

- Enrico di Borgogna* Teatro San Luca, Venice, 14 November 1818
opera semiseria in 2 acts; libretto by Bartolomeo Merelli
 based on *Der Graf von Burgund* (1795) by Auguste von Kotzebue
- Una follia*
 (*La follia del carnevale, Il riratto parlante*) Teatro San Luca, Venice, 15 December 1818
farsa in 1 act; libretto by Bartolomeo Merelli
 possibly based on *Una follia* (1813) by Andrea Leone Tottola
- Pietro il grande, czar delle Russie*
ossia Il falegname di Livonia Teatro San Samuele, Venice, 26 December 1819
opera buffa (melodramma burlesco) in 2 acts; libretto by G. Bevilacqua Aldovrandini
 based on *Le menuisier de Livonie* by Alexandre Duval
- Le nozze in villa*
 (*I provinciali*) Teatro Vecchio, Mantua, Carnival 1821 – 2
opera buffa in 2 acts; libretto by Bartolomeo Merelli
 based on *Die deutschen Kleinstädter* (1802) by August von Kotzebue
- Zoraida(e) di Granata*
 (*L'assedio di Granata*) Teatro Argentina, Rome, 28 January 1822 (revised 1824)
opera seria (melodramma eroico) in 2 acts; libretto by Bartolomeo Merelli
 (libretto revised by Jacopo Ferretti); based on *Gonzalve de Cordove, ou Grenade reconquise* (1793) by Jean-Pierre-Claris de Florian
- La zingara* Teatro Nuovo, Naples, 12 May 1822
opera semiseria in 2 acts; libretto by Andrea Leone Tottola
 based on *La petite bohémienne* (1816) by Louis-Charles Caigniez
- La lettera anonima* Teatro del Fondo, Naples, 19 June 1822
farsa in 1 act; libretto by Giulio Genoino
 based on *Mélite, ou Les fausses lettres* (1630) by Pierre Corneille
- Chiara e Serafina*
ossia I pirati Teatro alla Scala, Milan, 26 October 1822
opera semiseria in 2 acts; libretto by Felice Romani
 based on *La cisterne* (1809) by René Charles Guilbert de Plixérécourt
- Alfredo il grande* Teatro San Carlo, Naples, 2 July 1823
opera seria in 2 acts; libretto by Andrea Leone Tottola
 based on *Alfredo il grande* (1818), a libretto by Bartolomeo Merelli for Mayr
- Il fortunato inganno* Teatro Nuovo, Naples, 3 September 1823
farsa in 2 acts; libretto by Andrea Leone Tottola
 source unknown
- L'ajo nell'imbarazzo* Teatro Valle, Rome, 4 February 1824
farsa in 2 acts; libretto by Jacopo Ferretti
 based on *L'ajo nell'imbarazzo* (1807) by Giovanni Giraud
 revised as *Don Gregorio*; Teatro Nuovo, Naples, 11 June 1826
- Emilia di Liverpool* Teatro Nuovo, Naples, 28 July 1824
opera semiseria in 2 acts; anonymous libretto possibly adapted by Donizetti from
 an anonymous libretto to *Emila di Laverpaut* (music by Vittorio Trento, 1817)
 based on *Emilia, ossia La benedizione paterna* (1788) by August von Kotzebue
 revised as *L'eremitaggio di Liverpool* (Teatro Nuovo, Naples, Lent 1828)
opera semiseria in 2 acts; libretto by Giuseppe Checcherini

<i>Alabor di Granata</i>	Teatro Carolino, Palermo, 7 January 1826 <i>opera seria</i> in 2 acts; anonymous libretto possibly by Donizetti and someone else based on <i>Gonzalve de Cordove, ou Grenade reconquise</i> (1793) by Jean-Pierre-Clariss de Florian
<i>Il castello degli invalidi</i>	Palermo <i>farsa</i> in 1 act; a mystery shrouds this opera and the manuscript has been lost.
<i>La bella prigionera</i>	<i>farsa</i> in 1 act; the opera was never performed.
