

THE CATALOGUE

Key to the Entries

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

- 1) Name of adapter, followed by the name of the translator. In most cases the names of both are unknown, but in the case of the former, it was probably the manager of that season who was responsible; the names of managers given are those for which there is evidence that they had a hand in the version.
- 2) Name of the musician(s)/composer(s) who took responsibility for the opera.
- 3) Place and date of first performance. Place and date of first British performance, followed by subsequent performances. Information such as benefit performances and the announcement of a 'new' opera are noted, but announcements of final performances, repeated announcements, and ticket and subscriber information are not. Dances on the programme are also omitted, unless they have a direct connection to the opera.

Libretto

- 1) Title as given in the source.
- 2) Publisher and date of publication where relevant, assuming London as the place of publication unless otherwise specified. Information in square brackets is information that does not appear in the publication.
- 3) Language: I = Italian, E = English, F = French. When there is more than one language, the first is the language in which the work was sung, the second, after a forward slash, that of the parallel translation in the text.
- 4) Character as in the libretto using Italian version when libretto is dual language. (Cast member as listed in the libretto with christian names added where missing, followed by variations.) Other characters required by the libretto. Others involved in the production.
- 5) Location of copy consulted. This is followed (where relevant) by the volume's reference number or numbers in *EBB* and *CS*, and the control number in *ESTC*. Further locations of many of the texts will be found in these publications. A lower case 'n' before the relevant abbreviation (e.g. *nESTC*) indicates that the item was not listed at the time of consultation.

Music

- 1) Title as given in source, followed by incipit if different, and by Italian title of Metastasio original if the text is in English.

- 2) Publisher and date of publication; the place of publication is London unless otherwise specified. Information in square brackets is information that does not appear in the publication; a question mark means that the information is speculative. In the case of Walsh editions, the Walsh number from SH is given. In the case of the set of publications entitled *Le delizie dell'opera*, only the 1779 William Randall edition is cited.
- 3) Singers mentioned in the score.
- 4) Type of score. 'In score' is used to describe both long and short scores, given that in many collections of songs, the actual arrangement varies from number to number. For single song publications the number of voices are specified, but the voice types are not. The solo voices are given in lower case, the chorus, where specified, in upper case. The instruments required for the solo songs are also specified. Unless the source itself specifies otherwise, 'keyboard' is used as generic term and describes a song with a single line melody and a bass line without figures; 'harpsichord' indicates that figures are included, and 'pianoforte' is given only when specified by the source, and is usually two stave. The name of the arranger follows where known.
- 5) Contents of the source, with composers in brackets (square brackets if the information is supplied from a source other than the aria's title page) followed, where possible, by the thematic catalogue number. In a coupling with two incipits separated by a forward slash, the first is the recitative, the second the aria. Text of arias in italics is not by Metastasio.
- 6) Location of copy consulted. This is followed by the page number in *BUCEM*, and by the *RISM* number (both sources giving more locations of the printed sources). A lower case 'n' before the relevant abbreviation (e.g. n*RISM*) indicates that the item is not listed.

Comment

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

List of numbers from the libretti

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

I: Operas

Adriano in Siria

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

Adriano in Siria

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

Libretto

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

Music

- 1) The *Favourite SONGS in the OPERA Call'd Adriano*. By *Sig^a Francesca Maria Veracini*.
 - 2) J[ohn] Walsh, [1736]. [*SH*: 1501]
 - 3) [Francesca] Bertolli, [Francesca] Cuzzoni, [Carlo Broschi called] Farinelli, [Antonio] Montagnana, [Francesco Bernardi called] Senesino.
 - 4) In score.
 - 5) 'Son sventurato ma lune o stelle' ([Veracini], 1); 'Prendi o cara' (Duet: [Veracini], 4); 'Non ritrova un'alma forte' ([Veracini], 8); 'La ragion gli affetti ascolta' ([Veracini], 13); 'Quel cor che mi donast?' ([Veracini], 17); 'Amor do ver rispetto' ([Veracini], 21).
 - 6) *GB-Lbl* G.206.c.(5.) [*BUCEM*: 1038; *RISM A/I/9*: V 1203]
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- 1) *Aire by Sig^a Veracini in Adriano in FARINELLI'S Celebrated Songs &c. Collected from Sig^a HASSE, PORPORA, VINCI, and VERACINI'S OPERAS Set for a GERMAN FLUTE VIOLIN or HARPSICHORD. VOL I.* [Part 1], p. 12.
 - 2) J[ohn] Walsh, [1739]. [*SH*: 771]
 - 3) NA.
 - 4) In score.
 - 5) 'Quel cor che mi donast?' (Veracini).
 - 6) *GB-Lbl* g.444. [*BUCEM*: 1038; *RISM B/II*, 171]

Comment

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

¹ 'A New Opera'; *LS*, iii/1, 530.

² 'Prince and Princess of Wales expected to attend'; *LS*, iii/1, 585.

³ Dedicated by Angelo Cori to the Countess of Sunderland.

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

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

Adriano in Syria

- 1) Anon.
- 2) Legrenzio Vincenzo Ciampi.
- 3) **KT 1750**: February 20,⁶ 24, March 3, 6, 10, 13,⁷ 27,⁸ April 3.⁹

Libretto

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

Music

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

⁴ Earl of Ilchester, *Lord Hervey and His Friends* (London, 1950), 238–9.

⁵ *The Daily Advertiser*, 15 December 1735.

⁶ 'A New Serious Opera... with dances at the End of the Opera. The Musick entirely new, composed by Sg Ciampi'; *LS*, iv/1, 176.

⁷ Benefit: The Lying-in Hospital for Married Women in Brownlow Street, Long Acre; *LS*, iv/1, 182.

⁸ Benefit: [Filippo] Laschi. 'With Comic Interludes between the Acts called *La Serva Padrona*. The music composed by Sig Gio. Batista Pergolesi'; *LS*, iv/1, 184.

⁹ Benefit: [Giulia] Frasi; *LS*, iv/1, 188.

¹⁰ *BDL*, i, 76 states that when John Francis Croza took his company to the Haymarket for the 1749–50 season Amoretti 'was not with him'; clearly, she was.

- 1) LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCE, VERACINI, BONONCINI.*
- 2) William Randall, [1776?].
- 3) [Giulia] Frasi; [Margarita] Giacomazzi; [Gaetano] Guadagni.
- 4) In score.
- 5) 'Prigioniera abbandonata' (Ciampi, 75); 'Dal labbro che t'accende' (Ciampi, 78); 'Infelice in van mi lagno' (Ciampi, 81); 'Parto da te ben mio' (Duet: Ciampi, 88); 'Rendimi il mio bel nume' (Ciampi, 85); 'Oh Dio, mancar mi sento' (Ciampi, 93).
- 6) *GB-Lbl* G.159 (VI, 75–95). [*BUCEM*: 262; *RISM* B/II, 151–2]

Adriano in Siria

- 1) Anon.
- 2) J.C. Bach.
- 3) **KT 1765**: January 26,¹¹ 29, February 2, 5, 9, 16,¹² 23.

Libretto

- 1) *ADRIANO in Siria*. DRAMA Per MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S.M.B. N.B. La Musica è nuova ed intiera produzione del Sig. *Giovanni Christiano BACH*, Maestro di Musica di S.M. la REGINA. *ADRIANO*. An OPERA. Set to MUSIC. As it is represented at the KING's Theatre in the Hay-Market. N. B. *The Music is entirely new, by Mr. Giovanni Christiano BACH, Music-Master to Her Majesty.*
- 2) G[eorge] Woodfall, 1765.
- 3) I/E.
- 4) Adriano ([Giusto] Ferdinando Tenducci); Aquilio (Leopoldo [De] Micheli); Barsene ([Polly?] Young),¹³ Emirena (Teresa Scotti); Farnaspe (Giovanni Manzuoli [called Succianoccioli]); Osroa (Ercole Ciprandi); Sabina (Clementina Cremonini).
- 5) *GB-Lbl* 1608/4555.(9.) [*EBB*: 2219M1; *CS*: 422; *ESTC*: T20544]

Music

- 1) *The FAVOURITE SONGS in the OPERA ADRIANO IN SIRIA Composed by Sig' BACH.*
- 2) [Peter] Welcker, [1766].
- 3) [Ercole] Ciprandi; [Giovanni] Manzuoli [called Succianoccioli]; [Teresa] Scotti, [Giusto Ferdinando] Tenducci; [Polly?] Young.
- 4) In score.
- 5) [**Part 1?**] 'Dopo un tuo sguardo ingrato' ([Bach], W1 G6/4, 1); 'Se non ti moro allato' (Duet: [Bach], W1 G6/8, 5); 'Chi mai d'iniqua stella' ([Bach], W1 G6/6, 11),¹⁴ 'Vuoi punir l'ingrato amante?' ([Bach], W1 G6/5, 16); 'Disperato in mar turbato' ([Bach], W1 G6/2, 19),¹⁵ 'Oh dio mancar mi sento' ([Bach], W1 G6/20, 24); 'Son sventurato ma lune oh stelle' ([Bach], W1 G6/22, 29); '*Quanto grato nell'amore*' ([Bach], W1 G6/11, 33). [**Part 2?**] '*Cara la dolce fiamma*' ([Bach], W1 G6/14, 37); 'Dal labbro, che t'accende' ([Bach], W1 G6/1, 41); 'Leon piagato a morte' ([Bach], W1 G6/10, 45); '*Deb lascia ob ciel*' ([Bach], W1 G6/12b, 50).
- 6) *GB-Lbl* H.348.c.(1.) [*BUCEM*: 74; *RISM* A/I/1: B 166]

Comment

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

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

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

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

¹⁴ *Temistocle* (Act 1, scene vi).

¹⁵ *Demetrio* (Act 2, scene xv).

¹⁶ Horace Walpole, Letter to the Earl of Hertford, 27 January 1765, in Horace Walpole, *The Letters of Horace Walpole, Earl of Orford*, ed. Peter Cunningham (London, 1866), iv, 320.

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

List of numbers from the libretti

<i>Adriano in Siria</i>	1735 ¹⁸	1750 ¹⁹	1765 ²⁰
Adapter of the libretto:	Cori	Anon.	Anon.
Composer or arranger of the score:	Veracini	Ciampi	J.C. Bach
Act 1			
Dal labbro, che t'accende. (Adr. 1 i)	1 i (3)	1 i (3)	1 i (1)
Già presso al termine. (Far. 1 ii)	1 ii	X	X
Vivi a noi, vivi all'impero. <i>Chorus</i> (Cho. 1 i)	1 i (1 & 2)	1 i (1 & 2)	X
Sprezza il furor del vento. (Osr. 1 iii)	1 iii	1 iii	1 i (3)
Dopo un tuo sguardo, ingrata! (Far. 1 v)	X	X	1 ii
È vero che appresso. (Adr. [v.1] 1 viii)	1 vii	1 viii	X
Prigioniera abbandonata. (Emi. 1 ix)	1 viii	1 ix	X
Vuoi punir l'ingrato amante? (Aqu. [v.1] 1 x)	1 ix	1 x	1 iii (1)
Numi, se giusti siete. (Sab. 1 xi)	1 x	1 xi	1 iii (3)
Se non ti moro allato. <i>Duet</i> (Emi./Far. 1 xiv)	1 xiii	1 xiv	1 iv
Fra' labbri io morirò. (Far. [v.1] 1 xv)	X	X	X
Infelice in van mi lagno. (Emi. [v.1] 1 xvi)	X	1 xv	X
Act 2			
Per te d'eterni allori. (Emi. 2 ii)	2 i	X	X
Ah! ingrato, m'inganni. (Sab. [v.1] 2 iii)	2 ii	2 ii	X
Assai m'ingannasti. (Sab. 2 iii)	X	X	X
La ragion, gli affetti ascolta. (Adr. [v.1] 2 iv)	2 iii	2 iii	X
Saggio guerriero antico. (Aqu. 2 v)	2 iv	2 iv	X
Che fa il mio bene? (Emi. 2 vi)	X	2 v (1)	X
Perché non viene? (Emi. [v.1] 2 vi)	X	X	X
Volga il ciel, felici amanti. (Sab. 2 vi)	X	2 v (2)	2 iii (2)
Tutti nemici e rei. (Adr. 2 ix)	2 viii	X	2 iv (2)
Padre... Oh Dio! con qual fronte. <i>Recit.</i> (Emi. 2 x)	X	X	X
Quell'amplesso e quel perdono. (Emi. 2 x)	2 ix	X	X
Leon piagato a morte. (Osr. 2 xi)	X	X	2 ii (1)
È falso il dir che uccida. (Far. 2 xii)	X	X	X
Act 3			
Digli ch'è un infedele. (Sab. 3 i)	3 i	3 i	3 i (1)
Più bella al tempo usato. (Aqu. 3 ii)	3 ii	X	3 i (2)
Barbaro, non comprendo. (Adr. 3 v)	X	3 iii	X
Non ritrova un'alma forte. (Osr. 3 vi)	3 vi	X	3 iii (2)
Oh Dio! mancar mi sento. (Emi. 3 vii)	X	3 vii	3 iii (1)
Son sventurato. (Far. 3 xviii)	3 viii	3 viii	3 iii (3)
È ingrato. lo veggio. (Sab. [v.1] 3 ix)	X	X	X
S'oda, Augusto, infin su l'etra. <i>Chorus</i> (3 x)	X	X	3 iv

¹⁷ Burney, iv, 486–7.

¹⁸ *GB-Lbl* 11714.aa.23 (3).

¹⁹ *GB-Lbl* 11714.b.39 (3).

²⁰ *GB-Lbl* 1608/4555 (9).

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

Alessandro nell'Indie

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

Poro re dell'Indie

- 1) *trans.* Samuel Humphreys.
- 2) G.F. Handel; plus three airs, one by Ristori.²⁴

²¹ *L'asilo d'amore* (no. 18).

²² *Demetrio* (2, xv).

²³ *Temistocle* (1 vi).

²⁴ Songs not set by Handel. 1. 'Tiranna le sorte' (8), by Ristori; 'Mira virtù che troppo' (40). 2. 'Per le africane arene' (48). 3. 'Sorti illeso Alessandro' (52).

- 3) **KT 1731**: February 2,²⁵ 6,²⁶ 9,²⁷ 13,²⁸ 16,²⁹ 20,³⁰ 23,³¹ 27,³² March 2, 6, 9,³³ 13, 16, 20, 23, 27, November 23, 27, 30, December 4. **CG 1736**: December 8,³⁴ 11,³⁵ 15, 22. **1737**: January 5.³⁶

Libretto

- 1) *PORO*, re dell'*Indie*. Da Rappresentarsi Nel REGIO TEATRO DI HAY-MARKET. Done into *English* by Mr. HUMPHREYS.³⁷
 - 2) Tho[mas] Wood, 1731.
 - 3) I/E.
 - 4) Poro (Francesco Bernardi called Senesino); Cleofide (Anna Strada del Pò); Alessandro (Annibale Pio Fabri); Gandarte (Francesca Bertolli); Erissena (Antonia Merighi); Timagene (Giovanni Giuseppe Commano).
 - 5) *GB-Lbl* 639.d.19.(2). [*EBB*: 3519H2 & 2219M2; *CS*: 18969; *ESTC*: T72074]
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- 1) *PORO*, re dell'*Indie*. Da Rappresentarsi Nel REGIO TEATRO DI HAY-MARKET. The SECOND EDITION, with many ADDITIONS.³⁸
 - 2) Tho[mas] Wood, 1731.
 - 3) I/E.
 - 4) Poro (Francesco Bernardi called Senesino); Cleofide (Anna Strada del Pò); Alessandro (Giovanni Pinacci); Gandarte (Antonio Gualandi called Campioli); Erissena (Francesca Bertolli); Timagene (Antonio Montagnana).
 - 5) *F-Pn* V.S. 420. [*nCS*; *nESTC*]
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- 1) *PORUS*. AN OPERA; As it is Perform'd at the THEATRE ROYAL IN COVENT-GARDEN. The FOURTH EDITION, with ADDITIONS.³⁹
 - 2) T[omas] Wood, 1736.
 - 3) I/E.
 - 4) Porus ([Domenico] Annibali [Pio Fabri, called Annibalino]); Cleofida ([Anna] Strada [del Pò]); Alexander ([Giacchino] Conti [called Gizzilolo]); Gandartes ([John] Beard); Erissena ([Maria Caterina] Negri); Timagenes ([Henry Theodore] Reinhold).
 - 5) *GB-Lcm* XXI.A.10.(5). [*nEBB*; *CS*: 18966; *ESTC*: T178467]

Music

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

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- 25 'A New Opera'; *LS*, iii/1, 113.
 - 26 'Princesses Royal and Caroline present'; *LS*, iii/1, 114.
 - 27 'Prince of Wales and Princess Royal present'; *LS*, iii/1, 115.
 - 28 'Their Majesties, Prince, and three eldest Princesses present'; *LS*, iii/1, 116.
 - 29 'Their Majesties, Prince of Wales, and three eldest Princesses present'; *LS*, iii/1, 117.
 - 30 'Their Majesties, the Prince, Duke, Princesses Royal, Amelia, and Caroline present'; *LS*, iii/1, 118.
 - 31 'Their Majesties, Princesses Royal and Caroline present'; *LS*, iii/1, 118.
 - 32 'Their Majesties and the three eldest Princesses present'; *LS*, iii/1, 119.
 - 33 'King, Queen, and three eldest Princesses present'; *LS*, iii/1, 121.
 - 34 'Last Night, her Majesty, the Duke and Princesses, were at the Theatre Royal in Covent Garden, to see the Opera call'd *Porus*'; *The Daily Gazetteer*, 9 December 1736.
 - 35 'Saturday last... their Royal Highnesses sent Notice to the Theatre Royal in Covent Garden, that they could not be present at the Opera of *Porus*, which they had commanded'; *The London Daily Post*, 13 December 1736. News of the Princess Royal's miscarriage in The Hague arrived during the afternoon.
 - 36 Attended by Mrs Pendarves and Lady Chesterfield, formerly Petronilla Melusina, née von der Schulenberg, and Handel's pupil; see [Mary Delany], *The Autobiography and Correspondence of Mary Granville, Mrs Delany*, ed. Lady Llanover (London, 1861), i, 586.
 - 37 See Colin Timms, 'Handelian and Other Librettos in Birmingham Central Library', *Music & Letters*, 65 (1984), 141–67.
 - 38 This libretto can be associated with the November performances of 1731. It survives in two issues, Issue A and Issue B. Issue A (*GB-Bp* A782.12 Plays B/41 (44316), and *GB-En* BH.Lib.39) has the new additions printed separately on four sheet at the end of the libretto (although those belonging to *GB-En* are missing). Issue B (*F-Pn* Rés V.S. 420) has those same additions incorporated into the text. Issue B, as the final form of this version, is cited here. I am indebted to Tony Hicks for (several) detailed discussions of this matter.
 - 39 This libretto survives in three issues, Issues A, B, and C. Issue A (*US-Wc* ML48.S4486 and *GB-Lv* Plays 93 (7)) was published with 'a leaf of alterations' (although this list does not survive in either copy). Issue B (*F-Pn* Rés V.S. 421 and *GB-Ob* Harding D 2447 (6)) incorporated those alterations into the text. Issue C (*GB-Lcm* XXI.A.10 (5)) has an additional page containing a revised cast list (as well as the original list). Issue C, as the final form of this version, is cited here. I am indebted to Tony Hicks for (several) detailed discussions of this matter.

Alessandro nell'Indie

- 1) Anon.
- 2) Giovanni Battista Lampugnani.⁴⁰
- 3) **KT 1746**: April 15, 19, 22, 26, 29, May 3, 6,⁴¹ 10.

Libretto

- 1) ALESSANDRO NELL'INDIE. DRAMA PER il TEATRO di S. M. B Da P. Matastasio [*sic*] PORUS *rursus interrogatus* [*ab Alexandro*] *quid ipse victorem statuere debere censeret: Quod hic, inquit, dies tibi suadet, quo expertus es, quam caduca felicitas esset, Plus monendo profecit, quam si precatus esset.* QUINT. CURT. Lib. VIII.
- 2) [N^o], 1746.
- 3) I/E.
- 4) Alessandro ({{Sig.} Ciacchi); Poro ([Angelo Maria] Monticelli); Cleofide ([Marianna] Imer); Erissena ([Teresa Cornelys née] Pompeati); Gandarte ([Giuseppe] Jozzi); Timagene ([Giulia] Frasi).
- 5) *C-LM* MZ0.056. [CS: 751; nESTC]

Music

- 1) *THE Favourite SONGS in the OPERA Call'd ALEXANDER IN INDIA.* By Sig^t Lampugnani. [1st Collection].
- 2) J[ohn] Walsh, [1746]. [SH: 915]
- 3) [Angelo Maria] Monticelli, [Teresa Cornelys née] Pompeati.
- 4) In score.
- 5) 'Senza procelle ancora' (Lampugnani, 2); 'Son confusa pastorella' (Lampugnani, 6); 'Non sarei sí sventurata' (Lampugnani, 9); 'Vedrai con tuo periglio' (Lampugnani, 14); 'Cara di questo core' (Lampugnani, 20); 'Di rendermi la calma' ([Lampugnani], 23).
- 6) *GB-Lbl* G.811.e.(2). [BUCEM: 592; RISM A/I/5: L 513]

- 1) *Sung by Sig^t Monticelli nell' Alessandro nell'Indie del Sig^t Hasse in THE Favourite SONGS in the OPERA Call'd ANTIGONO.* By Sig^t Galuppi. [2nd Collection].
- 2) J[ohn] Walsh, [1746]. [SH: 669]
- 3) [Angelo Maria] Monticelli.
- 4) In score.
- 5) 'Non a ragione ingrato' (Galuppi, 40).
- 6) *GB-Lbl* G.191.(1). [BUCEM: 359; RISM A/I/3: G 272]

- 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, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S^t. GERMAIN, PESCE, VERACINI, BONONCINI.*
- 2) William Randall, [1776?].
- 3) [Angelo Maria] Monticelli, [Teresa Cornelys née] Pompeati.
- 4) In score.
- 5) 'Senza procelle ancora' (Lampugnani, 117); 'Son confusa pastorella' (Lampugnani, 121); 'Non sarei sí sventurata' (Lampugnani, 124); 'Vedrai con tuo periglio' (Lampugnani, 129); 'Cara di questo core' (Lampugnani, 135); 'Di rendermi la calma' ([Lampugnani], 138).
- 6) *GB-Lbl* G.159 (IV, 117–40). [BUCEM: 592; RISM B/II, 151–2]

Alessandro nell'Indie

- 1) Anon.

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

⁴¹ 'With the Alterations of several Airs by the most celebrated Masters'; *LS*, iii/2, 1240 (also for the performance on 10 May).

- 2) Domenico Corri; Giardini only named composer.
- 3) **KT 1756:** December 11, 14, 18, 21. **1757:** January 4, 8, 11, 15, March 1, 5.

Libretto

- 1) *Alessandro [sic] nell'Indie*. DRAMMA PER MUSICA PEL TEATRO di S. M. B.
- 2) G[eorge] Woodfall, 1756.
- 3) I/E.
- 4) Alexander the Great ([Salvatore] Pazagli [Pazzaglia?]); Porus ([Giuseppe] Ricciarelli); Cleofides ([Regina] Mingotti [née Valentini]); Erissena ([Christina] Passerini); Gandartes ({Sig.ra} Grandis);⁴² Timagenes ({Sig.ra} Mareschi).⁴³ Dancers: [Vincenza] Lucchi, [Andrea Battista] Gallini.
- 5) *GB-Lbl* 163.g.33. [EBB: 2219M2; CS: 775; ESTC: T21260]

Music

- 1) THE FAVOURITE SONGS in the OPERA *Call'd ALESSANDRO NELL'INDIE*. Sung by Sig.^{ra} Mingotti.
 - 2) For the Proprietor, [1757].
 - 3) [Regina] Mingotti [née Valentini].
 - 4) In score.
 - 5) 'Ab che la voce io sento' ([Anon], 1); 'Se troppo crede al ciglio' (Giardini, 6); 'Digli ch'io son fedele (Giardini, 12); 'Se mai turbo il tuo riposo' (Giardini, 19).
 - 6) *GB-Lbl* G.206.g.(1.) [BUCEM: 21; RISM A/I/12: GG 1857a]
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- 1) THE Favourite SONGS in the OPERA *Call'd ALESSANDRO NELL'INDIE*.
 - 2) J[ames] Oswald, [c.1757]
 - 3) NC
 - 4) In score.
 - 5) 'Ab che voce, ab io sento' ([Anon.], 1); 'Se troppo crede al ciglio' (Giardini, 6); 'Digli ch'io son fedele' (Giardini, 12); 'Se mai turbo il tuo riposo' (Giardini, 19).
 - 6) *GB-En* Mus. E. 1. 34. [nBUCEM; RISM A/I/12: 1857b]

Alessandro nell'Indie

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

Libretto

- 1) *ALESSANDRO NELLE INDIE*, DRAMMA Da rappresentarsi sopra il TEATRO di S. M. B.
- 2) G[eorge] Woodfall, 1761.
- 3) I/E.
- 4) Alessandro (Giovan[ni] Battista Zonca); Poro (Filippo Elisi); Cleofide (Colomba Mattei); Frisena (Angiola Sartori); Gandarte (Rosa Curioni);⁴⁷ Timagene (Teresa Eberardi). Direttore de' Balli: [Andrea Battista] Gallini. Dancers: [Andrea Battista] Gallini, {Mlle} Asselin, [Giorgio] Binetti [Binety], [Anna] Binetti [Binety].
- 5) *GB-Lbl* 639.e.27.(4.) [EBB: 2219M2; CS: 785; ESTC: T21194]

Music

- 1) THE FAVOURITE SONGS in the OPERA *Call'd ALESSANDRO NELLE INDIE*.
- 2) J[ohn] Walsh, [1761]. [SH: 33]
- 3) [Colomba] Mattei; [Filippo] Elisi.
- 4) In score.

⁴² *BDL*, vi, 301 records her first appearance as being on 24 March 1757, and only allows her to 'flourish' in 1757.

⁴³ *BDL*, x, 19, records her first appearance as being on 24 March 1757, and only allows her to 'flourish' in 1757.

⁴⁴ 'A new serious Opera... The music by several celebrated Composers. Pit and Boxes together half a Guinea, Gallery 5s. To begin 6.30pm. No Persons whatsoever to be admitted behind the Scenes, nor into the Orchestra, Vivat Rex et Regina'; *LS*, iv/2, 896.

⁴⁵ 'And by Desire, several favourite songs will be introduced'; *LS*, iv/2, 903.

⁴⁶ 'By Their Majesties' Command'; *LS*, iv/2, 906.

⁴⁷ Musician to H.S.H. the Duke Clemens of Bavaria.

- 5) 'Digli ch'io son fedele' (Cocchi, 1); 'Sommi dèi! Se giusti siete' (Duet: Cocchi, 4); 'Vedrai con tuo periglio' (Cocchi, 6); 'Se tutti i mali miei' ([Cocchi], 11);⁴⁸ 'Se possono tanto' ([Cocchi], 15).
- 6) *GB-Lbl/H.230.e.(1)* [*BUCEM*: 21; *RISM A/I/2*: C 3225]
- 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, PESCECETTI, VERACINI, BONONCINI.*
- 2) William Randall, [1776?].
- 3) [Colomba] Mattei; [Filippo] Elisi.
- 4) In score.
- 5) 'Digli ch'io son fedele' (Cocchi, 62); 'Sommi dèi! Se giusti siete' (Duet: Cocchi, 65); 'Vedrai con tuo periglio' (Cocchi, 67); 'Se tutti i mali miei' ([Cocchi], 72);⁴⁹ 'Se possono tanto' ([Cocchi], 76).
- 6) *GB-Lbl/G.159 (XII, 62-79)*. [*BUCEM*: 262; *RISM B/II*, 151-2]

Alessandro nell'Indie

- 1) Anon.
- 2) Gioacchino Cocchi; the Music by several celebrated Composers.
- 3) **KT 1764**: March 13, 17, 20, 24,⁵⁰ 31, April 7, 14, 28, May 15.⁵¹

Libretto

- 1) *ALESSANDRO NELLE INDIE*; DRAMMA PER MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S. M. B. ALEXANDER In INDIA; An OPERA. Set to MUSIC. As it is represented at the KING'S Theatre in the Hay-Market.
- 2) G[eorge] Woodfall, 1764.
- 3) I/E.
- 4) Alessandro (Niccolò Peretti); Poro (Antonio Mazziotti); Cleofide (Regina Mingotti); Erisena (Angiola Sartori); Gandarte (Giuseppe Giustinelli); Timagene (Francesco Guglietti). Direttore de' Balli: Pietro Sodi.
- 5) *D-W* Textb. 609. [CS: 796; nESTC]

Music

- 1) THE FAVOURITE SONGS in the OPERA *Call'd ALESSANDRO NELL'INDIE*. *Sung by Sig^{ra} Mingotti*.
- 2) Printed for the Proprietor, to be had at Mr Taylors'..., Mr Oswald's..., Mr Hardy's..., or at Mr Frances Waylet's... [1764].
- 3) [Regina] Mingotti.
- 4) In score.
- 5) 'Ab, che la voce io sento' ([Cocchi?], 1); 'Se troppo crede al ciglio' (Giardini, 6); 'Digli ch'io son fedele' (Giardini, 12); 'Se mai turbo il tuo riposo' (Duet: Giardini, 19).
- 6) *US-OOm M1506.B34 1764*. [n*BUCEM*; *RISM A/I/12*: GG 1857a]

Alessandro nell'Indie

- 1) Giovan Gualberto Bottarelli; *trans.* Bottarelli, junior.
- 2) Domenico Corri.⁵²
- 3) **KT 1774**: December 3,⁵³ 10,⁵⁴ 17, 31.

⁴⁸ *Demofonte* (Act 2, scene vi), set by Cocchi for Venice in 1750.

⁴⁹ *Demofonte* (Act 2, scene vi), set by Cocchi for Venice in 1750.

⁵⁰ 'By desire'; *LS*, iv/2, 1047.

⁵¹ Benefit: the General Lying-in Hospital; *LS*, iv/2, 1059.

⁵² Galliano Ciliberti and Marita McClymonds, 'Caruso', *NG2*, v, 216 attribute the whole of this setting to Luigi Caruso. This was apparently an earlier version of the setting performed in Florence at the Intrepidi in Spring, 1780.

⁵³ 'A New Serious Opera. The Music entirely new composed by Corri'; *LS*, iv/3, 1853.

⁵⁴ 'By Command of Their Majesties'; *LS*, iv/3, 1855.

Libretto

- 1) ALESSANDRO NELLE INDIE. A SERIOUS OPERA. To be performed at the KING'S THEATRE, IN THE HAY-MARKET. The Poetry by METASTASIO.
- 2) T[homas] Cadell, 1774.
- 3) I/E.
- 4) Alessandro ({Sig.} Pasini); Poro ([Venanzio] Rauzzini); Cleofide ([Catherine] Schindlerin); Erissena ({Sig.ra} Farinella);⁵⁵ Gandarte ([Caterina] Galli); Timagene ([Vincenzo] Sestini).⁵⁶ Maestro di ballo: [Jean-Bathélémy] Lany. Ballerini Principali: [Jean-Bathélémy] Lany, [Simonin] Vallouis, [Niel] Vallouis, [Giovanna] Baccelli [sometimes called Gianetta]. Pittore e Machinista: [Giovanni Battista Innocenzo] Colomba.
- 5) *GB-Ob* Harding D. 2449 (3). [EBB: 3467B14 & 2219M2; CS: 811; ESTC: T72071]

Music

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

Alessandro nell'Indie

- 1) Antonio Andrei
- 2) Anfossi, Myslivec^{ck}, Piccinni, Handel.
- 3) **KT 1779**: November 27,⁵⁷ 30. December 4, 7, 11,⁵⁸ 18. **1780**: January 8, 15.

Libretto

- 1) ALESSANDRO NELLE INDIE. A SERIOUS OPERA. To be performed at the KING'S THEATRE, IN THE HAY-MARKET. THE MUSIC BY HANDEL, PICCINI, and other Eminent COMPOSERS, under the Direction of SIGNOR FERDINANDO BERTONI.
- 2) W[illiam?] Mackintosh, 1779.
- 3) I/E.
- 4) Poro ([Gasparo] Pacchierotti); Alessandro ([Giuseppe] Trebbi); Gandarte ([Angiolo Mondani called] Manzoletto); Timagene ([Leopoldo De] Micheli); Erissena ([Anna] Pozzi); Cleofide ({Mme} Le Brun). Maestro di ballo: [Favre] Guiardell [Guiardele?]. Ballerini Principali: Guiardell, [Adelaide] Simonet [née de Camp], {Mlle} Cramerer, [Simon] Slingsby, [Anna] Tantini. Il primo ballo sarà composto dal [Alessandro] Zucchelli. Pittore e Machinista: [Giovanni Battista Innocenzo] Colomba. Taylor: [Thomas] Luppino.
- 5) *GB-Lbl* 907.i.17.(1.) [EBB: 2219M2; CS: 821; ESTC: T89977]

Music

- 1) The FAVOURITE Songs in the OPERA *Alessandro [sic] nelle Indie*.
- 2) William Napier, [1780?].
- 3) [Gasparo] Pacchierotti, {Mme} Le Brun.
- 4) In score.
- 5) 'Sei mai più geloso' (Piccinni, 1); 'Che fa il mio bene?'⁵⁹ (Anfossi, 5); 'Affretta i passio a caro' (Myslivec^{ck}, 19).
- 6) *US-AUS* Harry Ransom Center Q M 1506 522 C73 1774. [BUCEM: 21; nRISM]

- 1) *Sig^r Manzoletto's FAVORITE SONG, in the Opera, ALESSANDRO NELL'INDIE, Composed by SIG^R GIORDANI.*
- 2) [Thomas] Longman and [Francis] Broderip, [1780].

⁵⁵ *BDL*, v, 145 states that it is not known what role she sang.

⁵⁶ *BDL*, xiii, 265 states that Sestini's first London appearance was not until 13 September 1775.

⁵⁷ '*Alessandro Nelle Indie*, which was intended to have been performed this Day, is unavoidably postponed till Saturday'; 23 November 1779'; *LS*, v/1, 298. 'A New Serious Opera. The Music by several eminent composers. Amongst them several airs by Handel. Under the direction of Bertoni. With entire new Scenes, Dresses and Decorations, both for the Opera and Dances'; *LS*, v/1, 299.

⁵⁸ 'The New Operas which were intended for this Evening, are obliged to be postponed until Thursday'; *LS*, v/1, 303.

⁵⁹ *Adriano* (Act 2, scene vi).

- 3) [Angiolo Mondani called] Manzoletto.
- 4) In score.
- 5) 'Mio ben ricordati' (Giordani).
- 6) *GB-Lbl* G.811.m.(7.) [nBUCEM; RISM A/I/3: G 2114]

Comment

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

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

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

La generosità d'Alessandro

- 1) C. F. Badini.
- 2) Angelo Tarchi.⁶³
- 3) Milan, 1788. **KT 1789**: June 2,⁶⁴ 6, 9, 13, 16. **CG**:⁶⁵ June 27, 30, July 7. **HAY 1790**: April 29,⁶⁶ May 1, 4, 8, 11, 13,⁶⁷ 15, 18, June 5, 12. **CG**:⁶⁸ June 22, July 10.

Libretto

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

⁶⁰ 29 November 1779, from an unidentified clipping in *US-NYp*; quoted in Petty, 167.

⁶¹ *The London Chronicle*, 45 (27–30 November 1779), 515.

⁶² A.A. Le Texier, *Ideas on the Opera*, trans. anon. (London, 1790), 35.

⁶³ Tarchi set this text again for Turin in 1798.

⁶⁴ 'A new Serious Opera; the music entirely new by Tarchi'; *LS*, v/2, 1162.

⁶⁵ On the night of 17 June the King's Theatre was burned to the ground. On 27 June performances were resumed at the Theatre Royal, Covent Garden.

⁶⁶ Benefit: [Luigi] Marchesi. 'A Serious Opera; the music by Tarchi. Under the direction of Federici... Two new *songs* of his own composition by Marchesi; one in Act 1, one in Act ii, accompanied by violin, violoncello and tenor [viola], by Cramer, Cervetto and Shield'; *LS*, v/2, 1249.

⁶⁷ Benefit: {Mr} Blake; *LS*, v/2, 1254.

⁶⁸ The company moved to Covent Garden when the Haymarket opened its usual summer season on 14 June 1790.

- 3) I.
 - 4) Alexander (Giuseppe Forlivesi); Poro (Luigi Marchesi, Virtuoso di Camare to his Sardinian Majesty [called Marchesini]); Gandates ([Antonio] Balelli); Timagenes ([Vicenzo] Fineschi); Cleofides ([Cecilia] Giuliani); Erixena ([Elisabetta] Borselli).
 - 5) *US-SM* La 836.
- 1) LA GENEROSITA D'ALESSANDRO: A SERIOUS OPERA, IN TWO ACTS. As performed at the KING'S THEATRE, in the HAY-MARKET. THE MUSIC ENTIRELY NEW, By SIGNOR TARCHI.
 - 2) L[evi] Wayland, 1789.
 - 3) I/E.
 - 4) Alexander (Giuseppe Forlivesi); Porus (Luigi Marchesi [called Marchesini]); Gandates ([Antonio] Balelli); Timagenes ([Vicenzo] Fineschi); Cleofides ([Cecilia] Giuliani); Erixena ([Sig.ra] Borselli). Ballet-Master: [Jean Georges] Noverre. Second Ballet-Master: {M} Coindé. Principal Dancers: [Louis-Marie?] Nivellon, [Jaques Alexander] Duquesnay, [Charles-Louis] Didelot, {M} Beauprè, [Marie Madeleine] Guimard, [Victoire] Saulier, {Mlle} Adelaide, [Émilie] Colombe, [Anne] Dorival,⁶⁹ Leonore Simonet, Rosina Simonet. Painter and Machinist: Gaetano Marinari. Taylor and Inventor of dresses: [Vincenzio] Sestini.
 - 5) *GB-Lbl* 1608/3714.⁷⁰ [*EBB*: 2219M3; nCS; *ESTC*: T1237]
- 1) LA GENEROSITÀ D'ALESSANDRO, A SERIOUS OPERA, IN TWO ACTS, AS PERFORMED AT THE Theatre Royal in the Hay Market. The MUSIC by SIGNOR TARCHI, UNDER THE DIRECTION OF SIGNOR FEDERICI.
 - 2) Hammond & Cane,⁷¹ [1790].
 - 3) I/E.
 - 4) Porus (Luigi Marchesi [called Marchesini]); Gandates ([Giuseppe] Benigni); Alexander ([Giacchino] Costa); Timagenes ([Sig] Torregiani); Erissena ([Elisabetta] Borselli); Cleofide ([Gertrud] Mara). Ballet master: {Mr} Blake. Principal dancers: [Lombard] Labourie, [Jaques Alexander] Duquesnay, [Anthony] Sala, [Auguste Frédéric] Ferreri, {Mr} Roff [Roffey?], {Mlle} Hilligsberg, {Mlle} Delcaro, {Mlle} Dorival, {Mlle} De la Croix, [Mlle] Labourie. Taylor: [Vincenzio] Sestini.
 - 5) *GB-Lbl* 907.k.2.(3.) [*EBB*: 2219M3; CS: 11501; *ESTC*: T72073]

Music

- 1) *TERZETTO in the Opera LA GENEROSITA D'ALESSANDRO [sic] Sung by SIG^{RA} GIULIANI, SIG^{RS} MARCHESI and FORVELESI, Composed by SIG^R TARCHI.*
 - 2) [Thomas] Longman and [Francis] Broderip, [1789].
 - 3) [Giuseppe] Forlivesi, [Cecilia] Giuliani, [Luigi] Marchesi [called Marchesini].
 - 4) In score.
 - 5) ‘*Son prigionier lo vedo*’ (Tarchi).⁷²
 - 6) *GB-Lbl* G.197.(17.) [*BUCEM*: 995; *RISM A/I/8*: T 164]
- 1) *Quel Labbro Vezzoso* sung by SIG^R MARCHESI, in the Opera GENEROSITA D'ALESSANDRO Compos'd by SIG^R TARCHI.
 - 2) [Thomas] Longman and [Francis] Broderip, [1789].
 - 3) [Luigi] Marchesi [called Marchesini].
 - 4) In score.
 - 5) ‘*Quel labbro vezzoso*’ (Tarchi).
 - 6) *GB-Lbl* G.196.(11.) [*BUCEM*: 995; *RISM A/I/8*: T 161]
- 1) “*Se mai pici Sarò geloso*” Sung by SIG^R MARCHESI, in the Opera GENEROSITA D'ALESSANDRO, Composed by SIG^R TARCHI.
 - 2) [Thomas] Longman and [Francis] Broderip, [1789].
 - 3) [Luigi] Marchesi [called Marchesini].
 - 4) In score.
 - 5) ‘*Se mai più sarò geloso*’ (Tarchi).
 - 6) *GB-Lbl* G.196.(12.) [*BUCEM*: 995; *RISM A/I/8*: T 162]

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

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

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

⁷² ‘Words by Mr Badini’.

- 1) *Or che il cielo ameti* RONDO Sung by SIG^R MARCHESI, in the Opera *LA GENEROSITA D'ALESSANDRO* Composed by SIG^R TARCHI.
 - 2) [Thomas] Longman and [Francis] Broderip, [1789].
 - 3) [Luigi] Marchesi [called Marchesini].
 - 4) In score.
 - 5) 'Or che il cielo a me tì' (Tarchi).
 - 6) US-NYp Mus. Res.* MP (Italian). [RISM A/I/8: T 160]
-
- 1) *Se Possono Tanto* Sung by SIG^R MARCHESI, in the Opera *GENEROSITA D'ALESSANDRO* Composed by SIG^R TARCHI.
 - 2) [Thomas] Longman and [Francis] Broderip, [1789].
 - 3) [Luigi] Marchesi [called Marchesini].
 - 4) In score.
 - 5) 'Se possono tanto' (Tarchi).
 - 6) US-NYp Mus. Res. * MP (Italian). [RISM A/I/8: T 163]
-
- 1) *DUETT Lodi agli dei* Sung by SIG^{RA} GIULIANE & SIG^R MARCHESI in the Opera *GENEROSITA D'ALESSANDRO*, Composed by SIG^R TARCHI in *A Collection of PERIODICAL ITALIAN SONGS, DUETS, &c.* No 72.
 - 2) [Thomas] Longman and [Francis] Broderip, [1790].
 - 3) [Cecilia] Giuliani; [Luigi] Marchesi [called Marchesini].
 - 4) In score.
 - 5) 'Lodi agli dei' [Tarchi].
 - 6) GB-Lbl H.3690.vv.(34.) [nBUCEM; RISM A/I/8: T 159]

Comment

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

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

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

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

⁷³ *The Morning Post*, 3 June 1789, 2.

⁷⁴ *The Times*, 3 June 1789, 2.

⁷⁵ *The World*, 3 June 1789.

⁷⁶ *The Times*, 8 June 1789, 2.

List of numbers from the libretti

<i>Alessandro nell'Indie</i>	1731 ⁷⁷	1731(Nov) ⁷⁸	1736 ⁷⁹	1746 ⁸⁰	1756 ⁸¹
Adapter of the libretto:	Humphreys	Humphreys	Humphreys	Anon.	Anon.
Composer or arranger of the score:	Handel⁸²	Handel	Handel	Lampugnani	Corri
Act 1					
È prezzo leggiero. (Gan. [v.1] 1 i)	1 i	1 i	X	1 i	X
Vedrai con tuo periglio. (Por. 1 ii)	1 ii	1 ii	X	1 ii	1 ii
Vil trofeo d'un'alma imbellè. (Ale. 1 iii)	1 iii	1 iii	1 iii	1 iii	1 iv (i)
Chi vive amante, sai che delira. (Eri. 1 iv)	1 iv	1 iv (1)	1 iv (1)	1 iv	1 iv (2)
Come il candore. (Eri. [v.1] 1 v)	3 v	3 v	3 iii	X	X
O su gli estivi ardori. (Tim. 1 v)	X	X	X	X	X
Se mai più sarò geloso. (Por. 1 vi)	1 v	1 v	1 v	1 v (1)	1 v
Se mai turbo il tuo riposo. (Cle. 1 vii)	1 vi	1 vi	1 vi	1 v (2)	1 vi ⁸³
Se possono tanto. (Por. [v.1] 1 ix)	1 vii	1 vii	1 vii ⁸⁴	1 vi	X
Ah, colei che m'arde il seno. (Gan. 1 x)	X	X	X	X	X
Compagni nell'amore. (Eri. [v.1] 1 x)	1 viii	1 viii	X	X	X
Voi, che adorate il vanto. (Gan. [v.1] 1 xi)	X	X	X	X	X
Se amore a questo petto. (Ale. [v.1] 1 xv)	1 xi	1 xi	1 xi	X	1 ix
Se mai turbo il tuo riposo. <i>Duet</i> (Cle./Por. 1 xv)	1 xii	1 xii	1 xii	1 xi	1 x
Act 2					
Non sarei sì sventurata. (Eri. [v.1] 2 iii)	X	X	X	2 iii	X
Senza procelle ancora. (Por. 2 iv)	2 vi	2 vi (1)	X	2 iv	X
Sommi dèi, se giusti siete. <i>Duet</i> (Cle./Por. [v.1] 2 vi)	X	X	X	X	1 iii

⁷⁷ As *Porò GB-Lbl* 639.d.19 (2).

⁷⁸ As *Porò F-Pn* V. S. 420 'Second edition with additions'.

⁷⁹ As *Porò* 'The Fourth Edition, with additions', *GB-Lem* XXI.A.10.(5).

⁸⁰ *GB-Cu* MZ0.056.

⁸¹ *GB-Lbl* 163.g.33.

⁸² Some of Handel's settings are re-used in SOLIMANO DRAMA PER MUSICA... (London: G[eorge] Woodfall, 1758); *GB-Lbl* 907.i.8 (3).

⁸³ Setting by Robert Price according to Jamie C. Kassler, 'Price', *NG2*, xx, 316.

⁸⁴ Act 1, scene viii omitted in the numbering sequence.

Mio ben, ricordati. (Gan. 2 vii)	3 ix	3 ix	3 ix	3 ix	X
D'un barbaro scortese. (Ale. [v.1] 2 viii)	2 iv	2 iv	2 iv	2 viii	X
Digli ch'io son fedele. (Cle. 2 ix)	2 v	2 v	2 v	2 ix	2 vi
Destrier, che, all'armi usato. (Por. 2 x)	X	X	X	2 x	2 vii
È ver che all'amo intorno. (Tim. [v.1] 2 xi)	X	X	X	2 xi	2 viii
Se è ver che t'accendi. (Ale. 2 xii)	X	X	X	X	2 ix
Se il Ciel mi divide. (Cle. 2 xiii)	2 ix	2 ix	2 ix	2 xii	X
Se viver non poss'io. (Gan. 2 xiv)	2 x	2 x	2 x	X	2 i
Di rendermi la calma. (Eri. 2 xv)	2 xi	2 xi	2 xi	2 xiii	X
Act 3					
Risveglia lo sdegno. (Por., [v.1] 3 i)	3 i	3 i	X	X	X
Se troppo crede al ciglio. (Cle. 3 i)	3 iv	3 iv	3 iv	3 iii	3 ii
E pur così non è. (Cle. [v.1] 3 iv)	X	X	X	X	X
Serbati a grandi imprese. ⁸⁵ (Ale. 3 iv)	3 vi	3 vi (1)	X	X	3 iii
Son confusa pastorella. (Eri. 3 viii)	X	X	X	X	X
Dov'è? Si affretti. (Por. [v.1] 3 ix)	3 viii	3 viii	3 viii	3 viii	3 vi
Serva ad eroe sì grande. <i>Chorus</i> (3 x)	X	X	X	1 viii, 3 xi (2)	3 ix
Dagli astri discendi. <i>Chorus</i> (Aless. 3 x)	X	X	X	3 xi	X
Son confusa pastorella. (Eri. [v.1] 3 xi)	3 x	3 x	3 x	3 x	X
Ombra dell'idol mio. (Cle. [v.1] 3 xii)	X	X	X	X	X
Other arias inserted					
1731					
Caro, dolce, amico amplesso. <i>Duet</i> (Cle./Por.)	2 ii	2 ii	2 ii	X	X
Spirto amato dell'idol mio. (Cle.)	3 xii	3 xii	3 xii	X	X
Caro vieni al mio seno. (Cle., Por.)	3 xiii (1)	3 xiii (1)	3 xiii (1)	X	X
Dopo tanto penare. <i>Chorus</i>	3 xiii (2)	3 xiii (2)	3 xiii (2)	X	X
1731 (Nov)					
Serbati a grand'imprese. ⁸⁶ (Ale.)		1 i	1 i	X	X
Se il mar promette calma. (Tim.)		1 iv (2)	1 iv (2)	X	X
Colla strage de' nemici. (Tim.)		2 vi (2)	X	X	X

⁸⁵ Text: Serbati a grandi imprese / Acciò rigmangi ascosa / La macchia vergognosa / Di questa infeldeltà.

⁸⁶ Text: Serbati a grand'imprese / Ora rimanga ascosa / La Maestà gloriosa / Per la mia fedeltà.

Gelido in ogni vena. ⁸⁷ (Tim.)		3 vi (2)	X	X	X
1736					
Tiranna la sorte. (Por.)			1 ii ⁸⁸	X	X
Mira virtù che troppo. (Por.)			2 vi ⁸⁹	X	X
Torrente cresciuto. (Ale.)			2 viii	X	X
Per le africane arene. (Por.)			3 i ⁹⁰	X	X
Dopo notte atra, e funesta. (Ale.)			3 vi	X	X
1746					
Cara, di questo core. (Por.)				3 x (1)	X
1756					
Non a ragione ingrato. (Por.) ⁹¹				*	
Tutto di sei d'amore. (Por.)					1 vii
Nocchier che s'abbandona. (Gan.)					1 viii
Ah che la voce io sento. (Cle.)					2 xi
Non ha più speme. (Eri.)					3 viii

⁸⁷ *Siroe* (Act 3, scene v).

⁸⁸ The use of inverted commas in the libretto indicates that this setting is not by Handel.

⁸⁹ The use of inverted commas in the libretto indicates that this setting is not by Handel.

⁹⁰ The use of inverted commas in the libretto indicates that this setting is not by Handel.

⁹¹ Setting by Galuppi. The text is not included in the 1746 libretto.

