

Pietro Metastasio's Operatic Storm

Centre d'études supérieures de la Renaissance de Tours Université de Tours, UMR 7323 du CNRS

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Pietro Metastasio's Operatic Storm

Texts and Musics for Metastasio's *Didone
abbandonata*, *Alessandro nell'Indie*,
Artaserse, *Demofonte*, and *Adriano in Siria*

Edited by
Ana Llorens

CENTRE D'ÉTUDES SUPÉRIEURES DE LA RENAISSANCE
COLLECTION « Épitome musical »

BREPOLS

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Didone abbandonata (1724–1832)

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Complete operas

1724	mus. by Sarro, Domenico Natale	
1724 Naples	Teatro di S. Bartolomeo (carn., 01/02/1724) <i>1st version</i>	(1)
1727 Turin	Teatro Regio (carn.)	(2)
1730 Venice	Teatro Grimani di S. Giovanni Grisostomo (24/11/1730) <i>text altered by G. Boldini</i> <i>2nd version</i>	(3)
1734 Brno	Teatro della Taverna (aut.) ¹	(4)
1741 Arezzo	Teatro Nuovo (29/10/1741) <i>pasticcio</i> ² <i>opening of the theatre</i>	(5)

Librettos

(1) Naples: Ricciardo, 1724
F-Pn YD-5243 [2];³ I-MOc MOR E 121; I-Rvat Stamp.Ferr.V.7836 [1];
US-Wc ML 50.2.D55S2

(2) Turin: Gattinara,⁴ [1727]
I-Rsc Vol. Carv.138 [3]; I-Tac Simeom L 16; I-Tci L.O.0060

1. December according to Over, Berthold, ‘Dido Abandoned? Shifts of Focus and Artistic Choices in *Didone Pasticcios* of the Mingotti Opera Troupe’, in *Operatic Pasticcios in 18th-Century Europe: Contexts, Materials and Aesthetics*, ed. by Berthold Over and Gesa zur Nieden (Bielefeld: Transcript, 2021), pp. 285–328.
2. A pasticcio according to <<https://www.pasticcio-project.eu/database/work/P102A65>> [accessed 25 May 2022].
3. Microfilm copy: F-Pn MICROFILM M-2402.
4. ‘Nella stampa di Gio. Radix’.

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(3) Venice: Buonarigo, [1730]

I-Bc Lo.05031; I-Mb Racc.dramm.0435; I-PAc F. Libretti, sc.III [102]; I-RVI Silv., op. 662; I-Vcg LIBRETTI S.GIO.GRISOSTOMO 151; I-Vnm DRAMM.1421 [6]; I-Vnm DRAMM.1240 [2]; I-Vnm DRAMM.3556 [9]; SI-Lsk AE 57 [1]; US-LAum ML48 .R114 1730 [13]; US-Wc ML48 [S9422]

(4) Brno: Swoboda, [1734] (It./Ger.)

CZ-Bu CH-0003 [525]; CZ-Bu ST1-0242 [152]

(5) [Arezzo?: s.n., 1741]⁵

Music sources

1st version: 1724, Naples

[complete scores] D-MEIr Ed 147v^{RISM}; I-Nc 18.4.2^{IC,MGG,NG,RISM,SBN} [Act I]; I-Nc 31.3.19^{NG,RISM,SBN,6}

[excerpts] *Ab, non lasciarmi, no* (D-Kdma ms. 895 [1]^{IC}); *Cadrà fra poco in cenere* (GB-Lbl R.M.23.e.2 [3]^{RISM}; I-MC 5-B-11 [50]^{RISM}; I-Nc 22.3.13^{SBN}); *Chiamami pur così* (D-Kdma ms. 895 [9]^{IC}); *Dirò che fida sei* (D-Kdma ms. 895 [11]^{IC}; I-Nc 31.3.19^{SBN}); *Infelice e sventurato* (D-Kdma ms. 895 [8]^{IC}); *Leon, che errando vada* (D-Kdma ms. 895 [10]^{IC}); *Nel duol che prova* (D-Kdma ms. 895 [7]^{IC}; I-Nc Cantate 3^{RISM,7}; I-Nc 33.4.22 [2]^{SBN}); *Non ha ragione ingrato* (D-Kdma ms. 895 [5]^{IC}; I-Nc S.7.21 [17]^{SBN}; I-Rc Mss. 2222 [55]^{SBN}; I-Vqs MS CI.VIII.14 (1128)^{RISM,SBN,R}); *Ogni amator suppone* (D-Kdma ms. 895 [6]^{IC}); *Quando saprai chi sono* (D-Kdma ms. 895 [3]^{IC}); *Son quel fiume che gonfio d'umori* (D-Kdma ms. 895 [4]^{IC}; I-MC 5-B-11/5 [11]^{RISM}); *Va lusingando amore* (D-Hs ND VI 1078 [1/17]^{RISM}; D-Hs ND VI 1078 [2/28]^{RISM}; D-Kdma ms. 895 [2]^{IC}; I-Rc Mss. 2222 [39]^{SBN})

[doubtful] *Cadrà fra poco in cenere* (CH-Gc R 232 [35]^{RISM}); *Già si desta la tempesta* (CH-Gc R 232 [44]^{RISM})⁸

[contrafacta] *Va lusingando amore* ([*Ad Deum suspirando*] CZ-Pak 1422 [1]^{RISM})

2nd version: 1730, Venice

[complete scores] I-Nc 32.2.20^{IC,MGG,NG,RISM}

5. See ⁵⁷⁷⁷⁵.

6. Given as I-Nc 31.3.12 in ^{IC}.

7. This and the following source, misattributed to Tomaso Albinoni.

8. The music of these two sources is different from that in D-MEIr Ed 147v and I-Nc 32.2.20.

Sources of doubtful identification

[complete scores] I-PESo Cod. 2007^{RISM,9}

[excerpts] [inserts] Galuppi, Baldassare, *Se ti lagni sventurato* (I-Vqs MS CI.VIII.14 (1128)^{RISM,SBN;R}); *Son qual cervetta su verde sponda*¹⁰ (D-KA Don Mus. Hs. 74^{RISM}; D-KA Don Mus. Hs. 1040^{RISM}; I-IBborromeo Ms. Misc. 18^{RISM}; I-Vqs MS CI.VIII.14 (1128)^{RISM,SBN;R})

1724	mus. by Scarlatti, Domenico ¹¹	
1724 Rome	NA	
1724 Palermo	Teatro di Santa Cecilia ¹²	
Music sources	[excerpts] <i>Già si desta la tempesta</i> (D-Hs ND VI 24 [94] ¹³)	
1725	mus. by Albinoni, Tomaso Giovanni	
1725 Venice	Teatro Tron di S. Cassiano (carn., 26/12/1724)	(1)
1726 Crema	Teatro di Crema (Sept. & Oct. Fair, 24/09/1726)	(2)
1726 Wrocław	Teatro Ballhaus (11/1726)	(3)
	<i>Dido</i>	
	with one aria by A. Bioni ¹⁴	
1729 Milan	Teatro Regio Ducale (carn., 26/12/1728) ¹⁵	(4)

- This source does not correspond to any of Sarro's supposedly authorial versions (Naples 1724 and Venice 1730); Huckle, Helmut, 'Die beide Fassungen der Oper "Didone abbandonata" von Domenico Sarri', in *Gesellschaft für Musikforschung Kongreßbericht* (Hamburg: [s.n.], 1956), pp. 113–17. For a complete discussion of the source and its relation to the performances of Sarro's *Didone*, see Gialdrone, Teresa M., 'I primi dieci anni della *Didone abbandonata* di Metastasio: il caso di Domenico Sarro', *Analecta Musicologica*, 30 (1998), 437–500.
- The aria is inserted into A2-S14 of the libretto, yet in I-Nc 32.2.20 it is substituted by *Veggio la sponda*. I-IBborromeo Ms. Misc. 18 has the inscription 'Sig. Sarri', while the three other sources attribute the music to Galuppi; in I-Vqs MS CI.VIII.14 (1128) one finds the inscription 'S. Gio. Gris.mo P.ma | del Sig.r Baldissera Galuppi'. This might indicate that: a) in the 1730 version arias by composers other than Sarro were inserted and b) I-Nc 32.2.20 was not used in that performance. For a detailed discussion of these arias and the manuscript in I-Vqs, see Gialdrone, 'I primi dieci anni', pp. 454–56.
- Clement, Felix and Pierre Larousse, *Dictionnaire lyrique ou Histoire des operas* ([s.l.]: Keissinger, 1869); Hugo Riemann attributes it to Alessandro, and Bruno Brunelli, to Domenico; cf. Riemann, Hugo, *Opern-Handbuch* (Hildesheim: Olms, 1887) and Brunelli, Bruno, *Tutte le opere di Pietro Metastasio* (Milan: Mondadori, 1943). See also Kirkpatrick, Ralph, *Domenico Scarlatti* (Princeton: Princeton University Press, 1983) and Pagano, Roberto, *Scarlatti Alessandro e Domenico: due vite in una* (Milan: Mondadori, 1985).
- Sorge, Giuseppe, *I teatri di Palermo nei secoli XVI-XVII-XVIII* (Palermo: Industrie Reiunite Editoriali Siciliane, 1926).
- Lost according to Charteris, Richard, 'The Music Collection of the Staats- und Universitätsbibliothek, Hamburg: A Survey of its British Holdings prior to the Second World War', *Royal Musical Association Research Chronicle*, 30 (1997), 1–138 <<https://doi.org/10.1080/14723808.1997.10540978>>.
- Over, 'Dido abandoned?', p. 288.
- Tintori and Schito relate this version to Albinoni's setting. The 'Pasticcio' Project gives Geminiano Giacomelli as the composer (<<https://www.pasticcio-project.eu/database/work/P130540>> [accessed 25 May 2022]) and Strohm hypothesises that the pasticcio was set up by Giacomelli; cf. Tintori, Giampiero and M. Maddalena Schito, eds, *Il Regio Ducal Teatro di Milano (1717–1778): cronologia delle opere e dei balli con 10 indici* (Cuneo: Bertola & Locatelli, 1998) and Strohm, Reinhard, 'Italienische Opernarien des frühen Settecento', *Analecta Musicologica*, 16.1–2 (1976).

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- pasticcio*
- 1730 Pesaro Teatro del Sole (carn.) (5)
- 1730? Linz¹⁶ Teatro Arciduciale (Fair, 04/05/1730) (6)
- 1731 Prague Teatro Spork (spr.) (7)
- pasticcio*¹⁷
- 1733 Ferrara Teatro Bonacossi da S. Stefano (carn.) (8)
- Librettos**
- (1) Venice: Rossetti, [1725]
F-Pn 8-YTH-52040; I-Bc Lo.00069; I-Mb Racc.dramm.2850; I-Pmc^S; I-Rig Rar. Libr. Ven. 585 [1]; I-RVI Silv., op. 595; I-Vnm DRAMM.1031 [1]; I-Vnm DRAMM.1230 [3]; I-Vnm DRAMM.3546 [4]; I-Vcg LIBRETTI S. CASSIANO 14; US-Wc ML48 [S89]
- (2) Venice: Rumieri, [1726]
I-BRq 10a.Y.VI.18m3; I-Mb Racc.dramm.3737
- (3) [Wrocław?: s.n., 1726] (It./Ger.)
US-Wc ML48 [S90]
- (4) Milan: Malatesta, 1728
F-Pn LIV IT-3516 [16]; I-LDEsormani 297/6/19; I-Mb Racc.dramm.6040 [2]; I-Mc Coll.Lib.091; I-Mr Libr.04300; I-Rn 40.9.C.13.5
- (5) Pesaro: Gavelli, 1729
I-PESo G-09-B-18 [5]
- (6) [s.l.: s.n., c. 1730] (It./Ger.)
NA¹⁸
- (7) Prague: Wessely, [1731] (It./Ger.)
CZ-Pu 65 E 3207; SK-KRE 3192 [2]
- (8) Venice: Stamparia Nova, [1733]
I-Rsc Carv.4375
- Music sources** [doubtful] *Se resto sul lido* (B-Bc 15180 [1]^{RISM,19})

1725 mus. by unknown composer(s)

1725 Florence Teatro della Pergola (carn.)²⁰

16. 1731–1734 according to Over, 'Dido abandoned?', p. 285.

17. A pasticcio according to <<https://www.pasticcio-project.eu/database/work/P1042C5>> [accessed 25 May 2022].

18. ^{C^S} refer to a copy in D-DO [D-KA], yet, as confirmed by the library staff, the information is not correct; see ^{S7733} and <<http://corago.unibo.it/libretto/DRT0013967>> [accessed 24 June 2022].

19. Probably by Albinoni according to ^{RISM}, based on the years of performance of the other arias in the collection, all of which come from stage works created in Venice between 1724 and 1725.

20. It might be by Sarro or a pasticcio based on Sarro's *Didone abbandonata*. See Holmes, William C., 'Vivaldi e il Teatro la Pergola a Firenze: nuove fonti', in *Nuovi Studi Vivaldiani: edizione e cronologia critica delle opere*,

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Librettos Florence: Verdi, [1725]
I-Bc Lo.06208; I-Fc E.V.1723

1725	mus. by Porpora, Nicola	
1725 Reggio Emilia	Teatro Pubblico (Fair, 19/04/1725) ²¹	(1)
1731 Hamburg	Oper am Gänsemarkt (05/11/1731) <i>Der Streit der Kindlichen Pflicht und der Liebe, oder Die Flucht des Aeneas nach Latien</i> (Ger. only) <i>recit. and arr. by G. P. Telemann; lib. by G. Hamann</i>	
1734 Brunswick	Teatro Ducale (summ. Fair) <i>with some recit. by G. F. Händel</i> ²²	(2)
1745 Parma	Teatro Ducale (carn.)	(3)

Librettos (1) Reggio Emilia: Vedrotti, 1725
I-Bc Lo.04320; I-MOe 83.H.30 [1]; I-MOe 83.I.41 [3]; I-REm 19.K.124
(2) Wolfenbüttel: Bartsch, [1734]
D-HVs Op. 1, 151a;²³ D-W Textb. 349
(3) Parma: Salaroli, [1745]
I-Mb Racc.dramm.4158

Music sources [complete scores] GB-Lbl* Add. 14119^{MGG,NG,RISM} [Acts II&III]
[excerpts] *Ah, non lasciarmi, no* (GB-Lbl Add. 31595^{RISM,24}; I-Rama A.Ms.3709 [26]^{RISM}); *Chiedi in vano amor da me* (D-W Cod. Guelf. 301 Mus. Hdschr [9]^{RISM,25}); *Infelice e sventurato* (I-Rama A.Ms.3709 [20]^{RISM}); *Non lascia il ben che brama* (I-Rama A.Ms.3709 [27]^{RISM,26})
[doubtful] *Agitata è l'alma mia* (D-B Mus.ms. 30237 [25]^{RISM,27})

ed. by Antonio Fanna and Giovanni Morelli (Florence: Olschki, 1988). Identified in the Ryom catalogue as a pasticcio: RV Anh. 118. See also Holmes, William C., *Opera Observed: Views of a Florentine Impresario in the Early Eighteenth Century* (Chicago: University of Chicago Press, 1993), pp. 117–30.

21. Date given in ^{c.} ^{CA} gives 10/05/1725.
22. Händel's recitatives *Scoglio d'immota fronte* (from *Scipione*, London, 1726) and *Larmi implore del tuo figlio* (from *Alessandro*, London, 1726), as well as Porpora's *Son fra londe in mezzo al mare* (from *Gli orti speridi*, Naples, 1721), were inserted. For a detailed analysis of this and the previous revival of Porpora's *Didone*, see Voss, Steffen, 'Musica di Nicola Porpora al teatro d'opera di Amburgo: *Siface, Didone abbandonata, Gli orti esperidi* ad alcuni pasticcii', in *Nicola Porpora musicista europeo: le corte, i teatri, i cantanti, i librettisti. Atti del Convegno Internazionale di Studi / Reggio Calabria, 3–4 ottobre 2008*, ed. by Nicolò Maccavino (Reggio Calabria: Laruffa, 2001), pp. 95–120.
23. Microfilm copy: D-HVs MASTER 511.
24. From a *Didone abbandonata*, either by Porpora or a pasticcio performed in 1732 in Rome. See Hughes-Hughes, August, *Catalogue of Manuscript Music in the British Museum* (London: Clowes, 1906–1909).
25. Text from Metastasio's *Endimione*.
26. According to ^{RISM}, performed during the carnival of 1732 in Rome, Teatro delle Dame.
27. Strohm attributes the authorship of this aria to Vivaldi since it had been included in a performance of the opera *Farnace* RV 711. In TVWV it is wrongly attributed to G. P. Telemann. See Strohm, Reinhardt, *The Operas of Antonio Vivaldi* (Florence: Olschki, 2008).

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1726	mus. by Vinci, Leonardo lib. rev. by Metastasio ²⁸	
1726 Rome	Teatro delle Dame (carn., 14/01/1726)	(1)
1726 Vienna	Kleines Hoftheater (carn., 21/02/1726) ²⁹	(2)
1729 Lucca	Teatro Pubblico ³⁰	(3)
1734 Perugia	Teatro del Pavone (carn.)	(4)
1736 Jaroměřice	Count's Adam of Questenberg's castle (aut.) <i>pasticcio</i> ³¹	(5,6)
1737 Jaroměřice	Count's Adam of Questenberg's castle (carn.) ³²	(7)
Librettos	(1) Rome: Bernabò, ³³ [1726] B-Bc 19902; D-Mth 001/8 18949 [1]; F-Lu A-3043; F-Pn LIV IT-3758 [3]; F-Pn YD-3531; ³⁴ H-Banc 564.480/koll. 4.; <u>I-Bc Lo.05512</u> ; I-Fm Mel.2259 [13]; I-IE PLAN LIBR MUS 047; <u>I-Mb Racc.dramm.2297</u> ; I-MAC 7.II.A.69; I-NOVa Biblioteca Teatro Coccia 65; I-PEc ANT Misc. II.N 81 [5]; I-Rb FS3 34.01.29; <u>I-Rc Misc.Dramm.A.25 [10]</u> ; <u>I-Rn 35.9.L.23.02</u> ; <u>I-Rn 35.10.A.10.04</u> ; I-Rvat Stamp.Chig.V.2374; I-Rvat Stamp.Ferr.V.8049 [5]; <u>US-CHH IOLC.00134</u> ; US-Wc ML50.2.D55V4 (2,7) NA (3) Lucca: Ciuffetti, 1719 [i.e., 1729] I-Bc Villa.Lo.056 (4) Perugia: Costantini, [1734] I-AT BVA.A.21 (5) Vienna: van Ghelen, 1735 [i.e., 1736] ³⁵ CZ-NH 1437 (6) Vienna: van Ghelen, 1736 (Ger.) A-Wst 70701 A	

28. Roberts, John H., 'Handel and Vinci's "Didone Abbandonata": Revisions and Borrowings', *Music & Letters*, 68.2 (1987), 141–50.
29. Klein, Rudolf, 'Die Schauplätze der Hofoper', *Österreichische Musikzeitschrift*, 24 (1969), 371–422; see also Pitarresi Gaetano, ed., *Leonardo Vinci e il suo tempo* (Reggio Calabria: Iiriti, 2005); Markstrom, Kurt S., *The Operas of Leonardo Vinci, Napoletano* (Hillsdale, NY: Pendragon, 2007).
30. Pitarresi, ed., *Leonardo Vinci*, p. 316.
31. Spáčilová, Jana, *Catalogue of the Italian Opera Libretti in Central Europe in the 1st Half of the 18th Century* (Prague: KLP, forthcoming).
32. Pečman, Rudolf, 'Schloß Jaroměřice und seine Musikkultur im 18. Jahrhundert', *Musicologica Brunensia*, 45 (1996), 5–11.
33. 'Si vendono à Pasquino nella libreria di Pietro Lioni'.
34. Microfilm copy: F-Pn MFICHE YD-3531.
35. Microfilm copy of a (lost?) copy in PL-Kj: CDN-Lu ML48.M47H383 1761a.

Music sources

[complete scores] A-Wn Mus.Hs.17710^{IC,MGG,NG} [Acts I&II]; D-MÜs SANT Hs 4242^{MGG,NG,RISM}; US-Cn MS VM1500.V77d^{1MGG,NG,RISM}

[excerpts] *Ardi per me fedele* (B-Bc 4936^{RISM}; I-Rama A.Ms.3705 [11]^{RISM}; US-LAur MS 170/389 [5]^{RISM}); *Cadrà fra poco in cenere* (I-Tf 2 IV 3 [12]^{RISM}); *Chiamami pur così* (B-Bc 4939 [1]^{RISM}); *Dirò che fida sei* (D-Hs M A/679 [1/2]^{RISM}; D-Hs M A/1243 [8/1]^{RISM}; I-PEsp M.CXXVIII [17/1]^{SBN}; I-Rama A.Ms.3705 [15]^{RISM}; S-Skma T-SE-R^{RISM,36}); *Dovrei... ma no* (D-Hs A/679 [1/1]^{RISM}); *Laugelletto in lacci stretto* (B-Bc 4939 [2]^{RISM}); *Non ha ragione ingrato* (B-Bc 4944^{RISM}; D-Hs M A/1243 [8/2]^{RISM}; F-Pn VM7-14^{BnF}; GB-Cfm [GB-Cu] MU.MS.49^{IC}; GB-Lam MS 134 [8b]^{RISM}; GB-Ob Ms. Mus. 33.7 [15]^{RISM}); *Prende ardire e si conforta* (B-Bc 4948^{RISM}; D-Hs M A/1243 [20] [13]^{RISM}); *Quando saprai chi sono* (D-Hs ND VI 1078 [2]^{RISM}; I-PEsp M.CXXVIII [17/2]^{RISM,SBN}); *Se resto sul lido* (B-Bc 4951^{RISM}); *Son qual fiume che gonfio d'umori* (GB-Ob Ms. Mus. d.4 [8]^{RISM}; I-Rama A.Ms.3705 [6]^{RISM}); *Son regina e sono amante* (B-Bc 4952^{RISM}; GB-Lam MS 134 [8a]^{RISM}; GB-Lbl Add. 31605^{RISM}; I-Rama A.Ms.3705 [12]^{RISM}; US-NYp JOG 72-29 (vol. 9) [7]^{RISM}); *Su la pendice Alpina* (US-NYp JOG 72-29 (vol. 9) [4]^{RISM}); *Vado... ma dove... oh dio!* (B-Bc 4939^{RISM})

[contrafacta] *Dirò che fida sei* ([*Non curo voluptates*] PL-Wu RM 4457/18 [1]^{RISM,P}); *Non ha ragione ingrato* ([*Non tardes cor meum*] CZ-Pak 1461 [20]^{RISM}); *Quando saprai chi sono* ([*Quando mi Jesu care*] CZ-Pak 1449^{RISM})

[inserts] [London, 1737] *Quel pastor che*, by G. A. Ristori (GB-Cfm [GB-Cu] MU.MS.258^{IC})

[doubtful] *Amor che nasce con la speranza*³⁷ (B-Bc 4935^{RISM})

1727

mus. by unknown composer(s)

1727 Livorno

Teatro da S. Sebastiano (carn., 26/12/1726)

Librettos

Florence: Paperini, 1727

US-CHH IOLC.00135

36. It seems highly probable that the source comes from a later revival of the opera, as the aria in the 1726 version is in alto clef and in E major, whereas the actual source is in soprano clef and in G major.
37. The aria was not included in the original libretto.

MC | *Didone abbandonata* (1724–1832)

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1727	mus. by unknown composer(s)
1727 Mantua	Teatro Arciducal ³⁸
Librettos	Mantua: Pazzoni, [1727] I-VEc D.708 [2] ³⁹
1728	mus. by unknown composer(s)
1728 Syracuse	Casa Senatoria (13/11/1728) <i>solemnity of St Lucia</i>
Librettos	Catania: Bisagni, 1728 <u>CZ-Pu 9 F 243 [2]</u>
1729	mus. by unknown composer(s)
1729 Vienna	Teatro Privilegiato (08/02/1729) ⁴⁰
Librettos	Vienna: Heyinger, 1729 <u>A-Wn 299204-A</u>
1730	mus. by Sarro, Domenico Natale (2 nd version) → see 1724 (p. 43)
1732	mus. by Porpora, Nicola; Broschi, Riccardo; and Duni, Egidio Romualdo ⁴¹
1732 Rome	Teatro delle Dame (carn., 02/01/1732)
Librettos	[Rome: Leone, ⁴² 1732] F-Pn P-YD-174; F-Pn YD-5264 [5]; GB-En RB.s.267 [3]; I-Rsc Libr. n. XIV [9]; I-RVE r-Z 93 3I [2]; <u>US-CHH IOLC.00165</u> ; <u>US-Wc ML48 [S11380]</u>
Music sources	[excerpts] ⁴³ Fini, Michele, <i>Dirò che fida sei</i> (I-Fc D.I.209 [16] ^{IC,RISM,SBN}); <i>Non voglio, non sento</i> (I-Rama A.Ms.3709 [22] ^{RISM})

38. It may be a composition by Vivaldi or an adaption by Vivaldi of an earlier composition. Gallico, Claudio, 'Vivaldi dagli archivi di Mantova', in *Vivaldi veneziano europeo*, ed. by Francesco Degrada (Florence: Olschki, 1980), pp. 77–88. The relation with the 1725 production in Florence and with Sarro's music is not clear. ^{MGG} identifies it as a pasticcio with arias from Vivaldi's other operas arranged by the composer himself.

39. Pages 2–8 missing.

40. Klein, 'Die Schauplätze', p. 388.

41. Identified composers: Duni, Egidio Romualdo; Porpora, Nicola; Sarro, Domenico Natale; Vinci, Leonardo.

42. 'Si vendono a Pasquino all'insegna di S. Gio. di Dio'.

43. Some of the arias by Porpora included in this pasticcio were taken from the 1725 production in Reggio Emilia → see 1725, mus. by Porpora, Nicola. The arias by Duni were probably taken from his 1739 production for Milan → see 1739, mus. by Duni, Egidio Romualdo. We cannot ascertain which arias were performed in each of the productions.

Broschi, Riccardo, *M'offendi e pur conviene* (I-Rama A.Ms.3709 [21]^{RISM})
 Duni, Egidio Romualdo, *Va crescendo il mio tormento* (D-B Mus.ms. 5312^{RISM,44}; D-SWI Mus.1717 [2]^{RISM}; D-SWI Mus.2985 [2]^{RISM}; D-SWI Mus.4167 [2]^{RISM,45}); *Vado... ma dove?... oh dio!* (D-SWI Mus.1717 [1]^{RISM,46}; D-SWI Mus.4167 [3]^{RISM,47}); *Veggio la sponda* (I-Rama A.Ms.3709 [23]^{RISM}); *Vorrei disciogliere le mie catene* (I-Rama A.Ms.3709 [25]^{RISM})

Didone abbandonata, in *Opere drammatiche del signor abate Pietro Metastasio romano, poeta cesareo* (Venice: Bettinelli, 1733), vol. 1, pp. 435–506.

1733	mus. by unknown composer(s)
1733 Messina	Teatro della Monizione (carn.)
Librettos	Messina: Chiaramonte & Provenzano, [1733] I-Rsc Carv.4376
1735	mus. by unknown composer(s)
1735 Florence	Teatro della Pergola (carn., 26/12/1734)
Librettos	Florence: Pieri, [1735] I-Fc E.V.1436; I-Fn MAGL.21.8.164; US-Cn BLC #625
Music sources	[excerpts] <i>Ah, non lasciarmi, no</i> (US-BEm MS 120 [14] ^{IC,RISM}); <i>Non ha ragione ingrato</i> (US-BEm MS 14 [6] ^{IC,RISM} ; US-BEm MS 120 [25] ^{IC,RISM})
1735	mus. by Schiassi, Gaetano Maria
1735 Bologna	Teatro Formagliari (31/05/1735) ⁴⁸

44. The aria is in G minor. We cannot ascertain if the arias belong to this pasticcio or the 1739 production for Milan with music by Duni → see 1739, mus. by Duni, Egidio Romualdo. This applies to the following source too.
45. Not clear if the aria belongs to this production. Kade attributes the aria to Antonio Duni (see D-SWI Mus.1717); the same aria is also recorded under Niccolò Jommelli, with the note: 'Written for Vienna in 1749, revised in Stuttgart on Feb. 11, 1763'. For further discussion, see Kade, Otto, *Die Musikalien-Sammlung des Großherzoglichen Mecklenburg-Schweriner Fürstenhauses aus den letzten zwei Jahrhunderten* (Schwerin: Sandmeyerschen Hofbuchdruckerei, 1893).
46. The aria is in G minor. We cannot ascertain if the arias belong to this pasticcio or the 1739 production for Milan with music by Duni → see 1739, mus. by Duni, Egidio Romualdo.
47. Not clear if the aria belongs to this production. Text from *Didone abbandonata*. See Kade, *Die Musikalien-Sammlung des Großherzoglichen Mecklenburg-Schweriner Fürstenhauses*.
48. Ricci, Corrado, *I teatri di Bologna, nei secoli XVII e XVIII: storia aneddotica* (Bologna: Monti, 1888).

