

III: Oratorios

Betulia Liberata

The Deliverance of Bethulia (1768)

Bethulia Delivered (1774)

The Deliverance of Bethulia

- 1) Anon.
- 2) Niccolò Jommelli.
- 3) Venice, 1743. **KT 1768**: February 25.¹

Libretto

- 1) THE DELIVERANCE OF BETHULIA: AN ORATORIO, OF SIGNOR METASTASIO'S AS PERFORMED AT His MAJESTY'S THEATRE In The Haymarket, For the BENEFIT of SIGNOR GUARDUCCI, Set to MUSIC by SIGNOR JOMELLI, MUSICIAN to his ROYAL HIGHNESS the GREAT DUKE OF TUSCANY, on the 25th of FEBRUARY, 1768.
- 2) [NI, 1768]
- 3) I/E.
- 4) Ozia, Giuditta, Amital, Achior, Cabri, Carni, Coro degli abitanti di Betulia.
- 5) *GB-Ob* Vet. A5 d.698. [EBB: 2219M46; nCS; ESTC: T142746]

Music

NP.

Bethulia Delivered

- 1) Anon.
- 2) Domenico Corri.²
- 3) **SCH 1774**: February 18.

Libretto

- 1) BETHULIA DELIVERED. A SACRED NANA [sic]. *Acted for the first time in the Hall of the Musical Society at Edinburgh on Friday the 18th February 1774.* The POETRY by the Celebrated SIGNOR METASTASIO. SET TO MUSIC BY SIGNOR DOMENICO CORRI, Composer to the Society.³
- 2) Edinburgh: R[obert] Fleming and A[dam] Neill, 1774.
- 3) I/E.
- 4) Ozias ([Domenico?]⁴ Corri); Judith ({{Sig.ra}} [Domenico] Corri [née Bachelli]); Amital ({{Sig.}} St Giorgio); Achior ([Cornforth?] Gilson); Charbris ({{Mr}} Scott), Charmis ({{Miss}} Gilson),⁵ Chorus of Inhabitants of Bethulia.
- 5) *GB-Lbl* RB.23.a.8209. [nEBB; ESTC: T224408]

Music

NE.

¹ Benefit: Signor Guanducci, 'musician to his Royal Highness the Great Duke of Tuscany'. According to *LS*, iv/3, 1313 there was no performance at the King's Theatre on this date, and there appears to have been no other performances of it this season.

² Not included by Peter Ward Jones in his Corri works list in *NG2*, vi, 501.

³ Dedicated 'To the Scottish Ladies, Lovers and Judges of Music'.

⁴ Domenico Corri is nowhere else recorded as a singer, but there seems to be no other plausible candidate for this role.

⁵ Daughter of Cornforth Gilson; *BDL*, vi, 215.

List of numbers from the libretti

<i>Betulia liberata</i>	1768 ⁶	1774 ⁷
Adapter of the libretto:	Anon.	Anon.
Composer or arranger of the score:	Jommelli	Corri
Part 1		
D'ogni colpa la colpa maggiore. (Ozi. pt. 1)	1 i	1 i
Ma qual virtù non cede. (Cab. pt. 1)	1 ii	1 ii
Non hai cor, se in mezzo a questi. (Ami. pt. 1)	1 iii	1 iii
Pietà, se irato sei. <i>Chorus</i> (pt. 1)	1 vii	1 vii
Del pari infeconda. (Giu. pt. 1)	1 vi	1 vi
Terribile d'aspetto. (Ach. pt. 1)	1 viii	1 viii
Parto inerme, e non pavento. (Giu. pt. 1)	1 ix	1 ix
Oh prodigio! Oh stupor! <i>Chorus</i> (pt. 1)	1 x	1 x
Part 2		
Se Dio veder tu vuoi. (Ozi. pt. 2)	2 i	X
Quel nocchier che in gran procella. (Cha.pt. 2)	X	2 i
Prigionier che fa ritorno. (Ozi.pt. 2)	2 iv	X
Te solo adoro. (Ach. pt. 2)	2 v	2 iv
Con troppa rea viltà. (Ami. pt. 2)	X	X
Quei moti che senti. (Car. pt. 2)	2 vi	2 vi
Lodi al gran Dio che oppresse. <i>Chorus</i> (pt. 2)	2 viii	X ⁸
Solo di tante squadre. <i>Chorus</i> (pt. 2)	X	2 x
Other arias inserted		
1768		
Al campo! al campo! <i>Chorus</i> (Cho.)	1 iv	1 iv
Pietà, se irato sei. ⁹ <i>Chorus</i> (Ezi./Cho.)	1 v	1 v
All'armi, all'armi. <i>Chorus</i> (Cho.)	2 ii	2 ii
Ah non più vi chiami il pianto. (Giu.)	2 iii	X
Lodi al ciel io rendo ancora. (Giu.)	2 vii	2 vii
1774		
Prigionier che fa ritorno. (Giu.)		2 iii
Pietà Signor, pietà. (Ami.)		2 v
Parve oscurato il giorno. <i>Duet</i> (Giu./Ami.)		2 viii
Lodi al gran Dio che oppresse. <i>Duet</i> (Giu./Ami.) ¹⁰		2 ix

Gioas, re di Giuda (1770)

- 1) Giovan Gualberto Bottarelli.
- 2) J.C. Bach.
- 3) **KT 1770:** March 22,¹¹ 29,¹² April 5. **1771:** January 10,¹³ 17, 24.

⁶ GB-Ob Vet. A5 d.698; as *The deliverance of Bethulia*.

⁷ GB-Lb/ RB.23.a.8209; as *Bethulia delivered*.

⁸ The text is set as a duet (see 2 ix below) rather than a chorus.

⁹ Text from Part 1.

¹⁰ It is unclear just what this is, but it appears to be part of the preceding duet. The chorus is specifically marked to sing after this text has been sung.

¹¹ 'A new Sacred Oratorio. Music entirely new composed by Bach. [Cecilia] Grassi being indisposed [Gasparo] Savoi will do her part'; *LS*, iv/3, 1463. This last comment suggests that the role must have been transposed.

Libretto

- 1) GIOAS Rè di GIUDA. JOASH, King of JUDA; AN ORATORIO, As Perform'd at the KING'S-THEATRE IN THE HAY-MARKET. The MUSIC entirely new by SIGNOR BACH, Master of MUSIC to HER MAJESTY the QUEEN of GREAT-BRITAIN. The Poetry of METASTASIO, much altered and encreased by G. G. BOTTARELLI.
 - 2) W[illiam] Griffin, 1770.
 - 3) I/E.
 - 4) Gioas ([Gaetano] Guadagni); Sebia ([Cecilia] Grassi); Atalia ([Lelia] Guglielmi); Gioiada ({Sig.} Bianchi); Ismaele ({Sig.} Piatti); Matan ([Andrea] Morigi).
 - 5) *GB-Cu* S.721.d.70.4/4. [EBB: 3467B40 & 2219M48; CS: 11920; ESTC: N31088]
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- 1) Gioas Rè di Giuda. Joash, King of Juda; oratorio, as perform'd at the King's-Theatre in the Hay-Market. The music entirely new by Signor Bach... The poetry of Metastasio, much altered and encreased by G. G. Bottarelli. [SNS]
 - 2) Edinbrugh: R[obert] Fleming and A[dam] Neill, [1770?].
 - 3) Language.
 - 4) Cast.
 - 5) *GB-En* NG.1579.f.39 (1). [nEBB; nCS; ESTC: T185327]