<i>Alessandro nell'Indie</i>	1761 ⁹²	1764 ⁹³	1774 ⁹⁴	1779 ⁹⁵	1789 ⁹⁶	1789 ⁹⁷
Adapter of the libretto: Composer or arranger of the score:	Anon. Cocchi	Anon. Cocchi	Bottarelli Corri	Andrei Anfossi	Badini Tarchi	Badini Tarchi
Act 1						
È prezzo leggiero. (Gan. [v.1] 1 i)	X	X	1 i	1 i	X	X
Vedrai con tuo periglio. (Por. 1 ii)	1 iii	1 i	1 ii	X	X	X
Vil trofeo d'un'alma imbelle. (Ale. 1 iii)	1 iv	X	1 iii	1 iii	X	X
Chi vive amante, sai che delira. (Eri. 1 iv)	X	1 ii	1 vi	1 vi	1 i	1 i
Come il candore. (Eri. [v.1] 1 v)	X	X	X	X	X	X
O su gli estivi ardori. (Tim. 1 v)	X	X	X	X	X	X
Se mai più sarò geloso. (Por. 1 vi)	X	X	1 iv	1 iv	1 ii	1 ii
Se mai turbo il tuo riposo. (Cle. 1 vii)	X	X	1 v	1 v	1 iii	1 iii
Se possono tanto. (Por. [v.1] 1 ix)	2 ii	1 iv (1)	X	X	1 vi	1 vi
Ah, colei che m'arde il seno. (Gan. 1 x)	X	X	X	X	X	X
Compagni nell'amore. (Eri. [v.1] 1 x)	X	X	X	X	X	X
Voi, che adorate il vanto. (Gan. [v.1] 1 xi)	X	X	X	X	X	X
Se amore a questo petto. (Ale. [v.1] 1 xv)	X	1 v (1)	X	X	1 x	1 ix
Se mai turbo il tuo riposo. <i>Duet</i> (Cle./Por. 1 xv)	1 vii	1 v (2)	1 vii	X	1 xi	1 xi
Act 2						
Non sarei sì sventurata. (Eri. [v.1] 2 iii)	X	X	X	2 i	X	X
Senza procelle ancora. (Por. 2 iv)	X	X	X	X	X	X
Sommi dèi, se giusti siete. <i>Duet</i> (Cle./Por. [v.1] 2 vi)	2 iii	2 ii (1)	X	X	X	X
Mio ben, ricordati. (Gan. 2 vii)	X	X	X	3 iv	X	X
D'un barbaro scortese. (Ale. [v.1] 2 viii)	X	X	2 ii (1)	X	X	X
Digli ch'io son fedele. (Cle. 2 ix)	2 iv	2 ii (2)	2 ii (2)	X	X	X

⁹² GB-Lbl 639.e.27 (4).

⁹³ D-W Textb. 609.

⁹⁴ GB-Ob Harding D. 2449 (3).

⁹⁵ GB-Lbl 907.i.17 (1).

⁹⁶ As *La Generosità d'Alessandro*; US-SM La 836.

⁹⁷ As *La Generosità d'Alessandro*; GB-Lbl 1608/3714.

Destrier, che, all'armi usato. (Por. 2 x)	X	2 ii (3)	X	X	X	X
È ver che all'amo intorno. (Tim. [v.1] 2 xi)	X	X	X	X	X	X
Se è ver che t'accendi. (Ale. 2 xii)	X	X	3 iii	X	X	X
Se il Ciel mi divide. (Cle. 2 xiii)	X	X	3 ii (2)	X	2 ix	2 ix
Se viver non poss'io. (Gan. 2 xiv)	X	2 i (1)	X	X	X	X
Di rendermi la calma. (Eri. 2 xv)	X	X	X	X	X	X
Act 3						
Risveglia lo sdegno. (Por., [v.1] 3 i)	X	X	X	X	X	X
Se troppo crede al ciglio. (Cle. 3 i)	X	p ⁹⁸	X	X	X	X
E pur così non è. (Cle. [v.1] 3 iv)	X	X	X	X	X	X
Serbati a grandi imprese. ⁹⁹ (Ale. 3 iv)	X	X	X	3 ii	X	X
Son confusa pastorella. (Eri. 3 viii)	1 ii	X	X	X	X	X
Dov'è? Si affretti. (Por. [v.1] 3 ix)	3 ii	3 ii (1)	X	X	X	X
Serva ad eroe sì grande. <i>Chorus</i> (3 x)	3 vi (2)	3 iv (2)	3 iv (2)	X	X	X
Dagli astri discendi. <i>Chorus</i> (Aless. 3 x)	X	X	X	X	X	X
Son confusa pastorella. (Eri. [v.1] 3 xi)	X	X	X	X	X	X
Ombra dell'idol mio. (Cle. [v.1] 3 xii)	X	X	X	2 ii (1)	X	X
Other arias inserted						
1761						
Del mar talora. (Gan.)	1 i	X	X	X	X	X
Di quei rai son quasi amanti. (Eri.)	1 v	X	X	X	X	X
Se tutti i mali miei. ¹⁰⁰ (Cle.)	1 vi	X	X	X	X	X
Quanto invidio il bel contento. (Eri.)	2 i	X	X	X	X	X
Dal tuo voler dipende. (Por.)	2 v	X	X	X	X	X
Mi troverà nel seno. (Tim.)	2 vi	X	X	X	X	X
Ritorna nell'alma. (Gan.)	2 vii	X	X	X	X	X
Nel pensar, che amante io sono. (Cle.)	2 viii	X	X	X	X	X
Di questo amico invito. (Ale.)	3 i	X	X	X	X	X
Bramai la tua pace. (Eri.)	3 iii	X	X	X	X	X

⁹⁸ Not in *D-W* Textb. 609, but appears in *Favourite Songs: US-00m* M1506.B34 1764.

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

¹⁰⁰ *Demofonte* (Act 2, scene vi).

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

¹⁰¹ Setting by Handel.

¹⁰² Setting probably from Cocchi's 1756 version.

¹⁰³ *Ipermestra* (Act 1, scene ix).

¹⁰⁴ *Demetrio* (Act 2, scene xv).

¹⁰⁵ Setting probably from Cocchi's 1756 version.

¹⁰⁶ Setting probably from Cocchi's 1756 version.

¹⁰⁷ *Betulia Liberata* (pt. 1).

¹⁰⁸ *Siroe* (Act 2, scene iii).

Dal piacer se piange un ciglio. (Por.)			3 i (2)	X	X	X
La speranza è un don del cielo. (Eri.)			3 ii (1)	X	X	X
Se penai, se per te piansi. <i>Duet</i> (Por./Cle.)			3 iv	X	X	X
1779						
Ah, non voler mio ben! ¹⁰⁹ (Cel.)				2 i (1)	X	X
Non tradisca il core oppresso. (Por.)				2 ii (2)	X	X
Costante e fedele. ¹¹⁰ (Cle.)				2 iii	X	X
Cara ti lascio, addio. ¹¹¹ (Ale.)				2 iv (1)	X	X
Che fa il mio bene? ¹¹² (Cle.)				2 iv (2)	X	X
Tremate empi tremati. ¹¹³ (Ale.)				2 v	X	X
Affretta i passi o caro. ¹¹⁴ (Cle.)				3 iii	X	X
Già vedo in lontananza. ¹¹⁵ (Por.)				3 v	X	X
Affetti teneri. ¹¹⁶ (Por.)				3 vi	X	X
1789						
Sena ad eroe sì grande. <i>Chorus</i> (Cho.)				3 vii	X	X
Tu sei lieto, io vivo in pene. ¹¹⁷ (Gan.)					1 v	X
Son prigionier, lo vedo. <i>Duet</i> (Por./Cle.)					2 iv	2 iv
Finche rimango in vita. (Tim.)					2 vi	2 vi
Quel labbro vezzoso. (Por.)					2 vii	2 vii
Barbaro discortese. (Ale.)					2 viii	2 viii

¹⁰⁹ Setting by Handel.

¹¹⁰ Setting by Bertoni.

¹¹¹ Setting by Mysliveček [accent over c]

¹¹² *Adriano in Siria* (Act 2, scene vi), setting by Anfossi.

¹¹³ Setting by Sarti.

¹¹⁴ Setting by Mysliveček.

¹¹⁵ Setting by Tozzi.

¹¹⁶ Setting by Molza.

¹¹⁷ *Semiramide riconosciuta* (Act 2, scene viii).

M' abbandona il caro bene. (Por.)					2 x	2 x
Perchè co 'dubbi tuoi. (Gan.)					2 xi	2 xi
Or che il ciel a me ti vende. (Por.)					2 xii (1)	2 xii (1)
Serva all' Eroe si grande. <i>Chorus</i> (Cle./Gan./Por./Tim./Eri.)					2 xii (2)	2 xii (2)

Antigono

Antigono (1746)

Antigono (1757)

Berenice (Antigono) (1765)

Antigono (1774)

Antigono (1776)

Antigono

- 1) Anon.
- 2) Baldassare Galuppi.
- 3) **KT 1746**: May 13,¹¹⁸ 20, 24, 27, 31, June 3, 7, 10, 14, 17, 21, 24.

Libretto

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

Music

- 1) *THE Favourite SONGS in the OPERA Call'd ANTIGONO By Sigr Galuppi.*
 - 2) J[ohn] Walsh, [1746]. [SH: 669]
 - 3) [Angelo Maria] Monticelli, [Teresa Cornelys née] Pompeati, {Sig.} Ciacchi, [Marianna] Imer, [Giuseppe] Jozzi.
 - 4) In score.
 - 5) ‘*T’intendo sí crudele*’ (Galuppi, 2); ‘Piango, è ver; ma non procede’ (Galuppi, 5); ‘A torto spergiuro’ (Galuppi, 8); ‘Contro il destin che freme’ (Galuppi, 11); ‘Perché due cori insieme’ (Galuppi, 15); ‘Già che morir degg’io’ (Galuppi, 19); ‘Di vantarsi ha ben ragione’ (Galuppi, 23); ‘È pena troppo barbara’ (Galuppi, 26); ‘Benché giusto è vendicarmi’ (Galuppi, 29); ‘Non temer non sono amante’ (Duet: Galuppi, 33), ‘Tu m’involasti un regno’ (Galuppi, 37).
 - 6) *GB-Lbl* G.191.(1). [*BUCEM*: 359; *RISM* A/I/3: G 272]
-
- 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, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCE, VERACINI, BONONCINI*
 - 2) William Randall, [1776?].
 - 3) [Teresa Cornelys née] Pompeati; [Angelo Maria] Monticelli; [Giuseppe] Jozzi, [Marianna] Imer, {Sig.} Ciacchi.
 - 4) In score.
 - 5) ‘*T’intendo sí crudele*’ (Galuppi, 35); ‘A torto spergiuro’ (Galuppi, 38); ‘Contro il destin che freme’ (Galuppi, 41); ‘Perche due cori insieme’ ([Galuppi], 45); ‘Già che morir degg’io’ (Galuppi, 49); ‘Di vantarsi ha ben ragione’ (Galuppi, 53); ‘È pena troppo barbara’ (Galuppi, 56); ‘Benché giusto è vendicarmi’ (Galuppi, 59); ‘Non temer non sono amante’ (Duet: Galuppi, 63); ‘Tu m’involasti un regno’ (Galuppi, 67).
 - 6) *GB-Lbl* G.159 (III, 35–69). [*BUCEM*: 262; *RISM* B/II, 151–2]
-

Antigono

- 1) Anon.
- 2) Nicola Conforti.
- 3) **KT 1757**: March 8,¹¹⁹ 12, 15, 19, 22, 26, 29, April 2, 16, 19, 23.

¹¹⁸ ‘A New Opera’; *LS*, iii/2, 1241.

¹¹⁹ ‘With new musick composed by Sig Nicola Conforto, and new Dances. A new Scene painted by Mr Mitermayer’; *LS*, iv/2, 585.

Libretto

- 1) *ANTIGONO*. DRAMMA PER MUSICA. PEL TEATRO di S. M. B.
- 2) G[eorge] Woodfall, 1757.
- 3) I/E.
- 4) Antigono ([Salvatore] Pazzagli); Alexandra ([Christina] Passerini); Demetrio ([Giuseppe] Ricciarelli); Berenice ([Regina] Mingotti [née Valentini]); Ismene ({Sig.ra} Grandis); Clearchus ({Sig.ra} Mareschi). Composer of the dances: [Giovanni Andrea Battista] Gallini, [John Baptist] Tioli, [Vincenza] Lucchi, {Sig.ra} Lescot.
- 5) *GB-Lbl* 11714.b.39.(3**.) [EBB: 2219M5; CS: 2138; ESTC: T22164]

Music

- 1) THE *FAVOURITE SONGS* in the OPERA *Call'd ANTIGONO* BY Sig: CONFORTI.
 - 2) For the proprietor, [1757].
 - 3) {Sig.ra} Grandis,¹²⁰ [Regina] Mingotti [née Valentini], [Giuseppe] Ricciarelli.
 - 4) In score.
 - 5) 'Non cercar, amor tiranno' ([Conforti], 41); 'Basta cosí; ti cedo' ([Conforti], 47); 'Già che morir deggio' ([Conforti], 52); 'Perché due cori insieme' ([Conforti], 56).
 - 6) *GB-Lbl* H.348.a.(2.) [BUCEM: 211; RISM A/I/2: C 3501]
-
- 1) THE *Favourite SONGS* in the OPERA *Call'd ANTIGONO* BY Sig: CONFORTI.
 - 2) J[ames] Oswald, [1757].
 - 3) {Sig.ra} Grandis, [Regina] Mingotti [née Valentini], [Giuseppe] Ricciarelli.
 - 4) In score.
 - 5) 'Perche due cori insieme' ([Conforti], 36); '*Non cercar amor tiranno*' ([Conforti], 41); 'Basta cosí; ti cedo' ([Conforti], 46); 'Già che morir deggio' ([Conforti], 52).
 - 6) *GB-Lm* XXXII.A.27 (2). [BUCEM: 211; RISM A/I/2: C 3502]

Berenice (Antigono)

- 1) Anon.
- 2) Felice Giardini;¹²¹ Galuppi, Dupius, Conforti, Cocchi.
- 3) **KT 1765**: January 1,¹²² 5,¹²³ 7, 12, 19,¹²⁴ as *Antigono* March 28.¹²⁵

Libretto

- 1) BERENICE. DRAMA Per MUSICA. Da RSPPRESENTARSI sopra il TEATRO di S. M. B. BERENICE: An OPERA. Set to MUSIC. As it is represented at the KING'S Theatre in the Hay-Market.
 - 2) G[eorge] Woodfall, 1764–5.
 - 3) I/E.
 - 4) Demetrio (Giovanni Manzuoli [called Succianocoli]); Alessandro ([Giusto] Ferdinando Tenducci); Antigono (Ercole¹²⁶ Ciprandi); Clearco (Leopoldo [De] Micheli); Berenice (Teresa Scotti); Ismene (Clementina Cremonini); Eudice ([Esther?]¹²⁷ Young).
 - 5) *US-CAb* Hollis 008806834. [nEBB; CS: 3969; ESTC: N72286]
-
- 1) ANTIGONO. DRAMA per MUSICA: Rappresentato sotto il Nome di *BERENICE*: Ed ora da rappresentarsi con varie alternazioni e colla scelta delle *Arie più favorite*, *All'Occasione del Benefizio Del Signor FERDINANDO TENDUCCI*. SECONDA EDIZIONE. *ANTIGONUS*, An OPERA, set to MUSIC; That was represented under

¹²⁰ Listed as 'Signor' Grandis.

¹²¹ As advertised. This attribution is disputed in S.W. McVeigh, 'The Violinist in London's Concert Life, 1750–1784. Felice Giardini and his Contemporaries' (D.Phil. dissertation, University of Oxford, 1979), ii, 308.

¹²² 'A new Opera; music by different masters'; *LS*, iv/2, 1091.

¹²³ 'By command of their Majesties'; *LS*, iv/2, 1091.

¹²⁴ 'With alterations and additions to the Opera'; *LS*, iv/2, 1094.

¹²⁵ Benefit: [Giusto Ferdinando] Tenducci. 'By particular Desire'; *LS*, iv/2, 1106.

¹²⁶ Listed in the libretto as 'Giuseppe'.

¹²⁷ Probably Esther Young, later Mrs Charles Jones. Isabella Young, who married John Scott in 1757, was singing regularly as Mrs Scott by the early 1760s; Polly Young was 11, and in Ireland at the time, while Elizabeth Young, later Mrs Ridley Dorman, appears to have sung only at Drury Lane during this period.

the Title of *BERENICE*: And is now to be represented with various Alterations, and choice of the most favorite
Airs, For the Benefit of *Signor FERDINAND TENDUCCI*. The SECOND EDITION.¹²⁸

- 2) G[eorge] Woodfall, 1765.
- 3) I/E.
- 4) Demetrio ([Giovanni] Manzuoli [called Succianoccoli]); Alessandro ([Giusto Ferdinando] Tenducci); Antigono ([Ercole] Ciprandi); Clearco ([Leopoldo De] Micheli); Berenice ([Teresa] Scotti); Ismene ([Clementina] Cremonini); Eudice ([Esther?]¹²⁹ Young).
- 5) *US-CAb* Hollis TS 8054.512 1760. [nEBB; CS: 2150; nESTC]

Music

- 1) THE *Favorite Songs* in the OPERA *BERENICE*.
- 2) R[obert] Bremner, [1766].¹³⁰
- 3) [Giovanni] Manzuoli [called Succianoccoli], [Teresa] Scotti, [Giusto Ferdinando] Tenducci.
- 4) In score.
- 5) ‘Piango, è ver; ma non procede’ (Farradini, 1); ‘Che pretendi o ciel tiranno’ (Vento, 4); ‘*Cara ti lascio, addio*’ (Hasse, 6); ‘Confusa, smarrita’ (Bach, 8);¹³¹ ‘Tremo per l’idol mio’ (Galuppi, 11).¹³²
- 6) *GB-Ob* Harding Mus. H. 4 (3). [*BUCEM*: 101; nRISM]

Antigono

- 1) Giovan Gualberto Bottarelli; *trans.* Bottarelli, junior.
- 2) *arr.* Tommaso Giordani; with Hasse, Mattia Vento and Tommaso Traetta?
- 3) **KT 1774**: March 8,¹³³ 15, 22, April 9, 14, 16,¹³⁴ May 5, 10, 14,¹³⁵ 31, June 14.

Libretto

- 1) ANTIGONO A SERIOUS OPERA. To be performed at the KING’s THEATRE IN THE HAY-MARKET. The POETRY is from METASTASIO, Compiled, curtailed, and published By G. G. BOTTARELLI. The MUSIC by several eminent MASTER[S] under the Direction of SIGNOR T. GIORDANI. The Translation by BOTTARELLI, jun. Teacher of Languages.
- 2) T[homas] Cadell, 1774.
- 3) I/E.
- 4) Antigono ({Sig.} Schirolì), Berenice ([Cecilia] Davies), Demetrio ([Giuseppe] Millico), Alessandro ([Caterina] Galli), Ismene ({Sig.ra} Marchetti), Clearco ([Leopoldo De] Micheli). Ballet Master: [M] Pitrot. Principal Dancers: [M] Fierville, {Sig} Mariottini, [Vicenzo] Lorenzo called Il Bocchino, Mimi Faviere, [Nina] Faviere, {Sig.ra} Mazzoni. Painters and Machinists: [James] Canter, [Giovanni Battista Innocenzo] Colomba. Taylor: [Thomas] Luppino.
- 5) *GB-Lbl* RB.23.a.8558.¹³⁶ [nEBB; nCS; ESTC: T224722]

Music

- 1) *The Favorite SONGS* in the Opera ANTIGONO COMPOSED BY *Sig^a Tomaso Giordani*.
- 2) [Peter] Welcker, [1774].¹³⁷
- 3) {Sig.ra} Marchetti, [Giuseppe] Millico, [Cecilia] Davies.
- 4) In score.

¹²⁸ The ‘first edition’ appears to be *Berenice*.

¹²⁹ Probably Esther Young; [see note 00 above](#).

¹³⁰ Walsh died in 1766, so this publication must have appeared after his death that year.

¹³¹ *Catone* (Act 3, scene ii).

¹³² *Ipermestra* (Act 3, scene iv).

¹³³ ‘A new Serious Opera. Music by Giordani and other eminent Composers’; *LS*, iv/3, 1790. Daniel Hertz and Marita McClymonds date Traetta’s contribution as ?1775 (*GDO*, iv, 778–9); however, Irena Cholij (*GDO*, ii, 426) gives 8 March 1774, claiming the work as a ‘collaboration’ between Giordani, Traetta and Vento.

¹³⁴ ‘By Particular Desire’; *LS*, iv/3, 1802.

¹³⁵ ‘By Particular Desire’; *LS*, iv/3, 1813.

¹³⁶ The text is a bibliographical shambles, with catchwords relating to the wrong pages, page 23 misnumbered as page 33, and the copy is lacking pages 9–10. A second copy, *GB-Ob* Harding D4449(2), lacks the title page.

¹³⁷ The copy has a paste-over advertising the score’s sale at G. Smart’s music shop.

- 5) ‘*Sventurata in tanti affanni?*’ ([Giordani], 1); ‘Già che morir degg’io’ ([Giordani], 6); ‘*Nelle dolci tue catene*’ ([Giordani], 8); ‘*Sventurata in van mi lagno*’ ([Giordani], 12).
 - 6) *GB-Ob* Harding Mus H. 7 (7). [*BUCEM*: 380; *RISM A/I/3*: G 2095]
- 1) *The Favorite SONGS* in the Opera *ANTIGONO COMPOSED BY Sig^r Tomaso Giordani*.
 - 2) Robert Bremner, [1774].
 - 3) {Sig.ra} Marchetti, [Giuseppe] Millico, [Cecilia] Davies.
 - 4) In score.
 - 5) ‘*Sventurata in tanti affanni?*’ ([Giordani], 1); ‘Già che morir degg’io’ ([Giordani], 6); ‘*Nelle dolci tue catene*’ ([Giordani], 8); ‘*Sventurata in van mi lagno*’ ([Giordani], 12).
 - 6) *US-CHH VAULT M1505.S33 L9*. [*RISM A/I/3*: G 2096]
- 1) Sung by Sig^{ra} Davis Ingelsina, in the Opera of Antigono Composed by Sig^r Giordani [in] *Favourite AIRS* adapted for the Harpsichord OR *PLANO FORTE* and a GERMAN FLUTE BY *Sig^r Giordani*.
 - 2) [Thomas] Longman and [Francis] Broderip, [1775?].
 - 3) [Cecilia] Davies.
 - 4) v & hpd or pf & fl.
 - 5) ‘*Sventurata in tanti affanni?*’ (Giordani).
 - 6) *GB-Lbl/h.726.p.(7.)* [*BUCEM*: 378; *RISM B/II*, 172]

Antigono

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

Libretto

- 1) *ANTIGONO; A SERIOUS OPERA. AS PERFORMED AT THE KING’S THEATRE IN THE HAY-MARKET. THE POETRY BY METASTASIO. THE MUSIC BY SEVERAL EMINENT MASTERS, UNDER THE DIRECTION OF SIGNOR MATTIA VENTO.*
- 2) R[ichard] Rapley, 1776.
- 3) I/E.
- 4) Demetrio ([Venanzio] Rauzzini); Antigono ([Giuseppe] Trebbi); Alessandro ([Gasparo] Savoi); Clearco ([Leopoldo De] Micheli); Ismene ([Luiggia] Farnese); Berenice (Cecilia Davies). Ballet Master: [M] Bouqueton. Principal Dancers: [M] Fierville, [Simonin] Vallouy, [Jack] Helme, [Giovanna] Baccelli, [Niel] Vallouy, [Sophie Louille called] Mlle Sophie. Painter and Machinist: [Giovanni Battista Innocenzo] Colomba. Taylor: [Thomas] Luppino.
- 5) *GB-Lbl/907.i.16.(1.)* [*EBB*: 1404A1 & 2219M4; *CS*: 2172; *ESTC*: T89973]

Music

- 1) The *FAVOURITE SONGS* In the OPERA ANTIGONO.
 - 2) R[obert] Bremner, [1776].
 - 3) [Cecilia] Davis.
 - 4) In score.
 - 5) Overture (Traetta, 2); ‘Io non so se amor tu sei’ (Hasse, 6); ‘*Ab che nell’alma mia*’ (Vento, 10).
 - 6) *GB-Lbl/G.760.c.(5.)* [*BUCEM*: 33; *RISM B/II*, 175]
- 1) THE SIGH A favorite Song, as Sung by M^{rs} Weichsell at Vauxhall, this present Season 1776. And by Sig^r Trebbi in the Opera of ANTIGONO with universal applause. Composed by Sig^r Di Majo.
 - 2) [John] Welcker, [1776].
 - 3) [Frederika] Weichsel, [Giuseppe] Trebbi.
 - 4) In score.
 - 5) ‘Gentle air thou breath of lovers’ (Di Majo).
 - 6) *GB-Ob* Harding Mus. E 183 (2). [*nBUCEM*; *nRISM*]

¹³⁸ Petty, 148, lists this version as being premiered on 8 March 1774; however, this is a new version.

¹³⁹ ‘The Music by several eminent Masters; under the Direction of Giardini?’ *LS*, v/1, 62.

- 1) Antigono. OVERTURE.
- 2) [Robert Bremner], [1776].
- 3) NA.
- 4) kd.
- 5) Overture (Traetta).
- 6) *GB-Lbl*g.272.u.(27.) [*BUCEM*: 1018; *RISM A/I*/8: T 1083]

List of numbers from the libretti

<i>Antigono</i>	1746 ¹⁴⁰	1757 ¹⁴¹	1764 ¹⁴²	1774 ¹⁴³	1776 ¹⁴⁴
Adapter of the libretto: Composer or arranger of the score:	Anon. Galuppi	Anon. Conforti	Anon. Giardini	Bottarelli Giordani ¹⁴⁵	Anon. Giordani ¹⁴⁶
Act 1					
Di vantarsi ha ben ragione. (Ism. 1 i)	1 i	X	X	X	X
A torto spergiuro. (Dem. 1 iii)	1 iii	1 iii	1 ii (1)	X	1 ii (1)
È la beltà del cielo (Ant. 1 iv)	X	1 iv	1 ii (2)	X	X
Io non so se amor tu sei. (Ber. 1 v)	1 v	X	2 iv (2)	1 ii ¹⁴⁷	1 ii (2)
Tu m'involasti un regno. (Ant. 1 viii)	1 viii	X	X	X	1 iii
Sol che appresso al genitore. (Ism. 1 ix)	X	X	3 i (1)	X	X
Meglio rifletti al dono. (Ale. 1 x)	1 ix	1 viii	1 iv	1 iii (2) ¹⁴⁸	X
È pena troppo barbara. (Ber. 1 xi)	1 x	X	X	X	X
Contro il destin, che freme. (Dem. 1 xiii)	1 xii	X	1 v (2)	1 iv (2) ¹⁴⁹	X
Act 2					
Di due ciglia il bel sereno. (Cle. 2 i)	X	X	X	2 i ¹⁵⁰	X
Sai qual ardor m'accende. (Ale. 2 ii)	2 ii	2 i	2 i	2 ii ¹⁵¹	X
Basta così; ti cedo. (Ber. 2 iii)	2 iii	2 ii	X	X	X
Piango, è ver; ma non procede. (Dem. 2 iv)	2 iv	X	2 iii	X	X
Dal sen delle tempeste. (Ale. 2 vi)	X	X	X	X	X
Scherno degli astri e gioco. (Ant. 2 vii)	X	2 iv	X	2 v (1) ¹⁵²	2 v (1)
Perché due cori insieme. (Ism. 2 viii)	2 v	2 v	X	X	X
Sfogati, o ciel, se ancora. (Ant. 2 xi)	2 viii	X	2 v (1)	X	X
Non temer, non son più amante. <i>Chorus</i> (2 xii)	2 ix ¹⁵³	2 viii ¹⁵⁴	2 v (2) ¹⁵⁵	2 vi ¹⁵⁶	X
Act 3					
Di' che ricuso il trono. (Ant. 3 i)	X	3 i	X	X	3 i (1)
Che pretendi, Amor tiranno? (Ism. 3 ii)	X	3 ii	3 i (2)	X	X

¹⁴⁰ *US-SM* La 60.

¹⁴¹ *GB-Lbl* 11714.b.39 (3**).

¹⁴² As *Berenice. F-Pc* Ris. V.S. 728; also as *Antigono: US-CAb* Hollis TS 8054.512 1760.

¹⁴³ *GB-Lbl* RB. 23.a.8558.

¹⁴⁴ *GB-Lbl* 907.i.16 (1).

¹⁴⁵ Arr. Tommaso Giordani; with Hasse, Mattia Vento and Tommaso Traetta.

¹⁴⁶ Arr. Tommaso Giordani; with Anon, Giordani, Jommelli, Sacchini, Tommaso Traetta, Mattia Vento.

¹⁴⁷ Setting by an anonymous composer.

¹⁴⁸ Setting by Giordani.

¹⁴⁹ Setting by Giordani.

¹⁵⁰ Setting by Giordani.

¹⁵¹ Setting by Giordani.

¹⁵² Setting by Traetta.

¹⁵³ Set as a duet between Berenice and Demetrio.

¹⁵⁴ Set as a duet between Berenice and Demetrio.

¹⁵⁵ Set as a duet between Berenice and Demetrio.

¹⁵⁶ Setting by Traetta.

Guerrier, che i colpi affretta. (Cle. 3 iii)	3 i	X	3 iii (1)	X	X
Benché giusto, a vendicarmi. (Ale. 3 v)	3 iv	3 iv	X	X	X
Già che morir degg'io. (Dem. 3 vi)	3 v	3 v	3 ii	3 iii (1)	X
Non partir, bell'idol mio. (Ber. 3 vii)	X	3 vi (1)	X	X	X
Perché, se tanti siete. (Ber. 3 vii)	3 vi	3 vi (2)	X	X	X
Padre, sposa, ah! dunque insieme. <i>Sestet.</i> (Ale./Ant./Ber./Cle./Dem./Ism. 3 x)	3 viii	X	X	X	X
Other arias inserted					
1746					
T'intendo si crudele. (Ism.)	3 ii	X	X	X	X
Non a ragione ingrato. ¹⁵⁷ (Dem.)	X ¹⁵⁸				
1757					
Non cercar, amor tiranno. (Ber.)		1 v	X	X	X
Fra l'altre ricche prede. (Cle.)		1 vi	X	X	X
Son pellegrina errante. (Ber.)		1 ix	X	X	X
Se tu sapessi appieno. (Dem.)		2 iii	X	X	X
Chi negar potrebbe amore. <i>Chorus</i> (Cho.)		3 vii	X	X	X
1764					
Mi pareva del porto in seno. (Ism.)			1 i	X	X
Se possono tanto. ¹⁵⁹ (Ber.)			1 ii (3)	X	X
Non sò dirti il mio contento. (Ale.)			1 iii	X	X
Prigioniera abbandonata. (Cle.)			1 v (1)	X	X
Confusa, smarrita. ¹⁶⁰ (Ber.)			2 ii	X	X
È la fede degli amanti. (Ism.)			2 iv (1)	X	X
Voi, che udite i voti miei. (Ber.)			3 iii (2)	X	X
Ho spavento d'ogn'aura, d'ogni ambra. (Ant.)			3 iv (1)	X	X
Ecco cambiato il fato. <i>Chorus</i> (Cho.)			3 iv (2)	X	X
Tremo per l'idol mio ¹⁶¹ [UA]	*				
1774					
I miei sinceri affetti. ¹⁶² (Ism.)				1 i	X
Tu m'involasti un regno. ¹⁶³ (Ale.)				1 iii (1)	X
Ah, che nell' alma mia. ¹⁶⁴ (Dem.)				1 iv (1)	1 iv (1)
Taci, crudele, e pensa. ¹⁶⁵ (Ber.)				2 iii	X
Nelle dolci tue catene. ¹⁶⁶ (Dem)				2 iv	2 iv
Odio, furor, dispetto. ¹⁶⁷ (Ism.)				2 v (2)	X
Alme belle innamorato. ¹⁶⁸ <i>Duet</i> (Ber., Dem.)				2 vi (3)	X

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

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

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

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

¹⁶¹ *Ipermestra* (Act 3, scene iv).

¹⁶² Setting by Sacchini.

¹⁶³ Setting by Traetta.

¹⁶⁴ Setting by Vento.

¹⁶⁵ Setting by Traetta.

¹⁶⁶ Setting by Giordani.

¹⁶⁷ Setting by Jomelli.

Dì, che ricuso il trono. ¹⁶⁹ (Ant.)				3 i (1)	X
Sventurata, in tanti affanni. ¹⁷⁰ (Ism.)				3 i (2)	X
Tu non sai che bel contento. ¹⁷¹ (Ale.)				3 ii	X
Sventurata, invan mi lagno. ¹⁷² (Ber)				3 iii (2)	X
Dopo torbida procella. ¹⁷³ <i>Chorus</i> (Cho.)				3 iv	3 iv
1776					
Dch! Spera, l'amore. (Ism.)					1 i
Do' gioventude sia. (Ale.)					1 iii (2)
Giacché oppresso ti vuol cruda sorte. (Cle.)					1 iv (2)
Sia la bella men severa. (Ale.)					2 ii
L' amore consola. (Ber.)					2 iii
Sì, dovrei per vendicarmi. (Ism.)					2 v (2)
Ah nel lasciarti, o cara. (Dem.)					2 vi
Mi vuol oppressa. (Ism.)					3 i (2)
E' un bel piacer d'un core. (Ale.)					3 ii
Negl'elisi ombra onorata. (Dem.)					3 iii (1)
Ombra, che pallida. ¹⁷⁴ (Ber.)					3 iii (2)

Artaserse

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

Arbace

- 1) Anon.
- 2) Leonardo Vinci, *arr.* Handel; recitatives by Handel with other arias by Hasse and Porpora.
- 3) Rome, Teatro delle Dame, 4.ii.1730. **KT 1734**: January 5,¹⁷⁵ 8, 12,¹⁷⁶ 15, 19, 22, March 26, 28,¹⁷⁷ 30.

¹⁶⁸ Setting by Giordani.

¹⁶⁹ Setting by Traetta.

¹⁷⁰ Setting by Giordani.

¹⁷¹ Setting by Giordani.

¹⁷² Setting by Giordani.

¹⁷³ Setting by Traetta.

¹⁷⁴ Also *Attilio*, 1762 (Act 3, scene v).

¹⁷⁵ Winton Dean (*GDO*, ii, 632) gives 8 January 1734 as the first performance. 'A New Opera. Their Majesties and three eldest Princesses present'; *LS*, iii/1, 355.

¹⁷⁶ 'Their Majesties, Duke, and three eldest Princesses present'; *LS*, iii/1, 357.

Libretto

- 1) ARBACE. DRAMA. Da Rappresentarsi Nel REGIO TEATRO d'HAY-MARKET.
- 2) T[homas] Wood, 1733.
- 3) I/E.
- 4) Artaxerxes (Carlo Scalzi); Arbaces (Giovanni Carestini); Mandane ([Anna Maria] Strada [del Pò]); Artabanus (Margherita Durastante); Semira (Maria Catterina Negri); Megabise (Maria Rosa Negri).
- 5) *GB-En* Nha.T49 (4). [nEBB; CS: 2337; ESTC: N53812]

Music

- 1) [Arbace].
 - 2) MS, 1734.
 - 3) NC.
 - 4) In score.
 - 5) **Act 1:** Overture ([Vinci], 1^r); 'Conservati fedele' ([Vinci], 8^v); 'Fra cento affanni e cento' ([Vinci], 12^v); 'Per pietà, bell'idol mio' ([Vinci], 21^v); 'Bramar di perdere' ([Vinci], 25^v); 'Deh respirar lasciatemi' ([Vinci], 32^r); 'Non ti son padre' ([Vinci], 36^r); '*Impallidisce ingrato*' ([Vinci], 39^v); 'Perdo l'amico' (Recit. [Vinci], 44^v); 'Son qual nave che agitata' ([Vinci], 47^r). **Act 2:** 'Rendimi il caro amico' ([Vinci], 54^r); 'Mi scacci sdegnato' ([Vinci], 62^v); 'Caro padre, ah forse è questo' ([Vinci], 67^v); 'Non temer ch'io mai ti dica' ([Vinci], 11^v); 'Se d'un amor tiranno' ([Vinci], 78^r); 'Per quel paterno amplesso' ([Vinci], 85^v); 'Parto se vuoi così' ([Vinci], 89^v);¹⁷⁸ 'Per quell' affetto che l'incatena' ([Vinci], 93^r); '*Potessi al mio diletto*' ([Vinci], 98^r); 'Così stupisce e cade' ([Vinci], 104^r). **Act 3:** 'Perché tarda è mai la morte' ([Vinci], 113^r); '*Se l'amor tu mi serbi?*' ([Vinci], 116^r); 'L'onda dal mar divisa' ([Vinci], 121^r); 'Figlio, se più non vivi' ([Vinci], 126^r); 'Mi credi spietata?' ([Vinci], 131^r); 'Tu vuoi ch'io viva, o cara' (Duet (Vinci), 136^v); 'Lucido Dio, per cui l'april fiorisce' (Recit. [Vinci], 142^v); 'Site degno non sarei' ([Vinci], 147^v); 'Giusto re, la Persia adora' (Chorus: [Vinci], 153^r).
 - 6) *D-Hs* M A/1004.
- 1) The *Favourite* SONGS in the OPERA call'd ARBACES.¹⁷⁹
 - 2) J[ohn] Walsh, [1734]. [SH: 44]
 - 3) [Giovanni] Carestini; [Anna Maria] Strada [del Pò].
 - 4) In score.
 - 5) 'L'onda dal mar divisa' ([Anon], 2); 'Mi credi spietata?' ([Anon], 5); 'Per quel paterno amplesso' ([Anon], 8); 'Se d'un amor tiranno' ([Anon], 10);¹⁸⁰ 'Fra cento affanni e cento' ([Anon], 12); '*Son qual nave che agitata*' ([Anon], 15).
 - 6) *GB-Lbl* G.206.j.(1.) [BUCEM: 35; RISM A/I/7: P 5109]

Artaxerxes

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

¹⁷⁷ Benefit: [Margherita] Dursatanti. 'All the Royal family expected to attend'; *LS*, iii/1, 381.

¹⁷⁸ *Issipile* (Act 2, scene xii).

¹⁷⁹ Attributed in *BUCEM* to Porpora; according to *GDO*, iii, 1066–7, Porpora set neither *Arbaces* nor *Artaserse*, although he contributed to a setting of the latter in 1721.

¹⁸⁰ *Semiramide* (Act 2, scene vi).

¹⁸¹ His setting of 'Si qual pace'.

¹⁸² 'A New Opera. Pit and Boxes by Ticket at a half guinea. Gallery 5s. 6 P.M.'; *LS*, iii/1, 426.

¹⁸³ 'Prince of Wales and Princess Amelia present'; *LS*, iii/1, 428.

¹⁸⁴ Benefit: Carlo Broschi Farinello; *LS*, iii/1, 469.

¹⁸⁵ Benefit: Carlo Broschi Farinello. 'With an addition of several New Songs'; *LS*, iii/1, 565.

¹⁸⁶ 'Whereas the repetition of the Songs add considerably to the Length of the Opera, and which hath been much complain'd of, it is hoped that no Person will take it ill, if the Singers do not make any Repetition for the future'; *LS*, iii/1, 566.

Libretto

- 1) ARTAXERXES. AN OPERA. As perform'd at the ROYAL THEATRE IN THE HAY-MARKET. ARTASERSE. DRAMA PER MUSICA DA RAPPRESNTARSI NEL REGIO TEATRO DELL'HAY-MARKET.
 - 2) Charles Bennet, 1734.
 - 3) I/E.
 - 4) Arbace (Carlo Broschi called Farinelli); Artabano (Francis Bernardi called Senesino); Artaserse ([Antonio] Montagnana); Mandane (Francesca Cuzzoni); Megabise (Maria Segatti); Semira ([Francesca] Bertolli).
 - 5) *GB-Lbl* 11714.aa.21.(12.)¹⁸⁷ [*EBB*: 1844A1 & 2219M6; *CS*: 2944; *ESTC*: T141234; see also *ESTC*: T22483]
-
- 1) ARTASERSE DRAMA PER MUSICA DA RAPPRESENTARSI NEL REGIO TEATRO DELL' HAY-MARKET. ARTAXERXES. AN OPERA. As perform'd at the KING'S THEATRE IN THE HAY-MARKET.
 - 2) Charles Bennet, 1735.
 - 3) I/E.
 - 4) Arbace (Carlo Broschi called Farinelli); Artabano (Francis Bernardi called Senesino); Artaserse ([Antonio] Montagnana); Mandane (Fran[cesca] Cuzzoni); Megabise (Maria Segatti); Semira ([Francesca] Bertolli).
 - 5) *GB-Lbl* 639.d.22.(2.) [*EBB*: 1844A1 & 2219M6; *CS*: 2947; *ESTC*: T22486]

Music

- 1) FARINELLI'S *Celebrated Songs* &c. *Collected from Sig^r HASSE, PORPORA, VINCI, and VERACIN'S OPERAS Set for a GERMAN FLUTE VIOLIN or HARPSICHORD. VOL I. [Part 1].*¹⁸⁸
 - 2) J[ohn] Walsh, [1737]. [*SH*: 771]
 - 3) [Carlo Broschi called] Farinelli.
 - 4) hpd.
 - 5) 'Quanto affanno o bell'aura' (Porpora, 2); 'In sen mi tace' (Hasse, 4); 'Se al labbro mio non credi' (Hasse, 6); 'Per questo dolce amplesso' (Hasse, 10); 'Lascia cadermi in volto' (Hasse, 14); 'Or la nube procellosa' (Porpora, 22); 'Fortunate passate' (Hasse, 24).
 - 6) *GB-Lbl* g.444. [*BUCEM*: 965; *RISM B/II*, 171]
-
- 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. St. GERMAIN, PESCECCI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) [Carlo Broschi called] Farinelli, [Francis Bernardi called] Senesino.
 - 4) In score.
 - 5) 'Pallido il solè' ([Hasse], 146); 'Quanto affanno o bell'aura' ([Porpora], 149); 'Or la nube procellosa' ([Porpora], 151); 'Se al labbro mio non credi' ([Hasse], 153); 'Son qual nave' ([Anon.], 156); 'Per questo dolce amplesso' ([Hasse], 160); 'Fortunate passate' ([Hasse], 162).
 - 6) *GB-Lbl* G.159 (II, 146–63). [*BUCEM*: 262; *RISM B/II*, 151–2]
-
- 1) *A Favorite Song from the OPERA OF ARTAXERXES Compos'd by the Celebrated M^r Hasse Sung at Mess^{rs} Bach and Abels Concert Hanover Square, BY M^r TENDUCCI.*¹⁸⁹
 - 2) Tho[ma]s Cahusac, [1780?].
 - 3) [Giusto Ferdinando] Tenducci.
 - 4) In score.
 - 5) 'Se al labbro mio non credi' (Hasse).
 - 6) *GB-Lbl* H.1652.f.(33.) [*BUCEM*: 452; *RISM A/I/4*: H 2244]

¹⁸⁷ Contains MS notes of variable accuracy.

¹⁸⁸ Both this and the following edition contain two songs that do not appear in the 1734 or 1735 librettos, 'Fortunate passate' (attributed to Hasse) and 'Quanto affanno o bell'aura' (attributed to Porpora). However, their inclusion in the 1739 edition as keyboard arrangements of songs sung by Farinelli, and the claim in *Delizie dell'Opera* (1776: essentially a through-numbered reprint of the earlier *Favourite Songs* series) that they were both sung by Farinelli, suggests that a) there is a missing set of *Favourite Songs* from 1730s productions, and that b) both tunes were used in the 1730s. They may have been among the 'several New Songs' advertised as having been added for Farinelli's Benefit on 27 March 1736. The two texts were among the three added to the 1766 production which used mainly Hasse's music.

¹⁸⁹ This text was included in all eighteenth-century London versions of Hasse's setting of *Artaserse*, and was retained by Bertoni in his 1779 version setting. However, Tenducci appears never to have sung the role of Arbaces on the stage.

- 1) VO SOL CANDO. A much admir'd SONG Sung by Madame MARA at the Grand Professional Concert Hanover Square Compos'd by Sig^r VINCI.
- 2) H[erman] Wright, [c.1790].
- 3) [Gertrud] Mara.
- 4) In score.
- 5) 'Vo solcando' (Vinci).
- 6) GB-Lbl G.760.f.(5.) [BUCEM: 1043; RISM A/I/9: V 1649]

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

Comment

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

'Tis expected that Signor Farinelli will have the greatest Appearance on Saturday that has been known. We hear that a Contrivance will be made to accommodate 2000 People. His Royal Highness has the Prince of Wales has been pleas'd to give him 200 Guineas, the Spanish Ambassador 100, the Emperor's Ambassador 50 his Grace the Duke of Leeds 50, the Countess of Portmore 50, Lord Burlington 50, His Grace the Duke of Richmond 50, the Hon. Col. Paget 30, Lady Rich 20, and most of the other Nobility 50, 30, or 20 Guineas each; so that 'tis believed his Benefit will be worth to him upwards of 2000l.¹⁹¹

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

Artaserse

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

Libretto

NP.

Music

NS.¹⁹⁴

Artaserse

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

¹⁹⁰ *The Daily Advertiser*, 30 October 1743.

¹⁹¹ *The Daily Advertiser*, 13 March 1735.

¹⁹² Mrs Pendarves to Mrs Granville, 15 March 1735; *LS*, iii/1, 469.

¹⁹³ See W. Coxe, *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799), 44 and 64.

¹⁹⁴ Michael Burden (*GDO*, iv, 426) notes that there is an overture in Coxe see note 193) but this appears to be an error.

¹⁹⁵ 'A New Opera Composed by Hasse'; *LS*, iv/1, 406.

Libretto

- 1) *ARTASERSE*. DRAMA PER MUSICA PEL TEATRO *di S. M. B.*
- 2) G[eorge] Woodfall, 1754.
- 3) I/E.
- 4) Arbaces ({Sig.} Serafini); Artabanes ({Sig.} Albuzio); Artaxerxes ([Christina] Passerini); Mandana ([Caterina] Visconti); Megabyses ({Sig.} Ranieri); Semira ([Giulia] Frasi).
- 5) *US-SM* La 106. [EBB: 1844A1 & 2219M6; CS: 3020; ESTC: T71128]

Music

NE.

Artaxerxes

- 1) *rev.* Thomas Arne?
- 2) Thomas Arne.
- 3) **1762 CG:** February 2,¹⁹⁶ 5, 9, 12, 16, 19, 23, April 1,¹⁹⁷ 14.¹⁹⁸ **1763 CG:** February 24,¹⁹⁹ March 8, 10, 22,²⁰⁰ April 7, 9,²⁰¹ 14,²⁰² 21, [28], May 3,²⁰³ 10,²⁰⁴ 19, December 12, 15, 19, 23, 30. **1764 CG:** January 2, 13, March 31,²⁰⁵ May 2,²⁰⁶ 10,²⁰⁷ November 23, December 5. **1765 CG:** January 4, 11, April 15,²⁰⁸ 22,²⁰⁹ May 1.²¹⁰ **1768 CG:** October 22, 25, 28. **DL:** November 1. **CG:** November 3, 7, 11, 15. **DL:** November 16, 23. **CG:** November 23. **DL:** December 7. **1769 CG:** March 18.²¹¹ **KT:** June 1.²¹² **CG:** November 24. **1770 CG:** April 7,²¹³ May 4.²¹⁴ **1771 CG:** April 6.²¹⁵ **1772 CG:** April 23.²¹⁶ **1773 CG:** March 27,²¹⁷ April 14,²¹⁸ 30.²¹⁹ **1774 CG:** March 19,²²⁰ April 9.²²¹ **CG:** November 29, December 2, 16. **1775 CG:** April 25,²²² October 14, 18, 26,²²³ November 2, 16,

¹⁹⁶ ‘a New English Opera, with music compos’d by Dr Arne. Characters new Dress’d; *LS*, iv/2, 915.

¹⁹⁷ Benefit; [Charlotte] Brent; *LS*, iv/2, 927.

¹⁹⁸ ‘At the Particular Desire of several Persons of Quality’; *LS*, iv/2, 928.

¹⁹⁹ ‘Books of the Opera to be sold at the Theatre’; *LS*, iv/2, 980.

²⁰⁰ Benefit: [Charlotte] Brent; *LS*, iv/2, 986.

²⁰¹ Benefit: [Thomas Arne]; *LS*, iv/2, 988.

²⁰² ‘By Command of their Majesties’; *LS*, iv/2, 989.

²⁰³ Benefit: [Giusto Ferdinando] Tenducci; *LS*, iv/2, 994.

²⁰⁴ Benefit: [Niccolo] Peretti; *LS*, iv/2, 996.

²⁰⁵ Benefit: [Charlotte] Brent; *LS*, iv/2, 1049.

²⁰⁶ Benefit: [Giusto Ferdinando] Tenducci; *LS*, iv/2, 1056.

²⁰⁷ Benefit: [Niccolo] Peretti; *LS*, iv/2, 1058.

²⁰⁸ Benefit: [Charlotte] Brent; *LS*, iv/2, 1108.

²⁰⁹ Benefit: [George] Mattocks; *LS*, iv/2, 1110.

²¹⁰ Benefit: [Giusto Ferdinando] Tenducci; *LS*, iv/2, 1113.

²¹¹ Benefit: [Charlotte] Pinto [née Brent]; *LS*, iv/2, 1392.

²¹² Benefit: [Giulia] Frasi; *LS*, iv/2, 1412.

²¹³ Benefit: [George] Mattocks; *LS*, iv/2, 1468.

²¹⁴ Benefit: [Frederick] Reinhold. ‘By Particular Desire’; *LS*, iv/2, 1474.

²¹⁵ Benefit: [Jane] Thompson [née Poitier]; *LS*, iv/2, 1538.

²¹⁶ Benefit: [Frederick] Reinhold. ‘By Particular Desire’; *LS*, iv/2, 1627.

²¹⁷ Benefit: [Ann] Catley; *LS*, iv/2, 1709.

²¹⁸ Benefit: [George] Mattocks; *LS*, iv/2, 1711.

²¹⁹ Benefit: {Miss} Baker; *LS*, iv/2, 1719.

²²⁰ Benefit: [Isabella] Mattocks; *LS*, iv/2, 1794.

²²¹ Benefit: [Mary] Jameson; *LS*, iv/2, 1800.

²²² Benefit: [Frederick] Reinhold; *LS*, iv/2, 1886.

²²³ ‘Under the direction of Dr Arne’; *LS*, iv/2, 1922.

