

*A SCHOLARLY EDITION WITH EXEGESIS OF  
NICCOLÒ PICCINNI'S DRAMMA GIOCOSO: 'IL  
REGNO DELLA LUNA' (1770).*

**Lawrence Mays**

**College of Arts and Social Sciences**

**School of Music**

**A thesis submitted for the degree of Doctor of Philosophy of**

**The Australian National University**

**Part 1: Exegesis**

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# DECLARATION

I, Lawrence John Mays, certify that this thesis is entirely my own original work.

Signed: \_\_\_\_\_

Date: 26 December 2017

Lawrence Mays



<https://orcid.org/0000-0002-1706-6992>

## Qualifications:

Bachelor of Medicine and Bachelor of Surgery (University of Queensland, 21 January 1977)

Master of Health Administration (University of New South Wales, 22 May 1992)

Certificate in Preparatory Jazz Studies (The Australian National University, 16 May 1997)

Bachelor of Music – Major in Voice Performance (The Australian National University, 16 July 2009)

Master of Philosophy – Graduate Research Field, Music (The Australian National University, 19 July 2013)

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*Dedicated to Ariel*

## ABSTRACT

Niccolò Piccinni's *dramma giocoso Il Regno della Luna* premiered in 1770, at a time when Europe and the world in general were changing at an almost unprecedented rate. New scientific discoveries, global exploration, colonialism, and interaction with non-European 'others', combined with evolving philosophical concepts of epistemology, sociopolitical structures and human emotions culminated in a mid-century reappraisal of future directions for European states. A distinguishing characteristic of societal discourse in latter half of the eighteenth century was that knowledge previously considered beyond dispute became open to question. The libretto of Piccinni's opera canvasses a broad range of contemporaneous issues in a uniquely confronting manner. Exploiting the trope of an 'other world' and 'other time' setting, it concerns a visit in the future by Earth people to a fictive Lunar society which has a radically different socio-political structure from that in contemporary Europe. Women have political control through an elected female monarchy, and the society is predicated on a dominant position of women in interpersonal relationships. The Lunar society evinces several contrasts with 'sacred' European institutions such as the nuclear family, monogamy and patriarchy. The libretto also engages with polemics on issues such as militarism, unfettered trade, colonialism and the dichotomy between science and mythology.

Musically it demonstrates Piccinni's importance in the development of late eighteenth-century opera. In common with the works of others who sought to reform the genre, Piccinni subverts and experiments with the *dramma giocoso* conventions of strict correspondence between musical style and social status. With its flexible overall structure and in the varied forms of set pieces, the work aligns with the late eighteenth-century concept that the composer's primary task was to support the drama by reinforcing meanings immanent in the text. It also engages with changing concepts of human emotion from the Cartesian static model to the associationist model of constant flux. Piccinni's score provides unusually precise information on expression and articulation. As such, this scholarly modern edition makes a significant contribution to our knowledge of late eighteenth-century operatic performance practice. With its implication of cognitive displacement in time and place, the opera could be interpreted as prototypical science fiction. However, the pre-eminent interpretation of the work is that it is a satire on the constraints which some elements of European society sought to impose on the social and political position of women. In a very real sense it was an opera for 'the century of women'.

## PREFACE

Throughout the exegesis North American music terminology is used. For example, 'quarter note' is used in preference to 'crotchet'. Similarly, 'measure' is used instead of 'bar'.

Pitches are identified using the Helmholtz pitch notation system in which middle C = c'.

Unless otherwise stated, all translations are by the author. I acknowledge the extensive assistance with Italian translation given by Grazia Micciché and Dr Gino Moliterno.

The edition in part 2 is not intended to be a performing score. My aim is to produce a scholarly edition of the source in modern notation, suitable for submission to a commercial publisher.

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# 1 INTRODUCTION

Niccolò Piccinni's *dramma giocoso*, *Il Regno della Luna* was first performed in Milan after Carnival in 1770. It was subsequently performed on seven dates in Dresden between 1773 and 1775. There are two sources for the music score currently available: a manuscript made by a Dresden court copyist following the performances there, and a facsimile manuscript copy of the latter made for the US Library of Congress in 1913.<sup>1</sup> Word books published for both the Milan and Dresden productions are available. There have been no modern editions of this work. My thesis is in two parts: a scholarly edition of *Il Regno della Luna* and an associated exegesis.

I propose that the opera is a unique and superlative example of the eighteenth-century genre commonly referred to as 'exotic operas'.<sup>2</sup> Works of this type could contain

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<sup>1</sup> These are technically the same source. Although it may differ in some aspects from the Dresden manuscript, the Library of Congress copy is not a scholarly edition. This is discussed further in 'Sources'.

<sup>2</sup> For the purposes of this study, I have defined 'exotic operas' as those with a setting that is remote in time and/or place from, and whose subject matter contains cultural values or traditions radically different from, Europe in the early modern era. The definition excludes settings in antiquity and the medieval period. Locke (2015, p.1) defines exoticism in music as, 'the evocation of a place, people or social milieu that is (or is perceived or imagined to be) profoundly different from accepted local norms in its attitudes, customs and morals'. Noting that opera combines visual and literary artistic domains with that of music, Lacombe (1999) comments that exoticism can also be applied to operatic attributes such as staging, performance and costumes, as well as plot, characters and literary form.

allegorical depictions of contemporaneous European social and political structures and values, with the aim of comparison or critique. They could also be platforms for proposals for alternative models of these structures through satire. *Il Regno della Luna* falls into the latter category.

This work is a uniquely valuable historiographical source which theatricalises many European societal concerns of the second half of the eighteenth century. These include issues related to Enlightenment thinking, such as the role of women in society, alternative socio-political structures, militarism, the benefits of trade, colonialism, and the dichotomy between science and mythology. In addition, it canvasses evolving changes in world view, such as those involving Eurocentric and geocentric perspectives. The opera demonstrates Piccinni's importance in the development of the music compositional style of eighteenth-century Italian *opera buffa*, and in the evolution of performance practice, with careful notation clarifying the intended delivery for musicians, who often read their scores at sight. The structure of the music, with the clear indications of performance given in the manuscript, underpins and supports the complex meanings and dramatic action implied in the libretto.

The full text, including sections in the Milan production that were cut for the Dresden revision, with an adjacent English translation is provided in appendix one. In chapter two I demonstrate that the libretto engages strongly with eighteenth-century Italian discourse regarding the position of women in society. The discussion includes an overview of the concurrence of social, political and cultural trends in Europe, and explains Italian comic opera's position at the forefront of societal discourse on contemporary issues. *Il Regno della Luna* is unusual among *drammi giocosi* in that it broaches a broad range of these topics in a particularly direct and confronting manner.

Through a close reading of the libretto, I draw out the prominent narratives in the libretto. Involving a visit by Earth people to the Moon with its established kingdom, the work was unique in the late seventeenth and eighteenth century sub-genre of exotic operas involving a fictive Lunar society. Others, such as those based on Carlo Goldoni's libretto *Il mondo della Luna*, involved a feigned Lunar visit with characters pretending to be from the Moon. In Piccinni's opera, the Earth visitors travel to the Moon in a space ship whose technology was consistent with known science of the time. The association with science becomes stronger when it is revealed that death is unknown on the Moon. This achievement of physical immortality, at a time when immortality of the soul was a prominent topic, is a clear indication that the society is technologically superior to that on Earth. Engaging strongly with the 'scientific revolution', *Il Regno della Luna* is an early example of a theatrical work that is within the ambit of science fiction. The unique setting

and plot of the opera, exploiting 'other place' and 'other time' tropes, allowed it to make some of the strongest political and social statements hitherto expressed in music theatre.

Chapter three positions the work within late eighteenth-century concepts of comic opera composition. The discussion includes reference to developing concepts of emotions. An analysis of the musical structure and character of the set pieces and recitatives reveals how Piccinni's innovative music setting works freely and flexibly with the text to portray emotions and to support the dramatic action.

There are often no definitive answers to questions regarding the representation of performance indications and their interpretation in an early music manuscript. In chapter four I explain how my edition provides a coherent and consistent representation of Piccinni's expression and articulation information in the source. This is based on my understanding of his autograph manuscripts and the notation and performance conventions of the period. My aim is to assist musicians to make intelligent choices in their execution of the work. Piccinni's scores, as exemplified in *Il Regno della Luna*, are rich repositories of information on late eighteenth-century performance practice. The source manuscript compares favourably with Piccinni's autographs of other works in terms of its detailed information on expression and articulation. I propose that publication of a scholarly edition with defensible consistent transcriptions and interpretations of performance markings will broaden our knowledge of operatic performance practice of the late 1770s.

## 1.1 Historical and Social Background

In eighteenth-century Italy, composers and librettists wrote their operas within a variety of political and social structures and under various contractual arrangements with those who commissioned the works. During the century, the various city-states of the Italian peninsula underwent a number of hegemonic changes, particularly in the north. Lombardy at that time was under the rule of Maria Theresa, Archduchess of Austria, in the Habsburg Dominions, and the *Regio Ducale* theatre in Milan was officially under her control as Patron (Weber, 2012). Piccinni wrote *Il Regno della Luna* in 1770, and it premiered that year in this theatre. The dedication from the word book for the Milan production is shown in table 1-1.

**Table 1-1 Dedication in the Milan word book**

<i>ALTEZZA SERENISSIMA</i>	MOST SERENE HIGHNESS
<p><i>Nel consecrare a V. A. S. il presente Dramma Giocoso, non possiamo a meno di non rammentarle quanto ha potuto sugli animi di tutti Noi la sollecita, e benigna approvazione di cui Le piacque sin da principio onorare il nostro progetto di sostituire alle usate Commedie un Musicale Spettacolo. Suppliciamo il primo saggio, affinché possiamo animarci sempre più a meritare, dopo l'autorevole suo Padrocinio, il pubblico gradimento, e con profondissimo ossequio abbiamo l'onore di protestarci</i></p> <p><i>Di V. A. S.</i></p> <p style="text-align: right;"><i>Umilissimi Servidori I Cavalieri Associati.</i></p>	<p>In consecrating the present <i>Dramma Giocoso</i> to Your Most Serene Highness we cannot neglect to remind you how it empowered the souls of all of us to receive the prompt, kind approval with which it pleased you from the beginning to honour our plan to substitute for the usual play a musical production. We offer the first performance so that, under your most distinguished patronage, we may become ever more enlivened so as to merit the approval of the public, and with deepest respect we are honoured to declare ourselves</p> <p>to Your Most Serene Highness.</p> <p style="text-align: right;">Most humble servants <i>I Cavalieri Associati.</i></p>

'I cavalieri associati', a group of thirty Milanese aristocrats, appear to have commissioned the work as part of the calendar of entertainment in the *Regio Ducal* theatre.<sup>3</sup> The dedication is addressed to Francesco Maria III d'Este, Duke of Modena, interim Governor of the Duchy of Milan from 1754 to 1771. There was one performance in Milan on an unknown date, although the imprimatur at the end of the word book is dated April 14, 1770, consistent with it being in spring after Carnival.

Milanese opera audiences, including those at the *Regio Ducal* theatre, were conservative in their tastes, preferring more traditional works in the established style as opposed to 'reform operas' such as those of Niccolò Jommelli, Tommaso Traetta and Christoph Willibald von Gluck. Feldman (2007, p. 56) observes, for example, that Mozart tailored the structure and style of his works for this theatre to satisfy his audiences' tastes. Nevertheless, Piccinni was in the vanguard of opera reform, as evidenced by his predilection for conveying the drama in the text in a natural and realistic way through

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<sup>3</sup> The *Regio Ducal* theatre was managed by this group rather than by a professional impresario (Holmes 1988, p. 78) (Burney 1771, p. 86).

music. *Il Regno della Luna* was not typical fare for the *Regio Ducal* audience at the time. As discussed in chapters two and three, a number of coincidental factors resulted in considerable freedom for the work with regard to allusions to social and political issues, and to its musical form and style.

The opera was also performed a total of seven times in the Moretti Theatre, Dresden between 1773 and 1775.<sup>4</sup> Dates of performances were 1773: 6 and 20 November, 1774: 13 and 21 April and 10 September, 1775: 4 and 8 March (Landmann 1976, p. 103). Warrack observes that Italian opera, being fashionable, appealed to the Saxon court. Moreover, Friedrich August III opened the Moretti Theatre performances to the public, thus widening the popularity of Italian opera in Saxony (Warrack 1976, p. 182).

Although there is some uncertainty about Piccinni's compositional output, this work appears to have been his seventy-first opera out of a total of at least one hundred and twenty (Hunter, n.d.). His musical training and initial success as an opera composer occurred in Naples, and his subsequent operatic output was widely represented both in the Italian peninsula and throughout Europe. Between 1758 and 1773, he had produced more than thirty operas in Naples, and more than twenty in Rome, as well as new works in all the main Italian cities. It can be inferred that he absorbed eclectic influences, and that these informed his operatic composition.

## 1.2 Plot Synopsis

The action for act 1 takes place at the palace of the kingdom of the Moon. A group of people from Earth has arrived, travelling by 'space ship'. They comprise a mathematician named Stellante, his sister Frasia, a trader named Mercionne, his sister Lesbina, and a soldier named Spaccone. The Lunar people, consisting of Queen Astolfina, her father Astolfo and a chorus, welcome the visitors warmly. The Earth people have come to visit their friend Astolfo, who had emigrated to the Moon. In the scenes that follow there is a simultaneous exposition of the characters and of the social and political themes.

The Earth men are amazed that not only is Astolfo still alive, but also that he looks more youthful than ever. The latter explains that on the Moon they have achieved physical immortality. Astolfina subsequently explains that every one hundred years, citizens undergo an extraordinary slumber, which restores youthful beauty. These recitative sections introduce a narrative about the 'new science', and as well indicate that the Lunar

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<sup>4</sup> This little court theatre built by the impresario Pietro Moretti opened in 1755.

society is technologically superior to that on Earth.<sup>5</sup> In a continuation of this narrative, Stellante compares the comfort and practicality of travel on his space ship with Astolfo's old-fashioned use of the *Ipogrifo*, a mythical horse dragon, for his emigration. In the comic aria, *Volete vederlo?* Stellante describes the workings of his space ship, noting in particular that lift is provided by two hot air balloons and that it is steered with two big wings.<sup>6</sup>

The Earth men in dialogue with Astolfo initiate narratives concerning the societal benefits of trade and need for a standing army. When Astolfo states that trade is unknown on the Moon, Mercionne tries to convince him of its benefits in a long solo section beginning, 'E' d'ogni regno vita, e nervo il commercio'. He makes extreme statements such as, 'trade makes the bankrupt solvent, keeps the good alive and revives the dead'.

Astolfo observes that there is no interest in military matters on the Moon, and as such an army is considered unnecessary. This initiates a narrative on war and the need for a standing army. Spaccone responds there can be no peace where there is no war, and proceeds to describe the pleasures of warmongering in the comic aria, *Che bel piacere*. Continuing this theme, Astolfo laments the preoccupation with achieving honour through armed combat that burdens those born on Earth. Conversely, the effects of this 'vano desio d'onor' are unknown to those of Lunar birth. In the aria, *Non vi piacque* he addresses the unjust deities, saying that if it had pleased them for him to be born on the Moon, he would have avoided this need to strive for honour through military pursuits. In a continuing elaboration on this narrative, Astolfina in her aria, *No, non è per noi sì poco* asserts that her kingdom is not any weaker for the lack of an army. She maintains her dominion by using weapons such as 'a glare, a word or a wise statement'.<sup>7</sup>

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<sup>5</sup> By the 'new science' I am referring to the change in the concept of science from a part of Aristotelian natural philosophy that was beyond challenge to a discipline based on empirical observation and experimental methods. To eighteenth-century scientists, such as Joseph Priestley, this change resulted in a questioning of traditional authority, such as that of established religions. These challenges to received knowledge were described as the 'scientific revolution'.

<sup>6</sup> Although hot air balloons had been used since antiquity, manned flight did not occur until 1783, in a balloon designed by the Montgolfier brothers in Paris.

<sup>7</sup> As noted in appendix 1, the Milan and Dresden word books differ significantly in this context. In the Milan word book, the Earth women question Astolfina's ability to quell possible rebellions in the absence of a standing army. Her response indicates why she considers an army unnecessary, and this dialogue leads logically into her aria. The dialogue prior to the aria was omitted in the Dresden revision.



Several scenes of act one contain allusions to the political and social power of women, which is the most prominent narrative of the opera. Astolfina explains that Lunar women have a monopoly on political power, and also reveals that they are in control in relationships. If at any time, they wish to dissolve a marriage bond, for example, the husband must comply. Lunar women have complete autonomy regarding whom they marry, and do not require parental consent. The Earth women express their approval for these customs in their duet, *Bella cosa è il poter dire sono donna, e son padrona*.

The prospect of alternative forms of marriage contract arises when Astolfo expresses his desire for both Earth women. They are somewhat overwhelmed, comparing the pace and simplicity of romantic love on the Moon with its slowness and complexity on Earth. The trio, *Che bell'amare alla Lunare!* ends in a climactic fashion with all in a heightened emotional state, saying that their hearts are yet to become content.

By the end of act one, all three earth men have expressed their wishes to marry Astolfina. Mercionne, under the mistaken impression that Astolfina is in love with Spaccone, tries to persuade her that Spaccone is unworthy, and that she would do better to trade affections between her heart and his own - *Mia Regina, anch'io son qua*. Astolfina, in her aria *Meglio rifletti al trono*, gently warns Spaccone to consider the responsibilities he would take on if he were to marry her. The act finale centres on the prospect of a polyandrous marital arrangement. Mercionne and Stellante suggest that if they were all to marry Astolfina, they could share the benefits. Spaccone strongly opposes this arrangement, stating that as well as his wife on Earth, he wants to have a Lunar wife, but all to himself. The finale comprises the Earth visitors only, and ends with a strident dialogue between two opposing sides: the men intent on their pursuit of Astolfina and the women chiding them for their presumptuous behaviour.

The action for the first four scenes of act two continues on the portico of the palace. Astolfo learns from Frasia and Lesbina that there is to be a formal procedure for Astolfina to consider the men's marriage proposals. Each will make his supplication at the foot of the throne, outlining his merits and the benefits he can bring to the Moon. They will swear to accept her decision.

The narrative on bigamy continues with Astolfo expressing his wish that Frasia and Lesbina would both agree to marry him. His aria, *Ah se a ferirmi il cor* consists of a plea to both of the women to return his love. Although taken back by his proposal, Frasia suggests that they placate him by accepting, noting that Lunar women can initiate a divorce at will.

After the setting moves to the interior of the palace, the chorus proclaims that the Lunar region will grow in status if a suitable marriage for the queen can be made: *Della Region*

*Lunatica*. Seated on the throne, Astolfina asks the Earth women to sit beside her and be her advisers. Stellante and Mercionne present their supplications in the mock serious *recitativo accompagnato*, *Io filosofo, astronomo, idrostatico*. Each makes extravagant statements of his skills and qualifications. For example, Mercionne is, 'the obvious heir of the Kingdom of Mercury, and director of all the colonies and societies of the world'. In the aria *Se mia moglie voi sarete*, he boasts that he would bring trade with Earth to the Moon, and that as a result its rivers and valleys would run with gold. Spaccone's proposal, also set as *recitativo accompagnato*, is in poetic language: 'L'amor, l'incanto, il fascino delle donne è questa spada sola'. His sword will be the sceptre for the Lunar kingdom, as well as the dart that he, 'Lord of Mars', will use to pierce Astolfina's heart.

Astolfina, seemingly unable to understand Earthly concepts, asks Frasia and Lesbina for their advice. They describe the men as 'completely mad', confirming her impression that there are, 'no lovers more crazy than these'. In the aria, *Voi che lor pregi e vanti*, Astolfina asks Frasia to convey her decision to them. In the quartet, *Bel bello* Frasia at first tries to deliver the message to each one gently. However, exasperated by their repeated interjections, she finally tells them that they are all mad and should be tied up.

Incensed, the men decide to take revenge by overthrowing the kingdom and installing a male-dominated regime. Astolfo declines an invitation to join them, and informs Astolfina of the conspiracy. In the cavatina, *Cadrà fra poco in cenere*, Spaccone describes how the Lunar civilisation will be annihilated and all memory of it erased. Meeting at a place remote from the palace, the men refine their plans. Mercionne and Stellante will recruit an army on Earth and return with several space ships laden with arms. Astolfina, from a hidden position, overhears their plans. Together with Frasia, Lesbina and the chorus she surprises the men, and this initiates the act two finale.

The finale is in eighteen sections with a gradual increase in tension. The chorus begins by stating in sepulchral tones that the Earth men are treacherous, horrible and pitiful, and that their violent ideas forebode disaster and torment for the Moon. Four similar chorus interjections throughout the finale punctuate the action. The men become aware that their plotting has been overheard, and proceed to dissemble. They protest that their plans were only vague ideas, and that they are loyal to the kingdom. Although it is not typical for a *parte seria* to be involved in a finale, Astolfina takes a prominent role, indicating that she will punish the plotters for their treachery. She is unmoved by their denials, though acceding to the sisters' requests to show mercy. The men's increasing fear is apparent, as they begin to experience palpitations and trembling while surrounded by an accusatory mob. They are finally shackled in chains and told that they must be cured of their insanity.

The finale ends with a jubilant *tutti*: Astolfina is praised for thwarting the coup, and the men are told that they must learn to respect the empire of women.

The last act, which is the shortest of the three, begins on the portico of the palace. The shackled men bemoan their situation in the trio, *Ahi povero me!* They plead with Astolfo to be freed and allowed to leave the Moon. In the quartet *Spettacolo più giocondo mai non vedeste ancora*, he offers to show them a wonderful spectacle that may cure their unhappiness. In a gallery with rows of vials and vases labelled with names and numbers, the chorus praises the ‘arsenal of all arsenals’ (*L’arsenal degli arsenali*). Astolfina commands that the men be brought in, and then hides with the others to observe. In the recitativo accompagnato, *Eccovi i più preziosi depositi del regno*, Astolfo informs the men that precious treasures lost from Earth are collected there. These include such things as the tears and sighs of lovers, time wasted in gambling, the beauty of forsaken women, and the dreams made by plotters. When the men notice vials labelled with their own names, Astolfo informs them that contained therein is their lost sanity.

In the aria *Sì pazzi qual siete*, Astolfina in a venomous outburst condemns the men to be banished, and forbids them access to their sanity. Initially, she resists pleas to show mercy, but finally relents after the men admit their errors in the trio, *Ah, madamine, siate bonine*. This is consistent with the eighteenth-century trope of nobility demonstrating clemency, as exemplified in Mozart’s *La Clemenza di Tito* (1791). The recitativo *Sì, perchè più l’insano immaginar vediate* includes a tongue-in-cheek ‘curative ceremony’. The Earth women preside over a restoration of the men’s sanity as they inhale the vapour contained in their vials. Although Astolfina orders that the men can be freed if they swear loyalty to the Lunar kingdom, Stellante asks permission for them to leave the Moon. They plan to seek their fortunes in other planetary ‘new worlds’ like Jupiter and Mars. Frasia and Lesbina on the other hand renounce their Earthly fortunes, and ask to remain on the Moon, where they are welcomed. The *tutti* in the finale ends on a joyous note, with the statement that those who leave and those who stay will receive benefit and pleasure in equal measure.

### 1.2.1 A ‘*dramma giocoso*’

*Il Regno della Luna* is described as a *dramma giocoso* in both the word books and the source manuscript. This descriptor became common from about the middle of the eighteenth century, although there appears not to have been a precise categorization of the distinguishing features of the genre at the time. It is broadly defined as a comedy with serious elements. Confronting or challenging underlying messages in the text within a predominantly comedic style are characteristic.

Daniel Heartz described criteria for eighteenth-century *drammi giocosi* in retrospect (Heartz, 1979). He referred to three types of character – *parti serie* (serious characters), *parti buffe* (humorous characters) and *parti di mezzo carattere* (middle characters – not completely humorous or serious, but functioning as intermediaries between the other types). The music associated with each character type had specific styles, being drawn from *opera seria*, comic genres and a combination of these respectively. Heartz describes conventions for the permitted interactions between characters. For example, the *parti serie* did not partake in ensemble finales. Although some published word books listed characters under the type headings, that for *Il Regno della Luna* does not.<sup>8</sup> Moreover, with the exceptions of Queen Astolfina and the knight Astolfo, the characters are not clearly delineated either musically or in terms of their text or interactions. Table 1-2 lists the performers and their respective roles as stated in the Milan word book, as well as the production staff.

Astolfina is an obvious *parte seria*, while Astolfo functions as a *parte di mezzo carattere*. Astolfina's text is formal, high-minded, lofty and generally serious. It tends to be abstract with frequent metaphors. Her arias are virtuosic, elevated in dramatic tone, and they contain many *fioriture* sections. Nevertheless, against convention she has a prominent role in the act two finale. Astolfo's aria *Non vi piacque ingiusti Dei* (act 1, scene 12) is musically and in textual content a *seria* piece. By contrast, his infatuation with both the Earth women and his proposal to marry them is revealed in his comic aria *Ah se a ferirmi il cor* (act 2, scene 1). He is the prime mover in working with the Queen and the Earth women to thwart the Earth men's plot to invade the Moon. His character has a pragmatic worldly wisdom which, aligned with its varied musical styles, qualifies it as a *parte di mezzo carattere*.

The remaining characters fall by default into the category of *parti buffe*. The influence of the *commedia dell'arte* tradition is clear in the military man Spaccone. He is consistent with the *il cavaliere* sub-type of the stock character, *il capitano*. This persona is a strutting military man who, underneath his bravado, is shown to be a coward. As well as his alleged soldierly prowess, he believes that he is good-looking and irresistible to women (Rudlin, 1994). Despite his *buffo* character type, some of the music for his pieces has characteristics consistent with a *seria* character, and this is discussed further in chapter three.

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<sup>8</sup> For example, the word book for Piccinni's *Le contadine bizzarre* lists the characters under the headings 'parti buffe, parti serie and parti eguale' (Niccolo Piccinni & Petrosellini, 1763).

**Table 1-2 Personnel listed in the Milan word book.**

Name	Role
<i>Production staff</i>	
Cavaliere Antonio Galli Bibbiena	Set designer
Messrs Francesco Motta, and Giovanni Mazza, apprentices to Mr Francesco Mainino	Costume designers
<i>Actors</i>	
<i>Moon dwellers</i>	
Gioachino Garibaldi	ASTOLFO (Knight)
Clementina Baglioni	ASTOLFINA (His daughter and Queen of the World of the Moon)
<i>Visitors from Earth</i>	
Filippo Capellani	STELLANTE (Mathematician, Astronomer)
Francesco Carattoli	SPACCONE (Soldier)
Domenico Poggi	MERCIONNE (Trader)
Rosina Baglioni	FRASIA (Sister of Stellante)
Vincenza Baglioni	LESBINA (Sister of Mercionne)

### 1.2.2 The librettist

None of the sources lists the librettist. A comment written in pencil on the second page of the Dresden word book reads, 'Text: Carlo Goldoni'. However, Goldoni had been resident in France since 1761, and this work does not appear in his authorized compendium of libretti (Ortolani, 1964). It was not uncommon for comic opera librettists to remain anonymous, especially when the subject matter may have been subversive from the point of view of the aristocracy or religious authorities. Pietro Chiari's position as court poet, contemporaneous performances of settings of his libretti in the *Regio Ducal* theatre and known collaborations between him and Piccinni suggest that he may have been the librettist.

Chiari, a Jesuit priest until he left the order in 1747, was appointed court poet to Francesco Maria III in Modena in 1754. He was a polymath, with an extensive knowledge of current scientific and philosophical developments (Mangini, 1980). This is evidenced, for example,

in his twelve-volume work, *Trattenimenti dello spirito umano sopra le cose del mondo passate, presenti e possibili ad avvenire* (1781). In his literary works he had a predilection for 'exotic' locations, including America, China and Asia. He had a particular interest in alternative social and political structures, especially those which involved a more prominent role for women (Madrignani, 2000). His fantastic novel, *L'Isole della Fortuna o sia Viaggi di Missi Jalinghe scritti da lei medesima e pubblicati dall'Abbate Pietro Chiari* (1774), for example, refers to a visit to two fictitious islands, the 'Isola della Bellezza' and the 'Isola di Collistorto', which are governed as republics entirely by women. The following text from his short satirical poem *Teatro moderno di Calicut* (1787) reveals his preparedness to use the Moon as an allegorical setting for the 'real world'.

<p><i>Con due soldi di carta a me davanti Ed una penna in mano, a tavolino, Fo nascere e morir prenci e birbanti; Da un Polo all'altro vo senza un quattrino; Fo la commedia senza comedianti, Pianto, fabbrica, creo, struggo, rovino, E fra il Mondo reale e tra la Luna Io non ci vedo differenza alcuna. Pietro Chiari, 1787 (Quoted in: Sommi-Picenardi 1902, p. 98)</i></p>	<p>With two money notes before me and a pen in hand, at the little table, I make princes and rogues live and die; I go from one pole to the other without a farthing; I perform without actors, I cry, contrive, create, pine away, collapse, and between the real World and the Moon I don't see any difference.</p>
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In a prior collaboration with Chiari, Piccinni set his libretto, *L'astrologa* in 1762. As further evidence of an association between Piccinni and Chiari, in July 1770 *La lavandera astuta*, an adaptation of Chiari's 1762 libretto *Il marchese villano*, was performed in the *Regio Ducal* theatre. Charles Burney commented that this was a *pasticcio*, most of the music being by Piccinni (1771, p. 90). At least two other *drammi giocosi* with libretti by Chiari were performed in the theatre in close temporal proximity to 1770. These were *La Francese a Malghera* (1766) and *Le serve rivali* (1769), both by Tommaso Traetta. Clearly, works with Chiari's libretti were being performed in the theatre around the time of the performance of *Il Regno della Luna*. Chiari's prior links with Piccinni, broad range of knowledge and predilection for the narratives in the opera provide strong circumstantial evidence that he may have written the libretto. However, the identity of the librettist for this opera remains a matter for conjecture at this time.

## 1.3 Sources

### 1.3.1 Opera

The music score for the 1770 premiere in Milan appears to have been lost. Two manuscript copies relating to the 1773-5 performances in Dresden are extant, although they are effectively the same source. The copy held in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB) Dresden was first catalogued by the library, and also entered to the Répertoire International des Sources Musicales (RISM) database, in 2014. It is a ‘presentation’ copy, made in the late eighteenth century by an unspecified Dresden court copyist.<sup>9</sup> The three-volume manuscript is listed as: *Il Regno della Luna*, by Niccolò Piccinni. The library shelf number is Mus.3264-F-31.

The Library of Congress has a manuscript copy of the Dresden source, made in 1913 by Max Schiller in Dresden. In a project to make music kept in European locations more easily available to American musicians, the Library contracted copyists to reproduce manuscripts of selected operas. As a rule the copyists acted as scribes, rather than editors, transcribing faithfully from the source without emendation. For example, they were instructed to retain historical clefs (Clermont, 2013). This was neither a critical edition nor a modern performance edition. The RISM entry for this copy gives the same number of pages for the three volumes as in the Dresden source. It is catalogued as:

M1500.P58R3 *Il Regno della Luna*. 1773 [1913]

There is a manuscript of one of the opera’s arias, *Non vi piacque inguisti dei* (no. 5) in the Biblioteca del Conservatorio Statale di Musica Giuseppe Verdi in Milan. The shelf mark is: Mus. Tr. ms. 1032. According to the RISM entry, which was made in February 2017, the instrumentation is different from the Dresden source in that it includes oboes. It is described as a copy rather than an autograph. Its location in Milan suggests a possible association with the premiere season, and the incipit given on the SBN catalogue suggests that this may be a variant setting of the aria when compared with that in the Dresden source. Therefore it is perhaps the only surviving record of the original Milan production of the opera. At the time of writing, I have not been able to access this source.<sup>10</sup>

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<sup>9</sup> Personal communication from Dr Andrea Hartmann, Head of the Dresden RISM office.

<sup>10</sup> There is a manuscript titled, *Il Regno della Luna* with the alternative title, *Il mondo della Luna* in the Biblioteca del Conservatorio di Musica S. Pietro a Majella (I-Nc). Its shelf mark is: Rari 1.7.18. However, this is a score of a 1762 intermezzo with a libretto adapted from Carlo Goldoni’s *Il mondo della Luna* (1760). It has no relation to *Il Regno della Luna*.

### 1.3.2 Printed libretto

Printed libretti, also known as 'word books', are available both for the Milan premiere and the Dresden performances.

Three exemplars of the Milan word book are held at the Biblioteca Nazionale Centrale di Roma. Each comprises a single bound volume. The exemplar used for this edition located at:

35. 7.A.26.9.

The inventory information is:

000103855 / *In misc., con leg. in mezza perg. sec. 20. con carta marmorizzata sui piatti.*

The number is that of the library inventory. The item is in the miscellaneous collection. '*con leg. in mezza perg. sec. 20.*' refers to the size and nature of the bookbinding. Sections of ten medium-sized leaves (20 sides) are sewn together in the centre. Card with a marble pattern is used for the outside covers.

The Dresden word book is held in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden, with the German title: *Das Mondenreich*. It is a single bound volume. The library shelf number is:

MT.1444.

The Dresden word book text corresponds to that in the extant music manuscript, although the latter has a number of textual errors and inconsistent spelling. The Milan word book is a useful source of information about revisions of the opera. Cuts made to the original text are shown appendix 1, and are discussed further in the following section.

The texts of the title pages of the Milan and Dresden word books with adjacent translations are shown in tables 1-3 and 1-4 respectively.



**Table 1-3 Title page of the Milan word book.**

<p>IL REGNO DELLA LUNA</p> <p><i>DRAMMA GIOCOSO</i></p> <p>DA RAPPRESENTARSI</p> <p>NEL REGIO DUCAL TEATRO</p> <p>DI MILANO</p> <p>Nella corrente Primavera,</p> <p>DEDICATO</p> <p>A SUA ALTEZZA SERENISSIMA</p> <p>IL</p> <p>DUCA DI MODENA,</p> <p>REGGIO, MIRANDOLA ec. ec.</p> <p>AMMINISTRATORE,</p> <p>E CAPITANO GENERALE</p> <p>DELLA LOMBARDIA AUSTRIACA</p> <p>ec. ec.</p> <p>IN MILANO, MDCCLXX</p> <p>Appresso Gio: Barista Bianchi Regio Stampatore.</p>	<p>THE REALM OF THE MOON</p> <p><i>DRAMMA GIOCOSO</i></p> <p>TO BE PERFORMED</p> <p>IN THE REGIO DUCAL THEATRE</p> <p>OF MILAN</p> <p>In the present Spring,</p> <p>DEDICATED</p> <p>TO HIS MOST SERENE HIGHNESS</p> <p>THE</p> <p>DUKE OF MODENA,</p> <p>REGGIO, MIRANDOLA etc. etc.</p> <p>ADMINISTRATOR,</p> <p>AND COMMANDER-IN-CHIEF</p> <p>OF AUSTRIAN LOMBARDY</p> <p>Etc. etc.</p> <p>IN MILAN, MDCCLXX</p> <p>Barista Bianchi Royal Printer.</p>
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**Table 1-4 Title page of the Dresden word book.<sup>11</sup>**

<p>IL REGNO DELLA LUNA,</p> <p><i>Dramma giocoso</i></p> <p><i>per Musica</i></p> <p>da rappresentarsi</p> <p>Nel Piccolo Teatro</p> <p>Di S. A. S. E. di Sassonia.</p> <p>DRESDA, L'ANNO 1773</p>	<p>THE REALM OF THE MOON</p> <p><i>Dramma giocoso</i></p> <p><i>in Music</i></p> <p>to be performed</p> <p>In the Little Theatre</p> <p>Of His Most Serene Highness</p> <p>Elector of Saxony.</p> <p>DRESDEN, 1773</p>
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## 1.4 The Opera and its Revisions

The Milan premiere featured well-known singers in the principal roles, as shown in table 1-2. The three sisters from the Baglioni family were all renowned comic opera performers, Clementina being also distinguished in *opera seria* (Dobbs Mackenzie & Timms, n.d.). She would have been suitable for the character Astolfina, whose four arias require varying degrees of virtuosic performance. Milanese audiences would have expected the other Baglionis to sing arias, although Frasia and Lesbina, played by Rosina and Vincenza Baglioni respectively, had only one aria each. Of the male characters Spaccone, played by Francesco Carattoli, had three arias, while the others had two each. The presence of popular and distinguished singers for the Milan premiere, and the apparent absence of performers of a similar calibre in Dresden may partly explain the revisions for the production in that city.

### 1.4.1 The Dresden libretto and manuscript

In 1765, Giuseppe Bustelli, a successful Italian merchant, was engaged by the Dresden court to provide regular performances of Italian comic opera in the Moretti Theatre. As seen in figure 1-1, the Dresden performances of *Il Regno della Luna* were in this theatre. From the time of Bustelli's contract there was a rule that a copy of every opera performed there should be made for the royal *Hofarchiv* collection. These 'presentation copies' were done by professional copyists, either employed by or contracted by the court (Niubo, 2015). In general, there is no evidence that manuscripts of this type were used for

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<sup>11</sup> The word book has a German translation on each facing page.

performances. They are usually very neat, with limited cues to conductors or performers, and errors remain uncorrected.



**Figure 1-1 Dresden word book: Italian title page<sup>12</sup>**

Bustelli's own collection of music was extensive, including at least ninety-seven *opere buffe*. Most likely, it would have contained the scores which the Dresden court copyist used as sources. At this time it cannot be ascertained if these scores were the composer's autographs or copies. Bustelli left Dresden when performances were interrupted after the death of Empress Maria Theresa in 1780. By the time of his death in 1781, he had removed

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<sup>12</sup> The word book has a German translation on alternate pages.

his music collection from the city. Despite his considerable assets, he left a great deal of debt, and settlement of his estate involved the sale of much of his music. The destination of the material is the subject of conjecture, and remains uncertain at this time (Niubo 2015, p. 165). This may explain why manuscript sources other than the presentation copy are currently not available (Landmann 2010, p. 81).

The motivation for excision of three arias and a complete scene from the Milan libretto may have been to shorten the opera. However, another explanation may have been that Bustelli did not have at his disposal singers of the calibre of those in the Milan premiere – in particular, Vincenza and Rosa Baglioni. The challenge for the Dresden production was to maintain a credible plot within the constraints of the ability of the performers available.

The excision of the arias and the scene from the original has little effect on the integrity of the story line or the progress of the action. For example Lesbina's act 2, scene 2 aria, *Non è ver* labours a point about the differential treatment of wives and mistresses in contemporaneous society. While it may have given Vincenza Baglioni an aria to sing in Milan, it is tangential to the action. Similarly Frasia's act 3, scene 3 aria, *Ve', ve', di Florido* reiterates unnecessarily the concept that the sanity of people who behave foolishly on Earth is stored on the Moon. It refers to names of '*innamorati*', meaning rejected lovers in the *commedia dell'arte* tradition. This may have been of interest to Italian audiences familiar with the tradition, but it is also tangential to the action. The purpose of this piece seems to have been to provide a vehicle for Rosina Baglioni's singing.

Spaccone's act 2, scene 6 aria, *Ah sta un esercito*, though it re-states poetically that he is overwhelmed by Astolfina's beauty, can easily be removed without compromising the plot development. However, the text does add to the complexity of Spaccone's personality, making him a more credible character as opposed to a stock *commedia dell'arte* stereotype. The original act 2, scene 10, in which Astolfo soliloquizes on the impending rage of the Lunar inhabitants when the earth men's plot is discovered, seems to slow the dramatic pace unnecessarily. It can easily be done without, with no effect on the drama.

In my opinion, two cuts to the secco recitative in the original libretto were not ideal, as they result in compromise of the clarity of the plot. In act 1, scene 3, the section which begins with Mercionne's statement, 'Come senza commercio questa mole si augusta' provides a historical background to the development of the structure of the Lunar society. It indicates that in the distant past a significant change occurred in the societal structure, coinciding with political power passing to women. Without this explanation, the audience is left wondering how and when the changes took place, and whether Astolfo and Astolfina played any part in them. The questioning by Frasia and Lesbina of Astolfina's ability to maintain control without armed forces (act 1, scene 6) is relevant to the audience's

understanding of the nature of the Lunar society. The cut section begins with Frasia's question, 'Ma son poi qui le donne di durar la così sempre sicure?' Lesbina asks how Astolfina can enforce her rule without the use of military force, leading into the latter's description of enforcement of power by simply commanding respect. These ideas are amplified in the aria, *No, non è per noi sì poco*. Militarism and the need for a standing army are prominent narratives in the opera, and this omission weakens the dialogue on these issues.

#### 1.4.2 The sources and the present edition

The Dresden presentation manuscript and the Dresden word book are the sources for this edition. Given the circumstances of the creation of the 1913 Library of Congress copy, it has not been used. The Dresden manuscript has forty-seven corrections made with a graphite pencil. Although they are flagged individually in the Critical Notes, they are almost always appropriate. For example, a frequent type of error involves the note in the source being on the space or line above or below where it should be. Neither the originator of these emendations nor the reason they were made is known.<sup>13</sup> While they suggest that the manuscript may have been used for a performance at some time, this remains conjectural at present. A further possibility is that Schiller may have noted the corrections on the manuscript while making the copy for the Library of Congress.

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<sup>13</sup> Dr Karl Geck, head of the Music Department, Section Music and Music Literature of the Saxon State and University Library Dresden (SLUB), informed me that at present no information regarding the corrections is available.

## 2 AN OPERA FOR THE 'CENTURY OF WOMEN'

*Si aprano gli annali del mondo, e si vedrà cosa erano le donne. Si dica che abbiamo l'impero della bellezza, e che si volle rapirci quello della forza e della Scienza. Se noi avessimo fatte le leggi, le cose avrebbero preso un altro aspetto. Saremmo assise sul trono: giudicheremmo gli uomini, e forse il mondo non anderebbe sì male* (Anon 1787, p. 107).

Open annals of the world, and it will be seen what women have been. They say that we have the empire of beauty, and that it is necessary to take away from us the worlds of power and science. If we had made the laws, things would have taken on a different aspect. Were we seated on the throne, we would pass judgment on men, and perhaps the world would not go as badly.

This quotation, from an anonymous article in issue XVI of the women's magazine: *La donna galante ed erudita: giornale dedicato al bel sesso*, underlines the main narrative theme of *Il regno della Luna*.<sup>14</sup> The opera depicts a fictive alternative reality in which women are indeed seated on the throne, with power to legislate and adjudicate over men. This structure is radically different from the reality of late eighteenth-century Europe. In the opera issues concerning gender politics predominate, subordinate themes including

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<sup>14</sup> The article is titled: 'Breve osservazioni sul bel sesso' (Brief observations on the fair sex). The magazine was published in Milan from 1786 to 1788.

European attitudes to the 'other', the 'scientific revolution', the societal benefits of commerce and European militarism.

In Italian literature of the second half of the eighteenth century, travel to a fictitious new world was a common framework for an exploration of options for how states can be governed. There were three constants in literature of this type: fantasy, setting forth ideas through alternative realities, and humour (Schram Pighi 2003, p. 39). Schram Pighi observes that this topos laid the groundwork for a collective journey in the subsequent century towards creation of a dreamt-of homeland, the Italian people's 'utopian island' (ibid., p. 69). A literary example pertinent to *Il Regno della Luna* is Pietro Chiari's fantastic novel: *L'Isole della Fortuna o sia Viaggi di Missi Jalinghe scritti da lei medesima e pubblicati dall'Abbate Pietro Chiari* (The Isles of Fortune, or Travels of Miss Jalinghe written by herself and published by Abbate Pietro Chiari) (Chiari, 1774). In a writing style liberally laced with humorous observations, the heroine, Miss Jalinghe, describes her visit to two fictitious islands which are governed as republics entirely by women – the 'Isola della Bellezza' and the 'Isola di Collistorto'. *Il Regno della Luna* shares characteristics of Chiari's novel in that the setting is fantastic, the alternative reality of a female-dominated society is presented and humour in various forms is pervasive.

Interaction with a female-dominated society can be seen as a special case of European confrontation with 'other' peoples. The male visitors' behaviour raises issues concerning exploitation of 'others' and cultural relativism. For example, all three Earth men boldly seek Astolfina's hand in marriage, hoping to gain advantages like social prestige, commercial opportunities, or military supremacy. These attempts by commoners to marry into the aristocracy would have been frowned upon by the nobility in Europe at the time. Mercionne and Spaccone want to impose their values regarding commerce and militarism on the Moon with scant regard for the wishes of the locals. Frasia and Lesbina, on the other hand, are impressed with the Lunar customs regarding the forthright expression of romantic love and emotions, and they ultimately decide to assimilate into the society.

Consistent with a preparedness by visitors to a 'new world' to forego their own culturally-determined values, the text canvasses alternative forms of marriage contract including bigamy, polyandry and easier options for women to end their marriages. In contrast to the typical *opera buffa* fare, it is noteworthy that the only happy resolution of romantic love in the opera is the establishment of a bigamous relationship between Frasia, Lesbina and Astolfo. This is implied by Astolfo's aside in the act three final scene after the women decide to renounce their earthly fortunes and remain on the Moon, 'Care donne, e fedeli'.

Written in 1770, *Il Regno della Luna* falls in the middle of the period when the controversy about women's roles in the new utilitarian society, as discussed by leading figures of the

Italian Enlightenment, was at its peak.<sup>15</sup> In this chapter I will posit that the overriding theme of the opera is an engagement with the polemics in eighteenth-century Italian discourse regarding alternative modes of government for an ideal state, with particular reference to the social and political positions of women.

## 2.1 From domestic to public arenas – Italian women 'coming out'

In his novel *Il secolo corrente* Pietro Chiari, speaking through the character of a *cavaliere*, described the eighteenth century as 'il secolo delle donne' (the century of women) (Chiari 1783, dialogo VI, pp. 111-2).<sup>16</sup> Elaborating on this concept, Messbarger (2002) maintains that in the Italian peninsula the century was characterised by pervasive public debate aiming to characterise the social, political and moral roles of women. This, she posits, was an inextricable part of the reformist agenda of the leaders of the Italian Enlightenment, the '*illuministi*', to redefine society. A prevalent view in the eighteenth century, crystallized in Priestley's *Essay on the First Principles of Government*, was that citizens of an ideal society should accept that the ultimate goal of their contribution is the provision of the greatest benefit for the greatest number (Priestley 1771, pp. 12-13). With regard to women, the discourse encompassed how they could be equipped to achieve this goal, and what, if any, limits should be placed on their roles.

The *illuministi* recognized that women should have a central role in the emancipation of the citizenry from the constraints of inherited understandings and prejudices through contributing to the dissemination of knowledge. However, an overriding concept of the Italian Enlightenment was that this social utility of women was to be achieved by a strengthening of their role in the traditional family unit rather than in the public sphere. The level of education of Italian women in the eighteenth century was generally very low, with reported rates of illiteracy ranging from about seventy to ninety percent.<sup>17</sup> They were to be educated only to the extent that they could pass on basic learning to their children, manage the household, maintain a suitable moral environment, and perhaps contribute in a limited way to social discourse. Although freed to partake in the expansion of knowledge,

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<sup>15</sup> Messbarger (2002, p. 133) describes this period as from the 1760s through to the 1780s.

<sup>16</sup> The full title of this book is: *Il secolo corrente. Dialoghi d'una dama col suo cavaliere scritti da lei medesima* (The current century. Dialogues of a lady with her gentleman, written by herself.)

<sup>17</sup> Harvey Graff, *The Legacies of Literacy* (Bloomington, Indiana Press, 1987), cited in Messbarger (2002, p. 27)



their potential contributions to society were thus to be constrained to those considered optimal for public utility (Franci, 1764).

An 'enlightened' stance, supposedly the result of empirical observation, held that women were in any case physically and mentally incapable of full participation in the scientific revolution, in the execution of political power and in senior roles within the burgeoning commercial sphere. Some *illuministi* maintained that, through scientific observation of the fundamental order of nature, they could prescribe the roles and responsibilities for women in an ideal society. The following quotation from Antonio Conti (1677-1749), an internationally renowned Italian philosopher, exemplifies a prevailing view.

