

## The Cambridge Companion to Seventeenth-Century Opera

The *Cambridge Companion to Seventeenth-Century Opera* is a much-needed introduction to one of the most defining areas of Western music history - the birth of opera and its developments during the first century of its existence. From opera's Italian foundations to its growth through Europe and the Americas, the volume charts the changing landscape – on stage and beyond – which shaped the way opera was produced and received. With a range from opera's sixteenth-century antecedents to the threshold of the eighteenth century, this path-breaking book is broad enough to function as a comprehensive introduction, yet sufficiently detailed to offer valuable insights into most of early opera's many facets; it guides the reader towards authoritative written and musical sources appropriate for further study. It will be of interest to a wide audience, including undergraduate and graduate students in universities and equivalent institutions, and amateur and professional musicians.

JACQUELINE WAEBER is Associate Professor of Music at Duke University, North Carolina. As a musicologist, her research focuses on French musical culture, from the Baroque Era to early twentieth century. She is the editor of *Musique et Geste en France de Lully à la Révolution* (2009) and author of *En musique dans le texte: Le mélodrame, de Rousseau à Schoenberg* (2006).

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# The Cambridge Companion to Seventeenth-Century Opera

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*Edited by* JACQUELINE WAEBER  
Duke University



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## Preface

In the middle of the twentieth century, Joseph Kerman had no major qualms about giving the headline ‘The Dark Ages’ to one of the chapters of his book, *Opera and Drama*. By this, he meant the period between Monteverdi and Gluck. Granted, the expression may have been chosen *cum grano salis*, and Kerman then seemed to moderate his claim, stressing that this period was also ‘the great age of opera’. Song, music, stage design, the ‘enormous’ amount of libretti – all of these testified to ‘unbelievable development and unbelievable activity’. During the Baroque era, the ink of their scores barely dried, operas were staged in an overwhelming cadence, be it on Italian theatres or elsewhere in Europe. This led to the rise of a ‘star-system’ dominated by the cults of the castrato and the prima donna. The era also saw the advent of operatic spectacularity through the use of extravagant machineries. But in the end, once an opera had lived through a few performances, it was then ‘thrown away’.<sup>1</sup> Here was, for Kerman, the crux of the problem. This dazzling operatic hyperproductivity was also its main stigma. However foundational these dark ages may have been, they had not yet entered opera into the hall of the canonic repertoire – that is, until Mozart appeared on stage.

Of course, we need to contextualize Kerman’s tirade, originally published in 1956, then maintained in his revised edition of 1988. And we could reply that the 1950s were still the ‘dark ages’ for most operatic productions, especially for works that fell into the Baroque period before Mozart’s *Idomeneo*. Only from the 1970s have we started to study the early fringes of the operatic repertoire through historically based recordings, and (more or less) historically based productions. Much has been done since the collaboration between Nikolaus Harnoncourt and Jean-Pierre Ponnelle in 1975 at the Zurich Opera House for the staging of Monteverdi’s trilogy (*Orfeo*, *Il ritorno d’Ulisse in Patria*, and *L’incoronazione di Poppea*), as well as the staged madrigal *Il Combattimento di Tancredi e Clorinda*), or Jean-Marie Villégier’s 1987 landmark production of Lully’s *Atys*, with William Christie and the Arts Florissants, at the Opéra-Comique in Paris. These productions are now considered historical landmarks in the twentieth-century revival of Baroque opera. Also, the renewed scholarly impulse in

opera studies, theatre studies, and cultural history during these recent decades has pursued these efforts. Today, no one would deny that this operatic repertoire has become much more visible and accessible be it on stage or through recorded media. As a result, there is now an enthusiastic audience, within or outside the scholarly sphere, for whom this *Companion* is intended.

Our volume is on ‘seventeenth-century opera’ rather than ‘early opera’ or ‘Baroque opera’, and this is not simply to address more explicitly its chronological boundaries. When it comes to art forms, ‘early’ often implies the notions of archaism, imperfection, or unachievement, and of experimentalism. These can fuel a problematic teleological connotation, when considering that the history of opera unfolds as a cyclical history of crises, during which the respective priorities of music and words needed to be readressed and readjusted. By the 1680s, Italian opera was rife for its first important critical moment, the Metastasian reform in the early eighteenth century, in the wake of the ideals promulgated by the Arcadian academy. But in parallel, the new genre of the *tragédie en musique*, France’s belated answer to Italian opera, offered a treatment of music and text that in many ways stood much closer to the ideals of the Camerata Bardi in the 1600s than to its contemporary Italian counterpart. Thus, the history of opera should be better understood not so much as a linear development aiming towards a supposed operatic perfection but rather as a series of constant ‘returns to’ the ideal of an original model.