<i>Elvida</i>	Teatro San Carlo, Naples, 6 July 1826 <i>opera seria</i> in 1 act; libretto by Giovanni Schmidt. source unknown
<i>Gabriella di Vergy</i>	composed in 1826 but unperformed <i>opera seria</i> in 2 acts; libretto by Andrea Leone Tottola and Gaetano Donizetti based on <i>Le roman du chasteelain de Couci</i> (14 th century) revised in 3 acts by Donizetti in 1838 but still unperformed in his lifetime libretto by Salvatore Cammarano and possibly someone else
<i>Olivo e Pasquale</i>	Teatro Valle, Rome, 7 January 1827 <i>opera buffa</i> in 2 acts; libretto by Jacopo Ferretti based on <i>Olivo e Pasquale</i> (1794) by Antonio Simone Sografi revised for the Teatro Nuovo, Naples, 1 September 1827
<i>Otto mesi in due ore</i> <i>ossia Gli estiliati in Siberia</i>	Teatro Nuovo, Naples, 13 May 1827 <i>opera romantica</i> in 3 acts; libretto by Domenico Gilardoni based on <i>Elisabeth, ou Les exilés de Sibérie</i> (1806) by Sophie Cottin revised in 1833 (libretto revision by Antonio Alcozer) and performed in Livorno revised as <i>Elisabeth ou La fille du proscrit</i> (1840) but not performed; libretto by De Leuven and Brunswick, later reworked as an Italian version, <i>Elisabetta</i> revised in 1853 as <i>Elisabetta</i> by Uranio Fontana and given in French at the Théâtre-Lyrique, Paris
<i>Il borgomastro di Saardam</i>	Teatro del Fondo, Naples, 19 August 1827 <i>opera buffa</i> in 2 acts; libretto by Domenico Gilardoni based on <i>Le bormestre de Saardam, ou Les deux Pierres</i> (1818) by Anne Honoré-Joseph Mélesville, J.-T. Merle and E.-C. de Boirle
<i>Le convenienze teatrali</i>	Teatro Nuovo, Naples, 21 November 1827 <i>farsa</i> in 1 act; libretto by Gaetano Donizetti based on <i>Le convenienze teatrali</i> (1794) by Antonio Simone Sografi and <i>Il teatro comico</i> (1753) by Carlo Goldoni revised as <i>Le convenienze ed inconvenienze teatrali</i> Teatro Canobbiana, Milan, 20 April 1831
<i>L'esule di Roma</i> <i>ossia Il proscritto</i>	Teatro San Carlo, Naples, 1 January 1828 <i>opera seria</i> in 2 acts; libretto by Domenico Gilardoni based on <i>Androclès, ou Le lion reconnaissant</i> (1804) by Louis-Charles Caigniez and Debotière
<i>Alina, regina di Golconda</i>	Teatro Carlo Felice, Genoa, 12 May 1828 <i>opera buffa</i> in 2 acts; libretto by Felice Romani based on <i>La reine de Golconde</i> (1761) by Stanislas-Jean de Bouffler revised Teatro Valle, Rome, 10 October 1829

<i>Gianni di Calais</i>	Teatro del Fondo, Naples, 2 August 1828 <i>opera semiseria</i> in 3 acts; libretto by Domenico Gilardoni based on <i>Jean de Calais</i> (1810) by Louis-Gilbert Caigniez
<i>Il paria</i>	Teatro San Carlo, Naples, 12 January 1829 <i>opera seria</i> in 2 acts; libretto by Domenico Gilardoni based on <i>Le paria</i> (1821) by Casimir Delavigne
<i>Il giovedì grasso</i> (<i>Il nuovo Pourceaugnac</i>)	Teatro del Fondo, Naples, 26 February 1829 <i>farsa</i> in 1 act; libretto by Domenico Gilardoni based on <i>Le nouveau Pourceaugnac</i> (1817) by Eugène Scribe and Charles-Gaspard Delestre-Poirson
<i>Il castello di Kenilworth</i> (<i>Elisabetta al Castello di Kenilworth</i>)	Teatro San Carlo, Naples, 6 July 1829 <i>opera seria</i> in 3 acts; libretto by Andrea Leone Tottola based on <i>Kenilworth</i> (1821) by Sir Walter Scott
<i>I pazzi per progetto</i>	Teatro San Carlo, Naples, 6 February 1830 <i>farsa</i> in 1 act; libretto by Domenico Gilardoni based on <i>Une visite à Bedlam</i> (1824) by Charles-Gaspard Delestre-Poirson