MC | *Didone abbandonata* (1724–1832)

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Librettos Bologna: Stamperia di S. Tommaso d'Aquino,⁴⁹ [1735]
 I-Bc Lo.05165; I-Bca 17-ARTISTICA Gb, 017; I-PAc F. Libretti, sc.III
 [103]

Music sources [excerpts] *Non ha ragione ingrato* (D-B Mus.ms. 30330 [10]^{RISM}; F-Pn
 D-14501 [8]^{BnF}); *Tacerò se tu lo brami* (B-Bc 4880^{MGG,RISM})

1737	mus. by Scalabrini, Paolo and others ⁵⁰	
1737 Graz	Theater am Tummel-Platz (carn.) ⁵¹	(1)
1741 Graz	Theater am Tummel-Platz (carn.) ⁵²	(2)
	<i>Die verlassene Dido</i>	
1741 Strasbourg	NA	(3)
1742 Ljubljana	Palazzo Provinciale (carn.)	(4)
1744 Hamburg	Oper am Gänsemarkt (06/08/1744)	(5)
	<i>pasticcio</i> ⁵³	
1746 Hamburg	Oper am Gänsemarkt (09/11/1746) ⁵⁴	(6)
	<i>pasticcio</i>	
1747 Dresden	Nuovo Teatro Privilegiato? (10/06/1747) ⁵⁵	(7)
1747 Leipzig	City hall theatre (Michaelmas, 15/10/1747) ⁵⁶	(8)
1747 Hamburg	Oper am Gänsemarkt (25/11/1747)	(9)
1748 Copenhagen	Court theatre – Charlottenborg Palace	(10)
	<i>pasticcio</i>	

Librettos (1) Graz: heirs of Widmanstadj, [1737] (It./Ger.)
 A-Gl C 10709¹; A-Wn 28534-B
 (2) Graz: [s.n., 1741] (It./Ger.)
 A-Gu I 57634; D-B Mus. Td 363; D-Gs MA 95-III [602]

49. According to ^{NG}, libretto edited by Formagliari. See ^{NG} 'Schiassi, Gaetano Maria'.
50. Composers included: Paolo Scalabrini, Giovanni Battista Lampugnani, Santo Lapis, Baldassare Galuppi, Geminiano Giacomelli, and Domingo Terradellas. For a list of the arias and their composers, see Bärwald, Manuel, *Italianische Opern in Leipzig (1744–1756)* (Beeskow: ortus, 2016).
51. For the attribution of this and the following performance to P. Scalabrini, see Kokole, Metoda, 'Two Operatic Seasons of Brothers Mingotti in Ljubljana', *De musica disserenda*, 8.2 (2012), 57–90. She positions herself against Gialdroni, who claimed that the Ljubljana performance was a remake of Sarro's Brno production of 1732; cf. Gialdroni, 'I primi dieci anni', p. 456 n. 62.
52. Strohm, Reinhard, 'Metastasio at Hamburg: Newly-Identified Opera Scores of the Mingotti Company, with a Postscript on *Ercole nell'Indie*', in *Il canto di Metastasio. Atti del convegno di studi, Venezia (14–16 dicembre 1999)*, ed. by Maria Giovanna Miggiani (Bologna: Forni, 2004), pp. 541–61.
53. For a detailed list of the arias in the Hamburg and Copenhagen productions, see Over, 'Dido abandoned?', pp. 314–19.
54. October according to Over, 'Dido abandoned?', p. 285.
55. For this and the following performance, see Strohm, 'Metastasio at Hamburg'.
56. The production ran for three consecutive performances; see Bärwald, *Italianische Opern in Leipzig*, p. 288.

(3) Strasbourg: Heitz, [1741] (It./Ger.)

A-Wu Dr-1805b; E-Mtnt M-Resid MP1 8611?; CH-Zz MFA 96: 602⁵⁷

(4) Ljubljana: Reichardt, [1742]

SI-Lsk Z VIII 5 [3]

(5) Hamburg: Spiering, 1744 (It./Ger.)

B-Br Fétis 4.520 A IX,II Mus.; D-B Mus. T 8 [8]; D-DEI HB 29988; D-DEI HB 29989; D-LEm I A 78; D-EU Lp 65 [4]; D-HVI Op. 2,46;⁵⁸ D-LEm I.A.78

(6) Hamburg: Spiering, 1746 (It./Ger.)

B-Bc 19903; RUS-Mrg Ит.-4° [50-8419156]

(7–9) NA

(10) Copenhagen: Berling, 1748 (It./Ger.)

DK-Kk 59,-368 8°

Music sources

[complete scores] I-MOe Mus. F. 1587^{IC,59}

[excerpts] *Ah, si resti, onor mi sgrida* by Andrea Bernasconi⁶⁰ (D-ROu Mus.Saec. XVIII: 6 [17]^{RISM}); *Di quest'alma il fier tormento* (S-Uu Vok. mus. i hs. 164:49^{RISM}); *Quando fremo altera l'onda* by Domenico Terradellas⁶¹ (D-RH Ms 583^{RISM}; P-Ln C.I.C. 116^{IC}; S-Skma T-SE-R^{RISM}); *Vivi superbo e regna* (F-Pn L-19908^{BnF:P})

[doubtful] *Vivi superbo e regna*⁶² (DK-Kk mu7502.1738^{RISM})

1737

mus. by Vinci, Leonardo and others⁶³

1737 London

Covent Garden (13/04/1737)

rev. by *Händel*⁶⁴

57. According to the description in ⁵⁸, the title pages and four pages of dedication are the only parts belong to this edition; the remaining pages were taken from van Ghelen's.

58. Microfilm copy: D-HVI DE-35 / ZEN <MASTER 513>.

59. For Hamburg 1746 while retaining some arias from the 1744 performance; see Strohm, 'Metastasio at Hamburg', pp. 560–61.

60. From Bernasconi's *Temistocle* (Padua, 1740).

61. Inserted aria from Terradellas' *Merope* (Rome, 1743).

62. The music is different from that in I-MOe Mus. F. 1587.

63. This version contained one aria from each of the following operas: Vinci's *Semiramide* (Rome, 1729), Giacomelli's *Annibale* (Rome, 1731), Vivaldi's *Griselda* (Venice, 1735), and Hasse's *Euristeo* (Venice, 1732), *Issipile* (Naples, 1732), and *Cajo Fabricio* (Rome, 1732). Strohm, Reinhard, 'Händels Pasticci', *Analecta Musicologica*, 4 (1974), 208–67.

64. For this occasion, Händel revised Vinci's *Didone* (Rome, 1726) and inserted arias from other composers; see Strohm, 'Händels Pasticci' and Roberts, 'Handel and Vinci's "Didone abbandonata"'.

MC | *Didone abbandonata* (1724–1832)

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Librettos London: Wood, 1737 (It./En.)
D-Hs M A/401; GB-Lbl RB.23.a.6966⁶⁵

Music sources [complete scores] GB-Lbl Add. 31607^{BL,MGG,NG,RISM}

1738	mus. by Paganelli, Giuseppe Antonio	
1738 Bayreuth	Court theatre (05/05/1738) ⁶⁶	(1)
1739 Brunswick	Teatro Ducale	(2)

Librettos (1) NA
(2) Wolfenbüttel: Bartsch, 1739 (It./Ger.)
D-W Textb. 328

1739	mus. by Duni, Egidio Romualdo ^{C,S} or Brivio, Giuseppe Ferdinando ^{NG}	
1739 Milan	Teatro Regio Ducale (carn.)	

Librettos Milan: Malatesta, 1739
F-Pn LIV IT-3518 [14]; I-Bc Lo.06209; I-LDEsormani 297/7/16; I-Mb Racc.dramm.6061 [2]; I-Mb Racc.dramm.6076 [4]; I-Mc Coll.Libr.104;
I-MATts Luc. O.B.02067; US-CAh h *IC7 M5648 D1739

Music sources⁶⁷

1739	mus. by Lampugnani, Giovanni Battista	
1739 Padua	Teatro Obizzi (Fair, 15/08/1739)	(1)
	<i>1st version</i>	
1742 Alessandria	Teatro Solerio (aut.)	(2)
	<i>pasticcio</i> ⁶⁸	
1745 Crema	Teatro di Crema (Fair, 27/07/1745)	(3)
	<i>pasticcio</i> ⁶⁹	
1753 Naples	Teatro di S. Carlo (20/01/1753)	(4)
	<i>birthday of Carlo VII, king of Naples</i>	
	<i>2nd version</i>	
1754 Brescia	Teatro degli Erranti (carn.)	(5)

65. Microfilm copy: GB-En Mf.134, reel 10307 [2].

66. Pegah, Rashid-S., 'The Court of Brandenburg-Culmbach-Bayreuth', in *Music at German Courts, 1715–1760: Changing Artistic Priorities*, ed. by Samantha Owens, Barbara M. Reul, and Janice B. Stockigt (Woodbridge: The Boydell Press, 2011), pp. 389–412.

67. We cannot ascertain if the arias by Duni belong to this production or to the pasticcio performed in Rome in 1732 → see 1732 mus. by Porpora, Nicola; Broschi, Riccardo; and Duni, Egidio Romualdo.

68. See <<https://www.pasticcio-project.eu/database/work/P103EF4>> [accessed 25 May 2022].

69. See <<https://www.pasticcio-project.eu/database/work/P103E30>> [accessed 25 May 2022].

MC | *Didone abbandonata* (1724–1832)

1763 Palermo Teatro di Santa Cecilia (win.) (6)

Librettos

- (1) Padua: Conzatti, 1739⁷⁰
I-Pmc^S; I-Rsc Carv.4377
- (2) Alessandria: Vimercati, [1742]
I-FPfanan⁷¹
- (3) Brescia: Turlino, [1745]
I-Rsc Carv.4378
- (4) [Naples]: Langiano, 1753
E-Mn T/7988
- (5) Brescia: Vendramino, [1754]
I-LOVbc MAR.16721
- (6) Palermo: Toscano, 1763
US-CA^t TS 8154.369 1763

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Music sources

1st version: 1739, Padua

[complete scores] E-Mn M/2369/2370^{IC,NG} [Acts I&II]
[excerpts] *Cara, l'avverso fato lungi* (D-KA Don Mus.Ms. 1538 [2]^{RISM}; D-Hs ND VI 1079 [8]^{RISM}; DK-Kk mu6510.2233^{RISM}; CH-Saf Mus. SAf.Ms.846^{RISM,P}; D-SWI Mus.3328^{RISM}); *Dirò che fida sei* (F-Pn D-6556 [8]^{BnF}); *Fra lo splendor del trono* (F-Pn D-6556 [7]^{BnF}); *Quando saprai chi sono* (D-B Mus.ms. 12495 [5]^{RISM}; D-KNmi R 613 R [3]^{RISM}); *Son regina e sono amante* (D-B Mus.ms. 12501 [8]^{RISM}); *Tormento il più crudele* (D-BNu S 2982 [2]^{RISM}); *Vedi nel mio perdono* (F-Pn VM4-889^{BnF})
[contrafacta] *Cara, l'avverso fato lungi* ([*Pater si potes a me transeat calix iste* – *Quando ah surgit dies*] D-BSSp Mus.ms. Lampugnani 1^{RISM,P})

2nd version: 1753, Naples

[excerpts] *A trionfar mi chiama* (F-Pn VM4-873^{BnF}; I-GIB A.I.4 [10]^{IC,SBN}); *Ah non sai bella Selene* (D-Mbs Mus.ms. 1106^{RISM}; I-Nc 57.2.8 [9]^{SBN,72}); *Dovrei... ma no* (D-Mbs Mus.ms. 1107^{RISM}; GB-Lbl Add. 14219 [5]^{RISM}); *Quando saprai chi sono* (F-Pn D-6556 [10]^{BnF}; F-Pn* VM4-888^{BnF}); *Se resto sul lido* (CH-Saf MusSAf.Ms.844^{RISM,P}); *Son regina e sono amante* (D-KNmi R 613 R [4]^{RISM}); *Tormento il più crudele* (D-KNmi R 613 R [7]^{RISM})

70. According to ^{NG}, libretto edited by Obizzi; see ^{NG} Lampugnani, Giovanni Battista.

71. According to ^C, there was a copy of this libretto in I-FPfanan (previously in Turin), yet the items of the collection were sold independently and can no longer be traced.

72. The aria does not appear in the complete score of 1739. It is usually included in the second act of the drama.

MC | *Didone abbandonata* (1724–1832)

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Sources of doubtful identification

[excerpts] *Ah, non lasciarmi, no* (S-Skma T-SE-R^{RISM}); *Son regina e sono amante* (B-Bc 40618^{RISM}; S-SK 494 [28]^{RISM,73}); *Tormento il più crudele* (GB-Lbl Add. 31604^{RISM})

[contrafacta] *Quando saprai chi sono* ([*Justus in domo, alma florebit sicut palma*] CZ-Pkřiž XXXV E 176^{RISM})

1740	mus. by various composers	
1740 Vienna	Teatro Privilegiato (14/05/1740) ⁷⁴ <i>Die verlassene Dido</i> ^{NP, 75}	(1)
1741 Vienna	Teatro Privilegiato	(2)
Librettos	(1) Vienna: van Ghelen, [1740] (It./Ger.) <u>A-Wn 443714-A</u> ⁷⁶	
	(2) Vienna: van Ghelen, [1741] (It./Ger.) A-Gl 135430 ^I	

1740	mus. by various unknown composers	
1740 Lucca	Teatro Pubblico (aut.)	
Librettos	Pistoia: Gatti, [1740] <u>I-Bc Villa.Lo.065</u>	

1741	mus. by Galuppi, Baldassare	
1741 Modena	Teatro Molza (carn., 26/12/1740) <i>1st version</i>	(1)
1752 Madrid	Teatro del Buen Retiro (23/09/1752) <i>birthday of Fernando VI, king of Spain</i> <i>lib. rev. by Metastasio</i> ⁷⁷ <i>rev. version</i>	(2)

73. Doubtful date; it may correspond to the 1739 production with a different instrumentation.

74. Klein, 'Die Schauplätze', p. 391.

75. According to Sommer-Mathis, the premiere was scheduled for the autumn 1740, yet it had to be cancelled due to the Emperor's decease on 20 October; see Sommer-Mathis, Andrea, 'Didone abbandonata–Aufführungen am Wiener Kärntnertheater in der ersten Hälfte des 18. Jahrhunderts', in *Didone come soggetto nel dramma per musica*, ed. by Milada Jonášová and Tomislav Volek (Prague: Academia, 2018), pp. 213–34.

76. Microfilm copies: GB-Cu Microfilm.Ser.10.Reel 302; US-AAu FILM 17545 no. 3406 reel 602; US-BI n/s; US-BAU Film no. A. G42 reel 602 no.3406 c.1; US-CAe Film A 440 no. 3406 [602]; US-Phu Microfilm D186 no.3406 [602].

77. Sommer-Mathis, Andrea, 'El tandem Metastasio–Farinelli: producción de óperas y escenografía del *dramma per musica*', *Scherzo*, special dossier: *Metastasio en el Madrid del XVIII*, 384 (May 2022), 64–66.

MC | *Didone abbandonata* (1724–1832)

1752 Madrid	Teatro del Buen Retiro (19/12/1752) ⁷⁸	(3)
1753 Florence	Teatro della Pergola (carn.) <i>mus. by B. Galuppi or G. M. Orlandini?</i> ⁷⁹	(4)
1753 Madrid	Teatro del Buen Retiro (18/10/1753)	(5)
1754 Madrid	Teatro del Buen Retiro (14/04/1754)	(6)
1754 Madrid	Teatro del Buen Retiro (18/12/1754)	(7)
1755 Madrid	Teatro del Buen Retiro (12/01/1755)	(8)
1755 Madrid	Teatro del Buen Retiro (30/03/1755)	(9)
1755 Madrid	Teatro del Buen Retiro (06/04/1755)	(10)
1764 Venice	Teatro Grimani di S. Benedetto (carn.) <i>2nd version</i>	(11)
1766 St Petersburg	Court theatre – Winter Palace (03/03/1766)	(12)
1770 Naples	NA ^{NG,80}	(13)
1772 Naples	Teatro di S. Carlo	(14)

Librettos

- (1) Modena: Torri, [1741]
I-PAc F. Libretti, sc. III [104]
- (2) Madrid: [s.n.], 1752
E-Mn T/24147
(3, 5–10, 13–14) NA
- (4) Florence: Pieri, [1753]
GB-Lbl 1342.a.37 [6]; ⁸¹ I-Bc Lo.06210; I-Fc E.V.0526; I-Fc E.V.1724; I-Fc E.VI.3208
- (11) Venice: Fossati, [1764]
D-B Mus. Tg 102; F-LM BL 8° 2747; I-Mb Racc.dramm.4385; I-Vgc LIBRETTI S.BENEDETTO 57 A 14; I-Vgc ROL.0315 [4]; I-Vlevi

78. For performances in Madrid, see Casanova Sánchez de Vega, Teresa, 'El intermezzo en la corte de España, 1738–1758' (doctoral dissertation, Universidad Complutense de Madrid, 2019); Leza, José Máximo, 'Metastasio on the Spanish Stage: Operatic Adaptations in the Public Theatres of Madrid in the 1730s', *Early Music*, 26.4 (1998), 623–31; and Llorens, Ana and Álvaro Torrente, 'Constructing *Opera Seria* in the Iberian Courts: Metastasian Repertoire for Spain and Portugal', *Anuario musical*, 76 (2021), 73–110 <<https://doi.org/10.3989/anuariomusical.2021.i76>>.
79. Doubtful. See *Informazioni e Studi Vivaldiani: Bollettino dell'Istituto Italiano Antonio Vivaldi* (Venice: Fondazione Giorgio Cini–Ricordi, 1984). See also Weaver, Robert Lamar and Norma Wright Weaver, *A Chronology of Music in the Florentine Theatre, 1751–1800: Operas, Prologues, Farces, Intermezzos, Concerts, and Plays with Incidental Music* (Warren, MI: Harmonie Park Press, 1993). Libretto printed by C. M. Pieri, see below. Production for the 1753 carnival season in Florence (premiered on 26 December 1752); it might be by Orlandini.
80. According to ^{NG}, the revival of *Didone abbandonata* for Naples in 1770 was refused by the singers (Insanguine rewrote it); see ^{NG} 'Galuppi, Baldassare'.
81. Microfilm reproduction: GB-Lbl PB.Mic.13959.

MC | *Didone abbandonata* (1724–1832)

Dramm. 84I; I-Vnm DRAMM.1089 [1]; I-Vnm DRAMM.1300 [1];
US-LAum ML48 .R114 1764 [1]; US-Wc ML48 [S3503]⁸²

(12) St Petersburg: Imperial Academy of the Sciences, [1766] (It./Rus.)
RUS-SPsc Rossica 13.13.1.116

Music sources

1st version: 1741, Modena⁸³

[excerpts] *Ah, non lasciarmi, no* (D-KNmi R 614 R [4]^{RISM}; F-Pn D-4300 [2]^{RISM}; I-Nc 57.2.8 [4]^{SBN}; UA-Knbuv Rozum 120501 [21]^{RISM}); *Ardi per me fedele* (I-Nc 34.5.29 [1]^{SBN}); *La caduta d'un regnante* (F-Pn MS-1898^{RISM}); *Se resto sul lido* (D-Mbs Mus.ms. 255 [II]^{RISM}); *Son quel fiume che gonfio d'umori* (DK-Kc R304^{RISM}); *Tacerò se tu lo brami* (D-DI Mus.2973-F-3 [2]^{RISM,84}; D-Mbs Mus.ms. 255 [2]^{RISM}); *Vado... ma dove?... oh dio!* (I-MC 2-D-1 [9]^{RISM}; I-Rc Mss. 2250 [10]^{SBN}; US-SFsc *M2.1 M126^{RISM})

[printed sources] *Non ha ragione ingrato*, in *The Favourite Songs in the Opera call'd Antigono* (London: Walsh, [1746])⁸⁵

rev. version: 1752, Madrid

[complete scores] B-Bc 2097^{MGG,NG,RISM;A,86}; P-La 44-VI-69^{BA,MGG,NG};
US-Wc M1503.G182 D5^{MGG,NG,RISM}

[excerpts] *Ah, non lasciarmi, no* (D-DI Mus.1-F-21 [1]^{RISM,87}; S-Skma T-SE-R^{RISM}); *Chiamami pur così* (DK-Kc R305^{RISM}); *Dovrei... ma no...* (F-Pn* MS-1897^{RISM}); *Son regina e sono amante* (F-Pn* MS-1896^{RISM})

[doubtful] [Venice, 1754] *Vado... ma dove?... oh dio!* (S-Skma Alströmer saml. 152 [15]^{RISM}; S-Skma T-SE-R^{RISM})

82. Copy: D-KNmi FH 1187.

83. As no complete source has been preserved for Galuppi's 1st setting of *Didone abbandonata*, the excerpts included in this section meet the following criteria that make us discard a later date for them: i) they were included in the original libretto; ii) their music is different from that of Galuppi's 2nd and 3rd versions, or from that included in later revivals; and iii) they have no inscription relating them to other performances.

84. Galuppi inserted this aria into his opera *L'Arminio* (Venice, 1747).

85. Reference to this printed source found in Burden, Michael, 'Metastasio on the London Stage, 1728 to 1840: A Catalogue', *Royal Musical Association Research Chronicle*, 40 (2007), 1–332.

86. The manuscript contains eleven arias, one trio, and one recitative. According to ^{NG}, it is a convoluted source from different periods. It contains the following pieces: *Ah, non lasciarmi, no* [6]; *Ardi per me fedele* [5]; *A trionfar mi chiama* [10]; *Deh resta, deh senti* [12]; *Dirò che fida sei* [1]; *Fosca nube il sol ricopra* [*La sua sorte il suo destino*] [7]; *Io d'amore, oh dio, mi moro* [11]; *La caduta d'un regnante* [9]; *Quando saprai chi sono* [3]; *Se resto sul lido* [4]; *Sinfonia per benvenuto di Iarba* [2]; *Veggio la sponda* [8]. [7]: second Italian text line added above Iarba's line which does not belong to the original aria. Most of the materials belong to the 1752 version, except for the duet *Deh resta, deh senti*, which belongs to the 1764 production.

87. Wrongly attributed to Antonio Aurisicchio in ^{MGG}.

2nd version: 1764, Venice[complete scores] I-Nc 27.6.16/17/18^{IC,MGG,RISM,SBN,88}; P-La 44-VI-66/67/68^{BA,89}; RUS-SPtob^{MGG,NG}

[excerpts] *Ah, non lasciarmi, no* (D-DI Mus.2973-F-31 [3]^{RISM}); *Deh resta, deh senti* (A-Wgm VI 737/1 [Q 2899]^{IC}; A-Wgm VI 737/2 [Q 2899a]^{IC}; CH-Gc Rmo 123/12 [2]^{RISM}; D-DI Mus.1-F-82,28 [7]^{RISM}; D-DI Mus.2973-F-36 [15]^{RISM}; D-LÜh Mus. Q 198^{RISM}; D-Mbs Mus. ms. 20866 [3]^{RISM}; DK-Kk mu6409.0835^{RISM}; DK-Kk mu6409.1830^{RISM}; F-Pn D-4303 [13]^{BnF,RISM,90}; F-Pn D-4307 [14]^{BnF,RISM}; F-Pn L-17936^{BnF}; I-Bc FF.86 [4]^{IC,RISM,SBN}; I-Nc 34.5.29 [17]^{SBN}; I-Raf 1.E.4 [5]^{RISM,91}); *Fosca nube il sol ricopra* (D-LÜh Mus. Q 173^{RISM}); *Fra lo splendor del trono* (D-LÜh Mus. Q 179^{RISM}); *Quando saprai chi sono* (I-Bc FF.86 [7]^{IC,RISM}); *Se dalle stelle tu non sei guida* (D-LÜh Mus. Q 186^{RISM}); *Son regina e sono amante* (US-CAe Mus 503.601 [7]^{RISM}); *Tu mi disarmi il fianco* (F-Pn* MS-1903^{BnF,RISM}); *Vado... ma dove?... oh dio!* (F-Pn MS-1972 [1]^{BnF,RISM,92})

[doubtful] [Venice, 1765] *Ah, non lasciarmi, no* (D-LÜh Mus. Q 190^{RISM}); *Non ha ragione ingrato* (D-LÜh Mus. Q 177^{RISM}); *Son regina e sono amante* (D-F Mus Hs 452^{RISM}; D-LÜh Mus. A 180^{RISM}); *Tu mi disarmi il fianco* (D-LÜh Mus. Q 191^{RISM}); *Vado... ma dove?... oh dio!* (D-RH Ms 466^{RISM;P,93})

[Naples, 1770 or 1772] *Tremar non sento* (I-Mc Nosedà Q.39 [2]^{SBN}; I-Nc A 205 [18]^{SBN})

[undated] [excerpts] *Vado... ma dove?... oh dio* (GB-Lbl Add. 31605^{RISM}; GB-Lbl Add. 31632^{RISM})

[inserts] → see 1751, mus. by Perez, Davide

1741	mus. by Bernasconi, Andrea	
1741 Venice	Teatro Grimani di S. Giovanni Grisostomo (carn., 28/01/1741)	(1)
	<i>1st version</i>	
1743 Cesena	Teatro Spada (19/05/1743)	(2)
	<i>pasticcio</i> ⁹⁴	

88. For St Petersburg 1766.

89. Xerox copy: US-BEm M2.8.G25 D54.

90. Microfilm copy: F-Pn VM BOB-31989.

91. I-Raf 1.E.4 [5]; D-LÜh Mus. Q 173; D-LÜh Mus. Q 179; and D-LÜh Mus. Q 186: for Venice 1765.

92. Microfilm copy: F-Pn IFN-10024916.

93. The music is similar to the 1764 version and in a different key.

94. A pasticcio according to ^{MGG,S}; see ^{MGG} 'Bernasconi, Andrea' and ^SIndex I, p. 352.

MC | *Didone abbandonata* (1724–1832)

58

1756 Munich Court theatre (carn., 26/01/1756) (3)

Die verlassene Dido

2nd version

1760 Munich Court theatre (carn.) (4)

Librettos

(1) Venice: Rossetti, [1741]

D-B Mus. T 52; I-Mb Racc.dramm.3782; I-Rsc Carv.4380; I-RVI Silv., op. 761; I-Vcg LIBRETTI S.GIO.GRISOSTOMO 156; I-Vnm DRAMM.1067 [2]; I-Vnm DRAMM.1253 [1]; I-Vnm DRAMM.3569 [4]; US-LAum ML48 .R114 1741 [4]

(2) Bologna: Sassi, [1743]

I-Bc Lo.00489

(3) Munich: Vötter, [1756] (It./Ger.)

D-Au 221/IU 9651 D.55.756; D-Mbs Bavar.4015-18,1 [3]; D-Mbs Slg. Her 360; D-Mu 0001/8 Don. 10-1091; I-Vgc ROL.0162 [25]

(4) Munich: Vötter, [1760]

CZ-Bu ST1-0962 [843]; D-KNth 1372; D-Mbs Bavar.4015-28,1 [6]; D-Mbs Bavar.4015-31,1 [13]; D-Mu 0001/8 Don. 10-1090; D-MHrm T 250; D-Sl Fr.D.oct 5067; US-Cn ML50.2 D47 M47 1760; US-Wc ML48 [S858]

Music sources

1st version: 1741, Venice

[excerpts] *Ardi per me fedele* (B-Bc 3718^{RISM}); *Infelice e sventurato* (D-MÜs SANT Hs 183 [17]^{RISM}); *Veggio la sponda* (D-MÜs SANT Hs 183 [25]^{RISM,95})

2nd version: 1756, Munich

[complete scores] D-Hs M A/705^{RISM} [Act II]; D-Mbs Mus.ms. 207^{MGG,NG,RISM}; D-Mbs Mus.ms. 20890^{NG,RISM}

[excerpts] *Quando saprai chi sono* (GB-Lbl Add. 5057 [3]^{RISM}); *Son qual fiume, che gonfio* (D-SWI Mus.1227^{RISM,96}; I-Fc D.I.209 [1]^{IC,NG,RISM,SBN}; I-Mc Mus. Tr.ms.117^{RISM})

1741 mus. by Di Capua, Rinaldo

1741 Lisbon^{NG} Teatro de Rua dos Condes

Librettos

Lisbon: Gayo, 1741

F-BO D 34195 [2]; I-Rsc Carv.4379; P-Cug Misc. 686 [9643]

95. It reportedly belongs to the 1741 production in Venice. However, this aria is not contained in any of the librettos (Venice 1741, Bologna 1743, Munich 1756, or Munich 1760).

