A P P E N D I X I

TABLES OF RENAISSANCE USAGE OF INSTRUMENTAL COLOUR

All the material included in the tables has been drawn from Dart, Ghisi, Walker, and Weaver (i). The tables themselves are based on those included in Weaver (i).

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THE

DEVELOPMENT

OF THE

ORCHESTRA AND ORCHESTRATION

in

ITALIAN OPERA

c. 1600 - c. 1750

J. E. BEAT

1968

TABLE I - O L Y M P I A N S C E N E S			
DATE AND PLACE	1539 Florence		1565 Florence
TITLES	Landi, Il Comodo Intermedio I	Intermedio I Strophe I	D'Ambra, La Cofanaria Intermedio I Strophe II
SUBJECT	Aurora awakens the world	Descent of the Gods	Venus, 3 Graces and 4 Hours
INSTRUMENTATION	1 gravicembalo arpi 1 violone 1 flauto	4 gravicembali 2 leuti 4 viole d'arco 2 tromboni 2 tenori di flauto 1 traversa 1 cornette muto	2 gravicembali 1 leuto mezano 4 violoni 1 trombone 2 flauti diritti 1 cornetto muto
DATE AND PLACE	1565		
TITLES	La Cofanaria (cont.) Int.I, St.III	Intermedio II	Intermedio II
SUBJECT	Love and 4 Passions	Dialogue between Music and Zephyrs	Dialogue between Herculess and Pleasure
INSTRUMENTATION	2 gravicembali 1 leuto grosso 1 sotto basso di viola 1 soprano di viola 1 trombone 1 flauto 4 traverse	3 gravicembali 1 leuto grosso 4 leuti 1 viola d'arco 1 soprano di viola 1 lirone 1 trombone basso 1 flauto grande tenore 1 traversa contralta 1 cornetto muto	3 gravicembali 3 liuti 4 viole d'arco 4 tromboni 2 flauti 1 traversa

TABLE I, cont.

DATE AND PLACE	1567 Florence		1567
TITLES	Del Mazzo, I Fabii Intermedio V	Intermedio VI	Carro
SUBJECT	Dialogue between Muses, Graces and 4 Vices	Banquet of the Gods	Juno on a cloud with Nymphs and Roman Heros
INSTRUMENTATION	1 leuto, 4 viole, 1 lira, 2 tromboni — Heaven: Muses and Graces 2 tromboni, 3 flauti — Earth: 4 Vices	6 liuti 1 basso di viola 1 soprano di viola 4 tromboni 2 flauti 1 traversa 2 cornetti	1 gravicembalo 2 leuti 1 lira 2 tromboni 1 traversa 1 cornetto
DATE AND PLACE	1585 Florence		
TITLES	Bardi, L'Amico fido' Intermedio I	Intermedio V	
SUBJECT	Open Heavens: Jove; Mercury delivers a message	Juno and Nymphs disperse a storm	
INSTRUMENTATION	Gravicembali 1 organo di legno arpe liuti viole traverse	Gravicembali arpe liuti tromboni (added with Chorus of Nymphs) flauti grossi	
DATE AND PLACE	1589 Florence		
TITLES	Bargagli, La Pellegrina Intermedio I	Intermedio I	ditto

TABLE I, cont.

SUBJECT	Sirens	Harmony of the Spheres, Open Heavens: Fates on lower stage	Celestial Sirens on upper stage
INSTRUMENTATION	Primo Choro: una lira un'arpa un leuto grosso un sotto basso di viola Secondo Choro: una lira un'arpa un chitarrone un basso di viola	2 arpe 1 chitarrone 1 leuto grosso 1 sotto basso di viola 1 basso di viola 2 lire	6 leuti (3 grossi, 3 piccioli) 1 salterio 1 cetera 1 mandola 1 basso di viola 3 tenori 1 sopranino di viola 4 tromboni 1 cornetto 1 traversa
DATE AND PLACE			
TITLES	La Pellegrina (cont.) Intermedio II	ditto	Intermedio III
SUBJECT	Contest between the Muses and the Pierides Pierides	Muses	Dance of the Delfi
INSTRUMENTATION	1 leuto grosso 1 chitarrone 1 basso di viola	2 arpe 2 lire 2 leuti 1 chitarrone 1 basso di viola 1 viola bastarda 1 violino	liuti arpe violini tromboni cornetti
DATE AND PLACE			1594 Florence?
TITLES	La Pellegrina (cont.) Intermedio VI	ditto	Bottrigari, L'Armonia celeste
SUBJECT	Appearance of the Gods	The Gifts (Harmony and Rhythm of the Gods)	

TABLE I, cont.			
INSTRU-MENTATION	arpe 1 organo di legno leuti cetere lire viole bassi di viole violini tromboni traverse cornetti	4 leuti 1 cetera 1 salterio 1 mandola 4 viole (2 bassi) 1 violino 1 archiviolata lira 4 tromboni 2 cornetti	1 gravicembalo grande 1 spinetta grande 3 leuti di varie forme 1 arpa doppia gran'quantité di viole 1 lira 2 ribecchini un altra (gran' quantité) di tromboni aliquanti flauti grossi e diritti e traverse 1 cornetto diritto 1 cornetto torto

TABLE II - PASTORAL AND MORTAL SCENES			
DATE AND PLACE	1501 Ferrara	1539 Florence	
TITLES	Moresca	Landi, Il Comodo Intermedio II	Intermedio IV
SUBJECT		Canzonetta for Shepherds	Bacchantes and Satyrs
INSTRU-MENTATION	pifari piva	6 storte stortina cornamusa	arpa ribecchino tromba torta 2 cornetti 2 storte tamburo con zufolo
DATE AND PLACE	1542 Mantua	1565 Florence	1567 Florence
TITLES	Moresca	D'Ambra, La Cofanaria Intermedio III	Mazzo, I Fabii Intermedio III
SUBJECT	Pan	Shepherds	Pastoral

TABLE II, cont.

INSTRU-MENTATION	arpa (played by Pan) 2 leuti 1 violone 1 flauto	1 cornetto muto 5 storte	1 trombone 5 dolzaini
DATE AND PLACE	1567 Florence		
TITLES	Mascherata di Cacciatori	Mascherata	Mascherata
SUBJECT	Hunters	Widowers' Coach	Butterflies
INSTRU-MENTATION	2 tromboni 2 cornetti 2 storte	2 viole 2 leuti 2 tromboni 2 traverse	First sung a cappella, then repeated with tromboni and cornetti
DATE AND PLACE	1574 Milan	1585 Florence	
TITLES	Mascherata Carro	Bardi, L'Amico fido Intermedio III	Intermedio VI
SUBJECT	Peasants	Flora, Nymphs and Satyrs	Tuscan Shepherds and Shepherdesses
INSTRU-MENTATION	1 trombone 1 cornetto 1 flauto 1 ffifero 1 dolzaina 1 cornamusa	arpi [sic] leuti tromboni cornetti muti dolzaini	arpi leuti bassi, tenori e soprani di viuole ribecchini tromboni traverse flauti flauti grossi cornetti tort'e diritti dolzaini zampogne
DATE AND PLACE	1589 Florence		
TITLES	Bargagli, La Pellegrina Intermedio VI		

TABLE II, cont.

SUBJECT	Ballo of the Humans
INSTRUMENTATION	1 chitarra spagnola 1 chitarra napolitana cetere salterio tamburello

TABLE III - M A R I T I M E S C E N E S

DATE AND PLACE	1539 Florence	1585 Florence	1585 Florence
TITLES	Landi, Il Comodo Intermedio?	Bardi, L'Amico fido Intermedio IV	Bargagli, La Pellegrina Intermedio V
SUBJECT	Seamonsters and Sea Sirens	Thetis sings to the accompaniment of a lute	Amphitrite with Tritons and Sea Nymphs
INSTRUMENTATION	Seamonsters: 3 traverse Sirens: 3 leuti	arpe leuti tromboni traverse	1 leuto 1 chitarrone 1 arciviolata lira

DATE AND PLACE		
TITLES	La Pellegrina (cont.) Intermedio V	ditto
SUBJECT	Arion	Sailors sing of triumph over Arion
INSTRUMENTATION	2 liuti 1 chitarrone 1 basso di viola 1 violino 1 organo di pivette	tromboni cornetti dolzaini fagotti

TABLE IV - I N F E R N A L AND H O R R I F I C S C E N E S			
DATE AND PLACE	1539 Florence	1565 Florence	
TITLES	Landi, Il Comodo Intermedio VI	D'Ambra, La Cofanaria Intermedio ?	 Intermedio V
SUBJECT	Solo by Night	Discord and Followers	Psyche descends into the Underworld
INSTRUMENTATION	4 tromboni	2 tromboni 1 dolzaina 2 cornetti 1 tenore di cornetto 2 tamburi	4 violini 1 lirone 4 tromboni
DATE AND PLACE	1567 Florence	1585 Florence	1589 Florence
TITLES	Mazzo, I Fabii Intermedio I	Bardi, L'Amico fido Intermedio II	Bargagli, La Pellegrina Intermedio III
SUBJECT	Chorus of Furies	Flegias on the Styx	Madrigal describing an infernal grove
INSTRUMENTATION	4 bassi di violini	bassi di viuole tromboni	1 arpa 2 lire 4 leuti 2 bassi di viole 1 violino 1 cornetto 1 basso di trombone
DATE AND PLACE			
TITLES	La Pellegrina (cont.) Intermedio IV	ditto	ditto
SUBJECT	Enchantress	Spirits of the Golden Age invoked	Celestial and Infernal spirits

TABLE IV, cont.

INSTRUMENTATION	lire grande leuti arpa doppia viole uno violino tromboni bassi organo di legno	chitarrone 2 leuti grossi 2 leuti piccioli 2 lire 1 salterio 1 violino (sopranino) 1 traversa 1 basso di viola bastarda 1 arpa	arpe, cetre, viole } celestial spirits 4 viole, 1 lira, 4 tromboni } infernal spirits

TABLE V - B A T T L E S C E N E S

DATE AND PLACE	1508 Ferrarra	1513 Urbino	1565 Florence
TITLES	Ariosto, La Cassaria Intermedio	Bibbiena, La Calandria Intermedio	D'Ambra, La Cofanaria Intermedio
SUBJECT	Battle of Vulcan with the Cyclops	Battle of Jason with Earthborn Warriors	Discord, Anger, Cruelty, Rapine, 4 Furies, Vengeance and 2 Cannibals
INSTRUMENTATION	pifari sonaglie	trombetti (on one side) piffari (on the other)	2 tromboni 2 cornetti ordinarii 1 cornetto grosso 1 dolzaina 2 tamburi
DATE AND PLACE	1589 Florence	1599 Milan	1599 Milan
TITLES	Bargagli, La Pellegrina Intermedio III	Visconti, L'Aremia Intermedio	Orfeo ed Euridice Intermedio
SUBJECT	Battle of Apollo with the Serpent	Battle of Jason with Earthborn Warriors	Battle
INSTRUMENTATION	tromboni traverse viole	trombe	trombe and other instruments of 'Victory' and 'Triumph'

A P P E N D I X I I

(a) From Syntagma Musicum by Michael Praetorius.

Suggested scoring for 'Laudate pueri' by Lassus.

> ... zwo Querflötten oder zwo Discantgeigen oder zween Cornetten, der Alt aber (als der Basseti in diesem Chor) humana voce? Im andern Chor der Alt (als der Cantus in diesem 2. Chor auch humana voce, diebeyde Tenor unnd Bass aber mit drey Posaunen angeordnet und musiciret werden mussen.

Suggested scoring for 'Inconvertendo' by Lassus.

> Zum 1. Choro kan man gar füglich 3. Querflötten oder drey stille Zincken oder drey Violini; Oder aber 1. Violini, 1. Cornett, und ein Quer- oder Blockflött unter einander vermenget; Zum Bassett aber ein Tenoristen, darneben so man wil auch ein Posaun: Auch wol eine Posaun oder Fagott absque voce humana; Do dann auch ein Knabe zu dem einen Discant, ... Zum andern Chor kan man eitel voces; Oder aber Violn de Gamba, oder Violn de bracio, oder Blockflötten nebensteinem Fagott oder QuartPosaun doch dass der Discant oder der Tenor, oder beyde miteinander auch humana voce neben den Instrumenten zugleich mit drein gesungen werden.

Praetorius, Vol.III, pp.153-154.

(b) From 'A' Lettori' by Alessandro Guidotti forming the preface to Cavalieri's Rappresentatione di anima, et di corpo.

> ... una Lira doppia, un Clavicembano, un Chitarone, ò Tiorba che si dica, insieme fanno buon-

issimo effetto: come ancora un Organo suave con un Chitarone. Et il Signor Emilio laudarebbe mutare stromenti conforme all'affetto del recitante.

Facsimile (London, 1967)

(c) Ibid.

'Avvertimenti per la presente Rappresentatione, à chi volesse farla recitar cantando.'

Le Sinfonie, & Ritornelli si puotranno sonare con gran quantità di stromenti: & un Violino, che suoni il soprano per l'apunto, farà buonissimo effetto.

Idem.

(d) From the preface to Dafne by Marco da Gagliano.

... procurisi che l'armonia non sia nè troppa nè poca, ma tale che regga il canto senza impedire l'intendimento delle parole.

Solerti, p.83

(e) From 'A' Lettori' by A . Guidotti, op.cit.

[Gli stromenti] e più, e meno in numero secondo il luogo, ò sia Teatro, overo Sala, quale per essere proportionata à questa recitatione in Musica, non doveria esser capace al più, che di mille persone.

Idem.

(f) From 'Trattato della musica scenica' by Giovanni Batista Doni.

Oltre ciò tanta varietà di suoni distrae notabilmente l'udito, e l'imaginativa dell'uditore ... Ma perchè tutta questa moltitudine d'instrumenti, nella maniera, che si usa, rende così poco

> suono, che appena si ode da' più vicini alla scena ... al più, al più ne segue, che il loro suono perviene alle orecchie di quelli, che sono nel mezzo della sala; ma se sarà tanto gagliardo, che arrivi agli estremi, senza dubbio ricoprirà troppo le voci (le quali poco si sogliono sentire) e da quelli, che sono ne' primi luoghi non si potrà sofferire.

Doni, Opera Omnia, Vol.II (ed. A. F. Gori and G. B. Passeri, Florence, 1763), p.110.

(g) Ibid.

> ... senza parlare della fatica, e del tempo, che si mette in fare tante copie dell'intavolatura del Basso.

Op.cit., p.111.

(h) From the preface to Dafne by Marco da Gagliano.

> Non voglio anche tacere che devono Apollo, nel canto dei terzetti Non curi la mia pianta o fiamma o gelo, recarsi la lira al petto (il che debbe fare con bell'attitudine), è necessario far apparire al teatro che dalla lira d'Apollo esca melodia più che ordinaria, però pargansi quattro sonatori di viola (a braccio o gamba poco rilieva) in una delle strade più, vicina, in luogo, dove non veduti dal popolo, veggano Apollo, e secondo ch'egli pone l'arco su la lira, suonino le tre note scritte, avvertendo di tirare l'arcate pari, acciò apparisca un arco solo. Questo inganno non può essere conosciuto se non per immaginazione da qualche intendente, e reca non poco diletto.

Solerti, pp.88-89.

(i) From L'Euridice by Jacopo Peri.

> Tirsi Viene in scena sonando la presente Zinfonia con un Triflauto, e canta la sequente stanza.

Facsimile, ed. E. M. Dufflocq (Rome, 1934), p.11.

(j) From Il Sant'Alessio by Stefano Landi.

> Leuti, Arpi, tre Violini suonino sopra i Soprani, che cantano e tutti stanno nella nuovola.

Goldschmidt, Vol.I, p.142.

(k) From Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst by J. E. Altenburg.

> Das Surdun oder Sordin ... wenn es aber unten in die Trompete gesteckt wird ... erhöhet ihn, wenn er gut gedrechselt ist, auch um einen ganzen Ton.

Altenburg, p.86.

(l) From L'Idropica by Guarini.

> Si diede dalla parte di dentro del palco il solito segno del suono delle trombe, e nel cominciar à suonar la terza volta sparì con tanta velocità in un batter di ciglia la gran cortina, che copriva il palco, ch'anchorch' s'avvidero come elle fusse sparita.

Follino, F., Compendio delle sontuose feste fatte l'anno M.DC.VIII nella Città di Mantova (1608), p.74.

(m) From Madrigali guerrieri, et amorosi, libro ottavo about Il Combattimento di Tancredi e Clorinda by Monteverdi.

> ... & co'siderato nel tempo piricchio che e tempo veloce, nel quale tutti gli migliori

> Filosofi affermano in questo essere stato usato le saltagioni, belliche, concitate, & nel tempo spondeo tempo tardo le contrane, comincial dunq; la semibreve a cogitare, la qual percossa una volta dal sono, proposi che fosse un tocco di tempo spondeo, la quale pòscia ridotta in sedeci semicrome, & ripercosse ad una per una, con agiontione di oratione contenente ira, & sdegno, udij, in questo poco ese'pio la similitudine del affetto che ricercavo ... Et p'che a primi principio (in particolare à quali toccava sonare il basso continuo) il dover tampellare sopra ad una corda sedici volte in una battuta gli pareva più tosto far cosa da riso che da lode, perciò riducevano ad una percossa sola durante una ba[t]tuta tal multiplicità, et in guisa di far udire il piricchio piede facevano udire il spondeo, & levanano la similitudine al oratione co' citata.

TLO, Vol.XVIII/1, preface.

(n) From the preface to Dafne by Gagliano.

> Innanzi al calar della tenda, per render attenti gli uditore, suonisi una sinfonia composta di diversi istrumenti quale servono per accompagnare i cori e sonare i ritornelli.

Solerti, p.83.

(o) Ibid.

> Primieramente avvertiscasi che gli strumenti che devono accompagnare le voci sole, sieno situati in luogo da vedere in viso i recitanti, acciò che meglio sentendosi, vadano unitamente.

Op.cit., p.83.

(p) From La Ville et la république de Venise by Limojon de St. Didier.

> La symphonie est peu de chose, inspirant plutôt de la mélancolie que de la gaieté. Elle est composée de luths, de tuorbes et de clavessins qui accompagnent les voix avec une justesse merveilleuse.

Quoted in Prunières (iii), footnote, p.61.

(q) From 'Trattato della musica scenica' by G. B. Doni.

> Le fatiche poi, i disgusti, gli affanni, e i rammarichi, che i poveri Musici provano in aggiustare insieme tanti Sonatori, e suoni in un luogo così angusto, appena si crederebbono; perchè con molto perdimento di tempo, è confusione bisogna disporre gl' Instrumenti, e distribuire i lumi, collocare i sedili, rizzare i leggii, e accordare gl' Instrumenti: e Dio sa se dopo averli bene accordati, bisogna di tutto spesso spesso rifarsi da capo per la moltiplicità delle corde, e rallentamento loro per rispetto de' lumi, e quanto bene si possano raggiustare, mentre gli altri suonano.

Doni, Vol.II, pp.110-111.

(r) From Il Ritorno d'Ulisse in Patria by Monteverdi.

> Qui escono 8 mori che fanno un ballo greco, cantato con li seguente versi.

TLO, Vol.XII, p.117.

(s) From Le nouveau mercure galant &c. (1683).

> ... le Manche des Theorbes de l'orchestre cache toujours quelques chose de la veüe.

Quoted by Towneley Worsthorne, p.98.

(t) From Musikalisches Lexikon by J. G. Walther.

> ... worauf man mit leichterer Arbeit als auf den grossen Machinen allerhand geschwinde Sachen, Variationes und Manieren machen kan; insonderheit hat die Viola di Spala, oder Schulter-Viole einen grossen Effect beym Accompagnement, weil sie stark durchschneiden und die Tone rein exprimiren kan.

Walther, p.637.

(u) From Il Ritorno d'Ulisse in Patria by Monteverdi.

> Qui esce la Barca de' Feaci chi conduce Ulisse che dorme e perchè non si desti si fa la seguente sinfonia toccata soavamente sempre su una corda.

TLO, Vol.XII, p.36.

(v) From Gli Amore di Apollo e di Dafne by Cavalli.

> Questa Sinfonia che segue va' sonata ne cieli con battuta grave mentre s'approno per la discesa di Apollo, et a questa viene terminato l'Atto Primo.

(V) MS.9928 (W) 404, f.48.

(w) From Argia by Cesti.

> La barca spara tre tiri, e suona trombe e tamburri.

(N) MS.33.6.17, f.24^{v}.

(x) From Syntagma Musicum by Praetorius.

> Ist ein herrlich Instrument, wenn ein guter Meister der es wol und künstlich zwingen und regieren kan drüber kömpt.

Praetorius, Vol.II, p.32.

(y) From Galieno by Pallavicino.

> ... senza il solito concerto degl'Istromenti apparisce vasta pianura sotto Celo di oscura Notte.

(V) MS.9948 (W) 424, f.1

(z) From Ariberto e Flavio by Lontani.

> ... al un tocca semplice di Tromba rinversa parte del Baloardo [baluardo?], con lo scapio [scoppio?] d'una Mina.

Towneley Worsthorne, p.48.

(aa) From Musikalisches Lexikon by J. G. Walther.

> Violetta [ital.] ist eine Geige zu Mittel-Partie, sie werde gleich auf Braccien, oder kleine Viole di Gamben gemacht.

Walther, p.637.

(bb) From Museum Musicum Theoretico Practicum &c. by J. F. B. C. Majer.

> Ihr Klang ist sonsten argentin oder silbern dabey überaus annehmlich und lieblich.

Majer, p.83.

(cc) From Musikalisches Lexikon by J. G. Walther.

> ... nemlich die Bogen-Striche kurz, ohne Ziehen, und wohl von einander abgesondert werden müssen.

Walther, p.575.

From Museum Musicum Theoretico Practicum &c. by J. F. B. C. Majer.

> Staccato. Ist mit Spiccato fast einerlen dass nemlich die Bogen-Striche kurz ohne Ziehen gestossen und wohl voneinander abgesondert werden müssen.

Majer, p.97.

(dd) From Museum Musicum &c. by J. F. B. C. Majer.

> Arpeggiare. Auf Harfen-Art oder gebrochen spielen oder den vorkommenden Griff nicht zugleich sondern die in selbigem enthaltene Noten einzel und nacheinander schlagen.

Op.cit., p.87.

(ee) From Dictionnaire de Musique by Sébastien de Brossard.

> FLAUTO. veut dire FLUTE. Fiauto traverso. Flute traversiere, ou Allemande.

Brossard, p.7, col.1.

From Museum Musicum &c. by J. F. B. C. Majer.

> Flûte à bec, oder Flûte doce, pl. Flûtes douces (gall.) eine Flöthe deren erster Zunahme vom Mundstück (weil es wie ein Schnabel ausiehet) und der andere von der stillen Annehmlichkeit.

Majer, p.29.

Ibid.

> Flauto traverso, Ital. Flûte Allemande oder d'Allemagne, Traversiere, Gall. Tibia transversa lat. ist die Queer-Flöthe weil sie in die queer vor den Mund gehalten wird.

Op.cit., p.32.

From Musikalisches Lexikon by J. G. Walther.

> Flauto (ital.), Flûte (gall.) eine gemeine oder Quart-Flöte mit sieben Ober-Löchern, und einem Daumen-Loche.

Walther, p.247.

Ibid.

> Flauto traverso (ital.), Flûte Allemande (gall.) oder d'Allemagne, traversiere (gall.), tibia transversa (lat.) eine Queer-flöte, weil sie die Queere vor den Mund gehalten wird.

Op.cit., p.248.

(ff) Ibid.

> Flautino, Flauto piccolo (ital.), Petite Flûte (gall.) ist eben was Flageolet.