*In una lettera io provo fisicamente che le donne hanno men disposizione che gli uomini dello stesso temperamento e che hanno avuto la stessa educazione, non già per le scienze e per le arti in generale, ma per le scienze troppo astratte che dimandano grande proffondità, grande sottigliezza e grande complessione di mente.*

In a letter I prove physically that women have less aptitude than men of the same temperament and who have had the same education, not for the sciences and arts in general, but for the very abstract sciences that demand great depth, great subtlety and great complexity of mind (Conti 1972, p. 403).<sup>18</sup>

In another letter, Conti refers to his physiological observations on the strength and structure of nerve and other fibres in females of various species, including humans. He posits that since women's physiology is primarily aimed at pregnancy, their blood moves sluggishly, as it and their fibres are saturated with milk. In so doing, he recalls humorism, implying that women's blood has a higher proportion of phlegm. He infers that the resultant less vigorous pulsation of blood in women's arteries means that it rises more slowly to their brains. Therefore, he posits, they are prone to apathy and languidness, and their intellectual function lacks the speed and agility of males.

*Vi propongo questa questione: il sangue delle donne, che in sé contiene più parti latee che quello degli uomini, è egli capace di spiriti egualmente eteri, e volatili? Io per me credo che il sangue delle donne, essendo più viscido per ragione del nutrimento del feto, lambicandosi nelle filiere de' vasi, non acquisti quel grado di volatilità, che il sangue degli uomini per sé disposto all'etereità. Non potrebbe*

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<sup>18</sup> The quotation is from a letter written by Conti to Antonio Vallisneri dated 21 January, 1726.

*rassomigliarsi il sange degli uomini ad un liquore da cui si cava solfo e sale in copia, e quel delle donne ad un liquore in cui v'ha più di flemma o di acqua?*

I put to you this question: does the blood of women, containing more parts milk than that of men, have an equal capacity in terms of abstract thinking and mental agility? I myself believe that the blood of women, being more viscous in order to nourish the foetus, needing a bigger effort to fill the blood vessels, does not reach the same level of rapidity, which predisposes to abstract thinking, compared with the blood of men. Could not one liken men's blood to a fluid from which sulphur and salt are both removed, and that of women to a fluid with more phlegm or water? (Conti 1972, p. 427).<sup>19</sup>

In consideration of whether women should partake fully in government, war and sciences, he goes on to say: 'Tutta la questione riducesi dunque a paragonare il vigore del corpo e dello spirito dell'uomo e della donna (The whole question therefore comes down to a comparison of the vigour of the body and mind of men and women) (Cited in Messbarger 2002, p. 158). Jean-Jacques Rousseau expressed similar sentiments in *Emile*, saying that a 'Law of Nature', had ordained that women must be passive and weak, and have little power of resistance (J. J. Rousseau 1918, p. 260).

Conti's view is at odds with concepts of 'mind-body dualism', attributed to Descartes in the seventeenth century. Des Chene (2001, pp. 49-50) observes that in *La Description du Corps Humain*, Descartes proposed two alternative mechanisms for *in utero* human sexual differentiation. However, both have in common that the 'soul', which can be taken to mean the conscious self-aware mind, has no influence on the process. The implication is that the *ab initio* mind is genderless. Another of the *illuministi*, Giovanni Bandiera, aligned himself with Descartes' assertion. His *Treatise on the Education of Women* challenged Conti's view. He maintained that women had equal ability to master the abstract disciplines. However, he adhered to the *illuministi* line, proposing that women's education should be limited, lest they developed a desire to go outside their rightful domestic sphere (Bandiera, 1740). There were countering views, emanating from women themselves on their potential socio-political functions. Mary Wollstonecraft, for example, maintained that the concession that women have a soul implies that they may follow the same paths as men in the acquisition of virtues such as strength of mind, perseverance and fortitude (Wollstonecraft 1792, chapter 2)

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<sup>19</sup> The quotation is from a letter written by Conti to Antonio Vallisneri dated 19 December, 1727.

Italy was different from other European societies in the eighteenth century in that a significant number of women were able to partake in, and excel in, highly intellectual ambits such as academies and universities (Messbarger 2002, p.8). Their fields of expertise encompassed a broad range from sciences to anatomy, mathematics, classics and literature. A particular example was the Academy of Arcadia. Queen Cristina, having abdicated from the Swedish throne in 1654, established a circle of intellectual and artistic friends in Rome. Following her death in 1689, they founded the Academy as a way of continuing their association and meetings. The movement developed branches throughout the Italian peninsula. Including in its membership many women with academic affiliations, it contributed to increased authority for women in academic circles (Ibid., p. 8). The establishment of several mixed Freemason orders in Italy during the eighteenth century also contributed to the increased participation of women in public discourse and academia (Raschke, 2008).

Eighteenth-century Italian women's experiences varied widely, depending on social class, educational level, national culture and other factors. However, some acknowledged a conflict resulting from the incongruity between societal expectations on how they could best contribute and their own views on the subject. Schooling in 'womanly' skills resulted in their ability to perform in public situations in ways that society traditionally condoned. Rousseau summarised contemporary thinking on the matter in *Emile*: 'They (women) ought to learn multitudes of things, but only those which it becomes them to know.' (1918, p. 263) Mary Wollstonecraft made the scathing comment that the education which society prescribed as suitable for women only tended to render them 'insignificant objects of desire – mere propagators of fools!' (Wollstonecraft 1792, p. 24) Giuseppa Eleonora Barbapiccola, a Neapolitan intellectual, translated Descartes' *Principles of Philosophy* in 1722. In the introduction to the work, she made a plea for broader education for women, observing that currently their learning was limited to: 'il catechismo, la cucitura, e diversi piccolo lavori, cantare, ballare, acconciarsi alla moda, far bene la riverenza, e parlar civilmente' (catechism, sewing, various little works, singing, dancing, dressing fashionably, courteous behaviour and polite conversation). (Barbapiccola 1722, p. 9)

As alluded to earlier, some *illuministi* considered women thus educated to be socially inconsequential and ill-equipped for their intended role in the new society. They proposed that through appropriate education, women be re-domesticated as the enlightened citizens now required. For example, the Milanese economist Carlo Sebastiano Franci wrote an article in the Italian Enlightenment journal *Il caffè* in the mid-1760s titled 'Difesa delle

donne' (Defence of women).<sup>20</sup> Acknowledging the sound judgement in the public arena of Maria Theresa, Archduchess of Austria, he proposed that women should be educated so that they could perform with a similar degree of astuteness in the domestic sphere. As such, he supported and reiterated Barbapiccola's proposal for broader education for women.

Women, on the other hand, wanted to be free to express openly their feelings and opinions as they wished. Poet and mathematician Diamante Medaglia Faini, in an oration in 1763 to her fellow members of the *Accademia degli Unanimi di Salò*, stated the following:

*Or ditemi, se il ciel vi salvi, o Signori, non deve ella la Donna comunicare i sensi propri? Non è ella dotata di mente, e di ragione al pari dell'uomo? È ella esclusa affatto dall' umano commercio? Certo che no (1774, p. 169).*

Now tell me, gentlemen, and heaven save you, should not a woman communicate her own feelings? Is she not equipped with a mind and an ability to reason equal to men? Is she to be completely excluded from human discourse? Certainly not.

In his *Difesa delle donne*, Franci maintained that women were negligent in their domestic duties because men had taught them to value their beauty above all else. As a result they devoted an inordinate amount of time and energy to pursuing fashion, jewellery and trinkets, and to *toilette* and make up. However, through widespread discussion and popular publications, women sought to refute the concept that their power was completely derived from a set of predetermined behaviours loosely characterised as 'feminine'. The new phenomenon of the women's magazine was a manifestation of a trend for recognition of a rising middle-class of women as an interest group, not only free to indulge in luxuries, but also as an independent voice, with license to express its views (Messbarger 2002, p. 109).

As a counter to Franci's opinion, although there were regular articles on international trends in fashion and *toiletta* in *La donna galante ed erudite*, the magazine also contained pieces advocating a more assertive role for women. An anonymous article entitled 'Mariti alla moda' (Fashionable husbands), which appeared in issue VI of the magazine encapsulates contemporaneous views of the rights of women within marriage:

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<sup>20</sup> This article is discussed fully in Messbarger (2002, chapter 4).

*I mariti non sono più padroni assoluti in casa loro; le mogli non sono più soggette alla loro obbedienza: deve regnare tra di essi un'aria di eguaglianza: ciascuno vive da se, e sceglie i suoi divertimenti e le sue conversazioni (Anon 1788, p. 73).*

Husbands are no longer absolute rulers in their houses; wives are no longer subject to being obedient: there must prevail between them an atmosphere of equality: each lives in their own way, and chooses their entertainments and conversations.

An article in another edition of the magazine, entitled 'Gli sposi singolarissimi' (The most singular couple), engages in polemics about the marriage contract (Anon, 1786). It describes a marriage which rapidly degenerates into mutual disgust. Although commencing as an apparently ideal union, the husband's interest quickly evaporates.

*Ma il marito divenne per sua fatalità uno di quelli per cui il sesso non ha che un merito solo, e che non fanno conto della sposa che per un mobile nuovo, e che cessano di farne caso semprecchè loro non sembra più tale (Anon 1786, p. 195).*

But the husband through his own destiny became one of those for whom sex has only one merit, who consider their wife as a new piece of furniture, and who lose interest in them as soon as they no longer seem novel.

Although I rely heavily in this chapter on Messbarger's comprehensive treatise which focusses on eighteenth-century Italian public discourse on the position of women, it is of course necessary to be aware of literature on the subject emanating from outside the Italian peninsula. Jean-Jacques Rousseau's books, for example, were with the exception of *Emile* published in Italian translations during the century. The French versions would in any case have been read by many Italians. Referring to the philosophical content of Pietro Chiari's works, Madrignani observes that through the universal mediation of the French language, philosophical concepts and trends transcended national borders (Madrignani 2000, p. 57). These works could be expected to have strongly influenced Italian thinking. Views contrary to those of Rousseau would also have been known in Italy. Mary Wollstonecraft in *A Vindication of the Rights of Women* (1792), vehemently criticised Rousseau's ideas on women's intellectual and physical capacities and on the limitations on their social and political positions, as expressed in book five of *Emile*. Similarly, in her pamphlet titled *Déclaration des droits de la femme et de la citoyenne* (1791), Olympe de Gouges argued for equal employment and educational rights for French women, and proposed that they should be permitted to have the same roles as men in government and in drafting the constitution. A close reading will reveal that the libretto of *Il Regno della*

*Luna* engages on several levels with the issues of the position of women in eighteenth-century Italian society, confronting directly matters concerning the power relationship between genders.

## 2.2 A revolutionary opera in the vanguard of socio-political discourse

The libretto of *Il Regno della Luna* is 'revolutionary' as an art form in terms of the conciseness and economy with which it theatricalises a diversity of contemporaneous topics. In addition, it is 'revolutionary' in the sense that it engages with the philosophical literature that was fomenting the societal unrest which culminated in rebellions in France and the North American colonies. Polzonetti observes that from the late 1760s, revolutionary unrest in America was a prominent topic in the popular press in Europe (2011, p. 13). In another sense, the opera canvasses concepts of the eighteenth-century 'scientific revolution'.

The power of *dramma giocoso* to reflect and interact with currents in societal discourse was related to the spread of Italian language, opera and culture throughout Europe in the seventeenth and eighteenth centuries. This occurred in the context of increasing literacy, technological developments, changes in philosophical ideas and world view, the questioning of traditional values, widespread travel within and outside Europe, and evolving social and political structures. The following quotation encapsulates this concept:

*...the success and the very shape of mid-century dramma giocoso, or, more colloquially, opera buffa, should be viewed in direct relation to the changing social structure of many European cities, the spread of the ideas of the Enlightenment, an increase in commercial activity and improved communications and transport (Niubo 2015, p. 163).*

*Opera buffa* was subject to less censorship than *opera seria*, and as a result it had a special facility for wide and effective transmission of new and radical ideas. This is allied to *opera seria* being primarily an aristocratic form, while comic genres, such as the *dramma giocoso*, although attracting an audience of mixed social classes, in the main reflected bourgeois values (Hunter, 1997). A lack of scrutiny may have been in part a result of the inability of censors of pre-published libretti to discern effects that the music, performance and aspects of the visual spectacle may have in modifying textual meanings (Polzonetti, 2009).

Although Piccinni's musical training and initial success as an opera composer occurred in Naples, by the 1760s and 1770s his operas enjoyed widespread popularity, not only

within the Italian peninsula, but also in centres such as London, Dresden and Prague. Between 1758 and 1773, he produced more than thirty operas in Naples, and more than twenty in Rome, as well as new works in all the main Italian cities (Hunter, n.d.). His operas were consistently popular in London in the 1770s. Woodfield records that *La buona figliuola* had had six consecutive seasons in the King's Theatre prior to 1775. It was then reprised for a further two years. The composer's *La schiava* had five consecutive seasons in the theatre up until 1772, after which it was reprised in 1777. Such was Piccinni's popularity in London that he was commissioned to set Carlo Goldoni's comic libretto *Vittorina* in 1777 (Woodfield, 2001). In Dresden and Prague, Piccinni's operas were performed far more often than those of contemporary Italian composers, such as Galuppi, Cimarosa and Paisiello (Niubo, 2015).<sup>21</sup> Moreover, Niubo (2012) notes that his operas were staged more frequently in Dresden than in Prague. This may in part explain why *Il Regno della Luna* was not performed in Prague, although it was performed seven times in Dresden. Clearly, late eighteenth-century audiences were enthusiastically receptive to Piccinni's operas.

### 2.2.1 Changing philosophical ideas and world view

Insight into social institutions and quotidian life, as revealed in disparate primary sources, contributes to a knowledge of the culture and belief systems of a society.<sup>22</sup> Noting the prominence of Italian comic opera as popular entertainment in eighteenth-century Europe, libretti and manuscripts from the period can be considered valuable historiographical primary sources.

However, in trying to re-contextualise the sources in the twenty-first century, we risk superimposing current references and associations on what we think were the messages in the works. This potential problem is exacerbated by an intentional ambiguity in eighteenth-century libretti, particularly in regard to socio-political matters (Polzonetti 2009, p. 5). It is therefore appropriate at the outset to consider in broad terms the context in which this opera was created.

The ancient world view had been in an accelerating process of change prior to the time the opera was written. Within classical Greek culture there was a belief that the universe was governed by simple unchanging mathematical proportions. This concept has its roots in

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<sup>21</sup> Niubo records that Giuseppe Bustelli managed two separate Italian opera companies in Dresden and Prague respectively from 1764 to 1778.

<sup>22</sup> Burckhardt's *The Civilization of the Renaissance in Italy* (1945) elaborates this concept.

the writings of Pythagoras (570-495 BC), the Greek philosopher and mathematician. His method of creating a twelve-tone scale involved stacking fifths, lowered by an octave where necessary. He used a monochord device, with a string mounted on moveable bridges. However, when the octave note was calculated as a perfect fifth above the sixth tone, the resultant pitch was higher than the note produced when the original distance between the bridges was halved. Simon Stevin, in his mid-sixteenth-century treatise *On the Theory of the Art of Singing* demonstrated that exactly equalized twelve-tone tuning is possible, but it requires the use of the twelfth root of the number two (cited in Drake 1992, p. 8). This is in contrast to Pythagoras's simple ratios. The discrepancy helped to sow seeds of doubt about the validity of the perfectly ordered and predictable universe based on simple mathematical proportions. It contributed to the revolution in scientific concepts by posing a strong challenge to the Aristotelian concept of astronomy as a 'science', whose body of knowledge is purely a given, and is not amenable to causal explanations. Natural philosophy, as instigated by Aristotle, and post scientific revolution science differ in that the former does not require a nexus between theory and practice.

Challenges to the ancient world view had also received impetus through the heliocentric theory of Nicolaus Copernicus (1473-1543), and the discoveries of Johannes Kepler (1571-1630) and Galileo Galilei (1654-1642). Kepler's demonstration in 1609 that the planetary orbits were elliptical challenged the concept of a universe of perfect circles and spheres, as described in the writings of Plato and Aristotle. Galileo's findings of mountains and craters on the Moon and of new planets allowed a further questioning of the static, ineluctable concepts of Aristotelian astronomy. Other works pivotal in challenging the received cosmology were Francis Bacon's *Organum Novum or true suggestions for the interpretation of nature* (1620) and René Descartes' *Discourse on the Method of Rightly Conducting One's Reason and of Seeking Truth in the Sciences* (1637). They extended the questioning of tradition and its associated authority from religion, as had been done in the Reformation, to philosophy and science. In so doing, they laid the foundations for the scientific revolution. Palisca posits that this environment of experimentation, innovation, and acceptance of new ideas extended to musical thought (1961, p. 137).

By the middle of the eighteenth century, profound changes had occurred in philosophy and in the ancient world view. Jean le Rond D'Alembert referred to these in his *Essai sur les éléments de philosophie* (1759): 'Il semble que depuis environ trois cents ans, la nature ait destiné le milieu de chaque siècle à être l'époque d'une révolution dans l'esprit humain' (It seems that for about the past three hundred years, nature had destined the middle of each century to be the time of a revolution in the human spirit.) (D'Alembert, 1965, p. 7). He



put forward some of the issues that were prominent in the mid-eighteenth century in the following passage:

*Ainsi depuis les principes des sciences profanes jusqu'aus fondemens de la révélation, depuis la métaphysique jusqu'à la morale, depuis les disputes scholastiques des théologiens jusqu'aus objets du commerce, depuis les droits des princes jusqu'à ceux des peuples, depuis la loi naturelle jusqu'aux lois arbitraires des nations, en un mot depuis les questions qui nous touchent davantage jusqu'à celles qui nous intéressent les plus foiblement, tout a été discuté, analysé, agité du moins.*

Thus, from the principles of the natural sciences to the foundations of revelation, from metaphysics to matters of taste, from music to morals, from the scholastic disputes of the theologians to matters of commerce, from the rights of princes to those of ordinary people, from the natural law to the arbitrary laws of nations—in a word, from the questions which touch us directly to those which affect us little, everything has been discussed, analysed, and at least mooted (D'Alembert, 1965, p. 11).

Intellectuals such as D'Alembert and Diderot believed their duty was to lay the foundations for a new modern world (Pagden 2013, p. 21). D'Alembert wished to 'fix the object' for posterity, by which he meant to detail in writing this plethora of changes in thinking that occurred around the middle of the century. The *Encyclopédie*, of which he was co-author, was to be the vehicle for this documentation. The libretto of *Il Regno della Luna* theatricalises this mid-century discourse by experimenting with an imagined future Lunar society in which many of the mooted changes in society had materialised.

## 2.3 Prominent narratives revealed through a close reading of the libretto

*La prima cosa che vuol essere ben considerata, e la qualità dell' argomento , ossia la scelta del Libretto; che importa assai più che comunemente non si crede. Dal Libretto si può quasi affermare, che la buona dipende, o la mala riuscita del Dramma. Esso è la pianta dell' edificio ; esso è la tela , su cui il Poeta ha disegnato il quadro, che ha da esser colorito di poi dal Maestro di musica (Algarotti 1763, p. 13).*

The leading object to be maturely considered, is the nature of the subject to be chosen; an article of much more consequence, than is commonly imagined; for the success or failure of the drama depends, in great measure, on a good or bad choice of the subject. It is here of no less consequence, than, in

architecture, the plan is to an edifice; of the canvas, in painting, is to a picture;  
because, thereon the poet draws the outlines of his intended representation,  
and its colouring is the task of the musical composer (Algarotti 1767, p.10).

Francesco Algarotti, in his *Saggio sopra l'opera in musica*, referred to the importance of the subject matter and the choice of libretto in ensuring the success of an opera. The contemporaneity of the 1767 English version of the essay gives it an authority which is relevant in the context of *Il Regno della Luna*. The translation puts a stronger emphasis on the subject matter (*argomento*), and thus it appears to more explicitly connect the construction of the libretto with the rhetorical concept of *inventio*. As a first step in analysis of *Il Regno della Luna*, the focus is on the meanings immanent in the words. In chapter three the attention will be on how Piccinni's superimposition of music adds a further layer of complexity, providing nuances, clarifying meanings and 'energising' the text.

If *opera seria*, asserted 'a social order that exists naturally, inevitably and endlessly', as Feldman suggests, the *dramma giocoso* did the opposite (Feldman 2014, p. 458). It made the audience think and evaluate what was proffered on stage, as though no ideas were predetermined. Referring to Goldoni's *drammi giocosi*, Hertz (1979) indicates that the author's intent was to appeal to all audience members, regardless of their status with a focus on plot, intrigue and character, as well as the clash between social classes. Tables 2-1, 2-2 and 2-3 list the set pieces and recitatives in *Il Regno della Luna* with references to topical philosophical, social, cultural, political and literary issues contained therein. Characters are abbreviated in these tables as follows: Ast = Astolfina, Fra = Frasia, Les = Lesbina, Duc = il Duca Astolfo, Ste = Stellante, Mer = Mercionne, Spa = Spaccone.

**Table 2-1 Act 1: Philosophical, social, cultural, political and literary topics**

<b>Title</b>	<b>Form</b>	<b>Characters</b>	<b>Narrative</b>
'Tutta saprà la Reggia'	Recitativo secco	Duc, Ast, Fra, Les, Ste, Spa, Mer.	Evolving concepts of social classes
'Scusi Signor Astolfo'	Recitativo secco	Duc, Ste, Spa, Mer.	Science versus mythology
'Volete vederlo'	Aria	Ste.	The scientific revolution
'Ah, che ne dite?'	Recitativo secco	Duc, Mer.	The societal benefits of trade
'Bella, Signor Astolfo'	Recitativo secco	Duc, Spa.	The position of women in society The need for a standing army
'Che bel piacere'	Aria	Spa.	Militarism, the glory of war
'Qual uom, quai modi?'	Recitativo secco	Duc.	
'Non vi piacque ingiusti Dei'	Aria	Duc.	
'Oh quell ch'io sento mai!'	Recitativo secco	Ast, Fra, Les.	Political power held by women The immortality of the soul
'Bella cosa è il poter dire'	Duetto	Fra, Les.	The position of women in society
'No, non è per noi'	Aria	Ast.	The need for a standing army
'Com' è così'	Recitativo secco	Fra, Les, Duc.	The concept of the 'noble savage'
'Che bell' amare'	Terzetto	Fra, Les, Duc.	Alternative forms of marriage contract
'Ah Regina, pietà'	Recitativo secco	Ast, Ste.	The concept of the 'noble savage'
'Voi avete già la moglie'	Finale	Ste, Mer, Spa, Fra, Les.	Alternative forms of marriage contract The position of women in society

**Table 2-2 Act 2: Philosophical, social, cultural, political and literary topics**

<b>Title</b>	<b>Form</b>	<b>Characters</b>	<b>Narrative</b>
'Ah se a ferirmi il cor'	Aria	Duc.	Alternative forms of marriage contract
'Che abbiamo a far?'	Recitativo secco	Fra, Les.	
'Se mia moglie voi sarete'	Aria	Mer.	The societal benefits of trade
'Eh ben?'	Recitativo accompagnato	Ast, Fra, Les, Mer, Spa, Ste.	The glory of war Science versus mythology
'Come, che ha detto?'	Recitativo secco	Ste, Spa, Mer.	Political power held by women
'Poveretto, oh che ignoranza'	Aria	Ste.	The scientific revolution
'Cadrà fra poco in cenere'	Cavatina	Spa.	European Colonialism and Imperialism
'Ah voi Mercionne qua'	Recitativo secco	Spa, Mer, Ste, Ast.	
'Ahi di sciagure e pianto, barbare idee funeste!'	Finale	Ast, Fra, Les, Duc, Mer, Spa, Sta, Coro.	Political power held by women The position of women in society

**Table 2-3 Act 3: Philosophical, social, cultural, political and literary topics**

Title	Form	Characters	Narrative
‘Vedeste? Oh che portento!’	Recitativo secco	Duc.	Reference to classic Italian literature: Ludovico Ariosto’s <i>Orlando Furioso</i>
‘Eccovi I più preziosi depositi del regno’	Recitativo accompagnato	Duc, Ste, Spa, Mer.	
‘Sì, perché più l’insano immagniar vediate’	Recitativo	Ast, Fra, Les, Mer, Spa, Ste.	New worlds and new opportunities
‘Sì, restate, e mille grazie’	Finale	Tutti.	Utilitarianism and the ‘enlightened’ society

### 2.3.1 Evolving concepts of social classes

In the recitative beginning ‘Tutta s’aprà la reggia agli ospiti novelli’ (Let the palace be fully open to the new guests), Astolfina insists that the visitors from Earth are not required to be unnecessarily obsequious to her. She does not want them to address her with titles of regal respect, such as ‘your majesty’, explaining that these are not used on the Moon (act 1, scene 1). Astolfina may be an allegory for Maria Carolina of the House of Habsburg, who became Queen of Naples in 1768.<sup>23</sup> Her husband, Ferdinand IV, was known to be politically inept and he relied on her to rule the Kingdom of Naples (Polzonetti 2011, p. 136). She was a supporter of ‘enlightened absolutism’ as described by Frederick the Great in his 1777 *Essay on Forms of Government*.<sup>24</sup> According to this system, monarchs held power not through a hereditary ‘divine right’, but rather through a social contract with their subjects. They strengthened and maintained their authority by improving their subjects’ lives.

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<sup>23</sup> Polzonetti (2011, p. 12) suggests that in Piccinni’s opera *I Napoletani in America* (1768), Silvia, who becomes the governor of a remote province in the American colonies, was an allegory for Maria Carolina. This was the first Italian opera with a North American setting. It premiered in 1768 as part of the celebration of the arrival of Maria Carolina as the new Queen of Naples. The character Silvia introduced enlightened reforms to the province, improving the lives of her native American subjects.

<sup>24</sup> The title of the work is: *Essai sur les formes de gouvernement e sur les devoirs des souverains*. It was published in Berlin in 1777 by G J Decker.

Maria Carolina was known to have a democratic attitude and to reject formal etiquette. Lady Anna Riggs Miller, in a letter to a friend in France dated January 25<sup>th</sup> 1771 described her observations of the Neapolitan Queen at a royal ball in Naples. Maria Carolina broke with protocol by only allowing persons whose company she desired to converse with her, and this was done without ceremony. At balls, any of the company were permitted to dance at the same time as the Queen and her husband. Lady Anna Riggs Miller also described the informal warmth with which Maria Carolina conversed with her:

*There is no precedence observed at these balls; the King and Queen go in and out promiscuously, which is the reason why the company is not so numerous as one might expect to find it. ...None but such as the Queen esteems proper to receive and converse with sans ceremonie are ever admitted; and there are many of the Neapolitan nobility, even to the rank of dukes, who can only see the ball from the upper boxes. ...Any of the company may dance at the same time with their Majesties. ...The Queen calls out those she chooses to dance with (1777 Letter XXXV, pp. 52-4).*

Astolfina's immediate welcoming of the Earth women as her friends and her bestowing on them the title of ladies-in-waiting is consistent with Maria Carolina's casting aside of regal etiquette. Her informality and fairness in dealing with Spaccone's insistent and insensitive requests for her hand in marriage are revealed in her aria *Meglio rifletti al trono* (It would be better to think about the throne) (act 1, scene 10). Her use of the informal 'tu' reinforces that she is speaking down to Spaccone as a subordinate. Nevertheless, she graciously forgives his desire to find fortune through marrying her. Her warning to him is not so much because he is a commoner. Rather she is alerting him to the gravity of the regal duties he would take on if he were to marry her, reminding him that the realm of the Moon is her world, not his. Perhaps this aria also alludes to changing relationships between the bourgeoisie and the aristocracy. At the very least it is an imaginative riff, exploring the potentials of non-typical behaviour.

The audience is not told how Astolfina came to be queen of the Moon. Being the daughter of Astolfo, an immigrant from Earth, she could not have ascended the Lunar throne through a hereditary monarchy system. We are left to infer that she was in some manner elected as queen. Jean-Jacques Rousseau, in book 3, section 6 of his 1762 treatise, *Du Contrat Social ou Principes du droit politique*, describes an elected monarchy as an acceptable form of administration. The nature of Astolfina's reign as queen appears to be consistent with contemporaneous thinking on alternative forms of government.

### 2.3.2 Women in society – their position and political power

It quickly becomes apparent that the position of women in the Lunar society is very different from that on Earth. In act 1, scene 4, Spacone expresses to Astolfina’s father, the Duke Astolfo, his interest in marrying her. He asks if paternal permission is required. The latter informs him that on the Moon women may marry whom they please, and they do not require parental approval to do so. This is consistent with Rousseau’s *Discours sur l’Origine et les Fondements de l’Inegalite parmi les Hommes*. He proposed that ‘by the Law of Nature the Father continues Master of his Child no longer than the Child stands in need of his Assistance, that after that Term they become equal, and that then the Son, entirely independent of the Father, owes him no Obedience but only Respect’. (Rousseau 1761, p. 149)<sup>25</sup>

Lunar women have a monopoly on political power, as Astolfina explains to Frasia and Lesbina in act 1, scene 6. Moreover, women have power in relationships. If they want to dissolve a marriage bond, men must always accede to their wishes. This condoning of divorce would have been a radical idea in Lombardy at the time, where Catholicism was the official state religion.

<p><i>Astolfina: Sempre schiavo è il consorte. In ogni tempo, Se annoiata è la moglie, Il vincolo discioglie, e il manda in pace.</i></p>	<p>Astolfina: Always the male spouse is the slave. At any time, if the wife is bored, the (marriage) bond is dissolved, and they part in peace. (act 1, scene 6)</p>
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Frasia and Lesbina state their approbation of the power of women in the Lunar society in the duet, *Bella cosa è il poter dire sono donna, e son padrona* (A beautiful thing is the power to say I am a woman, and I am in charge) (act 1, scene 6). In the context of a society structured around patronage, ‘padrona’ could also refer to political patronage or granting access to privileges. In a light-hearted about-face in the act 3 finale, the men appear to accept that women have rights to their own diversions and company, at least on the Moon.

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<sup>25</sup> The Discourse was originally published in French in 1755. I have used a quotation from the translation published in English in 1761 by R. and J. Dodsley.

<p><i>Stellante, Spaccone, e Mercionne:</i>  <i>Qua Mariti, qua Galanti,</i>  <i>Se molesta ve n'è alcuna,</i>  <i>La mandate nella Luna,</i>  <i>Che il suo Regno è questo qui.</i></p>	<p>Stellante, Spaccone, e Mercionne:          Look here husbands, gentlemen,          if any woman annoys you,          send her to the Moon,          for her Realm is this one here.          (act 3, finale)</p>
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As a concluding statement in the act 2 finale on the position of women in the Lunar society, Frasia, Lesbina, Astolfo and the chorus sing a jubilant *tutti*, telling the men that that they must learn to respect the rule of the women: 'Delle donne ora imparate qui l'Impero a rispettar' (Now you will learn to respect the dominion of women here). These texts engage directly with the ideas expressed in *Mariti alla moda* and *Gli sposi particolarissimi*, as described in section 2.1. The Moon is clearly a society where women have achieved the eighteenth-century aspiration of some Italian women to have agency both politically and socially, to be able to openly express their opinions and feelings, and to act without fear of censure. It is acknowledged, however, that given the diversity of eighteenth-century Italian women's experiences, many would have been illiterate and subject to strict familial control. As such they would have most likely not been aware of these aspirations being articulated, let alone subscribing to them.

The gender politics in this opera seem diametrically opposed to those in Mozart's *Così fan tutte* (1790). A superficial interpretation of the latter is that the women (Fiordiligi and Dorabella) are morally fallible while the men remain infallible. Hunter (2008, p. 168) observes that the work was considered immoral in the nineteenth century because it 'degraded' women. By contrast, the women in *Il Regno della Luna* are infallible while the Earth men demonstrate moral turpitude. In both works there is a form of redemption of the 'guilty' parties when they see their folly and resolve to reform. While ambiguous in Mozart's work, the reform is straightforward in Piccinni's, involving a 'magical' cure with a direct reference to the classic literature of *Orlando Furioso*.

In Stellante's supplication to Astolfina where he lists his attributes, he states that following marriage to him she will achieve a level of erudition in philosophy and sciences equal to his own. This is a contradiction of Bandiera's statement in his 1740 treatise that education in the 'sublime sciences' was superfluous to women, as discussed in section 2.1. The implication here is that Stellante is prepared to subvert this principle advocated by the *illuministi* for his ambition to step up the social ladder.



<i>Io, Regina Lunar, v'offro quest'io, E più aver non potete d'un par mio. Con me voi diverrete Filosofessa, astronoma, idrostatica, Geometra...</i>	I, Lunar Queen, offer you myself, and you could not have more than to be my equal. With me you will become philosopher astronomer, hydrostatician, surveyor...(act 2, scene 6)
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The text below from the act 1, scene 6 duet shows Lesbina celebrating the political power held by women on the Moon. This is developed further in act 2, scene 6, where the women clearly enjoy the superiority Astolfina has given them over men. After the queen has told the men to prostrate themselves before her throne and kiss her palms, Frasia orders: 'Sotto lì, uominacci, il vostro orgoglio' (Down there, good-for-nothings, with your pride).

<i>Lesbina: E veder gl'uomini intanto, Poiché il capo alzar non ponno, Arrabbiarsi, e far pietà.</i>	Lesbina: And to see the men meanwhile, Since they can't rise to the top, Become angry, and pitiful. (act 1, scene 6)
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Following Astolfina's rejection of their proposals to marry her, the Earth men plot to overthrow the female-dominated empire (act 2, scene 8). The implication here is that this would be a return to the 'normality' of a male-dominated regime. While initially prepared to forego their dominance of women in the interest of marrying into royalty, they very quickly plan to return to what they consider their rightful position. This is indicated in the following text.

<i>Stellante: L'Impero Togliamole di peso, e qui rendiamo Le donne in avvenire a noi soggette.</i>	Stellante: Let's take away her power by force, and make the women here subject to us in future.
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It noteworthy that they do not discuss installing a male monarchy, rather just taking over the women's power for themselves. As well as a comment on women and political power, this could also be seen as a bourgeois versus aristocracy class issue.

In the act 2 finale, Astolfina is an assertive statesman-like monarch, in contrast to her previous egalitarian, somewhat gentler stance. She firstly condemns the Earth men's denial of their plotting: 'E tollerar degg'io si rea temerità?' (And must I tolerate such

wicked boldness?); and 'Vo' punire il vostro orgoglio.' (I wish to punish your arrogance.) After Lesbina and Frasia plead for Astolfina to have mercy on their brothers, she agrees to show some leniency. This fact that she only shows mercy after the Earth women advocate for the men appears to relate to her statement in act 1, scene 1 that she had chosen the them to be 'dame d'onor' (ladies in waiting). Throughout the opera Astolfina appears to value their opinions and to consider them her advisors on the culture of Earth society.

There are parallels with Maria Theresa's reign in the interactions between Astolfina and the men. For centuries a class of wealthy families in cooperation with the Church had had a stranglehold on political and economic power in the city state of Milan. During her reign, Maria Theresa initiated various bureaucratic strategies to reform the financial administration and political structures in the city. Messbarger (2002, p. 92 ) comments that while she did not completely break the hold that the patriciate and the Church had, her reforms considerably weakened it. The finale of act 2 leaves no room for doubt that Astolfina has absolute power, and that she is prepared to enforce it when her empire is threatened. *Il Regno della Luna*, premiering in Milan in the penultimate year of Maria Theresa's reign, could be seen as an affirmation of her rule.

### 2.3.3 Alternative forms of marriage contract

Conventions regulating the establishment and behaviour of the nuclear family were often seen as allegories for political structures in the eighteenth century (Polzonetti 2011, p. 186). However, the way in which the subjects of courting and marriage are dealt with in the opera are inconsistent with these conventions. For example, as noted above, parental permission is not required for a woman to marry on the Moon. Furthermore, both bigamy and polyandry are canvassed.

In act 1, scene 7, Astolfo declares his romantic interest in both Frasia and Lesbina. This may be particularly subversive in that Astolfo, as the father of Astolfina, has already been married and is a generation older than Frasia and Lesbina. Intergenerational polyandry may have been shocking to audiences at the time. In the trio *Che bell' amare alla Lunare!* (How beautiful to love in the Lunar way!), both women are initially overwhelmed by his protestations, but then they admit that they are completely enamoured of him. This ensemble ends with all three characters in a highly emotional state, admitting that their hearts are not yet content. This situation is resolved in act 2, scene 1. Astolfo makes his interest in marrying both women clear in the aria, *Ah se a ferirmi il cor v'ha unite Amor così* (Ah, if Love has united you to wound my heart so). After his exit, Frasia and Lesbina decide to accept his proposal, noting the Lunar custom that women can dissolve a marriage bond as they please.

<i>Frasia: Consoliamolo: entrambe Sue spose diventiam. Lesbina: Due spose a un tempo! Forse qui nella Luna è ciò permesso? Frasia: Ma qui non può ogni donna Il marito cangiare a suo talento?</i>	<p>Frasia: Let’s comfort him: together let’s become his wives. Lesbina: Two wives at once! Maybe here on the Moon this is permitted? Frasia: But here can’t each woman change husbands as they wish? (act 2, scene 1)</p>
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The finale of act 1 begins with the Stellante and Mercionne telling Spaccone that he already has a wife on Earth, and therefore cannot marry Astolfina. He responds that his terrestrial wife does not count on the Moon, and that he is free to have a second wife there. The others then propose a polyandrous arrangement, where all three men are Astolfina’s husbands.

<i>Stellante: Via facciam da buon compagni, Ripartiam in tre i guadagni. Noi saremo... Spaccone: Signor no. Mercionne: Noi saremo tutti contenti, Da mariti e da serventi A vicenda.</i>	<p>Stellante: Eh let’s be good companions, let’s divide the benefits in three. We’ll be... Spaccone: No sir. Mercionne: We’ll all be happy, as husbands and devotees each one. (act 1, finale)</p>
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The attitudes to relationships between the sexes evident in the libretto suggest a casual informality, consistent with Rousseau’s concepts of primitive human behaviour, as expressed in his *Discours sur l’Origine et les Fondements de l’Inegalite parmi les Hommes*. In the first part of this book, he suggested that in ‘savage’ human beings the lack of rigidly enforced sexual relationships forestalls ideas of unfaithfulness and jealousy, resulting in a more liberal and naturally just moral conduct. Questioning the power relationship between genders is the underlying theme here. As noted in section 2.1, articles in late eighteenth-century popular women’s periodical literature in Italy opened traditional gender relationships up to probing, assessment and consideration of alternatives.

### 2.3.4 Science versus mythology

A component of Enlightenment thinking involved a questioning of received knowledge and authority. This is played out in the opera as a contest between mythology and science. The party from Earth travel to the Moon in a space ship, 'scientifically conceived' by Stellante, the mathematician and astronomer (act 1, scene 2). By contrast, Astolfo had travelled there in the indeterminate past by *ipogrifo* – a mythical horse dragon.

<p><i>Stellante: Che ipogrifi? Che razza?</i>  <i>Queste son mode antiche.</i>  <i>Meglio si fan le cose alla moderna.</i>  <i>Come l'onda oggimai l'aria si varca,</i>  <i>Comodi e franchi siam venuti in barca.</i></p>	<p>Stellante: What horse dragons? What species?  These are old-fashioned.  Better to do things the modern way.  As a wave today crosses the air, we've  come comfortably and confidently by boat. (act  1, scene 2)</p>
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In the comic aria, *Volete vederlo?* (Do you want to see it?), Stellante compares the comfort and convenience of modern travel in his space ship with the old-fashioned *ipogrifo*. He describes how the ship works, noting in particular that lift is provided by two hot air balloons and that it is steered with two big wings. While this may seem ludicrous in the twenty-first century, it was consistent with scientific knowledge of the time.<sup>26</sup> There was no reason to suppose that the Earth's atmosphere did not extend as far as the Moon. This juxtaposition of known science with a fictional Lunar voyage is one element which places the work within the ambit of early science fiction.

Stellante's *recitativo accompagnato*, *Misero voi! Misera spada!* (You pitiful one! Wretched sword!) shows an interesting conjunction between mythology and the new science (act 2, scene 6). While stating to Astolfina his qualifications for becoming her husband, Spaccone says that with his sword (a metaphor for military might), he will conquer new celestial worlds in the name of the Moon. Hearing this Stellante protests, insisting that Spaccone will need assistance with navigation which he can provide with his telescope and astronomical knowledge. The text of the piece is replete with vivid imagery of creatures associated with the signs of the Zodiac and with constellations. These include *Orsa* (bear),

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<sup>26</sup> Hot air balloons were known to be lighter than air. Unmanned forms had been used for military signalling in China since the third century AD. The Montgolfier brothers made the first hot air balloon used for a human flight in Paris in 1783.

*Leone* (lion), *Toro* (bull), *Cane* (dog), *Sagittario* (archer), *Aquario* (water-bearer), *Cancro* (crab), *Pesci* (fish), *Scorpion* and *Ariete* (ram). Stellante shows in an allegorical manner how these mythical creatures will prevail over Spaccone unless he has scientific guidance to avert the dangers of inter-stellar travel.

### 2.3.5 The 'scientific revolution'

The libretto contains several allusions to recent scientific discoveries. These are the province of Stellante. While they have a veneer of authenticity, they are often inaccurate or misguided, even in the light of eighteenth-century knowledge. When describing his space ship, Stellante alludes to the contemporaneous interest in sound waves: 'Come l'onda oggimai l'aria si varca...' (As a wave today crosses the air...).<sup>27</sup> Any association between the space ship with its hot air balloons and wings and sound waves is spurious. The insertion of this reference to sound wave propagation is an example of the character talking up his erudition by stating anything he vaguely knows, whether relevant or not. It also suggests that the librettist intended to lampoon the simplistic, superficial scientific knowledge resulting from the popularisation of science.

In Stellante's statement of his suitability to marry Astolfina, there is a reference, consistent with eighteenth-century philosophical thought, to the importance of magnifying instruments. The telescope and the microscope were considered to be special tools for acquiring new knowledge. They allowed an extension of the senses to reveal hidden realms (Loughridge, 2013). However, his statements about the 'indivisible points' and 'all possible worlds' are clearly exaggerations. There is an incoherent reference to the 'squaring the circle' problem proposed by ancient geometers.<sup>28</sup> Stellante would certainly not have had a solution for it. As well as canvassing the new science, these texts allude to the 'il mondo alla roversa' trope - topsy-turvy worlds where all is not as it seems.

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<sup>27</sup> Isaac Newton had calculated the speed of sound propagation in relation to the density and elasticity of a medium in the late seventeenth century. During the eighteenth century, Jean Antoine Nollet and Ernst Chladni studied the mathematics of sound propagation in various liquids and gasses.

<sup>28</sup> The problem was to construct a square with the same area as a given circle using only a compass and a straight edge with a limited number of steps. It was a popular topic for discussion in the eighteenth century, but was finally shown to be impossible through the Lindemann-Weierstrass theorem in 1882.

<p>Stellante: Si unisce al vostro scettro,  Io vi farò veder per questo vetro  I punti indivisibili,  Tutti i mondi possibili,  Il rotondo quadrato, e il quadre tondo.</p>	<p>Stellante: If united with your throne,  I will make you see through this glass  the indivisible points,  all the possible worlds,  the square circle, and the round square. (act 2,  scene 6)</p>
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When the Earth men are planning their invasion of the Moon, Mercionne is given the responsibility for recruiting an army from Earth and for placing troops at strategic locations on the Moon. Noticing Mercionne's lack of knowledge of the Moon, Stellante describes its geography to him in an aria, *Poveretto, oh che ignoranza!* (Poor lad, oh such ignorance!). He demonstrates using a Lunar map: *il Mappamondo* (act 2, scene 11). The Dresden word book has a footnote indicating that this is an allusion to the *Selenografia de Hevelio*, meaning the map of the Moon made by Johan Hevelius in 1647. Stellante puts the map into Mercionne's hands, and describes the geographic features in an increasingly animated way. This is a catalogue aria. It includes a likely non-existent location - *Vormazia* (Wormland). The latter appears to have been included for comic effect to rhyme with the names of real locations: *Alsazia, Croazia, Galazia, Dalmazia and Lusazia*. This aria is discussed further in chapter three.

There is a context here of the burgeoning contemporaneous literature which aimed to make scientific discoveries and philosophical ideas accessible to members of the public without specialised knowledge of the subjects – the popularisation of science. An example is Francesco Algarotti's publication *Il Newtonianismo per le dame, ovvero dialoghi sopra la luce e i colori* (Newtonianism for Ladies, or Dialogues on Light and Colour) (1739). The work was published in an English translation the same year (Algarotti, 1739b). While the title referred to women as the target audience, the publication was aimed at the generally literate and curious public. The intent was for the reader to acquire a level of understanding so that they could converse with some confidence on the topics. It is noteworthy that some of the *illuministi* considered this acquisition of simplified information, particularly by women, to be a process of degrading science by its domestication (Messbarger 2002, p. 75). This was used as a further argument for limiting the education of women, as discussed in section 2.1.

### 2.3.6 New worlds and new opportunities

The Earth men's initial ambitions to advance up the social ladder by marrying Astolfina and their enticements with promises of trade, military supremacy and technological

advances, resonate strongly with the attitude of some Europeans to interaction with newly-discovered civilisations. Here, one could include British or French imperialism, colonisation and exploitation. When planning their invasion of the Moon, Mercionne indicates that he wants to establish a port from which he can trade with all regions of Earth, as well as with the worlds of Mercury and Jupiter.

<p>Mercionne: Se può il commercio A ogni parte introdur col nostro mondo, Si avrà qui da Levante, da Occidente E' facile la strada Al mondo di Mercurio, e a quel di Giove.</p>	<p>Mercionne: If trade with every part of our world can be introduced, there will be an easy route here from the East and the West to the worlds of Mercury and Jupiter. (act 2, scene 12)</p>
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When Astolfina pardons the Earth men in the act 3 finale, they request her permission to leave the Moon. They choose not to return to Earth, but prefer instead to seek their fortunes in other ‘new worlds’, like those of Jupiter, Mars, Venus and Saturn.

<p><i>Stellante: Andrem di sfera in sfera Ad altri nuovi mondi, a quel di Giove, A quel di Marte, Venere, e Saturno La miglior sorte avremo.</i></p>	<p>Stellante: Let us go from sphere to sphere and in other new worlds, like that of Jupiter, Mars, Venus and Saturn we'll have better fortune. (act 3, finale)</p>
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### 2.3.7 European colonialism and imperialism

In a clear allusion to the colonisation of North America as a result of Columbus's exploratory voyages, Mercionne and Stellante discuss the fame that they will enjoy when reports of their voyage are heard on earth. Their planned invasion runs contrary to the rights to property, as described in book 1, section 9 of Rousseau's *Du Contrat Social ou Principes du droit politique* (1762).

<p><i>Stellante: Il nostro Mondo</i>  <i>Tutto riempo, stordisco</i>  <i>Della nuova, e distinta relazione.</i>  <i>Di questa singolar navigazione</i>  <i>Parleran le Accademie,</i>  <i>Parleran i Foglietti,</i>  <i>I Poemi, le Istorie,</i>  <i>E di Colombo oscurerem le glorie.</i>  <i>Mercionne: In questo modo appunto</i>  <i>Anch'egli un giorno popolò l'America.</i>  <i>Stellante: Ma sol parte ei trovò di nuovo</i>  <i>mondo,</i>  <i>E noi qui un Mondo intero.</i>  <i>Ei nuova strada aprì del mar,</i>  <i>l'aprimmo noi per l'aria.</i>  <i>L'impresa nostra è più straordinaria.</i></p>	<p>Stellante: I'll overwhelm  and I'll amaze all our World  with this new, outstanding report.  The universities, the broadsheets,  epic poems and history books  will speak of this singular voyage,  and we will overshadow  the glories of Columbus.  Mercionne: In exactly this way,  he too once populated America.  Stellante: But he only found a part of a new  world,  while we have here an entire world.  He opened a new sea route,  we opened a route through the air.  Our endeavour is more extraordinary.  (act 2, scene 12)</p>
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Spaccone's cavatina, *Cadrà fra poco in cenere* (It will soon fall in ashes) engages with societal discourse about destructive European interactions with new peoples (act 2, scene 12). While planning the invasion of the Moon, he describes how the civilisation will be annihilated, and all memory of it erased. His wish is to expunge any trace of the Lunar society so that a future passer-by would not see any evidence of its existence. This is reminiscent of one of the worst aspects of European colonisation. During the Seven Years' War, for example, there were instances of intentional violence inflicted on indigenous societies and their culture (Marston 2001, p. 83). In one such case, during the battle for Quebec the British General James Wolfe, aware of an alliance between French soldiers and the local population, ordered that the Native American villages be destroyed (James, 1768).

