can I discover Act 3rd of y [sic] Royal Shepherd. Mr Tenducci.
2) MS [1769].
3) [Giusto Ferdinando] Tenducci.
4) v.
5) ‘No repose can I discover’ (Tenducci).
6) GB-En L. C. 175 (3).

1) Tho Heavens good Pleasures Act 2d sung by Amintas.
2) MS [1769].
3) NC.
4) v.
5) ‘Tho’ heavens good pleasure’ [Tenducci].
6) GB-En L. C. 175 (3).

1) A Favorite Air in the Royal Shepherd Sung by MR TENDUCCI tisne Coming Throu the Broome.
2) NI: [Edinburgh, c.1769].
3) [Giusto Ferdinando] Tenducci.
4) v, kd.
5) ‘No repose can I discover’ [Anon].
6) GB-Lbl G.426.kk.(54.) [nBUCEM; nRISM]

1) A New Scotch Air Composed and Sung by Mr TENDUCCI in the Opera of the Royal Shepherd.
2) NI: [Edinburgh, c.1770].
3) [Giusto Ferdinando] Tenducci.
4) v, kd.
5) ‘Tho heaven’s good pleasure’ (Tenducci).
6) GB-Lbl G.426.kk.(54.) [nBUCEM; nRISM]

1) THE OVERTURE, SONGS, DUETS & QUARTET in the OPERA of the ROYAL SHEPHERD as perform’d at the THEATRE ROYAL, in DRURY LANE... [SNS]

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462 Bookplate of Godfrey E.P. Arkwright.
2) Benjamin Rhames, [c.1770].
4) v, hpd.
5) Overture (Rush, 2). [Act 1] ‘Well tho’ I know, thou friendly stream’ ([Rush], 6); ‘To the wood, the field the fountain’ ([Rush], 10); ‘A shepherd tho’ I am’ ([Rush], 10); ‘Thus a cloud expanding wide’ ([Rush], 12); ‘Why ask me fairest, if I love’ ([Rush], 18); ‘The many dreadful storms’ ([Rush], 20); ‘What more can as a fair maid delight’ ([Rush], 18); ‘Go reign the throne awaits me love’ (Duet: [Rush], 28).
6) v, hpd.
5) Overture (Rush, 2). [Act 1] ‘Well tho’ I know, thou friendly stream’ ([Rush], 6); ‘To the wood, the field the fountain’ ([Rush], 10); ‘A shepherd tho’ I am’ ([Rush], 10); ‘Thus a cloud expanding wide’ ([Rush], 12); ‘Why ask me fairest, if I love’ ([Rush], 18); ‘The many dreadful storms’ ([Rush], 20); ‘What more can as a fair maid delight’ ([Rush], 18); ‘Go reign the throne awaits me love’ (Duet: [Rush], 28).
6) v, hpd.
5) Overture (Rush, 2). [Act 2] ‘How oft the fond turtle I see’ ([Rush], 24); ‘Go tim’rous fair’ ([Rush], 34); ‘Tell oh tell my lover true’ ([Rush], 36); ‘Barbarian, can you see my pain’ ([Rush], 37); ‘All other passions now must yield’ ([Rush], 31); ‘Ye Gods! to me a lowly plant’ ([Rush], 32); ‘If happiness through me gain’ ([Rush], 33); ‘You mine alas! no longer are’ (Quartet; [Rush], 34).
6) v, hpd.
5) Overture (Rush, 2). [Act 3] ‘Husband at once and lover too’ ([Rush], 40); ‘I from my shepherd ever part’ ([Rush], 42); ‘Can anything give so much pain’ ([Rush], 44); ‘Adieu my Queen, adieu’ (Duet: [Rush], 46); ‘O cease, o cease thou fairest of thy sex’ ([Rush], 48); ‘If you yourself give me away’ ([Rush], 50); ‘Propitious heav’ns who’se pleased each day’ ([Rush], 52); ‘Vows of love shou’d even bind’ ([Rush], 54); ‘Transporting joy elates my mind’ ([Rush], 55).
6) v, hpd.
5) Overture (Rush, 2). [Act 1] ‘Well tho’ I know, thou friendly stream’ ([Rush], 6); ‘To the wood, the field the fountain’ ([Rush], 10); ‘A shepherd tho’ I am’ ([Rush], 10); ‘Thus a cloud expanding wide’ ([Rush], 12); ‘Why ask me fairest, if I love’ ([Rush], 18); ‘The many dreadful storms’ ([Rush], 20); ‘What more can as a fair maid delight’ ([Rush], 18); ‘Go reign the throne awaits me love’ (Duet: [Rush], 28).
6) v, hpd.
5) Overture (Rush, 2). [Act 2] ‘How oft the fond turtle I see’ ([Rush], 24); ‘Go tim’rous fair’ ([Rush], 34); ‘Tell oh tell my lover true’ ([Rush], 36); ‘Barbarian, can you see my pain’ ([Rush], 37); ‘All other passions now must yield’ ([Rush], 31); ‘Ye Gods! to me a lowly plant’ ([Rush], 32); ‘If happiness through me gain’ ([Rush], 33); ‘You mine alas! no longer are’ (Quartet; [Rush], 34).
6) v, hpd.
5) Overture (Rush, 2). [Act 3] ‘Husband at once and lover too’ ([Rush], 40); ‘I from my shepherd ever part’ ([Rush], 42); ‘Can anything give so much pain’ ([Rush], 44); ‘Adieu my Queen, adieu’ (Duet: [Rush], 46); ‘O cease, o cease thou fairest of thy sex’ ([Rush], 48); ‘If you yourself give me away’ ([Rush], 50); ‘Propitious heav’ns who’se pleased each day’ ([Rush], 52); ‘Vows of love shou’d even bind’ ([Rush], 54); ‘Transporting joy elates my mind’ ([Rush], 55).
6) v, hpd.
5) Overture (Rush, 2). [Act 1] ‘Well tho’ I know, thou friendly stream’ ([Rush], 6); ‘To the wood, the field the fountain’ ([Rush], 10); ‘A shepherd tho’ I am’ ([Rush], 10); ‘Thus a cloud expanding wide’ ([Rush], 12); ‘Why ask me fairest, if I love’ ([Rush], 18); ‘The many dreadful storms’ ([Rush], 20); ‘What more can as a fair maid delight’ ([Rush], 18); ‘Go reign the throne awaits me love’ (Duet: [Rush], 28).
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5) Overture (Rush, 2). [Act 2] ‘How oft the fond turtle I see’ ([Rush], 24); ‘Go tim’rous fair’ ([Rush], 34); ‘Tell oh tell my lover true’ ([Rush], 36); ‘Barbarian, can you see my pain’ ([Rush], 37); ‘All other passions now must yield’ ([Rush], 31); ‘Ye Gods! to me a lowly plant’ ([Rush], 32); ‘If happiness through me gain’ ([Rush], 33); ‘You mine alas! no longer are’ (Quartet; [Rush], 34).
6) v, hpd.
5) Overture (Rush, 2). [Act 3] ‘Husband at once and lover too’ ([Rush], 40); ‘I from my shepherd ever part’ ([Rush], 42); ‘Can anything give so much pain’ ([Rush], 44); ‘Adieu my Queen, adieu’ (Duet: [Rush], 46); ‘O cease, o cease thou fairest of thy sex’ ([Rush], 48); ‘If you yourself give me away’ ([Rush], 50); ‘Propitious heav’ns who’se pleased each day’ ([Rush], 52); ‘Vows of love shou’d even bind’ ([Rush], 54); ‘Transporting joy elates my mind’ ([Rush], 55).
Signora Cremonini made her first appearance on this Stage in the Character of Eliza. Sings very well, very Graceful Deportment & is a great Support to the Opera. Many of the Songs were Encour'd. Some few Hisses. But upon the whole, was pretty well receiv'd.463

A new English Opera, the Royal Shepherd--the Musick composed by Mr Rush.--Signora Cremonini made her first appearance,--sings very fine,--very graceful deportment, and is a great support to the Opera.--Some hisses--Many of the songs encored. Upon this occasion the Stage was cut near two feet and a half to enlarge the orchestra, to make it contain the additional performers who belong to the Opera House, on whose account the Opera cannot be performed Tuesdays and Saturdays.464

[Mr Rush is the] composer of an opera called the Royal Shepherd, performed some years ago at Covent Garden. Which opera, though assisted by the powers of Tenducci and Cremonini, proved a mere Rush-light. This is not difficult to account for, when we consider that the musick was an indifferent attempt at Italian pathos. The favourite song in that opera, “Vows of love,” differs very little from a favourite rondeau in Giardini’s opera of Ezio, performed and published many years before.465

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**Il re pastore**

1) Giovan Gualberto Bottarelli.
2) Felice di Giardini.
3) **KT 1768:** March 7.466

**Libretto**

1) [(ht) *IL RÈ PASTORE*. The Royal Shepherd. (ft) *IL. RE PASTORE. DRAMA*. Messo in Musica, Da Felice GIARDINI. Da rappresentarsi sopra il Teatro di S. M. B. La prima volta per il Bebefizio del Signor GIOVANNI MANZOLI; e la seconda per quello del l'AUTORE. The Royal Shepherd. An OPERA. Set To Music By FELICE GIARDINI. As it is represented at the KING’s Theatre in the Hay-Market. The First Night for the Benefit of Signor GIOVANNI MANZOLI; and the next, for that of the Composer.467
2) George Woodfall, 1765.
3) 1/E.
5) GB-Lbl 907.i.10.(6.) [EBB: 2219M37; ESTC: T46311; CS: 19610]

**Music**

NE.469

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**Amintas**

1) [Giusto Ferdinando] Tenducci.
2) Thomas Carter, Samuel Arnold, George Rush, Guglielmi.471

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463 William Hopkins, MS Diary as quoted in LS, iv/2, 1042.
464 Ibid.
465 [Anon.], *A B C Dario Musico* (Bath, 1780), 40–1.
466 This is the only recorded performance, but the libretto information suggests that there may have been at least one other.
467 Dedicated to the Duke of York by Manzuoli, Giardini, and Bottarelli.
468 BDL, ix, 154–5 conflates these two dancers, suggesting that ‘Restier’ is an alternative spelling of ‘La Rivere’.
3) **CG 1769:** December 15, 1769.

**Libretto**

1) *AMINTAS, AN ENGLISH OPERA.* As perform’d at the THEATRE-ROYAL IN COVENT-GARDEN; 1769.

2) Тhomas Lowndes, 1769.

3) E.

4) Agenor ([George] Mattocks); Alexander ([Frederick] Reinhold); Amintas ([Giusto Ferdinando] Tenducci); Eliza ([Isabella] Mattocks [née Hallam]); Thamiris ([Elisabeth] Baker [née Miller]). Alexander’s followers, Sidonian Nobles, Shepherds and Shepherdesses, soldiers, etc.

5) **GB-Ob Vet. A5 e.1951 (6).** [**EBR:** 1681R1; **ESTC:** T96954]

1) Amintas: an English opera. As performed at the Theatre-Royal, in Smock-Alley. The music selected by Mr. Tenducci...

2) Dublin: [W[…]] Wilson, 1783.

3) E.

4) Agenor ([George] Mattocks); Alexander ([Frederick] Reinhold); Amintas ([Giusto Ferdinando] Tenducci); Eliza ([Isabella] Mattocks [née Hallam]); Thamiris ([Elisabeth] Baker [née Miller]). Alexander’s followers, Sidonian Nobles, Shepherds and Shepherdesses, soldiers, etc.

5) **EIRE-Dn J.822.TEN/1783.** [**EBR:**; **ESTC:** T208143]


2) Edinburgh: [Charles] Elliot, 1788.

3) E.

4) Agenor ([George] Mattocks); Alexander ([Frederick] Reinhold); Amintas ([Giusto Ferdinando] Tenducci); Eliza ([Isabella] Mattocks [née Hallam]); Thamiris ([Elisabeth] Baker [née Miller]). Alexander’s followers, Sidonian Nobles, Shepherds and Shepherdesses, soldiers, etc.