18. **1776 CG**: February 17,²²⁴ March 25,²²⁵ April 20.²²⁶ **1777 CG**: January 25,²²⁷ 31, February 11, March 10,²²⁸ April 18.²²⁹ **1778 CG**: January 8.²³⁰ **1779 CG**: April 10,²³¹ December 18. **1780 CG**: January 22, April 1,²³² May 6.²³³ **DL**: November 11, 14, 16, 18, 21, December 1. **1781 DL**: January 24. **CG**: May 2.²³⁴ **DL**: October 12. **CG**: October 24, November 3. **1783 CG**: January 23, February 5. **HAY**: July 16, 19, 23, 30. **CG**: October 16. **1784 CG**: February 21. **1787 CG**: January 13, 20, February 17, 20, 26, March 6, April 12, May 3.²³⁵ **DL**: October 25, November 30,²³⁶ December 5. **1788 DL**: April 7,²³⁷ 12, 15, 19, 22. **CG**: April 30,²³⁸ May 9. **DL**: May 9, 28.²³⁹ **CG**: October 16, 24, December 6, 20. **1789 CG**: January 17. **1791 DL/KT**: November 17, 19. **CG**: November 19.²⁴⁰ **DL/KT**: November 21,²⁴¹ 22. **CG**: November 26, December 17. **1792 CG**: January 7, 21, February 17, May 1. **DL**: November 10, 14, December 12, 15. **1793 DL/KT**: January 21. **DL**: May 23.²⁴² **1796 CG**: April 30, May 4,²⁴³ 11,²⁴⁴ 25.²⁴⁵ **1801 CG**: October 3, 7. **DL**: October 8, 10. **CG**: October 13, 15. **DL**: October 17. **CG**: October 20. **DL**: October 22, November 5. **CG**: November 6. **DL**: November 9, 11. **CG**: December 5. **DL**: December 8. **1802 DL**: January 7, March 13, 23, April 1. **CG**: April 3. **DL**: April 10, 26. **CG**: April 27, May 6. **DL**: May 26, June 3. **1807 DL**: May 20.²⁴⁶ **CG**: October 20. **1809 PAN**: June 6. **EO**: September 11. **1813 CG**: September 23, 28, 30, October 6, 9, 12, 14, 16, 19, 23, 26, 30, November 2, 5, 9, 11, 13, 18, 23, 27, December 2, 16. **1814 CG**: January 5, 11, February 28, March 7, 17, April 29, May 16, June 2, July 11, September 23, 30, October 15, November 19, December 3. **1815 CG**: January 24, February 27, March 31, May 11, September 22, 29, October 5. **1816 CG**: July 8. **DL**: July 13.²⁴⁷ **EO**: July 15, 16, 17, 18, 19, 24, 29, August 1, 13. **CG**: October 29. **DL**: November 20,²⁴⁸ 22. **1817 EO**: July 1, 5, 10, 23, August 11. **1818 CG**: January 8, 15, February 3, July 7.²⁴⁹ **EO**: October 5. **1819 CG**: March 12, 26.²⁵⁰ **1820 DL**: April 5, 8,²⁵¹ 13, 15. **1821 DL**: January 17, 19, 23, February 6,²⁵² April

²²⁴ ‘By Desire of Several Persons of Distinction’; *LS*, iv/2, 1953.

²²⁵ Benefit: [Isabella] Mattocks; *LS*, iv/2, 1963.

²²⁶ Benefit: [Michael] Leoni; *LS*, iv/2, 1794.

²²⁷ ‘With Mrs Farrell’s new air, with recitative, composed by Dr. Arne’; *The Public Advertiser*, 24 January 1777. ‘The orchestra will be considerably augmented’; *LS*, v/1, 54.

²²⁸ Benefit: [Ann] Catley; *LS*, v/1, 64.

²²⁹ Benefit: [Frederick] Reinhold; *LS*, v/1, 73.

²³⁰ Since this was the only performance of the opera this season, it is possible that it was staged only to launch the career of {Miss} Twist at Covent Garden, who appears to have been a pupil of Thomas Arne’s; see *The Morning Post*, 9 January 1778, and *BDL*, xv, 69.

²³¹ Benefit: [Michael] Leoni; *LS*, v/1, 247.

²³² Benefit: [Margaret] Kennedy; *LS*, v/1, 327.

²³³ Benefit: W[illiam] Bates and {Miss} Ambrose; *LS*, v/1, 247.

²³⁴ Benefit: [Margaret] Matyr; *LS*, v/1, 427.

²³⁵ Benefit: [Margaret] Kennedy; *LS*, v/2, 972.

²³⁶ ‘With Dresses and Decorations entirely new’; *LS*, v/2, 1023.

²³⁷ Benefit: [Michael] Kelly; see James Boaden, *Memoirs of the Life of John Philip Kemble* (London, 1825), i, 391.

²³⁸ Benefit: [Elizabeth] Billington; *LS*, v/2, 1061.

²³⁹ Benefit: [Gertrud] Mara; *LS*, v/2, 1069.

²⁴⁰ ‘With new Dresses and Decorations’; *LS*, v/2, 1406.

²⁴¹ ‘On account of the great number of Ladies and Gentleman who have not been able to obtain places for ARTAXERXES, Mme Mara has very obligingly consented to appear this Present as well as To-morrow evening, being positively the Last Nights of her performing before her departure for Italy’; *LS*, v/2, 1406.

²⁴² Benefit: [Gertrud] Mara; *LS*, v/3, 1549.

²⁴³ ‘Books of the Opera to be had at the Theatre’; *LS*, v/3, 1855.

²⁴⁴ Artaxerxes: [Elizabeth] Clendinning [née Arnold]; *LS*, v/3, 1857.

²⁴⁵ Benefit: [Gertrud] Mara; *LS*, v/3, 1863.

²⁴⁶ Listed as ‘2nd time this season’, but no earlier performance can be traced.

²⁴⁷ See Michael Kassler ed., *Charles Edward Horn’s Memoirs of his Father and Himself* (Aldershot, 2003), 61, for mention of this performance.

²⁴⁸ With Mr Pyne.

²⁴⁹ Benefit: the Misses Dennett; Playbill, *US-HA*.

²⁵⁰ *The Times* for both 12 and 26 March states that: ‘The performances will commence with the grand anthem “O be joyful,” arranged to Dr. Arne’s favourite Overture to Artaxerxes, by Dr. Arnold...’

14.²⁵³ **CG:** May 10, 17, 23, June 11,²⁵⁴ July 5. **1822 DL:** December 9, 12. **1823 CG:** January 7, 12. **DL:** February 18, March 2. **1824 DL:** January 3, February 14,²⁵⁵ May 7, 13. **1825 CG:** November 12,²⁵⁶ December 5.²⁵⁷ **1826 CG:** February 9, 18, 25, March 4, 11, April 1. **1827 CG:** February 27. March 6. **DL:** March 29, April 5, May 16, 19, June 6, 20.²⁵⁸ **CG:** October 23,²⁵⁹ 27, 30. **DL:** November 10, 14, 17. **CG:** November 20. **DL:** November 22. **1828 CG:** January 29, February 2. **DL:** February 6, 8,²⁶⁰ 15, 23, March 27, 29, 30.²⁶¹ **CG:** May 23. **DL:** June 24.²⁶² **ST:** September 16,²⁶³ 19, 25, 26, October 1, 7, 10, 25, 27. **1829 DL:** March 24, April 4. **CG:** June 16. **1830 DL:** January 12. **PT:** March 11, 13, 16, 25. **1831 DL:** November 17, 22, December 1, 3. **CG:** December 6, 8, 10, 13, 21, 29. **1832 CG:** February 1, 11. **DL:** March 7, 8. **CG:** December 1. **1833 HAY:** October 16, 17, 18, 24, 25, 26, 28, 30, November 2, 6. **CG:** November 11. **HAY:** November 15. **DL:** November 16. **1834 HAY:** July 3, 11, 16. **EO:** July 18. **1836 STJ:** October 27, 28, 29, 31, November 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 14, 15, 17, 19, 21, 22. **1837 STJ:** February 27, 28, March 2, 4, October 16, 17, 18, 19, 20, 21, 25. **1839 CG:** October 16, 18, 21, 23, 25, 28, 30, November (?), 5, December 12, 30. **1840 CG:** January 6.²⁶⁴

Libretto

- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*. The Music Composed by THO. AUG. ARNE, Mus. Doc.
 - 2) J[acob] and R[ichard] Tonson [the younger], 1761.²⁶⁵
 - 3) E.
 - 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci; Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Vernon).²⁶⁶ Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
 - 5) *US-NH* Rare ML50.2 A78 A748. [*EBB*: 1779A3; *ESTC*: T56492]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*...

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- 251 James Winston records that this performance—plus the after piece *Shakespeare versus Harlequin*—took 2 hours and 10 minutes. See Arthur L. Nelson and Gilbert B. Cross eds., *Drury Lane Journal: Selections from James Winston's Diaries 1819–1827* (London, 1974), 8.
 - 252 Royal Command Performance. Artaxerxes ([Lucia Elizabeth] Vestris); Arbaces ([John] Braham); and Mandane (Miss Wilson). Nobles, guards, attendants. 'The King's Room was fitted up to the reception of His Majesty. Johnstone and Brooks lent chandeliers, lamps, candlesticks, etc., to the amount of £1,300. The room, stairs, etc., were laid over with drugget, and the King came up the winding stairs near the treasury. He arrived with the Dukes of York and Clarence seventeen minutes before seven and remained in his room until the full seven o'clock. A few in the house endeavoured to oppose him, but his reception [was] everything that he could wish [for]. "God Save the King" sung before, between, and after play, and "Rule Britannia" sung just before the farce. He retired a few minutes after eleven, the performance being over.' Nelson and Cross, *Drury Lane Journal*, 25.
 - 253 Benefit: Russell; Playbill: *US-OH*; SPEC:TRI.PLAYBILLS.49.
 - 254 Benefit: Wallack, Nelson and Cross, *The Drury Lane Journal*, 31.
 - 255 'Mr. Elliston persisted in announcing *Artaxerxes*, although Braham said yesterday he could not perform.' Nelson and Cross, *The Drury Lane Journal*, 82.
 - 256 Playbill, *US-HA*.
 - 257 Playbill, *US-HA*.
 - 258 Royal Command Performance; *The Times*, 20 June 1827.
 - 259 Introduction of a new soprano, Miss Hughes, as also 27 and 30.
 - 260 Royal Command Performance; *The Times*, 6 February 1828.
 - 261 Benefit: Madame Feron; *The Times*, 30 March 1828.
 - 262 Benefit: Mr Cooper; Playbill, *US-HA*.
 - 263 Performed by a cast of children.
 - 264 *Artaxerxes* was one of the few English operas that travelled; this included Charles Edward Horn's arrangement which opened in New York on 31 January 1828. See Julius Mattfield, *A Hundred Years of Grand Opera in New York 1825–1925; a Record of Performances* (New York, 1927), 41.
 - 265 This first edition of the libretto was published in 1761, well in advance of the premiere, suggesting that there may well have been an earlier first performance intended. Clifford Bartlett postulates that the opera was deferred because of the necessity of finding a replacement for Mrs Vernon in the role of Semira; she withdrew from the stage around this time because of 'marital irregularities'. (Clifford Bartlett, Introduction to Thomas Arne, *Artaxerxes* (London, 1762; facsimile Cambridge, 1986), p. i). Bartlett's hypothesis is borne out by the *dramatis personae* in this copy of the libretto (*US-NH* Rare ML50.2 A78 A748) in which Mrs Vernon's name is struck out and that of Miss Thomas substituted.
 - 266 Miss Thomas sang Semira in the performances.

- 2) J[acob] and R[ichard] Tonson [the younger], 1762.
 - 3) E.
 - 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci, Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ({Miss} Thomas). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
 - 5) *GB-Lbl* 1342.k.22. [*EBB*: 2219M8; *ESTC*: T229716]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*...
 - 2) J[acob] and R[ichard] Tonson [the younger], 1763.
 - 3) E.
 - 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci), Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Poitier). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
 - 5) *GB-Ob* Vet. A4 e.831 (9). [*EBB*: 2219M8; *ESTC*: T56477]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*...
 - 2) Dublin: James Hoey and D[...] Chamberlaine, [etc.], 1764.
 - 3) E.
 - 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Poitier). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
 - 5) *GB-Ob* Vet. A5 e.4800. [*EBB*: 2219M8; *ESTC*: T186106]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*...
 - 2) J[acob] and R[ichard] Tonson [the younger], 1764.
 - 3) E.
 - 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ({Miss} Miller). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
 - 5) *GB-Ob* Harding D 292. [*EBB*: 2219M8; *ESTC*: T141476]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*...
 - 2) Dublin: James Hoey, junior, 1764.
 - 3) E.
 - 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Poitier). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
 - 5) *GB-Ob* Vet. A5 108.f.104 (5). [*EBB*: 2219M8; *ESTC*: T197000]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*...
 - 2) Dublin: James Hoey, junior, 1764.
 - 3) E.
 - 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Poitier). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
 - 5) *GB-Lbl* 1342.k.36. [*EBB*: 2219M8; *ESTC*: T56478]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*...
 - 2) J[acob] and R[ichard] Tonson [the younger], 1765.
 - 3) E.

- 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces²⁶⁷ ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ({Miss} Miller). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
- 5) *GB-Ob* M.adds. 108 e.105 (2).²⁶⁸ [*EBB*: 1844A3 & 2219M8; *ESTC*: T56480]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*.
- 2) Dublin: James Hoey, junior, 1765.
- 3) E.
- 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Poitier). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
- 5) *GB-Lbl* 1488.c.31. [*EBB*: 2219M8; *ESTC*: T70696]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*.
- 2) Dublin: D[...] Chamberlaine, J[...] Potts and J[ames] Hoey, jr, 1765.
- 3) E.
- 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Poitier). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
- 5) *GB-Ob* Vet. A5 f.677 (5). [*EBB*: 2219M8; *ESTC*: T70695]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*.
- 2) Dublin: D[...] Chamberlaine and J[...] Potts [etc.], 1766.
- 3) E.
- 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Poitier). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
- 5) *GB-Ob* Vet. A5 f.1108 (3). [*EBB*: 2219M8; *ESTC*: N4291]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRE-ROYAL, EDINBURGH. The Music Composed by THO. AUG. ARNE, Mus. Doc. With the addition of THREE FAVOURITE SCOTS AIRS. The words by Mr. R. FERGUSSON.
- 2) Edinburgh: [Gilbert] Martin and [John] Wotherspoon, 1769.
- 3) E.
- 4) Artaxerxes ({Mr} Ross); Artabanes ({Mr} Philips); Arbaces ([Giusto Ferdinando] Tenducci); Rimenes ({Mrs} Woodman); Mandane (not specified); Semira ({Miss} Brown). Nobles, guards, attendants. 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. 157 (2). [*ESTC*: T186577]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES-ROYAL IN *DRURY-LANE*, AND *COVENT-GARDEN*... A NEW EDITION...
- 2) G[...] Kearsley and W[illiam] Griffin,²⁶⁹ [c.1770].²⁷⁰
- 3) E.
- 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbanes ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ({Miss} Miller).²⁷¹ Nobles, guards, attendants.
- 5) *GB-Ob* 8° W 64 (4) Art. [*EBB*: 2219M8; *ESTC*: T9986]

²⁶⁷ 'Arbanes' in this *dramatis personae*.

²⁶⁸ Bookplate of Robert Finch.

²⁶⁹ An otherwise unrecorded partnership between William Griffin and Kearsley.

²⁷⁰ *ESTC* dates this at 1763.

²⁷¹ This is not Elizabeth Miller, for she married Thomas Baker in 1764, while the 'Miss Miller' who was working at Covent Garden during this period is only recorded in spoken roles.

- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Acted At the THEATRES-ROYAL in Drury-Lane and Covent-Garden.
 - 2) [James] Harrison and Co and [Joseph] Wenman, 1780.²⁷²
 - 3) E.
 - 4) NC.
 - 5) *GB-Ob* Vet. A5 e.1498 (16). [*EBB*: 1779A1, 1844A2 & 2219M8; *ESTC*: T22485]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES ROYAL IN *DRURY LANE*, AND *COVENT-GARDEN*. The Musick Composed by THO. AUG. ARNE, Mus. Doc. A NEW EDITION.
 - 2) T[homas] Lowndes and J[...] Condell,²⁷³ [c.1780].
 - 3) E.
 - 4) **DL**: Artaxerxes ([Sophia] Baddeley [née Snow]); Artabanes ([Joseph] Vernon); Arbaces ([Maragret] Forbes); Rimenes ([John] Fawcett); Mandane ([Cecilia] Arne [née Young]); Semira ([Isabella] Scott [née Young]). Nobles, guards, attendants. **CG**: Artaxerxes ([George] Mattocks); Artabanes ([Henry Theodore] Reinhold); Arbaces ([Michael] Leoni); Rimenes ([Thomas Ludford] Du Bellamy); Mandane ([Frederika] Weichsel); Semira ([Mary] Dayes [later Mrs Morton]). Nobles, guards, attendants.
 - 5) *GB-Lbl* c.108.bbb.57. [*EBB*: 1844A & 2219M8; *ESTC*: T131891]
- 1) ARTAXERXES. AN ENGLISH OPERA. AS IT IS PERFORMED AT THE THEATRES-ROYAL...
 - 2) G[eorge] Lister, 1787.²⁷⁴
 - 3) E.
 - 4) NC.
 - 5) *GB-Ob* Vet. A5 f.3385 (4). [*EBB*: 2219M8; *ESTC*: N4294]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES ROYAL IN *DRURY LANE*, AND *COVENT-GARDEN*. The Musick Composed by THO. AUG. ARNE, Mus. Doc. A NEW EDITION.²⁷⁵
 - 2) W[illiam] Lowndes, 1787.
 - 3) E.
 - 4) **DL**: Artaxerxes ([Sophia] Baddeley [née Snow]); Artabanes ([Joseph] Vernon); Arbaces ([Maragret] Forbes); Rimenes ([John] Fawcett); Mandane ([Cecilia] Arne [née Young]); Semira ([Isabella] Scott [née Young]). Nobles, guards, attendants. **CG**: Artaxerxes ([Margaret] Kennedy [née Doyle, earlier Mrs Farrell]); Artabanes ([William] Darley); Arbaces ([Michael] Leoni); Rimenes ([George] King); Mandane ([Elizabeth] Billington); Semira ([Mary] Morton [née Dayes]). Nobles, guards, attendants. **HAY**: Artaxerxes ([William] Brett); Artabanes ([Charles] Bannister); Arbaces ([Giovanna] Sestini); Rimenes ([Charles] Wood); Mandane ([Georgina] George); Semira ([Cartherine?] Morris).²⁷⁶ Nobles, guards, attendants.
 - 5) *GB-Lbl* 1342.k.37. [*EBB*: 2219M8; *ESTC*: T196487]²⁷⁷
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES ROYAL IN *DRURY LANE*, AND *COVENT-GARDEN*. The Musick Composed by THO. AUG. ARNE, Mus. Doc. A NEW EDITION.
 - 2) W[illiam] Lowndes, 1787.
 - 3) E.
 - 4) **DL**: Artaxerxes ([Sophia] Baddeley [née Snow]); Artabanes ([Joseph] Vernon); Arbaces ([Maragret] Forbes); Rimenes ([John] Fawcett); Mandane ([Cecilia] Arne [née Young]); Semira ([Isabella] Scott [née Young]). Nobles, guards, attendants. **CG**: Artaxerxes ([Margaret] Kennedy [née Doyle, earlier Mrs Farrell]); Artabanes ([William] Darley); Arbaces ([Michael] Leoni); Rimenes ([George] King); Mandane ([Elizabeth] Billington); Semira ([Mary] Morton [née Dayes]). Nobles, guards, attendants.
 - 5) *GB-Ob* Vet. A5 e.2739 (1). [*EBB*: 2219M8; *ESTC*: N4295]

²⁷² Frontispiece shows Miss Phillips as Mandane.

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

²⁷⁴ Has plate of Act 1, scene i.

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

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

²⁷⁷ However, the *ESTC* lists this copy as being published by William Lowndes, and does not record this imprint.

- 1) ARTAXERXES. A SERIOUS OPERA. Taken from the MANAGER'S BOOK AT THE Theatre-Royal, in Covent-Garden.
 - 2) Rachel Randall, 1787.²⁷⁸
 - 3) E.
 - 4) Artaxerxes ([Margaret] Kennedy [née Doyle, earlier Mrs Farrell]); Artabanes ([William] Darley); Arbaces ([Michael] Leoni); Rimenes ([George] King); Mandane ([Elizabeth] Billington); Semira ([Mary] Morton [née Dayes]). Nobles, guards, attendants.
 - 5) *GB-Ob* Harding D 293. [*EBB*: 2219M8; *ESTC*: N4880]
- 1) ARTAXERXES, AN OPERA, AS IT IS ACTED AT THE THEATRE ROYAL, CROW-STREET.²⁷⁹
 - 2) Dublin: the Company of Booksellers, [1790?].²⁸⁰
 - 3) E.
 - 4) Artaxerxes ({Miss} Brett); Artabanes ({William} Palmer); Arbaces ([Charles] Incedon); Rimenes ({Maria Rebecca} Duncan); Mandane ([Frances Maria] Kelly); Semira ([Maria] Poole). Noble, Guards, Attendants.
 - 5) *GB-Cu* Hib.7.790.61. [*nEBB*; *ESTC*: T186573]
- 1) ARTAXERXES. AN ENGLISH OPERA. As it is Performed at the THEATRES ROYAL IN DRURY LANE, COVENT-GARDEN, AND THE HAYMARKET.
 - 2) For the Booksellers, 1791.
 - 3) E.
 - 4) Artaxerxes ([Charles] Dignum); Artabanes ([Michael] Kelly); Arbaces ([Anna Maria] Crouch [née Phillips]); Rimenes ([Thomas] Caulfield); Mandane ([Gertrud] Mara); Semira ([Maria Theresa Catherine] Bland [née Tersi, called Romanzini]). Nobles, guards, attendants.
 - 5) *GB-Ob* 17405.e.151 (3). [*EBB*: 2219M8; *ESTC*: T16202]
- 1) ARTAXERXES, AN ENGLISH OPERA. AS IT IS PERFORMED AT THE THEATRE-ROYAL COVENT-GARDEN. *Corrected from the Prompt-Book By James Wild*, Prompter.
 - 2) T[homas James] Rickaby, for [James] Scatcherd and [J] Whitaker, 1792.²⁸¹
 - 3) E.
 - 4) Artaxerxes ([Thomas Brabazon] Gray); Artabanes ([William] Darley); Arbaces ([Charles] Incedon); Rimenes ([William] Davies); Mandane ([Elizabeth] Billington); Semira ([Rosemond] Mountain [née Wilkinson]).
 - 5) *US-Wc* PR 1241.L6 v.218 no 3 (Longe Coll). [*ESTC*: N67610]
- 1) ARTAXERXES, AN OPERA. AS IT IS ACTED AT THE THEATRE ROYAL, CROW-STREET.²⁸²
 - 2) Dublin: G[...] Folingsby, [1792?].²⁸³
 - 3) E.
 - 4) Artaxerxes ({Miss} Brett); Artabanes ([William] Palmer); Arbaces ([Charles] Incedon); Rimenes ([Maria Rebecca] Duncan); Mandane ([Frances Maria] Kelly); Semira ([Maria] Poole). Noble, Guards, Attendants.
 - 5) *GB-Cu* Hib.7.792.25. [*EBB*: 1779A1 & 2219M8; *ESTC*: T186578]
- 1) ARTAXERXES. AN ENGLISH OPERA. AS IT IS PERFORMED AT THE THEATRE-ROYAL COVENT-GARDEN...
 - 2) H[ector] MacLeish, [c.1792?].
 - 3) E.
 - 4) Artaxerxes ([Thomas Brabazon] Gray); Artabanes ([Wright] Bowden); Arbaces ([Charles] Incedon); Rimenes ([Edward] Townsend); Mandane ([Gertrud] Mara); Semira ([Rosemond] Mountain [née Wilkinson]). Nobles, guards, attendants.
 - 5) *US-PHc* O Ital Meta Log.2050.0.6. [*ESTC*: N29947]

²⁷⁸ Has plate of Michael Leoni as Arbaces.

²⁷⁹ Includes 1761 preface.

²⁸⁰ See note to Dublin, 1792.

²⁸¹ The firm of J Whitaker was also part owned by James Satcherd and Charles Law.

²⁸² Includes 1761 preface.

²⁸³ Seems to be 1792 with a new cover; indeed, the new cover is slightly larger which suggests that the pages were left overs from the previous printing.

- 1) ARTAXERXES. AN *ENGLISH OPERA*. AS IT IS PERFORMED AT THE THEATRE-ROYAL *COVENT-GARDEN*.
 - 2) H[ector] MacLeish, [c.1795].
 - 3) E.
 - 4) Artaxerxes ([Thomas Brabazon] Gray); Artabanes ([Wright] Bowden); Arbaces ([Charles] Incledon); Rimenes ([Edward] Townsend); Mandane ([Gertrud] Mara); Semira ([Rosemond] Mountain [née Wilkinson]). Nobles, guards, attendants.
 - 5) *GB-Ob* Harding D 2415 (6). [*EBB*: 2219M8; *ESTC*: T186572]
- 1) ARTAXERXES. AN *ENGLISH OPERA*. AS IT IS PERFORMED AT THE THEATRES-ROYAL, DRURY-LANE, AND COVENT-GARDEN. CORRECTED FROM THE PROMPT BOOK, BY J. GLASSINGTON, *PROMPTER*, THEATRE-ROYAL-COVENT GARDEN
 - 2) T[homas] Rickaby and sold by [James] Ridgeway, 1801.
 - 3) E.
 - 4) **CG**: Artaxerxes ([James?] Hill); Artabanes ([Edward] Townsend); Arbaces ([Charles] Incledon); Rimenes ([James] Street); Mandane ([Elizabeth] Billington); Semira ([Eliza] Atkins [née Warrell]). **DL**: Artaxerxes ([Charles] Dignum); Artabanes ([Michael] Kelly); Arbaces ([Margaret] Mountain); Rimenes ([James] Cooke); Mandane ([Elizabeth] Billington); Semira ([Maria Theresa Catherine] Bland [née Tersì, called Romanzini]).
 - 5) *GB-Lbl* 1342.k.39.
- 1) ARTAXERXES. AN *ENGLISH OPERA*. AS IT IS PERFORMED AT THE THEATRES-ROYAL, DRURY-LANE, AND COVENT-GARDEN. CORRECTED FROM THE PROMPT BOOKS OF BOTH THEATRES.
 - 2) T[homas] Rickaby and sold by [James] Ridgeway, 1802.
 - 3) E.
 - 4) **CG**: Artaxerxes ([James?] Hill); Artabanes ([Edward] Townsend); Arbaces ([Charles] Incledon); Rimenes ([James] Street); Mandane ([Elizabeth] Billington); Semira ([Eliza] Atkins [née Warrell]). **DL**: Artaxerxes ([Charles] Dignum); Artabanes ([Michael] Kelly); Arbaces ([Margaret] Mountain); Rimenes ([James] Cooke); Mandane ([Elizabeth] Billington); Semira ([Maria Theresa Catherine] Bland [née Tersì, called Romanzini]).
 - 5) *GB-Lbl* T.1605.(4.)
- 1) THE FAVOURITE SONGS, IN ARTAXERXES, LOVE IN A VILLAGE, AND THE DUENNA. WITH THE ADDITION OF *The New Bravura Songs*, INTRODUCED BY MRS BILLINGTON.²⁸⁴
 - 2) Birmingham: [Miles] Swinney & [Henry] Hawkins, 1802.
 - 3) E.
 - 4) [Elizabeth] Billington.²⁸⁵
 - 5) *GB-Ob* 17405.f.86.
- 1) ARTAXERXES. AN OPERA. AS IT IS NOW PERFORMED AT THE THEATRES-ROYAL, *COVENT-GARDEN and DRURY-LANE*...
 - 2) J[ames] Barker, 1807.
 - 3) E.
 - 4) **CG**: Artaxerxes ({Mr} Taylor); Artabanes ([Thomas Ludford] Du Bellamy); Arbaces ([Charles] Incledon); Rimenes ({Mr} Treby); Mandane ([Martha 'Maria'] Dickons [née Poole]); Semira ({Miss} Bellamy). **DL**: Artaxerxes ([Charles] Dignum); Artabanes ([Michael] Kelly); Arbaces ([Margaret] Mountain); Rimenes ([James] Cook); Mandane ([Elizabeth] Billington); Semira ([Maria Theresa Catherine] Bland [née Tersì, called Romanzini]).
 - 5) *GB-Lbl* 1509/487.
- 1) ARTAXERXES. AN *ENGLISH OPERA of Two Acts*. As Performed At the THEATRE-ROYAL IN *COVENT-GARDEN*...
 - 2) W[illiam] Lowndes, 1815.
 - 3) E.

²⁸⁴ Texts only; contains **Act 1**: 'Fair Aurora prithee stay'; 'Adieu, thou lovely youth'; 'Amid a thousand racking woes'; 'Behold, on Lethe's dismal strand'; 'Fair Semira, lovely maid'; 'How hard is the fate'; 'Thy father, away!'; 'Lost in anxious doubts, tormenting'; 'O too lovely, too unkind'. **Act 2**: 'In infancy our hopes and fears'; 'Disdainful you fly me'; 'If o'er the cruel tyrant'; 'Monster away from cheerful day'; 'Thou like the glorious sun'. **Act 3**: 'Water parted from the sea'; 'Let not rage thy bosom fring'; 'For thee I live my dearest'; 'The soldier tir'd'.

²⁸⁵ Frontispiece of Mrs Billington.

- 4) Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci; Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Vernon). Nobles, guards, attendants. Dances: [Michael] Poitier, [Pietro] Sodi.
 - 5) *GB-Ob* Harding D.244. [*EBB*: 2219M8]
- 1) Roach's Edition. ARTAXERXES, AN English Opera *IN THREE ACTS* THE MUSIC BY DR. ARNE. AS PERFORMED AT THE *THEATRES-ROYAL*, DRURY-LANE AND COVENT-GARDEN, REGULATED FROM THE PROMPT-BOOKS. By Permission of the Managers.
 - 2) J[ames] Roach, [1819].²⁸⁶
 - 3) E.
 - 4) Artaxerxes ({Mr} Duruset); Artabanes ({Mr} Isaacs); Arbaces ([John] Braham); Rimenes ({Mr} Treby); Mandane ([Katharine] Stephens); Semira ([Elizabeth] Bishop). Nobles, guards, attendants.
 - 5) *GB-Ob* 3862 f.31.
- 1) ARTAXERXES: AN English Opera *IN TWO ACTS*. As Performed at The Theatre-Royal, Drury-Lane. The Music Composed by THO. AUG. ARNE, MUS. DOC.
 - 2) J[ohn] Lowndes, [1821?].
 - 3) E.
 - 4) **DL, 1762:** Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci; Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Vernon [née Poitiers]). **DL, 1815:** Artaxerxes ({Mr} Duruset); Artabanes ([Charles] Incledon); Arbaces ([John] Sinclair); Rimenes ({Mr} Treby); Mandane ([Katharine] Stephens); Semira ({Miss} Carew). **DL, 1821:** Artaxerxes ([Lucia Elizabeth] Vestris); Artabanes ([Charles] Horn); Arbaces ([John] Braham); Rimenes (Mr Dobb); Mandane (Miss Wilson); Semira (Miss Povey). Nobles, guards, attendants.
 - 5) *GB-Lbl* 11782.d.8.(1).
- 1) ARTAXERXES, An Opera A NEW EDITION, AS PERFORMED AT THE THEATRE-ROYAL, DRURY-LANE. THE MUSIC COMPOSED BY DR. ARNE.
 - 2) At the theatre, 1821.²⁸⁷
 - 3) E.
 - 4) Artaxerxes ([Lucia Elizabeth] Vestris); Artabanes ([Charles] Horn); Arbaces ([John] Braham); Rimenes ({Mr} Dobb); Mandane ({Miss} Wilson); Semira ({Miss} Povey). Nobles, guards, attendants.
 - 5) *GB-Burden* 47.
- 1) ARTAXERXES, *AN ENGLISH OPERA*, IN Two Acts. THE MUSIC COMPOSED BY T. A. ARNE, M D. THE ONLY EDITON CORRETLY MARKED, BY PERMISSION FROM THE PROMPTER'S BOOK... AS PERFORMED AT THE London Theatres.
 - 2) J[ohn] Duncombe, [1825].
 - 3) E.
 - 4) Artaxerxes ([Lucia Elizabeth] Vestris); Artabanes ([Charles] Horn); Arbaces ([John] Braham);²⁸⁸ Rimenes ({Mr} Yarnold); Mandane ([Katharine] Stephens); Semira ({Miss A.} Tree). Nobles, guards, attendants.
 - 5) *GB-Lbl* 2304.a.1.
- 1) Roach's Edition. *ARTAXERXES*. AN ENGLISH OPERA, IN THREE ACTS. THE MUSIC BY DR. ARNE. AS PERFORMED AT THE THEATRES-ROYAL, DRURY-LANE AND COVENT-GARDEN. REGULATED FROM THE PROMPT-BOOKS. By Permission of the Managers.
 - 2) J[ames] Roach, [c.1825].²⁸⁹
 - 3) E.
 - 4) Artaxerxes ({Miss} Rennell); Artabanes ([Charles] Incledon); Arbaces ([John] Sinclair); Rimenes ({Mr} Treby); Mandane ([Katherine] Stephens); Semira ({Miss} Carew). Nobles, guards, attendants.
 - 5) *GB-Ob* Shuttleworth 218 (2).

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

²⁸⁷ And sold by Mrs Chapman.

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

²⁸⁹ Includes plate of Mrs Billington as Mandane.

- 1) ARTAXERXES. AN OPERA, In Two Acts... PRINTED FROM THE ACTING COPY... As now performed at the THEATRES-ROYAL, LONDON.
 - 2) John Cumberland, [1828].²⁹⁰
 - 3) E.
 - 4) Artaxerxes ([Isabella] Paton); Artabanes ([Charles] Horn); Arbaces ([John] Braham); Rimenes ({Mr} Yarnold); Mandane ([Katharine] Stephens); Semira ({Mrs} Tennant). Nobles, guards, attendants.
 - 5) *GB-Ob* M.adds. 111 f.174 (1).
- 1) (ht) OXBERRYS' NEW ENGLISH DRAMA. ARTAXERES; AN ENGLISH OPERA... (ft) Oxberry's Edition ARTAXERXES; AN ENGLISH OPERA, BY T. AUGUSTUS ARNE. WITH PREFATORY REMARKS. THE ONLY EDITION EXISTING WHICH IS FAITHFULLY MARKED WITH THE STAGE BUSINESS, AND STAGE DIRECTIONS, AS IT IS PERFORMED AT THE Theatres Royal. By W. OXBERRY, *Comedian*, in Oxberry's New English Drama, no. 118.
 - 2) W[illiam?] Simpkin and R[ichard?] Marshall, 1828.²⁹¹
 - 3) E.
 - 4) **DL:** Artaxerxes ([Isabella] Paton); Artabanes ([John] Braham); Arbaces ({Miss} Love); Rimenes ({Mr} Yarnold); Mandane ([Mary Ann] Paton); Semira ({Miss A. (M^p)} Tree). **CG:** Artaxerxes ([Lucia Elizabeth] Vestris); Artabanes ({Mr} Isaacs); Arbaces ({Mr} Sapio [jr]); Rimenes ({Mr} Henry); Mandane ([Elizabeth] Hughes); Semira ({Miss} Henry). Nobles, guards, attendants.
 - 5) *US-Cn* Y 134.65 no. 118.
- 1) ARTAXERXES: AN OPERA In Two Acts, THE MUSIC COMPOSED BY T. A. ARNE, M. D. PRINTED FROM THE ACTING COPY, WITH REMARKS, BIOGRAPHICAL AND CRITICAL BY D-G. To which are added, A DESCRIPTION OF THE COSTUME, CAST OF THE CHARACTERS, ENTRANCES AND EXITS, RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS. As now performed at the THEATRES ROYAL, LONDON, in CUMBERLAND'S BRITISH THEATRE, WITH Remarks, Biographical and Critical, BY D-G. PRINTED FROM THE ACTING COPIES, AS PERFORMED AT THE THEATRES ROYAL, LONDON. XIX.
 - 2) John Cumberland, [1840].
 - 3) E.
 - 4) **DL, 1762:** Artaxerxes ([Niccolo] Peretti); Artabanes ([John] Beard); Arbaces ([Giusto Ferdinando] Tenducci); Rimenes ([George] Mattocks); Mandane ([Charlotte] Brent); Semira ([Jane] Vernon [née Poitiers]). **DL, 1827:** Artaxerxes ([Isabella] Paton); Artabanes ([Charles] Horn); Arbaces ([John] Braham); Rimenes (Yarnold); Mandane ([Katharine] Stephens); Semira (Mrs Tennant). **DL, 1828:** Artaxerxes ([Isabella] Paton); Artabanes ([John] Braham); Arbaces (Miss Love); Rimenes (Yarnold); Mandane ([Mary Ann] Paton); Semira ({Miss} A. Tree). **CG, 1827:** Artaxerxes ([Lucia Elizabeth] Vestris); Artabanes ({Mr} Isaacs); Arbaces ({Mr} Sapio [jr]); Rimenes ({Mr} Henry); Mandane ([Mary Ann] Paton); Semira ({Miss} Henry). **CG, 1828:** Artaxerxes ([Lucia Elizabeth] Vestris); Artabanes ({Mr} Wood); Arbaces ({Mr} Sapio [jr]); Rimenes ({Mr} Henry); Mandane ([Elizabeth] Hughes); Semira ({Miss} Henry). Nobles, guards, attendants.
 - 5) *GB-Lbl* 642.A.10.
- 1) ARTAXERXES; *AN ENGLISH OPERA*, In Two Acts, *The Music Composed by Dr. Arne*; As performed at DRURY LANE THEATRE. To which are added Original Remarks, Sketches, Memoirs, Costume, Characters, Exits, Entrances, And general direction... in PATTIE'S PENNY PLAY, OR, WEEKLY ACTING DRAMA, II, Nos. 31 & 32.²⁹²
 - 2) James Pattie, 1840.
 - 3) E.
 - 4) Artaxerxes ([Isabella] Paton); Artabanes ([John] Braham); Arbaces ({Miss} Love); Rimenes ({Mr} Yarnold); Mandane ([Mary Ann] Paton); Semira ({Miss} A. Tree). Nobles, guards, attendants.
 - 5) *US-PRu* TC023 (Playbooks Collection) Box 4.

Music²⁹³

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

²⁹⁰ Includes plate of Miss Paton as Mandane.

²⁹¹ Contains an engraving of Miss Love as Arbaces.

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

²⁹³ Numerous single songs from *Artaxerxes* were published; only those that appeared in collections from the opera are listed here.

- 2) John Johnson, [1762]; with Calkin and Budd Booksellers pasteover.²⁹⁴
- 3) [Giusto Ferdinando] Tenducci, [Charlotte] Brent, [John] Beard, [Niccolo] Peretti, [George] Mattocks, {Miss} Thomas.
- 4) In score.
- 5) Overture ([Arne], 1). **Act 1:** ‘Fair Aurora pritheee stay’ (Duet: [Arne], 16); ‘Adieu, thou lovely youth’ ([Arne], 20); ‘Amid a thousand racking woes’ ([Arne], 25); ‘Behold, on Lethe’s dismal strand’ ([Arne], 40); ‘Fair Semira, lovely maid’ ([Arne], 51); ‘When real joys we miss’ ([Arne], 53); ‘How hard is the fate’ ([Arne], 56); ‘Thy father, away!’ ([Arne], 60); ‘Acquit thee of this foul offence’ ([Arne], 65); ‘O too lovely, too unkind’ ([Arne], 68); ‘Fly soft ideas, fly!’ ([Arne], 16). **Act 2:** ‘In infancy our hopes and fears’ ([Arne], 1); ‘Disdainful you fly me’ ([Arne], 5); ‘To sigh and complain alike I disdain’ ([Arne], 11); ‘If o’er the cruel tyrant’ ([Arne], 13); ‘If the rivers swelling waves’ ([Arne], 16); ‘By that beloved embrace’ ([Arne], 23); ‘Monster away from cheerful day’ ([Arne], 26); ‘Thou like the glorious sun’ ([Arne], 36). **Act 3:** ‘Why is death for ever late?’ ([Arne], 132); ‘Water parted from the sea’ ([Arne], 134); ‘Tho’ oft a cloud with envious shade’ ([Arne], 138); ‘O let the danger of a son’ ([Arne], 153); ‘O much lov’d son’ ([Arne], 157); ‘Let not rage thy bosom firing’ ([Arne], 171); ‘Tis not true that in our grief’ ([Arne], 176); ‘For thee I live my dearest’ (Duet: [Arne], 179); ‘The soldier tir’d’ ([Arne], 187).
- 6) *GB-Ob* Tenbury Mus. c.58. [BUCEM: 42; RISM A/I/1: A 1615]
- 1) THE OVERTURE, SONGS & DUETTS *in the OPERA of ARTAXERXES As Set to Musick by D^R ARNE Properly dispos’d for the VOICE and HARPSCHORD.*
- 2) John Johnson, [1762?].²⁹⁵
- 3) [Giusto Ferdinando] Tenducci, [Charlotte] Brent, [John] Beard, [Niccolo] Peretti, [George] Mattocks, {Miss} Thomas.
- 4) v, hpd; no recits.
- 5) Overture ([Arne], 1). **[Act 1:]** ‘Fair Aurora pritheee stay’ (Duet: [Arne], 2); ‘Adieu, thou lovely youth’ ([Arne], 4); ‘Amid a thousand racking woes’ ([Arne], 7); ‘Behold, on Lethe’s dismal strand’ ([Arne], 12); ‘Fair Semira, lovely maid’ ([Arne], 15); ‘When real joys we miss’ ([Arne], 17); ‘How hard is the fate’ ([Arne], 19); ‘Thy father, away!’ ([Arne], 21); ‘Acquit thee of this foul offence’ ([Arne], 22); ‘O too lovely, too unkind’ ([Arne], 24); ‘Fly soft ideas, fly!’ ([Arne], 26). **Act 2:** ‘In infancy our hopes and fears’ ([Arne], 30); ‘Disdainful you fly me’ ([Arne], 31); ‘To sigh and complain alike I disdain’ ([Arne], 33); ‘If o’er the cruel tyrant’ ([Arne], 34); ‘If the rivers swelling waves’ ([Arne], 36); ‘By that beloved embrace’ ([Arne], 39); ‘Monster away from cheerful day’ ([Arne], 40); ‘Thou like the glorious sun’ ([Arne], 43). **Act 3:** ‘Why is death for ever late?’ ([Arne], 46); ‘Water parted from the sea’ ([Arne], 47); ‘Tho’ oft a cloud with envious shade’ ([Arne], 48); ‘O let the danger of a son’ ([Arne], 53); ‘O much lov’d son’ ([Arne], 55); ‘Let not rage thy bosom firing’ ([Arne], 59); ‘Tis not true that in our grief’ ([Arne], 61); ‘For thee I live my dearest’ (Duet: [Arne], 63); ‘The soldier tir’d’ ([Arne], 66).
- 6) *GB-Ob* Tenbury Mus. c.546. [BUCEM: 42; RISM A/I/1: A 1623]
- 1) THE AIRS with all the Symphonies *in the OPERA of ARTAXERXES Correctly Transpos’d for the GERMAN FLUTE VIOLIN & GUITTAR.*
- 2) J[ohn] Johnson, [c.1763].
- 3) [Giusto Ferdinando] Tenducci, [Charlotte] Brent, [John] Beard, [Niccolo] Peretti, [George] Mattocks, {Miss} Thomas.
- 4) fl, vln, gu.
- 5) **Act 1:** ‘Fair Aurora pritheee stay’ (Duet: [Arne], 1); ‘Adieu, thou lovely youth’ ([Arne], 2); ‘Amid a thousand racking woes’ ([Arne], 3); ‘Behold, on Lethe’s dismal strand’ ([Arne], 5); ‘Fair Semira, lovely maid’ ([Arne], 6); ‘When real joys we miss’ ([Arne], 7); ‘How hard is the fate’ ([Arne], 8); ‘Thy father, away!’ ([Arne], 8); ‘Acquit thee of this foul offence’ ([Arne], 9); ‘O too lovely, too unkind’ ([Arne], 10); ‘Fly soft ideas, fly!’ ([Arne], 10). **Act 2:** ‘In infancy our hopes and fears’ ([Arne], 13); ‘Disdainful you fly me’ ([Arne], 13); ‘To sigh and complain alike I disdain’ ([Arne], 14); ‘If o’er the cruel tyrant’ ([Arne], 15); ‘If the rivers swelling waves’ ([Arne], 16); ‘By that beloved embrace’ ([Arne], 17); ‘Monster away from cheerful day’ ([Arne], 18); ‘Thou like the glorious sun’ ([Arne], 19). **Act 3:** ‘Why is death for ever late?’ ([Arne], 21); ‘Water parted from the sea’ ([Arne], 21); ‘Tho’ oft a cloud with envious shade’ ([Arne], 22); ‘O let the danger of a son’ ([Arne], 24); ‘O much lov’d son’ ([Arne], 25); ‘Let not rage thy bosom firing’ ([Arne], 27); ‘Tis not true that in our grief’ ([Arne], 29); ‘For thee I live my dearest’ (Duet: [Arne], 30); ‘The soldier tir’d’ ([Arne], 32); Air and Gavotte ([Arne], 35).
- 6) *GB-Ob* Mus. 63.d.19 (1).²⁹⁶ [BUCEM: 56; RISM A/I/1: A 1626]

²⁹⁴ Act 1 paginated 16–86; Act 2 paginated 1–46; Act 3 paginated 132–96.

²⁹⁵ The oboist William Parke, claimed that Arne received £60 for the sale of the music in 1763; William Parke, *Musical Memoirs* (London, 1830), i, 325. Parke’s date of 1763 is probably an error.

²⁹⁶ Book plate has the signature of Richard Ripley.

- 1) *Artaxerxes* An English Opera As it is performed in the THEATRE ROYAL in COVENT GARDEN...
 - 2) John Johnson, [c.1765?].²⁹⁷
 - 3) [Giusto Ferdinando] Tenducci, [Charlotte] Brent, [John] Beard, [Niccolo] Peretti, [George] Mattocks, {Miss} Thomas.
 - 4) In score; no recits.
 - 5) Overture ([Arne], 1). **Act 1:** 'Fair Aurora prithee stay' (Duet: [Arne], 16); 'Adieu, thou lovely youth' ([Arne], 20); 'Amid a thousand racking woes' ([Arne], 25); 'Behold, on Lethe's dismal strand' ([Arne], 40); 'Fair Semira, lovely maid' ([Arne], 51); 'When real joys we miss' ([Arne], 53); 'How hard is the fate' ([Arne], 56); 'Thy father, away!' ([Arne], 60); 'Acquit thee of this foul offence' ([Arne], 65); 'O too lovely, too unkind' ([Arne], 68); 'Fly soft ideas, fly!' ([Arne], 16). **Act 2:** 'In infancy our hopes and fears' ([Arne], 87); 'Disdainful you fly me' ([Arne], 90); 'To sigh and complain alike I disdain' ([Arne], 96); 'If o'er the cruel tyrant' ([Arne], 98); 'If the rivers swelling waves' ([Arne], 101); 'By that beloved embrace' ([Arne], 108); 'Monster away from cheerful day' ([Arne], 111); 'Thou like the glorious sun' ([Arne], 121). **Act 3:** 'Why is death for ever late?' ([Arne], 132); 'Water parted from the sea' ([Arne], 134); 'Tho' oft a cloud with envious shade' ([Arne], 138); 'O let the danger of a son' ([Arne], 153); 'O much lov'd son' ([Arne], 157); 'Let not rage thy bosom firing' ([Arne], 171); 'Tis not true that in our grief' ([Arne], 176); 'For thee I live my dearest' (Duet: [Arne], 179); 'The soldier tir'd' ([Arne], 187).
 - 6) *GB-Ob* Mus.2 c.43. [nBUCEM; RISM A/I/1: A 1616]
- 1) *THE AIRS* in the Opera of ARTAXERXES...
 - 2) Henry Thorowgood, [1769].
 - 3) [Charlotte] Brent, [Giusto Ferdinando] Tenducci, [George] Mattocks, [Niccolo] Peretti, {Miss} Thomas, [John] Beard.
 - 4) v, fl, gu.
 - 5) **Act 1:** 'Fair Aurora prithee stay' (Duet: [Arne], 1); 'Adieu, thou lovely youth' ([Arne], 2); 'Amid a thousand racking woes' ([Arne], 3); 'Behold, on Lethe's dismal strand' (5); 'Fair Semira, lovely maid' ([Arne], 6); 'When real joys we miss' ([Arne], 7); 'How hard is the fate' ([Arne], 8); 'Thy father, away!' ([Arne], 8); 'Acquit thee of this foul offence' ([Arne], 9); 'O too lovely, too unkind' ([Arne], 10); 'Fly soft ideas, fly!' ([Arne], 10). **Act 2:** 'In infancy our hopes and fears' ([Arne], 13); 'Disdainful you fly me' ([Arne], 13); 'To sigh and complain alike I disdain' ([Arne], 14); 'If o'er the cruel tyrant' ([Arne], 15); 'If the rivers swelling waves' ([Arne], 15); 'By that beloved embrace' ([Arne], 16); 'Monster away from cheerful day' ([Arne], 17); 'Thou like the glorious sun' ([Arne], 18). **Act 3:** 'Why is death for ever late?' ([Arne], 20); 'Water parted from the sea' ([Arne], 20); 'Tho' oft a cloud with envious shade' ([Arne], 21); 'O let the danger of a son' ([Arne], 23); 'O much lov'd son' ([Arne], 23); 'Let not rage thy bosom firing' ([Arne], 25); 'Tis not true that in our grief' ([Arne], 27); 'For thee I live my dearest' (Duet: [Arne], 28); 'The soldier tir'd' ([Arne], 30).
 - 6) *GB-Lbl* b.95. [BUCEM: 56; RISM A/I/1: A 1627]
- 1) ARTAXERXES An English Opera *As it is performed in the THEATRE ROYAL IN COVENT GARDEN* *Set to Music by D^R ARNE.*
 - 2) [William] Warrell, [c.1780?].
 - 3) [Giusto Ferdinando] Tenducci, [Charlotte] Brent, [John] Beard, [Niccolo] Peretti, [George] Mattocks, {Miss} Thomas.
 - 4) In score; no recits.
 - 5) Overture ([Arne], 1). **Act 1:** 'Fair Aurora prithee stay' (Duet: [Arne], 16); 'Adieu, thou lovely youth' ([Arne], 20); 'Amid a thousand racking woes' ([Arne], 25); 'Behold, on Lethe's dismal strand' ([Arne], 40); 'Fair Semira, lovely maid' ([Arne], 51); 'When real joys we miss' ([Arne], 53); 'How hard is the fate' ([Arne], 56); 'Thy father, away!' ([Arne], 60); 'Acquit thee of this foul offence' ([Arne], 65); 'O too lovely, too unkind' ([Arne], 68); 'Fly soft ideas, fly!' ([Arne], 16). **Act 2:** 'In infancy our hopes and fears' ([Arne], 87); 'Disdainful you fly me' ([Arne], 90); 'To sigh and complain alike I disdain' ([Arne], 96); 'If o'er the cruel tyrant' ([Arne], 98); 'If the rivers swelling waves' ([Arne], 101); 'By that beloved embrace' ([Arne], 108); 'Monster away from cheerful day' ([Arne], 111); 'Thou like the glorious sun' ([Arne], 121). **Act 3:** 'Why is death for ever late?' ([Arne], 132); 'Water parted from the sea' ([Arne], 134); 'Tho' oft a cloud with envious shade' ([Arne], 138); 'O let the danger of a son' ([Arne], 153); 'O much lov'd son' ([Arne], 157); 'Let not rage thy bosom firing' ([Arne], 171); 'Tis not true that in our grief' ([Arne], 176); 'For thee I live my dearest' (Duet: [Arne], 179); 'The soldier tir'd' ([Arne], 187).
 - 6) *US-Wc* M 1900.A77A7 1780a CASE. [RISM A/I/1: A 1617]
- 1) ARTAXERXES An English Opera *As it is performed in the THEATRE ROYAL IN COVENT GARDEN* *Set to Music by D^R ARNE.*
 - 2) S[amuel], A[nn] and P[eter] Thompson, [c.1780?].

