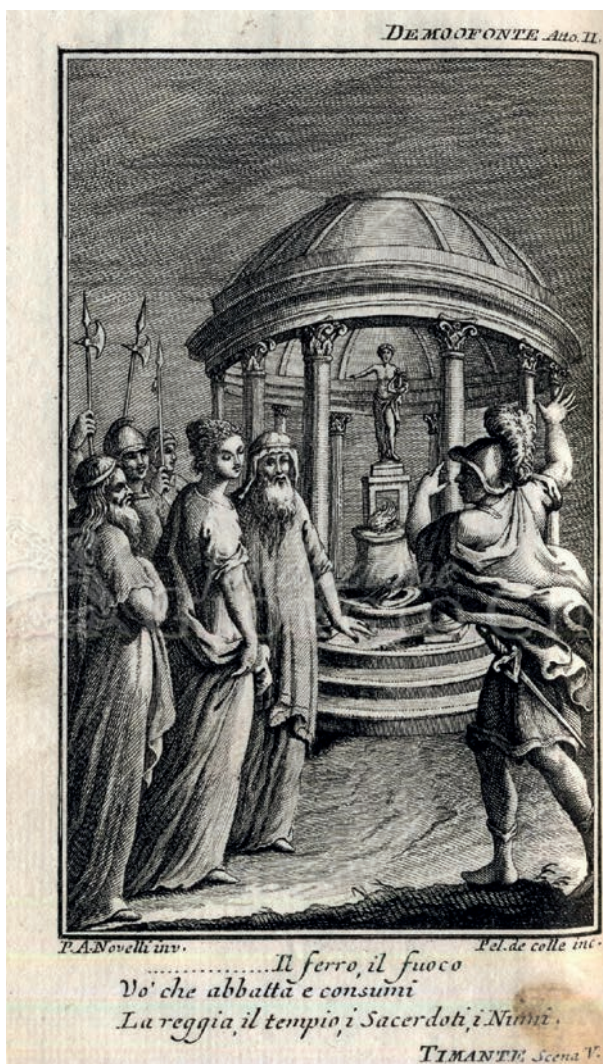


L'OPERA ITALIANA NEI TERRITORI BOEMI DURANTE IL SETTECENTO

V.



**Demofonte come soggetto
per il dramma per musica:
Johann Adolf Hasse ed altri compositori
del Settecento**

a cura di Milada Jonášová e Tomislav Volek

ACADEMIA

Praga 2020

Il libro è stato sostenuto con un finanziamento dell'Accademia delle Scienze della Repubblica Ceca.



**Akademie věd
České republiky**

Il convegno «Demofoonte come soggetto per il dramma per musica: Johann Adolf Hasse ed altri compositori del Settecento» è stato sostenuto dall'Istituto della Storia dell'Arte dell'Accademia delle Scienze della Repubblica Ceca con un finanziamento nell'ambito del programma «Collaborazione tra le Regioni e gli Istituti dell'Accademia delle Scienze della Repubblica Ceca » per l'anno 2019.

Altra importante donazione ha ricevuto l'Istituto della Storia dell'Arte dell'Accademia delle Scienze della Repubblica Ceca da Johann Adolf Hasse-Gesellschaft a Bergedorf e.V.

Prossimo volume della collana:

L'opera italiana – tra l'originale e il pasticcio

In copertina:

Pietro Metastasio, *Il Demofoonte*, atto II, scena 9 „Vieni, mia vita, vieni, sei salva“, Herissant, vol. 1, Paris 1780.

In antiporta:

Il Demofoonte, atto II, scena 5 „Il ferro, il fuoco“, in: Opere di Pietro Metastasio, Pietro Antonio Novelli (disegnatore), Pellegrino De Col (incisore), vol. 4, Venezia: Antonio Zatta, 1781.

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ISBN 978-80-200-3152-5

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Operatic Sources for *Demofonte*: Librettos and Scores after Metastasio's "figliuolo"*

ANA LLORENS
GORKA RUBIALES
NICOLA USULA

The dramatic text for *Demofonte* by Metastasio stimulated a long-lasting tradition of musical settings and dramatic manipulations that involved the European entertainment system until the mid-19th century. After the 1733 work by Antonio Caldara, not only operas, but also ballets, tragedies and even comedies were based on its plot, and the story of Timante and Dircea's thwarted love, with its implications of incest, thrilled audiences from Copenhagen to Palermo, from Rio de Janeiro to Warsaw.

The idea of collecting information about the extant operatic sources for *Demofonte* was conceived during the preliminary work for the ERC Project *DIDONE*. Taken as a whole, many catalogues (both printed and online) revealed that a wealth of sources related to *Demofonte* still exists, but this information is scattered and inconsistent. Our goal in this catalogue is to gather the information that had been disparate and to create a new catalogue of librettos and music sources related to this Metastasian dramatic text.

One of the first tasks we faced during this cataloguing process was the identification of the criteria for the source inclusion. The drama by Metastasio was the must-have element in our choices, immediately followed by the presence of at least one extant source (libretto or score). Consequently, we set aside the productions for which no sources survive, as well as a number of works based on *Demofonte*'s translations or simply inspired by its plot, as for example Haydn's 1766 revision for a musical setting with puppets at the Eszterház castle in Hungary. Among the works

* This catalogue is a result of the research project *DIDONE*. *The Sources of Absolute Music: Mapping Emotions in Eighteenth-Century Italian Opera*, funded with an Advanced Grant no. 788986 (2017) by the European Research Council, led by Álvaro Torrente at the Instituto Complutense de Ciencias Musicales (ICCMU), Universidad Complutense de Madrid. Nicola Usula, ERC Research Fellow, has worked in the identification of the productions and related libretto editions; Ana Llorens, 'Juan de la Cierva' Research Fellow, traced the music sources and their relationship with the known productions; Gorka Rubiales, ERC Research Assistant, collaborated in managing and fine-tuning the data.

excluded from our work there are some German and English operas,¹ as well as the important *tragédie-lyrique Démophon* by Luigi Cherubini performed in Paris in 1788 on a French libretto by J. F. Marmontel.² We kept out of our list the Italian so called “literary” editions,³ plus some complex local traditions of *Demofonte*’s reception, although they stand out for their importance. One sample is the Portuguese production of dramatic materials based on this Metastasian text that flourished during the second half of the 18th century and beyond with titles like *Mais vale amor do que hum reyno* and *Demofonte em Tracia*.⁴ Similarly, we excluded some reworkings published in Germany as well as in Amsterdam and Ghent.⁵

The starting point for our research was the catalogue of librettos by Claudio Sartori published in 1994–1997, as well as its digital “heir”, the well-known online database *Corago*, which we updated and completed with further research for librettos through other OPACs and meta-OPACs.⁶ Similarly, the research for music sources started from the database of the *Répertoire International des Sources Musicales* – RISM, and from the works’ lists in the entries from *The New Grove Dictionary of Music and Musicians* and from *Die Musik in Geschichte und Gegenwart*. (For our main bibliographic tools see the list of abbreviations below.)

In the main section of the catalogue, *Complete operas*, we list in chronological order the musical settings of Metastasio’s libretto. For each composer we report city and date for premiere and revivals and, in case he composed new versions after the first one, we list all further known musical settings. For each production (premieres, revivals and new versions) we give information about the libretto edition printed on that occasion (with

¹ Among the translations, see the German *Demophon* by Peter Josef von Lindpaintner (on a text by I. F. Castelli) performed in Munich in 1811 (complete scores in B-Bc and D-DI); and the English *Dirce, or The Fatal Urn* performed in London in 1821 (only one duet published).

² Libretto *Démophon*, Paris: Lormel, 1788. Printed score: *Démophon*, Paris, le Suisse de l’Hotel de Noailles, 1788 (other manuscript music sources in many European libraries).

³ See for example the Venetian ones printed by Giuseppe Antonelli and Antonio Curti at the end of the 18th century.

⁴ *Mais vale amor do que hum reyno*, Lisbon, F. Borges de Sousa (Port. transl. by N. Luís from *Demofonte*). Copies dated 1764 (in F-Pn, GB-B Cadbury Research Library, GB-Lbl) and 1785 (in P-Lcg, P-Ln, US-BEb, US-Cn). One more edition with the same title was printed in 1794 in Lisbon by the publisher J. de Aquino Bulhoens (copy in P-Lcg). *Demofonte em Tracia*, Lisbon: J. A. Reis, 1795 (Port. transl. by Nicolau Luis) (copies in CDN-Tfll, P-Ln); and *Demofonte em Thracia*, Lisbon: A. L. de Oliveira, 1858 (Port. transl. by F. L. Alvim) (copies in F-Pn, P-Lcg).

⁵ Johann Miller, *Demophon ein Schauspiel in Versen und drey Aufzuegen. Aus dem Welschen des Herrn Peter Metastasio*, n.c., n.p., 1764 (copy in D-WRz); *Demophontes: treurspel. Gevolgd naar Demophontes*, Amsterdam: I. Duim, 1761 (copy in GB-Lbl); and *Demophontes: treurspel in vyf bedryven*, Ghent: J. F. Vander Schueren, 1788 (copy in B-Gu).

⁶ See Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800. Catalogo analitico con 16 indici*, 7 vols., Cuneo: Bertola & Locatelli, 1990–1994; *Corago. Repertorio e archivio di libretti del melodramma italiano dal 1600 al 1900*, A. Pompilio (ed.), University of Bologna, online at <<http://corago.unibo.it/>> (last access: 20-05-2020). For the other OPACs and meta-OPACs, see the list below and mainly the KVK – Karlsruher Virtueller Katalog, online at <<https://www.bibliothek.kit.edu/cms/kvk-hilfe.ph>> (last access: 22-05-2020).

extant copies) as well as a list of music sources, organized in *complete* sources (usually full scores, if not stated otherwise), *excerpts* (only closed vocal pieces),⁷ *printed, doubtful, undated* sources,⁸ and *contrafacta*. We use RISM library sigla plus call numbers supported by a system of abbreviations in superscript organised by alphabetical order for the main references about the given source (see the list below). Detailed discussion of every complex or particularly tricky case is given in the sections devoted to the problematic sources. Two appendices follow: *Dramatic texts with doubtful identification* and *Arias* independently composed.

This work aims at offering the reader a tool for the source-related research. It does not claim to be exhaustive; rather, it is a starting point for those who in the future will investigate any of the branches of *Demofonte's* family tree. Through its dense networks of filiations and parental relationships we can acquire a wide vision of the 18th-century European operatic world, and we still can appreciate the prolificacy of Metastasio's beloved son, of that original dramatic text which the poet *cesareo* fondly called "figliuolo".⁹

List of abbreviations

■ before the library sigla = composer's autograph
 squared bibliographic information for the four literary collections edited by Metastasio in 1733, 1750, 1757, 1780

Superscripts

A	Printed catalogue of the music manuscripts preserved in the Palácio Nacional da Ajuda, Lisbon (M.A. Machado Santos, <i>Catálogo de Música Manuscrita</i> , Lisbon, Biblioteca da Ajuda, 1958)
BNF	Online catalogue of the Bibliothèque Nationale de France (< https://www.bnf.fr/fr >)
BASE	Online Base Nacional de Dados Bibliográficos (< http://porbase.bnportugal.pt/ >)
BCRB	Online catalogue of the Bibliothèque del Conservatoire royal de Bruxelles (< https://catalog.b-bc.org/ >)
BNB	Online catalogue of the Biblioteca Nazionale Braidense (< http://opac.braidense.it/ >)
BPL	Online catalogue of the Music Department at the Boston Public Library (< https://www.bpl.org/ >)
BSB	Online catalogue of the Bayerische Staatsbibliothek (< https://www.bsb-muenchen.de/ >)

⁷ The excerpts are listed in alphabetical order and with normalised titles.

⁸ Our dating of the music manuscripts and prints stems from collation with dated librettos and other reliable sources. When no such collation has been possible, we deem the source as *undated*.

⁹ Letter to Bartolomeo Benicansa, 21-5-1774. As in Bruno Brunelli (ed.), *Tutte le opere di Pietro Metastasio*, Milan: Mondadori, 1954.

- BL British Library online Catalogue (<<http://searcharchives.bl.uk/>>)
- CU Cornell University Library online Catalogue (<<https://newcatalog.library.cornell.edu/catalog/>>)
- G Catalogo Gaspari Online from the Biblioteca internazionale e Museo della Musica di Bologna (<http://www.bibliotecamusica.it/cmbm/scripts/gaspari/src_aut.asp/>)
- GO Online Catalogue of the Goethe Universität Frankfurt am Main (<<http://sammlungen.ub.uni-frankfurt.de/musikhs/nav/index/all/>>)
- GVK Online Gemeinsamer Verbundkatalog (<<https://kxp.k10plus.de/DB2.1/>>)
- HOLLIS Harvard Library's Online Catalogue (<<https://hollis.harvard.edu/>>)
- KB.DK Catalogue of the Det Kgl. Bibliothek Denmark in Copenhagen (<<https://soeg.kb.dk/>>)
- LC Library of Congress Online Catalogue (<<https://catalog.loc.gov/>>)
- M Catalogue of the Bibliothèque Méjanes, Aix-en-Provence (<<http://opacmejanes.citedulivre-aix.com/iii/encore/?lang=frf>>)
- MGG References given in *Die Musik in Geschichte und Gegenwart* online (<<https://www.mgg-online.com/>>)
- N The Newberry Library Online Catalogue (<<https://webvoyage.carli.illinois.edu/nby/cgi-bin/Pwebrecon.cgi?DBlocal&PAGEFirst>>)
- NB Arcinsys Online Archive in Niedersachsen und Bremen (<<https://www.arcinsys.niedersachsen.de/arcinsys/start.action>>)
- NG References given in *The New Grove Dictionary of Music and Musicians* online (<<https://www.oxfordmusiconline.com/grovemusic>; last access 20-5-2020>) and *The New Dictionary of Opera*
- NW Northwestern University Library Online Catalogue (<<https://www.library.northwestern.edu/>>)
- ONB Online catalogue of the Österreichische Nationalbibliothek (<<https://www.onb.ac.at/>>)
- RISM Online Catalogue of the Répertoire International de Sources Musicales (<<https://opac.rism.info/>>)
- RCM Royal College of Music Online Catalogue (<<https://rcm.koha-ptfs.co.uk/cgi-bin/koha/opac-main.pl>>)
- SB Swissbib, Online Catalogue of Switzerland's institutional libraries (<<https://www.swissbib.ch/>>)
- SBN Online Catalogue of the Servizio Bibliotecario Nazionale (<<https://www.iccu.sbn.it/>>)
- SBB Online Catalogue of the Staatsbibliothek zu Berlin (<<https://staatsbibliothek-berlin.de/>>)
- SD Sachsen Digital Catalogue (<<https://sachsen.digital/>>)
- SLUB Online Catalogue of the Sächsische Landesbibliothek (<<https://www.slub-dresden.de/startseite/>>)
- SOLO Online Catalogue of the University of Oxford Libraries, Search Oxford Libraries Online (<<http://solo.bodleian.ox.ac.uk/primo-explore/search?vidSOLO>>)
- UNC Online Catalogue of the University of North Carolina Chapel Hill University Libraries (<<https://library.unc.edu/>>)
- UR Online Catalogue of the Sibley Music Library at the University of Rochester (<<https://www.esm.rochester.edu/sibley/>>)
- YUL Yale University Library Online Catalogue (<<https://orbis.library.yale.edu/vwebv/>>)

Complete operas

1733 Vienna	(1–3)	mus. by Antonio Caldara
<i>Librettos</i>	(1) Vienna, G. P. Van Ghelen, 1733 A-Wgm; D-DI Mag/XVII 1023; D-W Textb. 85; I-Rsc; I-Vnm DRAMM.849.6; US-AUS KL-17.69	
	(2) Vienna, G. P. Van Gehelen, 1733, Germ. transl. <i>Demophon, König in Thrakien</i> A-Wn 4929-A; D-RT F.177-R; H-Bn 527.840	
	(3) “Vienna e Roma” [<i>recte</i> Rome], [P. Leone], 1733–1734, not performed I-Fm; I-Vc 4089.4; Biblioteca Multimediale – Castellammare del Golfo (TP) FA.IX.F.22	
<i>Music sources</i>	[complete scores] ■ A-Wgm A 389 ^{MGG,NG} ; A-Wn Mus.Hs.17168/1–3 MUS MAG ^{MGG,NG,ONB} ; A-Wn Mus.Hs.17169 MUS MAG ^{MGG,NG,ONB} ; A-Wn Mus.Hs.17107/1–3 MUS MAG ^{MGG,NG,ONB}	

Demofoonte, in *Opere drammatiche del signor abate Pietro Metastasio romano, poeta cesareo*, Venice, G. Bettinelli, vols. I–III, 1735

1734 (Dec.) Venice	(1)	mus. by Gaetano Maria Schiassi
1735 Vyškov	(2)	
1737 Lisbon	(3)	
1738 Madrid	(4)	mus. by Schiassi and arias by unknown authors
<i>Librettos</i>	(1) Venice, M. Rossetti, 1735 I-Bc Lo. 5164; I-Mb Racc.dramm.806; I-Rsc; I-RVI; I-Vcg CORRER S.G.GRISOSTOMO 154; I-Vnm; US-LAum 1735/01; US-Wc ML48 [S9600]	
	(2) Brno, J. M. Swoboda, 1735 H-B (Egyetemi Könyvtár és Levéltár) Hf1245	
	(3) Lisbon, A. I. da Fonseca, 1737 (bilingual It. <i>Demofoonte</i> /Port. <i>Demofonte</i>) BR-Rn A-XV,D583 – Música; D-Rp 9995/SWS Cl.m. 100; GB-Cu 7740.d.1; I-Rsc Carv. 4252; P-C; P-Ln F. 6812	
	(4) Madrid, s.n., 1738 (bilingual It./Span. <i>El Demofoonte</i>) E-Mn T/7313; E-Mp IX/5544; E-MOsb	
<i>Music sources</i>	[complete scores] B-Bc 2555 ^{BCRB,MGG,NG,RISM} [excerpts] <i>L'empia mia stella irata</i> (D-Wa 46 Alt 700 ^{NB,RISM}); <i>Son qual legno</i> (D-DI Mus.1-F-82,36-1 ^{RISM,SLUB})	

1735 Genoa

mus. by Pietro Vincenzo Chiocchetti

Librettos

Genoa, Franchelli, 1735

CDN-Ttfl itp 00275; I-Vgc; I-PAp BB XI.256664

1735 Rome

mus. by Francesco Ciampi

Librettos

Rome, [P. Leone], 1735

B-Bc; GB-Lbl 905.1.3.(5.); I-Bc Lo.8059; I.PESo DEPOSITO B-22-11-08 Ril. 05; I-Vgc; US-CHH IOLC-00179

Music sources

[excerpts] *Perfidi, già che in vita* (I-Mc Nosedà E 25.25^{SBN})

1735 Naples

mus. by Francesco Mancini, Domenico Natale Sarro, Leonardo Leo, Giuseppe Sellitto

Librettos

Naples, s.n., 1735

I-Mb Racc.dramm.655; I-Nc; US-NYpl

Music sources

[complete scores] I-MC 3-D-17^{MGG,NG,RISM}; I-Nc 28.4.20^{SBN}; I-Nc 28.5.3^{SBN}

[excerpts]¹ *Il suo leggiadro viso* by Leo (D-B Mus.ms. 12832 [26]^{RISM}; I-Nc 35.5.26 [14]^{SBN}); *La destra ti chiedo* by Leo² (D-B Am.B 274 [4]^{RISM}; D-B Mus.ms. 12832 [26]^{RISM}; D-F Mus Hs 154 [15]^{RISM}; GB-Ob MS. Mus.c.106^{RISM}; I-MC 3-E-13 [1]^{MGG,RISM}; I-MC 3-E-10 [32]^{MGG,RISM}; I-Nc 22.2.8 [20]^{SBN}; I-Nc 35.5.35 [8]^{MGG,NG,SBN}; I-Nc 34.6.1 [25]^{MGG,NG,SBN}); *Misero pargoletto* by Leo (B-Bc 5120^{RISM}; D-F Mus Hs 154 [4]^{RISM}; D-Hs M A/1560^{RISM}; D-MÜs SANT Hs 2361b [30]^{RISM}; F-Pn D-14665 [2]^{BNF}; F-Pn L-18661^{BNF}; GB-Lbl R.M.25.e.1 [8]^{GB,RISM}; I-Bc GG.101 [7]^G; I-Mc Mus.tr.ms. 596^{NG,RISM,SBN}; I-Mc Nosedà L.39.15^{NG,SBN}; I-Mc Nosedà L.39.50^{NG,SBN}; I-MC 3-E-10 [17]^{RISM}; I-MC 6-A-4 [5c]^{RISM}; I-Nc 6.5.1 [4]^{MGG,NG,SBN}; I-Nc 35.5.26 [16]^{MGG,NG,SBN}; I-Nc 35.5.35 [9]^{SBN}; I-Nc A 205 [8]^{SBN}; I-Nc M.S.app.8.1.19–22 [6]^{SBN} [parts]; US- NH Misc. Ms. 33^{RISM,YUL}; US-Wc M1505.A1 Case [vol. 237]^{RISM}); *O più tremar non voglio* by Leo (I-MC 3-D-17^{RISM}); *Se ardire e speranza* by Sarro (I-Nc 34.4.3 [28]^{MGG,NG,SBN}); *Se tutti i mali miei* by Leo (I-MC 3-E-10 [11]^{MGG,RISM}; I-Nc 35.2.25 [27]^{MGG,NG,SBN})

1737 Livorno

mus. by unknown authors

Librettos

Lucca, F. Marescandoli, 1737

I-Fn MAGL.21.8.165

¹ Attributions have been contrasted with those in Angela Romagnoli, ‘Una gara per il compleanno del re Carlo: il “Demofoonte” di Leo, Mancini, Sarro e Sellitto (Napoli 1735) e i suoi rapporti con la partitura di Leonardo Leo del 1741’, in *Responsabilità d'autore e collaborazione nell'opera dell'Età barocca. Il Pasticcio*, Gaetano Pitarresi (ed.), Reggio Calabria, Laruffa, 221–256.