96. This and the following source: for Munich 1760.

MC | *Didone abbandonata* (1724–1832)

1742	mus. by unknown composer(s)	
1742 Palermo	Teatro di Santa Cecilia (summ.)	
Librettos	Palermo: Ciché & Gramignani, 1742	
	I-CATu Ant.D.234.3; I-PLpagano n/s	
1742	mus. by Hasse, Johann Adolph	
	lib. rev. by Algarotti, Francesco ⁹⁷	
1742 Dresden	Court theatre – Hubertusburg (07/10/1742)	(1)
	<i>Die verlassene Dido</i>	
	<i>birthday of August III, king of Poland</i>	
1743 Dresden	Court theatre (carn., 04/02/1743) ⁹⁸	(2,3)
1744 Naples	Teatro di S. Carlo (20/01/1744)	(4)
	<i>birthday of Carlos VII, king of Naples?</i>	
	rev. by N. Logroscino ⁹⁹	
1748 London	King's Theatre in the Haymarket (26/03/1748)	(5)
	chiefly by J. A. Hasse, pasticcio	
1752 Dresden	Court theatre	(6)
1753 Berlin	Court theatre (carn., 29/12/1752)	(7)
	<i>Die verlassene Dido</i> ¹⁰⁰	
1753 Paris	Court theatre – Palace de Versailles (28/08/1753)	(8)
	wedding of Marie-Josèphe de Saxony with the Dauphin of France	
	rev. version	
1770 Berlin	Court theatre (22/12/1769) ¹⁰¹	(9)
	<i>Die verlassene Dido</i>	
1780 Berlin ¹⁰²	NA (carn.) ^{NP}	(10)

97. Algarotti altered the original plot: the burning of Carthage which concludes the original text was replaced by a lengthy recitative and aria. The classical restraint of Algarotti's substitution must have seemed an improvement on Metastasio's youthful libretto of 1724; as late as 1757 Hasse asked Algarotti to send the score of the closing scene so that he could give it to Padre Martini; the score is currently in I-Bc; see ^{NG} 'Johann Adolf Hasse'.
98. For the differences between this revival and the premiere of Hasse's setting, see Hochstein, Wolfgang, 'Didone abbandonata in der Vertonung von Johann Adolph Hasse', in *Didone come soggetto nel dramma per musica*, ed. by Milada Jonášová and Tomislav Volek (Prague: Academia, 2018), pp. 185–212.
99. ^C only identifies Francesco Algarotti as responsible for the revision of the libretto.
100. According to ^{NG}, a new revision by Hasse.
101. Schneider, Louis, *Geschichte der Opern und des königlichen Opernhauses in Berlin* (Berlin: Dunker & Humboldt, 1852) and Henzel, *Berliner Klassik* (Berlin: ortus, 2009). The production ran for five consecutive performances.
102. According to ^{NG}: further revival cancelled on account of the death of Princess Louisa Amalia; see ^{NG} 'Johann Adolf Hasse'. See also Mangum, John, 'The Repertory of the Italian Court Opera in Berlin, 1740–1786', in *The Oxford Handbook of the Operatic Canon*, ed. by Cormac Newark and William Weber (New York: Oxford University Press, 2020), pp. 75–92 and Schmidt-Hensel, Roland Dieter, 'La musica è del Signor Hasse detto il Sassone...: Johann Adolf Hasses 'Opere serie' der Jahre 1730 bis 1745. Quellen, Fassungen, Aufführungen (Göttingen: V&R unipress, 2009).

MC | *Didone abbandonata* (1724–1832)

Librettos

- (1) Dresden: [widow of] Stössel, 1742 (It./Ger.)
D-B Mus. Th 252; D-DI Mag7XVII 475; D-Gs 8 P DRAM I, 6818;
F-Pn TH B-2893; RUS-Mrg MK Ит.-8° [50-8419157]; S-Skma Dram.
utl. Rar Metastasio; US-Wc ML48 [S4535]
- (2) Dresden: [widow of] Stössel, [1743]
D-KNth L 1373
- (3) Dresden: [widow of] Stössel, [1743] (It./Ger.)
D-DI Lit.Ital.D 1240; D-Mth 001/8 17906 [1]; PL-Wu GSD 17.2.13.14
[1]; S-Skma Dram. utl. Rar Metastasio
- (4) Naples: Ricciardi, 1744
I-Nragni LI17; I-Nsn SALA A MISC.10.E.6 [5]
- (5) London: Woodfall, 1748 (It./En.)
CDN-Lu MZo.055; GB-Lbl 907.i.6 [1];¹⁰³ I-Mb Racc.dramm.4508
- (6) Dresden: [widow of] Stössel, 1752 (It./Ger.)
NA¹⁰⁴
- (7) Berlin: Haude & Spener, [1752] (It./Ger.)
D-B Mus. T 67 [6]; D-Hs A/34173 [11]; D-MHrm T 16; D-SWa Ob V
5,1020 [19]; GB-Lbl 11714.b.36; PL-Wu GSD 28.20.4.5873 [1]
- (8) NA
- (9) Berlin: Haude & Spener, 1769 (It./Ger.)
D-B Xq7472 [8]; US-CAh *GC7 A100 B750 [135]; US-Wc ML48
[S4536]
- (10) NA

Music sources

[complete scores] A-Wn Mus.Hs.1044^{IC,MGG,NG,105}; B-Bc 2145<sup>IC,MGG,
NG,RISM,106</sup>; D-B AmB 308^{IC}; D-B Mus.ms. 9549/1^{IC,MGG,NG,RISM;A,R};
D-B Mus.ms. 9549/4^{NG,RISM;A}; D-B Mus.ms. 9549/6^{NG,RISM;A,R,107};
D-Bsa* [D-B] SA 1087^{MGG,NG,RISM,108}; D-DI Mus.2477-F-35<sup>MGG,
NG,RISM,109</sup>; D-DI Mus.2477-F-35a/b^{MGG,RISM;IP,110}; D-HAmi MS 66^{MGG}.

103. Microfilm copy: GB-En Mf.134, reel 5686 [5].

104. ^c lists a source in RUS-Mrg, yet it is not included in the ^{IC}; see <<http://corago.unibo.it/libretto/0001297056>> [accessed 24 June 2022].

105. For Dresden 1743.

106. For Versailles 1753.

107. Overture and nine arias.

108. Possible autograph.

109. The parts (D-DI Mus.2477-F-35a/b) offer the 1742 version plus the changes incorporated in the later 1743 revival, to which the full score belongs. Since the 1742 and 1743 versions are partly worked into each other, separate page counts cannot be made. Except for the Marcia, it can be assumed that up to A3-S16 the music remained unchanged from one occasion to the other.

110. Microfilm copies: CDN-Lu MZo.055; US-AUS FILM 26150; US-CHum Micfilm 671.

MC | *Didone abbandonata* (1724–1832)

NG,RISM,¹¹¹; D-DS Mus.ms 508^{MGG,NG,RISM,¹¹²}; D-Hmg Bü 3687^{NG,RISM;R,¹¹³};
 D-Hs ND VI 2938^{MGG,NG,RISM,¹¹⁴}; D-KNmi H 210 R^{RISM;P}; D-LEm
 Becker III.15.15^{RISM;A,¹¹⁵}; D-LEm PM 3300^{IC,MGG,NG;A,¹¹⁶}; D-LEm
 PM 3551^{MGG,NG,RISM}; D-MÜs SANT Hs 1979^{RISM;A,¹¹⁷}; D-SWI
 Mus.2477^{MGG,NG,RISM;A}; D-W Cod. Guelf 118 [a] Mus. Hdschr.^{MGG,RISM;A};
 D-W Cod. Guelf 118 [b] Mus. Hdschr.^{MGG,RISM;A}; F-Pn D-5947^{BnF,NG,¹¹⁸};
 F-Pn L-15377^{BnF,MGG;A}; F-Pn L-20202^{BnF,MGG,NG;P}; F-Pn RES-1351
[1/2/3]^{BnF,NG,¹¹⁹}; GB-CDu Mackworth Collection vol. 14^{MGG,RISM;A,¹²⁰}; GB-
 Lbl R.M.22.e.14/15/16^{MGG,NG,RISM,¹²¹}; I-Mc Nosedà F.67 [1–2]^{MGG,NG,SBN,¹²²};
I-Nc 27.2.17/18/19^{MGG,NG,RISM,SBN}; I-Vnm Mss. 9837^{MGG,SBN}; S-Skma T-R
 [I–II]^{MGG;A,R}; S-Uu Vok. mus. i hs. 56:5^{IC,MGG,NG,RISM;A,R}; US-NYp Mus.
 Res. *MS^{IC,MGG}; US-Wc M1500.H35 D43^{MGG,NG,RISM,¹²³}

[excerpts] *Ab, non lasciarmi, no* (A-Wn Mus.Hs. 17563 [2]^{IC}; B-Bc 15184
 [2]^{RISM,¹²⁴}; D-Dl Mus.1-F-124 [4]^{RISM;IP}; D-Mbs Mus.ms. 180 [7]^{IC}; F-Pm
 Res F7.29^{BASE}; F-Pn D-5455 [3]^{BnF}; P-Ln C.I.C. 14,I [4]^{RISM}; GB-Lbl
 R.M.23.d.19 [II]^{RISM}; I-Mc Nosedà I.93 [II]^{SBN}; I-MC 2-F-15/2 [I]^{RISM};
 I-MOe Mus. F. 1355 [16]^{IC}; I-Nc 33.2.20 [39]^{SBN}; I-Nc 33.2.22 [13]^{SBN};
 I-Rc Mss. 2767 [2]^{NG,SBN}; *Cadrà fra poco in cenere* (B-Bc 5303^{RISM;R}; B-Bc
 15185 [4]^{RISM}; D-Dl Mus.2477-F-116 [2]^{RISM;IP}; GB-Lam MS 137^{IC}; I-MC
 6-E-3 [2]^{RISM,¹²⁵}; I-Nc 33.2.22 [6,6bis]^{SBN,¹²⁶}; *Chiamami pur così* (I-Mc
 Nosedà I.93 [7]^{SBN}); *Dirò che fida sei* (B-Bc 4110^{RISM}; B-Bc 15183 [I]^{RISM};
 D-B Am.B 308^{RISM}; D-Dl Mus.1-F-123 [1]^{RISM;IP}; F-Pn D-5465 [15]^{BnF,¹²⁷};

111. For Dresden 1743, with acts I–III (up to S16) from the original 1742 version. Microfilm copy: US-AAU MICRO-F M45 no. 30.
112. For Berlin 1753.
113. For Berlin 1769.
114. For Dresden 1743.
115. Microfilm copy: US-AAU MICRO-F M45 [30].
116. This and the following source have A1 to A3-S16 from the 1743 version and A3-S17 to S20 from the 1742 version.
117. It also contains other arias from operas by Hasse.
118. For Dresden 1743. Microfilm copy: F-Pn VM BOB-20423.
119. For Versailles 1753. It may be the same source as the one in F-Pc to which ^{NG} refers. Microfilm copy: F-Pn VM BOB-2006/2007/2008.
120. It may correspond to the source in GB-CDp of which ^{NG} speaks, but that source has not been found in any of the catalogues consulted.
121. For Naples 1744.
122. This and the following source, for Versailles 1753 according to ^{NG}.
123. ^{NG} lists a further source in GB-Ob, but it has not been found in ^{IC}.
124. B-Bc 15184 [2]; D-Dl Mus.1-F-124; GB-Lbl R.M.23.d.19 [11]; I-Nc 33.2.22 [13]; and I-Rc Mss. 2767 [2]: in D major instead of E major; same as in the sources corresponding to the 1744 Neapolitan revival.
125. In a minor instead of A flat major; in C-3 instead of C-1 clef.
126. For Naples 1744, as sung by Giovanni Manzuoli.
127. Microfilm copy: F-Pn VM BOB-25743.

I-MOe Mus. F. 1355 [18]^{SBN}; P-Ln C.I.C. 14,I [6]^{RISM}); *Fra lo splendor del trono* (B-Bc 5313^{RISM;R}; F-Pn VM7-7353^{IC}; I-Nc 33.2.20 [34]^{SBN}; I-Nc 33.2.22 [7]^{SBN}); *Già si desta la tempesta* (S-Skma SO-R^{IC}); *L'augelletto in lacci stretto* (D-Bsa [D-B] SA 1576^{RISM}; D-Hhg n/s^{IC}); D-DI Mus.2477-E-504 [5]^{RISM}; F-Pn VM7-7361^{IC}); *Leon, che errando vada* (CZ-Pkřiž XXXVI B 102^{RISM}; P-Ln C.I.C. 14,I [3]^{RISM}); *Nel duol che prova* (B-Bc 4129^{RISM}; B-Bc 5322^{RISM;R}; B-Bc 15183 [3]^{RISM}; D-B Mus.ms. 141 [1]^{RISM,128}); D-DI Mus.I-F-123 [2]^{RISM;IP}; D-Mbs Mus.ms. 141 [14]^{IC}; D-Wa 46 Alt 716^{RISM,129}; F-Pn D-5466 [7]^{BnF,130}; GB-Ob Ms. Mus. c.107 [3]^{RISM,131}; I-Nc 33.3.18 [II]^{SBN}; S-Skma T-SE-R^{RISM}); *Non ha ragione ingrato* (A-Wn Mus.Hs.4055^{IC}; B-Bc 4133^{RISM,132}; B-Bc 15185 [1]^{RISM}); D-DI Mus.2477-F-II6 [7]^{RISM;IP}; D-Hhg Hg 203^{RISM}; D-MGmi HA IV 66^{RISM}; F-Pn D-5466 [5]^{BnF,133}; F-Pn D-5468 [12]^{BnF}; F-Pn D-5470 [10]^{BnF}; F-Pn D-17652^{BnF;IP}; I-Fc D.IV.55^{IC}; I-Mc Nosedà I.93 [14]^{SBN}; I-MC 2-F-15/2 [3]^{RISM}; I-MC 2-F-15 [II]^{RISM,134}; I-MC 2-F-16/1 [4]^{RISM}; I-MC 2-F-16/20 [2]^{RISM}; I-Nc 33.2.19 [21]^{SBN}; I-Nc 33.2.20 [36]^{SBN}; I-Nc 33.2.21 [18]^{SBN}; I-Nc 33.2.22 [9]^{SBN}; I-Rc Mss. 2767 [1]^{NG,SBN}); *Ogni amator suppone* (D-RH Ms 360 [2]^{RISM}; I-MC 2-F-15/2 [4]^{RISM}); *Ombra cara, ombra tradita* (B-Bc 5175^{RISM}; B-Bc 15184 [4]^{RISM,135}; D-B Mus.ms. 30341 [8]^{RISM}); D-DI Mus.I-F-124 [4]^{RISM;IP}; D-DI Mus.2477-F-110 [27]^{RISM}; F-Pm Res F.729^{BASE}; F-Pn D-5467 [1]^{BnF,136}; F-Pn D-5467 [6]^{BnF}; GB-Lcm MS 2071 [15]^{IC}; I-Bc FF.244 [1]^{IC}; I-Mc Nosedà I.93 [13]^{SBN}; I-MC 4-F-8 [18]^{RISM}); *Quando saprai chi sono* (D-DI Mus.I-F-123 [9]^{RISM;IP,137}; GB-Cfm [GB-Cu] MU.MS.167 [6]^{IC}; I-Gl S.B.2.3.V.2.16^{IC}; I-Nc 33.2.20 [42]^{SBN}; I-Vc Torrefranca Ms.B. 10 [1]^{NG,RISM,SBN}); *Se dalle stelle tu non sei guida* (B-Bc 15182 [6]^{RISM}); D-DI Mus.2477-F-II6 [5]^{RISM;IP}; GB-Cfm [GB-Cu] MU.MS.167 [6]^{IC}; I-MC 2-F-15/2 [2]^{RISM}; I-Nc 33.2.17 [15]^{SBN}; I-Rama A.Mss.4259^{IC,138}); *Se resto sul lido* (D-DI Mus.I-F-28,5 [4]^{RISM});

128. Wrongly attributed to Benedetto Negri on source; in a different key from Hasse's 1742 version.
129. In A major instead of b minor.
130. Microfilm copy: F-Pn VM BOB-25807.
131. Music without text; in a key different from the original.
132. In c minor instead of b minor; in C-3 instead of C-1 clef.
133. Microfilm copy: F-Pn VM BOB-25807.
134. I-MC 2-F-15 [11]; I-MC 2-F-16/20 [2]; and I-Rc Mss. 2767 [1]: in g minor instead of f minor; probably from the 1744 Neapolitan performance.
135. This and the following two sources: in F major instead of E flat major.
136. Microfilm copy: F-Pn VM BOB-23048.
137. In C major instead of F major.
138. Inserted into Hasse's *Leucippo* (Hubertusburg–Dresden, 1747); see Antolini, Bianca Maria and Annalisa Bini, 'Johann Adolph Hasse nei manoscritti della Biblioteca di S. Cecilia di Roma', *Analecta Musicologica*, 25 (1983), 495–511.

D-Hmg Bü 3687 [1.13]^{RISM;R}; D-MÜs SANT Hs 1979 [14]^{RISM,139}; D-W Cod. Guelf. 118 [a] [8]^{RISM}; D-W Cod. Guelf. 118 [a] [11]^{RISM}; F-Pn VM7-7271^{BnFRISM}; GB-Cfm [GB-Cu] MU.MS.167 [6]^{IC}; I-Mc Nosedada A.34 [24]^{SBN}; I-MC 2-F-16/1 [3]^{RISM}; I-Nc 33.2.17 [10]^{SBN}; I-Nc 33.2.22 [11]^{SBN,140}; I-Vc Torrefranca Ms.B. 10 [3]^{NG,RISM}; RUS-Mrg Φ.954 N°134–138 [4]^{RISM;IP}; S-Skma T-SE-R^{RISM}); *Son regina e sono amante* (B-Bc 4168^{RISM}; F-Pn D-5466 [18]^{BnE,141}; GB-Cfm [GB-Cu] MU.MS.167 [10]^{IC}; I-Mc Nosedada A.34 [22]^{SBN}; I-MOe Mus. F. 1355 [19]^{IC}); *Tacerò se tu lo brami* (B-Bc 15183 [6]^{RISM}; D-DI Mus.I-F-123 [4]^{RISM;IP}; D-Mbs Mus.ms. 141 [12]^{RISM,142}; GB-Cfm [GB-Cu] MU.MS.167 [6]^{IC}; GB-Lam MS 137^{RISM}; PL-SA L 1668 [85]^{RISM;R,IP}); *Tu mi disarmi il fianco* (D-SWI Mus.2484^{RISM;P}; I-MC 2-F-16/20 4)^{RISM}; I-MC 6-E-10 [29]^{RISM}; I-Nc 33.2.20 [19]^{SBN}; I-Nc 33.2.22 [8]^{SBN}); *Vado... ma dove?... oh dio!* (F-Pn D-5470 [1]^{BnF}); *Va lusingando amore* (D-DI Mus.2477-E-504 [3]^{RISM}; D-DI Mus.2477-F-III [12]^{RISM;IP}; I-Mc Mus. Tr.ms. 569(a-b) [575]^{RISM}; P-Ln C.I.C. 14,I [5]^{RISM}); *Vedi nel mio perdono* (A-Wgm VI 15385 [Q 3959]^{IC}); *Veggio la sponda* (B-Bc 5322^{RISM;R}; B-Bc 5338^{RISM;R}; B-Bc 15185 [2]^{RISM}; D-DI Mus.2477-F-II6 [2/1]^{RISM;IP}; I-Vc Giustiniani B.20 [17]^{IC}) [printed sources] *Dirò che fida sei* [1]; *Nel duol che prova* [3]; *Ombra cara, ombra tradita* [2]; *Va lusingando amore* [4]; *Volgi a me gli affetti tuoi* [5], in *The Favourite Songs in the Opera call'd Didone by Sigr Hasse* (London: Woodfall, 1748)¹⁴³

[contrafacta] *Ah, non lasciarmi, no* ([*Consecratus iste orbis*] PL-Wu RM 4310 [2]^{RISM;P}); *A trionfar mi chiama* ([*In te Domine speravi*] D-ERP [D-Aab] 138^{RISM;P}); [*Omni die dic Mariae, mea laudes anima*] PL-Wu RM 4457/20^{RISM}; [*Voce sonora clamante*] CZ-Pak 1459^{RISM;P}); *Chiamami pur così* ([*Aspera licet via ad caeli atria*] PL-Wu RM 5709 [1]^{RISM;P}); *Fra lo splendor del trono* ([*Pater summe majestatis*] PL-Wu RM 4457 [24]^{RISM;P}); *Già si desta la tempesta* ([*Alma redemptoris mater, quae pervia caeli*] CZ-Tek n/s^{RISM;R}); *Leon, che errando vada* ([*Ad Jesum volate*] PL-SA 456/A VIII 96 [1]^{RISM;R}); *Non ha ragione ingrato* ([*Cessa o homo ingrato*] CZ-Pak 1431^{RISM}); ([*Non tardes cor meum*] CZ-Pak 1461^{RISM;P}); [*Veni mi Jesu care, languentem recreare*] CZ-Pkřiž XXXVI B 81^{RISM;P}); *Se resto sul lido* ([*Natantes Syrenae cantantes*] PL-Wu 4310 [1]^{RISM;P}); *Tacerò se tu lo brami*

139. In G major instead of D major.

140. I-Nc 33.2.22 [11] and RUS-Mrg Φ.954 N°134–138 [4]: in E major instead of D major; for Naples 1744, as sung by Caffarelli.

141. Microfilm copy: F-Pn VM BOB-25807.

142. In F major instead of A major.

143. Reference to this printed source has been found in Burden, 'Metastasio on the London Stage', p. 154.

MC | *Didone abbandonata* (1724–1832)

([*Non recedam a te care*] CZ-Pak 459^{RISM:P}); *Tu mi scorgi al gran disegno* ([*Ave Maria, gratia plena Dominus tecum*] D-Mbs Mus.ms. 5001^{RISM}); *Va lusingando amore* ([*Plaude applaude gaude vox canora*] PL-Wu RM 4460^{RISM:P})

[arrangements] *L'augelletto in lacci stretto* (F-Pn D-5403 [3]^{BnE,144})

[doubtful] *Se resto sul lido* (B-Bc 5176^{RISM,145})

1745	mus. by various unknown composers
1745 Mantua	Teatro Regio Ducale (carn., 24/01/1745) <i>Didone abbandonata da Enea</i>
Librettos	Mantua: heirs of Pazzoni, [1745] I-MAc MISC.-.476 [8]; I-Rsc Carv.4400
1745	mus. by unknown composer(s)
1745 Bologna	Teatro Formagliari? (c. 18/04/1745)
Librettos	Bologna: Sassi, 1745 I-Rc 40.9.E.7.6 ¹⁴⁶
1745	mus. by Aurisicchio, Antonio and others
1745 Fano	Teatro della Fortuna (Jul. Fair, 04/07/1745) ¹⁴⁷
Librettos	Fano: Donati, 1745 <u>I-Bc Lo.00360</u> ; I-FAN Mus 12 [1] MUS 1360
Music sources	[excerpts] I-FZc ^{NG}
1747	mus. by Jommelli, Niccolò
1747 Rome	Teatro di Torre Argentina (carn., 28/01/1747) ¹⁴⁸ (1)
	<i>1st version</i>
1749 Vienna	Teatro Privilegiato (08/12/1749) (2)
	<i>birthday of Franz I, Holy Roman Emperor</i> <i>2nd version</i>

144. Arrangement for two flutes. Microfilm copy: F-Pn VM BOB-26159.

145. Completely different from Hasse's original setting.

146. Front page missing.

147. According to ^{MGG} and ^{NG}, only some arias are by Aurisicchio; see ^{MGG,NG} 'Aurisicchio, Antonio'.

148. According to Loewenberg, Alfred, *Annals of Opera, 1597–1940* (Cambridge: Heffer & Sons, 1943), premiered in Vienna in 1749, but the libretto for this production is clear. For the specific date, we follow Franchi, Saverio, *Drammaturgia romana II (1701–1750)* (Rome: Edizione di Storia e Letteratura, 1997). Rinaldi, Mario, *Due secoli al Teatro Argentina* (Florence: Olschki, 1978) gives 04/02/1747 instead.

MC | *Didone abbandonata* (1724–1832)

1751 Stuttgart	Teatro Ducale ¹⁴⁹ <i>Die verlassene Dido</i> <i>birthday of the Duchess of Württemberg and Teck</i>	(3)
1763 Stuttgart	Teatro Ducale (11/02/1763) <i>Didon abandonnee</i> <i>birthday of the Duke of Württemberg and Teck</i> 3 rd version	(4,5)
1777 Stuttgart	Teatro Ducale (10/01/1777)	(6)
1780 Stuttgart	Teatro Ducale (10/10/1780)	(7)
1782 Stuttgart	Teatro Ducale (25/09/1782) ¹⁵⁰	(8)
Librettos	(1) Rome: de' Rossi, [1747] B-Bc 19904; I-Fc E.VI.4885; <u>I-Rn 35.9.L.18.01</u> ; I-Vgc ROL.0392 [2]; <u>US-CHH IOLC.00233</u>	
	(2) Vienna: van Ghelen, [1749] <u>F-Pn 16-YD-509</u>	
	(3) Stuttgart: Cotta, 1751 (It./Ger.) <u>D-Tu Dk III 27 [4]</u> ; <u>US-Wc ML48 [S4854]</u>	
	(4) Stuttgart: Cotta, 1763 (It./Ger.) ¹⁵¹ B-Bc 19906; D-BHu 73/LU 39360 D5.763 [1]; D-KNth L 1375; F-Pn 8-RA6-219; <u>I-Bu A.VI.B.V [29]</u> ; US-AAu ML 50.2 .D56 J75 1763	
	(5) Stuttgart, Cotta, 1763 (It./Fr.) <u>US-Wc ML48 [S4855]</u> ¹⁵²	
	(6) Stuttgart; Cotta, [1777] (It./Fr.) D-Sl W.G.qt.K.1067; ¹⁵³ F-Pn YD-588 ¹⁵⁴	
	(7) Stuttgart: Cotta, [1780] (It./Ger.) ¹⁵⁵ B-Bc 19908 ¹⁵⁶	

149. Treated as a pasticcio in <<https://www.pasticcio-project.eu/database/work/P1036F6>> [accessed 25 May 2022].

150. Krauß, Rudolf, *Das Stuttgarter Hoftheater von den ältesten Zeiten bis zur Gegenwart* (Stuttgart: Metzler, 1908).

151. Microfilm copy of unspecified physical item, supposedly in D-Sl: D-Dl R 18 Met 17.

152. Copy: D-KNmi 1189.

153. Microfilm copy: D-Dl R 18 Met 2 (two copies).

154. Microfilm copy: F-Pn MICROFILM M-2657.

155. Microfilm copy of unspecified physical copy: D-Sl R 18 Met 8.

156. Photocopy: CDN-Lu ML48.M47]66 1780a.

MC | *Didone abbandonata* (1724–1832)

(8) Stuttgart: Cotta, [1782] (It./Fr.)¹⁵⁷

D-As 4 H 159; D-Mth 001/8 18762 [1]; D-MHrm T 324;¹⁵⁸ D-ROu LBN 200; F-Pn 8-RA6-245; RUS-SPsc Rossica 13.21.5.15; US-Cn BLC #260b1

Music sources

1st version: 1747, Rome

[complete scores] D-Dl Mus.3032-F-1^{RISM:A}; I-Mc;¹⁵⁹ I-Nc 28.5.6^{IC,MGG,NG,RISM,SBN,160}

[excerpts] *Dirò che fida sei* (I-MC 2-D-1/7 [4]^{RISM}; S-Skma T-SE-R^{RISM}); *Fra lo splendor del trono* (D-Dl Mus.3329-J-1 [8]^{RISM}); *Già si desta la tempesta* (D-MÜs SANT Hs 10 [8]^{RISM}); *Infelice e sventurato* (D-MÜs SANT Hs 10 [12]^{RISM}); *Nel duol che prova* (B-Bc 4267^{RISM}; D-MÜs SANT Hs 10 [9]^{RISM}); *Non ha ragione ingrato* (B-Bc 4269^{RISM}; B-Bc 5217^{RISM}; D-MÜs SANT Hs 10 [10]^{RISM}; D-MÜs SANT Hs 2270 [13]^{RISM}; GB-Lbl R.M.23.f.1 [16]^{RISM}; GB-Lgc G MUS. 427 [17]^{RISM}; S-Skma T-SE-R^{RISM}); *Se il mio cor fra tante pene* (B-Bc 4303^{RISM}; D-Mbs Mus.ms. 6314 [15]^{RISM}; D-MÜs SANT Hs 10 [14]^{RISM}; D-MÜs SANT Hs 2270 [4]^{RISM}); *Se resto sul lido* (D-MÜs SANT Hs 10 [13]^{RISM}); *Son qual fiume che gonfio* (D-MÜs SANT Hs 10 [15]^{RISM}); *Son regina e sono amante* (B-Bc 5219^{RISM}; GB-Lbl R.M.23.f.1 [15]^{RISM}; GB-Lgc G Mus. 427 [18]^{RISM}; I-Nc 57.2.4 [7]^{SBN}; US-BEm MS 326^{IC,RISM}); *Tacerò se tu lo brami* (I-Nc 32.2.25 [16]^{RISM}); *Vedi nel mio perdono* (D-MÜs SANT Hs 10 [11]^{RISM})

[contrafacta] *Son regina e sono amante* ([*Lauda Sion, salvatorem lauda ducem et pastorem*] D-Mbs Mus.ms. 5044 [3]^{RISM:P})

2nd version: 1749, Vienna

[complete scores] A-Wn Mus.Hs.18282 [1–3]^{IC,MGG,NG,161}; D-KNmi J 255 R [1]^{RISM}; D-LEmi [D-LEu] 8-Mus.31 [1–3]^{IC}; F-Pn D-6234/6235/6236^{BnF,MGG,NG,162}; GB-Cfm [GB-Cu] MU.MS.773^{IC,MGG,NG}; H-Bn Ms.mus IV 239^{IC}; US-Wc M1500.J72 D5^{IC,RISM,163}

157. Microfilm copy of unspecified physical copy: D-Sl R 18 Met 9.

158. Photocopy: CDN-Lu ML48.M47D54 1782a.

159. Microfilm copies: US-CHH 55-M1242; US-Eu Film 19992.

160. ^{MGG} and ^{NG} list a further complete source in I-Mc, which we have not found in ^{IC}. It might correspond to the excerpts we list as undated.