5) **GB-Lbl 1344.c.11.** [**EBR:** 1035A1; **ESTC:** N106097]

**Music**

1) AMINTAS AN English Opera as Performed at the THEATRE ROYAL in COVENT GARDEN; 1769.

2) [John] Welcker, [1769?].


4) In score.

5) Overture (Carter, 2); [**Act 1**] ‘Well I know that friend’ (Arnold [H: D 4.1], 8); ‘To the wood, the field, the fountain’ (Rush, 10); ‘A shepherd tho’ I am’ (Rush, 14); ‘Till now the Heav’ns were my guide’ (Arnold D 4.2, 16); ‘Why ask me fairest if I love?’ (Rush, 18); ‘The many dreadful storms blow o’er’ (Rush, 20); ‘Can I know from whence arise’ (Arnold [H: D 4.3], 22); ‘Now Phoebus arising’ (Duet & Chorus: Guglielmi, 25); ‘Go reign, the throne awaits my love’ (Duet: Rush, 28).

6) **GB-Lbl E.899.476** [**BUCEM:** 26; n**RISM**]

1) Farewell ye friends Sung by Mr Tenducci in the opera of Amintas. [SNS]

2) [Dublin]: Elizabeth Rhames, [c.1775].

3) [Giusto Ferdinando] Tenducci.

4) […]

5) ‘Farewell ye friends’ (Giordani).

6) **EIRE–Dn J.5711A.** [**BUCEM:** 26; n**RISM**]

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470 H, 123–4.

471 **GB-Lbl** catalogues this under Guglielmi.

472 ‘An English Opera. Never perform’d there. The Music selected from the best composers, and adapted by Tenducci. Books of the Opera to be had at the theatre’; LS, iv/3, 1442.

473 Based on Richard Rolt’s *The Royal Shepherd*, q.v. The article ‘An Account of the New Tragedy Called Timanthes...’, *The Freeholder’s Magazine*, 1 (1769), 208–9 gives a full plot summary, although no details of the performances.

474 Only the music to Act 1 published.

475 H, 124, lists this as being a song in Act 1, and that it is contained in **GB-Ob Vet A5 e.1951 (6).** However, it appears in no London libretto.

476 Book stamp of Francis Doll.
Il re pastore

1) trans. F. Bottarelli.
2) Tommaso Giordani.
3) KT 1778: June 30,477

Libretto

1) IL RÈ PASTORE; A NEW SERIOUS OPERA: As Performed at the KING'S THEATRE IN THE HAY-MARKET. The POETRY by METASTASIO; The MUSIC entirely NEW, by SIGNOR TOMASO GIORDANI; The TRANSLATION by F. BOTTARELLI, A. M.
2) T[homas] Cadell, 1778.
3) I/E.
5) GB-Lbl/907.i.16.(7.) [EBB: 3366B15 & 2219M38; CS: 19623; ESTC: T89974]

Music

NE.

Comment

A serious Opera, called Il n Pastore, was performed at this theatre for the first time on Saturday evening last. Our Italian readers need not be informed, that the drama is one of the most admired pieces of the celebrated Metastasio, founded on a well-known fable of the ancient historians, where Alexander the Great is represented as having delivered the kingdom of Sidon from the tyrant Strato, when, instead of exercising dominion over it himself according to the laws of conquest, he restored the crown thereof to the next lawful heir, who to tally ignorant of his sovereign rights, lived as a humble shepherd in the country far distant from Sidon. The music is entirely new by Signor Giordani, and thro’ the whole, is evidently the composition of a man of genius, as well as science in his profession; yet we do not think the airs sufficiently varied to insure it any singular success. Prudom’s “Di tante sue procelle” in the first act seemed to be the favourite air, being universally admired; and the duet between Roncaglia and Le Brun is likewise a composition of considerable merit. The Opera was well received, and deserved a more respectable attendance than it met with in the thin house of Saturday evening.479

1) My dear Eliza’s charms in the favourite opera of Amintas. [SNS]
2) [Dublin]: Eliz[abeth] Rhames, [c.1775].
3) NA.
4) […]
5) ‘My dear Eliza’s charms’ (Giordani).
6) EIRE–Du Add. Mus. 9718. [BUCEM: 378; RISM A/1:3: G 2115]
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<td><strong>Act 1</strong></td>
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<tr>
<td>Alla selva, al prato, al fonte. (Eli. 1 i)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
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<tr>
<td>Intendo, amico rio. (Ami. 1 i)</td>
<td>1 i (1)</td>
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<td>So che pastor son io. (Ami. 1 ii)</td>
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<td>Per me rispondete. (Age. 1 iv)</td>
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<td>Di tante sue procelle. (Tam. 1 v)</td>
<td>1 v (^{484})</td>
<td>X</td>
<td>1 v</td>
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<tr>
<td>Vanne a regnar, ben mio. <em>Duet</em> (Ami./Eli. 1 viii)</td>
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<td><strong>Act 2</strong></td>
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<td>Al mio fedel dirai. (Tam. 2 i)</td>
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<td>Barbaro, oh Dio! mi vedi. (Eli. 2 ii)</td>
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</tr>
<tr>
<td>Ogni altro affetto ormai. (Age. 2 iii)</td>
<td>2 iv</td>
<td>2 iv</td>
<td>2 iii</td>
<td>2 iii</td>
</tr>
<tr>
<td>Ah! per voi la pianta umile. (Ami. 2 iv)</td>
<td>2 v</td>
<td>2 v</td>
<td>2 iv</td>
<td>X</td>
</tr>
<tr>
<td>Se vincendo vi rendo felici. (Ale. 2 v)</td>
<td>2 vi</td>
<td>2 vi</td>
<td>2 v</td>
<td>X</td>
</tr>
<tr>
<td>Oh inaspettato, oh fiero colpo! <em>Recit.</em> (Age. 2 vi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah, tu non sei più mio! <em>Quartet</em> (Age./Ami./Eli./Tam. 2 viii)</td>
<td>2 vii (^{485})</td>
<td>X</td>
<td>2 vi</td>
<td>2 vi</td>
</tr>
<tr>
<td><strong>Act 3</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aimè! declina il sol. <em>Recit.</em> (Ami. 3 i)</td>
<td>3 i</td>
<td>3 i</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>L’amerò, sarò costante. (Ami. 3 ii)</td>
<td>3 ii</td>
<td>3 ii</td>
<td>3 v (2)</td>
<td>3 ii</td>
</tr>
<tr>
<td>Io rimaner divisa. (Eli. 3 iv)</td>
<td>3 iii</td>
<td>3 iii</td>
<td>3 iii</td>
<td>3 iv</td>
</tr>
<tr>
<td>Se tu di me fai dono. (Tam. 3 v)</td>
<td>3 v</td>
<td>3 iv</td>
<td>X</td>
<td>3 iii</td>
</tr>
</tbody>
</table>

---

480  US-SM La 128.  
481  GB-Lbl 163.g.60.  
482  GB-Lbl 907.1.10 (6).  
483  GB-Lbl 907.1.16 (7).  
484  Scene v marked as cut.  
485  Text marked as cut.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Text</th>
<th>1757 (US-SM/La 128)</th>
<th>1765</th>
<th>1778</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 vi</td>
<td>Sol può dir come si trova. (Age. 3 vi)</td>
<td>Tradise il mio Pastor. (Eli.)</td>
<td>Alma grande, e nata al regno. (Ale.)</td>
<td>Basta che il mio pastore. (Eli.)</td>
</tr>
<tr>
<td>3 vii</td>
<td>Voi, che fausti ognor donate. (Ale. 3 vii)</td>
<td>L'empia sorte che a quella bell'alma. (Lis.)</td>
<td>Vedrai torrente altero. (Ami.)</td>
<td>Nel grato mio core. (Ami.)</td>
</tr>
<tr>
<td>3 ix</td>
<td>Dalla selva e dall'ovile. (Chorus 3 ix)</td>
<td>Fragil nave allor che vede. (Eli.)</td>
<td>Il pastor, se torna Aprile (Tam.)</td>
<td>Se partendo, vi lascio felici. (Ale.)</td>
</tr>
<tr>
<td></td>
<td>Other arias inserted</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1757 (GB-Lbl 163.g.60)</td>
<td>Non negar di darmi pace. (Eli.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

486 Scene vi marked as cut.
487 Cut in libretto.
488 The following text is offered first, and then crossed out:
   - Ah se regnar dagg'io
   - Sarò sul trono ancor
   - Il fido tuo parto.
   - La mostrerò ben mio
   - Come mostra sinora
   - Il mio costante amor.
489 There is no scene ix.
490 Semiramide (Act 2, scene vi).
491 Text from La pace fra la virtù e la bellezza.
### The Royal Shepherd

<table>
<thead>
<tr>
<th>Act 1</th>
<th>1764</th>
<th>1764</th>
<th>1769</th>
<th>1769</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well tho’ I know, thou friendly stream. (Ami. 1 i (1))</td>
<td>1 i (1)</td>
<td>1 i (1)</td>
<td>1 i (1)</td>
<td>1 i (1)</td>
</tr>
<tr>
<td>To the wood, the field, the fountain. (Ami. 1 i (2))</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
<td>1 i (2)</td>
</tr>
<tr>
<td>A shepherd though I am, what then? (Ami. 1 ii)</td>
<td>1 ii</td>
<td>1 ii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Thus a cloud expanding wide. (Ale. 1 iii)</td>
<td>1 iii</td>
<td>1 iii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Why ask me, fairest, if I love? (Age. 1 iv)</td>
<td>1 iv</td>
<td>1 iv</td>
<td>1 iv</td>
<td>1 iv</td>
</tr>
<tr>
<td>The many dreadful storms blown o’er. (Tha. 1 v)</td>
<td>1 v</td>
<td>1 v</td>
<td>1 v</td>
<td>1 v</td>
</tr>
<tr>
<td>What more can a fair maid delight? (Cam. 1 vi)</td>
<td>1 vi</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Let us, in jocund song, resound. (Cho. 1 vii)</td>
<td>1 vii</td>
<td>1 vii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Go- Reign – The throne awaits my love. (Duet (Ami./Eli. 1 viii))</td>
<td>1 viii</td>
<td>1 viii</td>
<td>1 viii</td>
<td>1 viii (1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Act 2</th>
<th>1764</th>
<th>1764</th>
<th>1769</th>
<th>1769</th>
</tr>
</thead>
<tbody>
<tr>
<td>How oft the fond turtle I see. (Cam. 2 i (1))</td>
<td>2 i (1)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Go, tim’rous fair, to fate resign. (Eli. 2 i (2))</td>
<td>2 i (2)</td>
<td>X</td>
<td>2 ii (1)</td>
<td>2 ii (1)</td>
</tr>
<tr>
<td>Tell, oh tell, my lover true (Tha. 2 i (3))</td>
<td>2 i (3)</td>
<td>2 ii (2)</td>
<td>2 ii (2)</td>
<td>2 ii (2)</td>
</tr>
<tr>
<td>Barbarian, can you see my pain? (Eli. 2 ii)</td>
<td>2 ii</td>
<td>2 iii (1)</td>
<td>2 iii</td>
<td>2 iii</td>
</tr>
<tr>
<td>All other passions now must yield. (Age. 2 iii (1))</td>
<td>2 iii (1)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ye gods! To me, a lowly plant. (Ami. 2 iv)</td>
<td>2 iv</td>
<td>2 v</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>If happiness through me they gain. (Ale. 2 v)</td>
<td>2 v</td>
<td>2 vi</td>
<td>2 vi</td>
<td>2 vi</td>
</tr>
</tbody>
</table>