<i>Il diluvio universale</i>	Teatro Carlo Felice, Genoa, 28 February 1830 <i>azione tragica-sacra</i> in 3 acts; libretto by Domenico Gilardoni based on <i>Il diluvio</i> (1788) by Francesco Ringhini, <i>Heaven and Earth</i> (1822) by Lord Byron, and <i>Loves of the Angels</i> (1823) by Thomas Moore
<i>Imelda de' Lambertazzi</i>	Teatro San Carlo, Naples, 5 September 1830 <i>opera seria</i> in 2 acts; libretto by Andrea Leone Tottola based on <i>Historia dei fatti d'Antonio Lambertacci</i> (1532) by Bombaci
<i>Anna Bolena</i>	Teatro Carcano, Milan, 26 December 1830 <i>opera seria</i> in 2 acts; libretto by Felice Romani based on <i>Henri VIII</i> (1791) by Marie-Joseph de Chénier and <i>Anna Bolena</i> (1788) by Alessandro Pepoli
<i>Gianni di Parigi</i>	Teatro alla Scala, Milan, 10 September 1839 <i>opera buffa</i> in 2 acts; libretto by Felice Romani based on <i>Jean de Paris</i> (opera by Boileldeu) by Godard d'Aucourt de Saint Just
<i>Francesca di Foix</i>	Teatro San Carlo, Naples, 30 May 1831 <i>opera semiseria</i> in 1 act; libretto by Domenico Gilardoni based on <i>Françoise de Foix</i> (1809) by Jean Nicholas and Emanuel Mercier-Dupaty
<i>La romanziera e l'uomo nero</i>	Teatro del Fondo, Naples, 18 June 1831 <i>opera buffa</i> in 1 act; libretto by Domenico Gilardoni based on <i>L'homme noir</i> (1820) by Eugène Scribe and Jean-Henri Dupin
<i>Fausta</i>	Teatro San Carlo, Naples, 12 January 1832 <i>opera seria</i> in 2 acts; libretto by Domenico Gilardoni, completed by Donizetti source unknown
<i>Ugo, conte di Parigi</i>	Teatro alla Scala, Milan, 13 March 1832 <i>opera seria</i> in 2 acts; libretto by Felice Romani based on an unidentified French play

<i>L'elisir d'amore</i>	Teatro Canobbiana, Milan, 12 May 1832 <i>opera comica</i> in 2 acts; libretto by Felice Romani based on <i>Il filtro</i> by Silvio Malapert and <i>Le philtre</i> (1831) by Eugène Scribe
<i>Sancia di Castiglia</i>	Teatro San Carlo, Naples, 4 November 1832 <i>opera seria</i> in 2 acts; libretto by Pietro Salatino source unknown
<i>Il furioso all'isola di San Domingo</i> (<i>Il furioso</i>)	Teatro Valle, Rome, 2 January 1833 <i>opera semiseria</i> in 3 acts; libretto by Jacopo Ferretti based on <i>Don Quixote</i> (1605) by Miguel Cervantes
<i>Parisina</i>	Teatro della Pergola, Florence, 17 March 1833 <i>opera seria</i> in 3 acts; libretto by Felice Romani based on <i>Parisina</i> (1816) by Lord Byron, itself derived from Gibbon's <i>Antiquities of the House of Brunswick</i> (1814)
<i>Torquato Tasso</i> (<i>Sordello</i>)	Teatro Valle, Rome, 9 September 1833 <i>opera semiseria</i> in 3 acts; libretto by Jacopo Ferretti based on <i>Torquato Tasso</i> (1832) by Giovanni Rosini, <i>Torquato Tasso</i> (1755) by Carlo Goldoni, <i>Tasso</i> (1790) by Johann Wolfgang Goethe, and <i>The Lament of Tasso</i> (1817) by Lord Byron
<i>Lucrezia Borgia</i>	Teatro alla Scala, Milan, 26 December 1833 <i>opera seria</i> in a prologue and 2 acts; libretto by Felice Romani based on <i>Lucrèce Borgia</i> (1833) by Victor Hugo revised, Teatro alla Scala, Milan, 11 January 1840 revised, Théâtre Italien, Paris, 31 October 1840
<i>Rosmonda d'Inghilterra</i>	Teatro della Pergola, Florence, 27 February 1834 <i>opera seria</i> in 2 acts; libretto by Felice Romani based on <i>The Legend of the Fair Rosmund</i>