Op.cit., p.247.

(gg) Ibid.

> Flageolet, pl. flageolets (gall.) sind kleine helffenbeinerne Pfeiffgen, womit die Canarien-Vögel zum Singen pflegen abgerichtet zu werden; haben oben vier Löcher vor beyde Daumen.

Op.cit., p.247.

(hh) From Dictionnaire de Musique by S. de Brossard.

> ZUFOLO. ou Zuffolo, ou Suffolo, veut dire proprément en Latin Sibilus, en François SIFFLEMENT; & de-là certaine Petite Flûte, qui a le Son si aigu, qu'on croiroit entendre Siffler de petits Oyseaux, & qu'on nomme en François FLAGEOLLET.

Brossard, p.63, col.2

Ibid.

> FIFFARO. veut dire FIFRE. C'est un espece de petite Flûte ou Flageolet qu'on joüe de travers qui accompagne fort bien le Tambour, & fort en usage parmi les Gens de Guerre.

Op.cit., p.7, col.1.

(ii) From La Caduta di Decemviri by A. Scarlatti.

> Suonano Trombe e Tamburri, Appio scende dalla ruighiera [ruggente?] parte la moltitudine Concorsa alla festa.

(BM) Add.MS.14170, f.10.

(jj) From Museum Musicum &c. by J. F. B. C. Majer.

> Wenn man die so genaudten Sordinen (welches kleine ausgehölte Hölzein sind) unten in die Trompeten steckt ... solcher Klang von den Welschen genennet Sordina ... und die Trompete, Tromba sorda.

Majer, p.40.

(kk) From La Proserpina (anon.)

> Li Pastori e le Ninfe s'allon'o al suono di questo ritornello.

(BM) Add.MS.16110, f.22^{v}.

(ll) From Cambise by A. Scarlatti.

> ... per il Duello. Si suona quanto bisogna, tornandosi da capo, lasciandosi dove si vuole, secondo l'occorranza.

(N) MS.31.3.29, f.109.

(mm) From Marco Attilio Regolo by A. Scarlatti.

> Ballo di Giovani Cartaginesi. Cominca prima il ballo con strepito di Zampogne e Gnaccare e Sistri all'uso di barbare Nazioni.

(BM) Add.MS.14171, f.6^{v}.

(nn) From Traité Général d'Instrumentation by G. Kastner.

> Les sons ondulés: C'est un coup d'archet qu'on indique par les signes ∿∿∿ et qui consiste dans plusiers sons filés, dont on fait sentir le forté au commencement de chaque tems ou de chaque demi-tems de la mesure.

Kastner, p.7.

(oo) From Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst by J. E. Altenburg.

> Zweyte Klasse
>
> 1) Hier verdient wol die sogenannte Inventions- oder italiänische Trompete den ersten Rang, weil sie, wegen der öftern Windung, auf eine bequeme Art inventirt ist. Sie sind vorzüglich in Italien gebräuchlich, haben den nemlichen Trompetenklang, wie die vorigen, und sind von verschiedener Grösse.

Altenburg, p.12.

(pp) Ibid.

> 2) A dur. Hier nehme man die kurze oder G. Trompete, und stosse den Sordun hinein, so wird man einstimmen.
> 3) G dur. Die vorige Trompete, sonst auch die englische genannt.
> 4) F dur. Die Feldtrompete, sonst die Französische genannt.

5) E dur. Hier setze man auf die vorige ein Setzstück, das um einen halben Ton erniedriget.
6) Es dur. Einen ganztönigen Krummbogen auf die F. Trompete gesetzt.
7) D dur. Die deutsche kammertönige D. Trompete; wiewol auch manche in Es dur stehen.
8) C dur. Einen ganztönigen Krummbogen auf die D. Trompete gesetzt.

Op.cit., p.85.

(qq) From Museum Musicum &c. by J. F. B. C. Majer.

Die lieblich-pompeusen Wald-Hörner, Ital. Cornete di Caccia, Gall. Cors de Chasse, sind bey jetziger Zeit sehr en vogue kommen so wohl was Kirchen- als Theatral- und Cammer-Music anlanget weil sie theils nicht so rude von Natur sind als die Trompeten, theils auch weil sie mit mehr Facilité können tractirt werden ... Sie klingen auch dicker und füllen besser aus als die schreyende Clarinen, weil sie um eine ganze Quint tiefer stehen.

Majer, p.41.

(rr) From Syntagma Musicum by M. Praetorius.

Alt oder Discant Posaun: Trombino, Trombetta picciola, mit welcher auch ein Discant gar wol und natürlich geblasen werden kan.

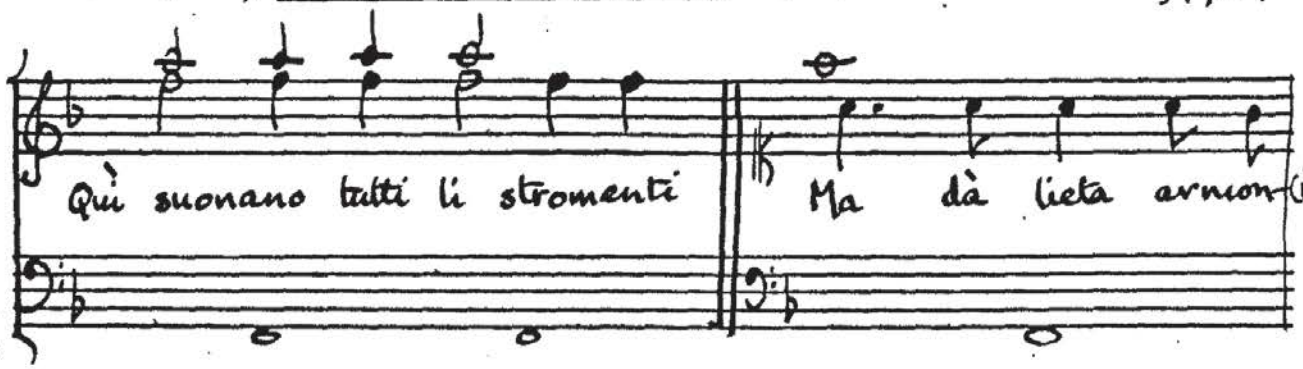
Praetorius, Vol.II, p.31.

A P P E N D I X I I I

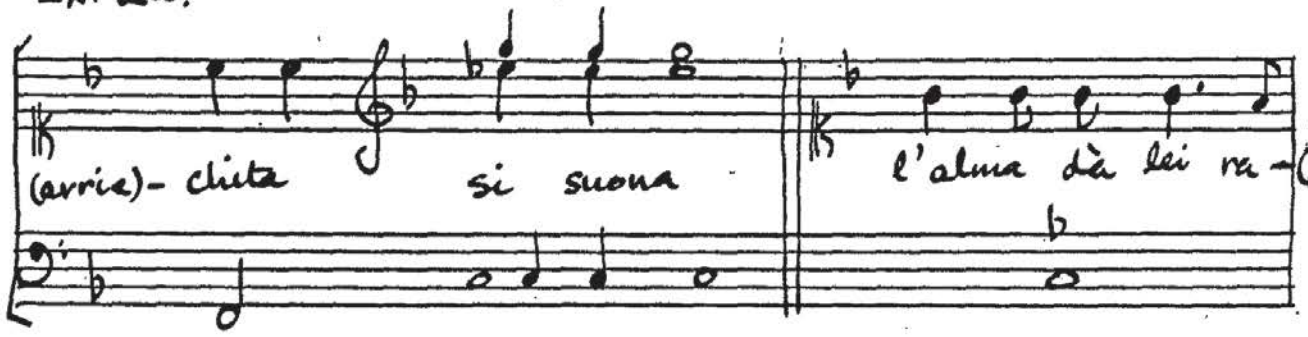
MUSIC EXAMPLES TO CHAPTERS II - V

Ex. 1

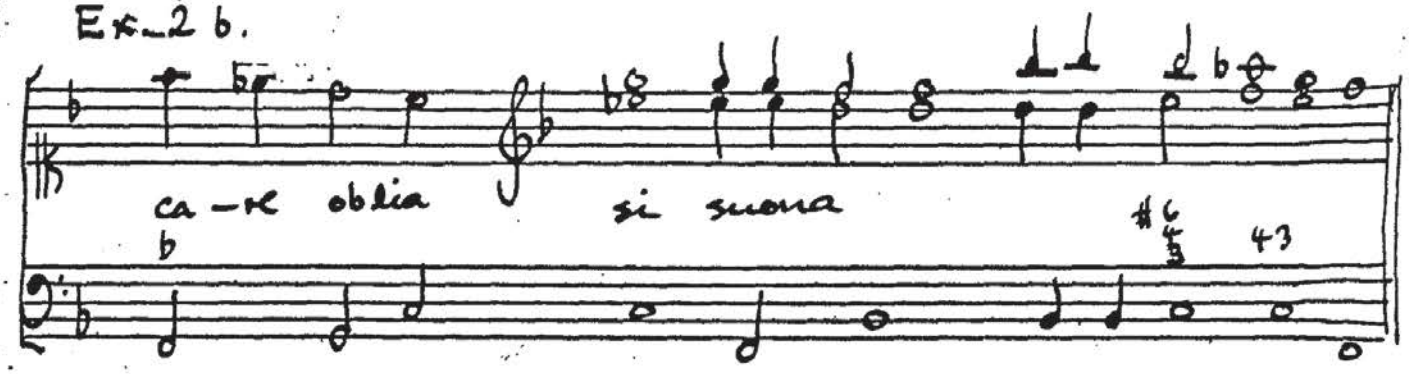
Luigi Rossi, Il Palazzo incantato, Act I, sc. xii f. 70.



Ex. 2a.

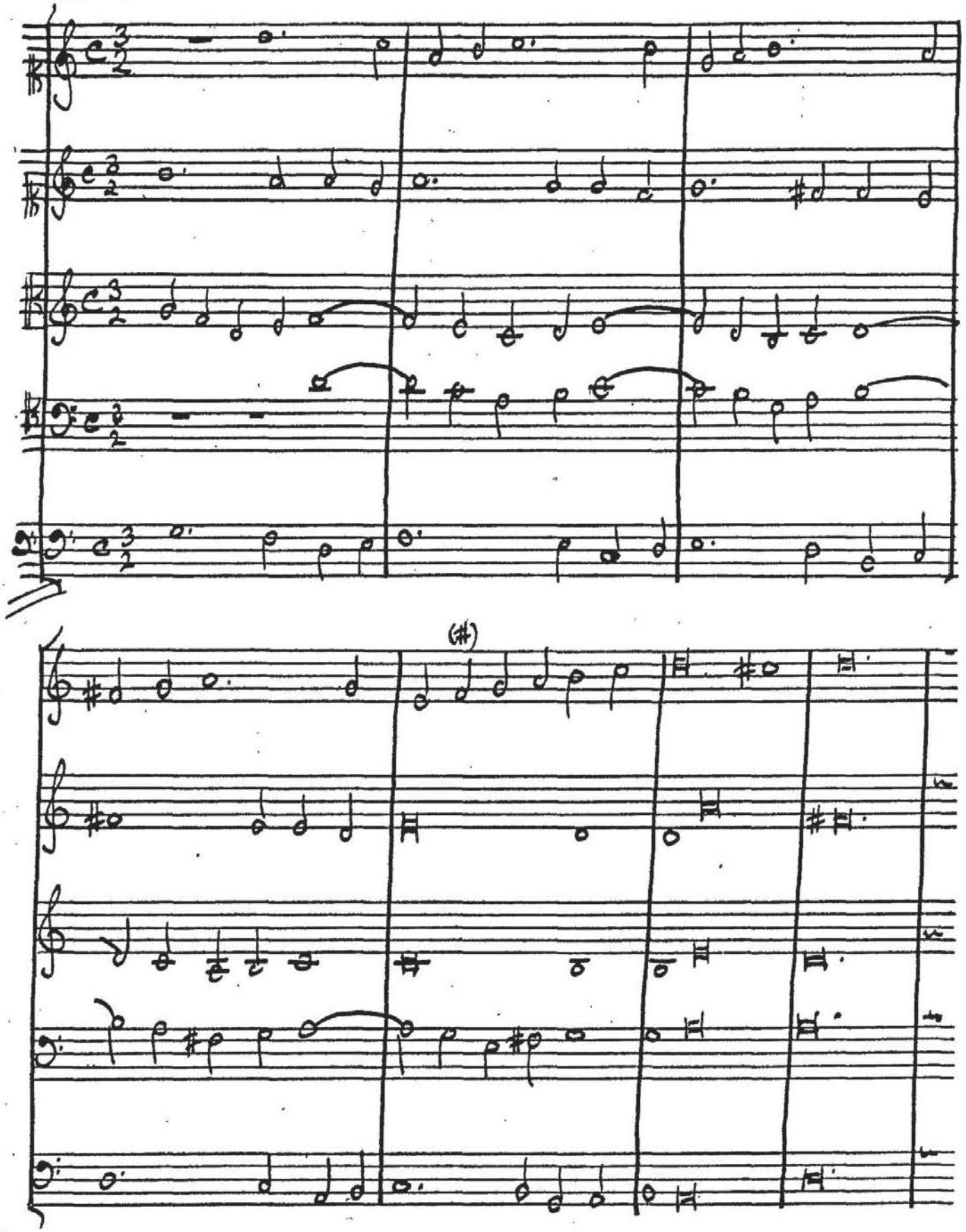


Ex. 2 b.

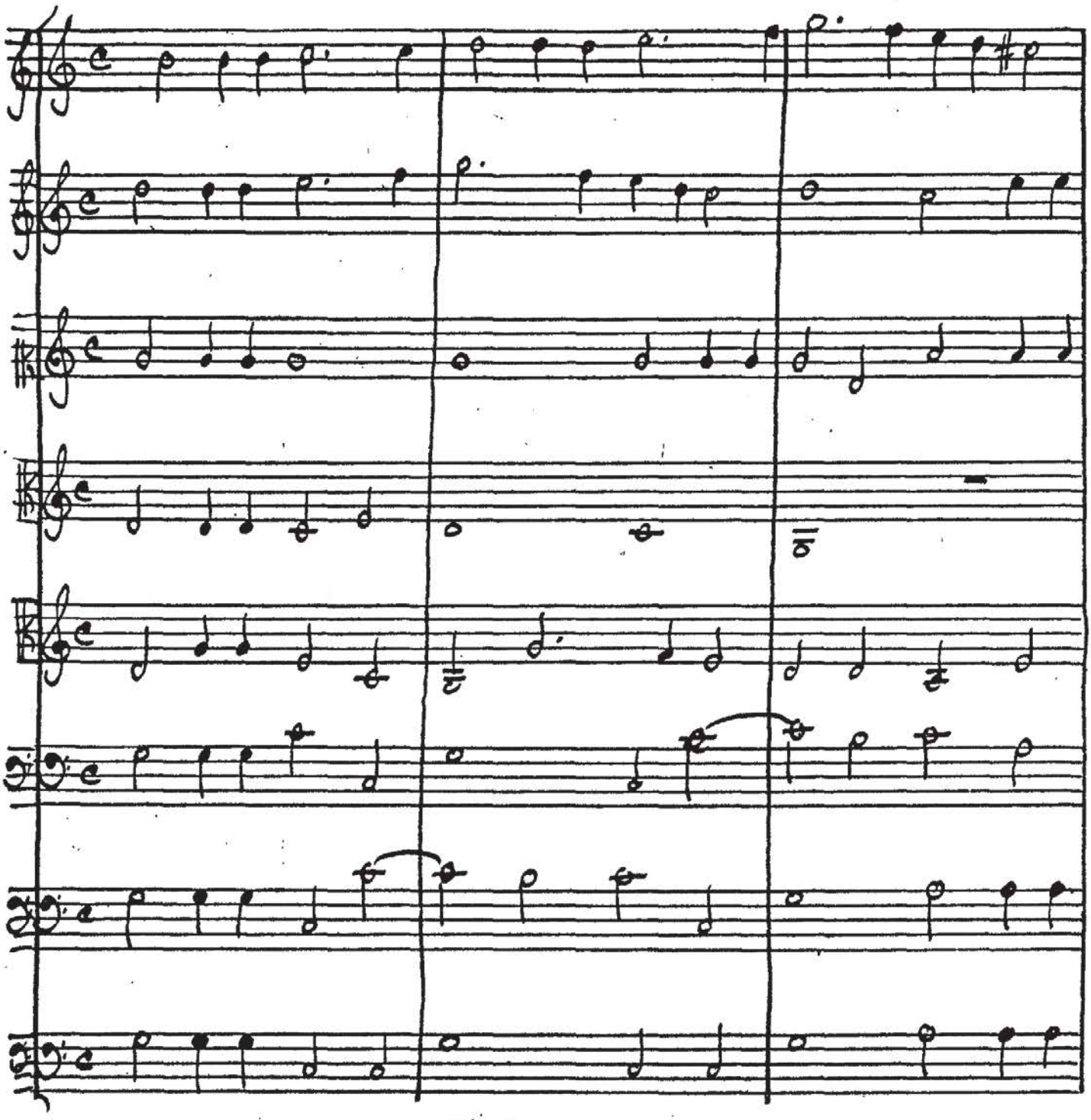


Ex. 3. MONTEVERDI, Orfeo, Act I. [Tutte le opere, vol. XI, p. 31.]

RITORNELLO



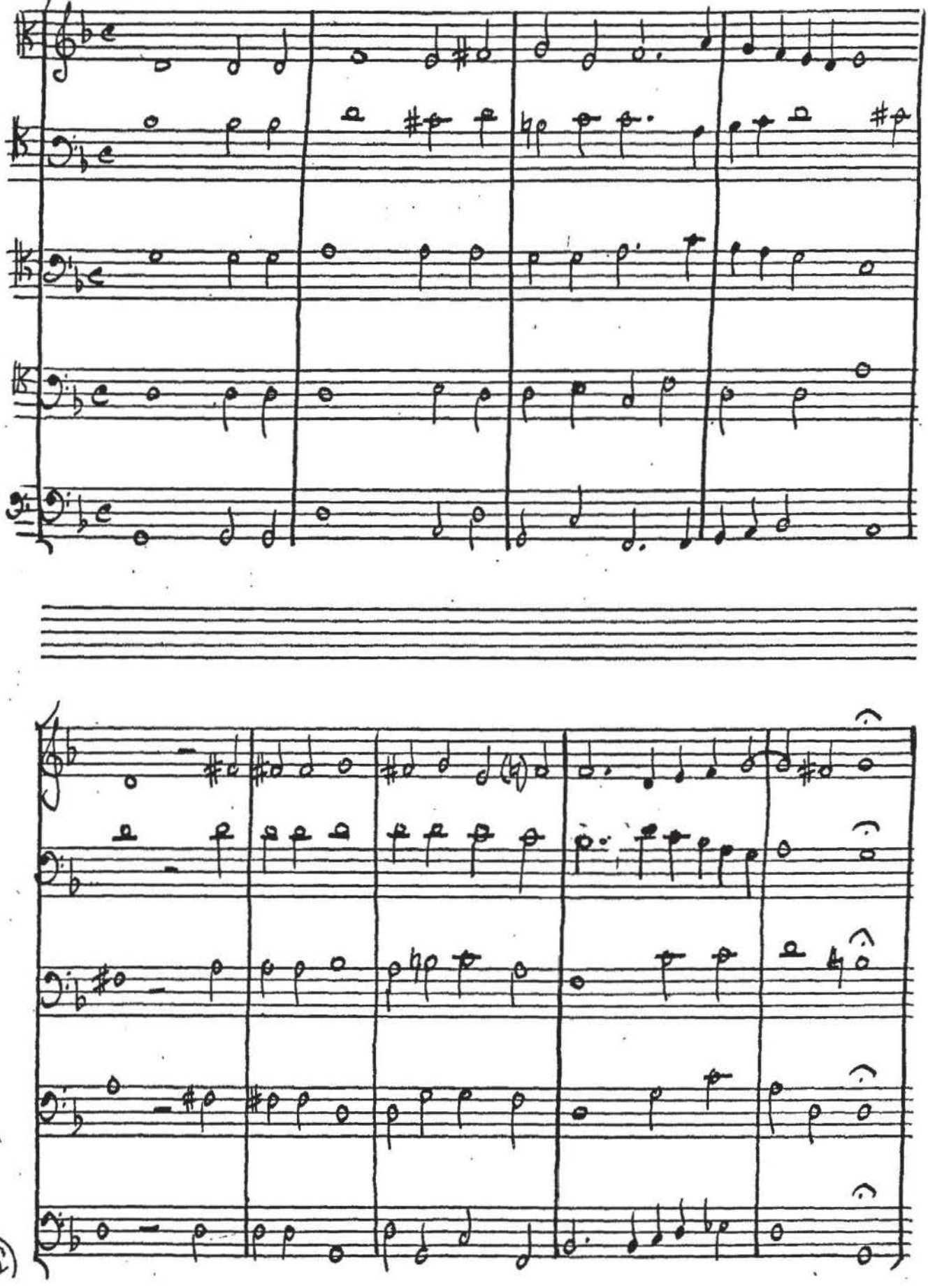
Ex. 4. MONTEVERDI, Orfeo, Act II. [Tutte le opere, ed. IV, p. 75.]



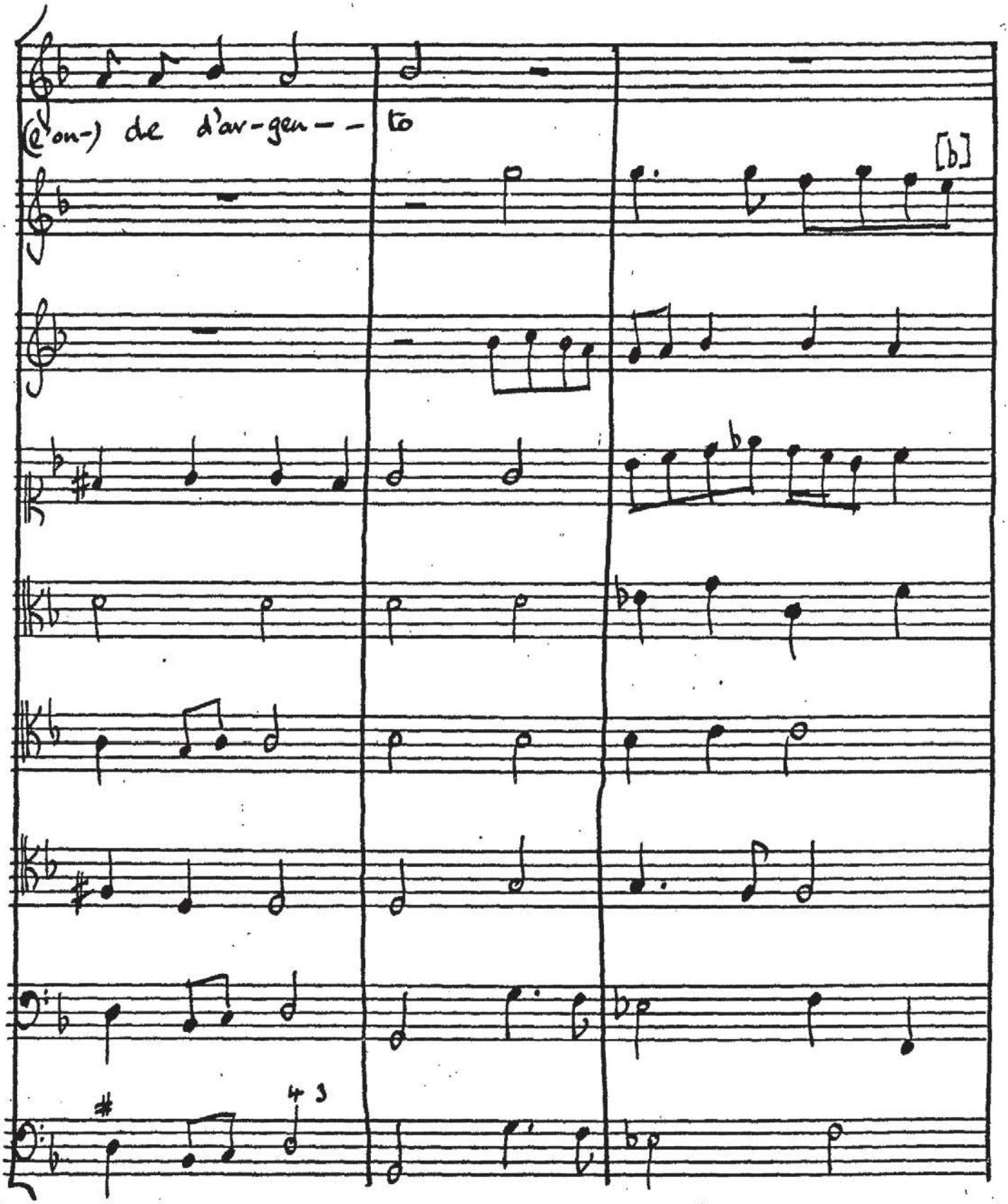
Ex.5. MONTEVERDI, Orfeo, Act III [Tutte le opere, vol. XI p. 103.]