² Both the duetto *La destra ti chiedo* and the aria *Misero pargoletto* by Leo remained almost unchanged in the composer's 1741 revision (→ see 1741 Naples). However, small differences may appear on the various sources therefor.

1737 London		mus. by Egidio Romualdo Duni
<i>Librettos</i>	London, J. Chrichley, 1737 (bilingual It./Engl. <i>Demophontes, King of Thrace</i>) D-Hs M A/401; US-Cum PQ4688.D9D4 1737; US-Wc ML48 [S2837]	
<i>Music sources</i>	[printed sources] <i>Al tuo volto lusinghier</i> [no. 6]; <i>La dolce compagna</i> [no. 1]; <i>Misero pargoletto</i> [no. 5]; <i>Non v'è più barbaro</i> [no. 4]; <i>Prudente mi chiedi?</i> [no. 5]; <i>Sperai vicino il lido</i> [no. 2], in <i>Arie per Farinelli</i> , London, 1737	
1737 Munich	(1–2)	mus. by Giovanni Battista Ferrandini
<i>Librettos</i>	(1) [Munich], G. G. Vötter, 1737 SI-Lna; US-DMurl ML50.2.A78 V565 1730 c.1 (2) [Munich], G. G. Vötter, 1737 (Germ. tr. with It. arias <i>Demofoontes</i>) D-As LA 5569; D-Mbs Bavar. 4015-35,2; D-Mbs Slg.Her 2081; D-Mms 0001/8 Don. 10–1017	
<i>Music sources</i>	[excerpts] <i>L'empia mia stella irata</i> (CH-N XB 250 [Ms.9861] ^{RISM})	
1737–38 Venice	(1–2?)	mus. by Gaetano Latilla
<i>Librettos</i>	(1) Venice, M. Rossetti, 1738 I-Bc Lo.2625; I-Mb Racc.dramm.808; I-RVI; I-Vcg CORRER S.G.GRISOSTOMO 155; I-Vnm; SI-Lna; US-LAum 1738/01; US-Wc ML48 [S5458] (2?) Other libretto likely linked to the same production: Venice, s.n., 1737 I-Vmc	
<i>Music sources</i>	[excerpts] <i>Padre, perdona... oh pene</i> (D-MÜs SANT Hs 183.3–4 ^{RISM}); <i>In te spero, o sposo amato</i> (D-MÜs SANT Hs 183.3–4 ^{RISM}) [doubtful excerpts] <i>Che mai risponderi; Il suo leggiadro viso; Non curo l'affetto; Prudente mi chiedi?; Sperai vicino il lido</i> (I-Nc 27.2.16). The arias are attributed to Latilla in ^{RISM} but their music corresponds to that for Hasse's 1758 <i>Demofoonte</i> → see 1748 Dresden (3 rd version 1758 Naples).	
1738 Turin	(1)	mus. by Giuseppe Ferdinando Brivio
1738 Jaroměřice	(2)	(after G. F. Brivio?)
1747 Pavia	(3)	
1752 Cremona	(4)	
<i>Librettos</i>	(1) Turin, publ. G. B. Scotto; print. G. F. Mairesse, 1738 I-Rsc; I-Tac Simeom L 25; I-Tbcc; I-Tei BCT L.O.92; I-Tn F VII.352/4 (2) Vienna, G. P. van Ghelen, 1738 A-Wgm; CZ-Bu St.1-572.267; I-Mb Racc.Dramm.3461; US-DMurl ML50.2.C35 H577 1737 c.1	

(3) Milan, C. G. Ghislandi, 1747
I-LDEsormani

(4) Cremona, P. Ricchini, 1752
I-Rsc Carv. 4254

Music sources [complete score] A-Wgm^{MGG,NG}
[excerpts] *Fra mille pensieri* (B-Bc 5180^{RISM}); *In te spero, o sposo amato* (D-OB MO 571a^{RISM}; F-Pn D-1481 [53]^{BNF,MGG,NG}); *Non curo l'affetto* (F-Pn D-1481 [29]^{BNF,MGG,NG}); *Prudente mi chiedi?* (F-Pn D-1481 [51]^{BNF,MGG,NG}); *Se sperar così pietoso* (B-Bc 4354^{RISM}); *Sperai vicino il lido* (F-Pn D-1481 [28]^{BNF,MGG,NG}); *Tu sai chi son; tu sai* (F-Pn D-1481 [26 BIS]^{BNF,MGG,NG})

1738 Piacenza mus. by Giovanni Battista Lampugnani

Librettos Piacenza, Bazacchi, 1738 [text with interventions by Bartolomeo Vitturi]
I-Bc Lo.2599; I-Mb

Music sources [excerpts]⁵ *Confusa, quest'alma* (B-Bc 4325^{RISM}; D-SWI Mus.115^{RISM}; D-SWI Mus.5411^{RISM}); *Fra cento affanni e cento* (B-Bc 5085^{BCRB,RISM}); *Misero pargoletto* (J-Tk S10-591-5^{RISM}); *Sentirsi il petto accendere* (B-Bc 5087^{RISM}; F-Pn VMB-326 [21]^{BNF}; GB-Lbl Add. 31667^{GVK})

1739 Alessandria mus. by Giuseppe Reina

Librettos Alessandria, A. Vimercati, 1739
I-Tn F XII.145

1739 Graz mus. by unknown authors

Librettos Graz, heirs Widmanstadj, 1739
A-Gl; A-Gu; A-Wn 28530-B ALT MAG; I-Rsc

1741 Rome (1) mus. by Andrea Bernasconi

1766 Munich (2)

Librettos (1) Rome, heirs Ferri, 1741
H-Bu KNY.18.00702; I-Nn L.P. Libretti A 0028; I-Ra; US-CHH, IOLC-00215

(2) Munich, F. G. Thuille, 1766 (bilingual It./Germ. *Demophon*)
D-Mbs Bavar. 4015,52,4; D-Rs 999/Bav.2638 [22]; US-Wc ML48 [S864]

Music sources [complete scores] D-Mbs Mus.ms.152^{MGG,NG,RISM,SLUB} [1766]; D-Mbs Mus.ms.184^{MGG,NG,RISM,SLUB} [1766]

⁵ The inscription on this manuscript in GB-Lbl does not include the name Lampugnani.

[excerpts] *Benché innocente sia* [1741] (D-DI Mus.1-F-49,12-5^{SLUB}; D-DI Mus. 1-F-49,14^{SLUB}; GB-Lbl Add. 51625 [2]^{BL}; GB-Lbl R.M.25.e.1 [7]^{BL}; US-BEm MS 868^{RISM}); *Felice età dell'oro* [1741] (D-HR III 4 1/2 4lo 626^{RISM}; D-MÜs SANT Hs 183 [22]^{RISM}); *In te spero, o sposo amato* [1741, 1766] (D-MÜs SANT Hs 183 [18]^{RISM} [1741]; US-Cu MS 1267^{UC} [1741]); *La destra ti chiedo* [1741, 1766] (GB-Lbl Add. 51625 [14]^{BL} [1741]); *Misero pargoletto* [1741, 1766] (D-MÜs SANT Hs 183 [25]^{RISM} [1741]; S-SK 494:2^{RISM}); *Non curo l'affetto* [1741, 1766] (DK-Kk mu6510.0250^{KB,DK} [1741]); *Odo il suono de' queruli accenti* [1741, 1766] (D-KNm H 211 R^{RISM} [1766]; D-MÜs SANT Hs 183 [21]^{RISM} [1741]; F-Pn VM7-9 [6]^{BNF}); *O più tremar non voglio* [1741, 1766] (D-HR III 4 1/2 4lo 626^{RISM} [1741]); *Padre, perdona... oh pene* [1741, 1766] (D-MÜs SANT Hs 183 [26]^{RISM} [1741]; US-BEm MS 868^{RISM} [1741]); *Parto. La sorte irata* [1741] (A-LA 2011^{RISM}; GB-Lbl Add. 51625 [5]^{BL}); *Perfidi, già che in vita* [1741, 1766] (GB-Lbl Add. 51625 [15]^{BL} [1741]); *Per lei fra l'armi dorme il guerriero* [1741, 1766] (GB-Lbl Add. 14207 [15]^{BL} [1766]; GB-Lbl Add. 51625 [6]^{BL} [1741]); *Se tutti i mali miei* [1741] (D-MÜs SANT Hs 183 [19]^{RISM}; GB-Lbl Add. 51625 [15]^{BL})

1741 Lucca mus. by Leonardo Vinci

Librettos Lucca, F. Marescandoli, 1741
US-Wc ML48 [S10745]

Music sources [excerpts] *Padre, perdona... oh pene* (US-FAy Quarto 532 MS 3^{RISM,YUL})

1741 Florence (1) mus. by Giovanni Verocai

1741 Braunschweig (2)
1742 Braunschweig (3)

Librettos (1) Florence, A. M. Albizzini, 1741
I-Fn (destroyed); US-CA 007777598

(2) Wolfenbüttel, C. Bartsch, 1741 (bilingual It./Germ. *Demophon*)
D-Bs; D-BS Brosch. I 21.020

(3) Wolfenbüttel, C. Bartsch, 1742 (bilingual It./Germ. *Demophon*)
D-HV1 Op. 1,178; US-Wc ML48 [S10719]

1741 Naples mus. by Leonardo Leo

Music sources [complete scores] GB-Lbl Add. 16043-16044^{BL,MGG,NG,RISM}; US-Wc M1500.L57 D4^{LC,RISM}

[excerpts] *È soccorso d'incognita mano* (GB-Lbl R.M.25.d.1 [7]^{BL,RISM}); *Felice età dell'oro* (I-Nc 35.5.35 [14]^{MGG,NG,SBN}); *In te spero, o sposo amato* (I-MC 3-E-11 [11]^{RISM}); *No, non chiedo, amate stelle* (I-MC 3-E-11[6]^{MGG,RISM}); *Non curo l'affetto* (I-Nc 35.5.35 [25]^{MGG,SBN}); *Odo il suono de' queruli accenti* (GB-Mp BRm411Cr72^{RISM}); *Padre, perdona... oh pene* (GB-Lbl R.M.25.d.1 [11]^{BL,RISM}); *Per lei fra l'armi dorme il guerriero* (US-SFsc *M2.1 M285^{RISM}); *Se tutti i mali miei* (B-Bc 4375^{RISM}; D-F Mus Hs 154 [11]^{RISM}; I-MC 3-E-10

[16]^{MGG,RISM}; I-MC 3-E-11 [5a]^{MGG,RISM}; I-Nc 33.3.35 [27]^{MGG,NG,SN}; *Sperai vicino il lido* (I-MC 3-E-11 [5b]^{RISM})

[undated sources]⁴ *Che mai risponderti* (I-Bc GG.101 [13]^{G,NG}); *È soccorso d'incognita mano* (I-Nc M.S. app. 8.1.15–18 [20]^{MGG,NG,SN} [parts]); *Felice età dell'oro* (I-Fc Accademia D.II.101–102 [25]^{SN}); *La destra ti chiedo* (F-Pn D-6880 [19]^{BNF}; GB-Lbl Add. 31625^{BL,RISM}); *O più tremar non voglio* by Leo (I-Fc Accademia D.II.101–102 [29]^{SN}); *Odo il suono de' queruli accenti* (I-Fc Accademia D.II.101–102 [41]^{SN}); *Padre, perdona... oh pene* (I-Fc Accademia D.II.101–102 [26]^{SN}); *Per lei fra l'armi dorme il guerriero* (I-Fc Accademia D.II.101–102 [18]^{SN}); *Se tutti i mali miei* (F-Pn D-6879^{BNF}; F-Pn D-6880 [3]^{BNF}; F-Pn D-6880 [12]^{BNF}; F-Ps Res F7 [29]^{GVR}; I-Fc Accademia D.II.101–102 [34]^{SN})

[doubtful excerpt] *Pensa che tua son io* by Sarro (I-Bc DD.52 [11]^{G,SN})

1743 (Jan.) Milan	(1, 2?)	mus. by Christoph Willibald Gluck
1743 Reggio Emilia	(3–4)	mus. by Gluck with additions by F. Maggiorè
1744 Bologna	(5)	mus. by Gluck and other unknown authors
1745 Ferrara	(6)	
1747 Milan	(7)	

Librettos

(1) Milan, G. R. Malatesta, 1742

GB-Lbl Tyson P.B.11./2; I-Bc Lo.02225; I-LDEsormani; I-Ma; I-Mb Racc. dramm.0654; Racc.dramm.6058/01; I-Ms

(2?) Other libretto likely linked to the first Milanese production:

Milan, G. R. Malatesta, 1742

B-Bc; I-Ma; I-Rsc

(3) Bologna, C. Pisarri, 1743

I-Bc Lo.02226; I-MOe 85.D.17/4; I-Rn; I-Rsc Carv. 4236; I-REm; I-Tfanan

(4) Reggio, nome Vedrotti, 1743

I-Rc MISC 300.4

(5) Bologna, C. Pisarri, 1743

I-Bc Lo.02227; I-Bu A.V.Caps.214.22

(6) Ferrara, G. Barbieri, 1743

I-Fm Melodrammi Mel.2164.02

(7) Milan, G. R. Malatesta, 1747

B-Bc; F-Pn 16-YD-174; I-LDEsormani; I-Mb Racc.dramm.6057/03

Music sources [complete score] B-Bc 12801^{BcB,NG}

[excerpts] *Ah, che né mal verace* (CH-BEL SLA-Mus-JL MLHs 1 [25]^{NG,RISM}; CH-BEL SLA-Mus-JL MLHs 32 [38]^{NG,RISM}; F-Pn D-4713 [7]^{BNF}); *Che mai risponderti* (CH-BEL SLA-Mus-JL MLHs 1 [29]^{NG,RISM}; CH-BEL SLA-Mus-JL

⁴ These sources, attributed to L. Leo, could correspond to the 1735 pasticcio or the 1741 revision by Leo. We could not determine the dates for any of them as we did not have access to the musical materials to carry out a source collation.

MLHs 32 [37]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 33 [3]^{NG,RISM}; F-Pn D-4713 [6]^{BNF}; I-Bc 9275^{G,NG}; *È soccorso d'incognita mano* (CH-BEI SLA-Mus-JL MLHs 1 [14]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32a [5]^{NG,RISM}; F-Pn D-4714 [5]^{BNF}); *Felice età dell'oro* (CH-BEI SLA-Mus-JL MLHs 1 [19]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [33]^{NG,RISM}; F-Pn D-4713 [2]^{BNF}); *Gemo in un punto e fremo* (CH-BEI SLA-Mus-JL MLHs 1 [10]^{NG,RISM}; A-Wn Mus.Hs.4015^{ONB,NG}; CH-BEI SLA-Mus-JL MLHs 32 [46]^{NG,RISM}; F-Pn D-4713 [15]^{BNF}); *Il suo leggiadro viso* (CH-BEI SLA-Mus-JL MLHs 1 [8]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [48]^{NG,RISM}; F-Pn D-4713 [17]^{BNF}); *In te spero, o sposo amato* (CH-BEI SLA-Mus-JL MLHs 1 [2]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32a [2]^{NG,RISM}; F-Pn D-4713 [2]^{BNF}); *La destra ti chiedo* (CH-BEI SLA-Mus-JL MLHs 1 [22]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [34]^{NG,RISM}; F-Pn D-4713 [3]^{BNF}; I-Mc Mus.tr.ms. 552^{NG,SNB}; I-Nc 34.3.1 [4]^{SNB}); *Misero pargoletto* (CH-BEI SLA-Mus-JL MLHs 1 [27]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [40]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 33 [2]^{NG,RISM}; D-DI Mus.5050-F-110^{RISM}; D-DI Mus.5050-F-88^{SLUB}; F-Pn D-4713 [9]^{BNF}; I-Bc 9274^{G,NG}); *Nel fiero periglio* by F. Maggiore [1745] (US-BEm MS 1580^{RISM}); *Nel tuo dono io veggo assai* (CH-BEI SLA-Mus-JL MLHs 1 [24]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [41]^{NG,RISM}; F-Pn D-4713 [10]^{BNF}); *Non curo l'affetto* (CH-BEI SLA-Mus-JL MLHs 1 [7]^{NG,RISM}; CH-BEI SLA-Mus-JL -MLHs 32 [49]^{NG,RISM}; F-Pn D-4713 [18]^{BNF}); *Non dura una sventura* (CH-BEI SLA-Mus-JL MLHs 1 [31]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [36]^{NG,RISM}; F-Pn D-4713 [7]^{BNF}); *Non è ver che l'ira insegni* (CH-BEI SLA-Mus-JL MLHs 1 [12]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32a [3]^{NG,RISM}; F-Pn D-4713 [3]^{BNF}); *Non odi consiglio?* (CH-BEI SLA-Mus-JL MLHs 1 [23]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [59]^{NG,RISM}; F-Pn D-4713 [8]^{BNF}); *No, non chiedo, amate stelle* (CH-BEI SLA-Mus-JL MLHs 1 [18]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [43]^{NG,RISM}; F-Pn D-4713 [12]^{BNF}); *Odo il suono de' queruli accenti* (CH-BEI SLA-Mus-JL MLHs 1 [28]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [42]^{NG,RISM}; F-Pn D-4713 [11]^{BNF}); *O più tremar non voglio* (CH-BEI SLA-Mus-JL MLHs 1 [1]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32a [4]^{NG,RISM}; F-Pn D-4714 [4]^{BNF}); *Padre, perdona... oh pene* (CH-BEI SLA-Mus-JL MLHs 1 [9]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [47]^{NG,RISM}; F-Pn D-4713 [16]^{BNF}); *Par maggiore ogni diletto* (CH-BEI SLA-Mus-JL MLHs 1 [32]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [35]^{RISM}; F-Pn D-4713 [4]^{BNF}); *Perfidi, già che in vita* (CH-BEI SLA-Mus-JL MLHs 1 [20]^{RISM}; CH-BEI SLA-Mus-JL MLHs 32a [6]^{RISM}; F-Pn D-4714 [6]^{BNF}); *Per lei fra l'armi dorme il guerriero* (CH-BEI SLA-Mus-JL MLHs 1 [3]^{RISM}; CH-BEI SLA-Mus-JL MLHs 32a [1]^{RISM}; F-Pn D-4714 [1]^{BNF}); *Prudente mi chiedi?* (CH-BEI SLA-Mus-JL MLHs 1 [15]^{RISM}; CH-BEI SLA-Mus-JL MLHs 32a [9]^{NG,RISM}; F-Pn D-4714 [9]^{BNF}); *Se tronca un ramo, un fiore* (CH-BEI SLA-Mus-JL MLHs 1 [13]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32a [8]^{NG,RISM}; F-Pn D-4714 [8]^{BNF}); *Se tutti i mali miei* (CH-BEI SLA-Mus-JL MLHs 1 [16,17]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [44]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 33 [1]^{NG,RISM}; F-Pn D-4713 [13]^{BNF}; I-Bc 8273^{G,NG}); *Sperai vicino il lido* (CH-BEI SLA-Mus-JL MLHs 1 [4]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [51]^{NG,RISM}; F-Pn D-4713 [20]^{BNF}); *T'intendo, ingrata* (CH-BEI SLA-Mus-JL MLHs 1 [6]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32 [50]^{NG,RISM}; F-Pn D-4713 [19]^{RISM}); *Tu sai chi son; tu sai* (CH-BEI SLA-Mus-JL MLHs 1 [11]^{NG,RISM}; CH-BEI SLA-Mus-JL MLHs 32a [7]^{NG,RISM}; F-Pn D-4714 [7]^{BNF})

[printed sources] *La destra ti chiedo* [no. 3], in *The Favourite Songs in the Opera Call'd il Demofonte*, London, I. Walsh, 1755

1745 Rimini

mus. by several unknown authors,
recit. by Giovanni Chinzer

Librettos

Rimini, Albertini, 1743
F-Pn 16-YD-169; I-Mb Racc.dramm.5470

1743 Padua	(1)	1 st version	mus. by Niccolò Jommelli
1753 Milan	(2)	2 nd version	(mus. by Jommelli, collab. with G. Sammartini?)
1754 Lodi	(3)		
1755 London	(4)		
1764 Stuttgart	(5–6)	3 rd version	
1765 Ludwigsburg	(7)		
1770 Naples	(8)	4 th version	
1775 Lisbon	(9)	(rev. J. Cordeiro da Silva?)	
1778 Stoccarda	(10)		