Music

- 1) [Choruses and arias from Gioas]. Concerts of Ancient Music, 1847.
 - 2) MS, autograph.
 - 3) NA.
 - 4) In score.
 - 5) 'Nel mirar le spoglie, oh Dio!' ([Bach W1 D1/4b], 5^r); 'D'insolito valore' ([Bach W1 D1/5], 8^r); 'Corriamo a diroccar' (Chorus: [Bach W1 D1/23], 19^r); 'Tempeste il mar minaccia' ([Bach W1 D1/7], 33^r); 'Figlia, rasciuga il pianto' ([Bach W1 D1/8], 41^r); 'Armati di furore' ([Bach W1 D1/9b], 48^r); 'Da' colpi insidios?' (Chorus: [Bach W1 D1/10], 63^r); 'A te gloria, o mente eterna' (Chorus: [Bach W1 D1/23], 76^r).
 - 6) *GB-Lcm* 24.
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- 1) *The Favourite SONGS and the DUETT in the Oratori [sic] GIOAS Composed by JOHN CHRISTIAN BACH Opera IX.*
 - 2) [John] Welcker, [1773].
 - 3) [Gaetano] Guadagni; [Cecilia] Grassi.
 - 4) In score.
 - 5) 'Penso nel tuo dolor' ([Bach W1 D1/3], 2); 'Son passati i lunghi affanni?' ([Bach W1 D1/19], 7); 'T'adoro te solo' ([Bach W1 D1/22], 12); 'Guardami volto o Madre' (Duet: [Bach W1 D1/17], 16).
 - 6) *GB-Lbl* H.348.c.(3). [BUCEM: 74; RISM A/I/1: B 181]
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- 1) No More with Unavailing Woe, *A Favorite Air from Gioas, Composed by J.C.Bach, Sung by Mrs Bland, in the Oratorios, at the Theatre Royal Covent Garden.*
 - 2) [Anne] Bland & [E.] Weller, [1795].
 - 3) [Maria Theresa Catherine] Bland [née Tersì, called Romanzini].
 - 4) v, pf.
 - 5) 'No more with unavailing woe' (Bach W1 D1/8).
 - 6) *GB-Lbl* H.2830.f.(10). [BUCEM: 74; nRISM]

List of numbers from the libretti

Gioas re di Giuda	1770 ¹⁴
Adapter of the libretto:	Bottarelli
Composer or arranger of the score:	J.C. Bach
Part 1	

¹² [Giusto Ferdinando] Tenducci instead of [Gaetano] Guadagni; *LS*, iv/3, 1465.

¹³ Parts by [Polly] Barthelemon [née Young], [Cecilia] Grassi, Lelia Guglielmi, [Andrea] Morigi, [Gasparo] Savoi, and [Giusto Ferdinando] Tenducci; *LS*, iv/3, 1522.

¹⁴ *GB-Cu* S.721.d.70.4/4; also 1770 Edinbrugh: *GB-En* NG.1579.f.39 (1).

Pianta così, che pare. (Ism. pt. 1)	1 i
Penso nel tuo dolor. (Gio. pt. 1)	1 iii
Nel mirar le spoglie, oh Dio! (Seb. pt. 1)	1 iv
D'insolito valore. (Gio. pt. 1)	1 v
Figlia, rasciuga il pianto. (Ata. pt. 1)	1 viii
Armato di furore. (Seb. pt. 1)	1 ix
Part 2	
Là nel suo tempio istesso. (Mat. pt. 2)	2 ii
Ho spavento d'ogni aura, d'ogni ombra. (Ata. pt. 2)	2 iii
Tu compir così procura. (Gio. pt. 2)	2 iv
Ah, se ho da vivere. (Gio. pt. 2)	X
Ah che vuol dir quest'ira. (Seb. pt. 2)	X
Lieta regna e lieta vivi. <i>Chorus</i> (pt. 2)	2 xi
Ah l'aria d'intorno. (Ata. pt. 2)	X
La speme de' malvagi. <i>Chorus</i> (pt. 2)	X
Other arias inserted	
E' Dio con noi. <i>Chorus</i> (Cho.)	1 ii
Corriam l'odiate mura. <i>Chorus</i> (Cho.)	1 vi
Tempesta il mar minaccia. (Mat.)	1 vii
Da' colpi insidiosi. <i>Chorus</i> (Cho.)	1 x
Gran Baal, pietà di noi. <i>Chorus</i> (Cho.)	2 i
Sventurati! In van mi lagno. (Gio.)	2 v
Colla fede in suo cammino. (Ism.)	2 vi
Guardami in volto, o madre. <i>Duet</i> (Gio./Seb.)	2 vii
Fè giuriamo. <i>Chorus</i> (Cho.)	2 viii
Son passati i lunghi affanni. (Seb.)	2 ix
Nell'orror della tempesta. (Ata.)	2 x
Adoro te solo. (Gio.)	2 xii
A te gloria, o Mente eterna. <i>Chorus</i> (Cho.)	2 xiii

Giuseppe riconosciuto

Joseph and his Brethren (c.1790)

Joseph and his Brethren

- 1) Georgiana, Duchess of Devonshire.
- 2) [Spoken drama, no inset numbers.]
- 3) NR.

Text

- 1) Joseph Brethren, a Sacred Drama imitated from the Italian of Metastasio.¹⁵
 - 2) MS [c.1790?].
 - 3) E.
 - 4) Asenath, Benjamin, Iareth, Joseph, Judah, Simeon.
 - 5) US-SM K-D 571 (4).
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¹⁵ 'Inscribed to Lady Georgiana Cavendish.'

Isacco figura del redentore

Isacco figura del redentore (1761)
Isaac, a Type of the Messiah (1767)
Abraham, a Sacred Drama (c.1790)

Isacco figura del redentore

- 1) Anon.
- 2) Niccolò Jommelli.
- 3) Venice, 1742. **GR 1761**: January 21.¹⁶

Libretto

NE.¹⁷

Music

NE.

Isaac, a Type of the Messiah

- 1) Anon.
- 2) Tommaso Giordani.
- 3) **Dublin, 1767.**

Libretto

- 1) ISAAC, A TYPE of the MESSIAH. AN ORATORIO. TRANSLATED From the ITALIAN of the Abbot PIETRO METASTASIO: And Set to MUSIC by Signore TOMASO GIORDANI.¹⁸
- 2) Dublin: T[...] Ryder, 1767.
- 3) E.
- 4) Angel, Abraham, Isaac, Sarah, Gamary, chorus.
- 5) *GB-Cu* MR460.d.75.1/8. [*nEBB*; *ESTC*: T167054]

Music

NE.

Comment

As the Holy Scriptures are totally silent with regard to any previous Intelligence, communicated by ABRAHAM to SARAH, of the divine Command that He should sacrifice their Son ISAAC, METASTASIO has thought himself at Liberty to suppose Her informed of it; and has hereon grounded some of the most pathetic Incidents of his Poem. Herein the Translator has follow'd him; but, by the Contraction of some long, tho' affecting Scenes of Recitative as much as the regular Conduct of the Drama would permit; by the Change of some others into Musical Dialogues, and by the Introduction of many new Airs, Choruses, a Cavatina, &c. has endeavoured, more carefully, to adapt the Whole to the better Relish of an English Audience.¹⁹

¹⁶ 'First time of performing this Grand Musical Entertainment in England, and is judged by all connoisseurs to be the most exquisite piece of composition ever heard before'; *LS*, iv/2, 838.

¹⁷ Parts by [Christina] Passerini, [Cassandra] Frederick, [Teresa] Eberardi, [Gaetano] Quilici, and [Christiano] Tedeschino [Tedeschini?]. 'By Desire. An Italian Oratorio in Two Acts. Words by Metastasio. Music by Jomelli. First time of performing this Grand Musical Entertainment in England, and is judged by all connoisseurs to be the most exquisite piece of composition ever heard before'; *LS*, iv/2, 838.

¹⁸ Dedicated to the members of the Dublin Catch Club.

¹⁹ Advertisement, *GB-Cu* MR460.d.75.1/8.

Abraham, a Sacred Drama

- 1) Georgiana, Duchess of Devonshire?
- 2) [Spoken drama, no inset numbers.]
- 3) NR.