Our volume offers thirteen essays by distinguished scholars in the fields of seventeenth-century opera and theatre studies. Its intention is to provide the readers – be they interested members of the public, students, or scholars – with a series of thorough yet accessible texts scrutinising opera during the entire seventeenth century, a period that provided the foundational pillars for the development of this genre. The volume is also justified by the specialisation of scholarship and the major renewal of opera studies in these recent decades. Independently from the period chosen, the study of opera has also become increasingly reliant on interdisciplinarity. Much of the recent literature on seventeenth-century opera has involved groundbreaking research highlighting opera’s relationships with literature, Classical antecedents, theatrical practices, rhetoric, patronage, political functions, gender issues, and other sociological contexts, and our volume draws on such a multiplicity of approaches.

The three chapters in Part I, ‘The Italian Foundations’, reflect on the origins of opera in the context of Florentine humanism, and how literary ideals and those of Classical literature led to a recreation of a modern

equivalent of ancient Greek theatre. Readers are also introduced to the musical characteristics and dramatic functions of the *recitar cantando*, *stile rappresentativo*, aria, and chorus, and their relation to poetry. The rise of opera-as-drama is discussed up to its Roman period and along its political dimension as a vehicle for displays of power as well as entertainment for its courtly and aristocratic audiences.

The five chapters of Part II, 'Society, Institutions, and Production', focus on various aspects related to operatic production, the development of stage scenery, and the incorporation of ballet. It also assesses opera as a socio-economic institution, which started with the multiplication of opera houses for a paying public (from 1637 in Venice). Part II scrutinizes the increasing professionalisation of the operatic sphere and its impact on composers, librettists, and stage designers, and the strengthening of Venice as a main model for opera throughout Italy, but it also considers how other Italian centres differed from the Venetian model. Emphasis is given to the singers: the rise of the castrato, the primo uomo and prima donna, and the important yet problematic place occupied by female musicians – from composers to singers – and the social constraints they faced.

Part III, 'National Traditions (outside Italy)', addresses the cultivation of opera, by birth an Italian affair, and its expansion outside the limits of the Italian territories, reaching the rest of Europe and the Americas. Its geographical dissemination and assimilation was not always a smooth process: France, England, and Spain had already strong traditions of theatrical spectacles in which music was prominently featured. All these various strands formed different trajectories in which the primeval Italian model had to be reimagined along specific geographical and cultural traditions that had started to consolidate by the end of the seventeenth century. By then, the rise of the Neapolitan school, while preparing the ground for *opera seria*, also contributed to the dissemination of opera in Spain and the Spanish dominions in Italy and the Americas. In parallel, the German countries saw the rise of operatic centres in cities such as Leipzig and Hamburg; in England, the end of the seventeenth century culminated with the first Golden Age of English opera until Purcell's death in 1695. In France, the period between Lully's death in 1687 and the advent of *opéra-comique* in the 1710s marked the culmination of the Lullian model before Rameau's first operas in the 1730s.

By generating idiosyncratic musical styles and techniques, these traditions also departed from the Italian norm, preparing the ground for national traditions that would lead in the next century to the Gluckian reform. In that respect, the present volume also invites a broader

understanding of the origins and development of seventeenth-century opera and its numerous legacies in the next century.

As anyone would expect, the chronological ambitus of our volume starts with opera's Italian origins, c. 1590s–1600s. It extends up to the 1710s, meaning that we do not include what would still be considered 'Baroque opera', that is, Handel's operas, Metastasio and the rise of *opera seria*, and opera in France following the death of Louis XIV. These topics are covered by the *Cambridge Companion to Eighteenth-Century Opera*, thus avoiding any excessive overlapping.

The music examples as well as the orthography of the libretti have all been modernised. Our chronology encompasses the major works mentioned in the volume and provides specific historical events for their contextualisation. The final bibliography is not redundant with the endnotes, and is mainly intended to guide the reader towards essential publications. However, most of the primary sources (scores, libretti, archival texts including manuscripts) are only mentioned in the chapters' endnotes.