<p><i>Stellante: Cadrà fra poco in cenere,</i>  <i>Cadrà il Lunare Impero.</i>  <i>E ignota al passeggero</i>  <i>La Luna un dì sarà.</i>  (act 2, scene 12)</p>	<p><i>Jarba: Cadrà fra poco in cenere</i>  <i>Il tuo nascente impero</i>  <i>E ignota al passeggero</i>  <i>Cartagine sarà.</i>  (<i>Didone Abbandonata</i>, act 3, scene 19)</p>
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As shown in the foregoing box, the text of this cavatina is adapted from the first quatrain of Jarba's aria in Metastasio's libretto: *Didone Abbandonata* which Piccinni (among many other composers) set. Piccinni's setting of this work premiered in January 1770 at the Teatro Argentina in Rome. The texts have the same poetic meter and rhyming scheme. By drawing a parallel between destruction of the fictive Lunar society and destruction of Carthage, the librettist invokes the trope of the appeal of antiquity. Some of the opera-going audience would have been familiar enough with *Didone Abbandonata* to make the connection. The device confers on the text a form of foreboding authority through an association with ancient history.

Each of the Earth men's supplications to Astolfina involves exaggerated nonsensical statements intended to impress a person naïve of the terrestrial situation. Stellante is the 'perpetual ruler of the whole global celestial region'; Mercionne will make rivers and wells turn to gold; Spaccone will make entire worlds subject to the Lunar empire. These statements smack of the patronising attitude of Europeans to new peoples. They seem reminiscent of offering baubles and trinkets to indigenous peoples in exchange for land. It is noteworthy that Frasia and Lesbina point out to Astolfina that the men's statements are nonsense, merely an attempt to obfuscate.

### 2.3.8 The benefits of commerce to society

The opera engages in a non-didactic way with eighteenth-century discourse on the benefits of trade to society and the degree to which the state should interfere in its conduct. In act 1, scene 3, Mercionne questions Astolfo about commercial activity on the Moon. Astolfo explains that trade is unknown within the Lunar society, although he suggests that this is not necessarily to its disadvantage. Mercionne tries to convince Astolfo of the benefits of commerce in a long solo recitative section beginning, 'E' d'ogni regno vita, e nervo il commercio' (Trade is the life and backbone of every kingdom). The text is clearly tongue-in-cheek, including such statements as trade makes the bankrupt solvent and keeps the good alive. The culminating assertion that it 'revives the dead' is an example of bathos, a literary device in which a series of sublime statements ends with a ridiculous one. The comedy here derives from anticlimax.

<i>E' d'ogni Regno</i>	Of every Kingdom
<i>Vita, e nervo il Commercio.</i>	Trade is the life and backbone.
<i>Egli è il Commercio</i>	It is Trade
<i>Che fa colti i paesi,</i>	that gets the lands harvested,
<i>Che fa fecondi i campi,</i>	that makes the fields fruitful,
<i>Che fa ricchi gli scrigni,</i>	that enriches the reserves,
<i>Che fa belle le mode,</i>	that beautifies the fashions,
<i>Che far crescer la prole,</i>	that makes the children grow,
<i>Che risanna i falliti,</i>	that makes the bankrupt solvent,
<i>Che mantiene vivi i sani,</i>	that keeps the good alive,
<i>Che resuscita i morti;</i>	that revives the dead;
<i>Egli fa tutto.</i>	it does everything. (act 1, scene 3)

In the aria, *Se mia moglie voi sarete* (If you will be my wife), Mercionne offers Astolfina prospects for lucrative trade with Europe if she consents to marry him (act 2, Scene 6). He promises to bring Paris, England, Italy and Spain to the Moon. It is clearly axiomatic to him that commerce, with a concomitant increase in population, will benefit the Moon.

<i>Mercionne: Farsi d'oro I fiumi, I fonti, Partorir le valli, I monti, Popolarsi il vostro Regno...</i>	Mercionne: Rivers and wells will become gold, valleys and mountains will generate populations for your Kingdom... (act 2, scene 6)
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Mercionne's enthusiastic assertions about the benefits of commerce to society are consistent with the writings of Adam Smith in *The Theory of Moral Sentiments* (Smith, 1759):

*The pleasures of wealth and greatness, when considered in this complex view, strike the imagination as something grand and beautiful and noble, of which the attainment is well worth all the toil and anxiety which we are so apt to bestow upon it (part IV, paragraph 9).*

The texts of Mercionne's recitative and aria seem to paraphrase the following passage from the next paragraph of Smith's book:

*And it is well that nature imposes upon us in this manner. It is this deception which rouses and keeps in continual motion the industry of mankind. It is this*

*which first prompted them to cultivate the ground, to build houses, to found cities and commonwealths, and to invent and improve all the sciences and arts, which ennoble and embellish human life; which have entirely changed the whole face of the globe, have turned the rude forests of nature into agreeable and fertile plains, and made the trackless and barren ocean a new fund of subsistence, and the great high road of communication to the different nations of the earth. The earth by these labours of mankind has been obliged to redouble her natural fertility, and to maintain a greater multitude of inhabitants (Ibid.).*

While *Il Regno della Luna* predates *The Wealth of Nations* (Smith, 1776), the concepts of the societal benefits of unregulated commerce in Smith's two publications have a strong relationship with the writings of Bernard Mandeville, the Anglo-Dutch philosopher. There is a confluence of ideas in Smith's works and Mandeville's publication: *Fable of the Bees or Private Vices, Publick Benefit* (Mandeville, 1714). First published in 1714, this work caused a furore owing to its underlying message about the economic utility of citizens' selfish pursuit of vice and luxury goods. It was the subject of a prosecution for 'immoral' content in 1729. Nevertheless, its influence was prodigious, a ninth edition being printed in 1755. The underlying concept of these works is that the self-directed behaviour in the marketplace functions like an 'invisible hand', directing the economy in such a way that all levels of society benefit from increased prosperity. Economic growth occurs through initiative and invention in response to demand for goods and the concomitant circulation of capital.

In the mid-1760s the Milanese economist Carlo Sebastiano Franci, author of the article 'Difesa delle donne', extended the ideas of Mandeville and Smith, elevating commerce to a positive force in the new society. He contributed an article to *Il caffè* titled, 'Osservazioni sulla questione se il commercio corrompa i costumi' (Observations on the question of whether commerce corrupts morals).

*Le più ospitali, ed umane nazioni sono le commercianti. La Mercatura fa diventar l'uomo cittadino del mondo.*

*Tolti d'intorno gl'incomodi d'una vergognosa povertà non ha lo spirito umano ostacoli ad avere nobili sentimenti della gloria (Franci, 1765).*

The most sociable and humane nations are the traders. Commerce makes men become citizens of the world.

Once you take away the annoyance of a shameful poverty, the human spirit has no obstacle to attaining noble sentiments of glory.

Franci argued that the function of the marketplace is consistent with the Enlightenment ideal to reward all levels of the citizenry for performing work that contributes to the general good. Commerce, he proposed, results in a more inclusive society in which the poor can be elevated from their ignoble state to be fully participatory 'citizens of the world'. His advocacy of a broader education for women, as evidenced in 'Difesa delle donne', indicates that he considered that they should play a part in supporting commerce through a more prominent role in society. Given that Mercionne's statements about the benefits of trade are ridiculously overstated, and that he is unsuccessful in promoting his credentials for marriage on the basis of trade, the libretto of *Il Regno della Luna* takes a position against the uncritical praise of commerce as an unmitigated good.

### 2.3.9 The concept of the 'noble savage'

The subject of alternative societal structures was prominent in public discourse in the late eighteenth century, and the Lunar society as presented in *Il Regno della Luna* could be seen as a realisation of one possible alternative. By the middle of the century, 'new world' peoples were seen by some as allegories for what Europeans might have been if society had not corrupted them. Rather than savage human beings in an earlier position on the time line of the development of civilisation, these peoples were increasingly viewed as early, pure forms of European, living in an Arcadian or utopian world. They were untainted by societal evils, such as class structures, self-interest and ambition, avarice, corrupt judiciaries, coquetry, intrigues, oppression and greed. This allies with Rousseau's contention in his *Discours sur l'Origine et les Fondements de l'Inegalite parmi les Hommes* that such evils resulted from the direction in which human social relationships had developed throughout history, rather than from any innate natural tendencies.

*The philosophers who have examined the foundations of society have all sensed the necessity of going right back to the state of nature, but none of them has arrived there... Finally, all of them, talking endlessly about need, greed, oppression, desires, and pride, have brought into the state of nature ideas which they have derived in society. They have spoken about savage man, and they have given a portrait of social man.* (J.-J. Rousseau, 2014)

An allusion to these concepts can be seen in the earth women's praise for the Lunar customs with regard to romantic love. Frasia decries the artificial complexities on Earth compared to the artless simplicity in the Lunar society.

<i>Frasia: ...Da noi tanta lentezza, Tanti giri, e raggiri, Tanto tempo in corteggi, In insipide ciance, ed in moine, Pria che una volta se ne venga a fine.</i>	Frasia: ...In our place so much slowness, so many turns and deceptions, so much time in pursuits, in tasteless gossip, and affectation, all this comes first so that love can't be fulfilled. (act 1, scene 7)
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The women want to substitute a natural behaviour based on their innate tendencies for the socially accepted ‘feminine’ persona. Frasia and Lesbina allude to this in the terzetto, *Che bell' amare alla Lunare!* (How beautiful to love in the Lunar way!). These texts also engage with the desire of late eighteenth-century Italian women to be able to openly express their opinions and feelings, and to act without fear of censure.

<i>Frasia e Lesbina: Oh che diletto, Come sta in petto Del cuor l'ardore Senza timore Spiegare appien!</i>	Frasia and Lesbina: Oh such delight, how the heart's passion in the breast is fully expressed without fear! (act 1, scene 7)
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The concept of the ‘noble savage’ in European discourse was not static in the latter half of the eighteenth century. Ginguené, Piccinni's biographer, describes the composer's ‘...esprit naturellement philosophique e son ame sensible...’ (his naturally philosophical spirit and his sensitive soul), and notes that he was an ardent admirer of Rousseau and an avid reader of his works (1800, p. 32).<sup>29</sup> As observed by Cro, by the time Rousseau wrote *Emile* in 1762, his concept of an ideal citizen for a new society had changed from that of the ancestor of socially-corrupted mankind to ‘the free man who is willing, by his own choice, to unite with other members of his species in order to found a community and accept legislation in the name of the common good’ (Cro 2006, p. 150).<sup>30</sup> Polzonetti (2011, p. 184-

<sup>29</sup> Ginguené observes that two of Piccinni's daughters – Giulia and Chiarella – were named after characters in Rousseau's *Julie, ou la nouvelle Héloïse*.

<sup>30</sup> Piccinni would probably not have read *Emile* at the time he wrote *Il Regno della Luna* because it was not published in an Italian translation until early in the nineteenth century (McEachern, 1983), and he had limited French before relocating to Paris in 1778.

5) describes a prevailing belief within Italy in the 1760s that the developing American revolution was a result of inter-racial intercourse between British colonists and native Americans. Such racial mixing would be consistent with Rousseau's idea of union between human groups with the aim of founding a new ideal community. This represents a paradigm shift for the 'noble savage' – from the exotic ideal to the symbol of an ideal citizen for the new society.

While the typical earlier response of Europeans to the new worlds was to characterize the inhabitants in negative terms, there developed increasingly a tendency to compare them favourably with European society (Taylor 2007, p. 45). On arrival in a new location, a traveller inevitably makes judgments which involve a comparison of their own society with that being visited (Agnew 2008, p. 28). This involves a heightened awareness of the self and of others. Comparison was a way of critiquing one's own society by illustration of the positive aspects of a supposedly 'primitive' one. Thomas More's *Utopia* (1506) was a seminal work of this type. The author quotes Hythloday's comments on the laws and customs of the society on the fictional antipodean island of Utopia, 'These, our cities, nations, countries and kingdoms may take example to amend their faults, enormities and errors.' (More 1922, p. 23)

Some subsequent writers painted 'new world' societies as utopian. Jonathan Swift's book commonly referred to as *Gulliver's Travels* uses satire to make incisive comments on contemporary society by comparing it with the equine rulers of the Country of the Houyhnhnms, 'For who can read of the virtues I have mentioned in the glorious Houyhnhnms, without being ashamed of his own vices, when he considers himself as the reasoning, governing animal of his country?' (Swift, 1726) James Cook, in one entry in the journal from his first voyage around the world in 1768-71, suggests that the natives of New Holland (Australia), although appearing to be 'the most wretched people on Earth', were in reality far happier than Europeans (Cook, 1893). A similar example is Denis Diderot's *Supplément au Voyage de Bougainville*, a criticism of European colonialism seen through the eyes of an elderly Tahitian man (Diderot & Louis-Antoine, 1935). The inhabitants of these real and fictional new worlds were content to live simply, ignorant of the excess production and coveting of possessions that created inequality and disharmony in European society.

In *Il Regno della Luna*, the implied history is that Astolfo emigrated to the Moon in the indeterminate past and produced a daughter, Astolfina, as a result of mating with a Lunar woman. His acceptance of the political and social power of women is consistent with the concept of a positive European appraisal of an alternative society, and a preparedness to assimilate with them and adopt their culture.

### 2.3.10 The glory of war

The libretto puts forward contrasting interpretations of the 'glory' of war. Spaccone describes his enjoyment of armed combat in the *seria* parody aria, *Che bel piacere* (What a lovely pleasure) (act 1 scene 4). Wounding, killing and destroying property are all part of the delight of warmongering. However, Astolfo provides a countering view of war. He addresses the abstract concept of the 'vano desio d'onor' (vain desire for honour), lamenting that it makes mortals pitiful and risible (act 1, scene 5). On the Moon, he opines, the effects of this 'affetto tirano' (tyrannous emotion) do not occur.

In the aria, *Non vi piacque ingiusti dei* (It did not please you unjust Gods) Astolfo addresses the deities, saying that if it had pleased them for him to be born on the Moon he would have avoided the concern for honour through armed combat that burdens those born on Earth. It could be inferred that this is a statement that the belief in the glory of armed combat is a further example of a socially determined evil, as discussed by Rousseau in his *Discours sur l'Origine et les Fondements de l'Inegalite parmi les Hommes*. Mary Wollstonecraft impugned the military spirit as, 'inspired by romantic notions of honour, a kind of morality founded on the fashion of the age' (Wollstonecraft, 1792).

### 2.3.11 Militarism and the need for a standing army

Piccinni was a devotee of Voltaire as well as Rousseau, and would have been aware of the former's criticism of militarism. His musical settings of Spaccone's arias (numbers 4 and 22) tend to trivialize the importance of war through the use of *seria* parody and mock heroic styles. Spaccone is surprised by Astolfo's statement that on the Moon making war and being prepared to do so through maintaining an army are considered undesirable. There is always peace on the Moon, Astolfo observes. Spaccone retorts that there is no peace where there is no war, 'Eh non v'è pace, ove non v'è la guerra.' (act 1, scene 4) Related to this concept is the allusion by Frasia and Lesbina to the function of the army as an aid to keep rebellious elements within the population in check. In the recitative beginning, 'L'Impero mio...' Astolfina asserts her confidence in her ability to maintain peace and order in the kingdom without the need for bearing arms (act 1, scene 6) She reiterates this sentiment in the aria that follows, *No, non è per noi sì poco* (No, it is not for us such a trifle).

The Lunar society's attitude to war and a standing army are consistent with the views of Samuel Adams, one of the 'founding fathers' of American independence. In his letter to General James Warren in 1776, Adams warned that he considered an army to be an instrument of oppression in European countries. 'A standing Army, however necessary it may be at some times, is always dangerous to the Liberties of the People.' The American

colonies did not have a standing army, but rather maintained militias. An example was the recruitment of 'minute men', that is citizens who were prepared to take up arms at a minute's notice to defend the colonies. A subsequent statement by Adams is entirely consistent with the arrogance and blustering military attitudes of Spaccone, 'Soldiers are apt to consider themselves as a Body distinct from the rest of the Citizens.'<sup>31</sup>

In *Che bel piacere*, Spaccone evinces a complete disregard for the property and well-being of people outside the military purview, expressing rather his joy in burning castles, destroying piazzas, wounding and killing. While Stellante and Mercionne favour a 'regime change' when Astolfina rejects their marriage proposals, Spaccone's reaction is to instigate a war to annihilate her empire. This attitude is seen in the act 2, scene 12 cavatina, *Cadrà fra poco in cenere*, where he states his intention to obliterate any trace of the Lunar society. The setting has a musical metaphor for his arrogant laughter in measures 55-60.<sup>32</sup>

### 2.3.12 References to classic Italian literature

In act 3, it becomes clear that the now enchained Earth men have lost their sanity, and that it has been stored in glass jars as part of the Moon's 'Arsenal degli arsenali' (Arsenal of all arsenals) (act 3, scene 3). This is a reference to Ludovico Ariosto's epic poem *Orlando Furioso* (1532). In canto 34 of the work, the knight Astolfo travels to the Moon to retrieve the wits of the Christian Knight Orlando. Things lost on Earth, including sanity, are transported there and Orlando had become insane owing to unrequited love for the pagan princess Angelica. The borrowing of the name 'Astolfo', and the fact that in the poem he travelled to the Moon in a chariot drawn by *ipogrifi* reinforce the connection.

This reference to Ariosto's work in the opera is a variant on the trope of the appeal of antiquity. This classic work of Italian literature is likely to have been in the consciousness of opera audiences of the 1770s. Dozens of composers had written operas using libretti based on Ariosto's poem, evidence that there was a fascination with the story of *Orlando Furioso*. Jean-Baptiste Lully's *Roland* (1685) had a French libretto by Philippe Quinault.

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<sup>31</sup> This information was retrieved on 9 Oct 2016 from the Samuel Adams Heritage Society website at: <http://www.samuel-adams-heritage.com/documents/samuel-adams-to-james-warren-1776.html>

<sup>32</sup> This comprises the staccato quarter notes at the same pitch the words 'e ignota al passeggero', with a repeat of the phrase a tone higher two measures later, followed by a diatonic stepwise ascent two measures after that. The five-measure melisma on an open 'e' syllable in mm. 56-60 contributes to the impression of laughter.



Antonio Vivaldi set two libretti by Grazio Bracciolini: *Orlando finto pazzo* (1714) and *Orlando Furioso* (1727). George Frideric Handel's *Orlando*, with a libretto by Carlo Sigismondo Capece, premiered in 1733. Piccinni himself wrote *Roland*, with a French libretto by Jean-Francois Marmontel, in 1778. None of these works, however, included the canto 34 Moon episode. The appeal to Ariosto's work confers an authority on the rather fantastical resolution of the plot by grounding it in classic literature.

Spaccone is consistent with the 'il cavaliere' sub-type of the *commedia dell'arte* stock character: 'il capitano'. This persona is a strutting military man, who underneath his bravado, is shown to be a coward. Rudlin (1994, p. 122) describes 'il cavaliere' as a variant on the 'lovers' within this literary tradition. As well as his alleged possession of soldierly prowess, the character believes that he is good-looking and irresistible to women. This is evident in the act 1 finale, in particular measures 109-133: 'Cospetto di Bacco...'

Spaccone's text is entirely consistent with Rudlin's description of the type as being self-absorbed, selfish, and more intent on listening to himself than paying attention to what the woman who is the object of his attention actually says (Ibid., p. 109). For example, in act 2, scene 6, he interprets Astolfina's silence after his request for her hand in marriage as a delay due to remaining doubts, rather than a rejection, 'Regina, ho detto, e bene? Or che si tarda? Muta, dubbia restare?' (Queen, I have spoken, so? Still delaying now? You are quiet, do doubts remain?)

When he hears that Astolfina has rejected him, Spaccone's 'love' immediately changes to a desire for revenge, 'Se l'amor non giova, provino i furor nostri, e le vendette' (If love doesn't please, let them experience our fury and vengeance). The sword of 'il capitano' is typically an integral part of his personality, rather than a costume accessory (Ibid., p. 121). It also has significance as a phallic symbol. This aspect of Spaccone's character is apparent throughout the opera. For example, in his bid to marry Astolfina, he states, 'L'amor, l'incanto, il fascino delle Donne è questa spada sola' (For women, this sword alone is love, enchantment and charm). (act 2, scene 6) While Spaccone evokes *commedia dell'arte* stereotypes, Piccinni's music setting suggests a more complex character. This is elaborated in chapter three.

### 2.3.13 Challenges to religious dogma

Many of the issues raised in the libretto could be seen as challenges to religious dogma. Nevertheless, the opera was performed in Milan, under the patronage of the Catholic ruler of Lombardy: Francesco Maria III d'Este. Figure 2-1 shows the Imprimatur from the Milan word book of *Il regno della Luna*, indicating that the reviewer of the text did not consider it to contain any significant challenges to Catholic orthodoxy. Questioning of the authority of

religious institutions, such as the Catholic church, had been a part of the Reformation. Refutation of received authority increased with the advent of empiricism and the explosion of the experimentally reproducible scientific observations of the seventeenth and eighteenth centuries. The Moon citizens' physical immortality, as opposed to immortality of the soul, directly contradicts the Christian concepts of death and subsequent rebirth on judgment day. Polyandry and bigamy are clearly contrary to the Christian commandments. Approval of this libretto implies an acceptance that there was considerable scope for satire and social commentary in *opera buffa*.

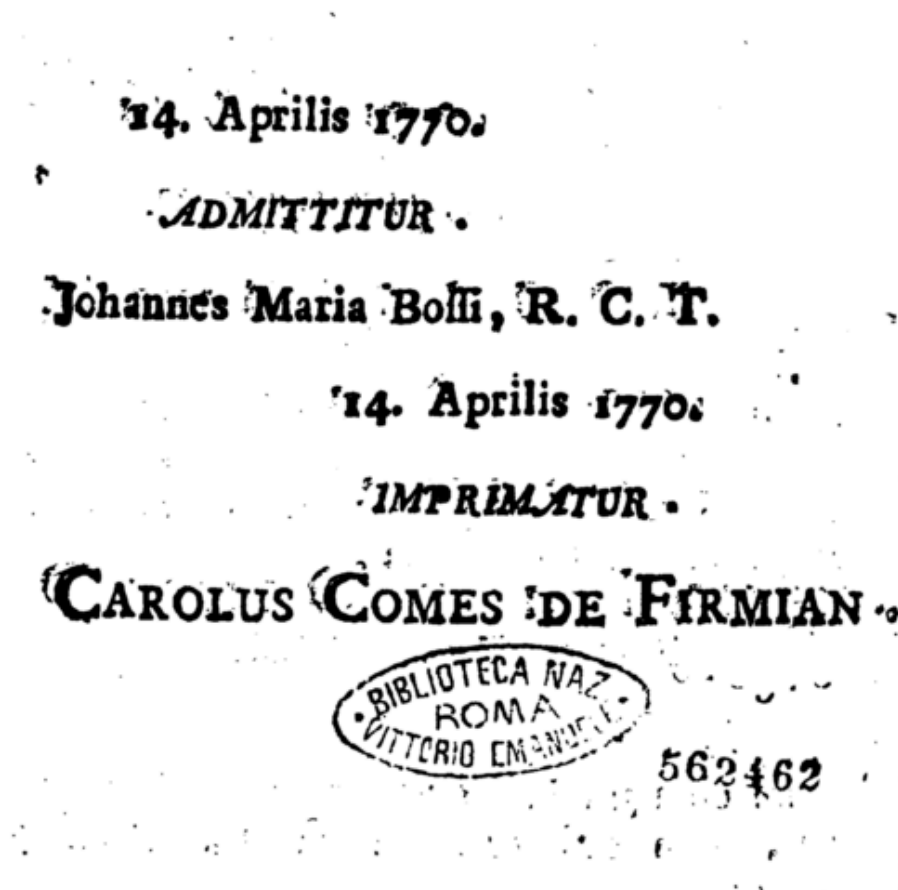


Figure 2-1 Imprimatur from the Milan word book

## 2.4 A satire on Rousseau's view of the character Sophie in *Emile*

*For, to place her above us in the qualities peculiar to her sex, and to render her our equal in everything else, what is this but to transfer to the wife the primacy which nature gives to the husband?* (J. J. Rousseau 1918, p. 279)

This quotation from book five of Rousseau's 1762 book *Emile* seems to encapsulate the paranoia which pervaded eighteenth-century discourse on the position of women in

society. There is an implied appeal to the 'natural order of things' to preserve the dominant position of men.

Wokler posits that *Emile*, like many of Rousseau's works, was conceived as a rebuttal of alternative views on the same subject, such as those in John Locke's *Some Thoughts Concerning Education* (1693) (Wokler 2001, p. 119). In a similar vein, *Il Regno della Luna* could be seen as a satirical rebuttal to Rousseau and the Italian *illuministi*'s writings on the social and political position of women. While they asserted that 'Nature' had pre-ordained these positions, the Lunar society manifests the obverse. There are also other subversions of 'Nature' in the libretto – such as immortality and the condoning of bigamy, polyandry and divorce.

I propose that the work satirizes Rousseau's view of Sophie by creating a society in which the gender politics advocated in *Emile* are reversed. Rousseau himself states, 'By censuring the wrong-doer under an unknown mask we instruct without offending him and he then understands, through the truth whose application he makes to himself, that the apologue is not a falsehood.' (J. J. Rousseau 1918, p. 221) From the audience's point of view, the work could be seen as an apologue, throwing into sharp relief through the example of a satirical fable, the dubious aspects of contemporaneous attitudes to women.

A central theme in book five of *Emile* is that women are to be obedient to men – be they husbands, fathers or the Church. Clearly, the opposite is presented in Piccinni's opera. In act 1, scene 6, Astolfina informs Frasia and Lesbina that the Lunar kingdom is independent and that it belongs to women. Her statement that the male consort is always to be a 'slave' to the wife, and that she may dissolve the bond at any time she is bored is directly contrary to Rousseau's assertion that women should be taught that their duties are to make the lives of men continually 'agreeable and sweet' (Ibid., p. 263). In the duet, *Bella cosa è il poter dire* Frasia and Lesbina express their delight in having the power to say and do as they please without being controlled by men.

The Lunar society officially condones 'caprice and infatuation', which Rousseau described as 'vices peculiar to women'. The text of the act 2, scene 5 chorus, *Della Region Lunatica* appears to be an affront to Rousseau's condemnation of, 'caprice and infatuation by which a woman is today carried away with an object which she will not regard tomorrow' (Ibid., p. 269).

<p><i>Coro: Serbi si qui la pratica:</i>  <i>Lo sposo, ch'oggi è caro,</i>  <i>D'un bue, o d'un somaro</i>  <i>Doman si stimi al par.</i></p>	<p>Chorus: Let the custom here be observed :  the spouse who today is dear  may tomorrow be considered  equal to an ox or a donkey.  ( act 2, scene 5)</p>
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Astolfina's character and her interactions with her Lunar subjects and the Earth visitors mirror the educational principles and practices expressed by the narrator in *Emile*. The latter states that his careful education serves, 'no other purpose than to preserve an unimpaired judgment and a sound heart.' (J. J. Rousseau 1918, p. 216) The transformation of Frasia and Lesbina, through Astolfina's example, to citizens who fully accept the values of the Lunar society is an allegory of the education of Emile in his late adolescence.

The Earth men, by contrast, are presented as satirical versions of Sophie. While they aspire to important roles in the Lunar society, they are shown to fail in their aspirations because, like Sophie, they lack the intellectual capacity, judgment and moral fibre required to take significant roles outside the home. 'Home' for the men here implies the Earth. Their lack of reasoning and judgment are evident in the juvenile squabbling over the proposed polyandrous relationship with Astolfina in the act 1 finale. In a generalisation about women's ability to reason and apply sound judgment in the area of religious beliefs, Rousseau describes them as, 'Always extremists, they are all free-thinkers or devotees; none of them are able to combine discretion with piety.' (Ibid., p. 276)

Astolfina's education of the Earth women is consistent with Rousseau's assertion that the adult man should assess himself on the basis of how he interacts with his fellow citizens. Sensitivity to and empathy with fellows is the hallmark of the mature member of society.<sup>33</sup> Astolfina similarly encourages a spirit of peace, so highly prized by the educator of Emile. The following recitative text illustrates these concepts.

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<sup>33</sup> There is a tongue-in-cheek allusion to Rousseau's statement that through empathy we experience the suffering of others when Frasia states in act 3, scene five, 'In Astolfina offese siam per noi' (As Astolfina is offended, so are we are).

<p><i>Lesbina: ...Per dir le sue ragioni Vi vogliono cannoni: e senza questi Come fate a regnar? Astolfina: L'impero mio niuno mai non turbò. Ma fermi, e illesi A sostenerne i dritti, altr'armi all'uopo Non v'hanno qui, che il cuor, la lingua, il volto, l'accortezza, il consiglio, E quel che in noi dal ciglio Quasi del ciel traluce ignoto raggio, Che piace, impone, e ovunque esige omaggio.</i></p>	<p>Lesbina: ...To enforce your precepts You need cannons: and without them How do you manage to rule? Astolfina: No one has ever disrupted my kingdom. But, to keep its sovereignty stable and unharmed, we need no other weapons here than the heart, the tongue, the face, wisdom, good counsel, and that which radiates out from us like a mystical ray shining through the sky, delighting, compelling and everywhere commanding respect. (act 1, scene 6)</p>
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There is a parallel between Astolfina's words and the concept in *Emile* that in order to determine which passions will be dominant in the mature citizen, he first needs to understand his position in society.

*But in order to decide whether those of his passions which shall dominate in his character shall be humane and beneficent, or cruel and malevolent, whether they shall be passions of benevolence and commiseration, or of envy and covetousness, it is necessary to know to what place he will aspire among men...*  
(J. J. Rousseau 1918, pp. 201-11)

The Earth men learn in the end to see their own foolishness, consistent with Rousseau's suggestion that *Emile* should be allowed to learn through experience.

*There is no folly, save vanity, of which we cannot cure a man who is not a fool.  
Nothing corrects the latter save experience. (Ibid., p. 217)*

Mirroring the assertion that folly can be cured by experience, the Lunar people see the Earth men's treacherous behaviour as an illness to be 'cured' (act 2, finale). Astolfina, acting like *Emile*'s educator, has given them rein to allow this learning. This is evident in her statement after the men's wits have been restored through inhalation from the vases.

<i>Astolfina: Quel rossor, quel silenzio, e lo stupore</i> <i>Che gli occupa improvviso,</i> <i>Che ravveduti or sono,</i> <i>Che son savi, fan segno.</i> <i>Sciolgansi dunque, ed ora</i> <i>Servitù, fedeltade a noi donne</i> <i>Giurate, e al nostro Regno.</i>	Astolfina: This blushing, silence and astonishment that suddenly comes upon them shows that they are now reformed, that they are wise, and sensible. Let them be untied therefore, and now swear subservience and loyalty to us women, and to our Kingdom. (act 3, scene 5)
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The narrator in *Emile* states the dictum, 'Let them learn nothing in books that can be taught them by experience.' (J. J. Rousseau 1918, p. 218) This could equally apply to the audience of *Il Regno della Luna* as to the terrestrial visitors to the Moon. My interpretation of the work is that it achieves its educational aim through the medium of a satirical apologue. Eighteenth-century audiences were led to critique and evaluate their own societal values regarding the position of women through comparison with an imaginary Lunar society.

### 3 'LA BELLA SEMPLICITÀ': GREATER FORCE AND VITALITY TO THE LANGUAGE OF THE MUSES.

*Proprio suo uffizio è il dispor l'animo a ricevere le impressioni dei versi, muovere così generalmente quegli affetti, che abbiano analogia colle idee particolari, che hanno da essere eccitate dal Poeta; dare in una parola al linguaggio delle Muse maggior vigore e maggiore energia (Algarotti 1763, p. 24).*

His chief business then is to predispose the minds of the audience for receiving the impression to be excited by the poet's verse; to infuse such a general tendency in their affections, as to make them analogous with those particular ideas, which the poet means to inspire. In fine, its genuine office is to communicate a more animating energy to the language of the muses (Algarotti 1767, p. 27).

*Laddove si rimangono soltanto scolpite nella memoria dell'universale quelle arie che dipingono, o esprimono, che chiamarsi parlanti, che hanno in sé più di naturalezza; e la bella semplicità, che sola può imitar la natura, viene poi sempre preferita a tutte le più ricercate conditure dell' arte (Algarotti 1763, p. 37).*

On the contrary, those airs alone for ever engraven on the memory of the publick, that paint images to the mind, or express the passions, and are for

that reason called speaking airs, because more congenial to nature; which can never be justly imitated, but by a beautiful simplicity, which will always bear away the palm from the most labored refinements of art (Algarotti 1767, p.44).

The foregoing quotations from Francesco Algarotti's essay *Saggio sopra l'opera in musica*, are typical of the mid-century discourse surrounding operatic reform. Algarotti praised naturalness and 'beautiful simplicity' in arias. With regard to orchestration, he advocated that instruments should be chosen on the basis of whether their sound supported the meaning of the text. He eschewed the use of aesthetically-pleasing instrumental passages for their own sake, insisting instead that the aim of the orchestral accompaniment should be to reinforce the passions expressed in the drama (Algarotti 1763, p. 33). First published in 1755, the essay had widespread influence, with six subsequent editions in Italian, as well as translations in English (1767), German (1769), French (1773) and Spanish (1787).

By the late eighteenth century *opera buffa* with its variety in musical expression, had demonstrated a new relationship between action and music.

*Without manifestos, composers like Baldassare Galuppi, Pergolesi, Nicola (sic) Piccinni, Giovanni Paisiello and Mozart gradually evolved a radical technique to relate dramatic action and the musical continuity* (Kerman 1956, p. 70).

This chapter sites *Il Regno della Luna* within evolving late eighteenth-century concepts of comic opera. Flexible sequences of forms and varied structures that imitate natural speech rhythms in set pieces give this work considerable verisimilitude. Scenes show diverse musical content, consistent with the demands of comic dramatic pacing and congruity with the 'action'.<sup>34</sup> These attributes allow the work to make incisive statements in relation to its pervasive narratives. The discussions of music examples here will include references to verbal textual examples in chapter two.

### 3.1 A nexus between philosophy, science and music.

*Il Regno della Luna* provides an example of a nexus between late eighteenth-century, philosophy, science and music, disciplines which had been associated since ancient times. By the mid-eighteenth century, ideas relating to the complexity of music and its relevance to society as an art form had changed. Plato considered that music fell within his general

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<sup>34</sup> The 'dramatic pace' is the rate at which the drama appears to proceed (Platoff 1989, p. 227). By 'action' I mean the characters' emotions, intents and interactions.



philosophy of crafts, and that it was a craft of representation or mimesis. His view was that music aroused emotions in the listener by mimicking the sounds of the voice of a human being who was experiencing similar emotions (Kivy 2002, p. 50). However, by the middle of the century, music came to be considered a fine art rather than a craft. It gradually gained status, particularly with the publication of Charles Burney's *General History of Music* (1789). One area to which the music of the time was responding was the evolving philosophical concept of human emotions.

### 3.1.1 Music, emotions and dramatic pacing

Contemporaneous understandings of emotions had an important influence on operatic composition in the seventeenth and eighteenth centuries. The way in which music could express emotions had been a prominent topic of discussion since the late sixteenth century. Members of the Florentine *Camerata* proposed that music acted as the 'speaking voice' of a person expressing emotions, and that the listener identified with this speaker's emotions. Kivy refers to this as a 'sympathy mechanism' for the arousal of emotions (2002, p. 20). In the middle of the seventeenth century, Descartes in *Les passions de l'âme* (1649) described his concept of the physiological mechanism of the emotions. There were six basic emotions (or passions): wonder, love, hatred, desire, joy, sadness. They were experienced as a result of the movements of 'vital spirits', some kind of fluid medium, through channels in the body. Music theorists then suggested that music could cause these spirits to flow. Music could therefore stimulate the experience of the basic emotions. This became known as the 'doctrine of the affections'. In the early eighteenth century, in terms of how music aroused emotions in the listener, the predominant concepts were the physiological mechanism, as advocated by Descartes, and the sympathy mechanism from the *Camerata*. The problem with these is that they suggest that emotions are innate, discrete, sequential and closed in time.

By the late eighteenth century, however, the Cartesian idea of emotions had gradually given way to concepts of 'associationism' (Kivy 2002, p. 170). These had come into the philosophical vernacular as a result of the writings of John Locke (1690) and David Hume (1738). Associationist theory held that emotions are based on an individual's experience and learning, and are in a constant flux, dependent on association or co-occurrence of ideas or sensations. Music had to accommodate this changed concept, while preserving its aesthetic and syntactical tendencies to use repetition and to lead to closure.

A consequent change in opera was to move away from the dramaturgical formula which relied on alternating recitatives and *da capo* arias. This formula dominated operatic structure in the first half of the eighteenth century. The *da capo* aria, as a closed musical

form, was well-suited to the Cartesian concept of emotions. In essence, it could focus on two contrasting emotions only, with a reiteration of the first one. It was ideally suited to the lofty characters in *opere serie*. With texts based on serious subjects from ancient history, myth and legend, the characters tended to be larger than life, having the luxury to be self-analytical and to wallow in their passions at length. Algarotti decried the *da capo* aria, commenting that repetition of the A section words was 'contrario al naturale andamento del discorso, e della passione, i quali non si ripiegano in se medesimi' (contrary to the natural evolution of speech and of the emotions, which do not retreat back on themselves) (Algarotti 1763, p. 35). Arias based on sonata form, which comprise four of the twelve arias in *Il Regno della Luna*, could accommodate a larger range of emotions, with the flexibility to enlarge on them in the development sections.<sup>35</sup>

The requirements of the *dramma giocoso* were dramaturgically and musically different from early eighteenth-century *opera seria*.

Whereas the time-honored alternation of recitative and aria had adequately met the dramatic demands of *opera seria*, musical comedy had other requirements. It demanded dramaturgical devices amenable to more fluid character engagement and variable pacing – a revamped conceptualization of theatrical space and time permissive of differing character configurations and permutations, and a more naturalistic, undisciplined (or occasionally even calamitous) dramatic flow (Clark, n.d.).

To accommodate the idea of a flow of emotions consistent with associationist concepts, opera needed structures that flexibly conformed to and reinforced the dramatic action, including the emotions and intents of the characters. By the late eighteenth century, in contrast to music sections regulated by the doctrine of affections, differing affects did not merely alternate but rather coalesced more naturally into each other with less definite delineation. This maintained vitality and continuity, giving an impression of leading and arrival (Kerman 1956, p 74). The requirement for continuity is particularly relevant to comedy, with its fast dramatic pacing. The varied sequence of musical elements in *Il Regno della Luna* is shown in appendix 2.

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<sup>35</sup> There is only one *da capo* aria – Astolfina's 'No, non è per noi' – in *Il Regno della Luna* (Act 1, scene 6). Her character is the only *parte seria*.

### 3.2 Piccinni's compositional focus

Piccinni's compositional focus was consistent with those who wished to reform opera. His foremost compositional aim was to imply natural human behaviour, including the expression of emotions. Ginguené, his biographer, summarised the composer's preference for comic as opposed to serious genres:

*Là du moins il pouvait ne s'occuper que d'exprimer les passions et d'imiter la nature...*

*L'autre genre exige, il est vrai, plus d'élévation dans les idées, mais la nature y est trop souvent sacrifiée aux conventions, et ce fût toujours à contre-cœur qu'il consentit à ce sacrifice.*

There (in comic opera), at least he could concentrate solely on expressing the passions and imitating nature...

The other genre (opera seria) requires, it is true, ideas of a higher level, but nature is too often sacrificed to conventions, and it was always against his heart to accept this sacrifice (Ginguené 1800, p. 108).

Ginguené notes that Piccinni deplored vocal display for its own sake, denying the demands of renowned singers for arias whose main purpose was to allow them to demonstrate their vocal prowess. Confirming that such excesses could detract from the dramatic action, Hunter observes that a 'performative climax' – meaning for example a virtuosic display of patter in a comic aria or florid embellishments in a serious aria – drew attention to the singer's individuality, but at the same time decreased the character's plausibility (Hunter, 1999a).

Piccinni had strict principles about how the orchestral setting in opera should contribute to communication of human affections, behaviour and interactions (Ginguené 1800, p. 109-110). He believed that the sole aim of instrumental accompaniment in opera was to express aspects of the text, the characters' actions or the location that could not be conveyed by the voice alone. He was quite critical of unnecessarily ornate orchestral accompaniments used by contemporaneous Italian composers, including Niccolò Jommelli, and of the fashion for large varied instrumental ensembles whose deployment had no relevance to the drama. Indeed, he felt that such unnecessary accompaniments demanded more nuances than the text was able to, or should, accommodate. Similarly, he was critical of the fashion for complex harmonies and modulations without dramatic purpose (Ibid.). In summary, in Piccinni we see a composer who focussed on the rigorous and meticulous use of the orchestral accompaniment as a subtle support and mirror for the characters' emotions, the interactions between them and the main events of the narrative.

### 3.3 The Music of *Il Regno della Luna*

Piccinni fulfils his commitment to imply natural human behaviour and emotion in that the music of this opera responds flexibly to the requirements of the text in style, form and dramatic pacing. Noteworthy aspects are the high proportion of ensembles in relation to arias, the frequent use of accompanied recitative, the prominent role of the chorus (in particular in the rondo form act two finale), and the length and complexity of the acts one and two finales. In the Dresden revision, on which this edition is based, solo arias outnumber ensembles narrowly (twelve versus ten).<sup>36</sup> This is consistent with the trend for a steady increase in the proportion of set pieces comprised by ensembles in *opera buffa* between 1770 and 1790 (Hunter, 1999c).

For the purposes of comparison of a *dramma giocoso* written in the same year, I have chosen Joseph Haydn's *Le pescatrici*. Although the plot is very different from *Il Regno della Luna* and the intended audience consisted of the aristocracy at Esterháza as opposed to the general public in Milan, the two operas have a number of similarities.<sup>37</sup> Both works have seven principal characters. In Haydn's opera, two are designated *parti serie* and the remainder *parti buffe*. While there are no character type designations in the sources for Piccinni's opera, Astolfina is a clear *parte seria*, Astolfo has features of a *parte di mezzo carattere*, and the remainder are *parti buffe*. The exact proportion of set pieces comprised by ensembles in Haydn's opera cannot accurately determined because about one quarter of the original manuscript was destroyed. Nevertheless, Clark (2011) comments that the setting contains many ensembles and choruses.

Like Piccinni's work, *Le pescatrici* begins with a chorus which has interspersed solo parts sung by the principal characters, and in both operas act 3 begins with a chorus. The acts 1 and 2 finales in Haydn's work are considerably shorter: 221 and 196 measures respectively compared with 334 and 436 for Piccinni's. Haydn's finales are less complex, each having four sections, while Piccinni's have seven and eighteen sections respectively. The serious characters do not partake in the finales in Haydn's work, while the act 2 finale of Piccinni's includes all characters, as well as the chorus. There appears to be limited use of accompanied recitative in Haydn's opera compared to Piccinni's, which contains six separate accompanied recitatives.

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<sup>36</sup> As noted in 'The Opera and its Revisions', the libretto for the Milan premiere had three additional arias.

<sup>37</sup> A further caveat for this comparison is that *Le pescatrici* was Haydn's first full-length opera, whereas Piccinni had composed over 70 operas before *Il Regno della Luna*.

The most important similarity, however, is that both composers subverted the *dramma giocosso* convention with regard to the correspondence between music form and style and social status. In both works arias have varied forms, and these conform to the dramatic requirements of the text, rather than the character type. There are no *da capo* arias in Haydn's work and only one in Piccinni's. Green (1997) observes that in Haydn's *Le pescatrici* musical complexity and virtuosity are not the exclusive preserves of the *seria* characters. The arias for all characters in Haydn's opera feature virtuosic passages, wide intervals or an impressive range.<sup>38</sup> This applies to a lesser extent in Piccinni's work. A further similarity between the operas is the use of parody of *opera seria*, for example in arias and accompanied recitatives. Both works feature passages of parodic *recitativo accompagnato* sung by comic characters. *Accompagnato* is conventionally the preserve of *seria* characters. In the close examination of set pieces in Piccinni's opera that follows, I will note where both works have these subversive attributes in common.

The list of set pieces, which includes the page numbers in the edition, is reproduced in figure 3-1. Appendix 2 provides a schema of the musical components of each act.

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<sup>38</sup> The virtuosic nature of the arias in Haydn's *Le pescatrici* may have also been a function of the abilities and demands of the eminent singers at Esterháza.

## Sinfonia

### Atto primo

#### Scenes 1-7 (The Royal Palace)

No. 1 Coro "Viva il Regno della Luna"	19
No. 2 Replica del Coro "Viva il Regno della Luna"	57
No. 3 Aria (Stellante) "Volete vederlo"	73
No. 4 Aria (Spaccone) "Che bel piacere"	101
No. 5 Aria (Astolfo) "Non vi piacque"	136
No. 6 Duetto (Frasia, Lesbina) "Bella cosa è il poter dire"	158
No. 7 Aria (Astolfina) "No, non è per noi sì poco"	187
No. 8 Terzetto (Frasia, Lesbina, Astolfo) "Che bel amare"	217

#### Scenes 8-10 (Portico of the Palace)

No. 9 Aria (Mercionne) "Mia Regina, anch'io son qua"	252
No. 10 Aria (Astolfina) "Meglio rifletti al trono"	268
No. 11 Finale	281

### Atto secondo

#### Scenes 1-9 (Portico as above)

No. 12 Aria (Astolfo) "Ah se a ferirmi il cor"	362
No. 13 Coro "Della Region Lunatica"	383
No. 14 Replica del Coro "Della Region Lunatica"	418
No. 15 Recitativo accompagnato (Stellante, Frasia, Spaccone, Lesbina, Mercionne) "Io filosofo"	432
No. 16 Aria (Mercionne) "Se mia moglie voi sarete"	445
No. 17 Recitativo accompagnato (Astolfina, Frasia, Lesbina, Mercionne, Spaccone, Stellante) "Ebben?"	468
No. 18 Recitativo accompagnato (Stellante, Spaccone) "Misero voi"	474
No. 19 Aria (Astolfina) "Voi, che i lor pregi e vanti"	495
No. 20 Quartetto (Frasia, Stellante, Spaccone, Mercionne) "Bel bello"	510

#### Scenes 10-12 (Garden with some terraces)

No. 21 Aria (Stellante) "Poveretto, oh che ignoranza!"	539
No. 22 Cavatina (Spaccone) "Cadrà fra poco in cenere"	566
No. 23 Finale "Ah di sciagure e pianto"	594

### Atto terzo

#### Scenes 1-2 (Portico as above)

No. 24 Terzetto (Stellante, Mercionne, Spaccone) "Ahi povero me!"	682
No. 25 Quartetto (as above and il Duca Astolfo) "Spettacol più giocondo"	698

#### Scenes 3-5 (Gallery)

No. 26 Coro "L'arsenal degli arsenali"	717
No. 27 Recitativo accompagnato (Il Duca Astolfo, Stellante, Mercionne, Spaccone) "Eccovi i più preziosi depositi del regno"	749
No. 28 Recitativo accompagnato (Astolfina, Stellante) "Olà, che ardire è il vostro?"	759
No. 29 Aria (Astolfina) "Sì, pazzi qual siete"	761
No. 30 Terzetto (Stellante, Mercionne, Spaccone) "Ah madamine siate bonine"	778
No. 31 Recitativo (as above, and Astolfina, Frasia, Lesbina) "Sì, perchè più l'insano immaginar vediate"	782
No. 32 Finale "Sì, restate, e mille grazie."	797

**Figure 3-1 List of set pieces.**

### 3.3.1 Sinfonia

**Table 3-1 Sinfonia**

	Key	Meter	Tempo	Measures
1	D	4/4	Allegro spiritoso	111
2	D	3/8	Andante sostenuto	76

The instrumental pieces that begin the work can be viewed as two movements of an opening sinfonia, leading directly into the first part of the opening ensemble (No. 1). Their structure is shown in table 3-1. The first movement, with oboes and horns, starts the opera with a typical flourish. The second, scored for strings alone, in 3/8 with a slower tempo and generally quieter dynamic, can be seen as a scene-setting prelude for the opening chorus. No. 1 begins with an eighteen-measure ritornello followed by a seventy-two measures of chorus. Piccinni's *I viaggiatori* and Paisiello's *Socrate immaginario*, both from 1775, were similar in that the third part of the sinfonia was replaced by a sung section. The custom of linking the close of the sinfonia with a sung introductory section had been common in opera seria, for example Handel's *Giulio Cesare* (1724).