Text

- 1) Abraham. A Sacred Drama. translated from Metastasio.
 - 2) MS [c.1790?].
 - 3) E.
 - 4) Abraham, Isacc, Angel, Chorus of shepherds and servants, Sarah, Gamari.
 - 5) US-SM K-D 571 (6).
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List of numbers from the libretti

Isaac, a Type of the Messiah	1767 ²⁰
Adapter of the libretto:	Anon.
Composer or arranger of the score:	Giordani
Part 1	
See! Beguil'd in converse social. (Abr.)	1 i
Ah! Cou'd my wand'ring soul have err'd? (Isa.)	1 ii
This son, heav'ns boon, to thee, so rare. (Ang.)	1 iii
Eternal God! If such they stern decree. <i>Accomp. recit.</i> (Abr.)	1 iv
Yes, O God, they servant will obey. (Abr.)	1 v
Why thus the dew-spangled lawn. (Sar.)	1 vi
Will God his own decree revoke? <i>Duet</i> (Sar./Abr.)	1 vii
Calm they soul, serene prepare. (Abr.)	1 viii
A short, sad, space. <i>Accomp. recit.</i> (Sar.)	1 ix
Mother! Companion! Why, these tears flowing? (Isa.)	1 x
Father eternal! Yes, to thy control. (Sar.)	1 xi
O'er a pathless, stormy deep. (Gam.)	1 xii
O source of good! Enthron'd above! <i>Chorus</i> (Cho.)	1 xiii
Part 2	
Ha! Heard I not Isaac's call? <i>Accomp. recit.</i> (Sar.)	2 i
Oh speak! Tho' death your words convey. (Sar.)	2 ii
O everlasting Father! By thy praise. (Sar.)	2 iii
Alas! I ev'ry instant fear'd. (Gam.)	2 iv
Yes, I am here, the hand divine. <i>Trio</i> (Isa./Abr./Sar.)	2 v
Then, let us jointly raise. <i>Chorus</i> (Cho.)	2 vi
At once, elate with joy, deprest with woe. (Gam.)	2 vii
The warring passions. <i>Chorus</i> (Cho.)	2 viii
Man's no sooner born than launching. (Abr.)	2 ix
O God! What horror does that thought present! (Sar.)	2 x
Stop, Abr'am! Stay thine hand. (Ang?)	2 xi
The torrent, swelled by rum'rous rills. (Abr.)	2 xii
With envy I saw him succeed. (Isa.)	2 xiii
Yes, the almighty will'd him know. (Sar.)	2 xiv
God, to all future time. <i>Chorus</i> (Cho.)	2 xv
To thee, once more heaven's delegate. <i>Accomp. recit.</i> (Ang.)	2 xvi
In those blest days thy seed. (Ang.)	2 xvii

²⁰ Dublin: GB-Cu MR460.d.75.1/8.

O God supreme. (Abr.)	2 xviii
Another father do I see. (Abr.)	2 xix
But see! What triumph now succeeds. (Abr.)	2 xx
For thy un-number'd mercies, Lord. <i>Chorus</i> (Cho.)	2 xxi

La morte d'Abel

The Death of Abel (1742)
The Death of Abel (1768)
The Death of Abel (1770)
The Death of Abel (1779)
The Death of Abel a Sacred Drama (c.1790)

The Death of Abel

- 1) Anon.
- 2) Thomas Arne.
- 3) **SA 1742:** February 18. **DL 1755:** March 12, 14, 21. **CG 1762:** March 5.²¹ **KT 1764:** February 8.²²

Libretto

- 1) ABEL. AN ORATORIO; OR Sacred DRAMA for MUSIC. As it is Perform'd at the THEATRE-ROYAL, in DRURY-LANE. Set to Music by THOMAS AUGUSTINE ARNE.
 - 2) R[ichard] Francklin, 1755.
 - 3) E.
 - 4) Adam, Eve, Cain, Abel, Gabriel, Lucifer. Angels and Infernals.
 - 5) *US-PR* Ex 3609.37. [*ESTC*: N2829]
- 1) THE SACRIFICE: OR, DEATH of ABEL. An ORATORIO, or SACRED DRAMA for MUSIC. As it is Performed at the THEATRE-ROYAL in COVENT-GARDEN. Set to MUSIC by Dr. ARNE.
 - 2) T[homas] Lowndes, [1762?].
 - 3) E.
 - 4) Adam, Eve, Cain, Abel, Gabriel, Lucifer. Angels and Infernals; [Giusto Ferdinando] Tenducci, {Mr} Aynscombe, [Samuel Thomas] Champness, {Master} Johnson, {Miss} Thomas and [Charlotte] Brent.
 - 5) *GB-Lb*/RM.5.e.6.(4). [*nEBB*; *ESTC*: T47008]
- 1) THE SACRIFICE: OR, DEATH OF ABEL. AN ORATORIO; OR, Sacred DRAMA for Music. As it is Perform'd at the THEATRE-ROYAL IN DRURY-LANE. Set to Music by Doctor ARNE.
 - 2) R[ichard] Francklin, [1762?].
 - 3) E.
 - 4) Adam, Eve, Cain, Abel, Gabriel, Lucifer. Angels and Infernals; [Giusto Ferdinando] Tenducci, {Mr} Aynscombe, [Samuel Thomas] Champness, {Master} Johnson, {Miss} Thomas and [Charlotte] Brent.
 - 5) *US-W* 155-228q. [*ESTC*: N72240]

Music

- 1) *A pastoral hymn* in the *Literary Magazine*, I, 102.
- 2) J[oseph] Richardson, [1756].
- 3) None.
- 4) v, kd.
- 5) 'How chearful along the gay mead' [Arne].
- 6) *GB-Ob* Hope adds. 230, 231.²³ [*BUCEM*: 40; *RISM A/I*/1: A 1571]

²¹ 'Oratorio composed by Dr Arne'; *LS*, iv/2, 920.

²² 'By Desire of several Persons of Distinction'; *LS*, iv/2, 1038.

- 1) *The favourite* HYMN of EVE. In ABEL. in *The London Magazine; or the Gentleman's Monthly Intelligence*, 1758, p. 144.
 - 2) R[obert] Baldwin [jr], [1758].
 - 3) None
 - 4) v, kd.
 - 5) 'How Chearful along the gay mead' [Arne].
 - 6) *GB-Lbl* 158.l.3. [*BUCEM*: 2; *RISM A/I/1*: A 1572]
- 1) *The Favourite Hymn of Eve* In the Oratorio of Abel.
 - 2) [NI, 1760.]
 - 3) NA.
 - 4) kd.
 - 5) 'How chearfull [*sic*] along the gay mead' [Arne].
 - 6) *GB-Lbl* H.1994.e.(168). [*BUCEM*: 2?; *RISM A/I/1*: A 1570]
- 1) *A Celebrated* HYMN in the Oratorio of ABEL. (*Set to Music by Dr. ARNE*) in *Christian's Magazine*, III (April, 1762), 178.
 - 2) J[ohn] Newbery, [1762].
 - 3) None.
 - 4) v, hpd.
 - 5) 'How chearful along the gay mead' (Arne).
 - 6) *GB-Lbl* PP.324.n. [*BUCEM*: 40; *RISM A/I/1*: A 1573]
- 1) The HYMN of EVE, Composed by Dr Arne, in TWO FAVORITE HYMNS *adapted for the Harpsichord or Piano Forte*.
 - 2) [William] Preston, [1780].
 - 3) NA.
 - 4) v, hpd or pf.
 - 5) 'How chearful along the gay mead' (Arne).
 - 6) *GB-Lbl* H.1860.qq.(3). [*nBUCEM*; *nRISM*]
- 1) *The favourite* Hymn of Eve in Abel, arranged by Dr John Clarke. [SNS]
 - 2) Birchall and Co. [1800?].
 - 3) [...]
 - 4) [...]
 - 5) 'How Chearful along the gay mead' [Arne].
 - 6) *D-BAs*. [*RISM A/I/1*: A 1575]
- 1) THE *Hymn of Eve*, from the *ORATORIO OF ABEL*.
 - 2) E[dward] Riley, [1800].
 - 3) None.
 - 4) v, kd, and fl or gu.
 - 5) 'How chearful along the gay mead' [Arne].
 - 6) *GB-Lbl* G.295.x.(50). [*RISM A/I/1*: A 1574]
- 1) HYMN of EVE, in *TWO favourite Hymns*. 1st Hymn to Nature 2d Hymn of Eve *for the Pianoforte or Harpsichord...*
 - 2) J[ohn II] & H[enry] Caulfield, [c.1805].
 - 3) None.
 - 4) v, pf or hpd.
 - 5) 'How chearful along the gay mead' [Arne].
 - 6) *GB-Lbl* G.295.x.(55). [*BUCEM*: 40]
- 1) "HOW CHEARFUL ALONG THE GAY MEAD" HYMN of EVE In Dr. ARNE'S *Oratorio of ABEL – Sung by Mrs. Bland*, in *THE LADY'S MAGAZINE*, March (1805), opposite p. 160.
 - 2) G[eorge] Robinson [II], [1806].
 - 3) Mrs [George] Bland [*née* Tersi, called Romanzini].
 - 4) v, kd.
 - 5) 'How chearful along the gay mead' (Arne).
 - 6) *GB-Lbl* Per.2705.e.1279.(1805).

