

II: *Feste, Azioni, Componimenti*

Angelica

Angelica e Medoro (1739)

La forza d'amore (1751)

Angelica e Medoro

- 1) Angelo Cori.¹
- 2) Giovanni Battista Pescetti.
- 3) **CG 1739**: March 10,² 17, April 11.

Libretto

- 1) ANGELICA E MEDORO. MELODRAMA Composto da GIO. BATTISTTA PESCEŦTI. Da Rappresentarsi NEL REGIO TEATRO DI COVENT-GARDEN. ANGELICA AND MEDORUS. A OPERA. Composed by JOHN BAPTIST PESCEŦTI. As performed at the THEATRE ROYAL IN COVENT-GARDEN.³
- 2) J[...] Chrichley, 1739.
- 3) I/E.
- 4) Angelica (Lucia Panichi called the Muscovite);⁴ Medoro (Antonia Marcesina called Lucchesina); Licori (Cecilia Arne); Tirsi ([Gaetano Filippo] Rochetti), Orlando ([Gustavus] Waltz); Titiro ([Henry Theodore] Reinhold). Coro di ninfe, e pastori.
- 5) *GB-Lbl* 907.i.3.(7.) [*EBB*: 1225A1, 3966C1 & 2219M4; *CS*: 1985; *ESTC*: T21893]

Music

- 1) The *Favourite SONGS in the OPERA call'd ANGELICA & MEDORO. Compos'd by Sig^r Pescetti.*
 - 2) J[ohn] Walsh, [1739]. [*SH*: 1202]
 - 3) [Cecilia] Arne, [Antonia] Marcesina [called Lucchesina], [Lucia Panichi called the] Musovite,⁵ [Gaetano Filippo] Rochetti.
 - 4) In score.
 - 5) 'La tortora innocente' ([Pescetti], 2); 'Il piè s'allontana' ([Pescetti], 5); 'Non so, come si possa' ([Pescetti], 6); 'Si verrà, bella, clemente' ([Pescetti], 8); 'Bella diva all'ombre amica' ([Pescetti], 11); 'Io dico all'antro addio' ([Pescetti], 12).
 - 6) *GB-Lbl* G.216. [*BUCEM*: 775; *RISM* A/I/6: P 1504]
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- 1) *Aire by Sig^r Pescetti in Anglica and Medora [sic] in FARINELLI'S Celebrated Songs &c. Collected from Sig^r HASSE, PORPORA, VINCI, and VERACINI'S OPERAS Set for a GERMAN FLUTE VIOLIN or HARPSICHORD. VOL I. [Part 2], p.12.*
 - 2) J[ohn] Walsh, [1739]. [*SH*: 772]
 - 3) NA.
 - 4) In score.
 - 5) 'Si verrà, bella, clemente' (Pescetti).
 - 6) *GB-Lbl* g.444. [*BUCEM*: 965; *RISM* B/II, 171]
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La forza d'amore

- 1) John Walter Hill, 'Pescetti, Giovanni Battista', *NG2*, xix, 481 claims that this is not by Metastasio, and, indeed, the introduction suggests that it is from Ariosto. However, the aria tables suggest otherwise.
- 2) 'A Pastoral Opera'; *LS*, iii/2, 763. Advertised in *The London Daily Post* 26 February 1739 as 'a new serenata' to be acted in the manner of an opera.
- 3) Dedicated to Lady Margaret Cecil.
- 4) It was said that *Angelica and Medoro* was staged by Lord Middlesex (Charles Sackville, Second Duke of Dorset after 1765) as a showcase Panichi's talents; she was at this stage his mistress, and would remain so until about 1742.
- 5) Or 'Moscovita'.

- 1) Francesco Vanneschi.
- 2) Pietro Domenico Paradies.⁶
- 3) **HAY 1751:** January 19,⁷ 26, February 2, March 4,⁸ April 20.

Libretto

- 1) La FORZA d'AMORE. DRAMA PASTORALE. Di P.M. e F.V. Da Rappresentarsi Nel Teatro Nuovo di *Hay-Market*.
- 2) G[eorge] Woodfall, 1751.
- 3) I/E.
- 4) Angelica ([Giulia] Frasi); Medoro ({Sig.} Manfredini); Tirsi ([Gaetano] Guadagni); Orlando ([Caterina] Galli); Licori (Madamigella Poitier).
- 5) *GB-Ltm* Plays 93 (1). [EBB: 3466B17; nCS; ESTC: T228263]

Music

- 1) Alf. Or. R. Fitzwilliam 1769. Paradies.
 - 2) MS [1751].
 - 3) I.
 - 4) In score.
 - 5) Overture (Paradies, I 1^r). **Act 1:** *'In quel labbro pallidetto'* ([Paradies], I 15^r); *'La tortora innocente, se perde'* ([Paradies], I 20^r); *'Ombre amene, amiche piante'* ([Paradies], I 24^r); *'Cervo riposo in vano'* ([Paradies], I 34^r); *'Son tultura, tutta affetta'* ([Paradies], I 38^r); *'Non è sí felice'* ([Paradies], I 42^v); *'In quel felice rio'* ([Paradies], I 56^r); *'Se tu, crudel, non mi ami'* ([Paradies], I 61^r); *'Costante, fedele'* ([Paradies], I 65^r). **Act 2:** *'Scherzando non sò piangere'* ([Paradies], II 3^r); *'Se l'aura increspa l'onda'* ([Paradies], II 8^r); *'La bella mia nemica'* ([Paradies], II 13^r); *'Ad altro laccio'* ([Paradies], II 21^r);⁹ *'Non turbar quei vaghi rai'* ([Paradies], II 27^r); *'Che cosa è quest'amore'* ([Paradies], II 32^r); *'Alla stagion novella'* ([Paradies], II 38^r);¹⁰ *'Quel ruscelletto'* ([Paradies], II 45^r);¹¹ *'Sarebbe nell'amar'* ([Paradies], II 48^r);¹² *'Povero core, amante'* (Trio: [Paradies], II 54^r). **Act 3:** *'Se scordato il primo amore'* ([Paradies], III 3^r);¹³ *'Mi à presa alla sua ragna'* ([Paradies], III 9^v); *'Rendi la calma al ciglio'* ([Paradies], III 13^r); *'Pastorelle semplicette'* (Chorus: [Paradies], 16^v); *'Vicino a quel ciglio'* ([Paradies], III 19^r);¹⁴ *'Ove son? chi mi guida?'* (Accomp. recit.; [Paradies], III 24^r); *'Semplice fanciulletto'* ([Paradies], III 33^r);¹⁵ *'Vieni al mio sen'*¹⁶ (Chorus: [Paradies], 36^r).
 - 6) *GB-Cfm* MS 12.1.
- 1) *THE Favourite SONGS in the OPERA Call'd La FORZA d'AMORE.*
 - 2) J[ohn] Walsh, [1751]. [SH: 1165]
 - 3) [Giulia] Frasi, [Caterina] Galli, [Gaetano] Guadagni, [Madamigella] Poitier.
 - 4) In score.
 - 5) *'Quel ruscelletto'* (Paradies, 2);¹⁷ *'In quel labbro pallidetto'* (Paradies, 4); *'Non turbar quei vaghi rai non temer'* (Paradies, 9); *'In quel felice rio'* (Paradies, 12); *'Ad altro laccio vedere'* (Paradies, 16);¹⁸ *'Mi à presa alla sua ragna'* (Paradies, 20).¹⁹
 - 6) *GB-Lcm* D 1406/10. [BUCEM: 761; RISM A/I/6: P 887]
- 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, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCETTI, VERACINI, BONONCINI.*

⁶ Attribution in the libretto.

⁷ 'A New Patoral Opera'; *LS*, iv/1, 232.

⁸ Benefit: [Giulia] Frasi. *LS*, iv/1, 240.

⁹ *Gli orti esperidi* (pt. 1).

¹⁰ *La Galatea* (pt. 1).

¹¹ *Endimione* (pt. 1).

¹² *Gli orti esperidi* (pt. 1).

¹³ *La Galatea* (pt. 2).

¹⁴ *La Galatea* (pt. 2).

¹⁵ *Endimione* (pt. 1).

¹⁶ *Temistocle* (Act 3, scene i)?

¹⁷ *Endimione* (pt. 1).

¹⁸ *Gli orti esperidi* (pt. 1). Omitted from *GB-Ltm* Plays 93 (1).

¹⁹ Omitted from *GB-Ltm* Plays 93 (1).