<i>Maria Stuarda</i>	Teatro alla Scala, Milan, 30 December 1835 <i>opera seria</i> in 3 acts; libretto by Giuseppe Bardarl based on <i>Maria Stuart</i> (1800) by Friedrich Schiller revised as <i>Buondelmonte</i> ; Teatro alla Scala, Milan, 30 December 1835 <i>opera seria</i> in 2 acts; libretto by Pietro Salatino
<i>Gemma di Vergy</i>	Teatro alla Scala, Milan, 26 December 1834 <i>opera seria</i> in 2 acts; libretto by Emanuele Bidera based on <i>Charles VII chez les grands vassaux</i> (1831) by Alexandre Dumas père
<i>Marin(o) Faliero</i>	Théâtre Italien, Paris, 12 March 1835 <i>opera seria</i> in 3 acts; libretto by Emanuele Bidera, revised Agostino Ruffini based on <i>Marino Faliero</i> (1829) by Lord Byron
<i>Lucia di Lammermoor</i>	Teatro San Carlo, Naples, 26 September 1835 <i>opera seria</i> in 3 acts; libretto by Salvatore Cammarano based on <i>The Bride of Lammermoor</i> (1819) by Sir Walter Scott revised as <i>Lucie de Lammermoor</i> ; Théâtre de la Renaissance; Paris, 6 August 1839 <i>grand opéra</i> in 4 acts; libretto by Alphonse-Royez and Gustave Vaëz

<i>Belisario</i>	Teatro La Fenice, Venice, 4 February 1836 <i>opera seria</i> in 3 acts; libretto by Salvatore Cammarano based on <i>Belisarius</i> (1820) by Eduard von Schenk and <i>Bélisaire</i> (1766) by Jean-François Marmontel
<i>Il campanello di notte</i> (<i>Il campanello dello speciale</i>)	Teatro Nuovo, Naples, 1 June 1836 <i>farsa</i> in 1 act; libretto by Gaetano Donizetti based on <i>La sonnette de la nuit</i> (1836) by Leon Levy Brunswick, Mathieu-Barthémy Troin and Victor Lhérie
<i>Betly, o La capanna svizzera</i>	Teatro Nuovo, Naples, 21 August 1836 <i>opera buffa</i> in 1 act; libretto by Gaetano Donizetti (also French translation) based on <i>Jery und Bätely</i> (1780) by Johann Wolfgang von Goethe revised, Teatro del Fondo, Naples, 29 September 1837; <i>opera buffa</i> in 2 acts
<i>L'assedio di Calais</i>	Teatro San Carlo, Naples, 19 November 1836 <i>opera seria</i> in 3 acts with ballet; libretto by Salvatore Cammarano based on <i>Eustache de St. Pierre ou Le siège de Calais</i> (1822) by Philippe-Jacques Laroche (Hubert)
<i>Pia de' Tolomei</i>	Teatro Apollo, Venice, 18 February 1837 <i>opera seria</i> in 2 acts; libretto by Salvatore Cammarano based on the conclusion of <i>Il Purgatorio</i> , Canto v by Dante Alighieri revised, Sinigaglia, 31 July 1837 revised with a happy ending, Teatro San Carlo, Naples, 30 September 1838
<i>Roberto Devereux</i>	Teatro San Carlo, Naples, 28 October 1837 <i>opera seria</i> in 3 acts; libretto by Salvatore Cammarano based on <i>Elisabeth d'Angleterre</i> (1832) by François Ancelot
<i>Maria di Rudenz</i>	Teatro La Fenice, Venice, 30 January 1838 <i>opera seria</i> in 3 acts; libretto by Salvatore Cammarano based on an episode from <i>The Monk</i> (1795) by Matthew G. Lewis
<i>Poliuto</i>	Teatro San Carlo, Naples, 30 November 1848 <i>azione sacra (opera seria)</i> in 3 acts; libretto by Salvatore Cammarano based on <i>Polyeucte</i> (1642) by Pierre Corneille
<i>Les martyrs</i>	L'Opéra, Paris, 10 April 1940 <i>grand opéra</i> in 4 acts and a ballet; libretto by Eugène Scribe a revision of Salvatore Cammarano's libretto for <i>Poliuto</i> based on <i>Polyeucte</i> (1642) by Pierre Corneille
<i>Le duc d'Albe</i>	Teatro Apollo, Rome, 22 March 1882 <i>grand opéra</i> in 4 acts; libretto by Eugène Scribe and Charles Duveyrier source unknown (Donizetti left this opera incomplete. Scribe used the libretto for Verdi's <i>Les vêpres siciliennes</i> . The opera has been completed and revised after Donizetti's death.)