²³ Listed as *GB-Lbl* in *BUCEM*, but copy starts at number 9, page 439.

- 1) THE HYMN of EVE, Sung by *M^s Cooke*, with distinguished *Approbation* Composed by *D^r ARNE*.
 - 2) [George] Goulding & Co, [1811].
 - 3) Mrs Cooke.
 - 4) kd.
 - 5) 'How chearful along the gay mead' (Arne).
 - 6) *GB-Ob* Mus.41.c.4 (5).
- 1) THE *Hymn of Eve*, from the *ORATORIO OF ABEL*.
 - 2) Liverpool: [Humphrey] Hime & Son[s], [1815].
 - 3) NA.
 - 4) v, kd, and fl or gu.
 - 5) 'How chearful along the gay mead' [Arne].
 - 6) *GB-Lbl* G.295.ii.(24).
- 1) *How Chearful Along the Gay Mead*. or the HYMN OF EVE. *Sung by Miss Tyrer in Two favourite Hymns* 1st Hymn to Nature 2^d *Hymn of Eve For the Piano Forte or Harpsichord*.
 - 2) A[nn]e Bland and [E.] Weller's Music Warehouse, [1819].
 - 3) Miss Tyrer.
 - 4) v, pf or hpd.
 - 5) 'How chearful along the gay mead' (Arne).
 - 6) *GB-Lbl* H.1028.v.(8).
- 1) *The Celebrated Hymn Of Eve... Arranged for the Piano Forte or Voice*.
 - 2) G[eorge] Walker & Son, [wm 1821].
 - 3) None.
 - 4) v, kd.
 - 5) 'How chearful along the gay mead' (Arne).
 - 6) *GB-Lbl* G.503.c.(13).
- 1) D^r Arne's Celebrated Melody THE HYMN OF EVE, "How Chearful Along the Gay Mead," taken from the *ORATORIO* of ABEL.
 - 2) G[eorge] Walker & Son, [1840].
 - 3) NA.
 - 4) v, pf.
 - 5) 'How chearful along the gay mead' (Arne).
 - 6) *GB-Lbl* H.1160.c.(2).

The Death of Abel

- 1) Anon.
- 2) Niccolò Piccinni (with choruses by Corelli, Pergolesi (2), Carissimi (2), and Leo).²⁴
- 3) **HAY 1768**: February 24,²⁵ 26.

Libretto

- 1) THE DEATH OF ABEL, AN ORATORIO, FROM THE ITALIAN OF METASTASIO; AND THE MORNING HYMN, FROM MILTON'S PARADISE LOST; As it is performed At the THEATRE ROYAL in the Hay-makert [*sic*]. The MUSIC by SIGNOR NICCOLO PICCINI. WITH ADDITIONAL CHORUSES From other eminent MASTERS.
- 2) Sold at the Theatre, [1768].
- 3) E.
- 4) Adam, Caine, Eva, Abel, Chorus of Angels.
- 5) *GB-Ob* Vet. A5 e.3801. [*EBB*: 2219M32; *ESTC*: T72412]

²⁴ Milton's 'Morning Hymn' used to open Act 1.

²⁵ 'From the Italian of Metastasio, set to Music by Nicollo Piccinni'; *LS*, iv/3, 1313.

Music

NE.

The Death of Abel

- 1) Anon.
- 2) Niccolò Piccinni (with choruses by Corelli, Giovanni Battista Pergolesi (2), Carissimi (2), Richter, J. C. Bach, and Leo).²⁶
- 3) **CG 1770:** April 4.²⁷ **1771:** March 6.²⁸

Libretto

- 1) THE DEATH OF ABEL, AN ORATORIO, From the ITALIAN of METASTASIO, As it is performed at the THEATRE-ROYAL IN COVENT-GARDEN. THE MUSIC. BY SIGNOR NICCOLO PICCINI. WITH ADDITIONAL CHORUSES BY OTHER EMINENT MASTERS.
- 2) Sold at the Theatre, [1770].
- 3) E.
- 4) Adama, Caino, Eva, Abel, chorus.
- 5) *GB-Lcm* XX.G.19/17. [nESTC]

Music

NE.

The Death of Abel

- 1) Anon.
- 2) Samuel Wesley.
- 3) NR.

Libretto

NP.

Music

- 1) [The Death of Abel].
 - 2) MS, 1777–9.
 - 3) Adam, Cain, Eve, Abel, Angel, chorus.
 - 4) Score and parts.
 - 5) [**Act II:**] Overture (Wesley, 1^r); ‘Tell me dearest brother why?’ (Duet: Wesley, 12^r); ‘Tis the same herb we see that feeds the snake’ (Wesley, 13^v); ‘Through life’s great voyage’ (Wesley, 16^r); ‘By the nourishment this breast’ (Wesley, 19^v); ‘Daughter of pride, infernal guest’ (Chorus: Wesley, 21^r); ‘Behold the wide extended main’ (Wesley, 33^r); ‘Sinfonia’ (Wesley, 39^r); ‘In gloomy shades I seek in vain’ (Wesley, 40^v); ‘Fair the beauteous lilly shows’ (Wesley, 41^v); ‘Come O peace thou Cherub bright’ (Chorus: Wesley, 43^v). **Act III:** ‘Why this unknown agitation’ (Wesley, 57^r); ‘From that first, that ? thought’ (Wesley, 59^r); ‘Hark the piercing dreadful cries’ (Wesley, 61^r); ‘Thou in war and strife’ (Wesley, 64^v); ‘Ambition hath broken his chains’ (Chorus: Wesley, 65^r).
 - 6) *GB-Lbl* Add. 34999.²⁹
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²⁶ Milton’s ‘Morning Hymn’ used to open Act 1.

²⁷ ‘Last Oratorio, but one this season. From the Italian of Metastasio. The Music by Sg Nicolo Piccini, the composer of *La Buona Figliola* [sic] with additional Chorusses’; *LS*, iv/3, 1467.

²⁸ ‘Oratorio – taken from the Italian of Metastasio. Music by Piccini’; *LS*, iv/3, 1531. Elizabeth Harris records buying a libretto for this performance; see Elizabeth Harris, London account book, 6 March 1771; Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel’s World: the Family Papers of James Harris 1732–1780* (Oxford, 2002), 626. No trace of a 1771 libretto has been found.

²⁹ Michael Kassler and Philip Olleson, *Samuel Wesley (1766–1837): a Source Book* (Aldershot, 2001), 201.

