

Appendix 1. Extant sources for the seven Venetian operas performed in Naples between 1650 and 1653¹

I *La Didone* (G. F. Busenello and F. Cavalli)

Source linked to the 1641 premiere (omitting the poet's name):

- *Argomento e scenario della Didone* printed in Venice by Pietro Miloco (*I-Vnm* Dramm. 908.4, Dramm. 3449.4, Dramm. 1131.6).²

Venetian sources linked to the authors (unidentified performance):

- libretto printed in Venice in the collected edition of Busenello's works: Giovanni Francesco Busenello, *Delle ore ociose, Parte prima* (publ. Andrea Giuliani, 1656) (*US-NHub* Delle ore ociose 1998.1216).
- manuscript score from Cavalli's workshop preserved in Venice (*I-Vnm* It. Cl. IV, 355 =9879).³

Printed librettos linked to revivals (all omitting the poet's name):⁴

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| • Naples 1650: | printed with no indication of city, publisher and year [dedication dated 1650] (* <i>V-CVbaw</i> Dramm.Allacci.82/6; * <i>I-Rn</i> 35.4.K.12.5; ⁵ <i>I-PLcom</i> CXXXVI.A.89.6). |
| • Genoa 1652: | publ. Pier Giovanni Calenzani (<i>I-MOe</i> 83.C.21/6). ⁶ |
| • Piacenza 1655: | publ. Giovanni Bazachi (<i>I-Fn</i> Magl. 3.8.391). ⁷ |
| • Milan 1660: | publ. Antonio Malatesta [dedication dated 1660] (<i>I-MOe</i> 90.B.31/3). |

Manuscript librettos (unidentified performance):

¹ In each case the Neapolitan sources are enclosed in a frame. Apart from printed librettos and scenarios linked to the premieres and to the Neapolitan revivals, we provide the reader with the indication of only one exemplar per printed edition. Among the Neapolitan librettos, asterisks indicate the items we had access to. To find extant printed librettos, we relied mainly on Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800*, 7 vols. (Cuneo: Bertola and Locatelli, 1990–1994), and the database Corago: Repertorio e archivio di libretti del melodramma italiano dal 1600 al 1900, project directed by by Angelo Pompilio and the University of Bologna, last updated 18 May 2020, <http://corago.unibo.it/>. Brief codicological description and digitization of the scores preserved in *I-Vnm* and *I-Nc* are available online, on Internet culturale: cataloghi et collezioni digitali delle biblioteche italiane, <http://www.internetculturale.it/>. For names of libraries indicated here by RISM sigla, see <https://sscm-jscm.org/submissions/abbreviations-of-libraries-used-in-jscm/>.

² Studied in Ellen Rosand, "The Opera Scenario 1638–1655: A Preliminary Survey," in *In Cantu et in sermone: For Nino Pirrotta on his 80th Birthday*, ed. Fabrizio Della Seta and Franco Piperno (Florence: Olschki, 1989), 335–46, here 41–44.

³ The score of *Didone* is part of the Contarini collection, which includes almost all the surviving manuscript scores for Cavalli's operas. For this source see Peter Jeffery, "The Autograph Manuscripts of Francesco Cavalli" (PhD diss., Princeton University, 1980), 125–26; Fabris, "*Didone* by Cavalli and Busenello," 144–49; Fabris, "After the premiere," 42–43; Jennifer Williams Brown, "Inside Cavalli's Workshop: Copies and Copyists," in *Readying Cavalli's Operas*, ed. Rosand, 57–93, here 81–82; and the forthcoming critical edition, Busenello and Cavalli, *Didone*, ed. Fabris and Stangalino. For the Contarini collection, in addition to the works by Jeffery and Brown, see Taddeo Wiel, *I codici musicali contariniani del secolo XVII nella R. Biblioteca di San Marco in Venezia* (Venice: F. Ongania, 1888; reprint, Bologna: Forni, 1969); Jane Glover, *Cavalli* (London: Batsford, 1978), 65–72; Thomas Walker, "Ubi Lucius? Thoughts on Reading *Medoro*," in Aurelio Aureli and Francesco Lucio, *Il Medoro* [facsimile of the score and ed. of the libretto], ed. Giovanni Morelli and Thomas Walker, *Drammaturgia Musicale Veneta* 4 (Milan: Ricordi, 1984), cxxxi–clxiv; Christine Jeanneret, "Maria Cavalli: In the Shadow of Francesco," in *Readying Cavalli's Operas*, ed. Rosand, 95–117.