Questa sinfonia si sonò pian piano, con Viole da braccio, un Organo di legno e un contrabasso de Viole da gamba.

SINFONIA

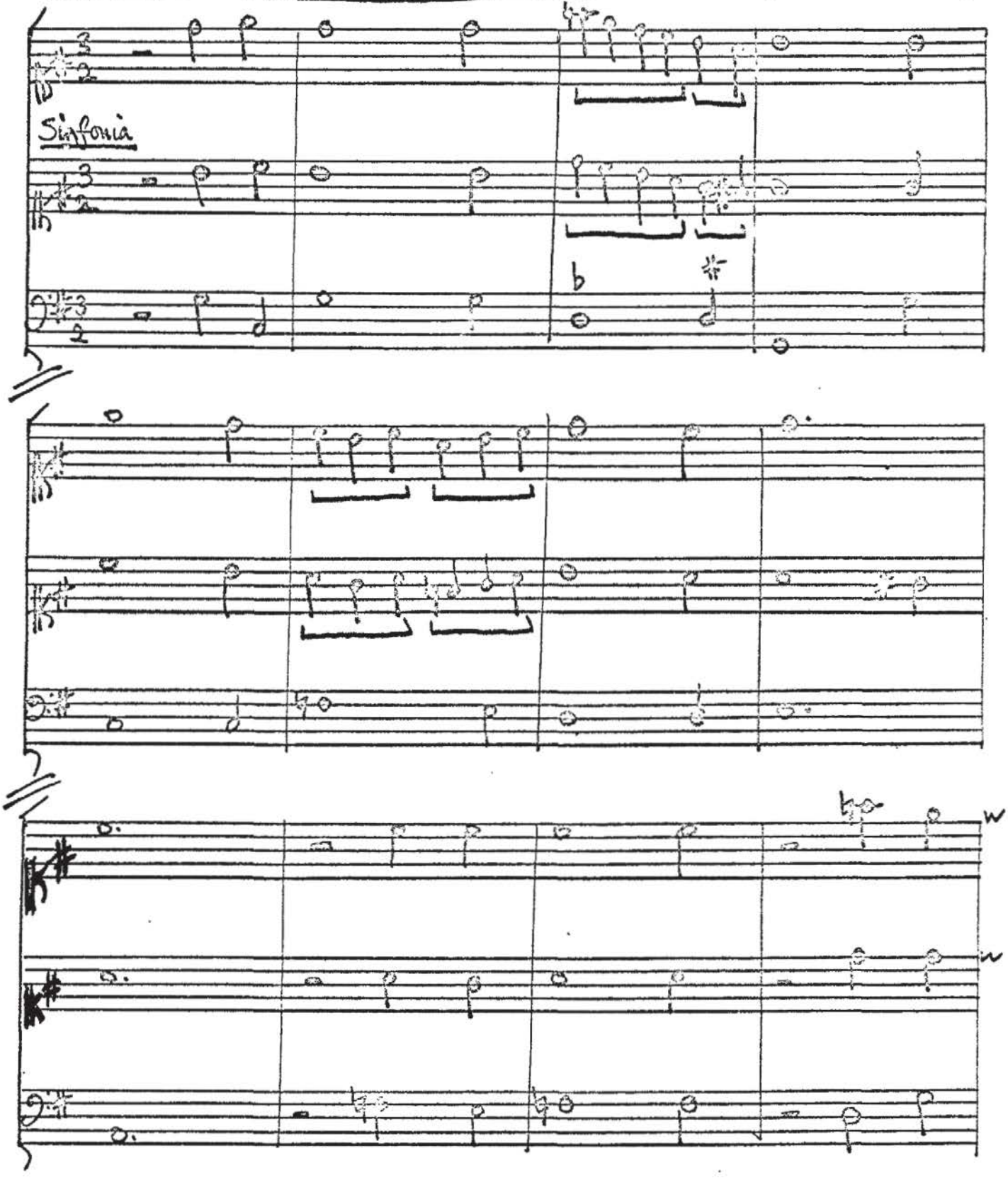


Ex. 6.
Luigi Rossi, Il Palazzo incantato, Prologue f.3v



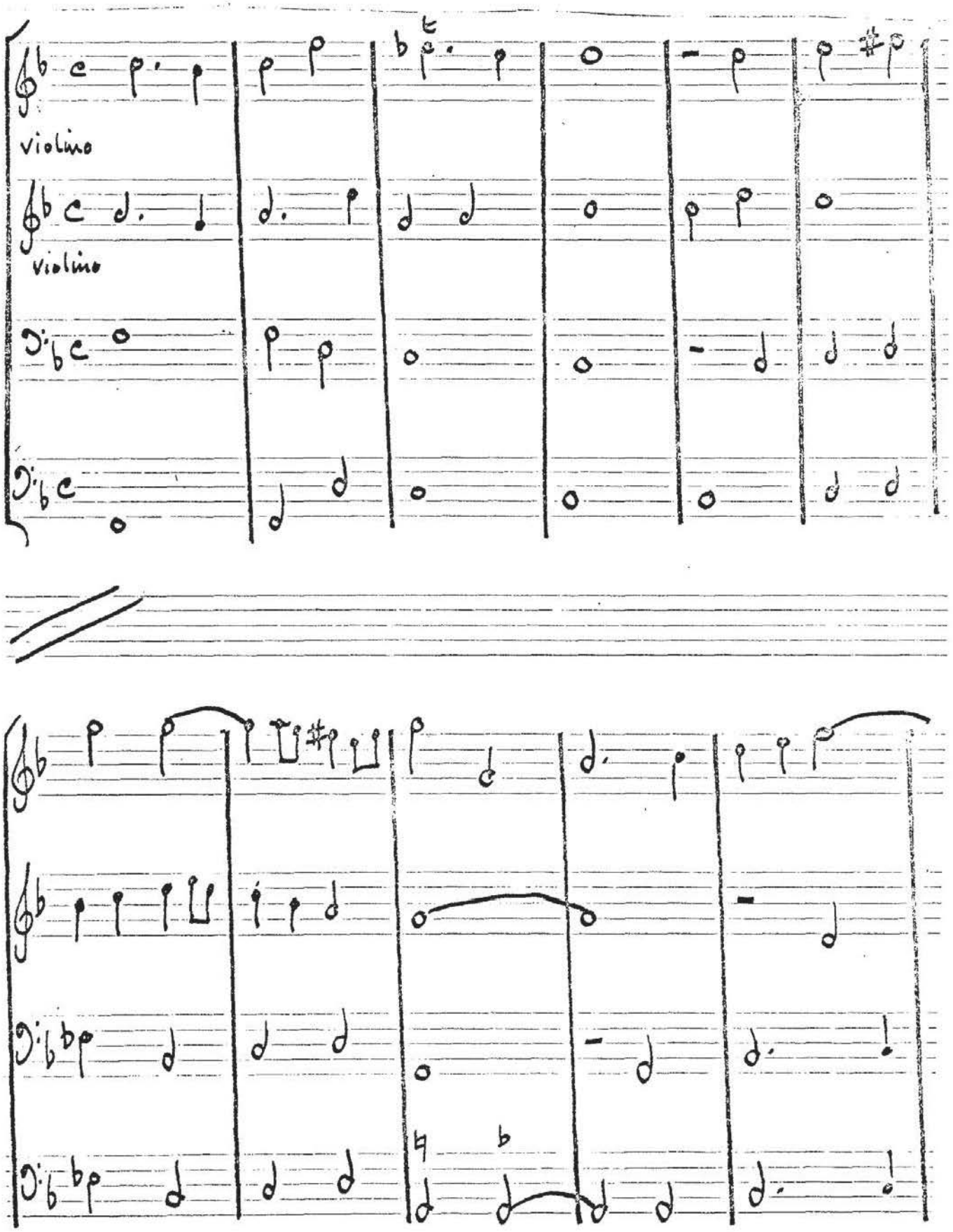
Ex. 7.

MAZZOCCHI, La Catena d'Adone Act II, sc. III. p. 42.

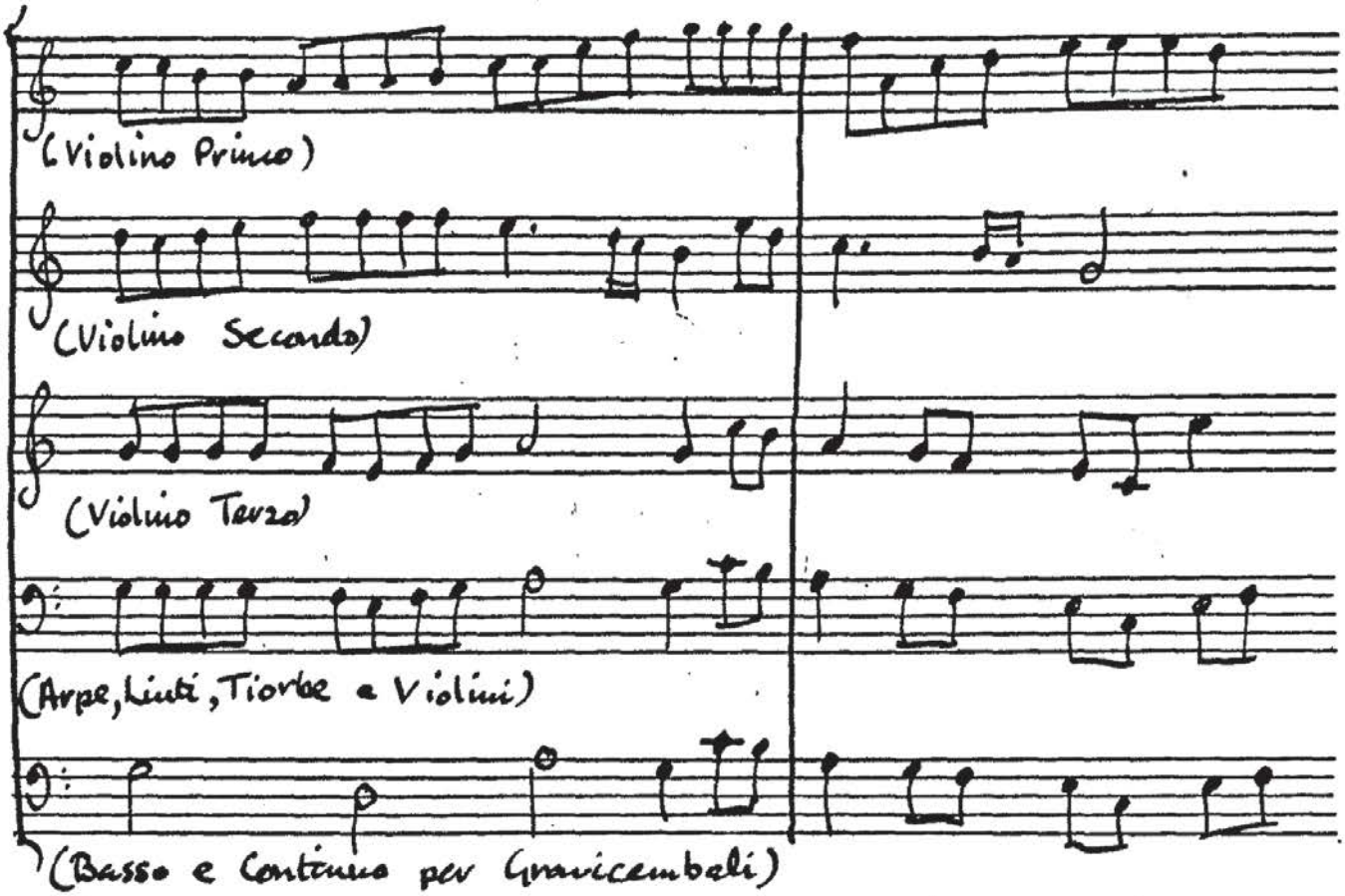


Ex.8.

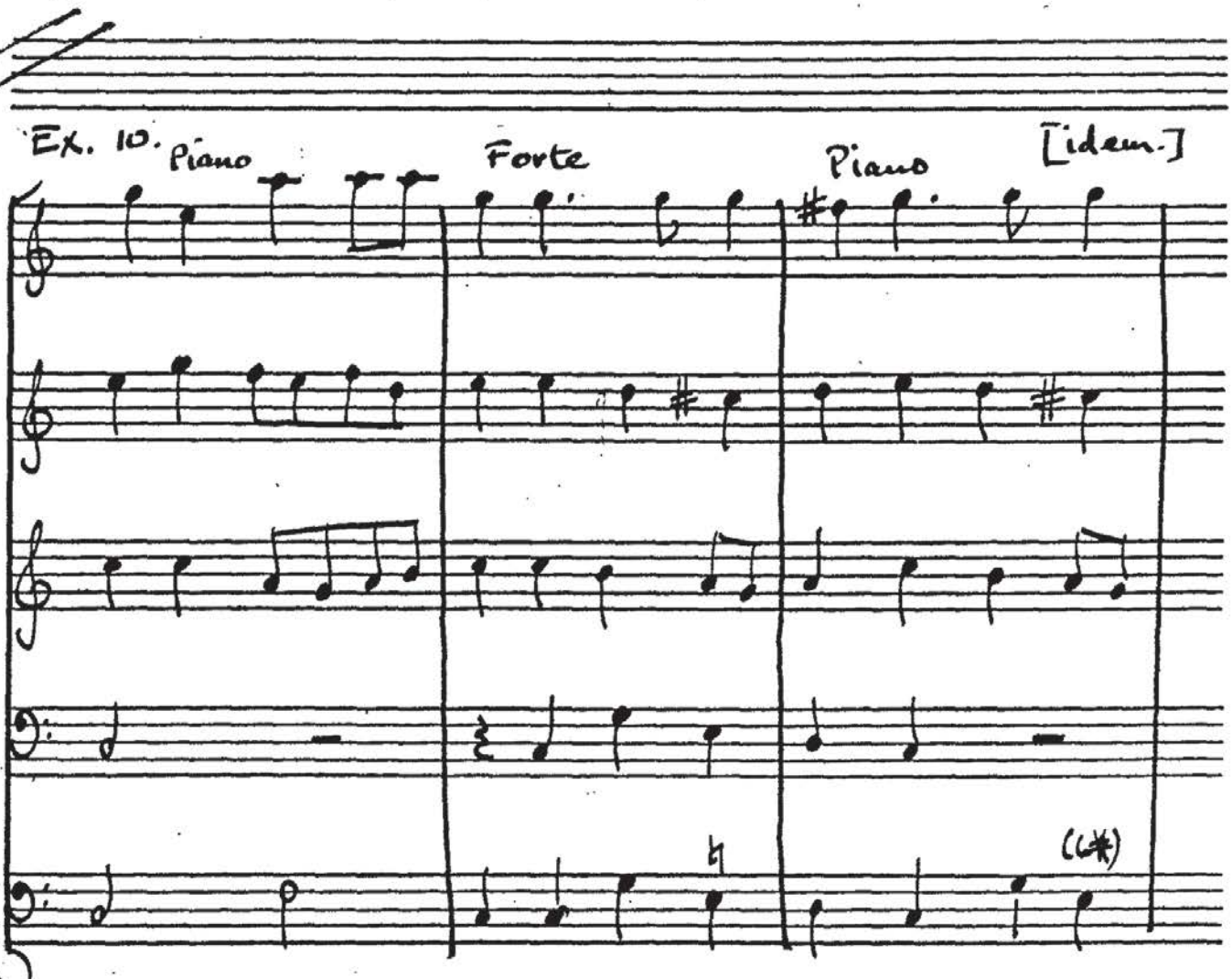
MARAZZOLI, La Vita Humana, Sinfonia avanti il Prologo. p.1.



Ex. 9.
LANDI, Il Sant' Alessio, Sinfonia per introduzione del prologo. [Goldschmidt, p. 204.]

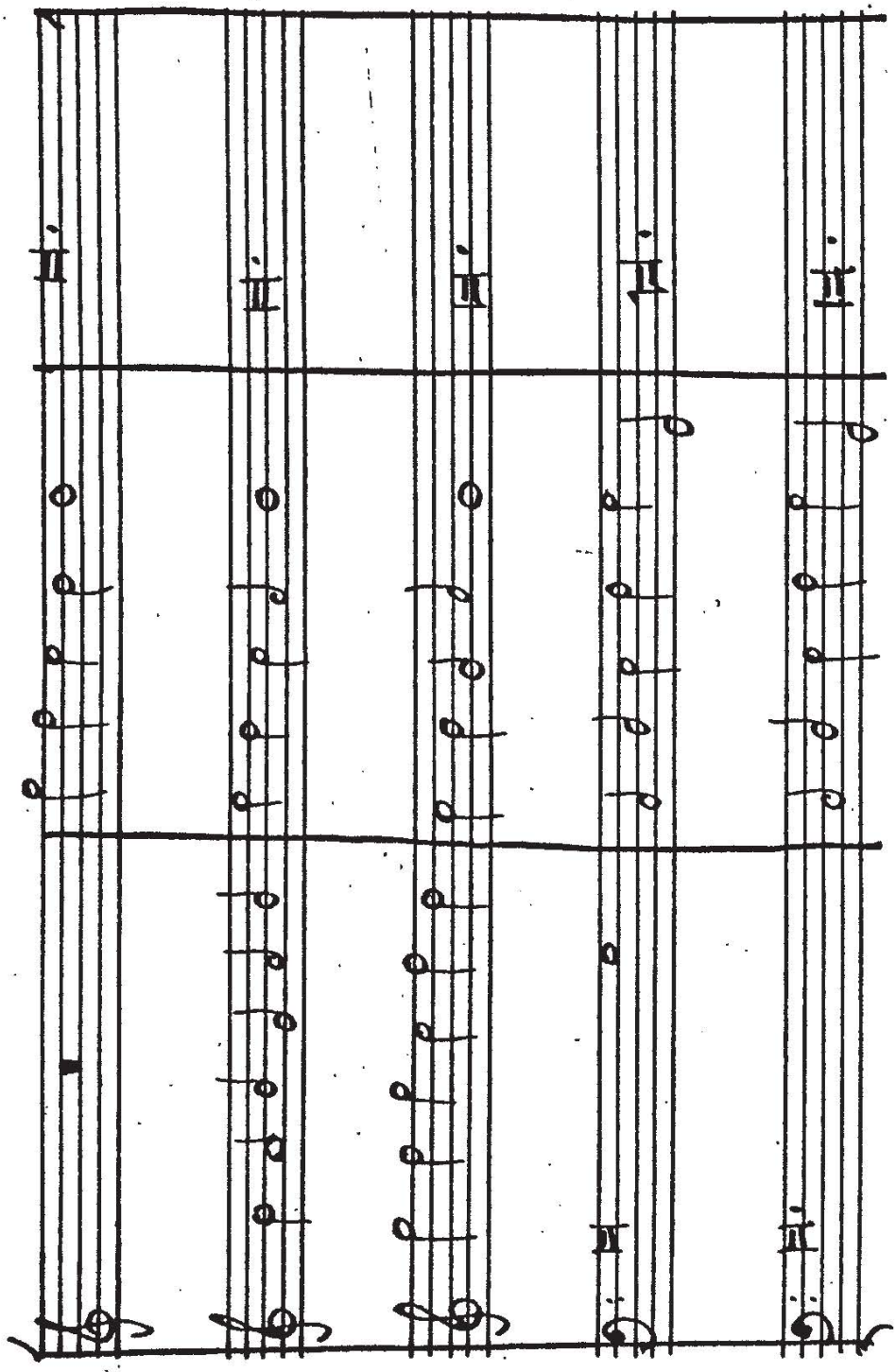


Ex. 10.



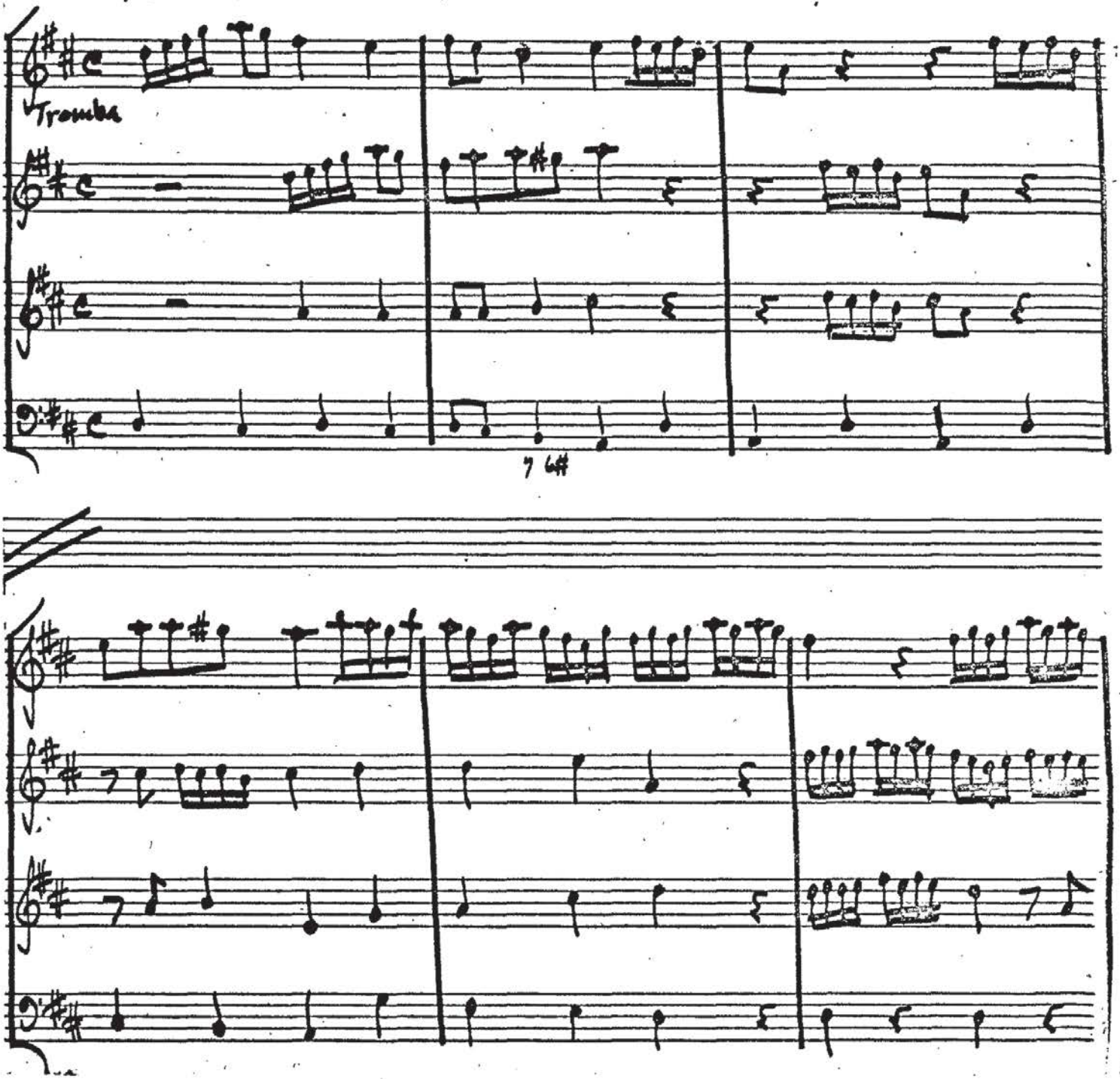
Ex. 11.