²⁹⁷ A re-issue of [1762] (*Ob* Tenbury Mus. c.58) with Act 2 paginated correctly.

- 3) [Giusto Ferdinando] Tenducci, [Charlotte] Brent, [John] Beard, [Niccolo] Peretti, [George] Mattocks, {Miss} Thomas.
 - 4) In score; no recits.
 - 5) Overture ([Arne], 1). **Act 1:** 'Fair Aurora prithe stay' (Duet: [Arne], 16); 'Adieu, thou lovely youth' ([Arne], 20); 'Amid a thousand racking woes' ([Arne], 25); 'Behold, on Lethe's dismal strand' ([Arne], 40); 'Fair Semira, lovely maid' ([Arne], 51); 'When real joys we miss' ([Arne], 53); 'How hard is the fate' ([Arne], 56); 'Thy father, away!' ([Arne], 60); 'Acquit thee of this foul offence' ([Arne], 65); 'O too lovely, too unkind' ([Arne], 68); 'Fly soft ideas, fly!' ([Arne], 16). **Act 2:** 'In infancy our hopes and fears' ([Arne], 87); 'Disdainful you fly me' ([Arne], 90); 'To sigh and complain alike I disdain' ([Arne], 96); 'If o'er the cruel tyrant' ([Arne], 98); 'If the rivers swelling waves' ([Arne], 101); 'By that beloved embrace' ([Arne], 108); 'Monster away from cheerful day' ([Arne], 111); 'Thou like the glorious sun' ([Arne], 121). **Act 3:** 'Why is death for ever late?' ([Arne], 132); 'Water parted from the sea' ([Arne], 134); 'Tho' oft a cloud with envious shade' ([Arne], 138); 'O let the danger of a son' ([Arne], 153); 'O much lov'd son' ([Arne], 157); 'Let not rage thy bosom firing' ([Arne], 171); "'Tis not true that in our grief' ([Arne], 176); 'For thee I live my dearest' (Duet: [Arne], 179); 'The soldier tir'd' ([Arne], 187).
 - 6) *US-WcM* 1500.A77A7 1780 CASE. [*RISM A/I/1: A 1618*]
- 1) A NEW EDITION of *Artaxerxes*, a SERIOUS OPERA as performed at the THEATRES ROYAL IN COVENT GARDEN and DRURY LANE *Composed By D' Arne*.
 - 2) S[amuel], A[nn] and P[eter] Thompson, [c.1780].
 - 3) [Giusto Ferdinando] Tenducci, [Charlotte] Brent, [John] Beard, [Niccolo] Peretti, [George] Mattocks, {Miss} Thomas.
 - 4) v, vln, hpd.
 - 5) Overture ([Arne], 2). **Act 1:** 'Fair Aurora prithe stay' (Duet: [Arne], 5); 'Adieu, thou lovely youth' ([Arne], 8); 'Amid a thousand racking woes' ([Arne], 10); 'Behold, on Lethe's dismal strand' ([Arne], 14); 'Fair Semira, lovely maid' ([Arne], 17); 'When real joys we miss' ([Arne], 13); 'How hard is the fate' ([Arne], 20); 'Thy father, away!' ([Arne], 22); 'Acquit thee of this foul offence' ([Arne], 24); 'O too lovely, too unkind' ([Arne], 26); 'Fly soft ideas, fly!' ([Arne], 28). **Act 2:** 'In infancy our hopes and fears' ([Arne], 31); 'Disdainful you fly me' ([Arne], 32); 'To sigh and complain alike I disdain' ([Arne], 34); 'If o'er the cruel tyrant' ([Arne], 35); 'If the rivers swelling waves' ([Arne], 36); 'By that beloved embrace' ([Arne], 39); 'Monster away from cheerful day' ([Arne], 40); 'Thou like the glorious sun' ([Arne], 43). **Act 3:** 'Why is death for ever late?' ([Arne], 46); 'Water parted from the sea' ([Arne], 47); 'Tho' oft a cloud with envious shade' ([Arne], 48); 'O let the danger of a son' ([Arne], 52); 'O much lov'd son' ([Arne], 54); 'Let not rage thy bosom firing' ([Arne], 58); "'Tis not true that in our grief' ([Arne], 60); 'For thee I live my dearest' (Duet: [Arne], 61); 'The soldier tir'd' ([Arne], 64).
 - 6) *GB-Ob Mus. Voc.I.99* (1). [*BUCEM: 42; RISM A/I/1: A 1630*]
- 1) [No title in US copy].
 - 2) Harrison?, [c.1781].
 - 3) [Giusto Ferdinando] Tenducci, [Charlotte] Brent, [John] Beard, [Niccolo] Peretti, [George] Mattocks, {Miss} Thomas.
 - 4) vv, hpd.
 - 5) Overture ([Arne], 1). **Act 1:** 'Fair Aurora prithe stay' (Duet: [Arne], 2); 'Adieu, thou lovely youth' ([Arne], 5); 'Amid a thousand racking woes' ([Arne], 7); 'Behold, on Lethe's dismal strand' ([Arne], 12); 'Fair Semira, lovely maid' ([Arne], 15); 'When real joys we miss' ([Arne], 17); 'How hard is the fate' ([Arne], 19); 'Thy father, away!' ([Arne], 21); 'Acquit thee of this foul offence' ([Arne], 22); 'O too lovely, too unkind' ([Arne], 24); 'Fly soft ideas, fly!' ([Arne], 26). **Act 2:** 'In infancy our hopes and fears' ([Arne], 30); 'Disdainful you fly me' ([Arne], 31); 'To sigh and complain alike I disdain' ([Arne], 33); 'If o'er the cruel tyrant' ([Arne], 34); 'If the rivers swelling waves' ([Arne], 36); 'By that beloved embrace' ([Arne], 39); 'Monster away from cheerful day' ([Arne], 40); 'Thou like the glorious sun' ([Arne], 43). **Act 3:** 'Why is death for ever late?' ([Arne], 46); 'Water parted from the sea' ([Arne], 47); 'Tho' oft a cloud with envious shade' ([Arne], 49); 'O let the danger of a son' ([Arne], 53); 'O much lov'd son' ([Arne], 55); 'Let not rage thy bosom firing' ([Arne], 59); "'Tis not true that in our grief' ([Arne], 61); 'For thee I live my dearest' (Duet: [Arne], 63); 'The soldier tir'd' ([Arne], 66).
 - 6) *US-WcM* 1508. [*RISM A/I/1: AA 1685a?*]
- 1) A NEW EDITION of *Artaxerxes*, a SERIOUS OPERA as Performed at the THEATRES ROYAL COVENT GARDEN and DRURY LANE *Composed By D' Arne*.
 - 2) Longman and Broderip, [c.1791].
 - 3) Drury Lane cast: [Anna Maria] Crouch [née Phillips], [Gertrud] Mara, [Michael] Kelly, [Charles] Dignum, [Thomas] Caulfield, [Maria Theresa Catherine] Bland [née Ters, called Romanzini]. Covent Garden cast: [Charles] Inledon, [Elizabeth] Billington, [William] Darley, [Thomas Brabazon] Gray, [William] Davies, [Margaret] Mountain, [Margaret] Martyr.

- 4) v, vln, hpd.
- 5) Overture ([Arne], 2). **Act 1:** ‘Fair Aurora prithee stay’ (Duet: [Arne], 5); ‘Adieu, thou lovely youth’ ([Arne], 8); ‘Amid a thousand racking woes’ ([Arne], 10); ‘Behold, on Lethe’s dismal strand’ ([Arne], 14); ‘Fair Semira, lovely maid’ ([Arne], 17); ‘When real joys we miss’ ([Arne], 13); ‘How hard is the fate’ ([Arne], 20); ‘Thy father, away!’ ([Arne], 22); ‘Acquit thee of this foul offence’ ([Arne], 24); ‘O too lovely, too unkind’ ([Arne], 26); ‘Fly soft ideas, fly!’ ([Arne], 28). **Act 2:** ‘In infancy our hopes and fears’ ([Arne], 31); ‘Disdainful you fly me’ ([Arne], 32); ‘To sigh and complain alike I disdain’ ([Arne], 34); ‘If o’er the cruel tyrant’ ([Arne], 35); ‘If the rivers swelling waves’ ([Arne], 36); ‘By that beloved embrace’ ([Arne], 39); ‘Monster away from cheerful day’ ([Arne], 40); ‘Thou like the glorious sun’ ([Arne], 43). **Act 3:** ‘Why is death for ever late?’ ([Arne], 46); ‘Water parted from the sea’ ([Arne], 47); ‘Tho’ oft a cloud with envious shade’ ([Arne], 48); ‘O let the danger of a son’ ([Arne], 52); ‘O much lov’d son’ ([Arne], 54); ‘Let not rage thy bosom firing’ ([Arne], 58); ‘Tis not true that in our grief’ ([Arne], 60); ‘For thee I live my dearest’ (Duet: [Arne], 61); ‘The soldier tir’d’ ([Arne], 64).
- 6) *US-Wc* 1503.A74A74. [RISM A/I/1: A 1631]
- 1) *DALE’S NEW EDITION OF ARTAXERXES, A SERIOUS OPERA, as Performed at the Theatres Royal, Covent Garden & Drury Lane, COMPOSED BY D^R ARNE.*
- 2) J[oseph] Dale, [c.1796?].
- 3) [Michael] Kelly, [Thomas] Sedgwick, [Charles] Dignum, [Anna Maria] Crouch [née Phillips], [Gertrud] Mara, [Maria Theresa Catherine] Bland [née Tersi, called Romanzini].
- 4) v, kd.
- 5) Overture (Arne, 2). [**Act 1:**] ‘Fair Aurora prithee stay’ (Duet: [Arne], 6); ‘Adieu, thou lovely youth’ ([Arne], 8); ‘Amid a thousand racking woes’ ([Arne], 10); ‘Behold, on Lethe’s dismal strand’ ([Arne], 13); ‘Fair Semira, lovely maid’ ([Arne], 15); ‘When real joys we miss’ ([Arne], 16); ‘How hard is the fate’ ([Arne], 17); ‘Thy father, away!’ ([Arne], 18); ‘Acquit thee of this foul offence’ ([Arne], 20); ‘O too lovely, too unkind’ ([Arne], 21); ‘Fly soft ideas, fly!’ ([Arne], 22). [**Act 2:**] ‘In infancy our hopes and fears’ ([Arne], 25); ‘Disdainful you fly me’ ([Arne], 25); ‘To sigh and complain alike I disdain’ ([Arne], 27); ‘If o’er the cruel tyrant’ ([Arne], 28); ‘If the rivers swelling waves’ ([Arne], 29); ‘By that beloved embrace’ ([Arne], 31); ‘Monster away from cheerful day’ ([Arne], 32); ‘Thou like the glorious sun’ ([Arne], 34). [**Act 3:**] ‘Why is death for ever late?’ ([Arne], 36); ‘Water parted from the sea’ ([Arne], 37); ‘Tho’ oft a cloud with envious shade’ ([Arne], 38); ‘O let the danger of a son’ ([Arne], 40); ‘O much lov’d son’ ([Arne], 42); ‘Let not rage thy bosom firing’ ([Arne], 44); ‘Tis not true that in our grief’ ([Arne], 46); ‘For thee I live my dearest’ (Duet: [Arne], 47); ‘The soldier tir’d’ ([Arne], 49).
- 6) *GB-Ob* Mus. Voc.I.99 (2). [BUCEM: 42; RISM A/I/1: A 1636]
- 1) *A FAVOURITE AIR SUNG BY MADAME MARA AT M^R. SALOMON’S CONCERT, At the Theatre Royal Covent Garden. IN THE OPERA OF ARTAXERXES and at the BATH CONCERTS. Composed by Madame Mara, The Words by Prince Hoare Esq...*²⁹⁸
- 2) By the Authors, [1797].
- 3) [Gertrud] Mara.
- 4) In score.
- 5) ‘High rolling seas’/‘Wake fond heart’ (Mara).
- 6) *GB-Lbl*/D.392.(9).²⁹⁹ [BUCEM: 646; RISM: A/I/1: M 374]
- 1) *ARTAXERXES, an Opera, Composed by DR THOMAS AUGUSTINE ARNE. Arranged by Dr John Clarke.*
- 2) C[hristopher] Lonsdale, [c.1800].
- 3) None.
- 4) vv, kd.
- 5) **Act 1:** Overture (Arne, 1); ‘Fair Aurora prithee stay’ (Duet: Arne, 8); ‘Adieu, thou lovely youth’ (Arne, 12); ‘Amid a thousand racking woes’ (Arne, 17); ‘Behold, on Lethe’s dismal strand’ (Arne, 28); ‘Fair Semira, lovely maid’ (Arne, 34); ‘When real joys we miss’ (Arne, 37); ‘How hard is the fate’ (Arne, 41); ‘Thy father, away!’ (Arne, 45); ‘Acquit thee of this foul offence’; ‘O too lovely, too unkind’ (Arne, 53); ‘Fly soft ideas, fly!’ (Arne, 57). **Act 2:** ‘In infancy our hopes and fears’ (Arne, 66); ‘Disdainful you fly me’ (Arne, 69); ‘To sigh and complain, alike I disdain’ (Arne, 74); ‘If o’er the cruel tyrant, love’ (Arne, 77); ‘If the rivers swelling waves’ (Arne, 80); ‘By that beloved embrace’ (Arne, 1); ‘Monster away from cheerful day’ (Arne, 89); ‘Thou like the glorious’; (Arne, 1). **Act 3:** ‘Why is death for ever late?’ (Arne, 103); ‘Water parted from the sea’ (Arne, 105); ‘Tho’ oft a cloud with envious shade’ (Arne, 108); ‘O let the danger of a son’ (Arne, 116); ‘O much lov’d son’; ‘Let not rage thy bosom firing’ (Arne, 128); ‘Tis not true that in our grief’ (Arne, 133); ‘For thee I live my dearest’ (Duet: Arne, 136); ‘The soldier tir’d’ (Arne, 144).

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

²⁹⁹ Contains Mara’s signature.

- 6) *GB-Ob Mus 22.c.101.*
- 1) A NEW EDITION of *Artaxerxes*, a *SERIOUS OPERA*, as Performed at the THEATRES ROYAL COVENT GARDEN and DRURY LANE Composed By *D^r Arne*, for the VOICE HARPSICHORD and VIOLIN.
 - 2) Muzio³⁰⁰ Clementi & Co, [1800–7].³⁰¹
 - 3) Drury Lane cast: [Anna Maria] Crouch [née Phillips], [Gertrud] Mara, [Michael] Kelly, [Charles] Dignum, [Thomas] Caulfield, [Maria Theresa Catherine] Bland [née Tersi, called Romanzini]. Covent Garden cast: [Charles] Incedon, [Elizabeth] Billington, [William] Darley, [Thomas Brabazon] Gray, [William] Davies, [Margaret] Mountain, [Margaret] Martyr.
 - 4) vv, vln, hpd.
 - 5) **Act 1:** Overture ([Arne], 2); ‘Fair Aurora prithee stay’ (Duet: Arne, 6); ‘Adieu, thou lovely youth’ (Arne, 8); ‘Amid a thousand racking woes’ (Arne, 10); ‘Behold, on Lethe’s dismal strand’ (Arne, 14); ‘Fair Semira, lovely maid’ (Arne, 17); ‘When real joys we miss’ (Arne, 18); ‘How hard is the fate’ (Arne, 20); ‘Thy father, away!’ (Arne, 22); ‘Acquit thee of this foul offence’ (24); ‘O too lovely, too unkind’ (Arne, 26); ‘Fly soft ideas, fly!’ (Arne, 28). **Act 2:** ‘In infancy our hopes and fears’ (Arne, 31); ‘Disdainful you fly me’ (Arne, 32); ‘To sigh and complain, alike I disdain’ (Arne, 34); ‘If o’er the cruel tyrant, love’ (Arne, 35); ‘If the rivers swelling waves’ (Arne, 36); ‘By that beloved embrace’ (Arne, 39); ‘Monster away from cheerful day’ (Arne, 40); ‘Thou like the glorious’; (Arne, 43). **Act 3:** ‘Why is death for ever late?’ (Arne, 46); ‘Water parted from the sea’ (Arne, 47); ‘Tho’ oft a cloud with envious shade’ (Arne, 49); ‘O let the danger of a son’ (Arne, 52); ‘O much lov’d son’ (54); ‘Let not rage thy bosom firing’ (Arne, 58); ‘Tis not true that in our grief’ (Arne, 60); ‘For thee I live my dearest’ (Duet: Arne, 61); ‘The soldier tir’d’ (Arne, 64).
 - 6) *US-NYp Mus. Res.* MS. [RISM A/I/1: A 1634]*
 - 1) A NEW EDITION OF *ARTAXERXES*, A *SERIOUS OPERA*, as it is performed at the *Theatres Royal Covent Garden & Drury Lane* Composed by *D^r ARNE*.
 - 2) R[obert] Birchall, [wm 1811].
 - 3) [Elizabeth] Billington, [Charles] Incedon, Mr Townsend, Mr Hill, Mr Street, Mrs Atkins.
 - 4) v, vln, pf.
 - 5) Overture (Arne, 2). **Act 1:** ‘Fair Aurora prithee stay’ (Duet: Arne, 6); ‘Adieu, thou lovely youth’ (Arne, 8); ‘Amid a thousand racking woes’ ([Arne], 10); ‘Behold, on Lethe’s dismal strand’ ([Arne], 14); ‘Fair Semira, lovely maid’ ([Arne], 17); ‘When real joys we miss’ ([Arne], 18); ‘How hard is the fate’ ([Arne], 20); ‘Thy father, away!’ ([Arne], 22); ‘Acquit thee of this foul offence’ ([Arne], 24); ‘O too lovely, too unkind’ ([Arne], 26); ‘Fly soft ideas, fly!’ ([Arne], 28). **Act 2:** ‘In infancy our hopes and fears’ (Arne, 31); ‘Disdainful you fly me’ ([Arne], 32); ‘To sigh and complain alike I disdain’ ([Arne], 34); ‘If o’er the cruel tyrant’ (Arne, 35); ‘If the rivers swelling waves’ ([Arne], 36); ‘By that beloved embrace’ ([Arne], 39); ‘Monster away from cheerful day’ ([Arne], 40); ‘Thou like the glorious sun’ ([Arne], 43). **Act 3:** ‘Why is death for ever late?’ ([Arne], 46); ‘Water parted from the sea’ (Arne, 47); ‘Tho’ oft a cloud with envious shade’ ([Arne], 49); ‘O let the danger of a son’ ([Arne], 52); ‘O much lov’d son’ ([Arne], 54); ‘Let not rage thy bosom firing’ (Arne, 58); ‘Tis not true that in our grief’ ([Arne], 60); ‘For thee I live my dearest’ (Duet: Arne, 61); ‘The soldier tir’d’ ([Arne], 64).³⁰²
 - 6) *GB-Ob Mus 22.c.1091.*³⁰³ [RISM A/I/1: A 1633]
 - 1) *Artaxerxes*, A Grand Opera, As Performed at the THEATRES ROYAL Covent Garden & Drury Lane, Selected & Compopsed For the Voice & Piano Forte, By *D^r ARNE*. A New Edition with the Tenor Cliff Transposed.³⁰⁴
 - 2) G[eorge] Walker [the elder], [1820?].
 - 3) NC.
 - 4) v, pf.
 - 5) Overture ([Arne], 2). **Act 1:** ‘Fair Aurora prithee stay’ (Duet: [Arne], 6); ‘Adieu, thou lovely youth’ ([Arne], 8); ‘Amid a thousand racking woes’ ([Arne], 10); ‘Behold, on Lethe’s dismal strand’ ([Arne], 14); ‘Fair Semira, lovely maid’ ([Arne], 17); ‘When real joys we miss’ ([Arne], 18); ‘How hard is the fate’ ([Arne], 20); ‘Thy father, away!’ ([Arne], 22); ‘Acquit thee of this foul offence’ ([Arne], 24); ‘O too lovely, too unkind’ ([Arne], 26); ‘Fly soft ideas, fly!’

³⁰⁰ ‘Muzio’ is stamped over ‘Longman’.

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

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

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

³⁰⁴ ‘a new edition with the tenor cliff transposed.’

([Arne], 28). **Act 2:** ‘In infancy our hopes and fears’ (Arne, 32); ‘Disdainful you fly me’ ([Arne], 33); ‘To sigh and complain alike I disdain’ ([Arne], 35); ‘If o’er the cruel tyrant’ ([Arne], 36); ‘If the rivers swelling waves’ ([Arne], 37); ‘By that beloved embrace’ ([Arne], 40); ‘Monster away from cheerful day’ ([Arne], 41); ‘Thou like the glorious sun’ ([Arne], 44). **Act 3:** ‘Why is death for ever late?’ ([Arne], 47); ‘Water parted from the sea’ ([Arne], 48); ‘Tho’ oft a cloud with envious shade’ ([Arne], 49); ‘O let the danger of a son’ ([Arne], 53); ‘O much lov’d son’ ([Arne], 55); ‘Let not rage thy bosom firing’ ([Arne], 59); ‘Tis not true that in our grief’ ([Arne], 61); ‘For thee I live my dearest’ (Duet: [Arne], 62); ‘The soldier tir’d’ ([Arne], 65).

6) *GB-Lbl*/H.145.a. [*RISM* A/I/1: A 1635].³⁰⁵

1) LIBRARY OF STANDARD MUSIC. *The Opera OF ARTAXERXES*, Composed by Dr Arne, *ARRANGED FROM THE SCORE*, *With an Accompaniment for the Piano Forte*, BY JOHN BARNETT. Composer to the Theatres Royal.

2) [Ireneaus] Mayhew, [George Frederick] Isaac, & [Thomas]³⁰⁶ Mayhew, [c.1835].

3) NC.

4) vv, pf; *arr.* John Barrett, ‘Arranged from the Score’.

5) Overture ([Arne], 1). **[Act 1:]** ‘Fair Aurora prithee stay’ (Duet: [Arne], 6); ‘Adieu, thou lovely youth’ ([Arne], 9); ‘Amid a thousand racking woes’ ([Arne], 13); ‘Behold, on Lethe’s dismal strand’ ([Arne], 18); ‘Fair Semira, lovely maid’ ([Arne], 22); ‘Thy father, away!’ ([Arne], 24); ‘O too lovely, too unkind’ ([Arne], 27); ‘Fly soft ideas, fly!’ ([Arne], 30). **[Act 2:]** ‘In infancy our hopes and fears’ ([Arne], 36); ‘If o’er the cruel tyrant’ ([Arne], 38); ‘Monster away from cheerful day’ ([Arne], 40). **[Act 3:]** ‘Water parted from the sea’ ([Arne], 44); ‘Let not rage thy bosom firing’ ([Arne], 46); ‘For thee I live my dearest’ (Duet: [Arne], 49); ‘The soldier tir’d’ ([Arne], 54).

6) *GB-Ob* Mus.24.c.355 (1).

Comment³⁰⁷

The reputation of Metastasio, author of the following drama, is too well established in the learned world, to need any apology for giving the public a translation of *Artaxerxes*, an opera performed and admired all over Europe. But as the narrative part of this drama may seem too barren of forcible epithets, which, in reading or speaking dignify the style, it may be necessary to give Mr Dryden’s and Lord Lansdowne’s sentiments on the occasion, which exactly correspond to those of our author. Mr Dryden says ‘that no critic can justly determine the merit or difficulty of writing a poem for music, ‘till he has been frequently conversant with some skilful musician, and acquired by experience, a knowledge of what is the most proper for musical expression, and Lord Lansdowne, in his Preface to *The British Enchanters*, exclaims against that species of dramatic dialogue, which (instead of being free, natural, and easy, as conversation should be) is precise, or formal, arguing *pro* and *con* like disputants in a school: he further asks the question, whether in writing, as in dress, it is not possible to be too exact, too starch’d, and too formal, and concludes [that] ‘pleasing negligence many have seen, who ever saw pleasing formality?’

Metastasio, in his dialect, seems to affect simplicity; and from his great experience in writing for music, has given the following plan for the poetry of an opera, *viz*: That the fable, or recitative, to which fixed musical sounds are adapted, should be simple dialect, hard and dissonant epithets (though ever so forcible in other respects) being destructive to music, and when sung, for the chief part, unintelligible. That similes be confined to the songs; and that the words, which are to express them, be as smooth and sonorous as possible, lest the composer be cramp’d in his Fancy, and the singers rendered incapable of shewing their skill, which chiefly consists in openly displaying the tones of their voices or running of executive passages.

The translator of this opera has no merit, but from his endeavour to follow the author in all these particulars. He therefore submits this first attempt of the kind to the favour and indulgence of the public, not doubting that (if they consider the difficulty of writing under such restrictions, the necessity of sometimes departing from the author, on account of leaving out many beauties in the narrative part of the drama, for the sake of brevity) they will rather peruse it with an eye to favour rather than severity.³⁰⁸

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

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

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

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

³⁰⁸ [Thomas Arne?], Preface to *Artaxerxes* (London, 1761).

the inside of them had not been iron, they would have brought down the galleries upon their heads. The damages done amount to at least 2000*l*. Four persons concerned in the riot have been committed to the Gatehouse.³⁰⁹

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

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

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

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

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

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

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

³⁰⁹ *The Gentleman's Magazine*, 33 (1763), 97.

³¹⁰ William Hopkins as quoted in *LS*, iv/2, 1364.

³¹¹ [Anon.], *A B C Dario Musico* (Bath, 1780), 5.

³¹² Jane Austen to Cassandra Austen, 5 March 1814; *The Letters of Jane Austen*, ed. Edward, Lord Brabourne (London: 1884), 229–30.

³¹³ For the year 1779; Mark Argent ed., *Recollections of R.J.S Stevens, an Organist in Georgian London* (London, 1992), 131.

³¹⁴ Gridiron Gabble, *Green Room Gossip* (London, 1808), 120–1.

Artabanes, and MISS LOVE as *Semira*, exerted themselves very satisfactorily. At the close of the Opera, much applause followed.³¹⁵

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

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

Artaserse

- 1) Anon.
- 2) Johann Adolf Hasse.
- 3) Vienna, 1730. **KT 1766**: February 22.³¹⁸

Libretto

- 1) *ARTASERSE*. DRAMA. Da Rappresentarsi sopra il TEATRO di S.M.B. *N.B.* Musica del Signor *HASSE*, detto il Sassone. *ARTAXERXES*. AN OPERA. To be performed at the King's THEATRE in the *Hay-Market*. *N.B.* The Music by *HASSE*.
- 2) G[eorge] Woodfall, 1766.
- 3) I/E.
- 4) *Artaxerxes* ([Gasparo] Savoi);³¹⁹ *Arbaces* ([Filippo] Elisi); *Mandane* ([Clementina] Spagnoli); *Artabanes* ([Ercole] Ciprandi); *Semira* ([Caterina] Visconti); *Megabyses* ({Sig.ra} Ghiretti). Ballet Master: [Pietro] Sodi, {Sig.} Adriani, {Sig.} Monari, {Sig.ra} Fabris Monari; [Leopoldo De] Micheli, {Sig.ra} Santoli, [Polly] Capitani.
- 5) *GB-Lbl*/1608/4555.(8) [*EBB*: 1844A3 & 2219M7; nCS; *ESTC*: T121175]

Music

NE.

Artaserse

- 1) Anon.
- 2) Mattia Vento.
- 3) **HAS 1771**: January 24,³²⁰ 31.³²¹ **HAY**: April 17.³²²

³¹⁵ *The Theatrical Observer*, no. 357, 8 January 1823, 1–2.

³¹⁶ *The Theatrical Observer*, no. 2119, 25 September 1828, 1.

³¹⁷ *The Theatrical Observer*, no. 2523, 13 January 1830, 1.

³¹⁸ 'By Command of their Majesties'; *LS*, iii/2, 1154.

³¹⁹ A rather odd choice; Savoi had only a moderate competence, and during the 1767–8 season at the King's Theatre was employed as the 'second man' for serious opera. *BDL*, xiii, 222.

Libretto

NE.

Music

- 1) *THE OVERTURE and favourite Songs in the Opera of ARTAXERXES Composed for the Harmonical Meeting in Soho Square, to which is added Two Songs sung by Sigra Grassi in the present Opera of the same Name the whole Composed by SIGR: VENTO.*³²³
- 2) [Peter] Welcker, [1771].
- 3) [Cecilia] Grassi.
- 4) In score.
- 5) Overture ([Vento], 1/2);³²⁴ ‘Conservati fedele’ ([Vento], 1/6); ‘Bramar di perdere’ ([Vento], 1/8); ‘Deh respirar lasciatemi’ ([Vento], 1/10); ‘*Se al labbro mio non cred?*’ ([Vento], 1/13); ‘Se d’un amor tiranno’ ([Vento], 2/1);³²⁵ ‘Mi credi spietata’ ([Vento], 2/8).³²⁶
- 6) *GB-Ob Mus.22.c.49 (3)*. [*BUCEM*: 1036; *RISM A/I/9*: V 1131]

Comment

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

Artaserse

- 1) Giovan Gualberto Bottarelli; *trans.* [Antonio] Carara.
- 2) Tommaso Giordani; with music by J.C. Bach, Giordani, Gusman, De Majo, Pugnani, Sarti, Vento, and others.
- 3) **KT 1772**: April 25,³²⁸ 28, May 2,³²⁹ 5, 9,³³⁰ 12,³³¹ 16, 23,³³² 26, 30, June 9, 11,³³³ 20, December 1, 5, 15, 19, 22, 26.³³⁴ **1773**: January 2, 5,³³⁵ 12,³³⁶ 15, February 25,³³⁷ March 18,³³⁸ 23, 27, April 20, 29,³³⁹ June 12.³⁴⁰

³²⁰ Costumes: Thomas Luppino.

³²¹ A third performance, scheduled for 11 February, did not take place: Guadagni and Cornelys were arrested that morning for being involved in an unlicensed performance; for one account of these performances, see Judith Summers, *Empress of Pleasure: The Life and Adventures of Teresa Cornelys – Queen of Masquerades and Casanova’s Lover* (London, 2003), 210–30. For an account of the lawsuit to which this staging gave rise to, see Patricia Howard, ‘Guadagni in the Dock: a Crisis in the Career of a Castrato’, *Early Music*, 27 (1999), 87–95.

³²² Benefit: [Gaetano] Guadagni. ‘GRAND CONCERT of Vocal and Instrumental Music. Directed by Giardini, in which will be perform’d the Whole of the Music compos’d by Vento for the Harmonical Meeting; besides which Guadagni will sing between the acts a New Song on purposely compos’d by him for Vento; and one by Hasse’; *LS*, iv/3, 1540.

³²³ The ‘present opera’ appears to refer to that version performed on 17 April.

³²⁴ The page numbers are in two sequences (here expressed as 1/ and 2/); the second sequence includes the songs apparently not sung in Soho Square.

³²⁵ *Semiramide* (Act 2, scene vi).

³²⁶ Text from *Semiramide*, not otherwise set by Mattia Vento.

³²⁷ Quoted in Judith Summers, *The Empress of Pleasure* (London, 2003), 224.

³²⁸ ‘A New Serious Opera. Music by Several eminent composers, executed under the direction of Giordani’; *LS*, iv/3, 1626. First night deferred from 21 April owing to Millico’s illness; *The Public Advertiser*, 22 April 1772.

³²⁹ ‘By Command of their Majesties’; *LS*, iv/3, 1631.

³³⁰ ‘By Command of their Majesties’; *LS*, iv/3, 1634.

³³¹ ‘By the Particular Desire of several of the Nobility, subscribers who are going out of town, who desire the above mentioned to be performed instead of *La Buona Figliuola*, which is deferr’d until next week’; *LS*, iv/3, 1634.

³³² ‘By Command of their Majesties. In *Artaserse* will be introduced the celebrated duet composed by Vinci’; *LS*, iv/3, 1638.

³³³ N.B. The above opera is oblig’d to be perform’d this day instead of Saturday on account of the preparations making for the entertainment given the Knight of the Bath’; *LS*, iv/3, 1646.

Libretto

- 1) ARTASERSE, AN OPERA; AS PERFORMED AT THE KING'S-THEATRE IN THE *HAY-MARKET*. The MUSIC by SIGNOR TOMASO GIORDANI, A NEAPOLITAN COMPOSER, Except those Songs which are marked thus*. The POETRY by the celebrated METASTASIO, Altered by GIOVAN GUALBERTO BOTTERELLI. Most of the TRANSLATION by MR. CARARA, PROFESSOR OF THE ITALIAN LANGUAGE.³⁴¹
- 2) W[illiam] Griffin, 1772.³⁴²
- 3) I/E.
- 4) Artaserse ([Gasparo] Savoi); Mandane ([Cecilia] Grassi); Artabano ({Sig.} Ristorini); Megabise ([Andrea] Morigi); Semira ([Nicolina?] Giordani); ({Sig.ra} [Antonio] Carara); Arbace ([Giuseppe] Millico).³⁴³
- 5) *GB-Ob* Harding D 2443 (5).³⁴⁴ [*EBB*: 684C2 & 2219M7; CS: 3067; *ESTC*: T69502]

- 1) ARTASERSE, AN OPERA; as performed at the KING'S THEATRE IN THE *HAY-MARKET*. The MUSIC by SIGNOR TOMASO GIORDANI A NEAPOLITAN COMPOSER. Except those Songs which are marked with the Composer's Names.³⁴⁵ The POETRY by the celebrated METASTASIO, Altered by GIOVAN GUALBERTO BOTTERELLI.
- 2) W[illiam] Griffin, 1773.³⁴⁶
- 3) I/E.
- 4) Artaserse ([Gasparo] Savoi); Mandane ([Maria Antonia] Girelli Aguilar); Artabano ({Sig.} Ristorini); Megabise ([Leopoldo De] Micheli); Semira ({Sig.ra} [Antonio] Carara); Arbace ([Giuseppe] Millico).
- 5) *GB-Ob* Harding D 2443 (7). [*nEBB*; nCS; *ESTC*: T186544]

Music

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

³³⁴ 'By Particular Desire'; *LS*, iv/3, 1682.

³³⁵ 'By Command of their Majesties'; *LS*, iv/3, 1684.

³³⁶ 'By Command of their Majesties'; *LS*, iv/3, 1686.

³³⁷ Benefit: [Giuseppe] Millico; *LS*, iv/3, 1697.

³³⁸ Benefit: [Maria Antonia] Girelli. 'In the Above Opera Sga Girelli will sing four new airs, one of which, at the end of Act 2, will be accompanied on the *French Horn* by the celebrated M Spandau'; *LS*, iv/3, 1703.

³³⁹ Benefit: [Simon] Slingsby; *LS*, iv/3, 1716.

³⁴⁰ 'By Particular Desire'; *LS*, iv/3, 1733.

³⁴¹ Libretto indicates that 'Non ti son padre, non mi sei figlio'; 'Figlia ascolta di padre il comando'; 'Se d'un amor tiranno'; 'Oh dei, che affanno è questo!'; 'Mi credi spietata' were not set by Giordani.

³⁴² Edition has the following new texts as paste-overs, with corresponding English prose texts: 'Se soffre allor che s'ama' (10–11), 'Se da me stessa imparo' (16–17), 'Da mille affanni oppressa' (24–5), 'Velo l'obia del figlio innocente' (34–5).

³⁴³ However, it seems unlikely that this cast ever performed the opera. *GB-Ob* Harding D 2443 (5) has a set of paste-overs, one of which gives the cast—with Mandane ([Maria Antonia] Girelli Aguilar); Semira and Megabise ([Leopoldo De] Micheli)—which also appears in 1773 *GB-Ob* Harding D 2443 (7). Although Cecilia Grassi was still singing, her performances in *Demetrio* in June 1772 were her last on stage; she was on the verge of marrying J.C. Bach, after which event she sang only once again in public, and that in a concert of her husband's on 26 April 1776; see *BDL*, vi, 312. Further, the identity of 'Signora Giordani' is obscure. Tomasso's mother Antonia, the singer Signora Giuseppe Giordani died in 1764, and Tomasso himself, the only son, did not marry until 1784. Tomasso's two sisters, Mairna and Nicolina, were both singers too, but Marina seems to have ceased to performed after about 1767. The only possibility seems to be that Nicolina had been planning to sing it under an assumed married state; see *BDL*, vi, 215–22.

³⁴⁴ Copy not in CS.

³⁴⁵ Libretto gives 'Non ti son padre, non mi sei figlio' (J.C. Bach); 'Figlia ascolta di padre il comando' (Gusman); 'Se d'un amor tiranno' (Vento); 'Oh dei, che affanno è questo!' (Sarti); 'Mi credi spietata' (Vento). The libretto also gives 'Conservati fedele' (Majo), a number attributed to Giordani in 1772.

³⁴⁶ Edition corrects all the paste-overs found in *GB-Ob* Harding D 2443 (5), above.

- 6) *GB-Ob* Mus.22.c.49 (2). [BUCEM: 380;³⁴⁷ RISM A/I/3: G 2097]³⁴⁸

Comment

Went to the Opera, is a large and fine house, three Galleries one over an other, besides a number of boxes; the opera was Artaxerxes, the Musik by To Giordani a Neapolitan; the Actors are Savoi, Ristorini, Millico, Morigi, and Actrisses [*sic*] were Grassi, Giordani; I dont like the last; Millico and Savoi charming Voices especially the first; the decoration extremely fine; Saw Mademoiselle Heinel & Slingsby dance la premiere a beaucoup des grases; le second dance avec beaucoup gaité et de legerté il est estimé; the Orquester excellent lead by... two harpsichords no organs, delighfull musick, very well executed; they begin at seven and finish at half an hour after ten; people were not dreest so richly nor so well as at Paris; the common people throw peals [*sic*] of Oranges on the stage before the play begins.³⁴⁹

Artaserse

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

Libretto

NE.³⁵¹

Music

NE.

Artaserse

- 1) [Anon]; *trans.* Mistress Rigaud.
- 2) Ferdinando Gasparo Bertoni.
- 3) Farli, 1776. **KT 1779**: January 23,³⁵² 29, February 6, 13, 20.

Libretto

- 1) ARTASERSE; A NEW SERIOUS OPERA; As performed at the KING'S THEATRE, In the HAY-MARKET. The MUSIC entirely new, by SIGNOR FERDINANDO BERTONI. The Translation by MISTRESS RIGAUD.
- 2) G[eorge] Bigg, 1779.
- 3) I/E.
- 4) Arbaces (Gasparo Pacchierotti); Artabano (Valentin Adamberger); Artaxerxes ([Angiolo Monanni called] Manzoletto); Megabise ([Carlo] Rovedino); Semira ([Anna] Pozzi); Mandane ([Antonia] Bernasconi). Ballet Master: [Louis] Simonet. Dancers: Simonet, [Alessandro] Zuchelli, {Sig.} Banti, {M} Le Det, [Simon] Slingsby, [Adelaide] Simonet [née De Camp], {Sig.ra} Zuchelli, [Rosa Rovedino, née] Tinti. Painter and Machinist: [Giovanni Battista Innocenzo] Colomba. Tailor: [Thomas] Luppino.
- 5) *GB-Ob* Harding D 2446 (5).³⁵³ [nEBB; CS: 3082; ESTC: T186547]

³⁴⁷ BUCEM notes two versions in *GB-Lbl*: Hirsch II. 256, and G. 666. The versions differ only in the ordering of Bremner's publications.

³⁴⁸ RISM A/I/3: G 2098 incorrectly attributes Thomas Arne's setting of 'For thee I live my dearest' to Giordani, and to this version of the opera.

³⁴⁹ Edward Piggott, MS dairy in the Beinecke Library, Yale University; in Elizabeth Gibson, 'Edward Piggott: Eighteenth-Century Theatre Chronicler', *Theatre Notebook*, 42/2 (1988), 65.

³⁵⁰ 'A new Serious Opera. The Music by Giordani and other eminent composers. With alterations and *new songs* for Miss Davies'; *LS*, iv/3, 1814. The involvement of Giordani suggests that this may be the same opera as that premiered on 25 April.

³⁵¹ Cast: Mandane? ([Cecilia] Grassi); Arbace? ([Giuseppe] Millico), and Semira? (Cecilia Davies); plus {Sig.} Schioli and {Sig.ra} Marchetti; *LS*, iv/3, 1814.

³⁵² 'A new Serious Opera. The Music entirely new by Bertoni'; *LS*, v/1, 230.

³⁵³ The copy consulted is not in CS.

Music

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

Comment

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

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

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

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

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

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

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

Artaserse

- 1) Anon.
- 2) *Comp.* Luigi Cherubini.
- 3) **KT 1785:** April 16,³⁵⁷ 19,³⁵⁸ 21,³⁵⁹ 23, 30, May 7.

³⁵⁴ C. Gilbert to Elizabeth Harris, 19 November 1754; Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel’s World: the Family Papers of James Harris 1732–1780* (Oxford, 2002), 1003.

³⁵⁵ *The Morning Chronicle*, 25 January 1779, 2.

³⁵⁶ Fanny Burney, *Cecilia; or, Memoirs of an Heiress*, ed. A.R. Ellis (London, 1882), i, 60–62.

³⁵⁷ ‘A Serious Opera; originally written by Metastasio; the Music selected from the most eminent Composers, under the direction of Cherubini’; *LS*, v/2, 788.

³⁵⁸ Performed instead of *La finta principessa*, advertised in *The Public Advertiser*, 18 April 1785.

³⁵⁹ Benefit: [Simon] Slingsby; *LS*, v/2, 790.

Libretto

- 1) ARTASERSE. A SERIOUS OPERA, In Two ACTS, AS PERFORMED AT THE KING'S THEATRE IN THE HAY-MARKET. The Music by Several Eminent COMPOSERS.
- 2) J[ane?] Garland,³⁶⁰ 1785.
- 3) I/E.
- 4) Arbaces ([Girolamo] Crescentini); Artabano ([Matteo] Babbini);³⁶¹ Semira ([Teresa] Schinotti); Mandane ([Adriana del Bene née Gabrieli, called] Ferrarese), Artaxerxes ([Vincenzio] Bartolini); Megabise ([Domenico] Cremonini).
- 5) *D-Hs* MS 600/3, Nr 5. [CS: 3093; nESTC]

Music

NE.

Comment

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

The Regicide

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

Libretto

- 1) THE REGICIDE in THE REGICIDE, An Opera in Two Acts, *Translated from the Italian of Metastasio* BY THOS OLIPHANT ESQ^E The Music composed BY CHARLES LUCAS.
- 2) [Johann Baptist] Cramer, [Robert] Addison, and [T. Frederick] Beale, [1840].
- 3) E.
- 4) Arbaces, Artabanes, Semira, Mandane, Artaxerxes. Guards, attendants, priests, prisoners, etc.
- 5) *GB-Lbl* RM.11.d.18.

Music

- 1) THE REGICIDE, An Opera in Two Acts, *Translated from the Italian of Metastasio* BY THOS OLIPHANT ESQ^E The Music composed BY CHARLES LUCAS.
- 2) [Johann Baptist] Cramer, [Robert] Addison, and [T. Frederick] Beale, [1840].
- 3) NA.
- 4) vv, pf.
- 5) **Act 1:** Overture ([Lucas], 1); 'One parting look' (Duet: [Lucas], 12); 'Midst doubts and fears' (Duet: [Lucas], 19); 'Horror! Confusion!' (Chorus: [Lucas], 27); 'Methinks I see upon the Stygian shore' ([Lucas], 31); 'Ingrate! Begone!'

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

³⁶¹ '1st appearance in this country'; *LS*, v/2, 788.

³⁶² *The London Magazine*, 2 (January–June 1785), 302–3; verbatim in *The Hibernian Magazine*, 15 (1785), 259.

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

6) *GB-Lb/RM.11.d.18.*

List of numbers from the libretti

<i>Artaserse</i>	1734 ³⁶³	1734 ³⁶⁴	1735 ³⁶⁵	1754 ³⁶⁶	1766 ³⁶⁷
Adapter of the libretto:	Anon.	Anon.	Anon.	Anon.	Anon.
Composer or arranger of the score:	Vinci	Hasse	Hasse	Hasse	Hasse
Act 1					
Conservati fedele. (Man. 1 i)	1 i	1 i (2)	1 i (2)	1 i (2)	1 i (2)
Fra cento affanni e cento. (Arb. 1 ii)	1 ii	X	X	1 ii	1 ii
Su le sponde del torbido Lete. (Art. 1 iii)	X	X	X	X	X
Per pietà, bell'idol mio. (Art. 1 v)	1 v	1 iv	1 iv	1 iv	1 iii (1)
Sogna il guerrier le schiere. (Meg. 1 vi)	X	1 v (1)	1 v (1)	X	X
Bramar di perdere. (Sem. 1 vii)	1 vii	1 v (2)	1 v (2)	1 v	1 iii (2)
Deh respirar lasciatemi. (Art. 1 xi)	1 x	X	X	X	X
Non ti son padre. (Atb. 1 xii)	1 xi	1 vi (1)	1 vi (1)	1 vi (1)	1 iv (1)
Torna innocente, e poi. (Sem. 1 xiii)	X	1 vi (2)	1 vi (2)	1 vi (2)	X
Dimmi che un empio sei. (Man. 1 xiv)	X	X	X	X	X
Vo solcando un mar crudele. (Arb. 1 xv)	1 xiii	X	X	X	X
Act 2					
Rendimi il caro amico. (Art. 2 i)	2 i	2 i	2 i	2 i	2 i
Mi scacci sdegnato. (Arb. 2 ii)	2 ii	X	X	X	X
Amalo, e, se al tuo sguardo. (Atb. 2 iv)	X	2 iii (1)	2 iii (1)	2 iii (1)	2 iii
Non temer ch'io mai ti dica. (Meg. 2 v)	2 v	2 iii (2)	2 iii (2)	2 iii (2)	2 iv (1)
Oh, temerario Arbace! Dove trascorri? <i>Recit.</i>	X	X	X	X	X
Per quel paterno amplesso. (Arb. 2 xi)	2 x	X	X	X	X
Vacilla, o padre, la sofferenza. <i>Recit.</i> (Man./Atb./Arb.)	X	X	X	X	X
Va tra le selve ircane. (Man. 2 xii)	X	X	X	2 vi	2 v (2)
Per quell'affetto. (Sem. 2 xiii)	X	X	X	X	X
Non conosco in tal momento. (Art. 2 xiv)	X	X	X	X	X

³⁶³ As *Arbace*, GB-En Nha.T49 (4).

³⁶⁴ GB-Lbl 11714.aa.21 (12).

³⁶⁵ GB-Lbl 639.d.22 (2).

³⁶⁶ US-SM La 106.

³⁶⁷ GB-Lbl 1608/4555 (8).

Così stupisce e cade. (Atb. 2 xv)	2 xiv	X	X	X	X
Act 3					
Perché tarda è mai la morte. (Arb. 3 i)	3 i (1)	X	X	X	X
L'onda dal mar divisa. (Arb. 3 i)	3 ii	X	X	X	X
Nuvoletta opposta al sole. (Art. 3 ii)	X	X	X	X	X
Ardito ti renda. (Meg. 3 iii)	X	X	X	X	X
Figlio, se più non vivi. (Atb. 3 iv)	3 iii	3 ii (2)	3 ii (2)	3 ii (2)	3 ii
Mi credi spietata? (Man. 3 v)	3 iv	3 iii	X	X	2 iv (2)
Non è ver che sia contento. (Sem. 3 vi)	X	X	X	3 iv (2)	3 iv (1)
Tu vuoi ch'io viva, o cara. <i>Duet</i> (Arb./Man. 3 vii)	3 v	3 iv	3 iii	3 iii	3 iii
Lucido Dio, per cui l'april fiorisce. (Art., 3 viii)	X	X	X	X	X
Lucido Dio, per cui l'april fiorisce. <i>Recit.</i> (Art. 3 x)	3 vi	3 v	3 iv	3 iv (1)	X
Giusto re, la Persia adora. <i>Chorus</i> (3 xi)	3 ix (2)	3 vi (2)	3 v (2)	3 v (2)	3 iv (3)
Other arias inserted					
1734 (Vinci)					
Impallidisce ingrato. (Man.)	1 xii	X	X	X	X
Se d'un amor tiranno. ³⁶⁸ (Man.)	2 vi	2 iv (1)	2 iv (1)	2 iv (1)	X
Parto se vuoi così. ³⁶⁹ (Man.)	2 xi	X	X	X	X
Potessi al mio diletto. (Art.)	2 xiii	X	X	X	X
Se l'amor tu mi serbi. (Art.)	3 i (2)	X	X	X	X
Son qual nave che agitata. (Arb.)	3 ix (1)	3 i (2)	3 i (2)	X	X
1734 (Hasse)					
Un'altra volta o Febo. (Arb.)		1 i (1)	1 i (1)	1 i (1)	X
In sen mi tace. (Arb.)		1 ii	1 ii	X	X
Se al labbro mio non credi. (Arb.)		1 vi (3)	1 vi (3)	1 vi (3)	1 iv (2)
Che pena al mio core. (Man.)		1 vi (4)	1 vi (4)	1 vi (4)	X
Lascia cader mi'n volto. (Arb.)		2 ii	2 ii	2 ii	2 ii
Se del fiume altera l'onde. (Sem.)		2 iv (2)	2 iv (2)	2 iv (2)	2 iv (3)
Per questo dolce amplesso. (Arb.)		2 v (1)	2 v (1)	2 v	2 v (1)

³⁶⁸ *Semiramide* (Act 2, scene vi).

³⁶⁹ *Issipile* (Act 2, scene xii).