Piccinni's practice with regard to sinfonias varied, although they usually had three movements.<sup>39</sup> Those of *La Schiava* (1757),<sup>40</sup> *La Buona Figliuola* (1761),<sup>41</sup> *Il Mondo della Luna* (1762),<sup>42</sup> *Le Donne Vendicate* (1763),<sup>43</sup> *Le Contadine Bizarre* (1774),<sup>44</sup> *La Capricciosa* (1776)<sup>45</sup> are in three parts, with a quieter, slower middle movement. That of *L'Astrologa* (1761)<sup>46</sup> was also in three parts, although the middle section is *allegro vivace*. *La Bella Verità* (1762) has no written sinfonia.<sup>47</sup>

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<sup>39</sup> The operas for comparison were chosen on the basis of availability of manuscripts, noting that four of them are autographs or partial autographs.

<sup>40</sup> D-DI Mus. 3264. F. 504 (Piccinni *La schiava*)

<sup>41</sup> D-DI Mus. 3264. F. 502 (Piccinni *La buona figliuola*)

<sup>42</sup> I-Nc 16.3.13 (Piccinni *Il Mondo della Luna* partial autograph)

<sup>43</sup> I-Nc Rari: 2.2.5 (Piccinni *Le Donne Vendicate* partial autograph)

<sup>44</sup> I-Nc 16.4.21-22-Rari 2.1.19-20

<sup>45</sup> I-Nc. 16.4.11-12 – Rari 2.1.9-10 (Piccinni *La capricciosa* autograph)

<sup>46</sup> D-DI Mus. 3264. F. 500 (Piccinni *L'astrologa*)

<sup>47</sup> I-Nc 16.4.8 – Rari 2.1.6 (Piccinni *La bella verità* autograph)

### 3.3.2 Solo arias

In *dramma giocoso* arias, characters typically reveal their type, - be it *seria*, *mezzo carattere* or *buffa* - and their social function. This applies in particular to their first piece. Arias allow the audience to infer the individual meaning of characters in the context of the drama (Hunter, 1999a). However, the classification of aria types within the genre is not straightforward. It can be based on the musical and textual character of the piece, its form, or a combination of these attributes.

From the eighteenth century through to the present, there has been no overall agreement on *opera buffa* aria classification. John Brown (1791), for example, described five main types: the *aria cantabile*, the *aria di portamento*, the *aria di mezzo carattere*, the *aria parlante* and the *aria di bravura*. Johann Christmann was in partial agreement with Brown, but added the *aria d'espressione*, in which a variety of affects are expressed, each with its own tempo.<sup>48</sup> These classifications were based on the musical and textual attributes of the pieces. More recent writers added functional descriptors such as the 'nobility aria', the 'sentimental statement', the 'lament' and the '*seria* parody' (Hunter 1999a, p. 96). Hunter (1999b) for example defined five aria types based in the main on a combination of social status, gender and dramatic function of the character. Aria forms may also contribute to the definition of character individuality as a result of conventional association in dramas. For example, the *da capo* is associated with *parti serie*, while the strophic form is the province of lower ranked characters. In *Il Regno della Luna*, the nature of the text and the dramatic requirements appear to drive the composer's choice of aria form and type.

In construction of the individual meaning of a character, an aria can draw on a diverse range of musical and textual conventions. Hunter (Hunter 1999a, p. 102) suggests, '... the more virtuosically a composer manipulates and combines conventional devices, and the wider the variety of their origins, the more 'natural' the depiction of humanity may seem to be'. Piccinni's eclectic influences and his aim to imply natural human behaviour are relevant in this context. A simplistic overall classification of arias is neither possible nor helpful. For the purposes of this study, I have developed a typology of the arias in *Il Regno della Luna*, based on diverse sources. I have used both 'type' and 'form' classifications, being aware that the former includes terms that refer to independent attributes, such as text, dramatic function and music style.

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<sup>48</sup> From the *Elementarbuch der Tonkunst* (1782-89), cited in (Hunter 1999a, p. 96)



The solo arias have a considerable variety in form, character and instrumentation. Their harmonic plan, however, is generally limited, most involving only the tonic and dominant with occasional brief use of the subdominant. Four arias are based on sonata form, and five are through-composed. One of the latter is a rondò (No. 5). There are two binary arias and only one *da capo* (No. 7). Table 3-2 lists the solo arias by character and includes descriptors for their type and form. The numbers in the second column refer to the listing in figure 3-1. Definitions of the descriptors are given in tables 3-3 and 3-4.

**Table 3-2 Solo arias**

Character		Title		Type	Form
Il Duca Astolfo	5	<i>Non vi piacque ingiusti dei</i>	Act 1, scene 5	Aria di portamento	Rondò
	12	<i>Ah se a ferirmi il cor</i>	Act 2, scene 1	Sentimental statement	Through-composed
Astolfina	7	<i>No, non è per noi</i>	Act 1, scene 6	Statement of nobility	Da capo
	10	<i>Meglio rifletti al trono</i>	Act 1, scene 10	Aria cantabile	'Sonata-like with envoi
	19	<i>Voi che i lor pregi e vantì</i>	Act 2, scene 6	Aria di portamento	Through-composed
	29	<i>Sì, pazzi qual siete</i>	Act 3, scene 5	Aria parlante	'Sonata-like'
Mercionne	9	<i>Mia Regina, anch'io son qua</i>	Act 1, scene 9	Sentimental statement	'Sonata-like'
	16	<i>Se mia moglie voi sarete</i>	Act 2, scene 6	Aria parlante	Binary
Stellante	3	<i>Volete vederlo?</i>	Act 1, scene 2	Aria parlante	Through-composed
	21	<i>Poveretto, oh che ignoranza</i>	Act 2, scene 11	Catalogue aria	Through-composed
Spaccone	4	<i>Che bel piacere</i>	Act 1, scene 4	Seria parody	'Sonata-like'
	22	<i>Cadrà fra poco in cenere</i>	Act 2, scene 12	Cavatina	Binary

**Table 3-3 Aria types**

<i>Aria parlante</i>	Characteristics are syllabic declamation, agitation, minimal use of melismas and absence of ornamentation (J. Brown 1791, p. 38).
Catalogue aria	The text, comprising a list of something, is designed to build to a peak of comic patter, often involving a shift of poetic meter from longer to shorter lines (Platoff, 1996).
<i>Seria</i> parody aria	The aria combines textual and musical aspects of a <i>parte seria</i> with underlying comic textual connotations. <sup>49</sup>
Cavatina	A short aria in two sections without a <i>da capo</i> , interpolated in a recitative.
<i>Aria di portamento</i>	The character of the aria is dignity. Musically it is characterised by long notes which allow the singer to display the beauty of their voice (J. Brown 1791, p. 37).
Sentimental statement aria	The subject is love, whether requited or not, whether existing or hoped for. First person descriptions of emotions, pastoral-like metaphors and pleading addresses to the object of the desire are characteristic (Hunter, 1999b).
Statement of nobility	Exclusive to <i>parti serie</i> , these arias have elevated poetic texts which involve simile, metaphor, expression of noble personal sentiments and impersonal moralizing statements (Ibid.)
<i>Aria cantabile</i>	The pre-eminent sentiment is tenderness. Musically, the aria is characterised as a song which gives the singer full scope to display their vocal technique.

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<sup>49</sup> A contemporaneous example of this type of aria can be found in Lesbina's act 2, scene 6 aria, *Che vi par?* From Joseph Haydn's *Le pescatrici* (1770) (Green, 1997).

**Table 3-4 Aria forms**

Through-composed	Includes several sections, with continuity of musical ideas, but no repetition or return to previous statements.
‘Sonata-like’	Related to sonata form. The basic structure is an expository paragraph that cadences in the dominant, a secondary paragraph in the dominant and a reiteration of both paragraphs in the tonic. There are many variations on this.
Binary	Consists of two sections of text that are completely repeated. The first setting of the second section is in the dominant, while the repeat of both sections is in the tonic.
Rondò	A through-composed form which consists of two sections in different tempi. The first is slow, and it gives way to a faster second section whose music may be a variation on the first (Neville, n.d.).
Da capo	A ternary form with the structure: A B A. In the repeat of the A section the singer is expected to embellish the vocal line with suitable ornamentation.
‘Sonata-like’ with envoi	The envoi consists of a short section of text, usually set in a faster tempo and often with a different meter that comes after the reprise of the secondary paragraph.

### 3.3.2.1 ‘Sonata-like’ arias

The arias based on sonata form show varied structures, consistent with Piccinni’s flexibility and experimentation in his music settings. Astolfina’s *Meglio rifletti al trono* (No. 10) has development in the recapitulation of the second theme only (mm 50-78). The structure is: A B A B’, and the harmonic plan is: I V I I. The development reinforces her repeated warning to Spaccone to consider the Sovereign’s position and not to forget his own. With regard to its character, the aria has some features of a ‘statement of nobility’ aria. These include a stately tempo (*andante grazioso*), a slow harmonic rhythm and the repeated use of eighth-note trommelbass in the bass and viola. However, long melismas and sustained high notes which are prominent in her *da capo* aria are absent.

Nevertheless, the majestic dotted rhythms (mm. 11-14) and wide intervallic leaps (mm. 31-34) might be read as a set of *seria* tropes illustrating Astolfina’s authority and her stern warning to Spaccone to avoid presuming too much. As noted earlier, Astolfina’s use of the informal ‘tu’ implies that she is speaking down to Spaccone as a subordinate. She gently but firmly points out to him that he should consider the female sovereign (*regnante*) before rising above himself to call himself her lover. I have described the piece as an ‘aria *cantabile*’ because of its predominant affect of dignified tenderness and the song-like melody which allows scope for demonstration of vocal technique. In keeping with the

accelerating dramatic pace towards the finale of the act, there is no introductory ritornello. This acceleration is reinforced by setting the second quatrain as an *allegro moderato* envoi in 3/8 (mm. 79-114).<sup>50</sup> Astolfina's regal arpeggiations and high Bb (m. 105) could be heard as assertive reminders to Spaccone that the Moon is her realm, not his.

Sonata form is realized quite differently in *Sì, pazzi qual siete* (No. 29). Also sung by Astolfina, the predominant affect here is anger, to a level that is almost unbecoming for a queen. Its structure is shown in table 4-5.

**Table 3-5 Structure of 'Sì, pazzi qual siete'**

Theme	A	B	(x)	A	B'
Key	I	V	V	I	I
Measures	1-13	14-55	56-62	63-72	73-125
Text	a	a/b	b	a	a/b

It contains the most venomous text she has uttered in the opera, including the repeated statement that the men are crazy and can remain that way until they die. Sustained notes in the horns at the ends of her phrases such as those in measures 9, 13 and 87-90, reinforce her pronouncements and provide a sense of imposing majesty. I have described it as an 'aria *parlante*' because of the syllabic declamation, agitation and minimal ornamentation. There are, however, two long melismas (mm. 36-43 and 103-109) on the word 'pietate' (mercy), which emphasize emotionally charged text. A development section in the dominant at mm. 55-62 delays the return to the recapitulation. The text here is her repeated admonishment of the men for their plotting. In the B and B' sections the first part of the text is repeated after the second part (mm. 14-55 and 73-125). This apparent incoherence reinforces the impression of barely controlled fury. *Sì, pazzi qual siete* reveals a passionate, emotionally turbulent side of Astolfina, and has some features in common

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<sup>50</sup> The first quatrain of the text has a strong similarity with Alessandro's aria, "Meglio rifletti al dono" from Piccinni's 1762 setting of Metastasio's libretto, *Antigono*. Alessandro: 'Meglio rifletti al dono D' un Vincitor Regnante, Ricordati l'Amante , Ma non scordarti il Re'. The music settings of the two arias are however very different, reflecting their dramatic contexts.

with Lindoro's aria, *Varca il mar* in Haydn's *Le pescatrici* (act 1, scene 8). However, the latter aria with its fragmented text phrases, violent dynamic changes, wide leaps, syncopated rhythmic figures and minor mode may represent the literary movement known as *Sturm und Drang*, which was unique to the social and political factors of German-speaking lands. (Green 1997, pp. 192-3)

Further variations on sonata form are seen in nos. 4 and 9. *Che bel piacere* (No. 4), sung by Spaccone, a comic character who has aspirations to step up the social ladder by marrying the Lunar queen, is a *seria* parody. Scored for horns, trumpets, oboes, timpani and strings, it is the most lavishly orchestrated piece in the opera. The sustained notes in the voice in mm. 26-38 contrast with the repeated staccato motif played by the horns, trumpets, oboes, and timpani. This implies a *seria* character. In mm. 58-61, the roles are reversed, with the brass instruments playing long sustained notes while in the voice there are phrases in eighth notes. There are frequent musical metaphors for marching. For example, in mm. 53-55 the basso and viola have sequences of four ascending staccato eighth-note passages, corresponding with the text which states that the soldiers are returning to formation after the skirmish. Although the second theme undergoes a brief excursion to the subdominant in mm. 98-116, there is no development. Particularly noteworthy is the way in which the vocal part and the orchestra play off each other with the onomatopoeic text interjections, 'timpete tompe, tompe timpe' (mm. 63-8). This aria has a relentless march rhythm, a metaphor for military might.

The text is darkly comic, with references to the joys of killing, maiming and going to the bordello. However, in contrast to a typical *buffa* aria, it does not show evidence of acceleration in the rate of presentation of ideas. The gradual increase in excitement leading to a closing section of comic patter does not occur. As a result of this combination of *seria* and *buffa* features it could be considered a '*seria* parody' aria. Lesbina's aria, *Che vi par?* from Haydn's *Le pescatrici* has a similar parodic effect. Green (1997) proposes that parody arias like these expose the conventionality of *opera seria* with its arbitrary markers of social class.

In *Mia Regina, anch'io son qua* (No. 9), the first themes are *allegro moderato* in 4/4, while the second themes are *allegro vivace* in 6/8. This aria, in which Mercionne beseeches Astolfina to favour him over Spaccone, is a 'sentimental statement' in textual content. It is emblematic of the 'galant' aspects of Piccinni's music with its prominence of motivic writing, as discussed by Abert (2007, p. 303-4). Gjerdingen (2007) maintains that galant style music comprises conventional sequences of short stock musical phrases (schemata) upon which the composer draws to imply various affects. There are brief minor motifs which are also typical of the style (mm. 75-9). An example of a typical galant schema

occurs in measures 16-19. Gjerdingen terms this schema the 'Fenaroli'. He notes that Piccinni had used a shorter version of it in *La buona figliuola* (2007, p. 344).

### 3.3.2.2 Through-composed arias

The through-composed arias comply with the dramatic requirements of the text through considerable variation in their form and instrumentation. *Volete vederlo?* (No. 3), an 'aria parlante', has five sections and two tempi. The first two sections are *andante* in 4/4, while the remaining sections are *allegro presto* in 3/8, consistent with the increasingly excited comic patter. The orchestration comprises strings only, but has an independent viola part, which adds complexity to the texture in comparison with the practice of merely doubling the bass. The structure of the aria is shown in table 3-6.

**Table 3-6 Structure of 'Volete vederlo?'**

Theme	A	B	C	D	E
Key	I	V	V	I	I
Text	a	b	c	b	c
Measures	1-35	36-48	49-89	90-127	128-207
Meter	4/4		3/8		
Tempo	Andante		Allegro presto		

*Volete vederlo?* (Do you want to see it?) comes at the end of act 1, scene 2, a scene with the conventional recitative and aria structure. Astolfo's inquiry of the mode of the Earth visitors' travel leads into Stellante's excited description of his space ship. He compares the comfort and practicality of travel on his space ship with Astolfo's old-fashioned use of the *ipogrifo*, a mythical horse dragon, for his emigration. He describes the workings of the ship, noting in particular that lift is provided by two hot air balloons and that it is steered with two big wings.

At several points in this aria, Piccinni's use of the orchestra to add meaning beyond that which the text alone can provide can be seen. In measures 16-23, for example, the see-sawing sixteenth-note runs with sudden dynamic changes amplify the excitement in the text, as Stellante begins an animated description: 'Imagine a huge bird...'. The 'floating in the air' nature of the ship is implied in the lightness of the orchestration, with *sciolte* and staccato marking in the strings: 'Then you'll understand that the ship is built like this' (mm. 24-28). Figure 3-4 shows a further example: 'Qui davanti, e qui di dietro stanno a

vento due palloni' (Here in front and here behind swinging in the wind, two balloons). The alternating sixteenth-note runs in the first violins imply the swinging of the balloons, while the static pedals in the other parts indicate that they are anchored to the ship. This orchestration paints a vivid sonic picture.



**Figure 3-2 'Volete vederlo?'**

The *Allegro presto* 6/8 section intensifies the excitement not only through the change in meter and tempo, but also by the precisely notated rapid alternations of dynamic between *poco forte*, *piano* and *forte*. Piccinni then sets the entire aria text again in 6/8. This, with repetition of cadential phrases, implies Stellante's manic excitement. Measures 174-180 show a decisive harmonic progression back to the starting key of Bb: IV – ii – I<sup>6</sup> – I – ii – V – I. In the final musical statement, the text is affirmed and given emphasis by repetition with different textures and dynamics: 'L'avete veduta. La barca è così' (You've seen it. The boat is like this).

*Non vi piacque ingiusti dei* (No. 5) conforms closely to the two-tempo aria type referred to as a 'rondò' in the late eighteenth century. Arias of this type were usually sung by the prima donna or primo uomo (Neville, n.d.). The first section, *andante con moto* in 2/4, gives way to the *presto* section in 4/4. The latter has a new theme and the second part of the text. Alone on the stage, Astolfo addresses the unjust deities ('ingiusti Dei'), saying that if it had pleased them for him to be born on the Moon, he would have avoided the concern for honour through armed combat that burdens those born on Earth. The text is typical of a *parte seria* aria, being introspective and self-analytic. The language, abstract concepts and addresses to the gods signals the *seria* component of Astolfo's *mezzo carattere*. Some aspects of the music in the first part – such as melismas (mm. 35-40) and notes sustained for several measures (mm. 90-93) – are also consistent with this character type. In the second section the faster tempo and syllabic declamation convey the character's

crescendo of emotion (figure 3-5). Ending on this second section temporarily halts the emotional action, leaving the way open for Astolfo to decide whether or not to suppress his innate 'desire for honour'. His evident anxiety is pivotal for the plot development, as he later decides not to side with the Earth men in their planned invasion, and actually informs on them.

137 **Presto**

dor. Ma chi na - sce all' al - tro mon - do per la glo - ria è fu - ri -

**Presto**

*p* *sciolte*

*p* *sciolte*

*p*

*p*

**Figure 3-3 'Non vi piacque, ingiusti Dei'**

Arias number 12 and 19 each have four sections and a single tempo. *Ah se a ferirmi il cor* (No. 12) is a 'sentimental statement' aria. Its structure is shown in table 3-7. Features consistent with the serious aspect of Astolfo's *mezzo carattere*, include the *andante sostenuto* tempo, the initial *ritornello* of twenty-five measures, and the inclusion of horns and oboes in the orchestration. Others include sustained high notes (mm. 77-9), long melismas (mm 91-95) and repetition of phrases of text within sections. The emphatic repeat of the 'b' text in the tonic with a new theme helps to create the impression of an emotional journey. It gives a sense of starting in one emotional state and ending in another – the torment of his love for the two women gives way to an emotion of hope that he can gain the affections of both.

**Table 3-7 Structure of 'Ah se a ferirmi il cor'**

Theme	Ritornello	A	B	C	D
Key	I	I	V	I	I
Measures	1-25	26-37	38-65	66-81	82-118
Text		a	b	a	b



*Voi, che i lor pregi e vanti* (No. 19) is an 'aria di portamento' in character. It is *allegro* with a two measure introduction, and is scored for strings only. Astolfina asks the Earth women to inform her suitors that she does not accept the marriage proposals of any of them. She states that there are no crazier lovers than these, but to say this to them directly would be beneath her dignity. The long melismas with sustained notes and *fioriture* (mm. 22-26 and 69-760) give ample opportunity for the audience to appreciate the beauty of her voice.

### 3.3.2.3 Catalogue arias

*Poveretto, oh che ignoranza!* (No. 21) has the typical features of a 'catalogue aria', as described by Platoff (1996). The introductory section, which is *andante sostenuto* in 2/4, is neutral in affect (mm. 1-40). The remainder, containing the catalogue text, is *allegro spiritoso* in 4/4. The device of *syndeton* is used, meaning here that definite articles are omitted from place names. The poetic meter throughout the second section is *senario*. However where *syndeton* occurs, each line begins to contain two Lunar locations, while the poetic meter remains the same. Condensation of text while the poetic meter is unchanged is characteristic of the style. The device is used for different sections of text. For example, it occurs from 'Tessaglia' onwards in measures 63 and 140. In measure 92, it begins with 'Panfilia'. In measure 174, it begins with 'Moscovia'. The expression markings are *piano* and *assai sciolte* (mm. 92-97 and mm. 174-180). This lightness reinforces Stellante's breathless excitement, as he reveals his expert knowledge of Lunar geography. The position of this aria in act 2 is significant. Occurring after the men have decided to invade the Moon and install a male-dominated regime, it serves as a temporary comic suspension of the plot action, while the gravity of the impending war is allowed to foment.

### 3.3.2.4 Binary arias

Of the binary arias, *Se mia moglie voi sarete* (No. 16) has the structure A B A1 A2 B', while *Cadrà fra poco in cenere* (No. 22) has an A B form. The first theme in No. 16 undergoes considerable development in the dominant and subdominant (mm. 65-96 and 97-128 respectively). Its structure is shown in table 3-8.

**Table 3-8 Structure of 'Se mia moglie voi sarete'**

Theme	A	B	A1	A2	B'
Key	I	V	V	IV	I
Measures	1-37	38-64	65-96	97-128	129-188
Text	a	b	a	a	b(a)

The expression mark 'allegro vivace', the 3/8 meter, the syllabic declamation with repetitions of text phrases combine to warrant the descriptor 'aria *parlante*'. It is Mercionne's impassioned statement of the great wealth he will bring Astolfina through trade. The whole text, consisting of two six line stanzas, appears twice with many local repetitions. The staccato in the strings in mm. 133-142 gives the repeated phrases of the 'b' text a particular strength, emphasizing the benefits of trade: 'farsi d'oro i fiumi, i fonti. Partorir le valli, I monti, popolarsi il vostro Regno'. ((You will see through trade) rivers and wells turning into gold, creation of valleys and mountains, and your Kingdom becoming populated.)

*Cadrà fra poco in cenere* (No. 22) has a military style, consistent with Spaccone's other aria *Che bel piacere*. This cavatina is in a mock-heroic style parodying seria tropes. The two verses are repeated (A B : A B) in a binary form with a simple harmonic pattern (I-V : V-I). The unison flourish by horns, oboes and violins in the first measure implies a march from the outset. Particularly noteworthy is the mocking laughter implied in measures 55 and 57. The staccato quarter notes, ascending stepwise by whole tones, imply both the march and gloating laughter.

### 3.3.2.5 A *da capo* aria

Astolfina's first aria *No, non è per noi sì poco* (No. 7) is effectively a rebuttal of Spaccone's assertion of the Moon's need for an army in *Che bel piacere* (No. 4). In the recitativo that precedes it, she uses the term, 'a ray shining through the sky' as a simile for a sound heart, firm language, wisdom and good counsel. She elaborates those concepts in this, the only *da capo* aria in the opera. It complies with Hunter's description of the 'statement of nobility' aria (Hunter, 1999b). There are pervasive metaphors for alternatives to bearing arms, such as the 'weapons' that proceed from a proud heart – a glare, a word or an adage.

Marked *Maestoso*, it is stately and elegant in style, with long sustained notes in the horns and oboes during the twenty-four measures of introduction. A slow harmonic rhythm and repeated eighth-note pedals in the basso and viola reinforce the ambience of strength and stability in the first section. The vocal line is replete with long melismas, affording ample opportunities for *fioriture* in the *da capo*. An example is the melisma on the final syllable of 'trionfar' in measures 89-98. The second section is short with a faster tempo implied by the *andante* marking, and the 3/8 meter. It also has a faster harmonic rhythm. In the relative minor, it is only 27 measures, as opposed to the first section's 152. The text is set syllabically in the main. The spectacular virtuosity, along with the large scale of the aria, high tessitura and archaic *da capo* form also strongly mark Astolfina as a *parte seria*.

The contrasting music of this aria and that of Spaccone underscore the opposite nature of the texts. While military power is implied in Spaccone's *Che bel piacere* through the march rhythms, horns, trumpets and timpani, the regal stateliness of Astolfina's aria, with its understated instrumentation consisting of strings only, implies power arising from her rectitude and fortitude.

### 3.3.3 Ensembles

The number of ensembles in *Il Regno della Luna* merits particular comment. Ensembles represent close to one half of the closed musical numbers (10 versus 12).<sup>51</sup> Hunter comments that in the whole of the *opera buffa* repertoire, ensembles comprise between a quarter and a third of the closed musical numbers. She also comments that between 1770 and 1790 there was a steady increase in the proportion, culminating with Mozart's *Così fan tutte*, in which ensembles outnumber arias (Hunter, 1999c). One reason for this high proportion is that ensembles focus on the relationship between individuals and between groups of people. *Opera buffa* in general has a preoccupation with social groups and their interactions, with the result that its socio-political messages appear to have a more democratic origin. The high proportion of ensembles is consistent with Piccinni's interest in conveying natural interactions between people and in suggesting alternative social structures. Table 3-9 lists the ensembles, including the one duet, in chronological order. The role of ensembles in defining and characterising individual groups of characters is relevant here. Frasia, Lesbina and Astolfo form one group, while Stellante, Mercionne and Spaccone are another. Apart from the act 2 finale Astolfina is notably absent from ensembles, reinforcing her regal separateness and her *seria* character.

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<sup>51</sup> In the Dresden version of the opera, neither Lesbina nor Frasia have an aria. However, the Milano word book shows that each had one aria – Act 3, scene 3 and Act 2, scene 2. In addition, Spaccone had a third aria in Act 2, scene 10. The music scores for these arias are lost.

**Table 3-9 Ensembles**

		Characters	Type	Title	Form
Act 1, scene 1	1	Tutti	Opening ensemble	Viva il Regno della Luna	Binary
Act 1, scene 6	6	Frasia, Lesbina	Duetto	Bella cosa è il poter dire	Binary
Act 1, scene 7	8	Frasia, Lesbina, Astolfo	Terzetto	Che bell'amare	Single section
Act 1, Finale	11	Frasia, Lesbina, Stellante, Mercionne, Spaccone	Act 1 finale	Voi avete già la loglie	Multi-section
Act 2, scene 7	20	Frasia, Stellante, Mercionne, Spaccone	Quartetto	Bel bello	Binary
Act 2, Finale	23	Tutti	Act 2 finale	Ahi di sciagure e pianto	Multi-section
Act 3, scene 1	24	Stellante, Mercionne, Spaccone	Terzetto	Ahi povero me!	Binary
Act 3, scene 2	25	Astolfo, Stellante, Mercionne, Spaccone	Quartetto	Spettacol più giocondo	Single section
Act 3, scene 5	30	Stellante, Mercionne, Spaccone	Terzetto	Ah madamine siete bonine	Single section
Act 3, Finale	32	Tutti	Act 3 finale	Sì, restate, restate e mille grazie.	Single section

The first piece in act 1 is an ensemble introduction, the first ninety measures being sung by the chorus of Lunar people. It has the spirit is of a grand, festive occasion, a joyful welcoming of the Earth visitors. Flourishes in the trumpets and oboes, especially when they are concurrent with the repeated word 'viva', contribute to this effect (m. 35 and 45). The polyphonic nature of the chorus parts suggests varied concurrent perspectives on the event (m. 26 onwards). This coalesces into homophony in mm. 86-90, indicating a consensus within the group. The second part of the chorus (mm. 91-137) gives a concise exposition of the situation from which the plot will develop. Through individual character utterances we quickly get a picture of the relationship between the characters, both in the present and in the past: the Earth men had a pre-existing friendship with Astolfo on Earth; Astolfina is Astolfo's daughter, and she has become the queen of the Moon. The queen warmly welcomes the visitors from 'another world'.

There are important implications of this piece in relation to the narratives discussed in chapter two. Firstly, the impromptu joyous warmth between peoples of two different worlds resonates strongly with the concepts of European interactions with the 'other'.

Astolfina's informal welcoming of the visitors without regard to their status engages with evolving ideas of social class. The musical setting supports these narratives. The repeat of the chorus (No. 2) after the *secco* section finishes with the joyous excitement at a high pitch, allowing scope for the plot to develop in an as yet unknown direction.

In the duet (No. 6), the smallest ensemble in terms of the number of singers, the Earth women elaborate on their approval for the Lunar customs of women holding political power and control in relationships, *Bella cosa è il poter dire sono donna, e son padrona* (A beautiful thing is the power to say I am a woman, and I am in charge). They also express delight at the society's achievement of immortality and the lack of ageing. It has the typical dramatic function of a duet, in that following an initial exposition of different perspectives, there is a final resolution or agreement.

The structure conforms to Rabin's description of the progression of elements in an *opera buffa* duet, namely, 'from independent statements for the two participants, through dialogue, to a closing tutti in parallel thirds and sixths'.<sup>52</sup> In the first section in 6/8, the women initially sing sequentially with similar melodies. The dialogue section begins at m. 80 where they sing simultaneously, although with different words. The faster 4/4 rhythm of the second section, with the voices singing identical text in either parallel sixths or thirds, indicates that they are in joyous unanimity.

The melodic and harmonic simplicity of this duet are reminiscent of a folk song (Figure 3-4). Robinson (1972, p. 219-20) suggests that iambic rhythms, as seen in the voice part in measures 25 to 27, are evidence of an influence of Neapolitan folk song. In these measures there is a lilting dance-like feel, as Lesbina repeats that on the Moon she can have things done just as she desires without being controlled by men, 'così, e così, così, e così'. This is an example of what Abert refers to as Piccinni's ability 'to write a wittily stylized folk melody.' (2007, p. 302)

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<sup>52</sup> Rabin, R. (1996) Mozart, 'Da Ponte, and the Dramaturgy of Opera Buffa', PhD dissertation, Cornell University, quoted in: (Hunter, 1999c).

**Figure 3-4 'Bella cosa è il poter dire'**

Hunter describes the typical function of ensembles as either working through to a point of resolution or to a point of excited uncertainty (1999b). In contrast to the duet, the trios and quartets in this opera do tend, in one way or another, to end in excitement and uncertainty. Their dramatic function is to 'coil the spring' for the next part of the drama. This is clearly seen, for example, in the single section quartet *Spettacolo più giocondo* (No. 25). Astolfo has offered to show the shackled men an amazing spectacle, for which there is no terrestrial equivalent. They try to guess what it may be without success. The melodic and rhythmic motif established in the strings and oboes in mm. 1-2 continues throughout the piece. This provides a sense of musical continuity, linking the short phrases of each character and the homophonic passages. In a unanimous statement in the tonic, the quartet ends with all agreeing that they will quickly proceed to discover the nature of the spectacle Astolfo has promised to reveal (mm. 107-133).

Similarly, Nos. 8 and 24 end in a high level of emotional tension with repeated almost homo-rhythmic phrases. The text of *Che bel amare* (No. 8) engages with discourse about the merits of simpler practices and customs with regard to romantic love and marriage – part of the 'noble savage' concept as discussed in chapter two. In the first part of the trio (mm. 23-30) there are concurrent narratives by three individuals. The women are in dialogue about the beauty, sincerity and open expression of love on the Moon. Astolfo is in praise of the Earth women's charms, noting that they have wounded his breast. Figure 3-5 shows an excerpt of the vocal parts only of the first part. The women sing the verse

commencing 'Oh che diletto...' (mm. 33-43) in parallel thirds for the most part, indicating that they share a similar affect.

The musical score is for a vocal trio in C minor, 3/4 time. It consists of three systems of staves. The first system shows Francesca (Fra.) and Lesbia (Les.) with lyrics 'Che bell' a - ma - re al - la Lu-'. The second system shows Francesca (Fra.) with lyrics 'na - re.', Lesbia (Les.) with lyrics 'Son pur sin - ce - re que - ste ma - nie - re.', and Ducato (Duc.) with lyrics 'Mai non vid''. The third system shows all three vocalists with lyrics 'i - o più va-go bri - o, mai non vid' i - o più va - go'. The music is characterized by parallel thirds and a slow harmonic rhythm.

**Figure 3-5 'Che bel amare' 1**

This trio has a slow harmonic rhythm, with the exception of Astolfo's description of the wounds caused to his breast (figure 3-6). His text in this passage is reminiscent of his *parte seria* persona, with its poetic language and metaphor. Measures 43-64 show a fast harmonic rhythm, passing briefly through F, C minor, G, C, before a chromatic cadence to C minor in measure 58. This is preceded by a parallel ascending bass and melody phrase, climaxing in the diminished arpeggios in measures 55 and 56. This phrase is repeated, followed by an emphatic I-IV-V-I cadence in measures 63-4. The melody line also implies emotional torment, with wide intervallic leaps, such as in measures 43-5. Noting Piccinni's avowed dislike of complex harmonies for their own sake, it is clear that he has used a more complex harmonic pattern here for a specific purpose, namely to highlight Astolfo's tortured state, resulting from his love for both women. The trio ends in repeated homorhythmic phrases, with all in a heightened emotional state, saying that their hearts are not yet content (mm. 86-115). The plot is obviously left open at a high level of emotional

tension, allowing scope for further development of this romantic triangle, which does occur later in the opera.

41

Ah gem-me, e na stri, gran cres-te, e

45

ric-ci, di biac-ca, e mi - nio gra-zio - si im - pia - stri gra-zio - si im - pia - stri, ca - ri pa

49

stic - ci, ah qual mi fa - te fe-ri - ta in sen. ah gem-me, e na - stri, gran cre-ste, e

53

ric - ci gra-zio - si im - pia - stri, ca - ri pas - tic - ci ah qual mi fa - te fe-ri - ta nel

57

sen. Ah qual mi fa - te fe-ri - ta nel sen, Ah qual mi fa - te fe-ri - ta nel

61

sen. Ah qual mi fa - te fe-ri - ta nel sen, fe - ri - ta nel sen.

**Figure 3-6 'Che bel amare' 2**

Ahi povero me! (No. 24) follows a similar pattern with the three participants initially making solo utterances (mm. 15-47) which then come together into homophonic phrases in measures 48-51. In the second section (mm. 52-77) homophonic phrases continue at a faster tempo with all condemning the beastly Lunar women and expressing their desire to leave the kingdom.



The very short trio *Ah madamine siate bonine* (No. 30) has the men pleading as one for mercy from Astolfina and the women. This is supported musically by the almost entirely homophonic setting. Its brevity demonstrates Piccinni's ability to vary the length of pieces for dramatic purposes. After the Earth women and Astolfo refuse to intercede for them with Astolfina, it represents the men's 'last ditch' effort to gain their freedom. It gives an increase in pace, leading to the dramatic 'cure' of the men, followed by the short act 3 finale.

The quartet *Bel bello* (No. 20) has an atypical structure in that it ends with a solo section. More commonly quartets end with all characters singing different texts simultaneously. This is a form of 'shock ending'. The allegro vivace second section (mm. 99-124) is a further example of Piccinni varying form and structure with the aim of supporting the dramatic requirements of the text. Exasperated with the men's interjections when she tries to convey Astolfina's response to their proposals, Frasia tells the men to go and get themselves tied up. Frasia's pronouncement of the queen's decision, including an intimation of her opinion that the men are crazy, establishes a turning point from which the drama proceeds in a new direction.

In this quartet the orchestra provides a 'compensatory continuity' for the fragmented nature of the vocal lines (Hunter, 1999c). Examples are the sixteenth-note phrases in the violins which coincide with the men's interjections (mm. 22-24, 72-73 and 76-77). The emphatic unison arpeggiated phrase in measure 60 indicates Frasia's dogged determination to deliver the queen's decisions in spite of the interjections. The tenuto notes in the basso and violin 1 leading to an imperfect cadence in mm. 62-63, 65-66 and 68-9 give a musical continuity to Frasia's interrupted phrases. Continuity is implied by the identical rhythmic patterns in the men's interjections until there is a return to the subdominant for Frasia's reply. In mm. 79-90, the fragmentation of Frasia's sentence into shorter repeated sections, gives a sense of her increasing exasperation. Here, the sforzando phrases in the violins in bars 82-3, 85-6 and 87-8 maintain continuity.

### 3.3.3.1 Acts 1 and 2 Finales

One can see an evolution of Piccinni's ensemble finale composition during his career, with a tendency to experiment with longer and more complex pieces. Tables 3-10, 3-11 and 3-12 show the structures of the finales in this opera. The act 1 finale is an example of a simpler form in which the series of independent sections are held together by their relationship to the home key, in this case F major. Piccinni wrote finales with a similar form for act 1 of *La pescatrice* (1766) and act 2 of *I furbi burlati* (1773).

**Table 3-10 Act 1 Finale**

Sec.	Mm.	Key Meter	Tempo	Characters	Text
1	1-89	F 4/4	Allegro assai	Stellante,	'Voi avete...'
2	90-170	C 4/4	Andante con moto	Mercionne,	'La mia spada...'
3	171-191	F 2/4	Andantino	Spaconne.	'Olà, non sapete...'
4	192-241	Gm 4/4	Allegro vivace	Same with	'Signore, giudizio...'
5	242-258	F 2/4	Andante sostenuto	Frasia,	'Adagio, adagio...'
6	259-311	F 6/8	Allegro assai	Lesbina.	'Male a me...'
7	312-334	F 4/4	Allegro assai		'Oh che donne...'

The act 1 finale begins with Stellante and Mercionne telling Spaconne that he already has a wife on Earth, and therefore cannot marry Astolfina. He responds that his terrestrial wife does not count on the Moon, and that he is free to have a second wife there. The others then propose a polyandrous arrangement (mm. 49-68), where all three men are Astolfina's husbands, to which Spaconne objects vehemently. In this first section, there is an alliance between Stellante and Mercionne, in conflict with Spaconne. The alliance is represented musically by the homo-rhythmic perfect cadence in mm. 49-51. Spaconne's opposition to their proposals is depicted by the increasingly emphatic repeated 'Signor no' phrases. These move up a tone in mm. 74-5.

In the second section, the tempo slows temporarily to *Andante con moto*. The men cannot agree, as evidenced by their repeated unanimous statement that they will just have to see what happens (mm. 95-108). Frasia and Lesbina then enter, having heard the fracas. The conflict between the two sides among the men continues, with name-calling: 'bestaccia' (beast) and 'bestoni' (baboons), while the women order them to keep quiet. In the third section, *Andantino*, the dramatic pace decreases with a meter change to 2/4. When the men refuse to be quiet, the women remind them that they have the authority on the Moon. Frasia and Lesbina vow to inform Astolfina of the men's designs on her.

In the following section in 4/4 marked *Allegro vivace*, Mercionne and Stellante object. Spaconne, however, tells the women to inform the queen that she must marry him on that day. The pace slows again to *Andante sostenuto* in the subsequent 2/4 section. The women warn Spaconne that his demands will have a bad outcome. In the last section – *allegro assai* in 6/8 - Spaconne promises to annihilate the Moon if he does not get his way. There are shifting alliances through the course of this finale. Initially Stellante and Mercionne were united against Spaconne. However, the piece ends in the starting key of F major with the two opposing sides in rhythmic and textual unison: all the men against all the women. Each side accuses the other of being crazy and insolent. The other side no longer know what they are doing, and this situation cannot go on.

The act 2 finale (No. 23) is a rondo-finale with the unconventional feature of a prominent role for the chorus. Piccinni had written rondo-finales for act one of *La buona figliuola* and an earlier setting of *I furbi burlati*, both in 1760. However, in contrast to these, No. 23 includes all the characters and the chorus, and at 436 measures it is considerably longer than his earlier finales of this type. The sepulchral chorus sections comprise the theme of the rondo. The first of these begins the piece in C minor and there are four recurrences in various guises. Each time the key is either C minor or G minor. The sections that follow each chorus are in the parallel major.

The passages where the chorus sings alone are a reference to the choral dancers in Greek tragedy. This is a further example of the 'appeal to antiquity' trope. Aristotle set forth his prescription to poets of how to write an ideal tragedy in his treatise: *Poetics*. He stated: 'The Chorus too should be regarded as one of the actors; it should be an integral part of the whole, and share in the action...' (Aristotle & Butcher 1961, Section XVIII). The planned invasion led by the Earth men, with the intention to expunge any trace of the Lunar civilisation, is an example of what Aristotle describes as 'circumstances which strike us as terrible or pitiful'. The tragic incident here is the intention by the men to wage war on their new friends, as well as their old friend Astolfo, and even their own sisters. Such incidents are a necessary ingredient of the well-written Greek tragedy (Aristotle & Butcher 1961, Section XIV).

Opera reformists Niccolò Jommelli and Christoph Willibald von Gluck exploited the chorus in a similar manner. The chorus of furies in Gluck's *Orfeo ed Euridice* (1764), for example, had a prominent role in the action. Francesco Algarotti in his *Saggio sopra l'opera in musica* praised Carl Heinrich Graun's 1755 setting of *Montezuma*, which had a dramatic role for the chorus in the final scene. Polzonetti suggests that this work represented an early attempt at opera reform (Polzonetti 2009, p. 20).

Platoff posits that the librettist marks points of articulation in the *buffo* finale text in various ways. It may be by a change in poetic meter, by entrances and exits of characters, by a change of location or by a change in direction of the plot. It is up to the composer to respond with a musical setting that supports the action. 'Active' passages involve dialogue in which the plot advances, while 'expressive' ones are collective emotional responses to the situation. Regardless of how the points are marked, articulations occur after 'expressive' *tutti* passages. The resultant overall structure is a series of closed units that begin with an active passage and conclude with an expressive one. The finale creates a crescendo to a dramatic climax in the *stretta*. The result is the sense that the protagonists - in this case the Earth men - are overwhelmed by a rapid series of events.

The chorus sections are 'self-contained expressive passages'. Platoff coined this term for sequences that, although they involve emotional expression, are not a reaction to any preceding active dramatic passage (1989, p. 215). They stand alone, conveying more general emotions at a given time. They slow the dramatic pace and provide respite from the continuous flow of drama in the finale.

I have inferred that there are eighteen sections in the finale, the points of articulation in general complying with Platoff's 'active/expressive' structure. The harmonic plan is simple, with all sections apart from the choruses being in C or G major. There is a harmonic and melodic resolution in the *stretta*, which is in C major in contrast to the opening chorus in C minor. The *stretta* has a similar melodic contour to the soprano line of that chorus. The chorus interludes provide continuity in that they reiterate the principle idea, namely the barbarity and treachery of the men's plot.

I am not aware of any other eighteenth-century comic opera finale in which the chorus had such a prominent role. Piccinni may have been influenced by Niccolò Jommelli with regard to his use of chorus in this and other works. On his return to Italy in the 1750s, Jommelli had begun incorporating ensembles and substantial final choruses into his operas. His 1768 opera seria, *Fetonte* departed from several traditional characteristics of the *seria* genre. In particular, it ended with a multi-sectional action-ensemble finale, including chorus. A finale of this type had not been used previously in opera seria (McClymonds, n.d.). *Gionata* (1792), an *opera seria* which Piccinni wrote after he returned to Naples following fifteen years in Paris, had a prominent use of chorus, similar to this finale (Marvin & DelDonna 2012, p. 196).

**Table 3-11 Act 2 Finale**

Sec.	Mm.	Key	Tempo	Characters	Text	Type <sup>53</sup>	PM <sup>54</sup>
1	1-25	Cm 4/4	Andante sostenuto	Chorus	'Ah di... sciagure...'	S/C	7
2	26-46	C 4/4	Allegro vivace	Stellante, Mercionne, Spaccone, Astolfina, Frasia, Lesbina	'Che sento?'	A/E	6
3	47-64	Gm 4/4	Andante sostenuto	Chorus	'Ah quall' ardire...'	S/C	7
4	65-80	G 4/4	Allegro vivace	Astolfina, Frasia, Lesbina	'Or qui non parlate...'	A/E	6
5	81-91	Cm 4/4	Andante sostenuto	Chorus	'Ahi razza infida...'	S/C	8
6	92- 112	C/G 4/4	Allegro vivace	Spaccone, Stellante, Mercionne, Astolfo, Astolfina	'Signore mie...'	A/E	8
7	113- 141	C 4/4	"	Same	'Ah che la spia fù questi...'	A/E/A	7
8	142- 153	Gm 4/4	Andante sostenuto	Chorus	'Povera Luna...'	S/C	7
9	154- 175	G 3/8	Allegro spiritoso	Spaccone, Stellante, Mercionne	'Noi siamo fedelissimi..'	E	7
10	176- 218	C 3/8	"	Astolfina, Frasia, Lesbina, Astolfo	'No, non è vero...'	A/E	7
11	219- 228	G 4/4	Andantino sostenuto	Mercionne, Stellante, Spaccone, Chorus, Soloist	'Non era il mio che un piano...'	A	8
12	229- 240	Gm 4/4	"	Chorus	'Povera Luna...'	S/C	7
13	241- 271	C 3/8	Allegro vivace	Mercionne, Stellante, Spaccone	'Maledetto questo grido!'	E	8
14	272- 299	C 3/8	"	Frasia, Lesbina, Astolfo	'Fermi lì, non vi movete...'	A/E	8
15	300- 312	C 2/4	Andantino sostenuto	Astolfina, Mercionne, Stellante, Spaccone	'Perché son vostri fratelli...'	A/E	8
16	313- 342	Cm 3/8	Andante con moto	Mercionne, Stellante, Spaccone	'Il cor mi palpita...'	A/E	6
17	343- 347	C 2/4	Sostenuto		'Ah di noi...'	E	8
18	348- 436	C 2/4	Allegro spiritoso	Tutti	'Plauso...'	<i>Stretta</i>	8

<sup>53</sup> S/C means a self-contained passage. The letters A and E refer to 'active' and 'expressive' texts.<sup>54</sup> PM means 'poetic meter'.

The setting in section 1 is for the most part homophonic, with some sequential imitated vocal entries (mm. 9-12). Although clearly expressing emotion, it does not imply agitation. Rather, the sense is of a more detached reaction to the situation. The choral setting, the march rhythm, the 'tragic' key of C minor, and the homophonic setting also seem to suggest declamatory chorus movements in early eighteenth-century Catholic masses, such as Francesco Durante's 1727 Requiem Mass in C Minor. The ascending bass line in measures 1-5 leading to the dominant creates tension and gives emphasis to the repeated phrase 'barbare idee funeste' (threatening barbarous ideas). The mock-tragic sense is emphasized by occasional forte chords on weak beats (mm. 23-4).

Section 2 consists of active and expressive passages. The Earth men gradually become aware that they have been overheard planning their invasion. Astolfina accuses them of being wicked robbers, while Frasia and Lesbina label them as nasty brothers. The vocal phrases in the action section are short and disjointed, continuity being provided through the orchestra. An example of the latter is rhythmically regular and melodically consistent motif in the violins (mm. 28-33). The expressive passage consists of declamatory vocal phrases with minimal melodic interest. The orchestra complements the phrases, with repeated short motifs at a higher dynamic level. Examples are in measures 44 and 46 as shown in figure 3-7. These phrases maintain the musical pulse at pauses in the text.

41 Ste.  
(V'è tut - ta già san - no la tra - ma, l'in - gan - no, la tra - ma l'in - gan - no.  
Mer.  
(V'è tut - ta già san - no la tra - ma, l'in - gan - no, la tra - ma l'in - gan - no.  
Spa.  
(V'è tut - ta già san - no la tra - ma, l'in - gan - no, la tra - ma l'in - gan - no.

45  
Che ab - bia - mo da dir? Che ab - bia - mo a dir?)  
Che ab - bia - mo da dir? Che ab - bia - mo a dir?)  
Che ab - bia - mo da dir? Che ab - bia - mo a dir?)

*p* *poco f* *f* *p*

Figure 3-7 Act 2 Finale, section 2

In section 3, the chorus describe the Moon as wretched as a result of the dark treachery. They want the traitors to be punished. In common with all the chorus sections, this passage temporarily freezes the dramatic action. The marking 'primo tempo' reinforces the concept that this is a continuation of the chorus's independent narrative. The style is similar to the first section, with homophony and slow harmonic rhythm. The interrupted cadence in measure 63 prepares the way for the decisive I-IV-V-I progression at the end.

Musical continuity with the end of the chorus is maintained because it cadences into the parallel major for the start of the new section. Astolfina mocks the men, asking why they are silent now, and where are their fleets and armies. Frasia and Lesbina also rebuke them, saying that they will never rule the Lunar society. Section 4, although very similar in harmonic and melodic structure to the previous active/expressive section, is five bars shorter. Progressively shorter passages provide an increase in dramatic pace. There is also a change in harmonic pattern here, as the section ends in G major, while the following chorus section is in the starting key of C minor.