Librettos

- (1) Padua, G. Conzatti, 1743
I-Mb Racc.dramm.4495; I-Rn; I-Vcg CORRER PADOVA 259; US-Wc ML50.2.D59 J5
- (2) Milan, G. R. Malatesta, 1753 (2nd version)
I-Bc Lo.02580; I-LDESormani; I-Mb Racc.dramm.6076/02; I-Mc Coll.Lib.116; I-Rn 40. 9.D.19.2; I-Rsc Carv. 4237; US-Wc ML50.2.D59 J6
- (3) Milan, G. Ghislandi, 1753
I-Rsc
- (4) London, G. Woodfall, 1755 (bilingual It./Eng.)
GB-En; GB-Lbl 1542.c.16 [5]; 11714.b.39 [5*]; GB-Obl Harding D 2444 [1]; GB-Ltm; US-CAT GEN TS 8635.272 1724; US-LAur ML50.2.P325 G2 1754
- (5) Stuttgart, Cotta, 1764 (bilingual It./Fr. *Demophon*) (3rd version)
B-Br II 28.849 A 17/172; D-Hs A/6056; D-HEu G 3077 U RES; D-Tu Dk III 30.4; I-Nragni L107 04; US-Wc ML48 [S4852]
- (6) Stuttgart, Cotta, 1764 (bilingual It./Germ. *Demophon*) (3rd version)
D-Bu 38/79/9779 [2]; D-Heu G 3077-10 RES
- (7) Stuttgart, Cotta, 1765 (bilingual It./Germ. *Demophon*)
D-Mbs; D-Mth; D-SI MC R 18 Met 12
- (8) Naples, F. Morelli, 1770 (4th version)
I-Bc Lo.02581; I-Nc Rari 10.03.01 [11]; I-Rig Rar. Libr. Op. 18. Jh. 247
- (9) Lisbon, Stamperia Reale, 1775
BR-Rn V-251,1,10 [2] – Música; I-Rsc Carv. 4259; I-Vgc ROLANDI ROL.0392.01; P-Ln M. 992 P.; M. 1443 P.; T.S.C. 54 P.; US-Wc ML48 [S4853]
- (10) Stuttgart, Cotta, 1778 (bilingual It./Fr. *Demophon*)
D-SI R 18 Met 13

Music sources

- (1st version – 1743 Padua)
[complete scores] ■ D-SI HB XVII 259a–c^{MGG,NG,SLUB}; D-SI HB XVII 241a–b^{MGG,NG,SLUB}; F-Pn X-778^{BNE,MGG,NG}; US-CHH 55-M1236^{UNC}
- [excerpts] *Che mai risponderti* (CH-E 128,34 [Ms.2414]^{RISM}; F-Pn D-6275 [9]^{BNF}; S-Skma T-SE-R^{RISM}; US-NYp Mus.Res. *MP (Italian)^{RISM}); *La destra ti chiedo* (D-Mbs Mus.ms. 180^{BSB,RISM}; US-BEm MS 555^{RISM}); *Misero pargoletto* (US-SFsc *M2.5 v. 15^{RISM}); *Non curo l'affetto* (US-NH Misc. Ms. 62^{RISM}); *Se tutti i mali miei* (D-B Mus.ms. 11247 [6]^{RISM})

(2nd version – 1753 Milan)

[complete scores] I-Nc Rari 7.7.15^{NG,SBN}; ■ I-Nc 15.4.11^{NG,SBN}

[excerpts] *Che mai risponderi* (D-6274 [8]^{BNF}); *Di pena sì forte* (F-Pn D-6274 [5]^{BNF}); *In te spero, o sposo amato* (GB-Lbl R.M.25.e.3 [1]^{RISM}; I-Nc Arie 599 [19]^{SBN}; US-NYp Mus.Res. *MP (Italian)^{RISM}); *Misero pargoletto* (F-Pn D-6274 [6]^{BNF}; US-NYp Mus.Res. *MP (Italian)^{RISM}); *Odo il suono de' queruli accenti* (D-SWI Mus.2993^{RISM}; D-SWI Mus.2995a^{RISM}; F-Pn D-6274 [1]^{BNF}; I-MAav Cart.1 [18]^{RISM}); *Padre, perdona... oh pene* (CH-E 128,55 [Ms.2415]^{RISM}; CH-Gc R 255/2 [Ms.10619, 10621]^{RISM}; D-MÜs SANT Hs 2249^{RISM}; D-SWI Mus.2986^{RISM}; F-Pn D-6268 [2]^{BNF}; F-Pn D-6280 [11]^{BNF}; F-Pn L-18422^{BNF}; GB-Lbl R.M.25.e.3 [5]^{BL,RISM}; Gb-Lbl R.M.25.e.11 [12]^{BL,RISM}; I-Bc GG.70 a car. 64^B; I-MC 3-C-8 [1a]^{RISM}; I-MC 6-E-9 [7c]^{RISM}; I-Nc 53.2.50 [10]^{SBN} (dated 1745 in the source, *recte* 1753); US-NH Misc. Ms. 62^{RISM}; US-NYp Mus.Res. *MP (Italian)^{RISM}); *Perfidi, già che in vita* (GB-Lbl R.M.25.e.11 [15]^{BL,RISM}); *Per lei fra l'armi dorme il guerriero* (D-SWI Mus.2987^{RISM}; D-SWI Mus.2991a^{RISM}; F-Pn D-6276 [2]^{BNF}; GB-Lb Add. 31653 [9]^{BL,RISM}); *Prudente mi chiedi?* (F-Pn D-6274 [4]^{BNF})

[printed sources] *No, non chiedo, amate stelle* [no. 5], in *The Favourite Songs in the Opera Call'd il Demofonte*, London, I. Walsh, 1755

(3rd version – 1764 Stuttgart)

[complete scores] B-Bc 2186^{NG,RISM}; ■ D-Sl HB XVII 240a-c^{NG,SLUB}; P-La 44-IX-95^{A,NG}; P-La 44-X 1 a 2^{A,NG}

[excerpts] *Che mai risponderi* (B-Bc 4258^{RISM}); *Il suo leggiadro viso* (B-Bc 4257^{RISM}; D-BAr Ba 120 Bü 119^{LBW,RISM}; I-Nc 53.2.52 [16]^{SBN}); *In te spero, o sposo amato* (I-MC 3-C-5 [13]^{RISM}; I-Nc 53.2.52 [20]^{SBN}); *La destra ti chiedo* (I-Nc 53.2.52 [6]^{SBN}); *Misero pargoletto* (B-Bc 4266^{RISM}; US-Bp M.416.46^{RISM}); *Non curo l'affetto* (F-Pn D-6268 [14]^{BNF}); *Non dura una sventura* (D-Bsa SA 1509 [11]^{RISM}); *Odo il suono de' queruli accenti* (B-Bc 4275^{RISM}; D-HR III 4 1/2 4lo 192^{RISM}; D-SWI Mus.2992^{RISM}; I-Mc Nosedà O.36.12^{SBN}; US-NYp Mus.Res. *MP (Italian)^{RISM}); *O più tremar non voglio* (B-Bc 4280^{RISM}; D-KNmi Rara J 101^{RISM}); *Se tutti i mali miei* (B-Bc 4310^{RISM}; I-Nc 53.2.24 [12]^{SBN}; I-Nc^{SBN}; US-CAe Mus 505.601^{HOLLIS,RISM}); *Sperai vicino il lido* (F-Pn D-6269 [15]^{BNF}; US-FAy Misc. Ms. 62^{RISM,YUL})

(4th version – 1770 Naples)

[complete scores] D-B Mus.ms. 11247^{NG,RISM}; F-Pn D-6251/6255^{NG}; I-Mc Nosedà H.26.1-2^{NG,SBN}; ■ I-Mc Nosedà H.54.1-3^{NG,SBN}; ■ I-Mc Nosedà F.99.1-2^{NG,SBN}; I-Nc 28.6.38-40^{NG,SBN}; I-Nc 28.5.1-2^{NG,SBN}; I-Nc 28.5.5^{NG,SBN}; I-Nn MS S.Mart. 764 [1-5]^{NG,RISM}; P-La 44-X-3 a 5^{A,NG}

[excerpts] *Che mai risponderi* (I-MC 3-C-6 [f]^{RISM}; I-MC 3-C-10 [15b]^{RISM}); *È soccorso d'incognita mano* (I-MC 3-C-10 [12]^{RISM}); *Il suo leggiadro viso* (I-MC 3-C-7 [n]^{RISM}; I-MC 3-C-10 [4]^{RISM}; US-BEm MS 1081^{RISM}); *In te spero, o sposo amato* (CH-Gc R 213/4 [Ms.10629-10629d] [4]^{RISM}; D-DO Don Mus.ms. 812^{SLUB}; D-MÜs SANT Hs 2285^{RISM}; DK-Kk mu6505.2155^{KB,DK,RISM}; GB-Lbl R.M.22.f.8 [5]^{BL,RISM}; GB-Lbl R.M.25.d.5 [5]^{BL,RISM}; I-MC 3-C-12 [4a]^{RISM}; I-Nc 57.2.5 [11]^{SBN}; I-Nc 22.2.5 [5]^{SBN}; I-Rrostirolla MUS 563 [42]^{SBN}; US-Wc M1505.A77 Case^{RISM}); *La destra ti chiedo* (CH-Gc R 213/4 [Ms.10629-10629d] [7]^{RISM}; I-MC 3-C-6 [a]^{RISM}; I-MC 3-C-6 [m]^{RISM}; I-Nc Arie 396 [14]^{SBN}; I-Nc 33.2.26 [4]^{SBN}); *Misero pargoletto* (CH-Gc R 213/4 [Ms.10629-10629d] [5]^{RISM}); *No, non chiedo, amate stelle* (I-MC 3-C-10 [13a]^{RISM}); *O più tremar non voglio* (D-B Mus.ms. 11247^{RISM}; I-MC 3-C-10 [15]^{RISM}; I-MC 3-C-15^{RISM}); *Padre, perdona... oh pene* (CH-Gc R 213/4 [Ms.10629-10629d] [3]^{RISM}; F-Pn D-6271 [10]^{BNF}; F-Pn D-6278 [1]^{BNF}; F-Pn D-14814^{BNF}; I-BGi Piatti-Lochis XXXV 9262.4^{RISM,SBN}; I-Mc Nosedà O.36.4^{SBN}; I-MC 3-C-11 [j]^{RISM}; I-Nc^{SBN}; I-Rama Accademico A.Ms.453^{SBN}; S-Skma T-SE-R^{RISM}); *Perfidi, già che in vita* (I-MC 3-C-10 [11]^{RISM}); *Per lei fra l'armi dorme*

il guerriero (I-Nc 57.2.3 [17]^{SBN}; US-Bp M.120.25 [2]^{RISM}); *Prudente mi chiedi?* (CH-Gc R 213/4 [Ms.10629–10629d] [8]^{RISM}; I-MC 3-C-6 [g]^{RISM}; I-MC 3-C-10 [10]^{RISM}; I-Nc 33.2.29 [8]^{SBN}); *Se tronca un ramo, un fiore* (I-MC 3-C-10 [14]^{RISM}); *Se tutti i mali miei* (CH-Gc R 213/4 [Ms.10629–10629d] [2]^{RISM}; I-Mc Noseda O.36.9^{SBN}; I-MC 3-C-10 [5]^{RISM}; I-MC 3-C-11 [h]^{RISM}; I-Rc Mss. 2549 [1]^{SBN}); *Sperai vicino il lido* (CH-Gc R 213/4 [Ms.10629–10629d] [9]^{RISM}; I-Mc Noseda I.160^{SBN}; I-MC 3-C-4 [c]^{RISM}; I-Nc 57.2.3 [12]^{SBN}; I-Nc Arie 396^{SBN}; I-Pac Sanvitale Sanv.A.194^{SBN}; S-Skma T-SE-R^{RISM}; Us-Fay Misc. Ms. 63^{RISM,YUL}); *Tu sai chi son; tu sai* (I-MC 3-C-6 [e]^{RISM}; I-MC 3-C-10 [3]^{RISM})

[undated excerpts] *È soccorso d'incognita mano* (F-Pn D-6274 [9]^{BNF}); *In te spero, o sposo amato* (F-Pn D-6274 [7]^{BNF}; I-Nc 33.2.29 [18]^{SBN}); *La destra ti chiedo* (F-Pn D-6274 [2]^{BNF}); *Misero pargoletto* (F-Pn D-6280 [8]^{RISM}); *Nel tuo dono io veggo assai* (F-Pn D-6274 [11]^{BNF}); *Non curo l'affetto* (F-Pn D-6274 [10]^{BNF}; F-Pn D-6280 [9]^{BNF}); *Non dura una sventura* (I-Nc 33.2.30 [12]^{SBN}); *Padre, perdona... oh pene* (F-Pn D-6273 [2]^{BNF}; I-Nc 33.2.31 [2]^{SBN}); *Perfidi, già che in vita* (F-Pn D-6276 [20]^{BNF}); *Per lei fra l'armi dorme il guerriero* (F-Pn D-6214 [9]^{BNF}); *Se ardere e speranza* (F-Pn D-6278 [7]^{BNF}); *Se tutti i mali miei* (F-Pn D-14817^{BNF}); *Sperai vicino il lido* (F-Pn D-6271 [5]^{BNF}; F-Pn D-6274 [3]^{BNF}; F-Pn D-12605 [7]^{BNF}; F-Pn L-18589^{BNF})

[doubtful excerpts] In the aria collection in CH-Gc R 213/4^{RISM}, which bears the caption “Napoli 1770”, we also find the arias *Aspri rimorsi atroci* [no. 1] and *Da questo speco* [no. 6], both absent in the other sources for the 1770 Neapolitan production of the opera. In B-Bc 623^{RISM} there is a copy of *Se tutti i mali miei* attributed to Jommelli, yet the music corresponds with none of his four ascertained versions. The arias *Deh per pietà, ben mio* and *Tu, ch'il mio cor conosco*, which are contained in D-DI Mus.3081-F-2^{RISM,SLUB} and D-DI Mus. 1-F-28,2^{RISM,SLUB} respectively, are attributed to a *Demofonte* by Jommelli but were included in none of his versions.

1745 Frankfurt and Leipzig mus. by unknown authors

Librettos Frankfurt and Leipzig, n.p., 1745 (Germ. only *Demophon*)
D-WRz O9:328; GB-LEbc German G-20 DRE

1746 Berlin mus. by Carl Heinrich Graun

1774 Berlin (interv. by King Frederick II)

Librettos (1) Berlin, A. Haude, 1745 (bilingual It./Germ. *Demofonte, re di Tracia / Demophontes König in Thracien*)
D-Eru H58/EZ-II 178; I-Fc; I-Vgc ROLANDI ROL.0362.02; US-Wc ML48 [S4113]

(2) Berlin, Haude & Spener, 1774 (bilingual It./Germ. *Demophontes*)
D-B Mus. 5 in Mus.T 67, 55 Tb 1137; I-Rsc Carv. 4240; I-Vgc ROLANDI ROL.0944.08; US-Wc ML48 [S4094]

Music sources [complete scores] D-B Am.B 194^{NG,RISM,SBB}; D-B Mus.ms. 8216^{NG,RISM,SBB}; D-Bsa SA 1043^{RISM}; D-DI Mus.2953-F-18^{RISM,SLUB}; D-DS Mus.ms 380/381^{RISM}; D-ROu Mus.Saec.XVIII:22^{RISM}; D-W Cod. Guelf. 86 Mus.Hdschr.^{RISM}; US-Wc M1500.G76 D3^{LC,RISM}

[excerpts] *Che mai risponderti* (D-LEm PM 1656 [24]^{RISM}); *Felice età dell'oro* (D-BDk 35 [15]^{RISM}; D-LEm PM 1656 [19]^{RISM}); *Il suo leggiadro viso* (D-LEm PM

1656 [9]^{RISM}); *In te spero, o sposo amato* (D-LEm PM 1656 [3]^{RISM}); *La destra ti chiedo* (D-B Mus.ms. 8216 [8]^{RISM}; D-BDk 35 [16]^{RISM}; D-LEm PM 1656 [18]^{RISM}; S-Skma T-SE-R^{RISM}); *La dolce compagna* (B-Bc 5519^{RISM}; D-B Mus.ms. 8216 [6]^{RISM}; D-Bsa SA 1558^{RISM}; D-Bsa SA 1522 [15]^{RISM}; D-LEm PM 1656 [5]^{RISM}; S-L Saml.Engelhart 568 [2]^{RISM}); *Misero pargoletto* (D-B Mus.ms. 8216 [5]^{RISM}; D-BHm RH 043^{RISM}; D-LEm PM 1656 [22]^{RISM}; D-W Cod. Guelf. 500 Mus.Hdschr. [4]^{RISM}; GB-Lbl Add MS 32514 [1]^{Bl}); *Nel tuo dono io veggo assai* (D-LEm PM 1656 [21]^{RISM}); *Nell'orror di notte oscura* (D-LEm PM 1656 [25]^{RISM}); *No, non chiedo, amate stelle* (D-BDk 35 [10]^{RISM}; D-LEm PM 1656 [15]^{RISM}); *Non curo l'affetto* (D-LEm PM 1656 [8]^{RISM}); *Non dura una sventura* (D-LEm PM 1656 [25]^{RISM}); *Non odi consiglio* (D-LEm PM 1656 [20]^{RISM}); *Non odi consiglio?* by king Friedrich II (D-Bsa SA 1044 [2]^{RISM}; D-W Cod. Guelf. 86 Mus.Hdschr. [5]^{RISM}); *O più tremar non voglio* (D-LEm PM 1656 [2]^{RISM}); *Padre, perdona... oh pene* (D-LEm PM 1656 [10]^{RISM}); *Par maggiore ogni diletto* (D-LEm PM 1656 [26]^{RISM}); *Perfidi, già che in vita* (D-BDk 35 [14]^{RISM}; D-LEm PM 1656 [17]^{RISM}); *Per lei fra l'armi dorme il guerriero* (D-LEm PM 1656 [4]^{RISM}); *Prudente mi chiedi?* by king Friedrich II (D-W Cod. Guelf. 86 Mus.Hdschr. [2]^{RISM}); *Se tutti i mali miei* (D-BDk 35 [8]^{RISM}; D-LEm PM 1656 [14]^{RISM}); *Sperai vicino il lido* (D-LEm PM 1656 [19]^{RISM}); *T'intendo, ingrata* (D-LEm PM 1656 [7]^{RISM}); *Tu sai chi son; tu sai* (D-BDk 35 [2]^{RISM}; D-LEm PM 1656 [11]^{RISM}); *Tu sai chi son; tu sai* by king Friedrich II [1774] (D-W Cod. Guelf. 86 Mus.Hdschr. [1]^{RISM}); *Vado, ma d'una figlia* (D-BDk 35 [6]^{RISM}; D-LEm PM 1656 [15]^{RISM})

[printed sources] *La destra ti chiedo* [no. 8], in *Duetti, terzetti, quintetti, sestetti, ed alcuni cori delle opere del Signore Carlo Enrico Graun*, Vol. 1, Berlin and Königsberg, G. G. Decker and G. L. Hartung, 1775

[contrafacta] *Che mai risponderti* (*Ach allergrößter Gott*, PL-Wu^{RISM}; *Salve regina*, PL-Wu RM 5458^{RISM}); *Felice età dell'oro* (*Salve regina*, PL-Wu RM 5466^{RISM}); *In te spero, o sposo amato* (*O quam suavis est*, PL-Wu RM 4457 [22]^{RISM}); *La destra ti chiedo* (*Poena cantate fidelium chori*; PL-Wu RM 5592^{RISM}); *La dolce compagna* (*Veni creator spiritus*, PL-KŁwNm A-427,1^{RISM}); *Misero pargoletto* (*Salve regina*, PL-Wu RM 5461^{RISM}); *Nel tuo dono io veggo assai* (*Salve regina*, PL-Wu RM 5459^{RISM}); *No, non chiedo, amate stelle* (*Salve regina*, PL-Wu RM 5461^{RISM}); *Ubi moraris Jesu*, PL-Wu RM 5593^{RISM}); *Perfidi, già che in vita* (*Israel gaude plaude laetare Sion hodie*, PL-Wu RM 4416 [5]^{RISM}); *Plaudite, exultate*, PL-Wu RM 5593^{RISM}); *Se tutti i mali miei* (*Antoni splendor*, PL-SA 154/A III 34^{RISM}); *Salve regina*, PL-Wu RM 5460^{RISM}); *Sperai vicino il lido* (*Adeste devoti*, PL-Wu RM 4452 [1]^{RISM}); *Ad plausus properate*, CZ-Pnm XI A 144^{RISM})

1746 Florence

mus. by unknown authors

Librettos Florence, C. M. Pieri, 1746
I-Bc Lo.06195; I-Fc

1748 Dresden	(1)	1 st version	by Johann Adolf Hasse
1748 (Dec.) Venice	(2)	2 nd version	(uncertain authorship)
1750 Mannheim	(3)		
1750 Naples	(4?)		
1754 Vicenza	(5)		
1758 Naples	(6?)	3 rd version	
1759 Warsaw	(7)		

1760 Catania	(8)
1765 Valletta	(9)
1776 Warsaw	(10)

- Librettos*
- (1) [Dresden], n.p., 1748 (bilingual It./Germ. *Demophoon*) (1st version)
A-Wn 627648-A; D-B Mus.Th 250 (only It. text); D-Sl HBF 3334; D-WRtI;
D-WRz Tb 82; F-Pc ; PL-Wu; RUS-Mrg; US-Wc ML48 [S4534]
- (2) Venice, n.p. (“in Merceria all’insegna della Scienza”), 1749 (2nd version)
CDN-Ttfl itp pam 00389; F-Pn 8-YTH-51994; I-Bc Lo.02505; I-Mb Racc.
dramm.5785; I-Rsc; I-Vcg LIBRETTI S.GIO.GRISOSTOMO 159; I-Vnm
DRAMM.1266.1, DRAMM.5577.6, DRAMM.1070.1; US-LAum; US-Wc ML48
[S4582]
- (3) Mannheim, N. Pierron, 1750 (bilingual It./Germ. *Demophontes*)
D-DI Mag / XVII 517; D-Ebs; D-HEu G 3062-2; G 3077 V; D-KNth; D-KNu;
D-MHav; D-MHrm Mh 1720; F-Pn YD-5469 [4]
- (4?, 6?) [Naples], n.p., [1750? 1758?] (3rd version?)
I-Nc Rari 8.11/9 (Olim 5.1.11/9) (copy with no title page)
- (5) Venice, M. Fenzo, 1753
F-Pn 8-YTH-52275; I-Bc Lo.02506; I-Rsc Carv. 4241
- (7) Warsaw, [n.p.], [1759]
F-Pn 4-BL-2793; PL-Kc; PL-W (Biblioteka Instytutu Bada Literackich Polskiej
Akademii Nauk) XVIII.2.1508; RUS-Mrg
- (8) Catania, Bisagni, 1760
I-CATu
- (9) Valletta (Malta), Capaci, 1765
US-Wc ML48 [S4574]
- (10) Warsaw, P. Dufour, 1776
PL-Kp PAU St.Dr. 2962; PL-LZu

- Music sources*
- (1st version – 1748 Dresden)
[complete scores]⁵ B-Bc 2152^{RISM}; B-Bc 2153^{RISM}; B-Bc 14988^{RISM}; B-Br Ms II 3989
Mus Fétis 2554^{NG,RISM}; D-B Mus.ms. 9575 and 9575/1^{RISM}; D-Bsa SA 1085^{RISM};
D-DI Mus.2477-F-53 and 53a^{NG,SLUB,RISM}; D-HAmi MS 65^{SLUB,RISM}; D-LEm PM
1222^{NG,RISM}; D-WRz Mus IIa:48^{RISM}; F-Pn D-5426-5428^{BNF}; ■ I-Mc Part. Tr.ms.
156^{SBN}; I-Nc^{NG,SBN}; US-Wc M1500.H35 D3^{RISM}
- [excerpts] *Ah, che né mal verace* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4
[11]^{RISM}; D-Hs ND VI 2937 a [6]^{RISM}; D-DI Mus.2477-F-54 [23]^{RISM}; D-LEm Becker
III.15.12 [25]^{SD}); *Che mai risponderti* (1st/2nd vers.) (D-Bsommer Mus.ms.
Hasse 4 [21]^{RISM}; D-DI Mus.2477-F-54 [26]^{RISM}; D-LEm Becker III.15.12 [26]^{SD};

⁵ Discrepancies with the information given in ^{NG} are based on our scrutiny of the sources. D-Hs ND VI 2937 is dated 1748 in ^{NG}, yet it corresponds to the 1758 setting; the 3 copies in B-Bc, the two in D-B, as well as those in D-Hami, D-LEm, and D-WRz and ■ I-Mc contain music related to the 1748 premiere.