⁴ For revivals of *Didone* see Lorenzo Bianconi, s.v. "Caletti (Caletti-Bruni), Pietro Francesco, detto Cavalli," in *Dizionario biografico degli italiani*, 16: 686–96 (Rome: Istituto della Enciclopedia Italiana, 1973).

⁵ Item studied in Nicola Michelassi, "Musicisti di fortuna fra Venezia e l'Europa: I viaggi teatrali di Giovan Battista Balbi (1637–1657)" (PhD diss., University of Florence, 2003), 209; and Fabris, "*Didone* by Cavalli and Busenello," 140–41. The paratexts in this source are given here in Appendix 2.I.

⁶ Edition studied in Armando Fabio Ivaldi, "Il Teatro del Falcone di Genova: un *carrefour* dell'opera barocca," in *Francesco Cavalli: La circolazione dell'opera veneziana nel Seicento*, ed. Dinko Fabris (Naples: Turchini Edizioni, 2005), 239–92, here 245–49.

⁷ Ivaldi, "Il Teatro del Falcone di Genova," 249.

- complete manuscript libretto held in Venice (*I-Vnm* It. Cl. IX, 465 =6386).⁸
- two incomplete manuscript librettos held in Venice (*I-Vmc* Ms. Cicogna 1229 and Ms. Correr 270), both including only Act 3, scene 7, titled “Dialogo,” for Didone and Enea.
- incomplete manuscript libretto held in Florence (*I-Fn* Magl. VII, 129), including the prologue, Act 1, scenes 1–4 and half of 5.

II *L’Egisto* (G. Faustini and F. Cavalli)

Sources linked to the 1643 premiere (all including the poet’s name):

- *Argomento dell’Egisto* printed in Venice by Pietro Miloco (*I-Vnm* Dramm. 911.4).⁹
- Libretto printed in Venice in 1643: publ. Pietro Miloco (*I-Bc* Lo.6266).¹⁰
- Libretto printed in Venice in 1644, 2nd ed. (“seconda impressione”): publ. Giovan Battista Surian (*I-Mb* Racc.dramm.515).¹¹

Printed librettos linked to revivals (all including the poet’s name):¹²

- Genoa 1645 3rd ed.: publ. Pier Giovanni Calenzani (*I-Bc* Lo.6267).¹³
- Florence 1646: publ. Franceschini e Logi (*US-Wc* ML48 [S1719a]).
- Bologna 1647: publ. Dozza’s heirs (*I-MOe* 83.B.5/4).
- Ferrara 1648: publ. Francesco Suzzi (*V-CVbav* Chigi, VI.1134/2).
- Piacenza 1651: publ. Giovanni Bazachi (*D-Mbs* Res/P.o.it.142h).¹⁴
- Naples 1651: printed in Venice and Naples by Egidio Longo (only extant copy: **GB-Lbl*905.a.3.1).¹⁵
- Bologna 1659: publ. Benacci’s heir (*I-Bc* Lo.6269).
- Bergamo 1659: publ. Marc’Antonio Rossi’s heirs (*I-BGc* MAI.Salone.loggia.M 6.57.1)
- Modena 1667: publ. [Bartolomeo] Soliani, [dedication dated 1667]) (*I-MOe* 70.E.25/2).
- Florence 1667: publ. Stamperia di S.A.S (*I-Bc* Lo.6270).

Manuscript scores from Cavalli’s workshop (unidentified performances), preserved in:

- Venice (*I-Vnm* It. Cl. IV, 411 =9935).¹⁶
- Vienna (*A-Wn* Mus.Hs.16452).¹⁷

⁸ Studied in Fabris, “After the Premiere,” 43–46.

⁹ Edited in Badolato, *I drammi musicali di Giovanni Faustini*, 49, 162.

¹⁰ Edited in Badolato, *I drammi musicali di Giovanni Faustini*, 48–49, 116–61.

¹¹ See John Whenham, “Perspectives on the Chronology of the First Decade of Public Opera at Venice,” *Saggiatore musicale* 11, no. 2 (2004), 253–302, here 292–93.