161. It contains an aria by Wagenseil (*Cadrà fra poco in cenere*). Microfilm copy: US-PRu MICROFILM 2401.

162. Microfilm copies: US-BEm MICROFILM A1191 M; US-CHH 55-M1249; US-Eu Film 20185; US-STum M/F 180.

163. Transcript of A-Wn Mus.Hs. 18282 [1–3].

[excerpts] *Ah, non lasciarmi, no* (D-DI Mus.3032-F-4 [13]^{MGG,RISM}; I-Nc 33.2.28 [25]^{SBN}; J-Tk S11-277-5 [2]^{RISM}); *Ah, non sai bella Selene*¹⁶⁴ (GB-Lbl R.M.22.f.8 [12]^{RISM}; I-MC 3-C-3 [4]^{RISM}; I-Nc 33.2.28 [18]^{SBN}); *Ardi per me fedele* (I-Nc 33.2.28 [27]^{SBN}); *A trionfar mi chiama* (I-Nc 33.2.28 [19]^{SBN}); *Fosca nube il sol ricopra* (D-Mbs Mus.ms. 1059 [1]^{RISM}; I-Nc 33.2.32 [11]^{SBN}; S-Skma T-SE-R^{RISM,R}); *Nel duol che prova* (I-Mc Nosedà I.160 [3]^{SBN}); *Se resto sul lido* (I-Nc 33.2.24 [24]^{SBN}); *Son qual fiume che gonfio d'umori* (I-Nc 33.2.24 [2]^{SBN}); *Son regina e sono amante* (I-Nc 33.2.24 [10]^{SBN,165}); *Tormento il più crudele* (I-Nc 33.2.25 [19]^{SBN})

3rd version: 1763, Stuttgart

[complete scores]¹⁶⁶ A-Wn* Mus.Hs.16488^{IC,MGG,NG}; D-B Mus.ms 11246^{IC,MGG,NG,RISM}; D-Sl HB XVII 242 [a–c]^{MGG,NG,RISM,167}

[excerpts] *Dirò che fida sei* (I-Bc GG.70 [12]^{IC,RISM,SBN}); *Son regina e sono amante* (B-Bc 4314^{RISM}; D-KNmi J 255 R [4]^{RISM})

[undated]

[excerpts] *Cadrà fra poco in cenere* (B-Bc 4233^{RISM,168}); *Dirò che fida sei* (F-Pn D-14665 [1]^{BnF}; I-Mc Nosedà M.22 [3]^{SBN}); *Nel duol che prova* (I-Mc Nosedà M.22 [12]^{SBN}; I-Nc 33.2.30 [14]^{SBN,169}; I-Nc 33.2.30 [22]^{SBN}); *Son regina e sono amante* (I-Mc Nosedà M.22 [10]^{SBN}); *Tacerò se tu lo brami* (I-Mc Nosedà M.22 [9]^{SBN})

1747

mus. by Adolfati, Andrea

1747 Venice

Teatro di S. Girolamo (carn., 19/02/1747)¹⁷⁰

Librettos

Venice: Pavini, 1747

F-Pn 8-YTH-52346; GB-Cu Bute.121; I-Mb Racc.dramm.0337; I-Rsc Carv.4380; I-Vcg LIBRETTI MURANO 241–243; I-Vgc ROL.0392 [2]¹⁷¹; I-Vnm DRAMM.1067 [9]; I-Vnm DRAMM.1263 [8]; I-Vnm DRAMM.3722 [4]; US-Cn ML50.2.D473 A36 1747; US-Wc ML48 [S57]

164. This aria was included in neither the libretto nor the full score of the premiere (A-Wn Mus.Hs.18282 or D-DI Mus.3032-F-1). However, the following sources clearly state the city, the date, and the premiering singer (Caffarelli), which may indicate that it was a late insertion for the sake of the castrato's on-stage importance.

165. Apparently performed in Vienna in 1754. In a different key from the original.

166. Microfilm copy of unspecified manuscript: US-CHum Micfilm 7446.

167. For Stuttgart 1777.

168. B-Bc 4233 and I-Mc Nosedà M.22 [3]: probably from the 1747 version. No collation with other sources has been possible.

169. This and the following two sources: from 1747 or 1749; we had no access to the score or its incipit.

170. Performed with puppets; see ^{NG} 'Adolfati, Andrea' and Selfridge-Field, Eleanor *A New Chronology of Venetian Opera and Related Genres, 1660–1760* (Stanford: Stanford University Press, 2007).

171. Photocopy: I-Vgc PF.

MC | *Didone abbandonata* (1724–1832)

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Music sources [excerpts] *Non ha ragione ingrato* (US-CHH VFM3.I.A36 I50Z [10]^{MGG,RISM})

1748 mus. by Bertoni, Ferdinando¹⁷²
1748 Venice¹⁷³ Teatro di S. Girolamo (carn., c. 22/02/1748)

Librettos Venice: Pavini, 1748
F-Pn 8-YTH-52346; GB-Cu Bute.121; I-Fm Mel.2158 [1]; I-Rsc Carv.4381; I-Vnm DRAMM.1069 [7]; I-Vnm DRAMM.1264 [4]; I-Vnm DRAMM.3722 [5]

Music sources [excerpts]¹⁷⁴ *Son quel fiume che gonfio d'umori* (I-VId U. 3^{RISM,P}); *Son regina e sono amante* (I-PAc Sanv.A.117^{NG,RISM,SBN}); *Va crescendo il mio tormento*¹⁷⁵ (HR-Sk LIV/677^{RISM}; I-BGc B.II.1^{RISM,SBN}; US-R n/s^{IC,RISM})
[inserts] *Non ho pace, non trovo respiro*¹⁷⁶ (I-Fn MS MUS 1268^{SBN})

1748 mus. by unknown composer(s)
1748 Genoa Teatro del Falcone (carn.)

Librettos Genoa: Franchelli, [1748]
F-Pn 8-YTH-50189; I-PAp BB XI.25664

1748 mus. by Chiarini, Pietro
1748 Brescia Teatro degli Erranti (1)
1756 Cremona Private theatre (carn.) (2)

Librettos (1) Brescia: Vendramino, 1748
F-Pn LIV IT-1634; I-Ma S. I. H. III. 8 [1]; I-Vc 1057; US-BEm ML50.2.D5 C5
(2) Cremona: Ricchini, [1756]
I-Rsc Carv.4385

172. Performed with puppets; see Selfridge-Field, *A New Chronology of Venetian Opera*, p. 625.

173. According to ^{NG}, premiered in 1748; see ^{NG} 'Metastasio'. Not clear if the music materials by Bertoni belong to this production or to the pasticcio in which he participated together with Rampini and Naumann in 1790 in Venice.

174. The arias were included in the pasticcio performed in Venice in 1790 with music by Bertoni, Rampini, and Naumann → see 1790, mus. by Bertoni, Ferdinando; Rampini, Vincenzo; Naumann, Johann Gottlieb; and Gazzaniga, Giuseppe. We cannot ascertain that there are the same music Bertoni used for his 1748 *Didone abbandonata*. The music for *Va crescendo il mio tormento* in HR-Sk LIV/677 does not coincide with that in US-R.

175. Although the text belongs to Metastasio's *Didone abbandonata*, this aria was included in Bertoni's revival of *Quinto Fabio* (A1-S3) in Padua in 1778. We cannot ascertain that it was first used in the composer's *Didone abbandonata*, or that it is by Bertoni himself. It does not coincide with the music in HR-Sk LIV/677.

176. Inserted into Bertoni's *Artaserse* (Forlì, 1776).

1749	mus. by Jommelli, Niccolò (2 nd version) → see 1747
1750	mus. by Terradellas, Domingo Miguel Bernabé
1750 Turin	Teatro Regio (carn., 17/01/1750) ¹⁷⁷
Librettos	Turin: Zappata & son, [1750] I-NOVa Biblioteca Teatro Coccia 95 [1]; I-Rsc Vol. Carv.143 [6]; I-Tac Simeom L 41; I-Tci L.O.0135; I-Tn F VII.357 [4]; <u>I-Tn F XIII.487 [1]</u> ; I-Tstrona ^S ; US-BEm ML48 .C65; US-Wc ML48.A5 [4]; <u>US-Wc ML48 [S10285]</u>
Music sources	[excerpts] <i>A trionfar mi chiama</i> (I-Rsc G.Mss.15 [18] ^{MGG,NG,RISM,SBN}); <i>Cadrà fra poco in cenere</i> (I-Rsc G.Mss.15 [19] ^{NG,RISM,SBN}); <i>Cara, partir degg'io</i> ([<i>Cara tra i dolci amplessi</i>] D-Sla 112 ^{RISM;P,178} ; I-Rsc G.Mss.15 [17] ^{MGG,NG,RISM,SBN}); <i>Dirò che fida sei</i> (I-Rsc G.Mss.15 [10] ^{MGG,NG,RISM,SBN}); <i>Infelice e sventurato</i> (I-Rsc G.Mss.15 [13] ^{MGG,NG,RISM,SBN}); <i>La bella sua calma</i> (I-Rsc G.Mss.15 [15] ^{MGG,NG,RISM,SBN}); <i>L'augelletto in lacci stretto</i> (I-Rsc G.Mss.15 [16] ^{MGG,NG,RISM,SBN}); <i>Non ha ragione ingrato</i> (I-Rsc G.Mss.15 [14] ^{MGG,NG,RISM,SBN}); <i>Se dalle stelle tu non sei guida</i> (I-Rsc G.Mss.15 [12] ^{MGG,NG,RISM,SBN}); <i>Son regina e sono amante</i> (I-Rsc G.Mss.15 [11] ^{MGG,NG,RISM,SBN})
1751	mus. by Manna, Gennaro
1751 Venice	Teatro Grimani di S. Giovanni Grisostomo (carn., 30/01/1751)
Librettos	Venice: [s.n.], ¹⁷⁹ [1751] I-Fm Mel.2183 [3]; I-Ria MISC. Teatrale 7 [4]; I-Rsc Carv.4382; I-Vcg S.GIO.GRISOSTOMO 160; I-Vnm DRAMM.1073 [5]; I-Vnm DRAMM.1269 [2]; US-CAh *IC7 A100 B750 [39]; US-LAum ML48 .R114 1751 [7]; <u>US-Wc ML48 [S5901]</u>
Music sources	[complete scores] D-Hs ^{MGG,NG,180} ; D-MÜs SANT Hs 2469 ^{MGG,NG,RISM} [excerpts] <i>Ah, non lasciarmi, no</i> (I-MC 3-E-22 [15] ^{RISM,181}); <i>Ah, non sai bella Selene</i> (I-VEas Malaspina ms.n.68 ^{RISM,SBN} ; I-MC 3-E-22 [1] ^{RISM} ; S-Skma

177. The production ran for twenty-two consecutive performances; see Bouquet, Marie-Thérèse, Valeria Gualerzi, and Alberto Testa, *Storia del Teatro Regio di Torino: cronologie*, ed. by Alberto Basso (Turin: Cassa di Risparmio di Torino, [1988]).
178. The aria is included with the text 'Cara partir degg'io' in Terradellas' *Didone abbandonata* (A2-S8).
179. 'In Merceria all'insegna della Scienza'.
180. Doubtful; not found in ^{RISM}.
181. Author identified in ^{RISM} as Manna, Giuseppe.

MC | *Didone abbandonata* (1724–1832)

T-SE-R^{RISM}; US-BEm MS 26 [4]^{IC,RISM,182}; *A trionfar mi chiama* (A-Wn Mus.Hs.10458^{IC}; D-KA Don Mus.Ms. 125^{RISM}; D-KA Don Mus.Ms. 1924^{RISM,P}; I-PEsf n/s^{SBN}); *Dovrei... ma no* (D-MÜs SANT Hs 2469^{RISM}); *Non ha ragione ingrato* (US-NYp* Mus. Res. MP (Italian) [35]^{RISM})

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1751	mus. by Fiorillo, Ignazio	
1751 Brunswick	Teatro Ducale (win. Fair)	
Librettos	Brunswick: heirs of Keitel, [1751] (It./Ger.) D-HVs Op. 1, 210; ¹⁸³ <u>US-Wc ML48 [S3200]</u>	
Music sources	[complete scores] D-Wa* 46 Alt 10 ^{MGG,NG,RISM} [excerpts] <i>Ah, non lasciarmi, no</i> (D-W Cod. Guelf. 314 Mus. Hdschr. [11] ^{RISM,P}); <i>Chiamami pur così</i> (D-W Cod. Guelf. 314 Mus. Hdschr. [13] ^{RISM,P}); <i>Dirò che fida sei</i> (D-W Cod. Guelf. 314 Mus. Hdschr. [18] ^{RISM,P}); <i>Non ha ragione ingrato</i> (D-W Cod. Guelf. 314 Mus. Hdschr. [17] ^{RISM,P}); <i>Quando l'onda che nasce dal monte</i> (D-W Cod. Guelf. 314 Mus. Hdschr. [15] ^{RISM,P}); <i>Son regina e sono amante</i> (D-W Cod. Guelf. 314 Mus. Hdschr. [14] ^{RISM,P}); <i>Tacerò se tu lo brami</i> (D-W Cod. Guelf. 314 Mus. Hdschr. [12] ^{RISM,P}); <i>Va lusingando amore</i> (D-W Cod. Guelf. 314 Mus. Hdschr. [16] ^{RISM,P})	
1751	mus. by Perez, Davide	
1751 Genoa ^{NG}	NA	(1)
1752 Reggio Emilia	Teatro Pubblico (Fair, 29/04/1752)	(2)
1753 Lisbon	Court theatre – Palácio de Salvaterra de Magos (carn.)	(3)
1755 Mantua	Teatro Arciduciale (carn.) <i>pasticcio</i> ¹⁸⁴	(4)
1757 Faenza	Teatro dei Remoti (carn.)	(5)
1761 London	King's Theatre in the Haymarket (14/03/1761) <i>mus. by D. Perez and B. Galuppi</i> ¹⁸⁵	(6)
1765 Lisbon	Teatro do Bairro Alto (summ.) ¹⁸⁶	(7)

182. Misattributed to Perez on the source.

183. Microfilm copies: D-HVI MASTER 512; D-HVI Mifi 2765.

184. See <<https://www.pasticcio-project.eu/database/work/P104217>> [accessed 25 May 2022].

185. Burden, 'Metastasio on the London Stage', p. 156 and 'The King's Theatre in London, 1705–1820', in *The Oxford Handbook of the Operatic Canon*, ed. by Cormac Newark and William Weber (New York: Oxford University Press, 2020), pp. 151–30. The production ran for ten consecutive performances; see Petty, Fred Curtis, 'Italian Opera in London, 1760–1800' (doctoral dissertation, Yale University, 1971).

186. According to ^{NG}, some arias were by Avondano; see ^{NG} Avondano, Pedro Antonio. ^C mentions Perez among the various composers.

Librettos

- (1) NA
- (2) Reggio Emilia: Vedrotti & Davolio, [1752]
D-Mbs L.eleg.m. 3876; I-Mb Racc.dramm.4511; I-MOe 70.I.31 [2];
 I-Rsc Libr. n. XVI [50]; I-REm 19.K.119
- (3) Lisbon: Sylviana, 1753
 I-PAc F. Libretti, sc.III [105]; I-Rsc Carv.4383; P-Ln 5747
- (4) Mantua: heirs of Pazzoni, 1755
 I-MAc Misc.476/8
- (5) Faenza: Archi, 1757
 I-FZc RM.N.I.37
- (6) London: Woodfall, 1761 (It./En.)¹⁸⁷
GB-Lbl 11714.aa.21 [3];¹⁸⁸ GB-Oas BX.3.9 [2]; GB-Ob Vet. A5 e.2256
 [1];¹⁸⁹ US-CAt TS 8154.428 1761
- (7) Lisbon: [s.n., 1765] (It./Port.)
 I-Rsc Carv.4362; P-Ln M. 1504 P.

Music sources

[complete scores] I-Vnm Mss. 9785/9786/9787^{MGG,NG,SBN,190}; P-La 45-V-26/27/28^{BA}; P-La* 45-V-48/49^{BA,MGG,NG}; S-Skma T-R^{MGG,NG,RISM}; US-Wc M1503.P434 D5^{IC,MGG,NG,RISM,191}

[excerpts] *Ah, non lasciarmi, no* (A-Wgm VI 15353 [Q 3370]^{IC}; B-Bc 5177^{RISM,192}; D-B N-.Mus. BP 745^{GVK}; D-Mbs Mus.ms. 180 [1]^{RISM,193}; I-MC 6-E-9 [8]^{RISM}; I-Nc 34.613 [14]^{SBN}; I-Nc 34.613 [39]^{SBN}; I-Nc 51.2.51 [1]^{SBN}; I-Nc 57.2.3 [2]^{SBN}; I-PAc Sanv.A.181 [1–8]^{SBN;IP}; I-VEcon MS 308^{RISM,SBN}; J-Tk S10-934-3 [3]^{RISM}; P-La 54-II-71 [71–73]^{BA;P}; US-SFsc *M2.1 M391^{RISM}); *Ah, se dagli occhi tuoi* (D-LÜh Mus. Q 270^{RISM}; GB-Lbl R.M.23.e.9 [2]^{MGG,RISM,194}); *Infelice abbandonata* (A-Wgm VI 6746 [Q 3957]^{IC}; D-Mbs Mus.ms. 254 [9]^{RISM}; D-W Cod. Guelf. 314 Mus. Hdschr.[32]^{RISM;R}; J-Tk S10-613-5 [5]^{RISM,195}; P-La 54-II-71 [74–80]^{BA;IP};

187. ^{S7820} claims there is another copy in the Hicke private library in London.
188. Microfilm copies: D-Gs MA 89-24:5345 [23]; GB-En Mf.134, reel 5345 [23].
189. Microfilm copy: GB-Ob Films ESTC 18th C., reel 5345 [23].
190. This and the following three sources: for Lisbon 1753.
191. Not totally similar to the 1753 version; perhaps corresponding to the 1751 premiere.
192. Probably for Reggio Emilia 1752.
193. B-Bc 4603; D-Mbs Mus.ms. 180 [1]; D-Mbs Mus.ms. 180 [13]; GB-Lbl R.M.23.d.19 [10]; I-Nc 34.613 [39]; I-VEcon MS 308: for Reggio Emilia 1752.
194. According to the inscription on the source, it was performed in 1752 in Reggio Emilia. As no libretto for the 1751 premiere has been preserved, and as the duet did not appear in the 1753 version, Perez's authorship cannot be ascertained.
195. B-Bc 4603; J-Tk S10-613-5 [5]; P-La 54-II-71 [63–67]; P-La 54-II-71 [68–70]; P-La 54-II-71 [74–80]; P-La 54-II-71 [81–83]: for Lisbon 1753.

MC | *Didone abbandonata* (1724–1832)

S-Skma Alströmer saml. 163 [6]^{RISM}; S-Skma T-SE-R^{RISM}; US-BEm MS 98 [2]^{IC,RISM}; *Non ha ragione ingrato* (P-La 54-II-71 [68–70]^{BA,IP}; US-SFsc *M2.1 M387^{RISM}; US-SFsc *M2.1 M392^{RISM}); *Quando saprai chi sono* (D-Mbs Mus.ms. 988 [8]^{RISM}; GB-Lbl R.M.23.e.3 [10]^{MGG,RISM}); *Se resto sul lido* (US-SFsc *M2.1 M393^{RISM}); *Son regina e sono amante* (B-Bc 5178^{RISM}; D-SWI Mus.4172^{RISM,196}; P-La 54-II-71 [63–67]^{BA,IP}); *Teneri affetti miei* (P-La 54-II-71 [81–83]^{BA,IP}); *Tu mi disarmi il fianco* (D-Mbs Mus.ms. 180 [13]^{RISM}; GB-Lbl R.M.23.d.19 [10]^{MGG,NG,RISM}); *Va crescendo il mio tormento* (B-Bc 5179^{RISM}; B-Bc 4603^{RISM}; D-Mbs Mus. ms. 10419^{RISM,P}); *Va lusingando amore* (B-Bc 4604^{RISM,197}); *Vado... ma dove?... oh dio!* (S-Skma T-SE-R^{RISM}; US-SFsc *M2.1 M390^{RISM})

[parodies] *Ah, non lasciarmi, no* ([*Ah, non lasciarmi bell'idol mio*] F-Pn VM7-7289^{RISM,198})

[printed sources] *Ah, non lasciarmi, no* [2]; *Va crescendo il mio tormento* [4]; *Son regina e sono amante* [5], in *The Favourite Songs in the Opera call'd La Didone abbandonata* (London: Walsh, 1761); *Ah, non lasciarmi, no*, in *Alla Sig. Maria Colomba Mattei [...] 1752 a la parte di Didone abbandonata* ([s.l.: s.n., s.d.])

[inserts]

[London, 1761] Galuppi, Baldassare?, *Come potessi, oh Dio!* [3]; *Se non ti moro allato* [1], in *The Favourite Songs in the Opera call'd La Didone abbandonata* (London: Walsh, 1761)

[Lisbon, 1765] Avondano, Pedro António, *Ah, non lasciarmi, no* (F-Pn MS-63 [2]^{BnF}); *Ah non sai bella Selene* (J-Tk S10-934 [1]^{RISM})

1752 mus. by Poncini Zilioli, Francesco

1752 Livorno Teatro da S. Sebastiano (carn.)

Librettos Livorno: Fantechi & co., 1752

CDN-Ttfl Itp Pam 00765; I-Bc Lo.04313¹⁹⁹

1752 mus. by Scolari, Giuseppe

1752 Barcelona Teatre de la Santa Creu (30/05/1752)

birthday of Fernando VI, king of Spain

(1)

196. In C major instead of D major.

197. The aria is not included in the librettos from the 1752, 1753, and 1761 performances.

198. Wrongly attributed to Graun. Microfilm copy: F-Pn VM BOB-14289.

199. Pages 9–10 missing.

MC | *Didone abbandonata* (1724–1832)

1753 Barcelona	Teatre de la Santa Creu (10/1753)	(2)
1763 Ferrara	Teatro Bonacossi [da S. Stefano] (carn.)	(3)
1763 Barcelona	Teatre de la Santa Creu (04/11/1763) ²⁰⁰ <i>name day of Carlos III, king of Spain</i>	(4)

Librettos

(1) Barcelona: [s.n.], 1752 (It./Spa.)²⁰¹
(2) Barcelona: Campins, [1753] (It./Spa.)
E-Bbc C400/235; E-Mn T/22340; I-Bc Lo.06211
(3) Ferrara: Fornari, [1763]
I-Vgc ROL.0611 [4]; US-Wc ML48 [S9806]
(4) Barcelona: Generas, [1763] (It./Spa.)
E-Bcapdevilla 850 Met; E-Bu 07 XVIII-3210

Music sources [excerpts] *A trionfar mi chiama* (I-MC 6-A-3/6^{RISM}); *Se dalle stelle tu non sei guida* (US-BEm MS 98 [5]^{IC;RISM})

1752 mus. by Galuppi, Baldassare (rev. version) → see 1741

1752 mus. by Bonno, Giuseppe
1752 Vienna^{NG} NA^{NP}

1753 mus. by Mazzoni, Antonio Maria

1753 Bologna	Teatro Formagliari (carn.)	(1)
1761 Prague	Teatro Nuovo (carn.)	(2)

Librettos

(1) Bologna: successors of Benacci [i.e., Sassi], [1752]
I-Bc Lo.03032; I-Bc Lo.09724
(2) [Prague]: Pruscha, [1761]
A-Wn 407379-A; CZ-Pnm B 4117; CZ-Pu 65 E 2972; D-Hs A/23802

Music sources [excerpts] *Ah, non lasciarmi, no* (I-CHF [I-CHc] C 7 [2]^{RISM}); *Se resto sul lido* (I-CHF [I-CHc] C 7 [4]^{RISM}; I-CHF [I-CHc] C 7 [4]^{SN}); *Son regina e sono amante* (I-CHF [I-CHc] C 7 [3]^{RISM}); *Vado... ma dove?... oh dio!*²⁰² (I-MAav* Cart.7 n.34^{RISM;IP})

200. Alier y Aixalà, Roger, *L'òpera a Barcelona: orígens, desenvolupament i consolidació de l'òpera com a espectacle teatral a la Barcelona del segle XVIII* (Barcelona: Institut d'Estudis Catalans, 1990).

201. Cotarelo y Mori, Emilio, *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid, Revista de arch., bibl. y museos, 1917).

202. This aria was inserted into A. Mazzoni's setting of *Demofonte* (Parma, 1754), sung by the character of Timante in A2-S6.

MC | *Didone abbandonata* (1724–1832)

74

1753 mus. by Lampugnani, Giovanni Battista (2nd version) → see 1739

1753 mus. by unknown composer(s)
1753 Pavia Teatro Omodeo (carn.)

Librettos Milan: Ghislandi, [1753]
I-LDEsormani^{C,S,203}

1754 mus. by Ciampi, Vincenzo Legrenzio

1754 London King's Theatre in the Haymarket (05/01/1754) (1)
1754 London King's Theatre in the Haymarket (03/04/1754)^{CA} (1)

Librettos (1) London: Woodfall, 1754 (It./En.)
GB-Lbl 11715.g.13 [1];²⁰⁴ PL-Wu GSD 28.20.4.3849 [1]²⁰⁵

Music sources [excerpts] *Ah, non lasciarmi, no* (B-Bc 5171^{RISM;R}); *Non ha ragione ingrato* (B-Bc 5172^{RISM;R}); *Ogni amator suppone* (D-MÜs SANT Hs 184 [14]^{RISM}); *Se resto sul lido* (B-Bc 5173^{RISM;R}); *Vado... ma dove?... oh dio!* (D-MÜs SANT Hs 184 [16]^{RISM}); *Veggio la sponda* (B-Bc 5174^{RISM})
[printed sources] unspecified aria, in *Air de Didone abbandonata* ([s.l.: s.n., s.d.]); *Ah, non lasciarmi, no* [1]; *Nel duol she prova* [3]; *Non ha ragione ingrato* [4]; *Se resto sul lido* [2]; *Veggio la sponda* [5], in *The Favourite Songs in the Opera call'd Didone* (London: Walsh, [1754]); *Nel duol che prova*, in *Airs in the Opera of Didone* (London: Lonsdale, [s.d.])

Didone abbandonata, in *Poesie del signor abate Pietro Metastasio* (Paris: widow of Quillau, 1755), vol. 2, pp. 307–403.

1755 mus. by Fioroni, Giovanni Andrea
1755 Milan Teatro Regio Ducale (carn., 18/01/1755) (1)

Librettos Milan: Malatesta, 1755
B-Bc 19905; F-Pn LIV IT-3524 [2]; I-Bc Lo.01738; I-LDEsormani 309/2/11; I-Ma S. I. H. I. 7 [7]; I-Mb Racc.dramm.6076 [4]; I-Nragini L095; US-Cn BLC #754; US-Wc ML48 [S3206]

203. Lost?; not found in the library or in its Excel catalogue.

204. Microfilm copy: GB-En Mf.134, reel 10234 [10].

205. Attributed to P. Anfossi in the card catalogue of P-Wu.

MC | *Didone abbandonata* (1724–1832)

Music sources [excerpts] *Cadrà fra poco in cenere* (F-Pn D-15157^{BnERISM})
 [contrafacta] *Ardi per me fedele* ([*Veni o sponse care*] CH-E 464,7^{RISM;P});
Chiamami pur così ([*Quid cupis cor bonum forsam hic caro est*] CH-Saf
 MusSaf.Ms.632^{RISM;P})

1755 mus. by unknown composer(s)
 1755 Verona Teatro Filarmonico (carn.)
Librettos Verona: Saracco, [1755]
 I-Rsc Carv.4384; US-CAt TS 8154.236 1755

1756 mus. by Bernasconi, Andrea (2nd version) → see 1741

Didone abbandonata, in *Poesie del signor abate Pietro Metastasio* (Turin: Stamperia Reale, 1757), vol. 2, pp. 293–382.