HANDL, Il Sanè Alessio, Sinfonia, Act II [Goldschmidt. p. 254]



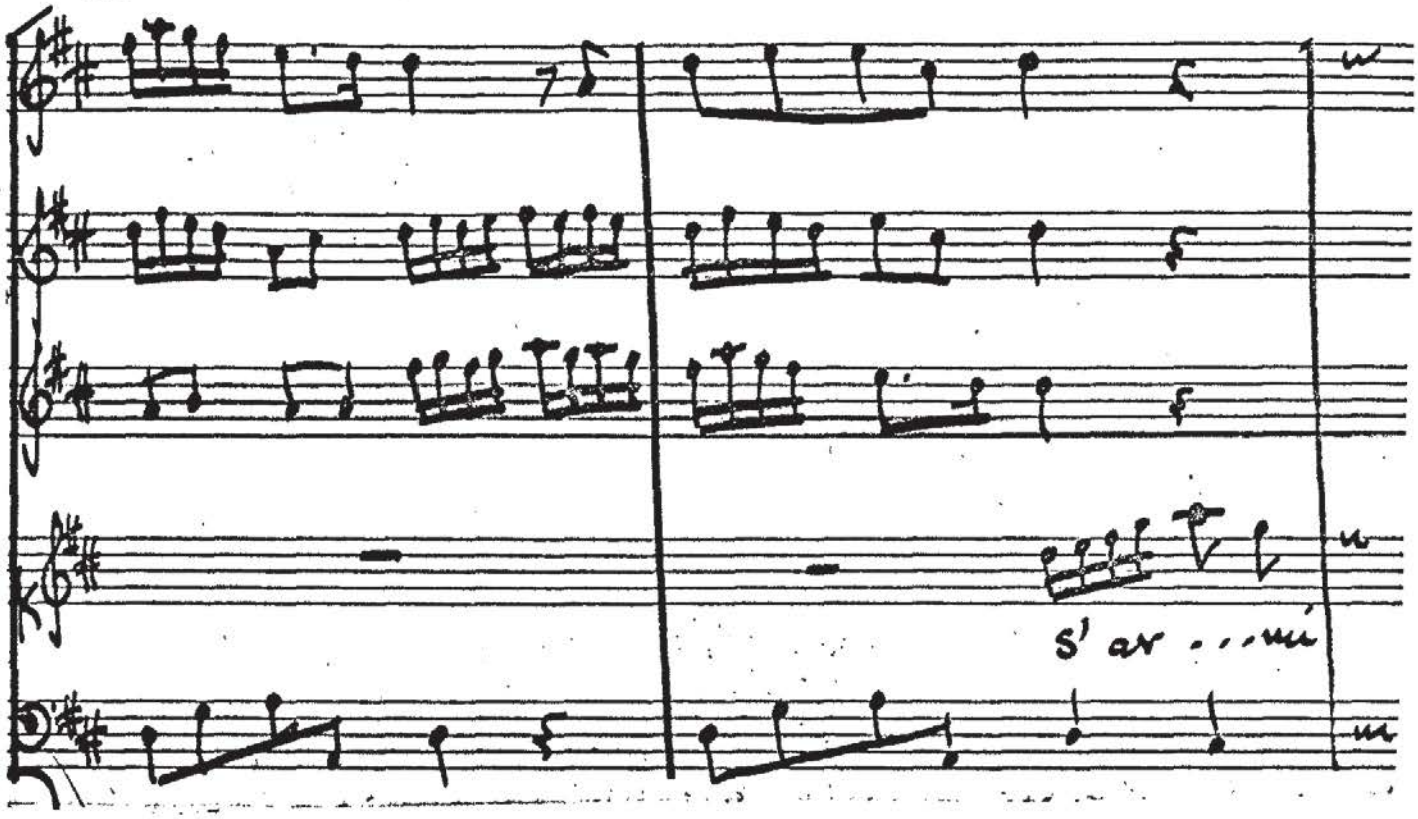
Ex. 12.

ANON., Dorinda e Silvio, Act I, sc. iva. [Goldschmidt, p. 381.]



(continued on next page.)

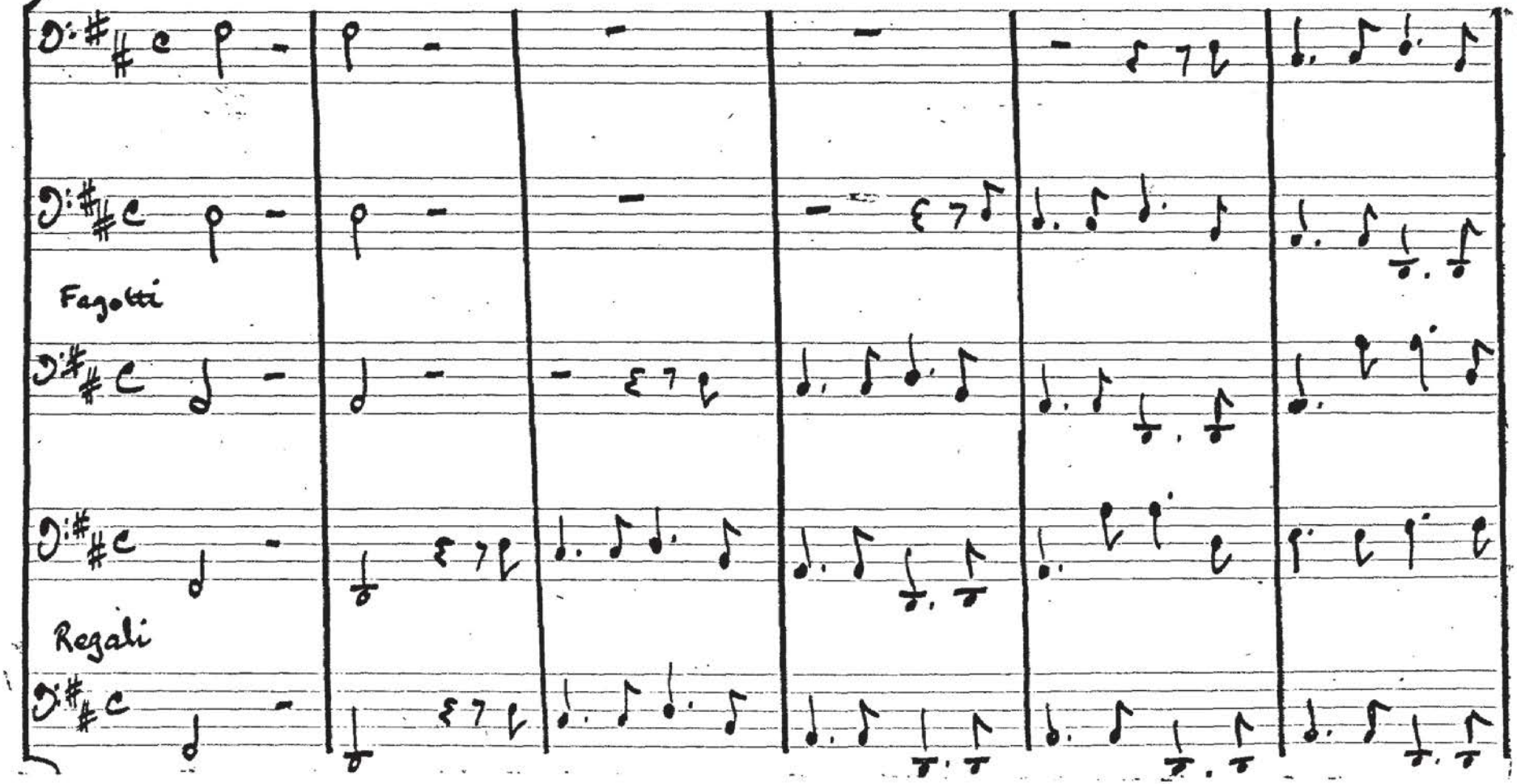
Dorinda e Silvio (continuo)



Ex. 13.

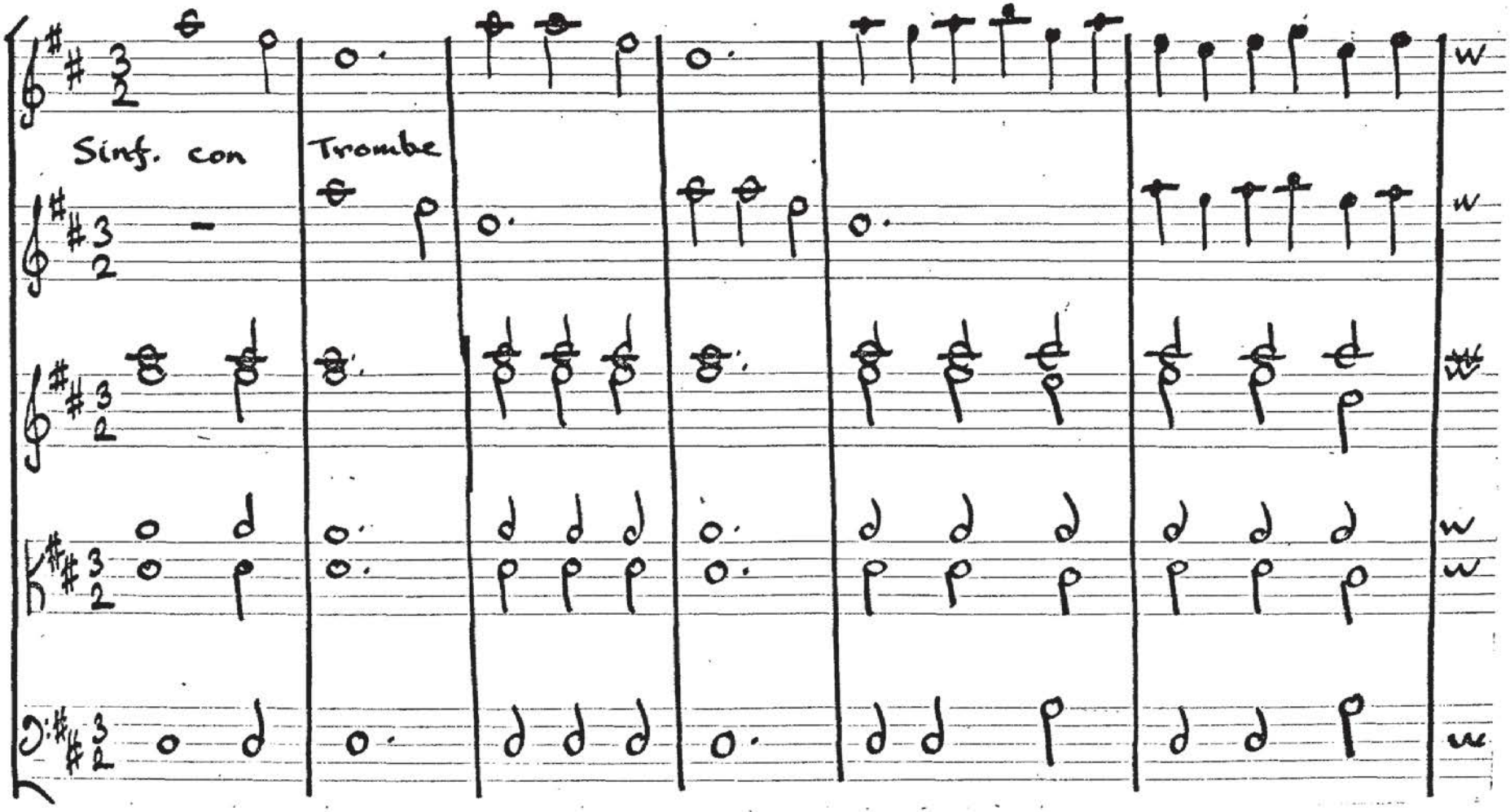
ANON. Il Pio Enea, Act I, sc. v.

f. 20.

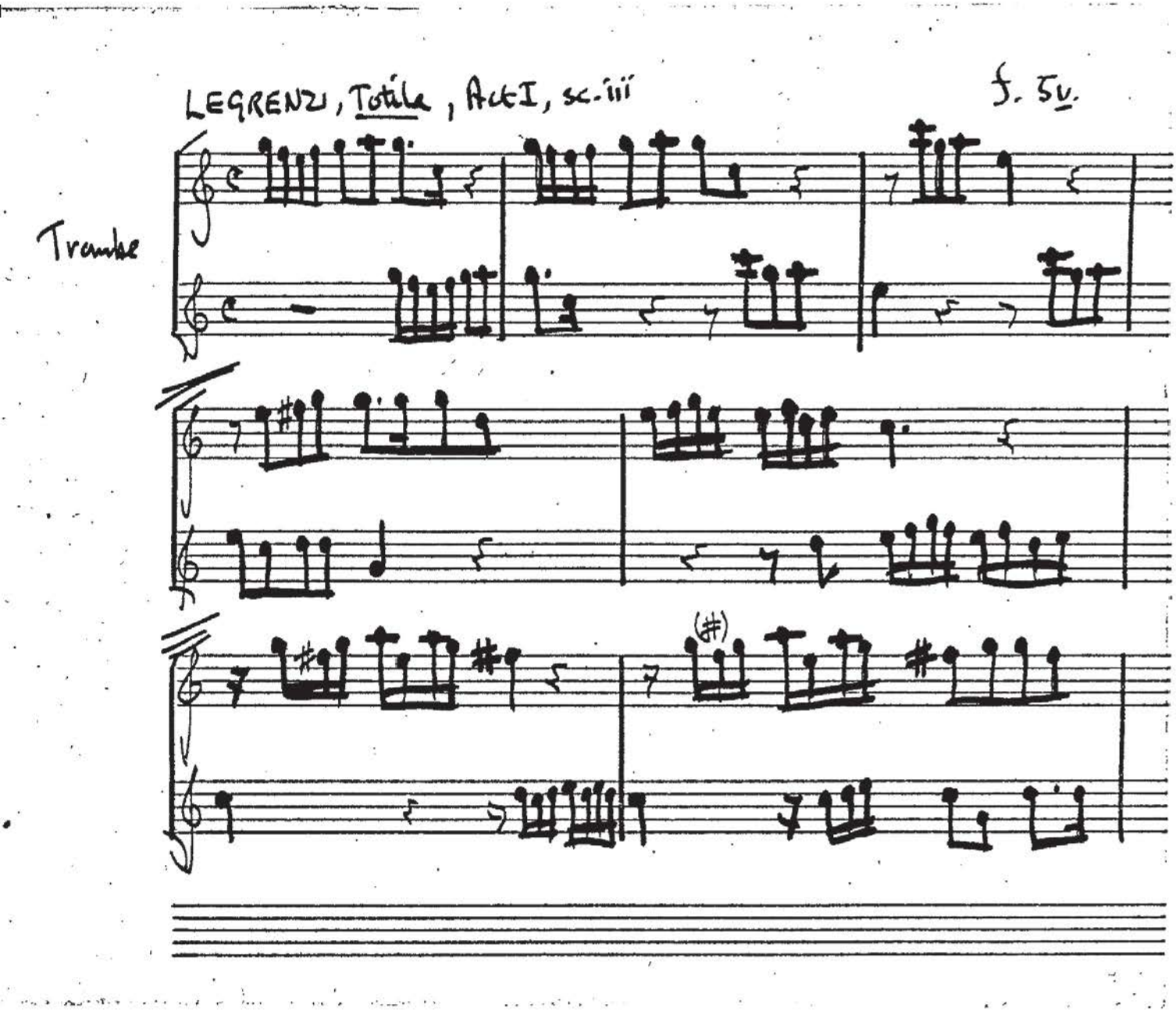


Ex. 14.

PARTENIO, Genserico, Sinfonia con Trombe, Act III, sc. xxviii f.132v

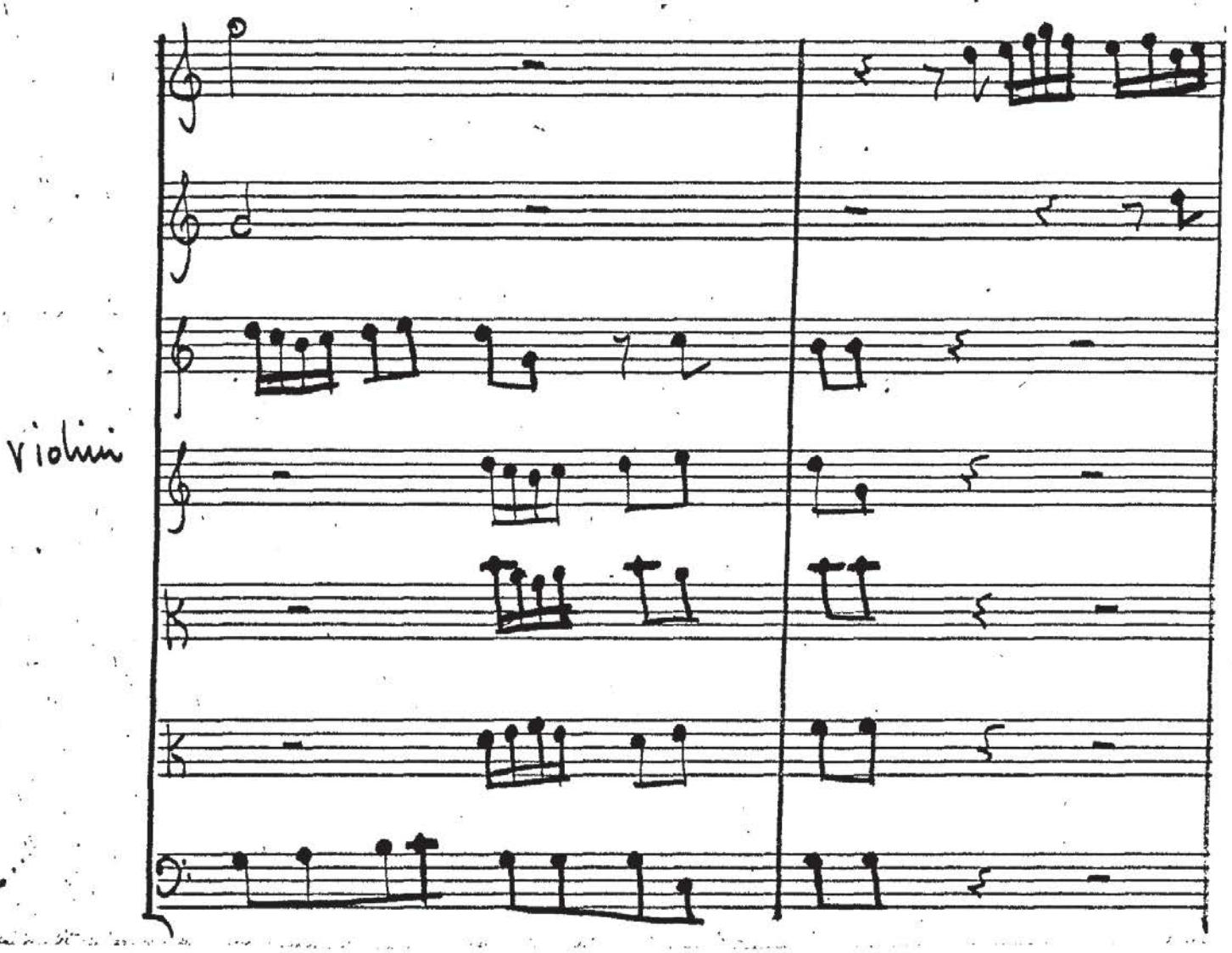


Ex. 15.



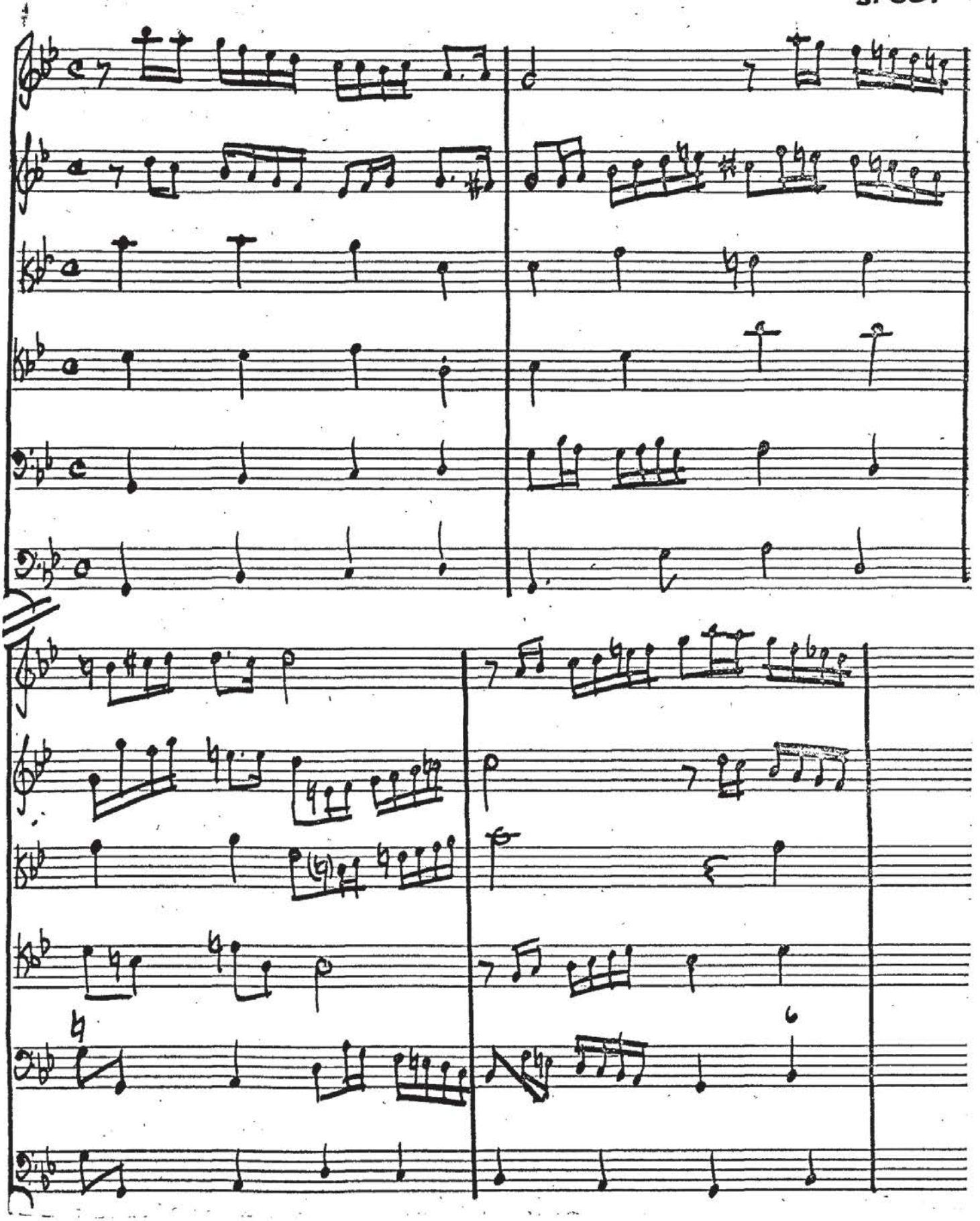
(continued overleaf.)