- 2) William Randall, [1776?].
- 3) [Giulia] Frasi, [Caterina] Galli, [Gaetano] Guadagni, [Madamigella] Poitier.
- 4) In score.
- 5) 'Non turbar quei vaghi rai' (Paradies, 1);²⁰ 'In quel felice rio' (Paradies, 4); 'Ad altro laccio vedere' (Paradies, 8);²¹ 'M'ua pressa alla sua ragna' (Paradies, 12); 'Quel ruscelletto' (Paradies, 14);²² 'In quel labbro pallidetto' (Paradies, 16).²³
- 6) *GB-Lbl* G.159 (VI, 1–20). [*BUCEM*: 262; *RISM* B/II, 151–2]

List of numbers from the libretti

<i>Angelica</i>	1739 ²⁴	1751 ²⁵
Adapter of the libretto:	Cori.	Vanneschi
Composer or arranger of the score:	Pescetti	Paradies
Part 1		
Mentre rendo a te la vita. (Ang.)	1 ii (1)	X
La tortora innocente, se perde. (Med.)	1 ii (2)	1 ii
Ombre amene, amiche piante. (Lic.)	1 iii (1) ²⁶	1 iii
La mia bella pastorella. (Tit.)	X	X
Folle chi sa sperar. (Tit.)	X	X
Quando ritorni al fonte. (Tir.)	1 iii (2)	X
Dal mio bel sol lontano. (Orl.)	X	X
Sopra il suo stelo. (Med.)	X	X
Costante, fedele. (Ang.)	1 iv (1)	1 ix
Vanne, felice rio. (Orl.)	1 iv (2)	X
Non so come si possa. (Lic.)	1 v	X
Se infida tu mi chiami. <i>Duet</i> (Ang./Med.)	1 vi	X
Part 2		
Quell'umidetto ciglio. (Med.)	X	X
La bella mia nemica. (Orl.)	2 ii	2 iii
Non giova il sospirar. (Tir.)	X	X
Quel cauto nocchiero. (Ang.)	X	X
Se i rai del giorno. (Lic.)	X	X
Mi proverà spietato. (Orl.)	2 vi	X
Non cerchi innamorarsi. (Tit.)	X	X
Il piè s'allontana. (Tir.)	2 ix	X
Io dico all'antro addio. (Ang.)	2 x	X
Bella diva all'ombre amica. (Med.)	2 xi (1)	X
Ove son? chi mi guide? <i>Accomp. recit.</i> (Orl.)	X	3 vi
Other arias inserted		
1739		
D'ogni intorno a questa selva. <i>Chorus</i> (Cho.)	1 i	X
Di due cori innamorati. <i>Chorus</i> (Cho.)	2 i (1)	X
Fingi parade e sguardi. <i>Duet</i> (Med./Ang.)	2 i (2)	X
Sì verrà, bella, clemente. (Ang.)	2 iv	X
Veltro al corso usata. (Med.)	2 v	X
Da quest'onda. <i>Chorus</i> (Cho.)	2 xi (2)	X
1751		
In quel labbro pallidetto. (Ang.)		1 i

²⁰ Omitted from *GB-Ltm* Plays 93 (1).

²¹ *Gli orti esperidi* (pt. 1). Omitted from *GB-Ltm* Plays 93 (1).

²² *Endimione* (pt. 1).

²³ *Endimione* (pt. 1).

²⁴ As *Angelica and Medorus*; *GB-Lbl* 907.i.3.(7).

²⁵ As *La forza d'amore*; *GB-Ltm* Plays 93 (1).

²⁶ *GB-Lbl* 907.i.3 (7) has a small hand-written cross against this number, perhaps suggesting that it was omitted in performance.

Cerco riposo invano. (Orl.)		1 iv
Son tultura, tutta affetta. (Lic.)		1 v
Non è si felice. (Tir.)		1 vi
In quel felice rio. (Orl.)		1 vii
Se tu, crudel, non mi ami. (Med.)		1 viii
Scherzando non sò piangere. (Lic.)		2 i
Se l'aura increspa l'onda. (Med.)		2 ii
Ad altro laccio vedere. ²⁷ (Tir.)		2 iv
Non turbar quei vaghi rai. (Ang.)		2 v
Che cosa è quest'amore. (Orl.)		2 vi
Alla stagion novella. ²⁸ (Med.)		2 vii
Quel ruscelletto. ²⁹ (Ang.)		2 viii
Sarebbe nell'amar. ³⁰ (Tir.)		2 ix
Povero, core, amante. <i>Trio</i> (Ang./Orl./Med.)		2 x
Se scordato il primo amore. ³¹ (Orl.)		3 i
Mi à presa alla sua ragna. (Lic.)		3 ii
Rendi la calma al ciglio. (Med.)		3 iii
Pastorelle semplicette. <i>Chorus</i> (Cho.)		3 iv
Vicino a quel ciglio. ³² (Tir.)		3 v
Semplice fanciulletto. ³³ (Ang.)		3 viii (1)
Vieni al mio sen. ³⁴ <i>Chorus</i> (Cho.)		3 viii (2)

L'asilo d'amore

L'asilo d'amore (1739)
La difesa d'amore (1775)

L'asilo d'amore

- 1) Anon.
- 2) Giovanni Battista Pescetti.
- 3) **CG 1739**: April 11.³⁵

Libretto

NE.

Music

NE.

²⁷ *Gli orti esperidi* (pt. 1).

²⁸ *La Galatea* (pt. 1).

²⁹ *Endimione* (pt. 1).

³⁰ *Gli orti esperidi* (pt. 1).

³¹ *La Galatea* (pt. 2).

³² *La Galatea* (pt. 2).

³³ *Endimione* (pt. 1).

³⁴ It is possible that the text is from *Temistocle*.

³⁵ 'A new Interlude'; *LS*, iii/2, 768.

La difesa d'amore

- 1) Charles F. Badini.
- 2) 'under the direction of Giordani'.
- 3) **KT 1775**: May 6,³⁶ 13, 20, 27, June 10, 24.

Libretto

- 1) *La Difesa d'Amore*; A CANTATA: Altered from METASTASIO. As performed at the KING'S THEATRE IN THE HAY-MARKET. The MUISC by several eminent Composers, UNDER THE DIRECTION OF SIGNOR GIORDANI.³⁷
- 2) T[homas] Cadell, 1775.
- 3) I/E.
- 4) Cupid ([Venanzio] Rauzzini); Venus ([Catherine] Schindlerin); Mars ([Sig.] Pasini); Mercury ([Caterina] Galli); Pallas ([Sig.ra] Farinella); Corebo (?).³⁸ Ballet Master: [Jean-Barthélémy] Lany. Principal Dancers: Lany, [Giovanna] Baccelli, [Simonin] Vallouis; [Simonin] Vallious jr; {Sig.} Vitalba; [Niel, Mme Simonin] Vallouis; Sophie [Louille]. Painter and Machinist: [Giovanni Battista Innocenzo] Colomba.
- 5) *GB-Lbl* 907.i.14.(11).³⁹ [*EBB*: 277B1 & 2219M9; *CS*: 7877; *ESTC*: T70011]

Music

NE.

List of numbers from the libretti

<i>L'asilo d'amore</i>	1775 ⁴⁰
Adapter of the libretto:	Anon.
Composer or arranger of the score:	Giordani
Vorrei di te fidarmi. (Ven. no. 1)	i no. 1
Se Amor l'abbandona. (Amo. no. 2)	ii ^a ⁴¹ (2) no. 5
Se l'orgoglioso trovar bramate. (Pal. no. 4)	X
Chi sa dir che fu d'Amore? <i>Chorus</i> (Cho. no. 5)	X
Non v'è chi più sdegni. (Apo. no. 6)	X
Prima odiava l'oziosa dimora. (Mar. no. 7)	X
Son le dottrine arcane. (Mer. no. 8)	X
Onde mai sperar salute. (Pal. no. 9)	X
Cada il tiranno. <i>Chorus</i> (Cho. no. 10)	iii (1) no. 6 ⁴²
Varcan col vento istesso. (Ven. no. 11)	X
Alla prigione antica. (Apo. no. 12)	X
Non è ver che l'ira insegni. (Mar. no. 13)	X
Sembra gentile nel verno un fiore. (Mer. no. 14)	X
Parlagli d'un periglio. (Pal. no. 15)	X
Senza l'amabile Dio di Citera. (Ven. no. 16)	iv no. 8
Non è più d'Amor la face. (Pro. no. 17)	viii (2) no. 12 ⁴³
Sempre, o felice giorno. <i>Chorus</i> (Cho. no. 18)	X
Other arias inserted	
Come! In qual punto? Oh Dio! (Amo.)	ii (1) no. 2

³⁶ 'A New Serenata by the most eminent Masters'; *LS*, iv/3, 1890.