1757 mus. by Traetta, Tommaso
 1757 Venice Teatro Giustiniani di S. Moisè (aut.) (1)
 1st version
 1759 Pavia Teatro Omodeo (carn.) (2)
 1763 Milan Teatro Regio Ducale (carn.) (3)
 2nd version
 1764 Naples Teatro di S. Carlo (20/01/1764) (4)
birthday of Carlos III, king of Spain
 3rd version, with a prologue by Majo

Librettos (1) Venice: Fenzo, [1757]
 I-GOI COR/07/0273; I-Mb Racc.dramm.0548; I-Ria MISC. Teatrale 4
 [1]; I-Vnm DRAMM.1079 [10]; I-Vnm DRAMM.1278 [4]; US-LAum
 ML48 .R114 1757 [10]; US-Wc ML48 [S10402]
 (2) Milan: Ghislandi, [1759]
 I-LDEsormani 314/3/11
 (3) Milan: Malatesta, 1763
 F-Pn LIV IT-3527 [2]; I-Bc Lo.05339; I-LDEsormani 309/3/18; I-Ma S.
 I. H. I. 10 [1]; I-Mc Coll.Libr.133; I-Nc Rari 8.16.1; I-Rn 40.9.D.16.6;²⁰⁶
 I-Rsc Vol. 9 [10]
 (4) Naples: Flauto, 1764
 US-NYp Mus. Res. *MZ, A/27 [11]

Music sources

1st version: 1757, Venice

[complete scores] D-B Mus.ms. 2002^{NG,RISM} [Act I]
 [excerpts] *Ah, non lasciarmi, no* (US-SFsc *M2.1 M496^{RISM}); *Dovrei... ma no* (S-Skma T-SE-R^{RISM}); *Prendi l'estremo addio* (CH-Bu kr IV 355^{RISM,P}; D-B Mus.ms. 19178 [27]^{RISM,IP}; D-KNmi IV, 19R^{RISM}; D-MG-mi HA IV 141^{RISM}; I-MAav Cart.4 n.11 [11]^{RISM}; US-Wc M1505.A2 T79^{RISM}); *Quando saprai chi sono* (I-MAav Cart.9 n.20^{RISM,P}; I-MC 6-A-20 [11]^{RISM}; I-Tf 2 IV 19 [21]^{RISM}); *Son regina e sono amante* (A-Wn Mus. Hs.10773^{IC}; B-Bc 5194^{RISM}; S-Skma T-SE-R^{RISM})

2nd version: 1763, Milan

[complete scores] F-Pn D-13729^{BnF,NG,207}; I-Nc R.8.8/9/10^{IC,MGG,NG,SBN; A,208}; P-La 46-VI-38/36/40^{BA,NG}; P-La 54-I-54/55/56^{BA,NG}

[excerpts] *Ah, non lasciarmi, no*²⁰⁹ (I-Mc Mus. Tr.ms. 1284^{RISM,SBN}); *Ah non sai bella Selene* (I-MC 6-A-17/2 [4]^{RISM}); *Cadrà fra poco in cenere* (I-Mc Mus. Tr.ms. 1285^{RISM,SBN}; I-MC 6-A-17/2 [3]^{RISM}); *Dirò che fida sei* (B-Bc 4912^{RISM}; I-MC 6-A-17/2 [1]^{RISM}); *Già si desta la tempesta* (I-MC 6-A-17/2 [2]^{RISM}); *In tanto tormento* (D-GOI Mus. 2° 52b [6]^{RISM,R}; D-Sla 92^{RISM,P}; D-SWI Mus.5454^{RISM,P}; I-Mc Mus. Tr.ms. 1280^{RISM,P}; S-Skma T-SE-R^{RISM}); *Nel duol che prova* (I-Mc Nosedà Q.26 [9]^{SBN}); *Quando saprai chi sono* (I-Mc Mus. Tr.ms. 1282^{RISM,SBN}; I-MC 6-A-19/2 [1]^{RISM}); *Son regina e sono amante* (I-GI B C.3.23 [6]^{IC,SBN}; I-Mc Mus. Tr.ms. 1287^{RISM,SBN}; I-MC 6-A-19 [4]^{RISM}; I-Nc 34.5.21 [15]^{SBN}; I-Nc Arie 599 [9]^{SBN}); *Vado... ma dove?... oh dio!* (D-KNmi III, 68 R^{RISM})

[unspecified] F-Pn MS-9798^{BnF}

3rd version: 1764, Naples

[complete scores] P-La 46-VI-35/36/37^{BA,NG}; US-Wc M1500.T76 D4^{NG,RISM}

1758

mus. by Zoppis, Francesco

1758 St Petersburg

Court theatre – Winter Palace (25/11/1758)

coronation of Elizaveta Petrovna Romanova, empress of Russia

Librettos

St Petersburg: Imperial Academy of the Sciences, 1758

RUS-SPsc Rossica 13.16.9.67

207. Microfilm copy: F-Pn VM BOB-23122.

208. ^{RISM} lists another source from I-Nc (I-Nc Rari 7.9.20/21/22), yet it could not be found in ^{SBN}.

209. This aria and *Cadrà fra poco in cenere* are the same as in the 1757 version but in a different key.

MC | *Didone abbandonata* (1724–1832)

Music sources [excerpts] *Ab, non lasciarmi, no* (I-OS Mss.Mus.B 1337^{RISM}); *Tu mi scorgi al gran disegno* (S-Skma T-SE-R^{RISM}); *Vivi superbo e regna* (D-DI Mus.I-F-82,37 [9]^{RISM})

1759 mus. by Brunetti, Giuseppe
1759 Siena Teatro degli Intronati (carn.)

Librettos Siena: Rossi, [1759]
I-Rsc Libr. n. XVI [51]

1759 mus. attributed to Auletta, Pietro Antonio²¹⁰
1759 Florence Teatro della Pergola (26/08/1759)
orchestra conducted by G. Brunetti, who also composed some of the arias

Librettos Florence: Stamperia dirimpetto all'Oratorio di S. Filippo Neri, [1759]
I-Bc Lo.06212; I-Fc E.V.1418; I-Fc E.V.1746; I-Fn B.17.6.272.1.2; I-PS BM.257 [9]

Music sources [complete scores] I-Fc D.I.55/56/57^{NG,RISM,SBN}

1760 mus. by various unknown composers
1760 Verona Teatro Filarmonico (carn.)

Librettos Verona: Ramanzini, [1760]
I-VEc D.381 [8]²¹¹

1760 mus. by Ferradini, Antonio
1760 Lucca Teatro Pubblico (23/08/1760)

Librettos Lucca: Benedini, 1760
I-Fm Mel.2045 [1]

Music sources [complete scores] P-La 44-VI-15/16/17^{BA,MGG,NG}; P-La 47-VI-22/23/24^{BA,MGG,NG}

210. ^{C,S} mention Giuseppe Brunetti as the composer of some of the arias; see ^SIndex I, p. 359. On the libretto: 'La Direzione della Musica è del Sig. Giuseppe Brunetti, Maestro di Capella Napoletano, e l'Arie con questo segno * sono di sua composizione.'

211. Microfilm copy: CDN-Lu ML48.M47T38 1787a.

MC | *Didone abbandonata* (1724–1832)

78

1762	mus. by Sarti, Giuseppe	
1762 Copenhagen	Royal Danish Theatre (12/1762) ²¹² <i>Den forladte Dido</i> <i>1st version</i>	(1)
1771 Copenhagen	Royal Danish Theatre (spr.)	(2)
1782 Padua	Teatro Nuovo (Fair, 12/06/1782) <i>2nd version</i>	(3)
1784 Esterháza	Court theatre	(4)
1786 Lucca	Teatro Pubblico (05/08/1786)	(5)
1792 Madrid	Teatro de los Caños del Peral <i>birthday of Maria Luisa, queen of Spain</i> <i>mus. by G. Sarti and G. Paisiello</i>	(6)
1793 Mantua	Teatro Arciduciale (carn., 26/12/1792)	(7)
Librettos	(1) Copenhagen: Svare, [1762] (It./Dan.) <u>DK-Kk 56,-370</u> ; I-Vnm DRAMM.1121 [4]; <u>US-Wc ML48 [S9432]</u>	
	(2) Copenhagen: [s.n., 1771] (It./Dan.) DK-Ku [DK-Kk] Rom. 12300 8°	
	(3) Padua: Conzatti, [1782] I-Pci B.P. 2577. XIII; I-Pmc ^{C,S,213}	
	(4) Oldenburg: Siess, [1784] CZ ^{S,214} ; H-Bn 208.421	
	(5) Lucca: Bonsignori, [1786] ²¹⁵ <u>CDN-Tff Itp Pam 00973</u> ; I-La Dono Pellegrini – Libretti d’opera, 40; I-Lg B.ta 203 [1]; I-Nragni L119; I-REt TE Lib 0304; I-Vgc ROL.0600 [9]; ²¹⁶ US-AAu ML 50.2 .D564 S25; US-AUS KL-17 238; US-Cn ML50.2.D47 S27 1786; US-CAt TS 8154.598 1786 [B]; <u>US-PRV n/s</u>	

212. Jensen, Niels Martin, ‘Giuseppe Sarti: attività danese e manoscritti sopravvissuti’, in *Giuseppe Sarti musicista faentino: Atti del convegno internazionale*, ed. by Mario Baroni and Maria Gioia Tavoni (Modena: Mucchi, 1986), pp. 159–65. For a study of the socioeconomic conditions around Sarti’s *Didone*, see Venturi, Simonetta, ‘Il periodo danese di Giuseppe Sarti e la “Didone abbandonata”’, *Studi e documentazioni: Rivista umbra di musicologia*, 15.1 (2007), 23–38. For a discussion of the costumes used in Sarti’s Danish productions and the translations into the vernacular tongue, see, respectively, Jeanneret, Christine, ‘Costumes and Cosmopolitanism: Italian Opera in the North’, *Cambridge Opera Journal*, 21.1 (2020), 27–51; ‘Made in Italy, Tailored for Danes: Giuseppe Sarti and Italian Opera in Copenhagen’, *Music & Letters*, 102.2 (2021), 271–93.
213. The library was closed at the time of preparation of this volume and, therefore, we could not check its holdings.
214. One copy in the library of the Radenín palace in the Czech Republic [Radenin zamecke knihovna].
215. According to ²¹⁶7856, there was a copy of this libretto in I-FPfanan (previously in Turin); see note 71 above.
216. Microfilm copy: CDN-Lu ML48.M47T38 1787a.

MC | *Didone abbandonata* (1724–1832)

- (6) Madrid: widow of Ibarra, [1792] (It./Spa.)
 E-Bbc C400/292; E-Mn T/24571; I-Nc Rari 15.10.4
- (7) Mantua: heirs of Pazzoni, [1793]
 I-MAc Misc.360/5;²¹⁷ I-OS LIBRETTI 114

Music sources

1st version: 1762, Copenhagen

- [complete scores] DK-Kk mu7502.0538^{IC,MGG,NG,RISM}
- [excerpts] *Fosca nube il sol ricopra* (DK-Kk mu7502.1335^{RISM,218}); *Io d'amore, oh dio mi moro* (DK-Sa R320^{RISM}; S-Skma T-SE-R^{RISM})

2nd version: 1782, Padua²¹⁹

- [complete scores] F-Pn D-13729^{BnF,MGG,NG}; H-Bn Ms.mus OE-90^{IC,MGG,NG}; I-Pl ATVa 12 [I-III]^{MGG,NG,RISM,SBN;P,220}; P-La 46-IV-15/16/17^{BA,MGG,NG}
- [excerpts] *Ah, non lasciarmi, no* (D-B Mus.ms. 19503/5^{RISM}; I-Vc Correr Busta 5.18^{SBN}); *Ah, non sai qual pena sia* (D-Dl Mus.1-F-82,27 [11]^{RISM}; D-Hs MA/907 [1]^{RISM}; D-SWI Mus. 186h^{RISM;P}; D-WRz Scha Bs Mus Hs 60 [2]^{GVK}; GB-Lbl Add. 29967^{RISM}; I-BGi PREIS.138.1345^{SBN}; I-Fc D.IV.427^{IC}; I-Mc Nosedo Q.12 [6]^{SBN}; I-MC 5-E-19 [2]^{RISM}; I-MC 5-F-2 [8]^{RISM}; I-Nc 57.2.33 [1]^{SBN}; I-Pca D.IV.1621^{SBN}; I-PAc Ms.Tor.72^{RISM,SBN}; I-Vc Correr Busta 5.14^{SBN}; I-Vc Correr Busta 8.20^{SBN}; I-Vnm Mss. 11391^{SBN}; US-Eu MSS 992^{IC,RISM}; US-Wc M1505.A1 (vol. 241)^{RISM}; *Pren-di l'estremo addio* (I-Vc Correr Busta 5.15^{SBN}); *Quando saprai chi sono* (F-Pn D-14549^{BnF,221}; F-Pn D-14907^{BnF}; I-OS Mss.Mus.B 2765^{RISM,SBN,222}); *Son regina e sono amante* (D-BFb [D-MÜu] S-ar 77^{RISM;P,223}); *Vado... ma dove?... oh dio!* (I-Vc Correr Busta 5.19^{SBN})

217. Photocopy: CDN-Lu ML48.M47G378 1787a.

218. In a different key from Sarti's 1762 original.

219. Sarti's music for this production was possibly included in a pasticcio performed in 1782 in Genoa → see 1782, mus. by Sarti, Cherubini, Anfossi, and Bianchi.

220. Microfilm copy: CDN-Lu M1500.M57S273 1782a.

221. This and the following source were used for the insertion of the aria into Mayr's lyric opera *Che originali — Fedeltà ed amore alla prova* (Turin, 1800).

222. In D major instead of E flat major.

223. In C major instead of B flat major.

MC | *Didone abbandonata* (1724–1832)

80

[undated] [excerpts] *Son regina e sono amante* (D-Hs NMC: 5:2a [1]^{RISM;R})
 [unspecified] [excerpts] In *Journal d'ariettes italiennes*, 252 (Paris: Bailleux, 1782)²²⁴
 [doubtful] [excerpts] *Son regina e sono amante* (D-Mbs Mus.ms. 10576^{RISM;P;225}); *Va lusingando amore*²²⁶ (D-B Mus.ms. 19508 [9]^{RISM}; D-SW1 Mus.4766^{RISM}; S-Skma T-SE-R^{RISM})

1763 mus. by Traetta, Tommaso (2nd version) → see 1757

1763 mus. by Jommelli, Niccolò (3rd version) → see 1747

1764 mus. by Galuppi, Baldassare (2nd version) → see 1741

1764 mus. by Traetta, Tommaso (3rd version) → see 1757

1765 mus. by Schwanenberger, Johann Gottfried

1765 Brunswick Teatro Ducale (08/1765)

Librettos [s.l.: s.n., 1765] (It./Ger.)

D-Wa S. 2537; RUS-Mrg 50-9285813

Music sources

[complete scores] D-Bsa [D-B] SA 1196^{RISM} [Act I]; D-Wa* 46 Alt 323/324/225^{IC,MGG,RISM}

[excerpts] *Nell'affanno, oh dio, nel pianto* (D-B Mus.ms. 20492/4 [2]^{RISM}); *Son regina e sono amante* (CZ-BER HU 596^{RISM;P}; CZ-BER HU 789^{RISM;P}); *Tacerò se tu lo brami* (D-RH Ms 718^{RISM}); *Va lusingando amore* (B-Bc 4065^{RISM}; D-LB [D-NEhz] La 170 Bü 431^{IC,RISM}; D-RH Ms 715^{RISM}); *Veggio la sponda* (D-RH Ms 717^{RISM}; US-NYp n/s^{IC})

[unspecified] F-Pn MS-5757^{BnF}

1766 mus. by Zannetti, Francesco

1766 Livorno Teatro da S. Sebastiano (carn., 26/12/1765)^{CA} (1)

1781 Perugia Teatro Civico del Verzaro (aut.) (2)
opening of the theatre

224. Doubtful. The text of the recitative (*Deh taci oh Dio! De grace ah!*) was not found in the librettos of the 1762 and the 1782 versions. It could be linked to the 1782 production in Genoa → see 1782, mus. by Sarti, Giuseppe; Cherubini, Luigi; Anfossi, Pasquale; and Bianchi, Francesco.

225. The music is different from that in DK-Kk mu7502.0538 and P-La 46-IV-15/16/17.

226. The aria was not found in the librettos of the 1762 and the 1782 versions.

MC | *Didone abbandonata* (1724–1832)

Librettos	(1) NA (2) Perugia: Riginaldi, [1781] D-Mth 001/8 R 00401 [1]; I-Fc E.VI.3210; I-PEc ANT Misc. I.C 51 [5]; I-PEsf ^{C,S,227} ; US-BEm fPQ4717 .D5 1781a; US-Wc ML48.A5 vol. 5 [12] ²²⁸
Music sources	[complete scores] P-La 46-VII-50/51/52 ^{BA} [doubtful] [excerpts] <i>Quando saprai chi sono</i> (D-B Mus.ms. 23483 ^{RISM}); <i>Vivi superbo e regna</i> (F-Pn D-14497 ^{BnF}) [contrafacta] <i>Quando saprai chi sono</i> ([<i>Salve regina, mater misericordiae vita dulcedo</i>] D-HR [D-Au] III 4 1/2 2° 405 ^{RISM;P229})
1767	mus. by unknown composer(s)
1767 Pavia	Teatro Omodeo (carn.)
Librettos	Pavia: Bolzani, [1767] I-Mcom MUS.M MUS.I.-450 [1]
1767	mus. by unknown composer(s)
1767 Barcelona	Teatre de la Santa Creu
Librettos	Barcelona: Altés, [1767] E-Bu 07 XVIII-3329
1768	mus. by Boroni, Antonio
1768 Prague	Teatro Regio (carn.) (1)
s.d. Rome?	Teatro di Torre Argentina (2)
Librettos	(1) [Prague: s.n., 1768] (It./Ger.) CZ-Pnm B 4710; <u>CZ-Pu L 1212</u> ; <u>CZ-Pu 65 E 2973</u> (2) NA
Music sources	[complete scores] <u>D-DI Mus.3406-F-5</u> ^{MGG,NG,RISM,230} [excerpts] <i>Tu mi disarmi il fianco</i> (F-Pn L-17351 ^{BnF}) [doubtful] <i>Sento che il cor guerriero</i> (S-Skma T-SE-R ^{RISM,231})

227. The library was not accessible throughout the preparation of this volume.

228. Microfilm copy: US-AAU FILM M236 [5].

229. The Latin text 'Salve regina' is added under the Italian text by a different hand.

230. Microfilm copy: US-CA 5225311.

231. It corresponds to a supposed revival in Rome. The aria was not included in the original 1768 version; it is probably not by Boroni.

MC | *Didone abbandonata* (1724–1832)

82

1768	mus. by unknown composer(s)
1768 Cádiz	Teatro Italiano (04/11/1768) <i>Dido abbandonada</i>
Librettos	Cádiz: Espinosa, [1768] (It./Spa.) CH-Gpu Gg 514/3 [2]
1768	mus. by unknown composer(s)
1768 Kassel	Theatre <i>Didon abandonée</i>
Librettos	Kassel: Estienne, 1768 (It./Fr.) D-BFb [D-MÜu] B-St 112; D-FUI Schw Stift Kf 17
1770	mus. by Celoniati, Ignazio
1770 Milan ²³²	Teatro Regio Ducale (carn., 26/12/1769)
Librettos	Milan: Montani, 1769 F-Pn LIV IT-3529 [1]; I-Bc Lo.00947; I-Fc E.VI.5438; I-LDEsormani 309/4/24; I-Ms MUS. C. LXIII. 1; I-Rsc Vol. 12 [4]; US-CAh *IC7 M5648 D1769
Music sources	[complete scores] F-Pn D-1907/1908/1909 ^{BnENG,RISM} ; I-Tf ^{NG} ; P-La 47-II-38 ^{BA,NG}
1770	mus. by Di Majo, Gianfrancesco
1770 Venice	Teatro Grimani di S. Benedetto (carn., 26/12/1769) ²³³
Librettos	Venice: Fenzo, 1770 A-Wmi BT-727; I-Rsc Carv.4386; I-Vcg LIBRETTI S.BENEDETTO 190; I-Vnm DRAMM.1097 [3]; I-Vnm DRAMM.1305 [2]; I-Vnm MISC.4004 [2]; US-Wc ML48 [S5855] ²³⁴
Music sources	[complete scores] D-Mbs Mus.ms. 20889 ^{MGG,NG,RISM} ; P-La 44-XI-52/53/54 ^{BA,NG}

232. According to ^C, the 1st performance took place in December (not November) 1769. However, the libretto indicates that this version 'fu rappresentato in uno de' Teatri più qualificati della Germania...'. Similarly, ^{BnFRISM} refer to revivals in Germany and Milan during the carnival of 1770 [1771?], yet we could not find further information about those performances.
233. De Filippis, Felice and Raffaele Arnese, *Cronache del Teatro di S. Carlo (1737–1960)* (Naples: Edizioni Politica Popolare, 1961) date the premiere of Majo's *Didone* in an unspecified day in 1768 and include no performance in the 1769–1770 season. The libretto is nonetheless clear.
234. Microfilm copy: US-BEm ML50.2.A7062 M3 1768.

MC | *Didone abbandonata* (1724–1832)

[excerpts] *Se resto sul lido* (US-BEm MS 107 [4]^{IC,RISM}); *Vado... ma dove?... oh dio!* (D-B Mus.ms. 13399/5^{RISM}; F-Pn D-7267 [6]^{BnRISM,235}; US-SFsc *M2.I M309^{RISM})
 [doubtful] *Già si desta la tempesta* (UA-Knbuv Rozum 120501 [20]^{RISM,236})

83

1770	mus. by Piccinni, Niccolò	
1770 Rome	Teatro di Torre Argentina (carn., 08/01/1770) <i>1st version</i>	(1)
1776 Havana	Teatro Coliseo (12/10/1776) <i>opening of the theatre</i>	(2)
1780 Naples?	Teatro di S. Carlo? ²³⁷	(3)
1783 Paris	Court theatre – Palace de Fontainebleau (16/10/1783) <i>Didon</i> (Fr. only) <i>French version of the libretto by J. F. Marmontel</i> <i>2nd version</i>	(4,5)
1783 Paris ²³⁸	Académie Royale de Musique (01/12/1783)	(4,5)
1785 Paris	Académie Royale de Musique	(6)
1787 Lyon	Theatre	(7)
1799 Berlin	Court theatre (18/05/1799) ²³⁹	(8)
1808 Berlin	Court theatre (c. 04/04/1808)	(9)
Librettos	(1) Rome: Corradi, 1770 F-Pn YD-5393 [4]; ²⁴⁰ I-Rsc Libr. n. XVII [52]; I-Rvat Stamp.Ferr.V.8059 [2]; I-Vgc ROL.0537 [3] (2,7–9) NA (3) [s.l.: s.n., 1780] (4) Paris: Rouillet, 1783 (Fr.) I-Nragni Lo82	

235. Microfilm copy: F-Pn VM BOB-34155.

236. The aria is included in neither the libretto nor the complete score D-Mbs Mus.ms. 20889.

237. Performance date based on the extant sources.

238. According to the libretto, a second performance took place on 1 December 1783. Also referenced by ^{NG}; see ^{NG} 'Piccinni, Niccolò' and Liggett, Margaret McGuiness, 'A Biography of Niccolò Piccinni and a Critical Study of his "La Didone" and "Didon"' (doctoral dissertation, Washington University, 1977).

239. According to Hartmann and Schäffer, twenty-five performances until 4 April 1808. As the number of separate productions cannot be specified, we list the first and the last of them; see Hartmann, Carl and Carl Schäffer, eds, *Die königlichen Theater in Berlin: Statistischer Rückblick auf die Künstlerische Thätigkeit und die Personal-Verhältnisse während des Zeitraums vom 5. December 1786 bis 31. December 1885* (Berlin: Berliner Verlag-Comtoir, 1886).

240. Microfilm copy: F-Pn MICROFILM M-2659.

MC | *Didone abbandonata* (1724–1832)

(5) Paris: de Lormel, 1783 (Fr.)

CZ-Pnm B 4175; D-KNth L 1371; I-Bca; US-Cn BLC #182

(6) Paris: Brouhlet [*recte* Rouillet], 1785 (Fr.)

I-Vgc ROL.0537 [2]

Music sources

1st version: 1770, Rome

[complete scores] D-HR [D-Au] III 4 1/2 2^o 4I3^{RISM} [Act II and parts of I&III]; I-Mc Part. Tr.ms. 331^{IC,MGG,NG,RISM,SBN}; I-MC 4-F-26^{NG,RISM,241}; I-Nc* 16.4.27/28^{IC,MGG,NG,RISM,SBN,242}; I-Nc 32.2.14^{IC}; I-Rvat Chig.Q.VII.147-155^{MGG,NG;IP,243}; P-La 46-II-1/2/3^{BA,MGG,NG}; US-Wc M1500.P58 D42^{IC,MGG,NG,RISM}

[excerpts] *Ah, non lasciarmi, no* (D-DI Mus.3264-F-33 [6]^{RISM}; DK-Kk mu7502.0736^{RISM}; GB-Lbl R.M.22.m.23 [3]^{RISM}; GB-Lbl R.M.22.m.23 [8]^{RISM}; GB-Lbl R.M.23.f.II [2]^{RISM}; GB-Lbl R.M.23.f.II [4]^{RISM}; US-SFsc *M2.5 v.10 [3]^{RISM}); *Ah, non sai per questo core* (CH-Gc Rmo 123/7 [1]^{RISM}; D-DI Mus.3264-F-33 [4]^{RISM}; D-DI Mus.3264-F-33 [9]^{RISM}; GB-Lbl Add. 29966^{RISM}; GB-Lbl R.M.23.f.II [8]^{RISM}; I-MC 5-A-13 [9]^{RISM}; I-Nc 57.2.6 [8]^{SBN}; I-PEsp M.CXXX [20]^{RISM}; I-Raf 1.E.8 [4]^{RISM}; US-SFsc *M2.5 v.10 [7]^{RISM}); *Cadrà fra poco in cenere* (D-BAd EB 524^{RISM;P}; I-Fc D.I.205 [7]^{IC,SBN}); *Chiamami pur così* (GB-Lbl R.M.23.g.5 [3]^{RISM}; GB-Lbl R.N.23.g.5 [1]^{RISM}); *Dovrei... ma no* (US-SFsc *M2.5 v.9 [1]^{RISM}); *Laugelletto in lacci stretto* (GB-Lbl R.M.23.f.II [8]^{RISM}; GB-Lbl R.M.23.g.5 [2]^{RISM}; US-SFsc *M2.5 v.9 [2]^{RISM}); *Non ha ragione ingrato* (D-DI Mus.3264-F-33 [7]^{RISM}; F-Pn D-14500 [5]^{BnF}; GB-Lbl R.M.23.f.II [5]^{RISM}; US-SFsc *M2.1 M408 [7]^{RISM}; US-SFsc *M2.5 v.10 [4]^{RISM}); *Quando saprai chi sono* (GB-Lbl R.M.23.f.II [3]^{RISM}; US-SFsc *M2.5 v.9 [8]^{RISM}); *Se resto sul lido* (CH-Bu kr IV 221^{RISM;P}; CH-Gc Rmo 123/7 [4]^{RISM}; D-DI Mus.3264-F-33 [8]^{RISM}); *Son regina e sono amante* (I-Mc Nosedo O.44 [22]^{SBN}); *Tacerò se tu lo brami* (GB-Lbl R.M.23.g.5 [4]^{RISM}); *Tu mi disarmi il fianco* (F-Pn L-19494^{BnF}); *Vado... ma dove?... oh dio!* (D-DI Mus.3264-F-33 [5]^{RISM})

[inserts] *Se il ciel mi divide, in Se il ciel mi divide. Madam Mara's Favorite Song in Didone abbandonata* (London: Longman & Broderip: [s.d.]); in [...] *the Grand Serious Opera of Didone* (London: Lee, [c. 1800])

241. For a performance in 1780; part of the music is different from the 1770 version.

242. Possible autograph.

243. Microfilm copy: US-PRu MICROFILM 1826.

1770	mus. by Insanguine, Giacomo	
1770 Naples	Teatro di S. Carlo (20/01/1770) ²⁴⁴	(1)
	<i>birthday of Carlos III, king of Spain</i>	
1772 Naples	Teatro di S. Carlo (15/02/1772)	(2)
Music sources	[complete scores] I-Nc 28.6.14/15 ^{IC,MGG,NG,RISM,245} ; P-La 45-II-23/24/25 ^{BA,MGG,NG} ; P-La 54-III-15 ^{BA,MGG,NG}	
	[excerpts] <i>Ah, non lasciarmi, no</i> (I-MC 3-B-4 [4] ^{RISM}); <i>Ah, non sai bella Selene</i> (B-Bc 4220 ^{RISM} ; I-MC 3-B-5 [6] ^{RISM}); <i>Dirò che fida sei</i> (DK-Kk mu6506.1431 ^{RISM}); <i>Dovrei... ma no</i> (GB-Lbl Add. 14221 [3] ^{RISM} ; I-MC 3-B-6 [6] ^{RISM} ; I-MC 3-B-7/2 [3] ^{RISM} ; I-MC 3-B-7 [7] ^{RISM} ; <u>I-Nc 34.3.15 [12]^{MGG,SBN}</u> ; <u>I-Nc 34.3.15 [13]^{MGG,SBN}</u> ; <u>I-Nc 57.2.8 [8]^{MGG,SBN}</u> ; I-Nc Musicale Strumentale 55 [5–28] ^{SBN,IP} ; S-Skma T-SE-R ^{RISM,IP} ; US-CAe Mus 503.601 [2] ^{RISM}); <i>Non ha ragione ingrato</i> (GB-Lbl R.M.23.c.19 [1] ^{RISM,246} ; I-Nc 34.3.17 [1] ^{MGG,SBN,247} ; I-Nc Arie 660 [2] ^{MGG,SBN}); <i>Ombra cara ombra tradita</i> (CH-Gc Rmo 123/14 [5] ^{RISM} ; F-Pn D-6172 [7] ^{BnF,248} ; I-MC 3-B-4 [10] ^{RISM} ; I-MC 3-B-5 [9] ^{RISM} ; I-MC 3-B-7/3 [3] ^{RISM} ; I-MC 3-D-8/5 [2] ^{RISM} ; <u>I-Nc 34.3.15 [14]^{MGG,SBN}</u> ; I-Nc 34.3.17 [2] ^{MGG,SBN,249} ; S-Skma T-SE-R ^{RISM}); <i>Sai pur che adorai quel caro sembiante</i> (US-CAe Mus 503.601 [9] ^{RISM}); <i>Son regina e sono amante</i> (B-Bc 4221 ^{RISM} ; D-B Mus.ms. 11169 ^{RISM} ; I-MC 3-B-4 [8] ^{RISM} ; I-Nc 22.2.5 [10] ^{SBN})	
	[parodies] <i>Ombra cara ombra tradita</i> ([<i>Justo comm'a franfelicco giallo sicco</i>]) I-MC 3-B-7/4 [1] ^{RISM})	
	[doubtful] <i>Caro figlio, amabil pegno</i> ²⁵⁰ (I-MC 3-B-5 [1] ^{RISM})	
1770	mus. by various unknown composers	
1770 Lucca	Teatro Pubblico (25/08/1770)	
Librettos	Lucca: Benedini, 1770 <u>I-Baf FA2.LIB.657</u>	

244. This commission began as an assignment to revise and direct Galuppi's setting, and only when Galuppi's work proved impossible to adapt to the needs of the S. Carlo theatre was Insanguine asked to set the text anew; see Giovine, Alfredo and Ulisse Prota-Giurleo, *Giacomo Insanguine detto Monopoli: musicista monopolitano* (Bari: Archivio delle tradizioni popolari baresi, 1969).