Totila (contin.)



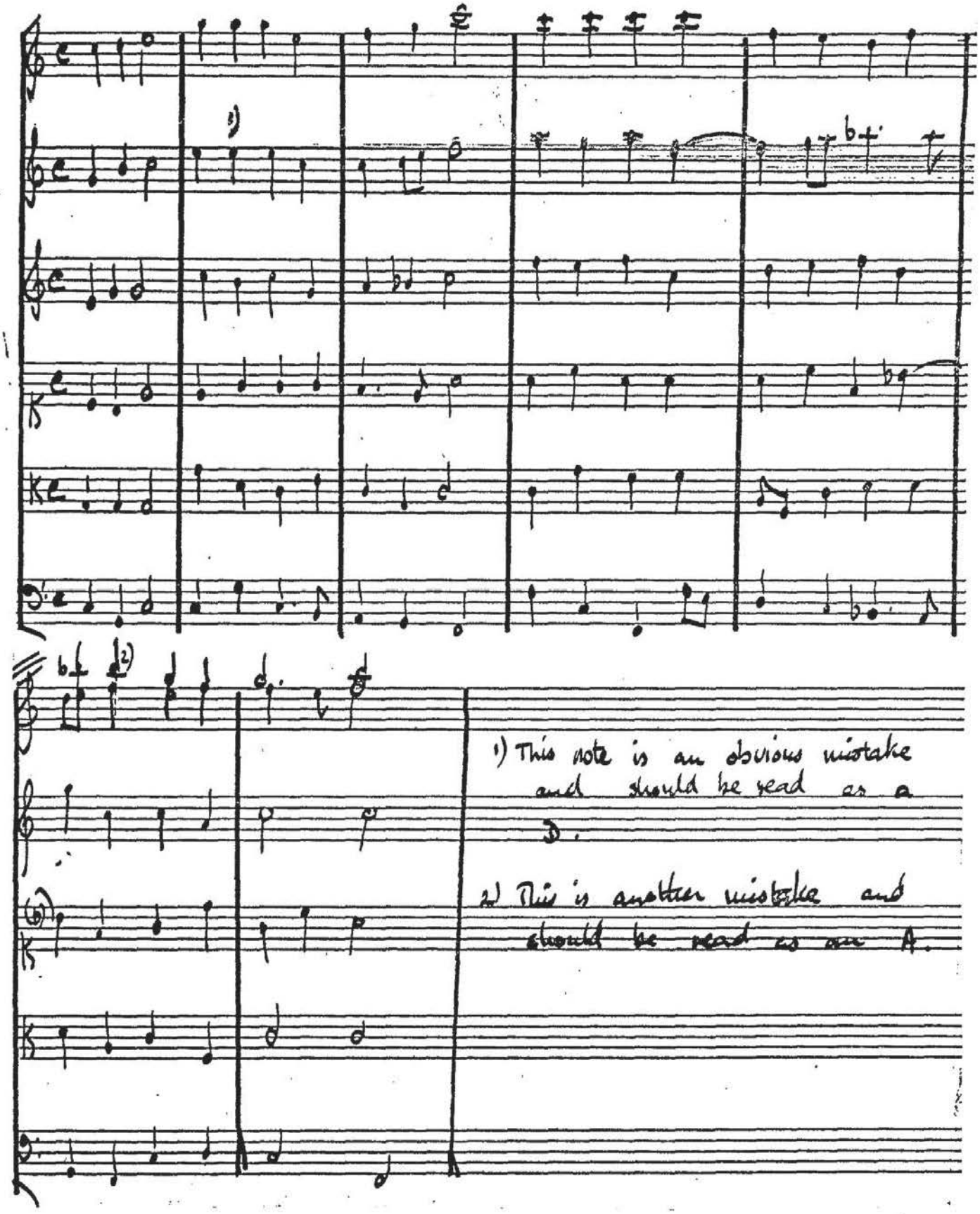
Ex. 16.

CAVALLI, Ercole Amante, Sinfonia, Act I, sc. fin.
f. 30.



Ex. 17.

GARDINI, Sinfonia, Prologo, Psiche. f. 1.

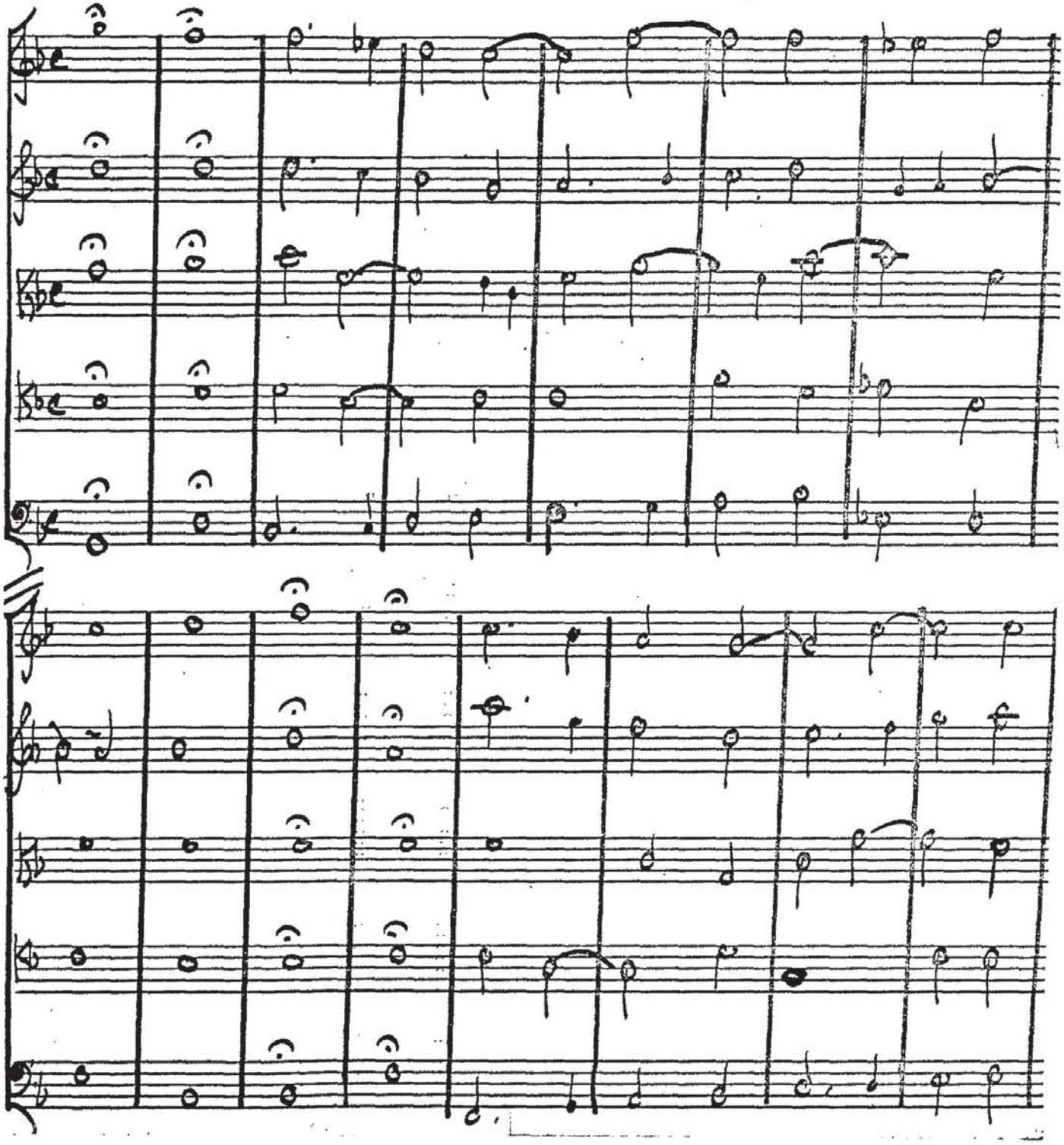


1) This note is an obvious mistake and should be read as a D.

2) This is another mistake and should be read as an A.

Ex. 18.

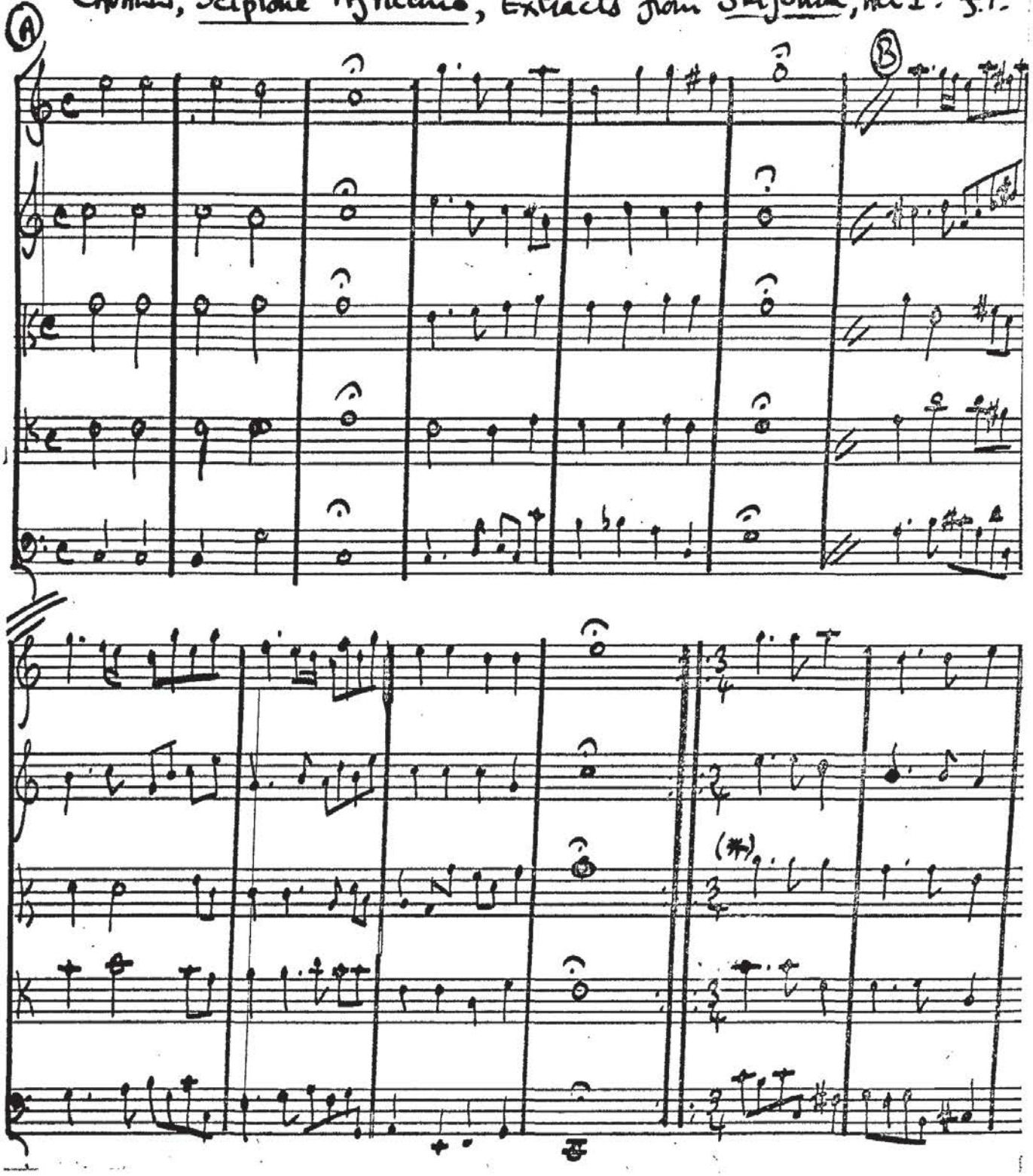
CAVALLI, Ormondo*, Sinfonia. f.2.



* The title of this opera, l'Ormindo, is spelt as above in the manuscript.

Exs. 19 a & b.

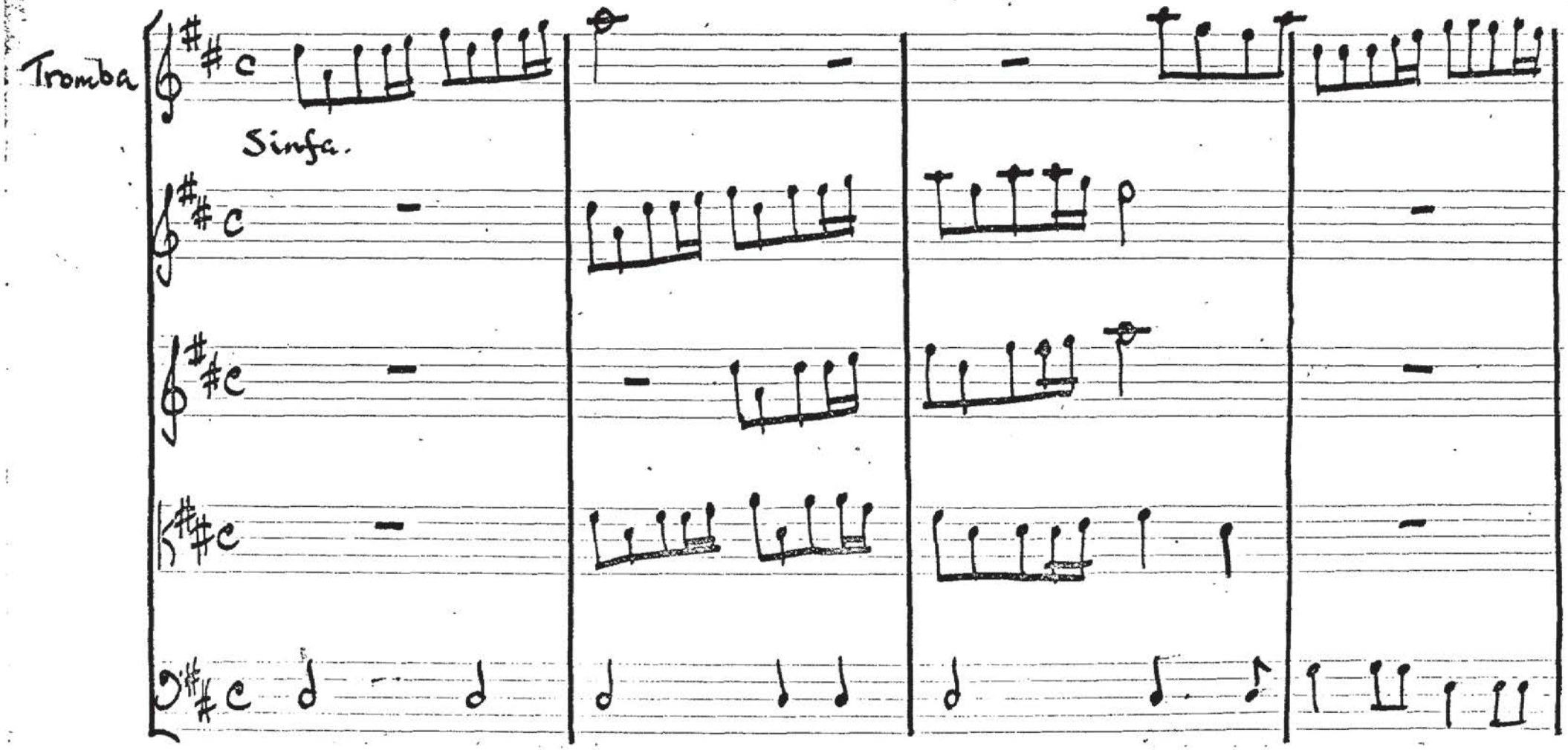
CAVALLI, Scipione Africano, Extracts from Sinfonia, Act I. f. 1.



(*) The note a' appears in the manuscript but it is more likely that c''' were meant.

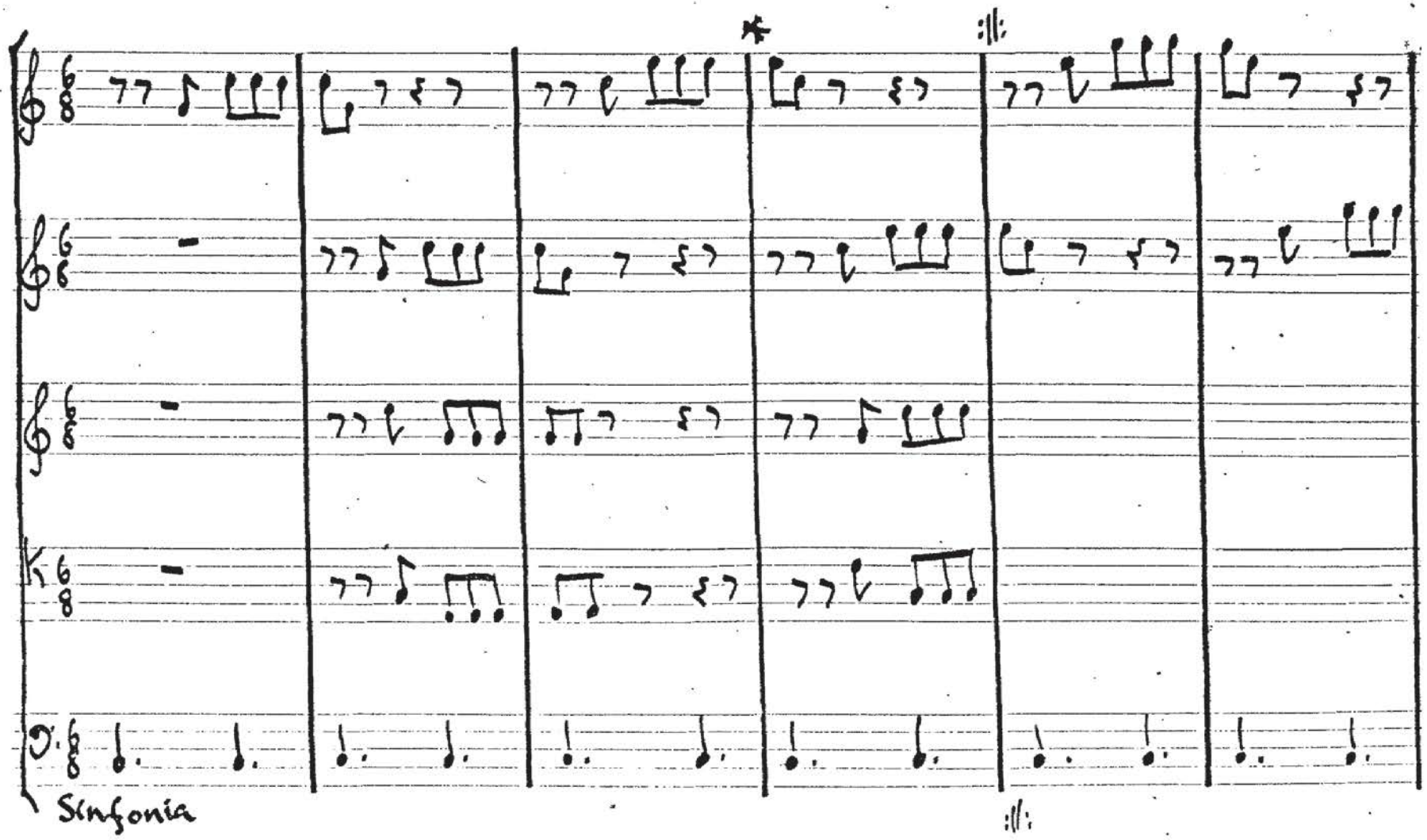
P.A. ZIANI, Candaule, Sinfonia, Act I. f.1.

Ex. 20.



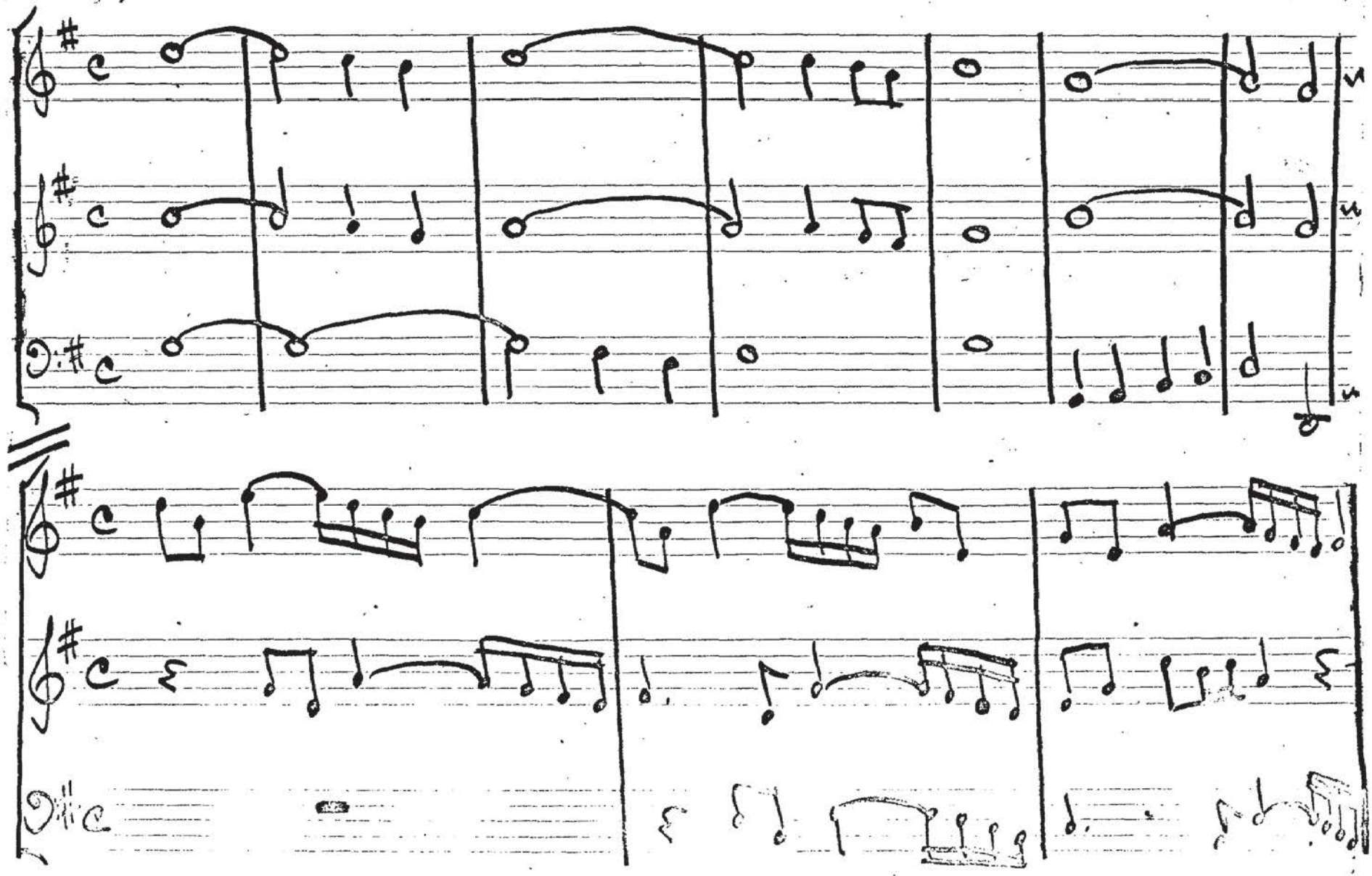
LEGRENZI, Etrocle e Polinice, Act I, sc. viii. Ph. 1282.