I am most grateful to all the contributors of this volume, who embraced with so much dedication the task of writing for this *Companion* and who accepted the challenge of its long overdue genesis. I am indebted to Maximiliano Amici, who realized all the music examples and adapted them to modern notation; to Kirsten Rutschman, who translated Michael Maul's text; and to Laura Williams and Celia Abele, both of whom lightened my task of translating and revising the texts by the three French-speaking contributors of this volume.

Special thanks go to Christine Jeanneret, Laura Naudeix, and Colleen Reardon, who, at various stages of this volume's preparation, helped me and encouraged me to persevere with it, and to Tim Carter for always providing wise and erudite advice.

## Notes

- 1 Joseph Kerman, *Opera as Drama* (New York: Knopf, 1956; rev. edn. Berkeley: University of California Press, 1988), ch. 3, 39.



## Chronology

- 1581 Galilei, *Dialogo della musica antica e della moderna*; *Ballet comique de la Reine* (Paris)
- 1589 Bargagli, *La Pellegrina* (Florence)
- 1597/8 Peri, *La Dafne* (Florence)
- 1600 Peri, *L'Euridice* (Florence); Caccini, *Il rapimento di Cefalo* (Florence); Cavalieri, *La Rappresentazione di Anima, et di Corpo* (Rome)
- 1600/1 Caccini, *L'Euridice* (print)
- 1601/2 Caccini, *L'Euridice* (Florence), *Le Nuove musiche* (print)
- 1607 Monteverdi, *Orfeo* (Mantua); F. Caccini, *La Stiava* (Pisa)
- 1608 Gagliano, *La Dafne* (Mantua); Monteverdi, *L'Arianna, Il Ballo delle ingrate* (Mantua)
- 1610 Guédron, *Le Ballet de Monseigneur le duc de Vandosme ou Ballet d'Alcine* (Paris)
- 1613 Lanier, *Somerset Masque* (London)
- 1614 Monteverdi (?), *Orfeo* (Salzburg); Caccini, *Nuove musiche e nuova maniera di scriverle*
- 1617 Guédron, *Ballet de la délivrance de Renaud* (Paris); Lanier, *Lovers Made Men, The Vision of Delight* (London); A 'Sing-Comedie' on the life of St. Ignatius of Loyola (Würzburg)
- 1619 Gagliano, Peri, *Lo sposalizio di Medoro et Angelica* (Florence); F. Caccini, *La Fiera* (Florence); Guédron, *Grand Ballet du Roi sur l'aventure de Tancrede en la Forêt enchantée* (Paris)
- 1620 Vitali, *Aretusa* (Rome); *Delizie di Posillipo boscarecce e marittime* (Naples)
- 1621 Schütz, *Glückwünschung des Apollinis und der neun Musen* (Dresden)
- 1622 F. Caccini and Gagliano, *Il martirio di Sant'Agata* (Florence)
- 1624 Monteverdi, *Il Combattimento di Tancredi e Clorinda* (Venice)
- 1624/5 Gagliano, *La regina Sant'Orsola* (Florence)
- 1625 F. Caccini, *La liberazione di Ruggiero dall'isola d'Alcina* (Florence)
- 1626 Gagliano, *La Giuditta* (Venice); D. Mazzocchi, *La catena d'Adone* (Rome); Boësset, *Grand Bal de la Douairière de Billebahaut* (Paris)