245. For Naples 1772.

246. In E flat major instead of A major.

247. In G major instead of A major.

248. Microfilm copy: F-Pn VM BOB-28468.

249. I-Nc 34.3.17 [2] and US-CAe Mus 503.601 [9]: for Naples 1772.

250. This aria is not included in P-La 45-II-23/24/25.

MC | *Didone abbandonata* (1724–1832)

86

1772	mus. by various unknown composers
1772 Bologna	Nuovo Teatro Pubblico (carn., 03/02/1772)
Librettos	Bologna: Sassi, [1772] CDN-Tff Itp Pam 00496; I-Bam Ambr.Comunale.011; I-Bc Lo.06214; I-Bca 17-ARTISTICA Gd, 007; <u>I-Bu A.III.Caps.097 [62]</u> ; I-Rsc Carv.4387; I-Vgc ROL.0680 [11]; US-BEm ML48 .I7 [436]
1772	mus. by Mortellari, Michele
1772 Florence	Teatro della Pergola (20/09/1772)
Librettos	Florence: Risaliti, 1772 <u>I-Bc Lo.06213</u> ; I-Fc E.V.1747
Music sources	[excerpts] <i>Ah, non lasciarmi, no</i> ²⁵¹ (GB-Lbl Add. 31817 ^{RISM}); <i>Io ti lascio e questo addio</i> ²⁵² (CH-Gc X 5 [27] ^{RISM} ; D-B Mus.ms. 14796 ^{RISM} ; D-Dl Mus.1-F-49,4 [6] ^{RISM} ; D-MEIr F 574 ^{RISM}); <i>Son regina e sono amante</i> (I- MC 3-E-22 [13] ^{RISM} ; I-Vc Correr Busta 123.16 ^{SBN}) [printed sources] → see 1775, mus. by Mortellari; Rauzzini; Sacchini; and Giardini, Felice, as well as → 1786, mus. by Anfossi, Pasquale and others
1772	mus. by unknown composer(s)
1772 Florence	Teatro dei Risoluti (18/10/1772) <i>Enea in Cartagine</i>
Librettos	Florence: Stecchi & Pagani, 1772 <u>I-Bc Lo.06298</u> ; <u>I-Rn 35. 5.K.01.08</u>
1773	mus. by Colla, Giuseppe
1773 Turin	Teatro Regio (carn., 23/01/1773) ²⁵³
Librettos	Turin: Derossi, [1773] <u>D-Mbs L.eleg.m. 3937</u> ; <u>I-Bc Lo.01246</u> ; I-Fm Mel.2096 [7]; I-PAc F.Li- bretti, sc.III [110]; I-Rsc Libr. n. XVIII [70]; I-Rsc Vol. Carv.152 [4]; I-Tci L.O.0265; <u>I-Tn C.SAN 435 [4]</u> ; I-Tn F XIII.305 [3]; <u>I-Tn F XIII.493</u> [7]; I-Tp Pi.107/2.7; I-Tstrona ^S ; S-Uu n/s; US-CAt TS 8154.120 1773; <u>US-Wc ML48 [S2107]</u>

251. The aria was inserted into the 1786 London pasticcio → see 1786, mus. by Anfossi and others.

252. From Mortellari's *Arsace*. Later reworked by J.Ch. Bach for his own version of the libretto.

253. The production ran for twenty-three consecutive performances; see Bouquet, Gualerzi, and Testa, *Storia del Teatro Regio di Torino*, pp. 76, 159.

MC | *Didone abbandonata* (1724–1832)

Music sources [complete scores] I-Tf 1 VII 4/5/6^{IC,NG,RISM}; P-La 44-V-24/25/26^{BA,MGG,NG}; P-La 47-VII-27/28^{BA,MGG,NG}
 [excerpts]²⁵⁴ *Ah, non lasciarmi, no* (D-BFb [D-MÜu] C-ol 52^{MGG,NG,RISM}); *Fosca nube il sol ricopra* (I-Tf 2 IV 4 [2]^{NG,RISM}); *Non ha ragione ingrato* (I-Tci Mus.Ms.38^{NG,RISM}); *Va lusingando amore* (D-B Mus.ms. 3920^{RISM:P})

1774	mus. by Anfossi, Pasquale	
1774 Rome	Teatro di Torre Argentina ^{MGG} <i>1st version</i>	(1)
1775 Cremona	Teatro Nazari (25/05/1775)	(2)
1775 Venice	Teatro Giustiniani di S. Moisè (Asc., 28/05/1775) ²⁵⁵ <i>mus. by P. Anfossi and others</i> ²⁵⁶	(3)
1775 Lucca	Teatro Pubblico (aut., 23/08/1775)	(4)
1776 Cremona	Teatro Nazari (carn.) <i>mus. by F. Bianchi and others</i> ^{S,257}	(5)
1776 Warsaw	Radziwiłł palace	(6)
1776 Warsaw	Theatre ²⁵⁸	(7)
1778 Venice	Teatro Giustiniani di S. Moisè (31/05/1778) ^{CA}	(8)
1782 Pavia	Teatro dei Quattro Cavalieri Associati (carn.)	(9)
1788 Naples	Teatro di S. Carlo (30/05/1788) <i>name day of Ferdinando IV, king of Naples</i> <i>2nd version</i>	(10)
Librettos	(1,2,7,8) NA (3) Venice: Fenzo, 1775 <u>I-Bc Lo.00206</u> ; <u>I-Mb Racc.dramm.4000</u> ; I-Rsc Libr. n. XVIII [71]; I-Vcg LIBRETTI S.MOISÈ 57 C 37; I-Vnm DRAMM.1102 [2]; I-Vnm DRAMM.1314 [5]	

254. ^{MGG} and ^{NG} list further sources in D-MH and I-Gl, but we have not been able to locate them.

255. As no libretto for the Roman performance has been preserved, contrarily to ^{MGG,NG} and Tribuzio, consider the Venetian occasion as Anfossi's premiere; see ^{NG} 'Anfossi, Pasquale' and Tribuzio, Giovanni, 'Pasquale Anfossi: operista alla moda', in *Il secolo d'oro della musica a Napoli. Per un canone della Scuola musicale napoletana del '700*, ed. by Lorenzo Fiorito (Frattamaggiore: Diana, 2019), vol. 2, pp. 133–48.

256. Liborio, Francesco Maria, *La scena della città: rappresentazioni sceniche nel Teatro di Cremona 1748–1900* (Cremona: Turris, 1994).

257. ^SIndex I, p. 343.

258. Żórawska-Witkowska, Alina, 'The Music Library of the Warsaw Theatre in the Years 1788 and 1797: An Expression of the Migration of European Repertoire', *Arti musices: hrvatski muzikološki zborni*, 47.1–2 (2016), 103–16.

MC | *Didone abbandonata* (1724–1832)

(4) Lucca: Benedini, 1775

I-Fc E.VI.3817; I-Vgc ROL.0137 [15]; US-Cn ML50.2.D47 A54 1775;
US-Wc ML48 [S233]

(5) Cremona: Manini & co., [1776]

B-Bc 19907; I-Rn 40.9.G.10.2; I-Rsc Carv.4388

(6) Warsaw: Dufour, 1776

PL-KI^S; PL-Ptu 23280 II; PL-Wu GSD 143686

(9) Milan: Pirola, [1782]

US-CAh *IC7 A100 B750 [43]

(10) Naples: Flauto, 1788

CDN-Ttfl Itp Pam 00019; F-Pn YD-5466;²⁵⁹ I-Fm Mel.2215 [1];²⁶⁰ I-La
Dono Pellegrini – Libretti d'opera, 41; I-MC ANT 13C.I 15; I-Nc Rari
10.3.2 [6]; I-Ra E.I.24 [9];²⁶¹ I-Rsc Carv.4390; US-NYp Mus. Res. *MZ,
A/28 [11]²⁶²*Music sources*1st version: 1774, Rome[excerpts] *Ah, non lasciarmi, no* (D-MÜs SANT Hs 141 II [10]^{RISM}; I-Mc
Noseda A.17 [6]^{SBN,263}); *Cadrà fra poco in cenere* (F-Pn D-222 [2]^{BnE,264});
Dovrei... ma no (D-MÜs SANT Hs 141 II [4]^{RISM}); *Non partir, m'as-*
colta oh Dio! (F-Pn D-222 [4]^{BnF}); *Prendi l'estremo addio* (D-Mbs Mus.
ms. 20866 [7]^{RISM}); *Son regina e sono amante* (F-Pn D-222 [3]^{BnF}); *Va*
crescendo il mio tormento (CZ-Pnm XLII C 306^{RISM}; D-Mbs Mus.ms.
8738 [14]^{RISM,IP,265}; I-MAav Cart.20 n.4 [59]^{RISM,266})[printed sources] *Se il ciel me divide*, in *Journal d'ariettes italiennes*, 10
(Paris: Bailleux, 1779)²⁶⁷2nd version: 1788, Naples[complete scores] F-Pn D-117/118^{BnF,MGG,NG,RISM,SBN,268}; I-Nc
24.5.1^{MGG,NG,SBN,269}; P-La 44-I-27/28^{BA,MGG,NG}; P-La 44-II-1/2^{BA,MGG,NG}

259. Incomplete.

260. Microfilm copy: CDN-Lu M1500.P272D5 1789.

261. Microfilm copy: CDN-Lu M1500.M57P287 1800a.

262. Microfilm copy: US-NYp *ZB-3266 [3].

263. D-Mbs Mus.ms. 20866 [7]; F-Pn D-222; and I-Mc Noseda A.17 [6]: for Venice 1775.

264. Microfilm copy of all the pieces in F-Pn D-222: F-Pn VM BOB-25903.

265. Fl. and bc parts.

266. In G major. The other sources are in A major.

267. The aria was not included in the 1775, 1776, and 1788 librettos: doubtful.

268. Microfilm copy: F-Pn VM BOB-25678.

269. Microfilm copy: US-PRu MICROFILM 1678.

MC | *Didone abbandonata* (1724–1832)

[doubtful] *Ah, non sai qual pena sia* (A-Wgm VI 19846 [Q 2678]^{LC,270})

89

1775	mus. by Mortellari, Michele; Rauzzini, Venanzio; Sacchini, Antonio; and Giardini, Felice
1775 London	King's Theatre in the Haymarket (07/11/1775) ²⁷¹
Librettos	London: Cadell, [1775] (It./En.) CDN-HNu DIS B116 E37; D-Gs 8 P DRAM I, 6821; GB-Lbl 907.i.15 [4]; ²⁷² GB-Ob Harding D 2448 [1]; PL-GD ^E ; US-SM La 389; <u>US-Wc ML48 [S11321]</u>
Music sources	[excerpts] Sacchini, Antonio, <i>Ah, tu piangi i casi miei</i> (US-Wc M1505. S211 ^{RISM}); <i>Parto è ver ma son fedele</i> (D-BFb [D-MÜu] S-ac 14 ^{RISM}); <i>Son regina e sono amante</i> (D-HEI 37.I.340 [6] ^{RISM} ; <u>D-KA Don Mus.Ms. 1702^{RISM}</u> ; F-Pn L-19884 [2] ^{BnF}) [printed sources] <i>Ah, tu piangi i casi miei</i> by Sacchini [2]; <i>Dovrei... ma no</i> by Rauzzini [5]; <i>E mi lascio l'ingrato</i> by Mortellari [3]; <i>Infelice e sventurato</i> [4]; <i>Io ti lascio, e questo addio</i> by Giardini [9]; <i>Parto è ver, ma son fedele</i> by Sacchini [10]; <i>Quando saprai chi sono</i> [7]; <i>Se mai vedi il mio tesoro</i> [6]; <i>Sentirsi dire dal caro bene</i> by Rauzzini [8]; <i>Son regina e sono amante</i> by Sacchini [1], in <i>The Favourite Songs in the Opera Didone</i> (London: Bremner, 1775); <i>Son regina e sono amante</i> by Sacchini, in <i>Son regina e sono amante. Sung by Madam Mara</i> (London: Longman & Broderip, 1775)
1776	mus. by Schuster, Joseph Anton
1776 Naples	Teatro di S. Carlo (12/01/1776) ²⁷³ (1) <i>birthday of Ferdinando IV, king of Naples</i>
1779 Venice	Teatro Grimani di S. Benedetto (carn., 20/01/1779) (2)
Librettos	(1) Naples: Morelli, 1776 <u>CDN-Ttfl Itp Pam 00915</u> ; I-Mc Lib.I.090; I-Nragi L100; US-NYp Mus. Res. *MZ, A/31 [5]

270. The rondo was included in neither the 1775 nor the 1788 version.

271. Date given in *The London Stage 1660–1800: A Calendar of plays, Entertainments & Afterpieces together with Casts, Box-Receipts and Contemporary Comments: Compiled from the Playbills, Newspapers and Theatrical Diaries of the Period* (Carbondale, IL: Southern Illinois University Press, 1961–1968). ^{CA,NG} and Petty ('Italian opera in London', p. 186) give 11/11/1775.

272. Microfilm copy: GB-Es Mf.134 reel 5684 [26].

273. ^{CA} wrongly dates it on 12/03/1776.

(2) Venice: Fenzo, 1779

F-Pn 8-YTH-51562; I-Mb Racc.dramm.3800 [1]; I-Vcg LIBRETTI S.BENEDETTO 194; I-Vgc ROL.0610 [9]; I-Vnm DRAMM.1323 [5]; I-Vnm DRAMM.1323 [6]

Music sources[complete scores] D-DI Mus.3549-F-9^{MGG,NG,RISM,274} [Acts II&III]; D-DI Mus.3549-F-10^{MGG,NG,RISM}; I-Nc 31.2.8/9/10^{IC,MGG,NG,SBN}; P-La 47-IV-54/55^{BA}

[excerpts] *Ah, non lasciarmi, no* (A-Wgm VI 19996 [Q 9521]^{IC,P}; CH-Zz Mus Ms A 183^{SB}; D-B Mus.ms. 20469 [4]^{RISM,275}; I-MC 6-A-1 [5]^{RISM}; I-Nc 34.5.15 [4]^{SBN}; I-Rc Mss. 3217^{IC,IP}); *Dovrei... ma no* (D-B Mus.ms. 30134 [13]^{RISM}; D-DI Mus.3549-F-35 [6]^{RISM}; D-KNmi A 4 R^{RISM}; I-Nc 34.5.15 [3]^{SBN}; F-Pn L-4580 [8]^{BnF}; I-MC 5-F-23 [3]^{RISM}; I-MC 5-F-25 [1]^{RISM}; I-MC 5-F-25 [4]^{RISM}; I-MC 5-F-25 [14]^{RISM}; I-MC 5-F-25 [18]^{RISM}; S-Skma T-SE-R^{RISM}; US-Wc M1505.A1 (vol. 204) [6]^{MGG,RISM}); *Io vi lascio, e questo addio* (B-Bc 4881^{RISM}; D-DI Mus.3548-F-35 [7]^{RISM}; D-KNmi S 697 R^{RISM}; I-Mc Mus. Tr.ms. 1238 [A]^{RISM,SBN}; I-Mc Mus. Tr.ms. 1238 [B]^{RISM,SBN}; I-MC 4-C-3 [3]^{RISM}; I-MC 5-F-23 [6]^{RISM}; I-MC 5-F-25 [2]^{RISM}; I-MC 5-F-25 [11]^{RISM}; I-MC 5-F-25 [12]^{RISM}; I-MC 5-F-25 [15]^{RISM}; I-MC 6-A-1/13 [1]^{RISM}; I-Nc 34.3.14 [10]^{SBN}; I-Nc 34.5.15 [6]^{SBN}; S-Skma T-SE-R^{RISM}; US-SFsc *M2.1 M476^{RISM}); *Ombra cara ombra tradita* (B-Br Ms II 4045 Mus Fétis 2624^{RISM}; D-DI Mus.3549-F-508^{RISM}; I-MC 3-F-10/5 [9]^{RISM}; I-MC 6-A-1 [4]^{RISM}); *Quando saprai chi sono* (I-MC 5-F-23 [7]^{RISM}); *Se resto sul lido* (D-KNmi A 4 R [8]^{RISM}; D-KNmi S 695 R^{RISM}; F-MOa MS22^{BASE}; F-MOc Ms 22^{BASE}; F-Pn L-4580 [10]^{BnF}; I-Mc Mus. Tr.ms. 1237^{RISM,SBN}; I-MC 1-E-12 [2]^{RISM}; I-MC 4-C-3 [4]^{RISM}; I-MC 5-F-25 [7]^{RISM}; I-MC 6-A-1 [3]^{RISM}; I-MC 6-A-1 [12]^{RISM}; I-Rrostirolla [I-Fn] MS MUS 565 [12]^{SBN}; I-Rrostirolla [I-Fn] MS MUS 565 [16]^{SBN}; I-Tf 1 IV 1 [1]^{RISM}; S-Skma T-SE-R^{RISM}); *Son qual fiume che gonfio* (F-Pn D-14462^{BnF,276}; F-Pn L-4580 [9]^{BnF}; F-Pn L-19917^{BnF,P}); *Son regina e sono amante* (I-Mc Noseda N.18 [5]^{SBN}; I-MC 2-F-14/4 [10]^{RISM}; I-MC 5-F-23 [5]^{RISM}; I-MC 5-F-25 [3]^{RISM}; I-MC 5-F-25 [10]^{RISM}; I-MC 5-F-25 [17]^{RISM}; I-Nc 34.5.15 [5]^{SBN}; I-Nc 64.41.3^{SBN}; I-Vlevi CFB.85^{RISM,SBN}); *Tu mi disarmi il fianco* (I-MC 6-A-1 [7]^{RISM}); *Va crescendo il mio tormento* (F-Pn L-4580 [13]^{BnF}; I-MC 5-F-24 [4]^{RISM}; US-NH Misc. Ms. 36 [14]^{RISM}); *Voglio che m'ami ancora* (D-KNmi A 4 R [7]^{RISM}; D-KNmi S 693 R^{RISM}; F-Pn L-4580 [7]^{BnF}; I-MC

274. This and the following source: for Venice 1779.

275. According to ^{RISM}, performed in 1799 in Venice. No further information about this production could be found.

276. Microfilm copy: F-Pn VM BOB-31588.

5-F-23 [2]^{RISM}; I-MC 5-F-23 [4]^{RISM}; I-MC 5-F-23 [8]^{RISM}; I-MC 5-F-25 [4]^{RISM}; I-MC 5-F-25 [16]^{RISM}; I-Nc 34.3.13 [11]^{SBN}; I-Nc 34.5.15 [9]^{SBN}; I-Nc 64.4I.5^{SBN}; S-Skma T-SE-R^{RISM}; US-Wc M1505.A1 (vol. 204) [5]^{MGG,RISM} [contrafacta] *Laugelletto in lacci stretto* ([*Precorte regina caeli, corde pio*] D-BAUd Mu II:56 [2]^{RISM,P}); *Ombra cara ombra tradita* ([*Quando Jesus est in corde*] B-Asj Sj 264^{RISM,P}); *Se dalle stelle tu non sei guida* ([*Ave Maria gratia plena*] D-NEZkpn 2/42^{RISM,P}); *Son regina e sono amante* ([*In te Domine speravi*] PL-Wu RM 4971^{RISM,P}); [*Jesu dulcis memoria, dans vera cordis gaudia*] D-NEZkpn 2/43^{RISM,P}); *Va crescendo il mio tormento* ([*Redde blandum*] D-BAUd Mu II:56 [1]^{RISM,P}); *Voglio che m'ami ancora* ([*Ave mundi spes, Maria*] D-BAUd Mu II:56 [3]^{RISM,P}); *Vorrei disciogliere le mie catene* ([*Maria salus es, O Deus salus es, in vita tota spes*] D-BAUd Mu II:56 [4]^{RISM,P}) [doubtful] *Ah, non lasciarmi, no*²⁷⁷ (D-DI Mus.3549-F-36 [6]^{RISM}; D-DI Mus.3549-F-36 [8]^{RISM}; D-DI Mus.3549-F-40^{RISM}; D-KNmi S 694 R^{RISM}; GB-Lbl R.M.23.d.3 [5]^{RISM}; I-Mc Nosedà N.18 [6]^{SBN}; I-MC 6-A-1 [2]^{RISM,278}; I-Rc Mss. 6217^{RISM}; I-Rcagli 62^{RISM}; I-Rrostirolla [I-Fn] MS MUS III9^{RISM,IP,279}; S-Skma T-SE-R^{RISM}); *Di chi mi fiderò* (I-Mc Mus. Tr.ms. 1236^{RISM,SBN,280})

1776 mus. by Mombelli, Francesco Domenico

1776 Crescentino NA

1778 mus. by various unknown composers

1778 Genoa Teatro da S. Agostino (spr.)

Librettos Genoa: Gesiniana, [1778]

NA²⁸¹

1778 mus. by various unknown composers

1778 Florence Teatro della Pergola (28/10/1778)

277. The music of these sources is different from Schuster's original 1776 version. There is no proof that Schuster was involved in the 1779 revival. Furthermore, and although some sources indicate '1779 Venezia', the aria was included in Schuster's *Il marito indolente*, premiered in 1782 in Dresden, as the provenance of some of the preserved sources attests. Therefore, we consider that this aria does not belong to *Didone abbandonata*.

278. Wrongly dated 1776 on source.

279. Va part.

280. Although the source has the inscription '1779 Op.ra 2.a S. Benedetto Del Sig|r Giuseppe Shuster', neither the aria nor the recitativo that precedes it is included in the libretto for such performance.

281. ^{CS} list a copy in US-NYP, yet this cannot be found in any of the institution's catalogues; see ^{S7745} and <<http://corago.unibo.it/libretto/DRT0013991>> [accessed 24 June 2022].

MC | *Didone abbandonata* (1724–1832)

92

Librettos	Florence: Risaliti, 1778 <u>I-Bc Lo.06215</u> ; I-Fc E.VI.3209
Music sources	[excerpts] <i>Ah, non lasciarmi, no</i> (CDN-Lu GM/AR 220 [3] ^{RISM,282})
1779	mus. by Ottani, Bernardo
1779 Forlì	Teatro Pubblico (spr., c. 08/05/1779)
Librettos	Forlì: Marozzi, [1779] <u>I-Bc Lo.03610</u> ; <u>US-Wc ML48 [S7364]</u>
Music sources	[complete scores] F-A Ms. 1173 ^{BASE} ; I-Tf I IV 21/22/23 ^{MGG,NG,RISM,283} [excerpts] <i>Ah, non lasciarmi, no</i> (CZ-Pnm XLII B 107 ^{RISM,284} ; D-Hs M A/831 [2/1] ^{RISM} ; I-MC 4-C-2/1 [4] ^{RISM} ; US-Wc M1505.A2 O85 ^{RISM}); <i>Fra lo splendor del trono</i> (I-MC 4-C-2/3 [4] ^{RISM}); <i>Son regina e sono amante</i> (I-MC 4-C-2/3 [2] ^{RISM}); <i>Vanne a colei che adoro</i> (I-MC 4-C-3 [9] ^{RISM})
1779	mus. by Holzbauer, Ignaz
1779 Mannheim	Court theatre (06/07/1779) (1) <i>La morte di Didone</i>
1784 Mannheim	Court theatre (06/06/1784) ^{CA} <i>Die Zerstörung von Carthago</i> (Ger. only)
Librettos	(1) Mannheim: [s.n.], 1779 (It./Ger.) <u>US-Wc ML50.2.M788 H6 1779</u>
Music sources	[complete scores] D-B Mus.ms. 10781 ^{MGG,NG,RISM} ; <u>US-Wc M1500.H77 T5</u> ^{MGG,NG,RISM,285} [excerpts] <i>Non ha ragione ingrato</i> (D-Sla 110 ^{RISM;P}); <i>Va lusingando amore</i> (D-B Mus.ms. 10781 ^{NG,RISM;P})

Didone abbandonata, in *Opere del signor abate Pietro Metastasio* (Paris: widow of Hérissant, 1780), vol. 3, pp. 3–108.

282. According to an inscription on the source, it is by Colla, yet music is completely different from his original 1773 version.
283. Microfilm copy: CDN-Lu M1500.M57O774 1779a.
284. Inserted into a revival of Anfossi's *I viaggiatori felici* (Venice, 1780).
285. In German. There was another manuscript score in D-MHmr, lost according to Corneilson, Paul Edward, 'Opera at Mannheim, 1770–1778' (doctoral dissertation, The University of North Carolina at Chapel Hill, 1994).