F-Pn D-5469 [15]^{BNF}; È soccorso d'incognita mano (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [9]^{RISM}; D-DI Mus.2477-F-54 [15]^{RISM}; D-LEm Becker III.15.12 [14]^{SD}; DK-Kk mu6502.1051^{KB,DK}); *Felice età dell'oro* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [26]^{RISM}; D-DI Mus.2477-F-54 [18]^{RISM}; D-LEm Becker III.15.12 [16]^{SD}; DK-Kk mu7410.1232^{KB,DK}; F-Pn D-5469 [22]^{BNF}); *Il suo leggiadro viso* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [16]^{RISM}; D-DI Mus.2477-F-54 [9]^{RISM}; D-LEm Becker III.15.12 [9]^{SD}; F-Pn D-5468 [3]^{BNF}; I-TF 2 IV 4^{RISM}); *In te spero, o sposo amato* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [24]^{RISM}; D-DI Mus.2477-F-54 [5]^{RISM}; D-Hs ND VI 2937 a [2]^{RISM}; D-LEm Becker III.15.12 [4]^{SD}; D-MGmi HA IV 64^{RISM}; I-Rama Accademico A.Ms.3805^{RISMLBN}; PL-Wu RM 4457 [9]^{RISM}; US-BEM MS 1167^{RISM}); *La destra ti chiedo* (1st/2nd vers.) (D-Bsa SA 1473^{RISM}; D-Bsommer Mus.ms. Hasse 4 [20]^{RISM}; D-DI Mus.2477-F-54 [20]^{RISM}; D-LEm Becker III.15.12 [20]^{SD}; D-LÜh Mus.Q 147^{RISM}; F-Pn D-5468 [30]^{BNF}; F-Pn D-5468 [31]^{BNF}); *Misero pargoletto* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [13]^{RISM}; D-DI Mus.2477-F-54 [24]^{RISM}; D-LEm Becker III.15.12 [24]^{SD}; F-Pn D-5469 [2]^{BNF}); *Nel tuo dono io veggo assai* (D-Bsommer Mus.ms. Hasse 4 [18]^{RISM}; D-DI Mus.2477-F-54 [22]^{RISM}; D-Hs ND VI 2937 a [5]^{RISM}; D-LEm Becker III.15.12 [22]^{SD}); *No, non chiedo, amate stelle* (D-Bhm RH 0426^{RISM}; D-Bsommer Mus.ms. Hasse 4 [19]^{RISM}; D-DI Mus.2477-F-54 [17]^{RISM}; D-LEm Becker III.15.12 [19]^{SD}); *Non curo l'affetto* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [27]^{RISM}; D-DI Mus.2477-F-54 [8]^{RISM}; D-LEm Becker III.15.12 [8]^{SD}; F-Pn D-5468 [40]^{BNF}); *Non dura una sventura* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [25]^{RISM}; D-DI Mus.2477-F-54 [27]^{RISM}; D-LEm Becker III.15.12 [27]^{SD}); *Non odi consiglio?* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [12]^{RISM}; D-DI Mus.2477-F-54 [21]^{RISM}; D-Hs ND VI 2937 a [4]^{RISM}; D-LEm Becker III.15.12 [21]^{SD}); *Odo il suono de' queruli accenti* (D-Bsommer Mus.ms. Hasse 4 [14]^{RISM}; D-DI Mus.2477-F-54 [25]^{RISM}; D-LEm Becker III.15.12 [25]^{SD}); *O più tremar non voglio* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [2]^{RISM}; D-DI Mus.2477-F-54 [2]^{RISM}; D-LEm Becker III.15.12 [3]^{SD}); *Padre, perdona... oh pene* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [23]^{RISM}; D-Bsommer Mus.ms. Hasse 4a^{RISM}; D-Bsommer Mus.ms. Hasse 4b^{RISM}; D-DI Mus.2477-F-54 [10]^{RISM}; D-LEm Becker III.15.12 [10]^{SD}; D-WRz Mus VIIIb:62^{RISM}; F-Pn D-5469 [12]^{BNF}; I-Nc 22.2.8 [16]^{SBN}); *Par maggiore ogni diletto* (1st/2nd vers.) (D-DI Mus.2477-F-54 [28]^{RISM}); *Per lei fra l'armi dorme il guerriero* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [3]^{RISM}; D-Bad EB 505^{RISM}; D-DI Mus.2477-F-54 [4]^{RISM}; D-LEm Becker III.15.12 [5]^{SD}; F-Pn D-5469 [3]^{BNF}); *Perfidi, già che in vita* (D-Bsommer Mus.ms. Hasse 4 [10]^{RISM}; D-DI Mus.2477-F-54 [19]^{RISM}; D-LEm Becker III.15.12 [18]^{SD}); S-Skma T-SE-R^{RISM}); *Prudente mi chiedi?* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [8]^{RISM}; D-DI Mus.2477-F-54 [13]^{RISM}; D-DI Mus.2477-F-110,26^{SLIB}; D-Hs ND VI 2937 a [5]^{RISM}; D-LEm Becker III.15.12 [17]^{SD}); *Se ardire e speranza* (D-Bsommer Mus.ms. Hasse 4 [6]^{RISM}; D-DI Mus.2477-F-54 [11]^{RISM}; D-LEm Becker III.15.12 [11]^{SD}); *Se tronca un ramo, un fiore* (1st/2nd vers.) (D-Bsommer Mus.ms. Hasse 4 [17]^{RISM}; D-DI Mus.2477-F-54 [14]^{RISM}; D-LEm Becker III.15.12 [15]^{SD}; F-Pn D-5469 [14]^{BNF}); *Se tutti i mali miei* (D-Bsommer Mus.ms. Hasse 4 [22]^{RISM}; D-DI Mus.2477-F-54 [18]^{RISM}; D-LEm Becker III.15.12 [15]^{SD}; D-WRz Mus VIIIb:62^{RISM}; DK-Kk mu7410.1231^{KB,DK,RISM}; GB-Lem RCM MS 691 [9]^{RCM}; I-Mc Mus.tr.ms. 496 [2]^{RISMLBN}; I-Nc 33.2.21 [15]^{SBN}; I-Nc 33.2.17 [13]^{SBN}); *Sperai vicino il lido* (D-Bsommer Mus.ms. Hasse 4 [4]^{RISM}; D-DI Mus.2477-F-54 [5]^{RISM}; D-LEm Becker III.15.12 [6]^{SD}); *T'intendo, ingrata* (D-Bsommer Mus.ms. Hasse 4 [15]^{RISM}; D-DI Mus.2477-F-54 [7]^{RISM}; D-LEm Becker III.15.12 [7]^{SD}; F-Pn D-5468 [4]^{BNF}); *Tu sai chi son; tu sai* (D-Bsommer Mus.ms. Hasse 4 [7]^{RISM}; D-DI Mus.2477-F-54 [12]^{RISM}; D-LEm Becker III.15.12 [12]^{SD}; F-Pn D-5469 [1]^{BNF})

[contrafacta] *Il suo leggiadro viso* (1st/2nd vers.) (*In hoc die omnes gentes exultate*, CZ-Pu 59 R 4521^{RISM}); *Par maggiore ogni diletto* (1st/2nd vers.) (*So kommt ihr Bürger dieser Erden*, D-DI Mus.2477-E-521^{SLIB}); *Prudente mi chiedi?* (1st/2nd vers.) (*Fideles, devoti convolate*, PL-Wu RM 5563^{RISM}; *Iacebo ar loquar*

pro tuo, D-Mbs Mus.ms. 4996^{BSB,RISM}); *Se ardire e speranza (O flora mundi*, PL-Wu RM 5563^{RISM})

[printed sources] *Padre, perdona... oh pene* [no. 1], in *Four Songs in the Opera Call'd Il Demofonte Sung by Signora Mingotti*, London, De Giardini, 1755

(2nd version – 1748 Venice)

[complete scores] I-Vnm Mss. 9818^{NG,SBN}; I-Vire 325^{NG,SBN}

[excerpts] *Giacché vivendo, o perfide* (S-Skma T-R^{RISM}); *Per lei mi nacque amore* (D-Mbs Mus.ms. 141 [16]^{RISM}); *Se sapessi i mali miei* (B-Bc 4159^{RISM})

(3rd version – 1758 Naples)

[complete scores]⁶ I-Mc Nosedà H.9; D-DI Mus.2477-F-57 and 57a^{NG,RISM,SLUB}; D-Hs ND VI 2937^{RISM}; F-Pn X-116 (A-C)^{BNF,NG}; I-Mc Nosedà H.9^{NG,SBN}; I-Nc 27.2.16^{NG,SBN}; P-La 46-IV-40 a 42^a; US-Wc M1500.H35 D4^{RISM}

[excerpts] *Che mai risponderiti* (D-MÜs SANT Hs 1977 [5]^{RISM}); *Felice età dell'oro* (B-Bc 4116^{RISM}; I-Rama Accademico A.Ms.3806^{RISM,SBN}); *Il suo leggiadro viso* (B-Bc 4124^{RISM}); *In te spero, o sposo amato* (I-Nc 22.3.15 [12]^{SBN}; I-Nc 33.3.18 [8]^{SBN}; I-Nc 33.3.18 [9]^{SBN}; I-Nc Cantate 156 [2]^{SBN}); *La destra ti chiedo* (CH-Gc R 253/1 [Ms.10614]^{RISM}; D-MÜs SANT Hs 1977 [9]^{RISM}; GB-Lam MS 136^{RISM,RAM}; I-CBp Pepe Ms.255^{SBN}; I-Mc Nosedà Q.8.15^{SBN}; I-MC 2-F-14 [4a]^{RISM}; I-MC 6-E-9 [5]^{RISM}; I-Nc 33.2.21 [16]^{SBN}; I-Nc 33.2.21 [17]^{SBN}; I-Nc 33.3.18 [26]^{SBN}; I-Rama Accademico A.Ms.3806^{RISM,SBN}; P-Ln F.C.R. 95^{BASE}; S-Skma T-SE-R^{RISM}; US-R^{RISM}); *Misero pargoletto* (D-B Mus.ms. 9550 [8]^{RISM}; D-KA Mus.Hs. 204^{SLUB}; D-MÜs SANT Hs 1977 [2]^{RISM}; D-WRz Mus VIIb:17^{RISM}; GB-Lbl Add. 14180 [3]^{BL,RISM}; GB-Lcm RCM MS 691^{RISM,RCM}; I-Mc Nosedà I.95 [1]^{SBN}; I-Mc Nosedà Q.8.20^{SBN}; I-MC 2-F-17 [3]^{RISM}; I-MC 2-F-14 [4h]^{RISM}; I-MC 2-F-14 [5]^{RISM}; I-Nc 33.2.22 [1]^{SBN}; I-Nc 33.3.18 [10]^{SBN}; I-Nc 33.2.21 [23]^{SBN}; I-Nc 33.3.23 [12]^{SBN}; US-AAu M1505.H35 D45 17^{RISM}); *Nel tuo dono io veggo assai* (B-Bc 4151^{RISM}); *Non curo l'affetto* (I-MC 2-F-15 [25b]^{RISM}); *Odo il suono de' queruli accenti* (D-MÜs SANT Hs 1977 [10]^{RISM}; I-Nc 33.2.21 [22]^{SBN}; I-Rama Accademico A.Ms.3806^{RISM,SBN}); *Padre, perdona... oh pene* (D-MÜs SANT Hs 1977 [7]^{RISM}; I-Nc 33.3.18 [12]^{SBN}; I-Nc 22.2.8 [13–14]^{SBN}); *Per lei fra l'armi dorme il guerriero* (D-MÜs SANT Hs 1977 [6]^{RISM}); *Per lei mi nacque amore* (I-MC 2-F-15 [25a]^{RISM}); *Prudente mi chiedi?* (D-MÜs SANT Hs 1977 [5]^{RISM}; F-Pn D-5469 [18]^{BNF}); *Se tutti i mali miei* (CH-Gc R 253/1 [Ms.10615]^{RISM}; D-Hs M A/1567 [5]^{RISM}; D-MÜs SANT Hs 1977 [4]^{RISM}; I-Nc Arie 72 [7]^{SBN} [1758]; I-Nc 22.2.8 [19–22]^{SBN}; I-Nc 33.2.21 [1]^{SBN}; I-Nc 33.2.21 [18]^{SBN}; I-Rama Accademico A.Ms.3458^{SBN}; I-Rc Mss. 2767 [4]^{SBN}; US-NH Misc. Ms. 275^{RISM}); *Sperai vicino il lido* (D-Hs M A/1567 [2]^{RISM}; I-Nc 33.3.18 [19]^{SBN}); *Tu sai chi son; tu sai* (D-MÜs SANT Hs 1977 [1]^{RISM})

[undated complete scores]⁷ F-Pn X-43/45^{BNF,NG}; F-Pn X-1032^{BNF,NG}; GB-Lbl Add MS 32025^{BL,NG}; GB-Lcm RCM MS 269^{RCM}

[undated excerpts: all present in the 1st, 2nd and 3rd versions] *La destra ti chiedo* (A-Wn Mus.Hs.1074 MUS MAG^{ONB}; DK-Kk mu7410.1233^{KB,DK}; F-Pn D-5467 [18]^{BNF}; I-Nc 22.2.8 [23–25]^{SBN}; I-Nc M.S. app. 8.1.1518 [1]^{SBN}); *Misero pargoletto* (F-Pn D-14412^{BNF}; US-Cae M1507 .06 1760^{HOLLIS}); *Odo il suono de' queruli accenti* (F-Pn D-5468 [1]^{BNF}); *Padre, perdona... oh pene* (D-WRz Scha BS Mus Hs 00330 [2]^{GVR}; DK-Kk Rung No 1547, (C 1, 423k) 2°, 1954–55.661^{KB,DK}; F-Pn D-17380^{BNF});

⁶ The position and number of arias in the manuscript I-Nc 27.2.16 correspond to the ones in the libretto for Hasse's 1758 version. An inscription on the front page states it is from 1748, and therefore ^{RISM} wrongly attributes to Latilla four arias that did not appear in Hasse's 1748 version (but are present in the 1758 version): *Che mai risponderiti*, *Non curo l'affetto*; *Prudente mi chiedi?*, and *Sperai vicino il lido*.

⁷ The score in GB-Lbl presents the inscription "1748", which ^{NG} states is an unreliable date.

Se tutti i mali miei (F-Pn D-5466 [16]^{BNF}; F-Pn D-17653^{BNF}; F-Pn D-17662^{BNF}; F-Pn D-17663^{BNF}; I-Mc Nosedà I.93 [5]^{SBN})

[doubtful excerpts] *Padre, perdona... oh pene* (D-SW1 Mus.2485^{RISM}) and *Perfidi, già che in vita* (S-Skma T-SE-R^{RISM}) are both attributed to Hasse, yet the music does not correspond with the one in Hasse's 1st, 2nd and 3rd versions. The musical incipit of the vocal part in the second aria is noticeably similar to the 1748 setting: it could correspond to an unidentified revival.

[unidentified excerpts] in F-Pn L-3202^{BNF}

1748 Palermo mus. by unknown authors

Librettos Palermo, F. Valenza, 1748
I-PLn ANTIQUA Y.7.II.51

1749 Copenhagen mus. by unknown authors

Librettos Copenhagen, A. H. Godichsen, 1749 (bilingual It./Germ. *Demophoontes*)
DK-Kk 56-368

1749 (Dec.) Madrid (1) 1st version mus. by Baldassare Galuppi

1751 Barcelona (2)
1755 Madrid (3-5)
1756 Bologna (6)
1758 Padua (7) 2nd version
1759 Venice (8?)
1759-60 Prague (9)
1763 Barcelona (10)
1764 Cádiz (11)
1767 Palma de Mallorca (12)
1768 Palermo (13-14)

Librettos (1) Madrid, L. F. Mojados, [1750] (bilingual It./Esp. *El Demofonte*) (1st version)
F-Pn 8-RE-4709; E-Mlg Inv. 12145 [7]; E-Mtnt RES/6350; E-Tp 17750; I-Bc Lo.01845; I-Tbnb A*Patetta 60 H 39 06

(2) Barcelona, P. Campins, 1751 (bilingual It./Esp. *El Demofonte*)
E-Bbc C400/232 (lost)

(3) Madrid, heirs of L. F. Mojados, 1755, [23] 171 pp. (bilingual It./Esp. *El Demofonte*)
D-LEm; E-Bbc; E-Mn T/21869; E-M (Real Escuela Superior de Arte Dramático); M-RESAD, 0719 D; E-Tp 1-1447 bis; F-Nm 30215; I-Rsc; P-C; P-Ln T.S.C. 53 P.; P-Ltsc

(4) Madrid, heirs of F. L. Mojados, 1755, 215 pp. (bilingual It./Esp. *El Demofoonte*),
E-Mn T/6126; E-Mba B-1455; E-ME (Seminario Diocesano de Menorca)
Biblioteca 9885 (missing last pages); E-Tp 1-1429; P-Ln T.S.C. 53 P.

(5) Madrid, [n.p.], 1755 (bilingual It./Esp. *El Demofoonte*)
E-Mn 4/55181

(6) Bologna, Sassi, 1756
I-Bc Lo.01846; I-Bca 17-ARTISTICA Gb, 026; 8-L.LITAL.COMP.MUSIC.05, 060;
I-MOe 85.I.19 [4]; I-Rn; US-AUS KL-17 108; US-Wc ML51.H43g no. 1

(7) Padua, Conzatti, 1758 (2nd version)
I-Pci; I-Rsc; US-Wc ML48 [S5484]

(8?) Venice, M. Fenzo, 1759
I-Mb Racc.dramm.0775; I-Ria MISC. Teatrale 6.11; I-Vcg CORRER
S. BENEDETTO 187; I-Vnm

(9) [Prague], I. Pruscha, [dated 1749, but 1759–60]
CZ-Křimice 5165; SK-KRE

(10) Barcelona, F. Generas, 1765 (bilingual It./Esp. *Demofoonte*)
US-CA 014155405

(11) Cádiz, M. Espinosa, 1764 (bilingual It./Esp. *El Demofoonte*)
E-Mn T/22544

(12) Palma, G. Bausa, 1767 (bilingual It./Esp. *El Demofoonte*)
E-PAp Mall. 366; US-CA 013818258

(13) Palermo, Ferrer, 1767
I-PLn

(14) Palermo, Ferrer, 1768
I-PLn MISC. A.73.13

(1st version – 1749 Madrid)
[excerpts] *Che mai risponderti* (D-DI Mus.2973-F-51 [19]^{RISM,SLUB}); *Il suo
leggiadro viso* (■ F-Pn MS-1905^{BNF}); *La destra ti chiedo* (D-DI Mus.2973-F-56
[12]^{SLUB}; DK-Kk mu6409.1555^{KB,DK}); *Misero pargoletto* (I-MC 2-C-16 [3]^{RISM});
Se tutti i mali miei (D-DI Mus.2973-F-10 [3]^{RISM,SLUB}); *Sperai vicino il lido*
(D-DI Mus.2973-F-10 [3]^{RISM,SLUB}); *Tu sai chi son; tu sai* (D-DI Mus.2973-F-10
[2]^{RISM,SLUB})

[doubtful excerpts] A manuscript preserved in I-Nc (27.6.15^{MGG,NG,SBN}) presents
the name “Galuppi” and the date “1749” on the front page. It contains, besides
an overture – which is different from the one in the scores for Galuppi’s
second version (dated 1758) –, arias that appear in the libretto for Galuppi’s
1749 version and absent in his 1758 version. These arias, however, are present,
in the same order, also in Ferradini’s *Demofoonte* from 1758. Two arias in the
Neapolitan source (*Che mai risponderti* [no. 20] and *Padre, perdona... oh pene*
[no. 8]) coincide with the ones we find in Galuppi’s 1758 version, which reinforce
the closeness between the operas by the two composers, both premiered in
1758. Moreover, five arias in the Neapolitan source do not appear in any libretto

related to Galuppi's versions of the opera (*Innocenti pastorelle, Luci adorate, Nell'orror di notte oscura, Non cimentar gli affetti* and *Se per l'altrui periglio*): on the contrary, they appear in Ferradini's 1758 setting of the libretto. We could not compare any of these arias with the only extant music sources with Ferradini's music, which are preserved in P-La. We nonetheless propose a doubtful attribution of the music in the Neapolitan source to him. → see 1758 Milan.