¹² For the revivals of *Egisto* see Bianconi, s.v. “Caletti (Caletti-Bruni), Pietro Francesco”; and Michelassi, *La doppia “Finta pazza.”*

¹³ Studied in Ivaldi, “Il Teatro del Falcone di Genova,” 244–45.

¹⁴ For the revival of *Egisto* in Piacenza, see Bianconi and Walker, “Dalla *Finta pazza* alla *Veremonda*,” 433.

¹⁵ This copy is not lost, though so indicated by Ellen Rosand in *Le ultime opere di Monteverdi*, 104 (*Monteverdi’s Last Operas*, 99 n. 65). Title page is given here in Appendix 2.II.

¹⁶ The score is part of the Contarini collection in Biblioteca Marciana in Venice (see n. 3 above).

¹⁷ The score is part of Leopold I’s *Schlafkammerbibliothek*, and appears in the 19th-century catalog of the Viennese library: Academia Caesarea Vindobonensis [i.e., Josef Mantuani], *Tabulae Codicum Manu Scriptorum Praeter Graecos et Orientales in Bibliotheca Palatina Vindobonensi Asservatorum* (Vienna: Gerold, 1897–1899), vol. 9: *Codicum Musicorum Pars I* (1897), no. 16452. It has been studied in Jeffery, “The Autograph Manuscripts of Francesco Cavalli,” 5–7, 165–68; Alan Curtis, preface to Claudio Monteverdi, *Il ritorno d’Ulisse in patria*, ed. Alan Curtis (London: Novello, 2002), vii–viii; and Brown, “Inside Cavalli’s Workshop,” 67–68. For the imperial music collection see Josef Gmeiner, “Die Schlafkammerbibliothek Kaiser Leopolds I,” *Biblios* 43 (1994): 199–211.

Sources with text antedating composition of the music:

- libretto printed in Venice in the collected edition of Busenello's works: Giovanni Francesco Busenello, *Delle ore ociose, Parte prima* (publ. Andrea Giuliani, 1656) (*US-NH*ub Delle ore ociose 1998.1216).¹⁸
- manuscript libretto on sale in Milan (Mediolanum Libreria Antiquaria).¹⁹

Sources linked to the 1643 premiere:

- Scenario printed in Venice (Giovan Pietro Pinelli) in 1643 (only two extant copies: *I-Vnm* Dramm. 3450.11 and Dramm. 910.8).²⁰
- complete manuscript libretto held in Udine (*I-UDc* Fondo Joppi 496).²¹

Manuscript librettos postdating the 1643 production:²²

vulgata I

- manuscript librettos held in Rovigo, Warsaw,²³ Venice, Florence,²⁴ and fragment of a libretto held in Udine (*I-RVI* Silvestriana 239; *PL-Wn* BOZ 1043; *I-Vmc* Ms. Cicogna 585; *I-Fr* Ricc. 2817/1; *I-UDc* 55: libretto with a *lacuna* from the middle of Act 1, scene 4 onwards).

vulgata II

- manuscript librettos held in Treviso and Florence (*I-TVco* Cod. Rossi 83; *I-Fn* Magl.VII.66).

Sources produced around 1650 and linked to revivals:

- manuscript score from Cavalli's workshop held in Venice (*I-Vnm* It. Cl. IV, 439 =9963).²⁵
- manuscript libretto held in Hanover (*D-HV/B*ibliotheca Regia, Hannoverana IV.588a).²⁶
- manuscript score held in Naples (*I-Nc* Rari 6.4.1).²⁷
- libretto printed in Naples in 1651, omitting the poet's name: *Il Nerone overo L'incoronazione di Poppea* (publ. Roberto Mollo) (only extant copy: **I-Nc* Rari 5.2.6).²⁸

¹⁸ Transcribed in Busenello and Monteverdi, *L'incoronazione di Poppea: facsimile della partitura di Napoli*, lxxv–xcvi. For the genealogical status of this source, see Usula, “Qual linea al centro.”

¹⁹ Recently studied in Usula, “Qual linea al centro.”

²⁰ Edited in Busenello and Monteverdi, *L'incoronazione di Poppea: facsimile della partitura di Napoli*, lxxii–lxxiv; and in Rosand, *Le ultime opere di Monteverdi*, 393–96 (*Monteverdi's Last Operas*, 394–97).