MC | *Didone abbandonata* (1724–1832)

1780	mus. by Piticchio, Francesco	
1780 Palermo	Teatro di Santa Cecilia (carn.)	(1)
1784 Brunswick	Teatro Ducale (win. Fair) <i>Die verlassene Dido</i>	(2)
Librettos	(1) NA (2) Brunswick: [s.n.], 1784 (It./Ger.) D-BS Brosch. I 20.773; D-HVs S2547,b; <u>I-Bc Lo.04262</u>	
Music sources	[complete scores] D-Wa* 46 Alt 222/223/224 ^{MGG,NG,RISM,286}	
1780	mus. by Astarita, Gennaro	
1780 Bratislava	NA	
Music sources	[complete scores] <u>A-Wn Mus.Hs.16538</u> ^{IC,MGG,NG,287}	
1780	mus. by unknown composer(s)	
1780 Kassel	Theatre	
Librettos	Kassel: Hampe, 1780 (It./Fr.) B-Br Fétis 4.489 A V,27 Mus. ²⁸⁸	
1782	mus. by Sarti, Giuseppe (2 nd version) → see 1762	
1783	mus. by Piccinni, Niccolò (2 nd version, Fr. only) → see 1770	
1783	mus. by Prati, Alessio	
1783 Munich ²⁸⁹	NA	
1784	mus. by Andreozzi, Gaetano	
1784 St Petersburg	Court Theatre – Winter Palace	(1)
1785 Pisa	Teatro Prini (30/04/1785)	(2)
1789 Reggio Emilia	Teatro Pubblico?	(3)
1791 Madrid	Teatro de los Caños del Peral (summ., 13/08/1791) <i>Dido abandonada</i>	(4)

286. Possible autograph; for Brunswick 1784.

287. Microfilm copy: CDN-Lu M1500.M57A74 1780a.

288. Microfilm copy: CDN-Lu ML48.M47L442 1783a.

289. Doubtful according to ^{NG}. Cf. ^{NG}Prati, Alessio.

MC | *Didone abbandonata* (1724–1832)

94

- Librettos** (1–3) NA
 (4) Madrid: González, 1791 (It./Spa.)
E-Mn T/24504
- Music sources** [excerpts] *Ah, non lasciarmi, no* (I-PAc Sanv.A.24^{RISM}); *Ah, non sai qual pena sia* (D-B Mus.ms. 620 [25]^{RISM;R}); *Cara, deh, frena il pianto* (I-Mc Mus. Tr.ms. 18^{RISM,SBN}); *Luci amate a voi non chiedo* (D-DI Mus.I-F-82,33 [2]^{RISM}); *Se pietà l'affanno mio* (I-Nc 34.2.I [1]^{SBN})
- 1785** mus. by Guglielmi, Pietro Alessandro
 1785 Venice^{NG} NA
- 1786** mus. by various composers; arr. by Madam Mara²⁹⁰
 lib. rev. by Badini, Carlo
- 1786 London King's Theatre in the Haymarket (14/02/1786)²⁹¹ (1)
 1787 London King's Theatre in the Haymarket (29/03/1787)²⁹² (2)
- Librettos** (1) London: Almon, 1786 (It./En.)
 US-NYcub 820.12 Z9329; US-SM La 721
 (2) NA
- Music sources** [printed sources]
 Mortellari, Michele, *Ah, non lasciarmi, no*, in *Ah, non lasciarmi, no bell'idol mio Sung by Madame Mara* (London: Longman & Broderip, [1786])
 Piccinni, Niccolò, *Se il ciel mi divide*, in *Madam Mara's Favorite Song in Didone abbandonata* (London: Longman & Broderip, [1786]); in *Se il ciel mi divide Sung by Made Catalani* ([London]: Lee, [c. 1790])
 Sacchini, Antonio, *Son regina e sono amante*, in *Son regina e sono amante sung by Madame Mara* (London: Longman & Broderip, [1786])
 Schuster, Joseph Anton, *Ombra cara, ombra tradita*, in *Ombra cara ombra tradita Sung by Madame Mara* (London: Longman & Broderip, [1786]); in *Ombra cara ombra tradita Sung by Madame Mara* (London: Longman & Broderip, [1790])

290. Composers included: Anfossi, Pasquale, with additions by Sacchini, Antonio; Gazzaniga, Giuseppe; Mortellari, Michele; Piccinni, Niccolò; Schuster, Joseph Anton.

291. The production ran for eight consecutive performances; see Petty, 'Italian opera in London', p. 271 and Price, Curtis, Judith Milhous, and Robert D. Hume, *Italian Opera in Late Eighteenth-Century London*, vol. 1: *The King's Theatre, Haymarket 1778–1791* (Oxford: Clarendon Press, 1995).

292. *The London stage 1660–1800*, p. 5:2:963. The production had just one performance; see Petty, 'Italian Opera in London', p. 283 and Price, Milhous, and Hume, *Italian opera in Late*, p. 360.

MC | *Didone abbandonata* (1724–1832)

1786	mus. by various unknown composers
1786 Bergamo	Teatro Riccardi (22/08/1786) ²⁹³
Librettos	Bergamo: Antoine, [1786] I-Vcg LIBRETTI BERGAMO 246 ²⁹⁴
1786	mus. by various unknown composers
1786 Florence	Teatro della Pergola (20/10/1786)
Librettos	Florence: Albizziniana, 1786 <u>I-Bc Lo.06216</u> ; I-Fc E.VI.2921 ²⁹⁵
1787	mus. by Sarti, Giuseppe; Cherubini, Luigi; Anfossi, Pasquale; and Bianchi, Francesco
1787 Genoa	Teatro da S. Agostino (carn., 17/02/1787)
Librettos	Genoa: Gesiniana, [1787] I-Nragi L070; I-Rsc Carv.4389; I-SML 229 FC 2113 7; I-Tstrona ^S ; I-Vnm DRAMM.3261 [8] ²⁹⁶
Music sources	[complete scores] I-Gl B M.7.6/7 ^{IC,MGG,NG,SBN,297} [excerpts] Sarti, Giuseppe, <i>Son regina e sono amante</i> (A-Wgm VI 286 [Q 3895] ^{IC,NG,298}) Bianchi, Francesco, <i>Agitata è l'alma mia</i> (I-MC 1-B-23/9 [1] ^{RISM}); <i>Ah, non lasciarmi, no</i> (D-Wa 46 Alt 657 ^{RISM} ; I-CHf [I-CHc] B 25 [2] ^{RISM,P}); <i>Va crescendo il mio tormento</i> (H-Gk AMC, B. 34 ^{RISM,299} ; HR-Dsmb 38/1078 ^{RISM} ; I-BGc E.1.2 [12] ^{RISM,SBN} ; I-Mc Mus. Tr.ms. 140 ^{RISM,SBN} ; I-Mc Nosedà C.36 [12] ^{SBN} ; I-MC 1-B-23 [7] ^{RISM} ; I-MC 1-C-2 [2] ^{RISM} ; I-MC 1-C-3 [11] ^{RISM} ; I-Raf 1.E.1 [17] ^{RISM}) [printed sources] <i>Va crescendo il mio tormento</i> by Francesco Bianchi, in <i>Va crescendo il mio tormento</i> (Venice: Zatta, [s.d.]

293. Date in ^C. ^{CA} gives 24/08/1786.

294. Microfilm copy: CDN-Lu ML48.M47B53 1787a; photocopy: CDN-Lu ML48.M47D542 1786a.

295. Microfilm copy: CDN-Lu ML48.M47Z54 1786aa.

296. Microfilm copy: CDN-Lu ML48.M47A46 1791a.

297. Opera pasticcio by different composers based on Sarti's *Didone* of 1782, recomposed with pieces copied by different hands at different moments. The 1st volume includes on p. 157: 'Duetto Luigi Cherubini'.

298. The source states: 'Sung in Genova, 1787, by Margheritta Moriggi'. The music of this aria is different from that of the 1762 premiere and the 1782 version. The attribution to Sarti and the performance date provided by the source leads us to identify this production as the pasticcio with music by Sarti, Cherubini, Anfossi, and Bianchi. See also Frassoni, Edilio, *Due secoli di lirica a Genova* (Genoa: Cassa di Risparmio di Genova e Imperia, 1980).

299. In G major; the other sources are in F major.

MC | *Didone abbandonata* (1724–1832)

96

1787	mus. by Gazzaniga, Giuseppe	
1787	Vicenza	Teatro Eretenio (summ.) (1)
1789	Venice	Teatro Grimani di S. Giovanni Grisostomo (?) (2)
1794	Genoa	Teatro da S. Agostino (carn.) (3)

Librettos (1) Vicenza: Giusto, [1787]
 I-Vcg LIBRETTI VICENZA 57 E 62;³⁰⁰ I-VIb GONZ.019 [6]
 (2,3) NA

Music sources [complete scores] P-La 44-VIII-II/12^{BA}
 [excerpts] *Ab, non lasciarmi, no* (D-Hs M a/326 [5]^{GVK,RISM}; I-BEc Miari AM.ms107^{RISM,SBN}; I-MC 2-D-5/3 [2]^{RISM}; I-MC 2-D-6/3 [2]^{RISM}; I-Nc 64.21.22 [12]^{SBN}; US-NHub GEN MSS 23 [I,IV]^{RISM}; US-Wc M1497. N776 [1]^{RISM}); *Dovrei... ma no* (I-Mc Mus. Tr.ms. 483^{RISM,SBN}); *Va crescendo il mio tormento* (I-FZc A.VI.50^{SBN,301}); *Vado... ma dove?... oh dio!* (I-Mc Mus. Tr.ms. 475^{RISM,SBN})
 [doubtful] *Ab, non lasciarmi, no* (I-OS Mss.Mus.B 3570^{RISM,SBN,302}); *Quando saprai chi sono* (F-Pn L-17960^{BnE,303}; HR-Zha XLVI-K^{RISM:IP,304})

1788 mus. by Anfossi, Pasquale (2nd version) → see 1774

1790	mus. by Bertoni, Ferdinando; Rampini, Vincenzo; Naumann, Johann Gottlieb; and Gazzaniga, Giuseppe	
1790	Venice	Teatro Grimani di S. Samuele (aut.) (1)
1791	Bergamo	Teatro Riccardi (Aug. Fair, 24/08/1791) ³⁰⁵ (2) <i>opening of the theatre</i>
1793	Padua	Teatro Nuovo (3)

Librettos (1) Venice: Fenzo, 1790
 A-Wmi BT-550; F-Pn 8-YTH-51134; F-Pn 8-YTH-51894; I-Mb Racc. dramm.3907; I-Vcg LIBRETTI S.SAMUELE 182³⁰⁶

300. Microfilm copy: CDN-Lu ML48.M47G39 1787a.

301. In F major instead of G major.

302. The music does not coincide with I-MC 2-D-5/3 [2].

303. Inserted into Gazzaniga's *La vendemmia* (Florence, 1778), reworked as *Quando saprai chi sono sorpresa resterai*.

304. The source includes a reference to a performance in the carnival season of 1779 in the Teatro Grimani di S. Giovanni Grisostomo. The music is different from P-La 44-VIII-11/12.

305. For a complete analysis of the circumstances surrounding this performance, see Labruna, Serena, 'La *Didone abbandonata* al Teatro Riccardi di Bergamo nel 1791: nascita de un teatro stabile ai margini della Repubblica di Venezia', in *Theatre Spaces for Music in 18th-Century Europe*, ed. by Iskrena Yordanova, Giuseppina Raggi, and Maria Ida Biggi (Vienna: Hollitzer, 2020), pp. 387–408.

306. Microfilm copy: CDN-Lu ML48.M47B53 1787a; photocopy: CDN-Lu ML48.M47D54 1790a.

MC | *Didone abbandonata* (1724–1832)

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(2) Milan: Bianchi, [1791]

CDN-Tff Itp Pam 00495; I-BGc Sala 32 D 1.2.23; I-Fc E.VI.4884; I-SORmde LA.039; I-Vcg LIBRETTI BERGAMO 247;³⁰⁷ I-Vgc ROL.0108 [3]

(3) NA

Music sources

[excerpts]

Bertoni, Ferdinando, *Va crescendo il mio tormento* (HR-Sk LIV/677^{RISM,308})

Naumann, Johann Gottlieb, *Se ti perdo amato oggetto* (CH-Bk [CH-Bm]

MAB SCB MFA Fk-72^{SB}; D-Mbs Mus.ms. 2373^{RISM}; D-Rtt Sammel-

band 6 [6]^{RISM}; I-BGi 17302^{IC,RISM,SBN,309}; I-Nc 34.3.23 [1]^{SBN}; I-OS Mss.

Mus.B 1205^{RISM,SBN}; I-PAc Sanv.A.180^{RISM,SBN}; I-Vnm Mss. 11274^{SBN})

Paisiello, Giovanni, *Tu mi chiami amato bene* (CZ-Pnm XLII B 280^{RISM};

CZ-Pnm XLII C 58^{RISM}; D-BFb [D-MÜu] P-ai-34^{RISM})

Rampini, Vincenzo, *Non ha ragione ingrato* (D-B Mus.ms. 18110^{RISM};

D-BFb [D-MÜu] R-am 50 [1–2]^{NG,RISM}; F-Pn D-14986^{BnF,NG}; I-BGc

Mayr 232.97^{RISM,SBN}; I-Vc Correr Busta 123 [5]^{NG,SBN})

1791

mus. by various unknown composers

1791 Padua

Teatro Nuovo (Fair, 15/08/1791)

Librettos

Padua: Conzatti, [1791]

I-Pci BP.2555.X;³¹⁰ I-Pmc^{C,S}; I-Vgc ROL.0680 [12];³¹¹ US-Cn BLC #488

1792

mus. by various composers (Andreozzi, Gaetano; Cimarosa, Domenico; Giordani, Tommaso; Paër, Ferdinando; Rampini, Domenico; Sacchini, Antonio; Salieri, Antonio; Sarti, Giuseppe; Schuster, Joseph; arr. Storace, Stephen)

1792 London

King's Theatre in the Haymarket (23/05/1792)³¹²

Dido, Queen of Carthage

Librettos

London: [s.n.], 1792 (It./En.)³¹³

GB-Ob Vet. A5 d.961; US-CAe *EC8 H6514 792d; US-FAy 768 H65 792d; US-NYp^E; US-SM La 948; US-U 782.1 St74d1795

307. Microfilm copy: CDN-Lu ML48.M47B53 1787a; photocopy: CDN-Lu ML48.M47G37 1791a.

308. → see comments in 1748, mus. by Bertoni, Ferdinando.

309. Arrangement for piano and mandolin.

310. Lost according to the library staff.

311. Microfilm copy: CDN-Lu ML48.M47T38 1787a.

312. Apparently, a revision of Metastasio's libretto; see ^{NG} 'Storage, Stephen' and Burden, 'Metastasio on the London Stage', pp. 161–62.

313. Microfilm copy of unspecified copy: US-BL PR1269 .T55 no. S123.

Music sources

[printed sources] *Songs, Duet, Trio, and Chorusses, in the Opera of Dido, Queen of Carthage. With the Masque of Neptune's prophecy. The Music Principally New, and Composed by Mr. Storace; with Selections from the Most Celebrated Works of Sacchini, Salieri, Andreozzi, Giordaniello, Cimarosa, Sarti, Rampini, Schüster, and Paër* (London: [s.n.], 1792)

1794	mus. by Paisiello, Giovanni	
1794	Palermo	Teatro di Santa Cecilia (summ.) (1)
1794	Naples	Teatro di S. Carlo (04/11/1794) (2) <i>name day of Maria Carolina of Austria, queen of Naples</i>
1795	Florence	Teatro dei Risoluti (01/07/1795) (3)
1796	Verona	Teatro Filarmonico (carn.) (4)
1796	St Petersburg	Teatro Hermitage (19/10/1796) ^{CA} (5)
1799	London	King's Theatre in the Haymarket (30/05/1799) ³¹⁴ (6,7) <i>add. By A. Benelli, V. Federici, and P. Guglielmi</i> ³¹⁵
1808	London	King's Theatre in the Haymarket (26/01/1808) ³¹⁶ (8,9) <i>add. by S. Buonaiuti</i>

Librettos

- (1) Palermo: d'Affrunti, [1794]
US-BEm ML48 .S5 [143]
- (2) Naples: Flauto, 1794
B-Bc 19909; CDN-Ttfl Itp Pam 00671; I-Bc Lo.03932; I-Fm Mel.2337 [7]; I-Nc Rari 10.3.2 [5]; I-Nn S.MARTINO 52.7 24 [1]; I-Ra E.I.06 [8]; I-Ra E.I.24 [9]; I-Vgc ROL.0509 [11]; US-BEm ML48 .I7 [708]
- (3) Florence: Pagani & co., [1795]
GB-Lbl 906.c.12 [1]; US-Wc ML48 [S7699]
- (4) Verona: Ramanzini, [1796]
I-Vcg LIBRETTI VERONA 57 F 73; I-Vgc ROL.1074 [15]; I-Vnm DRAMM.1122 [15]; I-VEc^S
- (5) NA
- (6) London: Pall-Mall no. 5, [1799] (It./En.)
GB-Lbl 639.f.27 [5]; US-CAt TS 8154.502 1799; US-SM La 1259; US-Wc ML48 [S7606]
- (7) Dublin: Tyrrell, 1800 (It./En.)
IRL-Dn 1800 [15]

314. The production ran for five consecutive performances; see Petty, 'Italian opera in London', p. 365.

315. Burden, 'The King's Theatre in London', p. 130 n. 39.

316. Burden, 'The King's Theatre in London', p. 163, gives 30/05/1808.

(8) London: Zotti, [1808] (It./En.)

GB-Lbl 907.k.9 [10]; GB-Ob Johnson e.658; US-BL; US-CAt TS 8154.502 1808; US-SM La 1537

(9) Dublin: Tyrrell, 1808 (It./En.)

IRL-Dn J 85

Music sources

[complete scores] A-Wgm IV 26434I [Q 1818]^{IC,MGG,NG}; CDN-Lu GM/AR 24 [7]^{RISM,P}; D-B Mus.ms. 16608 [50]^{MGG,NG,RISM}; F-Pn D-10151 [1–2]^{BnF,MGG,NG,317}; GB-Lbl Add. 32069^{MGG,NG,RISM}; I-Fc D.I.485/486^{IC,SBN}; I-Nc* 16.8.36/37^{IC,MGG,NG,RISM,SBN}; I-Rama A.Ms.377/378^{NG,SBN}; I-Vnm Mss. 10183/10184^{MGG,NG,SBN}; US-Bp M.51.4^{MGG,NG,RISM}

[excerpts] *Ah, non lasciarmi, no* (F-Pn VM4-573^{BnF,318}; I-Fc F.P.S.409 [1]^{RISM,SBN}; I-MC 4-C-15 [5]^{RISM}; I-Nc 34.6.10 [2]^{SBN}; I-Nc 64.133.10^{SBN}; I-Nc Arie 683 [10]^{SBN}; S-Skma T-SE-R^{RISM}; US-Wc M1505.A1 (vol. 165) [2]^{RISM}); *Cari accenti del mio bene* (CDN-Lu GM/AR 24 [7]^{RISM}; D-B Mus.ms. 16609^{RISM}; I-Fc F.P.S.409 [19]^{RISM,SBN}; I-Rsc G.Mss.154 [4]^{MGG,NG,RISM,319}; I-VEcon MS 289^{RISM}; US-Wc M1505.A1 (vol. 172) [4]^{RISM}); *Morire, oh dio, mi vedi* (F-Pn D-12016 [8]^{BnF}; I-Fc F.P.S.409 [3]^{RISM,SBN}; I-MC 4-D-4 [4]^{RISM}; I-MC 4-D-7 [6]^{RISM}; I-Nc 34.6.8 [12]^{SBN}; US-Wc M1505.A1 (vol. 169) [2]^{RISM}); *Non ha ragion l'ingrato* (D-B Mus.ms. 18110^{RISM}; I-Rsc G.Mss.102 [3]^{MGG,NG,RISM}); *Povero cor tu palpiti* (F-Pn D-14848^{BnF}; F-Pn VM4-574^{Bn,320}; I-Fc F.P.S.409 [16]^{RISM,SBN}; I-MC 4-C-13 [1]^{RISM}; I-Nc Arie 467.A.2^{SBN}; S-Skma T-SE-R^{RISM}; US-Wc M1505.A1 (vol. 165) [4]^{RISM}); *So che un sogno è la speranza* (I-Fc F.P.S.409 [2]^{RISM,SBN}); *Son regina e sono amante* (I-Bsf M.P.IV.14^{SBN}; I-MC 4-D-15 [5]^{RISM}; I-Rsc G.Mss.102 [4]^{MGG,NG,RISM}); *Vado... ma dove?... oh dio!* (B-Bc 4564^{RISM}; I-Mc Nosedo O.4 [7]^{SBN})

[doubtful] *Soccorete o giusti dei* (A-Wgm VI 8742 [Q 3280]^{IC,321}); *Tu mi chiami amato bene*³²² (CZ-Pnm XLII B 280^{RISM}; CZ-Pnm XLII C 58^{RISM,IP}; D-BFb [D-MÜu] P-ai 34^{RISM,323})

[printed sources] [London, 1808] *Ah non partir spietato*³²⁴ by G. Paisiello, in *Ah non partir spietato, the Favorite Duett Sung by Mad^e Catalani &*

317. Microfilm copy: F-Pn VM BOB-28879/28880.

318. Microfilm copy: F-Pn VM BOB-23836.

319. Fols 381–82 and 411–12 by a different hand.

320. Microfilm copy: F-Pn VM BOB-23836.

321. Despite the inscription on the source, the terzet was not included in Paisiello's 1794 version.

322. The duet was performed in the 1790 revival but was not included in Paisiello's 1794 version.

323. According an inscription on the score, the premiere took place in 1790.

324. Printed for one of the London performances. The duet was not included in Paisiello's original version.

MC | *Didone abbandonata* (1724–1832)

Mad^c Dussek (London: Kelly, [c. 1805]) *Più non ho la dolce speranza* by A. Sacchini, in *Più non ho la dolce speranza, the Favorite Cavatina Sung by Mad^c Catalani* (London: Kelly, [c. 1805]); in *Più non ho, the Favorite Songs as Sung by Mad^c Catalani* (London: Lavenu, [c. 1814]); in *Più non ho la dolce speranza, Sung by Mad^c Catalani* (London: Birchall, [c. 1808?]); *Se il ciel mi divide* by A. Sacchini, in *Se il ciel mi divide. A Favourite Song Sung by Mad^c Catalani* (London: Birchall, [c. 1808?]); *Ve come nobile* by G. G. Ferrari, in *Ve come nobile, Cavatina & Duett, as Sung by Mad^c Caralani & Mad^c Dussek* (London: Birchall, [1808?])

[doubtful] *Ove son... chi sei?* (F-Pn D-12016 [8]^{BnF,325})

1795 mus. by Koželuh, Leopold
1795 Vienna Teatro Privilegiato³²⁶

1798 mus. by Marino, Settimino and others (incl. Portugal, Marcos António?)
lib. rev. by Caravita, Giuseppe

1798 Porto Teatro de São João (summ.) (1)

1799 Lisbon Teatro de São Carlos (16/10/1799) (2)

1803 Lisbon Teatro de São Carlos (17/12/1803) (3)

birthday of Maria I, queen of Portugal

Librettos (1) NA

(2) Lisbon: Ferreira, 1799 (It./Port.)

I-Rsc Carv.4364; US-Wc ML48 [S5968]

(3) Lisbon: Ferreira, 1803 (It./Port.)

I-Rsc Carv.4365; US-Wc ML48 [S8446]

1810 mus. by Fioravanti, Valentino
1810 Rome Teatro Valle (spr., 09/06/1810)

Librettos Rome: Puccinelli, 1810
I-Bc Lo.01702; I-Fc E.VI.3204; I-Nc Rari 10.3.9 [7]; I-Rsc Carv.4366

325. Although the catalogue of the French National Library identifies this duet as part of a *Didone abbandonata* by Paisiello, it does not appear in the corresponding libretto. The duet belongs to *Enea e Lavinia* (Naples, 1785) with text by Gaetano Sertor and music by Pietro Alessandro Guglielmi.

326. Lost according to^{NG}.

MC | *Didone abbandonata* (1724–1832)

Music sources [excerpts] *Chiamami pur così* (F-Pn L-4569 [2,3]^{BnFRISM}; I-PAc Borb.2802 [3]^{RISM,SBN}; I-Rc Mss. 2533 [12]^{RISM,SBN}; I-Rsc G.Mss.893^{RISM}; US-SFsc *M2.1 M117^{RISM}); *Quando saprai chi sono* (S-Skma T-SE-R^{RISM}); *Son regina e sono amante* (I-MC 2-C-10 [1]^{RISM})

IOI

1810	mus. by Paër, Ferdinando	
1810 Paris ^{NG}	Tuileries <i>La Didone</i> <i>1st version</i>	(1)
1811 Paris	Tuileries (09/06/1811) <i>Didone abandonée</i> <i>lib. rev. by S. Vestris</i>	(2)
1812 Paris	Tuileries (31/01/1812)	(2)
1812 Dresden	Royal theatre	(3)
1814 London	King's Theatre in the Haymarket (07/07/1814) <i>lib. rev. by S. Vestris</i> <i>2nd version</i>	(4)
1817 Parma	Teatro Ducale (carn., 14/01/1817)	(5)
1817 Florence	Teatro della Pergola (spr.)	(6)

Librettos

(1) NA

(2) Paris: Fain, 1811 (It./Fr.)

CZ-Pnm B 5184; D-Mbs L.eleg.m. 1022; F-Pn GD-9042; F-Pn 8-RA3-332; F-Pn 8-RO-8671;³²⁷ F-Pn 16-EGC-3268;³²⁸ I-Fc E.V.1722;³²⁹ I-Fc E.VI.3211; I-PAc F. Libretti, sc.III [106]; I-Rc COMM 527 [2]

(3) Dresden: [s.n.], 1812 (It./Ger.)

D-B 7 T 28 [7]; D-Dl MT.1650.a; US-Wc ML48 [S7488]

(4) London: Gillet, 1814 (It./En.)