The Death of Abel a Sacred Drama

- 1) Georgiana, Duchess of Devonshire?
- 2) [Spoken drama, with two inset choruses.] NS
- 3) NR.

Text

- 1) The Death of Abel. A Sacred Drama.
- 2) MS [c.1790?].
- 3) E.
- 4) Abel, Adam, Angel, Cain, Eve, Chorus of the Children of Adam.
- 5) US-SM K-D 571 (5).

List of numbers from the libretti

<i>The Death of Abel</i>	1755 ³⁰	1762 ³¹	1762 ³²
Adapter of the libretto:	Arne?	Arne?	Arne?
Composer or arranger of the score:	Arne	Arne	Arne
Part 1			
The word's gone forth. <i>Chorus</i> (pt. 1)	1 i (1)	1 i (1)	1 i (1)
Wond'rous are all they works. <i>Accomp. recit.</i> (Abe. pt. 1)	1 i (2)	1 i (2)	1 i (2)
Fondly ³³ my bosom open'd wide. (Abe. pt. 1)	1 i (3)	1 i (3)	1 i (3)
Bear far from piercing light. (Eve. pt. 1)	1 i (4)	1 i (4)	X
O happy brother! <i>Accomp. recit.</i> (Cai. pt. 1)	1 i (5)	1 i (5)	1 ii (1)
I rage, I rave! (Cai. pt. 1)	1 i (6)	1 i (6)	1 ii (2)
When o'er the subject mind. (Rap. ³⁴ pt. 1)	1 ii (1)	1 ii (1)	X
Shou'd anger my soft heart inflame. (Ada. pt. 1)	1 ii (2)	1 ii (2)	1 iii
At sight of me. (Abe. pt. 1)	1 ii (3)	1 ii (3)	X
Obedience to ourt maker's will. (Abe. pt. 1)	1 ii (4)	1 ii (4)	1 iv
First-born of human race. <i>Chorus</i> (Cho. pt. 1)	1 ii (5)	1 ii (5)	1 v (1)
Blame not the faultless stars. (Rap. pt. 1)	1 ii (6)	1 ii (6)	1 v (2)
So rebel Angels sunk to fatal ill. <i>Chorus</i> (Cho. of Angels pt. 1)	1 ii (7)	1 ii (7)	1 v (3)
Praise him thou glorious sun. <i>Trio</i> (Ada., Eve., Abe. pt. 1)	1 ii (8)	1 ii (8)	1 v (4)
There we tune our heav'nly lyres. <i>Chorus</i> (Cho. pt. 1)	1 ii (9)	1 ii (9)	1 v (5)
Part 2			
By all my care, when, closely prest. (Eve. pt. 2)	2 i (1)	2 i (1)	X
Melt Amber, scatter nard around. (Eve. pt. 2)	2 i (2)	2 i (2)	2 i (1)
Peace, descending. <i>Chorus</i> (Cho. pt. 2)	2 i (3)	2 i (3)	2 i (2)
Go, rouse his pride and indignation. (Eve. pt. 2)	2 i (4)	2 i (4)	2 ii (1)
Let them fall, who wou'd rise. <i>Chorus</i> (Cho. pt. 2)	2 i (5)	2 i (5)	2 ii (2)
Fair health and peace on thee descend. <i>Duet</i> (Cai., Abe. pt. 2)	2 i (6)	2 i (6)	2 iii
Welcome to nature. <i>Duet & chorus</i> (Gab./Cai., ³⁵ Cho. pt. 2)	2 i (7)	2 i (7)	2 iv (1)
Why dost thou close thy hand in mind? <i>Duet</i> (Eve, Abe. pt. 2)	2 i (8)	2 i (8) ³⁶	X
Come vengeance then with more than light'ning's fire. (Cai. pt. 2)	2 i (9)	2 i (9)	X
In the dear bosom of the father's love. <i>Chorus</i> (pt. 2)	2 i (10)	2 i (10)	2 v (2)

³⁰ US-PRM Ex 3609.37.

³¹ US-W; 155-228q.

³² GB-Lbl/R.M.5.e.6 (4).

³³ 'Gently' in 1762.

³⁴ 'Gabriel' throughout in 1762.

³⁵ Not specified, 1762.

³⁶ An annotation suggests that this duet was omitted in performance.

Part 3			
O bloody, and inhuman brother. (Rap. pt. 3)	3 i (1)	X	X
How cheerful along the gay mead. (Eve. pt. 3)	3 i (2)	3 i (1)	3 i
I'll fly thro' desarts dark and wild. (Eve. pt. 3)	3 i (3)	3 i (2)	X
Wretched live; for lost to grace. (Rap. pt. 3)	3 i (4)	3 i (4)	3 ii
From the realms of flaming night. (Luc. pt. 3)	3 i (5)	3 i (5)	X
Fell revenge has burst his chain. (Luc. pt. 3)	3 i (6)	3 i (6)	3 iii (1)
Haste, haste away. <i>Chorus</i> (Cho. of Infernals. pt. 3)	3 i (7)	3 i (7)	3 iii (2)
Though from my guilty heart. (Cai. pt. 3)	3 i (8)	3 i (8)	3 iv
'Tis death... O dreadful death. <i>Chorus</i> (Cho. pt. 3)	3 i (9)	3 i (9)	3 v (1)
The son of god, in charity divine. <i>Accomp. recit.</i> (Rap. pt. 3)	3 i (10)	3 i (10)	3 v (2)
O boundless mercy! <i>Duet</i> (Gab./Eve. pt. 3)	3 i (11)	3 i (11)	3 v (3)
To nature's Lord, and Heav's high King. <i>Chorus</i> (Cho. pt. 3)	3 i (12)	3 i (12)	3 v (4)
Other arias inserted			
1762			
What means these wild emotions. ³⁷ <i>Accomp. recit.</i> (Cai. pt. 2)			2 iv (2)
As rolls the turbid ocean. (Cai. pt. 2)			2 iv (3)
O peace! O heav'nly peace! ³⁸ (Eve. pt. 2)			2 v (1)

<i>The Death of Abel</i>	1768 ³⁹	1770 ⁴⁰
Adapter of the libretto:	Anon.	Anon.
Composer or arranger of the score:	Piccinni	Piccinni
Part 1		
Speak ye who best can tell. (pt. 1)	1 i	X
Ye in heaven. ⁴¹ <i>Chorus</i> (pt. 1)	1 ii	X
Praise him in thy sphere. (pt. 1)	1 iii	X
Sound his praise. (pt. 1)	1 iv	X
Resound his praise. <i>Chorus</i> (pt. 1)	1 v	X
Let your ceaseless change. (pt. 1)	1 vi	X
His praise, ye winds, that from four quarters blow. (pt. 1)	1 vii	X
Rising or falling. ⁴² <i>Chorus</i> (pt. 1)	1 viii	X
Fountains, and ye that warble as ye flow. (pt. 1)	1 ix	X
Join voices, all ye living souls. ⁴³ <i>Duet</i> (pt. 1)	1 x	X
Hail universal Lord. ⁴⁴ <i>Chorus</i> (pt. 1)	1 xi	X
Part 2		
How wonderful art thou. <i>Accomp. recit.</i> (Abe. pt. 2)	2 i	1 iv
Forth to the flow'ry mead. (Abe. pt. 2)	2 ii	1 v
Hail ye fertile fields and plains. ⁴⁵ <i>Chorus</i> (pt. 2)	2 iii	1 vi
How can yon flowing stream be clear. (Eve. pt. 2)	2 iv	1 vii
Endless torments rend my breast. (Cai. pt. 2)	2 v	1 viii
Do not the faultless stars condemn. (Ang. pt. 2)	2 vi	1 x
So down to shades of endless night. <i>Chorus</i> (Cho. of Ang. pt. 2)	2 vii	1 ix
'Tis the same herb we see. (Abe., pt. 2)	2 viii	2 ii
Through life's great voyage. (Ada. pt. 2)	2 ix	2 iii

37 Text present but not set in 1755.

38 Text present but not set in 1755.

39 *GB-Ob* Vet. A5 e.3801.

