Appendix 1. Extant sources for the seven Venetian operas performed in Naples between 1650 and 1653

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).

Venetian sources linked to the authors (unidentified performance):
- manuscript score from Cavalli’s workshop preserved in Venice (I-Vnm It. Cl. IV, 355 =9879).

Printed libretto linked to revivals (all omitting the poet’s name):4

<table>
<thead>
<tr>
<th>Location</th>
<th>Libretto Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genoa 1652:</td>
<td>publ. Pier Giovanni Calenzani (I-MOe 83.2.21/6).</td>
</tr>
<tr>
<td>Piacenza 1655:</td>
<td>publ. Giovanni Bazachi (I-Fn Magl. 3.8.391).</td>
</tr>
</tbody>
</table>

Manuscript librettos (unidentified performance):

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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 Angelo Pirrotta on his 80th Birthday.


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-Vme 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

Printed librettos linked to revivals (all including the poet’s name):12
- Florence 1646: publ. Franceschini e Logi (US-W7e ML48 [S1719a]).
- Ferrara 1648: publ. Francesco Suzzi (V-CVhav Chigi, VI.1134/2).
- Piacenza 1651: publ. Giovanni Bazachi (D-Mlo 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
- Bergamo 1659: publ. Marc’Antonio Rossi’s heirs (I-BGe MALSalone.loggia.M 6.57.1)

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

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8 Studied in Fabris, “After the Premiere,” 43–46.
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).
Sources with text antedating composition of the music:


- 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-Vnum 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-RV I Silvestriana 239; PL-Wfn 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-TV co 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-Vnum It. Cl. IV, 439 =9963).25

- manuscript libretto held in Hanover (D-HVl Bibliotheca Regia, Hannoverana IV.588a).26

- manuscript score held in Naples (I-Nr Rari 6.4.1).27

- libretto printed in Naples in 1651, omitting the poet’s name: *Il Nerone ovvero L’incoronazione di Poppea* (publ. Roberto Mollo) (only extant copy: *I-Nr Rari 5.2.6).28

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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.”


22 These two groups correspond to the groups 511 and 52 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 della partitura di Napoli*, lxxvii–lxxiv; and in Rosand, *Le ultime opere di Monteverdi*, 439–43 (Monteverdi’s Last Operas, 394–97).


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-Be 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

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

- Genoa 1651: publ. Giorgio Rolla’s heirs (D-Mbs L.eleg.m.3761).

Printed librettos related to revivals after the Neapolitan 1651 performance:36

- Milan 1655, 1658, 1660, 1662, 1663, 1665 (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-Be Lo.6519; I-Mb Racc.dramm.6077/5; I-Mc Lib.Y.104).
- Piacenza 1655 (I-Mo e 83.B.5/6).
- Florence 1656 (I-Fn Z.3.7.168).
- Livorno 1656, 1669 (E-5.Av BG.35003; NL-Lat 566.G.33).
- Vicenza 1658 (I-Vg Libretti VICENZA 57 E 62).
- Ferrara 1659 (I-FFe MF. 387.46).
- Velletri 1660 (V-CHbar, Dramm.Allacci.135/3).
- Venice 1661, 1662, 1664, 1666 (I-Vnm Dramm. 1890.2; I-Be Lo.6523; D-Mbs L.eleg.m. 3764; I-Mo e 83.D.17/3).
- Perugia 1663 (I-Fn Palat.29.1.0.8./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 Ready Cavalli’s Operas, ed. Rosand, 137–52.
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.
Two manuscript scores from Cavalli’s workshop (unidentified performance), preserved in:

- Venice (I-Vnm 1 Ct. IV, 363 = 9887).\(^{37}\)
- Vienna (A-Wn Mus.Hs.16657).\(^{38}\)

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

- Naples (I-Nc 20.1.6).\(^{39}\)

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-Cl/hav Chigi.Q.V.52).\(^{41}\)
- Florence (I-Fr B.R.33, olim Magl. Cl. XIX.20).\(^{42}\)
- Naples (I-Nz 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):\(^{45}\)

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


\(^{39}\) See Gasperini and Gallo, *Catalogo delle opere musicali*, 213. This is the oldest of the three Neapolitan scores of *Giasone* held in *I-Nz*. 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’ Torcini*, 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 Otto cento: Studi in onore di F. Lippmann*, ed. Bianca Maria Antolini and Wolfgang Witzenmann (Florence: Olschki, 1993), 299–367.


\(^{43}\) 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.”


Librettos

- Rome 1671: publ. Mascardi’s heir (I-MOe 70.G.10.1).46

Scores preserved in:
- Siena (I-Sc L.V.33).47
- Lisbon (P-La Cod.Mus.47.V.26-27).48

V La finta pazza49 (G. Strozzi and F. Sacrati)

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
- 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):
- Bologna 1647 (2 eds.): publ. Dozza’s heirs (I-MOe 83.C.19/5; and I-Vge Rolandi ROL.591.08).
- Genoa 1647: publ. Giovanni Calenzani (V-CVbar Chigi, VI.1134/1).
- Naples 1652: publ. Roberto Mollo (*I-Nc Rari 10.2.1; *I-Re Comm.298/3; *V-CVbar, 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. Giacoamo Batti (I-Vnm Dramm 3459; I-Re 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.
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 Sacrati, La finta pazza: partitura in facsimile, lix–lixx.
52 The paratexts and the main textual additions in this source are given here in Appendix 2.XIII–XIV.
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.
Sources linked to revivals:

- Manuscript score from Cavalli’s workshop preserved in Venice (I-Vnm It. Cl. IV 407 =9931).\(^{55}\)

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).\(^{58}\)

Sources related to the 1653 premiere

- Libretto printed in Naples in 1653, omitting the poets’ names: publ. Roberto Mollo (two extant copies: *I-Ns XLVII.1.24; and *I-Rc Comm.354/7).\(^{59}\)

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\(^{56}\) The paratexts and the main textual additions in this source are given here in Appendix 2.XV–XXI. An item preserved in I-P/Ar 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.


\(^{58}\) 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.