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494 *As Aminta* 1769: *GB-Ob* Vet. A5 c.1951 (6); also 1787 Edinburgh: *GB-Lbl* 1344 c.11.
495 1769 Edinburgh: *GB-Ed* L. C. 175 (3).
496 Rolt’s libretto further adapted by Giusto Ferdinando Tenducci called Senesino.
497 With music by Thomas Carter, Samuel Arnold, and Pietro Guglielmi added.
498 Rolt’s libretto further adapted by Giusto Ferdinando Tenducci called Senesino.
499 With music by Thomas Carter, Samuel Arnold, and Pietro Guglielmi added.
500 Setting by Arnold; H: D 4.1.
501 Scene division missing in *GB-Ob* Harding D 1926.
502 Setting by Arnold; H: D 4.4.
<table>
<thead>
<tr>
<th>Line</th>
<th>Act 3</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>You mine, alas, no longer are.</td>
<td>Quartet (Eli./Tha./Ami./Age.</td>
<td>2 vi</td>
<td>2 ix</td>
</tr>
<tr>
<td>Act 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Husband indeed, and lover too. (Ami. 3 i)</td>
<td></td>
<td>3 i</td>
<td>3 i</td>
</tr>
<tr>
<td>I from my shepherd ever part! (Eli. 3 iii (1))</td>
<td></td>
<td>3 iii (1)</td>
<td>3 iii</td>
</tr>
<tr>
<td>Can any thing give so much pain. (Cam. 3 iii (2))</td>
<td></td>
<td>3 iii (2)</td>
<td>X</td>
</tr>
<tr>
<td>Adieu, my Queens, remember me! Duet (Age./Tha. 3 iv (1))</td>
<td></td>
<td>3 iv (1)</td>
<td>3 iv (2)</td>
</tr>
<tr>
<td>O cease, thou fairest of thy sex. (Age. 3 iv (2))</td>
<td></td>
<td>3 iv (2)</td>
<td>X</td>
</tr>
<tr>
<td>If you yourself give me away. (Tha. 3 iv (3))</td>
<td></td>
<td>3 iv (3)</td>
<td>3 iv (1)</td>
</tr>
<tr>
<td>Long live, great hero, to expand. Chorus (Cho. 3 v (1))</td>
<td></td>
<td>3 v (1)</td>
<td>3 v (1)</td>
</tr>
<tr>
<td>Propitious heav’ns! who’re pleas’d each day. (Alc. 3 v (2))</td>
<td></td>
<td>3 v (2)</td>
<td>3 v (2)</td>
</tr>
<tr>
<td>Vows of love shou’d ever bind. (Cam. 3 vii)</td>
<td></td>
<td>3 vii</td>
<td>3 vi (1)</td>
</tr>
<tr>
<td>Transporting joy! Elate my mind. (Eli. 3 viii (1))</td>
<td></td>
<td>3 viii (1)</td>
<td>3 vii</td>
</tr>
<tr>
<td>Though from a cottage to a throne. Chorus (Cho. 3 viii (2))</td>
<td></td>
<td>3 viii (2)</td>
<td>3 viii (3)</td>
</tr>
<tr>
<td>Other arias inserted</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1764</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ah say from whence arise. (Alc.)</td>
<td></td>
<td>1 vi</td>
<td></td>
</tr>
<tr>
<td>Come, ye hours, with joy replete. (Ami.)</td>
<td></td>
<td>2 i (1)</td>
<td>2 i (1)</td>
</tr>
<tr>
<td>Love jealousy and care distract my soul. Accomp. recit. (Ami.)</td>
<td></td>
<td>2 i (2)</td>
<td>2 i (2)</td>
</tr>
<tr>
<td>Not on Beauty’s transient pleasure. (Ami.)</td>
<td></td>
<td>2 i (3)</td>
<td>2 i (3)</td>
</tr>
<tr>
<td>Tim’rous fair, no more debate. (Eli.)</td>
<td></td>
<td>2 ii (1)</td>
<td>X</td>
</tr>
<tr>
<td>When peace waves her ensigns of snow o’er the land. (Ami.)</td>
<td></td>
<td>2 iv</td>
<td>X</td>
</tr>
<tr>
<td>Thus the sailor, eyes aghast. (Age.)</td>
<td></td>
<td>2 vii</td>
<td>X</td>
</tr>
<tr>
<td>When lowly on the rural plain. (Ami.)</td>
<td></td>
<td>2 viii</td>
<td>X</td>
</tr>
<tr>
<td>1769</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Altho’ this humble garb I wear. (Ami.)</td>
<td></td>
<td>1 ii</td>
<td></td>
</tr>
<tr>
<td>Still have the heavens been my guide.503 (Alc.)</td>
<td></td>
<td>1 iii504</td>
<td>1 iii</td>
</tr>
<tr>
<td>Can I see the royal race. (Alc.)</td>
<td></td>
<td>1 vi</td>
<td>X</td>
</tr>
<tr>
<td>Now Phœbus arising. Duet (Ami./Eli.)</td>
<td></td>
<td>1 vii (1)</td>
<td>1 vii (1)</td>
</tr>
</tbody>
</table>

503 Set by Arnold as "Till now the heav’ns have been my guide"; also in GB-En L. C. 175 (3).
504 Setting by Arnold; H: D 4.2.
<table>
<thead>
<tr>
<th>May fair Cupid send love. Chorus (Cho.)</th>
<th></th>
<th>1 vii (2)</th>
<th>1 vii (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can I know from whence arise? (Ale.)</td>
<td>+505</td>
<td>1 vi</td>
<td></td>
</tr>
<tr>
<td>Altho' heaven's good pleasure had alter'd my state. (Ami.)</td>
<td>2 iv</td>
<td>2 iv</td>
<td></td>
</tr>
<tr>
<td>Farewell, soft scenes, the plain, the brook. (Ami.)</td>
<td>2 v</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Love, jealousy, rage. (Age.)</td>
<td>2 vi506</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Ah Eliza, did you know. Quartet (Ami./Eli./Age./Tha.)</td>
<td>2 ix (1)</td>
<td>2 ix (1)</td>
<td></td>
</tr>
<tr>
<td>Cruel fortune, cease to frown. Chorus (Cho.)</td>
<td>2 ix (2)</td>
<td>2 ix (2)</td>
<td></td>
</tr>
<tr>
<td>No repose can I discover. (Ami.)</td>
<td>3 i (1)</td>
<td>3 i (1)</td>
<td></td>
</tr>
<tr>
<td>When distress invades the soul. (Ami.)</td>
<td>3 i (2)</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>No sweet refuge can I find. (Eli.)</td>
<td>3 iii</td>
<td>3 iv</td>
<td></td>
</tr>
<tr>
<td>May that bright form be ever grac'd. (Age.)</td>
<td>3 iii</td>
<td>3 iv</td>
<td></td>
</tr>
<tr>
<td>Agenor, thou dost not deserve. (Tha.)</td>
<td>3 v</td>
<td>3 v</td>
<td></td>
</tr>
<tr>
<td><strong>1769 (Edinburgh)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let our mirth and joy proclaim. Chorus (Cho.)</td>
<td>1 viii (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Send me means which will repay. (Ami.)</td>
<td>2 v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My fears still oppress me, I'm troubled with grief. (Age.)</td>
<td>2 vii</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tho heaven's good pleasures. (Ami.)</td>
<td>22507</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When chilling frosts their visits pay. (Ami.)</td>
<td>3 i (2)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

505 Setting by Arnold; H: D 4.3. Hoskins lists this aria at this point in GB-Ob Vet. A5 e.1951 (6), but it appears in Arnold music sources only.
506 Setting by Arnold; H: D 4.5.
507 MS song in the back of GB-Eis L. C. 175 (3), headed 'Tho Heavens good Pleasures' Act 2ª sung by Amintas.
Semiramide riconosciuta

Semiramide riconosciuta (1733)
La Semiramide riconosciuta (1748)
Semiramide riconosciuta or Semiramis Discovered (1771)

Semiramide riconosciuta

1) Anon.
3) Rome, Teatro delle Dame, 6 February 1729. KT 1733: October 30, November 3, 6, 10.

Libretto

1) SEMIRAMIS. RICONOSCIUTA. DRAMA. Da Rappresentarsi Nel REGIO TEATRO d’HAY-MARKET.
2) [Thomas] Wood, 1733.
3) I/E.
4) Semiramis (Margherita Durastante); Thamyris (Anna Strada Del Pò); Scitaliche (Giovanni Carestino); Myrteus (Carlo Scalzi); Iris (Maria Catterina Negri); Sibaris (Maria Rosa Negri).
5) GB-Lbl 639.d.21.(3.) [EBB: 2219M40 & 1358S2; CS: 21540; ESTC: T47446]

Music

1) Semiramide pasticcio dona per Handel...
2) MS [1733].
3) In score.
4) NA.
6) D-Hs M. A. 1051.

Comment

I am just come home from a dull empty opera, tho’ the second time; the first was full to hear the new man, who I can find out to be an extream good singer; the rest are all scrubbs except old Durastante, that sings as well as ever she did.

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508 La lists a second libretto application for 1771 (La 317) entitled ‘Semiramide a new Serious Opera to be performed at the King’s Theatre in the Hay Market the Music by F. Bianchi under the Direction of Mr Federici.’ However, the cast it contains—Semiramis (Bridga Banti); Seleno (Carlo Rovedino); Arsace ([Sig.] Brosselli); Mirane ([Sig.] Parelli); Ivero ([Prospero] Braghetto); Ombra ([Sig.] Torregiani)—is that for 1791, which is the text by P. Giovannini after Voltaire. See Appendix 2: Metastasio Ghosts.

509 ‘A New Opera... Their Majesties and the Royal Family present’; L5, iii/1, 331.

510 ‘King, Queen, three eldest Princesse present’; L5, iii/1, 334.

511 The Royal Family were at the Opera, his Highness the Prince of Orange was there likewise in a Box next to that of the Princess Royal: The Daily Advertiser, 12 November 1733.

512 Domestico (Act 1, scene x); setting by Francesco Corselli (Francisco Courcelle) from a text not otherwise set by him.

513 Domestico (Act 2, scene xiv).

514 Catone (Act 2, scene xii).

515 Lady Bristol to Lord Bristol, 3 November 1733; John Hervey, Letter-Books of John Hervey (Wells, 1894), iii, 108.
La Semiramide riconosciuta

1) Anon.
2) Johann Adolf Hasse.

Libretto

1) *La SEMIR-AMIDE RICONOSCIUTA.* DRAMA PER MUSICA PEL TEATRO di S.M.B.
3) I/E.
4) Semiramide (Sig.ra) Casarini; Tamiri ([Guilia] Frasi); Scitlace ([Sig.] Reginelli); Mirteo ([Caterina] Galli); Ircano ([Sig.] Ciacchi); Sibari (Sig.ra) Sibilla [Sybilla].
5) **GB-Lbl** 907.i.6.(4.) [*EBB:* 2219M40 & 1358S2; **CS:** 21560; **ESTC:** T69496]

Music

1) *The FAVOURITE SONGS in the OPERA Called La Semiramide Riconosciuta.*
4) In score.
5) ‘Se vi lascio, o luci amate’ (Hasse, 5), ‘Vorrei spiegar l’affanno’ (Hasse, 8), ‘D’un genio che m’accende’ (Hasse, 12), ‘Consola il mio mortoro’ (Lampugnani, 15).
6) **GB-Lcm** XXXII A.25 (5). [**BUCEM:** 452; **RISM** A/I/4: H 2265]

Comment

TO THE LADIES

‘TWOU’D be impossible for Words to express the deep sense I retain, of my very great Obligations to You (Ladies) for the Countenance you have so generously bestowed, on my En deavours to entertain you this Winter, at the King’s Theatre in the Haymarket. With infinite Pleasure, wou’d I have made it more worthy of your exquisite Taste; but this not being in my Power, I humbly beg you to accept of my Than ks, in this public Manner, for the many Favours with which you have already honour’d me, and to permit me to adorn SEMIRAMIS with you illustrious Names; this being the last Opera I shall bring on this Season; and with no other Motive, than the ardent Desire I have, to give some small Testimony of Gratitude; and to assure you, that no One can be with more profound Respect

*LADIES:*

Your most obliged,
and most devoted humble Servant

AN.IOZZI

London May 17, 1748

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Semiramide riconosciuta or Semiramis Discovered

516 ‘A new Opera written by Metastasio and the Musick compos’d originally by Signor Hasse’; **LS,** iv/1, 54.
517 Opera title added in hand. **BUCEM** attributes this set to Cocchi and Lampugnani, but Cocchi’s version (see next entry) did not appear until 1753.
518 Semiramide (London, 1748), Dedication.
1) Giovan Gualberto Bottarelli.
2) Gioacchino Cocchi; ‘intermix’d with Grand Chorusses.’
3) Venice, S Cassinao, Carnival 1753. **KT 1771**: February 9,\(^{519}\) 12, 16.