³⁷ 'THIS little piece is alter'd from *L'Asilo d'Amore*, a kind of masque, which Metastasio wrote for the birthday of the present Empress of Vienna.'

³⁸ Not listed in the *dramatis personae*, but included in the text.

³⁹ *GB-Lbl* copy misbound, transposing title page with Marco Cotellini's *Piramo e Tisbe*.

⁴⁰ As *La difesa d'amore*, *GB-Lbl* 907.i.14 (11).

⁴¹ The scenes are numbered i, ii, iii, etc. As no correction is made, the second scene ii is labelled ii^a.

⁴² For Mer., Mar., and Pal.

⁴³ Set as a final chorus for Amo., Ven., Mar., Mer., Pal.

Per pietà, deh, calma, o cara. (Pir.)	ii (2) no. 3
Se al mio pregar non cedi. (Cor.) ⁴⁴	iiia (1) no. 4
Del reo nemico altero. (Mer.)	iii (2) no. 7
Scuola d'erro audace. (Pal.)	v no. 9
Sdegnà il guerrier le schiere. (Mar.)	vi no. 10
Non è ingrati Numi. <i>Quintet.</i> (Amo./Ven./Mar./Mer./Pal.)	viii (1) no. 11

Endimione

Diana and Endymion (1739)

Endimione (1758)

The Triumph of Cupid (1768)

Endimione (1772)

Diana and Endymion

- 1) Anon.
- 2) Giovanni Battista Pescetti.
- 3) **HAY 1739**: December 1,⁴⁵ 8, 11.

Libretto

NE.

Music

- 1) The *Favourite SONGS in the OPERA call'd DIANA & ENDYMION* By *Sig^o Pescetti*.
 - 2) J[ohn] Walsh, [1740?]. [SH: 1204]
 - 3) [Giovanni] Carestini, [Lucia] Panichi [called 'La Muscovita'].
 - 4) In score.
 - 5) 'Come, l'erbetta dal gielo oppressa' ([Pescetti], 2); 'Belle dell'idol mio' ([Pescetti], 4); 'Mio bel sol amato bene' ([Pescetti], 7); 'Fra le stelle o fra le piante' ([Pescetti], 10); 'Semplice fanciulletto' ([Pescetti], 11); 'Meglio fora al pasco usato' ([Pescetti], 14).
 - 6) US-WcM 1500.P438 D5 Case. [BUCEM: 262; RISM A/I/6: P 1511]
- 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, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S^t. GERMAIN, PES CETTI, VERACINI, BONONCINI.*⁴⁶
 - 2) William Randall, [1776?].
 - 3) [Giovanni] Carestini, [Lucia] Panichi [called 'La Muscovita'].
 - 4) In score.
 - 5) 'Come, l'erbetta dal gielo oppressa' ([Pescetti], 15); 'Belle dell'idol mio' ([Pescetti], 17); 'Fra le stelle o fra le piante' ([Pescetti], 23); 'Mio bel sol amato bene' ([Pescetti], 20).
 - 6) GB-Lbl G.159 (II, 15–23). [BUCEM: 262; RISM B/II, 151–2]

Endimione

- 1) Anon.⁴⁷

⁴⁴ The character 'Corebo' makes this single appearance and is not listed in the *dramatis personae*.

⁴⁵ 'A New Serenata'; *LS*, iii/2, 806. It was of this season that Mrs Pendarves wrote to Lady Throckmorton on 28 November: 'The concerts begin next Saturday at the Haymarket. Caristini sings, Peschetti composes; the house is made up into little boxes, like the playhouses abroad; Lord Middlesex is the chief undertaker, and I believe it will prove to his cost, for concerts will not do'; [Mary Delany], *The Autobiography and Correspondence of Mary Granville, Mrs Delany*, ed. Lady Llanover (London, 1861), ii, 66.

⁴⁶ Not previously published in *Favorite Songs*.

- 2) Nicolas Sabatini.⁴⁸
- 3) **Dublin, 1758:** March 6.⁴⁹

Libretto

- 1) L'ENDIMIONE. SERENATA. Del Signore l'Abbate PIETRO METASTASIO ROMANO. LA MUSICA Del Signore D. NICOLAO SABATINI NAPOLITANO. Si come fu pubblicamente rappresentata, in Sostegno d'un CARITA, Dalle DAME e da i CAVALIERI che costituiscono l'ACADEMIA di MUSICA IN DUBBLINO, L'ANNO 1758.
- 2) Dublin: William Sleater,⁵⁰ 1758.
- 3) I/E.⁵¹
- 4) Diana, Amore, Endimione, Nice, chorus.
- 5) *GB-Lbl* 1342.k.40. [*EBB*: 2219M24; *CS*: 8854; *ESTC*: T72413]

- 1) L'ENDIMIONE. [half title only]⁵²
- 2) Dublin: Guglielmo Sleater, 1759.⁵³
- 3) I/E.⁵⁴
- 4) Diana, Amore, Endimione, Nice, chorus. Soloists: {Sig.ra} Monck, {Sig.} Lyons, {Sig.na} Plunket, {Sig.na} Stewart, {Sig.} Shenton, {Sig.na} Bayly.
- 5) *US-LAnc* *ML48.C73 v.1 no.6. [*CS*: 8855; *ESTC*: N9887]

Music

NE.

The Triumph of Cupid

- 1) Anon.⁵⁵
- 2) Tommaso Giordani.⁵⁶
- 3) Dublin, 1768.

Libretto

- 1) THE TRIUMPH OF CUPID, A SERENATA, for four Voices, SET TO MUSIC By Signor TOMASO GIORDANI, CONDUCTOR Of the CONCERTS instituted at the CASTLE BY THE RIGHT HON. LADY TOWNSHEND.⁵⁷
- 2) Dublin: William Sleater, 1768.
- 3) E.
- 4) Diana, Cupid, Endymion, Nysa.
- 5) *US-Wc* ML 50.2 E388G5 case. [*nESTC*]

⁴⁷ 'In this abridgement of the Serenata, all the recitatives are left out, except just so much as were judged indispensably requisite for the introduction of each song'. *GB-Lbl* 1342.k.40.

⁴⁸ Boydell, 237, attributes this setting to Andrea Bernasconi (?1704–84) whose setting was first performed in Venice on 6 February 1742; however, Hanns-Bertold Dietz in *NG2*, xxii, 62–3, gives Dublin 1758 as the first performance.

⁴⁹ 'As it was publicly performed in Support of a Charity by the Ladies and Gentleman who contribute to the Musical Academy'. *GB-Lbl* 1342.k.40; see also Boydell, 237.

⁵⁰ 'Printer to the Academy'; the 1759 libretto calls him 'Streater'.

⁵¹ A correspondent ('R.I.') to *Notes and Queries*, iii, 3rd Series, 28 February 1863, 167 was also in search of the name of the translator.

⁵² 'In this abridgement of the serenata, all the recitatives are left out, except just so much as were judged indispensably requisite for the introduction of each song.' Note to title page.

⁵³ Publishing information from the recto of the singleton last leaf.

⁵⁴ A correspondent ('R.I.') to *Notes and Queries*, iii, 3rd Series, 28 February 1863, 167 was also in search of the name of the translator.

⁵⁵ 'It is but justice to inform the public that this little drama is only an abridgement in English of Metastasio's justly admired serenata *L'Endimione*. The translator of this fragment humbly hopes indulgence of the many bold liberties taken with the excellent original, warrantable only by the necessity of contracting the representation to a space of two hours. N.B. The name "Cynthia" which so often occurs, is one of the appellatives of Diana.' *US-Wc* ML 50.2 E388G5 case.

⁵⁶ Omitted from the *NG2*, ix, 886–7 works list.

⁵⁷ Giordani dedicated the score to her as 'a distinguished patroness of music'.

Music
NE.