Ex. 21.



* From this bar onwards the music was crossed out.

Anon., Alessandro, Sinfonia, Prologue, f.2.

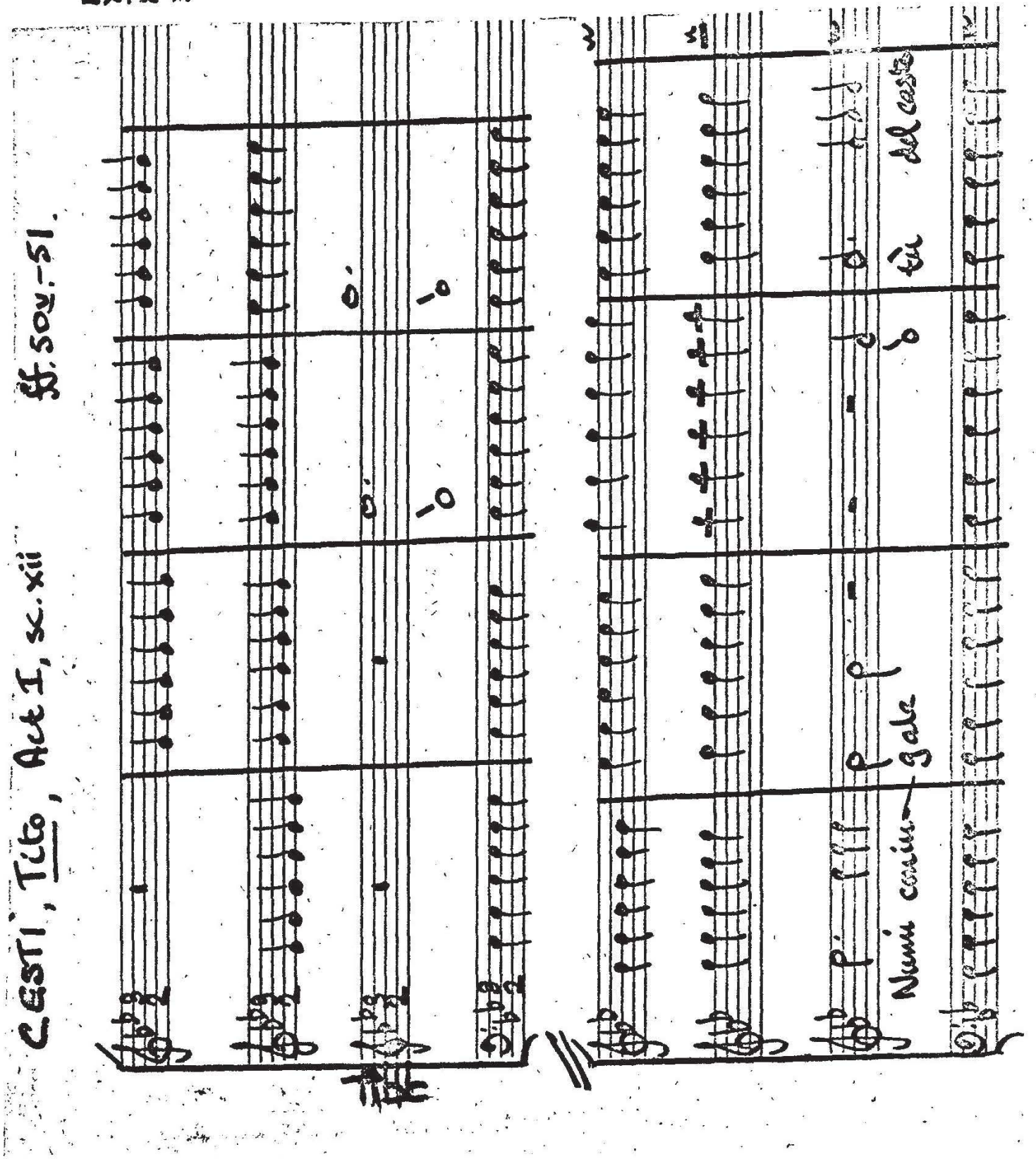


Ex.22.

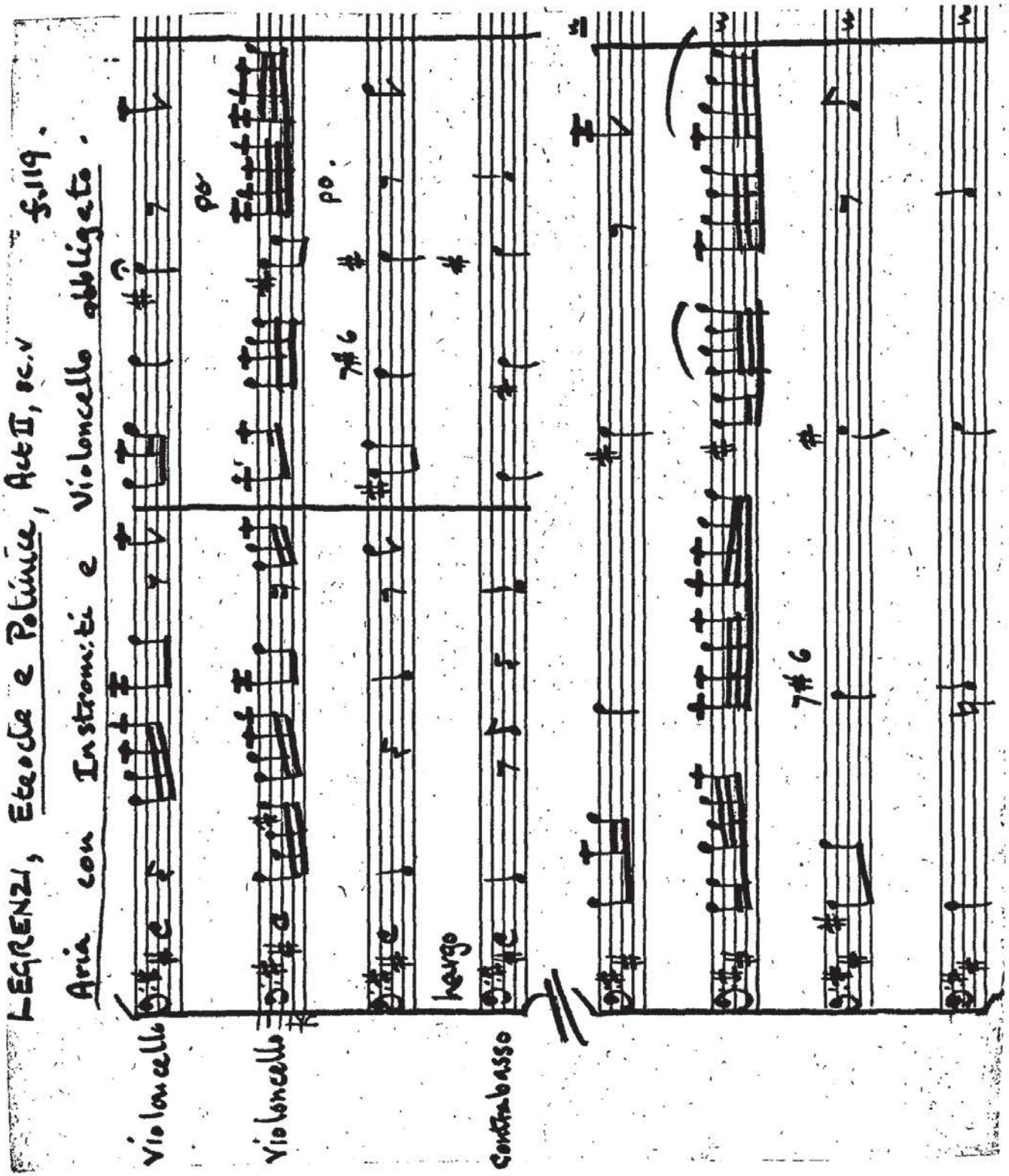
Ex. 23.

CAVALLI, L'Egisto, Act I, sc. ii, f. 13.

Ex. 24.



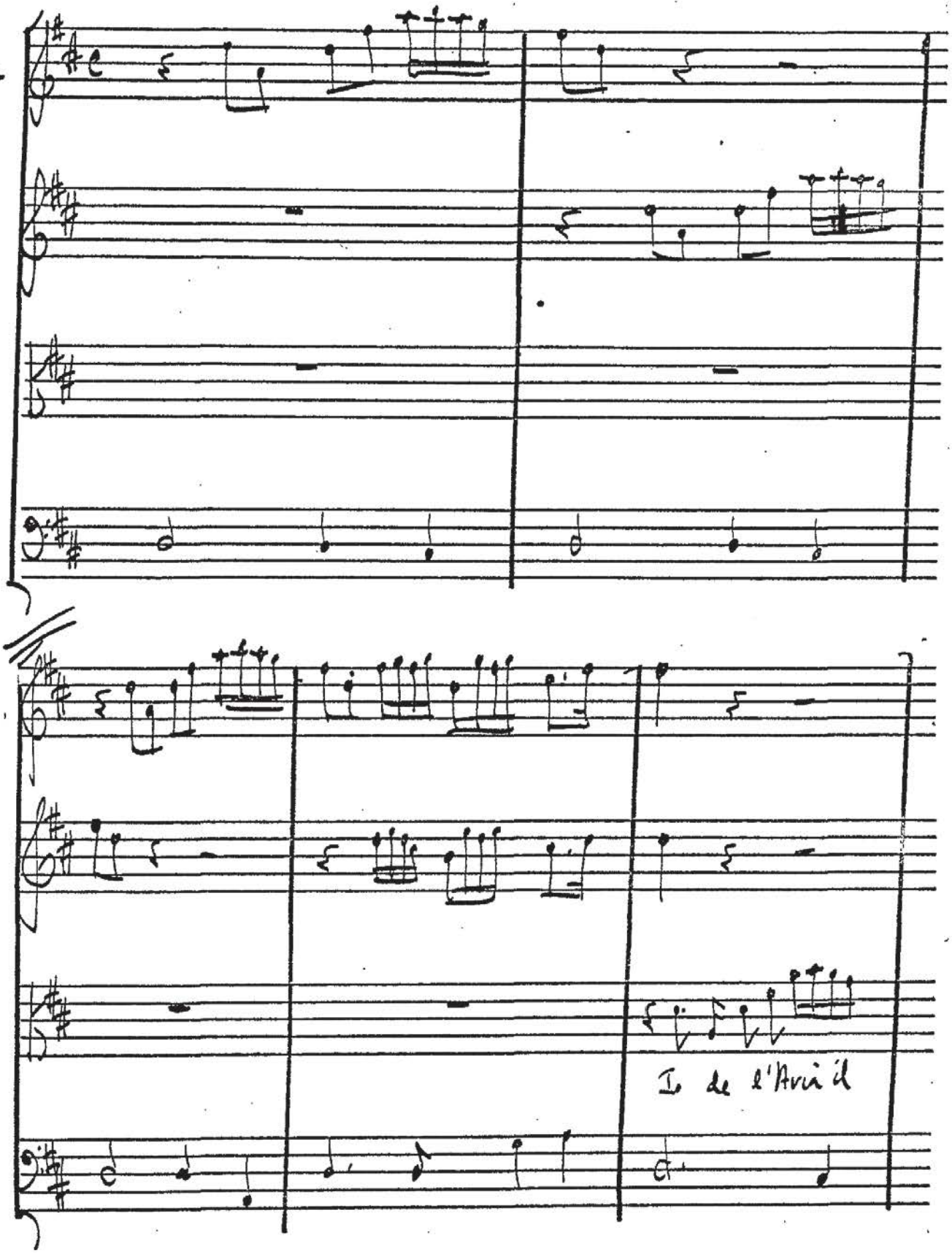
Ex. 25.



The 'cello obbligato part was written upon a soprano clef stave in the MS., but this is obviously a copyist's mistake. If the part is read as though the bass clef were written then it makes sense.

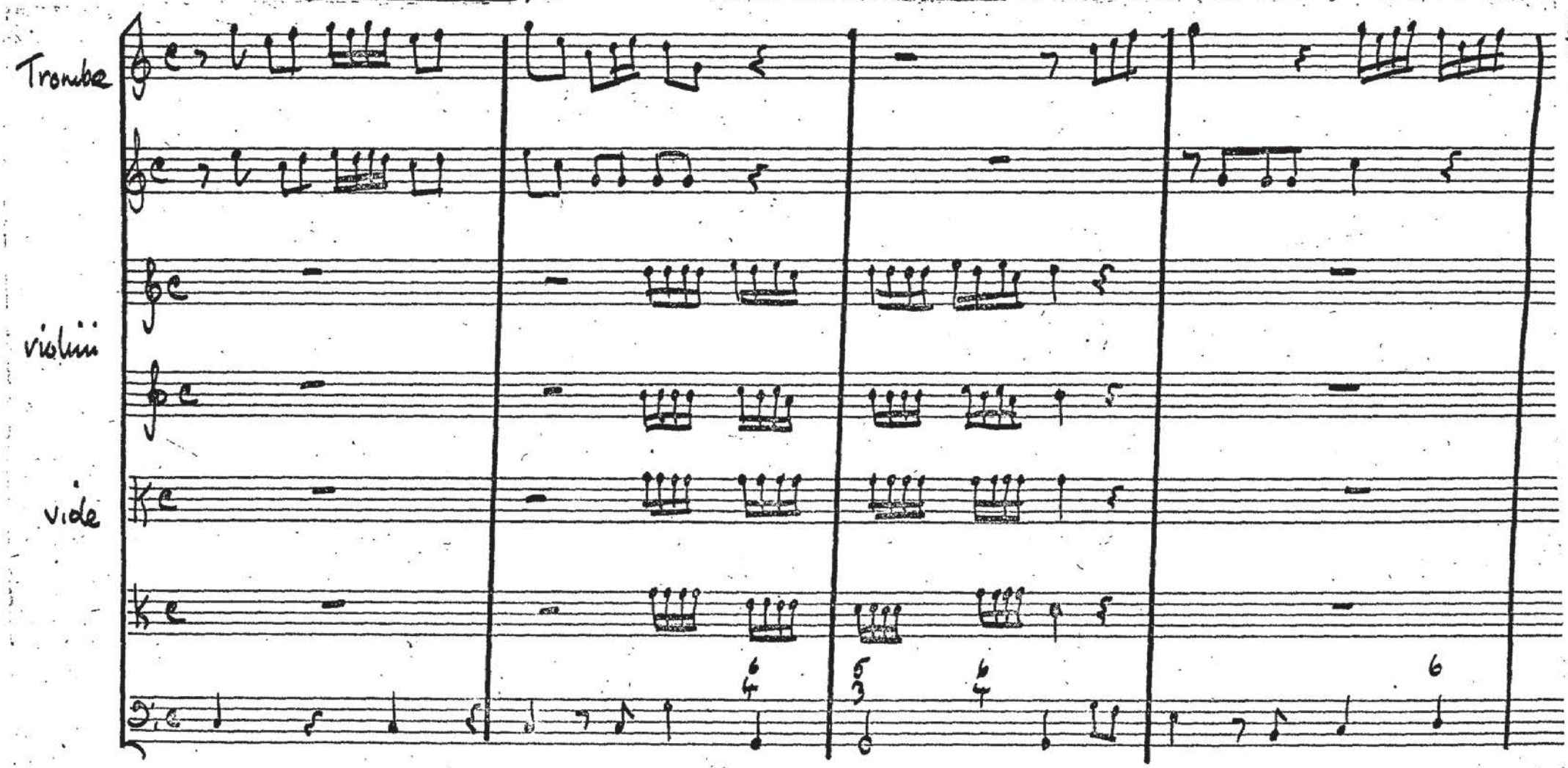
Ex. 26.

FRESCHI, L'incoronazione di Dario, Act I, sc. viii. f. 14.



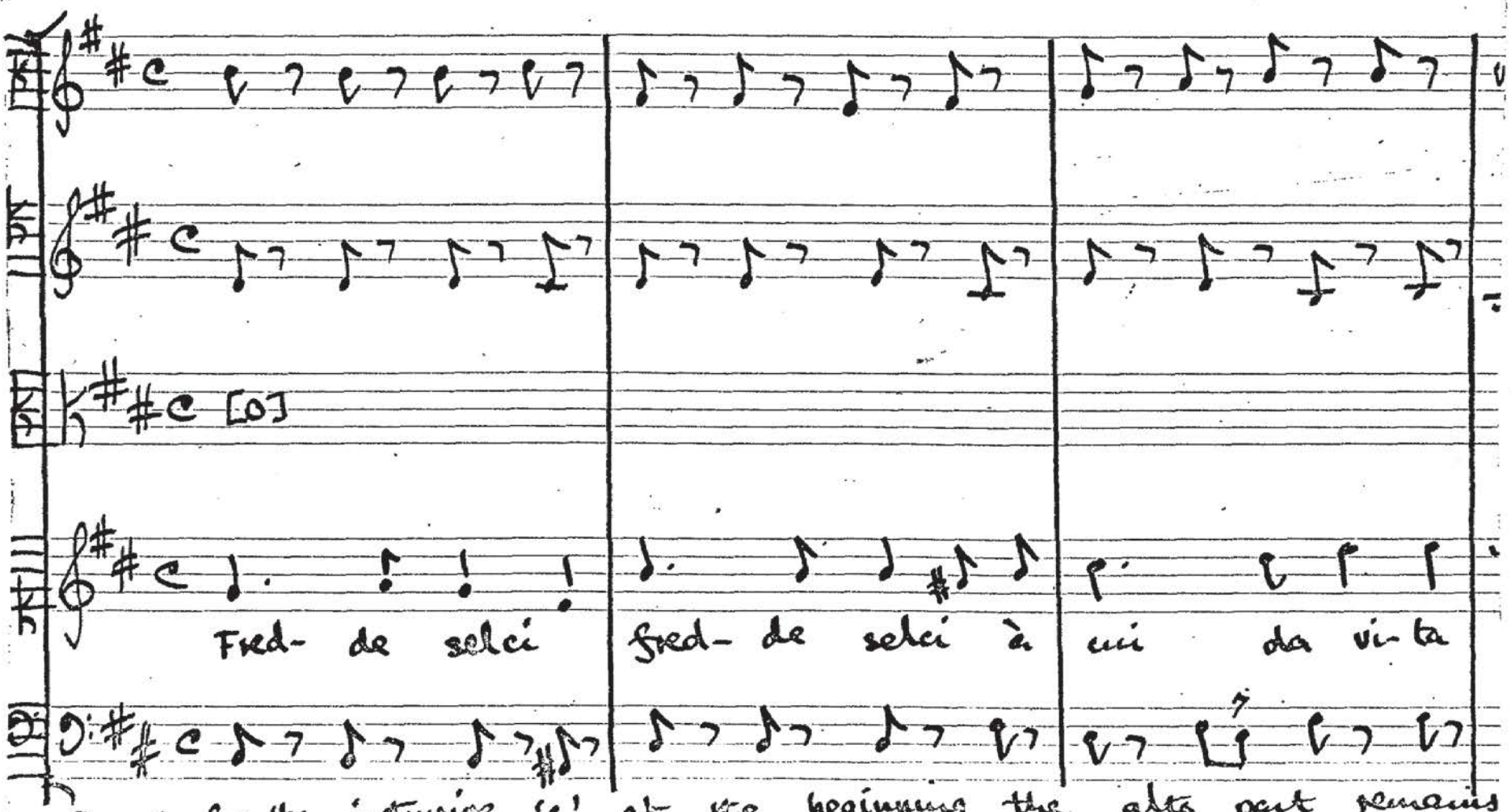
M. A. ZIANI, Il Giordano Pio, Act II, sc. i. Ph. 403.

Ex. 27.



Ex. 29.

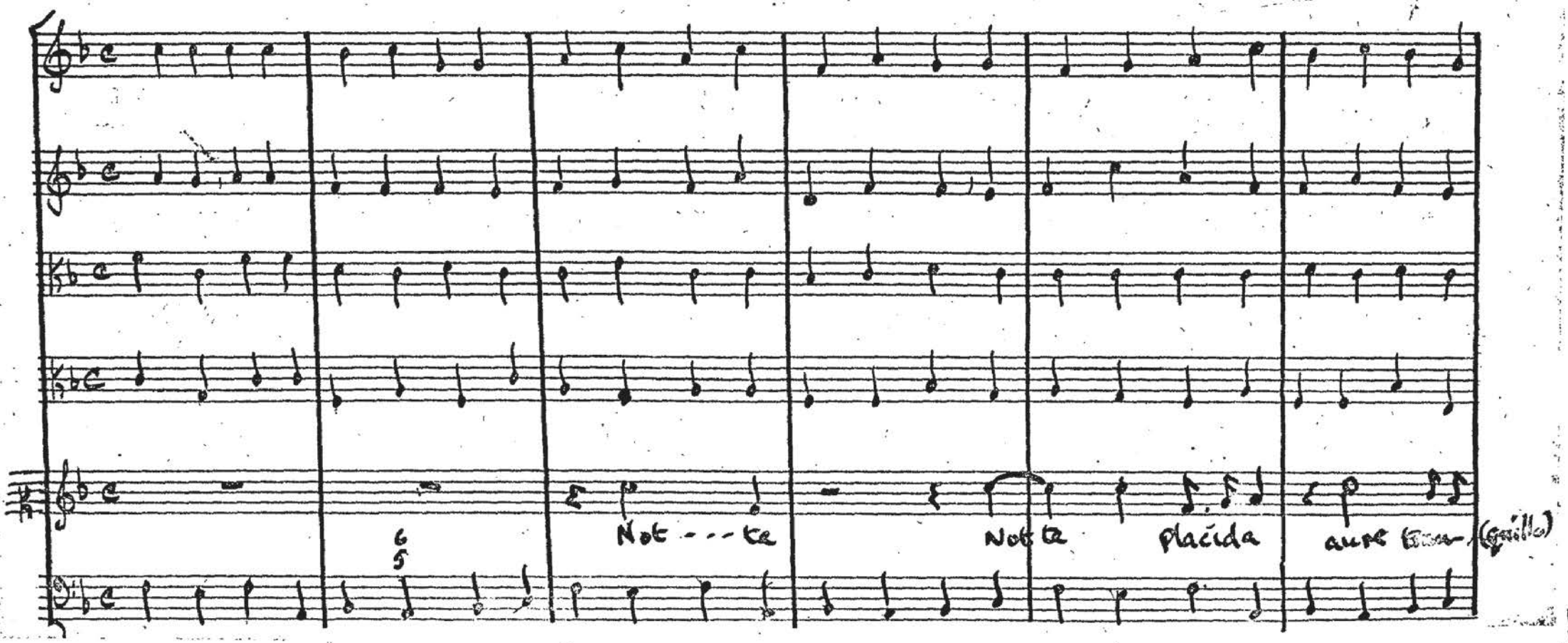
GROSSI, Il Nicomede, Act I, sc. xxiv. f. 35.



Except for the insertion 'e' at the beginning the alto part remains Bach.

Ex. 30.