GB-Lbl 970.k.11 [1]; I-Nraghi Lo64; US-SM La 1819³³⁰

(5) Parma: Rossi–Ubaldi, [1817]

I-Ms MUS. P. IV. 29; I-PAc F. Libretti, sc.II2 [107]; I-PAc F. Libretti, sc.II2 [108]; I-PAt Fer.Libretti.054; I-Rn 40.10.I.24.2; I-Rsc Carv.4391; I-Vnm DRAMM.3294 [20]; US-Wc ML48 [S7491]

327. Microfilm copies: CDN-Lu ML48.M47V54 1820a; F-Pn R117944.

328. Microfilm copy: F-Pn R117944.

329. Microfilm copies: CDN-Lu ML48.M47P344 1811a; I-Rig Film Kf 426 [1].

330. Microfilm copy: US-CLp PR1271.N56X.

MC | *Didone abbandonata* (1724–1832)

(6) Florence: Fantosini, [1817]³³¹

CDN-Lu ML48.M47P344 1817a; CDN-Ttfl Itp Pam 00640; I-Bc Lo.03755; I-Fc E.V.0527; I-Fc E.V.1417; I-Fc E.VI.3205; I-Fm Mel.2330 [9]; I-Fn B.17.6.272.8.5; I-Nc Rari 10.3.9 [3]; I-Rsc Carv.4367; I-Rsc Libr. n. XXII [70]; I-Vgc ROL.0505 [6]; US-AUS KL-18 324; US-CAh *IC8.A100.B525 [5]; US-Wc ML48 [S7490]

Music sources

[complete scores] D-Dl Mus.4259-F-513^{NG,RISM}; D-Dl Mus.4259-F-513a^{NG,RISM,P}; F-Pn CS-2161 [1–2]^{BnF,332}; F-Pn L-12166^{BnF,333}; F-Pn D-19235^{BnF,P}; I-Fc F.P.T.372^{NG,RISM,SBN,334}; I-MOe Mus. E. 177^{IC,P}; I-MOe Mus. F. 861^{IC,NG}; I-PAc ML.136/137^{NG,RISM,SBN}; I-PAc Ms.M.C.C.21^{NG,RISM,SBN}

[excerpts] *Dovrei... ma no* (F-Pn D-17985^{BnF,RISM,P}); *Morir oh Dio! mi vedi* (F-Pn D-15006^{BnF}); *Povero tu cor palpiti* (I-PAc Ms.M.C.C.7.h^{RISM,SBN}); *Sei vinto, e pur non sai* (I-Fc D.I.185 [2]^{IC,RISM,SBN}); I-Mc Nosedà N.31 [3]^{SBN}; I-Nc 6.2.9.35^{SBN}; I-Rama A.Ms.232^{SBN}; I-Rama A.Ms.1718^{SBN}; *Se resto sul lido* (I-Fc D.I.194 [2]^{IC,RISM,SBN}); I-PAc ML.143 [2]^{RISM,SBN}; *Vado... ma dove?... oh dio!* (I-PAc ML.143 [3]^{RISM,SBN})

[unidentified arias] F-Pn L-19216^{BnF}

[doubtful] *Io d'amore, oh Dio! mi moro* (CH-AR Mus Ms A 37^{RISM,R,335}; I-Nc Arie 647 [1]^{SBN})

[printed sources] [London, 1814] *La Didone abbandonata. The much Admired Grand Serious Opera as Performed at The King's Theatre Haymarket* (London: Birchall, [c. 1815])^R

[excerpts] *Accogli o regina*, in *Accogli o Regina, Duetto, as Sung by Madame Grassini & Sig^r Marzocchi* (London: Birchall, [c. 1814]); *Ah, non lasciarmi, no*, in *Inumano tiranno, Recitativo ed Ah, non lasciarmi, no, the Favorite Rondo, as Sung by Madame Grassini* (London: Birchall, [c. 1814]); *Cari accenti del mio bene*, in *Cari accenti del mio bene, Terzetto, as Sung by Madame Grassini, Signor Marzocchi & Signor Tramezzani* (London: Birchall, [c. 1814]); *Dovrei... ma no*, in *Dovrei, ma no, Cavatina, as Sung by Madame Grassini* (London: Birchall, [c. 1814]); *Morire oh Dio mi vedi*, in *Enea salvo già sei, Recitativo, e Morire oh Dio mi vedi, as Sung by Ma-*

331. Microfilm copy of unidentified copy: CDN-Lu ML48.M47P344 1817a. According to the ^{IC}, the original libretto was held in I-Ms, yet no such source is present in the institution's card catalogue; ^{C.S} do not include any source there.
332. Microfilm copies: F-Pn BOB-759/760; F-Pn R-107036/107037.
333. Microfilm copy: F-Pn VM BOB-30952.
334. Microfilm copy: CDN-Lu M1500.M57P344 1811a.
335. The aria was not included in the original version. For voice and piano.

dame Grassini & Sigr Tramezzani (London: Birchall, [c. 1814]); *Povero cor tu palpiti*, in *Povero cor tu palpiti, Cavatina, As sung by Madame Grassini* (London: Birchall, [c. 1814]); *Sei vinto e pur non sai*, in *Sei vinto, e pur non sai, Duetto, as Sung by Sig^r Marzocchi & Sig^r Tramezzani* (London: Birchall, [c. 1814]); *Se resto sul lido*, in *Se resto sul lido, Aria con Coro, Sung Sig^r Tramezzani* (London: Birchall, [c. 1814]); *Son regina e sono amante*, in *Son regina, e sono amante, Aria con Coro, as Sung by Madame Grassini* (London: Birchall, [c. 1814]); *Vado... ma dove?... oh dio!*, in *Oh Dio! cresce l'orrore, Recitativo, e Vado, ma dove, Cavatina, as Sung by Madame Grassini* (London: Birchall, [c. 1814])

1814	mus. by Paër, Ferdinando (2 nd version) → see 1810	
1823	mus. by Mercadante, Saverio	
1823 Turin	Teatro Regio (carn., 18/01/1823)	(1)
	<i>1st version</i>	
1823 Milan	Teatro Re in Salvatore (summ.)	(2)
1823 Livorno	Teatro degli Avvalorati (aut., 15/11/1823)	(3)
1823 Lucca	Teatro del Giglio (aut.)	(4)
1824 Genoa	Teatro da S. Agostino (carn.)	(5)
1824 Vicenza	Teatro Eretenio (summ.)	(6)
1824 Palermo	Teatro Carolino	(7)
	<i>9th opera of the 1824 theatrical season</i>	
1825 Mantua	Teatro Nuovo della Società (carn.)	(8)
1825 Florence	Teatro della Pergola (spr.)	(9)
1825 Cremona	Teatro della Concordia (Fair, 13/11/1825)	(10)
1825 Naples	Teatro di S. Carlo (31/07/1825) ³³⁶	(11)
	<i>lib. rev. by A. L. Tottola³³⁷</i>	
	<i>2nd version</i>	
1826 Ravenna	Teatro Comunale (carn.)	(12)
1826 Udine	Teatro della Nobile Società (10/08/1826)	(13)
1826 Barcelona	Teatre de la Santa Creu	(14)
1826 Gorizia	Teatro di Gorizia	(15)
1826 Venice	NA	(16)
1827 Milan	Teatro alla Scala (carn., 02/01/1827)	(17)

336. Date in Ajello, Rafaele, ed., *Il teatro di San Carlo: la cronologia 1737–1987* (Naples: Guida, 1987). De Filippis and Arnese (*Cronache del Teatro di S. Carlo*, p. 64) give 04/08/1724.

337. Seller, Francesca, 'La *Didone abbandonata* di Saverio Mercadante (1825)', in *Pietro Metastasio: il testo e il contesto*, ed. by Marta Columbro and Paologiovanni Maione (San Marcellino: Altrastampa, 2000), pp. 165–70.

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1827 Lisbon	Teatro de São Carlos (20/04/1827)	(18)
1827 Venice	Teatro Vernier in S. Benedetto (spr.)	(19)
1827 London	King's Theatre in the Haymarket (05/07/1827)	(20)
1828 Verona	Teatro Filarmonico (carn.)	(21)
1829 Turin	Teatro Regio (carn., 30/01/1829)	(22)
1830 Florence	Teatro Alfieri (spr.)	(23)
1832 Brescia	Teatro Grande (Aug. Fair)	(24)

Librettos

(1) Turin: Derossi, [1823]

CDN-Ttff Lib 01726; D-Mbs L.eleg.m. 4386; F-Pn LIV IT-3762 [10]; I-Bc Lo.03074; I-Fm Mel 2190 [11]; I-PAc F. Libretti sc.112 [110]; I-PAc F. Libretti, sc.112 [116]; I-Rn 35.10.F.05.04bis; I-Rn 35.10.F.06.07; I-Rsc Carv.4392; I-Rsc Libr. n. XXIII [102]; I-Rsc Vol. 128 [15]; I-Tac Simeom L 178 [4]; I-Tn F XIII.507 [6]; I-Tp Ph.405; I-Tp Ph.571 [6.2]; I-Vgc ROL.0456 [1]; I-Vnm DRAMM.3306 [4]; US-AUS KL-18 537; US-CHH IOLC.00524

(2) Milan: Tamburini, [1823]

A-Wn 180468-A; I-Bc Lo.03079; I-Mb Racc.dramm.6079 [5]; I-TRc t-ML 619 [4]; I-Vnm DRAMM.893 [10]

(3) Livorno: Vignozzi, 1823

I-Fc E.VI.2841; I-Fm Mel.2032 [24]; I-Rsc Carv.4393

(4) [Lucca]: Benedini & Rocchi, [1823]

B-Bc 19910;³³⁸ CDN-Ttff Lib 01738; I-Fm Mel.2106 [21]; I-Fn B.17.6.271.1.16; I-La Dono Pellegrini – Libretti d'opera, 81; I-PAc F. Libretti, sc.112 [109]; I-Rsc Carv.4394; I-Rsc Libr. n. XXIII [101]

(5) Genoa: Pagano, [1824]

D-BHu 76/LQ 53000 D763-2 [5]; I-Fm Mel.2321 [1]; I-PAc F. Libretti, sc.112 [111]; I-Rn 40.8.A.17.10

(6) Vicenza: Parise, [1824]

I-Bl FS.W.993; I-Mb Racc.dramm.6125 [19]; I-PAc F. Libretti, sc.112 [112]; I-Vnm DRAMM.0886 [5]; I-VIb GONZ.030 [20]

(7) Palermo: Società tipografica, 1824

D-Mbs L.eleg.m. 4394; US-AUS KL-18 560; US-BEm ML48 .S5 [S396]

(8) [Mantua]: Branchini, [1825]

I-MAc MISC.-.358 [15]; I-Mb Racc.dramm.6302 [14]; I-Mb Racc.dramm.6145 [16]; I-Vnm DRAMM.0854 [7]; US-NYp *MGTY-Res., E/1825/26 [9]

- (9) Florence: Fantosini, 1825
CDN-Ttfl Lib 01727; D-Mbs L.eleg.m. 4431; I-Bc Lo.03075; I-Fm Mel.2153 [6]; I-Ms MUS. M. XXXVII. 180; I-Rb LIB.MUS 094; I-Rn 35.10.G.25.06; I-Rn 35.10.H.01.06; I-Rsc Carv.4368; I-Vgc ROL.1004 [1];³³⁹ US-CHH IOLC.00566
- (10) Brescia: Nicoli–Cristiani, [1825]
 I-CRg CIV.A.PP.11.13; I-Mcom MUS.M.MUS.1.-450 [2]
- (11) Naples: Flautina, 1825
 B-Bc 19911;³⁴⁰ I-Baf FA2.LIB.302; I-Bc Lo.03076; I-Nc Rari 10.3.2 [4]; I-Nn L.P. Libretti A 0118 [8]; I-PAc F. Libretti, sc.112 [113]; I-Vgc ROL.1004 [2]; US-AUS KL-18 591; US-CAh *IC7 A100 B750 [118]; US-NYp Mus. Res. *MZ, E/1825/26 [9]
- (12) Ravenna: Roveri & sons, 1825
I-Bu A.V.Caps.217 [55]; I-Fn B.17.7.422.4; I-Ru XIII d.8 19
- (13) Udine: Vendrame Liberale, [1826]
 I-GOp MISC 00 0001048 FA 8
- (14) Barcelona: Torner, [1826]
E-Bbc C400/144; E-Bbc C400/2607; E-Bu F-8/439/9; E-Mn T/26448
- (15) Udine: Vendrami, [1826]
 I-GOp MISC 00 0001048 FA 8
- (16) Venice: Rizzi, [1826]
 I-UDc Misc. Joppi 221 [11]; I-Vgc ROL.1004 [4]
- (17) Milan: Fontana, 1826
CDN-Ttfl Lib 01728; D-Mbs L.eleg.m. 4470; F-Pn LIV IT-1635; F-Pn LIV IT-3583 [4]; I-Bc Lo.3077; I-Bc Villa Lo.73; I-BGi PREIS.237.3280; I-FEc P 42.24.20; I-Fm Mel.2147 [9]; I-LDEsormani 311/2/44; I-Ma OP. B. II. 24; I-Mb Racc.dramm.6127 [14];³⁴¹ I-Mc Lib.C.090; I-Mcom MUS.M MUS.1.-450; I-Mcom MUS.M MUS.1.-450-A; I-Mr Libr. 04301; I-Ms MUS. M. XXXVII. 72; I-Nc Rari 10.3.9 [8]; I-PAc F. Libretti, sc.112 [114]; I-PAc F. Libretti, sc.112 [115]; I-PAt Fer.Libretti.327; I-PLn BIBL.MIR. 109 [10]; I-Ra OP.B.II.24; I-Rsc Carv.4395; I-Rsc Libr. n. XXIII [103]; I-Rsc Vol. 70 [4]; I-Tci L.O.2360; I-Tci L.O.0476; I-TSci L.O. 0476; I-VAc V.A.R.VIII.4.5; I-Vc 1058; I-Vgc ROL.1004 [3]; I-Vnm DRAMM.0863 [25]; I-Vnm DRAMM.3313 [2]; I-Vqs Opus.

339. Mutilated on p. 1, probably blank.

340. Photocopy: CDN-Lu ML48.M47M483 1825aa.

341. Microfilm copy: CDN-Lu M1500.M57S227 1788aa.

MC | *Didone abbandonata* (1724–1832)

C. 1167; US-AUS KL-18 644; US-CAt TS 8154.424 1826; US-CHH IOLC.00584; US-HA ML50.M573 D53; US-PRV n/s; US-Wc ML48 [S6319]

(18) Lisbon: Bulhões, 1827

D-KNth L 1374; I-Rsc Carv.4396

(19) Venice: Rizzi, [1827]

I-Bc Lo.03078; I-Mb Racc.dramm.5098; I-Mb Racc.dramm.6127 [4]; I-Nragni Lo60; I-Rsc Carv.4369; I-UDc Misc. D.T. 63 [3]; I-UDc Misc. Joppi 221 [11]; I-Vcg LIBRETTI S.BENEDETTO 57 B 28; I-Vgc ROL.1004 [6]; I-Vnm DRAMM.1383 [8]; S-Uu n/s

(20) London: Ebers, 1827

GB-Lbl 907.k.16 [5]; US-CAe Mus 570.25; US-U 782.1 M53d1827

(21) Verona: Bisesti, [1828]

F-Pn 8-RO-8597; I-BI FS.W.320; I-Mb Racc.dramm.6136 [3]; I-Mb Racc.dramm.6306 [4]; I-Nragni L112 [11]; I-Rsc Libr. n. XXIII [99]; I-Vgc ROL.1004 [7]; I-Vnm DRAMM.0887 [8]; US-CAt TS 8154.424 1828; US-NYp *MGTY-Res.

(22) Turin: Derossi, [1829]

D-Mbs L.eleg.m.4557; I-BRq Misc.E.290; I-Fm Mel.2171 [2]; I-FZc RM.N.4.138; I-MOe MD.H.41; I-Nc Rari 10.3.21 [10]; I-Nragni Lo97; I-PAc F. Libretti, sc.112 [116]; I-Rn 35. 10.F.05.04bis; I-Rn 35. 10.F.06.07; I-Rsc Carv.4397; I-Rsc Vol. 129 [17]; I-Rsc Vol. 134 [13]; I-Tci L.O.0985; I-Tn F XIII.509 [4]; I-Tp Ph.571 [6.13]; I-Vc 1059; I-Vgc ROL.1004 [8]; I-Vnm DRAMM.3317 [12]; I-VcC 20 G 524; US-AUS KL-18 747; US-CAt TS 8154.424 1829; US-CHH IOLC.00638

(23) Florence: Fabbrini, [1830]

I-Fc E.V.0529; I-Fc E.V.0530; I-Fc E.V.1240; I-Fc E.V.3206; I-Fc E.V.3207; I-Ms MUS. M. XXXVII. 179; I-Rsc Carv.4370; I-Rsc Libr. n. XXIII [100]; I-Vgc ROL.1004 [9]

(24) Brescia: Simoncelli, [1832]

I-Fm Mel.2387 [9]; I-Rsc Carv.4398; S-Uu n/s

Music sources

[complete scores] F-Pn D-7912^{MGG,NG,342}; I-Nc* 14.2.22/23^{MGG,NG,SBN}; I-Nc 29.6.3^{MGG,NG,SBN}; I-Nc H.3.42^{MGG,NG,SBN}; I-Tco^{*MGG,NG}; I-PAc Borb.2623 [I–II]^{MGG,RISM}; US-Wc^{MGG,NG,343}

342. Microfilm copies: CDN-Lu M1500.M57M474 1823a; F-Pn VM BOB-25107.

343. Microfilm copy: US-PRu MICROFILM 1788.

[excerpts] *Addio felici sponde* (A-Wgm VI 7631 [Q 6980]^{IC}; I-OS Mss. Mus.B 954^{RISM,SBN}); *A Dido il re di mori* (US-Bu BSO Collection, vol. 115^{RISM}); *Ah, non lasciarmi, no* (A-Wgm VI 7219 [Q 6979]^{IC}); *Che mai sento* (A-Wgm VI 7262 [Q6981]^{IC}; I-Fc* F.P.T.831^{MGG,NG,RISM,SBN}); *Dunque lasciarmi vuoi?* (I-Rama A.Ms.534 [7]^{SBN}; I-Rama A.Ms.534 [8]^{SBN}); *Non odi consiglio?* (US-Bu BSO Collection, vol. 107^{RISM}); *O come rapido fuggi? Il timore* (I-Mc Nosedo M.16 [8]^{SBN}); *Qual rosa in sul matino* (I-Rama A.Ms.534 [9]^{SBN}); *Quando saprai chi sono* (A-Wgm VI 38794 [Q 6982]^{IC}); *Vedi mio ben, di Venere* (I-OS Mus.Mss.B 1046^{RISM,SBN}; I-Rama A.Ms.534 [10]^{SBN}); *Vivi superbo e regna* (A-Wgm VI 7139 [Q 3752]^{IC}; I-Gl B C.3.29 [7]^{IC,SBN})

[printed sources] [complete scores] *Didone / dramma posto in musica dal maestro Zaverio Mercadante; ridotto per pianoforte solo da Giuseppe Concone* (Turin: Tagliabò & Mangrini, [c. 1830])^R

[printed sources] [excerpts] [arrangements for voice and pianoforte] *Addio felici sponde*, in *Addio felici sponde: cavatina nell'opera Didone abbandonata / del S.r M.o Mercadante* (Milan: Ricordi, [1823]); in *Cavatina di Enea nella Didone Abandonata, del maestro Mercadante* (Paris: Pacini, [s.d.])

Ah, non lasciarmi, no, in *Ah non lasciarmi no: duetto nell'opera Didone abbandonata / del Sig.r M.o Saverio Mercadante* (Milan: Ricordi, [1823]); in *Ah, non lasciarmi, Duetto, Sung Mad^e Pasta & Mad^e Puzzi* ([London]: Mori & Lavenu, [1825?]); in *Duetto per soprano e contralto nella Didone abbandonata del maestro Mercadante* (Paris: Pacini, [s.d.])

Che mai sento, in *Che mai sento?: rec.vo e terzetto nell'opera Didone abbandonata / del Sig.r M.o Mercadante* (Milan: Ricordi, [1823])

Il soave del contento, in *Il soave bel contento, aria, composta del Sig^r M^o Pacini* (Milan: Ricordi, [1824–1827]); in *Il soave bel contento, Cavatina, Introduced by Madame Pasta* (London: d'Almaine, [c. 1835])

Quando saprai chi sono, in *Quando saprai chi sono: duetto nell'opera Didone abbandonata / del Sig.r Maes.o Mercadante* (Milan: Ricordi, [1823])

Si mori, rea, che fo, in *Rondo | Nella Didone Abandonata | Del sig. M.o Mercadante* (Milan: Artaria, [1823–1828])

Vedi mio ben, di Venere, in *Vedi mio ben: cavatina [...] nell'opera Didone Abandonata / musica del Sig. M. Saverio Mercadante; ridotta con acc.to di pianoforte* (Naples: Girard, [s.d.])

Vivi superbo e regna, in *Rondò: Vivi superbo e regna: Nell'Opera Didone abbandonata: Del Sig.r Maes.o Mercadante: Eseguito dalla Sig.a Fanny Ekerlin al R. Teatro di Torino* (Milan: Ricordi, [1823])

MC | *Didone abbandonata* (1724–1832)

Quando saprai chi sono, in *Duetto nella Didone abbandonata*, musica di Mercadante (Paris: Pacini, [s.d.]

[unidentified] 2 *Airs à 1 v. et acc. tirés de Didone abandonate*, in *Journal d'Euterpe*, 12 (Paris, 1824)

1823	mus. by Klein, Bernhard
1823 Berlin ³⁴⁴	NA (15/10/1823) <i>Dido</i> (Ger. only)
1824	mus. by Reissiger, Carl Gottlieb
1824 Dresden	Royal theatre (31/01/1824) <i>Die verlassene Dido</i>
Librettos	Dresden: [s.n.], 1824 (It./Ger.) <u>D-Dl MT.2560</u> ; D-LEmi [D-LEu] Ästh.987-I; <u>D-Mbs Slg.Her 361</u> ; I-Rsc Carv.4399; <u>US-Wc ML48 [S8671]</u>
Music sources	[complete scores] <u>D-Dl Mus.4888-F-504</u> ^{RISM;R,345} ; <u>D-Dl Mus.4888-F-504a</u> ^{RISM;IP}

Arie sciolte

Annibali, Domenico, *Se resto sul lido* (F-Pn VM7-7271^{NG,RISM})

Bach, Johann Christian, *Fosca nube il sol ricopra*³⁴⁶ (US-BER n/s^{RISM}; US-CAward [US-CAt] M1497.
C813 1765 [1]^{RISM})

Bindi, *Laugelletto in lacci stretto* (F-Pn VM7-7267^{BnF,RISM;P})

Boccherini, Luigi, *Ah, non lasciarmi, no* (P-Po RES-506 [1]^{RISM})

Böhme, Johann Gottfried, *A trionfar mi chiama* (D-Mbs Mus.ms. 1812 [1]^{RISM})

Borghesi, Giovanni Battista, *Son quel fiume che gonfio d'umori* (GB-Lbl R.M.23.d.16 [10]^{RISM})

Bresciani, Giovanni Battista, *Quando saprai chi sono* [1794] (I-Mc Mus. Tr.ms. 197^{RISM,SBN})

Bucelli, Orazio, *Fosca nube il sol ricopra* (I-Rrostirolla [I-Fn] MS MUS 483^{RISM,SBN}); *Fra lo splendor del trono* (I-Rrostirolla [I-Fn] MS MUS 488^{RISM,SBN}); *Io d'amore oh Dio! mi moro* (I-Rrostirolla [I-Fn] MS MUS 421^{RISM,SBN}); *Quando saprai chi sono* (I-Rrostirolla [I-Fn]* MS MUS 425^{RISM,SBN})

Celestino, Eligio, *Ah, non lasciarmi, no* (D-B Mus.ms. 30115^{RISM})

Cimarosa, Domenico, *Ah, non lasciarmi ingrato*³⁴⁷ (D-MÜs SANT Hs 1126^{RISM})

Fini, Michele, *Quando saprai chi sono* (US-FAy Quarto 532 MS 6^{RISM})

Hertel, Johann Wilhelm, *A trionfar mi chiama* (D-SWI Mus.2781^{RISM;P})

344. It may have been revived in Cologne. Cf. the articles on Klein by L. Rellstab in *Neue Zeitschrift für Musik* 3 (1835), pp. 5–14, 57–84, 193–202 and also Griffel, Margaret Ross, *Operas in Germany: A Dictionary* (Lanham: Rowman & Littlefield, 2018).

345. Choruses.

346. Inserted into the composer's *Temistocle* (Mannheim, 1772); for the character of Temistocle.

347. The aria is not Metastasio's original but was included in Schuster's 1776 version of his *Didone abbandonata*.

- Kraus, Benedikt, *Ab, non lasciarmi, no* (D-OB MO 536^{RISM;P}); *Fosca nube il sol ricopra* (D-OB* MO 539^{RISM})
- Lemner, Thomas, *Ogni amator suppone* (S-Skma T-SE-R^{RISM})
- Mayr, Johann Simon, *Quando saprai chi sono* (I-BGc Mayr 324.7^{SBN}; US-Wc M1613.A2 M475 P^{RISM})
- Moroni, Filippo, *Son regina e sono amante* (I-PAc Borb.2886^{SBN})
- Mozart, Wolfgang Amadeus, *Ab, non lasciarmi, no* (CZ-Pu M II 11b Mozarts Denkmal^{RISM})
- Naselli, Diego, *Quando saprai chi sono* [1772] (I-MC 3-D-7 [2]^{RISM}; I-MC 6-D-10 [24]^{RISM}; US-NH Misc. Ms. 33 [5]^{RISM}; US-Wc M1505.A1 (vol. 245 B) [6]^{RISM})
- Negri, Benedetto, *Nel duol che prova* (D-Mbs Mus.ms. 141^{RISM})
- Perillo, Salvatore, *Son regina e sono amante* [1763] (CH-Bu kr IV 201^{RISM;P}; DK-Kk mu7501.2734^{RISM})
- Plantade, Charles-Henri, *Va lusingando amore* (F-Pn D-14858^{BnF})
- Reichardt, Johann Friedrich, *Ab, non lasciarmi, no* (D-B Mus.ms.autogr. Reichardt, J. F. 36^{RISM})
- Rickert, Aemilius, *Quando saprai chi sono* (D-BAd EB 510^{RISM})
- Rutini, Giovanni Marco, *Se resto sul lido* (D-Dl Mus.3329-J-1 [4]^{RISM})
- Salieri, Antonio, *Ab, non lasciarmi, no* (I-Vnm Mss. 12649 SBN; I-VIb XII.2013 [6]^{RISM,SBN})
- Sbacchi, Guglielmo, *Veggio la sponda* (D-MÜs SANT Hs 180 [16]^{RISM})
- Selvaggi, Gaspare, *Se resto sul lido* (I-Nc* 32.1.12 [20]^{SBN})
- Sperger, Johannes, *A trionfar mi chiama* [1801] (D-SWI Mus.5129^{RISM;P})
- Stuntz, Joseph Hartmann [1819], *Se resto sul lido* (D-Mbs* Mus.ms. 4064 [3]^{RISM}); *Va lusingando amore* (D-Mbs* Mus.ms. 4064 [14]^{RISM,348})
- Tarchi, Angelo, *Dovrei... ma no* [1785] (I-PEsp M.CXXX [14]^{RISM})
- Valeri, Gaetano, *Se resto sul lido* (US-Eu MSS 1002^{IC,RISM})
- Viotti, Giovanni Battista [c. 1750], *Ab, non lasciarmi, no* (I-Mc Nosedà Q.40 [2]^{SBN}; I-MC 2-F-17 [14]^{RISM,349}; I-Nc 34.3.14 [16]^{SBN})
- Wolf, Ernst Wilhelm, *Fosca nube il sol ricopra* (D-WRI HMA 3927^{RISM})
- Zingarelli, Niccolò Antonio, *Ardi per me fedele* [1790] (I-Rama* A.Ms.883 [13]^{SBN}); *Fosca nube il sol ricopra* (D-B Mus.ms. 23634 [5]^{RISM,350}); *Son regina e sono amante* [1789] (I-Rama* A.Ms.881^{SBN}); *Tormento il più crudele* [1790] (I-Rama* A.Ms.883 [14]^{SBN})

Arias by unknown composer(s)

- Ab, non lasciarmi, no* (D-HAh AS-Reichardt A 4^{RISM,351})
- Ab, non lasciarmi, no* (D-Hs ND VI 1078 [1]^{RISM})
- Ab, non lasciarmi, no* (GB-Ob Ms. Mus. e.11 [15]^{RISM})
- Ab, non lasciarmi, no* (I-Rrostirolla [I-Fn] MS MUS 1209 [9]^{SBN})
- Ab, non lasciarmi, no* (I-Rc MS MUS 6217^{SBN})
- Ab, non lasciarmi, no* (US-Bu H. C. Robbins Landon Collection, Box 5, Folder 4^{RISM})
- A trionfar mi chiama* (J-Tk S10-929 [2]^{RISM})
- A trionfar mi chiama* (US-BEm MS 26 [6]^{IC,RISM})

348. Arranged for voice and piano in D-Mbs* Mus.ms. 4064 [12].

349. Misattributed to Hasse on source.

350. For the character of Temistocle.

351. Wrongly attributed to Reichard in ^{RISM}, the music does not coincide with the composer's autograph (D-B Mus.ms.autogr. Reichardt, J. F. 36).

MC | *Didone abbandonata* (1724–1832)

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- Chiamami pur così* (S-Skma Alströmer saml. 171 [24]^{RISM})
Fra lo splendor del trono (US-BEm MS 25 [8]^{IC,RISM})
Laugelletto in lacci stretto (A-Wn Mus.Hs.10873^{IC,P})
Laugelletto in lacci stretto (HR-PORzm ZMP 11921^{RISM,R})
Non ha ragione ingrato (I-MC I-D-13 [2]^{RISM,352})
Non ha ragione ingrato (I-BGc Mayr 246.5^{SBN})
Ogni amator suppone (D-B Mus.ms. 30359 [3]^{RISM})
Son quel fiume che gonfio d'umori (B-Bc 5386^{RISM})
Quando saprai chi sono (I-PAc Borb.3045 [18]^{RISM,SBN})
Se resto sul lido (P-Ln C.I.C. 14,I [2]^{RISM})
Son regina e sono amante (GB-Ob Ms. Mus. d.9^{RISM})
Tormento il più crudele (US-BEm MS 17 [9]^{IC,RISM})
Tormento il più crudele (US-BEm MS 26 [7]^{IC,RISM})
Tu mi scorgi al gran disegno (A-Wgm VI 15385 [Q 3959]^{IC})
Va crescendo il mio tormento (I-OS Mss.Mus.B 3549^{RISM,SBN,353})
Va crescendo il mio tormento (US-Bu H. C. Robbins Landon Collection, scores x781A Box 7^{RISM})

Unidentified contents

- I-MOe Mus. K. 1587^{IC,354}
Chiamami pur così (I-Fc D.I.183 [4]^{IC,SBN})
Son regina e sono amante (I-Fc D.I.183 [20]^{C,SBN}; I-Vc Correr Busta 72.18^{SBN,IP,355})

Printed sources

- Rutini, Giovanni Marco, *Va lusingando amore*, in *Aria | a Voce Sola | con uno | Violino Principale concertato. | due Violini, Alto Viola, e Cembalo per l'accompagnamento | composte | da Sig: Gio: Marco Rutini Fiorentino* ([s.l.: s.n., s.d.])
[unidentified] *Va crescendo il mio tormento*, in *Rondo* (Venice: Marescalchi, [s.d.])

Contrafacta

- Alberti, Giuseppe Matteo, *Non ha ragione ingrato* ([*Quid mili est in caelo*] F-Sgs M 399^{RISM,P})
Dittersdorf, Carl Ditters von, *Va lusingando amore* ([*Adore te devote, latens deitas*] CZ-Pnm XXXVIII A 236^{RISM,P})

352. Attributed to Chieti in ^{RISM}, but Chieti is a town East of Rome.
353. Incomplete.
354. Complete version of a *Didone abbandonata* in three acts.
355. Vn part.