40 *GB-Lem* XX.G.19/17.

41 Music by Pergolesi.

42 Music by Carissimi.

43 Music by Galliard.

44 Music by Pergolesi.

45 Music by Corelli.

By the nourishment this breast. (Eve. pt. 2)	2 x	2 iv
Daughter of Pride, infernal guest. <i>Chorus</i> (pt. 2)	2 xi	2 v
Part 3		
In gloomy shades I seek, in vain. (Cai. pt. 3)	3 i	2 vii
Come, O Peace! thou cherub bright. ⁴⁶ <i>Chorus</i> (pt. 3)	3 ii	2 xi
Why this unknown agitation. (Abe. pt. 3)	3 iii	3 i
Can tears that streaming flow. (Ada. pt. 3)	3 iv	X
From that first, that fatal thought. (Eve. pt. 3)	3 v	3 ii
Hark! the piercing, dreadful cries. ⁴⁷ <i>Chorus</i> (Cho. of Ang. pt. 3)	3 vi	3 iii
Thou, in war and strife. (Ang. pt. 3)	3 vii	3 iv
My guilt now I see, no pardon I crave. (Cai. pt. 3)	3 viii	3 vi
All hearts will sympathise. (Eve. pt. 3)	3 ix	3 viii
Come, ye bright angelic choirs. ⁴⁸ <i>Chorus</i> (pt. 3)	3 x	3 ix
Other arias inserted		
1770		
To heav'ns high Lord, in grateful praise. ⁴⁹ <i>Chorus</i> (Cho.)		1 i
Tho' from his presence driv'n. (Ada.)		1 ii
With pleasure I obey. (Eve.)		1 iii
God of glory, God of pow'r. <i>Chorus</i> (Cho. of Ang.)		1 xi
Tell me dearest brother, why. <i>Duet</i> (Abe./Cai.)		2 i
Behold the wide extended main. (Ada.)		2 vi
Love and peace his mind possessed. (Ang.)		2 viii
Fair the beauteous lilly shews. (Eve.)		2 x
Ambition hath broken his chain. ⁵⁰		3 v
Alas! is this the way I must. <i>Air & chorus</i> (Ada./Cho.)		3 vi
Alas! do I see Adam there? <i>Accomp. recit.</i> (Eve.)		3 vii

<i>The Death of Abel</i>	1779⁵¹
Adapter of the libretto:	?
Composer of the score:	Wesley
Act 2	
Tell me dearest brother why? <i>Duet</i> (Abe./Cai.)	2 i
'Tis the same herb we see that feeds the snake. (Abe.)	2 ii
Through lifes great voyage. (Ada.)	2 iii
By the nourishment this breast. (Eve.)	2 iv
Daughter of pride, infernal guest. <i>Chorus</i> (Cho.)	2 v
Behold the wide extended main. (Ada.)	2 vi
In gloomy shades I seek in vain. (Abe.)	2 vii
Fair the beauteous lilly shows. (Eve.)	2 viii
Come O peace thou Cherub bright. <i>Chorus</i> (Cho.)	2 ix
Act 3	
Why this unknown agitation. (Abe.)	3 i
From that first, that fatal thought. (Eve)	3 ii
Hark the piercing dreadful cries. <i>Chorus</i> (Cho.)	3 iii

46 Music by Pergolesi.

47 Music by Carissimi.

48 Music by Leo.

49 Music by Pergolesi.

50 Music by 'Mr' [J.C.?] Bach.

51 *GB-Lbl* Add. MS 34,999.

Thou in war and strife. (Ang.)	3 iv
Ambition hath broken his chains. <i>Chorus</i> (Cho.)	3 v

<i>The Death of Abel</i>	c.1790 ⁵²
Adapter of the libretto:	Devonshire
Composer of the score:	NS
Act 1	
Away, dread envy, far away. <i>Cho.</i> (Ada./Cho.)	1 i
Act 3	
Abel, though he lifeless wafts his claim on high. <i>Chorus</i> (Cho.)	2 i

La passione di Nostro Signore Gesù Cristo

La passione di Nostro Signore Gesù Cristo (1764)

La passione di Nostro Signore Gesù Cristo (1770)

The Passion (1771)

La passione di Nostro Signore Gesù Cristo (1772)

La passione di Nostro Signore Gesù Cristo (1794)

La passione di Nostro Signore Gesù Cristo

- 1) Anon.
- 2) Niccolò Jommelli.
- 3) Rome, 1749. **KT 1764:** May 9. **1765:** [NF]. **1770:** March 1,⁵³ 8, 15. **1771:** February 28,⁵⁴ March 7.

Libretto

- 1) LA PASSIONE. WRITTEN BY METASTASIO, AND SET TO MUSIC BY Sig^r NICOLÒ JOMMELLI. To be PERFORMED at the *King's Theatre* in the *Hay-Market*.
 - 2) H[enry] Cock, 1765.⁵⁵
 - 3) I/E.
 - 4) Pietro, Madelena, Giovanni, Giuseppe, Arimatea . Chorus of Principles of Jesus Christ.
 - 5) *US-Wc* ML53.2.P28 J6 1765 (Case). [CS: 17894; nESTC]
-
- 1) LA PASSIONE DI Gesù Cristo Nostro Signore. *The PASSION OF Our Lord Jesus Christ*. AN ORATORIO, As Performed at the KING'S-THEATRE IN THE HAY-MARKET. The MUSIC by SIGNOR JOMELLI. The POETRY of METASTASIO.
 - 2) W[illiam] Griffin, 1770.
 - 3) I/E.
 - 4) Pietro ([Gaetano] Guadagni); Madelena ([Cecilia] Grassi); Giovanni ([Lelia] Guglielmi); Giuseppe Arimatea ({Sig.} Bianchi). Chorus of Principles of Jesus Christ.
 - 5) *GB-Ob* Harding 2456 (5). [EBB: 2219M49; nCS; ESTC: T121181]

⁵² *US-SMK-D* 571 (5).

⁵³ 'A Sacred Oratorio. Music – Jomelli'; *LS*, iv/3, 1458.

⁵⁴ Parts – [Giusto Ferdinando] Tenducci [called Senesino], Savoi, Morigi, [Cecilia] Grassi, [Lelia] Guglielmi, [Polly] Barthelemon [née Young]. 'The first part of an Oratorio; Music by Jomelli'; *LS*, iv/3, 1530.

⁵⁵ No performances recorded for 1765.