Ah ingrato crudele. (Atb.)		2 v (2)	2 v (2)	X	X
Pallido il sole. (Atb.)		2 v (3)	2 v (3)	2 viii	2 v (3)
Pensa che l'amor mio. (Art.)		3 i (1)	3 i (1)	3 i	3 i
Spiega i lini abbandona la sponda. (Meg.)		3 ii (1)	3 ii (1)	3 ii (1)	X
Or la nube procellosa. (Arb.)		3 vi (1)	X	X	X
Fortunate passate. ³⁷⁰		*			
1735/54					
Sia pur d'amore. (Arb.)			3 v (1)	3 v (1)	X
1766					
Quanto affanno, o bella aurora. (Arb.)					1 i (1)
Di pena sì forte. (Man.)					1 iv (3)
Fortunate passate mie pene. (Man.)					3 iv (2)

<i>Artaserse</i>	1771 ³⁷¹	1772 ³⁷²	1779 ³⁷³	1785 ³⁷⁴
Adapter of the libretto:	Anon.	Bottarelli	Anon.	Anon.
Composer or arranger of the score:	Vento	Giordani	Bertoni	Cherubini
Act 1				
Conservati fedele. (Man. 1 i)	*	1 i	1 i	1 i
Fra cento affanni e cento. (Arb. 1 ii)	X	1 ii	1 ii	X
Su le sponde del torbido Lete. (Art. 1 iii)	X	X	X	X
Per pietà, bell'idol mio. (Art. 1 v)	X	X	1 iii	X
Sogna il guerrier le schiere. (Meg. 1 vi)	X	1 iii (1)	X	X
Bramar di perdere. (Sem. 1 vii)	*	X	1 vi	1 vii
Deh respirar lasciatemi. (Art. 1 xi)	*	1 iv (1)	1 xi	1 xi
Non ti son padre. (Atb. 1 xii)	X	1 iv (2)	X	X
Torna innocente, e poi. (Sem. 1 xiii)	X	X	X	X

³⁷⁰ In *Celebrated Songs GB-Lbl* g.444 only.

³⁷¹ No libretto published; songs taken from *GB-Ob* Mus.22.c.49 (3).

³⁷² *GB-Ob* Harding D 2443 (5); also 1773: *GB-Ob* Harding D 2443 (7).

³⁷³ *GB-Ob* Harding D 2446 (5).

³⁷⁴ *D-Hs* MS 600/3, Nr 5.

Dimmi che un empio sei. (Man. 1 xiv)	X	X	X	X
Vo solcando un mar crudele. (Arb. 1 xv)	X	X	X	X
Act 2				
Rendimi il caro amico. (Art. 2 i)	X	2 i	2 i	2 ii
Mi scacci sdegnato. (Arb. 2 ii)	X	X	X	X
Amalo, e, se al tuo sguardo. (Atb. 2 iv)	X	X	X	X
Non temer ch'io mai ti dica. (Meg. 2 v)	X	X	X	X
Oh, temerario Arbace! Dove trascorri? <i>Recit.</i>	X	X	X	X
Per quel paterno amplesso. (Arb. 2 xi)	X	2 iv (1)	2 ix	2 viii
Vacilla, o padre, la sofferenza. <i>Recit.</i> (Man./Atb./Arb.)	X	X	X	X
Va tra le selve ircane. (Man. 2 xii)	X	X	2 x	X
Per quell'affetto. (Sem. 2 xiii)	X	X	X	X
Non conosco in tal momento. (Art. 2 xiv)	X	X	X	X
Così stupisce e cade. (Atb. 2 xv)	X	X	X	X
Act 3				
Perché tarda è mai la morte. (Arb. 3 i)	X	X	X	X
L'onda dal mar divisa. (Arb. 3 i)	X	X	X	X
Nuvoletta opposta al sole. (Art. 3 ii)	X	X	X	X
Ardito ti renda. (Meg. 3 iii)	X	X	X	X
Figlio, se più non vivi. (Atb. 3 iv)	X	X	3 iii	X
Mi credi spietata? (Man. 3 v)	* ³⁷⁵	3 iii (1) ³⁷⁶	2 vi	X
Non è ver che sia contento. (Sem. 3 vi)	X	3 iii (2)	X	X
Tu vuoi ch'io viva, o cara. <i>Duet</i> (Arb./Man. 3 vii)	X	3 iv	3 iii (2)	X
Lucido Dio, per cui l'april fiorisce. (Art. 3 viii)	X	X	X	X
Lucido Dio, per cui l'april fiorisce. <i>Recit.</i> (Art. 3 x)	X	3 v (1)	X	X
Giusto re, la Persia adora. <i>Chorus</i> (3 xi)	X	X	3 iv	2 xiii (2)
Other arias inserted				
1771				
Se d'un amor tiranno. (Man.)	* ³⁷⁷	2 iii (2) ³⁷⁸	X	X

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

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

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

³⁷⁸ An asterisk indicates that this was not set by Giordani.

Se al labbro mio non credi. (Arb.)	*	1 iv (3)	1 xiii	X
1772				
Se del fiume altera l'onde. (Sem.)		X	2 vii	2 v
Pensa che l'amor mio. (Art.)		3 i (1)	X	X
Si fostre allor che s'ama. ³⁷⁹ (Sem.)		1 iii (2)	X	X
Se da me stessa imparo. ³⁸⁰ (Man.)		1 iii (4)	X	X
Figlia, ascolta di padre il comando. (Art.)		2 ii (1) ³⁸¹	X	X
Non temer, ch'io mai ti dica. (Meg.)		2 ii (2)	2 v	X
Da mille affanni oppressa. ³⁸² (Sem.)		2 iii (3)	X	X
Oh Dei, che affanno è questo. <i>Quintet.</i> (Art./Man./Meg./Atb./Sem.)		2 iv (2)	X	X
Infelice! Ah, dove io vado. (Arb.)		3 i (2)	X	X
Vedo l'ombra del figlio innocente. ³⁸³ (Meg.)		3 ii	X	X
E viva il regnante. <i>Chorus</i> (Cho.)		3 v (2)	X	X
1779				
Ah! che parlar non posso. (Art.)			1 xii	X
Se vendetta io chiedo, oh Dio! (Man.)			1 iv	X
Fosca nube oscura il giorno. (Atb.)			2 xii	X
Non ho pace, mille pene. (Arb.)			3 i (1)	X
Perdo l'amico. (Art.)			3 i (2)	X
Ombra cara, ombra diletta. (Man)			3 iv (1)	X
1785				
Quando sperai la calma. (Arb.)				1 ii
Del mio paterno affetto. (Art.)				1 xii
Ah non sdegnati, o cara. <i>Duet</i> (Arb./Man.)				1 xiii

³⁷⁹ Text is a paste-over of 'Bramar di perdere per troppo affetto'.

³⁸⁰ Text is a paste-over of 'Proverà d' amante irata'.

³⁸¹ Starred as not set by Giordani.

³⁸² Text is a paste-over of 'Alma dal dudo oppressa'.

³⁸³ Text is a paste-over of 'Figlio, se più non vici'.

Nocchier che al Porto in send. (Meg.)				2 i
Far tanti tormenti. (Art.)				2 iii
Ah, non sai qual pena sia. (Arb.)				2 iv
Vacillante mia speranza. (Man.)				2 vi
Ah, perchè se tante pene. (Man.)				2 xi

<i>Artaxerxes</i>	1761 ³⁸⁴	1763 ³⁸⁵	1769 ³⁸⁶	c.1775 ³⁸⁷	1787 ³⁸⁸	1791 ³⁸⁹	1792 ³⁹⁰
Adapter of the libretto:	Arne	Arne	Arne	Arne	Arne	Arne	Arne
Composer or arranger of the score:	Arne	Arne	Arne	Arne	Arne	Arne	Arne
Act 1							
Fair Aurora, prithee stay. <i>Duet</i> (Man./Arb. 1 i)	1 i (1)	1 i (1)	1 i (1)	1 i	1 i (1)	1 i (1)	1 i
Adieu, thou lovely youth. (Man. 1 i)	1 i (2)	1 i (2)	1 i (2)	1 ii	1 i (2)	1 i (2)	1 ii
Amid a thousand racking woes. (Arb. 1 ii)	1 ii	1 ii	1 ii	1 iii	1 i (3)	1 i (3)	1 iii
Behold on Lethe's dismal strand. (Art. 1 iii)	1 iii	1 iii	1 iii	1 iv	1 i (4)	1 i (4)	1 iv
Fair Semira, lovely maid. (Atx. 1 iv)	1 iv	1 iv	1 iv	1 v	1 i (5)	1 i (5)	1 v
When real joys we miss. (Rim. 1 v)	1 v	1 v	1 v	X	1 i (6)	1 i (6)	X
How hard is my fate. (Sem. 1 vi)	1 vi	1 vi	1 vi	1 vi	1 i (7)	1 i (7)	1 vi
Thy father! away. (Art. 1 x)	1 x	1 x	1 x	1 vii	1 ii (1)	1 ii (1)	1 vii
Acquit thee of this foul offence. (Arb. 1 xi)	1 xi	1 xi	1 xi	X	1 ii (2)	X	X
O too lovely, too unkind. (Arb. 1 xiii)	1 xiii	1 xiii	1 xiii	1 viii	1 ii (3)	1 ii (2)	1 viii
Dear and beloved shade. <i>Accomp. recit.</i> (Man. 1 xiv)	1 xiv (1)	1 xiv (1)	1 xiv (1)	1 ix	1 ii (4)	1 ii (3)	1 ix
Fly, soft ideas, fly. (Man. 1 xiv)	1 xiv (2)	1 xiv (2)	1 xiv (2)	1 x	1 ii (5)	1 ii (4)	1 x
Act 2							
In infancy our hopes. (Atx. 2 i)	2 i	2 i	2 i	2 i	2 i (1)	2 i (1)	2 i

³⁸⁴ *US-NH* Rare ML50.2 A78 A748; also 1764: *GB-Ob* Harding 292; 1762: *GB-Lbl* 1342 k.22.

³⁸⁵ *GB-Ob* Vet. A4 e.831; also 1764: *GB-Ob* M.adds. 108 f.104 (5); 1764: *GB-Ob* Vet. A5 e.4800; 1764: Dublin *GB-Lbl* 1342 k.36; 1765: *GB-Ob* M.adds 108 e.105 (2); 1765: *GB-Ob* Vet. A5 f.677 (5); 1765 Dublin: *GB-Lbl* 1488 c.31; 1766: *GB-Ob* Vet. A5 f.1108 (3); 1780: *GB-Ob* Vet. A5 e.1498 (16); 1790? Dublin: *GB-Cu* Hib.7.790.61; c.1792 Dublin: *GB-Cu* Hib.7.792.25.

³⁸⁶ *GB-En* L. C. 175 (2).

³⁸⁷ *GB-Ob* D 2415 (6); also 1807: *GB-Lbl* 1509/487.

³⁸⁸ *GB-Ob* 293; also 1787: *GB-Ob* Vet. A5 e.2739.

³⁸⁹ *GB-Ob* 17405 e.151 (3).

³⁹⁰ *US-Wc* PR 1241.L6 v.218 no. 3 (Longe Coll).

Disdainful you fly me. (Arb. 2 ii)	2 ii	2 ii	2 ii (2)	2 ii	2 i (2)	2 i (2)	2 ii
To sigh and complain. (Rim. 2 v)	2 v	2 v	2 v	X	2 i (3)	2 i (3)	X
If o'er the cruel tyrant love. (Man. 2 vi)	2 vi	2 vi	2 vi 2)	2 iii	2 i (4)	2 i (4)	2 iii
If the river's swelling waves. (Sem. 2 vii)	2 vii	2 vii	2 vii	X	2 i (5)	X	X
By that beloved embrace. (Art. 2 ix)	2 ix	2 ix	2 ix	X	2 ii (1)	X	X
Monster, away! (Man. 2 x)	2 x	2 x	2 x	X	2 ii (2)	2 ii (1)	2 iv
At length, my soul. <i>Accomp. recit.</i> (Art. 2 xiii)	2 xiii (1)	2 xiii (1)	2 xiii (1)	2 v	2 ii (3)	2 ii (2)	2 v
Thou, like the glorious sun. (Art. 2 xiii)	2 xiii (2)	2 xiii (2)	2 xiii (2)	2 vi	2 ii (4)	2 ii (3)	2 vi
Act 3							
Why is death for ever late. (Arb. 3 i)	3 i (1)	3 i (1)	3 i (1)	X	3 i (1)	X	X
Water parted from the sea. ³⁹¹ (Arb. 3 i)	3 i (2)	3 i (2)	3 i (2)	3 i	3 i (2)	3 i (1)	3 i
Tho' oft a cloud. (Atx. 3 ii)	3 ii	3 ii	3 ii	X	3 i (3)	X	X
O let the danger of a son. (Rim. 3 iii)	3 iii	3 iii	3 iii	3 ii	3 i (4)	3 i (2)	X
Ye adverse Gods. <i>Accomp. recit.</i> (Art. 3 iv)	3 iv	3 iv	3 iv	3 iii	3 i (5)	3 i (3)	3 ii
O much lov'd son. (Art. 3 iv)	3 iv	3 iv	3 iv	3 iv	3 i (6)	3 i (4)	3 iii
Let not rage. ³⁹² (Man. 3 v)	3 v	3 v	3 v	3 v	3 ii (1)	3 ii (1)	3 iv
'Tis not true. (Sem. 3 vi)	3 vi	3 vi	3 vi	3 vi	3 ii (2)	3 ii (2)	3 v
For thee I live, my dearest. <i>Duet</i> (Arb./Man. 3 vii)	3 vii	3 vii	3 vii (2)	3 vii	3 ii (3)	3 ii (3)	3 vi
Resplendent God. <i>Accomp. recit.</i> (Atx. 3 viii)	3 viii	3 viii	3 viii	3 viii	3 iii (1)	3 iii (1)	3 vii
The soldier, tir'd of war's alarms. (Man. 3 x)	3 x	3 x	3 x	3 viii	3 iii (2)	3 iii (2)	3 viii
Resplendent God. <i>Accomp. recit.</i> (Arb. 3 xi)	3 xi (1)	3 xi (1)	3 xi (1)	3 ix	3 iii (3)	3 iii (3)	3 vii
Live to us, to empire lives! <i>Chorus</i> (Cho. 3 xi)	3 xi (2)	3 xi (2)	3 xi (2)	3 x	3 iii (4)	3 iii (4)	3 ix
Other arias inserted ³⁹³							
1763							
This bosom a stranger to rest. (Sem.)		2 xi	X	X	2 x (2)	X	X
1769							

³⁹¹ Translation of 'L'onda dal mar divisa'.

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

³⁹³ Editions not seen which may contain yet more variants: G. Kearsley and W. Griffin, 1768: *US-AUS* ML 50.2 A713 A764 1768B HRC-TA [nESTC]; T. Lowndes ... and J. Condell ...; 1776: *US-AUS* ML 50.2 A713 A764 1776 HRC-TA [nESTC]; C. Lowndes, 1792: *US-HOUr* Axson ML50.2 A7 A7 1792 [ESTC N4884].

By Heav'n's displeasure the wretch is thus thrown. ³⁹⁴ (Arb.)			2 ii (1)	X	X	X	X
What doubts oppress my wounded heart. ³⁹⁵ (Man.)			2 vi (1)	X	X	X	X
O where shall I wander my lover to find. ³⁹⁶ (Arb.)			3 vii (1)	X	X	X	X
c.1775							
Hope told a flatt'ring tale. (Man.)				2 iv	X	X	X
1787							
Can salt tears or loud lamenting. (Atx.)					2 x (3)	X	X

<i>Artaxerxes</i>	1801 ³⁹⁷	1815 ³⁹⁸	1819 ³⁹⁹	1825 ⁴⁰⁰	1828 ⁴⁰¹	1828 ⁴⁰²
Adapter of the libretto:	Arne	Arne	Arne	Arne	Arne	Arne
Composer or arranger of the score:	Arne	Arne	Arne	Arne	Arne	Arne
Act 1						
Fair Aurora, prithee stay. <i>Duet</i> (Man./Arb. 1 i)	1 i (1)	1 i (1)	1 i (1)	1 i (1)	1 i (1)	1 i (1)
Adieu, thou lovely youth. (Man. 1 i)	1 i (2)	1 i (2)	1 i (2)	1 i (2)	1 i (2)	1 i (2)
Amid a thousand racking woes. (Arb. 1 ii)	1 i (3)	1 i (3)	1 i (3)	1 i (3)	1 i (3)	1 i (3)
Behold on Lethe's dismal strand. (Art. 1 iii)	1 i (4)	1 i (4)	1 i (4)	1 i (4)	1 i (4)	1 i (4)
Fair Semira, lovely maid. (Atx. 1 iv)	1 i (5)	1 i (5)	1 i (5)	1 i (5)	1 i (5)	1 i (5)
When real joys we miss. (Rim. 1 v)	X	X	1 i (6)	X	X	X
How hard is my fate. (Sem. 1 vi)	1 i (6)	X	1 i (7)	X	X	X
Thy father! away. (Art. 1 x)	1 ii (1)	1 ii (1)	1 ii (1)	1 ii (1)	1 ii (1)	1 ii (1)
Aquit thee of this foul offence. (Arb. 1 xi)	1 ii (2) ⁴⁰³	X	1 ii (2)	X	X	X

³⁹⁴ Tune: Braes of Balandene.

³⁹⁵ Tune: Roslin Castle.

³⁹⁶ Tune: Lochaber no more.

³⁹⁷ *GB-Lbl* 1324 k.39.; also 1802: *GB-Lbl*/T 1605 (4). The contents of this libretto are a composite text of versions performed at Drury Lane and Covent Garden.

³⁹⁸ *GB-Ob* D 244.

³⁹⁹ *GB-Ob* 3862 f.31; also 1825: *GB-Ob* Shuttleworth 218 (2).

⁴⁰⁰ *GB-Lbl* 2304.a.1; also 1840: *US-PRu* TC023 (Playbooks Collection) Box 4.

⁴⁰¹ *GB-Ob* M.adds 111 f.174; also 1840: *GB-Lbl* 642 A 10.

⁴⁰² *US-Cn* Y 134.65 no. 118.

⁴⁰³ Performed at Drury Lane only.

O too lovely, too unkind. (Arb. 1 xiii)	1 ii (3)	1 ii (2)	1 ii (3)	1 ii (2)	1 ii (2)	1 ii (2)
Dear and beloved shade. <i>Accomp. recit.</i> (Man. 1 xiv)	1 ii (4)	X	1 ii (4)	1 ii (3)	1 ii (3)	1 ii (3)
Fly, soft ideas, fly. (Man. 1 xiv)	X	1 ii (3)	1 ii (5)	1 ii (4)	1 ii (4)	1 ii (4)
Act 2						
In infancy our hopes. (Atx. 2 i)	2 i (1)	1 ii (4)	2 i (1)	1 ii (6)	1 ii (5)	1 ii (5)
Disdainful you fly me. (Arb. 2 ii)	2 i (2)	X	2 i (2)	X	X	X
To sigh and complain. (Rim. 2 v)	X	X	2 i (3)	X	X	X
If o'er the cruel tyrant love. (Man. 2 vi)	2 ii (1)	1 iii	2 i (4)	1 ii (7)	1 iii	1 iii
If the river's swelling waves. (Sem. 2 vii)	2 ii (2) ⁴⁰⁴	X	2 i (5)	X	X	X
By that beloved embrace. (Art. 2 ix)	X	X	2 ii (1)	X	X	X
Monster, away! (Man. 2 x)	2 iii	2 i (1)	2 ii (2)	2 i (2)	2 i (2)	2 i (2)
At length, my soul. <i>Accomp. recit.</i> (Art. 2 xiii)	X	X	2 ii (5)	X	X	X
Thou, like the glorious sun. (Art. 2 xiii)	3 i †	X	2 ii (6)	X	X	X
Act 3						
Why is death for ever late. (Arb. 3 i)	X	X	3 i (1)	X	X	X
Water parted from the sea. ⁴⁰⁵ (Arb. 3 i)	3 ii	2 i (2)	3 i (2)	2 ii (1)	2 i (3)	2 i (3)
Tho' oft a cloud. (Atx. 3 ii)	X	X	3 i (3)	X	X	X
O let the danger of a son. (Rim. 3 iii)	X	X	3 i (4)	X	X	X
Ye adverse Gods. <i>Accomp. recit.</i> (Art. 3 iv)	X	X	3 i (5)	X	X	X
O much lov'd son. (Art. 3 iv)	X	X	3 i (6)	X	X	X
Let not rage. (Man. 3 v)	3 iii (1)	2 ii (1)	3 ii (1)	2 iii (1)	2 ii (1)	X
'Tis not true. (Sem. 3 vi)	3 iii (2) ⁴⁰⁶	X	3 ii (2)	X	X	X
For thee I live, my dearest. <i>Duet</i> (Arb./Man. 3 vii)	3 iii (3)	2 ii (2)	3 ii (3)	2 iii (2)	2 ii (2)	2 ii (2)
Resplendent God. <i>Accomp. recit.</i> (Atx. 3 viii)	3 iv ⁴⁰⁷ (1)	2 iii (1)	3 iii (1)	2 iv (1)	2 iii (1)	2 iii (1)
The soldier, tir'd of war's alarms. (Man. 3 x)	3 iv (2)	2 iii (2)	3 iii (2)	2 iv (2)	2 iii (2)	2 iii (2)
Resplendent God. <i>Accomp. recit.</i> (Arb. 3 xi)	3 iv (3)	2 iii (3)	3 iii (3)	2 iv (3)	2 iii (3)	2 iii (3)
Live to us, to empire lives! <i>Chorus</i> (Cho. 3 xi)	3 iv (4)	2 iii (4)	3 iii (4)	2 iv (4)	2 iii (4)	2 iii (4)

⁴⁰⁴ Performed at Covent Garden only.

⁴⁰⁵ Translation of 'L'onda dal mar divisa'.

⁴⁰⁶ Performed at Covent Garden only.

⁴⁰⁷ New scene division at Covent Garden only.

Other arias inserted ⁴⁰⁸						
This bosom a stranger to rest. (Sem.)	X	X	2 ii (3)	X	X	X
By Heav'n's displeasure the wretch is thus thrown. ⁴⁰⁹ (Arb.)	X	X	X	X	X	X
What doubts oppress my wounded heart. ⁴¹⁰ (Man.)	X	X	X	X	X	X
O where shall I wander my lover to find. ⁴¹¹ (Arb.)	X	X	X	X	X	X
Hope told a flatt'ring tale. (Man.)	X	X	X	X	X	X
Can salt tears or loud lamenting. (Atx.)	X	X	2 ii (4)	X	X	X
Lost in anxious doubts tormenting. (Man.)	1 ii (5) ⁴¹²	X	1 ii (6)	1 ii (5)	X	X
To death and burning sands. <i>Quartet</i> (Arb./Man./Atx./Art.)				2 i (1)	2 i (1)	2 i (1)

<i>The Regicide</i>	1840 ⁴¹³
Adapter of the libretto:	Oliphant
Composer or arranger of the score:	Lucas
Act 1	
One parting look. <i>Duet</i> (Man./Arb.)	1 i (1)
'Midst doubts and fears. <i>Duet</i> (Arb./Art.)	1 i (2)
Horror! Confusion! <i>Chorus</i> (Cho.)	1 i (3)
Methinks I see upon the Stygian shore. <i>Scena</i> . (Art./Atx./Cho.)	1 i (4)
Ingrate! Begone! (Sem.)	1 ii (1)
Semira, call me not ungrateful. (Atx.)	1 ii (2)
O whither shall I fly? (Man.)	1 ii (3)
Behold the traitor! <i>Finale</i> . (Art./Arb./Man./Sem./Atx./Cho.)	1 ii (4)
Act 2	

⁴⁰⁸ Editions not seen which may contain more variants: J. Roach, 1802: *US-HA* PL.82a; J.H. Starie, [nineteenth-century? – title page missing]: *US-CAb* Hollis 1720319; William Barth, [1840?]: *US-COSic*/M50.A734 A7 1840; J. Roach, [n.d.]: *US-PRu*, NJJPG89-B46987.

⁴⁰⁹ Tune: Braes of Balandene.

⁴¹⁰ Tune: Roslin Castle.

⁴¹¹ Tune: Lochaber no more.

⁴¹² Labelled in the libretto 'bravura' for Elizabeth Billington.

⁴¹³ *GB-Lb*/RM 11.d.18.

Oh name her not! (Arb.)	2 i (1)
Retract the cruel sentence. (Art./Man./Arb./Cho.)	2 i (2)
Fly hence! To Lybian deserts, fly. (Man.)	2 i (3)
Tho' tyrant law demand the stern decree. <i>Trio</i> (Sem./Atx./Art.)	2 i (4)
O death! Why art thou slow to end. <i>Chorus</i> (Cho.)	2 ii (1)
The wave that on the ocean's side. (Arb.)	2 ii (2)
Bright deity by whom the venal mends. (Atx.)	2 iii (1)
Bright deity by whom the venal mends. (Arb.)	2 iii (2)
Hail glorious orb. <i>Finale</i> (Cho.)	2 iii (3)

Attilio Regolo

Attilio Regolo (1754)

Attilio Regolo (1762)

The Inflexible Captive (1774)

Amor patria (1823)

Attilio Regolo

- 1) Anon.
- 2) Niccolò Jommelli.
- 3) Rome, 1753. **KT 1754**: April 23,⁴¹⁴ 27, 30, May 5, 7, 11,⁴¹⁵ 14, 18, 21, 25.

Libretto

- 1) Attilio Regolo. Drama per Musica da Rappresentarsi Nel Teatro Reale di Sua Maestà Britannica MDCCLIII.
 - 2) MS, 1753.⁴¹⁶
 - 3) I.
 - 4) Regolo, Manlio, Attilia, Publio, Barce, Amilcare.
 - 5) *US-SM* La 113.
-
- 1) ATTILIO REGOLO. DRAMA PER MUSICA PEL TEATRO *di S.M.B.*
 - 2) [George] Woodfall, 1753.
 - 3) I.
 - 4) Regolo ({Sig.} Serafini), Manlio ({Sig.} Albuzio), Attilia ([Caterina] Visconti), Publio ([Christina] Passerini), Barce ([Giulia] Frasi), Amilcare ({Sig.} Ranieri).
 - 5) *US-LAu* ML50.2.P325 G2 1754. [nCS; nESTC]

Music

- 1) THE *Favourite SONGS in the OPERA Call'd ATTILIO REGOLO* By Sigr Jomelli.
 - 2) [John] Walsh, [1754]. [SH: 871]
 - 3) [Giulia] Frasi, {Sig.} Serafini, [Caterina] Visconti, [Christina] Passerini.
 - 4) In score.
 - 5) 'Sol può dir che sia contento' (Jommelli, 2); 'Teneri affetti miei vi sento s' (Jommelli, 5); 'Benché l'augel s'asconda' (Jommelli, 8);⁴¹⁷ 'Deb non oscuri ma' (Jommelli, 12); 'Ah se provar mi vuoi' (Jommelli, 16); 'Pensa che figlio sei' (Jommelli, 19).
 - 6) *GB-Lbl* H.348.e.(4). [*BUCEM*: 558; *RISM A/I/4*: J 584]
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- 1) The *FAVORITE SONGS in the OPERA Call'd Attilio Regolo*.⁴¹⁸
 - 2) [John] Walsh, [1762?]. [SH: 872]
 - 3) [Giulia] Frasi, {Sig.} Serafini, [Caterina] Visconti, [Christina] Passerini.
 - 4) In score.
 - 5) 'Sol può dir che sia contento' (Jommelli, 2); 'Teneri affetti miei vi sento s' (Jommelli, 5); 'Benché l'augel s'asconda' (Jommelli, 8);⁴¹⁹ 'Deb non oscuri ma' (Jommelli, 12); 'Ah se provar mi vuoi' (Jommelli, 16); 'Pensa che figlio sei pensa' (Jommelli, 19).
 - 6) *GB-Lbl* H.327.b. [*BUCEM*: 558; *RISM A/I/4*: J 584]

Comment

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

⁴¹⁴ 'A New Opera. First performance in England. The Musick composed by Jomelli'; *LS*, iv/1, 422.

⁴¹⁵ Benefit: [Francesco] Vanneschi; *LS*, iv/1, 427.

⁴¹⁶ 'From Sig^r Francesco Vanneschi, Manager of the Operas'; *US-SM* La 113.

⁴¹⁷ *Ciro riconosciuto* (Act 3, scene x).

⁴¹⁸ Opera title added in hand.

⁴¹⁹ *Ciro riconosciuto* (Act 3, scene x).

were expected. It seems, however, worth recording, that a scene of *recitative*, in the part of Serafini, was encored every night during the run of this opera; the only instance of this kind that I remember. Senesino was extremely admired and applauded in many scenes of recitative, but I never heard of his being encored. It was ion the last scene of Jomelli's opera, which ends without an air, that Regulus, determined to return to Carthage, addresses the Roman people who endeavoured to prevent his departure, in recitative which had so uncommon an effect, beginning: *Romani, addio. Siano I congedi estremi degni di noi, &c.*⁴²⁰

Attilio Regolo

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

Libretto

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

Music

NE.

The Inflexible Captive

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

Libretto

- 1) THE Inflexible CAPTIVE: A TRAGEDY. By Miss HANNAH MORE.
 - 2) Bristol: S[arah?] Farley, 1774.
 - 3) E.
 - 4) Attilius Regulus, Publius, Manlius, Licinius, Hamilcar, Attilia, Barce. Guards, Lictors, People, etc.
 - 5) *GB-Ob* M.adds. 108 e.213 (3). [EBB: 3307M16; ESTC: T37170]
- 1) THE Inflexible CAPTIVE: A TRAGEDY. By Miss HANNAH MORE. The SECOND EDITION.
 - 2) Bristol: S[arah?] Farley, 1774.
 - 3) E.
 - 4) Attilius Regulus, Publius, Manlius, Licinius, Hamilcar, Attilia, Barce. Guards, Lictors, People, etc.
 - 5) *GB-Ob* M.adds. 108 e.138 (6). [EBB: 3307M16; ESTC: T37171]
- 1) THE Inflexible CAPTIVE: A TRAGEDY. By Miss HANNAH MORE. The THIRD EDITION.
 - 2) Bristol: S[arah?] Farley, 1774.
 - 3) E.
 - 4) Attilius Regulus, Publius, Manlius, Licinius, Hamilcar, Attilia, Barce. Guards, Lictors, People, etc.
 - 5) *GB-Lbl* 11778.e.22. [EBB: 3307M16; ESTC: T37172]
- 1) THE INFLEXIBLE CAPTIVE: A TRAGEDY. By MISS HANNAH MORE.

⁴²⁰ Burney, iv, 463, note (z).

⁴²¹ 'Serious Opera. Music by Jomelli'; *LS*, iv/2, 939.

⁴²² 'There will be no Opera on Saturday next, being Whitsunday eve'; *LS*, iv/2, 941.

- 2) Dublin: J[...] Williams, 1775.
- 3) E.
- 4) Attilia, Attilius Regulus, Barce, Hamilcar, Licinius, Manlius, Publius. Guards, Lictors, People, etc.
- 5) *GB-Ob* Vet. A5 e.1494 (5). [*EBB*: 3307M16; *ESTC*: T37172]

Amor Patria

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

Libretto

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

Comment

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

List of numbers from the libretti

<i>Attilio Regolo</i>	1754 ⁴²⁵	1754 ⁴²⁶	1762 ⁴²⁷
Adapter of the libretto:	Anon.	Anon.	Anon.
Composer or arranger of the score:	Jommelli	Jommelli	Jommelli
Act 1			
Tu sei figlia, e lodo anch'io. (Lic. 1 i)	X	2 viii	X
Mi crederai crudele. (Man. 1 ii)	1 i	1 i	X
Goda con me, s'io godo. (Att. 1 iv)	X	X	X
Se più felice oggetto. (Pub. 1 v)	1 iv	1 iv	X
Sol può dir che sia contento. (Pub. 1 v)	1 v	1 v	1 iv
Tu, sprezzator di morte. (Man. 1 vii)	1 vi	1 vi	1 v
Non perdo la calma. (Reg. 1 viii)	X	X	X
Ah! se ancor mia tu sei. (Ami. 1 ix)	X	X	X
Mi pareva del porto in seno. (Att. 1 x)	X	X	X
Sempre è maggior del vero. (Bar. 1 xi)	X	X	X
Act 2			
Ah! se provar mi vuoi. (Pub. 2 i)	2 i	2 i	2 i

⁴²³ Dedicated to Arthur, Duke of Wellington.

⁴²⁴ Joseph Lunn, *Amor Patria* (London, 1823), note; see *The Morning Herald*, 14 June 1822.

⁴²⁵ *US-SM* La 113.

⁴²⁶ *US-LAuc* ML50.2.P325 G2 1754.

⁴²⁷ *US-CAb* Hollis 008007106-5.

Oh qual fiamma di gloria, d'onore. (Man. 2 ii)	2 ii	X	X
Taci: non è romano. (Reg. 2 iv)	2 iv	2 iv	X
Da voi, cari lumi. (Lic. 2 v)	X	X	2 v
Se più fulmini vi sono. (Att. 2 vi)	X	X	X
Non tradir la bella speme. (Reg. 2 viii)	2 vi	X	X
Se minore è in noi l'orgoglio. (Ami. 2 x)	2 viii	X	2 vii
Non è la mia speranza. (Att. 2 xi)	X	X	X
S'espone a perdersi. (Bar. 2 xii)	X	X	X
Act 3			
Fidati pur: rammento. (Man. 3 ii)	3 i	3 i	2 ii
Sì, lo confesso. (Pub. 3 iii)	3 ii	3 ii	3 iv
Fa pur l'intrepido. (Ami. 3 iv)	3 iii ⁴²⁸	X	X
Io son padre, e nol sarei. (Reg. 3 vi)	3 v	X	X
Vuol tornar la calma in seno. (Att. 3 vii)	X	X	X
Ceder l'amato oggetto. (Bar. 3 viii)	3 vi	3 v	X
Onor di questa sponda. <i>Chorus</i> (3 x)	3 ix	3 viii	3 vii
Other arias inserted			
1754 (US-SMLa 113)			
Per che di giubilo. ⁴²⁹ (Att.)	1 iii	1 iii	1 ii
[Possibly an aria for Ami.] ⁴³⁰	1 vii	X	X
Sprezza il furor del vento. ⁴³¹ (Reg.)	1 viii	1 viii	X
[Possibly an aria for Att.] ⁴³²	2 v	X ⁴³³	X
Non sò se la speranza. ⁴³⁴ (Bar)	2 ix	2 ix	X
Ah! si resti...onor mi sgrida. ⁴³⁵ (Att.)	2 x	X	2 viii
Non partirò Padre amato. (Att.)	3 vii (1) ⁴³⁶	X	X
Perchè se tanti siete. ⁴³⁷ (Att.)	3 vii (2)	X	X
1754 (US-LAuc ML50.2.P325 G2 1754)			
Già della morte il gelo. (Man.)		2 ii	X
Deh non oscuri mai. (Att.)		2 v	X
Pensa che figlio sei. (Reg.)		2 vi	X
Ombra, che pallida. (Att.)		2 x	3 v
Teneri affetti miei. (Reg.)		3 iv	X
Benché l'augel s'asconda. ⁴³⁸ (Att.)		3 vi	X
1762			
Facile a' voti tuoi. (Man.)			1 i
Lasciarmi il dubbio mio. (Pub.)			1 iii
Passaggier, che su la sponda. ⁴³⁹ (Reg.)			1 vi
Se tal funesto oggetto. (Reg.)			2 iii
Se perde il rusignolo. (Att.)			2 iv

428 Crossed out.

429 *Ciro riconosciuto* (Act 1, scene iii).

430 US-SM La 113 leaves a gap at this point, but cues Amileare.

431 *Adriano in Siria* (Act 1, scene iii).

432 US-SM La 113 leaves a gap at this point, but cues Attilio.

433 See 'Deh non oscuri mai' from the printed 1754 text.

434 *Zenobia* (Act 2, scene i).

435 *Temistocle* (Act 3, scene v).

436 Included in what otherwise appears to be a long cut.

437 *Antigono* (Act 3, scene vii).

438 *Ciro riconosciuto* (Act 3, scene x).

439 *Semiramide* ([v.1] (Act 1, scene xiii).

Non sò frenare il pianto. ⁴⁴⁰ (Reg.)			2 vi
Mi credi spietata. ⁴⁴¹ (Man.)			3 i
Perdere un padre amato. (Pub.)			3 ii
Son dolci i sospiri. (Reg.)			3 iii
Lo seguitali felice. ⁴⁴² (Ami.)			3 vi

Catone in Utica

Catone (1732)

Catone

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

Libretto

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

Music

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

⁴⁴⁰ *Demetrio* (Act 2, scene xii).

⁴⁴¹ *Artaserse* (Act 3, scene v).

⁴⁴² *Olimpiade* (Act 3, scene iii).

⁴⁴³ 'A New Opera. Pit and Boxes at half a guinea. Their Majesties, Prince, and three eldest Princesses present'; *LS*, iii/1, 243.

⁴⁴⁴ 'Their Majesties, Prince, and three eldest Princesses present'; *LS*, iii/1, 244.

⁴⁴⁵ Hasse's *Dalisa*, for Venice, 1730.

⁴⁴⁶ Porpora's *Siface* for Rome, 1730.

⁴⁴⁷ *Demetrio* (Act 1, scene iii).

⁴⁴⁸ *Alessandro nell'Indie* (Act 2, scene xi).

⁴⁴⁹ *Irene* (no. 2).

⁴⁵⁰ *Artaserse* (Act 1, scene xv); Vinci's setting for Rome, 1730.

- 1) The *Favourite SONGS in the OPERA call'd CATO*.
- 2) J[ohn] Walsh, [1732]. [SH: 344]
- 3) ([Anna Maria] Strada [del Pò]), Emilia (Celeste Gismondi).
- 4) In score.
- 5) 'Priva del caro sposo' ([Porpora], 1); 'Non ti minaccio sdegno' ([Leo], 4); 'È follia se nascondete' ([Leo], 7); 'Vede il nocchier la sponda' ([Hasse], 11);⁴⁵¹ 'Fra tanti pensieri' ([Hasse], 15);⁴⁵² 'Vo solcando un mar crudele' ([Vinci], 18).⁴⁵³
- 6) GB-Lbl/H.130.a. [BUCEM: 173; nRISM]

Comment

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

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

List of numbers from the libretti

<i>Catone in Utica</i>	1732 ⁴⁵⁶
Adapter of the libretto:	Humphreys
Composer or arranger of the score:	Leo
Act 1	
Con sì bel nome in fronte. (Cat. 1 i)	1 i
Non ti minaccio sdegno. (Mar. 1 ii)	1 ii
Che legge spietata. (Arb. 1 iii)	X
Si sgomenti alle sue pene. (Cat. 1 v)	X
Nell'ardire che il seno ti accende. (Ces. 1 vi)	X
Piangendo ancora. (Ful. 1 vii)	X
O nel sen di qualche stella. (Emi 1 viii)	X
Chi un dolce amor condanna. (Ces. 1 x)	X
È in ogni core. (Arb. 1 xiii)	X
Un certo non so che. (Emi. 1 xiv)	X
È follia se nascondete. (Mar 1 xv)	1 xii
Act 2	
Va, ritorna al tuo tiranno. (Cat. 2 ii)	X
So che pietà non hai. (Arb. 2 iii)	X
Soffre talor del vento. (Ces. 2 v)	X
In che ti offende. (Mar 2 vi)	X
Per te spero, e per te solo. (Emi. 2 vii)	X
Nascesti alle pene. (Ful. 2 viii)	X
Se in campo armato. (Ces. 2 xi)	X
Dovea svenarti allora. (Cat. 2 xiii)	2 xi
Se sciogliere non vuoi. (Emi. 2 xiv)	X

⁴⁵¹ Irene (no. 2).

⁴⁵² *Demetrio* (Act 1, scene iii); Hasse's setting for Venice, 1732.

⁴⁵³ *Artaserse* (Act 1, scene xv); Vinci's setting for Rome, 1730.

⁴⁵⁴ Lord Hervey to Stephen Fox, 4 December 1732. *Lord Hervey and his Friends*, ed. Earl of Ilchester (London, 1950), 145–6.

⁴⁵⁵ *The Daily Advertiser*, 6 November 1732.

⁴⁵⁶ GB-Lbl 639.d 19 (6).

So che godendo vai. (Mar. 2 xiv)	2 xiii
Che sia la gelosia. (Arb. 2 xvi)	X
Act 3	
La fronda che circonda. (Ful. 3 i)	X
Confusa, smarrita. (Mar. 3 ii)	3 ii
Combattuta da tante vicende. (Arb. 3 iii)	X
Quell'amor che poco accende. (Ces. 3 iv)	X
Deh, in vita ti serba. <i>Quartet</i> (Cat./Ces./Emi./Mar. 3 ix)	X
Nacqui agli affanni in seno. (Emi. [v.1] 3 x)	X
Per darvi alcun pegno. (Cat. [v.1] 3 xii)	3 xii
Ah! se costar mi deve. <i>Recit.</i> (Ces. 3 xiii)	X
Già ti cede il mondo intero. <i>Chorus</i> ([v.1] 3 xiii)	X
Other arias inserted	
Un raggio di speme. ⁴⁵⁷ (Arb.)	1 iii
Pensa di chi sei figlia. (Cat.)	1 v
Non paventa del mar le procelle. ⁴⁵⁸ (Ces.)	1 vi
Priva del caro sposo. (Emi.)	1 vii
Vaghe labbra, voi fingete. (Emi.)	1 xi
Mi conosci, e sai chi sono. (Cat.)	2 ii
Vaghe luci, luci belle. ⁴⁵⁹ (Arb.)	2 iii
Agitato da più venti. (Ces.)	2 iv
Care faci del ben mio. (Emi.)	2 vi
Sò che nascondi. (Ces.)	2 ix
Fra tanti pensieri. ⁴⁶⁰ (Emi.)	2 xiii
Quando piomba improvvisa saetta. (Arb.)	3 iii
È ver che all'amo intorno. ⁴⁶¹ (Ces.)	3 iv
Vede il nocchier la sponda. ⁴⁶² (Emi.)	3 x
Vò solcando un mar crudele. ⁴⁶³ (Mar.)	3 iv

Ciro riconosciuto

Ciro riconosciuto (1745)

Il Giro riconosciuto (1759)

Cyrus (1768)

Ciro riconosciuto

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

Libretto

⁴⁵⁷ Hasse's *Dalisa*, for Venice, 1730.

⁴⁵⁸ Porpora's *Siface* for Rome, 1730.

⁴⁵⁹ Vivaldi's setting of *Ipermestra* for Florence, 1727?, but text not by Metastasio.

⁴⁶⁰ *Demetrio* (Act 1, scene iii).

⁴⁶¹ *Alessandro nell'Indie* (Act 2, scene xi).

⁴⁶² *Irene* (no. 2).

⁴⁶³ *Artaserse* (Act 1, scene xv); Vinci's setting for Rome, 1730.

NP.

Music⁴⁶⁴

- 1) Il Ciro Riconosciuto. Opera. (Words by Metastasio).
 - 2) MS, 1744–5.
 - 3) NA.
 - 4) In score.
 - 5) Overture ([Smith], 2^r). [**Act 1:**] ‘Basta così, t’intendo’ ([Smith], 7^v); ‘Par che di giubilo’ ([Smith], 12^r); ‘Già l’idea del giusto scempio’ ([Smith], 16^r); ‘Ognor tu fosti il mio’ ([Smith], 20^v); ‘Sciolto dal suo timor’ ([Smith], 24^v); ‘Non piangete, amati rai’ ([Smith], 31^v); ‘Fra mille furori’ ([Smith], 34^v); ‘Rendimi il figlio mio’ ([Smith], 38^v); ‘Sappi, che al nascer mio’ (Duet: [Smith], 44^r). [**Act 2:**] ‘Non sdegnarti, a te mi fido’ ([Smith], 50^r); ‘Guardalo in volto, e poi’ ([Smith], 54^r); ‘Cauto guerrier pugnando’ ([Smith], 58^r); ‘Parlerò; non è permesso’ ([Smith], 62^r); ‘Men bramosa di stragi funeste’ ([Smith], 66^r); ‘Parto; non ti sdegnar’ ([Smith], 74^r); ‘Quel nome se ascolto’ ([Smith], 76^r); ‘So che presto ognun s’avvede’ ([Smith], 80^r). [**Act 3:**] ‘Perfidi! non godete’ ([Smith], 80^r); ‘Dammi, o sposa, un solo amplesso’ ([Smith], 84^r); ‘Benché l’augel s’asconda’ ([Smith], 88^r); ‘No, non vedrete mai’ ([Smith], 92^r); ‘Chi a ritrovare aspira’ ([Smith], 94^r); ‘Le tue selve in abbandono’ (Chorus: [Smith], 98^r).
 - 6) *D-Hs M A/668*.
-
- 1) ABEL, ARNE and SMITH’S SIX Favorite OVERTURES. *To which is added the Tempest*, No. VII, 12.
 - 2) J[ohn] Walsh, [1763]. [SH: 1155]
 - 3) NA.
 - 4) In parts.
 - 5) Overture (Smith).⁴⁶⁵
 - 6) *GB-Ob 221.c.55/1–10* (11).⁴⁶⁶ [*BUCEM*: 751; *RISM B/II*, 57]
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- 1) ABEL, ARNE and SMITH’S SIX Favorite OVERTURES... [SNS]
 - 2) J[ohn] Walsh, [1764]. [SH: 1157]
 - 3) NA.
 - 4) hpd or org.
 - 5) Overture (Smith).
 - 6) *GB-Ckc*. [*BUCEM*: 751; *RISM B/II*, 57]
-
- 1) ABEL, ARNE and SMITH’S SIX Favorite OVERTURES. *To which is added the Tempest*, No. VII, 12.
 - 2) J[ohn] Walsh, [c.1765]. [SH: 1156]
 - 3) NA.
 - 4) In parts.
 - 5) Overture (Smith).
 - 6) *GB-Lbl f.770.y.(2)* [*BUCEM*: 751; *RISM B/II*, 57]

Il Ciro riconosciuto

- 1) Anon.
- 2) Gioacchino Cocchi.
- 3) **KT 1759**: January 16,⁴⁶⁷ 20, February 3, 6, 10, 13, 17, 24, 27, March 3, 10, 13, 17, 20, 24, 31, April 7, 17, May 2,⁴⁶⁸ 22.⁴⁶⁹

Libretto

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

⁴⁶⁴ Barbara Small, *NG2*, xxiii, 754, also lists MS copies of two arias in *J-Tn*, currently inaccessible.

⁴⁶⁵ Used by Smith in his incidental music to Garrick’s version of Shakespeare’s *The Tempest*, DL: 11 February 1756.

⁴⁶⁶ The volumes of this copy have stamped leather bindings of Henry Dashwood.

⁴⁶⁷ ‘A new Opera, the music newly compos’d by Sig. Cocchi. With New Decorations and New Dances’; *LS*, iv/2, 707.

⁴⁶⁸ Benefit: British Lying-in Hospital for Married Women on Bronlow St.; *LS*, iv/2, 725.

⁴⁶⁹ Benefit: [Giuseppe] Forti and {Sig.ra} Forti; *LS*, iv/2, 731. *LS* states that this was a charity benefit for the singers whose costumes had been seized by the French.

- 2) G[eorge] Woodfall, 1759.
- 3) I/E.
- 4) Astiage (Gaetano Quilici); Mandane (Colomba Mattei); Ciro (Pasquale Potenza); Cambise ([Giusto] Ferdinando Tenducci, called Senesino);⁴⁷⁰ Arpalice (Angiola Calori); Egisto (Laura Rosa). Direttore de' Balli: [Giovanni Andrea Battista] Gallini. Ballerini: Gallini, Rosa Carlini, Giuseppe Forti, Giac[inta] Bonomi.
- 5) *GB-Lbl* 1608/4555.(5) [*EBB*: 5193C3 & 2219M12; *CS*: 5715; *ESTC*: T30774]

Music

- 1) *The FAVOURITE SONGS in the OPERA Call'd CIRO RICONOSCIUTO*.
- 2) J[ohn] Walsh, [1759]. [*SH*: 377]
- 3) [Giusto Ferdinando] Tenducci, [Colomba] Mattei, [Pasquale] Potenza.
- 4) In score.
- 5) [**Part 1:**] 'L'incerto mio pensiero' (Cocchi, 1);⁴⁷¹ 'Dammi o sposa, un solo amplesso' (Cocchi, 6); 'Rendimi il figlio mio' (Cocchi, 10); 'Parto, non ti sdegnar' (Cocchi, 13); '*Se io pena?*' (Quintet: Cocchi, 18). [**Part 2:**] 'No, non vedrete mai' (Cocchi, 22); 'Men bramosa di stragi funeste' (Cocchi, 27); 'Sappi che al nascer mio' (Duet: Cocchi, 34); 'Chi a ritrovare aspira' (Cocchi, 39).
- 6) *GB-Lbl* G.206. [*BUCEM*: 201;⁴⁷² *RISM* A/I/2: C 3226]

Cyrus

- 1) John Hoole.
- 2) [Spoken drama, no inset numbers.]
- 3) **CG 1768**: December 3,⁴⁷³ 5, 6, 8, 10, 13, 15, 17, 19, 21. **1769**: January 3, 13, 31 February 7, 11, 23, March 2, 9, April 6,⁴⁷⁴ May 22, 25, November 1,⁴⁷⁵ 18. **1770**: January 10,⁴⁷⁶ 26, February 13, April 2,⁴⁷⁷ December 4,⁴⁷⁸ 6,⁴⁷⁹ 12,⁴⁸⁰ 20. **1771**: February 14, March 19,⁴⁸¹ May 2,⁴⁸² October 18, November 23.⁴⁸³ **1772**: January 29,⁴⁸⁴ March 14, May 18.⁴⁸⁵ **1774**: April 11.⁴⁸⁶ **DL 1776**: March 14.⁴⁸⁷ **CG 1794**: May 30.⁴⁸⁸

Libretto

- ⁴⁷⁰ This is as it appears in the libretto; however, to avoid confusion with the earlier Francesco Bernadi more frequently called Senesino, it has not otherwise been used in this catalogue to refer to Tenducci.
- ⁴⁷¹ *Siroe re di Persia* (Act 1, scene xvii).
- ⁴⁷² *BUCEM* suggests there was a second issue of this anonymously; see 192.
- ⁴⁷³ 'A New Tragedy never perform'd'; *LS*, iv/3, 1372.
- ⁴⁷⁴ [James?] Perry replaces [Matthew] Clarke as Astyages; *LS*, iv/3, 1396.
- ⁴⁷⁵ New cast members: Cyrus [Richard] Wroughton; Officer R[ichard] Smith; *LS*, iv/3, 1433. *BDL*, xiv, 155–7, describes him as a 'utility actor' or a 'walking gentleman'.
- ⁴⁷⁶ [Joseph] Fox replaces [Thomas Dibble] Davis as Mirza; *LS*, iv/3, 1448.
- ⁴⁷⁷ Benefit: Mrs Mattocks. '[Thomas Dibble] Davis replaces [Joseph] Fox as Mirza'; *LS*, iv/3, 1446.
- ⁴⁷⁸ 'New cast members: [John Horatio] Savigny takes over as Cyrus, [Joseph] Fox as Mirza'; *LS*, iv/3, 1515.
- ⁴⁷⁹ '[James?] Perry replaces [Matthew] Clarke as Astyages'; *LS*, iv/3, 1516.
- ⁴⁸⁰ '[Matthew] Clarke replaces [James?] Perry as Astyages'; *LS*, iv/3, 1517.
- ⁴⁸¹ Benefit: [Mary Ann] Yates. 'Part of the pit laid into Boxes. Ladies send servants by 4 o'clock'; *LS*, iv/3, 1534.
- ⁴⁸² 'By particular desire'; *LS*, iv/3, 1546.
- ⁴⁸³ 'By Desire'; *LS*, iv/3, 1587.
- ⁴⁸⁴ '*Man and Wife* oblig'd to be deferr'd on account of Indisposition of Mrs Green'; *LS*, iv/3, 1604.
- ⁴⁸⁵ Benefit: [Charles] Sarjant; *LS*, iv/3, 1636.
- ⁴⁸⁶ New cast members: Cyrus [John] Brunton; making his debut. Mirza and Officer not listed. 'Not acted these two year'; *LS*, iv/3, 1800.
- ⁴⁸⁷ New cast members: Cyrus ([Willoughby] Lacy; Hopkins diary quoted in *LS*, iv/3, 1959–1960 reports that he spoke 'too low and marked' but 'was received with applause'), Astyages ([John?] Palmer), Harpagus ([John Hayman] Packer), Mirza ([John] Whitfield), Officer (Norris), Aspasia ([Elizabeth] Hopkins [later Mrs Michael Sharp]).
- ⁴⁸⁸ New cast members: Cyrus ([Joseph George] Holman), Cambyzes ([William] Farren), Astyages ([John Richards called] Richardson), Mithranes ([Thomas] Hull), Harpagus ([George Davies] Harley), Mandane ([Mary Ann] Yates [née Graham]); Mirza and Officer omitted from the bills. Benefit: [Elizabeth] Hull and [William] Hopkins; *LS*, v/3, 1650.