²¹ Studied in Fabbri, “New Sources for *Poppea*,” 19–23, and ed. in *Libretti d'opera italiani dal Seicento al Novecento*, ed. Fabbri and Gronda, 49–105, 1814–16.

²² These two groups correspond to the groups β^1 and β^2 in Chiarelli, “*L'incoronazione di Poppea* o *Il Nerone*,” and Chiarelli, “Le fonti dell'*Incoronazione di Poppea* o *Il Nerone*.” See the recent discussion of these sources in Usula, “Qual linea al centro.”

²³ Source studied in Fabbri, “New Sources for *Poppea*,” 16–18.

²⁴ Recently presented in Usula, “Qual linea al centro.”

²⁵ This source is part of the Contarini collection; for the bibliography see n. 3 above. It has also been discussed in Giacomo Benvenuti, “Il manoscritto veneziano della *Incoronazione di Poppea*,” *Rivista musicale italiana* 41 (1937): 176–84; Benvenuti, introduction to Claudio Monteverdi, “*L'incoronazione di Poppea*”: *Facsimile del manoscritto It. Cl. 4 n. 439 della Biblioteca Nazionale di S. Marco in Venezia*, ed. Giacomo Benvenuti (Milan: Fratelli Bocca, 1938; also published as *Le couronnement de Poppée*, Paris: Bocca Frères, 1937); Jeffery, “The Autograph Manuscripts of Francesco Cavalli,” 168–75; Curtis, preface to Monteverdi, *L'incoronazione di Poppea*, ed. Curtis; Sergio Martinotti, preface to Claudio Monteverdi, *L'incoronazione di Poppea* [facs. of MS in *I-Vnm*], ed. Sergio Martinotti (Bologna: Forni, 1969, reprint 1994); Hendrik Schulze, “Editing the Performance Score: Toward a New Understanding of Seventeenth-Century Work Concepts,” in *Readying Cavalli's Operas*, ed. Rosand, 119–33.

²⁶ Studied in Curtis, “*Il ritorno di Poppea*.”

²⁷ The score in *I-Nc* originally had the call number Cornice 4-5, while now it bears the shelfmark 49(A).11.7; Rari 6.4.1. Facs. ed.: Busenello and Monteverdi, *L'incoronazione di Poppea: facsimile della partitura di Napoli*. For information about this score see Gian Francesco Malipiero, introduction to *L'incoronazione di Poppea*, in *Tutte le opere di Claudio Monteverdi nuovamente date alla luce da G. Francesco Malipiero*, vol. 13 (Vienna: Universal Edition, 1930, reprint 1966, 1983; n.p.: Vittoriale degli Italiani, 1931); Guido Gasperini and Franca Gallo, *Catalogo delle opere musicali: Città di Napoli, Biblioteca del R. Conservatorio di Musica di S. Pietro a Majella* (Parma: Fresching, 1934; reprint, Bologna: Forni, 1988), 259; Anna Mondolfi Bossarelli, “Ancora intorno al codice napolitano della *Incoronazione di Poppea*,” *Rivista italiana di musicologia* 2, no. 2 (1967): 294–313; Rosand, *Le ultime opere di Monteverdi*, 94–105 (*Monteverdi's Last Operas*, 90–101); Claudio Monteverdi, *L'incoronazione di Poppea: opera regia in un prologo e tre atti*, ed. Hendrik Schulze et al. (Kassel: Bärenreiter, 2017), xviii.

²⁸ The paratexts and the main textual additions in these two Neapolitan sources are given here in Appendix 2.III–IX.

Librettos printed in Venice and linked to the 1649 Venetian performances (all including the poet's name):³⁰

- Venice 1649, 1st ed.: publ. Giacomo Batti (*I-Bc* Lo.6517; *D-Mbs* P.o.it. 274).³¹
- Venice 1649, 2nd ed.: publ. Giacomo Batti (only extant copy: *I-Vnm* Dramm.3456.3).³²
- Venice 1649, 3rd ed.: publ. Giacomo Batti (*I-Mb* Racc.dramm.1895).