The text in section 5 is a shortened version of that in section 1, and the music is very similar. However, at ten measures, it is markedly shorter than the previous chorus sections, thus maintaining the increase in pace.

In section 6, the men begin to dissemble, trying to deny their guilt in incomplete sentences. Stellante and Mercionne appeal to their sisters. Astolfo comments that he finds the men's discomfiture delightful to watch. The violin motif is similar to that in section 2, maintaining musical continuity. In the short expressive passage which follows, they ask what will happen now. This question serves to maintain the dramatic intensity.

Section 7 consists of three passages: active, expressive and active. Its start is marked by a change in poetic meter. After the men curse Astolfo for having informed on them, Astolfina enters, describing them as a wicked gang. Again the violin motif maintains musical continuity (mm. 112-115 and 119-121). In the expressive passage (mm. 120-132) they claim that she has misunderstood, and that they are men of honour. This is followed by an active passage in which Astolfo comments that they continue to deny their guilt and Astolfina repeatedly asks if she must tolerate their brazen guilt.

Section 8 is similar in style and textual content to the previous chorus passages. By halting the action temporarily here after Astolfina's question, the tension is allowed to increase until the expressive response in section 9. Marked *allegro spiritoso* and in 3/8 in contrast to the chorus, section 9 contains an animated, exaggerated assertion by the men of their loyalty to the Lunar realm. Continuity is maintained between the short textual phrases by the sixteenth-note motifs in violin 1 (mm. 156, 157, 160, 161 and 164).

Section 10 consists of repeated exclamations by Astolfina that the men are lying, interspersed with responding homophonic phrases by Frasia, Lesbina and Astolfo. Astolfina's first statement comprises seven measures, while the subsequent two are each four measures. In keeping with the accelerating dramatic pace, these active and expressive passages are almost concurrent (Figure 3-8).



168 Ast.  
 sud - diti u - mi - lis - si - mi, siamschia-vi os - se - quio - sis - si - mi. No, non è ve - ro, in - de - gni, in -  
 sud - diti u - mi - lis - si - mi, siamschia-vi os - se - quio - sis - si - mi.  
 sud - diti u - mi - lis - si - mi, siamschia-vi os - se - quio - sis - si - mi.  
 f p f p f

182 de - gni. Fra.  
 I vo - stri rei di - se - gni, i vo - stri rei di - se - gni, so - no sco - per - ti gia,  
 Les.  
 I vo - stri rei di - se - gni, i vo - stri rei di - se - gni, so - no sco - per - ti gia,  
 Duc.  
 I vo - stri rei di - se - gni, i vo - stri rei di - se - gni, so - no sco - per - ti gia,

196 In - de - gni non è ve - ro, non è ve - ro, in -  
 so - no - sco - per - ti gia. I vo - stri rei di - se - gni,  
 so - no - sco - per - ti gia. I vo - stri rei di - se - gni,  
 so - no - sco - per - ti gia. I vo - stri rei di - se - gni,  
 p f p

**Figure 3-8 Act 2 Finale, section 10**

Section 11 consists of a short active passage only. The men continue to dissemble. It is the only section where a chorus member sings a solo. This suggests that the chorus is becoming more involved in the action, as opposed to its role of observing and commenting dispassionately. The section merges seamlessly into the final short chorus passage. There is an abrupt change from G major to G minor to mark the start. Here we see the device of temporarily freezing the action by inserting a self-contained chorus between active and expressive passages. The expressive passage of section 13 reveals the men becoming

exasperated and overwhelmed. Musical continuity is provided by a sixteenth-note motif in the first violins similar to that in previous sections.

The start of section 14 is marked by the plot action of Frasia, Lesbina and Astolfo ordering the men to stay where they are, as they have been caught in the act. The men respond collectively with a short statement that they are indeed in a mess. Following Astolfina's interjection that she wishes to punish their pride, Frasia, Lesbina and Astolfo express concern, saying that they are just poor silly little wretches. The following section is very short, consistent with increasing dramatic pace. Astolfina states - using the royal plural ('usiam'), that since the men are their brothers she will show some mercy. The men quickly respond, asking what is to become of them.

Section 16 is in 3/8 with an increasing tempo – *andante con moto*. There is a musical metaphor for the palpitation and trembling in the sixteenth-note alternating octaves in violin 2. After a seven-measure active passage in which each man's text reveals a high level of anxiety, they begin a twenty-three measure expressive passage. In the latter, they collectively state their fear of the authority the women have over them. This passage has frequent cadences in two-measure phrases, while the end is marked by a repeated I<sup>6</sup>-IV-V-I progression, strengthening the harmonic closure to C major (mm. 336-343).

Their discomfiture continues at an accelerated pace in section 17, the final section before the *stretta*. This short expressive passage is marked in the libretto by a change in poetic meter. It is only five measures, and provides an indication that although the men do not know what will become of them, the plot action is finished for the time being. The agitation is at its peak now, and the *stretta*, marked *Allegro spiritoso* maintains it at this level.

The chorus firstly praises Astolfina for thwarting the coup. The women and Astolfo then order that the men should be tied up and submit to being cured of their treachery. The chorus asserts that the men must learn to respect the empire of the women. These two groups exchange verses sequentially, with short interjections by the men, pleading for pardon. Astolfina, Frasia, Lesbina, Astolfo and the chorus sing a final jubilant *tutti*. Piccinni sets the text inventively in that he superimposes two-line segments consisting of a *piano* and a *tronco* verse. This is shown in Table 3-12 and Figure 3-9. Hearing accusing narratives from two viewpoints simultaneously maintains the sense of high level agitation to the end of the *stretta*.

**Table 3-12 *Stretta*: Simultaneous text rendering**

<i>Coro</i>	<i>Astolfina, Frasia, Lesbina e Astolfo</i>	<i>Versification</i>
<i>Delle donne ora imparate Qui l'Impero a rispettar.</i>	<i>Della Luna la rovina Che fu accorta a riparar.</i>	<i>Verso piano Verso tronco</i>

399

Ast. e Fra

do-no, per - do-no, per - do-no. Del-le don-ne o-ra im-pa - ra - te, qui l'im-pe-ro a ri-spet-tar, qui l'im-

Les.

do-no, per - do-no, per - do-no. Del-le don-ne o-ra im-pa - ra - te, qui l'im-pe-ro a ri-spet-tar, qui l'im-

Duc.

do-no, per - do-no, per - do-no. Del-le don-ne o-ra im-pa - ra - te, qui l'im-pe-ro a ri-spet-tar, qui l'im-

Del-la Lu-na la ro - vi - na che fu ac - cor-ta ri - pa - rar.

Del-la Lu-na la ro - vi - na che fu ac - cor-ta ri - pa - rar.

Del-la Lu-na la ro - vi - na che fu ac - cor-ta ri - pa - rar.

Del-la Lu-na la ro - vi - na che fu ac - cor-ta ri - pa - rar.

**Figure 3-9 Act 2 Finale, *Stretta***

The act 3 finale is a 'vaudeville finale', and as such is shorter and simpler in structure than the others. The Earth visitors in turn sing strophes of six, four and five lines in the first section. The text sums up the moral messages of the opera –transformations of the Earth visitors through their interaction with the Lunar society. The men acknowledge that the Moon is indeed a kingdom of women and they thank the Lunatics for the wisdom they have gained, while the women warn them to avoid being argumentative and aggressive in their future travels. The second section is a refrain in which all the cast may join. This inclusiveness is signified by the text, 'Ognun parte ha nella festa' (each has their role in the party).

**Table 3-13 Act 3 Finale**

<b>Sect.</b>	<b>Key</b>	<b>Meter</b>	<b>Measures</b>	<b>Characters</b>
1	D	4/4	1-47	Stellante, Mercionne, Spaccone, Frasia, Lesbina
2	D	2/4	48-94	Same + chorus

### 3.3.4 Recitatives

Accompanied recitatives are used in a mock serious manner in Nos. 15 and 17. These involve the men's supplications for the hand of Astolfina in marriage. The texts have exaggerated statements of their achievements, qualifications and abilities. Piccinni's settings are clearly tongue-in-cheek – the men attempting to assume a social status which they clearly do not in possess. Haydn sets the introduction to Lesbina's aria, *Che vi par?* as *accompagnato* in *Le pescatrici*, (act 2, scene 6), although the effect there is slightly different – a more sincere elevation of the status of a *buffa* character. In No. 27, Astolfo describes the contents of the Lunar 'arsenal'. The *accompagnato* setting here signifies mystique, supporting the textual allusion to the classical literature of *Orlando Furioso*.

Piccinni's *accompagnatos* are often similar to *secco* recitatives, with the strings providing added texture to the *basso*. However, I will examine his use of harmonic progressions in the settings to emphasize the meanings in the text.

Stellante's claim for Astolfina's hand (No. 15) begins in A major, and then quickly ascends through the key centres of B minor and C sharp major to arrive at D major (mm. 1-21). This ascent creates tension. The unexpected harmonic change down a minor third from A major to F sharp major in the middle of measure two corresponds with the word 'idrostatico' (hydrostatics expert). This is word painting because hydrostatics, which deals with the pressures in fluids, refers in particular to the pressure exerted by fluid on a submerged object.<sup>55</sup> Also noteworthy is the word painting on 'centripeti' (m. 47). Stellante is referring to the centripetal motion of the planets. Starting at bar 27, the harmony orbits the key centres C, G, F, D and G, returning to C on 'centripeti'.

Piccinni uses a dramatic harmonic changes in the middle of measures in the supplications of both Stellante and Mercionne at points where they make their most ridiculous and exaggerated claims. In measure twelve of No. 15 there is a change from F sharp minor to D major when Stellante says: 'io di tutta la sferica region Celeste dittator perpetuo' (I of the whole global Celestial Region perpetual ruler). Similarly, in measure sixty-eight when Mercionne states that he is 'direttore di tutte le colonie, e società mondiali' (director of all the colonies, and societies of the world), there is a change from E major to C sharp major.

Spaccone's supplication (No. 17) is striking, both in the style of the text and in the chromatic harmonies in the accompaniment. The text and music setting stand out as

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<sup>55</sup> The subject was well-known to educated Europeans in the eighteenth century, and is another allusion to the 'scientific revolution'.

implying a different character for him than he has had so far in the opera. His character prior to this has been consistent with the 'il cavaliere' sub-type of the *commedia dell'arte* stock character, 'il capitano', as discussed in chapter two. Royce (2010) notes that the 'maschera' (stock character) was in effect a caricature – an individual with predictable behaviour, without complexity.<sup>56</sup> Such characters appeared to be unnatural. However, in this short recitative section, there is an example where Piccinni uses the music and text synergetically to imply a more complex character.

As noted in chapter two, the sword of 'il capitano' is typically an integral part of his personality, rather than a costume accessory. The text here is unusually poetic for Spaccone, and is more in keeping with a *parte seria*. The sword is used as metaphor in three senses. It is firstly love enchantment, fascination, secondly a support for the Lunar kingdom, and thirdly a dart that will pierce Astolfina's heart. Beginning in D major, the harmony drops by a minor third to B major on the word 'donne', and then cadences to E minor on 'spada sola' (the sword alone). It then moves to B minor at measure 15. Changing to the relative major of D, it proceeds around the cycle of fifths in a subdominant direction until arriving at C major in measure 22. There is then an unexpected harmonic change to B flat major at the point when the metaphor of the sword as a dart is introduced. There is a chromatic move to E major on the word 'amore' (m. 23). This is followed by a IV-V-I progression ending back on E minor. This *accompagnato* vignette, consisting of poetic language with chromatic harmony, paints more realistic, more human persona than has been revealed so far. Spaccone now appears to be a passionate, poetic, romantic man.

*Misero voi!* (No. 18) has a striking use of the orchestral setting for word painting. Stellante informs Spaccone that he cannot conquer new worlds in the name of the Moon without the guidance of a knowledgeable astronomer and skilled navigator. The text is a juxtaposition of myth – the signs of the Zodiac – with the new science of astronomy. Stellante describes the constellations as imagined personified beings – the Bear, Crab, Scorpion, Dog, etc. – who are threatening Spaccone.

The music setting is replete with orchestral accompaniment that augments the meaning of the text, and references *seria* tropes to create a mock-heroic style. The lion roaring as implied by the strings in mm. 22-8 is particularly striking. Another example is the staccato ascending line in the strings, marked *sforzato*, with slurred eighth-note motifs on the weak beats (mm.30-33). This paints a picture of the lumbering bull in pursuit. In another, the

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<sup>56</sup> 'Maschera' refers to the persona which is consistent across plays and across roles developed by a *commedia dell'arte* actor (Royce, 2010).

*tirate* in mm. 53-55, imply the hundred arrows shot by the archer Sagittario. Spaccone responds by raising his sword in implied defiance. The repeated sixteenth-note motifs in the strings in the first half of mm. 90-98 imply a waving of his sword. Here, as could be said of much of the work, there is a sense that the orchestration is the main bearer of the music. It gives force and vitality to the vocal text.

No. 27 commences with twelve bars of *secco* recitative in which Astolfo gradually introduces to the somewhat cynical Earth men the nature of the precious holdings in the Lunar arsenal. After beginning in A major, the harmonic structure involves a brief touching on the key centres of D major, E major and F sharp minor (mm. 1-13). This stepwise ascent implies a steady increase in tension. The introduction of *accompagnato* in measure thirteen indicates that Astolfo will now reveal something different and 'mysterious'—namely, that the containers hold in concentrated form diverse kinds of abstract entities that have been lost from Earth. The harmonic pattern is different from the first section, with key centres progressing initially around the cycle of fifths: A major, E major, B minor, F sharp minor. The placement of the *accompagnato* chords in the middle of the bars with a *sforzato* expression mark provides a surprising emphasis, resulting in an increase in tension (mm. 19, 22 and 27).

In measure forty-five there is an abrupt change to *arioso* style. This pre-emptes Spaccone's exclamation in the following bar that one of the vases bears Stellante's name. While the narrative has to this point been the domain of Astolfo (who is clearly enjoying his creation of wonder and apprehension in the listeners), the focus now shifts squarely to the reactions of the Earth men. The *arioso* style continues for six measures, starting and ending in A minor, while Stellante and Mercionne exclaim that the others' names are also on vases. In the following seven measures of *secco*, Astolfo explains that the vases contain the sanity that the men had lost on Earth. The final six measures are again in *arioso* style, continuing with similar musical phrases in the violins to those of the previous *arioso* section. Each man asks if the named vase is his.

The two *arioso* sections contain exclamations and questions uttered by the men pertaining to the vases labelled with their names. The change in style in these passages signifies a heightened emotional state, as the men realise that the vessels contain something very significant that they have lost. As is often the case in the *recitativo accompagnato* style, the orchestra 'sings' for the singer. The brief lyrical interludes in measures 45-6, 47-8, 49-50, 58-9 and 61-62 imply an intense emotion.

The final recitative (no. 31) has an *accompagnato* section coinciding with the restoration of the men's sanity (mm. 26-49). The expressive indication is *à mezza voce smorzato*. The

action here is that the men's wits, stored as a vapour in the vases, are passing through the nasal membranes to their rightful places in their brains. A similar style of *accompagnato* passage occurs when each of the three men inhales his wits. The accompaniment emphasizes their highly emotional state. The slurred Lombardic rhythm two-note groups in the violins are metaphors for the trickling of the vapour through the body. The accompaniment and text seem to operate independently, telling different stories namely the passage of the wits to the brain and the men's sudden realisation of their foolishness. Textually, this is a juxtaposition of myth (the reference to canto 34 of Ariosto's *Orlando Furioso*) and science (the knowledge that inhaled substances can indeed pass through nasal membranes and travel through the bloodstream to affect the mental state).

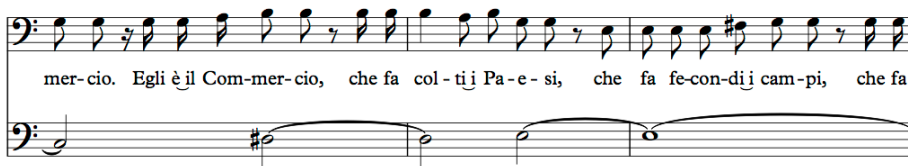
In the *secco* recitative that comprises act 1 scene 3 Mercionne tries to convince Astolfo of the benefits of trade. (Table 3-14 and figure 3-10) Measures 23-31 show typical features of 'catalogue aria' text and music, as described by Platoff (1996). This is a brief catalogue in passing, as opposed to a full aria of the type. Beginning with longer complete sentences, the versification condenses to *settenari*, consisting of shorter adjectival clauses, as Mercionne lists the benefits of trade to society. The list consists of *anaphora*, in that each line in the list starts with the same word: 'che'. The sense of acceleration of ideas is supported musically by rhythmic and harmonic means. The final two syllables of each line fall on the third beat of the measure: 'paesi', 'campi', 'scrigni', 'mode', etc.

From measure 23 the harmony proceeds around the cycle of fifths in a subdominant direction until the comic high point in measure 32: 'egli fa tutto' (it does everything). The pattern is interrupted in the following measure providing an opportunity for the final tag-line: 'oh strano caso!' This functions as an enigmatic ending, paving the way for further plot development on the issue of trade on the Moon.

**Table 3-14 Act 1, scene 3**

<p><i>V'ingannate Signor. Voi siete morto, O non vivete intero. E' d'ogni Regno Vita, e nervo il Commercio. Egli è il Commercio Che fa colti i paesi, Che fa fecondi i campi, Che fa ricchi gli scrigni, Che fa belle le mode, Che far crescer la prole, Che risanna i falliti, Che mantiene vivi i sani, Che resuscita i morti; Egli fa tutto. E voi Senza Commercio? Oh caso! Oh caso, oh caso, oh caso, oh strano caso!</i></p>	<p>You are mistaken, Sir. You are dead, Or not entirely living. Of every Kingdom Trade is the life and backbone. It is Trade that gets the lands harvested, that makes the fields fruitful, that enriches the reserves, that beautifies the fashions, that makes the children grow, that makes the bankrupt solvent, that keeps the good alive, that revives the dead; It does everything. And you without trade? Oh what a situation! Oh what a situation, oh a situation, oh a situation, oh a strange situation!</p>
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23



26



29



33



**Figure 3-10 Act 1, scene 3**



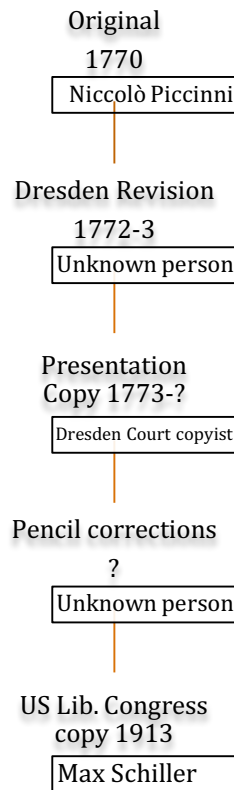
### 3.3.5 The role of the chorus

An unusual feature of this opera in comparison to the major part of the *opera buffa* repertoire is that the chorus has a prominent role. While an increased role for the chorus was a feature of the 'reform operas' and of *opera buffe* in the late eighteenth century, the amount of chorus music in *Il Regno della Luna* is unusual. In addition to the opening ensemble, both acts 2 and 3 have chorus only pieces (nos. 13, 14 and 25). These pieces shape the drama, punctuating the action with a contrasting music style. Robinson (1966, p. 99) commented that although the chorus played its part by inserting opportune changes in dramatic tension in seventeenth-century French opera, it rarely manifested a character of its own. However, in *Il Regno della Luna* its role goes beyond that, giving the impression of an interwoven narrative. This is most clearly seen in the act 2 finale, where it involves the audience in communal moralising. Chromatic writing in chorus pieces suggests that it is being used as an additional character with its own personality. For example measures 69-78 of *Della region Lunatica* (No. 13) are set chromatically. Soloists from the chorus sing here. The text has the statement that the spouse who is dear today may tomorrow be considered equivalent to an ox or donkey. Contrasting with the elevated language earlier in the piece, this appears to be a case of tongue-in-cheek cynicism - everyday banality with which the audience can easily identify.

## 4 PICCINNI'S CONTRIBUTION TO LATE EIGHTEENTH- CENTURY OPERA PERFORMANCE PRACTICE

It is often the case that there are no definitive answers to questions regarding the representation of performance indications and their interpretation in historical sources. Interpretation may be dependent on the musical context in the work and on conventions for the period, as well as the composer's training and background. Eighteenth-century music copyists, moreover, may have been expected to change performance markings to keep pace with developing trends in their representation. Nevertheless, Brown comments that during the last decades of the eighteenth century composers, aware that their work was destined for publication and that they would have little personal control over performances, strove to provide increasingly clear indications of dynamic and expressive nuances (C. Brown, 1993). There are uncertainties about when the Dresden source manuscript was created and about the nature of the score from which it was copied. Figure 4-1 shows a stemmatic filiation of the manuscript sources. The Dresden revision is a performance score, which has been lost. It is unknown if that score was made from an authorial original or from a copy. It is difficult to be sure if the performance indications in the presentation copy are authentic to Piccinni, or whether they represent notational trends that were developing later in the period. With the aim of determining how close the expression and articulation markings in the source are, I have examined a number of

Piccinni's autograph manuscripts of other works. This is a 'quality control' exercise on the Dresden copyist's work.



**Figure 4-1 Stemmatic filiation of *Il Regno della Luna* manuscripts<sup>57</sup>**

Although there was a convention in the latter half of the century of an association between the execution of articulation, accent and dynamic marks and the style and tempo of music, Piccinni appears to have left little to the performers' 'musical intelligence', preferring often a painstaking representation of how his music should be executed. I have concluded from examination of a number of sources that Piccinni was meticulous in his provision of performance markings. Having compared the presentation copy with a number of Piccinni autographs, including *L'Origille* (1760), *Le Donne Vendicate* (1763), *Il Cid* (1766), *Cesare e Cleopatra* (1770) and *La Capricciosa* (1776), I have concluded that the Dresden copyist for the *Il Regno della Luna* was in general faithful to the performance markings typical of

<sup>57</sup> As graphite pencils appear not to have been in common use for score annotation in Italy in the 1770s, and the work appears not to have been performed or copied from the Dresden score until Schiller's copy in 1913, the possibility that Schiller made the pencil corrections in the course of making his copy seems to be a possibility.

Piccinni's originals. Their application, however, appears not to have been as consistent as that in the composer's own work. Therefore, I have interpolated a consistent application in the edition, noting the details and my reasons in the Critical Notes. I have used Georg Feder's scholarly edition of Piccinni's intermezzo *La Cantarina* (Niccolò Piccinni, 1989) as an authoritative reference for some of my editorial choices. In summary, I have transcribed dynamic, expressive and articulation markings with the aim of comparability with those in Piccinni's own scores.

## 4.1 Notes on Performance

The orchestra at Piccinni's disposal in the *Regio Ducal* theatre in Milan was large. In 1770 it included some sixty elements: two harpsichords, twenty-four violins, six violas, two celli, six basses, two oboes, two flutes, two clarinets, two bassoons, four horns, four trumpets, timpani and various other percussion instruments (Inzaghi, 2000). It is difficult to gauge the theatre's seating capacity with any certainty, but a conservative estimate is that it may have been between 1500 and 2,000.<sup>58</sup> The width of the stage appears to have been in excess of fifteen metres, so that the 'two continuo system' with a harpsichord on either side of the orchestra pit, may have been used (Spitzer & Zaslav 2004, pp. 149-50).

By contrast, the audience capacity of the Moretti theatre in Dresden was 350. Although details of the orchestra are not available, it would have been correspondingly modest in size. A single harpsichord would have been used in a theatre of this size. The instruments in the Dresden manuscript, which is the source for this edition, indicate an ensemble of violins, viola, basso, timpani and two parts each for oboes, horns and trumpets. In smaller orchestras in the eighteenth century, players were sometimes expected to double on other instruments. For example, horn or viola players might double on trumpet parts. Doubling might have been necessary in No. 4, for instance, which has two parts each for trumpet and horn. The oboe was the standard orchestral wind instrument, and oboists were generally expected to double on flute. Piccinni's comic opera scores included flutes (*L'astrologa*, 1761 and *La cappricciosa*, 1776), bassoons (*La contadine bizzarra*, 1763 and *La pescatrice*, 1766) and clarinets (*La serva onorata*, 1792). As the Milan manuscript is

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<sup>58</sup> Charles Burney (1771, p. 84) suggested that the Regio Ducal theatre had five hundred boxes, each with seating capacity for six or in some cases ten. However, an accurate estimate of seating capacity cannot be made from Burney's description. The theatre burnt down in 1776 and was replaced by a theatre which had a capacity of two thousand, three hundred.

unavailable, it cannot be ascertained if these instruments were included in the original score of *Il Regno della Luna*.<sup>59</sup>

Viola parts are frequently omitted in the source. They are absent in numbers 6, 8, 11, 13, 14, 15, 17, 18, 20, 22, 23, 24, 26, 27, 28, 29, 31 and 32. Given the large number of pieces which lack viola parts, adding them editorially in every instance may be defensible. They have been added in the *col basso* convention, with the notes placed in an appropriate register. Where they are added, the instrument name is in square brackets. However there are a number of possible explanations for their omission in the source, and a more judicious approach might be appropriate.

Firstly, Piccinni may have wanted a lighter texture in some pieces. For example, in the autograph manuscript of *La cantarina*, the duet *Apri pur mia dea terrestre* has no viola part.<sup>60</sup> Feder has added an empty *viola col basso* staff in his scholarly edition without explanation (Niccolò Piccinni 1989, p. 113). Indeed, in the description of the orchestra on p. 1 he includes 'viola col basso' in the list of instruments. Secondly given the likely small size of the Moretti theatre orchestra pit, viola players may have been required to double on other instruments for some pieces. This seems an unlikely explanation because No. 10, for example, has a viola part and two parts each for oboes, horns and trumpets. Thirdly, noting that the source is a presentation copy, it is possible that the copyist excluded the viola part because there were not enough staves available in the ten-staff manuscript paper. Although not stated, adding a *viola col basso* might have been assumed. This could be the case, for example, in Nos. 8 and 11 of *Il Regno della Luna*. It is noteworthy in this context that Piccinni omits a viola part in the quartet *Scellerata, mancatrice, traditrice!* in his autograph of *L'Origille*. In this case, the ten staves of the manuscript paper are used, and Piccinni makes no mention of a viola part. Feder adds a *viola col basso* to this quartet in his edition.

In the absence of an autograph manuscript or even another copy version, it is not possible to be certain whether viola parts should be added in every instance where they are omitted. I propose that they should certainly be added in the pieces involving chorus, where they would serve to fill out the accompaniment: Nos. 13, 14, 23, 26 and 32. I would omit them from No. 6, the only duet in the opera, whose style and whimsical vocal text

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<sup>59</sup> As noted in section 1.3.1, the surviving Milan manuscript of 'Non vi piacque ingiusti dei' is scored for a larger ensemble in that it includes oboes. This could suggest that the opera orchestration was originally larger than that in the Dresden version.

<sup>60</sup> *La cantarina* is an intermezzo in act 3 of Piccinni's *L'Origille* (1760): I-Nc. Rari 1.7.21-22

seem to require a lighter texture. For the remaining pieces, inclusion of viola parts may be at the discretion of the performers.

Seven solo singers are required. The ranges for the voices are: Astolfo, tenor (c to a'); Astolfina, soprano (d' to c'''); Stellante, tenor (d to a'); Frasia, soprano (e' to b,'); Spaccone, bass (G to e'); Mercionne, baritone (A' to f'); Lesbina, mezzo-soprano (c' to f'').

Soloists from each part of the chorus are required in the act two finale.

Soloists from each part of the chorus are required in the act two finale.

As noted in chapter three, three arias, some sections of recitative and a complete scene were cut from the Milan libretto for the Dresden production. It is unknown if this was done with the approval of either the composer or the librettist.

## 4.2 Editorial Methods for the Edition

The source reveals fine detail with regard to expression and articulation. There are six basic dynamic levels. In descending order they are: *f assai*, *f*, *poco f*, *mf*, *p* and *p assai*. It is clear that *f assai* and *p assai* correspond to *fortissimo* and *pianissimo*. Other markings which indicate a dynamic level include *mezza voce* and *sotto voce*. These in general imply a dynamic relative to the voice. That is, they instruct the players to adjust their volume to correspond to the voice. No. 31, m. 30 has *mezza voce* in the violins against *p* in the bass, suggesting that they are equivalent in volume. However the use of different terms when they appear directly in parallel could indeed indicate a different dynamic. The Lombardic figure in the violins may be played very softly to indicate the men's wonderment, while the basses provide a steady undercurrent at a higher dynamic to support the tonality.

Similarly, No. 7, m. 13 has *sotto voce* in the strings against *p* in the horns, suggesting an equivalent dynamic. *Sotto voce* could also mean that while the dynamic level is similar to that of the horns, the strings are to play with a 'whispering' timbre. *mf* is not frequently used, and the distinction between it and *poco f* is not always clear. However it is used in the bass against *mezza voce* in the violins in No. 23, measure 26, suggesting that it is close to *p* in dynamic level. *Più piano* is used rarely, and it appears to be intermediate between *p* and *p assai* (for example, m. 37 of the second part of the sinfonia). There are a number of instances where *f* is followed by *sf* on sustained notes in the strings, for example m. 73 and m. 151 of No. 3. This is understood to mean that the note begins loudly, and then abruptly increases in volume on the next beat in the measure. Sometimes this is written as *f:sf*, as in

mm. 45 and 47 of No. 27. The colon has been removed in the edition, and the *sf* mark placed to correspond to the appropriate beat.<sup>61</sup>

Piccinni indicated various types of *detaché* for bowed instruments with considerable precision. The source is in general consistent with his autographs in this respect. *Sciolte* sometimes appears with staccato dots (mm. 24-8 of No. 3 and mm. 1-2 of No. 32) and sometimes without (mm. 137-142 of No. 5).<sup>62</sup> In Piccinni's operas, it is usually combined with *p*, *mezza voce* or *p assai*. This suggests a detached articulation, avoiding any harshness.<sup>63</sup> "*p assai sciolte*" which is used in No. 21, mm. 92 and 174, is taken to imply separately bowed notes with very light execution. Beaming is frequently used as an indication of articulation (m. 47 of No. 1). There are many instances of groups of four sixteenth notes on the same pitch being notated as *portato*. *Portato* is indicated in the source either by a wavy slur or dots under a solid slur. This is consistent with Piccinni's practise. In the transcription a dotted slur is used for *portato*. Feder used this marking in his scholarly edition of Piccinni's intermezzo *La Cantarina* (Niccolò Piccinni, 1989).

The literal directive 'staccato' appears a number of times in the source, sometimes followed by notes with dots and sometimes not. It is not clear whether all notes are to be played staccato after the mark, nor is it certain when the staccato indication is no longer valid. Piccinni uses this marking in the same way in his autographs.<sup>64</sup> It may be that 'staccato', which literally means "unconnected" in Italian, and dots do not have the same meaning for performance. For example, when used without dots, staccato may simply indicate lightness of playing, for example in No. 23, m 36. However, combined with a *forte* marking, it may mean loud detached playing, for example in No. 10, mm 10-11. 'Staccato' may also have implied separate bowings (C. Brown 1999, pp. 208-219). Players at the time probably followed their section leader in cases of ambiguity. For these reasons, the 'staccato' directives have been retained in the edition, with specific instances discussed in the critical notes.

Neither the source nor Piccinni's autograph manuscripts make a consistent distinction between vertical strokes and dots as staccato marks. In the source, both are used

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<sup>61</sup> Brown (1999, p. 70) discusses Mozart's use of this marking.

<sup>62</sup> For example, mm. 1-2 of the act two finale of Piccinni's autograph, *L'Origille* has 'pia: sciolte' for the violins.

<sup>63</sup> Brown (Ibid., pp 186-7).

<sup>64</sup> This occurs, for example, in mm. 14-18 in the bass of Don Pomponio's Act 3 cavatina in Piccinni's autograph of *L'Origille*.

seemingly indiscriminately, and the length of the strokes is very variable. There is no systematic relationship between the use of either and expression marking, tempo, meter or note length.<sup>65</sup> Riggs (1997, p. 258), in discussing the interpretation of staccato marks in Mozart's manuscripts, comments that it is not the shape of the mark that determines how they should be performed. Rather, it is the melodic, rhythmic, and harmonic context, as well as the character of the passage, that determines the performance nuance. Dots are used exclusively in the edition. However there are frequent instances of half notes with staccato marks. This type of notation is not seen in Piccinni's autographs, and it requires some interpretation with regard to performance. For example in No. 9, mm 3-19, the note groupings in the violin parts suggest that the half notes in the bass and viola could be shortened to quarter notes. This shortening is also consistent with the tempo marking of *allegro moderato*.

There are several instances in accompanied recitatives of sustained notes within a 4/4 measure notated as tied half notes, rather than whole notes (for example, No. 15, mm. 3, 41, 42, 46, 69 and 72). This notation has been retained in the edition, although the reason for it is not clear. It may have done so that the musical director could clearly indicate to the players exactly where they are in the measure. For example, the director may have said, 'I will beat at every tie'. Another explanation, which I favour, is that it indicates to the string players to give a slight pulse on the start of each new half note. The notes do appear to correspond with syllables of words that require emphasis – for example, 'Marte', 'Venere', and 'insieme'.

#### 4.2.1 Score order and general notational principles

Like Piccinni's autographs, the manuscript is inconsistent with modern notation practice in several respects. When ordering the score, for example, the horns and trumpets are on the top staves, while the vocal lines are between the viola and basso.<sup>66</sup> The historical clefs soprano, tenor and alto are used for the vocal parts. The manuscript provides no information on the type of horn or trumpet to be used, whereas Piccinni clearly indicated

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<sup>65</sup> Feder's 1989 edition of *La Cantarina* has strokes as the default staccato mark. There are a few instances of dots, but no explanation is given. There is no correspondence between the edition and Piccinni's autograph in this respect.

<sup>66</sup> The placement of the vocal lines above the basso may have allowed a conducting keyboardist to more easily follow the music in relation to the text. The first part of the Sinfonia is different in that the instrument order down the page is: violins, oboes, horns, viola, basso.



this in his autographs: 'Corni in F haut', etcetera. The present edition substitutes current conventional practices for all these elements, placing horns and trumpets below the oboes and vocal parts directly above the first violin. Horn pitch designations have been inferred and modernized. Only clefs that are common today are used: treble, transposing treble, alto (for viola only) and bass. The edition also standardizes the orthography and position of tempos, expression marks, abbreviated terms and character names.

Pairs of instruments (horns, oboes and trumpets) are placed on one staff in the edition, as the parts are in general homo-rhythmic. The practice in the source, with regard to the pairs being on one or two staves, is variable. Occasionally the two instruments cross voices. This occurs, for example in m. 3 of no. 1. Here, the voices are indicated by a '1' below the staff and a '2' above the staff. Where the source does place pairs of instruments on one staff, the stemming is frequently inconsistent when pitches are shared by both. This is regularized in the edition with opposing stems. In common with Piccinni's autographs, the source often does not clearly indicate whether the violins should play multiple stops or in *divisi*. Therefore, opposing stems are converted to single stems wherever possible. Simultaneous unisons are notated with a single stem, except where double stems indicate the use of an open and a fingered string.

When a new voice enters in recitatives the clef is placed before the first full beat of the new voice, even if that beat is a rest. The meter **C** is inserted at the beginning of recitatives if it is missing from the source.

Stage directions are often incomplete in the source manuscript in comparison with the Dresden word book. In general, the word book directions are used in the edition. However, in some instances, the manuscript contains additional information. For example, in act 2, scene 3, the word book does not have 'tutti in gala' at the beginning. Where the manuscript contains such additional relevant information, it is added in the edition. Cues at the ends of pieces that are unnecessary in a performance score, such as 'Segue l'aria di Mercionne', are omitted.

#### 4.2.2 Dynamics, slurs and articulation

As noted earlier in this chapter, during the last decades of the eighteenth century composers, aware that their work was destined for publication and that they would have little personal control over performances, strove to provide increasingly clear indications of dynamic and expressive nuances (C. Brown, 1993). Piccinni's autographs tended to be meticulous in these matters. The source manuscript, however, frequently provides inconsistent and incomplete expression and articulation markings. Staccato dots, for example, are often randomly placed within a measure or phrase. Parallel passages

frequently have different expression and articulation markings without any apparent rationale. The lack of consistency may reflect the manuscript's purpose as a record of performance, rather than a performing score. It is also possible that copyist merely reproduced the expression markings in the source he used. Articulation markings that have been added for consistency are enclosed in round brackets in the edition, while added expression marks are enclosed in square brackets. If a particular dynamic was understood to be common practice in the period, it is not included in the edition. For example, set pieces would begin *forte* unless otherwise marked. Similarly, horns and trumpets have very few dynamic markings because it was assumed that the players would adjust their volume to coincide with the other instruments. With regard to articulation, they would be expected to use their discretion to play in a manner consistent with the style of the piece. Nevertheless, the source often provides staccato markings in the trumpet and horn parts. Where present, they are reproduced in the edition.

Piccinni frequently used beaming to indicate note grouping and articulation. An example is No. 7, m. 108. In his 1789 treatise, Türk commented that this practice was used by 'more painstaking composers' (p. 334). Piccinni also used meticulous slurring to indicate note grouping. The source is generally faithful to these practices, and they are transcribed into, and made consistent in the edition. There are situations where the presence of a staccato mark implies that preceding adjacent notes are to be slurred. The staccato mark thus implies the length of an implied slur.<sup>67</sup> In such instances, dashed slurs are used in the edition.

Dynamic symbols no longer in use have been replaced with their modern equivalents. Variants of *forte*, such as *for:* and *f<sup>e</sup>* have been standardized to *f*. Similarly, variants of *piano* such as *pia:* and *p<sup>o</sup>* have been standardized to *p*. *Poco forte* occurs frequently in the source. This has been abbreviated to *p.f* where there is insufficient space for the full text. The indication *a mezza voce* has been standardized to *mezza voce*.

The following provides general guidelines on the addition of editorial expression markings in the edition, noting that these are kept to a minimum.

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<sup>67</sup> For example, in no. 4, mm 41-2, 70, 98-101, 119 and 129, I have inferred that the staccato marks after the thirty-second or sixteenth note runs in Vn 1 indicate the extent of an implied slur. Brown (1999, p. 179) discusses the significance of the staccato marks in this situation with specific reference to Piccinni's manuscript of *La buona figliuola*.

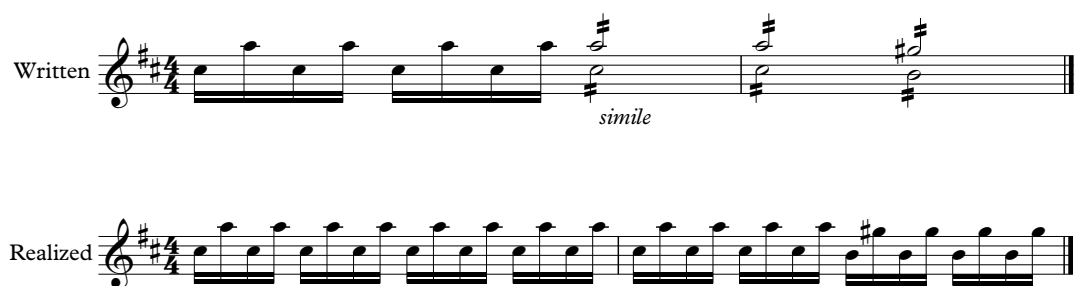
- i. Where instruments are paired in note-against-note counterpoint, for example oboe 2 with oboe 1, dynamics and articulation notated for one part are assumed to apply to the other.
- ii. The dynamics and articulation in one passage are assumed to apply to a parallel passage, unless there is good reason to assume otherwise.
- iii. Dynamic and articulation markings are added for the sake of consistency only when there is an obvious need.

### 4.2.3 Accidentals and figured bass

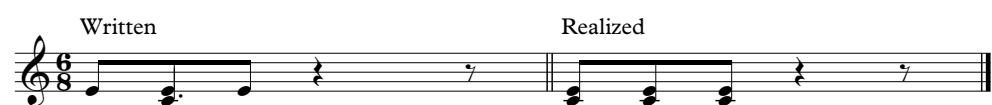
Cautionary accidentals are infrequent in the source, and there are numerous instances where they should have been used but are absent. All accidentals added by the editor are placed in square brackets, and their application is consistent with modern standards. The source has very occasional bass figures in the *secco* recitatives. This reflects the diatonic nature of much of the music. The edition retains only the figures provided, as they are valid readings from the source, but there are no additional editorial bass figures. They are placed below the bass line, as in the source.

### 4.2.4 Shorthand notations

The manuscript frequently uses shorthand notation for repeated notes, consisting of an appropriate number of flags on the stem of a note of longer duration. This is not consistent with Piccinni's autographs. Abbreviations of this type are not used in the edition. Other abbreviations commonly used in the manuscript and the way they are realized in the edition are shown in figures 4-2 and 4-3.



**Figure 4-2 Realisation of shorthand notations (Sinfonia mm. 39-40)**



**Figure 4-3 Realisation of shorthand notations (No. 3 m. 102)**

#### 4.2.5 Text underlay

Beaming for the vocal parts has been standardized to comply with modern practice. Slurs to clarify syllable placement in the vocal parts are not used, although they are present in the source. Examples are in No. 3, mm. 191 and 193. They are omitted because proper syllable placement is clearly indicated by the beaming and by modern annotation of text elision. However, if the slur in the source may imply *portamento*, it is included in the edition (for example, m. 69 of No. 7). Brown (1999, p. 572) provides a discussion on the practice of vocal portamento between notes on the same syllable in the late eighteenth and nineteenth centuries.

The text underlay follows the Dresden word book, with errors in the manuscript and corrections flagged in the critical notes. A number of words other than proper nouns are consistently capitalized in the in the word book, while the manuscript is variable in this regard. Examples include 'Commercio', 'Matematica', 'Cannochiale', etc. These capitals are tacitly removed in the edition to comply with modern Italian. Commas are tacitly inserted to separate repeated phrases.

## 5 CONCLUSION

*The reason why our society recycles eighteenth-century opera is not only because we are fond of historical relics (which we are), but also because we accept opera of the past as part of our present culture (Polzonetti 2009, p. 14).*

Much is known already through historical writings, literature and theatrical works about the period in which Niccolò Piccinni wrote *Il Regno della Luna*. Georg Feder (2011) addressed the importance of music in historiography, asserting that music philologists study and disseminate their research on music sources because the works are 'part of the most precious and most irreplaceable achievements of our culture, and should endure.

Many of the issues that concerned eighteenth-century society remain unresolved and are still relevant in the twenty-first century. A spirit of strong optimism for the future of humankind was a characteristic of the period. Nicolas de Condorcet, addressing the Académie Française in 1782, commented that the progress in the physical sciences would assure the progress of the moral sciences. The latter would prevent humanity from returning to barbarism. Truth had finally triumphed: 'humankind is saved'.<sup>68</sup> *Il Regno della Luna* engaged strongly with this spirit by presenting in a satirical manner a technologically and morally superior alternative world, with which eighteenth-century society could compare itself. ' By producing a scholarly edition of *Il Regno della Luna*, I hope to make the work accessible to performing musicians, scholars and the musically literate public. I suggest that the opera provides a unique window through which we can

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<sup>68</sup> 'Discours prononcé dans l'Académie française...a la réception de M. le marquis de Condorcet' in Oeuvres complètes de Condorcet, X, 101-5. Cited in: Pagden 2013, p. 22.

glimpse the social, cultural and musical issues which were prominent in late eighteenth-century society.

Some fantastical world literature, such as Thomas More's *Utopia* (1551), Tomaso Campanella's *La città del sole* (1602), and Francis Bacon's *New Atlantis* (1627) had presented imaginary allegorical realms as alternatives to European society. However, in this opera there was no intent to imply that the Lunar society represented a realistic option for the future of Europe. Rather, in common with Swift's *Gulliver's Travels* (1726), it exploited satire to deliver its messages. I propose that the opera merits a unique place in the genre of exotic literary and dramatic works of the early modern era because it theatricalizes the manifold underlying currents in public discourse of its time in an unusually confronting manner.

In chapter three, through a close reading of the libretto I enumerated the broad range of contemporaneous issues canvassed, including in particular the social and political position of women. It propounded the idea of an elected female monarchy as an alternative to a hereditary patriarchal one. Other issues alluded to were militarism, the glory of war, colonialism and imperialism, European interactions with the 'other', the 'new science' and the societal benefits of trade. It also challenged institutions held dear at the time, such as monogamy, the nuclear family and patriarchy.

As discussed in chapter four, Piccinni's place in late eighteenth-century opera reform is clearly evident in the work. Flexible overall structures, varied forms in set pieces, a high proportion of ensembles, frequent use of *recitativo accompagnato*, and an act two rondo-finale with prominent chorus interludes exemplify his experimentation with new directions for comic opera. The work reveals his preparedness to subvert the strict *dramma giocoso* conventions in the interests of supporting the drama. He successfully fulfils his compositional aim of implying natural human behaviour, including the expression of emotions.

Piccinni's significant contribution to our understanding of eighteenth-century operatic performance practice was described in chapter five. Notwithstanding that the source manuscript may not be as consistent in expression and articulation markings as the composer's original, it is nevertheless an important repository of performance practice information. Through comparison with autographs of his other works and other scholarly editions, I have aimed to produce a modern edition which communicates Piccinni's intent in terms of expression and articulation markings as accurately as possible.

How then can we understand this work? It complies with Darko Suvin's concept of science fiction in that its coupling of known science with fiction could induce a mental stress that

in turn promotes a critical reading or viewing (1979). The known science of Earth-like geographical features on the Moon and the ability of hot air balloons to provide lift are coupled with the fiction of a Lunar society which has achieved immortality and which has a radically different socio-political structure. The resultant cognitive displacement in time and place for the audience is a potent stimulus to critical evaluation of the proffered civilisation in comparison with the European status quo. Could the opera be interpreted as prototypical science fiction? Perhaps, but I prefer to think that the pre-eminent interpretation is that it is a satire on the constraints on the social and political position of women in eighteenth-century Europe. These constraints were emblematic of prevailing attitudes, as exemplified in Rousseau's *Emile* and in the writings of some of the Italian *illuministi*. In a very real sense this was an opera for 'the century of women'.

## 5.1 Implications for Further Research

Eighteenth-century Italian comic opera is a fertile resource in terms of its historiographical value. Niccolò Piccinni's knowledge of, and engagement with, a broad range of contemporaneous issues is evident in the subject matter of his prodigious operatic output. For example, a number of his operas focussed on North America – a reflection of the European fascination with this 'new world'.<sup>69</sup> Yet, there is paucity of scholarly editions of his operas. Composers of Italian comic opera contemporary with Piccinni, such as Antonio Sacchini (1730-1786), Guiseppe Sarti (1729-1802), Florian Leopold Gassmann (1729-1774), Pasquale Anfossi (1727-1797), Domenico Fischiatti (1725-1810) and Ferdinando Bertoni (1725-1813), are similarly under-represented in the literature. This under-representation attests to a large potential for exegetical analysis of these works, combined with the creation of modern editions. The widespread popularity and dissemination of the genre, as discussed in chapter three, implies that they are important repositories of information which could facilitate reconstruction of European educated thought in the period.

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<sup>69</sup> These include *L'Americano* (1768), *I Napolitani in America* (1768) and *Gli Italiani in America* (1769).

## 6 APPENDICES



## 1. TEXT AND TRANSLATION

The text transcribed here is taken from the 1773 Dresden word book, which differs from that for the Milan premiere in that there are a number of cuts, as described in chapter one. The dedication, as it appears in the Milan word book, is shown in table 1-1, while table 1-2 lists the names of production staff and singers who took part in the 1770 performance.

There are inconsistencies and errors in the text underlay of the source manuscript in terms of spelling, punctuation and capitalization. In some instances, there are obviously incorrect words. The Italian text in the edition has been silently modified with regard to spelling and capitalization where necessary, to conform to modern practice. Abbreviations have been written out fully for clarity. In addition, the stage directions in the manuscript are incomplete or inconsistent with those in the word books. The Dresden word book is used as the authority for these textual matters in the edition. Attention is drawn to substantive alterations to the source manuscript text underlay in the footnotes and the Critical notes.