- 1) Cyrus a Tragedy. Covent Garden. Nov.^r 1768.
 - 2) MS, 1768.⁴⁸⁹
 - 3) E.
 - 4) Cyrus, Cambyses, Mithranes, Astyages, Harpagus, Mirza, Mandane, Aspasia. Officer, Guards, Messenger.
 - 5) *US-SM* La 287.
- 1) CYRUS: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE.
 - 2) T[homas] Davies, 1768.
 - 3) E.
 - 4) Cyrus ([William] Powell); Cambyses ([William] Smith); Mithranes ([Robert] Bensley); Astyages ([Matthew] Clarke); Harpagus ([Thomas] Hull); Mirza ([Thomas Dibble] Davis);⁴⁹⁰ Mandane ([Mary Ann] Yates [née Graham]); Aspasia ([Isabella] Mattocks [née Hallam]).⁴⁹¹ Officer, guards, messenger.
 - 5) *GB-Ob* Harding D 1308. [*EBB*: 2806H10; *ESTC*: T34551]
- 1) Cyrus: a tragedy. As it is performed at the Theatre Royal in Covent-Garden. By John Hoole. Second edition.
 - 2) T[homas] Davies, 1768.
 - 3) E.
 - 4) Cyrus ([William] Powell); Cambyses ([William] Smith); Mithranes ([Robert] Bensley); Astyages ([Matthew] Clarke); Harpagus ([Thomas] Hull); Mirza ([Thomas Dibble] Davis);⁴⁹² Mandane ([Mary Ann] Yates [née Graham]); Aspasia ([Isabella] Mattocks [née Hallam]).⁴⁹³ Officer, guards, messenger.
 - 5) *EIRE-Dtc* OIS HIST.A.12 no. 5. [*ESTC*: N3174]
- 1) CYRUS: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE.
 - 2) Dublin: W[illiam] and W[illiam] Smith, G[eorge] Faulkner [I], S[...] Powell, P[eter] and M[...] Wilson, J[...] Exshaw, H[...] Saunders, W[...] Sleator, B[...] Grierson, D[...] Chamberlain, J[ames] Hoey, jun. J[...] Potts, J[...] Williams, and J[...] Porter, 1769.
 - 3) E.
 - 4) Cyrus ([William] Powell); Cambyses ([William] Smith); Mithranes ([Robert] Bensley); Astyages ([Matthew] Clarke); Harpagus ([Thomas] Hull); Mirza ([Thomas Dibble] Davis);⁴⁹⁴ Mandane ([Mary Ann] Yates [née Graham]); Aspasia ([Isabella] Mattocks [née Hallam]).⁴⁹⁵ Officer, guards, messenger.
 - 5) *GB-Ob* Vet. A5 f.655 (4). [*EBB*: 2806H10; *ESTC*: T28339]
- 1) CYRUS: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE. THIRD EDITION.
 - 2) T[homas] Davies, 1769.
 - 3) E.
 - 4) Cyrus ([William] Powell); Cambyses ([William] Smith); Mithranes ([Robert] Bensley); Astyages ([Matthew] Clarke); Harpagus ([Thomas] Hull); Mirza ([Thomas Dibble] Davis);⁴⁹⁶ Mandane ([Mary Ann] Yates [née Graham]); Aspasia ([Isabella] Mattocks [née Hallam]).⁴⁹⁷ Officer, guards, messenger.
 - 5) *GB-Ob* Vet. A5 e.1853 (1). [*EBB*: 2806H10; *ESTC*: N3175]

⁴⁸⁹ Application 20 November 1768: ‘Sir, This Tragedy is intended to be perform’d at the Theatre Royal in Covent Garden with the permission of The Right Honourable The Earl of Hertford. y^r most humble serv^t G. Colman Nov^{br} 20th 1768.’

⁴⁹⁰ Davies does not appear on the playbill.

⁴⁹¹ However, playbill lists [Jane] Lessingham [née Hemet, formerly Mrs John Stott] in this role until the performance of December 8.

⁴⁹² Davies does not appear on the playbill.

⁴⁹³ However, playbill lists [Jane] Lessingham [née Hemet, formerly Mrs John Stott] in this role until the performance of December 8.

⁴⁹⁴ Davies does not appear on the playbill.

⁴⁹⁵ However, playbill lists [Jane] Lessingham [née Hemet, formerly Mrs John Stott] in this role until the performance of December 8.

⁴⁹⁶ Davies does not appear on the playbill.

⁴⁹⁷ However, playbill lists [Jane] Lessingham [née Hemet, formerly Mrs John Stott] in this role until the performance of December 8.

- 1) CYRUS: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE. THIRD EDITION.
 - 2) T[homas] Davies, 1772.
 - 3) E.
 - 4) Cyrus ([William] Powell); Cambyses ([William] Smith); Mithranes ([Robert] Bensley); Astyages ([Matthew] Clarke); Harpagus ([Thomas] Hull); Mirza ([Thomas Dibble] Davis);⁴⁹⁸ Mandane ([Mary Ann] Yates [née Graham]); Aspasia ([Isabella] Mattocks [née Hallam]).⁴⁹⁹ Officer, guards, messenger.
 - 5) *GB-Ob* Vet. A5 e.358. [EBB: 2806H10; ESTC: T 34552]
- 1) CYRUS. A TRAGEDY, BY MR. JOHN HOOLE. ADAPTED FOR *THEATRICAL REPRESENTATION*, AS PERFORMED AT THE THEATRE-ROYAL, COVENT-GARDEN. REGULATED FROM THE PROMPT BOOK. *By Permission of the Manager*. The Lines distinguished by inverted Commas, are omitted in the Representation, in *BELL'S BRITISH THEATRE*, CII.
 - 2) John Bell, 1795.
 - 3) E.
 - 4) Cyrus ([Joseph George] Holman); Cambyses ([William] Farren); Astyages ([John Richards called] Richardson); Mithranes ([Thomas] Hull); Mirza ([John] Ledger); Harpagus ([George Davies] Harley); Mandane ([Elizabeth] Hopkins [née Barton]); Aspasia ([Mary Ann] Yates [née Graham]). Officer, guards, messenger.
 - 5) *GB-Ob* Harding D 1310. [EBB: 2806H10; ESTC: T28340]
- 1) CYRUS. A TRAGEDY, BY MR. JOHN HOOLE. ADAPTED FOR THEATRICAL REPRESENTATION, AS PERFORMED AT THE THEATRE-ROYAL, COVENT-GARDEN. REGULATED FROM THE PROMPT-BOOK. *By Permission of the Manager*. The Lines distinguished by inverted Commas, are omitted in the Representation; and those printed in Italics are the Additions of the Theatre.
 - 2) John Bell, 1795.
 - 3) E.
 - 4) Cyrus ([Joseph George] Holman); Cambyses ([William] Farren); Astyages ([John Richards called] Richardson); Mithranes ([Thomas] Hull); Mirza ([John] Ledger); Harpagus ([George Davies] Harley); Mandane ([Elizabeth] Hopkins [née Barton]); Aspasia ([Mary Ann] Yates [née Graham]). Officer, guards, messenger.
 - 5) *GB-Ob* Dunston B 2050 v.24 (2). [EBB: 2806H10; ESTC: T34553]

Comment

CYRUS

A TRAGEDY by Mr Hoole

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

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

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

⁴⁹⁸ Davies does not appear on the playbill.

⁴⁹⁹ However, playbill lists [Jane] Lessingham [née Hemet, formerly Mrs John Stott] in this role until the performance of December 8.

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

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

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

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

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

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

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

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

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

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

In the first speech of Harpagus, which acquaints us, that Aslyages has sent him to enquire whether his grandson is arrived, we find an unpardonable grammatical slip.

To learn if Cyrus yet approach the boarders approach plural, for approaches singular, we would gladly have perfumed this an error of the press, but that the measure says otherwise; wherefore we would recommend a change, suppose thus,

To learn if Cyrus teaches yet the borders.

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

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

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

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

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

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

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

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

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

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

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

Cyrus continues his tale with unadorned truth, and signifies, by a pleasing degree of natural painting, his antagonist's fall; the name of Mandane being mentioned, her son, as we might expect, is struck with amaze; at this very critical period

an officer and guards are introduced, who give the scene quite another turn, by arresting the real Cyrus for having killed the usurper of his name. Those beams of pity which so lately lightened over Mandane's breast, now turn to the clouds of rage against him who appears the murderer of her son; Cyrus's solemn oath to Mithranes prevents his revealing himself; strong grief sways the mother, anxiety for her perturbation agitates the son, while Aspasia feels commendable, grateful concern for the unhappy situation of her deliverer.

Mandane, unable to express or bear her complicated miseries, hurries off with a speech expressing some touches of frenzy; Aspasia's open unreserved declaration of apprehension for Cyrus's safety, shews much generosity of temper, even admitting what she herself, after he is gone, hints at, love for his person; this lady's soliloquy concludes the second act, with tolerable spirit, but we must be of opinion, the scene throughout is much more interesting from its circumstances than expression; the former have too great a similitude to Merope, and the latter falls far beneath the impassioned ideas of that tragedy; though Mr Hoole has happily avoided the strained, metaphorical versification, which incumbers Aaron Hill's brilliancy of imagination.

At the beginning of the third act, Mithranes, dreading Mandane's refinement against Cyrus as Alcæus, informs her of the secret so long kept from her; but at the same time warns against an indulgence of those transports which might discover it to her father; maternal joy for having found a son so long lost, and so lately to all appearance killed, is considerably damped by the situation of Cambyses; from some breaks it appears, that Mithranes's prudent restriction is necessary to restrain Mandane; the heart violently agitated is ever prone inadvertently to disclose, what undisturbed caution would teach it to conceal; wherefore in such cases a friend's assistance becomes essential.

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

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

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

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

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

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

-Does royalty

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

The prince's concern for his father's imprisonment, and his mother's grief, is well adverted to, and occasions Harpagus to renew the charge of secrecy first given by Mithranes; this creates a perplexity in the following scene with Mandane, where she owns him as her son, and he shuns her tender approaches, which terminates the act in a critical and interesting manner: however, we cannot help thinking Cyrus's behaviour to a tender mother, when it appears she has been informed of his identity; a punctuality too rigid for nature and probability, his mysterious reserve naturally throws her into a state of dubitation bordering on amazement.

Act the fourth begins with Mandane alone—we have a strong objection to that passage in her soliloquy which stiles suspense, life's deadliest calm; in the first place we know not any calm that can be deadly, unless the sleep of death be stiled one; and what relation suspense has, either to deadly or calm, is not easy to perceive: suspense we apprehend to be an agitated state of thought possessing the mind, where reflection hangs in a medium between hope and fear: if the former is confirmed, joy takes place of suspense—if the latter, despair may come, and that indeed deserves the epithet deadly; but in each instance every idea of calm vanishes, for pleasure is as tumultuous as grief.

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

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

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

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

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

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

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

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

informed of a rebellious tumult by Harpagus, the king's rage threatens the late happy couple with death; but they are reserved by a lucky thought of the statesman.

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

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

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

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

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

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

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

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

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

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

Conscious of MRS YATES'S very forceable expression, the author has endeavoured, and not unhappily, to furnish her several opportunities of displaying capital talents; through every change of tenderness, rage, fear, affection and distraction, she shews powers which must work strong and natural feelings upon the audience; tears, apprehensions, and

even a degree of astonishment wait on her Mandane; judicious transitions of voice, happy variations of countenance, and picturesque attitudes unite to make this the most finished piece of female action we remember to have seen, except MRS CIBBER'S Alicia and Constance; indeed it is so much beyond what we behold at present in general, that it is not surprising to hear people say, instead of "We are going to see Cyrus," We are going to see MRS YATES.

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

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

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

List of numbers from the libretti

<i>Ciro riconosciuto</i>	1745 ⁵⁰¹	1759 ⁵⁰²
Adapter of the libretto:	Anon.	Anon.
Composer or arranger of the score:	Smith	Cocchi
Act 1		
Basta così, t'intendo. (Apl. 1 ii)	1 i	1 i
Par che di giubilo. (Man. 1 iii)	1 ii	1 ii
Già l'idea del giusto scempio. (Apg. 1 iv)	1 iii	X
Ognor tu fosti il mio. (Cir. 1 v)	1 iv	1 iii
Sciolto dal suo timor. (Ast. 1 viii)	1 v	X
Non piangete, amati rai. (Cam. 1 ix)	1 vi	1 iv
Fra mille furori. (Ast. 1 x)	1 vii	1 v
Rendimi il figlio mio. (Man. 1 xii)	1 viii	1 vi
Sappi, che al nascer mio. <i>Duet</i> (Cir./Arp. 1 xiii) ⁵⁰³	1 ix	2 iii
Act 2		
Non sdegnarti, a te mi fido. (Man. 2 i)	2 i	X
Non so: con dolce moto. (Ast. 2 v)	X	2 i
Guardalo in volto, e poi. (Apl. 2 vi)	2 ii	2 ii
Cauto guerrier pugnando. (Apg. 2 vii)	2 iii	X
Parlerò; non è permesso. (Cir. 2 viii)	2 iv	X
Men bramosa di stragi funeste. (Cam. 2 ix)	2 v	2 v
Parto; non ti sdegnar. (Cir. 2 x)	2 vi	2 vi
Quel nome se ascolto. (Man. 2 xi)	2 vii	X
So che presto ognun s'avvede. (Apl. 2 xii)	2 viii	X
Act 3		
Dimmi, crudel, dov'è. (Mit. 3 i)	X	X
Perfidil non godete. (Ast. 3 vii)	X	3 ii
Dammi, o sposa, un solo amplesso. (Cam. 3 ix)	3 i	3 iii
Benché l'augel s'asconda. (Man. 3 x)	3 ii	X
No, non vedrete mai. (Cir. 3 xii)	3 iii	3 v
Chi a ritrovare aspira. (Apl. 3 xiii)	3 iv	3 vi
Le tue selve in abbandono. <i>Chorus</i> (3 xiv)	3 v	3 vii (2)

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

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

⁵⁰² GB-Lbl 1608/4555 (5).

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

Other arias inserted		
1759		
Varca il mar di sponda in sponda. ⁵⁰⁴ (Cir.)		1 vii
Sgombra dall'anima. ⁵⁰⁵ (Egi.)		2 iv
Di rendermi la calma. ⁵⁰⁶ (Man.)		2 vii
L'incerto mio pensiero. ⁵⁰⁷ (Man.)		3 iv
Se io penai. <i>Quintet.</i> (Man./Cam./Arp./Cir./Ast.)		3 vii (1)

La clemenza di Tito

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

La clemenza di Tito

- 1) Angelo Cori.
- 2) Francesco Maria Veracini.
- 3) **KT 1737**: April 12,⁵⁰⁸ 16, 19, 23.

Libretto

- 1) THE CLEMENCY OF TITUS. AN OPERA. As perform'd at the THEATRE ROYAL IN THE *HAY-MARKET*. Composed by FRANCES VERACINI Composer for the Royal Chamber of His MAJESTY THE KING OF POLAND AND ELECTOR OF SAXONY.⁵⁰⁹
- 2) J[...] Chrichley, 1737.
- 3) I/E.
- 4) Titus (Francesco Tolve); Sextus (Carlo Broschi, called Farinello); Vitella (Antonia Merighi); Annius (Margherita Chimenti, called Drogherina); Servillia (Eliz[abetta] Duparc, called Francescina); Publius (Anthony Montagnana). Chorus of Senators and people.
- 5) *D-Hs* 5 an MA/401. [CS: 5769; nESTC]

Music

NE.

Titus Vespasian

- 504 *La Galatea* (pt. 1).
- 505 *Siroe re di Persia* (Act 2, scene v).
- 506 *Alessandro nell'Indie* (Act 2, scene xv).
- 507 *Siroe re di Persia* (Act 1, scene xvii).
- 508 'A New Opera'; *LS*, iii/2, 656.
- 509 Dedicated to Lady Walpole.

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

Libretto

- 1) TITUS VESPASIAN: A TRAGEDY...
 - 2) Printed for the Author, 1755.
 - 3) E.
 - 4) Vespasian, Sextus, Annius, Publius, Vitellia, Cornelia, Senators, Officers, Messengers, Attendants.
 - 5) *GB-Lbl* 164.i.21. [EEB: 2658C8; 1342T2; ESTC: N13354]
-
- 1) Titus Vespasian: a tragedy. By the author of Memoirs of a coxcomb.
 - 2) [NI], 1760.
 - 3) E.
 - 4) Vespasian, Sextus, Annius, Publius, Vitellia, Cornelia, Senators, Officers, Messengers, Attendants.
 - 5) *US-IPR* 3348.C65T6. [nEEB; ESTC: N67186]
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- 1) (ht) TITUS VESPASIAN: A TRAGEDY. (ft) TITUS VESPASIAN: A TRAGEDY... By the AUTHOR of MEMOIRS of a COXCOMB.
 - 2) R[alph] Griffiths, 1760.
 - 3) E.
 - 4) Vespasian, Sextus, Annius, Publius, Vitellia, Cornelia, Senators, Officers, Messengers, Attendants.
 - 5) *GB-Ob* M.adds. 108 e.144 (7). [EBB: 2658C8 & 2219M14; ESTC: N13354]

La clemenza di Tito

- 1) Anon.
- 2) Gioacchino Cocchi.
- 3) **KT 1760**: January 15,⁵¹⁰ 19, 22, 26, February 2, 9, 16,⁵¹¹ 19, 23, 25,⁵¹² May 8,⁵¹³ 17.

Libretto

- 1) LA CLEMENZA DI TITO, DRAMMA PER MUSICA, Da rappresentarsi nel TEATRO di S.M.B.
- 2) G[eorge] Woodfall, 1760.
- 3) E/I.
- 4) Tito ([Gaetano] Quilici); Vitellia ([Colomba] Mattei); Servilia ([Angiola] Calori); Sesto ([Emmanuele] Cornacchini); Annio ([Giusto Ferdinando] Tenducci [called Senesino]); Asbite (?); Publio (Laura Rosa). Direttore de Balli: [Giovanni] Gallini. Ballerini: Gallini, [Cosimo] Maranesi, {Mlle} Asselin, {Sig.ra} Povenzale.
- 5) *GB-Lbl* 907.8.(1.)⁵¹⁴ [EBB: 2219M13 & 1342T1; CS: 5801; ESTC: T68804]

Music

- 1) Aria, *The Words by* Metastasio, *Set by* Sig^t Cocchi in *The Monthly Melody or Polite Amusement...* [Book I], pp. 5–6.
- 2) G[eorge] Kearsley, [1760].
- 3) NA.
- 4) v, 2 fl, gu, hpd.
- 5) ‘Non odo gli accenti’ (Cocchi).
- 6) *GB-Ob* Harding Mus. E 170. [BUCEM: 46; RISM A/I/1: A 1997]

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

⁵¹⁰ ‘A New Opera, with the Addition of a new Singer. Music by Cocchi’; *LS*, iv/2, 769.

⁵¹¹ ‘Sg Cornacchini is recovered of his cold and will sing this evening’; *LS*, iv/2, 775.

⁵¹² Benefit: [Colomba] Mattei; *LS*, iv/2, 776.

⁵¹³ Benefit: General Lying-In Hospital; *LS*, iv/2, 794.

⁵¹⁴ Copy from Thomas Jordan Hooker’s Circulating Library where ‘Tickets for the Opera... bought and sold’.

⁵¹⁵ None of these songs appear in Cocchi’s 1765 pastiche of the same opera.

- 2) John Walsh, [1760]. [SH: 381]
 - 3) [Colomba] Mattei, [Emmanuele] Cornacchini, [Giusto Ferdinando] Tenducci, {Sig.} Maghagli.⁵¹⁶
 - 4) In score.
 - 5) ‘Quando sarà quel dì’ ([Cocchi], 2); ‘Morir mi sento’ ([Cocchi], 6); ‘Speranza ingannatrice’ (Cocchi, 10); ‘Ch’io parto reo’ (Cocchi, 13); ‘Chi v’intende astri tirann?’ (Cocchi, 18).
 - 6) *GB-Lbl* G.206.a.(2.) [BUCEM: 200; RISM A/I/2: C 3228]
-
- 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, PESCEZZI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) [Colomba] Mattei, [Emmanuele] Cornacchini, [Giusto Ferdinando] Tenducci, {Sig.} Maghagli.
 - 4) In score.
 - 5) ‘Quando sarà quel dì’ ([Cocchi], 34); ‘Morir mi sento’ ([Cocchi], 38); ‘Speranza ingannatrice’ (Cocchi, 42); ‘Ch’io parto reo’ (Cocchi, 45); ‘Chi v’intende astri tirann?’ (Cocchi, 50).
 - 6) *GB-Lbl* G.159. (I, 34–51). [BUCEM: 262; RISM B/II, 151–2]

La clemenza di Tito

- 1) Anon.
- 2) *arr.* Gioacchino Cocchi; Abos, Bach, Cocchi, Galuppi, Giardini, Guglielmi, Di Majo, Sacchini, Sarti, Scarlatti, Traetta.
- 3) **KT 1765:** December 10,⁵¹⁷ 14,⁵¹⁸ 17, 21, 28. **1766:** January 7, 11, 18.

Libretto

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

Music

NE.

The Conspiracy

- 1) Robert Jephson; author of the Prologue and Epilogue unknown.
- 2) [Spoken drama, no inset numbers.]
- 3) **DL 1796:** November 15,⁵¹⁹ 17.

Libretto

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

⁵¹⁶ There is a chance that this is Signor Magalli recorded at the King’s Theatre and in Soho in some of the same company in 1760.

⁵¹⁷ ‘A favorite serious Opera. The music by several celebrated Composers’; *LS*, iv/2, 1141. ‘Deferred from Saturday because of Indisposition of Signora Spagnolla’; *LS*, iv/2, 1142.

⁵¹⁸ ‘By Command of their Majesties’; *LS*, iv/2, 1143.

⁵¹⁹ ‘The scenery by Marinari’; *LS*, v/3, 1914.

- 3) E.
- 4) Titus ([John] Palmer [‘Plausible Jack’]), Sextus ([John Phillip] Kemble), Annius ([William] Barrymore), Publius (C[harles] Kemble), Lentulus ([Thomas] Caulfield), Vitellia ([Sarah] Siddons), Cornelia ([Jane] Powell [née Palmer?, earlier Mrs Farmer, later Mrs John Renaud]). {Mr} Trueman, {Mr} Wentworth, [Alexander] Webb, [Benjamin?] Evans are unassigned.] *Prologue* spoken by C[harles] Kemble. *Epilogue* spoken by [Jane] Powell [née Palmer?, earlier Mrs Farmer, later Mrs John Renaud].⁵²¹
- 5) *GB-Lbl* 11777.f.37. [EBB: 505]3 & 2219M15; *ESTC*: N28330]

Comment

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

La clemenza di Tito

- 1) Caterino Mazzolà; for London, by S. Buonaiuti.
- 2) W.A. Mozart.⁵²³
- 3) Prague, 1791. **KT 1806**: March 27,⁵²⁴ April 28, May 3, 26, 27, 31. **1812**: February 18. **1816**: March 2. **1817**: July 12. **1818**: April 4. **1821**: May 5, 8, 12, 15, 23. **1823**: March 10. **1828**: March 1.

Libretto

- 1) La Clemenza Di Tito; Drama Serio, in Two Acts as Represented at The King’s Theatre, in The Hay Market. The Music By Signor Wolf. Amad. Mozart, for The Benefit of M^{rs} Billington. King’s Theatre March 25th 1806.
 - 2) MS, 1806.⁵²⁵
 - 3) I.
 - 4) Tito Vespasianio ([Sig.] Righi); Vitellia ([Elizabeth] Billington); Sesto ([John] Braham); Sevilia ({Sig.ra} Grillietti); Publico ([Carlo] Rovedino); Annio ([Prospero] Braghetti). Chorus: Senetori, Prettori, Littori, Soldati, e popolo.
 - 5) *US-SM* La 1479.
- 1) LA CLEMENZA DI TITO; A SERIOUS OPERA, IN TWO ACTS AS REPRESENTED AT THE KING’S THEATRE, IN THE HAYMARKET. FOR MRS. BILLINGTON’S BENEFIT THURSDAY, MARCH 27, 1806. THE MUSIC ENTIRELY BY MOZART, Without any Addition what ever. *The Poetry* by METASTASIO; Adapted to the modern Stage by new Scenes and Alterations, BY S. BUONAIUTI.
 - 2) [Lorenzo] Da Ponte,⁵²⁶ 1806.
 - 3) I/E.
 - 4) Tito Vespasianio ([Sig.] Righi); Vitellia ([Elizabeth] Billington); Sesto ([John] Braham); Sevilia ({Sig.ra} Griglietti); Publico ([Carlo] Rovedino); Annio ([Prospero] Braghetti).
 - 5) *GB-Lbl* 907.k.7.(2.)
- 1) La Clemenza Di Tito. A Serious Opera in Two Acts as Represented at The King’s Theatre, in The Hay Market for the 25. of February, 1812. The poetry By Metastasio. The Music By The Celebrated Mozart.
 - 2) MS, 1812.⁵²⁷

⁵²⁰ Contains no cast list.

⁵²¹ *The European Magazine*, November 1796, 351.

⁵²² *The Morning Herald*, 14 November 1796.

⁵²³ The first opera by Mozart to be performed in London. Benefit: Mrs Billington.

⁵²⁴ ‘King’s Theatre.--Mrs. BILLINGTON respectably informs the Nobility, Gentry, and the Public that her BENEFIT NIGHT is fixed for Thursday, March 27, when will be performed, a Grand Serious Opera, with Chorusses, intitled, LA CLEMENZA DI TITO, entirely composed by MOZART*: the most celebrated Ouvrage of that great Composer, and the only one of his composition ever produced in this country.’ *The Times*, 22 March 1806.

⁵²⁵ ‘M. Kelly, Acting Manager’. Licence £2.2s: *US-SM* 19926 (1).

⁵²⁶ Edition gives ‘P Da Ponte’.

⁵²⁷ Application 18 February 1812: ‘King’s Theatre 18 February 1812. W. Taylor’.

- 3) I.
 - 4) Tito Vespasiano ({Sig.} Righi); Vitellia ([Angelica] Catalani); Sesto ({Sig.} Tramezzani); Sevilia ({Sig.ra} Luigia); Publico ({Sig.} Miarteni); Annio ({Sig.ra} Guilietti). Coro di littori, Guardii di Tito.
 - 5) *US-SM* La 1710.
- 1) *LA CLEMENZA DI TITO; OR THE CLEMENCY OF TITUS: A SERIOUS OPERA, IN TWO ACTS* Curtailed from METASTASIO. AS REPRESENTED AT THE KING'S THEATRE, IN THE *HAY-MARKET*. The Music entirely by MOZART, Without any addition whatever.
 - 2) J[ohn] Brettell, 1812.
 - 3) I/E.
 - 4) Tito Vespasiano ([Sig.] Righi); Vitellia ([Angelica] Catalani); Sesto ({Sig.} Tramezzani); Sevilia ({Sig.} Luigia); Publico ({Sig.} Miarteni); Annio ({Sig.ra} Griglietti). Roman people, guards and Lictors.
 - 5) *GB-Lbl* 11716.aa.21.(2.)⁵²⁸
- 1) *LA CLEMENZA DI TITO; OR THE CLEMENCY OF TITUS: A SERIOUS OPERA, IN two acts* Curtailed from METASTASIO. AS REPRESENTED AT THE KING'S THEATRE, IN THE *HAYMARKET*. THE MUSIC BY MOZART.
 - 2) [William] Winchester & Son, 1816.
 - 3) I/E.
 - 4) Tito Vespasiano ([Sig.] Righi); Vitellia (Joséphine Fodor); Sesto ([John] Braham); Sevilia (Ledoni); Publico ([Carlo] Rovedino); Annio ({Sig.ra} Deville). Roman people, guards and Lictors.
 - 5) *GB-Lbl* 907.k.11.(11.)
- 1) *LA CLEMENZA DI TITO; THE CLEMENCY OF TITUS: A SERIOUS OPERA, IN TWO ACTS. CURTAILED FROM METASTASIO AS REPRESENTED AT THE KING'S THEATRE IN THE HAY-MARKET*. May 1, 1821. THE MUSIC BY MOZART.
 - 2) John Ebers, 1821.
 - 3) I/E.
 - 4) Tito Vespasiano ([Rosa] Curioni); Vitellia (Madame Albert);⁵²⁹ Sesto ([Violante] Camporese); Sevilia (Mori); Publico ([Carlo] Angrisani); Annio ([Pierre] Begrez). Roman people, guards and Lictors.
 - 5) *GB-Lbl* 907.k.13.(4.)

Music⁵³⁰

- 1) MONZANI & CIMADOR'S OPERA MUSIC WAREHOUSE. *The OVERTURE, and Favorite Songs, Duets, Trios &c. &c. in the OPERA of La Clemenza di Tito Composed by W. A. MOZART.*⁵³¹
- 2) [Tebaldo] Monzani and [Giambattista] Cimador, [1805?].
- 3) None.
- 4) mostly pf.
- 5) Overture. ([Mozart], K. 621); 'Ah perdona al primo affetto' (Duet: [Mozart], K. 621/3); 'Deh prendi un dolce amplesso' (Duet: [Mozart], K. 621/7); 'Torna di Tito a lato' ([Mozart], K. 621/13); 'Deh per questo istante' ([Mozart], K. 621/19); 'Se al volto mai ti senti' ([Mozart], K. 621/14); 'Come ti piace imponi' ([Mozart], K. 621/1); 'Parto, ma tu ben mio' ([Mozart], K. 621/9); 'Ah! Dunque l'astro è spento' ([Mozart], K. 621/);⁵³² 'Vengo aspettate' ([Mozart], K. 621/10); 'Ah grazie si rendano' ([Mozart], K. 621/15); 'Quello di Tito il volto' ([Mozart], K. 621/18);⁵³³ 'S'altro che lagrime' ([Mozart], K. 621/21); 'Tu è ver m'assolvi' ([Mozart], K. 621/); 'Deh se piacer mi vuoi' ([Mozart], K. 621/26); 'Non più di fiori' ([Mozart], K. 621/23).
- 6) *GB-Lbl* G.600.e.(1.) [*RISM* A/I/6: M 5188]

⁵²⁸ The volume has the bookplate of the Bibliotheca Lindesianne Balcarres.14.c.

⁵²⁹ 'Second appearance at the theatre.'

⁵³⁰ Numerous single songs from Mozart's setting were published in London; only those that appeared in collections from the opera are listed here. Emanuele Senici, "'Adapted to the modern stage": *La clemenza di Tito* in London', *Cambridge Opera Journal*, 7/1 (1997), 4, makes a case for *GB-Lbl*/RM. 22 h 12/13 being the score used by Buonaiuti or at least having a clear connection to the London performances through pencil markings in the score. It does, however, seem far from clear that these markings are contemporary with the performances, and none of the material peculiar to the London version is included. The score, however, has an English title page and contents which suggests that the binding has an English provenance, so a connection is at least possible.

⁵³¹ A bound collection of *Periodical Songs* individually numbered, bound up with a separate title page, but with no contents listing.

⁵³² Nineteenth-century MS insertion.

⁵³³ With keyboard realisation by Giambattista Cimador.

- 1) *La Clemenza di Tito*. [SNS]
 - 2) R[ober]t Birchall, [wm 1809].⁵³⁴
 - 3) [...]
 - 4) pf.
 - 5) ‘Come ti piace imponi’ ([Mozart] K. 621/1); ‘Deh se piacer mi vuoi’ ([Mozart] K. 621/2); ‘Deh prendi un dolce amplesso’ (Duet: [Mozart] K. 621/3); March ([Mozart] K. 621/4); ‘Serbate o dei custodi’ (Chorus: [Mozart] K. 621/5); ‘Del più sublime soglio’ ([Mozart] K. 621/6); ‘Ah perdona al primo affetto’ (Duet: [Mozart] K. 621/7); ‘Ah se fosse intorno al trono’ ([Mozart] K. 621/8); ‘Parto ma tu ben mio’ ([Mozart] K. 621/9); ‘Vengo aspettate’ ([Mozart] K. 621/10); ‘Deh conservate, oh Dei’ ([Mozart] K. 621/12); ‘Torna di Tito a lato’ ([Mozart] K. 621/13); ‘Se al volto mai ti senti’ ([Mozart] K. 621/14); ‘Ah grazie si rendano’ ([Mozart] K. 621/15); ‘Tardi s’avvede’ ([Mozart] K. 621/16); ‘Tu fosti tradito’ ([Mozart] K. 621/17); ‘Quello di Tito il volto’ ([Mozart] K. 621/18); ‘Se all’impero amici Dei’ ([Mozart] K. 621/20); ‘S’altro che lacrime’ ([Mozart] K. 621/21); ‘Ecco il punto, oh Vitellia’/’Non più di fiori’ ([Mozart] K. 621/23); ‘Che del ciel’ ([Mozart] K. 621/24); ‘Ma che giorno è mai questo?’/’Tu è ver m’assolvi’ ([Mozart] K. 621/26).
 - 6) *GB-Lbl* Horsley.41.
-
- 1) *La Clemenza di Tito*
 - 2) R[ober]t Birchall, [wm 1813].⁵³⁵
 - 3) None.
 - 4) In score.
 - 5) [**Act 1:** ‘Come ti piace imponi’ ([Mozart] K. 621/1); ‘Deh se piacer mi vuoi’ ([Mozart] K. 621/2); ‘Deh prendi un dolce amplesso’ (Duet: [Mozart] K. 621/3); March ([Mozart] K. 621/4); ‘Serbate o dei custodi’ (Chorus: [Mozart] K. 621/5); ‘Del più sublime soglio’ ([Mozart] K. 621/6); ‘Ah perdona al primo affetto’ (Duet: [Mozart] K. 621/7); ‘Ah se fosse intorno al trono’ ([Mozart] K. 621/8); ‘Parto ma tu ben mio’ ([Mozart] K. 621/9); ‘Vengo aspettate’ ([Mozart] K. 621/10); ‘Deh conservate, oh Dei’ ([Mozart] K. 621/12). **Act 2:** ‘Torna di Tito a lato’ ([Mozart] K. 621/13); ‘Se al volto mai ti senti’ ([Mozart] K. 621/14); ‘Ah grazie si rendano’ ([Mozart] K. 621/15); ‘Tardi s’avvede’ ([Mozart] K. 621/16); ‘Tu fosti tradito’ ([Mozart] K. 621/17); ‘Quello di Tito il volto’ ([Mozart] K. 621/18); ‘Se all’impero amici Dei’ ([Mozart] K. 621/20); ‘S’altro che lacrime’ ([Mozart] K. 621/21); ‘Ecco il punto, oh Vitellia’/’Non più di fiori’ ([Mozart] K. 621/23); ‘Che del ciel’ ([Mozart] K. 621/24); ‘Ma che giorno è mai questo?’/’Tu è ver m’assolvi’ ([Mozart] K. 621/26).
 - 6) *GB-Lbl* H.3690.⁵³⁶
-
- 1) *Favourite Airs, Selected from the celebrated Opera of LA CLEMENZA DI TITO, Composed by MOZART Adapted for a Harp & Piano Forte, with an Accompaniment for the German Flute, BY F. FIORELLO.*
 - 2) R[ober]t Birchall, [c.1815].
 - 3) NA.
 - 4) hp, pf; arr: F. Fiorello.
 - 5) **Book I.** ‘Deh se piacer mi vuoi’ ([Mozart] K. 621/2, 1); ‘Serbate o dei custodi’ (Chorus: [Mozart] K. 621/5, 4); ‘Non più di fiori’ ([Mozart] K. 621/23, 5); ‘Parto ma tu ben mio’ ([Mozart] K. 621/9, 6). **Book II.** ‘Torna di Tito a lato’ ([Mozart] K. 621/13, 10); March ([Mozart] K. 621/4, 12); ‘Ah grazie si rendano’ ([Mozart] K. 621/15, 13); ‘Se all’impero amici Dei’ ([Mozart] K. 621/20, 16).
 - 6) *GB-Ob* Mus. Instr.I.176 (9).
-
- 1) *Five Pieces, Selected from the Celebrated Opera OF LA CLEMENZA DI TITO, Composed by Mozart, Adapted for the Piano Forte, with an Accompaniment for the FLUTE, ad libitum BY F. FIORELLO.*
 - 2) R[ober]t Birchall, [c.1815].
 - 3) NA.
 - 4) pf, fl; arr. F. Fiorello.
 - 5) [**1st Set:**] March ([Mozart] K. 621/4, 2); ‘Non più di fiori’ ([Mozart] K. 621/23, 3); ‘Parto ma tu ben mio’ ([Mozart] K. 621/9, 6); ‘Deh se piacer mi vuoi’ ([Mozart] K. 621/2, 11); ‘Deh prendi un dolce amplesso’ ([Mozart] K. 621/3, 16). [**2nd Set:**] ‘Ah perdona al primo affetto’ (Duet: [Mozart], K. 621/7, 22); ‘Torna di Tito a lato’ ([Mozart] K. 621/13, 26); ‘Serbate o dei custodi’ (Chorus: [Mozart], K. 621/5, 30); ‘Ah grazie si rendano’ (K. 621/15, 32); ‘Se all’impero amici Dei’ ([Mozart] K. 621/20, 36). [**3rd Set:**] ‘Deh, per questo istante solo’ ([Mozart] K. 621/19, 42);

⁵³⁴ Through numbered as well as individual song sheet numbers.

⁵³⁵ Has illustrated title page.

⁵³⁶ Book plate of Cecil B. Oldman.

- 'S'altro che lacrime' ([Mozart] K. 621/21, 47); 'Come ti piace impari' ([Mozart] K. 621/1, 49); 'Che del ciel' ([Mozart] K. 621/24, 54); 'Tu è ver m'assolvi' ([Mozart] K. 621/26, 56).
- 6) *GB-Ob* Mus. Instr.I.176 (8).
- 1) *La Clemenza di Tito* Composed by MOZART.
- 2) C[hristopher] Lonsdale, [1840?].
- 3) None.
- 4) pf.
- 5) Overture ([Mozart] K. 621/2). **Act 1:** 'Come ti piace imponi' ([Mozart] K. 621/1); 'Deh se piacer mi vuoi' ([Mozart] K. 621/2); 'Deh prendi un dolce amplesso' (Duet: [Mozart] K. 621/3); March ([Mozart] K. 621/4); 'Serbate o dei custodi' (Chorus: [Mozart] K. 621/5); 'Del più sublime soglio' ([Mozart] K. 621/6); 'Ah perdona al primo affetto' (Duet: [Mozart] K. 621/7); 'Ah se fosse intorno al trono' ([Mozart] K. 621/8); 'Parto ma tu ben mio' ([Mozart] K. 621/9); 'Vengo aspettate' ([Mozart] K. 621/10); 'Deh conservate, oh Dei' ([Mozart] K. 621/12). **Act 2:** 'Torna di Tito a lato' ([Mozart] K. 621/13); 'Se al volto mai ti senti' ([Mozart] K. 621/14); 'Ah grazie si rendano' ([Mozart] K. 621/15); 'Tardi s'avvede' ([Mozart] K. 621/16); 'Tu fosti tradito' ([Mozart] K. 621/17); 'Quello di Tito il volto' ([Mozart] K. 621/18); 'Se all'impero amici Dei' ([Mozart] K. 621/20); 'S'altro che lacrime' ([Mozart] K. 621/21); 'Ecco il punto, oh Vitellia'/'Non più di fiori' ([Mozart] K. 621/23); 'Che del ciel' ([Mozart] K. 621/24); 'Ma che giorno è mai questo?'/ 'Tu è ver m'assolvi' ([Mozart] K. 621/26).
- 6) *GB-Lbl*/Hirsch.M.1048.

Comment

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

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

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

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

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

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

⁵³⁷ *The Morning Chronicle*, 28 March 1806.

⁵³⁸ *The Morning Post*, 28 March 1806.

⁵³⁹ *The Daily Advertiser*, 28 March 1806.

⁵⁴⁰ Edgcumbe, *Musical Reminiscences*, 100.

⁵⁴¹ *The Morning Chronicle*, 1 March 1813.

an energy and justness of acting that gained token of approbation... A new performer appeared in the character of Publio, whose voice was, we apprehend, suffocated in his tremendous beard, for it never passed in to the House.⁵⁴²

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

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

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

The Clemency of Titus

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

Libretto

- 1) THE CLEMENCY OF TITUS FROM THE ITALIAN OF METASTASIO BY A LADY...⁵⁴⁶
- 2) Liverpool: George Smith, 1828; London: G[eorge] B[yron] Whittaker, 1828.
- 3) E.
- 4) *Dramatis personae*: Titus Vespasian, Sextus, Annio, Publius, Vitellia, Servilia.
- 5) *GB-Ob* 28.401.

⁵⁴² *The Morning Chronicle*, 4 March 1816.

⁵⁴³ *The Morning Chronicle*, 14 July, 1817.

⁵⁴⁴ *The Morning Chronicle*, 6 April 1818.

⁵⁴⁵ *The Theatrical Observer*, no. 2042, 3 March 1828, 2.

⁵⁴⁶ Contains a short 'sketch' of the life of Metastasio.

Titus Vespasian

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

Libretto

- 1) (ht) TITUS VESPASIAN, AND OTHER POEMS (ft) TITUS VESPASIAN, OR THE FATHER OF HIS COUNTRY: *A DRAMA*, FROM THE ITALIAN OF METASTASIO; WITH OTHER POEMS By JAMES FORD, M.D. (play title) TITUS VESPASIAN, OR THE FATHER OF HIS COUNTRY.
- 2) Edinburgh: John Anderson, 1836; and London: [William?] Simpkin, [Richard?] Marshall, and Co, 1836.
- 3) E.
- 4) *Dramatis personae*: Titus Vespasian, Sextus, Annio, Publius, Vitellia, Servilia. Chorus of Senators and People.
- 5) *GB-Lbl*T.2072.(2.)

Comment

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

La clemenza di Tito

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

Libretto

- 1) LA CLEMENZA DI TITTO. DRAMMA DI PIETRO METASTASIO.
 - 2) Edinburgh: Adam and Charles Black, 1839.
 - 3) I.
 - 4) Tito Vespasianio, Vitellia, Sesto, Sevilia, Publico, Annio. Chorus: Senetori, Prettori, Littori, Soldati, e popolo.
 - 5) *GB-Lbl*11716.a.18.
-

⁵⁴⁷ Introduction by James Ford, dated 30 January 1836.

List of numbers from the libretti

<i>La clemenza di Tito</i>	1737 ⁵⁴⁸	1760 ⁵⁴⁹	1765 ⁵⁵⁰	1806 ⁵⁵¹	1806 ⁵⁵²	1812 ⁵⁵³	1812 ⁵⁵⁴	1821 ⁵⁵⁵	1839 ⁵⁵⁶
Adapter of the libretto:	Cori	Anon.	Anon.	Buonaiuti	Buonaiuti	Buonaiuti	Buonaiuti	Buonaiuti	Anon.
Composer or arranger of the score:	Veracini	Cocchi	Cocchi	⁵⁵⁷ Mozart	Mozart	Mozart	Mozart	Mozart	Anon.
Act 1									
Deh! se piacer mi vuoi. (Vit. 1 ii)	X	1 i	1 i (1) ⁵⁵⁸	X	1 vi (2)	1 vi (2)	1 vi (2)	1 v	1 ii
Io sento che in petto. (Ann. 1 iii)	1 iii	X	X	X	X	X	X	X	1 iii
Opprimete i contumaci. (Ses. 1 iv)	X	X	X	X	X	X	X	X	1 iv
Serbate, o dèi custodi. <i>Chorus</i> (1 v)	1 iv	1 iii (2)	1 ii (1) ⁵⁵⁹	1 iii (1),(2)	1 iii (1)	1 iii (1),(2)	1 iii (1),(2)	1 iii (1)	1 v (1)
Del più sublime soglio. (Tit. 1 v)	1 vi	1 iii (4)	1 ii (2) ⁵⁶⁰	1 iii (3)	1 iii (2)	1 iii (3)	1 iii (3)	1 iii (2)	1 v (2)
Ah! perdona al primo affetto. (Ann. 1 vi)	X	1 iv (1)	X	X	X	X	X	X	1 vi
Amo te solo. (Ser. 1 vii)	X	1 iv (2)	X	X	X	X	X	X	1 vii
Non ti lagnar s'io parto. (Ser. 1 x)	X	X	X	X	X	X	X	X	1 x
Parto; ma tu, ben mio. (Ses. 1 xi)	X	1 v	1 iv ⁵⁶¹	X	1 viii	X	X	1 vii	X
Quando sarà quel dì. (Vit. 1 xiii)	1 x	1 vi	X	X	X	X	X	X	X
Act 2									

⁵⁴⁸ *D-Hs* 5 an MA/401.

⁵⁴⁹ *GB-Lbl* 907.8. (1).

⁵⁵⁰ *GB-Lbl* 11714.b.39 (2).

⁵⁵¹ *US-SM* La 1479.

⁵⁵² *GB-Lbl* 907.k.7 (2).

⁵⁵³ *US-SM* La 1710.

⁵⁵⁴ *GB-Lbl* 11716 aa.21 (2);

⁵⁵⁵ *GB-Lbl* 907.k.13 (4).

⁵⁵⁶ *GB-Lbl* 11716.a.18.

⁵⁵⁷ The original adaptation for Mozart was done by Mazzolà.

⁵⁵⁸ Setting by Sacchini.

⁵⁵⁹ Setting by Galuppi.

⁵⁶⁰ Setting by Galuppi.

⁵⁶¹ Setting by Cocchi.

Oh dèi, che smania è questa! <i>Recit.</i> (Ses. 2 i)	X	2 i (1)	X	X	X	X	X	X	X
Sia lontano ogni cimento. (Pub. 2 iv)	X	2 i (2)	X	X	X	X	X	X	X
Almen, se non poss'io. (Ser. 2 v)	2 ii	2 i (3)	X	X	X	X	X	X	X
Come potesti, oh Dio! (Vit./Tito. 2 vi)	2 iii	2 ii	2 ii ⁵⁶²	X	X	X	X	X	X
Fra stupido e pensoso. (Ses. 2 vii)	X	X	X	X	X	X	X	X	X
Eterni dèi! Io, che spesi per lei. <i>Recit.</i> (Tit. 2 viii)	X	X	X	X	X	X	X	X	X
Tu, infedel, non hai difese. (Tit. 2 xi)	2 viii	2 v (1)	2 v (1) ⁵⁶³	X	X	X	X	X	X
Non odo gli accenti. (Ser. 2 xii)	X	2 v (2)	X	X	X	X	X	X	X
Ch'io parto reo, lo vedi. (Ann. 2 xiii)	2 ix	2 v (3)	X	X	X	X	X	X	X
Ah! per que' primi momenti. <i>Recit.</i> (Ses./Vit. 2 xiv)	X	X	X	X	X	X	X	X	X
Se mai senti spirarti sul volto. (Ses. 2 xvi)	X	X	2 v ⁵⁶⁴	X	X	X	X	X	2 xv
'Tremo fra' dubbi miei. (Vit. 2 xvi)	2 xii	X	X	X	X	X	X	X	2 xvi
Act 3									
Tardi s'avvede. (Pub. 3 i)	3 i	X	X	X	X	X	X	X	X
Pietà, signor, di lui! (Ann. 3 iii)	3 ii	X	X	X	X	X	X	X	X
Ah, Tito! ah, mio clementissimo prence! <i>Recit.</i> (Ses. 3 vi)	X	X	X	X	X	X	X	X	X
Vo disperato a morte. (Ses. 3 vi)	X	X	X	X	X	X	X	X	X
Vendetta! Ah! Tito, e tu sarai capace. <i>Recit.</i> (Tit. 3 vii)	X	X	X	X	X	X	X	X	X
Se all'impero, amici dèi. (Tit. 3 viii)	X	3 iii (2)	X	X	X	X	X		X
Se altro che lagrime. (Ser. 3 x)	3 v	3 iv (1)	X	X	X	2 i	2 i	2 i	X
Getta il nocchier talora. (Vit. 3 xi)	3 vi	X	X	X	X	X	X	X	X
Che del Ciel, che degli dèi. <i>Chorus</i> (3 xii) ⁵⁶⁵	3 vii	3 v (2)	3 v (2) ⁵⁶⁶	2 [xi] ⁵⁶⁷	2 xii	2 xi (1)	2 xii	2 xii	X
Other arias inserted									

⁵⁶² Setting by [J.C.?] Bach.

⁵⁶³ Setting by Galuppi.

⁵⁶⁴ Setting by Hasse.

⁵⁶⁵ Also Act 3, scene viii (2).

⁵⁶⁶ Setting by Galuppi.

⁵⁶⁷ Scenes misnumbered in *US-5M* La 1479 as v, vi, vii, vi, vii, viii, ix; they have been corrected here.