Librettos linked to revivals before 1651 (all but the Neapolitan one including the poet's name):³³

- Florence 1650: publ. Giovanni Antonio Bonardi (*I-Fn* Magl.21.8.327).
- Bologna 1651: publ. Bologna: Dozza'e heirs (*I-Bu* Tab.IX Caps. XXI.29).
- Florence 1651: publ. [Francesco] Onofri (*I-Lg* Busta 196.11).
- Genoa 1651: publ. Giovanni Maria Farroni (*F-Pm* 22103).
- Milan 1651: publ. Giorgio Rolla's heirs (*D-Mbs* L.eleg.m.3761).
- Milan [1651]: publ. Michele Ramellati, n.d. [1651]) (*I-Mb* Racc.dramm.6028/3)³⁴

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| • Naples 1651: | printed in "Venice" [<i>recte</i> Naples] by Roberto Mollo (only extant copy: * <i>I-RVI</i> Silv. Op. 75). ³⁵ |
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Printed librettos related to revivals after the Neapolitan 1651 performance:³⁶

- Milan 1655, 1658, 1660, 1662, [1662], [1663], [1680]
(*I-Plpagano*, now in *CH-Fcu*; *F-Po* LIV.IT.3502/7; *I-Mc* Lib.Y.105; *I-Fn* Magl.3.E.7.171; *I-Bc* Lo.6519; *I-Mb* Racc.dramm.6077/5; *I-Mc* Lib.Y.104).
- Piacenza 1655 (*I-MOe* 83.B.5/6).
- Florence 1656 (*I-Fn* Z.3.7.168).
- Livorno 1656, 1669 (*E-SAn* BG.35003; *NL-Lu* 566.G.33).
- Vicenza 1658 (*I-Vg* Libretti VICENZA 57 E 62).
- Ferrara 1659 (*I-FEc* MF. 387.46).
- Viterbo 1659, 1665 (*I-Bu* Aul.V Tab. I.E. III.7a.1; *I-Rn* MISC. A.429.7).
- Velletri 1660 (*V-CVbav*, Dramm.Allacci.135/3)
- Naples 1661, 1667, 1672 (*I-Bu* Aul.V Tab.I.F. III Vol. 43.1; *I-Bu* Aul.V Tab.I.E. III 22a.2; *GB-Lbl* 1490.d.16).
- Venice 1661, [1662], 1664, 1666
(*I-Vnm* Dramm. 1890.2; *I-Bc* Lo.6523; *D-Mbs* L.eleg.m. 3764; *I-MOe* 83.D.17/3).
- Perugia 1663 (*I-Fn* Palat.29.1.0.8./I).
- Turin [1663] (*US-BAn* PG1619.C3 G4 1661 c. 1).
- Ancona 1665 (*I-IE* Pian.Libretti per musica 90).

²⁹ For the complete list and the description of all the extant sources for *Giasone*, see the forthcoming edition: Cicognini and Cavalli, *Il Giasone*, ed. Badolato, Bianconi, Conti, Usula.

³⁰ For the first Venetian performances of *Giasone* and the related sources, see Beth L. Glixon, "Behind the Scenes of Cavalli's *Giasone* of 1649," in *Readying Cavalli's Operas*, ed. Rosand, 137–52.

³¹ Edited by Nicola Usula in Giacinto Andrea Cicognini and Francesco Cavalli, *Il novello Giasone*, ed. Nicola Usula, *Drammaturgia Musicale Veneta* 3 (Milan: Ricordi, 2013), xcv–cxcii. This volume contains a facsimile of the score and edition of two librettos: 1649 (1st ed.) and reworked version of 1671.

³² Edited by Paolo Fabbri in *Libretti d'opera italiani dal Seicento al Novecento*, ed. Fabbri and Gronda, 107–207, 1816–17.

³³ For the revivals of *Giasone* see Bianconi, s.v. "Caletti (Caletti-Bruni), Pietro Francesco"; Nicola Michelassi, "Le prime tournées del *Giasone* di Cicognini-Cavalli (1649–1654)," *Studi secenteschi* 52 (2011): 195–209 (English translation: "Balbi's Febiarmonici and the first 'Road Shows' of *Giasone* (1649–1653)," in *Readying Cavalli's Operas*, ed. Rosand, 307–19).

³⁴ Dated in Michelassi, "Le prime tournées del *Giasone*," 204.