Texts that were cut from the Milan original are included here to provide a more complete picture of the original libretto. They are marked by large vertical brackets in the left margin. The cuts comprise three arias, a complete scene and a number of sections of recitative. The arias are, *Non è ver* (Lesbina, act 2, scene 2), *Ah sta un esercito* (Spaccone, act 2, scene 6) and *Ve', ve', di Florido* (Frasia, act 3, scene 3). The original act 2, scene 10 was removed.

ATTORI.<sup>70</sup>

ASTOLFO, Padre di

ASTOLFINA, Regina del Mondo della  
Luna.

STELLANTE, Matematico, e  
fratello di

FRASIA.

SPACCONO, Soldato.

MERCIONNE,  
Commerciante e fratello di  
LESBINA.

Coro di Popolo Lunare.

*L'azione è nella Reggia del Mondo della Luna.*

Tutti del  
nostro  
Mondo.

CHARACTERS.

ASTOLFO, father of ASTOLFINA.

ASTOLFINA, Queen of the Realm of the  
Moon.

STELLANTE, mathematician,  
brother of

FRASIA.

SPACCONO, soldier.

MERCIONNE,  
merchant, brother of  
LESBINA.

Chorus of Lunar people.

*The action is in the palace of the world of the  
Moon.*

All of  
our  
world.

ATTO PRIMO.

SCENA 1.

*Reggia.*

*Astolfo, e Astolfina, Stellante, Spaccone,  
Mercionne, Frasia, e Lesbina, che si vanno  
vicendevolmente abbracciando, i primi con  
Astolfo, e le due ultime con Astolfina; e intanto  
viene cantato il seguente.*

No. 1. Coro

Viva il Regno della Luna;  
Viva il dì giocondo,  
Che tra l'uno, e l'altro mondo  
Questa visita si fa.

STELLANTE

Qui Astolfo ancora!

MERCIONNE

Ed Astolfina!

FRASIA

Questa è sua Figlia!

LESBINA

ACT 1.

SCENE 1.

*The Royal Palace.*

*Astolfo, and Astolfina, Stellante, Spaccone,  
Mercionne, Frasia, and Lesbina are  
embracing each other, the former<sup>71</sup> with  
Astolfo and the latter two with astolfina;  
while the following is sung.*

No. 1. Coro

Long live the Kingdom of the Moon;  
long live the delightful day,  
when between one world, and the other  
this visit is made.

STELLANTE

Astolfo is still here!

MERCIONNE

And Astolfina!

FRASIA

She is his daughter!

LESBINA

<sup>70</sup> This is the character list as it appears in the Dresden word book.

<sup>71</sup> 'The former' means Stellante, Spaccone and Mercionne.

Questa è Regina!

SPACCONNE

Dopo tant'anni!

STELLANTE

In questi panni!

a 5.

Oh meraviglia!

Oh che stupor!

ASTOLFO

Miei cari amici,

ASTOLFINA

Miei care amiche,

a 2.

Un bacio ancor.

a 5.

Oh meraviglia!

Oh che stupor!

ASTOLFO

Tutta s'apra la reggia

Agli ospiti novelli. In corte, amici,

Piacervi di restar. Meco vi voglio,

Che nulla posso aver di più giocondo,

Che i miei concittadin dell'altro mondo.

STELLANTE

Grazie.

MERCIONNE

Grazie umilissime.

ASTOLFINA

Queste con voi chi son? Forse consorti?

STELLANTE

Cotesta è mia sorella.

FRASIA

Di vostra Maestà serva umilissima.

MERCIONNE

E mia sorella è l'altra.

LESBINA

Ossequiosissima sempre a vostra Maestà.

She is the Queen!

SPACCONNE

After so many years!

STELLANTE

In these clothes!

a 5.

Oh what a marvel!

Oh such a wonder!

ASTOLFO

My dear friends,

ASTOLFINA

My dear friends

a 2.

Another kiss.

a 5.

Oh what a marvel!

Oh such a wonder!

ASTOLFO

Let the whole palace be open

to the new guests. In the court, friends,

remain if you please. I want you with me,

for I could have nothing more delightful,

than my fellow citizens of the other world.

STELLANTE

Thank you.

MERCIONNE

We humbly thank you.

ASTOLFINA

Who are these with you? Spouses perhaps?

STELLANTE

This is my sister.

FRASIA

Most humble servant of your Majesty.

MERCIONNE

And the other is my sister.

LESBINA

With greatest respect always your Majesty.

ASTOLFINA

Questi lasciate  
Titoli di grandezza. Uso tra noi  
Non hanno, e men li voglio or qui da voi.  
Dame d'onor e amiche mie vi scelgo;  
Andiamo. Ancor qui non vedeste il Meglio.

*Partono Astolfina, Frasia, e Lesbina, e dietro  
esse il Coro dopo aver replicato come sopra:  
Viva il Regno della Luna ec.*

No. 2. Replica del Coro

SCENA 2

*Il Duca Astolfo, Stellante, Spaccone e  
Mercionne.*

SPACCONNE

Scusi Signor Astolfo,  
Qui nella Luna ancor s'usa il Servente,  
E la galanteria?

ASTOLFO

Anzi qui ve n'è scuola, e si raffina.

SPACCONNE

Vado a servir Madama la Regina.

*Parte.*

STELLANTE

Poffar! Dopo tant'anni  
Astolfo è vivo ancora,  
Anzi par più che mai ringiovanito?  
Io non so che mi dir.

MERCIONNE

Sono stordito.

ASTOLFO

E' della morte nome  
Cosa ignota fra noi.

MERCIONNE

Qui non si muore?

ASTOLFINA

Leave off these  
grand titles. We don't use them ourselves,  
and here I don't want them from you either.  
I choose you to be ladies-in-waiting and my  
friends; let us go. You haven't yet seen the  
best here.

*Astolfina, Frasia and Lesbina depart and  
behind them follows the Chorus, after  
repeating: Viva il Regno della Luna etc.*

No. 2. Replica del Coro

SCENE 2

*The Duke Astolfo, Stellante, Spaccone and  
Mercionne.*

SPACCONNE

Pardon, Signor Astolfo,  
here in the Moon are a cicisbeo,  
and gallant behaviour still customary?

ASTOLFO

On the contrary there is no school  
for them here, and one refines onself.

SPACCONNE

I'm going to offer service to her Majesty the  
Queen.

*He leaves.*

STELLANTE

Good heavens! After so many years  
is Astolfo still alive,  
and really more youthful than ever?  
I don't know what to think.

MERCIONNE

I'm stunned.

ASTOLFO

The word for death is  
something unknown among us.

MERCIONNE

Don't people die here?

Oh questa è nuova affé!

STELLANTE

Questa è buona per me  
Ch'avrò tempo così di far con comodo  
Scoperte immense e belle  
Sui pianeti, sui cieli, e sulle stelle.

MERCIIONNE

E per me ancor, che tempo avrò di fare  
Infiniti negozi in terra e in mare.

STELLANTE

Io lo dicevo pur, che grande cose,  
Stupende, portentose  
V'erano nella luna.  
Ah il mio Cannocchiale,  
Gran Cannocchiale! Non me ne falla alcuna.  
Buon per noi che siamo qui.

ASTOLFO

Ma dove mai  
Ritrovaste per voi tanti ippogrifi,  
Onde l'aria varcar come ho fatt'io,  
Se è solo ancora, e non fa razza il mio?

STELLANTE

Che ippogrifi? Che razza?  
Queste son mode antiche.  
Meglio si fan le cose alla moderna.  
Come l'onda oggimai l'aria si varca,  
Comodi e franchi siamo venuti in barca.

ASTOLFO

In barca?

MERCIIONNE

In barca.

STELLANTE

In barca, appunto in barca.  
In barca matematica  
Matematicamente organizzata,  
E da me matematico  
Matematicamente immaginata.

Oh this really is news!

STELLANTE

This is good for me  
because I'll have plenty of time to make  
great and beautiful discoveries  
about the planets, the skies and the stars.

MERCIIONNE

And for me too, because I'll have time to do  
infinite trading on land and sea.

STELLANTE

I had even said it, what great things,  
wonderful, extraordinary  
there were on the Moon.  
Ah my big telescope,  
great telescope! It never fails me.  
It's good for use to be here.

ASTOLFO

But wherever  
did you find so many flying horse dragons,  
to travel through the air as I did?  
If it's only one, it's not the species of mine.

STELLANTE

What horse dragons? What species?  
These are old-fashioned.  
Better to do things the modern way.  
As a wave today crosses the air,  
We've come comfortably and confidently by  
boat.

ASTOLFO

By boat?

MERCIIONNE

By boat.

STELLANTE

By boat, really by boat.  
By a mathematical boat,  
mathematically organized,  
and conceived mathematically by me  
the mathematician.

Voglion bene assai più degl'ippogrifi  
le barche matematiche.  
Non mangian fieno, e non fan mal le natiche.

ASTOLFO

Così nuova invenzion ha del miracolo:  
Io non ho visto mai tale spettacolo.

No. 3. Aria

STELLANTE

Volete vederlo?  
Venite, stupite.  
Vedrete una cosa.....  
Che serve? Guardate,  
Vedetela qui.  
Figurate un uccellaccio:  
No, piuttosto una grand'arca.  
Già sapete, che la barca  
E' formata per così.  
E a volare come fa?  
Con licenza, eccolo qua.  
Qui davanti, e qui di dietro  
Stanno a vento due palloni:  
Queste qui son due grand'ale:  
Fan da remi, e da timoni,  
E svolazzano qua, e là.

Volete che salgasi?  
Quest'ale si scuotono,  
Si drizzano in su.  
Volete discendere?  
Quest'ale si piegano,  
Si volgono in giù.  
Volete andar là?  
Girate così.  
Tornate di qua,  
Voltate di là.  
Che serve più dire?  
L'avete veduta.  
La barca è così.

Mathematical boats are rather  
better liked than horse dragons.  
They don't eat hay, and don't hurt bottoms.

ASTOLFO

This is how new imagination results in a  
miracle: I have never seen such a spectacle.

No. 3. Aria

STELLANTE

Do you want to see it?  
Come, be amazed.  
You will see something....  
How does it work? Look,  
Here you'll see it.  
Imagine a huge bird:  
no, rather a great ark.  
Then you'll understand  
how the ship is built.  
And how does it fly?  
If I may, here's how.  
Here in front and here behind  
swinging in the wind are two balloons:  
these here are two big wings:  
moved by oars, and by rudders,  
and they move about hither and thither.

Do you want it to go up?  
These wings are moved,  
they stand up high.  
Do you want to go down?  
these wings are curled,  
they come together below.  
Do you want to go there?  
Steer this way.  
To come here,  
turn that way.  
What more needs to be said?  
You have seen it.  
The boat is like this.

*Parte.*

*He leaves.*

SCENA 3

*Astolfo e Mercionne.*

MERCIONNE

Ah? Che ne dite? Quello,  
Quello è un uomo, un cervello, un  
cervellaccio,  
Che non ha in matematica l'eguale;  
Come nel commerciare  
Non ebbi in nessun mondo  
Cervel del mio cervello più profondo.  
Alla prova vel' do.

ASTOLFO

Mi spiace assai  
Che la Region Lunare  
Di commercio non cura, e ne anche il nome  
Qui se ne sa.

MERCIONNE

Non v'è commercio? Come?  
Come senza commercio  
Questa mole si augusta,  
Così egregi lavori ebbene qui luogo?

ASTOLFO

Non già con me, né col femminile  
impero  
Questa reggia qui nacque.  
Degli antichi Lunicoli,  
Già da gran tempo soggiogati, è questa  
La memoria, il Trofeo, che ancor si resta.  
Forse tutt'altro un giorno  
Era il mondo Lunar. Quando l'impero  
Qui passò nel bel sesso,  
Anche il mondo Lunar cangiò con esso.

MERCIONNE

Non v'è commercio? Come non sa?  
Non ha commercio  
Il Mondo della Luna?

SCENE 3

*Astolfo and Mercionne.*

MERCIONNE

Ah? What do you say? This,  
this is a man, an intellect,  
a mastermind,  
who hasn't an equal in mathematics;  
just as trade  
has had no intellect more profound than  
mine in any world.  
I'll prove it to you.

ASTOLFO

I'm rather sorry to say  
that the Moon Region  
doesn't undertake trade, and even the  
word is unknown here.

MERCIONNE

There's no trade? How come?  
How without trade  
did this august palace, with such  
outstanding works come about here?.

ASTOLFO

This realm here was not born either with  
me or with the feminine dominion.  
It is the souvenir, the trophy  
that remains of the ancient Lunatics,  
who had been oppressed  
for a great time.  
Perhaps at one time the Lunar world was  
completely different. When the rule  
here passed to the fair sex,  
The Lunar world changed with it.

MERCIONNE

There's no trade? How can it be unknown?  
The world of the Moon  
has no trade?

ASTOLFO

Forse l'esserne senza è una sfortuna?

MERCIONNE

Principe siete, e nol sentite?

ASTOLFO

In vero

Io vivo, e non mi prendo altro pensiero.

MERCIONNE

V'ingannate, Signor. Voi siete morto,

O non vivete intero. E' d'ogni Regno

Vita, e nervo il commercio.

Egli è il commercio

Che fa colti i paesi,

Che fa fecondi i campi,

Che fa ricchi gli scrigni,

Che fa belle le mode,

Che far crescer la prole,

Che risana i falliti,

Che mantiene vivi i sani,

Che resuscita i morti;

Egli fa tutto. E voi

Senza commercio? Oh caso!

Oh caso, oh caso, oh caso oh strano caso!

*Parte*

SCENA 4

*Astolfo e Spacccone.*

SPACCCONE

Bella, Signor Astolfo,

Amabile, adorabile, divina

E' Madam vostra figlia, la Regina.

ASTOLFO

Troppo le fate onor.

SPACCCONE

Ditemi in grazia,

S'usa qui dar marito alle figliuole?

ASTOLFO

Qui ogni figlia è padrona,

ASTOLFO

Perhaps being without it isn't so bad?

MERCIONNE

You're a prince, and don't experience it?

ASTOLFO

To be honest

I live, and I don't give it another thought.

MERCIONNE

You're deceiving yourself, Sir. You are dead,

or not entirely alive. Trade is the life and backbone of every Kingdom.

It is trade

that gets the lands harvested,

that makes the fields fruitful,

that enriches the reserves,

that beautifies the fashions,

that makes the children grow,

that makes the bankrupt solvent,

that keeps the good alive,

that revives the dead;

it does everything. And you

without trade? Oh what a situation!

Oh what a strange, strange situation!

*He leaves*

SCENE 4

*Astolfo and Spacccone.*

SPACCCONE

Sir Astolfo, beautiful

lovable, adorable and divine

is Madam your daughter, the Queen.

ASTOLFO

You praise her too much.

SPACCCONE

Tell me please, is it the custom here to

provide a husband to daughters?

ASTOLFO

Here every daughter is her own boss,



E il marito se'l prende quando vuole.

SPACCONO

Meglio. Quand'è così, non occor'altro.

Vado ad esser suo Sposo.

ASTOLFO

Unita a voi

La vedrei volentier, meglio che ad altri.

Così a congiunger vado

Il mio col vostro mondo in parentado.

SPACCONO

La cosa è fatta. Già per me Astolfina

Arde, spasima, e parmi

Portata molto per la gente d'armi.

ASTOLFO

Questo però, me è nuovo,

Perché qui l'armeggiar non è all'usanza.

SPACCONO

Come? Non siete voi il grande Astolfo,

Quel bravo, e arcibravo paladino,

Che stroppiò, che ammazzò, che fè macello

Nel nostro mondo un dì?

ASTOLFO

Non son più quello.

Qui il guerreggiar non piace;

Non ci son armi, e si sta sempre in pace.

SPACCONO

Eh non v'è pace, ove non v'è la guerra.

La guerra, e non plus ultra: eh guerra,

guerra.

No. 4. Aria

Che bel piacere

Tra armate schiere

Tamburi, e trombe,

Cannoni, e bombe

Sentire insieme

A risonar.

Ecco una piazza,

Ecco un castello.

and she takes a husband when she wishes.

SPACCONO

Better. This way, nothing else is needed.

I'm going to be her husband.

ASTOLFO

I'd be pleased to see her

united to you, better than to others.

In this way I'd be connecting

my world with yours in a familial way.

SPACCONO

The matter is settled. Already Astolfina

is hot for me, passionately in love, and I

think she feels strongly for military men.

ASTOLFO

This however is news to me, because

here we don't practice armed combat.

SPACCONO

What? Are you not the great Astolfo,

that valiant, arch-heroic knight, who

himself in our world at one time

laid waste, killed, and massacred?

ASTOLFO

I'm no longer that person.

Here we don't like warmongering;

we aren't armed, and it's always peaceful.

SPACCONO

Oh, there's no peace where there's no war.

War, and nothing greater: ah war,

war.

No. 4. Aria

What lovely pleasure

to hear

drums, trumpets,

cannons and bombs

resounding together

between armed forces.

Here's a piazza,

here's a castle.

Ferisci, ammazza,  
Vada al bordello.  
Tompete, timpe,  
Timpete, tompe:  
E saldo al posto,  
La piazza in cenere,  
La torre arrosto.  
Oh che delizia  
E'il guerreggiar!

*Parte.*

SCENA 5

*Astolfo solo.*

Qual uom: quai modi? Ahi come  
Di riso degni, e di pietà tu rendi  
I poveri mortali,  
Vano desio d'onor! Misero! Anch'io  
Così fra l'armi un tempo  
Credea mio onor, mio sorte  
Cercar perigli ed affrontar la morte.  
Lagrimevole inganno!  
Questo affetto tiranno!  
Che tale è pur la gloria, al par d'ogni altro  
Deh perché non si doma! Ah solo in questo  
mondo Lunare ignoti  
Sono gli effetti suoi, sono i suoi moti!

No. 5. Aria

Non vi piacque, ingiusti Dei ,  
Ch'io nascessi nella Luna:  
Mai avuto non avrei  
Dell onor premura alcuna,  
Nè per l'armi tanto ardor.  
Ma chi nasce all'altro mondo  
Per la gloria è furibondo:  
Che da stolti a morir vanno,  
Tutto fanno per l'onor.

*Parte.*

Wound, kill,  
go into the fray.  
Boom-boom, bang-bang,  
bang-bang, boom-boom:  
and back into position,  
the piazza in ashes,  
the tower aflame.  
Oh what delight  
it is to make war!

*He leaves.*

SCENE 5

*Astolfo alone.*

What a man: such attitudes? Ah how  
worthy of laughter and pity you,  
oh vain desire for honour,  
make poor mortals! Oh misery! I too  
once believed that through armed combat  
my fate, my honour,  
was to seek out danger and confront death.  
Pitiful deceit!  
This tyrannous emotion!  
Such is glory, which, like any other emotion,  
doesn't yield to reason! Ah only in this  
Lunar world are its effects and its drives  
unknown!

No. 5. Aria

It did not please you, unjust Gods,  
for me to have been born on the Moon:  
I would have never had  
any concern for honour,  
nor such enthusiasm for arms.  
But those who are born in the other world  
are fierce for glory:  
such that they go foolishly to die,  
they do all for honour.

*He leaves.*

SCENA 6

*Astolfina, Frasia e Lesbina.*

FRASIA

Oh quel, ch'io sento mai!

LESBINA

Sono usanze che a me piacciono assai.

FRASIA

Dunque sono le donne,

Quelle, che qui comandano le feste?

Le donne hanno l'impero,

Il governo, il poter, hanno ogni cosa?

E i maschi non si contano per niente?

ASTOLFINA

Il Lunatico Regno

E' tutto Regno nostro, e indipendente.

LESBINA

Eh quanto al comandare,

Anche al nostro Mondo il privilegio

Poco più, poco men, l'abbiam ciascuna.

ASTOLFINA

Sarà questo un influsso della Luna.

FRASIA

Il meglio è quel non morir mai. Ma come,

Se qui mai non si muore,

Col tempo non s'invecchia?

ASTOLFINA

Ogni cent'anni

Vien prodigioso un sonno,

Che alle membra il vigore,

Al volto la beltà sempre rinnova;

E desto, altri mariti,

Altre mogli, se vuole, ognun qui trova.

FRASIA

Soltanto ogni cent'anni

Questa rinnovazion? Oh come mai

Durar cent'anni interi

Un marito, e una moglie in compagnia?

LESBINA

SCENE 6

*Astolfina, Frasia and Lesbina.*

FRASIA

Oh, such feelings I have!

LESBINA

These are customs that rather please me.

FRASIA

So it's the women,

they, who run the show here?

The women are dominant, have

the government, power, everything?

And the males don't count for anything?

ASTOLFINA

The Lunatic Kingdom is completely our

Kingdom, and independent.

LESBINA

Oh with regard to control,

in our world each of us women has the

privilege, more or less.

ASTOLFINA

That would be an influence from the Moon.

FRASIA

The best thing is never dying. But how,

if one doesn't die here,

does one not grow old with time?

ASTOLFINA

Every hundred years,

there is an extraordinary slumber,

which replenishes the vigour of the limbs,

and at the same time always restores

beauty; and on awakening, one takes other

husbands, other wives, if one wishes.

FRASIA

Only every hundred years

this rejuvenation? Oh however

do a husband and wife

last a whole hundred years together?

LESBINA

Almen bisogneria,

Che accadesse un tal gioco

Cinque, o sei volte l'anno.

ASTOLFINA

Sempre schiavo è il consorte. In ogni tempo,

Se annoiata è la moglie,

Il vincolo discioglie, e il manda in pace.

LESBINA

Oh così, sì, va ben.

FRASIA

Così mi piace.

No. 6. Duetto

LESBINA

Bella cosa è il poter dire:

Sono donna, e son padrona;

Non ho filo di persona,

Io la vò così, e così, e così.

FRASIA

Bella cosa è il poter dire:

Io cent'anni ho già di vita;

Faccio un tratto una dormita,

E ritorno al primo dì.

LESBINA

E veder gl'uomini intanto,

Poiché il capo alzar non ponno,

Arrabbiarsi, e far pietà.

FRASIA

E veder di nuovo intanto

Ritornar, finito il sonno,

I verd'anni, e la beltà.

FRASIA e LESBINA

Non v'è di questa

Più bella usanza,

Più buona stanza

No, non si dà.

*Partono.*

FRASIA

Ma son poi qui le donne

Such a ruse

would need to happen

at least five, or six times a year.

ASTOLFINA

Always the husband is subservient. If at any

time the wife is bored, the bond is

dissolved, and they part in peace.

LESBINA

Oh like that, yes, okay.

FRASIA

I like things this way.

No. 6. Duet

LESBINA

A lovely thing is the power to say:

I'm a woman, and I'm the boss;

no one pulls my strings,

I want it this way, this way and this way.

FRASIA

A lovely thing is the power to say:

I have already had a hundred years of life;

now I'll just have a good sleep,

and return to day one.

LESBINA

And meanwhile to see the men,

since they can't rise to the top,

get angry, and be pitiful.

FRASIA

And on the other hand to see returning

again, when the sleep is finished,

the years of youth, and beauty.

FRASIA and LESBINA

There is no more beautiful

practice than this,

no better arrangement

no, there's none.

*They leave.*

FRASIA

But are the women here then

Di durar la così sempre sicure?

LESBINA

Se qualche bell'umore,  
Che tanti se ne trovano tra gl'uomini,  
Non volesse ubbidir, e il vostro Regno...

ASTOLFINA

Il Regno mio sapria punir l'indegno.

FRASIA

Ma come mai? La forza,  
L'armi qui dove son? Oh vi vuol altro,  
Che gli archetti, e gli strali!

ASTOLFINA

Al bosco, al monte  
Questi per noi ministri  
Anziché di valor, son di piacere;  
Ci fanno cacciatrici, e non guerriere.

LESBINA

Oh lo so anch'io. Per dir le sue ragioni  
Vi vogliono cannoni: e senza questi  
Come fate a regnar?

ASTOLFINA

L'impero mio  
Niuno mai non turbò. Ma fermi, e illesi  
A sostenerne i dritti, altr'armi all'uopo  
Non v'hanno qui, che il cuor, la lingua, il  
volto,  
L'accortezza, il consiglio,  
E quel che in noi dal ciglio  
Quasi del ciel traluce ignoto raggio,  
Che piace, impone, e ovunque esige  
omaggio.

No. 7. Aria

No, non è per noi sì poco,  
Né men forte è il nostro impero:  
Use siam del cor più fiero  
Con quest'armi a trionfar.  
Con un guardo, un motto, un detto

sure that they will always remain safe?

LESBINA

If some nice character,  
of which many are found among men,  
doesn't want to obey, and your Kingdom...

ASTOLFINA

My Kingdom knows how to punish a traitor.

FRASIA

But how indeed? The military, the army  
where are they here? Oh you need  
more, like archers, and swordsmen!

ASTOLFINA

In the woods, in the mountains,  
these people are ministers for us  
not of valour, but of peace;  
they go to hunt, and not to make war.

LESBINA

Oh I know this too. To enforce your  
precepts you need cannons: and without  
these how do you manage to rule ?

ASTOLFINA

No one has ever upset  
my kingdom. But, to keep  
its sovereignty stable and unharmed, we  
need no other weapons here than the heart,  
the tongue, the face,  
wisdom, good counsel,  
and that which radiates out from us  
like a mystical ray shining through the  
sky, delighting, compelling and everywhere  
commanding respect.

No. 7. Aria

No, for us it isn't such a trifle ,  
nor is our kingdom any less strong:  
we are accustomed with a proud heart  
to prevailing with these arms.  
With a glare, a word, an adage

Quante volte altrui nel petto  
Facciam l'anima gelar!

so often we make the hearts of others  
freeze in their bosoms!

SCENA 7

*Frasia e Lesbina, poi Astolfo.*

FRASIA

Com'è così, noi pure  
Ci possiam far onore.  
Ad occhi, a volto, a lingua,  
a destrezza d'ingegno  
Mi par che siamo in caso  
Di non figurar male in questo Regno.

ASTOLFO

(Eccole sole. Arride  
Sorte a'miei desir piucchè non bramo.)

FRASIA

Cosa dice, Signor?

ASTOLFO

Mie care, io v'amo.

LESBINA

(Come!)

FRASIA

(Che ha detto!)

LESBINA

(Oh bella!)

FRASIA

Ma, mio Signor...

LESBINA

Voi dunque...

ASTOLFO

Sì, mia Frasia,  
Lesbina mia, per voi  
Sospiro, ardo per voi.

FRASIA

Qui giunte appena,  
E' già cotto di noi?  
Sono gl'uomini qui fatti di zolfo?

LESBINA

SCENE 7

*Frasia and Lesbina, then Astolfo.*

FRASIA

So it's like this, even we  
can command respect.  
It seems to me that we can  
do pretty well in this Kingdom  
with our eyes, faces, tongues,  
and clever finesse

ASTOLFO

(There they are on their own. Smile  
destiny on my desires so I won't yearn.)

FRASIA

What say you, Sir?

ASTOLFO

My dears, I love you.

LESBINA

(What!)

FRASIA

(What he said!)

LESBINA

(Oh lovely!)

FRASIA

But, my dear Sir.....

LESBINA

So you....

ASTOLFO

Yes, my Frasia,  
my Lesbina, for you  
I sigh, I have a passion.

FRASIA

Has this just come on,  
is he already hot for us?  
Are the men made of sulphur here?

LESBINA

Eh di scherzar con noi piace ad Astolfo.

ASTOLFO

No, mie care, non burlo:

Voi me siete piaciute

Dal momento premier, che v'ho vedute.

Amo quel brio, quell'aria,

Quel gentil garbo, quei graziosi vezzi,

Onde animata è in voi

Ogni parola, ogni atto. Amo quel crine

Leggiadramente architettato, e adorno

Di così nuovi fregi.

Amo le rose e guancie,

Il nero ciglio, il porporino labbro,

E il bianco collo, ad onta

Dell'avara natura

Con tal finezza ravvivati, e pinti.

Amo que' grati odori

Ch'esalarvi d'intorno, e i passi vostri

Precedono fedeli.

Per sì bei preghi, ah in core

Qual mi sento destar fiamma d'amore!

FRASIA

Manco mal, che qui pur questi, che sono

Il sostegno miglior del nostro sesso,

San fare il loro ufficio. E vi avrà poi

Chi la Toletta, e i nostri studi, e l'arti

Condannerà indiscreto?

LESBINA

Che mai sarebbe così nuda, e cruda

La più fina beltà? Chi al vario gusto

Grata la rende, e nuove ognor le aggiunge

Maniere di piacer? Hanno bel dire,

Ma i vezzi, i lisci e gli ornamenti in noi

Sono proprio le salse, i saporetti,

Le spezierie, gl'intingoli, le cose,

Che ci rendon più amabili, e gustose.

ASTOLFO

E' ver. Troppo di questa

Eh Astolfo likes to joke with us.

ASTOLFO

No, my dears, I'm not joking:

I liked you

from the first moment I saw you.

I love this liveliness, this bearing,

this kind politeness, these refined charms,

so animated is your

every word, every action. I love that hairdo

lightly constructed, and adorned

with such new ornaments.

I love the blushes and cheeks,

the black eyelash, the crimson lip,

and the white neck, putting shame

to mean nature

with such a fresh portrayal of refinement.

I love those welcome aromas

that you exhale from within, and that

faithfully precede your footsteps.

For such beautiful qualities, ah in my heart

how I feel awakening the flame of love!

FRASIA

All the better, that even here these, which

are the best foundation for our sex,

know how to do their job. So

who will condemn as inappropriate

Our toilette, our preparations and our art?

LESBINA

For however austere and coarse would be

the finest beauty? Who, with varied delights

makes her desired, and adds ever new

ways to please? They speak well for

us, but our charms, preening and

ornaments are really dressings, flavourings,

spices, sauces, the things

that make us more loveable, and delectable.

ASTOLFO

It's true. This Lunar simplicity, this

Lunar semplicità stanca, ed annoia  
L'uniforme tenor. Oh quanto invece,  
Quanto mi piace il vostro  
Di mode,<sup>72</sup> e novità genio sì vario!

FRASIA

Per mode poi, e novità n'abbiamo,  
Piùcche giorni non novera il Lunario.

ASTOLFO

Ed io potrò non adoravi? Ah voi  
Siete amabili troppo!

FRASIA

Ma qui l'amor va molto di galoppo.  
Qui, che mai non si muore,  
Gli amori son sì rapidi; e da noi,  
Che la vita è sì breve, e ove non è  
La giovinizza e la beltà che un lampo,  
Da noi tanta lentezza,  
Tanti giri, e raggiri,  
Tanto tempo in corteggi,  
In insipide ciance, ed in moine,  
Pria che una volta se ne venga a fine.

LESBINA

Mi sembran delle nostre  
Ben più belle, e più comode  
Coteste usanze qui.

FRASIA

Se al nostro mondo un dì facciam ritorno,  
Senza più notte, e giorno  
Logorarci il cervello, e perder tempo  
Nella scuola d'amore  
Ad imparar degli occhi,  
De' sospir, de' sorrisi, e de' rossori  
Il lungo, civettuol' magistero,  
Vo', che andiamo alle corte,

monotonous tone, is too boring and  
tiresome. Oh how instead  
I like your mix of old and new styles,  
such varied brilliance!

FRASIA

We have a limited number of days for old  
and new in the calendar.

ASTOLFO

And you think I won't be able to adore you?  
Ah you are too loveable!

FRASIA

Well love really goes at a pace here.  
Here, where one never dies  
affairs of love are so fast; and in our place,  
where life is so brief, and where  
youth and beauty are gone in a flash,  
such slowness, so many turns and  
deceptions, so much time in pursuits,  
in tasteless gossip and affectation;  
these come first, so that love  
doesn't achieve its end.

LESBINA

These customs here seem  
much more beautiful, and more artless  
than ours.

FRASIA

If one day we return to our world,  
no more exhausting our minds, and  
wasting time night and day  
in the school of love  
learning to use our eyes,  
sighs, smiles, and blushes:  
that long, cocquettish schooling.  
I'd like to go to the courts,

---

<sup>72</sup> In modern Italian 'di mode' would be 'démodé', meaning old-fashioned.



E che queste imitiam mode Lunatiche.

ASTOLFO

Ed io tra noi qui sorte

Vedrei pur volentier le vostre pratiche.

No. 8. Terzetto

FRASIA

Che bell' amare

Alla Lunare!

LESBINA

Son pur sincere

Queste maniere.

ASTOLFO

Mai non vid'io

Più vago brio.

FRASIA e LESBINA

Oh che diletto,

Come sta in petto

Del cuor l'ardore

Senza timore

Spiegare appien!

ASTOLFO

Ah gemme e nastri,

Gran creste, e ricci,

Di biacca, e minio

Grazioso impiastri,

Cari pasticci,

Ah qual mi fate

Ferita in sen!

FRASIA E LESBINA

Caro mio Astolfo amabile,

Per voi son tutta ardor.

ASTOLFO

Dunque mi sia sperabile,

Care, d'entrambe il cor?

FRASIA e LESBINA

D'entrambe? O questo poi...

ASTOLFO

Tuttto son'io per voi.

and imitate these Lunatic ways.

ASTOLFO

And I among our people here

would really like to see your customs.

No. 8. Terzetto

FRASIA

How beautiful to love

in the Lunar way!

LESBINA

They are completely sincere,

these ways.

ASTOLFO

Never have I seen

More delightful vivaciousness.

FRASIA and LESBINA

Oh such delight,

that in the breast

the heart's passion

without fear

is fully expressed!

ASTOLFO

Ah gems and ribbons

big combs and curls,

of white, and red lead

delicate poultices,

sweet concoctions,

ah how they make

wounds in my breast!

FRASIA and LESBINA

My dear lovable Astolfo,

for you I am totally passionate.

ASTOLFO

So I can be hopeful,

Dears, for both of your hearts?

FRASIA and LESBINA

Both? O now that...

ASTOLFO

I am all for you.

FRASIA

Che fò?

LESBINA

(Vorrei...)

FRASIA LESBINA e ASTOLFO

Oh Dio!

Ah sento che il cor mio

Non è contento ancor!

FRASIA

What will I do?

LESBINA

(I'd like to...)

FRASIA LESBINA and ASTOLFO

O God!

Ah I feel that my heart

Is not yet content!

SCENA 8

*Portici*

*Astolfina da un lato, e Stellante dall'altro  
tutto affanoso.*

STELLANTE

Ah Regina, pietà,

Pietà di questo core, e sospensione

A decider del vostro. Anch'io, mia stella,

Per voi più di Spaccone

Arso ho il core, arso ho il fegato, e il  
polmone.

A non sia vero mai, che ad un mio pari

La faccia un uom marziale,

E che ceda alla spada il cannocchiale!

SCENE 8

*Colonnade*

*Astolfina on one side, and Stellante, out of  
breath, on the other.*

STELLANTE

Ah Queen, have pity,

pity for this heart, and put off

deciding for yours. I too, my star,

for you, more than Spaccone,

have set my heart, liver, and lungs  
on fire.

Ah it can never be true that a military man

is more impressive than I,

or that the telescope yields to the sword!

SCENA 9

*Mercionne e detti.*

No. 9. Aria

MERCIONNE

Mia regina, anch'io son qua,

Questa cosa come va?

A Spaccon dunque così

Vi donaste il primo dì?

Ah Spaccon degno non è,

Via sia meglio a star con me.

Tra il cor vostro, ed il cor mio

Un commercio abbiamo a far:

Per consorte m'offro anch'io,

Ma Spaccon lasciate andar.

SCENE 9

*Mercionne and the above mentioned.*

No. 9. Aria

MERCIONNE

My Queen, I'm here too,

how about this?

So would you give Spaccon

your first preference?

Ah Spaccon isn't worthy,

you'd do better to stay with me.

Between your heart, and mine

we have a deal to make:

as spouse I too offer myself,

but you must let Spaccon go.

ASTOLFINA

Chi diè a Spaccone il vanto  
Sopra gli affetti miei, su la mia mano?

STELLANTE

Ei se ne tien piucchè sicuro.

ASTOLFINA

Insano!  
Le Lunatiche donne  
Male ei conosce, e troppo  
Di se stesso presume.

STELLANTE

Oh brava!

MERCIONNE

Oh bene!  
Oh degnissima invero  
Del Lunatico Impero! Ah questa mano,  
Da cui pende il mio fato,  
Ossequioso baciarmi sia permesso.

STELLANTE

Anch'io faccio lo stesso:  
Questa mano amorosa...

SCENA 10

*Spaccone nell'atto che ad Astolfina sono  
bacciate le mani, e detti.*

SPACCONNE

Eh, eh, questa è mia sposa.  
Fatevi un poco in là. Se voi serventi  
Esser di lei volete,  
Intendiamoci prima, e lo farete.

STELLANTE

Le Lunatiche donne  
Male voi conoscete,

MERCIONNE

E troppo di voi stesso presumete.

SPACCONNE

Come a dir?

STELLANTE E MERCIONNE

ASTOLFINA

Who gave Spaccone the advantage  
over my affections, without my input?

STELLANTE

He's quite sure about it.

ASTOLFINA

Insane one!  
The Lunar women  
don't think much of him, and  
he presumes too much for himself.

STELLANTE

Oh well said!

MERCIONNE

Oh good!  
Oh most worthy one indeed  
of the Lunar Empire! Ah may I be permitted  
most humbly to kiss this hand,  
from which hangs my fate.

STELLANTE

I'll do the same:  
This loving hand...

SCENE 10

*Spaccone in the moment when they kiss  
Astolfina's hands, and the above-mentioned.*

SPACCONNE

Hey, hey, this is my betrothed.  
Move away a little. If you want to be her  
devotees,  
approach us first, and you may do so.

STELLANTE

The Lunar women  
Don't think much of you,

MERCIONNE

And you presume too much for yourself.

SPACCONNE

What do you mean?

STELLANTE AND MERCIONNE

Signor sì.

SPACCONNE

Ah Astolfina non dirà così.

No. 10. Aria

ASTOLFINA

Meglio rifletti al trono

Pria di chiamarti amante.

Ricorda la regnante,

Non ti scordar di te.<sup>73</sup>

Il tuo desir perdono

Di ritrovar fortuna,

Ma il Regno della Luna

Il mondo duo non è.

STELLANTE

Bene.

MERCIONNE

Bene, benone.

SPACCONNE

Che avvenne? Che ascoltai?

Forse questa è la pratica

Di fare qui l'amore alla Lunatica?

Che strano imbroglio è questo?

STELLANTE

Il tutto non sta qui.

MERCIONNE

Sentite il resto.

No. 11. Finale

STELLANTE

Voi avete già la moglie,

E una sola ha da bastar.

MERCIONNE

Finché il primo non si scioglie,

Altro nodo non può star.

Yes sir.

SPACCONNE

Ah Astolfina wouldn't say that.

No. 10. Aria

ASTOLFINA

Better for you to think about the throne  
before calling yourself a lover.

Consider the sovereign,  
don't forget yourself.

I forgive your desire  
to find fortune,

but the Kingdom of the Moon  
is not your world.

STELLANTE

Good.

MERCIONNE

Good, very good.

SPACCONNE

What happened? What did you hear?

Perhaps this is the Lunar way  
of making love?

What strange mess is this?

STELLANTE

It's not all finished here.

MERCIONNE

Listen to the rest.

No. 11. Finale

STELLANTE

You already have a wife,  
and one is enough.

MERCIONNE

Since the first is not released,  
another bond cannot be.

---

<sup>73</sup> The text of the first quatrain has a strong similarity with that of Alessandro's aria, *Meglio rifletti al dono* from act 1, scene 10 of Metastasio's libretto, *Antigone*. Piccinni set this in 1762.

SPACCONNE  
Sì signor, voglio il secondo;  
Non s'ha il primo qui a contar, no, no.  
La mia moglie è all'altro mondo,  
E qui ostacol non può far, no, no.

STELLANTE e MERCIIONNE  
Ma da voi che far si brama?

SPACCONNE  
Astolfina vo' sposar.

STELLANTE e MERCIIONNE  
Vi do nuova, che Madama  
Non vuol gente militar.

SPACCONNE  
Se Madama non è mia,  
Di nessun neppur farà.

STELLANTE e MERCIIONNE  
Siamo tutti in compagnia.

SPACCONNE  
Ma l'amore a casa mia  
Non vuol tanta società.

STELLANTE  
Via facciam da buon compagni,  
Ripartiam in tre i guadagni  
Noi saremo.

SPACCONNE  
Signor no.

MERCIIONNE  
Noi sarem tutti contenti,  
Da mariti e da serventi  
A vicenda.

SPACCONNE  
Signor no.

STELLANTE  
Noi vedremo...

SPACCONNE  
Signor no.

MERCIIONNE  
Proveremo...

SPACCONNE  
Yes sir, I want the second;  
the first doesn't count here, no, no.  
My wife is in the other world  
and here there can be no obstacle, no, no.

STELLANTE and MERCIIONNE  
But who have you made to yearn for you?

SPACCONNE  
Astolfina wants to marry.

STELLANTE and MERCIIONNE  
I'll give you news, that Madame  
does not desire military men.

SPACCONNE  
If Madam is not mine,  
neither will she be anyone's.

STELLANTE and MERCIIONNE  
We are all companions.

SPACCONNE  
But love at my house  
doesn't need so much society.

STELLANTE  
Eh let's be good companions,  
for we'll be dividing the benefits  
between three.

SPACCONNE  
No sir.

MERCIIONNE  
We will all be happy,  
husbands and devotees  
each one.

SPACCONNE  
No sir.

STELLANTE  
We'll see...

SPACCONNE  
No sir.

MERCIIONNE  
Let's try it...

SPACCONO	SPACCONO.
Signor no.	No sir.
STELLANTE e MERCIONNE	STELLANTE and MERCIONNE
Ma poffar! E chi siam noi?	But damnation! And what about us?
Tutto dunque sol per voi?	So it's all just for you?
STELLANTE e MERCIONNE /SPACCONO	STELLANTE and MERCIONNE /SPACCONO
Questo poi non/si seguirà.	This will/won't happen.
SPACCONO	SPACCONO
La mia spada.	My sword.
STELLANTE	STELLANTE
Il cannocchiale.	The telescope.
MERCIONNE	MERCIONNE
Il mio genio commerciale.	My financial genius.
STELLANTE e MERCIONNE e SPACCONO	STELLANTE, MERCIONNE and SPACCONO
Noi vedrem quel che sarà.	We'll see what will be.
SPACCONO	SPACCONO
Cospetto di Bacco!	By Bacchus!
Contrasti a un par mio!	Compare yourself to me!
Non son chi son io,	I would not be who I am
Se soffro lo smacco,	if I were to tolerate the humiliation,
Se soffro l'ingiuria	the insult of you
Che sassi a un mio par.	rising to my level.
<i>Escono Frasia e Lesbina.</i>	<i>Frasia and Lesbina come out.</i>
FRASIA	FRASIA
Che chiasso, che furia?	What's this racket, what's this rage?
LESBINA	LESBINA
Chi mena fracasso?	Who's causing this uproar?
FRASIA e LESBINA	FRASIA and LESBINA
Chi è che minaccia?	Who's making threats?
STELLANTE e MERCIONNE	STELLANTE and MERCIONNE
E' questa bestiaccia.	It's this beast.
SPACCONO	SPACCONO
Voi siete bestioni.	You're baboons.
STELLANTE e MERCIONNE	STELLANTE and MERCIONNE
Bestiaccia.	Beast.
SPACCONO	SPACCONO
Bestioni.	Baboons.
FRASIA	FRASIA

Tacete,

LESBINA

Tacete.

STELLANTE e MERCIONNE e SPACCONNE

Vogliamo parlar.

FRASIA

Olà, non sapete

Chi siete, chi siamo?

Noi qui comandiamo;

Dovete ubbidir.

LESBINA

Noi qui non vogliamo

Fracassi, e paure,

O delle bravure

Vi avrete a pentir.

STELLANTE

Signore, giudizio.

MERCIONNE

Io do in precipizio.

SPACCONNE

Non fate le brave,

O cavo sta chiave,

*Acennando la spada...*

Vi serro la gola,

Vi faccio affogar.

FRASIA

Oh tanta insolenza!

LESBINA

Non ho più pazienza!

LESBINA e FRASIA

Or ora Astolfina,

La nostra Regina

Il tutto saprà.

STELLANTE e MERCIONNE

No, no, vi fermate.

SPACCONNE

Andate, e le dite

Che deve esser mia,

Keep quiet,

LESBINA

keep quiet.

STELLANTE, MERCIONNE and SPACCONNE

We want to talk.

FRASIA

Hey, don't you know

who you are, who we are?

We are in charge here;

you must obey.

LESBINA

Here we don't want

uproars, and frights,

oh you will have to repent

of your boldness.

STELLANTE

Sirs, be sensible.

MERCIONNE

I'm heading for disaster.

SPACCONNE

Don't be foolhardy,

or the key is lost,

*Raising his sword...*

I will shut you up,

I will drown you out.

FRASIA

Oh such insolence!

LESBINA

I have no more patience!

LESBINA and FRASIA

Right now Astolfina

our Queen

will know all.

STELLANTE and MERCIONNE

No, no, stop.

SPACCONNE

Go, and tell her

that she must be mine

Che suo esser voglio,	that I want to be hers,
Che sciolga l'imbroglio,	that the imbroglio is resolved,
Che dentro quest'oggi	that within this day
La voglio sposar.	I want to marry her.
FRASIA	FRASIA
Adagio un poco,	Slow down a little,
LESBINA	LESBINA
Non tanto orgoglio,	Don't be so proud,
FRASIA	FRASIA
In questo loco	in this place
LESBINA	LESBINA
Con questo voglio	with this wish
LESBINA e FRASIA	LESBINA and FRASIA
Mal vi anderà.	bad things will happen to you.
SPACCONNE	SPACCONNE
Male a me?	Bad things to me?
Giuro affè!	I swear absolutely!
Sin dal fondo	I will put
Sottosopra	the Moon in the depths
Metterò,	of the heavens and
Né orma alcuna	no further trace
Più di Luna	of the Moon
Lascерò.	shall I leave.
FRASIA e LESBINA	FRASIA and LESBINA
Pazzi, pazzi quanti siete.	How crazy, crazy you are.
SPACCONNE	SPACCONNE
Insolenti.	Insolent ones.
STELLANTE e MERCIONNE	STELLANTE and MERCIONNE
Via tacete,	Now keep quiet,
FRASIA e LESBINA	FRASIA and LESBINA
Pazzi, pazzi quanti siete.	How crazy, crazy you are.
SPACCONNE	SPACCONNE
Insolenti.	Insolent ones.
STELLANTE e MERCIONNE e SPACCONNE	STELLANTE, MERCIONNE and SPACCONNE
a3 Insolenti via di qua.	a3 Insolent ones go away.
a2 Pazzi, pazzi via di qua.	a2 Crazy, crazy ones go away.
TUTTI	TUTTI
Oh che donne/genti spiritate!	Oh such wild women/men!



Contro noi si son voltate.  
Più non sanno quel che fanno,  
Ma così non dureranno,  
Che così non può andar.

*Fine del Atto Primo.*

They have pitted themselves against us.  
They no longer know what they're doing,  
but they won't last like this,  
for this cannot go on.

*End of First Act.*

ATTO SECONDO

SCENA 1

*Appartamenti Reali.*

*Il Duca Astolfo, Frasia e Lesbina.*

FRASIA

Più non v'è qui rumor: tutto è aggiustato.

ASTOLFO

E come potè mai geni sì strani  
Astolfina comporre?

LESBINA

I merti, i vanti,  
Oggi in forma solenne  
Sentirà di ciascun. Ciascun le nuove  
À Lei, ed al suo Regno utili idee  
Esporrà a piè del trono; ed ella poi  
Quella scelta farà, che più le piace,  
E ognun giurò di tollerarla in pace.

ASTOLFO

Ah così potess'io  
De' vostri cor le gare,  
Le gelosie, gli affetti  
Ricomporre a mio pro ne' vostri petti.

No. 12. Aria

Ah se a ferirmi il cor  
V'ha unite amor così,  
Perché poi non v'uni  
Anche ad amarmi!  
Dolce sarebbe allor  
Lo stral, che mi ferì,  
E cesserebbe amor  
Di tormentarmi.

*Parte.*

SECOND ACT

SCENE 1

*Royal apartments.*

*Duke Astolfo, Frasia and Lesbina.*

FRASIA

There's no more noise: it's all settled.

ASTOLFO

And however will Astolfina  
placate such strange types?

LESBINA

Today, in formal manner she will hear  
from each about their qualities and  
merits. Each will present their news  
to her at the foot of the throne  
as well as useful ideas for her Kingdom. She  
then will choose whoever she likes most,  
and each has sworn to accept this in peace.