Endimione

- 1) G.G. Bottarelli; *trans.* Antonio Carara.
- 2) J.C. Bach.
- 3) **HAY 1772**: April 6.⁵⁸

Libretto

- 1) ENDIMIONE. *SERENATA*. MUSICA del GIOVANNI CRISTANO BACH, maestro di cappella sassone al servizio attuale di S. M. LA REGINA della GRAN BRETAGNA, &c. POESIA del Signor abate METASTASIO, Con vari cambiamenti, e coll'aggiunta di quanto è Segnato con virgole [“] di GIOVAN GUALBERTO BOTTARELLI. TRADUZIONE del signor ANTONIO CARARA, PROFESSORE di LINGUA ITALIANA.
- 2) W[illiam] Griffin, 1772.
- 3) I/E.
- 4) Diana ([Cecilia] Grassi); Endimione ([Giovanni] Lovattini); Nice ([Antonio] Carara); Amore ([Gasparo] Savoi).⁵⁹
- 5) *F-Pn* Yd (2) 5471. [CS: 8860; nESTC]

Music

- 1) [Endimone].
 - 2) MS [c.1772]⁶⁰
 - 3) Carrara, [Cecilia] Grassi, [Giovanni] Lovattini, [Gasparo] Savoi.
 - 4) In score.
 - 5) **[Part I:]** ‘*Non temer, O Dea felice*’ ([Bach], W1 G15/1, 3^r); ‘*Semplicetto, ancor non sai*’ ([Bach], W1 G15/2, 9^r); ‘*Dea de’boschi con agili piante*’ ([Bach], W1 G15/3: Chorus, 27^r); ‘*Dimmi che vaga sei*’ ([Bach], W1 G15/4, 36^r); ‘*Quell’alma severa*’ ([Bach], W1 G15/5, 47^r); ‘*Grato sonno, amato obbligo*’ ([Bach], W1 G15/6, 61^r); ‘*Non so dir se sono amante*’ ([Bach], W1 G15/7) and ‘*Sul tuo volto, s’io ti miro*’ ([Bach], W1 G15/8: Duet, 69^r).⁶¹
 - 6) *GB-Cfm* Mu. MS 215.
-
- 1) *SIX Grand Overtures*, three for a Single, & three for a DOUBLE ORCHESTRE for *Violins, Hautboys, Flutes, Clarinets, Horns, TENOR, and BASS*. Composed by *John Christian Bach*, Music Master to HER MAJESTY, and the Royal Family. *Opera XVIII*.
 - 2) William Forster, [1781?].
 - 3) NA.
 - 4) In parts.
 - 5) Overture (Bach W1 G15).
 - 6) *GB-Lbl* R.M.17.b.2.(1). [BUCEM: 77; RISM A/I/1: B 242]
-
- 1) Two *Grand Overtures*, One for a Single and One for a DOUBLE ORCHESTRE, for *Violins, Hautboys, Flutes, Clarinets, Horns, TENOR and BASS*. Composed by *John Christian Bach*, Music Master to HER MAJESTY, and the Royal Family. *Opera XVIII*.
 - 2) William Forster, [1781].
 - 3) In parts.
 - 4) NA.
 - 5) Overture (Bach W1 G15).
 - 6) *GB-Ob* Mus. 221 c.59/(7a). [BUCEM: 77; RISM A/I/1: B 243]

⁵⁸ Benefit: [Johann Baptist] Wendling. ‘A Serenata written by Metastasio, set by Bach, with Grand Chorusses’; *LS*, iv/3, 1623.

⁵⁹ Special permission was given to a number of performers, including Charles Frederick Abel to perform in this work. See *BDL*, i, 4.

⁶⁰ *GB-Cfm* Mu. MS. 215 consists of volume 1 (and therefore part 1) only, and is considered to be autograph. W1 suggests that it is a complete manuscript.

⁶¹ ‘Non so dir se sono amante’ is a duet using the texts of G15/7 and G15/8.

List of numbers from the libretti

Endimione	1739 ⁶²	1758 ⁶³	1759 ⁶⁴	1772 ⁶⁵
Adapter of the libretto:	Anon.	Anon.	Anon.	Anon.
Composer or arranger of the score:	Pescetti	Sabatini	Sabatini	J.C. Bach
Part 1 ⁶⁶				
Non ti celar con me. (Dia. pt. 1)		1 i (1)	1 i (1) ⁶⁷	X
Benché copra al sole il volto. (Nic. pt. 1)		1 i (2)	1 i (2) ⁶⁸	X
Quel ruscelletto. (Amo. pt. 1)		1 iii	1 iii ⁶⁹	X
Dimmi che vaga sei. (End. pt. 1)		1 iv (1)	1 iv (1) ⁷⁰	1 i (4)
Nell'amorosa face. (Nic. pt. 1)		1 iv (2)	1 iv (2) ⁷¹	X
Quell'alma severa. (Amo. pt. 1)		1 v (1)	1 v ⁷²	1 i (5)
Non so dir se sono amante. (End. pt. 1)		2 i (1)	1 vi (1) ⁷³	1 i (7)
Semplice fanciulletto. (Dia. pt. 1)	*	2 i (2)	1 vi (2) ⁷⁴	X
Se non m'inganna. <i>Duet</i> (Amo./End. pt. 1)		2 ii	2 i ⁷⁵	X
Part 2				
Fra le stelle o fra le piante. (Dia. pt. 2)	*	2 iii (1)	2 ii (1) ⁷⁶	X
Vado per un momento. (End. pt. 2)		2 iii (2)	2 ii (2) ⁷⁷	2 i (6)
Se s'accende in fiamme ardenti. (Amo. pt. 2)		2 v (1)	2 iii ⁷⁸	2 i (2)
O fa che m'ami. (Nic. pt. 2)		3 ii	X	2 i (5)
Dall'alma mia costante. (End. pt. 2)		3 iii	2 v ⁷⁹	X
Chiedi in vano amor da me. <i>Duet</i> (End./Nic. pt. 2)		X	X	X
Chi provato ha la procella. (Dia. pt. 2)		3 vi (1)	2 vi ⁸⁰	X
Amor, che nasce. (Dia. pt. 2)		3 vi (2)	X	X
Così talor rimira. (Nic. pt. 2)		3 vi (3)	2 vii (1) ⁸¹	X
Fuggan da noi gli affanni. <i>Chorus</i> (pt. 2)		3 vi (4)	2 vii (2) ⁸²	X
Other arias inserted				X
1739				
Come, l'erbetta dal gielo oppressed	*			
Belle dell'idol mio	*			
Meglio fora al pasco usato	*			
Mio bel sol amato bene	*			
1758				

⁶² No libretto survives; arias from *US-Wc* M 1500. P438 D5 case.

⁶³ *GB-Lbl* 1342.k.40.

⁶⁴ *US-LAnc* *ML48.C73 v.1 no. 6.

⁶⁵ *F-Pn* Yd (2) 5471.

⁶⁶ Sinfonia by the Count Giulini; see libretto: *F-Pn* Yd (2) 5471.

⁶⁷ Sung by {Sig.ra} Monck.

⁶⁸ Sung by {Sig} Lyons.

⁶⁹ Sung by {Sig.na} Plunket.

⁷⁰ Sung by {Sig} Shenton.

⁷¹ Sung by {Sig.na} Plunket.

⁷² Sung by {Sig.na} Stewart.

⁷³ Sung by {Sig} Lyons.

⁷⁴ Sung by {Sig.ra} Monck.

⁷⁵ Sung by {Sig.ra} Monck, and {Sig.na} Stewart.

⁷⁶ Sung by {Sig.na} Plunket.

⁷⁷ Sung by {Sig.na} Bayly.

⁷⁸ Sung by {Sig.na} Stewart.

⁷⁹ Sung by {Sig.na} Bayly.

⁸⁰ Sung by {Sig.} Shenton.

⁸¹ Sung by {Sig.na} Stewart.

⁸² Setting by Sabatini.

Lode, giubilo, honore. <i>Chorus</i> (Cho.)		1 v (2)	1 vi (3) ⁸³	X
D'amor' nel regno. <i>Chorus</i> (Cho.)		2 v (2)	X	X
1759				
O qual ' constrato fanno. <i>Accomp. recit.</i> (Nic.)			2 iv (1)	X
Voi, che sciolto il piede bavete. (Nic.)			2 iv (2) ⁸⁴	X
1772				
Non temer, O Dea felice. (Nic.)				1 i (1)
Semplicetto, ancor non sai. (Dia.)				1 i (2)
Dea de'boschi con agili piante. <i>Chorus</i> (Cho.)				1 i (3)
Grato sonno, amato obbligo. (End.)				1 i (6)
Sul tuo volto, s'io ti miro. <i>Duet</i> (End./Dia.)				1 i (8)
Or al prato, ed or al monte. (Dia.)				2 i (1)
Se fra queste amene selve. <i>Solo & chorus</i> (Nic./Cho.)				2 i (3)
Se tiranni, oh Dei, non siete. (Dia.)				2 i (4)
Viva amor, che dolce e lento. <i>Chorus</i> (Amo./Dia./End./Nic./Cho.)				2 i (7)