³⁵ This print shows signs of typographical adjustments: a further printing session added the indication "terza edizione" (third edition) and changed the place of publication from "IN NAP." to "IN VEN." (this latter alteration is also found in the dedication letter, p. 4). See Chiarelli, "L'incoronazione di *Poppea* o *Il Nerone*," 140, n. 34. The paratexts and the main textual additions in this source are given here in Appendix 2.X–XII.

³⁶ Here we present short citations without indication of publishers, and only one exemplar per edition. For a complete list of librettos for *Giasone*, see Cicognini and Cavalli, *Il Giasone*, ed. Badolato, Bianconi, Conti, Usula.

- Reggio 1668 (I-REm 19.K.223).
- Bologna 1673 (I-MOe 83.G.7/3).
- Genoa 1681 (I-Rc Comm. 80/3).
- Brescia 1690 (I-Mb Racc.dramm.2379/2).

Two manuscript scores from Cavalli's workshop (unidentified performance), preserved in:

- Venice (I-Vnm It. Cl. IV, 363 =9887).³⁷
- Vienna (A-Wn Mus.Hs.16657).³⁸

One manuscript score linked to the 1651 Neapolitan performance, preserved in:

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| <ul style="list-style-type: none"> • Naples (I-Nc 20.1.6).³⁹ |
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One manuscript score linked to the 1668 performance in Reggio, preserved in:

- Modena (I-MOe Mus.E.23).⁴⁰

Seven manuscript scores (unidentified performances), preserved in:

- Rome (V-CVbav Chigi.Q.V.52).⁴¹
- Florence (I-Fn B.R.33, olim Magl. Cl. XIX.20).⁴²
- Naples (I-Nc two copies: 33.6.15, 33.6.16).⁴³
- Isola Bella (I-IBborromeo MS.AU.068).⁴⁴
- Oxford (GB-Ob University College MS. 210/1-3).

Sources related to *Il novello Giasone*, reworking of *Giasone* by G. F. Apolloni and A. Stradella (omitting the poets' names):⁴⁵

³⁷ This score is part of the Contarini collection (see n. 3 above). Studied in Jeffery, "The Autograph Manuscripts of Francesco Cavalli," 111–18.

³⁸ This score is part of Leopold I's *Schlafkammerbibliothek*: Academia Caesarea Vindobonensis, *Tabulae Codicum Manuscriptorum*, vol. 9: Codicum Musicorum Pars I (1897), no. 16657. Studied in Jeffery, "The Autograph Manuscripts of Francesco Cavalli," 219–20; and Brown, "Inside Cavalli's Workshop," 67–68.

³⁹ See Gasperini and Gallo, *Catalogo delle opere musicali*, 213. This is the oldest of the three Neapolitan scores of *Giasone* held in I-Nc. It might be the item in the entry "Giasone - Spartito del secolo XVII" that appears in the *Indice di tutti i libri e spartiti di musica che conservansi nell'Archivio del Real Conservatorio della Pietà de' Turchini*, s.v. "Giasone" (Naples, 1801), <https://www.google.com/books/edition/Indice-di-tutti-i-libri-e-spartiti-di-Mu/JUWrtTngmEAC?hl>. Indeed, the library of the Conservatorio della Pietà dei Turchini was merged into the library of the Conservatorio de Musica S. Pietro a Majella in 1826; nonetheless, a score of *Giasone* by Cavalli with the call number 466 appears in the list of volumes that the librarian Giuseppe Sigismondo (1739–1826) donated at the founding of the conservatory library in 1795. Most of his manuscripts are still in the library and present his list numbers on their title pages. However, the manuscript of *Giasone* lacks the first folios; therefore, it is not possible to identify it as part of Sigismondo's original collection or as belonging to the Conservatorio della Pietà dei Turchini. See Rosa Cafiero, "Una biblioteca per la biblioteca: la collezione musicale di Giuseppe Sigismondo," in *Napoli e il teatro musicale in Europa fra Sette e Ottocento: Studi in onore di F. Lippmann*, ed. Bianca Maria Antolini and Wolfgang Witzemann (Florence: Olschki, 1993), 299–367.