**Libretto**

1) **Semiramide Riconosciuta, Or Semiramis Discovered. An Opera, To Be performed at the King’s Theatre In the Hay Market. The Music entirely new by Signor Gioacchino Cocchi, a Neapolitan Composer. The Poetry of Metastasio, alter’d and encreased by Giovan Gualberto Bottarelli London Jan’y 1771...**

2) MS, 1771.\(^{520}\)
3) I.
5) GB-SM La 316.

1) **SEMIRAMIDE RICONOSCIUTA, OR SEMIRAMIS DISCOVERED. AN OPERA, As Performed at the KING’S-THEATRE IN THE HAY-MARKET. The MUSIC entirely New by SIGNOR GIOACCHINO COCHI, a Neapolitan Composer. The Poetry of METASTASIO, altered and encreased [sic] by GIOVAN GUALBERTO BOTTARELLI.**

3) I.
5) **GB-Ob 17405.e.21 (5). [EBB: 3467B19 & 2219M41; CS: 21587; ESTC: T70481]**

**Music**

1) *Semiramide. OVERTURE.*
2) [NI, 1771?].
3) N.A.
4) kd.
5) Overture ([Cocchi].
6) **GB-Lb/h.726.m.(13.) [BUCEM: 940; RISM A/1/2: C 3234]**

1) The SONGS in the OPERA Semiramide Riconosciuta at the Kings Theatre in the HAY MARKET Compos’d by Sig’ Cocci.

2) Welcker, [1771?].
4) v, kd.
5) ‘Non so se più t’accendi’ ([Cocchi], 2); ‘Vorrei spiegar l’affanno’ ([Cocchi], 4); ‘Che quel cor, quel ciglio altero’ ([Cocchi], 6); ‘Maggior follia non v’e’ ([Cocchi], 8); ‘Bel piacer saria d’un core’ ([Cocchi], 11); ‘Se intende sì poco’ ([Cocchi], 14); ‘Come all’amiche arene’ (16); ‘Voi non sapete quanto’ ([Cocchi], 18); ‘Talor se il vento freme’ ([Cocchi], 20).
6) **GB-Ob Mus. 301 c.37. [BUCEM: 202; RISM A/1/2: C 3235]**

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\(^{519}\) ‘A new serious opera. The music entirely New by Cocchi intermix’d with Grand Chorusses. By Command of their Majesties’; **LS**, iv/3, 1527. The premiere was intended to be on 2 February, but ‘The new serious opera of Semiramide which was to have been perform’d this evening is deferr’d... owing to the indisposition of Tenducci’; **LS**, iv/3, 1526.

\(^{520}\) ‘To Chewind Esq. Sir You’ll please to Licence this Opera to be performed at the King’s Theatre for 29th Jan’y 1771 Yr. Most Honourable Servt P. Crawford & Co.’ **US-SM La 316**.

\(^{521}\) BDL, ix, 119 (and other sources) has no reference to a ‘Signora Lahoussaye’. However, it seems probable that she was the wife or sister of the violinist, conductor, and composer, Pierre-Nicholas Lahoussaye (1735–1818), who is recorded as being active in London at the King’s Theatre during the late 1760s and early 1770s. In the score, Lahoussaye is assigned ‘Che quel cor, quel ciglio altero’, an aria in the libretto assigned to Thamyris, and listed as being performed by Ida Romani. Romani is not mentioned in the score, and it seems likely that Lahoussaye in fact performed the part.
## List of numbers from the libretti

<table>
<thead>
<tr>
<th>Semiramide</th>
<th>1733</th>
<th>1748</th>
<th>1771</th>
<th>1771</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adapter of the libretto:</strong></td>
<td><strong>Composer or arranger of the score:</strong></td>
<td></td>
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<tr>
<td></td>
<td>Anon.</td>
<td>Anon.</td>
<td>Cocchi</td>
<td>Cocchi</td>
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<tr>
<td></td>
<td>Vinci</td>
<td>Hasse</td>
<td>Bottarelli</td>
<td>Bottarelli</td>
</tr>
<tr>
<td><strong>Act 1</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non so se più t’accendi. (Sem. 1 iii)</td>
<td>1 iii</td>
<td>X</td>
<td>1 i (1)</td>
<td>1 iii (1)</td>
</tr>
<tr>
<td>Vorrei spiegar l’affanno. (Sci. 1 iv)</td>
<td>X</td>
<td>2 v</td>
<td>1 i (2)</td>
<td>1 iii (2)</td>
</tr>
<tr>
<td>Che quel cor, quel ciglio altero. (Tam. 1 v)</td>
<td>1 v</td>
<td>1 iii</td>
<td>1 i (3)</td>
<td>1 iii (3)</td>
</tr>
<tr>
<td>Maggior folia non v’è. (Irc. [v.1] 1 vii)</td>
<td>X</td>
<td>X</td>
<td>1 i (4)</td>
<td>1 iii (4)</td>
</tr>
<tr>
<td>Bel piacer sarìa d’un core. (Mir. 1 vii)</td>
<td>1 vii</td>
<td>1 v</td>
<td>1 i (5)</td>
<td>1 iii (5)</td>
</tr>
<tr>
<td>Come all’amiche arene. (Sib. [v.1] 1 viii)</td>
<td>X</td>
<td>X</td>
<td>1 iii</td>
<td>?</td>
</tr>
<tr>
<td>Se intende si poco. (Sci. 1 x)</td>
<td>X</td>
<td>X</td>
<td>1 ii</td>
<td>1 ii</td>
</tr>
<tr>
<td>Ei d’amor quasi delira. (Tam. 1 xi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ah non è vano il pianto. (Sem. 1 xii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Passeggiar, che su la sponda. (Sci. [v.1] 1 xiii)</td>
<td>X</td>
<td>2 xii</td>
<td>X</td>
<td>1 iv (1)</td>
</tr>
<tr>
<td>Voi non sapete quanto. (Sem. [v.1] 1 xiii)</td>
<td>X</td>
<td>X</td>
<td>1 iv (1)</td>
<td>1 iv (2)</td>
</tr>
<tr>
<td>Talor se il vento freme. (Irc. 1 xiv)</td>
<td>X</td>
<td>1 iv</td>
<td>1 iv (2)</td>
<td>X</td>
</tr>
<tr>
<td>Rondinella, a cui rapita. (Mir. [v.1] 1 xv)</td>
<td>1 xv</td>
<td>1 xi</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Act 2</strong></td>
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<tr>
<td>Il piacer, la gioia scenda. <em>Chorus</em> (Cho. 2 ii)</td>
<td>X</td>
<td>X</td>
<td>2 i (1)</td>
<td>2 i (1)</td>
</tr>
<tr>
<td>Tu mi disprezz, ingrato. (Tam. 2 ii)</td>
<td>X</td>
<td>2 ii</td>
<td>2 i (2)</td>
<td>2 i (2)</td>
</tr>
<tr>
<td>Voi, che le mie vicende. (Sci. 2 iii)</td>
<td>X</td>
<td>2 iii</td>
<td>2 i (3)</td>
<td>X</td>
</tr>
<tr>
<td>Saper bramare. (Irc. 2 iv)</td>
<td>2 iv</td>
<td>X</td>
<td>2 i (4)</td>
<td>2 i (4)</td>
</tr>
<tr>
<td>Io veggo in lontananza. (Mir. [v.1] 2 v)</td>
<td>X</td>
<td>X</td>
<td>2 i (5)</td>
<td>2 i (5)</td>
</tr>
<tr>
<td>Il pastore, se torna aprile. (Sem. 2 vi)</td>
<td>X</td>
<td>X</td>
<td>2 i (6)</td>
<td>2 i (6)</td>
</tr>
<tr>
<td>Se d’un amor tiranno. (Man. 2 vii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se del fiume altera l’onda. (Sem. 2 vii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Vieni, che in pochi istanti. (Sib. 2 viii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Vieni, che poi sereno. (Sib. [v.1] 2 vii)</td>
<td>X</td>
<td>X</td>
<td>2 ii</td>
<td>2 ii (1)</td>
</tr>
<tr>
<td>L’etere tue querele. (Tam 2 viii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tu sei lieto, io vivo in pene. (Irc. [v.1] 2 viii)</td>
<td>X</td>
<td>2 viii</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Fiumicel, che s’ode appena. (Mir. [v.1] 2 ix)</td>
<td>2 viii</td>
<td>X</td>
<td>2 iii</td>
<td>2 iii</td>
</tr>
<tr>
<td>Crudel! morir mi vedì. <em>Duet</em> (Sci./Sem. 2 x)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Non so se se degno sia. (Tem. [v.1] 2 xi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tradita, sprezzata. (Sem. [v.1] 2 xii)</td>
<td>2 xi</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Act 3</strong></td>
<td></td>
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<td></td>
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<tr>
<td>In mezzo alle tempeste. (Irc. 3 i)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>In braccio a mille furie. (Mir. 3 ii)</td>
<td>3 iv</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Il ciel mi vuole oppresso. (Irc. [v.1] 3 iii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Or che sciolta è già la prora. (Sib. 3 iii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Fuggi dagli occhi miei. (Sem. 3 iv)</td>
<td>3 vi</td>
<td>3 v</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Il braccio a mille furie. (Mir. [v.1] 3 iv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Quando un fallo è strada. (Sib. [v.1] 3 v)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Odi quel fasto? (Sci. 3 vii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>D’un genio che m’accende. (Tam. 3 viii)</td>
<td>X</td>
<td>3 viii</td>
<td>3 v (1)</td>
<td>3 v (1)</td>
</tr>
<tr>
<td>Sentriri dire. (Mir. 3 viii)</td>
<td>X</td>
<td>3 iv</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Donna illustre, il Ciel destina. <em>Chorus</em> (3 x)</td>
<td>X</td>
<td>3 xi</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Viva lieta, e sia regina. <em>Chorus</em> (3 x)</td>
<td>3 xiii (2)</td>
<td>X</td>
<td>3 vi (2/4)</td>
<td>3 vi (2)</td>
</tr>
<tr>
<td><strong>Other arias inserted</strong></td>
<td></td>
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<td></td>
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<tr>
<td>1733</td>
<td></td>
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<tr>
<td>Sferza il nocchier talora. 526 (Sci.)</td>
<td>1 iv</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Trovo, ch’è gran follia. (Irc.)</td>
<td>1 vi</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Pensa ad amare. (Sib.)</td>
<td>1 viii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Dal labbro tuo vezzoso. (Sci.)</td>
<td>1 xi</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ti credo a me pietoso. (Tam.)</td>
<td>1 xii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se colle vostre lacrime. (Sem.)</td>
<td>1 xiii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Mi disprezzi ingrato core. (Tam.)</td>
<td>2 ii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Il cor, che sdegnato. (Sci.)</td>
<td>2 iii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Saria piacer, non pena. 527 (Mir.)</td>
<td>2 v</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>D’amor trafitto sei. (Sib.)</td>
<td>2 vi</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Tortorella abbandonata. (Tam.)</td>
<td>2 x</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Peregrin, che in erma arena. (Sci.)</td>
<td>2 xii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Il nocchier, che vana ogni’opra. (Irc.)</td>
<td>3 iii</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Avvezzo alla catena. (Sib.)</td>
<td>3 v</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se in campo armato. 528 (Sci.)</td>
<td>3 ix</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Per far che risplenda. (Tam.)</td>
<td>3 x</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Un’aura placida di bella speme. (Sci.)</td>
<td>3 xiii (1)</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