<i>The Triumph of Cupid</i>	1768⁸⁵
Adapter of the libretto:	Anon.
Composer or arranger of the score:	Giordani
Part 1	1 i
Think not, fond maid, with vain disguise. (Dia.)	1 ii
What tho' condensing vapours rise. (Nys.)	1 iii
Feeble altho' this arm appears. (Cup.)	1 iv
Little venom, imp accurst. (Dia.)	1 v
In thy soft bewitching glances. (Nys.)	1 vi
Come, placid sleep. (End.)	1 vii
The soul to love severe. (Cup.)	1 viii
How sweetly plung'd in still repose. <i>Accomp. recit.</i> (Dia.)	1 ix
Novice in love, I know not well. (End.)	1 x
The boy who to his captive bird. (Dia.)	1 xi
Yond' little songsters of the grove. (End.)	1 xii
If the fair, whose eye subdu'd me. <i>Duet</i> (Cup./End.)	1 xiii
Part 2	
Amid the stars by night. (Dia.)	2 i
At a crisis, Gods! So tender. (End.)	2 ii
Crown with laurels my victorious brows. <i>Accomp. recit.</i> (Cup.)	2 iii
If fire some forest seize. (Cup.)	2 iv
Oh, what conflicting passion tear. <i>Accomp. recit.</i> (Nys.)	2 v
Cupid, for pity, fire his heart. (Nys.)	2 vi
True as the needle to the pole. (End.)	2 vii
Cease, Nysa, to complain. <i>Duet</i> (End./Nys.)	2 viii
Lurking within the break. (Dia.)	2 ix
Bare to the unrelenting skies. <i>Trio</i> (End./Cup./Nys.)	2 x
The merchant, tho' the storm be o'er. (Dia.)	2 xi
Sol, daily, my passion shall view. (End.)	2 xii
So, when surcharged with rains. (Cup.)	2 xiii
This rebellious heart no more. <i>Quartet</i> (Cup./End./Dia./Nys.)	2 xiv

⁸³ Setting by the Earl of Mornington.

⁸⁴ Sung by {Sig.na} Plunket.

⁸⁵ US-Wc ML 50.2 E388G5 Case.

La Galatea (1764)

- 1) Anon.
- 2) J.C. Bach.
- 3) **GR⁸⁶ 1764**: February 29.

Libretto

- 1) GALATEA SERENATA DEL CELEBRE METASTASIO. Messa di MUSICA dal Sig. GIOVANNI CRISTIANO BACH, Maestro di Capella Sassone al servizio attuale Di. S. M. La REGINA della GRAN BRETAGNA, &c. &c. &c.
- 2) J[ohn] Haberkorn, 1764.
- 3) I.
- 4) Galatea, Acide, Polifemo.
- 5) *GB-Lbl* 11715.aaa.26. [*EBB*: 122G1; *CS*: 11178; *ESTC*: T138696]

Music

NE.⁸⁷

List of numbers from the libretti

<i>La Galatea</i>	1764 ⁸⁸
Adapter of the libretto:	Anon.
Composer or arranger of the score:	J.C. Bach
Part 1	
Ah taci, Acide amato. (Gal.)	X
Alla stagion novella. (Aci.)	X
Chi sente intorno al core. (Aci.)	X
Dalla spelonca uscite. (Pol.)	X
Le dirò che vago sei. (Gla.)	X
Mira il monte, e vedi come. (Pol.)	1 ii
Se in traccia del piacer. (Gla.)	X
Se vedrai co' primi albori. <i>Duet</i> (Aci./Gal.)	X
Varca il mar di sponda in sponda. (Gal.)	1 i (1)
Timor mi scaccia. (Gal.)	X
Part 2	
Benché ti sia crudel. (Gla.)	X
Più bella aurora. (Tet.)	X
Quel languidetto giglio. (Aci.)	X
Sanno l'onde e san l'arene. (Pol.)	X
Se, scordato il primo amore. (Pol.)	2 ii
Vicino a quel ciglio. (Aci.)	X
Facciam di lieti accenti. <i>Chorus</i>	X
La tortora innocente palpita. (Gal.)	X
Other arias inserted	
Cara, addio; tu sostì, il sai. (Aci.)	1 i (2)
Se serbi, mia cara. <i>Duet</i> (Aci./Gal.)	1 iii
Il piè s'allontana. ⁸⁹ (Aci.)	2 i

⁸⁶ Spring Gardens.

⁸⁷ According to Ernest Warburton, *The Collected Works of Johann Christian Bach*, xlviii/1: *Thematic Catalogue* (London, 1999), 317–18 (G12).

⁸⁸ *GB-Lbl* 11715.aaa.26.

⁸⁹ *Angelica ed Medoro* (pt. 2).

Giusto amor, tu che m'accendi. ⁹⁰ (Gal.)	2 iii
Caro, se sospirai. <i>Trio</i> (Aci./Gal./Pol.)	2 iv

L'isola disabitata

The Desert Island (1760)
L'isola disabitata (1760)
L'isola disabitata (1761)
The Uninhabited Island (1766)
L'isola disabitata (1833)
L'isola disabitata (c.1835)

The Desert Island

- 1) Arthur Murphy.
- 2) [Spoken drama, inset numbers.] Thomas Arne.
- 3) **DL 1760:** January 24,⁹¹ 25, 26, 28, 29, 31, February 1, 2, 4, 5, 9.

Libretto

- 1) The Desert Island. A Dramatick poem.⁹²
 - 2) MS, 1760.⁹³
 - 3) E.
 - 4) Ferdinand, Henrico, Constantia, Sylvia.
 - 5) *US-SM* La 167.
-
- 1) THE DESERT ISLAND, A DRAMATIC POEM, IN THREE ACTS. As it is Acted at the Theatre-Royal in Drury-Lane...
 - 2) Paul Vaillant, 1760.
 - 3) E.
 - 4) Ferdinand ([Charles] Holland); Henrico ([Charles] Fleetwood [jr]); Constantia ([Hannah] Pritchard [née Vaughan]); Sylvia ([Hannah Mary] Pritchard [later Mrs John Palmer, and Mrs Maurice Lloyd]); Prologue by Garrick in character of a drunken poet.
 - 5) *GB-Ob* M.adds. 108 e.120 (3).⁹⁴ [*EBB*: 2219M29 & 3885M14; *ESTC*: 69038]
-
- 1) THE DESERT ISLAND, A DRAMATIC POEM. As it is Acted at the Theatre-Royal in Drury-Lane...
 - 2) Paul Vaillant, 1760.
 - 3) E.
 - 4) Ferdinand ([Charles] Holland); Henrico ([Charles] Fleetwood [jr]); Constantia ([Hannah] Pritchard [née Vaughan]); Sylvia ([Hannah Mary] Pritchard [later Mrs John Palmer, and Mrs Maurice Lloyd]); Prologue by Garrick in character of a drunken poet.
 - 5) *GB-En* Hall.248.c.1 (6). [*EBB*: 2219M29 & 3885M14; *ESTC*: 162073 & 28536]
-
- 1) THE DESERT ISLAND, A DRAMATIC POEM, IN THREE ACTS. As it is Acted at the Theatre-Royal in Drury-Lane...
 - 2) Dublin: G[...] and A[...] Ewing [etc.], 1760.

⁹⁰ *Gli orti esperidi* (pt. 2).

⁹¹ 'With new Scenes, Cloaths, and other Decorations'; *LS*, iv/2, 771.

⁹² The one song 'What tho' his guilt my heart has torn' is inserted on a separate leaf at the front (which also contains a song for *The Way to Keep Him*).

⁹³ Application 2.i.1760. 'Sir, This Piece we intend to perform at our Theatre, if it meets with the approbation of my Lord Chamberlain from yr humble serv^{ts} D Garrick & J Lacy. Jan^{ry} 2^d 1760.'

⁹⁴ The volume contains the bookplate of Robert Finch.