1737									
Deh se tu brami affetti. (Vit.)	1 i	X	X	X	X	X	X	X	X
Alma fiera amor tiranno. (Ses.)	1 iii	X	X	X	X	X	X	X	X
Amo te solo, te solo amai. (Ser.)	1 v	X	1 iii (2) ⁵⁶⁸	X	X	X	X	X	X
Del piede il moto. (Ser.)	1 vii	X	X	X	X	X	X	X	X
Parto, se vuoi così. (Ses.)	1 viii	X	X	X	X	X	X	X	X
Pura è la fiamma. <i>Duet</i> (Ann./Ser.)	1 i	X	X	X	X	X	X	X	X
Infelice abbandonata. (Ses.)	2 iv	X	X	X	X	X	X	X	X
Si, sì mi lusingate. (Ann.)	2 v	X	X	X	X	X	X	X	X
Perder l'amato bene. (Tit.)	3 iii	X	X	X	X	X	X	X	X
Il lampo di quel ciglio. (Ses.)	3 viii (1)	X	X	X	X	X	X	X	X
1760									
A torto geloso. (Ses.)		1 ii	X	X	X	X	X	X	X
Chi v'intende astri tiranni. (Asb.)		1 iii(1)	X	X	X	X	X	X	X
Già sento in me più bella. (Asb.)		1 iii (3)	X	X	X	X	X	X	X
Mi pareva del porto in seno. (Ses.)		2 iii	X	X	X	X	X	X	X
Se di pietade in seno. (Vit.)		2 iv	X	X	X	X	X	X	X
Bella ingrata, un fido amante. <i>Duet</i> (Vit./Ses.)		2 vi	X	X	X	X	X	X	X
So quanto è grande. (Asb.)		3 i	X	X	X	X	X	X	X
Rendimi il caro amico. (Ann.)		3 ii	X	X	X	X	X	X	X
Morir mi sento. (Ses.)		3 iii (1)	X	X	X	X	X	X	X
Speranza ingannatrice. (Vit.)		3 iii (2)	X	X	X	X	X	X	X
Faccia amor. <i>Quintet</i> . (Vit./Ann./Ses./Tit./Ser.)		3 v (1)	X	X	X	X	X	X	X
1765									
Basta che voi regnate. (Ses.)			1 i (2) ⁵⁶⁹	X	X	X	X	X	X
Ah che non posso, oh Dio! (Ann.)			1 iii (1) ⁵⁷⁰	X	X	X	X	X	X

⁵⁶⁸ Setting by Galuppi.

⁵⁶⁹ Setting by Abos.

⁵⁷⁰ Setting by Maio.

Ah d'ascoltar già parmi. (Vit.)			1 v ⁵⁷¹	X	X	X	X	X	X
Giusti numi che mirate. (Pub.)			2 i (1) ⁵⁷²	X	X	X	X	X	X
Mi sembra ingrato, è vero. (Ser.)			2 i (2) ⁵⁷³	X	X	X	X	X	X
Veggio a' miei danni il fato. (Ses.)			2 iii ⁵⁷⁴	X	X	X	X	X	X
Dal dolce tesoro. (Ann.)			2 iv ⁵⁷⁵	X	X	X	X	X	X
Per lei fra l'armi dorme il guerriero. (Tit.)			2 vi ⁵⁷⁶	X	X	X	X	X	X
Al fin la tua stella. (Pub.)			3 i ⁵⁷⁷	X	X	X	X	X	X
L'amerò, sarò costante. (Ann.)			3 ii ⁵⁷⁸	X	X	X	X	X	X
Che pena tiranna. (Ses.)			3 iii (1) ⁵⁷⁹	X	X	X	X	X	X
Se all'impero amici dei. (Tit.)			3 iii (2) ⁵⁸⁰	2 [viii]	2 ix	X	2 ix	X	X
Già d'amor fra ritorte. (Ser.)			3 iv (1) ⁵⁸¹	X	X	X	X	X	X
Pupille belle del caro bene. (Vit.)			3 iv (2) ⁵⁸²	X	X	X	X	X	X
Ah, proteggete, oh Dei! <i>Duet</i> (Ses./Vit.)			3 v (1) ⁵⁸³	X	X	X	X	X	X
1806 (US-SMLa 1479)									
Come ti piace imponi. <i>Duet</i> (Ses./Vit.)				1 i	1 i	1 i	1 i	1 i	X
Deh prendi un dolce amplesso. <i>Duet</i> (Ses./Vit.)				1 vi	1 vi (1)	1 vi (1)	1 vi (1)	1 iv	X

571 Setting by Scarlatti.

572 Setting by Galuppi.

573 Setting Hasse.

574 Setting by Cocchi.

575 Setting by Maio.

576 Setting by Maio.

577 Setting by Galuppi.

578 Setting by Giardini.

579 Setting by Guglielmi.

580 Setting by Galuppi.

581 Setting by Traetta.

582 Setting by Galuppi.

583 Setting by Sarti.

Ah se fosse intorno al trono. (Tit.) ⁵⁸⁴				1 viii	1 vii	X	X	X	1 ix
Partò sarò qual più ti piace. (Vit.)				1 x	X	X	X	X	X
Vengo... aspetatte... Sesto? (Vit.)				1 xi	1 ix	1 [xi] ⁵⁸⁵	1 xi	1 viii	X
Deh conservate. <i>Quintet & Chorus</i> (Ses./Ann./Vit./Pub./Ser./Cho.)				1 xii	1 x	1 [xii]	1 xii	1 ix	X
Se non mi è lecito. (Ser.)				2 i	2 i	X	X	X	X
Deh perdona al primo affetto. <i>Duet</i> (Vit./Ses.)				2 ii	2 ii	2 iii	X	2 ii	X
Se al volto mai ti senti. <i>Trio</i> (Ses./Vit./Pub.)				2 iv	2 iv	2 v	2 iv	2 iv	X
Ah grazie si rendano. <i>Chorus</i> (Cho.)				2 v (1)	2 v (1)	2 vi (1)	2 v (1)	2 v (1)	X
Ah no! Sventurato. (Tit.)				2 v (2)	2 v (2)	2 vi (2)	2 v (2)	2 v (2)	X
Tardi s'avvede. (Pub.)				2 v (3)	2 v (3)	2 vi (3)	2 v (3)	X	X
Quello di Tito e il volto. (Ses.)				2 vii (1)	X	2 vii (1) ⁵⁸⁶	2 viii (1)	2 viii (1)	X
Deh per questo istante solo. (Ses.)				2 vii (2)	2 viii (2)	2 vii (2)	2 viii (2)	2 viii (2)	X
Non più di fiori vaghe catene. (Vit.)				2 [x]	2 xi (2)	2 x	2 xi	X	X
Tu è ver mi assolvi augusto. <i>Duet</i> (Ses./Tit.)				2 [xii (1)]	2 xiii (1)	2 xi (2)	2 xiii	2 xiii (1)	X
Eterni dei vegliate. (Tit./Cho.)				2 [xii (2)]	2 xiii (2)	2 xi (3) ⁵⁸⁷	X	2 xiii (2)	X
1806 (GB-Lbl907.k.7 (2))									
Torni di Tito a lato. (Ann.)					2 iii	X	X	X	X
Quello è di Tito il volto. <i>Trio</i> (Ses./Tit./Pub.)					2 viii (1)	2 vii (1)	X	X	X
Ecco il punto, O Vitellia. (Vit.)					2 xi (1)	X	X	X	X
1812 (US-SMLa 1710)									
Parto, ma dove ben mio. (Vit.)						1 x	1 viii	1 viii	X
Regnante tradito. (Ann.)						2 iv	2 iii	2 iii	X
1812 (GB-Lbl11716 aa.21 (2))									
Mi perdo s'io non parto... anima mia. <i>Duet</i>							2 ii	X	X

⁵⁸⁴ Servilia in the printed text.

⁵⁸⁵ Scenes miscounted; xii in *US-SMLa* 1479.

⁵⁸⁶ As a trio for Ses., Tit., and Pub.

⁵⁸⁷ For chorus only.

(Ses./Vit.)									
1821									
Se a te d'un cor dolente. (Tit.)								2 ix	X
Stretta fra barbare. (Vit.)								2 xi	X

Demetrio

Demetrius (1737)

Alceste (1744)

Demetrio re di Siria (1757)

Demetrio (1758)

Cleonice regina di Siria (1763)

Demetrio (1772)

Demetrio (1785)

Alceste (1786)

Demetrius

- 1) Angelo Cori.
- 2) John Baptist Pescetti.⁵⁸⁸
- 3) Florence, 1732. **KT 1737**: February 15, 19, 22, 26, March 5, 8, 12, 15, 19, 22, 26, 29, April 2.

Libretto

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

Music

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

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

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

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

⁵⁸⁸ 'Egidio Duni Napolitano'.

⁵⁸⁹ Dedicated by Angelo Cori to the Duchess of Newcastle.

- 5) 'Stella, darling of the muses' [Pescetti].
 - 6) *GB-Lbl*/G.361.f.(13.) [*BUCEM*: 977; *RISM A/I/6*: P 1510]
- 1) *The Charmer. To a Celebrated Air in Demetrius.*
 - 2) J[ohn] Simpson, [c.1740].
 - 3) None.
 - 4) v, kd.
 - 5) 'Stella, darling of the muses' [Pescetti].
 - 6) *GB-Lbl*/H.1653.x.(18.) [*BUCEM*: 264; *RISM A/I/6*: P 1507]
- 1) 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, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCECETTI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) [Carlo Broschi called] Farinelli; [Elizabeth du Parc, called] Francesina; [Margherita] Chimenti [called Droghierina]; [Frances] Tolve; [Antonio] Merighi.
 - 4) In score.
 - 5) 'È la sede degli amanti' ([Pescetti], 50); 'Non so frenare il pianto' ([Pescetti], 53); 'Vorrei da' lacci sciogliere' ([Pescetti], 55); 'Pensa che sei crudele' ([Pescetti], 58); 'Io so qual pena sia' ([Pescetti], 61); 'Quando più alletta' ([Pescetti], 63).
 - 6) *GB-Lbl*/G.159 (II, 50–67). [*BUCEM*: 262; *RISM B/II*, 151–2]

Alceste

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

Libretto

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

Music

- 1) THE Favourtie SONGS *in the OPERA Call'd ALCESTE By Sig^a Lampugnani.*
 - 2) J[ohn] Walsh, [1744]. [*SH*: 913]
 - 3) [Caterina] Visconti, [Angelo Maria] Monticelli, [Guilia] Frasi.
 - 4) In score.
 - 5) 'Per l'acquisto del tuo core' (Lampugnani, 2); 'A me ritornate speranze più' (Lampugnani, 4); 'Da questa soglia io scendo' (Lampugnani, 6); 'Questo bacio' (Lampugnani, 10); 'Di quell'ingiusto sdegno' (Lampugnani, 13); 'O da Pastor nel prato' (Lampugnani, 15).
 - 6) *GB-Lbl*/G.206.a.(4.) [*BUCEM*: 592; *RISM A/I/5*: L 511]
- 1) Sung by Sig.ra Mancini... [*SNS*]
 - 2) J[ohn] Walsh, [c.1765]. [*nSH*]
 - 3) [Rosa] Mancini.
 - 4) In score.
 - 5) 'Speme di posseder' (Lampugnani).
 - 6) *D-Hs*. [*nBUCEM*; *RISM A/I/5*: L 512]

⁵⁹⁰ 'A New Opera'; *LS*, iii/2, 1105.

⁵⁹¹ 'By Particular Desire. The Opera cannot be perform'd on Saturday next, as usual, being Whitsontide'; *LS*, iii/2, 1110.

- 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^t. GERMAIN, PESCECETTI, VERACINI, BONONCINI.*
- 2) William Randall, [1776?].
- 3) [Caterina] Visconti, [Angelo Maria] Monticelli, [Guilia] Frasi.
- 4) In score.
- 5) 'Per l'aquisto del tuo core' (Lampugnani, 21); 'A me ritornate speranze più' (Lampugnani, 23); 'Da questa soglia io scendo' (Lampugnani, 25); 'Questo bacio' (Lampugnani, 29); 'Di quell'ingiusto sdegno' (Lampugnani, 32); 'O da Pastor nel prato' (Lampugnani, 38); 'Pensa m'è impossibile' (Lampugnani, 44); 'Alma che in van s'accende' (Lampugnani, 47); 'Quando sull'erbe amene' (Lampugnani, 50); 'Speme di posseder' (Lampugnani, 93).⁵⁹²
- 6) GB-Lbl G.159 (IV, 21–54; 93–4). [BUCEM: 262; RISM B/II, 151–2]

Comment

We hear, that on Saturday last an entirely new Scene of the Temple of Glory was shown for the first time in the Opera of *Alceste*, which as it excell'd everything of that kind for its Magnificence and Elegancy hitherto exhibited in any theatre, so it met with an universal Approbation from a numerous and polite Audience.⁵⁹³

Demetrio

- 1) Anon.
- 2) *arr.* Gioacchino Cocchi.⁵⁹⁴
- 3) **KT 1757**: November 8,⁵⁹⁵ 12, 15, 19, 22, 26, 29, December 3, 6, 10, 13, 17, 23. **1758**: January 7, February 25,⁵⁹⁶ 28,⁵⁹⁷ March 7, April 26,⁵⁹⁸ May 2, 12,⁵⁹⁹ 27, June 5.

Libretto

- 1) *DEMETRIO*, RE di *SIRLA*. DRAMMA PER MUSICA, Da rappresentarsi nel TEATRO di *S.M.B.*
- 2) G[eorge] Woodfall, 1757.
- 3) I/E.
- 4) Cleonice (Colomba Mattei); Alceste (Pasquale Portenza); Fenicio (Salvadore Pazzagli); Olinto (Angiola Calori); Barsene (Giulia Frasi); Mitrane (Laura Rosa). Composer of the Dances: {Mr} Lescot. Dancers: {Sig.} Forti, [Giac[inta?]] Bonomi, [Giuseppe]⁶⁰⁰ Grimaldi, {Mde} Lescot.
- 5) GB-Lbl 639.e.27.(2). [EBB: 1001D2 & 2219M17; CS: 7453; ESTC: T32320]

Music

- 1) *The FAVOURITE SONGS* in the OPERA call'd DEMETRIO [1st set].
- 2) John Walsh, [1757]. [SH: 567]
- 3) Pasquale Potenza, Colomba Mattei.
- 4) In score.
- 5) 'Amo, è ver, e son costante' ([Anon], 2); 'Voi leggete in ogni core' ([Anon], 5),⁶⁰¹ 'Deh respndi, respndi chiaro' (Duet; [Cocchi], 12); 'Ab se un cor barbaro' ([Anon], 14); 'Tornate sereni begl'astri' ([Anon], 18).⁶⁰²

⁵⁹² This list suggests that there is a missing edition of the *Favourite Songs* collection containing 'Pensa m'è impossibile' (Lampugnani), 'Alma che in van s'accende' (Lampugnani), 'Quando fu l'erbe amene' (Lampugnani), and 'Speme di posseder' (Lampugnani).

⁵⁹³ *The General Advertiser*, 4 June 1744.

⁵⁹⁴ 'The Overture, Recitativos, March, Cavatina, Chorus, and all the Songs marked (*) are composed by Signor Gioacchino Cocchi, Neapolitan... by whom was also regulated all the rest of the Musick' (1757 Libretto). Songs thus marked are 'Ogni proceller infida', 'Scherza il nocchini talora', 'Al ciglio lusinghiero', 'Se perde l'usignolo', 'Parlai per comando', 'Dice, che l'ama', 'Deh, cessati funesti pensieri', 'Perge, oh dio, che sei crudele', 'Qual tea ardito e fiero', 'Stanca di piangere di sospirar', 'Deh respndi, replendio chiano', 'Quando scende in nobil petto'.

⁵⁹⁵ 'With new Decorations'; *LS*, iv/1, 625.

⁵⁹⁶ 'At the particular Desire of Several Persons of Quality'; *LS*, iv/1, 649.

⁵⁹⁷ 'At the particular Desire of Several Persons of Quality'; *LS*, iv/1, 649.

⁵⁹⁸ Benefit: The General Lying-in hospital; *LS*, iv/1, 666.

⁵⁹⁹ 'There will be no Opera tomorrow, it being Whitsunday eve'; *LS*, iv/1, 671.

⁶⁰⁰ The Grimaldi clan is varied and confusing, but Giuseppe seems to be the only possible Grimaldi for this performance. See *BDL*, vi, 388 ff. for family tree and related articles.

- 6) *GB-Ob* Mus 22.c.48 (2).⁶⁰³ [*BUCEM*: 264; *RISM A/I/2*: C 3230]
- 1) *The FAVOURITE SONGS in the OPERA call'd DEMETRIO* [2nd set].⁶⁰⁴
 2) John Walsh, [1758?]. [SH: 567]
 3) [Pasquale] Potenza, [Colomba] Mattei, [Angiola] Calori, [Giulia] Frasi.
 4) In score.
 5) 'Caro spiegar vorrei' (Duet: [Anon], 1);⁶⁰⁵ 'Superbo di me stesso' ([Anon], 5);⁶⁰⁶ 'Stanca di piangere di sospirar' (Cocchi, 9).
 6) *GB-Ob* Mus 22.c.48 (3). [*BUCEM*: 264; *RISM A/I/2*: C 3230]
- 1) *The FAVOURITE SONGS in THE OPERA CALL'D Demetrio* [2nd set].⁶⁰⁷
 2) John Walsh, [c.1760]. [SH: 568]
 3) [Pasquale] Potenza, [Colomba] Mattei, [Angiola] Calori, [Giulia] Frasi.
 4) In score.
 5) 'Caro spiegar vorrei' (Duet: [Anon], 1); 'Superbo di me stesso' ([Anon], 5);⁶⁰⁸ 'Stanca di piangere di sospirar' (Cocchi, 9).
 6) *GB-Lcm* XXXII A.3 (12). [*nBUCEM*; *RISM A/I/1*: C 3230]
- 1) *Air in Demetrio. For the Guittar [sic]*. in *The Monthly Melody or Polite Amusement...* [Book II, p. 35].
 2) G[eorge] Kearsley [I], [1760].
 3) NA.
 4) gu.
 5) 'Amo è ver son costante' [Anon].
 6) *GB-Ob* Harding Mus. E 170. [*BUCEM*: 46; *RISM A/I/1*: A 1997]

Demetrio

- 1) Anon.
 2) Giusto Tenducci, Gaetano Quilici.⁶⁰⁹
 3) **KT 1758**: December 16,⁶¹⁰ 23, 30. **1759**: January 4, March 5,⁶¹¹ April 3.⁶¹²

Libretto

NE.⁶¹³

Music

NE.

⁶⁰¹ *Zenobia* (Act 2, scene viii).

⁶⁰² *Achille in Sciro* (Act 1, scene v).

⁶⁰³ 'Voi leggete in ogni cone', 'Deh respndi, respndio chiaro', and 'Ah se un cor barbaro' all have contemporary ornaments and alterations added by hand in this copy.

⁶⁰⁴ Also contains two songs from *Zenobia*; see *Zenobia*, 1758.

⁶⁰⁵ 'Caro spiegar vorrei' has contemporary ornaments and alterations added by hand.

⁶⁰⁶ *Olimpiade* (Act 1, scene ii).

⁶⁰⁷ Also contains two songs from *Zenobia*; see *Zenobia*, 1758.

⁶⁰⁸ *Olimpiade* (Act 1, scene ii).

⁶⁰⁹ Quilici seems not to be otherwise recorded as a composer.

⁶¹⁰ 'All the songs are new of Tenducci and Quilici. By Particular Desire of several Persons of Quality'; *LS*, iv/2, 701.

⁶¹¹ Benefit: [Colomba] Mattei; *LS*, iv/2, 714.

⁶¹² Benefit: [Giovanni] Gallini; *LS*, iv/2, 719.

⁶¹³ It is possible that both Quilici and Tenducci sang in their own opera, and that Colomba Mattei—whose involvement we can deduce from her choice of the work as her benefit on 15 March—reprised her role of Cleonice. The dances on the bill must have been by Giovanni Gallini, who chose the opera for his benefit on 3 April.

Cleonice regina di Siria

- 1) Anon.
- 2) Felice Giardini, Baldassare Galuppi, Ferdinando Bertoni.
- 3) **KT 1763**: November 26,⁶¹⁴ 29, December 3, 6,⁶¹⁵ 10.

Libretto

- 1) *CLEONICE REGINA* di *SIRLA*. DRAMA. Da RAPPRESENTARSI sopra il TEATRO di S. M. B. CLEONICE QUEEN of *SYRLA*. An OPERA. As it is represented at the KING'S Theatre in the Hay-Market.
- 2) G[eorge] Woodfall, 1763.
- 3) I/E.
- 4) Barsene (Angiola Sartori); Cleonice (Regina Mingotti [*née* Valentini]); Demetrio (Antonio Mazzioti); Fenicio (Niccolò Peretti); Mitrane ([Cecilia] Baini); Olinto (Giuseppe Giustinelli). Direttore de'Balli: Pietro Sodi.
- 5) *GB-Lbl*/1608/2620. [*EBB*: 2698C1; *CS*: 5841; *ESTC*: 120198]

Music

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

Demetrio

- 1) Giovan Gualberto Bottarelli; *trans.* [Antonio] Carara.
- 2) Pietro Guglielmi.
- 3) **KT 1772**: June 3,⁶¹⁷ 5.

Libretto

- 1) DEMETRIO, an OPERA, AS PERFORMED AT THE KING'S-THEATRE IN THE HAY-MARKET. The MUSIC by SIGNOR PIETRO GUGLIELMI, A NEAPOLITAN COMPOSER. The POETRY by the celebrated METASTASIO, Altered by GIOVAN GUALBERTO BOTTARELLI. Most of the TRANSLATION by MR. CARARA. PROFESSOR OF THE ITALIAN LANGUAGE.
- 2) W[illiam] Griffin, 1772.
- 3) I/E.
- 4) Alcestes ([Giuseppe] Millico); Barsene ([Marina or Nicolina?]⁶¹⁸ Giordani); Cleonice ([Cecilia] Grassi); Linthus ([Gasparo] Savoi); Mitrane ([Andrea] Morigi); Phanieius ([Sig.] Ristorini).
- 5) *GB-Lbl*/907.i.14.(2). [*EBB*: 3467B16 & 2219M19; *CS*: 7432; *ESTC*: T69507]

Music

NE.

⁶¹⁴ 'A New Serious Opera... the Musick compos'd by several eminent Masters. All new Dances; and New Scenes, Dresses, and Decorations'; *LS*, iv/2, 1023.

⁶¹⁵ 'To which well be added several new airs'; *LS*, iv/2, 1025.

⁶¹⁶ *L'isola disabitata* (scene x).

⁶¹⁷ 'By command of their Majesties'; *LS*, iv/3, 1643. Deferred from 30 May to avoid a clash with the Drury Lane benefit for the 'decayed actors'; *LS*, iv/3, 1642.

⁶¹⁸ Either of the Giordani sisters could have sung this role, although both specialised in comic parts. They both departed for Dublin in 1764, and only Nicolina is recorded in London again, at the King's Theatre in 1774. *BDL*, vi, 219 erroneously states that there is no trace of the singing Giordanis.

Demetrio

- 1) Carlo Badini
- 2) *arr.* Luigi Cherubini; music by Ferdinando Bertoni, Cherubini, G.F. Handel, and Giuseppe Sarti.
- 3) **KT 1785**: January 8,⁶¹⁹ 15, 22, 29, February 5, 12, 19, 24.⁶²⁰

Libretto

- 1) Il Demetrio.
- 2) MS [1785].⁶²¹
- 3) I.
- 4) Cleonice (Ferrases del Bene [Signora Ferrarese, Adriana Gabrielli]); Alceste ([Girolamo] Crescentini);⁶²² Fenicio ([Angelo] Franchi); Clinto ([Vincenzio] Bartolini); Barsene ([Maria] Catenacci);⁶²³ Mitrane ([Domenico] Cremonini).
- 5) *US-SM* La 399.

Music

- 1) [cover] Recit: et Duo ajouté dans l'Opéra il Demetrio N° 22 (Copia). [title] Scena è Duetto nel Demetrio. Del Sig^{or} Cherubini. in Londra l'anno 1785.
- 2) MS, 1785.
- 3) NC.
- 4) In score.
- 5) 'In questa guisa, oh dio'/'Mille volte, mio tesoro' (Cherubini).⁶²⁴
- 6) *PL-Kj* Inw.nv 6282.⁶²⁵

- 1) [cover] Air ajouté dans l'Opéra il Demetrio N° 23 (manuscrit original). [title] Cherubini Londra 1785. Nel Demetrio. Atto 2. Mitrane
- 2) MS, 1785.
- 3) NC.
- 4) In score.
- 5) 'Non fidi al mar che freme' (Cherubini).
- 6) *PL-Kj* Inw.nv 6282.⁶²⁶

- 1) [cover] Recitatif ajouté dans l'Opéra il Demetrio N° 24 (manuscrit original). [title] perd Sig^r Crescentini. in Londra 1785. Recit Cherubini. nell Demetrio.
- 2) MS, 1785.
- 3) [Girolamo] Crescentini.
- 4) In score.
- 5) 'Va, cediamo al destin' (Cherubini).
- 6) *PL-Kj* Inw.nv 6282.⁶²⁷

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

⁶²⁰ 'Benefit: [Girolamo] Crescentini. 'In Act 1 a new *Air*, composed by Sarti, by Crescentini, and a *Duet*, composed by Bertoni, by Crescentini and Sga Ferrarese; In Act ii an entire new *Aria* and a favourite *Song* of Handel'; *LS*, v/2, 774.

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

⁶²² London debut.

⁶²³ London debut.

⁶²⁴ *Danza* (no. 5).

⁶²⁵ Ex Biblioth Regia Berlinesi; see Nigel Lewis, *Paperchase* (London, 1981), especially 132–42 for an account of how this manuscript from the Preussische Staatsbibliothek arrived in Kraków. According to *NGO*, i, 836 the location of this manuscript is unconfirmed.

⁶²⁶ Ex Biblioth Regia Berlinesi.

- 1) [cover] Finale ajouté dans l'Opéra il Demetrio N° 25 (Copia). [title] Finale nel Demetrio. Cherubini in Londra 1785.
 - 2) MS, 1785.
 - 3) NA.
 - 4) In score.
 - 5) 'Che mai feci' (Cherubini).
 - 6) *PL-Kj* Inw.nv 6282.⁶²⁸
- 1) [cover] Air ajouté dans l'Opéra il Demetrio N° 26 (Copia). [title] per Crescenti Cherubini in Londra 1785, nel Demetrio.
 - 2) MS, 1785.
 - 3) Signora Ferrarese [Adriana Gabrielli].
 - 4) In score.
 - 5) 'Se tutti i mali miei' (Cherubini).⁶²⁹
 - 6) *PL-Kj* Inw.nv 6282.⁶³⁰
- 1) [cover] Air ajouté dans l'Opera il Demetrio N° 27 (Copia). [title] Sig^{na} Ferrandi.⁶³¹ Cherubini in Londra 1785, nel Demetrio.
 - 2) MS, 1785.
 - 3) Signora Ferrarese [Adriana Gabrielli].
 - 4) In score.
 - 5) 'Frà cento affanni e cento' (Cherubini).⁶³²
 - 6) *PL-Kj* Inw.nv 6282.⁶³³

Comment

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

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

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

⁶²⁷ Ex Biblioth Regia Berlinesi.

⁶²⁸ Ex Biblioth Regia Berlinesi.

⁶²⁹ *Demofoonte* (Act 2, scene vi).

⁶³⁰ Ex Biblioth Regia Berlinesi.

⁶³¹ Signora Ferrarese [Adriana Gabrielli] (Barsene?).

⁶³² *Artaserse* (Act 1, scene ii).

⁶³³ Ex Biblioth Regia Berlinesi.

⁶³⁴ *The Public Advertiser*, 10 Jan 1785, 2.

⁶³⁵ *The Morning Post*, 10 Jan 1785, 2.

him a perfect master of music, and an actor of refined feelings. He is a pleasing stage figure, and has this in common with the lady before mentioned, though the latter is in comparison of a diminutive size. But their voices are so equally matched, that to form an idea of their united talents, one must have heard the duetto in the first act, between those two singers. Crescentini's rondeau was received with repeated bursts of applause.⁶³⁶

Alceste

- 1) Carlo Badini.
- 2) Antoine-Frédérick Gresnick.
- 3) **KT 1786:** December 23,⁶³⁷ 30. **1787:** January 2, 6, February 6, 10, 13, 24, March 8.⁶³⁸

Libretto

- 1) Alceste. A Serious Opera in two Acts altered from Metastasio.
 - 2) MS, 1786.
 - 3) I.
 - 4) Cleonice ([Gertrud] Mara); Alceste ([Giovanni Battista] Rubinelli); Fenicio ([Bernardo] Mengozzi); Olinso ([Antonio] Balelli); Barsene ([Teresa] Schinotti); Mitrane ([Domenico] Cremonini).
 - 5) *US-SM* La 751.
- 1) ALCESTE. A SERIOUS OPERA, IN TWO ACTS. As Performed at the KING'S THEATRE IN THE HAYMARKET. Altered from METASTASIO, by C. F. BADINI, M.A. LL.D. The music entirely new, BY MR. GRESNICK.
 - 2) J[ohn] Almon, 1786.
 - 3) I/E.
 - 4) Cleonice ([Gertrud] Mara); Alceste ([Giovanni Battista] Rubinelli); Fenicio ([Bernardo] Mengozzi); Olinso ([Antonio] Balelli); Barsene ([Teresa] Schinotti); Mitrane [Domenico] Cremonini). Ballet master: {M.} Hus. Principal dancers: {M} Gojon, {Mm} Mozon, {M.} Grencourt, {M.} Hus, jun., [Lombard] L'Aborie, {Md} Perignon [née Gervais]. Painter and Machinist: Gaetano Marinari. Tailor and Inventor of the dresses: [Thomas] Luppino.
 - 5) *US-AA#* RBR PR4049.B15M6. [CS: 600; *ESTC*: N29644]

Music

- 1) ALCESTE as Number 3⁶³⁹ of the OPERA OVERTURES adapted for the HARPSICHORD or PLANOFORTE with an Accompaniment for a VIOLIN.
 - 2) [Thomas] Longman and [Francis] Broderip, [1789].
 - 3) NC.
 - 4) hpd or pf, vln; *arr.* J. Mazzinghi.
 - 5) Overture. [Gresnick].
 - 6) *GB-Ob* Mus. Instrum.I.102 (16). [*BUCEM*: 401; *RISM* B/II, 273]
- 1) Deh risplendi *DUETTINO Sung by Madam Mara & Sig^r Rubinelli In the Opera of ALCESTE Composed by SIG^R GRESNICK...*
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Gertrud Elisabeth] Mara, [Giovanni Battista] Rubinelli.
 - 4) In score.
 - 5) 'Deh risplendi' (Duet: Gresnick).
 - 6) *GB-Ob* Mus. Voc.I.22 (30). [*BUCEM*: 401; *RISM* A/I/3 G: 3837]
- 1) *DUETTO Ah! ti lascio amato bene Sung by Madam Mara & Sig^r Rubinelli in the Opera of ALCESTE*⁶⁴⁰ *Composed by SIG^R GRESNICK.*
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].

⁶³⁶ *The London Chronicle*, (Jan–June 1785), 38 (Jan 8–11).

⁶³⁷ 'A Serious Opera in 2 acts; the music by Gresnick'; *LS*, v/2, 940.

⁶³⁸ Benefit: {Mlle} Mozon; *LS*, v/2, 957.

⁶³⁹ Added in hand.

⁶⁴⁰ Spelt 'Alcesto' and subsequently altered by hand to 'Alceste'.

- 3) [Gertrud Elisabeth] Mara, [Giovanni Battista] Rubinelli.
 - 4) In score.
 - 5) 'Ah! ti lascio amato bene' (Duet: Gresnick).
 - 6) *GB-Ob* Mus. Voc.I.22 (31). [BUCEM: 401; RISM A/I/3: G 3836]
- 1) *Deb T'affretti Astri tiranni Sung by Madam Mara in the Opera of ALCESTE Composed by SIG^R GRESNICK.*
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Gertrud Elisabeth] Mara.
 - 4) In score.
 - 5) 'Deb t'affretti astri tiranni' (Gresnick).
 - 6) *GB-Ob* Mus. Voc.I.23 (32). [BUCEM: 401; RISM A/I/3: G 3838]
- 1) *Quando Sarà quel di Sung by Madam Mara in the Opera of ALCESTE Composed by SIG^R GRESNICK.*
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Gertrud Elisabeth] Mara.
 - 4) In score.
 - 5) 'Quando sarà quel di' (Gresnick).
 - 6) *GB-Ob* Mus. Voc.I.23 (33). [BUCEM: 401; RISM A/I/3: G 3839]
- 1) *Quel labro adorato Sung by Sig^r Rubinelli in the Opera of ALCESTE Composed by SIG^R GRESNICK.*
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Giovanni Battista] Rubinelli.
 - 4) In score.
 - 5) 'Quel labbro adorato' (Gresnick).
 - 6) *GB-Ob* Mus. Voc.I.23 (34). [BUCEM: 401; RISM A/I/3: G 3840]
- 1) *Scherza il nocchier Talora Sung by Sig^r Rubinelli in the Opera of ALCESTE Composed by SIG^R GRESNICK...*
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Giovanni Battista] Rubinelli.
 - 4) In score.
 - 5) 'Scherza il nocchier talora' (Gresnick).
 - 6) *GB-Ob* Mus. Voc.I.23 (35). [BUCEM: 401; RISM A/I/3: G 3841]
- 1) *Se libera non sono Sung by Madam Mara in the Opera of ALCESTE Composed by SIG^R GRESNICK...*
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Gertrud Elisabeth] Mara.
 - 4) In score.
 - 5) 'Se libera non sono' (Gresnick).
 - 6) *GB-Ob* Mus. Voc.I.23 (36). [BUCEM: 401; RISM A/I/3: G 3842]

Comment

The Expense for paper and Printing being twice as much as it formerly was, the Proprietor of the Opera-Books is under the Necessity of selling then for Eighteen-pence, the cover Price given at the other Theatre for Play-Books, though uncovered, but in one Language. He hopes that his strict Diligence will render the Italian part useful to those who wish to acquire a knowledge of the Language. and that the Translation will give more Satisfaction than it usually did, and desire the Encouragement of the Reader.⁶⁴¹

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

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

⁶⁴¹ Metastasio, altered C.F. Badini, *Alceste* (London, 1786), Introduction.

⁶⁴² *The Morning Post*, 25 Dec 1786, 2.

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

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

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

Of the music, which is the production of Mons. Gresnich, we must in general speak in terms of praise. It partakes more of the uniform sweetness of Sacchini, than of the rich variety of Haydn. Its peculiar excellence is, that, to speak technically, it does not *cover* the *voice*. The accompaniments, which is rarely the case, are made properly subservient, and by that means contribute very powerfully to the general effect.⁶⁴³

The second representation of *Alceste* confirmed the high opinion we formed of the music of M. Gresnick. It is certain that an opera supported by the combined powers of Rubinelli and Mara, can hardly fail of success. We cannot, however, but admire the ingenious variety that runs through all the airs in *Alceste*, and especially the peculiar art with which the two favourite songs of Rubinelli, Scherza il nocchier talora, in the first act, and Quel labbro adorato, in the last, are suited to his stile. At the same time we must observe, that Madame Mara, in her first song in the second act, Quando sara quel di, appears entirely out of her element. With regard to execution, and bravura, this lady is perhaps the ablest singer in Europe; but the German school, in which she has been tutored, has not used her to spin out her voice – *filare la voce*, as the Italians term it, that is, to warble a number of notes, without break or division, though the modulation may be varied, which is the chief secret of the cantabile. A composer who writes for such capital singers as Mara and Rubinelli, should always endeavour to contrast their powers; one might then delight the ear, while the other charms the heart, which are the two parts of musical excellence, and all the pleasing effect that can be produced by the most refined melody... The company, considering the time of the year, was sufficiently numerous, and consisted of a brilliant circle of persons of rank and distinction, among whom were his Royal Highness the Prince of Wales, the Duke and Duchess of Cumberland, Lady Sesson, Lady Mary Cook, Lady Edgewcombe, Lady Hawkesberry and her daughter, Lady Howe, Lady Mary Duncan, his Grace of Queensberry, Lord Aylesbury, Lord Seston, Lord Mccartney, Lord Bradwell, Lord Edgewcombe, &c.⁶⁴⁴

⁶⁴³ *The Times*, 25 Dec 1786, 2.

⁶⁴⁴ *The Morning Herald*, 1 January 1787, 3.

List of numbers from the libretti

<i>Demetrio</i>	1737 ⁶⁴⁵	1744 ⁶⁴⁶	1757 ⁶⁴⁷	1763 ⁶⁴⁸	1772 ⁶⁴⁹	1785 ⁶⁵⁰	1786 ⁶⁵¹	1786 ⁶⁵²
Adapter of the libretto: Composer or arranger of the score:	Cori Pescetti	Rolli Lampugnani	Anon. Cocchi	Anon. Giardini	Bottarelli Guglielmi	Badini Cherubini	Badini Gresnick	Badini Gresnick
Act 1								
Di quell'ingiusto sdegno. (Oli. 1 i)	1 i	1 i	X	X	1 i	1 i	X	X
Fra tanti pensieri. (Cle. 1 iii)	1 ii	X	X	X	X	X	X	X
Misero tu non sei. (Bar. 1 iv)	1 iii	X	1 iii	X	1 ii	1 iii	X	X
Ogni procella infida. (Fen. 1 v)	1 iv	X	X	1 v	1 v	X	X	X
Alma grande e nata al regno. (Mit. 1 vi)	1 v	X	X	X	1 iv	1 iv	X	X
Ogni nume ed ogni diva. <i>Chorus</i> (Cho. 1 vii)	1 vi	X	X	1 vii	X	X	X	X
Se libera non sono. (Cle. 1 viii)	X	X	X	X	X	X	1 iv	1 v
Se fecondo e vigoroso. (Fen. 1 ix)	X	X	X	X	X	X	X	X
Scherza il nocchier talora. (Alc. 1 x)	X	X	1 iv	X	1 iii (2)	X	1 vi	1 vii
Che mi giova l'onor della cuna. (Oli. 1 xi)	X	X	X	X	X	X	X	X
Dal suo gentil sembante. (Alc. 1 xiv)	X	X	X	X	X	X	X	X
Vorrei da' lacci sciogliere. (Bar. 1 xv)	X	X	X	X	X	X	X	X
Act 2								
Non v'è più barbaro. (Alc. 2 ii)	X	X	X	X	X	X	X	X
È la sede degli amanti. (Oli. 2 iii)	2 ii	X	X	X	X	X	X	X
Dice che t'è fedele. (Mit. 2 iv)	2 iii	X	X	X	2 ii	X	X	X
Nacqui agli affanni in seno. (Cle. 2 vii)	X	X	X	X	X	X	X	X
So che per gioco. (Bar. 2 ix)	X	X	X	X	X	X	X	X
Non fidi al mar che freme. (Oli. 2 x)	2 v	X	X	X	X	2 i	X	2 i

⁶⁴⁵ GB-Lbl 907.i.3 (4).

⁶⁴⁶ As *Alceste*; GB-Lbl 907.I.4 (9).

⁶⁴⁷ GB-Lbl 639.e.27 (2).

⁶⁴⁸ As *Cleonice*; GB-Lbl 1608/2620.

⁶⁴⁹ GB-Lbl 907.i.14 (2).

⁶⁵⁰ US-SM La 399.

⁶⁵¹ As *Alceste*; US-SM La 751.

⁶⁵² As *Alceste*; US-AAu RBR PR4049.B15M6.

Non so frenare il pianto. (Alc. 2 xii)	2 ix	X	X	X	2 iii (1)	X	X	X
Manca sollecita. (Cle. 2 xiii)	X	X	X	X	X	X	X	X
Saria piacer, non pena. (Bar. 2 xiv)	2 i	X	X	X	X	X	X	X
Disperato in mar turbato. (Fen. 2 xv)	X	X	X	X	X	X	X	X
Act 3								
Pene che sei crudele. (Fen. 3 ii)	3 i	X	X	X	X	X	X	X
Io so qual pena sia. (Cle. 3 iii)	3 ii	X	X	*653	3 i (2)	X	X	X
Quel labbro adorato. (Alc. 3 iv)	3 iii	X	X	3 ix (2)	X	X	2 viii (1)	2 vii
Più non sembra ardito e fiero. (Oli. 3 v)	X	X	X	X	X	X	X	X
Giusti dèi, da voi non chiede. (Fen. 3 viii)	X	X	X	X	X	X	X	X
Più liete immagini. (Mit. 3 ix)	3 vi	X	X	X	X	X	X	X
Se tutti i miei pensieri. (Alc. 3 x)	X	X	X	X	X	X	X	X
Semplicetta tortorella. (Bar. 3 xi)	3 vi	X	X	3 vi	X	X	X	X
Deh! risplendi, o chiaro nume. <i>Duet</i> (Alc./Cle. 3 xiii)	X	X	3 vi (1)		3 iii (1)	X	2 x	X
Quando scende in nobil petto. <i>Chorus</i> (3 xv)	X	X	3 vi (2)	3 xi	3 iii (2)	X	X	X
Other arias inserted								
1737								
Se cheto vedi il mar. (Alc.)	1 vii	X	X	X	X	X	X	X
Fortunata Pastorella. (Cle.)	1 viii	X	X	X	X	X	X	X
E figlio dell'ingegno. (Oli.)	1 ix	X	X	X	X	X	X	X
Sorge da valle impura. (Alc.)	1 xii	X	X	X	X	X	X	X
O felice secol d'oro. (Fen.)	2 viii	X	X	X	X	X	X	X
Agitato dal dolore. (Cle.)	2 xi	X	X	X	X	X	X	X
Quando più alletta l'alma. (Alc.)	3 viii	X	X	X	X	X	X	X
1744								
Alma che in van s'accende. (Bar.)		1 ii	X	X	X	X	X	X
D'imeneo la pura face. <i>Chorus</i> (Cho.)		1 iii (1)	X	X	X	X	X	X
Da questo soglio scendo. (Ros.)		1 iii (2)	X	X	X	X	X	X
Quando sull'erbe amene. (Alc.)		1 iii (3)	X	X	X	X	X	X
M'appreser suoi dettami. (Mit.)		1 iv	X	X	X	X	X	X

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

O da pastor nel prato. (Alc.)		1 v	X	X	X	X	X	X
Delle speranze umane. (Mit.)		2 i	X	X	X	X	X	X
Ah! digli che non è. (Ros.)		2 ii	X	X	X	X	X	X
Pensa m'è impossibile. (Alc.)		2 iii	X	X	X	X	X	X
Sappi che adoro. (Bar.)		2 iv (1)	X	X	X	X	X	X
Ostacolo sì forte. (Oli.)		2 iv (2)	X	X	X	X	X	X
Questo bacio, queste lacrime. (Ros.)		2 vi	X	X	X	X	X	X
A me ritornate. (Ros.)		2 vii	X	X	X	X	X	X
Dolce vita in negletta capanna. (Alc.)		3 i	X	X	X	X	X	X
Speme di posseder. (Bar.)		3 iii	X	X	X	X	X	X
Placata è già l'onde. (Ros.)		3 iv (1)	X	X	X	X	X	X
Quel secreto, che nascondo. (Fen)		3 iv (2)	X	X	X	X	X	X
Per l'acquisto del tuo cor. (Alc.)		3 v (1)	X	X	X	X	X	X
Eterna memoria. <i>Chorus</i> (Cho.)		3 v (2)	X	X	X	X	X	X
1757								
Superbo di mi stesso. ⁶⁵⁴ (Oli.)			1 i	X	X	X	X	X
Voi leggete in ogni core. ⁶⁵⁵ (Mit.)			1 ii	X	X	X	X	X
Al ciglio lusinghiero. (Bar.)			1 v	X	X	X	X	X
Ah, se un cor barbaro. (Cle.)			1 vi	X	X	X	X	X
Se perde l'usignolo. (Alc.)			1 vii	X	X	X	X	X
Parlai con comando. (Oli.)			2 i	X	X	X	X	X
Spiegali all'idol mio. (Bar.)			2 ii	X	X	X	X	X
Dice, che t'ama. (Mit.)			2 iii	X	X	X	X	X
A chi soffre un mar d'affanni. (Cle.)			2 iv	X	X	X	X	X
Deh, cessate funesti pensieri. (Bar.)			2 v	X	X	X	X	X
Caro, gli affanni miei. <i>Duet</i> (Alc./Cle.)			2 vi	X	X	X	X	X

⁶⁵⁴ *Olimpiade* (Act 1, scene ii).

⁶⁵⁵ *Zenobia* (Act 2, scene viii).

Tornate sereni. ⁶⁵⁶ (Cle.)			3 ii	X	X	X	X	X
Qual lea ardito a fiero. (Oli.)			3 iii	X	X	X	X	X
Amo, è ver, e son costante. (Alc.)			3 iv	X	X	X	X	X
Stanca di piangere. (Bar.)			3 v	X	X	X	X	X
Caro spiegar vorrei. [UA]			*	X	X	X	X	X
1763								
Ai mia speranza in viso. (Oli.)				1 i	X	X	X	X
Confusa al tormento. (Cle.)				1 iii	X	X	X	X
In quel nobile sembante. (Mit.)				1 vi	X	X	X	X
Son regina e sono amante. ⁶⁵⁷ (Cle.)				1 viii	X	X	X	X
Se più il mio onore offendi. (Alc.)				1 x	X	X	X	X
Se quel bel cor che adori. (Bar.)				1 xiv	X	X	X	X
Sono in mar, non veggo sponde. ⁶⁵⁸ (Alc.)				1 xv	X	X	X	X
Nel mio piu gran periglio. (Alc.)				2 ii	X	X	X	X
Ciascun saprà l'aspetto. (Oli.)				2 iii	X	X	X	X
Pien d'affanno ognor rammenta. (Mit.)				2 iv	X	X	X	X
Vado di pena in pena. (Cle.)				2 vii	X	X	X	X
Vendicar saprà il mio braccio. (Fen.)				2 viii	X	X	X	X
Non so dir se pena sia. ⁶⁵⁹ (Bar.)				2 ix	X	X	X	X
Addio, tu parti? <i>Duet</i> (Cle./Alc.)				2 xii	X	X	X	X
D' amor fra le pene. (Oli.)				3 iii	X	X	X	X
Al piacer d' un ver contento. (Fen.)				3 iv	X	X	X	X
Io del tuo onor geloso. (Cle.)				3 viii	X	X	X	X
Secondi il ciel pietoso. (Mit.)				3 ix (1)	X	X	X	X
Tu parti mio ben. <i>Duet</i> [UA]				*	X	X	X	X

⁶⁵⁶ *Achille in Sciro* (Act 3, scene iv).

⁶⁵⁷ *Didone Abbandonata* (Act 1, scene v).

⁶⁵⁸ *Nitteti* (Act 1, scene i).

⁶⁵⁹ *L'isola disabitata* (scene x).

1772								
Nel contrasto in cui vi trovo. (Cle.)					1 iii (1)	X	X	X
Resta, o caro: io parto, addio. <i>Duet</i> (Alc./Cle.)					1 vi	X	X	X
Degna non è d'un soglio. (Fen.)					2 i (1)	X	X	X
So che per gioco mi chiedi amore. (Oli.)					2 i (2)	X	X	X
Fato, Numi, ch'in cielo regnate. (Cle.)					2 iii (2)	X	X	X
Io tutta sento nell'alma mia. (Cle.)					2 i (1)	X	X	X
Son sventurato; ma pure, o stelle. ⁶⁶⁰ (Alc.)					3 ii (1)	X	X	X
Che affanno! Che pena! (Oli.)					3 ii (2)	X	X	X
1785								
Deh s'affretti astri tiranni. (Cle.)						1 ii	X	X
Non vede il mio periglio. (Alc.)						1 v	X	X
Quest'amplesso e questo addio. (Fen.)						1 vi	1 v	X
Quando sperai serena. (Oli.)						1 vii	X	X
Mille volte, mio tesoro. ⁶⁶¹ <i>Duet</i> (Cle./Alc.)						1 ix	X	X
Non v'è costanza. (Oli.)						2 ii	X	X
Mon crudele oh dio saresti. (Cle.)						2 iii (1)	2 v	X
Del destino i crudi affanni. (Bar.)						2 iii (2)	X	X
Quanto è fiero il mio tormento. (Alc.)						2 iv	X	X
Son fedele, e non pavento. (Fen.)						2 vi	2 vi	2 vi
Caro oggetto di quest'anima. (Cle.)						2 viii	X	X
Pupille languide. (Alc.)						2 x	X	X
Che mai feci sconsigliato. <i>Quintet & chorus</i> (Alc./Fen./Cle./Mit./Bar.)						2 xi	2 xi (1)	X
Va, cediamo al destin. (Alc.)						*662	X	X

⁶⁶⁰ *Adriano* (Act 3, scene viii).

⁶⁶¹ *Danza* (no. 5).

⁶⁶² * These texts survive only as settings by Cherubini in *PL-Kj* Inw.nv 6282.

Se tutti i mali miei. ⁶⁶³ (Cle.)						*	X	X
Fra cento affanni e cento. ⁶⁶⁴ (Cle.)						*	X	X
Che mai feci. <i>Chorus</i> (Cho.?)						*	X	X
1786								
Se tue pene i tuoi tormenti. (Bar.)							1 ii	1 ii
[Aria] ⁶⁶⁵ (Mit.)							1 iii	X
Ah! ti lascio amato bene. <i>Duet</i> (Alc./Cle.)							1 viii	1 ix
Quando sarà quel dì. (Ali.)							2 ii	2 iii
Nel lasciarti idolo amato. (Cle.)							2 iv	2 iv
Miseri affetti miei. (Bar.)							2 viii (2)	2 viii
Luci del caro bene. (Cle.)							2 ix	2 ix
Si spargan d'oblio. <i>Chorus</i> (Ale./Fen./Cle./Mit./Bar.)							2 xii (2)	2 xi
Deh t'affretti astri tiranni. (Cle.)								666

⁶⁶³ *Demofoonte* (Act 2, scene vi).

⁶⁶⁴ *Artaxerxes* (Act 1, scene ii).

⁶⁶⁵ Aria indicated, but no text inserted.

⁶⁶⁶ See *GB-Ob Mus. Voc.I.23* (32).

Demofonte

Il Demofonte (1755)

Demofonte (1765)

Timantbes (1770)

Demofonte (1778)

Demofonte (1784)

L'Usurpator Innocente (1790)

Dirce or the Fatal Urn (1821)

The Innocent Usurper (1821)

Il Demofonte

- 1) Anon.
- 2) Niccolò Jommelli; one duet by Robert Price.⁶⁶⁷
- 3) Milan, 1753. **KT 1755**: December 9,⁶⁶⁸ 13, 16,⁶⁶⁹ 20, 27, 30. **1756**: January 3, 10, 13, 17, 20, 24, 27, 31, February 3, 7, April 3,⁶⁷⁰ 27,⁶⁷¹ 29,⁶⁷² May 1.