**1748**

| Sull’aparir del’Alba. (Sem.) | 1 ii | X | X |
| Ardo per te d’amore. (Sci.) | 1 vii | X | X |
| Spera fors’di anche un di. (Sem.) | 1 ix | X | X |
| Se brami che splenda. (Ber.) | 2 vi | X | X |
| Consola il mio mortoro. (Sem.) | 2 xi | X | X |
| Grazia, e pieta! sarò tremarvi ancora. (Irc.) | 3 ii | X | X |
| Lo guardo, e con iscorno. (Sib.) | 3 iii | X | X |
| Se vi lascio, o luci amate. (Sci.) | 3 vii | X | X |

**1771 (US-SML. La 316)**

| Quel traditor, che sogna. Duet (Sem./Sci.) | 2 iv | 2 iv |
| Tu mi vorresti oppresso. (Irc.) | 3 i | 3 i |
| Pallido il sole, torbido il cielo. (Sib.) | 3 ii | 3 ii |
| Vieni, inumano! vieni, mi svena. (Sem.) | 3 iii | 3 iii |
| A tal segno, oh Dio, se puoi. (Sci.) | 3 iv | 3 iv |
| Se per serbare la fiamma antica. (Mir.) | 3 v (2) | 3 v (2) |
| Se tiranni, oh Dei, non siete. (Sem.) | 3 vi (1) | 3 vi (1) |
| Il cor di giubilo mi balza in petto. Duet (Sem./Sci.) | 3 vi (3) | X |

**1771 (GB-Ob 17405.e.21 (5))**

| Empio; conosco assai. (Sci.) | 2 i (3) |

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**Siroe, rè di Persia**

_Siroe, rè di Persia_ (1728)
_Siroe, rè di Persia_ (1736)
_Siroe, rè di Persia_ (1755)
_Siroe, rè di Persia_ (1763)

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526 Demetrio (Act 1, scene x).
527 Demetrio (Act 2, scene xiv).
528 Catone (Act 2, scene xi).
**Siroe, re di Persia**

1) Nicola Haym.
2) G.F. Handel.
3) KT 1728: February 17, 529 20, 24, 27, March 2, 9, 530 12, 531 16, 532 19, 533 23, 534 26, 30, April 2, 535 6, 9, 13, 23, 27.

**Libretto**

1) SIROE, Re di Persia. DRAMA per MUSICA. Da Rappresentarsi Nel REGIO TEATRO d’HAYMARKET.
2) Sold at the King’s Theatre in the Hay-Market, 1728.
3) I/E.
4) Cosroe ([Carlo] Broschi [called Farinelli]); Siroe (Francesco Bernardi called] Senesino); Medarse ([Antonio] Baldi); Laodice ([Francesca] Cuzzoni); Emira ([Faustina Bordoni called] Faustina); Arasse ([Giovanni Battista] Palmerini).
5) GB-Lbl 639.d.19.(1.) [EJB: 1384H11 & 2609S1; CS: 22101; ESTC: T72066]

**Music**

For discussions and listings of the music sources see: HWV 303–11; S 69; and Winton Dean, *Handel’s Operas 1726–1741* (Woodbridge, 2006), 102–7.

**Comment**

Operas are somewhat mended within this fortnight [writing on Tuesday 19 March]; they are much fuller than they have been any time this Winter.536

The opera of *Siroe*, which at present every one acquainted with the Italian language almost knows by heart, was so new to my countrymen at the time it was first brought on our stage, that Nicolino Haym ventured to dedicate the poem to the directors and subscribers of the Royal Academy of Music, as his own,537 and the plagiarism, however flagrant, seems to have been successful; for it does not appear that it was ever detected. This drama, written expressly for Venice in 1726, was first set by the celebrated Leonardo Vinci, for the theatre of San Giangrisostomo in that city; but it has since been set by almost every eminent composer who has been employed for the stage. Upon collating the poem which Handel set with the opera of *Siroe*,538 in the third volume of Metastasio’s works, there appears very little difference between them, except that Haym has foisted into his edition two or three airs of a much coarser texture than can be found in that of the original author.539

In the first movement of the overture there are two or three strokes of bold and happy modulation, particularly the A flat in the base of the twelfth bar, which manifest the great master. The fugue, of which the third bar of the subject, which furnishes the chief solo parts for the hautbois, has been too often used by others to give pleasure now, is treated with his usual superiority and strength; and the jig was always a favourite as long as movements in that measure were in fashion. Handel himself seems to have been not insensible to its merit, for I heard him play it by memory as a lesson at Mrs Cibber’s, with wonderful neatness and spirit near twenty years after it was composed.

529 ‘The King, Queen, Princess Amelia, and Princess Carolina present; LS, ii/2, 960.
530 ‘The King, Queen, Princess Carolina, and the Princess Royal present; LS, ii/2, 963.
531 ‘King, Queen, Princess Royal, and Princess Carolina present; LS, ii/2, 964.
532 ‘Their Majesties present; LS, ii/2, 965.
533 ‘The King, Queen, Princesses Amelia and Carolina present; LS, ii/2, 965.
534 ‘The King, Queen, Princess Royal, and Princess Amelia present; LS, ii/2, 968.
535 ‘The King, Queen, Princess Royal, and Princess Amelia present; LS, ii/2, 968.
537 Burney’s note (p): ‘Alli, eccellentissimi ed illustresim[i] Signori Li Signori Direttori, e sottoscrittori dell’ cademia Reale di Musica Umitamente dedica questo Drama l’ umilissimo e devotissimo Servi[tor lora, N. Haym].’ These words spread out on the surface of a whole page, have all the appearance of author-like appropriation.
538 Burney’s starred note: ‘Much of the music of *Siroe* was adapted from the earlier opera *Flavio*.’
539 Burney’s note (q): ‘This drama, the first of Metastasio’s writing that was performed in this country, had certainly more poetical merit than any which Handel had as yet ever set to Music, though he long remained ignorant perhaps of the real author. During the run of this opera there was a call by the court of directors to all the subscribers to the Royal Academy of $3 per cent which was the twentieth call, to be paid on or before the 30th of March.’ And 3 April, the governor and court of directors summoned a general court, ‘to consult such measures as may be thought most proper for the speedy recovery of their debts.’ Another call of two and a half per cent being the twenty-first call, on or before 24 April.
The singers were the same as in the opera of Riccardo. The first air for Broschi: Se mio paterno amore, is in the free and animated style of many of the excellent base songs he wrote for that performer. Faussina's first song: D'ogni amator la fedel, may perhaps have been since set to a more graceful melody but has never been accompanied with so much meaning and ingenuity, Senesino's first air: Se il labbro, was not, at the time it was first performed, in so captivating a style as many others which Handel had composed for him, and yet there are still passages in the base and accompaniment which are heard with pleasure by true judges of composition. Palmieri's first air: O placid o il mare, is spirited, and required considerable agility of throat in the execution. To the words of Senesino's next air: La sorte mia tiranna, so many other airs are vibrating in modern ears, that Handel's would not now be fairly heard; but with Senesino's voice and action it doubtless had a fine effect in 1728. The subsequent air: Vedeite mai, for Faustina, is extremely pleasing, and must have exhibited the brilliant execution of that singer to great advantage. The words of the air with which Haym has finished the first act: Or mi perdo, which Handel has adapted in his soul score to the Music of another air: Ho nel seno, are not the same as in Metastasio, who terminates the act with Fra l' orror della tempesta, which has been often admired as a dramatic song of passion and execution in the Siroe of different composers. Handel's air to the words Or mi perdo, is original and beautifully accompanied.

The second act begins with an exquisite cantabile: Doh! voi mi dite, for Senesino, which wants nothing but length to render it equal to Handel's most excellent songs of that kind. The next air: Mi lagneri tacendo, sung by Cuzzoni, is a beautiful Siciliana of a peculiar cast. The complaint expressed in the words and melody is admirably enforced from time to time by a single note in the violin accompaniment. After this Senesino had a very pleasing and dramatic air: Mi credi infedele, in which the accompaniment is modern and the modulation affecting and masterly. Faustina's next air: Sogno dall'anima, long enjoyed the public favour for the natural gaiety of the melody. The air Fra l' orror, with which Metastasio has terminated the first act, Haym has transplanted into the fifth scene of the second. Handel has set it to an admirable instrumental movement in five parts, strictly fugato. As it was written for Baldi a singer of no great abilities, he took the opportunity of rendering the composition interesting by assigning the chief part of the business to the instruments, which, so employed, were better worth hearing than the voice. Broschi had the next air: Tu di pieta mi spogli, which is spirited, and cast in a different mould from all his other admirable songs. The subsequent air: Fra dubbii affetti, is less happily set than usual with Handel composing for Senesino: it is a soothing minuet, but without dignity or passion. Cuzzoni had the next air: L'aura non sempre, which is light and gay, but unmarked by any peculiar force or expression; but the final air of this act: Non vi piacque, ingiusti Dei, is one of the most elegant, beautiful, and pathetic, in all Handel's works; it was set for the Faustina, and conveys an idea of her great abilities as a cantabile singer, as most of her other songs do of neat and brilliant execution.

The second act begins with a short and spirited symphony, consisting of only twenty-two bars; in which, however, Handel's fire began to blaze sufficiently to make us wish it had been longer. The first air, for Cuzzoni: Se il caro Figlio, is graceful and pleasing, and was among the favourite songs of that singer. The next air: Gelido in ogni vena, is so fine a composition of the grand pathetic kind that it is difficult which must to admire, the richness of the harmony, learning of the modulation, texture of the parts, or expression of the words. Palmieri sung the subsequent air: Benche tinta, which has merit and fire in the composition, though it was not likely to be a favourite, as he was not a captivating singer, and performed a detestable character in the drama. The whole next scene, beginning with an accompanied recitative: Son stanza, and ending with the air Deh! voi mi dite, for Senesino, was justly admired, at the time of its first performance, and is still new and replete with refinements, which have been imagined of much later times. In the symphony to the accompanied recitative, Handel seems to have made a new use of piano and forte, and in the second violin, tenor, and base parts of the subsequent air, to have anticipated the quiet accompaniment of modern times. Faustina had the next air: Chi' o mai vi passa, which has few peculiar beauties of invention or expression; and the air in the next scene for Senesino: Se l'amor tuo, though the voice-part is graceful and pleasing, is rendered somewhat monotonous by a too frequent repetition of the same passage in the symphony and accompaniment. But the following air: Torrente cresciuto, for Cuzzoni, is perhaps the most elegant, fanciful, and pleasing, of all Handel's dramatic songs of the bravura kind. The next air: La mia speranza, and the last in the opera, was sung by Faustina. It is of the same kind, gay and agreeable; but seems now the eldest of the two by many years.

This opera, of which Handel himself, in the soul score preserved in his Majesty's collection, has signed and dated the choros finale, 'London, February 5th, 1728,' contains many proofs of the superior abilities of this great composer; but chiefly in the last act, which seems greatly to surpass, in musical excellence, the rest of the drama.

The opera of Siroe was first performed February 17th, when it was honoured with the presence of their Majesties, the Princess Royal, Princess Amelia, and Princess Caroline. It had nineteen representations successively; but having a very powerful rival at Lincoln's Inn Fields, in the Beggar's Opera, which came out the same winter [Jan. 29, 1728], joined to the factious disputes concerning the superiority of the singers, this was not an auspicious season for the musical drama.

540 Burney's note (i): 'There is an air wanting in the scores: Chi è più fedele, and instead of it two or three scenes of another opera, in which the names of Olibrio and Placidia two characters in a drama written by Apostolo Zeno, occur.'
541 Burney's note (s): 'See Sketch of Handel's Life, p. 24, and seq.'
542 Burney, iv, 329–33.
Siroe, rè di Persia

1) Anon.
2) Johann Adolf Hasse.
3) Bologna, Malvezzi, 2 May 1733. **KT 1736**: November 23, 30, December 4, 11, 14, 18, 21. **1737**: January 1, 4, February 1, 5, 8.