- 3) E.
 - 4) Ferdinand ([Charles] Holland); Henrico ([Charles] Fleetwood [jr]); Constantia ([Hannah] Pritchard [née Vaughan]); Sylvia ([Hannah Mary] Pritchard [later Mrs John Palmer, and Mrs Maurice Lloyd]).
 - 5) *GB-Ob* Don.f.284 (6). [*EBB*: 2219M29 & 3885M14; *ESTC*: 131877]
- 1) THE DESERT ISLAND, A DRAMATIC POEM, IN THREE ACTS. As it is Acted at the Theatre-Royal in Drury-Lane...
 - 2) Paul Vaillant, 1762.
 - 3) E.
 - 4) Ferdinand ([Charles] Holland); Henrico ([Charles] Fleetwood [jr]); Constantia ([Hannah] Pritchard [née Vaughan]); Sylvia ([Hannah Mary] Pritchard [later Mrs John Palmer, and Mrs Maurice Lloyd]).
 - 5) *GB-Ob* M.adds. 108 e.218. [*EBB*: 2219M29 & 3885M14; *ESTC*: T132112]
- 1) THE DESERT ISLAND, A DRAMATIC POEM, IN THREE ACTS. Performed at the THEATRE ROYAL IN DRURY-LANE in THE WORKS OF ARTHUR MURPHY, Esq. IN SEVEN VOLUMES, III, 385–438.
 - 2) T[homas] Cadell, 1786.
 - 3) E.
 - 4) Ferdinand ([Charles] Holland); Henrico ([Charles] Fleetwood [jr]); Constantia ([Hannah] Pritchard [née Vaughan]); Sylvia ([Hannah Mary] Pritchard [later Mrs John Palmer, and Mrs Maurice Lloyd]).
 - 5) *GB-Ob* Harding D 1681/3 [*EBB*: 3885M7; *ESTC*: 147516]
- 1) THE DESERT ISLAND. A DRAMATIC POEM. IN THREE ACTS. By ARTHUR MURPHY, Esq. in A COLLECTION OF THE MOST ESTEEMED FARCES AND ENTERTAINMENTS PERFORMED ON THE BRITISH STAGE VOLUME THE FIFTH, 257–88.
 - 2) Edinburgh: C[hables] Elliot, 1786.
 - 3) E.
 - 4) Ferdinand ([Charles] Holland); Henrico ([Charles] Fleetwood [jr]); Constantia ([Hannah] Pritchard [née Vaughan]); Sylvia ([Hannah Mary] Pritchard [later Mrs John Palmer, and Mrs Maurice Lloyd]).
 - 5) *GB-Ob* Vet. A5 e.1629–1630. [*EBB*: 3885M7; *ESTC*: T106097]
- 1) *THE DESERT ISLAND*. A DRAMATIC POEM, IN THREE ACTS. WRITTEN BY ARTHUR MURPHY, ESQ. AS PERFORMED AT THE *THEATRE-ROYAL, DRURY-LANE*.
 - 2) J[ohn] Jarvis, 1793.
 - 3) E.
 - 4) Ferdinand ([Charles] Holland); Henrico ([Charles] Fleetwood [jr]); Constantia ([Hannah] Pritchard [née Vaughan]); Sylvia ([Hannah Mary] Pritchard [later Mrs John Palmer, and Mrs Maurice Lloyd]).
 - 5) *GB-Ob* Harding D. 2310 (2). [*EBB*: 2219M29 & 3885M14; *ESTC*: T164787]

Music

- 1) *M^s Scott's Song in The Desert [sic] Island*, in *THE Monthly Melody OR POLITE AMUSEMENT...* [Book 1], pp. 26–7.
 - 2) G[...] Kearsley, [1760].
 - 3) [Isabella] Scott [née Young].
 - 4) v, 2fl, hpd.
 - 5) 'What tho' his guilt my heart hath torn' ([Arne]).
 - 6) *GB-Ob* Harding Mus. E 170. [*BUCEM*: 43; *RISM A/I/1*: A 1997]
- 1) *M^s Scott's Song in The Desert Island* Set by Dr Arne in *British Amusement A Favourite Collection of SONGS Sung at the PUBLICK GARDENS*. Compos'd by DR ARNE. Book II,⁹⁵ pp. 20–1.
 - 2) Thompson and Sons, 1762.⁹⁶
 - 3) [Isabella] Scott [née Young].
 - 4) v, 2fl, hpd.
 - 5) 'What tho' his guilt my heart hath torn' (Arne).
 - 6) *GB-Lbl* G.323.(6). [*BUCEM*: 46; *RISM A/I/1*: A 1979]

Comment⁹⁷

Advertisement

⁹⁵ The second numeral of II has been carefully added in ink.

⁹⁶ Previously recorded as closing in 1761; associated with Samuel and Ann[e] Thompson.

⁹⁷ See *The Critical Review or Annals of Literature*, ix 1st series (1760), 133–40 for plot summary.

The following piece is founded on the *Isola Disabitata* of the celebrated Abbe Metastasio. In reading the performance of that great genius, the present writer received so exquisite a pleasure that he contracted a passion for the subject, and could not refrain from exercising his pen upon it. In the execution of his plan, he knew enough of the modern theatre, to perceive that it was thin of what our play-followers call business; and he was aware that on the stage it might prove (to use Milton's words) very different from what among us passes for best. The same remark was made by a friend of the author's, whom thought it hazardous to offer to a popular assembly a piece, in which there were none of those strokes that generally succeed with the multitude. 'Can't you', he said, 'throw in something here and there to season it more, to change the title, and fix the scene among the *Anthropophagi*, or among men, whose heads do grow beneath their shoulders, a few of those extraordinary personages exhibited on the stage, will prove very acceptable. What think you of an Irish servant in it? – That certainly will insure success, the more especially if you add some aerial beings, and conclude the whole with a drunken song by the tars of Old England.' The author was sensible to the force of these observations, but the great Milton (mentioned above) stared him in the face, with his reflections on 'the error of introducing trivial and vulgar persons, which, by all judicious, hath been counted absurd, and brought in without discretion, corruptly to gratify the people.' (Vide. Preface to *Samson Agonises*.) He therefore determined to preserve the integrity of his original design, and to try what would be the effect of a simple fable, with but few incidents, supported entirely by the spirit of poetry, sentiment and passion. To combine these three qualities is indeed an arduous task, and the author, therefore, does not flatter himself that he has entirely succeeded in so difficult an attempt.

In justice to Metastasio, he thinks proper to inform the mere English reader, that he hath not been a translator on this occasion, but has followed the impulse of his own imagination, excepting in a few passages. The Italian poet gave the fable, the present writer made his own use of it, or in other words, the ground-work or *canevas* (as the French call it) Metastasio's; for the colouring, Mr Murphy is answerable.

He could not but be surprised to find that, on the first night, the scene in the third act between Sylvia and Henrico, was deemed equivocal. There is always sufficient number ready to ascribe to another various meanings which he never had, 'and see at Cannon's what was never there'. To these gentlemen he returns his thanks, but the species of wit, which they are willing to allow him, he begs leave publicly to disclaim. The character of the girl, who has never seen such a man, and who has been taught to think of such a being with horror, is merely imaginary, but the possible a poetical existence of such a girl being once established, it is to be wished that the critics would agree what questions it is natural for her to ask on her first interview with a man. Metastasio makes her say:

Che vuoi da me?
 Un uom sei dunque!
 Andiamo insieme.
 Ah! troppo non trattenerti, &c.

And these little touches (so differently do we judge in England) were thought abroad to be delicate strokes of the most elegant simplicity.

He could wish it had been universally understood that it was not a tragedy, he offered to the public, but a dramatic poem; that is to say, a piece which affords more room for a picturesque imagination to display itself, than is generally allowed to the more important concerns of real tragedy, where distress should be always increasing, where passions should be always rising to fuller and stronger emotions, and where of course the poet ought not to find leisure for imagery and description. Had this been felt and acknowledged, nobody would have looked for another kind of entertainment than was promised, and the smiles arising from Sylvia's dread of a man on the first discovery of him) and her gradual attachment to him in compliance with natural instinct would never have been judged inconsistent with the colour of the whole. But if the author of the *Desert Island* had erred in this, he has the consolation of having erred with the greatest poet now in Europe.

As many of the malevolent writers of the age have heretofore honoured the author with their abuse, and as he was apprehensive that they still remained under the oppression of their dullness and obscurity, it was deemed proper to call them forth into daylight, by exhibiting one general representative of them all on the stage. For this he returns his thanks to the author of the Prologue;⁹⁸ and if any needy booksellers, or unhappy authors can find their account in taking further liberties with him, he hereby declares, he should be sorry not to have merit enough to provoke some of them; and for their encouragement, he adds in the words of the noble author of the characteristics, 'He will never reply, unless he should hear of them on their works in any good company a twelve-month after.'

Arthur Murphy
 Lincoln's Inn
 26.i.1760

Foreword

Mr. Murphy, the author of this beautiful dramatic poem, which was brought before the public in the season of 1759, acknowledges that the ground-work of his fable is taken from a little piece of one act, entitled *L'Isola Disabitata*, or *The Uninhabited Island*, which came from the elegant and interesting pen of the Abbe Metastasio; and it is noteworthy of

⁹⁸ David Garrick.

remark, that Mr. Murphy's comedy of *The Way to Keep Him*, and his dramatic tale of *The Desert Island* were represented for the first time on the same night.