(2nd version – 1758 Padua)

[complete scores] B-Bc 2091^{BCRB,NG,RISM}; D-DI Mus.2975-F-8^{NG,RISM,SLUB}; I-MOe Mus.F. 1515^{NG 8}; P-La 44-VII-12 a 14^A; P-La 44-VII-15 a 17^A [1759 Venice]

[excerpts] *Che mai risponderti* (D-DI Mus.2975-F-51 [16]^{SLUB}; F-Pn D-4504 [51]^{BNF}; I-Nc 27.6.15 [19]^{SBN}; S-Skma T-SE-R^{RISM}; US-SFsc *M2.1 M135^{RISM}); *In te spero, o sposo amato* (D-DI Mus.2975-F-51 [15]^{SLUB}; D-LÜh Mus.Q 185^{RISM}; F-Pn D-4500 [19]^{BNF}; F-Pn D-4507 [5]^{BNF}); *La destra ti chiedo* (D-DI Mus.2975-F-51 [18]^{RISM}; F-AIXm F.C. ms. VI.2^M); *Misero pargoletto* (Mus.2975-F-51 [20]^{SLUB}); *Odo il suono de' queruli accenti* (GB-Lbl R.M.22.c.10 [6]^{BL,RISM}; S-Uu Gimo 102^{RISM}; US-SFsc *M2.1 M154^{RISM}); *Padre, perdona... oh pene* (D-DI Mus.2975-F-51 [14]^{RISM,SLUB}; D-LÜh Mus.Q 171^{RISM}; I-Nc 27.6.15 [7]^{MGG,NG,SBN}; S-Skma T-SE-R^{RISM}); *Perfidi, già che in vita* (S-Skma T-SE-R^{RISM}); *Se tutti i mali miei* (D-DI Mus.2975-F-51 [17]^{RISM,SLUB}; S-Skma T-SE-R^{RISM}); *Sperai vicino il lido* (I-Rdp 98.40^{SBN}; S-Skma T-SE-R^{RISM}); *T'intendo, ingrata* (I-Rama Accademico A.Ms.2678^{SBN}; US-CAe Mus 503.603^{RISM})

[undated excerpt] *La destra ti chiedo* (A-Wn SA.67.F.68 MUS MAG^{ONB})

[doubtful excerpt] *Misero pargoletto*⁹ (J-Tk S10-612-4^{RISM})

1750 Braunschweig (1) mus. by Ignazio Fiorillo

1751 Braunschweig (2)

Librettos (1) Braunschweig, A. J. Keitel, 1750 (bilingual It./Germ. *Demophoon*)
D-W Textb. Sammelbd 5 [5]

(2) Braunschweig, [widow and heirs of] A. J. Keitel, 1751 (bilingual It./Germ. *Demophoon*)
D-B 5 in: Mus.T 81; D-HV1 Op. 1.209

Music sources [excerpts]: *La destra ti chiedo* (D-MGmi HA IV 57^{RISM}; D-W Cod. Guelf. 514 Mus.Hdschr. [10]^{RISM}); *Misero pargoletto* (D-W Cod. Guelf. 514 Mus.Hdschr. [24]^{RISM}); *Non odì consiglio?* (■ D-Wa NLA WO, 46 Alt, Nr. 690^{NB,RISM}); *Padre, perdona... oh pene* (D-W Cod. Guelf. 514 Mus.Hdschr. [25]^{RISM})

1750 Ferrara mus. by Francesco Antonio Baldassare Uttini

Librettos no extant source

Music sources [excerpts] *Se tutti i mali miei* (B-Bc 4934^{BCRB,MGG,NG,RISM})

⁸ Wrongly attributed to Caldara on the manuscript by a later hand. It corresponds to Galuppi's 1758 setting.

⁹ The music in this manuscript does not coincide with any of the other versions allegedly by Galuppi: we call the attribution to Galuppi into question.

1752 Lisbon	(1)	mus. by Davide Perez
1772 Porto	(2)	
<i>Librettos</i>	(1) Lisbon, Stamperia Sylviana e dell'Accademia Reale, 1752 P-Ln M. 1559 P.	
	(2) Porto, F. Clamopin Durand, Grouteau, & Comp., 1772 I-Rsc Carv. 4244	
<i>Music sources</i>	[complete sources] I-Vnm Mss. 9805–9805 ^{MGG,NG,SN} ; P-La 45-V-5 a 7 ^A ; ■ P-La 54-I-80 a 82 ^{A,MGG,NG} ; P-Ln C.I.C. 98 ^{BASE,MGG,NG,RISM} ; S-Skma T-R ^{MGG,NG,RISM} ; US-NH Misc. Ms. 25 [Act II] ^{RISM}	
	[excerpts] <i>Che mai risponderi</i> (I-MC 4-F-2 [9] ^{RISM}); <i>In te spero, o sposo amato</i> (P-La 54-III-71 ^A); <i>Misero pargoletto</i> (I-MC 4-F-1 [1] ^{RISM} ; P-La 54-III-71 ^A ; US-BEm MS 100 ^{RISM}); <i>Padre, perdona... oh pene</i> (F-Pn L-19440 ^{BNF} ; I-MC 4-F-1 [10] ^{RISM} ; P-La 54-III-71 ^A ; US-BEm MS 1502 ^{RISM} ; US-SFsc *M2.1 M387 ^{RISM}); <i>Per lei fra l'armi dorme il guerriero</i> (D-Hs M A/454 ^{MGG,NG,RISM}); <i>Perfidi, già che in vita</i> (D-KNmi Rara P 81 R ^{RISM} ; D-Mbs Mus.ms. 988 [6] ^{BSB,RISM}); <i>Se ardire e speranza</i> (D-DI Mus.3015-F-1,2 ^{SLUB,RISM} ; I-Nc 34.6.15 [9] ^{SBN} ; I-Nc 65.2.90 [1] ^{SBN} ; S-Skma T-SE-R ^{RISM} ; US-Wc M1505.A2 P459 ^{LC,RISM}); <i>Se tronca un ramo, un fiore</i> (US-BEm MS 100 ^{RISM}); <i>Sperai vicino il lido</i> (P-La 54-III-71 ^A); <i>Se tutti i mali miei</i> (I-MC 4-F-2 [8] ^{RISM})	
	[printed sources] [nos. 1, 2], in <i>The favourite songs in the opera Demofonte</i> , London, ca. 1760 (GB-Ob Vet. Mus. 22 c.47 [1–2] ^{SOLO})	
	[contrafacta] <i>Misero pargoletto</i> (<i>Mizero amado filho</i> , P-VV G-Prática 51b ^{BASE})	

1752 Livorno		mus. by unknown authors
<i>Librettos</i>		Livorno, G. P. Fantechi and company, 1752 I-Mb Racc.dramm.0924
1753 Milan		mus. by Niccolò Jommelli (2 nd version) → see 1745 Padua
1754 Venice	(1)	mus. by Gioacchino Cocchi
1754 Lucca	(2)	
1757 Pistoia	(3)	
<i>Librettos</i>	(1) Venice, M. Fenzo, 1754 F-Pn 8-YTH-52275; I-Bc Lo.01187; I-Mb Racc.dramm.0775; I-Rsc; I-Vnm; US-LAum; US-Wc ML48 [S2042]	
	(2) Lucca, F. M. Benedini, 1754 B-Bc; CZ-Bu CH-008.065	
	(3) Pistoia, A. Bracali, 1757 I-Vgc; US-BEm ML48 .I7 no.365	

Music sources [instrumental parts] S-St D 2 [51]^{RISM}
[excerpts] *Se tutti i mali miei* (Gb-Lbl Add. 51655 [2]^{BL,RISM})

1754 Turin mus. by Gennaro Mannà

Librettos Turin, Zappata and Avondo, 1754
D-Eru H00 / RL 78; F-Pn FB-6908; I-Ms; I-NOVa Biblioteca Teatro Coccia 285-2; I-Rsc; I-Tci L.O.0152; I-Tn F VII.559/4; F XIII.488/2; I-Tstrona; US-Wc ML48 [S5905]

Music sources [complete score] ■ I-Nf Inv.N°.347 [Acts II&III]^{MGG,NG,SN}
[excerpts] *Dovetti perdere* (I-Rsc Governativo G.Mss.15 [2]^{SBN}); *La destra ti chiedo* (I-Rsc Governativo G.Mss.15 [7]^{SBN}); *Misero pargoletto* (I-Rsc Governativo G.Mss.15 [9]^{SBN}); *Nel tuo dono io veggo assai* (I-Rsc Governativo G.Mss.15 [8]^{SBN}); *No, non chiedo, amate stelle* (I-Rsc Governativo G.Mss.15 [6]^{SBN}); *Odo il suono de' queruli accenti* (I-Rsc Governativo G.Mss.15 [10]^{SBN}); *Padre, perdona... oh pene* (I-MC 3-E-22 [d]^{RISM}; I-Rsc Governativo G.Mss.15 [5]^{SBN}; US-SFsc *M2.1 M516^{RISM}); *Passaggier, che in folta selva* (I-Rsc Governativo G.Mss.15 [4]^{SBN}); *Per lei fra l'armi dorme il guerriero* (D-DI Mus.1-F-82, 16-4^{SLUB,RISM}); *Prudente mi chiedi?* (I-Tf 2 IV 4^{RISM}); *Se tutti i mali miei* (I-Rsc Governativo G.Mss.15 [5]^{SBN}); *Sperai vicino il lido* (I-Rsc Governativo G.Mss.15 [1]^{SBN})
[unidentified arias] A-KR^{MGG}

1754 Parma mus. by Antonio Mazzoni

Librettos Parma, Monti, 1754
I-Bc Lo.03053; I-Pac F. Libretti, sc.109.070

Music sources [excerpts] *Misero pargoletto* (US-SFsc *M2.1 M522^{RISM}); *Non temer, bell'idol mio* (US-BEm MS 28^{RISM}); *T'intendo, ingrata* (F-Pn D-14973^{BNF}); *Vado... ma dove? Oh dio!* (I-MAav Cart.7 [54]^{RISM})

Demofonte, in *Poesie del signor abate Pietro Metastasio*, Paris, widow Quillau, 1755

1755 Copenhagen (1) 1st version mus. by Giuseppe Sarti

1771 Copenhagen (2) 2nd version

1782 Rome (3) 3rd version

1787 Perugia (4)

Librettos (1) Copenhagen, A. H. Godiche, 1755 (bilingual It./Germ. *Demophoontes*)
DK-Kk 56-569; I-Rsc Carv. 4247

(2) Copenhagen, L. N. Svare, 1771
I-Bc Lo.05057

(3) Rome, Puccinelli brothers, 1782
F-Pn YD-5435 [4]; I-Rsc; I-Rvat Ferr. V 6818/03

(4) Perugia, Costantini, 1787
I-PEc ANT Misc. I.C 52 [9]

Music sources (1st version – 1755 Copenhagen)
[excerpts¹⁰] *Misero pargoletto* (D-B Mus.ms. 19496 [5]^{RISM}); *Prudente mi chiedi?* (US-Bu H. C. Robbins Landon Collection, scores lx781A Box 7^{RISM}); *Se tutti i mali miei* (D-BFb S-ar 67^{RISM}; D-SW1 Mus.4772^{RISM}; D-SW1 Mus.4795^{RISM})

(2nd version – 1771 Copenhagen)
[complete score] ■ DK-Kk mu 7502.0858^{KB,DK,MGG,NG}

[excerpts] *Che parlar! Che dir potrei?* (DK-Sa R321^{RISM}); *L'affanno, oh dio, mi lacera* [i.e. *L'affanno in sen mi lacera*] (DK-Kk mu7502.0731^{KB,DK}); *Son qual nave in mezzo all'onda* (S-Skma T-SE-R^{RISM})

(3rd version – 1782 Rome)
[complete scores] I-Rmassimo^{MGG,NG}; RUS-Sptob^{MGG}

[excerpts] *In te spero, o sposo amato* (D-B Mus.ms. 19508^{MGG,RISM}; D-Hs M A/831 (Bd. 1) [26]^{RISM}; D-Mbs Mus.ms. 20868^{BSB,RISM}); *La dolce compagna* (D-B Mus.ms. 19508^{MGG,RISM}; D-Hs M A/831 (Bd. 1) [27]^{RISM}; D-Mbs Mus.ms. 20868^{BSB,RISM}; D-MŪs SANT Hs 3850^{RISM}; I-FZc RM cart.48.5^{RISM}; I-Mc Mus.tr.ms. 1498^{SBN}; I-MC 5-F-1 [j]^{RISM}; I-Nc 34.6.30 [4]^{SBN}; I-Nc 34.6.30 [5]^{SBN}; I-Pl rari 1/II/29^{SBN}; I-PEsp M CXXXI [18]^{SBN}; I-Rsc Governativo G.Mss.217^{RISM}; I-Rsc Governativo G.Mss.858^{SBN}; S-Skma T-SE-R^{RISM}; US-R M1613.3 S249^{RISM}); *Misero pargoletto* (D-MŪs SANT Hs 3851^{RISM}); *Per lei fra l'armi dorme il guerriero* (D-Mbs Mus. 20868^{BSB,RISM}); *Se tutti i mali miei* (B-Bc 4954^{RISM}); *Sperai vicino il lido* (D-Mbs Mus.ms. 20868^{BSB,RISM}; I-Rsg ms.mus.C.55^{RISM})

[doubtful excerpts] *Sperai vicino il lido* (I-Pac Sanvitale Sanv.A.131^{SBN}): the aria was not included in the 1755 premiere, and since the musical incipit does not correspond with Sarti's versions from 1771 or 1782, it may not be by Sarti.

1755 Florence

mus. by unknown authors

Libretts

Florence, C. M. Pieri, 1755
I-Bc Lo.06196; I-Fc; I-Fm Melodrammi Mel.2181.07

¹⁰ NG lists two sources for Sarti's *Demofonte* at DK-Kk, one for the first setting from 1755 and another for the second version from 1771. However, the institution's catalogue lists only one (mu 7502.0838), which presents the composer's second version.

Demofonte, in *Poesie del signor abate Pietro Metastasio, giusta le correzioni fatte dall'autore nell'edizione di Parigi, collaggiunta della "Nitteti" e del "Sogno", ultimamente date alla luce dal medesimo*, Turin, Reale, vols. I–IX, 1757

1757 Verona mus. by unknown authors

Librettos Verona, G. Ramanzini, 1757
I-Vmc

1757 Rome mus. by Antonio Gaetano Pampani

1764 Venice

Librettos Rome, F. Amidei, 1757
B-Bc; I-Bc Lo.03981; I-Mgentili; I-Rsc; I-Rvat

Venice, P. Colombani, 1764
F-Pn 8-YTH-52055; I-Bc Lo.03982; I-Mb RACC.DRAM.5958; I-Vcg CORRER S.CASSIANO 22; US-Wc ML48 [S7752]

Music sources [complete scores] P-La 45-IV-28 a 30^{A,NG}; P-La 45-IV-51 a 53^{A,NG}
[excerpts] *La destra ti chiedo* (US-NYp Mus.Res. *MNI 79^{RISM}); *Misero pargoletto* (I-Rc Mss. 2765 [17]^{NG,SBN}); *Padre, perdona... oh pene* (D-RH Ms 576^{NG,RISM}); *Sperai vicino il lido* (GB-Lbl R.M.25.d.17 [17]^{BL,NG,RISM}; I-MC 6-D-11 [31]^{RISM})

1757 Siena (1) mus. by Pasquale Vinci

1759 Rimini (2)

Librettos (1) Siena, Stamperia del Pubblico, 1757
I-Fc

(2) Rimini, Albertini, 1759
I-Bc Lo.05527

1758 Mantua (1) mus. by Tommaso Traetta

1759 Pesaro (2)

1770 Mantua (3)

Librettos (1) Mantua, heirs A. Pazzoni, 1758
I-Bc Lo.05350; I-OS

(2) Pesaro, Gavelliana, 1759
I-PESo

(3) Mantua, heirs A. Pazzoni, 1770
I-Bc Lo.04647; I-Pac F. Libretti, sc.110.071; US-BEm; US-Wc ML48 [S10408]

Music sources [complete score] I-MAav Cart.54^{NG,RISM}
 [excerpts] *Già mi sembra oscuro il giorno* (B-Bc 4255^{RISM}; I-MAav Cart.56 [2]^{RISM}); *In te spero, o sposo amato* (D-B Mus.ms. 22015 [4]^{RISM,SBB}); *La destra ti chiedo* (I-MAav Cart.10 [18]^{RISM}); *Misero pargoletto* (I-MAav Cart.16 [14]^{RISM}; I-OS Mss.Mus.B 2851^{SBN}); *Nell'affanno, oh dio, nel pianto* (D-MŪs SANT Hs 4181 I [5]^{RISM}; F-Pn MS-9805^{BNF}; I-MAav Cart.8 [3]^{RISM}); *Nel tuo dono io veggo assai* (I-MAav Cart.56 [5]^{RISM}); *Non curo l'affetto* (D-B Mus.ms. 22015 [5]^{RISM,SBB}); *Non dura una sventura* (I-MAav Cart.7 [4]^{RISM}); *O più tremar non voglio* (I-MAav Cart.56 [3]^{RISM}); *Perfidi, già che in vita* (I-MAav Cart.56 [4]^{RISM}); *Per lei, fra l'armi dorme il guerriero* (I-MAav Cart.56 [1]^{RISM}); *Se ardire e speranza* (I-MAav Cart.8 [1]^{RISM}; I-MC 6-A-20 [12]^{RISM}); *Se tronca un ramo, un fiore* (I-MAav Cart.7 [9]^{RISM}); *Sperai vicino il lido* (I-MAav Cart.8 [21]^{RISM}; I-MC 6-A-20 [10]^{RISM})

1758 Milan mus. by Antonio Ferradini
 (one aria by J. Ch. Bach)

Librettos Milan, G. R. Malatesta, 1758
 I-Bc Lo.01619 (some pages missing); I-LDEsormani; I-Mb Racc.dramm.6066/01; I-Rn 40. 9.E.2.1; I-Rsc; US-Wc ML48 [S5065]

Music sources [complete scores]¹¹ P-La 44-VI-12 a 14^{A,MGG}; P-La 54-II-58 a 60^{A,MGG}
 [excerpts: instrumental parts only] *Felice età dell'oro* (P-La 54-III-71 [42–46]^A); *Misero pargoletto* (P-La 54-III-71 [47–51]^A); *Non cimentar gli affetti* (P-La 54-III-71 [56–58]^A); *Se tutti i mali miei* (P-La 54-III-71 [59–41]^A)
 [doubtful excerpts]¹² *Ah, che né mal verace* (I-Nc 27.6.15 [17]^{SBN}); *Felice età dell'oro* (I-Nc 27.6.15 [14]^{SBN}); *Il suo leggiadro viso* (I-Nc 27.6.15 [7]^{SBN}); *In te spero, o sposo amato* (I-Nc Rari 27.6.15 [3]^{SBN}); *Innocenti pastorelle* (I-Nc 27.6.15 [21]^{SBN}); *La destra ti chiedo* (I-Nc 27.6.15 [16]^{SBN}); *Luci adorate* (I-Nc 27.6.15 [13]^{SBN}); *Misero pargoletto*¹³ by J. Ch. Bach (D-SWI Mus.852^{RISM}; F-Pn VM4-841 [2]^{BNF}; I-Nc 27.6.15 [18]^{SBN}); *Nell'orror di notte oscura* (I-Nc 27.6.15 [9]^{SBN}); *Non cimentar gli affetti* (I-Nc 27.6.15 [10]^{SBN}); *Non curo l'affetto* (I-Nc 27.6.15 [6]^{SBN}); *Odo il suono de' queruli accenti* (I-Nc 27.6.15 [19]^{SBN}); *O più tremar non voglio* (I-Nc 27.6.15 [2]^{SBN}); *Perfidi, già che in vita* (I-Nc 27.6.15 [15]^{SBN}); *Per lei, fra l'armi dorme il guerriero* (I-Nc Rari 27.6.15 [4]^{SBN}); *Se per l'altrui periglio* (I-Nc Rari 27.6.15 [11]^{SBN}); *Se tutti i mali miei* (I-Nc 27.6.15 [12]^{SBN}); *Sperai vicino il lido* (I-Nc 27.6.15 [5]^{SBN})

1759 Salzburg mus. by Johann Ernst Eberlin

Librettos Salzburg, Stamperia di Corte, 1759
 A-MB; A-Sca; A-Ssp SPS-19574; A-Su I 5576; D-AM 999/L. ext. 75.6,1/3; D-Rp 9995/Mus.tx. 70; US-BEM

Music sources [complete score] A-Sfr 58/75^{RISM}

¹¹ The Lisbonese printed catalog ^A incorrectly lists these complete scores and the excerpts under the name “Ferradini”.

¹² The source I-Nc Rari 6.5.17 is attributed to Galuppi in ^{NG} and ^{MGG}. See discussion in → 1749 Madrid.

¹³ According to ^{BNF}, this aria was inserted in → 1778 London.