- 1627 Piccinini and Monanni, *La selva sin amor* (Madrid); Schütz, *Dafne* (Torgau)
- 1628 Gagliano, *La Flora* (Florence)
- 1630 Monteverdi, *Proserpina rapita* (Venice)
- c. 1630 Publication of *Il Corago*
- 1631 or 1632 Landi, *Sant’Alessio* (Rome)
- 1633 M. Rossi, *Erminia sul Giordano* (Rome)
- 1636 Sances, *Ermiona* (Padua)
- 1637 Opening of the Teatro San Cassiano (Venice) with Manelli, *Andromeda*; Marazzoli and V. Mazzocchi, *L’Egisto, ovvero, Chi soffre sperì* (Rome)
- 1638 Manelli, *La maga fulminata* (Venice)
- 1638/9 Cavalli, *Le nozze di Teti e di Peleo* (Venice); Schütz, *Orpheus und Eurydice* (Dresden)
- 1639 Opening of the Teatro SS. Giovanni e Paolo (Venice); Ferrari, *Armida* (Venice); Manelli, *La Delia* (Venice); Marazzoli and V. Mazzocchi, *L’Egisto, ovvero, Chi soffre sperì* (Rome, revised production)
- 1640 First opera production at the Teatro S. Moisè (Venice); Doni, *Trattato della musica scenica*; Monteverdi, *Il ritorno d’Ulisse* (Venice); Cavalli, *Gli amori d’Apollo e di Dafne* (Venice)
- 1641 Inauguration of the Teatro Novissimo with Sacrati, *La finta pazza* (Venice); Monteverdi, *Le nozze d’Enea e Lavinia* (Venice)
- 1642 Cavalli, *La virtù de’ strali d’Amore* (Venice); Sacrati, *Bellerofonte* (Venice); L. Rossi, *Il palazzo incantato* (Rome)
- 1643 Monteverdi, *L’incoronazione di Poppea* (Venice); Sacrati, *Venere gelosa* (Venice)
- 1644 Cavalli, *L’Ormino* (Venice); Staden, *Geistliche Waldgedicht oder Freudenspiel, genant Seelewig* (Nuremberg)
- 1645 Sacrati, *La finta pazza* (Paris, Petit-Bourbon); Rovetta, *Ercole in Lidia* (Venice)
- 1646 Marazzoli and V. Mazzocchi, *L’Egisto, ovvero, Chi soffre sperì* (Paris)
- 1647 Grasseschi, *Datira* (Siena); L. Rossi, *Orfeo* (Paris)
- 1648 Opening of the Teatro SS. Apostoli (Venice)
- 1649 Cavalli, *Giasone* (Venice)
- 1650 D’Assoucy, *Andromède* (Paris)
- 1651 Opening of the Teatro S. Apollinare (Venice); Cavalli, *Calisto* (Venice); Cesti, *Alessandro vincitor di se stesso* (Venice)
- 1652 Cavalli, *La Veremonda, l’amazzone di Aragona* (Naples)
- 1653 Cavalli, *La Veremonda, l’amazzone di Aragona* (Venice); Cambefort, Lambert et al., *Ballet Royal de la Nuit* (Paris); Hidalgo (attributed), *Fortunas de Andrómeda y Perseo* (Madrid); Locke, *Cupid and Death*; Provenzale/Cavalli, *Il Ciro* (Venice)

- 1654 Opening of the theatre San Bartolomeo (Naples); Caproli, *Le nozze di Peleo e di Theti* (*Les Noces de Pélée et de Thétis*, Paris); Cambefort, *Les Charmes de Félicie, tirés de la Diane de Montemayor* (Paris); Flecknoe, *Ariadne Deserted by Theseus and Found and Courted by Bacchus* (London); Staden, *Geistliche Waldgedicht oder Freudenspiel, genant Seelewig* (Wolfenbüttel)
- 1655 Cavalli, *Erismena* and *Xerse* (Venice); Cesti, *L'Argia* (Innsbruck)
- 1656 Opening of the Teatro S. Samuele (Venice); Lawes, Locke et al., *The Siege of Rhodes* (London); Cesti, *Oronthea* (Innsbruck); Hidalgo, *Pico y Canente* (Madrid)
- 1657 Ziani, *Le Fortune di Rodope e Damira* (Venice); Cavalli, *Artemisia* (Venice); Cesti, *La Dori* (Innsbruck)
- 1658 Cavalli, *Hipermestra* (Florence)
- 1659 Volpe, *La Costanza di Rosmonda* (Venice)
- 1660 Aureli, *L'Antigona delusa da Alceste* (Venice); Hidalgo, *La púrpura de la rosa* (Madrid); Cavalli, *Xerse*, with additional entrées by Lully (Paris)
- 1661 Opening of the Teatro S. Salvatore (Venice); Hidalgo, *Celos aun del aire matan* (Madrid); J. Melani, *Ercole in Tebe* (Florence)
- 1662 Cavalli, *Ercole amante* (Paris); Bontempi, *Il Paride* (Dresden)
- 1663 Opening of the Drury Lane Theatre (London); Sebastiani, *Pastorello musicale* or the *Verliebte Schäffer-Spiel* (Königsberg)
- 1664 Cavalli, *Scipione affricano* (Venice); Locke, *Macbeth* (London); Banister, *The Indian Queen* (London)
- 1665 Cavalli, *Mutio Scevola* (Venice)
- 1666 Cesti, *Il Tito* (Venice)
- 1667 Inauguration of the Komödienhaus am Taschenberg (Dresden) with Ziani's *Il Teseo*
- 1668 J. Melani, *Il Girello* (Rome); Cesti, *Il Pomo d'oro* (Vienna)
- 1669 Foundation of the Académie d'Opéra (Paris; renamed in 1671 Académie Royale de Musique); Cesti, *Argia* (Siena); Lully, *Ballet de Flore*
- 1670 Molière and Lully, *Les Amants magnifiques* (Saint-Germain-en-Laye); Molière and Lully, *Le Bourgeois gentilhomme* (Chambord, then Paris)
- 1671 Opening of the Dorset Garden Theatre (London); Ziani, *Heraclio* (Venice); Cambert, *Pomone* (Paris)
- 1672 Sartorio, *Orfeo* (Venice); Pasquini, *La sincerità con la sincerità, ovvero Il Tirinto* (Ariccia); Cesti, *Dori* and *Il Tito* (Siena); J. Melani, *Il Girello* (Siena); Bontempi and Peranda, *Musicalisches Schauspiel von der Dafne* (Dresden)
- 1673 Lully, *Cadmus et Hermione*, *Les Fêtes de l'Amour et de Bacchus* (Paris); Bontempi, *Jupiter und Io* (Dresden)