Music

- 1) *La PASSIONE di Nostro Signore GIESU CRISTO Oratorio Musica del SIGNOR JOMELLI Poesia del SIGNOR METASTASIO.*
 - 2) R[obert] Bremner, [1770]; with [Joseph] Calkin and [John] Budd's pasteover.⁵⁶
 - 3) NA.
 - 4) In score.
 - 5) Overture ([Jommelli], 1). [**Parte Prima:**] 'Giacché mi tremi' ([Jommelli], 11); 'Quanto costa il tuo delitto' ([Jommelli], 19); 'Vorrei dirti il mio dolore' ([Jommelli], 25); 'Torbido ma che fieme' ([Jommelli], 31); 'Altri gli suelle' ([Jommelli], 39); 'Potea quel piante' ([Jommelli], 48); 'Tu nel dud felice sei' ([Jommelli], 55); 'Vi sente, oh dio' (Duet: [Jommelli], 61); 'Di qual sangue, O mortale' (Chorus: [Jommelli], 66). [**Parte seconda:**] 'Ed insepolto ancora' ([Jommelli], 75); 'Retormera fra voi' ([Jommelli], 76); 'All'idea dè tuoi' ([Jommelli], 83); 'Se la pupilla inferma' ([Jommelli], 90); 'Dorunque il guardo giro' ([Jommelli], 96); 'A passi erranti' ([Jommelli], 105); 'Se librarsi in mezzo' ([Jommelli], 114); 'Ah del felice marmo' ([Jommelli], 121); 'Santa speme' (Chorus: [Jommelli], 122).
 - 6) *GB-Ob Tenbury Mus c.25 (1).* [BUCEM: 558; RISM A/I/4: J 568]
-
- 1) *La PASSIONE di Nostro Signore GIESU CRISTO Oratorio Musica del SIGNOR JOMELLI Poesia del SIGNOR METASTASIO.*
 - 2) [John] Preston & Son, [1790].
 - 3) In score.
 - 4) NA.
 - 5) Overture ([Jommelli], 1). [**Parte Prima:**] 'Giacché mi tremi' ([Jommelli], 11); 'Quanto costa il tuo delitto' ([Jommelli], 19); 'Vorrei dirti il mio dolore' ([Jommelli], 25); 'Torbido mar che fieme' ([Jommelli], 31); 'Altri gli suelle' ([Jommelli], 39); 'Potea quel piante' ([Jommelli], 48); 'Tu nel dud felice sei' ([Jommelli], 55); 'Vi sente, oh dio' (Duet: [Jommelli], 61); 'Di qual sangue, O mortale' (Chorus: [Jommelli], 66). [**Parte seconda:**] 'Ed insepolto ancora' ([Jommelli], 75); 'Retormera fra voi' ([Jommelli], 76); 'All'idea dè tuoi' ([Jommelli], 83); 'Se la pupilla inferma' ([Jommelli], 90); 'Dorunque il guardo giro' ([Jommelli], 96); 'A passi erranti' ([Jommelli], 105); 'Se librarsi in mezzo' ([Jommelli], 114); 'Ah del felice marmo' ([Jommelli], 121); 'Santa speme' (Chorus: [Jommelli], 122).
 - 6) *GB-Lcm XI D.22 (1).* [BUCEM: 558; RISM A/I/4: J 569]

The Passion

- 1) Anon.
- 2) Niccolò Jommelli.
- 3) Rome, 1749. **1770 CG:** March 16.⁵⁷

Libretto

- 1) THE PASSION. AN ORATORIO , From the ITALIAN of METASTASIO. THE MUSIC BY SIGNOR NICCOLO JOMELLI. WITH ADDITIONAL CHORUSES. As it is performed at the THEATRE-ROYAL IN COVENT-GARDEN.
- 2) Sold at the theatre, [1770].
- 3) E.
- 4) St Peter, St John, Joseph, Mary Magdalen, Martha. Chorus of disciples.
- 5) *US-Ws 155228 (13).* [ESTC: N37877]

Music

- 1) The passion an Oratorio Jomelli's Italian Oratorio La Passione, translated and occasionally altered With additions from the works of Graun, Pergolese [sic], Leo, &c.
- 2) MS [1770?].
- 3) St Peter, St John, Joseph, Mary Magdalen, Martha. Chorus of disciples.
- 4) In score.
- 5) Overture ([Jommelli], 1^r). [**Part I:**] 'Where am I?' (Accomp. recit. [Jommelli], 3^r); 'Cease, 'Ah cease, with trembling fears' ([Jommelli], 7^v); 'Oh what mighty price!' (Chorus: [Jommelli], 9^r); 'Nature at the racking pain' (Duet: [Jommelli], 11^r); 'Flowing tears and heaving sighs' ([Jommelli], 13^r); 'Cease your terrors, banish fear' ([Jommelli],

⁵⁶ This pasteover appears to have been much later; the firm traded from 1814 to 1831.

⁵⁷ 'Oratorio from the Italian of Metastasio. Never performed. The Music by Sg Jomelli. With additional Chorusses by Leo, Graun, and others'; *LS*, iv/3, 1461.

- 15^r); ‘Glory to God, who reigns in heaven’ (Chorus: [Leonardo Leo], 16^r); ‘There, beneath a lowly shed’ (Air and Chorus: [Jommelli], 20^r); ‘Proclaim, ye dumb, to whom belong’ (Quintet: [Jommelli], 22^r); ‘All saw these wond’rous acts were done’ (Chorus: [Carlo Meli], 26^v); ‘Fain my anguish I’d impart’ ([Jommelli], 30^r); ‘He who was ere worlds began’ (Chorus: [Jommelli], 32^r). **Part II:** ‘With a mild and pitying look’ ([Jommelli], 46^v); ‘See, behold, the Jewish King’ (Chorus: [Graun], 47^v); ‘Th’ outrageous sea, when tempests roar’ ([Jommelli], 55^r); ‘Some tearing off his clothes’ (Accomp. recit.: [Jommelli], 57^r); ‘How could the heav’ns see’ ([Jommelli], 58^r); ‘Not her tears pleading’ ([Jommelli], 76^r); ‘Thou, in grief, a joy hast found’ ([Jommelli], 79^r); ‘O gracious Lord, incline thy ear’ (Chorus: [Barsanti and Leo], 81^v); ‘What dreadful vengeance is in store for thee’ (Accomp. recit.: [Jommelli], 87^r); ‘At the dangers thee attending’ (Air and Chorus: [Jommelli], 91^r); ‘After so great a pledge of love divine’ (Accomp. recit.: [Jommelli], 94^v); ‘I hear, O Lord, I hear’ (Duet: [Jommelli], 96^r); ‘Mortals observe, what blood is shed today’ (Chorus: [Jommelli], 99^r). **Part III:** ‘Yes, he’ll return again’ ([Jommelli], 107^r); ‘Then struck with terror, they shall call’ (Chorus: [Richter], 109^r); ‘Who blames the orb of the day’ ([Jommelli], 120^r); ‘Where’er I turn my wand’ring eyes’ ([Jommelli], 124^r); ‘The dang’rous paths we tread’ ([Jommelli], 127^r); ‘Holy hope, descend and bring’ (Chorus: [Jommelli], 129^v); ‘The crown of thorns upon his head’ (Accomp. recit.: [Jommelli], 133^v); ‘Suspended in the crystal stream’ ([Jommelli], 135^v); ‘Here to this holy tomb’ (Chorus: [Jommelli], 138^r); ‘For ever shall the fatal tree’ (Duet: [Jommelli], 139^v); ‘By his cross we shall salvation gain’ (Chorus: [Richter], 140^r).
- 6) *D-Hs* M A/144.

La passione di Nostro Signore Gesù Cristo

- 1) Anon.
- 2) Anon.
- 3) NR. [Edinburgh, 1772?]

Libretto

- 1) LA PASSIONE DI GESU CRISTO, SIGNOR NOSTRO. DEL SIGNOR PIETRO METASTASIO. THE PASSION OF OUR SAVIOUR. BY SIGNOR METASTASIO.
- 2) Edinburgh: Wal[ter] Ruddiman and Co, 1772.
- 3) I/E.
- 4) Pietro, Giovanni, Maddalena, Giuseppe d’Arimatea, Coro de Segari di Gesu.
- 5) *GB-Ob* Harding D 2441 (7). [n*EBB*; *ESTC*: T197738]

La passione di Nostro Signore Gesù Cristo

- 1) Anon.
- 2) Michelle Mortellari.
- 3) 1794.

Libretto

- 1) *LA PASSIONE DI GESU CRISTO*; ORATORIO POSTO IN MUSICA DAL SIGNOR MICHELLI MORTELLARI, ED eseguito dalle Dame affociate al suo privato Concerto.
- 2) [N^I], 1794.
- 3) I/E.
- 4) Pietro, Giovanni, Maddalena, Giuseppe d’Arimatea, Coro de Segari di Gesu.
- 5) *I-V^{gc}* ROL.0472.19. [CS: 17936; n*ESTC*]

List of numbers from the libretti

<i>La Passione di Nostro Signore Giesu Cristo</i>	1764 ⁵⁸	1770 ⁵⁹	1772 ⁶⁰	1794 ⁶¹
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- 58 *US-Wc* ML53.2.P28 J6 1765 (Case).
- 59 *GB-Ob* Harding D 2456 (5).
- 60 *GB-Ob* Harding D 2441 (7).
- 61 *I-V^{gc}* ROL.0472.19.