1761 Senigallia mus. by Antonio Boroni and others

1762 Vicenza

Librettos Venezia, M. Fenzo, 1761
I-Pci

Venezia, M. Fenzo, 1762
I-Vib GONZ.019.025

Music sources [excerpts] *L'idea di quel sembiante* (F-Pn D-15511^{BNF})

1761 Reggio Emilia mus. by Niccolò Piccinni

Librettos Reggio Emilia, G. Davolio, 1761
D-Mbs L.eleg.m. 3901; I-MOe M.T.Ferr.Mor.27.02; I-Vgc ROLANDI ROL.0537.01;
US-AUS KL-17 115; US-CA 007784937

Music sources [complete scores] ■ I-Nc 15.1.9–10^{MGG,NG,SBN}; P-La 46-I-4 a 6^{A,MGG,NG}
[excerpts] *Di quel ciglio il dolce impero* (D-MÜs SANT Hs 3193^{RISM}; I-BGi Piatti-Lochis PREIS.BIS.9690.101a^{SBN}; I-Rdp 64 [5]^{SBN}); *Misero pargoletto* (CH-Gc R 255/7 [Ms.10632f]^{RISM}; D-MÜs SANT Hs 3191^{RISM}; I-MAav Cart.16 [22]^{RISM}; I-MC 1-B-11 [6]^{RISM}; I-MC 5-A-11 [i]^{RISM}; I-Nc 34.6.16 [1]^{SBN}; I-Rdp 64 [5]^{SBN}); *No, non chiedo, amate stelle* (I-MC 5-A-9 [h]^{RISM}); *Padre, perdona... oh pene* (D-MÜs SANT Hs 1580 [10]^{RISM}; D-MÜs SANT Hs 3190^{RISM}; I-MC 4-F-24 [11]^{RISM}; I-Rdp 64 [4]^{SBN}); *Parto, crudel, se vuoi* (D-MÜs SANT Hs 3192^{RISM}; I-CBp Pepe Ms.225^{SBN}); *Prudente mi chiedi?* (D-MÜs SANT Hs 3194^{RISM}); *Se ardire e speranza* (D-Mbs Mus.ms. 182^{RISM}; D-MÜs SANT Hs 1580 [14]^{RISM}; I-MC 5-A-11 [c]^{RISM}); *Se potesse il core oppresso* (CH-BEb Mss.h.h.IV.182 [10]^{RISM}; I-MAav Cart.8 [13]^{RISM}); *Sperai vicino il lido* (I-Rdp 64 [6]^{SBN})

1762 Florence mus. by unknown authors

Librettos Florence, A. Bonajuti, 1762
B-Bc; I-Fc

1763 Rome mus. by Gian Francesco de Majo

Librettos Rome, “cartolaro a Monte Citorio”, 1763
I-Bc Lo.02784

Music sources [complete scores]¹⁴ B-Bc 2191^{MGG,RISM} [Acts II&III]^{NG,RISM}; D-B Mus.ms. 13594^{MGG,NG,RISM}; F-Pn D-7257^{BNF}; P-La 44-XI-49 a 51^{A,MGG,NG}
[excerpts] *Ah! Se penso a lei che langue* (US-BEM MS 132^{RISM}); *Ah, tu sembri un prigioniero* (US-BEM MS 132^{RISM}); *Ah, tu volgi altrove i rai!* (US-BEM

¹⁴ NG lists a complete source supposedly held in ^{BNF}, but the institution's catalogue includes just excerpts and no complete score for Majo's setting.

MS 132^{RISM}); *Che mai risponderai* (D-B Mus.ms. 13594 [11]^{RISM}; F-Pn D-7266 [8]^{BNF, MGG}; US-BEm MS 1218^{RISM}; US-SFsc *M2.1 M507); *Già si desta la tempesta* (UA-Knbuv Rozum 120501 [20]^{RISM}; US-BEm MS 132^{RISM}); *In te spero, o sposo amato* (D-Mbs Mus.ms. 182^{BSB, RISM}; D-MÜs SANT Hs 2451 [2]^{RISM}; US-BEm MS 132^{RISM}); *La destra ti chiedo* (D-B Mus.ms. 13594 [6]^{RISM}); *La dolce compagna* (D-KNmi Rara M 250 R^{RISM}; D-MÜs SANT Hs 2451 [6]^{RISM}; GB-Lbl Add. 31652 [3]^{BL, RISM}; I-Rama Accademico A.Ms.1541^{SBN}; I-Rdp 80 [1]^{SBN}; US-BEm MS 132^{RISM}; US-SFsc M2.1 M512^{RISM}); *Misero pargoletto* (D-B Mus.ms. 13594 [8]^{RISM}; D-Mbs Mus.ms. 182^{BSB, RISM}; D-RH Ms 494^{RISM}; Gb-Lbl Add. 31652 [5]^{BL, RISM}; I-Mc Mus. tr.ms. 611^{RISM}; US-BEm MS 132^{RISM}; US-BEm MS 1262^{RISM}); *Non curo l'affetto* (D-MÜs SANT Hs 2451 [4]^{RISM}; US-BEm MS 132^{RISM}); *No, non chiedo, amate stelle* (US-BEm MS 132^{RISM}); *Odo il suono de' queruli accenti* (US-BEm MS 132^{RISM}); *O più tremar non voglio* (D-B Mus.ms. 13594 [9]^{RISM}; D-Mbs Mus.ms. 182^{BSB, RISM}; D-MÜs SANT Hs 2451 [1]^{RISM}; I-Mc Mus.tr.ms. 606^{SBN}; US-BEm MS 132^{RISM}); *Padre, perdona... oh pene* (D-B Mus.ms. 13594 [12]^{RISM}; D-Hs M A/896 [12]^{RISM}; D-MÜs SANT Hs 2451 [5]^{RISM}; F-Pn D-7266 [17]^{BNF, MGG}; US-BEm MS 132^{RISM}; I-MC 2-A-6 [7b]^{RISM}; US-BEm MS 132^{RISM}); *Perfidi, già che in vita* (US-BEm MS 132^{RISM}); *Per lei fra l'armi dorme il guerriero* (D-B Mus.ms. 13594 [10]^{RISM}; D-MÜs SANT Hs 2451 [3]^{RISM}; D-MÜs SANT Hs 2456 [2]^{RISM}; F-Pn D-7266 [16]^{BNF, MGG}; GB-Lbl Add. 31652 [4]^{BL, RISM}; GB-Lbl Add. 31653 [9]^{BL}; I-Mc Mus.tr.ms. 612^{SBN}; I-Fc^{SBN}; I-Rdp 80 [3]^{SBN}; S-Skma T-SE-R^{RISM}; US-BEm MS 132^{RISM}; US-SFsc *M2.1 M508^{RISM}); *Prudente mi chiedi?* (B-Bc 2197^{RISM}; US-BEm MS 132^{RISM}); *Se del fiume altera l'onda* (US-BEm MS 132^{RISM}); *Se tutti i mali miei* (D-B Mus. ms. 13594 [4]^{RISM}; D-MÜs SANT Hs 2456 [1]^{RISM}; D-SWI Mus.5507^{RISM}; DK-Kk 1929-30.859^{KB, DR}; GB-Lbl Add. 31652 [2]^{BL, RISM}; I-Fc^{SBN}; I-PEsp M.CXXXI.15^{SBN}; I-Rdp 80 [2]^{RISM}; I-Rrostitrolla MS MUS 978^{RISM}; J-Tk S10-591-10^{RISM}; P-Ln M.M. 142 [2]^{BASE}; US-BEm MS 132^{RISM}); *Sono in mar, non veggo sponde* (B-Bc 4387^{RISM}; D-KNmi Rara M 250 R^{RISM}; D-MÜs SANT Hs 2456 [4]^{RISM}; D-RH Ms 492^{RISM}; D-RH Ms 493^{RISM}; D-SWI Mus.3506^{RISM}; F-Lm M 5642^{RISM} [*Quand la mer frémit de rage*]; F-Pn D-7267 [4]^{BNF}; P-Pn D-7267 [13]^{BNF}; F-Pn D-7268 [10]^{BNF}; F-Pn D-14952^{BNF}; F-Pn L-18948^{BNF}; GB Add. 31652 [1]^{BL, RISM}; I-Mc Mus.tr.ms. 617^{SBN}; I-MC 2-A-6 [7c]^{RISM}; I-Nc 51.2.51 [4]^{SBN}; I-Rdp 80 [5]^{SNM}; J-Tk S10-591-11^{RISM}; S-Skma T-SE-R^{RISM}; US-BEm MS 97^{RISM}; US-BEm MS 132^{RISM}; US-SFsc *M2.1 M514^{RISM}; P-VV G-Prática 51b^{BASE}); *Tanto esposto alle sventure* (US-BEm MS 132^{RISM})

[printed sources] *Sono in mar, non veggo sponde* [no. 10], in *Journal d'ariettes italiennes des plus celebres compositeurs, avec les paroles italiennes et françoises, la basse sous le chant et toutes les parties séparées, pour la facilité de l'exécution* ... , Paris, Mr Bailleux, 1779

1763 Prague

mus. by unknown authors

Librettos

[Prague], n.p., 1763
CZ-Pu 65 E 2981; CZ-Radenín 1568

1764 Stuttgart

mus. by Nicolò Jommelli (3rd version)
→ see 1743 Padua

1765 Lucca

music by various authors (incl. B. Petrucci)

Librettos

Lucca, F. M. Benedini, 1765
I-La; I-Tffanan

Music sources [excerpts] *Chemai risponderti* by Brizio Petrucci (I-PAc Sanvitale Sanv.A.251^{SBN}); *Padre, perdona... oh pene* by Brizio Petrucci (I-GI FONDO ANT. M.[1] 1U^{SBN})

1765 London (1) mus. by Mattia Vento

1766 London (2)

Librettos (1) London, G. Woodfall, 1765 (bilingual It./Eng. *Demofontes*)
GB-Lbl RB.25.a.6324; US-U

(2) London, G. Woodfall, 1766 (bilingual It./Eng. *Demofontes*)
US-I ML48 .E542 no.8

Musical sources [excerpts] *La destra ti chiedo* (I-OS Mss.Mus.B 4405^{SBN}); *Non è ver che l'ira insegni*¹⁵ (I-Rama Accademico A.Ms.3753 [1]^{SBN}; US-Wc M1505.A2 B2^{LGRISM}); *Prudente mi chiedi?* (I-Nc 34.4.6 [9]^{SBN}); *Se tutti i mali miei* (US-Wc M1505.A2 B2^{RISM})

[printed sources] *Che mai risponderti* [no. 5]; *La destra ti chiedo* [no. 4]; *Misero pargoletto* [no. 5]; *Non è ver che l'ira insegni* [no. 2]; *No, non chiedo, amate stelle* [no. 6]; *Prudente mi chiedi?* [no. 1]; *Se ardire e speranza* [no. 7]; *Se tutti i mali miei* [no. 8], in *The favorite songs in the opera Demofonte*, London, R. Bremner, n.d.

[doubtful excerpt] *Non dura una sventura*¹⁶ (US-AAu M1505.B12 D4^{RISM})

1766 Treviso mus. by Pietro Alessandro Guglielmi

Librettos Treviso, G. Trento, 1766
I-Vcg

Music sources [complete score] P-La 44-VIII- 41 e 42^{A,MGG,NG}

[excerpts] *Che mai risponderti* (GB-Lbl Add. 51667^{BL,RISM}; I-Raf 1.E.5.XII^{RISM}); *In te spero, o sposo amato* (A-LA 805^{RISM}); *La destra ti chiedo* (P-VV G-Prática 51b^{BASE}); *No, non chiedo, amate stelle* (■ DK-Kk mu6410.1732^{KB,DK,MGG,RISM}); *Padre, perdona... oh pene* (I-Raf 1.E.5.XV^{RISM}); *Per lei fra l'armi dorme il guerriero* (■ DK-Kk mu6410.1932^{KB,DK,RISM}); *Sposa, oh dio, perché* (I-Raf 1.E.5.XIII^{RISM})

1769 Venice (1) 1st version mus. by Josef Mysliveček

1775 Naples (2) 2nd version

Librettos (1) Venice, M. Fenzo, 1769
F-Pn 8-YTH-51555; I-Mb RACC.DRAM.3957; I-Vcg CORRER S.BENEDETTO 189; US-Wc ML48 [S6529]

¹⁵ On the source in US-Wc appears an attribution to “Bach”, but its music coincides with the one in the aria collection printed in London (*The favorite songs in the opera Demofonte*), where it is attributed to Vento, contradicting the inscription.

¹⁶ On the source in US-AAu appears an attribution to “Bach”, yet ^{NG,RISM} call this attribution into question and give Vento as the most plausible author.

(2) Naples, F. Morelli, 1775

I-Fm Melodrammi Mel.2358.14; I-Nc Rari 10.3.9/3 – [note] Olim: 5.8.9/c; I-Ra E.I.15/05; US-NYpl

Music sources (1st version – 1769 Venice)

[complete scores] I-Vnm Mss. 9851^{NG,SBN}; P-La 45-I-41 a 42^{A,MGG,NG}; P-La 54-I-42 a 44^{A,MGG,NG}

[excerpts] *Che mai risponderti* (I-MC 4-A-16 [a]^{RISM}); *In te spero, o sposo amato* (I-MC 4-A-16 [t]^{RISM}; US-BEM MS 89^{RISM}); *La destra ti chiedo* (CH-Gc R 255/12 [Ms.10645]^{RISM}; US-BEM MS 89^{RISM}); *Misero pargoletto* (I-OS Mss.Mus.B 2402^{SBN}; US-BEM MS 89^{RISM}); *Padre, perdona... oh pene* (I-MC 4-A-16 [g]^{RISM}; US-BEM MS 89^{RISM}); *Prudente mi chiedi?* (US-BEM MS 89^{RISM}); *Se tutti i mali miei* (US-BEM MS 89^{RISM}); *Sperai vicino il lido* (D-Bad EB 557^{RISM}; D-LÜh Mus. Q 259^{RISM}; I-Bsf M.M.II-8.1^{SBN}; I-Tcj^{RISM}; US-BEM MS 90^{RISM})

[contrafacta] *In te spero, o sposo amato* (*Grata lucente aurora, aura suavis*, CZ-LIT 701^{RISM}; CZ-Pak 906^{RISM}); *Mon doux espoir époux que j'aime* [no. 27], in *Journal d'arietes, scenes et duo traduits, imités ou parodiés de l'italien*, Paris, Gerardin, [1782]; *Misero pargoletto* (*Amati quaeo montes*, CZ-LIT 717^{RISM}); *Sperai vicino il lido* (*Cantemus preconia*, CZ-NYd DÚ 276^{RISM}; CZ-Pak 904^{RISM})

(2nd version – 1775 Naples)

[complete scores] ■ A-Wn Mus.Hs.16421^{ONB,NG}; I-Fc^{NG,SBN}; I-Nc 29.3.7-9^{NG,SBN}; P-La 45-I-38 a 40^{A,NG}; US-Wc M1500.M658 D3^{LC,NG,RISM}

[excerpts] *In te spero, o sposo amato* (A-Wn Mus.Hs.10542 MUS MAG^{ONB}; US-BEM MS 453^{RISM}); *La destra ti chiedo* (US-BEM MS 453^{RISM}); *Misero pargoletto* (US-BEM MS 453^{RISM}); *Padre, perdona... oh pene* (I-MC 4-A-12 [j]^{RISM}; I-MC 4-A-14 [b]^{RISM}; I-MC 4-A-15 [h]^{RISM}; I-MC 4-A-16 [g]^{RISM}; I-Nc 57.2.3 [1]^{SBN}; US-BEM MS 453^{RISM}); *Per lei fra l'armi dorme il guerriero* (CZ-Pu 59 R 140^{RISM}); *Se ti bramassi estinto* (US-BEM MS 453^{RISM}); *Se tutti i mali miei* (US-BEM MS 453^{RISM}); *Sperai vicino il lido* (US-BEM MS 453^{RISM})

[undated excerpts] *Per lei fra l'armi dorme il guerriero* (F-Pn D-8208 [7]^{BNF}); *Se tutti i mali miei* (F-Pn RES VMC MS-8^{BNF})

[printed sources] *In te spero, o sposo amato* [no. 2]; *Padre, perdona... oh pene* [no. 7], in *The favourite songs in the opera Demofonte*, London, W. Napier, [1778?] → see 1778 London

[contrafacta] *In te spero, sposo amato* (*Ave maris stella*, F-Susc M-422^{RISM})

1769 Valencia

mus. by unknown authors

Librettos

Valenza, widow of G. de Orga, 1769

E-Bbc 1-I-84/4; E-Mn T/22285; E-VAu A-105/057[5]

1770 Naples

mus. by Niccolò Jommelli (4th version)

→ see 1745 Padua

1771 Copenhagen

mus. by Giuseppe Sarti (2nd version)

→ see 1755 Copenhagen

1771 Prague

mus. by Jan Antonín Koželuh

Librettos Prague, G. Pruschin, 1771
CZ-Bu St.121782; CZ-Pu 65 E 2982

Music sources [complete score] ■ CZ.Pnm IV.C.77^{MGG,NG,RISM}
[excerpts] *Che mai risponderti* (CZ-Pnm XLII E 258^{RISM}); *Padre, perdona... oh pene* (D-HR III 4 1/2 4lo 201^{RISM}); *Se ardire e speranza* (DK-Sa R94^{RISM}); *Sperai vicino il lido* (CZ-Pak 1703^{RISM})

1771 Pavia

mus. by unknown authors

Librettos Pavia, G. Bolzani, 1771
I-Vgc ROLANDI ROL.0680.09

1771 Bologna

mus. by unknown authors

Librettos Bologna, Sassi, 1771
I-Bc Lo.06197; I-Mb Racc.dramm.6240; I-Rn 40. 9.E.6.2; I-Vgc ROL.0680.07, ROL.0680.08

1773 Rome

(1)

mus. by Pasquale Anfossi

1773 Florence¹⁷ (2)

1774 Macerata (3)

1774 Modena (4)

1774 Genoa (5)

Librettos (1) Rome, L. Capponi and G. Bartolomicchi, 1773
F-Pn YD-5405 [2]; I-Bc Lo.00186; I-Fm Melodrammi Mel.2046.05

(2) Florence, A. G. Pagani, 1773
I-Bc Lo.00187; I-Vgc ROLANDI ROL.0137.16

(3) Osimo, D. Quercetti, 1774
I-MAC 7.05 B.015

(4) Modena, heirs of B. Soliani, 1774
I-Tfanan

(5) Genoa, Gesiniana, 1774
US-CA 007795614; US-PRV; US-Wc ML48 [S274]

¹⁷ Even though *Corago* lists the Florentine revival as a second version by Anfossi, we cannot ascertain his real participation in it. The ^{NG} entry for Anfossi does not include *Demofonte* among the operas he set to music, yet ^{MGG} mentions the Roman premiere only. Therefore, we count it as a revival but include separately those arias that exclusively appeared in the Florentine production.