ASTOLFO

Ah if I could in this way  
reconcile amiably in your bosoms your  
hearts' challenges, jealousies, and emotions  
to my benefit.

No. 12. Aria

Ah if love has united you  
to wound my heart so,  
why can it not then also  
unite you to love me!  
Sweet then would be  
the dart that wounded me,  
and love would stop  
tormenting me.

*He leaves.*

SCENA 2

*Frasia e Lesbina.*

LESBINA

Che abbiamo a far?

FRASIA

Lo consoliam?

LESBINA

Sebbene:

Troppo sento pietà delle sue pene.

FRASIA

Consoliamolo: entrambe

Sue spose diventiam.

LESBINA

Due spose a un tempo!

Forse qui nella Luna è ciò permesso?

FRASIA

Ma qui non può ogni donna

Il marito cangiare a suo talento?

Noi dunque a vicenda

Sarem sue spose, ed ei farà contento:

O all'usanza tra noi non molto antica,

L'una gli sarà moglie, e l'altra amica.

LESBINA

Non è ver, che moglie, e amica

Poco, o nulla han di divario:

Questo pur ci si ritrova,

Che la moglie è presto antica,

E l'amica è sempre nuova

Alla moda d'oggi.

All'amica i scherzi, i motti,

I bisgiou, le mode, i giuochi,

Le maniere graziosine,

le attenzioni soprafine,

E alla moglie, poveretta,

Se d'altronde non ne aspetta,

Non si fa tanto così.

LESBINA

SCENE 2

*Frasia and Lesbina.*

LESBINA

What can we do?

FRASIA

Shall we console him?

LESBINA

Yet,

I feel too much sympathy for his torments.

FRASIA

Let's console him: together

let's become his wives.

LESBINA

Two wives at once!

Maybe here on the Moon this is permitted?

FRASIA

But here can't each woman

change husbands at will?

We therefore will both

be his wives, and he will be happy:

or in our not-so-old custom,

one will be his wife, the other his mistress.

LESBINA

It's not true that there's little or no

difference between wife and mistress:

In the custom of today it

always ends up

that the wife is soon old

and the mistress is always new.

To the mistress come jokes, compliments,

jewels, fashions, games,

most gracious manners, and

very fine attentions,

and to the poor little wife,

if she's not getting them elsewhere,

not so much comes.

LESBINA

Oh le belle figure

*guardando verso la Scena.*

Da ricercar venture!

FRASIA

La coppia si avvicina:

Andiamo ad avvisarne la Regina.

*Partono.*

SCENA 3

*Stellante e Mercionne, tutti in gala.*

STELLANTE

Or qui tutto bisogna

Sfodrar il nostro senno, ed al di sotto

Far che resti Spaccon. Se a me la sorte

Astolfina dà in moglie,

Voi siete suo servente.

MERCIONNE

E s'ella è mia,

Voi sarete del par suo confidente.

STELLANTE

Noi così uniti entrambi

Grandi cose farem. Voi di commercio

Nuovo pensier formate, onde Astolfina,

Arricchire, e allettar. A nuovi mondi

Con questo cannocchial, colla mia barca

Io v'aprirà la strada.

SCENA 4

*Spaccone, e detti.*

SPACCONNE

Che vedo? Oh, oh, poffar della mia spada,

Voi siete là ben gonfi,

E già sperate assai.

Ah, ah, ride mi fate.

STELLANTE

E voi davvero, ah, ah ci spaventate.

SPACCONNE

Potreste risparmiar la competenza,

Oh the fine persons

*looking towards the Scene.*

In search of fortune!

FRASIA

The couple is approaching:

let's go and inform the Queen.

*They leave.*

SCENE 3

*Stellante and Mercionne, all in finery.*

STELLANTE

Now here we need to

show off our good sense, and make

Spaccon look inferior. If destiny

gives Astolfina to me as wife,

you are her devotee.

MERCIONNE

And if she is mine,

you will take the part of her confidant.

STELLANTE

Thus united we will both

do great things. You can have new ideas

on trade, by which Astolfina will be

enriched and enticed.

With this telescope, with my boat,

I will open the way to new worlds for you.

SCENE 4

*Spaccone, and the above-mentioned.*

SPACCONNE

What do I see? Oh, damnation by my sword,

you're well puffed up there,

and really rather hopeful.

Ah, you make me laugh.

STELLANTE

And you in truth, ha ha, you scare us.

SPACCONNE

You could spare yourselves the

Che la mia spada ha vinto.

STELLANTE

Avrem pazienza.

MERCIONNE

E di cedere a voi ci farem gloria.

STELLANTE

Andiamo pure.

MERCIONNE

Andiamo.

SPACCONNE.

Alla vittoria.

*partono.*

SCENA 5

*Reggia con trono.*

*Astolfina, seguita da Frasia, e Lesbina, e  
preceduta dal coro.*

No. 13. Coro

Della region Lunatica

Cresca l'onore, e il grido,

Ogni più stranio lido

L'impari a venerar.

Serbi si qui la pratica:

Lo sposo, ch'oggi è caro,

D'un bue, o d'un somaro

Doman si stimi al par.

LESBINA

Regina, i pretendenti,

Solleciti, impazienti

Un piede han già in sala.

ASTOLFINA

Entrino, e voi

Mi sedete vicine.

FRASIA

(Che gusto! Or siam pur noi mezze Regine.)

SCENA 6

*Astolfina sale sul Trono, servita da Frasia e*

competition, for my sword has won.

STELLANTE

We will be patient.

MERCIONNE

And to cede to you will be to our honour.

STELLANTE

Let us go then.

MERCIONNE

Let us go.

SPACCONNE

To victory.

*They leave.*

SCENE 5

*Palace with throne.*

*Astolfina, followed by Frasia and Lesbina and  
preceded by the chorus.*

No. 13. Chorus

Let the honour of the Lunar region

grow, and let

every foreign shore

learn to venerate its fame.

Let the custom here be observed :

the spouse who today is dear

may be considered tomorrow

equal to an ox or a donkey.

LESBINA

Queen the suitors,

eager, impatient,

already have a foot in the door of the hall.

ASTOLFINA

Let them enter, and you

be seated near me.

FRASIA

(What bliss! Now we are even half Queens.)

SCENE 6

*Astolfina ascends the throne, attended by*

*Lesbina, che le siedono à lato.*

*Stellante, Spaccone e Mercionne entrano  
facendo tra loro segni di meraviglia, misti a  
gran riverenze, e intanto si replica dal coro.*

No. 14. Replica del Coro

Della Region Lunatica  
Cresca l'onore, e il grido,  
Ogni più stranio lido  
L'impari a venerar.

ASTOLFINA

Di tollerar con pace  
La scelta mia, o il mio rifiuto, ognuno  
Giuri di nuovo, e il Lunar rito adempia.  
Si prostri al soglio innante,  
E il baci umil, ov'io poso le piante.

STELLANTE

Eccomi.

MERCIONNE

Oh bacio!

SPACCONNE

(Oh maledetto imbroglio!)

FRASIA

(Sotto là, uominacci, il vostro orgoglio.)

ASTOLFINA

(Che vi par?)

LESBINA

(Oh va bene.)

ASTOLFINA

Ora sedete,  
E quel che avete a dir brevi esponete.

STELLANTE

Io filosofo, astronomo...

SPACCONNE

Alto là,

*Frasia and Lesbina, who sit beside her.*

*Stellante, Spaccone and Mercionne enter  
signifying to each other their wonder, mixed  
with great reverence while the chorus is  
repeated.*

No. 14. Repeat of the Chorus

Let the honour of the Lunar Region  
grow, and let  
every foreign shore  
learn to venerate its fame.

ASTOLFINA

To tolerate in peace  
my choice or my refusal, let each swear  
again, and the Lunar rite will be fulfilled.  
Prostrate yourselves before the throne, and  
humbly kiss where I place my feet.

STELLANTE

Here I am.

MERCIONNE

Oh I kiss!

SPACCONNE

(Oh what a cursed mess!)

FRASIA

(Down there no-goods, with your pride.)

ASTOLFINA

(What do you think?)

LESBINA

(Oh they're OK.)

ASTOLFINA

Now sit down,  
and present briefly what you have to say.

STELLANTE

I philosopher, astronomer...

SPACCONNE

Halt there,

Nel dir la precedenza a me qui va.<sup>74</sup>

STELLANTE

Come?

ASTOLFINA

Non più parli. Parli Stellante il primo,  
Taccia Spaccon.

SPACCON

(Che boria!)

No. 15. Recitativo accompagnato

STELLANTE

Io filosofo, astronomo, idrostatico,  
Geometra, geografo, algebratico,  
Matematico, ed arcicattedratico,  
Io membro, io socio, io gran tronco  
accademico  
Di Londra, di Parigi, de Berlino,  
D'Olanda, di Moscovia,  
Dell'Africa, dell'Asia, e dell'America,  
Io di tutta la sferica  
Region Celeste dittator perpetuo.  
Io, qual mi sono adorno  
Dell'Ordin Cavalier del Capricorno,  
Io, Regina Lunar, v'offro quest'io,  
E più aver non potete d'un par mio.  
Con me voi diverrete  
Filosofessa, astronoma, idrostatica,  
Geometra...

FRASIA

Sì, et cetera

Questa l'abbia già udito.

SPACCON

Or tocca a me.

STELLANTE

precedence to speak goes to me here.

STELLANTE

How come?

ASTOLFINA

No more talk. Stellante speak first,  
keep quiet Spaccon.

SPACCON

(What arrogance!)

No. 15. Recitativo accompagnato

STELLANTE

I, philosopher, astronomer, hydrostatician,  
surveyor, geographer, algebraist,  
mathematician and great professor,  
I, member, fellow of the grand academic  
league  
of London, Paris, Berlin,  
Holland, Moscow,  
Africa, Asia, America,  
I, perpetual ruler of the whole global  
celestial region,  
I, as such am decorated  
with the Order of Knight of Capricorn,  
I, Lunar queen, offer you myself, and you  
could not have more than to be my equal.  
With me you will become  
philosopher astronomer, hydrostatician,  
surveyor...

FRASIA

Yes, and so on,

we have already heard that.

SPACCON

Now my turn.

STELLANTE

---

<sup>74</sup> The source manuscript has 'prudenza', while both the Dresden and the Milan word books have 'precedenza'.

Pian, che non ho finito.  
 Se questo cannocchiale  
 Si unisce al vostro scettro,  
 Io vi farò veder per questo vetro  
 I punti indivisibili,  
 Tutti i mondi possibili,  
 Il rotondo quadrato, e il quadre tondo.  
 Di là da questo mondo  
 Con me a spasso verrete  
 Tra i pianeti, e le stelle,  
 E cose non più viste vedrete.  
 Vedrete la distanza,  
 Che ha Giove da Mercurio,  
 Che ha Marte da Saturno,  
 Che ha Venere da noi. Allor saprete  
 I loro moti eccentrici, ed epicieli,  
 Centrifughi, centripeti. Sì, allora....

ASTOLFINA

Basta così.

STELLANTE

Non ho finito ancora.

SPACCONI

(Parla, e crepa in malora.)

STELLANTE

Allor vedrete...

ASTOLFINA

I meriti, i pregi vostri

Abbastanza ho compresi.

Basta.

STELLANTE

Non occor'altro. (E' mia: ho inteso.)

ASTOLFINA

(Di costui, che vi pare?)

LESBINA

(E' matto da legare.)

MERCIONNE

Fatto qual sono anch'io...

SPACCONI

Quiet, as I haven't finished.

If this telescope

unites with your throne,

I will make you see through this glass

the indivisible points,

all possible worlds,

the square circle, and the round square.

With me you will see for your amusement

outside this world

between the planets and the stars,

and furthermore you will see unseen things.

You will see the distance

from Jupiter to Mercury,

from Mars to Saturn,

from Venus to us. Then you will know

their motions, eccentric and epicyclic,

centrifugal, centripetal. Yes, and then...

ASTOLFINA

That is enough.

STELLANTE

I haven't finished yet.

SPACCONI

(He speaks, and dies damned.)

STELLANTE

And then you will see...

ASTOLFINA

Your merits and virtues

I have understood sufficiently.

That is enough.

STELLANTE

No more is needed. (She's mine: I believe.)

ASTOLFINA

(How does this one seem to you?)

LESBINA

(He's completely mad.)

MERCIONNE

I also have as good a case...

SPACCONI

Adagio un poco.

Wait a little.

A me il secondo loco.

Second place to me.

MERCIONNE

MERCIONNE

Dite pur.

So speak.

ASTOLFINA

ASTOLFINA

No, parli Mercionne in prima;

No, Mercionne speak first;

Taccia Spaccon.

quiet Spaccon.

SPACCONE

SPACCONE

(Che maledetta boria!)

(What accursed arrogance!)

MERCIONNE

MERCIONNE

Anch'io fatto qual sono,

I also have as good a case,

Del Regno di Mercurio

The obvious heir of the

Erede necessario, e direttore

Kingdom of Mercury, and director

Di tutte le colonie,

of all the colonies,

E società mondiali,

and societies of the world,

V'offro la mano in dono, e v'offro insieme

I offer you my hand as a gift, and

La maniera a far ricco il vostro Regno;

I offer also the way to enrich your Kingdom;

Ricco d'Abitatori,

filled with inhabitants,

Ricco d'Agricoltori,

filled with farmers,

Ricco di Trafficanti,

filled with traders,

Ricco di Lavoranti,

filled with workers,

In fin non come or' è di frasche, e fiori

not like now filled with trifles and flowers,

Ma ricco di Commercio, e di Tesori.

but rich with trade and treasures.

No. 16. Aria

No. 16. Aria

Se mia moglie voi sarete,

If you will be my wife,

Mi vedrete a far prodigi.

you will see me do wonders.

Vi trasporto qui Parigi,

I will bring to you here Paris,

Inghilterra, Italia e Spagna.

England, Italy and Spain.

Alla Luna la Cuccagna

I will bring abundance

Col Commercio apporterò.

to the Moon through trade.

Farsi d'oro I fiumi, I fonti,

Rivers and wells will turn into gold,

Partorir le valli, I monti,

creating valleys and mountains,

Popolarsi il vostro Regno:

your Kingdom become populated:

Ed io sol tutto, m'impegno,

And I alone will work with

Col Commercio vi farò.

trade to do all this for you.

No. 17. Recitativo accompagnato

No. 17. Recitativo accompagnato

ASTOLFINA

ASTOLFINA

*alle vicine.*

*to her neighbours.*



(Ebben?)	(And so?)
FRASIA	FRASIA
(Matto.)	(Crazy.)
LESBINA	LESBINA
(Mattissimo.)	(Absolutely crazy.)
MERCIONNE	MERCIONNE
Se ciò non basta....	If this isn't enough...
ASTOLFINA	ASTOLFINA
Troppo	You have already proclaimed yourself
Già vi siete distinto.	too clearly.
Parli Spaccone.	Speak Spaccone.
MERCIONNE	MERCIONNE
(Ho vinto.)	(I've won.)
SPACCONNE	SPACCONNE
Eh bagattelle, inezie	Eh these are trifles, platitudes
Quelle son di Stellante, e di Mercionne.	from Stellante, and Mercionne.
L'amor, l'incanto, il fascino delle donne	For women, this sword alone is
È questa spada sola.	love, enchantment and charm.
Miratela; che val far più parola?	Observe it; what more need be said?
Il bastone, il sostegno	The scepter, the support,
Questa sì che sarà del vostro Regno.	yes, this will be of your Kingdom.
Questa uomini, e fiere	Annihilated and destroyed,
Questa terre, città, provincie intiere,	this will make men, wild beasts,
Questa li mondi tutti	lands, cities, entire provinces,
Debellati, distrutti,	whole worlds
Farà soggetti al vostro Impero, e questa,	subject to your rule, and this,
Questa è il dardo d'amore,	this is the dart of love,
Ch'io, del mondo di Marte Feudatario	that I, Lord of Mars,
Intendo usare a trapanavi il core.	intend to use to pierce your heart.
STELLANTE	STELLANTE
Oh, oh non tanta furia,	Eh, not so hasty,
Che a questi nuovi mondi	for you won't go to these new worlds
Senza me, Signor mio, non andrete.	without me, my man.
SPACCONNE	SPACCONNE
Non andrò senza voi? Ah, ha.	I won't go without you? Ha, ha.
STELLANTE	STELLANTE
Ridete?	You laugh?
Se questo cannocchiale	If this telescope

Non v'insegna la strada.

SPACCONONE

Che cannocchial? Mi basta la mia spada.

No 18. Recitativo accompagnato

STELLANTE

Misero voi! Misera spada! Andate,

E inesperto provate

*levandosi con trasporto.*

Per l'aria, e per i cieli a far viaggio.

A impedirvi il passaggio

Ecco l'Orsa celeste,

Ecco il Leon, che rugge...Ah là sei morto!

Di qua t'incalza il Toro:

Odi i muggiti...Fuggi,

Ch'egli ha tanto di corna;

Fuggi, cammina...Bo, bo, bo: Ah il Cane

Già ti tien per le orecchie; e cento strali

Ti avventa il Sagittario!

Ov'è Spaccone, ov'è! Naufrago, errante

Vedetelo in Acquario.

Già se lo mangia il Cancro,

I Pesci lo divorano,

Lo Scorpion l'avvelena...

Guarda, guarda la schiena! Eccoti dietro,

Qual fulmine di guerra,

Il precipite Ariete, che ti atterra.

Oimè, Spaccone, or che farai?

SPACCONONE

Or questa,

*alzando la spada.*

Se non taci, ti rompo su la testa.

Parlar a me di tai perigli? Venga,

venga il Toro, il Leon, il Cane, il Cancro,

L'Ariete, il Sagittario,

I Pesci, Lo Scorpion, l'Orsa, l'Acquario:

Le Sfere, i cieli, io sfido:

Vengano: tutti in un sol colpo uccido.

doesn't point out the way for you.

SPACCONONE

What telescope? My sword is enough.

No 18. Recitativo accompagnato

STELLANTE

You pitiful one! Wretched sword! Go,

and show your incompetence

*rising excitedly.*

in travel through the air and the skies.

To block your path,

here is the celestial Bear ,

here the Lion roaring...There you're dead!

From there the Bull chases you:

fearsome roars....You flee

as he has such horns;

run away, walk...go, go, go: Ah the Dog

already has you by the ears; and the Archer

fires a hundred arrows at you!

Where is Spaccon, where is he!

See, he wanders shipwrecked in Acquarius.

Already the Cancer is eating him,

the Pisces are devouring him,

The Scorpion is poisoning him...

Look, look behind! Here behind you,

such a thunder of war,

the charging Ram who knocks you down.

Alas, Spaccone, now what will you do?

SPACCONONE

Now this,

*raising the sword.*

if you don't shut up, I'll crack on your head.

You speak to me of such dangers? Let

the Bull, the Lion, the Dog, the Crab,

the Ram, the Archer, the Fish, the Scorpion,

the Bear and Acquarius, come:

I challenge the celestial spheres, the skies:

let them come: I'll kill them all with just one blow.

ASTOLFINA

(Qual' uom!)

FRASIA

(Merta catene.)

SPACCONO

Regina, ho detto, e bene? Or che si tarda?

Muta, dubbia restare?

FRASIA

Oh vi mostrate

Tanto bravo, e feroce,

Che di voi ha timor, non ha più voce.

SPACCONO

Amo, è vero il periglio, amo la guerra,

E tra il furor dell'armi

Sono un Leon, sono una Tigre, un Orso.

Ma se amor poi m'assale,

Perdo la tramontana, io non son io.

Addio valor, gloria, bravura addio.

Ah sta un Esercito

Per me in quel volto!

Tutto il terribile

Ivi è raccolto

Che mi precipita,

Mi fa tremar.

Mire quegli occhi,

Che son due stocchi.

Ve' quella bocca,

Che ardor trabocca.

Oimè, che lampo!

Ahi, che cannoni!

Che battaglioni!

Non so resistere;

Difesa, o scampo

Non so trovar.

ASTOLFINA

(Costor più aver non degno

ASTOLFINA

(What a man!)

FRASIA

(He should be chained up.)

SPACCONO

Queen, I have spoken, so? Still delaying?

You are quiet, do doubts remain?

FRASIA

Oh you show yourself to be

so brave and ferocious that she is

afraid of you, and can no longer speak.

SPACCONO

It's true I love danger, I love war,

and through the violence of weaponry

I am a Lion, a Tiger, a Bear.

But then if love attacks me,

I lose the plot, I am not myself;

farewell to valour, glory, bravery, farewell.

Ah there is an army

for me in that face!

Everything terrible

that makes me collapse,

that makes me tremble,

is there gathered together.

Marvel at those eyes

which are two sword hits.

Look at that mouth,

which brims over with passion.

Alas, what a lightning bolt!

Ah such cannons!

Such battalions!

I don't know how to resist;

I don't know how to find

a defence or an escape.

ASTOLFINA

(I judge that these men don't have

In capo oncia di senno.)

SPACCONONE

Or eccovi la mano:

La scelta è fatta. Avrete voi la sorte,

Mia Monarchessa, d'essermi consorte.

Non è così?

ASTOLFINA

Perché meglio l'intenda,

Da Frasia il suo destin ciascun attenda.

*discende dal trono.*

No. 19. Aria

*a Frasia.*

Voi, che i lor pregi, e i vanti,

Voi, che il mio cor sapete,

Per me voi rispondete,

Parlate voi per me.

(Di questi pazzi amanti

Più pazzo no, non v'è.)

*parte con Lesbina.*

an ounce of sense in their heads.)

SPACCONONE

Now here for you is my hand:

the choice is made. Destiny will have you,

my Monarch, to be my spouse.

Is it not so?

ASTOLFINA

As she understands this better,

from Frasia each will hear their destiny.

*she comes down from the throne.*

No. 19. Aria

*to Frasia*

You, who know their merits, and virtues,

you who know my heart,

respond for me,

speak for me.

(There is nothing more crazy

Than these crazy lovers, no.)

*she leaves with Lesbina.*

SCENA 7

*Frasia, Stellante, Spaccone e Mercionne*

SPACCONONE

Oh qua, non son' io?

STELLANTE

Non son' io?

MERCIONNE

Fallite, son' io, son' io.

SPACCONONE

Animo via.

STELLANTE

Parlate.

No. 20. Quartetto

FRASIA

Bel bello, bel bello,

Che il tutto dirò.

STELLANTE SPACCONONE e MERCIONNE

*ognuno da se.*

SCENE 7

*Frasia, Stellante, Spaccone and Mercionne.*

SPACCONONE

Hey there, isn't it me?

STELLANTE

Isn't it me?

MERCIONNE

You're wrong, it's me, it's me.

SPACCONONE

Perk up.

STELLANTE

Speak.

No. 20. Quartetto

FRASIA

Lovely one, lovely one,

I'll tell you everything.

STELLANTE SPACCONONE e MERCIONNE

*each speaking for himself.*

Io certo son quello:

Lo Sposo sarò.

FRASIA

Sentite all'orecchio.

*prendendo a parte Stellante.*

Vi dice Astolfina,

Che siete...

SPACCONNE

*tirandola a se.*

Com'è?

Qua, qua, Signorina,

Parlate con me.

FRASIA

*prendendo a parte Spaccone.*

Spaccone mio caro,

Sentite, ma piano:

Voi siete...

MERCIONNE

*tirandola a se.*

No, no.

Gia vuol la mia mano:

L'ha detto, lo so.

FRASIA

Mio caro Mercionne,

Sentite, ma zitto:

Voi siete, voi siete...

Voi siete, e sarete...

STELLANTE SPACCONNE e MERCIONNE

Ma insomma chi siamo?

Che giuoco giochiamo?

Lo sposo qual è?

FRASIA

Signor Capricorno,

Signor Feudatario

Del mondo di Marte,

E voi di Mercurio

Signor necessario,

Voi siete tre pazzi:

I'm certainly the one:

I'll be the spouse.

FRASIA

Listen up.

*taking Stellante aside.*

Astolfina says to you,

that you are...

SPACCONNE

*drawing her to himself.*

What's this?

Here, here signorina,

talk to me.

FRASIA

*taking Spaccone aside.*

Spaccone my dear,

listen, but calmly:

you are...

MERCIONNE

*drawing her to himself.*

No, no.

She wants my hand:

she said so, I know.

FRASIA

My dear Mercionne,

listen, but hush:

you are, you are...

you are, and will be...

STELLANTE SPACCONNE and MERCIONNE

But really who are we?

What game are we playing?

Which one is the spouse?

FRASIA

Mister Capricorn,

Mister Lord

of the world of Mars,

and you Mister indispensable

from Mercury,

You're three nutters:

Andatevi a fare...

go and get...

A farvi legar.

go and get yourselves tied up.

*parte.*

*she leaves.*

SCENA 8

*Stellante, Spaccone e Mercionne.*

SCENA 8

*Stellante, Spaccone and Mercionne.*

STELLANTE

STELLANTE

Come?

What?

SPACCONNE

SPACCONNE

Che ha detto?

What did she say?

MERCIIONNE

MERCIIONNE

Noi pazzi!

Us crazy!

SPACCONNE

SPACCONNE

Noi pazzi!

Us crazy!

STELLANTE

STELLANTE

Ad un savio mio par questi strapazzi?

To a wise man like me, these scoldings?

SPACCONNE

SPACCONNE

Eh cospetto di me! Troppo insolenti  
Son queste donne. Se l'amor non giova,  
provino i furor nostri, e le vendette.  
Andiamo, andiamo a farle tutte in fette.

Eh in my presence! These women are too  
insolent. If love's no use to them, let them  
experience our fury and vengeance.  
Let's go, let's make mincemeat of them.

STELLANTE

STELLANTE

No, no; meglio pensiam. Poiché da' pazzi  
Astolfina ci tratta,  
Facciamole vedere a suo mal costo  
Quel che sappiamo, e che possiam. L'Impero  
Togliamo di peso, e qui rendiamo  
Le donne in avvenire a noi soggette.  
Questa sia la maggior delle vendette.

No, no; let's reconsider. Since to  
Astolfina we are crazy,  
let's make her see to her cost  
what we know, and what we can do. Let's  
take away her power by force, and make the  
women here subject to us in future.  
This would be the best of revenges for us.

SPACCONNE

SPACCONNE

Sebben. Fuori di questa  
Indegna Reggia andiam tra noi secreti  
La congiura a formar.

Right. Let's leave this  
unworthy palace to secretly  
plan the conspiracy.

MERCIIONNE

MERCIIONNE

Evvi opportuno  
Un luogo, che da qui poco è discosto...

There is a suitable place  
that is a little remote from here...

STELLANTE

STELLANTE

Viene Astolfo.

Here comes Astolfo.

MERCIONNE

Partiamo.

*Partono Stellante e Mercionne.*

SPACCONNE

Io vengo tosto.

MERCIONNE

Let's go.

*Stellante and Mercionne leave.*

SPACCONNE

I'll come directly.

SCENA 9

*Il Duca Astolfo e Spaccone*

ASTOLFO

E' deciso il destin?

SPACCONNE

In due parole,

Signor Astolfo, a noi: vuole, o non vuole?

ASTOLFO

Ma che debbo voler?

SPACCONNE

O unito a noi

Trar dal soglio Astolfina, e qui le donne

Tutte render agli uomini soggette,

Oppure all'ippogrifo

Sella subito, o basto

Briglia in man, piede in staffa, e di galoppo

Via di qua, pria che abbiate un brutto

intoppo.

ASTOLFO

Come? Perchè? Qual nuova insania è questa?

Chi della Luna, e del femmineo regno

I pacifici diritti

Or vi muove a turbar? Dunque così?...

SPACCONNE

Non volete? Signor vi do il buon di .

SCENE 9

*Duke Astolfo and Spaccone*

ASTOLFO

Has your fate been decided?

SPACCONNE

In two words Signor Astolfo,

do you want to be with us, yes or no?

ASTOLFO

But what am I supposed to want?

SPACCONNE

Either get straight to the ippogrifo's saddle,

and join us to drag Astolfina from the

throne and make the women here

subject to the men,

or, bridle in hand, feet in stirrups,

leave here at a gallop

before you have a nasty

accident.

ASTOLFO

Eh? Why? What new insanity is this?

What has moved you now to upset the

peaceful laws of the Moon and the

feminine Kingdom?

So is it like this?...

SPACCONNE

You don't wish to? Sir I bid you good-day.

SCENA 10

*Astolfo solo.*

Vaneggia? Delira?

Dal soglio...la Figlia...

Le Donne...soggette...

SCENA 10

*Astolfo alone.*

Is he ranting? Delirious?

From the throne...my daughter...

the women...subject to...

La sella...la briglia...	the saddle...bridle...
Fuggir di galoppo...	flee at a gallop...
A me un brutto intoppo?	a nasty accident to me?
Ma che intoppo? Che trarre dal soglio?	But what accident? Drag from the throne?
Vano ardir, miserabile orgoglio,	Vain boldness, miserable pride,
Che dov'è, cosa dice non sa.	such that he doesn't know where he is or
Ah funesta già l'ira si desta	what he says. Ah the tragic rage of the
Della Luna, del Sesso, del Regno!	Moon, the sex, the Kingdom is awakening!
Furibonda il ribelle circonda:	Fury will surround the rebel:
Ah già oppresso bestemmia l'indegno,	ah already the cursed traitor is
smania, freme, più speme non ha.	downtrodden, agitated, trembling, hopeless.

SCENA 10

*Giardino con qualche terrazzo.*

*Stellante facendo osservazioni col  
Cannochiale, e Mercionne.*

STELLANTE

Questo luogo è un portento, il quinto e quasi  
Anche il sesto Satellite ho veduto  
Chiaro qui di Saturno.

MERCIONNE

Lasciate un po' veder, se vi son luoghi,  
E buoni porti intorno  
Di commercio capaci?

STELLANTE

Fermo. Passa Venere adesso...

MERCIONNE

E dove...

STELLANTE

Nota l'ingresso...no l'egresso...

MERCIONNE

Dove

Il passaggio ha diretto?

STELLANTE

Ecco. S'alza...

MERCIONNE

Da che?

STELLANTE

SCENE 10

*Garden with some terraces.*

*Stellante making observations with the  
telescope, and Mercionne.*

STELLANTE

This place is a marvel, from here I have  
clearly seen the fifth and even almost the  
sixth satellite of Saturn.

MERCIONNE

Leave that and see if there are places  
and good ports around there  
suitable for trade?

STELLANTE

Stop. Venus is passing now...

MERCIONNE

And where...

STELLANTE

Note the entrance...no the exit...

MERCIONNE

Where is there

a direct route?

STELLANTE

Here. It's rising...

MERCIONNE

From what?

STELLANTE



S'alza da letto.  
Ah qui piantar bisogna  
Una specula subito, e formarvi  
L'Accademia Lunatica!  
Ubicazion felice, e singolare!  
Sì, l'Università sia qui Lunare.  
*discende.*

SCENA 11

*Spaccone, e detti.*

MERCIONNE

Ebben, Spaccon, contro di queste donne  
Qual partito prendiam?

SPACCONNE

Quel della guerra.

STELLANTE

Ma dove ritrovar noi qui soldati?

SPACCONNE

Non è egli il commercio, che suol fare  
Le gran popolazioni? A ritrovarli  
Ci penserà Mercionne.

STELLANTE

E mantenerli?

SPACCONNE

Oh bella! E la popolazione  
Non fa ricco il commercio, ed il paese?  
Lasciam fare a Mercionne.

MERCIONNE

Or, or rispondo;  
Ch'io dia prima un'occhiata  
Per il mondo Lunar, e tutto intero  
Della Luna conosca l'emisfero.

*sale al luogo, ov'era Stellante, a osservare  
anch'esso col cannocchiale.*

No. 21. Aria

STELLANTE

Poveretto, oh che ignoranza!  
Della Luna non sa niente.

It's getting out of bed.  
Ah here we need to stake  
a claim quickly, and to establish  
the Lunar Academy!  
A fitting and singular location!  
Yes, let the Lunar University be here.  
*he comes down.*

SCENE 11

*Spaccone, and the above mentioned.*

MERCIONNE

So Spaccon, against these women  
what is our plan of action?

SPACCONNE

That of war.

STELLANTE

But where will we find soldiers here?

SPACCONNE

Isn't he the trader, who knows how to  
deal with big groups of people? Let  
Mercionne take care of it.

STELLANTE

And managing them?

SPACCONNE

Really! Doesn't trade expand the  
population and the country?  
Let's leave it to Mercionne.

MERCIONNE

I'll reply presently;  
but first I'll cast an eye  
over the Lunar world, and I'll learn about  
the entire hemisphere.

*he climbs to the place where Stellante was, to  
also observe with the telescope.*

No. 21. Aria

STELLANTE

Poor lad, oh such ignorance!  
He doesn't know anything about the Moon.

Qua da me, che la so a mente.

Della Luna chiaro, e tondo

Ecco in breve il Mappamondo.<sup>75</sup>

Qua, tenete, state lì.

*Mercionne discende, e Stellante mette tra le  
mani di lui, e di Spaccone e spiega la Carta  
Geografica Lunare.*

Questo scuro è tutto mare:

Mare Iperboreo, Mare Adriatico,

L'Eusino, il Baltico,

L'Egizio, il Persico,

Il Rosso, il Nero

E noi siam qui.

Guardate la Scozia,

Poi vien la Beozia,

Quest'è la Galizia,

L'Arabia, la Scizia,

Tessaglia, Germania,

Pegù, Mauritania,

Moscovia, Briscovia,

Panfilia, Sicilia,

Livonia, Sassonia,

Polonia, Lapponia,

Alsazia, Croazia,

Vormazia, Galazia,

Dalmazia, Lusazia,

E noi per disgrazia,

Noi, ecco, siam qui.

Non vedete le montagne,

Le paludi, le campagne,

Non vedete? Noi siam qui.

Come here to me, as I know it very well.

Here in brief, plainly and clearly,

is the map of the Moon.

Here, take it, stay there.

*Mercionne comes down, and Stellante puts  
between his and Spaccone's hands the  
geographical map of the Moon.*

This dark part is all sea:

the Hyperborean Sea, the Adriatic Sea,

the Eusino, the Baltic

the Egyptian, the Persian,

the Red, the Black

and we are here.

Look, here's Scotland,

then comes Beozia,

this is Galizia,

Arabia, Scythia,

Thessaly, Germany,

Pegù, Mauritania,

Moscovia, Briscovia,

Panfilia, Sicily,

Livonia, Saxony,

Poland, Lapland,

Alsace, Croatia,

Vormazia, Galazia,

Dalmatia, Lusazia,

and we unfortunately,

we are here.

Don't you see the mountains,

the marshes, the plains,

don't you see them? We are here.

## SCENA 12

*Astolfina, Frasia, e Lesbina, seguite dal Coro, in*

## SCENE 12

*Astolfina, Frasia, and Lesbina followed by the*

---

<sup>75</sup> There is a footnote in word book, 'Si allude alla Selenografia di Hevelio.' This alludes to the Map of the moon by Johan Hevelius made in 1647.

*disparte, e detti.*  
 ASTOLFINA  
 (Nol dissi? Ecco i ribelli.)  
*a Frasia, e Lesbina.*  
 FRASIA  
 (Astolfo disse ben! Che rei fratelli.)  
 MERCIONNE  
 Ho veduto, va ben. Si può il commercio  
 A ogni parte introdur. Col nostro mondo  
 Si avrà qui da levante, da occidente  
 E' facile la strada  
 Al mondo di Mercurio, e a quel di Giove.  
 Basta solo spianare  
 Quelle montagne là: di qua riempire  
 Queste lunghe vallate: aprir lo sfogo  
 A quell'acque stagnanti, e le paludi  
 Tutti asciugar. Con questo poco incomodo  
 L'aria sarà più pura,  
 Luogo per tutto avrà l'agricoltura,  
 E la terra selvatica...  
 SPACCONNE  
 Ma chi questo farà?  
 MERCIONNE  
 La matematica. Stellante, a voi.  
 STELLANTE  
 Subito. Ecco il mio piano.  
 L'acque che stagnan qui, tutte alla Cina:  
 I monti, colle mine,  
 Rompo, spiano, e gli adopro  
 Per riempir le valli ...  
 MERCIONNE  
 Ottimamente. Ora dunque conviene  
 Per mano all'opera.  
 SPACCONNE  
 Alto la guerra.  
 MERCIONNE  
 Il commercio.  
 STELLANTE

*chorus to the side, and the above mentioned.*  
 ASTOLFINA  
 (Did I not say so? Here are the rebels.)  
*to Frasia and Lesbina.*  
 FRASIA  
 (Astolfo was right! Such wicked brothers.)  
 MERCIONNE  
 I've seen it, okay. One can introduce  
 trade to every part. There will be trade  
 here from the east and west of our world,  
 and the route is easy to the  
 world of Mercury and of Jupiter.  
 We only need to level  
 that mountain: from there to fill  
 these long wide valleys: to open the  
 outlet to these stagnant waters, and  
 to dry out the swamps. With this small  
 inconvenience the air will be purer,  
 all will have a place for farming,  
 and the uncultivated land...  
 SPACCONNE  
 But who will do this?  
 MERCIONNE  
 The mathematician. Stellante, over to you.  
 STELLANTE  
 Right away. Here is my plan.  
 The waters stagnating here all go to China:  
 I will shatter and level the mountains  
 with bombs, and use them to fill the  
 valleys...  
 MERCIONNE  
 Great. Now then all hands  
 to the job.  
 SPACCONNE  
 War is highest priority.  
 MERCIONNE  
 Trade.  
 STELLANTE

No, pria la matematica.

SPACCONNE

Eh la guerra, la guerra.

No. 22. Cavatina

Cadrà fra poco in cenere,

Cadrà il Lunare impero.

E ignota al passeggero

La Luna un dì sarà.<sup>76</sup>

*in atto di partire, poi torna.*

SPACCONNE

Ah voi, Mercionne, qua,

Qua col commercio due, trecento mila

Uomini a me.

ASTOLFINA

(Che sento!)

MERCIONNE

Subito al nostro mondo

Con un qualche pretesto

Parta un dì noi, e del viaggio nostro,

Delle grandi scoperti imprimer faccia

La relazion. Colà di nuove cose,

E di commercio han gli uomini tal brama,

Che al sentire sì gran nuova

Qui voleranno com' i tordi in frotta.

Vedrete: tosto vi do qui una flotta.

STELLANTE

Non si può dir, né far di meglio. Io, io

Per questo spedizione son fatto apposta.

Lasciate fare a me. Colla mia barca

Vado un tratto, e ritorno. Il nostro mondo

Tutto riempo, stordisco

Della nuova, e distinta relazione.

No, firstly mathematics.

SPACCONNE

Eh war, war.

No. 22. Cavatina

It will soon fall in ashes,

the Lunar empire will fall.

And the Moon will one day be

unknown to the passerby.

*in the act of leaving, he then returns.*

SPACCONNE

Ah you, Mercionne there,

bring me here through trade two, three

hundred thousand men.

ASTOLFINA

(What do I hear!)

MERCIONNE

Soon when the chance arises

one of us will depart for our world,

and will make an impression

with the report of our voyage and the

great discoveries. Men have such

desire for new things and trade there

that on hearing of so great news

they will fly here in droves like swallows.

You'll see: I'll get you a fleet right away.

STELLANTE

It couldn't be better said or done. I myself  
am just right for this expedition.

Leave it to me. With my boat

I'll go in a flash, and return. I'll overwhelm

and amaze all our world

with this new outstanding report.

---

<sup>76</sup> The text has a strong similarity with the first quatrain of Jarba's aria in Metastasio's libretto *Didone Abbandonata* (act 3, scene 19). Piccinni's setting of this work had premiered in January 1770 at the Teatro Argentina di Roma.

Di questa singolar navigazione  
Parleran le accademie,  
Parleran i foglietti,  
I poemi, le istorie,  
E di Colombo oscurerem le glorie.

MERCIONNE

In questo modo appunto  
Anch'egli un giorno popolò l'America.

STELLANTE

Ma sol parte ei trovò di nuovo mondo,  
E noi qui un mondo intero. Ei nuova strada  
Aprì del mar, l'aprimmo noi per l'aria.  
L'impresa nostra è più straordinaria.

MERCIONNE

Andate adunque, e intanto  
Ad Astolfina, per tenerla a bada,  
Soggezion fingerem, fede, e rispetto.  
Si deludan così pria coll'inganno  
Coteste donne, e poi....

ASTOLFINA

*a Frasia e Lesbina.*

(Indegni, udiste?)

SPACCONE

Sì quando meno poi se'l crederanno,  
Tornato voi con cento barche, e cento  
Cariche d'armi, e d'armati,  
Daremo loro addosso,  
Ed a forza di schioppi e di cannoni  
Ci farem della Luna noi padroni.  
Oh l'ha ad esserne un Vespro Siciliano!

ASTOLFINA

(Oh nero tradimento ed inumano.)

*Si fanno innanzi Astolfina, Frasia e Lesbina  
sorprendendo i ribelli col seguito del Coro, che  
incomincia il Finale.*

No. 23. Finale

CORO

The universities the broadsheets, epic  
poems and history books  
will speak of this singular voyage,  
and we will overshadow  
the glories of Columbus.

MERCIONNE

In exactly this way,  
he too once populated America.

STELLANTE

But he only found a part of a new world,  
while we here have an entire world. He  
opened a new sea route, we opened it  
through the air. Our endeavor is more  
extraordinary.

MERCIONNE

Go then, and to keep  
Astolfina at bay for now,  
we'll pretend subjection, loyalty and  
respect. These women will be tricked firstly  
with deception, and then...

ASTOLFINA

*to Frasia and Lesbina.*

(Traitors, did you hear?)

SPACCONE

Yes when they've believed it, and  
you've returned with a hundred ships, and  
a hundred loads of weapons and soldiers,  
we'll come up behind them,  
and with the force of guns and cannons  
make ourselves masters of the Moon.  
Oh we'll be like Sicilian Vespers!

ASTOLFINA

(O filthy and inhuman betrayal.)

*Astolfina, Frasia and Lesbina reveal  
themselves, surprising the rebels, followed by  
the Chorus, who begin the Finale.*

No. 23. Finale

CHORUS

Ahi di sciagure, e pianto,  
Barbare idee funeste!  
Ahi razza infida! Ahi teste,  
Che fanno orror, pietà.

STELLANTE

Che sento? Che vedo?

SPACCONNE e MERCIONNE

Son desto? Fravvedo?

a3

Che avviene, chi è qua?

ASTOLFINA

Felloni, rubelli.

FRASIA e LESBINA

Sgraziati fratelli,

a3

Qui tanto d'ardir.

STELLANTE, MERCIONNE e SPACCONNE

V'è tutta già, sanno

La trama, l'inganno.

Che abbiamo da dir?

CORO

Ahi quall'ardire insano,

Paghin gl'indegni il fio.

Misera Luna, Oh Dio!

Che nera infedeltà!

ASTOLFINA

Or qui non parlate,

Le flotte, le armate,

La guerra dov'è?

FRASIA

Voi farvi padroni

Del mondo Lunare?

LESBINA

E voi comandare

Per noi qui le feste?

Ciò mai non sarà.

CORO

Ahi razza infida, ahi teste

Ah, violent ideas, foreboding  
disasters and torment!  
Ah treacherous lot! Ah people  
who are horrible, pitiful.

STELLANTE

What do I hear? What do I see?

STELLANTE and MERCIONNE

Am I awake? Am I imagining?

a3

What's happening, who's there?

ASTOLFINA

Wicked ones, robbers.

FRASIA and LESBINA

Nasty brothers,

a3

What audacity here.

STELLANTE, MERCIONNE and SPACCONNE

It's all out now, they know

the plot, the deception.

What can we say?

CHORUS

Ah what insane audacity,

let the shameful ones pay the price.

Wretched Moon, Oh God!

What dark treachery!

ASTOLFINA

Now you are not talking,

the flotillas, the armies,

the war, where is it?

FRASIA

You want to make yourselves

rulers of the Lunar world?

LESBINA

And you want to run

the show for us?

This will never be.

CHORUS

Ah traitorous bunch, ah people

Che fanno orror, pietà!	who are horrible and pitiful!
SPACCONE	SPACCONE
Signore mie non sono...	My ladies, I'm not...
STELLANTE e MERCIIONNE	STELLANTE and MERCIIONNE
Sorelle care, io giuro...	Dear sisters, I swear...
SPACCONE	SPACCONE
No, no, chiedo perdono...	No, no, I ask pardon...
STELLANTE e MERCIIONNE	STELLANTE and MERCIIONNE
Dico... no, non son spergiuro.	I tell you...no, I'm not a liar.
<i>esce Astolfo.</i>	<i>Astolfo comes out.</i>
ASTOLFO	ASTOLFO
Oh, insania! Oh delitto!	Oh, how insane! Oh how delightful!
SPACCONE	SPACCONE
Qui Astolfo! Son fritto.	Astolfo's here! I'm cooked.
STELLANTE, MERCIIONNE e SPACCONE	STELLANTE, MERCIIONNE and SPACCONE
Or come anderà.	Now what will happen.
SPACCONE	SPACCONE
Ah che la spia fu questi!	Ah what a spy he was!
STELLANTE e MERCIIONNE	STELLANTE and MERCIIONNE
Ah che il malan l'appesti!	Ah a plague on you!
ASTOLFINA	ASTOLFINA
E qua l'empia genia.	And there the wicked gang.
STELLANTE	STELLANTE
<i>ad Astolfo.</i>	<i>to Astolfo</i>
Adagio in cortesia.	Slow down if you please.
MERCIIONNE	MERCIIONNE
Non siam quai ci credete.	We are not as you believe.
SPACCONE	SPACCONE
Inteso male avrete.	You have misunderstood.
a3	a3
Non siam quai ci credete,	We are not as you believe,
Inteso male avrete,	you have misunderstood,
Siam uomini d'onor.	we are men of honour.
ASTOLFO	ASTOLFO
Il neghereste ancora?	Denial still?
ASTOLFINA	ASTOLFINA
E tollerar degg'io	And must I tolerate
Si rea temerità?	such guilt-ridden audacity?

CORO

Povera Luna, Oh Dio!

Che nera infedeltà!

Misera Luna, che nera infedeltà.

STELLANTE, MERCIIONNE e SPACCONNE

Noi siamo fedelissimi,

Regina al vostro impero.

Siam servi devotissimi,

Siam sudditi umilissimi,

Siam schiavi ossequiosissimi.

ASTOLFINA

No, non è vero indegni.

FRASIA, LESBINA e ASTOLFO

I vostri rei disegni

Sono scoperti già.

MERCIIONNE

Non era il mio che un piano.

BASSO SOLO

Ahi quel ardire insano.

STELLANTE

Era la mia un'ipotesi.

BASSO SOLO

Paghin gl'indegni il fio.

SPACCONNE

Un verbigratia è il mio.

CORO

Povera Luna, Oh Dio!

Che nera infedeltà!

Misera Luna, che nera infedeltà!

STELLANTE, MERCIIONNE e SPACCONNE

Maledetto questo grido!

Più nol posso tollerar, no, no.

Di qui star più non mi fido,

Tante donne fan tremar.

FRASIA e LESBINA

Fermi lì, non vi movete.

ASTOLFO

Siete colti nella rete.

CHORUS

Poor Moon, Oh God!

What dark treachery!

Miserable Moon, what dark treachery!

STELLANTE, MERCIIONNE and SPACCONNE

We are most faithful

Queen to your empire.

We are most devoted servants,

we are most humble subjects,

we are most obsequious slaves.

ASTOLFINA

No, no, it is not true traitors.

FRASIA, LESBINA & ASTOLFO

Your wicked plans

are already discovered.

MERCIIONNE

Mine was just a project.

SOLO BASS

Ah what insane boldness.

STELLANTE

Mine was a theory.

SOLO BASS

Let the traitors pay the price.

SPACCONNE

Mine was an example.

CHORUS

Poor Moon, Oh God!

What dark treachery!

Miserable Moon, what dark treachery!

STELLANTE, MERCIIONNE and SPACCONNE

This accursed shouting!

I can't take any more of it, no, no.

I don't trust this place any more,

so many women make me tremble.

FRASIA and LESBINA

Stop there, don't move.

ASTOLFO

You are caught in the net.



STELLANTE, MERCIONNE e SPACCONE

Questo sì ch'è un brutto imbroglio.

ASTOLFINA

Vo' punire il vostro orgoglio.

FRASIA, LESBINA e ASTOLFO

Sono pazzi i poverelli.

ASTOLFINA

Perché son vostri fratelli,

Usiam lor qualche pietà.