- 1674 Draghi, *Il ratto delle Sabine* and *Il fuoco eterno custodito dalle Vestali* (Vienna); Lully, *Alceste* (Paris); Cavalli, *Erismena* (?) (London); Locke, *The Tempest* (London); Perrault, *Critique de l'opéra, ou Examen de la tragédie intitulée Alceste*
- 1675 Legrenzi, *Eteocle e Polinice* (Venice); Lully, *Thésée* (Saint-Germain-en-Laye); Locke, *Psyche* (London)
- 1676 Sartorio, *Giulio Cesare in Egitto* (Venice); Lully, *Atys* (Saint-Germain-en-Laye)
- 1677 Opening of the Teatro S. Angelo (Venice); Legrenzi, *Totila* (Venice); Agostini, *L'Adalinda* (Siena); Lully, *Isis* (Saint-Germain-en-Laye)
- 1678 Opening of the Teatro S. Giovanni Grisostomo (Venice); establishment of the Theatre am Gänsemarkt (Hamburg); Theile, *Adam und Eva (Der erschaffene, gefallene und aufgerichtete Mensch)*, *Orontes* (Hamburg); Lully, *Psyché* (Paris)
- 1679 Lully, *Bellérophon* (Paris); Scarlatti, *Gli equivoci nel sembante* (Rome)
- 1680 Creation of the Comédie-Française (Paris); Scarlatti, *L'honestà negli amori* (Rome); Lully, *Proserpine* (Saint-Germain-en-Laye); Strungk, *Alceste* and *Die liebreiche, durch Tugend und Schönheit erhöhte Esther* (Hamburg)
- 1681 Lully, *Le Triomphe de l'Amour* (Saint-Germain-en-Laye); Lorenzani, *Nicandro et Fileno* (Fontainebleau); Steffani, *Marco Aurelio* (Munich)
- 1682 Lully, *Persée* (Paris)
- 1683 Legrenzi, *Il Giustino* (Venice); Scarlatti, *L'Aldimiro, o vero Favor per favore* and *La Psiche, o vero Amore innamorato* (Naples); Lully, *Phaëton* (Versailles)
- c. 1683 Blow, *Venus and Adonis* (London)
- 1684 Lully, *Amadis* (Paris)
- 1685 Lully, *Roland* (Versailles) and *Le Temple de la Paix* (Fontainebleau); Grabu, *Albion and Albanius* (London); Steffani, *Solone, Audacia e rispetto* (Munich)
- 1686 Lully, *Armide* (Paris); Lully, *Acis et Galatée* (Anet); Lully, *Cadmus* (London); Franck, *Cara Mustapha* (Hamburg); Franck, *Die drey Töchter Cecrops* (Ansbach/Hamburg); Steffani, *Servio Tullio* (Munich)
- 1687 Lully, *Achille et Polyxène* (Paris); Steffani, *Alarico il Baltha* (Munich)
- 1688 Charpentier, *David et Jonathas* (Paris); Lorenzani, *Orontée* (Chantilly); Steffani, *Niobe, regina di Tebe* (Munich)
- 1689 Purcell, *Dido and Aeneas* (London); Collasse, *Thétis et Pélée* (Paris); Krieger, *Die ausgesöhnte Eifersucht oder Cephalus und*