Music sources [complete score] D-MÜs SANT Hs 140a.b.c.^{MGG,NG,RISM}

[excerpts] *Che mai risponderi* (CZ-Pnm XLII E 258); *Dall'affanno ho il core oppresso* (F-Pn D-215 [5]^{BNF,RISM}; I-MC 1-A-8 [2]^{RISM}; US-R^{RISM}); *In te spero, o sposo amato* (I-Fc^{SBN}; I-MC 1-A-7 [2b]^{RISM}; I-Rc 2284 [10]^{RISM,SBN}); *La destra ti chiedo* (A-SF XII 2^{RISM}; B-Bc 3654^{RISM}; D-Hs M A/851 (Bd. 2) [2]^{RISM}; D-Mbs Mus.ms. 3953#Beibd.2^{BSB,RISM}; F-BO 646/4 [2]^{BNF}; F-Pn D-216 [5]^{RISM}; F-Pn D-220 [5]^{BNF,RISM}; F-Pn D-220 [6]^{BNF,RISM}; I-Bc MS.CC.214^{SBN}; I-Mc Mus.Tr.ms. 25^{RISM,SBN}; I-Mc Nosedà A.18 [22 and 22a]^{SBN}; I-MC 1-A-6 [8f]^{RISM}; I-Nc 53.4.25 [7]^{SBN}; I-Pac Sanvitale Sanv.A.32^{SBN}; I-Rsc Governativo G.Mss.1067^{SBN}; J-Tk S10-950-2^{RISM}; UA-Knbuv Rozum 120501 [11]^{RISM}; US-Bp M.120.17 [1]^{BPL}; US-BEm MS 109^{RISM}; US-R^{RISM}); *Misero pargoletto* (B-Br WBS Ms II 4045 Mus Fétis 2622^{RISM}; ■ D-B Mus.ms. 647^{RISM}; D-Hs M A/851 (Bd. 1) [2]^{RISM}; D-KNmi Rara A 68^{RISM}; D-RH Ms 21^{RISM}; F-Pn D-215 [8]^{SBN,RISM}; F-Pn D-220 [12]^{BNF,RISM}; I-Fc^{RISM}; I-Mc Nosedà A.18 [7]^{SBN}; I-MC 1-A-6 [8c]^{RISM}; I-MC 1-A-8 [1a]^{RISM}; I-MC 1-A-8 [2j]^{RISM}; US-BEm MS 105^{RISM}; US-BEm MS 109^{RISM}; US-R^{RISM}; US-SFsc *M2.1 M15^{RISM}); *Odo il suono de' queruli accenti* (UA-Knbuv Rozum 120501 [5]^{RISM}); *Padre, perdona... oh pene* (B-Bc 3659^{RISM}; I-Mc Nosedà A.18 [3]^{RISM}); *Perfidi, giacché in vita* (F-BO 646/4 [1]^{BNF}); *Per lei fra l'armi dorme il guerriero* (I-MAav Cart.5 [21]^{RISM}; UA-Knbuv Rozum 120501 [7]^{RISM}); *Se tutti i mali miei* (UA-Knbuv Rozum 120501 [8]^{RISM}); *Son fra l'onde, in mar turbato* (I-Rc Mss. 5667^{RISM,SBN})

[contrafacta] *La destra ti chiedo* (*Ich sterbe Geliebte*, D-Mbs Mus.ms. 3105^{RISM}; *O anima, veni*, D-DO Don Mus.ms. 16^{RISM}); *Sperai vicino il lido* (*O Deus, in te unico spem omnem*, CH-BM Mus.ms. 3^{RISM}; *Protector meus Deus*, CH-E 382,6 [Ms.3535]^{RISM})

[excerpts for arias appearing only in the Florentine revival] *A morir se mi condanna* (US-R^{RISM}); *Sperai vicino il lido* (B-Bc 3665^{RISM}; CH-Gc R 255/11 [Ms.10656, 10636a]^{RISM}; CZ-BER HU 630^{RISM}; ■ D-B Mus.ms. 647^{RISM}; D-HR III 4 1/2 2lo 1084^{RISM}; D-Mbs Mus.ms. 10418^{RISM}; I-Rc 2284 [9]^{SBN,RISM}; US-LAuc FA6964M4^{RISM}; US-SFsc *M2.5 v. 12^{RISM})

1773 Livorno mus. by Maksym Sozontovych Berezoŭs'ky

Music sources [excerpts] *Mentre il cor con meste voci* (I-Fc^{SBN}); *Misero pargoletto* (I-Fc^{SBN}); *Per lei fra l'armi dorme il guerriero* (I-Fc^{SBN}); *Prudente mi chiedi?* (I-Fc^{SBN})

1775 Naples mus. by Josef Mysliveček (2nd version)
see → 1769 Venice

1775 Venice (1) mus. by Giovanni Paisiello

1776 Cremona (2)

1776 Perugia (3)

Librettos (1) Venice, M. Fenzo, 1775

D-Bs Mus.Tp 124; D-SI Fr.D.oct.5066; F-Pn 8-YTH-51548 ; 8-YTH-51113; I-Bc Lo.05809; I-Mb Racc.dramm.4001; I-Vcg CORRER S.BENEDETTO 191; US-BEm ML48 .17 no.458; US-Wc ML48 [S7698]

(2) Cremona, L. Manini, 1776

I-CRg; I-Fc; I-SORmde LA.058

(3) Perugia, Costantini, 1776

I-PEc ANT Misc. I.C 50 [8]; I-Vgc ROLANDI ROL.0509.12

Music sources [complete scores] F-Pn D-10150^{BNE,MGG}; I-Mc^{NG}; P-La 45-III-34^{A,MGG,NG}

[excerpts] *In te spero, o sposo amato* (H-KE 189 Koll.9^{RISM}; I-Vnm 11337^{SBN}); *La destra ti chiedo* (D-B Mus.ms. 16644^{RISM}); *Misero pargoletto* (B-Bc 5362^{RISM}; D-B Mus.ms. 16607 [5]^{RISM}; D-B Mus.ms. 16607 [20]^{RISM}; F-Pn D-14465 [3]^{BNF}; Gb-Lbl R.M.22.k.5 [1]^{BL,RISM}; I-Pca D.VI.1812^{SBN}; I-Rrostirolla MS MUS 207 [1]^{RISM,SBN}; I-Vnm 11523^{SBN}; US-BEm MS 1284^{RISM}; US-BEm MS 1285^{RISM}; *Non temer, bell'idol mio* (B-Bc 4550^{RISM}; CH-Bu kr IV 414^{RISM}; CH-Gc X 5 [Ms.10472]^{RISM}; CZ-Pnm XLII A 34^{RISM}; CZ-Pnm XLII B 163^{RISM}; CZ-Pnm XLII C 101^{RISM}; D-B Mus.ms. 647 [15]^{RISM}; D-B Mus.ms. 16607 [5]^{RISM}; D-DI Mus.1-F-82,20-9^{RISM,SLUB}; D-Hs M A/830 [2]^{RISM}; D-DO Don Mus.ms. 1514^{RISM,SLUB}; D-Mbs Mus.ms. 8738^{RISM}; F-Pn A-55232^{BNF}; F-Pn D-9645 [8]^{BNF}; F-Pn D-12026 [1]^{BNF}; F-Pn D-12028 [16]^{BNF}; F-Pn D-14465 [2]^{BNF}; F-Pn L-19245^{BNF}; Gb-Lbl R.M.22.k.5 [1]^{BL,RISM,SBN}; I-Baf Fondo antico 2597^{SBN}; I-Gl C. 3. 20. 5.^{SBN}; I-MAav Cart.20 [20(75)]^{RISM}; I-Mc Nosedà O 5.8^{MGG,SBN}; I-Mc Nosedà B.30.1^{MGG,SBN}; I-Nc 32.3.14 [13]^{MGG,SBN}; I-Pca D.VI.1820^{SBN}; I-Rsc Governativo G.Mss.515^{SBN}; I-Vc Correr Busta 4.20^{SBN}; I-Vc Correr Busta 4.21^{SBN}; I-Vlevi CF.B.65^{RISM} [*Che sarà dell'idol mio*]; I-VEcon Murari Bra MS 299^{SBN}; PL-LA RM 222^{RISM}; S-Skma T-SE-R^{RISM}; S-Skma Alströmer saml. 162:27^{RISM}; US-CAe Mus 505.603^{HU,RISM}; US-LOu Profana 1418^{RISM}); *Se tutti i mali miei* (D-B Mus.ms. 16607 [5]^{RISM}; I-OS Mss.Mus.B 2582^{SBN}; CANAL 11523^{SBN}; US-Bu H. C. Robbins Landon Collection, Scores lx781A, Box 6^{RISM}; US-SFsc *M2.5 v. 14^{RISM}); *Sperai vicino il lido* (D-B Mus.ms. 16607 [5]^{RISM}; F-Pn D-14465 [1]^{BNF}; Gb-Lbl R.M.22.k.5 [1]^{BL,RISM}; I-Rdp 98.59^{SBN}; I-Rrostirolla MS MUS 207 [2]^{SBN,RISM}; I-Vnm 11519 [9]^{SBN})

[printed sources] *Misero pargoletto* [no. 2]; *Non temer, bell'idol mio* [no. 3]; *Sperai vicino il lido* [no. 1], in *Due arie e un rondò nel Demofonte*; Venice, Antonio Zatta & sons, n.d.; *Non temer, bell'idol mio* [no. 14], in *Journal d'ariettes italiennes des plus celebres compositeurs, avec les paroles italiennes et françoises, la basse sous le chant et toutes les parties séparées, pour la facilité de l'exécution ...*, Paris, Mr Bailleux, 1779

1776 Alessandria

mus. by Carlo Monza

Librettos

Alessandria, I. Vimercati, 1776

I-Tci BCT L.O.0289

Music sources

[excerpts]¹⁸ unidentified excerpts in I-MAav^{MGG,NG}; *Misero pargoletto* (CZ-Pnm XLII A 320^{M,RISM}; D-B Mus.ms. 30119^{RISM,SBB}; D-DO Don Mus.ms. 1545^{RISM}; S-Skma Engö saml.^{RISM}); *Non temer, bell'idol mio* (D-B Mus.ms. 30136 [18]^{RISM,SBB}; I-MAav Cart.20 n.6 [61]^{MGG,RISM})

[printed sources] *Misero pargoletto* [no. 5], in *The favourite songs in the opera Demofonte*, London, W. Napier, [1778?] → see 1778 London

1776 Forlì

(1)

mus. by Joseph Schuster

1777 Pavia

(2)

¹⁸ We could not access the local catalogue for I-MAav.

Librettos (1) lost?

(2) Pavia, G. Bolzani, 1777
US-Wc ML48 [S9760]

Music sources [complete scores] ■ D-Dl Mus.3549-F-5^{MGG,RISM,SLUB}; ■ D-Dl Mus.3549-F-6^{MGG,NG,RISM};
F-Pn D-13963^{BNF,MGG,NG}; P-La 46-V-24 a 26^A

[excerpts] *Credimi, o padre, il tuo soverchio affetto* (I-Tf 1 IV [17]^{RISM}); *La destra ti chiedo* (D-Dl Mus.3549-F-510^{SLUB,RISM}; I-FZc B.V.2 [3]^{SBN}; I-Nc 64.41 [2]^{SBN}); *Misero pargoletto* (D-Dl Mus.3549-F-7^{RISM,SLUB}); *Non temer; bell'idol mio* (B-Bc 4882^{RISM}; D-Dl Mus.3549-F-35,3^{RISM,SLUB}; D-Dl Mus.3549-F-35,9^{RISM,SLUB}; D-Dl Mus.3549-F-36,9^{RISM,SLUB}; D-Dl Mus.3549-F-38^{RISM,SLUB}; D-KNmi Rara S 698^{RISM}; HR-Dsmb 25/785^{RISM}; I-FZc B.V.2 [1]^{SBN}; I-MC 5-F-24 [7]^{RISM}; I-Nc 34.5.30 [1]^{SBN}); *Per lei fra l'armi dorme il guerriero* (D-Dl Mus.3549-F-35,11^{RISM,SLUB}; D-Dl Mus.3549-F-36,1^{RISM,SLUB}; D-Dl Mus.3796-F-502^{RISM,SLUB}); *Se non mostrano gli dèi* (D-Dl Mus.1-F-49,4-23^{RISM,SLUB}; D-Dl Mus.3549-F-49,4-23^{RISM,SLUB}); *Sperai vicino il lido* (D-Dl Mus.3549-F-8^{RISM,SLUB}); *Tu sai chi son; tu sai* (Mus.3549-F-511^{RISM,SLUB}); *Vanne da questo istante* (D-Dl Mus.3549-F-509^{RISM,SLUB})

1778 London (1) mus. mainly by Ferdinando Gasparo Bertoni,
with arias by Josef Mysliveček, Carlo Monza,
and Giuseppe Sarti

1784 London (2)

Librettos (1) London, G. Bigg, 1778 (bilingual It./Eng.)
GB-Lbl 907.i.16.(8); US-CA 008792234

(2) London, H. Reynell, 1784 (bilingual It./Eng.)
CH-Lz V.1077.8 (K2); CDN-Mlr PR1269 H63 v.72

Music sources [excerpts] *Non temer; bell'idol mio* by Bertoni (D-KNh R 738^{RISM}; F-Pn D-15324^{BNF}; Tk S10-934-5^{RISM}; US-LAum MS 22^{RISM}); *Teco resti, anima mia* by Sarti (S-Skma T-SE-R^{RISM})

[printed sources] *In te spero, o sposo amato* [no.2] by Mysliveček; *Misero pargoletto* [no. 5] by Monza; *Non temer; bell'idol mio* [no. 1] by Bertoni; *Padre, perdona... oh pene* [no. 7] by Mysliveček; *Se i detti miei comprendi* [no. 4] by Bertoni; *Sperai vicino il lido* [no. 3] by Bertoni; *Teco resti, anima mia* [no. 6] by Sarti, in *The favourite songs in the opera Demofonte*, London, W. Napier, [1778?]; *Non temer; bell'idol mio* by Bertoni, in *Non temer*, London, J. Dale [ca. 1790?]

Demofonte, in *Opere del signor abate Pietro Metastasio*, Paris, widow Hérissant, vols. I-III, 1780

1780 Pisa mus. by unknown authors

Librettos Pisa, F. Pieraccini, 1780
I-Plu; I-Vgc ROLANDI ROL.0709.08

1780 Florence mus. by Friedrich Wilhelm Rust

Librettos Florence, G. Risaliti, 1780
I-Fc; I-PS

Music sources [excerpts] *Sperai vicino il lido* (D-B Mus.ms. 19143 [5]^{RISM}; D-B Mus.ms. 19143 [6])^{RISM}); *Non temer; bell'idol mio* (I-GI FONDO ANT. NN. 256^{MGG, SBN}; I-Rrostrirolla MS MUS 1023^{RISM}); *Flebil suon di mesti accenti* (D-DI Mus.1-F-82,24–7^{RISM, SLUB})

1781 Genoa mus. by Francesco Bianchi

Librettos Genova, Gesiniana, 1781
I-Fc

Music sources [excerpts] *Ah perché, se mia tu sei* (D-MÜs SANT Hs 3843^{RISM}; GB-WMI Music Manuscript 17 [5]^{RISM}; I-Rsc Governativo G.Mss.216^{RISM}); *Luci amate, se volete* (CZ-Pnm XLII C 72^{RISM}; D-DI Mus.1-J-12,10^{RISM, SLUB}; GB-Lbl R.M.22.a.25 [1]^{BL, RISM}); *Misero pargoletto* (CH-Gmu BMU RA 345^{SB}; I-MC 1-C-1 [8]^{RISM}); *Prudente mi chiedi?* (GB-Lbl R.M.22.a.25 [1]^{BL, RISM}); *Sperai vicino il lido* (I-Rsc Governativo G.Mss.221^{RISM, SBN})

[doubtful excerpt] GB-WMI Music Manuscript 17^{RISM} (*Ah perché, se mia tu sei*) is correctly attributed to Bianchi but wrongly to his *Demafoonte*. It is a part of the composer's *Il trionfo della pace* (Torino, 1782). According to the inscription on the source, it was inserted in a *Demafoonte* pasticcio that was performed in Lucca in 1782.

1781 Pavia mus. by unknown authors

Librettos Pavia, n.p, 1781
I-Mb Racc.dramm.6082/07; I-PAc F. Libretti, sc.110.072; I-Vc 1027

1781 Siena mus. by unknown authors

Librettos Siena, F. Rossi, 1781
I-Fc (attribution to L. Vinci [?] added on this copy)

1782 Rome mus. by Giuseppe Sarti (3rd version)
see → 1755 Copenhagen

1782 Palermo mus. by Giuseppe Gazzaniga

Librettos Palermo, M. Picciotto, 1782
US-BEm ML48 .S5 no.S120

1782 Lucca		mus. by unknown authors
<i>Librettos</i>		Lucca, F. Bonsignori, 1782 I-Rig Rar. Libr. Op. 18. Jh. 275; I-Vgc ROLANDI ROL.0680.10; US-CA 007656813
1783 Modena		mus. by Antonio Pio
<i>Librettos</i>		Modena, heirs of B. Soliani, 1783 I-MOe M.T.Ferr.Mor.27.19; US-Wc ML48.A5 vol. 50, no. 1 (Case)
1783 Padua		mus. by Felice Alessandri
<i>Librettos</i>		Padua, Conzatti, 1783 B-Br; I-Pci; I-Psaggiori; I-Vcg CORRER PADOVA 57 E 64
<i>Music sources</i>		[complete scores] I-PI TEATRO VERDI ATVa 13/I-II ^{NG,SBN} ; P-La 47-II-11 a 12 ^{A,NG} [excerpts] <i>La destra ti chiedo</i> (D-BFb A-le 80 ^{RISM} ; D-HR III 4 1/2 4lo 125 ^{RISM} ; F-Pn D-61 [6] ^{BNE,MGG}); <i>Misero pargoletto</i> (CZ-Pn Kinsky Ms 102 ^{RISM} ; I-OS Mss. Mus.B 276 ^{SBN}); <i>Nel partir da te, ben mio</i> (US-Eu ^{MGG,RISM}); <i>Prudente mi chiedi?</i> (HR-Dsmb 1/15 ^{RISM} ; I-Raf 1.E.1.II ^{RISM} ; I-Rc Mss. 2540 [2] ^{SBN}); <i>Sperai vicino il lido</i> (GB-Lbl R.M.23.c.19 [5] ^{BL,RISM} ; US-Eu MSS 924 ^{MGG,RISM})
1786 Crema	(1)	mus. by Angelo Tarchi
1787 Reggio Emilia	(2)	
1791 Pavia	(3)	
1793 Modena	(4)	
<i>Librettos</i>	(1)	Milan, G. B. Bianchi, 1786 D-Mbs L.eleg.m. 3997; I-PAc F. Libretti, sc.110.073; I-Rb LIB.MUS 085; I-Vgc ROLANDI ROL.0109.01; US-CA 007831514; US-Wc ML48 [S10218]
	(2)	Reggio, Davolio, 1787 I-BI FS.W.1884, FS.W.1890; I-PAc F. Libretti, sc.110.074; I-Rb LIB.MUS 030; I-Vc 1028-1029; I-Vgc ROLANDI ROL.0709.09
	(3)	Pavia, P. Galeazzi, 1791 I-Bc Lo.07659; I-TRsf ffb-A 369
	(4)	Modena, heirs of B. Soliani, 1793 I-MOe M.T.Ferr.Mor.12.15, MD.K.002.09
<i>Music sources</i>		[excerpts] <i>Non temer, bell'idol mio</i> (I-MC 6-A-15 [6] ^{RISM} ; I-Vnm 11359 ^{SBN}); <i>La destra ti chiedo</i> (I-Mc Mus.tr.ms. 1265 ^{MGG,NG,RISM,SBN} ; I-PAc Sanvitale Sanv.A.110 ^{SBN}); <i>Sperai vicino il lido</i> (US-Wc M1505.A1 Case [vol. 217] ^{RISM})

1786 (Dec.) Venice

mus. by Alessio Prati

Librettos

Venice, M. Fenzo, 1787

B-Br Fétis 4.488 A XV/8 Mus; F-Pn 8-YTH-51121; 8-YTH-51646; I-Fc; I-Mb Racc.dramm.4452; I-Rsc Carv. 4249; I-Vcg CORRER S.BENEDETTO 196; I-Vlevi Dramm. 757; I-Vnm; US-Wc ML48 [S8454]

Music sources

[complete score] P-La 46-II-24 a 27[^]NG

[excerpts] *Non temer, bell'idol mio* (I-BEc Miari AM.ms104^{SBN}); *Padre, perdona... oh pene* (D-Hs ND VI 2688 a^{RISM})

1787 Mantua

mus. by Luigi Gatti

Librettos

Mantua, heir of A. Pazzoni, 1787

I-Mac; US-AUS KL-17 256

Music sources

[excerpts] *Quest'amplesso e quest'addio* (I-Mc^{SBN}; I-Rsc Governativo G.Mss. 216^{MGG,NG,RISM}; S-Skma T-SE-R^{MGG,NG,RISM}); *La destra ti chiedo* (I-MAav Cart.4 [1]^{MGG,NG,RISM}); *Padre, perdona... oh pene* (S-Skma T-SE-R^{MGG,NG,RISM})

1787 Livorno

mus. by unknown authors

Librettos

Livorno, G. V. Falorni, 1787

I-Fm

1787 (Dec.) Turin

mus. by Gaetano Pugnani

Librettos

Torino, O. Derossi, [1787]

D-Mbs L.eleg.m. 4011; F-Pn 8-BL-7258; -BL-7259; 8-BL-7240; 8-BL-7241; I-Bc Lo.08953; I-NOvc CIV.194.G.25; I-Pac F. Libretti, sc.110.075; I-Rsc Carv. Vol. 158 [5]; I-Tac Simeom L 125 (?); I-Tei L.O.0404; I-Tn F XIII.498/5; I-T (Biblioteca di Storia e Cultura del Piemonte "G. Grosso") Pi.107/7.5; I-Vgc ROLANDI ROL.0558.03; US-BEm ML48 .17 no. 590

Music sources

[complete scores] F-Pn D-12808 [Act I]^{BNF,MGG,NG}; P-La 46-II-40^{A,MGG,NG}

[excerpts] *Misero pargoletto* (D-B Mus.ms. 50155 [21]^{NG,RISM}; D-Mbs Mus.ms. 6798^{BSB,RISM}; I-BGc 256.41^{RISM,SBN}; I-Mc Mus.tr.ms. 1075^{RISM,SBN}; J-Tk S10-931-4^{RISM}); *Prudente mi chiedi?* (CH-Gc M 102 [Ms.10235]^{RISM}; D-Rtt Pugnani 9^{RISM}; I-Mc Mus.tr.ms. 1078^{RISM,SBN}; I-VEcon Murari Bra MS 521^{SBN}; J-Tk S10-931-5^{RISM}; US-SFsc *M2.5 v. 60^{RISM})

1788 Florence

mus. by unknown authors

Librettos

Florence, Albizziniana, 1788

I-Bc Lo.06198

1780–1790 Rio de Janeiro mus. by various authors

Music sources [complete score] P-VV G-Prática 51b¹⁹

1790 London mus. by Vincenzo Federici

Librettos London, Cane and Hammond, 1790 (bilingual It. *L'usurpator innocente*/Engl.)
CDN-Ttfl itp 01952; F-Pn YD-5528 [5]; GB-Lbl; I-Bc Lo.01580

Music sources [excerpts] *Misero pargoletto* (GB-Lbl Add. 51817^{BL-RISM}); *Prudente mi chiedi?* (D-B Mus.ms. 6094^{RISM}; GB-Lbl Add. 51812^{RISM}); *Sperai vicino il lido* (J-Tk S10-951-3^{RISM})

[printed sources] *La destra ti chiedo*, in *La destra ti chiedo, a favorite duett; sung by Madame Mara, and Signor Marchesi, etc.*, [London], H. Holland, [1790]; *Misero pargoletto*, in *Misero, misero pargoletto: a favorite song, sung by Signor Marchesi, in the new serious opera of L'usurpator innocente*, [London], H. Holland, [1790]; *Prudente mi chiedi?*, in *Prudente mi chiedi: Sung by Signor Marchesi in the opera of L'usurpator innocente*, [London], H. Holland, [1790]

1790 Madrid? mus. by unknown authors (incl. V. Federici?)

Librettos n.c., n.p., 1790 (bilingual? It./Esp. *El Demofonte: Inocente usurpador*)
E-Mn T/12225

1791 Venice mus. by unknown authors

Librettos Venice, M. Fenzo, 1791
F-Pn 8-YTH-51136; 8-YTH-51660; I-Bc Lo.06199; I-Rsc Carv. 4251; I-Vgc CORRER S.BENEDETTO 198

1791 Livorno mus. by unknown authors

Librettos [Livorno], T. Masi & co., 1791
I-Fc; I-Fm Mel.2075.04; I-Gl P. 4. 20. 3; I-LI MINUTEL-SL Busta 259 0017; I-Rsc

1792 Genoa mus. by unknown authors

Librettos Genoa, Gesiniana, 1792
I-Gc B.S.Misc.A.26.10; I-Vgc; US-NYpl

¹⁹ It contains a *Padre, perdona... oh pene* by an unknown author; *Sono in mar, non veggo sponde* by G.F. Majo; *La destra ti chiedo* by P.A. Guglielmi; and *Misero pargoletto* by D. Perez. Information found in Rogério Busasz: 'Demofonte: A Luso-Brazilian Pastiche?', *Diagonal 1/2* (2016): 52–81.