⁴⁰ See Pio Lodi, *Catalogo delle opere musicali: Città di Modena*; R. *Biblioteca Estense* (Parma: Fresching, 1923; reprint, Bologna: Forni, 1967), 110; and Alessandra Chiarelli, *I codici di musica della raccolta estense: Ricostruzione dall'inventario settecentesco* (Florence: Olschki, 1987), 169.

⁴¹ This score is part of the Chigi's collection in Rome, studied in Christine Jeanneret, "L'objet-musique, paysage de la mémoire: Le mécénat et la collection musicale Chigi à Rome au XVII^e siècle," *Revue de musicologie* 103, no. 1 (2017): 3–52.

⁴² Studied in Bianca Becherini, *Catalogo dei manoscritti musicali della Biblioteca Nazionale di Firenze* (Kassel: Bärenreiter, 1959), 4–5; and Jeffery, "The Autograph Manuscripts of Francesco Cavalli," 319–23.

⁴³ See Gasperini and Gallo, *Catalogo delle opere musicali*, 213. These two Neapolitan copies of *Giasone* might be dated around 1660s–70s. Their scribes are studied in Amato, "Le antologie di arie."

⁴⁴ This score is part of the music collection of Vitaliano VI Borromeo. See Enrico Boggio, *Il fondo musicale dell'Archivio Borromeo dell'Isola Bella* (Lucca: LIM, 2004), 57; and Nicola Usula, "One More Gem for 'Isabella': The Score of *La finta pazza* in the Music Collection of Vitaliano VI Borromeo," in Strozzi and Sacratì, *La finta pazza: partitura in facsimile*, xxxvii–lii.

⁴⁵ Studied in Nicola Usula, "Giasone a quattro mani: Cavalli messo a nuovo da Stradella," in Cicognini and Cavalli, *Il novello Giasone*, xlv–xcii.

Librettos

- Rome 1671: publ. Mascardi's heir (*I-MOe* 70.G.10.1).⁴⁶
- Rome 1676: publ. Stamparia della Reverenda Camera Apostolica (*I-Bu* Aula V Tab.I E.III Vol. 10.4).

Scores preserved in:

- Siena (*I-Sc* L.V.33).⁴⁷
- Lisbon (*P-La* Cod.Mus.47.V.26-27).⁴⁸

V *La finta pazza*⁴⁹ (G. Strozzi and F. Saccati)

Printed librettos giving the original version by Giulio Strozzi (all including the poet's name):

- Venice 1641, 1st ed.: publ. Giovan Battista Surian (*I-Rn* 34.1.A.4.1).⁵⁰
- Venice 1641, 2nd ed.: publ. Giovan Battista Surian (*I-Bc* Lo.4940).
- Venice 1644, 3rd ed.: publ. Giovan Battista Surian (*I-Mb* Racc.dramm.722).
- Paris 1645: *Feste teatrali per La finta pazza* (printed with no indication of city and publisher (*F-Pn* Ra3.89 Rés.)).

Printed librettos giving the version by the Febiarmonici (all but the Neapolitan source omitting the poet's name):

- Piacenza 1644: published in Codogno, n.p. (*E-PAbm* 67-02-51).⁵¹
- Bologna 1647 (2 eds.): publ. Dozza's heirs (*I-MOe* 83.C.19/5; and *I-Vgc* Rolandi ROL.591.08).
- Genoa 1647: publ. Giovanni Calenzani (*V-CVbav* Chigi, VI.1134/1).
- Turin 1648: publ. Giovan Battista Zavatta (*I-Ru* Misc Leg 187/4).
- Milan 1648–51: publ. Giovan Pietro Eustorgio Ramellati, n.d. (*I-Vgc* Rolandi ROL.1174.1).
- Naples 1652: publ. Roberto Mollo (**I-Nc* Rari 10.2.1; **I-Rc* Comm.298/3; **V-CVbav*, Dramm.Allacci.121/6; *I-PLcom* CXXXVI.A.86.5).⁵²
- Milan 1662: publ. Stampa Archiepiscopale (*I-MOe* 90.B.33/1).

Manuscript score related to a revival, held in:

- Isola Bella (*I-Bborromeo* MS.AU.298).⁵³

VI *Veremonda, l'amazzone di Aragona* (G. Strozzi and F. Cavalli)

Venetian sources linked to the authors:

- Libretto printed in Venice in 1652 with an anagram of the poet's name (Luigi Zorzisto [i.e., Giulio Strozzi]): publ. Giacomo Batti (*I-Vnm* Dramm 3459; *I-Rc* Comm.147/1).⁵⁴

⁴⁶ Edited in Cicognini and Cavalli, *Il novello Giasone*, cv–clxxxiv.