STELLANTE, MERCIONNE e SPACCONE

Ah di noi, che mai sarà?

*Monstran le donne di parlar tra loro.*

STELLANTE

Il cor mi palpita,

MERCIONNE

Io perdo l'animo,

SPACCONE

Le gambe tremano.

a3

Fra tante femmine

Chi può resistere,

Che dobbiam far?

Guardano, pensano,

Parlano, notano,

Per noi capitolo

Tra lor si fa.

Ah di noi che mai sarà?

CORO

Plauso e lode ad Astolfina,

Della Luna la rovina

Che fu accorta a riparar.

ASTOLFINA, FRASIA, LESBINA, e ASTOLFO

Su, si leghin questi pazzi,

E si nemino a curar.

*vengono incatenati.*

STELLANTE

STELLANTE, MERCIONNE and SPACCONE

Yes this is a nasty mess.

ASTOLFINA

I wish to punish your arrogance.

FRASIA, LESBINA and ASTOLFO

They are crazy, the poor little ones.

ASTOLFINA

Since they are your brothers,

we shall have some mercy.

STELLANTE, MERCIONNE and SPACCONE

Ah, whatever will become of us?

*Pointing to the women talking among themselves.*

STELLANTE

My heart races,

MERCIONNE

I'm losing courage,

SPACCONE

My legs are trembling.

a3

Among so many women

who can resist?

What must we do?

They look, think,

talk, take notes,

between them

they have authority over us.

Ah whatever will become of us?

CHORUS

Acclaim and praise to Astolfina,

for thwarting the coup

that was to befall the Moon.

ASTOLFINA, FRASIA, LESBINA and  
ASTOLFO

Now let these crazy ones be tied up,

and submit to being cured.

*they are put in chains.*

STELLANTE

Ah perdono.

MERCIORNE e SPACCONNE

Di me che fate?

ASTOLFINA, FRASIA, LESBINA e ASTOLFO

Delle donne ora imparate

Qui l'Impero a rispettar.

CORO

Plauso e lode ad Astolfina,

Della Luna la rovina

Che fu accorta a riparar.

*Fine dell'Atto secondo.*

ATTO TERZO

SCENA 1

*Stellante, Spaccone, Mercionne in catena,*

*l'uno dopo l'altro da diverse parti.*

No. 24. Terzetto

STELLANTE

Ahi povero me!

Non fossi mai più

Venuto qua su!

SPACCONNE

Ohimè che sarà?

Ah quando è così,

Fa brutto star qui!

MERCIORNE

Meschin che farò?

Ah questo non è

Paese per me!

SPACCCONE

Stellante...

*riconoscendosi tra loro.*

STELLANTE

Spaccone...

MERCIORNE

Spaccone...

SPACCONNE

Ah forgiveness.

MERCIORNE and SPACCONNE

What are you doing to me?

ASTOLFINA, FRASIA, LESBINA and  
ASTOLFO

Now you will learn to respect

The dominion of the women here.

CHORUS

Acclaim and praise to Astolfina,

for thwarting the coup

that was to befall the Moon.

*End of Second Act.*

THIRD ACT

SCENE 1

*Stellante, Spaccone, Mercionne in chains,*

*one after the other from different places.*

No. 24. Terzetto

STELLANTE

Oh wretched me!

Would that I had never

come up here!

SPACCONNE

Oh dear, what will happen?

Ah when it's like this,

it's awful to stay here!

MERCIORNE

Wretched me, what will I do?

Ah, this is not

a country for me!

SPACCCONE

Stellante...

*recognising each other.*

STELLANTE

Spaccone...

MERCIORNE

Spaccone...

SPACCONNE

Mercionne...

a3

Che bestie di donne!

Andiamo, partiamo,

Fuggiamo di qua.

STELLANTE

Ahi povero me.

SPACCONO

Oime che sarà?

SCENA 2

*Il Duca Astolfo, e detti.*

ASTOLFO

Miseri, che faceste? Ah sconsigliati,

Qual follia, qual furor?

STELLANTE

Siam rovinati.

ASTOLFO

Il Lunatico Impero, ah il dissi pure,

Formidabile è troppo, e troppo sono

Qui le donne potenti.

STELLANTE

Il diavol se le porti in lor malora.

Noi qui più non vogliamo

Aver a far per niente

Con un mondo si tristo, e impertinente.

SPACCONO

Savi, come noi siam, darci del pazzo,

Legarci, e far di noi tanto strapazzo!

MERCIONNE

Signor Astolfo, ah fate,

Che noi siamo rimessi in libertà;

E giuriam di partir tosto di qua.

ASTOLFO

Partir?

SPACCONO

Partir.

ASTOLFO

Mercionne...

a3

What beastly women!

Let's go, let's leave,

let's flee from here.

STELLANTE

Ah poor me.

SPACCONO

Oh dear what will happen?

SCENE 2

*Duke Astolfo and the above mentioned.*

ASTOLFO

Wretches, what have you done? Ah rash

ones, what is this madness, this anger?

STELLANTE

We are ruined.

ASTOLFO

Ah the Lunatic Empire, just as I said,

is too formidable, and the women are

too powerful here.

STELLANTE

Let the devil take them.

We no longer want

to have anything to do

with such an evil, insolent world.

SPACCONO

Wise as we are, they treat us as though

crazy, tie us up, and mistreat us so!

MERCIONNE

Ah Mister Astolfo, see to it

that we are returned to freedom;

and we will swear to leave here right away.

ASTOLFO

Leave?

SPACCONO

Leave.

ASTOLFO

E i progetti, i vantaggi,  
I disegni, le idee, onde da voi  
Questa Lunar region far sì voleva  
Colta, potente, opima?

MERCIONNE

Ingrato è il suol.

STELLANTE

Non corrisponde il clima.

ASTOLFO

Ah non sia ver, che quindi  
Voi partiate così. Ciò che di bello,  
Che di raro qui v'è, meco venite  
Prima a veder. Forse de' mali vostri  
Ivi il riparo, e il vostro bene avrete.  
Se vi piace così, poi partirete.

No. 25. Quartetto

ASTOLFO

Spettacol più giocondo  
Mai non vedeste ancora:  
A questo il vostro mondo  
Prodigio ugual non ha.

STELLANTE

Che è questo spettacolo?

ASTOLFO

Portento, miracolo.

MERCIONNE

E' un fondaco ...?

SPACCONNE

E' un forte...?

STELLANTE

E' forse una specula?

ASTOLFO

No, niente è di questo.

ASTOLFO/a3

Venite/Andiamo via presto,  
Vedrete/Vediamo cos' è.

SCENA 3

And what of your projects, the profits,  
designs, and ideas, that  
this Lunar region so needed to make it  
cultured, powerful, fertile?  
The land is ungrateful.  
The climate is not suitable.  
Ah let it not be true that  
you leave like this. First, come with me  
to see something that is of rare beauty  
here. Perhaps therein is a cure of your ills,  
and you will have your health. If you are  
happy, then you can go.

No. 25. Quartetto

ASTOLFO

You have never yet seen  
a more delightful spectacle:  
your world has no equal  
to this wonder.

STELLANTE

What is this spectacle?

ASTOLFO

A marvel, a miracle.

MERCIONNE

Is it a warehouse...?

SPACCONNE

Is it a fort....?

STELLANTE

Is it perhaps a mirror?

ASTOLFO

No, none of those.

ASTOLFO/a3

Come/Let us go quickly,  
You will see/We will see what it is.

SCENE 3

*Galleria, ove si vedrà in vari ordini disposta  
una quantità di Ampolle di diversa  
grandezza, sopra cui saranno scritti alcuni  
nomi, e cifre.*

*Astolfina, Frasia, e Lesbina, che vanno  
osservando la novità del luogo, mentre si canta  
il seguente Coro.*

No. 26. CORO

L'arsenal degli arsenali  
Nella Luna è posto qua.  
Ch'abbia tanti capitali  
Altro Emporio non si da.

ASTOLFINA

Vedeste?

FRASIA

Oh che portento!

LESBINA

Qui vola adunque, e accogliesi ogni cosa,  
Che si perde da noi nel basso mondo,  
E per fine i cervelli?

ASTOLFINA

Di questi eccovi là quanti alberelli.

FRASIA

Ve', ve', di Florido

E' il nome là.

Filandro, Lelio

Leggete qua.

Poveri giovani!

Amano, spendono,

Vivono in spasimi,

non curan biasimi,

Più nulla intendono,

E il precipizio

Han sotto i piè.

Ecco perché:

Vivono i miseri

Nel Mondo giù,

E il lor giudizia

Sta fin qua su.

*Gallery, where will be seen set out in various  
rows a quantity of vases of various sizes,  
above which are written some names and  
numbers.*

*Astolfina, Frasia and Lesbina are observing  
the novelty of the place, while the following  
chorus is sung.*

No. 26. Chorus

The arsenal of all arsenals  
is situated here in the Moon.  
There is no other Empire  
with such assets.

ASTOLFINA

Did you see?

FRASIA

Oh what a marvel!

LESBINA

So does everything, that is lost from us  
in the lower world, fly up here, and be  
gathered, even wits?

ASTOLFINA

There you see so many vases for them.

FRASIA

Look, look, there is  
the name Florido.

There you see

Filandro, Lelio.

Wretched youths!

They love, devote themselves,

live in torment, and

don't make reproaches.

They no longer understand anything,

and they have ruin

under their feet.

This the reason:

miserable people live

in the world below,

while their wisdom

stays above here.

LESBINA

E' una gran rarità.

ASTOLFINA

Vengon gl'insani  
Che far fronte al mio Regno  
Credean col loro ingegno. Inosservate  
Qui gli attendiam.

LESBINA

Oh l'arie son calate.

*Guardandosi indietro nel ritirarsi.*

SCENA 4

*Il Duca Astolfo, Stellante, Spaccone e  
Mercionne.*

No. 27. Recitativo accompagnato

ASTOLFO

Eccovi i più preziosi  
Depositi del Regno, ed ecco in uno  
Della Luna i tesori tutti raccolti.

MERCIONNE

Che razza è questa di tesoreria!

STELLANTE

Mi par che siam piuttosto in spezieria.  
Cosa son tante ampole, e que' gran vasi,  
Quelle cifre, que' motti,  
Quelle insegne che son.

ASTOLFO

Ivi ridotto  
Sta ciò, che al vostro mondo  
Da voi si perde, o per difetto vostro,  
O per colpa di tempo, o di fortuna,  
Ciò che si perde là, qui si raduna.

MERCIONNE

Oh prodigio!

SPACCONNE

Ed è ver?

ASTOLFO

Qui stan, leggete:

LESBINA

It's a great rare thing.

ASTOLFINA

Let the insane ones come,  
who believe they can challenge my  
Kingdom with their genius. We'll await  
them here in hiding.

LESBINA

Oh the sense of a downfall.

*Watching from a retreat.*

SCENE 4

*Duke Astolfo, Stellante, Spaccone and  
Mercionne.*

No. 27. Recitativo accompagnato

ASTOLFO

Here for you are the most precious  
collections of the Kingdom, and in one place  
all the treasures of the Moon.

MERCIONNE

What kind of treasury this is!

STELLANTE

I think more likely we're in an apothecary's.  
What are all these vials and big vases,  
these numbers, these words,  
these signs?

ASTOLFO

Yonder concentrated  
is that, which is lost from you in your world,  
either through your fault,  
through time or through fortune.  
What is lost there is collected here.

MERCIONNE

Oh wonderful!

SPACCONNE

And is this true?

ASTOLFO

Here are, read it:

Le lagrime, e i sospiri degli amanti.

SPACCONNE

Poffar ve ne son tanti.

ASTOLFO

L'inutil tempo, che si perde al giuoco,

Vani disegni, che non han mai loco.

STELLANTE

E là che v'è.

ASTOLFO

Valor, poter, ricchezze

d'Eroi, d'antichi Regni.

MERCIIONNE

E qui?

ASTOLFO

De' vati

le fatiche, e gl'ingegni.

SPACCONNE

Che dice là?

ASTOLFO

Bellezze

di donne derelitte, e vecchi amori.

STELLANTE

Qui?

ASTOLFO

Le dediche fatte ai gran Signori.

MERCIIONNE

Là?

ASTOLFO

De sciocchi, impertinenti critici

Gl'insulsi motti, ed i mordaci detti.

SPACCONNE

Qua?

ASTOLFO

Titoli, ed onori andati in fumo.

MERCIIONNE

Là?

ASTOLFO

Gli studi, e i sudori

The tears and sighs of lovers.

SPACCONNE

Goodness, there are so many of them.

ASTOLFO

Unproductive time, wasted in gaming,

in vain plans that have never taken place.

STELLANTE

And what's that there.

ASTOLFO

Valour, power, treasures

of Heroes, of ancient kingdoms

MERCIIONNE

And here?

ASTOLFO

The endeavours, and talents

of the prophetic poets .

SPACCONNE

What does that say?

ASTOLFO

The beauties

of foresaken women and old lovers.

STELLANTE

Here?

ASTOLFO

Dedications made to the great Lords.

MERCIIONNE

There?

ASTOLFO

The insulting words, sharp comments and  
impertinent criticism of fools.

SPACCONNE

There?

ASTOLFO

Titles and honours, gone up in smoke.

MERCIIONNE

There?

ASTOLFO

The studies, sweat and tears

di astrologi, e sofisti.

STELLANTE

Qui?

ASTOLFO

I sogni che si fan dai progettisti.

SPACCONNE

Come? Stellante!

STELLANTE

Il nome vi è qui di Mercionne!

MERCIORNE

Che vedo là? Spaccone!

Ma in quelle ampolle...

ASTOLFO

Il senno di chi il perde tra voi,

Ivi si accoglie .

STELLANTE

E ve n'è qui tal copia?

ASTOLFO

Quanto n'ha appunto il vostro mondo  
inopia.

SPACCONNE

Oh n'abbiam un profluvio!

ASTOLFO

Pur ogni dì ne sale qui a diluvio.

STELLANTE

Sicché quello è il mio senno?

MERCIORNE

E il mio?

SPACCONNE

E il mio?

STELLANTE

Con permissione ...

*Va per prender la propria ampolle.*

SCENA 5

*Astolfina, Frasia, Lesbina,  
col seguito del Coro; e detti.*

of astrologers and sophists.

STELLANTE

Here?

ASTOLFO

The dreams made by plotters.

SPACCONNE

What? Stellante!

STELLANTE

The name here is Mercionne's.

MERCIORNE

What do I see there? Spaccone!

But in these vases...

ASTOLFO

The sanity lost between you  
is gathered yonder.

STELLANTE

And is it copied in an equal amount?

ASTOLFO

There's exactly as much as is lost in your  
world.

SPACCONNE

Oh, we have an enormous amount!

ASTOLFO

For every day a flood of it ascends here.

STELLANTE

So this one is my sanity?

MERCIORNE

And mine?

SPACCONNE

And mine?

STELLANTE

With permission...

*He goes to take his own vase.*

SCENE 5

*Astolfina, Frasia, Lesbina  
followed by the Chorus and the above  
mentioned.*



No. 28. Recitativo accompagnato

ASTOLFINA

Olà, che ardire è il vostro?

STELLANTE

Eh vorressimo aver il fatto nostro.

ASTOLFINA

Mano qui non si stende,

S'io nol consento; e a voi,

Che alla pazzia cotanto orgoglio unite,

Nulla voglio accordar, pazzi morite.

No. 29. Aria

Sì, pazzi qual siete,

Restate, morite:

Pietate non v'è.

Andate, arrossite

De' vostri disegni.

Non siete più degni

Di qui ritenere,

Fanatici, il piè.

STELLANTE

Ma voi che padre siete,

Nulla, Signor Astolfo, or qui potete?

ASTOLFO

La figlia è donna, ed alle donne in faccia

Cede qui il padre ancor: forz'è che taccia.

STELLANTE

Voi sorella...

MERCIONNE

Sorella, almeno voi...

FRASIA

In Astolfina offese siam per noi.

No. 30. Terzetto

STELLANTE, MERCIONNE e SPACCONNE

Ah madamine,

Siate bonine.

Del fallo mio,

No. 28. Recitativo accompagnato

ASTOLFINA

Ho there, how dare you?

STELLANTE

Eh we would like to have our own material.

ASTOLFINA

Here one does not handle it

unless I consent; and to you

who are united in such shameful madness

I will allow nothing, you will die insane.

No. 29. Aria

Yes, you are so crazy, you can

stay that way until you die:

there is no mercy for you.

Go, and blush with shame

about your plans.

You are no longer worthy

of approval here,

on your way, crazy ones.

STELLANTE

But you who are the father,

Signor Astolfo, can you do nothing now?

ASTOLFO

My daughter is a woman, and when faced

with a woman even the father gives way

here: I am forced to keep silent.

STELLANTE

You sister...

MERCIONNE

Sister, at least you...

FRASIA

As Astolfina is offended, so are we are.

No. 30. Terzetto

STELLANTE, MERCIONNE and SPACCONNE

Ah sweet ladies,

be good to us.

For my error,

Oh Dio, pietà!

ASTOLFINA

Sì, perché più l'insano  
Immaginar vediate,  
Che qui vi rese audaci tanto, e meglio  
Voi stessi, me, il mio Lunare Impero  
Consciate ciascun, l'offesa obbligo,  
Vi perdono.

FRASIA

Perdon.

LESBINA

Perdono anch'io.

ASTOLFINA

Abbia ognun il suo senno,  
Giusta l'uso Lunar, siate ministre  
Voi del pietoso officio.

*a Frasia e Lesbina che vanno a prender le tre  
ampolle.*

FRASIA

Vi vuol noi donne a mettervi il giudizio.  
Or, ora. (Poveracci.)

ASTOLFINA

Tornati in senno, sien lor sciolti i lacci.

FRASIA

Via, fratello, odorate.

STELLANTE

Odorar?

FRASIA

Sì, il cervello ch'è qui infuso,  
A modo di vapore,  
Va su pel naso, e passerà a suo loco.  
Presto che non esali.

STELLANTE

Affé è un bel giuoco!

*odora.*

LESBINA

*a Mercionne.*

oh God, have mercy!

ASTOLFINA

Yes, since you see better in your  
imagination the insanity that so  
emboldened you here,  
may all know, and better still yourselves,  
that the offence to me and my Lunar empire  
is forgotten, I forgive you.

FRASIA

I forgive you.

LESBINA

I forgive you too.

ASTOLFINA

Let each have his wits,  
the Lunar practice is just. You may be  
ministers of the merciful duty.

*to Frasia and Lesbina who go to take the  
three vases.*

FRASIA

We women wish to give you justice.  
Now, now. (Poor wretches.)

ASTOLFINA

When they are returned to sanity, let them  
be untied.

FRASIA

Now, brother, smell this.

STELLANTE

Smell?

FRASIA

Yes, the intellect that is infused here  
as a vapour goes through the nasal  
membrane, and will pass to its place.  
Quickly, so you don't exhale.

STELLANTE

Truly this is a good game!

*he sniffs.*

LESBINA

*to Mercionne.*

Fate lo stesso, via.

MERCIONNE

Vediamo prima l'esempio del compagno.

STELLANTE

Oh bella!...Chi son io?...Dove mi trovo?

LESBINA

A voi.

*A Mercionne, che odora anch'egli la sua  
ampolla.*

STELLANTE

Che fui?...Che feci?...

MERCIONNE

Oh, Oh...mi sento...come va...

Son io fatto un uomo nuovo?

SPACCONNE

Anche a me presto, presto, qua il mio vaso.

FRASIA

Ecco, ecco.

SPACCONNE

Pian, non mi rompete il naso.

*odora.*

MERCIONNE

Chi è qui?...Che luogo è questo?

SPACCONNE

Sogno, o son desto? O resuscito adesso.

Io sento un altro me dentro me stesso.

Amici, ove siam noi?

STELLANTE

Siamo...

MERCIONNE

Siamo...

*guardandosi intorno confusi.*

FRASIA

Nel mondo della Luna. Fanno i storditi.

O non sapete più che qui

Veniste a ricercar fortuna.

Pazzi però per voi non andò bene:

Do the same, go on.

MERCIONNE

Let's see first the example of our  
companion.

STELLANTE

O lovely!...Who am I?...Where am I?

LESBINA

Now you.

*To Mercionne, who also sniffs his own vase.*

STELLANTE

What was I?...What have I done?...

MERCIONNE

Oh, Oh...I feel...what is happening...

Have I been made into a new man?

SPACCONNE

Give me my vase too, quickly, quickly.

FRASIA

Here, here it is.

SPACCONNE

Careful, don't mess up my nose.

*he sniffs.*

MERCIONNE

Who is here?...What place is this?...

SPACCONNE

Am I dreaming, or awake? Oh I'm reviving  
now. I sense another me inside myself.

Friends, where are we?

STELLANTE

We are...

MERCIONNE

We are ...

*looking around themselves, confused.*

FRASIA

In the world of the Moon. They're stunned.

O you no longer know that you

had come here to find fortune.

Silly however, as it didn't go well for you:

Coi vostri bei disegni, e i vostri vantì  
Veniste invece a ritrovar catene.

STELLANTE

(Tropo me ne ricordo.)

SPACCONO

(Aver non ne vorrei mai più memoria.)

MERCIONNE

(Ah questa è una gran brutta istoria.)

ASTOLFINA

Quel rossor, quel silenzio, e lo stupore  
Che gli occupa improvviso,  
Che ravveduti or sono,  
Che son savi, fan segno.  
Sciolgansi dunque, ed ora  
Servitù, fedeltade a noi donne  
Giurate, e al nostro Regno.

STELLANTE

Grazie a vostro bontà; ma un certo impegno  
Ci chiama altrove, a lasciarsi partire  
Se con ugual bontate  
Si vuol degnar.

ASTOLFINA

Liberi siete, andate.

SPACCONO

Alto, signore mie, fate i bauli:  
Diamo tosto l'addio  
Al Regno della Luna,  
Che quest'aria per noi punto non fa.

FRASIA

Anzi miglior di questa non si da.

LESBINA

Tornar di nuovo al mondo antico? Oibò!

STELLANTE

Al mondo antico no: se là n'andiamo,  
Matti peggio di prima ritorniamo.  
Andrem di sfera in sfera  
Ad altri nuovi mondi, a quel di Giove,  
A quel di Marte, Venere, e Saturno

with your great plans and your talents  
you found chains instead.

STELLANTE

(I remember too well.)

SPACCONO

(I'd rather not remember it ever again.)

MERCIONNE

(Ah, this is a big ugly story.)

ASTOLFINA

This blushing, silence and astonishment  
that suddenly comes upon them  
shows that they are now reformed,  
that they are wise, and sensible.  
Let them be untied therefore, and now  
swear subservience and loyalty  
to us women, and to our Kingdom.

STELLANTE

Thank you for your goodness of heart;  
but a certain task calls us elsewhere,  
if you would consider  
with equal goodness to allow us to leave.

ASTOLFINA

You are free, go.

SPACCONO

On with it my men, pack the trunks:  
let us right away say good-bye  
to the Kingdom of the Moon,  
since this environment clearly isn't for us.

FRASIA

Truly there is nothing better than this.

LESBINA

Returning again to the old world? Oh dear!

STELLANTE

To the old world, no: if we go back there  
again, we'll be sillier than before.  
We'll go from sphere to sphere and  
in other new worlds, like that of Jupiter,  
Mars, Venus and Saturn

La miglior sorte avremo.

LESBINA

Io cedo ogni fortuna:

Voglio restar nel Mondo della Luna.

ASTOLFO

(Care donne, e fedeli.)

FRASIA

Per me avete bel dire:

Lunatica vo' vivere, e morire.

MERCIONNE

Sì, restate, e mille grazie

Alla Luna dà Mercionne,

Che si sente consolar,

(Che di voi non so che far).

STELLANTE

E' il gran ben nelle disgrazie,

Che sappiam ove le Donne

A un bisogno trasportar.

STELLANTE, SPACCONI, MERCIONNE

Qua Mariti, qua Galanti,

Se molesta ve n'è alcuna,

La mandate nella Luna,

Che il suo Regno è questo qui.

FRASIA, LESBINA

Signorsì, ma voi frattanto

Colle pive discordate

Ve n'andate, e zitti lì.

E noi qui del Trono accanto

La godremo ognor così.

TUTTI

Ognun parte ha nella festa:

Via tocchiam, battiam le mani.

Per chi parte, e per chi resta

Pari è l'utile, e il piacer.

FINE

we'll have a better chance.

LESBINA

I give up any right to fortune:

I want to stay in the world of the Moon.

ASTOLFO

(Sweet women, and faithful.)

FRASIA

You have spoken beautifully on my behalf:

I want to live and die a Lunatic.

MERCIONNE

Yes, stay and Mercionne, who is

comfortable with this (and who doesn't

know how to handle you), gives many

thanks to the Moon.

STELLANTE

It's a great thing that in our disgrace

we know where women

need to be sent.

STELLANTE, SPACCONI, MERCIONNE

Look here husbands, gentlemen,

if any woman annoys you,

send her to the Moon,

for her Kingdom is this one here.

FRASIA, LESBINA

Yes sir, but soon you

will argue over nothing:

leave here, and be silent there.

And here beside Her like this

we will always enjoy the throne.

ALL

Each has their role in the party:

now let us join and clap our hands.

For those who leave, and those who stay

the benefit and pleasure are equal.

THE END

## 2. SCHEMATA OF ACTS

The tables here exclude the sinfonia and finales, whose structures are shown in chapter four. Numbers before the set pieces refer to the table of contents of the edition. Characters are abbreviated as follows: Ast = Astolfina, Fra = Frasia, Les = Lesbina, Duc = il Duca Astolfo, Ste = Stellante, Mer = Mercionne, Spa = Spaccone.

**Table 6-1 Act 1 structure**

Scene	Form	<sup>77</sup>	Key <sup>78</sup>	Meter	Tempo	Measures	Character
1	1. Coro	1	D	4/4		1-90	Chorus
		2	D	6/8	Andante con moto	91-137	Ste, Mer, Fra, Les, Spa, Duc, Ast
	Secco		E/D			23	Duc, Ste, Mer, Ast, Fra, Les
	2. Coro		D	4/4		35	Chorus
2	Secco		G/D			56	Spa, Duc, Ste, Mer
	3. Aria	1	B <sup>b</sup>	4/4	Andante	1-48	Ste
		2	F/B <sup>b</sup>	6/8	Allegro presto	49-207	
3	Secco		C/D			36	Mer, Ast,
4	Secco		D/C			33	Spa, Duc
	4. Aria		C	2/4	Andante comodo	144	Spa
5	Secco		D/G			17	Duc
	5. Aria	1	G	2/4	Andante con moto	1-136	Duc
		2	G	4/4	Presto	137-179	
	Secco		A			37	
6	6. Duetto	1	D	6/8	Andante con moto	1-104	Fra, Les
		2	D	4/4	Allegro presto	105-130	
	Secco		D/C			11	
	7. Aria	1	B <sup>b</sup>	4/4	Maestoso	125	Ast
		2	Dm/C	3/8	Andante	27	
7	Secco		G/ B <sup>b</sup>			97	Fra, Les, Duc
	8. Terzetto		B <sup>b</sup>	4/4	Allegro vivace	121	
8	Secco		D			12	Ste
9	9. Aria	1	A	4/4	Allegro moderato	1-40	Mer
		2	E	6/8	Allegro vivace	41-62	
		3	A	4/4	Allegro moderato	63-97	
		4	E/A	6/8	Allegro vivace	98-126	
	Secco		F <sup>#</sup> m/E			16	Ast, Ste, Mer
10	Secco		E/ B <sup>b</sup>			12	Spa, Ste, Mer
	10. Aria	1	B <sup>b</sup>	4/4	Andante grazioso	1-78	Ast
		2	B <sup>b</sup>	3/8	Allegro moderato	79-114	
	Secco		D/Dm			8	Ste, Mer, Spa

<sup>77</sup> This column refers to the musical section of multi-part pieces.

<sup>78</sup> 'Key' for secco and multi-part pieces indicates the starting and finishing key centres.

**Table 6-2 Act 2 structure**

Scene	Form	Key	Meter	Tempo	Measures	Character
1	Recitative	D/E			17	Fra, les, Duc
	12. Aria	A	2/4	Andante sostenuto	118	Duc
2	Secco	D/A			21	Les, Fra
3	Secco	A			15	Ste, Mer
4	Secco	G/C			14	Spa, Ste, Mer
5	13. Coro	F	4/4	Allegro vivace	118	Chorus, soloists
	Secco	G/C			8	Les, Ast, Fra
6	14. Coro	F	4/4	Allegro vivace	36	Chorus
	Secco	D			18	Ast, Ste, Mer, Spa, Fra, Les
	15. Accompagnato	1 A/D			1-21	Ste
	Secco	2 D/C			21-29	Ste, Fra, Les, Spa
	Accompagnato	3 C			30-47	Ste
	Secco	4 C/E			48-65	Ast, Ste, Spa, Les
	Accompagnato	5 E/D			66-81	Mercionne
	16. Aria	D	3/8	Allegro vivace	188	Mercionne
	17. Secco	1 E/D			1-7	Ast, Fra, Les, Mer, Spa
	Accompagnato	2 D/E			8-36	Spa, Ste,
	18. Accompagnato	1 E	4/4	Allegro moderato	1-10	Ste, Spa
		2 B		Allegro presto	11-105	
	Secco	D/E			29	Ast, Fra, Spa
	19. Aria	A	4/4	Allegro	94	Ast
7	Secco	B/E			6	Spa, Ste, Mer
	20. Quartetto	1 E/B	2/4	Andante sostenuto	1-98	Same + Fra
		2 B/E	6/8	Allegro vivace	99-124	
8	Secco	E			27	Ste, Spa, Mer
9	Secco	C#/C			21	Duc, Spa
10	Secco	G/Bm			21	Ste, Mer
11	Secco	Bm/G			17	Same + Spa
	21. Aria	1 G	2/4	Andante sostenuto	1-45	Ste
		2 G	♩	Allegro spiritoso	46-206	
12	Secco	E/A			32	Ast, Fra, Mer,
	22. Cavatina	A		Allegro spiritoso	70	Spa
	Secco	D/G			55	Spa, Ast, Ste, Mer

**Table 6-3 Act 3 structure**

Scene	Form	Key	Meter	Tempo	Measures	Character
1	24. Terzetto	F	2/4	Andante sostenuto	1-51	Ste, Mer, Spa
				Allegro spiritoso	52-82	
2	Secco	D/C			37	Same + Ast
	25. Quartetto	F	2/4	Allegro spiritoso	136	
3	26. Coro	A	4/4	Allegro spazioso	145	Chorus
	Secco	F#/A			13	Ast, Fra, Les
4	Secco	1 A			1-12	Duc, Mer, Ste, Spa
	27. Accompagnato	2 E			13-44	
	Arioso	3 Am	4/4	Andante	45-50	
	Secco	4 Am/G			51-57	
	Arioso	5 G/F	4/4		58-64	
5	28. Accompagnato	F/D			9	Ast, Ste
	29. Aria	D	4/4	Allegro spiritoso	124	Ast
	Secco	E			9	Ste, Duc, Mer, Fra
	30. Terzetto	A	2/4	Andantino sostenuto	20	Ste, Mer, Spa
	Secco	1 D			25	Ast, Fra, Les, Ste, Mer
	31. Accompagnato	2 A	4/4	Andante sostenuto	26-50	Same + Spa
	Secco	3 Am/D			51-97	

### 3. CRITICAL NOTES FOR THE EDITION

The following critical notes describe specific differences between the source and the edition. Notes are located in the score by measure number and part name. When specific notes and rests in a measure are cited, tied note heads are numbered individually, appoggiaturas count as normal note heads, and rests are counted separately from notes. The following instrument abbreviations are used: Ob. = Oboe, Hn. = Horn, Tpt. = Trumpet, Timp. = Timpani, Vn. = Violin, Va. = Viola, B. = Basso. Characters are abbreviated as follows: Ast. = Astolfina, Fra. = Frasia, Les. = Lesbina, Duc. = il Duca Astolfo, Ste. = Stellante, Mer. = Mercionne, Spa. = Spaccone. The vocal line in secco recitatives is labeled simply "Voice" in the critical notes. Pitches are identified using the Helmholtz pitch notation system in which middle C = c'.

#### Sinfonia

Andantino sostenuto

M 31, Vn. 1, note 1 is g''' with a pencil correction to f'''.

#### Act 1, Scene 1

No. 1. Coro: "Viva il Regno della Luna"

The source has no Viola part.

M. 2, Vn. 2, notes 2 to 4 are a', g', f'. The corresponding measure in No. 2. Replica del Coro has a different reading for Vn. 2, notes 2 to 5: d', e', f', g'. This reading is used in the edition without parentheses.

M. 23, Ob. 1, note 3 is missing.

M. 43, Ob. 2, note 1 is c#''.

M. 51, Bass (voice), note 1 is e'.

No. 2. Replica del Coro: "Viva il Regno della Luna"

The source has no Viola part.

M. 7, Vn. 2 note 3 is e''.



## Act 1, scene 2

### No. 3. Aria

In mm. 37-9, 44-9 and 100-105, I have inferred that the staccato marks after the sixteenth note groups in Vn. 1 indicate the extent of an implied slur (C. Brown 1999, p. 179). Dashed slurs are used in the edition.

M. 139, Vn. 1, notes 4, 5, 6 are reported as c'', b', a' in the source. There are pencil corrections to b', a', g'.

M. 68, Vn. 1 has *poco Forte* which is inconsistent with *piano* in the B. The dynamic has been regularized to *piano* across all instruments.

M. 156, Vn. 2, note 1 is a'.

## Act 1, Scene 3

Recitativo: "Ah che ne dite?"

M. 33, Voice, notes 4 and 5 are not beamed in the source. This implies that "-io" in the word "commercio" is pronounced as two syllables, "i" and "o" being allocated to an eighth note. It is likely that this is an error by the copyist. If the first note of the bar is a crotchet, the unstressed syllable '-za' can be placed on an unstressed semiquaver.

## Act 1, Scene 4

### No. 4. Aria

The staccato markings in this aria are very inconsistent. The three-note motif in the oboes, trumpets, horns and timpani in the measures 1-9 recurs throughout the aria. However, the staccato markings for this motif are random. In the interests of consistency, dots are used wherever it occurs without parentheses. "Staccato" in the first measure for the violins may imply separate bowing. It also suggests that a consistent pattern of articulation should be adopted throughout the piece for the recurring rhythmic motif in this measure. The pattern given in Vn. 1 in measures 16 and 17 in the source is used wherever this motif occurs without parentheses.

In measures 41-2, 70 and 98-101, I have inferred that the staccato marks after the thirty-second or sixteenth note runs in Vn. 1 indicate the extent of an implied slur.

M. 18-19, Ob. 2, notes 4 are a' with pencil corrections to b'.

M. 23, Vn. 2, note 8 is e' with a pencil correction to d'.

M. 61, Vn. 1, note 2 is c''' with a pencil correction to b''.

M. 102, Vn. 1, note 1 is b' with a pencil correction to c''.

## Act 1, Scene 5

No. 5. Aria

M. 27, Va. Notes 1-8 are f, d, f, d, b, g, b, g. Replaced with notes from the parallel passage at m. 25.

M. 38, Vn. 2 notes 1-3 are a', g', f#'. This would result in consecutive 4ths with Vn. 1.

M. 41, B, notes 1-4 are f with a pencil correction to d.

Mm. 47-8, text has "ardir", meaning daring, while Mm 49-50 has "ardor", meaning enthusiasm. The word book has "ardor" for both.

M. 51, Vn.1, note 3 is g'', with a pencil correction to f''.

Mn. 64 and 68, Vn. 2, lower divisi notes 1-3 reported as f#'' with a pencil correction to g'.

M. 75, Vn. 1: It is inferred that staccato articulation applies to Vn. 1 and 2 in mm. 75-6, and in the parallel phrase in mm. 78-9.

M. 80, B, note 3 is f# with a pencil correction to g.

M. 85, Vn. 1: It is inferred that staccato articulation applies all strings in this measure, and in the parallel phrase in m. 87.

M. 106, Vn. 1: It is inferred that staccato articulation applies to Vn. 1 and 2 in mm. 106-7 and in the parallel phrase in mm. 108-9.

M. 110, Vn. 2, note 4 is c'' with a pencil correction to a'.

M. 120, Va, notes 1 and 3 are f#'' with a pencil corrections to g'.

Mm. 126-9, Vn. 2 is assumed to double Vn. 1, although not indicated in the source.

Mm. 137, Vn. 1 and Vn. 2: The beaming pattern combined with the *sciolte* marking is assumed to imply that the passage should be played to reflect the syllable placement in the text underlay. This inference also applies to mm. 151-154, and mm. 159-162.

M. 162, Vn. 1 note 3 is f#''.

## Act 1, Scene 6

Recitativo: "Oh quel ch'io sento mai!"

M. 31, Voice notes 9 and 10 are eighth notes.

No. 6. Duetto “Bella cosa è il poter dire”

The source has no Viola part.

M. 9, B, note 1 is c.

M. 30, Les., note 4 is g' with a pencil correction to f'.

M. 103, Fra., notes 1 and 2 are eighth notes: f<sup>#</sup>' and g''.

No. 7. Aria

M. 38, Voice, notes 2 and 3: the slur appears to imply *portamento*.

M. 60, Ob. 2, the oboes are *coi violini*. However, the upper note of the double stop in Vn. 2 is removed for the Ob. 2 part.

M. 69, Voice, notes 2 and 3: the slur appears to imply *portamento*.

M. 72, Vn. 2, note 3 is absent in the source.

Act 1, Scene 7

Recitativo: “Com è così”

M. 10, Voice, the eighth note rest before note 3 is absent.

M. 27, Voice, the text in source reads: “genti il”, rather than “gentil”.

M. 43, Voice, the source MS text differs from that in the word book. The former has *qual mi destan per voi foco d'amore*, while the latter has *qual mi sento destar fiamma d'amore*.

No. 8. Terzetto

The source has no Viola part.

M. 68, Vn. 1, note 1 is c'', with a pencil correction to d''.

M. 101, Vn. 1, note 2 is g''.

M. 107, Ob. 1, notes 1 and 2 are tied

M. 115, Vn. 1, note 1, the bottom note of the chord is e b'.

M. 118, Ob. 2, notes 5 and 8 are b b'.

Act 1, Scene 8

No. 9. Aria

M. 1, Vn. 1 and Vn. 2, notes 1 and 2 have opposing stems.

M. 99, Voice, note 4 is g<sup>#</sup> with a pencil correction to a.

## Act 1, Scene 10

Recitativo: "Eh, eh, questa è mia sposa."

M. 1, B., note 1 is intended to be performed as tied from the previous scene.

### No. 10. Aria

In this aria the literal directive, "staccato" is combined with *forte* in several instances. This is assumed to mean loud detached playing.

M. 84, Vn. 1, note 2 is g'.

### No. 11. Finale

The source has no Viola part.

Mm. 1-30, Vn. 1 and Vn. 2, the source has staccato marks in m. 1 only. The pattern in m. 1 is continued as far as m. 33.

Mm. 1-30: B, the source has staccato marks for mm. 1-4 only. The pattern is continued as far as m. 33.

M. 31, Hns, note 1 is a'.

M. 57, B, note 2 dynamic is *poco f*.

M. 151: Vn. 1, note 7 is g''.

M. 169, Vn. 2, note 3 is e''.

M. 187, Vn. 1, note 1 is b'.

M. 235, Vn. 2, notes 5 and 6 are b b' .

M. 271, Vn. 1, note 2 is b b' .

M. 296, Vn. 2, notes 4, 5, 6 of lower part are a'.

M. 326 and 328, Vn. 1 and 2, notes 1 and 5 are not staccato.

M. 327, Mer., note 3 is b b with a pencil correction to a.

M. 330, Ob. 2, note 2 is d'' with a pencil correction to c''.

## Act 2, Scene 1

### No. 12. Aria

Where there is a *portato* mark on groups of sixteenth notes in the Basso, this is applied to similar groups in other string parts. *Portato* marks are irregular and inconsistent in the source, and they have been regularized in the edition.

M. 11, Vn. 2, notes 1-8 in the bottom part are c $\sharp$ .

### Act 2, Scene 3

Recitativo: "Or qui tutto bisogna sfrodar il nostro senno."

M. 1, B., note 1 is intended to be performed as tied from the previous scene.

M. 1, Voice, note 10 is a sixteenth note.

### Act 2, Scene 4

Recitativo: "Che vedo?"

The manuscript has for the heading stage direction: "Spaccone a un che gli ha in gala." The word book stage direction is used instead.

M. 1, B., note 1 is intended to be performed as tied from the previous scene.

### Act 2, Scene 5

No. 13. Coro

The source has no Viola part.

M. 19, Vn. 1, notes 5 and 6 are b $\flat$  " and a" with a pencil correction to a" and f".

M. 65, "a 3" means soloists from the alto, tenor and bass parts.

M. 68, "a 3" means soloists from the soprano, alto and tenor parts.

M. 74, S., note 1 and text are missing in the source.

M. 83, S., note 1 is a'.

M. 92, Hn. 2, note is b $\flat$ .

M. 112, B. (Voice), note 8 is c' with a pencil correction to b.

Recitativo: "Regina, I pretenditi"

M. 4-5: Both the manuscript and the Dresden word book have the text: "Entrino, e voi sedete vicine." However, the Milan word book has: "Entrino, e voi mi sedete vicine." The latter is used as it matches the number of notes in m. 5.

### Act 2, Scene 6

No. 14. Replica del Coro

The source has no Viola part.

M. 17, T., notes 1, 2, 3 are f' with pencil corrections to e''.

M. 25, Vn. 2, note 2 is g''.

M. 34, S., note 1 is b ♭ ' with a pencil correction to a'.

Recitativo: "Di tollerar con pace"

M. 17, the source manuscript has "prudenza", whereas the word books have "precedenza".

No. 15. Recitativo accompagnato

The source has no Viola part.

M. 39, Voice, the source has the spelling "vederete", which has been retained, rather than using the more modern "vedrete".

M. 45-6, Voice, text is "epicioli".

M. 66, Vn. 2, upper note (a') is missing in the source.

M. 73, Vn. 1, note 1 upper part is e' with a pencil correction to g'.

No. 16. Aria

M. 129, Vn. 1, notes 2 and 3 are g' and a♯.

No. 17. Recitativo accompagnato

The source has no Viola part.

M. 18, the historical spelling "intiere", which is in all sources, has been retained.

M. 32, Spa, the MS has "noi", whereas the word book has "voi". The latter makes more sense in the context.

No. 18. Recitativo accompagnato

The source has no Viola part.

M. 57, Vn. 1, note 1 is f' with a pencil correction to e''.

M. 83, Vn. 1 and 2, note 15 is e♯ with the accidental crossed out in pencil.

No. 19. Aria

M. 14, Voice, note 3 is c♯'.

M. 53, Vn. 2, note 6 is b'.

## Act 2, Scene 7

### No. 20 Quartetto

The source has no Viola part.

M. 8, Vn. 2, note 4 is g'.

M. 30, Vn. 2, notes 1 and 2 are not tied.

M. 33, Vn. 2, notes 2 and 3 are d # and c #.

M. 32, Mercionne, note 2 is a with a pencil correction to b.

M. 90, Vn. 2, note 2 is c #' with a pencil correction to d''.

M. 114, Vn. 1, notes 4, 5 and 6 are c #' with pencil corrections to d''.

## Act 2, Scene 8

Recitativo "Come? Che ha detto?"

M. 11, B., note is f with a pencil correction to d.

## Act 2, Scene 9

Recitativo "E' deciso il destin?"

M. 1, B., As indicated by the tie over the last note of the previous recitative, note 1 in the basso is intended to be performed as tied with that note.

## Act 2, Scene 10

Recitativo "Questo luogo è portento"

M. 17: Voice, note 11 is an eighth note.

M. 21: B., note is a quarter note. As indicated by the tie, it is to be performed as tied to the first note of the following recitative.

## Act 2, Scene 11

### No. 21 Aria

M. 98, Vn. 1, note 4 is f #' with a pencil correction to g''.

M. 155, B., note 1 is B.

M. 162, Vn. 1, note 3 is e'' with a pencil correction to d''.

M. 172, B., note 2 is e with a pencil correction to d.

M. 181, Voice, note 3 is a''.

## Act 2, Scene 12

Recitativo "Nol dissi?"

M. 19, B., note 2 is c' with a pencil correction to d'.

No. 22 Cavatina

The source has no Viola part.

Recitativo "Ah voi, Mercionne"

M. 5, Voice has insufficient beats. A quarter note rest has been added after the first beat.

M. 12, Voice, the word is "sentire", whereas the word books have "sentir".

No. 23 Finale

The source has no Viola part.

M. 72, Les., note 2 is not in the source. The measure is one quarter note short, and there are insufficient notes for the text underlay.

M. 73, Les., "quà" has been changed to "qui" in accordance with the word book.

M. 97, Vn. 2, upper notes 9-16 are d' with pencil corrections to e'.

M. 106, Mer., note 3 is g with a pencil correction to a.

M. 127, Vn. 1, note 9 is e'' with a pencil correction to f'.

M. 131, Spa., note 4 is a with a pencil correction to g.

M. 139, Vn. 1, note 4 is f' with a pencil correction to g''.

Mm. 159-217: B., notes are not staccato. The articulation pattern of first five measures is assumed to continue throughout the passage.

M. 219, Vn. 1, note 1 is f' with a pencil correction to e'.

Mm. 220-226, Basso, the source names a singer from the chorus, "Nicola Smeraldo".

M. 259, Ste., note 1 is an eighth note.

M. 273, B., notes 1-3 are f with pencil corrections to g.

M. 373, Fra., note 1 is d''.



## Act 3, Scene 1

### No. 24 Terzetto

The source has no Viola part.

M. 35, Hn. 1 and 2, note 1 is an eighth note.

## Act 3, Scene 2

### No. 25 Quartetto

The source has two blank staves for oboe throughout the piece with the text, *coi violini* at the beginning. It is highly likely that the composer intended the copyist to follow their judgment in creating parts for these performers.<sup>79</sup> Based on the practice in other pieces, it is expected that oboists would only play where the motivic material from the introduction recurs, and where all vocal parts are sounding (mm. 49-50, 65-66, 85-94 and 107-136). In mm. 114-5 and 126-7, the sixteenth notes have been reduced to eighth notes. In mm. 129-132 they have been reduced to quarter notes and eighth notes.

M. 59, Vn. 1, note 4 is d''.

### No. 26 Coro

The source has no Viola part.

M. 35, Ob. 1, note 1 (grace note) is not in the source.

M. 36, Vn. 2, note 8 is c'' with a pencil correction to d''.

M. 41, Vn. 1, note 5 is g''.

M. 75, S. note 1 (grace note) is not in the source.

M. 106, Vn. 1, notes 1-4 of lower part are c'' with pencil corrections to b'.

M. 135, S., text is missing.

M. 137, S., note 2 is d'' with a pencil correction to c #''.

M. 137, A., note 2 is b' with a pencil correction to a'.

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<sup>79</sup> Referring to the practice of copyists in notating oboe parts, Jean-Jacques Rousseau stated that the oboe parts that are extracted from the violin parts for a full orchestra should not be copied exactly. Reasons included the instrument's smaller range and its lack of agility for fast passages. He recommended that owing to its distinctive tonal quality it should be used to bring out the principal notes only (Dauphin 2008, p. 237).

M. 141, Ob. 2, notes 3 and 4 are c''.

No. 27 Recitativo accompagnato

The source has no Viola part.

M. 1, B., note is tied from preceding recitativo.

M. 49, Vn. 2, note 5 dynamic mark is **p**.

No. 28 Recitativo accompagnato

The source has no Viola part.

M. 6, B., note 1 is a whole note.

No. 29 Aria

The source has no Viola part.

M. 24, B., notes 1 and 2 are marked **f p**.

M. 67, B., note 1 is a with a pencil correction to g.

M. 75, Vn. 1, notes 5-8 are c''.

M. 77, B., note 1 is g with a pencil correction to f.

No. 30 Terzetto

M. 13, Spa., note 1 is c  $\sharp$  with a pencil correction to A.

No. 31 Recitativo accompagnato

The source has no Viola part.

Mm. 93-4, Ast., text is sung by il Duca Astolfo in the source. However, in both word books it is by Astolfina.

No. 32 Finale

The source has no Viola part.

M. 5, B., note 3 is b  $\flat$ . Note 5 is e with a pencil correction to d.

M. 42, Vn. 1, note 4 is e''.

M. 87, Vn. 1, notes 2, 4, 6 and 8 are c'''.

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