Libretto

- 1) IL DEMOFOONTE. DRAMA PER MUSICA. PEL TEATRO *di S.M.B.*
- 2) G[eorge] Woodfall, 1755.
- 3) I/E.
- 4) Demofonte ([Salvatore] Pazagli [Pazzaglia?]);⁶⁷³ Dircea ([Regina] Mingotti [*née* Valentini]); Creusa ([Giulia] Frasi); Timante ([Giuseppe] Ricciarelli); Cherinto ([Colomba] Mattei); Matusio ({Sig.ra} Mondini); Adrasto ({Sig.ra} Peralta);⁶⁷⁴ Olinto (?Sig.ra Peralta).
- 5) *GB-Ob* Harding D 2444 (2).⁶⁷⁵ [*EBB*: 1016D1 & 2219M20; *CS*: 7517; *ESTC*: T32324]

Music

- 1) *THE Favourite SONGS in the OPERA call'd IL DEMOFOONTE*. N. B. Just Publish'd, the Favourite Songs in *Andromaca*.
 - 2) J[ohn] Walsh, [1755]. [*SH*: 569]
 - 3) [Giuseppe] Ricciarelli, [Giulia] Frasi, [Regina] Mingotti [*née* Valentini], [Colomba] Mattei.
 - 4) In score.
 - 5) 'Ogni amante può dirsi?' ([Anon], 2); 'Tu sai chi son; tu sai' ([Anon], 6); 'La destra ti chiedo' (Duet: [Anon], 10);⁶⁷⁶ 'Padre, sposa, io vado a morte' ([Anon], 15); 'No, non chiedo, amate stelle' ([Anon], 18).
 - 6) *GB-Lbl* G.201.(1). [*BUCEM*: 264; *RISM A/I*/4: J 585]
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- 1) *FOUR SONGS in the OPERA Call'd IL DEMOFOONTE* [*sic*] sung by *Sig^{na} Mingotti*.
 - 2) To be had at Sr de Giardini's lodgings [etc.], [1755].⁶⁷⁷

⁶⁶⁷ 'La destra ti chiede'; see Jamie C. Kassler, 'Price, Robert', *NG2*, ii, 316.

⁶⁶⁸ 'A New Opera. Musick: Jomelli'; *LS*, iv/2, 514.

⁶⁶⁹ 'With a change of New Dances'; *LS*, iv/2, 516.

⁶⁷⁰ 'Mingotti will sing'; *LS*, iv/2, 536.

⁶⁷¹ Benefit: Giulia Frasi; *LS*, iv/2, 540.

⁶⁷² Benefit: the General Lying-in Hospital in Duke Street, Grosvenor Square; *LS*, iv/2, 541.

⁶⁷³ *BDL*, xi, 241 suggests that Pazzaglia's first performance in London was 2 February 1756. Given the other roles ascribed to him ('Pazzaglia' (also recorded as 'Pazzalia' and 'Passagli') and 'Pazagli' appear to be the same person), the role here recorded appears to be his first appearance in London; see also note below.

⁶⁷⁴ *BDL*, xi, 260 suggests that Peralta's first performance in London was 2 February 1756; the role here recorded appears to be an earlier first appearance; see also note above.

⁶⁷⁵ The copy consulted is not listed in *CS*.

⁶⁷⁶ Not by Metastasio in this form.

- 3) [Regina] Mingotti [*née* Valentini].
 - 4) In score.
 - 5) ‘Padre perdona, o pentè’ ([Anon], 1); ‘In te spero, o sposo amato’ ([Anon], 5); ‘Se tutti i mali miei’ ([Anon], 13); ‘Or che salvo è l’idol mio’ ([Anon], 18).
 - 6) GB-Lbl G.201.(1*). [BUCEM: 264; RISM A/I/4: J 586]
- 1) LE DELIZIE DELL’OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos’d by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S^t. GERMAIN, PESCECCI, VERACINI, BONONCINI*
 - 2) William Randall, [1776?].
 - 3) [Giuseppe] Ricciarelli, [Guilia] Frasi, [Regina] Mingotti [*née* Valentini], [Colomba] Mattei.
 - 4) In score.
 - 5) ‘Ogni amante può dirsi?’ ([Anon], 124); ‘Tu sai chi son; tu sai?’ ([Anon], 128); ‘La destra ti chiedo’ (Duet: [Anon], 132); ‘Padre, sposa, io vado a morte’ ([Anon], 137); ‘No, non chiedo, amate stelle’ ([Anon], 140).
 - 6) GB-Lbl G.159 (VIII, 124–43). [BUCEM: 262; RISM B/II, 151–2]

Comment

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

There is a sweet Song in *Demofoonte* called *Ogni Amante* sung by *Riccarelli*. Pray look at it. Tis almost verbatim/notatim the Air in *Aridane*, but I think better. I am told its an old one of *Scarlati*’s w^{ch} if true *Handel* is almost a musical *Lauder*.⁶⁷⁹

Demofoonte

- 1) Anon.
- 2) *Mattia Vento*.⁶⁸⁰
- 3) **KT 1765**: March 2,⁶⁸¹ 5, 9, 12, 16, 19, 23, 30, April 13, 16, 23, 29, May 7, 11, June 3, 8.⁶⁸² **1766**: March 22, April 5, 8, 15, May 15, 20.⁶⁸³

Libretto

- 1) *DEMOFOONTE*. DRAMA. Per MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S. M. B. La Musica è nuova ed intiera produzione dell Sig. *Mattia VENTO*, Maestro di Capella Napolitano. DEMOFONTES. An OPERA. Set to MUSIC. As it is represented at the KING’S Theatre in the Hay-Market. *The Music is entirely new, composed by Sig. Mattia VENTO, a Neapolitan Master of Music.*
- 2) G[eorge] Woodfall, 1765.
- 3) I/E.

⁶⁷⁷ The reason for this second separate publication is given by Burney: ‘At this time, Mingotti and Giardini not allowing the operacopyist to dispose of the favorite songs to Walsh upon the usual easy terms, had them printed elsewhere; this was also the case with *Il re Pastore*, some of the songs in *Demofoonte*, and other operas.’ (Burney, iv, 466).

⁶⁷⁸ Regina Mingotti, *An Appeal to the Public* (London, [1755]), 9–11.

⁶⁷⁹ Mason to Gray, 25 December 1755; [Thomas Gray], *Correspondence of Thomas Gray*, ed. Paget Toynbee and Leonard Whibley (Oxford, 1971), i, 451.

⁶⁸⁰ ‘Music is entirely new’; title page of GB-Lbl RB.23.a.6324.

⁶⁸¹ ‘The Music entirely new, composed by Mr Vento’; *LS*, iv/2, 1101.

⁶⁸² ‘By particular desire’; *LS*, iv/2, 1119.

⁶⁸³ ‘By Desire of several Persons of Quality’; *LS*, iv/2, 1171.

- 4) Demofonte ([Erocole] Ciprandi); Dircea ([Teresa] Scotti); Timante ([Giovanni] Manzuoli [called Succianoccioli]); Creusa ([Clementina] Cremonini); Cherinto ([Giusto Ferdinando] Tenducci); Tamiri ([Polly?] Young); Matusio ([Leopoldo De] Micheli); Olinto (?).
- 5) *GB-Lbl/ RB.23.a.6324*.⁶⁸⁴ [nEBB; CS: 7540; ESTC: N50810]
- 1) *DEMOFOONTE*. DRAMA Per MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S. M. B. La Musica è nuova ed intiera produzione del Sig. *Mattia* VENTO, Maestro di Cappella Napolitano. DEMOFONTES. An OPERA Set to MUSIC. As it is represented at the KING'S THEATRE in the *Hay-Market*. *The Music is entirely new*, composed by *Sig. Matti^a VENTO*, a Neapolitan Master of Music.
- 2) G[eorge] Woodfall, 1766.
- 3) I/E.
- 4) Demofonte ([Erocole] Ciprandi); Dircea ([Teresa] Scotti); Timante ([Filippo] Elisi); Creusa ([Caterina] Visconti); Cherinto ([Gasparo] Savoi); Tamiri ([Polly?] Young); Matusio ([Sig.ra] Thiretti); Olinto (Alessandro Maczura).
- 5) *US-IML48.E342* no. 8. [nCS; ESTC: N50809]

Music

- 1) *THE Favorite Songs* in the OPERA *DEMOFOONTE* del Sig^r VENTO.
- 2) R[obert] Bremner, [1766].⁶⁸⁵
- 3) [Giovanni] Manzuoli [called Succianoccioli], [Polly?] Young, [Teresa] Scotti, [Giusto Ferdinando] Tenducci.
- 4) In score.
- 5) [**Part 1:**] 'Prudente mi chiedi?' ([Vento], 2); 'Non è ver che l'ira insegni' ([Vento], 5);⁶⁸⁶ 'Misero pargoletto, il tuo destin non sai' ([Vento], 8); 'Sposo consorte' (Duet: [Vento], 11); 'La destra ti chiedo mio dolce' (Duet: [Vento], 13). [**Part 2:**] 'Che mai risponderi?' ([Vento], 16); 'No, non chiedo, amate stelle' ([Vento], 20); 'Se ardire e speranza' ([Vento], 22); 'Se tutti i mali miei' ([Vento], 26).
- 6) *GB-Lbl G.760.d.(2)* [*BUCEM*: 1037; *RISM A/I/9*: V 1135]

Comment

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

Timanthes

- 1) John Hoole.
- 2) [Spoken drama, with inset numbers.] Samuel Arnold.⁶⁸⁸
- 3) **CG 1770**: February 24,⁶⁸⁹ 26, March 5, 6, 8, 10, 12, 13, 15, 17, 19, May 28, October 5, 20,⁶⁹⁰ November 27. **1771**: March 14,⁶⁹¹ April 8,⁶⁹² November 11. **1772**: April 9,⁶⁹³ May 7.⁶⁹⁴ **1773**: April 3.⁶⁹⁵ **1774**: February 11. **1775**: March 21.⁶⁹⁶

Libretto

- ⁶⁸⁴ The copy consulted is not listed in CS.
- ⁶⁸⁵ Walsh died in 1766, so this publication must have appeared after his death that year.
- ⁶⁸⁶ *Asilo d'amore* (no. 13).
- ⁶⁸⁷ Burney, iv, 487.
- ⁶⁸⁸ Setting not listed in H.
- ⁶⁸⁹ 'A tragedy never performed'; *LS*, iv/3, 1457.
- ⁶⁹⁰ 'By particular desire'; *LS*, iv/3, 1504.
- ⁶⁹¹ Benefit: [William] Smith; 'By Particular Desire'; *LS*, iv/3, 1533.
- ⁶⁹² Benefit: [Matthew] Clarke; 'By Particular Desire'; *LS*, iv/3, 1538.
- ⁶⁹³ Benefit: [Mary] Bulkley; *LS*, iv/3, 1624.
- ⁶⁹⁴ Benefit: [Richard] Wroughton; *LS*, iv/3, 1632.
- ⁶⁹⁵ Benefit: [Robert] Bensley; *LS*, iv/3, 1710.
- ⁶⁹⁶ 'By Particular Desire'; *LS*, iv/3, 1878.

- 1) TIMANTHES: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE.
 - 2) T[homas] Beckett, 1770.
 - 3) E.
 - 4) Demophon ([Robert] Bensley); Timanthes ([William] Smith); Mathusius ([Matthew] Clarke); Cherinthus ([Richard] Wroughton); Adrastus ([William] Gardner); Orcanes ([Thomas Dibble] Davis); Ismena ([Mary Ann] Yates [née Graham]); Cephisa ([Mary] Bulkley [née Wilford]). Officer, Guards, Attendants, Chorus of Priests and Virgins. Vocal parts: [Frederick] Reinhold, [Elizabeth] Baker [née Miller], [Charles] DuBellamy, [Thomas] Baker,⁶⁹⁷ [Joseph] Fox, etc.⁶⁹⁸
 - 5) *GB-Ob* M.adds. 108 e.129 (5). [*EBB*: 2806H11 & 2219M47; *ESTC*: T2455]
- 1) (ht) TIMANTHES: A TRAGEDY. (ft) TIMANTHES: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE.
 - 2) Dublin; H[...] Saunders, H[...] Bradley, D[...] Chamberlain, J[...] Potts, W[...] Sleator, J[...] Williams, J[...] Porter, and T[...] Walker, 1770.
 - 3) E.
 - 4) Demophon ([Robert] Bensley); Timanthes ([William] Smith); Mathusius ([Matthew] Clarke); Cherinthus ([Richard] Wroughton); Adrastus ([William] Gardner); Orcanes ([Thomas Dibble] Davis); Ismena ([Mary Ann] Yates [née Graham]); Cephisa ([Mary] Bulkley [née Wilford]). Officer, Guards, Attendants, Chorus of Priests and Virgins.
 - 5) *GB-Cu* Hib.7.746.30/3. [*EBB*: 2806H11 & 2219M47; *ESTC*: T192430]
- 1) TIMANTHES: A TRAGEDY. As it is performed at the THEATRE ROYAL IN COVENT-GARDEN. BY JOHN HOOLE. THE THIRD EDITION.
 - 2) T[homas] Beckett, 1771.
 - 3) E.
 - 4) Demophon ([Robert] Bensley); Timanthes ([William] Smith); Mathusius ([Matthew] Clarke); Cherinthus ([Richard] Wroughton); Adrastus ([William] Gardner); Orcanes ([Thomas Dibble] Davis); Ismena ([Mary Ann] Yates [née Graham]); Cephisa ([Mary] Bulkley [née Wilford]). Officer, Guards, Attendants, Chorus of Priests and Virgins.
 - 5) *GB-Ob* Harding D 1312. [*EBB*: 2806H11 & 2219M47; *ESTC*: T50326]
- 1) *TIMANTHES. A TRAGEDY, BY JOHN HOOLE, ESQ. ADAPTED FOR THEATRICAL REPRESENTATION, AS PERFORMED AT THE THEATRE-ROYAL, COVENT-GARDEN. REGULATED FROM THE PROMPT-BOOK, By Permission of the Manager.*
 - 2) John Bell, 1795.⁶⁹⁹
 - 3) E.
 - 4) Demophon ([Robert] Bensley); Timanthes ([William] Smith); Mathusius ([Matthew] Clarke); Cherinthus ([Richard] Wroughton); Adrastus ([William] Gardner); Orcanes ([Thomas Dibble] Davis); Olinthus ([Mary] Langrish); Ismena ([Mary Ann] Yates [née Graham]); Cephisa ([Mary] Bulkley [née Wilford]). Officers, Guards, Attendants, etc.
 - 5) *GB-Ob* Harding D 1314. [*EBB*: 2219M47 & 2806H11; *ESTC*: T50328]
- 1) *TIMANTHES. A TRAGEDY, BY JOHN HOOLE, ESQ. ADAPTED FOR THEATRICAL REPRESENTATION, AS PERFORMED AT THE THEATRE-ROYAL, COVENT-GARDEN. REGULATED FROM THE PROMPT-BOOK, By Permission of the Manager.*
 - 2) John Bell, 1795.
 - 3) E.
 - 4) Demophon ([Robert] Bensley); Timanthes ([William] Smith); Mathusius ([Matthew] Clarke); Cherinthus ([Richard] Wroughton); Adrastus ([William] Gardner); Orcanes ([Thomas Dibble] Davis); Olinthus ([Mary] Langrish); Ismena ([Mary Ann] Yates [née Graham]); Cephisa ([Mary] Bulkley [née Wilford]). Officers, Guards, Attendants, etc.
 - 5) *GB-Ob* Dunston 2050 (1). [*EBB*: 2219M47 & 2806H11; *ESTC*: T50327]

Music

NE.

Comment

⁶⁹⁷ *BDL*, i, 229 suggests *fl.* 1745–1785?

⁶⁹⁸ *LS*, iv/3, 1464.

⁶⁹⁹ The title page to the volume of plays is a dated 1797.

This tragedy is translated, by Mr Hoole, from an Italian piece, intitled Demophoon, written by the celebrated Metastasio. All the principal characters were extremely well supported; and the uncommon applause it was received with, is a sterling testament to its merit. The Prologue was spoken by Mr Bensley, and contains tributes of gratitude to the memory of the late lamented Mr. Powell, who is mentioned on occasion of his having performed Cyrus, in the following manner:

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

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

*Ladies, to you alone our author sues;
'Tis yours to favour or condemn his muse.
Do you approve his plan, ye generous fair!
And critics then at'ack him if ye dare.*⁷⁰⁰

Demofonte

- 1) Anon.
- 2) *comp* Ferdinando Bertoni; songs by Bertoni, [Josef] Misliveček Mysliveček, Carlo Antonio Monza, Giuseppe Sarti.
- 3) **KT 1778**: November 28,⁷⁰¹ December 5, 12,⁷⁰² 19, 26. **1779**: January 2, 9, 16, February 9, 16, 27, March 11,⁷⁰³ 13.⁷⁰⁴

Libretto

- 1) DEMOFOONTE, A SERIOUS OPERA; As performed at the KING'S THEATRE, In the HAY-MARKET. The Poetry by METASTASIO, The most Part of the Music by Signor FERDINANDO BERTONI.
- 2) G[eorge] Bigg, 1778.
- 3) I/E.
- 4) Timantes (Gasparo Pachierotti); Demofontes ([Valentin] Adamberger); Cherintus ([Giuseppe] Coppola); Matusius ([Carlo] Rovedino); Adrastus ([Leopoldo De] Micheli); Creusa ([Anna] Pozzi); Dircea ([Antonia] Bernasconi). Ballet Master: [Louis] Simonet. Principal Dancers: Simonet, [Adelaide] Simonet [née De Camp], [Giovanna] Baccelli, [Simon] Slingsby, {Sig.} Banti, [Rosa Rovedino, née] Tinti, [Alessandro] Zuchelli, {Sig.ra} Zuchelli, {Mons} Le Det. Painter and Machinist: [Giovanni Battista Innocenzo] Colomba. Taylor: [Thomas] Luppino.
- 5) *GB-Lbl* 907.i.16.(8.) [*EBB*: 2219M20; *CS*: 7566; *ESTC*: T89975]

Music

- 1) *The FAVOURITE* Songs in the opera *Demofonte*.
 - 2) William Napier, [c.1778].
 - 3) [Gasparo] Pacchierotti, [Antonia] Bernasconi, [Anna] Pozzi.
 - 4) In score.
 - 5) 'Non temer bell'idol mio' (Bertoni, 2); 'In te spero, o sposo amato' (Mysliveček, 10); 'Sperai vicino il lido' (Bertoni, 16); 'Se i detti miei comprendi' (Bertoni, 28); Overture (adapted by I.S. Schoeter, 2); 'Misero pargoletto' (Monza, 33); 'Teco resti anima mia questo' (Sarti, 39);⁷⁰⁵ 'Padre, Perdona' (Mysliveček, 47).
 - 6) *GB-Ob* Mus 22.c.47 (1). [*BUCEM*: 264; *RISM* A/I/1: B 2379]
- 1) NON TE MER by Sig^r Bertoni Sung by Sig^r Pacchierotti.
 - 2) [Jospeh] Dale, [1778].

⁷⁰⁰ 'An account of the new tragedy called *Timanthes*...?; *The Freeholder's Magazine*, 2 (1770), 38–41. The account also includes a full plot summary and the lyrics of the final musical numbers.

⁷⁰¹ 'A New Serious Opera. The Music by Bertoni and other eminent Masters'; *LS*, v/1, 219.

⁷⁰² 'By Command of Their Majesties'; *LS*, v/1, 221.

⁷⁰³ Benefit [Gaspro] Pachierotti. 'End of Act 1 a new *song* by Pachierotti, with violin obligato composed by Bertoni, by Cramer; In Act iii an additional *song*, composed by Handel, by Pachierotti'; *LS*, v/1, 239.

⁷⁰⁴ 'End of Act 1 a new *song* by Pachierotti, with violin obligato composed by Bertoni, by Cramer; In Act iii an additional *song*, composed by Handel, by Pachierotti'; *LS*, v/1, 241.

⁷⁰⁵ However, Sarti did set Metastasio's *Demofonte* in 1771 and again in 1782.

- 3) [Gasparo] Pacchiarotti.
 - 4) In score.
 - 5) 'Non temer bell'idol mio' (Bertoni).
 - 6) GB-Lbl G.780.f.(2.) [BUCEM: 104; RISM] A/I/1: B 2380]
- 1) Overture to Demofonte. [SNS]
 - 2) J[ospeh] Dale, [c.1780].
 - 3) NA.
 - 4) [...]
 - 5) Overture [Anon]; adapted J.S. Schroeter.
 - 6) GB-Ge Special Collection Q.b.50. [BUCEM: 264; nRISM]
- 1) 'Non temer bell'idol mio'[SNS]
 - 2) Dublin: John Lee, [c.1780].
 - 3) [...]
 - 4) [...]
 - 5) 'Non temer bell'idol mio' (Bertoni).
 - 6) EIRE-Dn Add. Mus. 12,512. [BUCEM: 104; RISM A/I/1 B 2381]
- 1) NON TEMER *a favourite Song sung by Sign^r Manzoletto in the Rotunda.*
 - 2) Dublin: Eliz[abe]th Rhames, [1779?].
 - 3) [Angiolo Monanni called] Manzoletto.
 - 4) v, kd.
 - 5) 'Non temer bell'idol mio' (Bertoni).
 - 6) GB-Lbl H.1601.a.(63.) [BUCEM: 104; RISM A/I/1 B 2382]
- 1) NON TEMER. by Sig^r Bertoni. Demofonte. Sung by Sig^r Pacchierotti.
 - 2) [Thomas] Longman, [Muzio] Clementi, and Co, [c.1800].
 - 3) [Gasparo] Pacchierotti.
 - 4) In score.
 - 5) 'Non temer bell'idol mio' (Bertoni).
 - 6) GB-Lbl H.3400.f.(15.) [BUCEM: 104]
- 1) NON TEMER. by Sig^r Bertoni. Demofonte. Sung by Sig^r Pacchierotti.
 - 2) [Francis] Broderip and [C.] Wilkinson, [c.1800].
 - 3) [Gasparo] Pacchierotti.
 - 4) In score.
 - 5) 'Non temer bell'idol mio' (Bertoni).
 - 6) GB-Lbl G.424.rr.(3.) [BUCEM: 104]
- 1) DEMOFONTE [*sic*]. Rondo Composta dal//Composed by Sig^r Sarti. Cantato dal//Sung by Sig^r Aprile.
 - 2) [NI, 1800?].
 - 3) [Giuseppe] Aprile.
 - 4) v, theorbo.
 - 5) 'Teco resti anima mia questo' (Sarti).
 - 6) GB-Ob Tyson Mus. 1370 (21).

Comment

[Pacchierotti, making his debut] was conscious that the chief delight of singing, and his own supreme excellence, lay in touching expression and exquisite pathos... As an actor, with many disadvantages of person, for he was tall and awkward in his figure, and his features were plain, nevertheless forcible an impressive: for he felt warmly, had excellent judgement, and was an enthusiast in his profession. His recitative was inimitably fine, so that even those who did not understand the language could not fail to comprehend, for his countenance, voice, and action, every sentiment he expressed.⁷⁰⁶

Demofonte

⁷⁰⁶ Richard Edgcumbe, *Musical Reminiscences of an Old Amateur* (London, 2/1827), 24–5.

- 1) Anon.
- 2) Pasticcio.⁷⁰⁷
- 3) **KT 1784**: March 4,⁷⁰⁸ 6, 13, 30,⁷⁰⁹ April 24, May 20,⁷¹⁰ June 17.⁷¹¹

Libretto

NE.⁷¹²

Music

NE.

Comment

Clementi, who played the piano–forte all the evening, added not a little to the effect of much of the music. His sonata was of most distinguished excellence in all its parts in subject, in the brilliancy, and in the expression of the execution.⁷¹³

On Saturday night was performed, and we hope for the last time, the serious opera of Demofonte. It is not that it appears to us deficient in any of those requisites which complete the perfection of that kind of sing–song tragedy, but it abounds also with the defects attending the Italian Drama; we mean its being protracted to a very tedious length, which is not here, as in the Queen of Golconda, relieved by a pleasing variety of objects and performances. Yet, such are the superior powers of Signor Pacchierotti, that notwithstanding the ennui of three long acts, he was universally and deservedly encored in his two songs, which we may justly stile the chef d’oeuvres of that excellent singer; we mean Non temer bel idol mio, and that in the third act to the music of Handel, in which he acquitted himself in that masterly manner, that characterizes a man endowed with the transcendant [*visé*] powers of harmony, and who can do justice to the sublimity of so admirable a Composer.⁷¹⁴

L’Usurpator Innocente

- 1) Anon.
- 2) Vincenzo Federici.
- 3) **HAY 1790**: April 6,⁷¹⁵ 10, 13, 15,⁷¹⁶ 17, 20, 22,⁷¹⁷ 24, 27, May 21, 25, June 1. **CG**: June 26, July 3, 17.

Libretto

- 1) L’Usurpator Innocente A SERIOUS OPERA, *In Two Acts* AS PERFORMED AT THE *Theatre Royal Hay Market*. THE MUSIC BY SIGNOR FEDERICI.⁷¹⁸
- 2) Hammond & Cane,⁷¹⁹ 1790.
- 3) I/E.

⁷⁰⁷ ‘A Serious Opera; the Music by several eminent Masters’; *LS*, v/2, 685.

⁷⁰⁸ Benefit: [Gasparo] Pachierotti. ‘Pachierotti will conclude the 1st Act with an entire new *scene* by Sarti; In Act iii a *song*, composed by Handel, by Pachierotti’; *LS*, v/2, 685.

⁷⁰⁹ ‘Opera in place of *La Regina di Golconda*’ (announced in *Gazetteer*, 29 March); *LS*, v/2, 692.

⁷¹⁰ Benefit: [Charles] Le Picq; *LS*, v/2, 708.

⁷¹¹ Benefit: [Caterina] Lusini; *LS*, v/2, 715.

⁷¹² Timante (Gasparo Pachierotti); other characters Demofonte, Cherinto, Matusio, Adrast, Creusa, Dircea, other cast members [Angelo] Franchi, [Vincenzio] Bartolini, [Luigi] Tasca, {Sig.} Schinotti, [Maria] Catenacci, [Caterina] Lusini; *LS*, v/2, 685.

⁷¹³ *The Public Advertiser*, 8 March 1784, 2.

⁷¹⁴ 26 April 1784, from an unidentified clipping in *US-NYp*; quoted in Petty, 213.

⁷¹⁵ ‘A New Serious Opera; the Music by Federici’; *LS*, v/2, 1241.

⁷¹⁶ Benefit: Jewell; *LS*, v/2, 1244.

⁷¹⁷ Benefit: Labourie; *LS*, v/2, 1246.

⁷¹⁸ Dedicated to the Marchioness of Salisbury.

⁷¹⁹ Imprint not recorded by HS; Hammond (also not recorded by HS) is possibly the J. Hammond who in 1793 published both *I zingari in fiera* [PL-Kj Lib.ang.279II] and *Odenata e Zenobia* [PL-Kj B]: Lit.ang.280II].

- 4) Timante (Luigi Marchesi [called Marchesini]); Demofonte ([Nicolò] Mussini); Cherinto (Giuseppe Benigni); Matusio ([Giacchino] Costa); Adrato ({Mr} Torregiani); Creusa ([Fausto] Borselli); Dircea ([Gertrud Elisabeth] Mara); Olinthus (no cast in lib). Ballet-master: {Mr} Blake.⁷²⁰ Principal Dancers: [Lombard] Labourie, [Jaques Alexandre] Duquesnay, [Anthony] Sala, [Anthony Frédéric] Ferreri, {Mr} Roff, Mlle Hilligsberg, [Mlle] De[] Caro [the elder], Dorival [à Corifet, stage name of Marie Catherine Brida], {Mlle} De la Croix, [Mme Lombard] Labourie.⁷²¹ Taylor and Inventor of the dress: [Vincenzio] Sestini.
- 5) *GB-Lbl* 162.g.31. [*EBB*: 2219M21; *CS*: 24290; *ESTC*: T81109]

Music

- 1) OVERTURE, to L'USURPATOR INNOCENTE *Composed by S^r Federici*.
 - 2) H[enry] Holland, [1790].
 - 3) NA.
 - 4) kd.
 - 5) Overture (Federici).
 - 6) *GB-Ob* Mus. Instr. I, 94 (4). [*BUCEM*: 328; *RISM A/I/3*: F 164]⁷²²
-
- 1) *La Destra ti Chiedo*, a favorite Duett; *Sung by Mad^{ra} Mara and Sig^r Marchesi, in the New Serious Opera of L'USURPATOR INNOCENTE, Composed by Sig^r Federici*.
 - 2) Henry Holland, [1790].
 - 3) [Gertrud] Mara, [Luigi] Marchesi [called Marchesini].
 - 4) In score.
 - 5) 'La destra ti chiedo' (Federici).
 - 6) *GB-Lbl* G.197.(7.) [*BUCEM*: 328; *RISM A/I/3*: F 167]
-
- 1) *Rondo Se ti Perdo O Caro bene* *Sung by MADAM MARA in the Opera L'USURPATOR INNOCENTE*.
 - 2) [Thomas] Longman and [Francis] Broderip, [1790].
 - 3) [Gertrud] Mara.
 - 4) In score.
 - 5) 'Se ti perdo o caro bene' [Guglielmi?].
 - 6) *GB-Lbl* G.196.(22.) [*BUCEM*: 328; *RISM A/I/3*: F 170]
-
- 1) *Cavatina* Che mai Feci amici Dei *Sung by MADAM MARA in the Opera L'USURPATOR INNOCENTE*.
 - 2) [Thomas] Longman and [Francis] Broderip, [1790].
 - 3) [Gertrud] Mara.
 - 4) In score.
 - 5) 'Che mai feci amici dei' [Anon.].
 - 6) *GB-Lbl* G.196.(23.) [*BUCEM*: 1030; *RISM A/I/3*: F 166]
-
- 1) *Prudente mi chiedi* *Sung by Sig^r Marchesi in the opera L'USURPATOR INNOCENTE Composed by Sig^r Federici [sic]*.
 - 2) Henry Holland, [1790].
 - 3) [Luigi] Marchesi [called Marchesini].
 - 4) In score.
 - 5) 'Prudente mi chiedi' (Federici).
 - 6) *GB-Lbl* G.196.(24.) [*BUCEM*: 328; *RISM A/I/3*: F 169]
-
- 1) *Sposa amata a questo addio a favorite Rondo* *Sung by Sig^r Marchesi in the Opera L'USURPATOR INNOCENTE Composed by Sig^r Federici*.
 - 2) Henry Holland, [1790].
 - 3) [Luigi] Marchesi [called Marchesini].
 - 4) In score.
 - 5) 'Sposa amata a quest'addio' (Federici).
 - 6) *GB-Lbl* G.196.(25.) [*BUCEM*: 328; *RISM A/I/3*: F 172]
-
- 1) *Misero, Misero pargoletto*, a favorite SONG *Sung by Sig^r Marchesi in the New Serious Opera of L'USURPATOR INNOCENTE Composed by Sig^r Federici*.

⁷²⁰ *BDL* says that he disappeared from the playbills until 13 May 1790.

⁷²¹ *BDL* suggests that she did not 'flourish' until 1795, and did not appear on playbills until 28 November 1797.

⁷²² *RISM* also offers another print at F 165, but F 164 and F 165 are identical.

- 2) Henry Holland, [1790].
- 3) [Luigi] Marchesi [called Marchesini].
- 4) In score.
- 5) 'Misero, pargoletto' (Federici).
- 6) *GB-Lbl* G.196.(26.) [*BUCEM*: 328; *RISM A/I*/3: F 168]

- 1) *Why with Sighs my Heart is swelling, A Favorite Song, SUNG BY M^{RS} BILLINGTON at the Vocal Concerts.* ['Si ti perdo'].
- 2) C[harles] Wheatstone, [c.1805].
- 3) [Elizabeth] Billington.
- 4) kd.
- 5) 'Why with sighs my heart is swelling' (Giuglielmi).
- 6) *GB-Ob* Mus 5 c.22 (13).

Comment

The Innocent Usurper, the new Italian Opera, represented last night for the first time, is taken from *II Bemefonce* [*sic*] of Metastasio, but evidently improved by several judicious alterations, whereby the interest of the piece is considerably heightened. The *terzetto* in particular is a very ingenious addition, and produces a most affecting scene.

The music, except the songs of Madam Mara, is a composition of Signor *Federici*. This gentleman seems to make a point of imitating the style of *Sacchini*; and it must be confessed that his endeavours are in a great measure successful. In the vocal part, he constantly discovers an astonishing fertility, and a most exquisite taste; and the singular art with which he combines the instruments, evinces a profound knowledge of harmony.

The loud and uncommon marks of approbation expressed by the audience, and the enchantment which glowed in their countenance through the whole opera, but especially when the trio and the duet were performed, were a convincing proof that they had never tasted the sweets of melody in so high a degree. It is certain that no composer ever had a more favourable opportunity of reaching the pinnacle of fame, being supported by the musical efforts of Mara and Marchesi, a coalition capable of realising the fabulous wonders that are related concerning the music of the ancients.

We cannot conclude this article without observing, that Madam Mara, in her excursion to the Italian regions, has acquired a peculiar suavity in the expression of her note, which added to the amazing extent of her powers, makes her to feast the ear with celestial nectar in every modulation, and may entitle her to the appellation of the OPERATIONAL HEBE. The enraptured Rondeau "Nell'amarti, O caro sposo," which she sung in the second act, was set by Signor Andreozzi, an Italian composer of great celebrity.⁷²³

The patience of the Subscribers, put so exceedingly to the test during the preceding part of the season, was yesterday amply rewarded by the appearance of *Marchesi* and *Mara* in the new serious Opera of *L'Usor Pator Innocent*. [*sic*] The wonderful powers of these inimitable performers have not suffered any diminution, we never heard either to more advantage, and the applause very properly kept pace with their exertions. Among the encores complied with, were the first air of *Mara's*, the duet in the first act, and *Marchesi's Prudente Machede*, though not to the same melody that formerly gained so much merited fame to the famous Mansoli. The audience, by no means scanty, considering the unfavorable aspect of an Easter Tuesday, would have had a repetition of *Mara's BRAVURA*, and the *TERZETTO* in which *MUSSINI* shews off so well. But the *OPERA* is at present much too long to bear even the encores it had. The dresses were magnificent – but the scenes had not any of the grandeur we have formerly been accustomed to in the serious Opera.⁷²⁴

It would hardly be fair to judge the attractions of *Mara* and *Marchesi*, from the appearance of Saturday evening, which though highly respectable, was very far from overflowing: as this defection in numbers may be attributed to the recess – acting, if we may be allowed a Parliamentary expression – against the *CALL* of the *HOUSE*. The Opera had a judicious curtailment in several of the passages, but not the least diminution of applause.⁷²⁵

The Opera served to introduce what might however in a great measure, be considered as the Magnet of attraction, those justly celebrated favourites, *Marchesi* and *Mara*, again to their London friends, and who were received on their re-appearance, with a hearty welcome. If in a modern English Opera very little merit is found exclusive of the music, in an Italian one anything else ought not to be expected. The music of *L'Usurpator Innocente* is by *Federici*, and has many claims to approbation.⁷²⁶

⁷²³ *The Morning Herald*, 7 April 1790, 2.

⁷²⁴ *The Times*, 7 April, 1790, 2.

⁷²⁵ *The Times*, 12 April 1790, 2.

⁷²⁶ *The Public Advertiser*, 7 April 1790; quoted in William C. Smith, *Handel, a Descriptive Catalogue of the Early Editions* (Oxford, 1970), 1.

We could not see without surprise the Opera of *Demophoonte* disguised under the appellation of L'Usurpator Innocente. Such an insult, from the hand of some botching pruner, to the names of Metastasio, the first poet of the Italian stage, should not have been tolerated.⁷²⁷

The Innocent Usurper

- 1) J[...] W[...] S[...] ('an amateur').
- 2) [Spoken drama, with inset numbers.]
- 3) NR.⁷²⁸

Libretto

- 1) THE INNOCENT USURPER, A MUSICAL DRAMA. FOUNDED UPON DEMOFOONTE OF METASTASIO. AS OFFERED TO THE MANAGERS OF COVENT-GARDEN THEATRE, JUNE, 1819.⁷²⁹
- 2) [John] Rodwell and Martin,⁷³⁰ 1821.
- 3) E.
- 4) King of Thrace, Timotheus, Cherintus, Adrastus, Matusius, Creusa, Helenm, Cressid, Priest, 2 gentleman.
- 5) *GB-Lbl*11781.e.31.

Comment

The Author's Apology

WHY I should offer the following Drama to the public, and more particularly in its present shape, is a question, which nay one, who shall take the trouble to read it, may very readily, and perhaps very *reasonably*, ask: and, though I might give satisfactory reasons for publishing it as it is, I feel that it were as little worthy at the time and labour on my part to do so, as it would be on that of the reader to attend to them where do. By way of apology, then, I have only to say, that I have never considered it as a piece finished for the theatre; but merely as a collection of material, capable not only of being arranged for representation, but of producing a *good effect* on the stage: and as such, during the season of 1819, it was, by a friend to whom I had lent it for perusal, offered to Mr Harris; and, as I was then informed, much commended by him and others: yet, subsequently pronounced *unfit for representation*. Upon its being returned to me, with a very civil message, I wrote to M Harris, thanking him for his polite attention; and, as the same me, promising that he should see it in another shape. Since then, however, I have thought very little of it, until I saw in the newspapers an opera, from the Demofoonte of Metastasio, upon which the "Innocent Usurper" is founded, announced at Drury Lane Theatre*; when I, subsequently, gave up all idea of finishing my own. I now send it forth as a sketch, requesting the indulgence of my readers, and assuming those who may feel disposed to abuse me for having disgraced the original that it is not my intention to commit any future sin of the kind; and, upon that plea, I shall crave their pardon.

* "Dirce; or, the Fatal Urn"

Dirce, or The Fatal Urn

- 1) Anon.
- 2) Charles Edward Horn.
- 3) **DL 1821:** June 2,⁷³¹ 4, 5, 6, 8, 14,⁷³² 30.

Libretto

- 1) Dirce A Serious Opera in Three Acts. Theatre Royal Drury Lane May 29th 1821.
- 2) MS [1821].⁷³³

⁷²⁷ Quoted in Smith, *Handel*, 14.

⁷²⁸ Printed copy has the completion date of 6 November 1818.

⁷²⁹ Dedicated to William Gifford Esq.

⁷³⁰ Martin's christian name is unrecorded.

⁷³¹ James Winston, *Drury Lane Journal: Selections from James Winston's Diaries 1819–1827*, ed. Alfred L. Nelson and Gilbert B. Cross (London, 1974), ii, records that this performance took 2 hours and 35 minutes.

⁷³² Benefit: {Miss} West; *The Times*, 14 June 1821.

- 3) E.
- 4) Demophon, Timanthes, Cleanthes, Cherinthes, Adrastus, Lycia, Dirce. Priests, guards, attendants.⁷³⁴
- 5) *US-SM* La 2229.

Music⁷³⁵

- 1) "Breathe no reproaches," a favorite Duett, *Sung by Miss Wilson & Mr Braham, In the serious Opera of DIRCE, Composed by C.E.Horn.*
- 2) Published by the Royal Harmonic Institution, [1821].
- 3) E.
- 4) 2vv, pf.
- 5) 'Breathe no reproaches' (Horn).
- 6) *GB-Lbl* H.2830.f.(76.)

List of numbers from the libretti

<i>Demofoonte</i>	1755 ⁷³⁶	1765 ⁷³⁷	1778 ⁷³⁸	1790 ⁷³⁹
Adapter of the libretto:	Anon.	Anon.	Anon.	Anon.
Composer or arranger of the score:	Jomelli	Vento	Bertoni	Federici
Act 1				
O più tremar non voglio. (Mat. 1 i)	X	X	X	1 i
In te spero, o sposo amato. (Dir. 1 ii)	1 i	1 i	1 i (2)	X
Per lei fra l'armi dorme il guerriero. (Dem. 1 iii)	1 ii	1 ii (1)	1 ii (1)	1 iii
Sperai vicino il lido. (Tim. 1 iv)	X	1 ii (2)	1 ii (2)	1 iv
T'intendo, ingrata! (Che. 1 v)	X	X	X	X
Non curo l'affetto. (Cre. 1 vii)	1 vi	1 iii (1)	1 iii (1)	1 vi
Il suo leggiadro viso. (Che. 1 ix)	X	1 iii (2)	1 iii (2)	X
Padre, perdona... Oh pene! (Dir. 1 xii)	1 ix	1 iv (1)	X	X
Se ardire e speranza. (Tim. 1 xiii)	X	1 iv (2)	X	X
Act 2				
Tu sai chi son; tu sai. (Cre. 2 i)	2 i	X	X	X
Prudente mi chiedi? (Tim. 2 ii)	2 ii	2 ii	X	2 ii
Se tronca un ramo, un fiore. (Dem. 2 iii)	X	X	X	X
È soccorso d'incognita mano. (Mat. 2 iv)	X	X	X	X
Ma chi s'appressa? È forse il re. <i>Recit.</i> (Dir./Tim. 2 v)	X	X	X	X
Se tutti i mali miei. (Dir. 2 vi)	2 v	2 iv	X	X
No, non chiedo, amate stelle. (Che. 2 vii)	2 vi	2 v	2 v (2)	X
Felice età dell'oro. (Cre. 2 viii)	3 ii	X	X	X
Santi numi del cielo. <i>Recit.</i> (Dir./Tim. 2 ix)	X	X	X	X
Perfidil già che in vita. (Dem. 2 x)	2 viii	2 vi (1)	2 vi (2)	X
La destra ti chiedo. <i>Duet</i> (Dir./Tim. 2 xi)	2 ix ⁷⁴⁰	2 vi (2)	2 vi (3)	1 x
Act 3				
Non odi consiglio? (Adr. 3 i)	X	3 i ⁷⁴¹	X	X

⁷³³ Application 21 May 1820. "Theatre Royal, Drury Lane, 21 May 1820. Sir, The Annexed opera called Dirce is intended with permission of the Right Honourable the Lord Chamberlain for Representation at the above Theatre I am Sir Your obed^t Servant J Winston"; *US-SM* La 2229. Licence £2.2s: *US-SM* 19926 (2).

⁷³⁴ Principal characters: [John] Braham, {Miss} Wilson.

⁷³⁵ Nicholas Temperly in the *NG2*, xi, 727 states that this duet is all that has survived.

⁷³⁶ *GB-Ob* Harding D 2444 (2).

⁷³⁷ *GB-Lbl*/RB 23.a.6324; also 1766 *US-I* ML48.E342 no. 8.

⁷³⁸ *GB-Lbl* 907.i.16 (8).

⁷³⁹ As *L'Usurpator Innocente*; *GB-Lbl* 162.g.31.

⁷⁴⁰ Setting attributed to Robert Price by Jamie C. Kassler, 'Price', *NG2*, xx, 316.

⁷⁴¹ Allocated to Tamiri.

Nel tuo dono io veggo assai. (Che. 3 ii)	X	3 ii	3 ii	X
Perché bramar la vita? <i>Recit.</i> (Che./Tim. 3 ii)	X	X	X	X
Ah! che nel mal verace. (Mat. 3 iii)	X	3 iii	3 iii	X
Misero me! Qual gelido torrente. <i>Recit.</i> (Tim. 3 iv)	X	3 iv (1)	X	X
Misero pargoletto, il tuo destin non sai. (Tim. 3 v)	X	3 iv (2)	3 iv (1)	2 xi
Odo il suono de' queruli accenti. (Dem. 3 vi)	3 v	3 iv (3)	X	X
Che mai risponderti. (Dir. 3 vii)	X	3 iv (4)	3 iv (3)	X
Non dura una sventura. (Cre. 3 viii)	3 vii	3 iv (5)	3 iv (4)	X
Par maggiore ogni diletto. <i>Chorus</i> (3 xii)	3 x	X	X	X
Other arias inserted				
1755				
Ombra fedele anch'io. (Tim.)	1 iii	X	X	X
Solo effetto era d'amore. ⁷⁴² (Che.)	1 vii	X	X	X
Ogni amante può dirsi guerriero. (Tim.)	1 x	X	X	X
Lasciar d'amarla, e vivere. (Adr.)	2 i	X	X	X
Padre, sposa, io vado a morte. (Tim.)	3 iv	X	X	X
Or che salvo è l'idol mio. (Dir.)	3 vi	X	X	X
1765				
Che sia la gelosia. ⁷⁴³ (Cre.)		2 i	X	X
Non è ver che l'ira insegni. ⁷⁴⁴ (Adr.)		2 iii ⁷⁴⁵	2 iii	X
Ecco, o cara, che il tormento. <i>Chorus</i> (Tim./Dir./Cho.)		3 v	3 v	X
1778				
Con voi del ciel si placherà lo sdegno. (Dir.)			1 i (1)	X
No, d'un geloso affetto. (Cre.)			2 i	X
Non temer bell' idol mio. (Tim.)			2 iv	X
Se i detti miei comprendi. (Cre.)			2 v (1)	X
Teco resti anima mia questo. (Dir.)			2 vi (1)	X
Giusti Dei, che in ciel regnate. (Dem.)			3 iv (2)	X
Sposo consorte. [UA]			*	X
1790				
Se ti perdo o caro bene. (Dir.)				1 ii
Agitata in tanto affanno. (Dir.)				1 viii
Oh quanto è folle. (Che.)				1 ix
Nella torbida tempesta. (Adr.)				2 i
Un tenero affetto. (Dem.)				2 iii
Che mai feci amici Dei! (Dir.)				2 iv (1)
Sposa amata a quest'addio. (Tim.)				2 iv (2)
Chi può mirar quel volto. <i>Duet</i> (Dir./Tim.)				2 vi
In un cor su piagato. (Che.)				2 vii
Nell'amarti o caro sposo. (Dir.)				2 ix
Del trono augusto. <i>Chorus</i> (Dir./Tim./Cho.)				2 xii
[Duet] ⁷⁴⁶ (Tim./Dir.)				
[Song] (Tim.)				
[Song] (Che.)				

⁷⁴² *Ipermestra* (Act 1, scene v).

⁷⁴³ *Catone* (Act 2, scene xvi).

⁷⁴⁴ *Asilo d'amore* (no. 13).

⁷⁴⁵ Allocated to Tamiri.

⁷⁴⁶ Musical cues but no texts; the cues were copied at the same time at the rest of the text, but no room was left for the accompanying texts.

[Duet] (Che./Lyc.)				
[Song] (Dir.)				
[Quartet] (Adr./Tim./Cle./Dir.)				
[Duet] (Dir./Tim.)				
[Song] (Che.)				
[Song] (Dem.)				
[Trio] (Dir./Tim./Dem.)				

<i>Timanthes</i>	1770⁷⁴⁷
Adapter of the libretto:	Hoole
Composer or arranger of the score:	Arnold
Act 3	
Hail God of Light! <i>Chorus</i> (Cho.)	3 i
To him the pow'r, whose awful will. (Priest)	3 ii
Sad victim. (Virgin)	3 iii
Now slowly lead the solemn train. <i>Accomp. recit.</i> (Priest)	3 iv
Phœbus, to thee our choral hymn we raise. <i>Chorus</i> (Cho.)	3 v

<i>The Innocent Usurper</i>	1821
Adapter of the libretto:	J.W.S.
Composer or arranger of the score:	NS
Act 1	
Hear! Hear! O hear, bright god of day! <i>Chorus</i> (Cho. 1 i)	1 i
Oh day of grief and woe! <i>Chorus</i> (Cho. 1 i)	1 i
Welcome, O welcome thy feet to our shore! <i>Chorus</i> (Cho. 1 iii)	1 iii (1)
Sweet is the accent! and sweet is the strain! <i>Duet</i> (Che./Creu. 1 iii)	1 iii (2)
For thee should fate have ills in store. (Che. 1 iii)	1 iii (3)
Forbidden to complain. <i>Duet</i> (Che./Creu. 1 iii)	1 iii (4)
Glory shall crown the brave. <i>Chorus</i> (Cho.)	1 iii (5)
Act 2	
A simple swain, who tills the vale. (Che. 2 iii)	2 i
Though prowling wolves on lambkins prey. (Cres./Creu. 2 ii)	2 ii
Stay, foolish, flatt'ring fancy, stay. (Che. 2 iii)	2 iii (1)
Lead me, ye guardians of unhappy fate. <i>Recit.</i> (Che. 2 iii)	2 iii (2)
O'er all the world when sweet repose. (Che. 2 iii)	2 iii (3)
The warrior brave with pride distains. (Creu. 2 iii)	2 iii (4)
See, from the deep he darts his golden fire! <i>Recit.</i> (Che. 2 iv)	2 iv (1)
Io pæan! Io pæan! <i>Chorus</i> (Cho. 2 iv)	2 iv (2)
Stars hide their heads, the chilling vapours fly. <i>Air & Chorus</i> (Priest/Cho. 2 iv)	2 iv (3)
With fatal aim, his darts he threw. <i>Recit.</i> (Priest. 2 iv)	2 iv (4)
Io pæan! Io pæan! <i>Chorus</i> (Cho. 2 iv)	2 iv (5)
Dread diety! Behold our grief! <i>Air & Chorus</i> (Che/Cho. 2 iv)	2 iv (6)
Great god of light, behold we bend. <i>Chorus</i> (Cho. 2 iv)	2 iv (7)
Vain lamenting! And sorrow is vain! <i>Chorus</i> (Cho. 2 iv)	2 iv (8)
Act 3	
Dear scenes of my childhood, where peace dwelt with me. (Creu. 3 i)	3 i (1)
Fairest of the heavenly train. <i>Trio</i> (Che./Creu./Cres. 3 i)	3 i (2)
Poor beating heart! yet, yet endure! (Creu. 3 ii)	3 ii
If 'tis delight, or if 'tis pain. <i>Duet</i> (Che., Creu. 3 iii)	3 iii (1)
The cry of despair, nor the measure of woe. <i>Chorus</i> (Cho. 3 iii)	3 iii (2)

⁷⁴⁷ GB-Ob M.adds. 108 e.129 (5); also 1771: GB-Ob Harding D 1312; 1795: GB-Ob Dunston 2050 (1); 1795: GB-Ob Harding D 1314.

<i>Dirce or The Fatal Urn</i>	1821 ⁷⁴⁸
Adapter of the libretto:	Anon.
Composer or arranger of the score:	Horn
Act 1	
<i>Duet</i> (Tim./Dir. 1 i)	1 i (1)
<i>Song</i> (Tim. 1 i)	1 i (2)
<i>Song</i> (Che. 1 ii)	1 ii (1)
<i>Duet</i> (Lic./Che. 1 ii)	1 ii (2)
<i>Song</i> (Dir. 1 ii)	1 ii (3)
<i>Quartet</i> (Tim./Cle./Adr./Dir. 1 ii)	1 ii (4)
Act 2	
<i>Duet</i> (Tim./Dir. 2 ii)	2 i (1)
<i>Song</i> (Che. 2 ii)	2 i (2)
<i>Song</i> (Dem. 2 ii)	2 ii (1)
<i>Trio</i> (Dem./Tim./Dir. 2 ii)	2 ii (2)
Act 3 ⁷⁴⁹	
[...]	3 i
[...]	3 ii

⁷⁴⁸ US-SM Ia 2229. The Larpent MS has the airs cued, but there are no song texts.

⁷⁴⁹ Although there are spaces provided, there are no specific musical cues in Act 3.