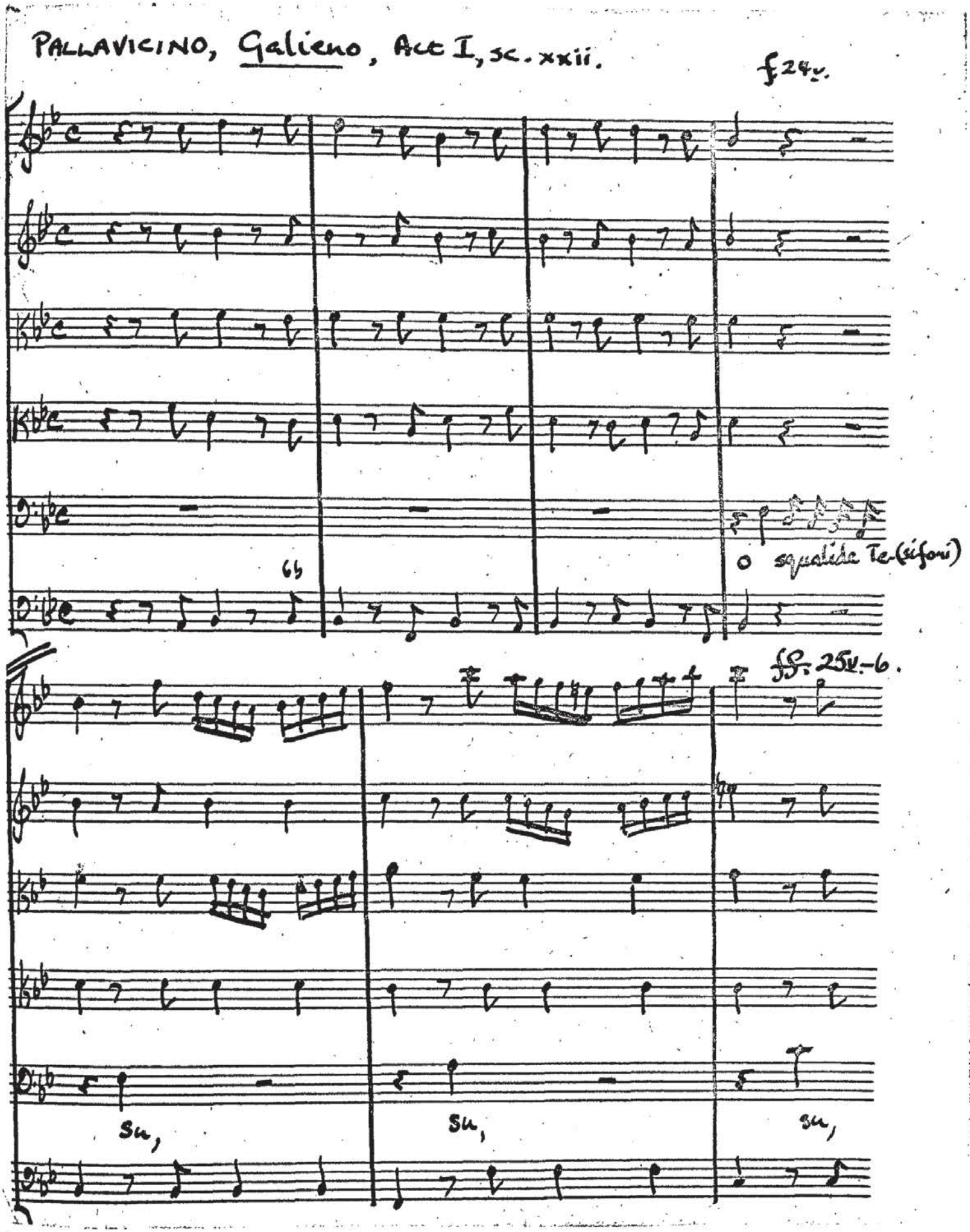
M.A. Ziani, Alcibiade, Act II. f. 47.



257

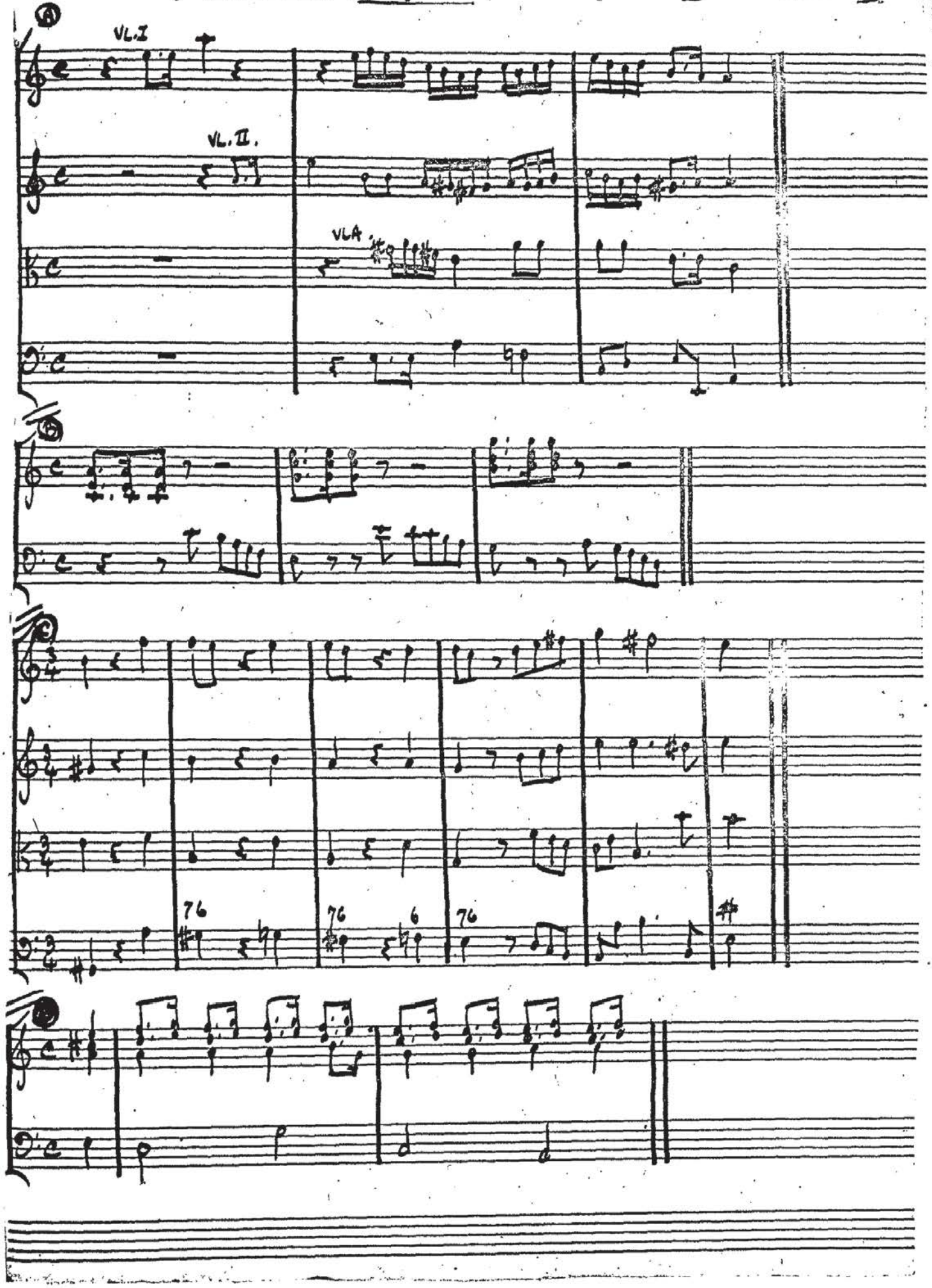
Ex. 31.

PALLAVICINO, Galieno, Act I, sc. xxii.



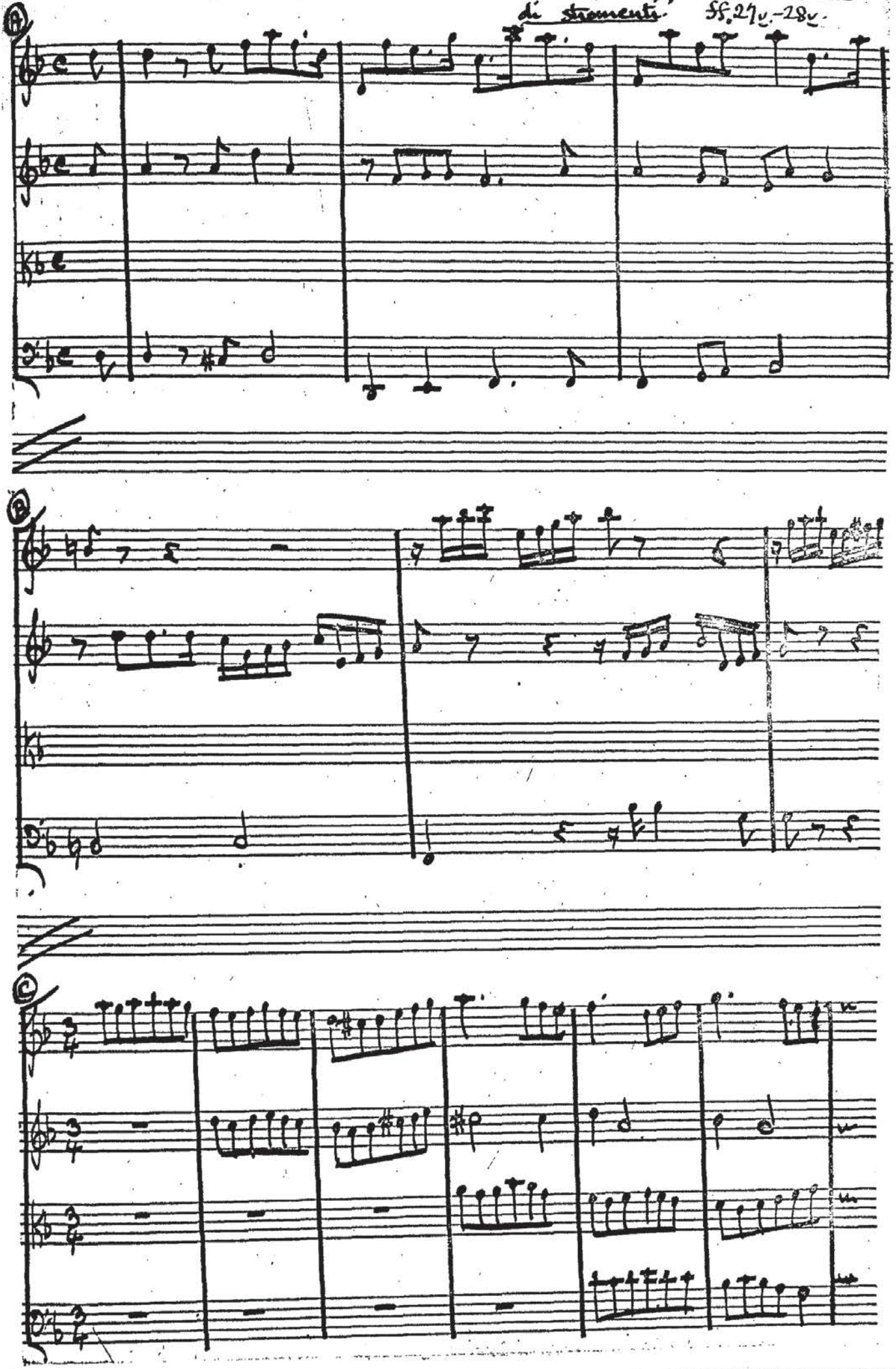
Exs. 32a–d.

PALLAVICINO, Bassiano, Sinfonia. Extracts. [D.O.T. p. XXXVI.]



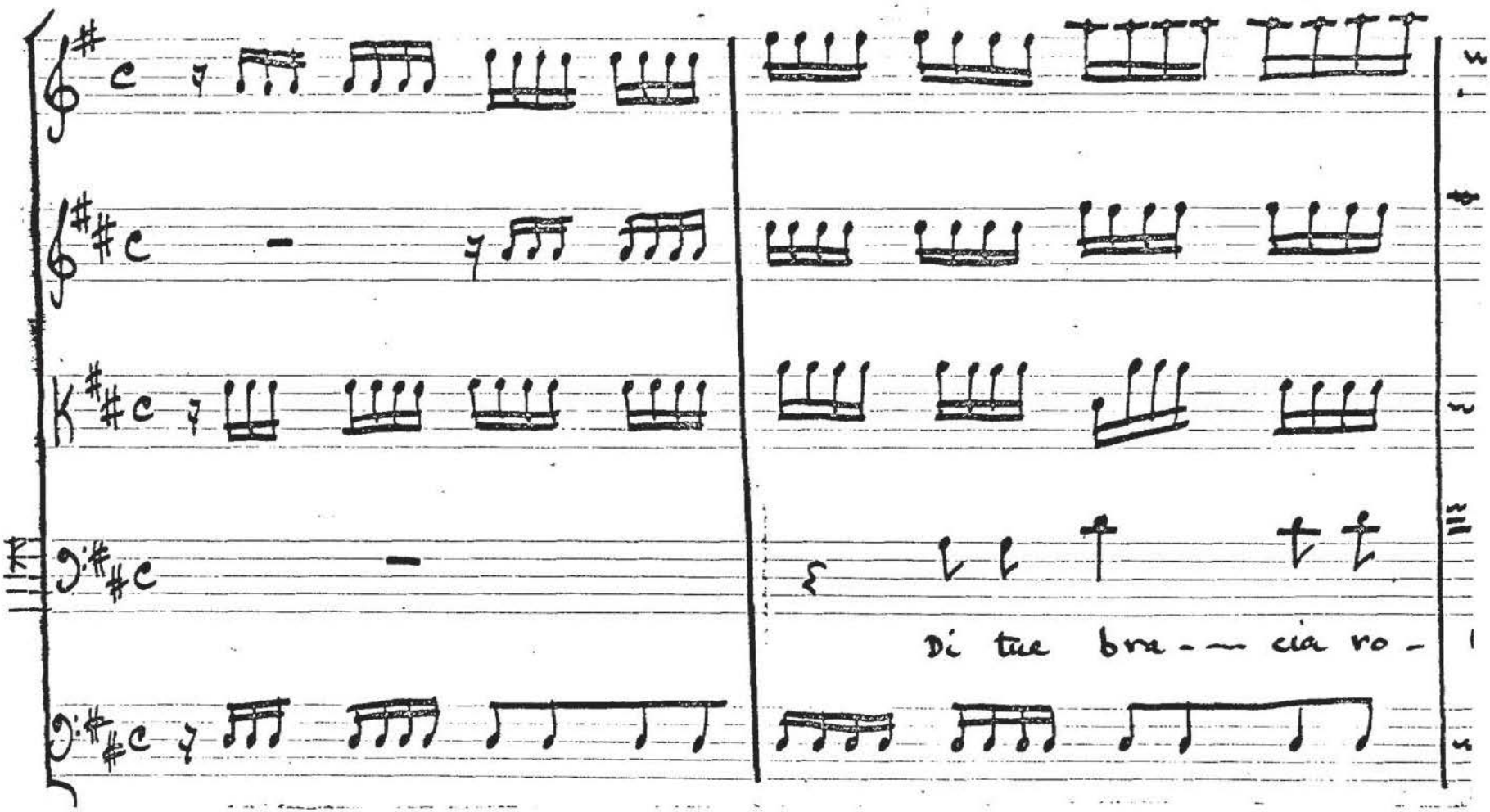
Exs. 33a-c.

PALLAVICINO, Vespasiano, Act I, sc. xiii, Extracts from 'Bizzarra sinfonia di stromenti' ff. 27v.-28v.



ZANETTINI, Medea in Atene, Act I, sc. ii.

f. 9v.

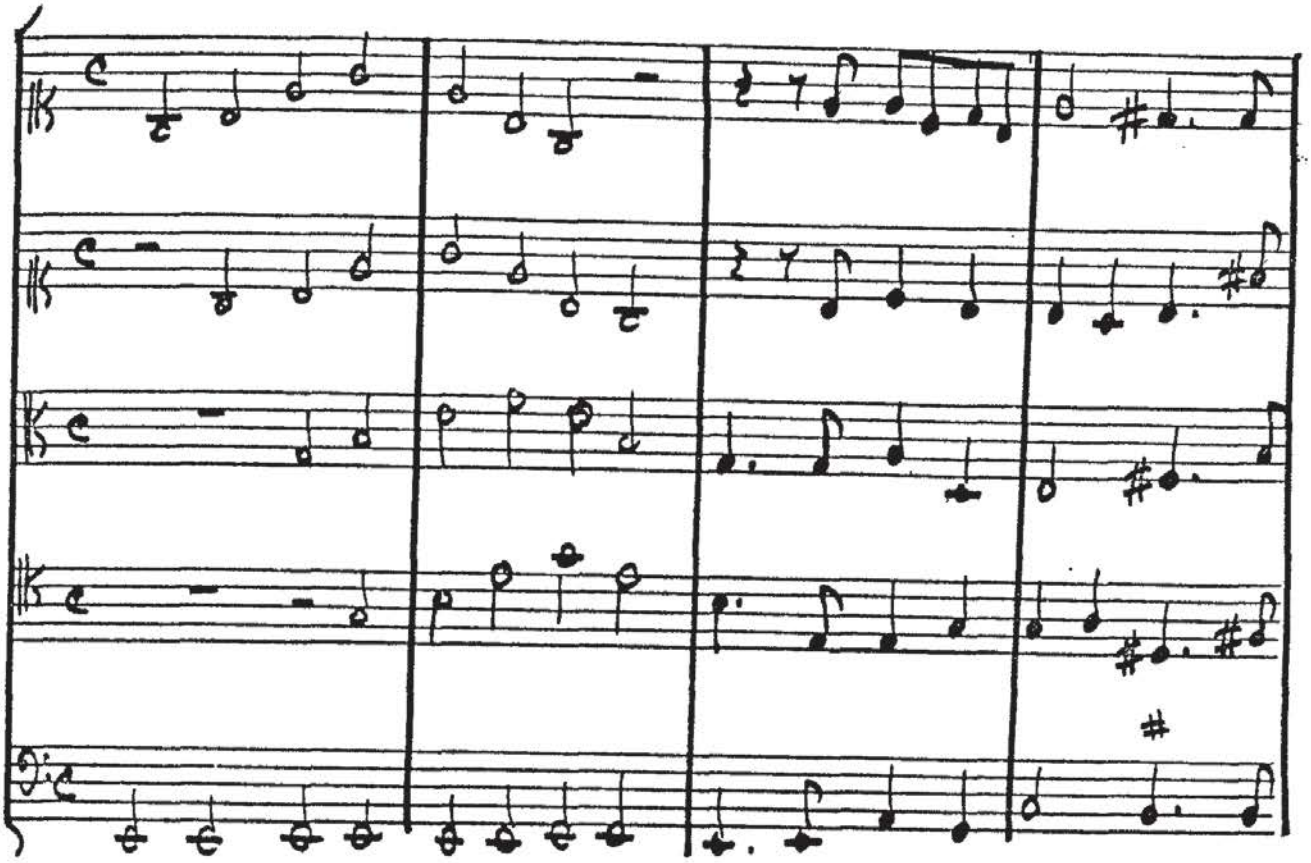


Ex. 34.

Exs. 35–36.

CAVALLI, Le Nozze di Teti e di Peleo, Act I, sc. i. f. 4v.

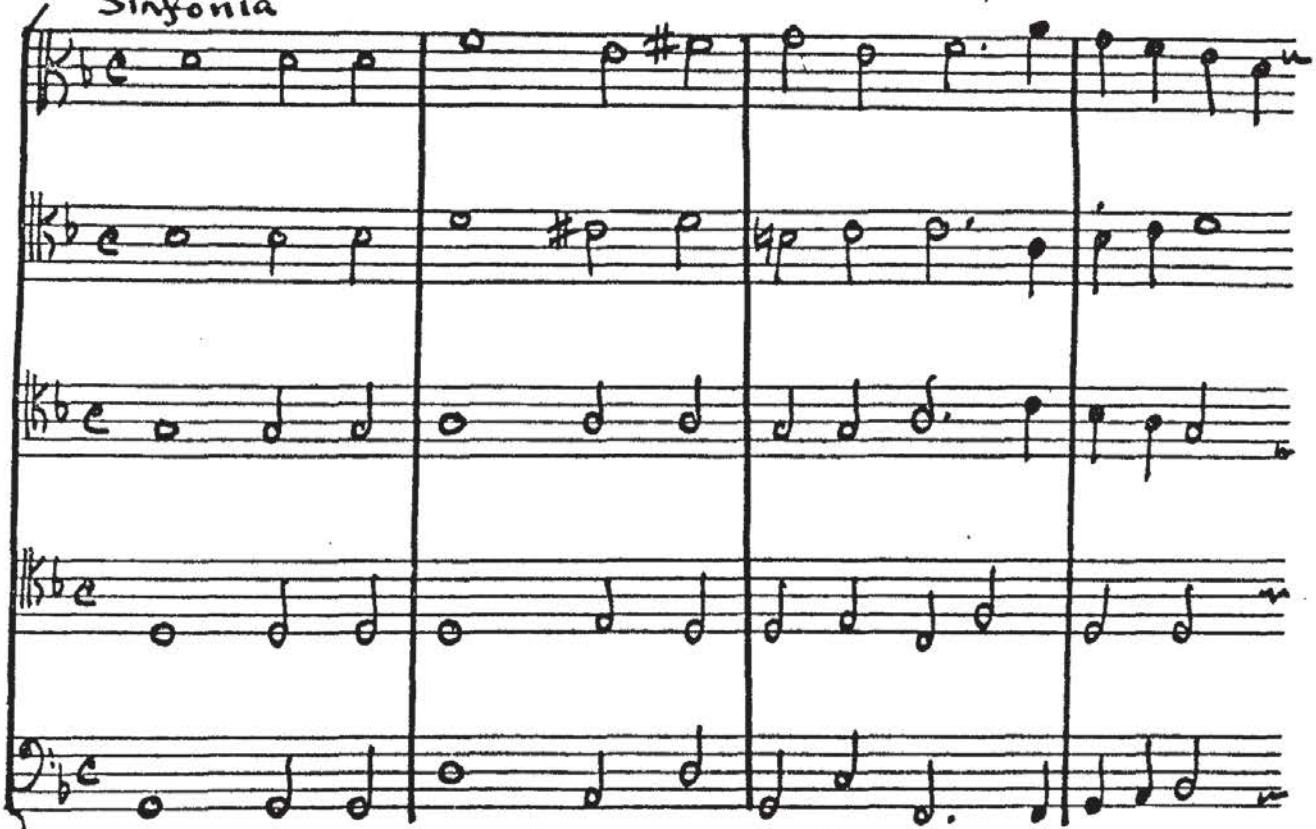
Concilio Infernale



MONTEVERDI, Orfeo, Act III.

[Tutte le opere, vol. XI, p. 103.]