Libretto

1) Siroe, Re di Persia. DRAMA PER MUSAICA. DA RAPPRESENTARSI NEL REGIO TEATRO DELL’ HAY-MARKET. SIROES, King of Persia. AN OPERA Perform’d at the KING’S THEATRE IN THE HAY-MARKET.
2) Carlo [Charles] Bennet, 1736.
3) I/E.
4) Cosroe (Francesco Tolve); Siroe (Carlo Broschi, called Farinelli); Medarse (Margaret Chimenti); Emira (Antonia Merighi); Laodice (Elisabetta du Parc); Arasse (Antonio Montagnana).
5) **GB-Lbl** 907.i.2.(7.) [**EBB**: 2219.M42 & 2609.S2; CS: 22114; ESTC: T71130]

Music

1) The Favourite SONGS in the OPERA Call’d SIROE by Sig’ Hasse.
2) [John] Walsh, [1736]. [SH: 820]
4) In score.
5) ‘Dille pur che il suo riposo’ ([Hasse], 2); ‘Per me il ciel ridea sereno’ ([Hasse], 5); ‘Gelido in ogni vena’ ([Hasse], 9); ‘Sorger benigna in seno’ ([Hasse], 12); ‘Deh se piacer mi vuoi’ ([Hasse], 16);545 ‘Parto coll’alma in pene’ ([Hasse], 19).
6) **GB-Lbl** G.173.b. [**BUCEM**: 452; **RISM** A/I/4: H 2266]

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?].
3) [Margaret] Chimenti; [Carlo Broschi, called] Farinelli; [Francesco] Tolve.
4) In score.
5) ‘Gelido in ogni vena’ ([Hasse], 88); ‘Sorger benigna in seno’ ([Hasse], 91); ‘Dille pur che il suo riposo’ ([Hasse], 94); ‘Deh se piacer mi vuoi’ ([Hasse], 97); ‘Parto coll’alma in pene’ ([Hasse], 100).
6) **GB-Lbl** G.159 (II, 88–103). [**BUCEM**: 262; **RISM** B/II, 151–2]

Siroe, rè di Persia

1) Anon.
2) Giovanni Battista Lampugnani.
3) **KT 1755**: January 14, 18, 25, 28, February 1, 4, 8, 11, 15, April 5, 8, 15, 18, 1756: May 4, 8, 11, 15, 18, 549 22.

Libretto

1) SIROE, RE di PERSIA. DRAMA PER MUSAICA. PEL TEATRO di S. M. B.
2) [George] Woodfall, 1755.
3) I/E.

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543 ‘A New Opera. Composed by Signior Hasse... Prince and Princess of Wales present’; **LS**, iii/2, 617.
544 ‘Upon hearing of the death of the child of the Princess of Orange, the Queen sent word that could not attend this performance’; **LS**, iii/2, 622.
545 **La Clemenza di Tito** (Act 1, scene ii).
546 ‘A New Opera. The Muses Compose’d by Sig Lampugnani’; **LS**, iv/1, 463.
547 ‘Care has been taken to make the House warmer, by the addition of two more Stoves, one being fixed under the Centre of the Pit, and the other near his Majesty’s Box.’; **LS**, iv/1, 465.
548 Benefit: [Colomba] Mattei.
549 ‘The subscription tickets will be admitted double’; **LS**, iv/2, 547.

Music
1) THE Favourite SONGS in the OPERA Call’d SIROE By Sig[lio] Lampugnani.
2) [John] Walsh, [1755]. [SH: 916]
4) In score.
5) ‘Se l’amor tuo mi rendi’ (Lampugnani, 1); ‘Fra dubbi affetti miei’ (Lampugnani, 4); ‘Se al ciglio languendo’ (Lampugnani, 7); ‘Se il caro figlio’ (Lampugnani, 10); ‘Allor che il vento freme’ (Lampugnani, 13); ‘Sorger più bella in seno’ (Lampugnani, 18).

6) GB-Lbl H.348.e.(1.) [BUCEM: 593; RISM A/I/5: L 515]

1) Publish’d by particular Desire, THE Two favorite SONGS IN THE OPERA CALL’D SIROE, SUNG BY Signor Mingotti.
2) [John Cox for John Walsh], [1755].
3) [Regina] Mingotti [née Valentini].
4) In score.
5) ‘D’ogni amator la fede’ ([Anon], 1); ‘Non vi piacque’ ([Anon], 7).

6) GB-Lbl G.201.(3.) [BUCEM: 593; RISM A/I/1/3: G 1866; A/I/5: L 516]

1) LE DELIZIE DELL’OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compo[s’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) ‘Se l’amor tuo mi rendi’ (Lampugnani, 63); ‘Fra dubbi affetti’ (Lampugnani, 66); ‘Se al ciglio languendo’ (Lampugnani, 69); ‘Se il caro figlio’ (Lampugnani, 72); ‘Allor che il vento freme’ (Lampugnani, 75); ‘Sorger più bella in seno’ (Lampugnani, 80).


1) LE DELIZIE DELL’OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compo[s’d by] BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI.
2) William Randall, [1776?]
3) [Regina] Mingotti [née Valentini].
4) In score.
5) ‘D’ogni amator la fede’ ([Anon], 21); ‘Non vi piacque’ ([Anon], 27).


Comment
But the ill Success of Penelope obliged Vanneschi after the third Night of its being performed, to put the Opera of Siroe in Rehearsal.

The Musick of Siroe was all composed by Lampugnani, but when Vanneschi heard me privately sing the Songs that were allotted me [Regina Mingotti] in this Opera, he found them so little to his Taste, that he begged of me as a Favour to substitute other Songs of other Masters, knowing that I had better Compositions in my Possession. My Compliance procured me a very base Return; for Vanneschi, to make me still appear ungovernable and malevolent, gave out that Signor Lampugnani had excellently set to Musick the Songs that Mingotti was to sing, but she had been please to find fault with them and rejected them.551

Siroe, rè di Persia

1) Anon.

550 Bound in with a copy of Favourite Songs.
551 Regina Mingotti, _An Appeal to the Public_ (London, [1755]), 3–4. 269
2) Felice Giardini; with airs by Galuppi and ‘three favorite airs of Sa Mingotti’

3) **KT 1763**: December 13, 17, 20, 22, 31. **1764**: January 3, 7, 24, February 18, April 10.

**Libretto**

1) *SIROE* re di PERSIA: DRAMA. Per MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S.M.B. SIROES KING OF PERSIA. An OPERA set to MUSIC. As it is represented at the KING’S THEATRE in the Hay-market.

2) [George] Woodfall, 1764.

3) None.

4) v, hpd.

5) ‘Ah non sò perche tu sei’ (Giardini, 2); ‘Tremo fra’ dubbi miei’ (Galuppi, 4); ‘Se il mio paterno amore’ (Giardini, 8); ‘D’ogni amator la fede’ (Giardini, 10).

6) GB-Lbl H.348.c.(5.) [BUCEM: 955; RISM A/I/3: G 1865]

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<td>Compositor or arranger of the score:</td>
<td>Haym Handel</td>
<td>Anon. Hasse</td>
<td>Anon. Lampugnani</td>
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<tr>
<td><strong>Act 1</strong></td>
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<tr>
<td>A te, nume fecondo. Reit. (Med. 1 i)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>1 i (1)</td>
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<tr>
<td>Se il mio paterno amore. (Cos. 1 i)</td>
<td>1 i</td>
<td>X</td>
<td>1 i</td>
<td>1 i (2)</td>
</tr>
<tr>
<td>D’ogni amator la fede. (Emi. 1 v)</td>
<td>1 v</td>
<td>X</td>
<td>1 v</td>
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<tr>
<td>Se il labbro amor ti giura. (Sir. 1 vi)</td>
<td>1 vi</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>O placido il mare. (Lao. 1 viii)</td>
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<td>1 vii</td>
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<tr>
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<td>1 ix</td>
<td>X</td>
<td>X</td>
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<tr>
<td>La sorte mia tiranna. (Sir. 1 xii)</td>
<td>1 xi</td>
<td>1 xii</td>
<td>1 xi</td>
<td>1 vi</td>
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<tr>
<td>Dal torrente, che ruina. (Cos. 1 xiv)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Vedeste mai sul prato. (Emi. 1 xv)</td>
<td>1 xii</td>
<td>1 xv</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Fra l’orror della tempesta. (Med. 1 xvii)</td>
<td>2 v</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>L incerto mio pensier. (Lao. 1 xvi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td><strong>Act 2</strong></td>
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<tr>
<td>Mi lagnerò tacendo. (Lao. 2 i)</td>
<td>2 i (2)</td>
<td>2 i</td>
<td>2 i</td>
<td>X</td>
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<tr>
<td>Mi credi infede. (Sir. 2 iii)</td>
<td>2 iii</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Sgombra dall’anima. (Emi. 2 v)</td>
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<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Deggio a te del giorno i rai. (Med. 2 vi)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Fra sdegno ed amore. (Cos. 2 vii)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Se pugnar non sai col fato. (Ara. 2 viii)</td>
<td>X</td>
<td>2 viii</td>
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</tr>
<tr>
<td>Tu di pietà mi spogli. (Cos. 2 xii)</td>
<td>2 vii</td>
<td>2 xii</td>
<td>2 x</td>
<td>2 iv</td>
</tr>
<tr>
<td>Fra’ dubbi affetti miei. (Sir. 2 xiii)</td>
<td>2 viii</td>
<td>X</td>
<td>2 xi</td>
<td>X</td>
</tr>
</tbody>
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553 *La Clemenza di Tito* (Act 2, scene xvi); set by Galuppi for Venice, San Salvatore, Ascension 1760.

554 *GB-Lbl* 639 d.19 (1).

555 *GB-Lbl* 907.I.2 (7).

556 *GB-Lbl* 1342.c.16 (8).

557 *GB-Lbl* RB.23.a.3458.
Amico il Faro. (Lao. 2 xiv) X X X X
Non vi piacque, ingiusti déi. (Emi. 2 xv) 2 x 2 vii 2 xiii 2 vi

Act 3
Al tuo sangue io son crudele. (Ara. 3 i) X X X X
Se il caro figlio. (Lao. 3 ii) 3 i 3 i 3 i X
Tu, barbaro, tu piangi! Režit. (Ara./Cos./Emi. 3 iv) X X X X
Gelido in ogni vena. (Cos. 3 v) 3 iv 3 vi 3 iv 3 iii
Benché tinta del sangue fraterno. (Med. 3 viii) 3 vi X X X
Son stanco, ingiusti numi. Režit. (Emi./Sir. 3 ix) X X X X
Ch’io mai vi possa. (Emi. 3 xii) 3 x X X X
Se l’amor tuo mi rendi. (Sir. 3 xiiii) 3 xi X 3 ix X
Torrente cresciuto. (Med. 3 xiv) 3 x X X X
I suoi nemici affetti. Chorus (3 xvi) X 3 iii 3 xi 3 vii (2)

Other arias inserted
1728
Chi è più fedele. (Med.) 1 xiii X X X X
Or mi perdo di speranza. (Lao.) 1 xiv X X X
Deh! voi mi dite o Numi. (Sir.) 2 (1) X X X
L’aura non sempre. (Lao.) 2 ix X X X
Deggio morir o stelle! (Sir.) 3 vii X X X
La mia speranza. (Emi.) 3 xiii (1) X X X
Dolcissimo amore. Chorus (Cho.) 3 xiii (2) X X X

1736
Dove a svelarti allora. (Cos.) 1 i X X
Dille pur che il suo riposo. (Med.) 1 iii X X
Ancor io penai d’amore. (Emi.) 1 v X X
Se al ciglio lusinghiero (Sir.) 2 ii X X
Nel cor il mio penso. (Lao.) 1 vii X X
Parto coll’alma in pena. (Sir.) 2 iii 2 iii X
Sorger benigna in seno.558 (Med.) 2 vi 2 vii X
Per me il ciel ridea sereno. (Sir.) 2 iii X X
Io sento amore in petto. (Ara.) 1 vii X X
Che furia che mostro. (Emi.) 3 iv 3 iii X
Se pur la via del trono. (Med.) 3 vii X X
Deh se piacer mi vuoi.559 (Sir.) 3 xii X X

1755
Se tu mi vuoi felice. (Med.) 1 ii X
Al che il vento freme. (Emi.) 1 xiii X
Dal torrente sola rovina. (Ara.) 3 v 3 iv

1763
Parti, amico, e a te confido. (Med.) 1 ii
Se asperso il suo rimira. (Lao.) 1 v
Spera invan l’avversa sorte. (Emi.) 1 vii
Come si puote, oh Dio! (Lao.) 2 ii
Tremo fra dubbi miei.560 (Med.) 2 iii
Arbitro del mio affetto. (Sir.) 2 v
Non è ver; non sempre giova. (Lao.) 3 i
Ah, non sò perché tu sei. (Sir.) 3 v

558 ‘Sorger più bella in seno’ in Favourite Songs.
559 La clemenza di Tito (Act 1, scene ii).
560 La clemenza di Tito (Act 2, scene xvi).
Non è ver che sia contento. (Med.) 3 vi
'Ahi giunse al fin l'istante. Duet (Emi./Sir.) 3 vii (1)

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Temistocle

Temistocle (1743)
The Patriot (1784)

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Temistocle

1) Anon.
2) Nicola Porpora. 561
3) KT 1743: February 22, 562 26, March 1, 5, 8, 12, 15, 19.