While we have a *Siddons*, a *Pope*, a *Powell*, and last, not least in love – a *Kemble* to personify the sorrowing heroine of *The Desert Island*, its revival at one of our three theatres might prove acceptable to the public and profitable to the manager.

Our poet has been peculiarly happy in the pictures he has drawn of secluded nature. The descriptions, which he has given to Constantia, of the captivating scenery which surrounds her, enrich a production worthy of the warmest encomiums of every over of refined sentiment and genuine poesy.

We flatter ourselves that our generous patrons will approve of our presenting them, occasionally, with subjects will be considered as adding to the value of their volumes, by giving them that variety which ought to form a grand feature in every *collection*.⁹⁹

... was at *Drury Lane* to see *The Desert [sic] Island* & the *Way to Keep Him*, two new pieces wrote by Mr Murphy, the latter pleas'd me but the first quite the reverse.¹⁰⁰

L'isola disabitata

- 1) Anon.
- 2) Niccolò Jommelli.¹⁰¹
- 3) **GR 1760:** March 13,¹⁰² **HAY 1760:** March 27,¹⁰³ **HIC 1760:** April 29.¹⁰⁴

Libretto

- 1) L'ISOLA DISABITATA DEL Signor PIETRO METASTASIO, E Messa in MUSICA dal Signor NICCOLO JOMELLI. Da cantarsi il 13 di Marzo 1760. In occasione del BENEFIZIO del Signor GAETANO QUILICI.¹⁰⁵
- 2) G[eorge] Woodfall, 1760.
- 3) I/E.
- 4) Constantzia (Angiola Calori); Sylvia (Cassandra Frederick); Enrico (Fernando Tenducci); Gernando (Gaetano Quilici); Laura Rosa (unassigned).
- 5) *GB-Lbl* 907.i.8.(2). [*EBB*: 2219M28; *CS*: 13866; *ESTC*: T68803]

Music

NE.

L'isola disabitata

- 1) Anon.
- 2) Felice Giardini.
- 3) **KT? 1761:** June 5.

Libretto

-
- ⁹⁹ From edition of John Jarvis, 1793.
 - ¹⁰⁰ Elma Hailey ed., 'Charles Brietzcke's Diary, 1760', *Notes and Queries*, 197 (1952), 70.
 - ¹⁰¹ Jommelli later set this text as a pastoral: first performed at Ludwigsburg on 4 September 1761; this was revised for performance at the Quelez Palace on 31 February 1780. See Marita P. McClymonds (with Paul Cauthen, Wolfgang Hockstein and Mauricio Dottori), 'Jommelli', *NG2*, xiii, 182.
 - ¹⁰² Benefit: Gaetano Quilici. 'An Opera by Metastasio, with Music by Jomelli. Books of this elegant poetical Composition, with an English translation, will be sold at the Performance'; *LS*, iv/2, 778. Gaetano Quilici (fl. 1754–64?) had first arrived in London as part of a foreign burletta company; he return to the King's Theatre for the 1758–9 season as principal tenor, and it is possible that he brought Jommelli's setting of *L'isola disabitata* with him; it certainly seems to pre-date the recorded first performance given above.
 - ¹⁰³ Benefit: {Sig.ra} Provenzale; *LS*, iv/2, 782.
 - ¹⁰⁴ 'For the benefit of Signora Laura Rosa having sustained the loss of her salary by the late failure at the Opera House'; *LS*, iv/2, 791.
 - ¹⁰⁵ Dedicata a sua Eccellenza il Signor Marchese d'Abreu, Cavaliere dell'Ordine di San Gioacomo, inviato straordinario, e Ministro plenipotenziario di sua maestà cattolica appresso il re della Gran Bretagna.

NE.

Music

NE.¹⁰⁶

Comment

Giardini is going to perform for his benefit on the 5th of June, the Desert Island of Metastasio set to musick by himself. The rehearsal of it will be executed on Friday morning at Bedford House, where I shall hear it.¹⁰⁷

L'isola disabitata

- 1) Anna Williams.¹⁰⁸
- 2) NS.
- 3) NR.

Libretto

- 1) THE UNINHABITED ISLAND. FROM THE ITALIAN OF METASTASIO. *in* MISCELLANIES IN PROSE AND VERSE. By ANNA WILLIAMS.
 - 2) T[homas] Davies, 1766.
 - 3) E.
 - 4) Constantia, Sylvia, Henriques, Gernando.
 - 5) US-SM 60586. [EBB: 2209W1; ESTC: T77856]
-

L'isola disabitata

- 1) Anon.
- 2) Frederick Arthur Gore Ouseley.
- 3) NR.

Libretto

NP.

Music

- 1) [Vanne a regnar ben mio]¹⁰⁹ in *The Musical Library, Monthly Supplement*, vi (1834), 66–7; fragments only.
 - 2) Charles Knight, 1834.
 - 3) NA.
 - 4) 2vv, pf.
 - 5) 'Vanne a regnar ben mio' (Ouseley).
 - 6) GB-Lbl Hirsch.M.1136.
- 1) "VANNE A REGNAR BEN MIO," DUETTO PER *Soprano e Contralto* Composto e dedicato ALLE Hon^{bles} Emma & Catherine Maynard, DA FREDERICK ARTHUR GORE OUSELEY. all'età di otto anni.¹¹⁰
 - 2) J. Alfred Novello, [c.1840].
 - 3) NA.
 - 4) 2vv, pf.
 - 5) 'Vanne a regnar ben mio' (Ouseley).
 - 6) GB-Ob MS Don.c.17, 29^v–33^r.
-

¹⁰⁶ A single aria from *L'isola disabitata*, 'Non so dir se pena sia' set by Giardini, appeared in *Cleoneice* (1763), but there is no evidence of a link with this version.

¹⁰⁷ Thomas Robinson to James Harris, 20 May 1761; Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World: the Family Papers of James Harris 1732–1780* (Oxford, 2002), 357.

¹⁰⁸ MS note in US-Cn C PV X 60582–7 claims that Anna Williams lived for many years with Doctor Johnson who was also the author of the Advertisement to the volume.

¹⁰⁹ *Il re pastore* (Act 1, scene xviii).

¹¹⁰ *Il re pastore* (Act 1, scene xviii).

Comment

Last winter this active-minded child composed an entire operetta, *L'Isola Disabitata* of Metastasio, which it was intended should be privately performed last spring, but unavoidable circumstances occasioned its delay. We could add much more to the preceding account [of Ouseley's talents], but must now turn our attention to the duet before us. It is in F, one movement extending to eight pages, and opens with [...] eight bars of music of a symphony. The style is rather Italian than German, and leads to supposition that the composer has been more accustomed to the school of Rossini than of Mozart. There is a manliness in the [...] staccato bass that could not have been expected from so youthful a pen. [...] The melody of the whole duet is natural and pleasing, and the accompaniments appropriate. In these a few notes which an experienced composer would not have used, but they will serve to convince the sceptical, if nay there be, that the author has had no professional aid in the production of this work – a work which, from a child of eight years will hardly fail to be received with astonishment.¹¹¹

L'isola disabitata

- 1) Anon.
- 2) Elizabeth Windsor.
- 3) NR.

Libretto

NP.

Music

- 1) *L'Isola Disabitata*. Cantata Drammatica.
- 2) MS, 18 August 1835.
- 3) NC.
- 4) In score.
- 5) Overture (Windsor); 'È quella la mia cura' ([Windsor], 19^v); 'Se non piange un'infelice' ([Windsor], 21^r); 'L'acqua divisa' ([Windsor], 23^v); 'Ecco lo specchio' ([Windsor], 26^r); 'Ah che in van per me pietoso' ([Windsor], 29^v); 'Non so questi, e non sogni' ([Windsor], 33^r); 'Benché di senso privo' ([Windsor], 35^r); 'Fra un dolce delirio' ([Windsor], 37^r); 'Non turbar quand'io mi lagno' ([Windsor], 42^r); 'Deh sorgi o cara' (Duet: [Windsor], 44^r); 'Allor che il ciel s'imbruna' (Quartet; [Windsor], 48^r).
- 6) *GB-Lcm* MS 658 (2).