- Procris* (Weissenfels); Pallavicino and Strungk, *Antiope* (Dresden); Steffani, *Henrico Leone* (Hanover)
- 1690 Foundation of the Accademia dell'Arcadia (Rome); Purcell, *Dioclesian* (London)
- 1691 Purcell, *King Arthur* (London); Conradi, *Die schöne und getreue Ariadne* (Hamburg); Steffani, *Orlando generoso* (Hanover)
- 1692 Conradi, *Die Verstöhrung Jerusalem* (Hamburg); Kusser, *Ariadne* (Braunschweig); Purcell, *The Fairy-Queen* (London)
- 1693 Noris, *Nerone fatto Cesare* (Venice); Charpentier, *Médée* (Paris); Desmarets, *Didon* (Paris); Strungk, *Alceste* (Leipzig)
- 1694 Scarlatti, *Pirro e Demetrio* (Naples); Jacquet de La Guerre, *Céphale et Procris* (Paris); Kusser, *Erindo* (Hamburg)
- 1695 Scarlatti, *Pirro e Demetrio* (Siena); Collasse, *Les Saisons* (Paris); Desmarets, *Les Amours de Momus* (Paris)
- 1697 Scarlatti, *La caduta de' Decemviri* (Naples); Campra, *L'Europe galante* (Paris); Destouches, *Issé* (Fontainebleau); Keiser, *Adonis* (Hamburg)
- 1698 Eccles, *Rinaldo and Armida* (London); Navas, *Destinos vencen finezas* (Madrid)
- 1699 Campra, *Le Carnaval de Venise* (Paris); Strungk, *Agrippina* (Leipzig)
- 1700 ? Kusser, *Adonis* (Stuttgart)
- 1701 Hidalgo, Torrejón y Velasco, *La púrpura de la rosa* (Lima); Keiser, *Störtebecker* (Hamburg); *Ballet de Narva* (Stockholm)
- 1702 Raguenet, *Parallèle des Italiens et des Français en ce qui regarde la musique et les opéras*
- 1703 Albinoni, *Griselda* (Florence); Destouches, *Le Carnaval et la Folie* (Fontainebleau); Keiser, *Claudius* (Hamburg)
- 1704 *Le Cerf de la Viéville*, *Comparaison de la musique italienne et de la musique française*
- 1706 Marais, *Alcyone* (Paris)
- 1709 Steffani, *Tassilone* (Düsseldorf)
- 1710 Campra, *Les Fêtes vénitiennes* (Paris); Mattheson, *Boris Goudenow* (Hamburg)
- 1728 Hidalgo, *Celos aun del aire matan* (Mexico)

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## Abbreviations

### Books

- MGG1 *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*  
 MGG2 *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik, 2nd rev. edn*

### Journals

- COJ *Cambridge Opera Journal*  
 EM *Early Music*  
 EMH *Early Music History*  
 JAMS *Journal of the American Musicological Society*  
 JM *Journal of Musicology*  
 JRMA *Journal of the Royal Musical Association*  
 JSCM *Journal of Seventeenth-Century Music*  
 ML *Music & Letters*  
 MQ *Musical Quarterly*  
 MT *Musical Times*  
 PRMA *Proceedings of the Royal Musical Association*  
 RIM *Rivista Italiana di Musicologia*  
 RM *Revista de Musicología*  
 SM *Studi Musicali*

### Library Sigla

- E-Mn Madrid, Biblioteca Nacional  
 GB-Cu Cambridge, University Library  
 GB-Lbl London, British Library  
 GB-Lna London, The National Archives  
 I-Bc Bologna, Museo Internazionale e Biblioteca della Musica di Bologna  
 I-Bu Bologna, Biblioteca Universitaria  
 I-Mb Milan, Biblioteca Nazionale Braidense

I-Nn	Naples, Biblioteca Nazionale Vittorio Emanuele III
I-PESo	Pesaro, Biblioteca Oliveriana
I-Vas	Venezia, Archivio di Stato
V-CVbav	Città del Vaticano, Biblioteca Apostolica Vaticana