1794 Milan	(1)	1 st version	mus. by Marcos António Portugal
1808 Lisbon	(2)	2 nd version	
1819 Lisbon	(3)		
<i>Librettos</i>		(1) Milan, G. B. Bianchi, 1794 CDN-Ttfl itp pam 00778; GB-Ob Vet. F5 f.83; I-Bc Lo.04571; I-Fm Melodrammi Mel.2008.10; I-Mafb I.VII 63; I-Mcom MUS.M MUS.1.-447; I-Nraghi L051; I-Pac F. Libretti, sc.110.076; I-Rn 40. 9.K.8.3; I-Rsc Carv. 4252; I-Vc 1030; US-AUS KL-17 330; US-BEm ML48 .17 no.699; US-Wc ML48 [S8403]	
		(2) Lisbon, S. Taddeo Ferreira, 1808 (text rev. by G. Caravita) P-Ln T.S.C. 512 P.	
		(3) Lisbon, Bulhões, 1819 (bilingual It./Port.) P-Ln T.S.C. 513 P.	
<i>Music sources</i>		(1 st version – 1794 Milan) [complete score] ■ I-Mr MUSICA MS PART. 03368 ^{BNB,MGG,NG,SN} [excerpts] <i>Misero pargoletto</i> (I-Rc Mss. 2540 [4] ^{SBN}); <i>O più tremar non voglio</i> (B-Bc 2303 ^{RISM}); <i>Sperai vicino il lido</i> (CH-Gc M97 [Ms.10224] ^{RISM} ; HR-Zha XLVI.2a ^{RISM})	
		(2 nd version – 1808 Lisbon) [complete scores] B-Bc 2303 ^{MGG,NG,RISM} ; P-Laa [Act II] ^{MGG} ; ■ P-Ln M.M. 231 [Act I] ^{BASE,MGG,NG} ; US-Wc ML96.P81 Case [Act I] ^{MGG,NG,RISM} [excerpts] <i>Misero pargoletto</i> (B-Bc 11000 ^{RISM}); <i>Sperai vicino il lido</i> (HR-Zha XLVI.2a ^{RISM} ; S-Skma T-SE-R ^{RISM}) [undated excerpts] <i>La destra ti chiedo</i> (A-Wn Mus.Hs.10680 MUS MAG ^{ONB} ; D-B Mus.ms. 50135 [18] ^{RISM} ; D-Mbs Mus.ms. 2476 ^{RISM,SB} ; H-PH Mus.sacr.ant. P 8 ^{RISM} ; I-Mc Mus.tr.ms. 1065 ^{SBN} ; I-Rsc Accademico A.Ms.5032 ^{SBN} ; I-Rsc Governativo G.Mss.19 ^{RISM} ; I-Rsc Governativo G.Mss.854 ^{SBN}); <i>Prudente mi chiedi?</i> (I-Mc Nosedà P.1.12 ^{SBN} ; I-Nc 34.3.2 [5] ^{SBN}); <i>Sperai vicino il lido</i> (I-MC 5-B-20 [7] ^{RISM}) [contrafacta] <i>La destra ti chiedo</i> (<i>O Jesu te invocamus</i> , H-PH Mus.sacr.ant. P 7 ^{RISM} ; <i>Venite filii, audite me timorem Domini</i> CZ-Pnm XLIX F 71 ^{RISM} ; SK-BRnm MUS VII 148 ^{RISM})	
1795 Venice			mus. by unknown authors (incl. N. A. Zingarelli?) ²⁰
<i>Librettos</i>		Venice, Valvasense, 1795 F-Pn 8-YTH-51206; I-Bc Lo.06200; I-Fm Melodrammi Mel.2190.13; I-Mb Racc. dram.4702; I-Vc RAV 103729; I-Vcg CORRER LA FENICE 203; I-Vt 045	

²⁰ The attribution to Zingarelli appears in the online archive of the Teatro La Fenice, where it is stated that the Venetian version of the opera premiered in 1789 in Trieste. We have found no information about the Triestine production, nor about Zingarelli's authorship for the Venetian revival.

Appendix 1

Dramatic texts with doubtful identification

- Demofoonte* n.c., n.p., 1778
F-Pn RES VS-601 (indicated in <<https://catalogue.bnf.fr/>> as by Bertoni [?] → 1778 London)
- Demofoonte* n.c., n.p., n.d.
F-Pn TH B-2488 (indicated in <<https://catalogue.bnf.fr/>> as by Hasse [?] → 1748 Dresden)
- Demofoonte* Milan – Paris, T. Barrois son, 1820
F-Pn 8-YTH-50188

Appendix 2

I. Arias

- Abati, Antonio *Se tutti i mali miei* (D-Mbs Mus.ms.670^{BSB,RISM})
- Adolfati, Andrea *La destra ti chiedo* (■ US-CHH VFM5.1.A56 1750z^{RISM})
- Bachschmidt, Johann Anton Adam
Tu sai chi son; tu sai (D-B Mus.ms. 995/17^{RISM})
- Boccherini, Luigi
La destra ti chiedo (F-Pn RES-506 [12]^{BNF})
- Brandl, Johann Evangelist
La destra ti chiedo (D-Mbs Mus.ms. 10429^{BSB,RISM})
- Brunetti, Giovan Gualberto
Se tronca un ramo, un fiore (S-Uu Gimo 32^{GO,RISM})
- Conforto, Nicola
Il suo leggiadro viso (F-Pn D-15286^{BNF})
- Danzi, Franz Ignaz
La destra ti chiedo (■ D-Mbs Mus.ms. 1944^{BSB,RISM})
- Errichelli, Pasquale – c1790
Misero pargoletto (D-F Mus Hs 154 [21]^{RISM})
- Hertel, Johann Wilhelm
No, non chiedo, amate stelle (D-ROu Mus.Saec.XVIII:42|1|2^{RISM})
Padre, perdona... oh pene (D-ROu Mus.Saec.XVIII:42|7^{RISM})
Se tutti i mali miei (D-ROu Mus.Saec.XVIII:42|1|5^{RISM}; D-ROu Mus.Saec.XVIII:42|7^{RISM})
- Kraus, Joseph Martin – 1783
Misero pargoletto (■ S-Skma SO/Sv.-R^{RISM}; S-Uu Vok. mus. i hs. 57:3a:56^{RISM})
Se tutti i mali miei (S-Uu Vok. mus. i hs. 57:5a:57^{RISM})
In te spero, o sposo amato (■ S-Skma SO/Sv.-R^{RISM}; S-Uu Vok. mus. i hs. 57:3a:40^{RISM})

- Lenzi, Carlo *In te spero, o sposo amato* (I-Nc 34.4.5 [2]^{SBN})
- Maraucchi, Giacomo – 1755
No, non chiedo, amate stelle (I-Nc 22.3.25 [29]^{SBN})
- Merchi, Giacomo
 [printed source] *La destra ti chiedo* [no. 1], in *XII ariette e IV duetti: per cantare o sonare con il violino, flauto, cembalo o chitarra con accompagnamento di basso: dedicato alle dame: opera X*, Amsterdam, J. J. Hummel, [1760?]
- Mozart, Wolfgang Amadeus
In te spero, o sposo amato (KV 440)
Misero pargoletto (KV 73e)
Non curo l'affetto (KV 74b)
Se ardire e speranza (KV 73o)
Se tutti i mali miei (KV 73p)
Sperai vicino il lido (KV 368)
- Naumann, Johann Gottlieb – c1770
Che mai risponderti (D-DI Mus.3480-J-10 [8]^{RISM,SLUB}; I-MC 4-B-20 [3]^{RISM})
- Nicolini, Giuseppe – 1791 Rome
Questo mio cor ti lascio (US-SFsc *M2.5 v. 64^{RISM})
- Parolini, Pietro Giovanni – 1816 Florence
Sposo! Consorte! E tu per me ti perdi (I-Fc F.P.T.906^{SBN})
- Perotti, Giovanni Domenico
Se tutti i mali miei (D-SW1 Mus.4166^{RISM})
- Panerai, Vincenzo – c1790
Felice età dell'oro (I-Rama Accademico A-Ms.2483^{RISM})
- Pignatelli, Giuseppe – 1824
Perfidi, già che in vita (US-Bu BSO Collection, vol. 123^{RISM})
- Ponzo, Giuseppe
In te spero, o sposo amato (D-DI Mus.1-F-21,5 [6]^{SLUB,RISM})
Se tutti i mali miei (D-DI Mus.1-F-21,5 [5]^{SLUB,RISM})
- Quantz, Johann Joachim
Che mai risponderti (D-Bsa SA 1863 and 1864^{RISM})
- Reggio, Antonio
La destra ti chiedo (D-MÜs SANT Hs 3583 [14]^{RISM}; I-Prostirolla MS MUS 338 [4]^{RISM,SBN})
- Reichardt, Johann Friedrich – c1790
La destra ti chiedo (■ D-B Mus.ms.autogr. Reichardt, J. F. 34^{RISM}; S-Skma T-SE-R^{RISM})
Se ardire e speranza (■ D-B Mus.ms.autogr. Reichardt, J. F. 39^{RISM})
Sperai vicino il lido (GB-Lbl Add. MS 32079 [3]^{BL,RISM})

Reno, Carlo – c1750

Il suo leggiadro viso (D-DI Mus.1-F-82,23 [1]^{RISM,SLUB})
T'intendo, ingrata (D-DI Mus.1-F-82,23 [2]^{RISM,SLUB})

Rutini, Giovanni Marco – c1800

No, non chiedo, amate stelle (US-SFsc *M2.1 M458^{RISM})

Sacchini, Antonio

Se tutti i mali miei (I-Vlevi CF.B.132^{SBN})

Schubert, Franz *Misero pargoletto* D.42 (for voice and piano; see in addition a doubtful orchestral version with a similar incipit, although not completely coincident, in D-BFb S-chu 16^{RISM})

Sickingen, Karl von

Tu sai chi son; tu sai (D-KNmi Rara S 705^{RISM})

Smith, John Christopher – 1748

4 arias in J-Tn^{NG}

Vernier, Girolamo

Felice età dell'oro (I-Vnm CONTARINI 9995^{SBN})

II. Arias by unknown authors

[manuscript arias]

Che mai risponderai (S-Skma T-SE-R Anon.^{RISM})

Che mai risponderai (B-Bc FRW 12200 [12]^{RISM})

Chiedi pure, o Creusa (CZ-Pak 1702^{RISM})

Felice età dell'oro (B-Bc FRW 12220 [7]^{BCRB,RISM})

In te spero, o sposo amato (B-Bc FRW 12220 [8]^{BCRB,RISM})

In te spero, o sposo amato (CDN-Lu GM/AR 741^{RISM})

In te spero, o sposo amato (GB-Lbl Add. MS 31713^{BL,RISM})

La destra ti chiedo (CZ-Pak 1701^{RISM})

Misero pargoletto (Gb-Lbl R.M.23.e.1 [8]^{BL,RISM})

Misero pargoletto (S-Skma Alströmer saml. 171:36^{RISM})

Non odi consiglio? (US-BEm MS 834^{RISM})

No, non chiedo, amate stelle (D-Wa NLA WO, 46 Alt, Nr. 635^{NB,RISM})

Non dura una sventura (D-MÚs SANT Hs 2786 [9]^{RISM})

Padre, perdona... oh pene (B-Bc FRW 12200 [4]^{BCRB,RISM})

Padre, perdona... oh pene (GB-Lbl R.M.23.d.16 [3]^{BL,RISM})

Padre, perdona... oh pene (P-VV G-Prática 51b → see 1780–1790 Rio de Janeiro)

Per lei fra l'armi dorme il guerriero (S-Skma SO Anon.^{RISM})

Per lei fra l'armi dorme il guerriero (S-Skma T-SE-R Anon.^{RISM})

Per lei fra l'armi dorme il guerriero (S-Sm^{RISM})

Prudente mi chiedi? (US-SFsc *M2.5 v. 45^{RISM})

Se tutti i mali miei (B-Bc FRW 12200 [9]^{BCRB,RISM})

Se tutti i mali miei (US-BEm MS 1166^{RISM})

Sperai vicino il lido (US-Lou Profana 269 e/6^{RISM})

Tu sai chi son; tu sai (B-Bc FRW 12200 [6]^{BCRB,RISM})

Tu sai chi son; tu sai (I-Mc^{SBN})

unknown aria (F-Pn VM7-7520^{BNF})

[printed arias]

In te spero, o sposo amato [no. 2]; *Se tutti i mali miei* [no. 3], in *Four Songs in the Opera Call'd Il Demofonte Sung by Signora Mingotti*, London, De Giardini, 1755

La destra ti chiedo [no. 3]; *Tu sai chi son; tu sai* [no. 2]; *Padre, perdona... oh pene* [no. 4], in *The Favourite Songs in the Opera Call'd il Demofonte*, London, I. Walsh, 1755

Appendix 3

Chronology of the performances with extant sources

YEAR	CITY	COMPOSER → PREMIERE
1753	Vienna	A. Caldara
1754	Venice	G. M. Schiassi
1755	Genoa	P. V. Chiocchetti
1755	Naples	F. Mancini, D. N. Sarro, L. Leo, G. Sellitto
1755	Rome	F. Ciampi
1755	Vyškov	G. M. Schiassi → see 1734 Venice
1757	Lisbon	G. M. Schiassi → see 1734 Venice
1757	Livorno	unknown authors
1757	London	E. R. Duni
1757	Munich	G. B. Ferrandini
1737–58	Venice	G. Latilla
1758	Jaroměřice	after G. F. Brivio? → see 1738 Turin
1758	Madrid	G. M. Schiassi and arias by unknown authors → see 1734 Venice
1758	Piacenza	G. B. Lampugnani
1738	Turin	G. F. Brivio
1759	Alessandria	G. Reina
1759	Graz	unknown authors
1741	Braunschweig	G. Verocai → see 1741 Florence
1741	Florence	G. Verocai
1741	Lucca	L. Vinci
1741	Naples	L. Leo
1741	Rome	A. Bernasconi
1742	Braunschweig	G. Verocai → see 1741 Florence
1745	Milan	C. W. Gluck
1745	Padua	N. Jommelli (1st version) → see 1745 Padua
1745	Reggio Emilia	C. W. Gluck → see 1745 Milan
1745	Rimini	unknown authors, recit. by G. Chinzer
1744	Bologna	C. W. Gluck and other unknown authors → see 1745 Milan
1745	Ferrara	C. W. Gluck → see 1745 Milan
1745	Frankfurt	unknown authors

1745 and Leipzig	
1746 Berlin	C. H. Graun
1746 Florence	unknown authors
1747 Milan	C. W. Gluck → see 1743 Milan
1747 Pavia	G. F. Brivio → see 1738 Turin
1748 Dresden	J. A. Hasse (1 st version)
1748 Palermo	unknown authors
1748 Venice	J. A. Hasse (2 nd version?) → see 1748 Dresden
1749 Copenhagen	unknown authors
1749 Madrid	B. Galuppi (1 st version)
1750 Braunschweig	I. Fiorillo
1750 Ferrara	F. A. B. Uttini
1750 Mannheim	J. A. Hasse → see 1748 Dresden
1750 Naples	J. A. Hasse → see 1748 Dresden
1751 Barcelona	B. Galuppi → see 1749 Madrid
1751 Braunschweig	I. Fiorillo → see 1750 Braunschweig
1752 Cremona	G. F. Brivio → see 1738 Turin
1752 Lisbon	D. Perez
1752 Livorno	unknown authors
1753 Milan	N. Jommelli (2 nd version) → see 1743 Padua
1754 Lodi	N. Jommelli → see 1743 Padua
1754 Lucca	G. Cocchi → see 1754 Venice
1754 Parma	A. Mazzoni
1754 Turin	G. Manna
1754 Venice	G. Cocchi
1754 Vicenza	J. A. Hasse → see 1748 Dresden
1755 Copenhagen	G. Sarti (1 st version)
1755 Florence	unknown authors
1755 London	N. Jommelli → see 1743 Padua
1755 Madrid	B. Galuppi → see 1749 Madrid
1756 Bologna	B. Galuppi → see 1749 Madrid
1757 Pistoia	G. Cocchi → see 1754 Venice
1757 Rome	A. G. Pampani
1757 Siena	P. Vinci
1757 Verona	unknown authors
1758 Mantua	T. Traetta
1758 Milan	A. Ferradini
1758 Naples	J. A. Hasse (5 th version) → see 1748 Dresden
1758 Padua	B. Galuppi (2 nd version) → see 1749 Madrid
1759 Pesaro	T. Traetta → see 1758 Mantua

1759 Rimini	P. Vinci → see 1757 Siena
1759 Salzburg	J. E. Eberlin
1759 Venice	B. Galuppi? → see 1749 Madrid
1759 Warsaw	J. A. Hasse → see 1748 Dresden
1759–60 Prague	B. Galuppi → see 1749 Madrid
1760 Catania	J. A. Hasse → see 1748 Dresden
1761 Reggio Emilia	N. Piccinni
1761 Senigallia	A. Boroni
1762 Florence	unknown authors
1762 Vicenza	A. Boroni → see 1761 Senigallia
1763 Barcelona	B. Galuppi → see 1749 Madrid
1765 Prague	unknown authors
1765 Rome	G. F. de Majo
1764 Cádiz	B. Galuppi → see 1749 Madrid
1764 Stuttgart	N. Jommelli (5 th version) → see 1745 Padua
1764 Venice	A. G. Pampani → see 1757 Rome
1765 London	M. Vento
1765 Lucca	various authors (incl. B. Petrucci)
1765 Ludwigsburg	N. Jommelli → see 1745 Padua
1765 Valletta	J. A. Hasse → see 1748 Dresden
1766 London	M. Vento → see 1765 London
1766 Munich	A. Bernasconi → see 1741 Rome
1766 Treviso	P. A. Guglielmi
1767 Palma	B. Galuppi → see 1749 Madrid
1768 Palermo	B. Galuppi → see 1749 Madrid
1769 Valencia	unknown authors
1769 Venice	J. Mysliveček (1 st version)
1770 Mantua	T. Traetta → see 1758 Mantua
1770 Naples	N. Jommelli (4 th version) → see 1745 Padua
1771 Bologna	unknown authors
1771 Copenhagen	G. Sarti (2 nd version) → see 1755 Copenhagen
1771 Pavia	unknown authors
1771 Prague	J. A. Koželuh
1772 Porto	D. Perez → see 1752 Lisbon
1775 Florence	P. Anfossi → see 1773 Rome
1775 Livorno	M. Sozontovych Berezovs'ky
1775 Rome	P. Anfossi
1774 Berlin	C. H. Graun → see 1774 Berlin
1774 Genoa	P. Anfossi → see 1773 Rome
1774 Macerata	P. Anfossi → see 1773 Rome

1774 Modena	P. Anfossi → see 1775 Rome
1775 Lisbon	N. Jommelli → see 1745 Padua
1775 Naples	J. Mysliveček (2 nd version) → see 1769 Naples
1775 Venice	G. Paisiello
1776 Alessandria	C. Monza
1776 Cremona	G. Paisiello → see 1775 Venice
1776 Forlì	J. Schuster
1776 Perugia	G. Paisiello → see 1775 Venice
1776 Warsaw	J. A. Hasse → see 1748 Dresden
1777 Pavia	J. Schuster → see 1776 Forlì
1778 London	F. G. Bertoni, with arias by J. Mysliveček, C. Monza, and G. Sarti
1778 Stoccarda	N. Jommelli → see 1745 Padua
1780 Florence	F. W. Rust
1780 Pisa	unknown authors
1780–1790 Rio de Janeiro	various authors
1781 Genoa	F. Bianchi
1781 Pavia	unknown authors
1781 Siena	unknown authors
1782 Lucca	unknown authors
1782 Palermo	G. Gazzaniga
1782 Rome	G. Sarti (3 rd version) → see 1755 Copenhagen
1783 Modena	A. Pio
1783 Padua	F. Alessandri
1784 London	F. G. Bertoni, with arias by J. Mysliveček, C. Monza, and G. Sarti → see 1778 London
1786 Crema	A. Tarchi
1786 Venice	A. Prati
1787 Livorno	unknown authors
1787 Mantua	L. Gatti
1787 Perugia	G. Sarti → see 1755 Copenhagen
1787 Reggio Emilia	A. Tarchi → see 1786 Crema
1787 Turin	G. Pugnani
1788 Florence	unknown authors
1790 London	V. Federici
1790 Madrid?	unknown authors (incl. V. Federici?)
1791 Livorno	unknown authors
1791 Pavia	A. Tarchi → see 1786 Crema
1791 Venice	unknown authors
1792 Genoa	unknown authors
1793 Modena	A. Tarchi → see 1786 Crema

1794 Milan	M. A. Portugal (1 st version)
1795 Venice	unknown authors (incl. N. A. Zingarelli?)
1808 Lisbon	M. A. Portugal (2 nd version) → see 1794 Milan
1819 Lisbon	M. A. Portugal → see 1794 Milan