Adapter of the libretto: Composer or arranger of the score:	Anon. Jommelli	Anon. Jommelli	Anon. Anon.	[Anon.] Mortellari
Part 1				
Giacché mi tremi in seno. (Pie. pt. 1)	1 ii	1 i	1 i	
Quanto costa il tuo delitto. <i>Chorus</i> (Cho. pt. 1)	1 iii	1 ii	1 ii	
Vorrei dirti il mio dolore. (Mag. pt. 1)	1 iv	1 iii	1 iii	
Torbido mar, che freme. (Giu. pt. 1)	1 v	1 iv	1 iv	
Come a vista di pene si fiere. (Gio. pt. 1)	1 vi	1 v	1 v	
Potea quel pianto. (Mag. pt. 1)	1 vii	1 vi	1 vi	
Tu nel duol felice sei. (Pie. pt. 1)	1 viii	1 vii	1 vii	
Vi sento, oh Dio, vi sento. <i>Duet</i> (Mag./Pie. pt. 1)	1 ix	1 viii	1 viii	
Di qual sangue, o mortale. <i>Chorus</i> (Cho. pt. 1)	1 x	1 ix	1 ix	
Part 2				
Ritornerà fra voi. (Gio. pt. 2)	2 i	2 i	2 i	
All'idea de' tuoi perigli. (Giu. pt. 2)	2 ii	2 ii	2 ii	
Se la pupilla inferma. (Pie. pt. 2)	2 iii	2 iii	2 iii	
Dovunque il guardo giro. (Gio. pt. 2)	2 iv	2 iv	2 iv	
Ai passi erranti. (Mag. pt. 2)	2 v	2 v	2 v	
Se a librarsi in mezzo all'onde. (Pie. pt. 2)	2 vi	2 vi	2 vi	
Santa Speme, tu sei. <i>Chorus</i> (Cho. pt. 2)	2 vii	2 vii	2 vii	
Other aria inserted				
Dove son! Dove corro! ⁶² <i>Accomp. recit.</i> (Pie.)	1 i	X	X	
Versate amare lagrime. <i>Chorus</i> (Cho.)				I i
Mille rimorsi e mille. (Pie.)				I ii
Vuol l'alma dividere. (Mad.)				I iii
No non teme il giusto, il sorte. (Gio.)				I iv
Crudeli fermate. <i>Cho.</i> (Cho.)				I v
Se madre sventurata. (Mar.)				I vi
Deh! t'arresta, ah! dove vai? <i>Duet</i> (Gio., Mar.)				I vii
Trema il piede, la terra si scuote. <i>Chorus</i> (Cho.)				II i
Dimmi, o ciel, se al fallo mio. (Pie.)				II ii
All' orror di queste scene. <i>Chorus</i> (Cho.)				II iii
Morto è omai fra angoscie, e pene. <i>Chorus</i> (Cho.)				II iv
Vagherem quai tristi agnelle. (Mad.)				II v
Presto vedrem diverso. (Gio.)				II vi
Voi che provaste in seno. (Mar.)				II vii
Rasserena i mesti rai. <i>Quartet</i> (Gio., Mad., Pie., Mar.)				II viii
Dell' inferno il terribile impero. <i>Chorus</i> (Cho.)				II ix

<i>The Passion</i>	1771⁶³
Adapter of the libretto: Composer or arranger of the score:	Anon. Jommelli
Part 1	
Where am I? <i>Accomp. recit.</i> (Pet. pt. 1)	1 i (1)
Cease, Ah cease, with trembling fears. (Pet. pt. 1)	1 i (2)
Oh what mighty price! <i>Chorus</i> (Cho. pt. 1)	1 i (3)
Nature at the racking pain. <i>Duet</i> (Pet? . pt. 1)	1 i (4)
Oh what mighty price! <i>Chorus</i> (Cho. pt. 1)	1 i (5)
Flowing tears and heaving sighs. (Mad. pt. 1)	1 i (6)
Cease your terrors, banish fear. (Mat. pt. 1)	1 i (7)
Glory to God, who reigns in heaven. ⁶⁴ <i>Chorus</i> (Cho. pt. 1)	1 i (8)

⁶² Text in 1770 and 1772, but not marked as accompanied recitative.

⁶³ *US-W*: 155228 (13).

⁶⁴ Setting by Leonardo Leo.

There, beneath a lowly shed. <i>Air and Chorus</i> (Jos./Cho. pt. 1)	1 i (9)
Proclaim, ye dumb, to whom belong. <i>Quintet</i> . (Pet./Mad./Mat./Jos./Joh. pt. 1)	1 i (10)
All saw these wond'rous acts were done. ⁶⁵ <i>Chorus</i> (Cho. pt. 1)	1 i (11)
Fain my anguish I'd impart. (Joh. pt. 1)	1 i (12)
He who was ere worlds began. <i>Chorus</i> (Cho. pt. 1)	1 i (13)
Part 2	
With a mild and pitying look. (Mat. pt. 2)	2 i (1)
See, behold, the Jewish King. ⁶⁶ <i>Chorus</i> (Cho. pt. 2)	2 i (2)
Th' outrageous sea, when tempests roar. (Jos. pt. 2)	2 i (3)
Some tearing off his clothes. <i>Accomp. recit.</i> (Joh. pt. 2)	2 i (4)
How could the heav'ns see. (Joh. pt. 2)	2 i (5)
Not her tears pleading. (Mag. pt. 2)	2 i (6)
Thou, in grief, a joy hast found. (Pet. pt. 2)	2 i (7)
O gracious Lord, incline thy ear. ⁶⁷ <i>Chorus</i> (Cho. pt. 2)	2 i (8)
What dreadful vengeance is in store for thee. <i>Accomp. recit.</i> (Joe. pt. 2)	2 i (9)
At the dangers thee attending. <i>Air & Chorus</i> (Jos. pt. 2)	2 i (10)
After so great a pledge of love divine. <i>Accomp. recit.</i> (Joh. pt. 2)	2 i (11)
I hear, O Lord, I hear. <i>Duet</i> (Pet./Mag. pt. 2)	2 i (12)
Mortals observe, what blood is shed today. <i>Chorus</i> (Cho. pt. 2)	2 i (13)
Part 3	
Yes, he'll return again. (Jos. pt. 3)	3 i (1)
Then struck with terror, they shall call. ⁶⁸ <i>Chorus</i> (Cho. pt. 3)	3 i (2)
Who blames the orb of the day. (Mag. pt. 3)	3 i (3)
Where'er I turn my wand'ring eyes. (Joh. pt. 3)	3 i (4)
The dang'rous paths we tread. (Mar. pt. 3)	3 i (5)
Holy hope, descend and bring. <i>Chorus</i> (Cho. pt. 3)	3 i (6)
The crown of thorns upon his head. <i>Accomp. recit.</i> (Pet. pt. 3)	3 i (7)
Suspended in the crystal stream. (Pet. pt. 3)	3 i (8)
Here to this holy tomb. <i>Chorus</i> (Cho. pt. 3)	3 i (9)
For ever shall the fatal tree. <i>Duet</i> (Mag./Pet. pt. 3)	3 i (10)
By his cross we shall salvation gain. ⁶⁹ <i>Chorus</i> (Cho. pt. 3)	3 i (11)

⁶⁵ Setting by Carlo Meli.

⁶⁶ Setting by Graun.

⁶⁷ Setting by Barsanti and Leo.

⁶⁸ Setting by Richter.

⁶⁹ Setting by Richter.