<i>La fille du régiment</i>	Opéra-Comique, Paris, 11 February 1840 <i>opéra comique</i> in 2 acts; libretto by Jules-Henri Vernoy de St. George and Jean-François-Alfred Bayard; source unknown revised as <i>La figlia del reggimento</i> , Teatro alla Scala, Milan, 3 October 1840; libretto by Calisto Bassi

<i>L'ange de Nisida</i>	unperformed and reworked as <i>La favorite</i> <i>grand opéra</i> in 4 acts; libretto by Alphonse Royer and Gustav Vaëz based on <i>Mémoires du comte de Comminge</i> (1764) by François-Thomas Baculard d'Arnaud
<i>La favorite</i>	L'Opéra, Paris, 2 December 1840 <i>grand opéra</i> in 4 acts and a ballet; librettists by Alphonse Royer and Gustave Vaëz based on <i>The Tale of Leonora de Guzman</i>
<i>Adelia</i> (<i>La figlia dell'arciere</i>)	Teatro Apollo, Rome, 11 February 1841 <i>opera seria</i> in 3 acts; libretto by Felice Romani (acts 1 and 2), Girolamo Marini (act 3) based on Felice Romani's libretto from an unidentified French play
<i>Rita, o Le mari battu</i> (<i>Deux hommes et une femme</i>)	Opéra-Comique, Paris, 7 May 1860 <i>opéra comique</i> in 1 act; libretto by Gustave Vaëz. based on an original idea of Gustave Vaëz and Gaetano Donizetti
<i>Maria Padilla</i>	Teatro alla Scala, Milan, 26 December 1841 <i>opera seria</i> in 3 acts; libretto by Gaetano Rossi and Gaetano Donizetti based on <i>Maria Padilla</i> (1838) by François Ancelot
<i>Linda di Chamounix</i>	Kärntnertortheater, Vienna, 19 May 1842 <i>opera seria</i> in 3 acts; libretto by Gaetano Rossi based on <i>La grâce de Dieu</i> (1841) by Adolphe-Phillipe d'Ennery and Gustave Lemoine revised, Théâtre Italien, Paris, 17 November 1842
<i>Caterina Cornaro</i>	Teatro San Carlo, Naples, 18 January 1844 <i>opera seria</i> in a prologue and 2 acts; libretto by Giacomo Sacchèro based on <i>La reine de Chypre</i> (1841) by Jules-Henri Vernoy de Saint-Georges revised, Teatro Regio, Parma, 2 February 1845
<i>Don Pasquale</i>	Théâtre Italien, Paris, 3 January 1843 <i>opera buffa</i> in 3 acts; libretto by Giovanni Ruffini and Gaetano Donizetti based on <i>Ser Marc Antonio</i> (1810) by Angello Anelli
<i>Maria di Roban</i>	Kärntnertortheater, Vienna, 5 June 1843 <i>opera seria</i> in 3 acts; libretto by Salvatore Cammarano based on <i>Un duel solis le Cardinal de Richelieu</i> by J. P. Simon and Edmond Badon (1832) revised, Théâtre Italien, Paris, November 1843
<i>Dom Sébastien, roi du Portugal</i>	L'Opéra, Paris, 13 November 1843 <i>grand opéra</i> in 5 acts and a ballet; libretto by Eugène Scribe based on <i>Dom Sébastien de Portugal</i> (1838) by Paul-Henri Foucher revised, Kärntnertortheater, Vienna, 6 February 1845 (German edition – translation of libretto by Léon Herz; Italian version by Giovanni Ruffini)