Libretto

1) TEMISTOCLE DRAMA PER MUSICA PEL TEATRO di S. M. B.
2) T[thomas] Wood, 1742. 563
3) I/E.
4) Serse ([Angelo Maria] Monticelli); Temistocle ([Angelo] Amorevoli); Aspasia ([Caterina] Visconti); Rossane ([Giulia] Frasi); Lisimaco ([Caterina] Galli); Sebaste ([Giovanna] Continii).
5) GB-Lbl 907.i.4.(2.) [EBB: 2219M43 & 689T1; CS: 22935; ESTC: T69036]

Music

1) [The Opera of TEMISTOCLE By Sig' Porpora.] 564
2) MS [1743].
4) In score.
5) Act 1: ‘Fiero il ciel balena intorno’ ([Porpora], 7r); ‘Al furor d'avversa sorte’ ([Porpora], 19v); ‘Basta dir ch’io sono amante’ ([Porpora], 28v); ‘Freme irata la tempesta’ ([Porpora], 36v); ‘Io partirò; ma, tanto ([Porpora], 46v); ‘Tu mi disarmi il finaco’ ([Porpora], 55v);565 ‘Non m’abbaglia quel lampo fugace’ ([Porpora], 61v); ‘Il nocchier, che si figura’ ([Porpora], 69v). 566 Act 2: ‘Non teme nò il cor mio’ ([Porpora], 81v); ‘Am miro quel volto vagheggio quel ciglio’ ([Porpora], [–]); ‘Se l’amor sospira’ ([Porpora], [–]); ‘Pavento m’affanni la sorte tiranna’ ([Porpora], [–]); ‘Serbero fra’ ceppi ancora’ ([Porpora], [–]); ‘Son qual fiume’ ([Porpora], [–]);568 ‘Ora a’ danni d’un ingrato ([Porpora], [–]); Act 3: ‘Vu costante in faccia’ (Trio: [Porpora], [–]); ‘Volgere i lumi flebit’ (Accomp. recit.: [Porpora], [–]); ‘Ah! si resti... Onor mi sgrida’ ([Porpora], [–]); ‘Anco in mezzo alle vendetta’ ([Porpora], [–]); ‘Non tremar, vassallo indegno’ ([Porpora], [–]); ‘Aspri vimorsi abroci figli’ ([Porpora], [–]); ‘Quando un’emula l’invita’ (Chorus: [Porpora], [–]).

Porpora also set Zeno’s text of the same title in 1718.

561 A new Opera. With Dances and other Decorations entirely new; LS, iv/2, 1036.
562 Date of first performance as given by Michael Robinson in GDO, iii, 1067, and advertised as the first performance, LS, iii/2, 1036; the date of the libretto appears to be an old-style date.
563 This source is considered to be autograph of the opera as composed for London, and has therefore been included here. However, the following numbers do not appear in the London libretto, suggesting subsequent alteration of the manuscript: ‘Fiero il ciel balena intorno’, ‘Freme trata la tempesta’, ‘Non teme nò il cor mio’, ‘Am miro quel volto vagheggio quel ciglio’, ‘Se l’amor sospira’, ‘Pavento m’affanni la sorte tiranna’, ‘Vu costante in faccia’ and ‘Volgere i lumi flebit’.
564 Didone ([1st version] Act 1, scene xvii).
565 Ezio (Act 1, scene x).
566 Folliation ceases.
567 Didone (Act 1, scene xiii).
1) The Favourite SONGS in the OPERA Call’d TEMISTOCLE. By Sig Porpora.
2) [John] Walsh, [1743]. [SH: 1225]
4) In score.
5) ‘Basta dir ch’io sono amante’ (Porpora, 2); ‘Di che sua voglia eleggere’ (Porpora, 6); ‘L’ire tue sopporto in pace’ (Porpora, 9); ‘È specie di tormento’ (Porpora, 12); ‘Contrasto assai più degno’ (Porpora, 15); ‘Se vuoi che te rammontino’ (Porpora, 18).
6) GB-Lbl G.190.(5.)569 [BUCEM: 803;570 RISM A/I/7: P 5114]

1) LE DELIZIE DELL’OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos’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) ‘Basta dir ch’io sono amante’ (Porpora, 165); ‘Contrasto assai più degno’ (Porpora, 178); ‘Di che sua voglia eleggere’ (Porpora, 169); ‘È specie di tormento’ (Porpora, 175); ‘L’ire tue sopporto in pace’ (Porpora, 172).

The Patriot

1) Charles Hamilton; prologue by Thomas Stewart.571
2) [Spoken drama, no inset songs.]
3) HAY 1784: February 23,572

Libretto

1) THE PATRIOT, A TRAGEDY. Altered from the Italian of METASTASIO.573
3) E.
4) Dramatis personae. Xerxes, Themistocles, Lysimachus, Sebastes, Neocles, Roxana, Aspasia. Cast: {Mr} Wilkinson, {George?} Parker, {Mr} Cross, {Mr} Hunter, {James William?} Miller, {Mr} Powell, [James] Shatford, {Mr} Smith // {Miss} Watson Sen., {Miss} Forde, {Miss} Watson Jun., {Miss} Frederick, {Miss} Hemet. New Prologue [spoken by T[homas Dibble] Davis]574 and Epilogue [spoken by {Miss} Hemet].
5) GB-Ob Vet. A5 c.1855 (2). [EBB: 431H2 & 2219M44; ESTC: T120112]

1) (ft) THE PATRIOT, A TRAGEDY. (ft) THE PATRIOT, A TRAGEDY. Altered from the ITALIAN of METASTASIO…
2) Dublin: […] Moncrieffe [and others], 1785.
3) E.
5) GB-Lbl 1607-3628.575 [EBB: 431H2 & 2219M44; ESTC: T55518]

Comment

Apology to the Public

569 Copy has the bookplate of G.F. Barnwell.
570 BUCEM, 803 gives Zeno as the author of the song texts, as does SH, 274. Kurt Markstrom in NG2, ii, 172 gives Metastasio as the author of the version.
571 The Morning Post, 23 February 1784; it also gives names of T. Davis and Miss Hemet. The author of the Epilogue is unknown.
572 ’By permission’; LS, v/2, 683. First advertised in The Morning Chronicle, 15 December 1783, for performance on 26 January 1784, as ’A new Comedy called THE ARTFUL PATRIOT; or, The Rage of the People.’
573 Dedicated to Elizabeth, Duchess of Argyll.
574 The actor manager Thomas Dibble Davis appears to be the only candidate for this actor; he had on occasions taken over the Haymarket Theatre to showcase young talent and new plays, and he spoke the prologue to the 1781 performances of the The Romp and The Spendthrift. BDL, iv, 229 claims that his last known performances after his 1783 summer season at the Haymarket were 8 March 1784, and 30 September 1788.
575 Badly mis-bound.
Although this tragedy is entitled an alteration, it is, however, but an humble translation of Metastasio’s Themistocles; the plot and the exulted sentiments are all that amiable author’s own. So strictly has the translator adhered to the original, that he has even preserved his couplets at the end of every scene. If the public enjoys but are together part of the delight he has felt in giving it an English dress, his ambition will be greatly satisfied.576

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**List of numbers from the libretti**

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<thead>
<tr>
<th><strong>Temistocle</strong></th>
<th>1743577</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adapter of the libretto:</strong></td>
<td>Anon.</td>
</tr>
<tr>
<td><strong>Composer or arranger of the score:</strong></td>
<td>Porpora</td>
</tr>
<tr>
<td><strong>Act 1</strong></td>
<td></td>
</tr>
<tr>
<td>Ch’io sper! Ah! padre amato. (Neo. 1 i)</td>
<td>X</td>
</tr>
<tr>
<td>Al furor d’avversa sorte. (Tem. 1 iii)</td>
<td>1 i</td>
</tr>
<tr>
<td>Basta dir ch’io sono amante. (Ros. 1 v)</td>
<td>1 iii</td>
</tr>
<tr>
<td>Chi mai d’iniqua stella. (Asp. 1 vi)</td>
<td>1 iv</td>
</tr>
<tr>
<td>Io partirò; ma, tanto. (Lis. 1 viii)</td>
<td>1 v</td>
</tr>
<tr>
<td>Contrasto assai più degno. (Ser. 1 ix)</td>
<td>1 vi</td>
</tr>
<tr>
<td>Non m’abbaglia quel lampo fugace. (Tem. 1 x)</td>
<td>1 vii</td>
</tr>
<tr>
<td>Non m’alletta quel riso. (Tem. 1 x)</td>
<td>X</td>
</tr>
<tr>
<td>E specie di tormento. (Asp. 1 xii)</td>
<td>1 ix</td>
</tr>
<tr>
<td>Sceglier fra mille un core. (Ros. 1 xiii)</td>
<td>X</td>
</tr>
<tr>
<td>Fu troppo audace, è vero. (Seb. 1 xiv)</td>
<td>X</td>
</tr>
<tr>
<td><strong>Act 2</strong></td>
<td></td>
</tr>
<tr>
<td>Tal per altrui diletto. (Neo. 2 i)</td>
<td>X</td>
</tr>
<tr>
<td>Ah! d’ascoltar già parmi. (Tem. 2 ii)</td>
<td>X</td>
</tr>
<tr>
<td>Quando parto e non rispondo. (Ser. 2 iii)</td>
<td>2 i</td>
</tr>
<tr>
<td>Ammiro quel volto. (Ros. 2 iv)</td>
<td>X</td>
</tr>
<tr>
<td>Oh dèi, che dolce incanto. (Lis. 2 v)</td>
<td>X</td>
</tr>
<tr>
<td>A dispetto d’un tenero affetto. (Asp. 2 vi)</td>
<td>X</td>
</tr>
<tr>
<td>Serberò fra’ ceppi ancora. (Tem. 2 viii)</td>
<td>1 vii</td>
</tr>
<tr>
<td>Dì che a sua voglia eleggere. (Ser. 2 ix)</td>
<td>2 vi</td>
</tr>
<tr>
<td>L’ORETTE SOPPORTO in pace. (Asp. 2 x)</td>
<td>2 vii</td>
</tr>
<tr>
<td>Ora a’ danni d’un ingrato. (Ros. 2 xii)</td>
<td>2 ix</td>
</tr>
<tr>
<td><strong>Act 3</strong></td>
<td></td>
</tr>
<tr>
<td>Oh patria, oh Atene, oh tenerezza. Recit. (Tem. 3 i)</td>
<td>X</td>
</tr>
<tr>
<td>Ah! frenate il pianto imberle. (Tem. 3 ii)</td>
<td>3 ii</td>
</tr>
<tr>
<td>Di quella fronte un raggio. (Neo. 3 iv)</td>
<td>X</td>
</tr>
<tr>
<td>Ah! si resti... Onor mi sgrida. (Asp. 3 v)</td>
<td>3 iii</td>
</tr>
<tr>
<td>E dolce vendetta. (Ros. 3 vi)</td>
<td>3 iv</td>
</tr>
<tr>
<td>Non tremar, vassallo indegno. (Ser. 3 vii)</td>
<td>3 v</td>
</tr>
<tr>
<td>Aspri rimorsi atroci. (Seb. 3 viii)</td>
<td>X</td>
</tr>
<tr>
<td>Quando un’emula l’invita. Chorus (3 xi)</td>
<td>3 vii (3)</td>
</tr>
<tr>
<td><strong>Other arias inserted</strong></td>
<td></td>
</tr>
<tr>
<td>Non sà il cor temer periglio. (Lis.)</td>
<td>2 iii</td>
</tr>
<tr>
<td>Se vuoi che te rammentino. (Lis.)</td>
<td>3 vii (1)</td>
</tr>
<tr>
<td>Tomino in pace. Duett (Ros./Ser.)</td>
<td>3 vii (2)</td>
</tr>
</tbody>
</table>

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**Zenobia**

[Charles Hamilton], *The Patriot* (London, 1784), ‘Apology to the Public’.