⁴⁷ Facs. ed. published in Cicognini and Cavalli, *Il novello Giasone* (. The manuscript was listed for the first time in Lorenzo Ilari, *La Biblioteca pubblica di Siena disposta secondo le materie da Lorenzo Ilari ...*, 9 vols. (Siena: Tipografia all'insegna dell'Ancora, 1844–1848), 7:147.

⁴⁸ See Biblioteca da Ajuda, *Catálogo de música manuscrita*, ed. Mariana Amelia Machado Santos, 9 vols. (Lisboa: Oficina de Estudos Corem, 1958–1968), 1:106, no. 499.

⁴⁹ A list of the extant copies for each printed source of *Finta pazza*, and the complete catalog of descriptions, scenarios, and choreographical reports related to this opera are in Michelassi, *La doppia "Finta pazza."*

⁵⁰ Edited in Michelassi, *La doppia "Finta pazza."*

⁵¹ Edited in Strozzi and Saccati, *La finta pazza: partitura in facsimile*, lix–lxxx.

⁵² The paratexts and the main textual additions in this source are given here in Appendix 2.XIII–XIV.

⁵³ Studied in Usula, "One more gem for 'Isabella'." Facs. ed. published in Strozzi and Saccati, *La finta pazza: partitura in facsimile*.

⁵⁴ Transcribed in Maddalena Vartolo, "La *Veremonda* (1652) di Giulio Strozzi: dall'Arno al Sebeto" (MA thesis, University of Verona, 2005); the transcription also includes the main variants found in the Neapolitan libretto.

- Manuscript score from Cavalli's workshop preserved in Venice (*I-Vnm* It. Cl. IV 407 =9931).⁵⁵

Sources linked to revivals:

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| <ul style="list-style-type: none"> • Libretto printed in Naples in 1652 with an anagram of the poet's name (Luigi Zorzisto [i.e., Giulio Strozzi]): publ. Roberto Mollo (only extant copy: *<i>V-CVhav</i> Dramm.Allacci.266/4).⁵⁶ |
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VII^a *La Rosinda* (G. Faustini and F. Cavalli)

Sources related to the 1651 premiere

- Libretto printed in Venice in 1651: publ. Giovanni Pietro Pinelli (*I-MOe* 90.B.16/4).⁵⁷
- Autograph score by Cavalli preserved in Venice (*I-Vnm* It. Cl. IV 370 =9894).⁵⁸

VII^b *Le magie amorose* (G. Faustini, rev. G. C. Sorrentino, and F. Cavalli, rev. anonymous)

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| <ul style="list-style-type: none"> • Libretto printed in Naples in 1653, omitting the poets' names: publ. Roberto Mollo (two extant copies: *<i>I-Nn</i> XLVII.1.24; and *<i>I-Rc</i> Comm.354/7).⁵⁹ |
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⁵⁵ The score is part of the Contarini collection (see n. 3 above). Studied in Jeffery, "The Autograph Manuscripts of Francesco Cavalli," 175–79; and Brown, "Inside Cavalli's Workshop," 77–78. See also the forthcoming critical edition: Strozzi and Cavalli, *Veremonda, l'amazzone di Aragona*, ed. Heller, Vartolo, Conti.

⁵⁶ The paratexts and the main textual additions in this source are given here in Appendix 2.XV–XXI. An item preserved in *I-PAc* is erroneously listed as a Neapolitan edition in Sartori's catalog and the database Corago, while it actually matches the libretto printed in Venice in 1652.

⁵⁷ Edited in Badolato, *I drammi musicali di Giovanni Faustini*, 51, 392–429.

⁵⁸ The score is part of the Contarini collection in Venice (see n. 3 above). Studied in Jeffery, "The Autograph Manuscripts of Francesco Cavalli," 153–58; and Eggert, "Staging the Operas of Francesco Cavalli," 93–113.

⁵⁹ The paratexts and the new prologue in this source are given here in Appendix 2.XXII–XXIV.