List of numbers from the libretti

<i>The Desert Island</i>	1760 ¹¹²
Adapter of the libretto:	Murphy
Composer or arranger of the score:	Arne
Act 1	
What tho' his guilt my heart hath torn! (Con.)	Act 1

<i>L'isola disabitata</i>	1760 ¹¹³	1833 ¹¹⁴	1835 ¹¹⁵
Adapter of the libretto:	Anon.	Anon.	Anon.
Composer or arranger of the score:	Jommelli	Ouseley	Windsor
Se non piange un'infelice. (Cos. sc. ii)	1 i		ii (2)
Benché di senso privo. (Enr. sc. v)	1 ii (1)		v
Fra un dolce deliro. (Sil. sc. vi)	1 ii (2)		[vi]

¹¹¹ 'Duetto: Vanne a regnar ben mio' review in *The Musical Library*, Supplement, 1 (1834), 66–7.

¹¹² *US-SM* La 167; also 1760: *GB-Ob* M.adds. 108 e.120 (3); 1762: *GB-Ob* M.adds. 108 e.218; 1786: *GB-Ob* Harding D 1681/3.

¹¹³ *GB-Lbl* 907.i.8 (2).

¹¹⁴ As the duet is the sole surviving fragment of Ouseley's setting, there is no evidence to show what else was included.

¹¹⁵ *GB-Lcm* 658 (2).

Non turbar quand'io mi lagno. (Ger. sc. 7)	1 iii		vii
Non so dir se pena sia. (Sil. sc. x)	2 i (2)		X
Ah che in van per me pietoso. (Cos. sc. xi1)	X		ix ¹¹⁶
Allor che il ciel s'imbruna. <i>Chorus</i> (Cho. sc. xiv)	2 iii		xi (3) ¹¹⁷
Other arias inserted			
Ogni momento, o cara. (Enr.)	2 i (1)		X
Nell'orror di notte oscura. (Ger.)	2 ii (1)		X
Là nel torbido fiume di Lete. (Cos.)	2 ii (2)		X
Vanne a regnar ben mio. ¹¹⁸ <i>Duet</i> [NA]		*119	X
E quella la mia cura. (Sil.)			ii (1)
L'acqua divisa. (Sil.)			iii
Ecco lo speco. (Ger.)			iv
Non so questi, e non sogni. (Enr.)			xi (1)
Deh sorgi O cara. <i>Duet</i> (Sil., Enr.)			xi (2)

La pace fra la virtù e la bellezza

Beauty and Virtue Reconciled (1762)
The Contest of Beauty and Virtue (1773)

Beauty and Virtue Reconciled

- 1) Thomas Arne.¹²⁰
- 2) Thomas Arne.
- 3) **DL 1762:** February 26,¹²¹ March 3,¹²² 17. ¹²³ **RAN 1762:** June 11.¹²⁴

Libretto

- 1) Virtue and Beauty reconciled. A SERENATA. SET TO Music BY Thomas Augustine Arne, MUS. DOC.
- 2) MS, 1762.¹²⁵
- 3) E.
- 4) Wisdom, Beauty, Virtue, Love, Eloquence, Might, chorus of heavenly spirits.
- 5) *US-SM* La 201.

- 1) VIRTUE AND BEAUTY RECONCILED.
- 2) [London, 1762].
- 3) E.

¹¹⁶ The score is misbound.

¹¹⁷ Set as a quartet for Silvia, Enrico, Germando, and Constantia.

¹¹⁸ *Il re pastore* (Act 1, scene xviii).

¹¹⁹ This number is the sole surviving section of Ouseley's work.

¹²⁰ Printed note in 1773 *US-Cn* K-D 413 libretto claims Arne for the translator.

¹²¹ 'A Serenata of one Act set to Music by Dr Arne'; *LS*, iv/2, 919.

¹²² 'Written on the late Royal Nuptials'; *LS*, iv/2, 920.

¹²³ 'After which (being particularly desired) will be performed ther New Serenata, composed by Dr Arne in honour of the late Royal Nuptials'; *LS*, iv/2, 923.

¹²⁴ Benefit: [Charlotte] Brent.

¹²⁵ Application 23.ii.1762. 'If this piece meets the approbation of the Lord Chamberlain, we intend to have it performed at the Theatre Royal in Drury Lane 23d February 1762.' James Lacy. D. Garrick. *Virtue and Beauty reconcil'd*.

- 4) Wisdom ([Giusto Ferdinando] Tenducci); Beauty ([Charlotte] Brent); Virtue ({Miss} Thomas); Love ({Master} Johnson); Eloquence ({Mr} Aynscombe); Might ([Samuel Thomas] Champness); chorus of heavenly spirits.
- 5) *GB-Lbl* RM.5.e.6.(7.) [nEBB; nESTC]

Music

NE.

The Contest of Beauty and Virtue

- 1) Thomas Arne.¹²⁶
- 2) Thomas Arne.
- 3) **CG 1773:** March 19.¹²⁷

Libretto

- 1) THE CONTEST OF BEAUTY and VIRTUE; Translated from METASTASIO. The MUSIC by Dr. ARNE. Perform'd in LENT, *Anno*, 1773, AT THE THEATRE-ROYAL IN COVENT-GARDEN, in A PASTICIO [*sic*], Consisting of SELECT AIRS, &c. A SERENATA call'd The CONTEST of BEAUTY and VIRTUE; Translated from METASTASIO, And composed by Dr. ARNE. WITH THE THUNDER ODE, Written on the HURRICANES in the WEST-INDIES. AS PERFORMED AT THE THEATRE-ROYAL In COVENT-GARDEN.
- 2) Sold at the Theatre, 1773.
- 3) E.
- 4) Wisdom, Beauty, Virtue, Love, Eloquence, Might. Chorus of celestials. Cast: [Polly] Bathélemon [née Young], [Ann] Catley, [Isabella] Mattocks [née Hallam], [Henry Theodore] Reinhold, {Sig.} Ristorini, [Ann Arne née] Venables.
- 5) *US-SM* K-D 413. [ESTC: N38260]

Music

NE.

Comment

The following poem for music was written by Metastasio, on the royal nuptials of a foreign Prince and Queen. In honour of the happy event in this kingdom, it was translated and set to music by Dr. Arne, since when it has not been performed. As the music to this piece was greatly received, and the blessed effects of the Royal union to which it alludes, glow still in the hearts of a grateful people, 'tis conceived that its revival will not be displeasing to a British audience.

The Translator¹²⁸

List of numbers from the libretti

<i>La pace fra la virtù e la bellezza</i>	1762 ¹²⁹	1762 ¹³⁰	1773 ¹³¹
Adapter of the libretto:	Arne	Arne	Arne
Composer or arranger of the score:	Arne	Arne	Arne
Pale fear shall ne'er my glory stain. (Bea. 1 i)	1 i	1 i	1 i
If, in a different sphere. (Wis. 1 ii)	1 ii	1 ii	1 ii
May mortals this treasure. <i>Chorus</i> (Cho. 1 iii)	1 iii	1 iii	1 iii
Were you a fond lover. (Lov. 1 iv)	1 iv	1 iv	1 iv
The gracious mien. (Bea. 1 v)	1 v	1 v	1 v
The laurel of fame. (Vir. 1 vi)	1 vi	1 vi	1 vi
The will to bend. <i>Duet</i> (Elo./Mig. 1 vii)	1 vii	1 vii	1 vii
One hour of joy. <i>Chorus</i> (Cho. 1 viii)	1 viii	1 viii	1 viii

¹²⁶ Printed note in libretto claims Arne for the translator.

¹²⁷ 'Act II a Serenata, Beauty and Virtue, translated from Metastasio and composed by Dr Arne'; *LS*, iv/3, 1704.

¹²⁸ Metastasio, *The Contest of Beauty and Virtue* (London, 1773), To the reader.

¹²⁹ As *Beauty and Virtue Reconciled*; *US-SM* La 201.

¹³⁰ As *Beauty and Virtue Reconciled*; *GB-Lbl* RM 5.e.6 (7).

¹³¹ As *The Contest of Beauty and Virtue*; *US-SM* K-D 413.

Let your care profusely shed. (<i>Wis.</i> 1 ix)	1 ix	1 ix	1 ix ¹³²
Love assemble all the graces. <i>Duet</i> (<i>Wis./Bea.</i> 1 x)	1 x	1 x	1 x
Royal pair! <i>Chorus</i> (<i>Cho.</i> 1 xi)	1 xi	1 xi	1 xi

Il trionfo della gloria (1759)

- 1) Anon.
- 2) Anon.
- 3) **KT 1759**: January 31,¹³³ February 20.¹³⁴

Libretto

NE.

Music

NE.

¹³² 'From your boundless treasure shed'.

¹³³ 'With New Decorations, New Dances, and all the Characters dressed suitable to the subject'; *LS*, iv/2, 708.

¹³⁴ 'With new Alterations. By Particular Desire'; *LS*, iv/2, 712.