576 GB-Lbl 907.1.4 (2).
Zenobia (1758)
Zenobia (1800)

Zenobia

1) Anon.
2) Gioacchino Cocchi.
3) **KT 1758**: January 10, 14, 17, 21, 28, February 4, 11, 18, March 11, April 29.

Libretto
1) ZENOBIA. DRAMMA PER MUSICA, Da rappresentarsi nel TEATRO di S. M. B.
3) I/E.
4) Zenobia (Colomba Mattei); Radamisto (Angiola Calori); Tiridate (Pasquale Potenza); Egle (Giulia Frasi); Zopira (Salvatore Pazzagli); Mitrane (Laura Rosa). Composer of the Dancers: [M] Lescot. [Giuseppe] Forti, [Giacinta] Bonomi, [Giuseppe] Grimaldi, [M] Lescot.
5) **GB-Lbl 639.e.27.(3.)** [EBB: 2219M45 & 54Z1; CS: 25318; ESTC: T52931]

Music
1) The FAVOURITE SONGS in the OPERA Call’d DEMETRIO [2nd Set; contains two songs from Zenobia].
2) John Walsh, [1758]. [SH: 567]
3) [Colomba] Mattei.
4) In score.
5) ‘Resta in pace e gli astri amici’ (Cocchi, 12); ‘Deh tacete, che forse parlando’ (Cocchi, 16).
6) **GB-Ob Mus 22 c.48 (3).** [BUCEM: 202; RISM A/1/2: C 3230]

1) The FAVOURITE SONGS in the OPERA called ZENOBIA.
2) [John] Walsh, [1758]. [SH: 393]
4) In score.
5) ‘Vi conosco, amate stelle’ (Cocchi, 2); ‘Va, ti consola, addio’ (Duet: Cocchi, 5); ‘Si soffre una tiranna’ (Cocchi, 10); ‘Fra tutte le pene’ (Cocchi, 14); ‘Da voi, cari lumi dipende’ (Cocchi, 18).
6) **GB-Lbl G.179.a.(2.)** [BUCEM: 202; RISM A/1/2: C 3238]

1) LE DELIZIE DELL’OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos’d by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PEGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C:S: GERMAIN, PESCETTI, VERACINI, BONONCINI.
2) William Randall, [1776]?
4) In score.
5) ‘Vi conosco, amate stelle’ (Cocchi, 33); ‘Va, ti consola, addio’ (Duet: Cocchi, 36); ‘Si soffre una tiranna’ (Cocchi, 41); ‘Fra tutte le pene’ (Cocchi, 45); ‘Da voi, cari lumi’ (Cocchi, 49); ‘Resta in pace e gli astri amici’ (Cocchi, 52); ‘Deh tacete, che forse parlando’ (Cocchi, 56).
6) **GB-Lbl G.159 (VIII, 33–64).** [BUCEM: 262; RISM B/II, 151–2]

Zenobia

1) Anon.
2) Richard Edgcumbe.
3) **KT 1800**: May 22, 579

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578 ‘A New Opera. The Musick newly composed by Cocchi’; LS, iv/2, 639.
579 Benefit: [Brigitta] Banti. ‘A New Serious Opera. The Poetry by Metastasio, and the Music entirely new, composed by an English Gentleman, who has obligingly lent Mme Banti the Score, and kindly consented to its being represented upon that occasion’; LS, v/3, 2276.
Libretto

1) ZENOBIA. A MUSICAL DRAMA IN TWO ACTS. REPRESENTED AT THE King’s Theatre IN THE HAYMARKET, THE 22d OF MAY, 1800, FOR THE BENEFIT OF MADAME BANTI. The POETRY altered from METASTASIO, AND TRANSLATED INTO ENGLISH VERSE. The MUSIC by an ENGLISH GENTLEMAN.

2) Printed By C[harles] Nicolini, 1800.

3) I/E.

4) Zenobia ([Brigitta] Banti); Radamisto ([Antonio] Benelli); Tiridate ([Giuseppe] Viganoni); Egle ([Stefania] Rovedino); Zopira ([Prospero] Braghetti); Mitrane ([Carlo] Rovedino).

5) Music

Comment

In a subsequent season, (1800) she [Brigitta Banti] flattered me highly by desiring to perform for her benefit an opera of my composition, which on private trial she had found suited to her voice. This was the Zenobia of Metastasio, an interesting and pathetic drama, and she gave to the music an effect which its own merits could never have produced in other hands. The first man’s part being for a soprano was allotted to Rosselli, who rehearsed it in private; but his voice and powers were so unequal to its execution that it was found necessary to induce him to give it up, and it was taken by Viganoni, who did it far more justice. The part the latter was to have played, and had actually learnt, was given to Benelli, another tenor of considerable merit, with whose performance I had every reason to be satisfied. Rovedino was the bass; his daughter second woman. Having granted the use of this opera to Banti only, I withdrew it immediately, and would not permit to be again represented for the manager, who requested to have it. After this, Roselli sung no more, nor had we ever another soprano [i.e. castrato] at the opera [until 1825].580

On 22nd of May 1800, was produced, for Banti’s benefit at the Opera House, an opera entitled “Zenobia and Arminia”, the music composed by the Earl of Mount Edgcumbe; some of it was extremely pretty, and did infinite credit to the noble amateur, who is an excellent musician, and a good counterpointist.581

List of numbers from the libretti

<table>
<thead>
<tr>
<th>Zenobia</th>
<th>1758582</th>
<th>1800583</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adapter of the libretto:</td>
<td>Compose or arranger of the score:</td>
<td>Anon. Cocchi</td>
</tr>
<tr>
<td><strong>Act 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oh, almen, qualor si perde. (Rad. 1 i)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Cada l’indegno, e miri. (Zop. 1 ii)</td>
<td>1 i (1)</td>
<td>2 i (2)</td>
</tr>
<tr>
<td>Resta in pace, e gli astri amici. (Zen. 1 iii)</td>
<td>1 iii (1)</td>
<td>1 iii (1)</td>
</tr>
<tr>
<td>Dì ricche gemme e rare. (Egl. 1 iv)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Lasciami, o Ciel pietoso. (Zen. 1 iv)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ch’io parta? M’accheto. (Mit. 1 vi)</td>
<td>2 i (1)</td>
<td>2 iv (2)</td>
</tr>
<tr>
<td>Vi conosco, amate stelle. (Tir. 1 viii)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Act 2</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non so se la speranza. (Tir. 2 i)</td>
<td>2 i (2)</td>
<td>X</td>
</tr>
<tr>
<td>Ha negli occhi un tale incanto. (Egl. 2 ii)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Va, ti consola, addio. <em>Duet</em> (Tir./Zen. 2 iii)</td>
<td>2 iii (1)</td>
<td>2 iii (1)</td>
</tr>
<tr>
<td>Quel geloso incerto sdegno. (Zop. 2 iv)</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Oh che felici pianti! (Egl. 2 v)</td>
<td>2 ii (1)</td>
<td>X</td>
</tr>
<tr>
<td>Non respiro che rabbia e veleno. (Rad. 2 vi)</td>
<td>X</td>
<td>2 i</td>
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582 GB-Lbl 639.e.27 (3).

583 US-SM La 1294.
<table>
<thead>
<tr>
<th></th>
<th>2 v</th>
<th>2 ii</th>
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<tbody>
<tr>
<td><strong>Salvo tu vuoi lo sposo? (Zop. 2 vii)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Voi leggete in ogni core. (Zen. 2 viii)</strong></td>
<td>X</td>
<td>2 iii</td>
</tr>
<tr>
<td><strong>Act 3</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ah! perché, s’io ti detesto. (Rad. 3 ii)</strong></td>
<td>X</td>
<td>2 iv</td>
</tr>
<tr>
<td><strong>Pace una volta e calma. (Zen. 3 v)</strong></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Si soffre una tiranna. (Tir. 3 vii)</strong></td>
<td>3 ii (1)</td>
<td>X</td>
</tr>
<tr>
<td><strong>Pastorella, io giurerei. (Mit. 3 viii)</strong></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>Fra tutte le pen. (Egl. 3 ix)</strong></td>
<td>3 ii (2)</td>
<td>X</td>
</tr>
<tr>
<td><strong>È menzogna il dir che Amore. Chorus (3 xii)</strong></td>
<td>3 vi</td>
<td>X</td>
</tr>
<tr>
<td><strong>Other arias inserted</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>1758</strong></td>
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</tr>
<tr>
<td><strong>La tortora innocente palpita.</strong></td>
<td>1 ii</td>
<td>X</td>
</tr>
<tr>
<td><strong>Non cerchi innamorarsi.</strong></td>
<td>1 iii (2)</td>
<td>X</td>
</tr>
<tr>
<td><strong>Fatte, o dei, che si dividà. (Tir.)</strong></td>
<td>1 iv</td>
<td>X</td>
</tr>
<tr>
<td><strong>Sarebbe nell’amar.</strong></td>
<td>2 iv</td>
<td>X</td>
</tr>
<tr>
<td><strong>Ombra cara, ombra diletta. (Zen.)</strong></td>
<td>2 vi (1)</td>
<td>X</td>
</tr>
<tr>
<td><strong>Dch tacete, che forse parlando. (Zen.)</strong></td>
<td>2 vi (2)</td>
<td>X</td>
</tr>
<tr>
<td><strong>Giusto amor tu che m’accendi.</strong></td>
<td>3 i</td>
<td>X</td>
</tr>
<tr>
<td><strong>Non so frenarmi, indegno. Trio (Tit./Zop./Zen.)</strong></td>
<td>3 iii</td>
<td>X</td>
</tr>
<tr>
<td><strong>Più liete immagini.</strong></td>
<td>3 iv</td>
<td>X</td>
</tr>
<tr>
<td><strong>Da voi, cari lumin.</strong></td>
<td>3 v</td>
<td>X</td>
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<tr>
<td><strong>1800</strong></td>
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<tr>
<td><strong>In vita la serba. Quartet (Tir./Zop./Rad./Zen.)</strong></td>
<td>2 v</td>
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<tr>
<td><strong>Ah se il mio ben m’inganna. (Tir.)</strong></td>
<td>2 vi</td>
<td></td>
</tr>
<tr>
<td><strong>Io non so se amor tu sei.</strong></td>
<td>2 vii</td>
<td></td>
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<tr>
<td><strong>Se mi rendi il caro sposo. Duet (Zen./Tir.)</strong></td>
<td>2 viii</td>
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<tr>
<td><strong>Prence, sposo, ah dunque insieme. Quartet (Rad./Zen./Tir./Mit.)</strong></td>
<td>2 ix</td>
<td></td>
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</tbody>
</table>

584 *La Galatea* (pt. 2).
585 *Angelica e Medoro* (pt. 2).
586 *Gli orti esperidi* (pt. 1).
587 *Gli orti esperidi* (pt. 2).
588 *Domestico* (Act 3, scene ix).
589 *Attilio Regolo* (Act 2, scene vi).
590 *Antigono* (Act 1, scene vi).