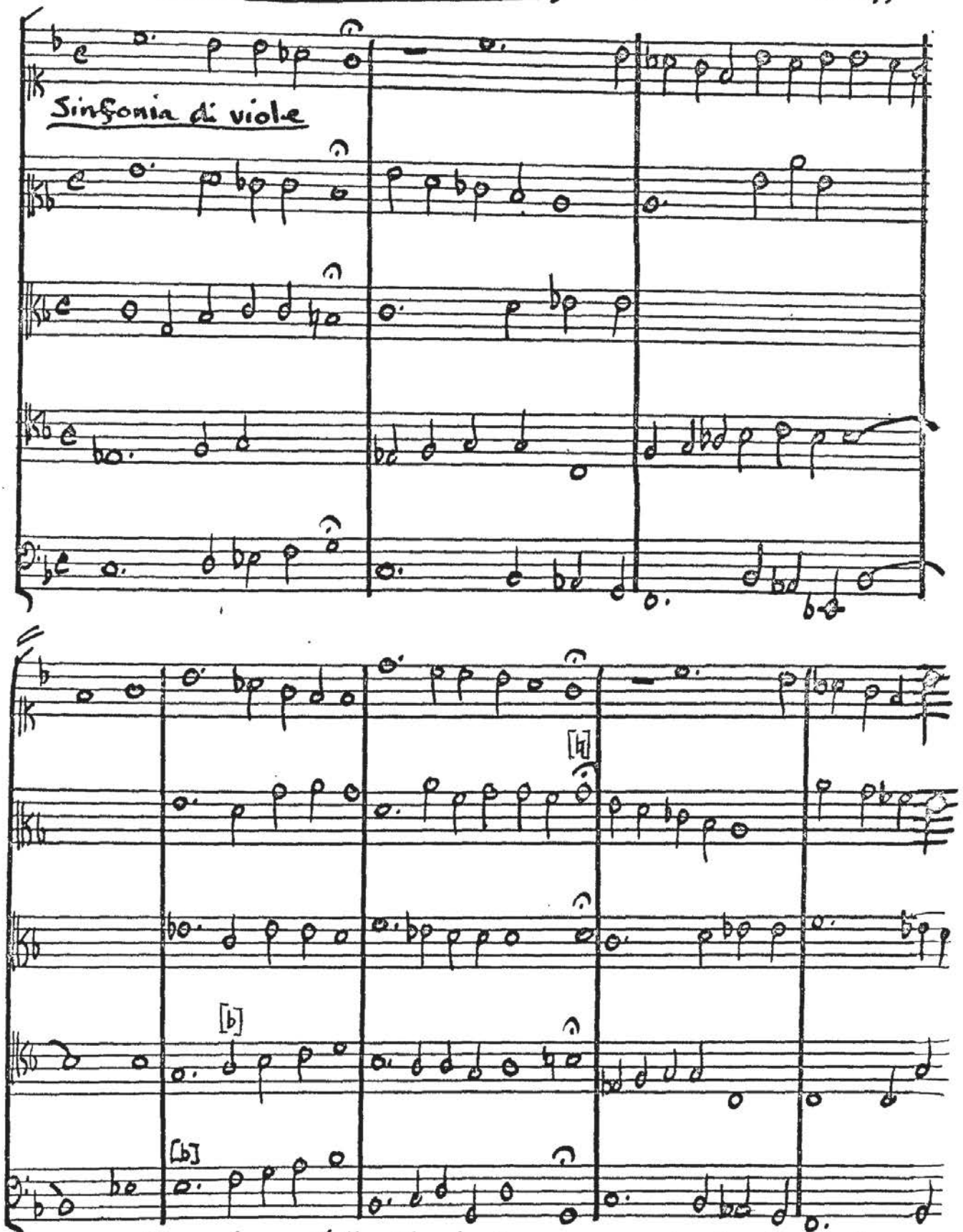
Sinfonia



Questa sinfonia si sonò pian piano, con Viole da braccio, un Organo di legno e un contrabasso de Viola da gamba.

Ex. 37

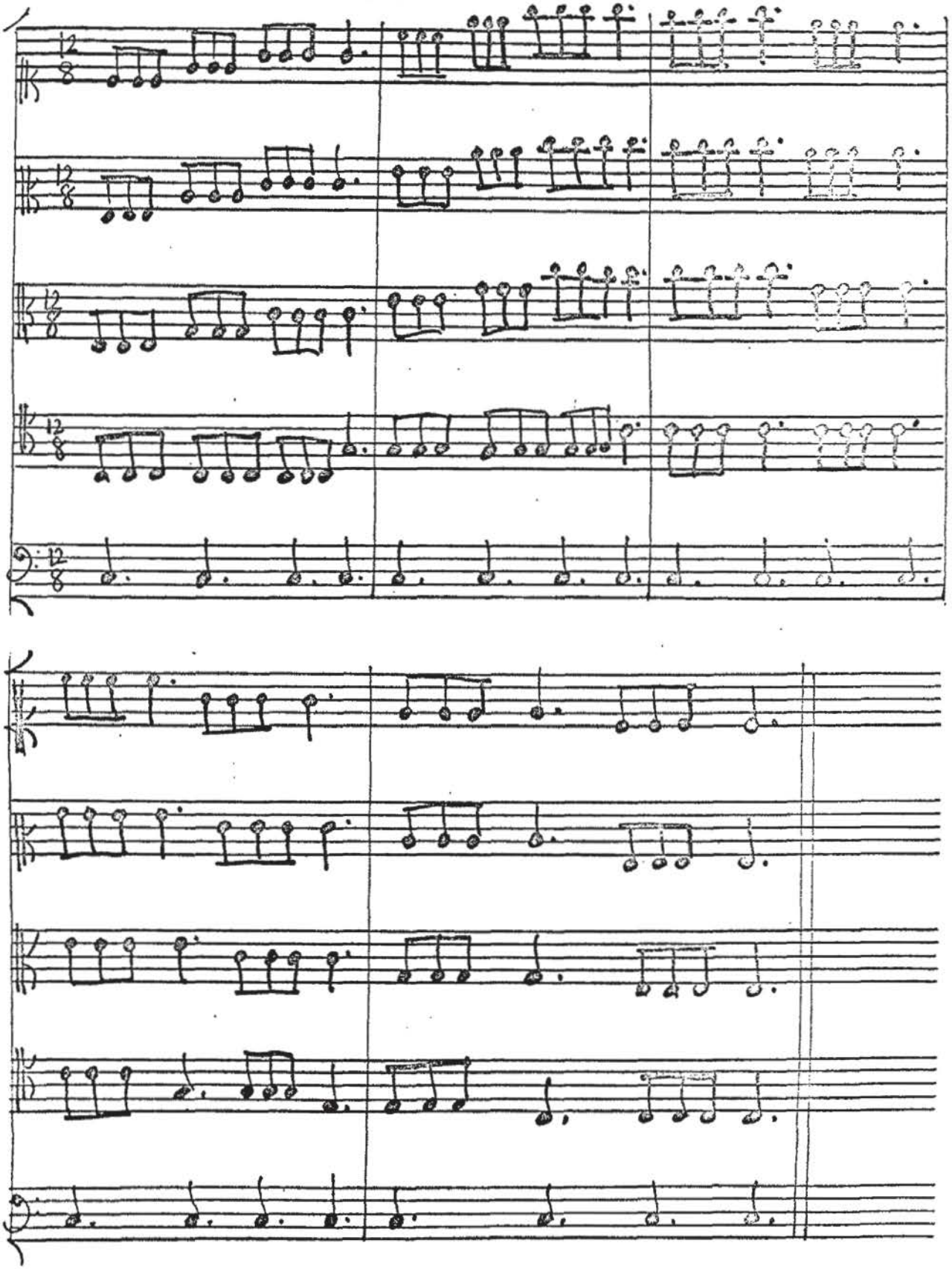
CAVALLI, Le Nozze di Teti e di Peleo, Act II, sc. vi. F. 57.



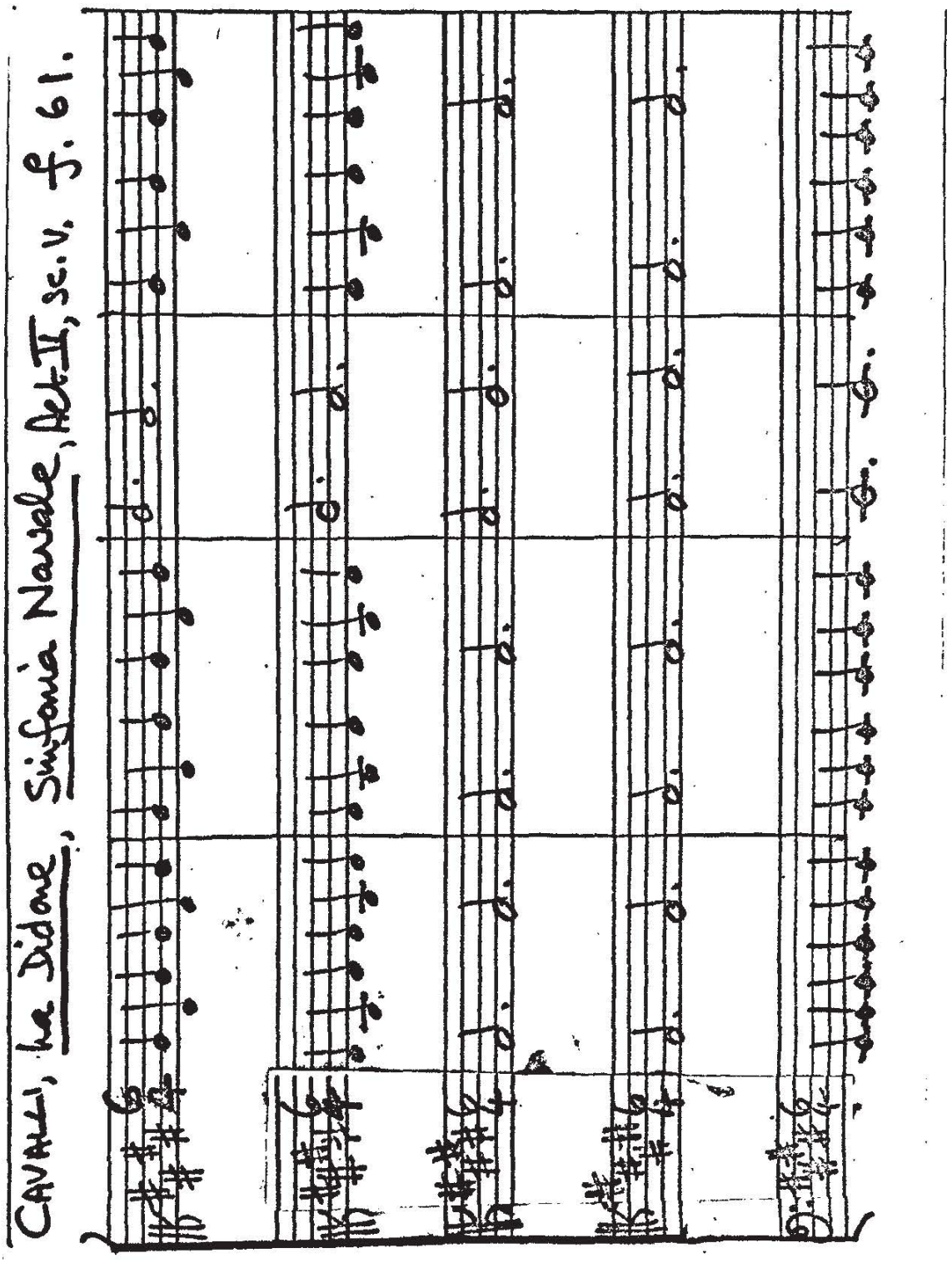
The wholly and partially blank staves are to be found thus in the manuscript.

Ex. 38.

CAVALLI, La Nozze di Teti e di Peleo, Act II, sc. ii. f. 12.



Ex. 39.

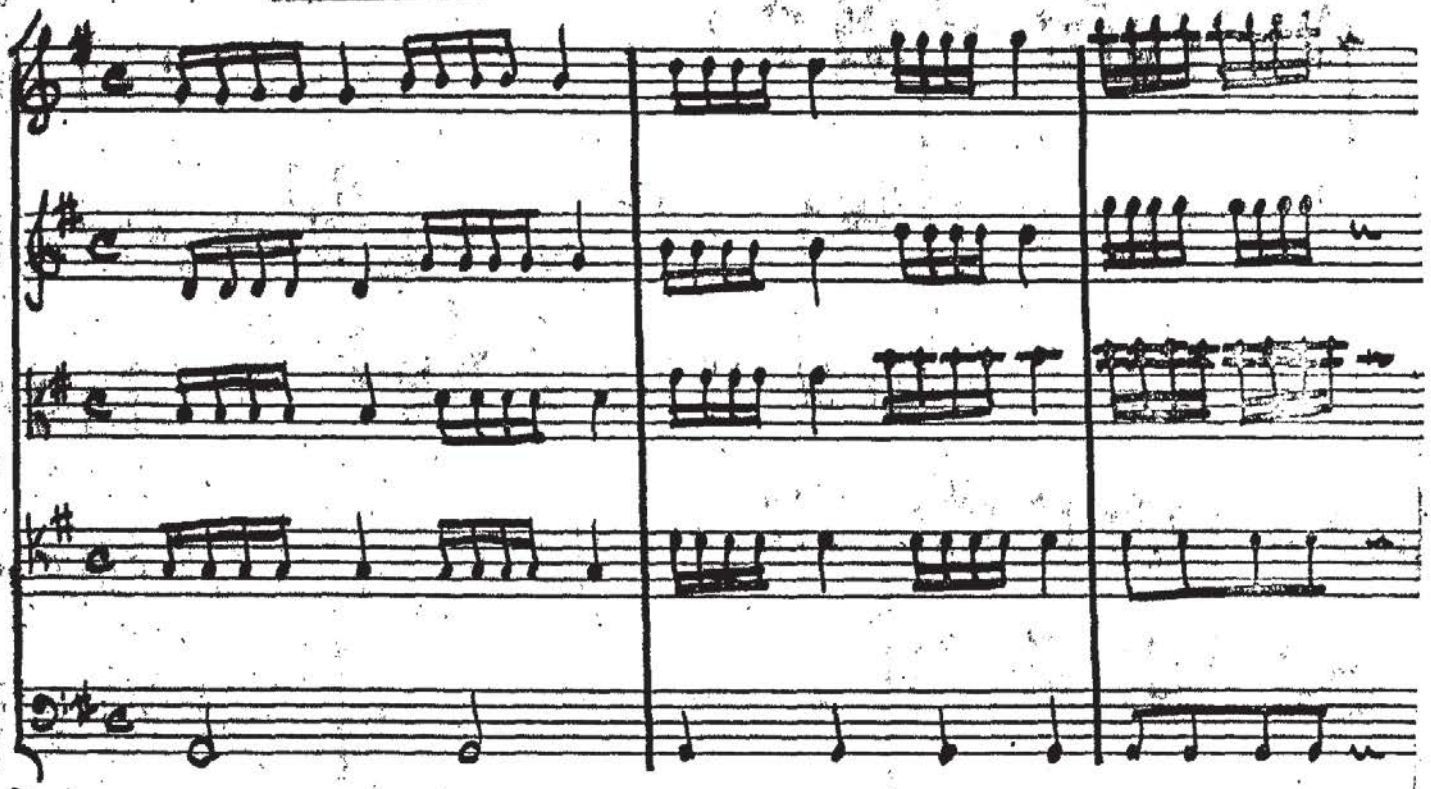


CAVALLI, *La Didone*, Sinfonia Navale, Act II, sc. v, f. 61.

Exs 40a & b.

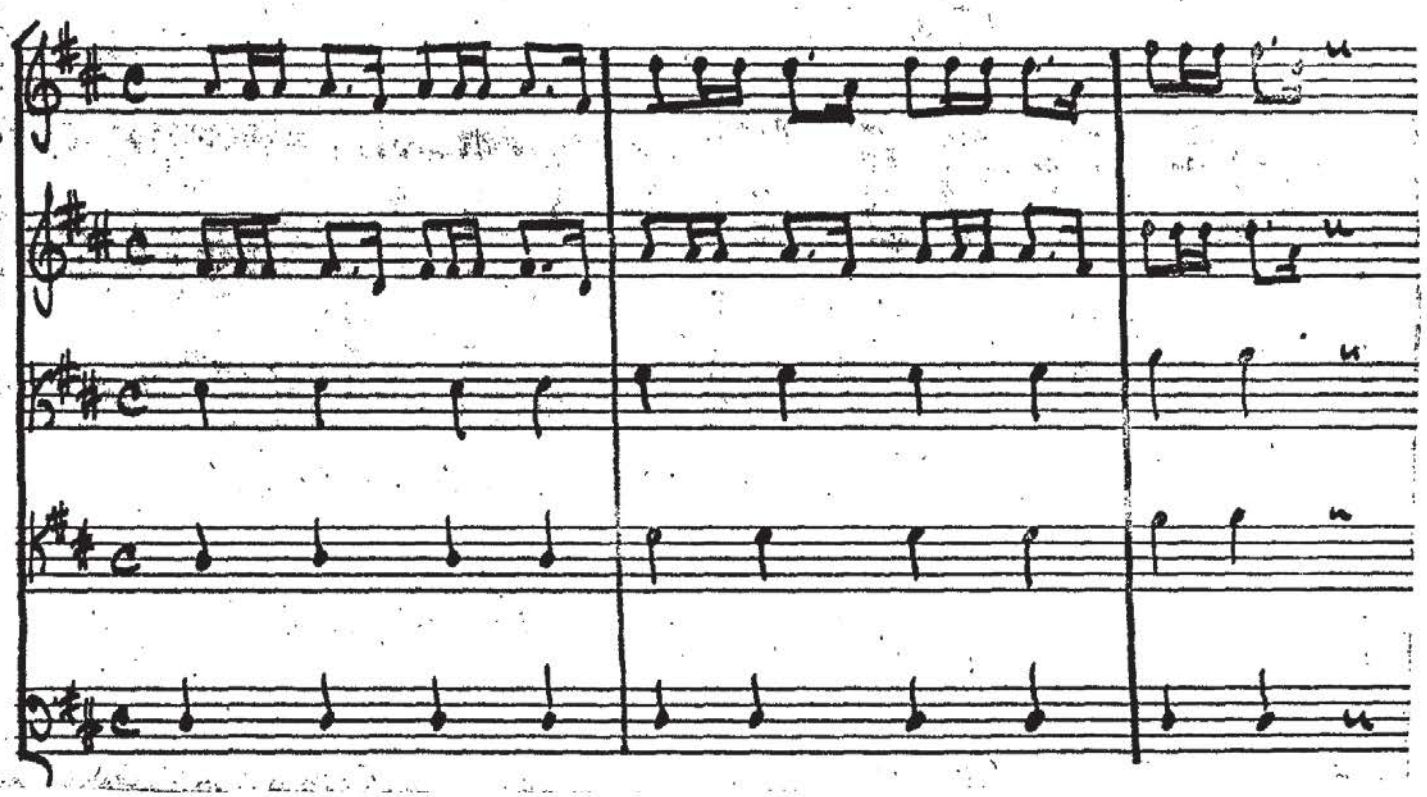
(A)

CAVALLI, La Didone, Combattimento, Act I f.18.



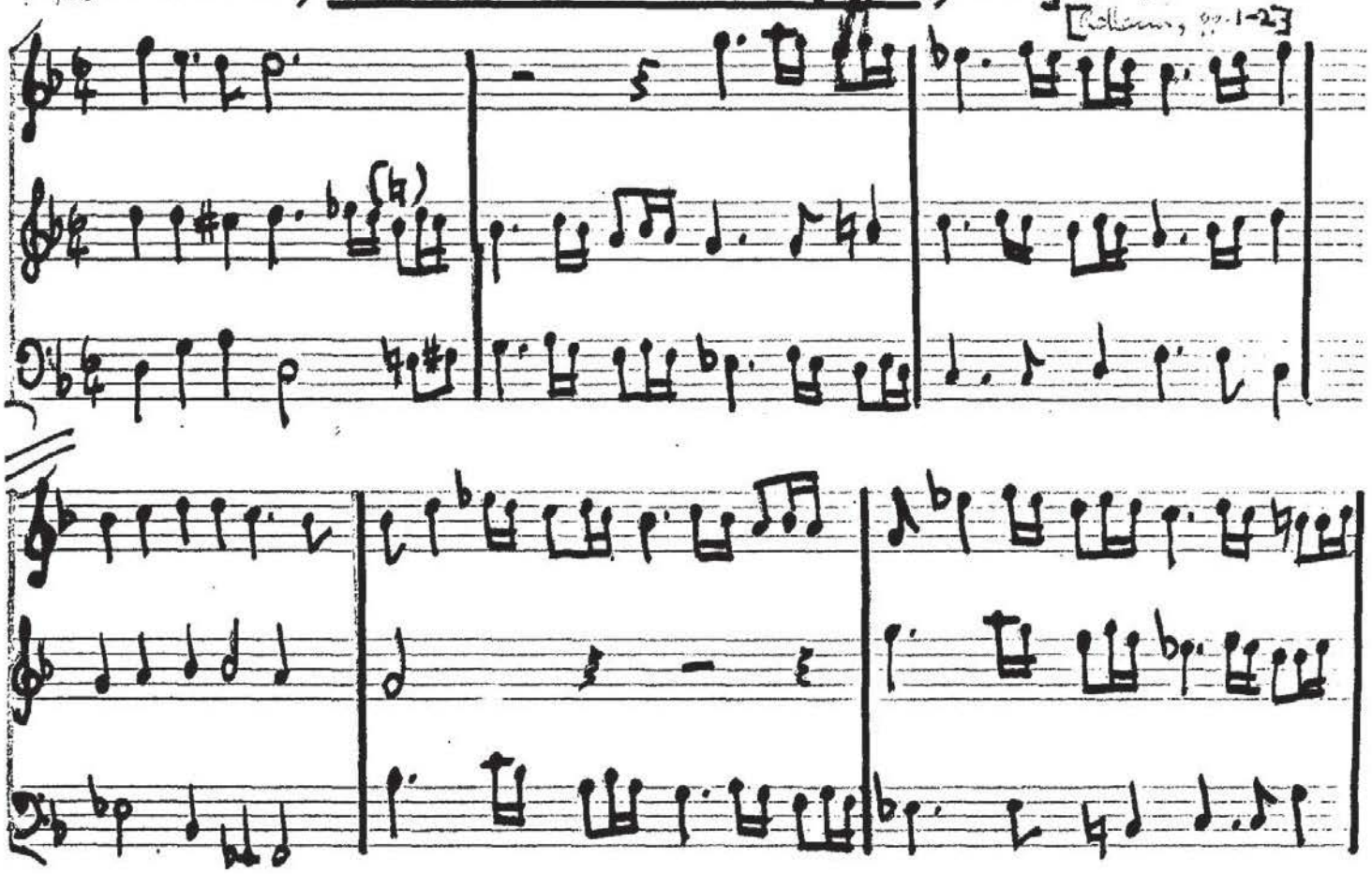
(B)

Passata dell' Armata, Act I f.47v.



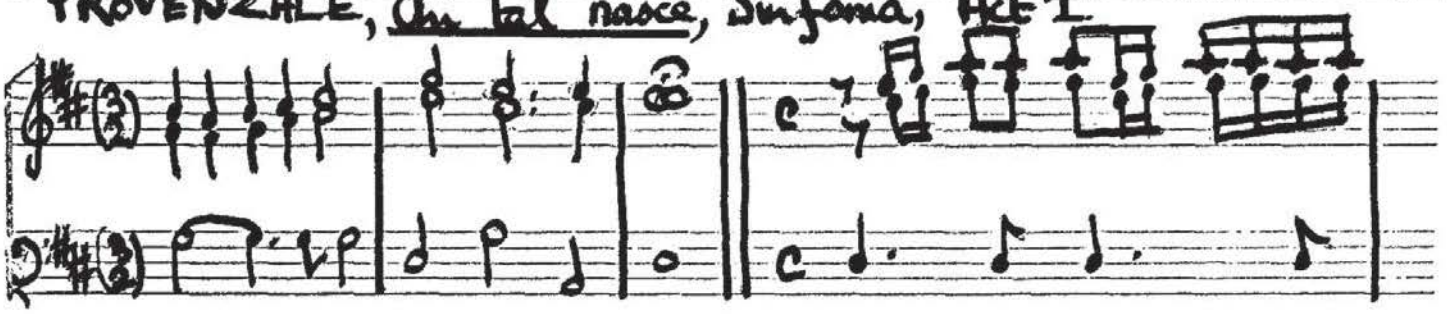
Ex. 41.

PROVENZALE, Il Schiavo di sua Moglie, Sinfonia, Act I.



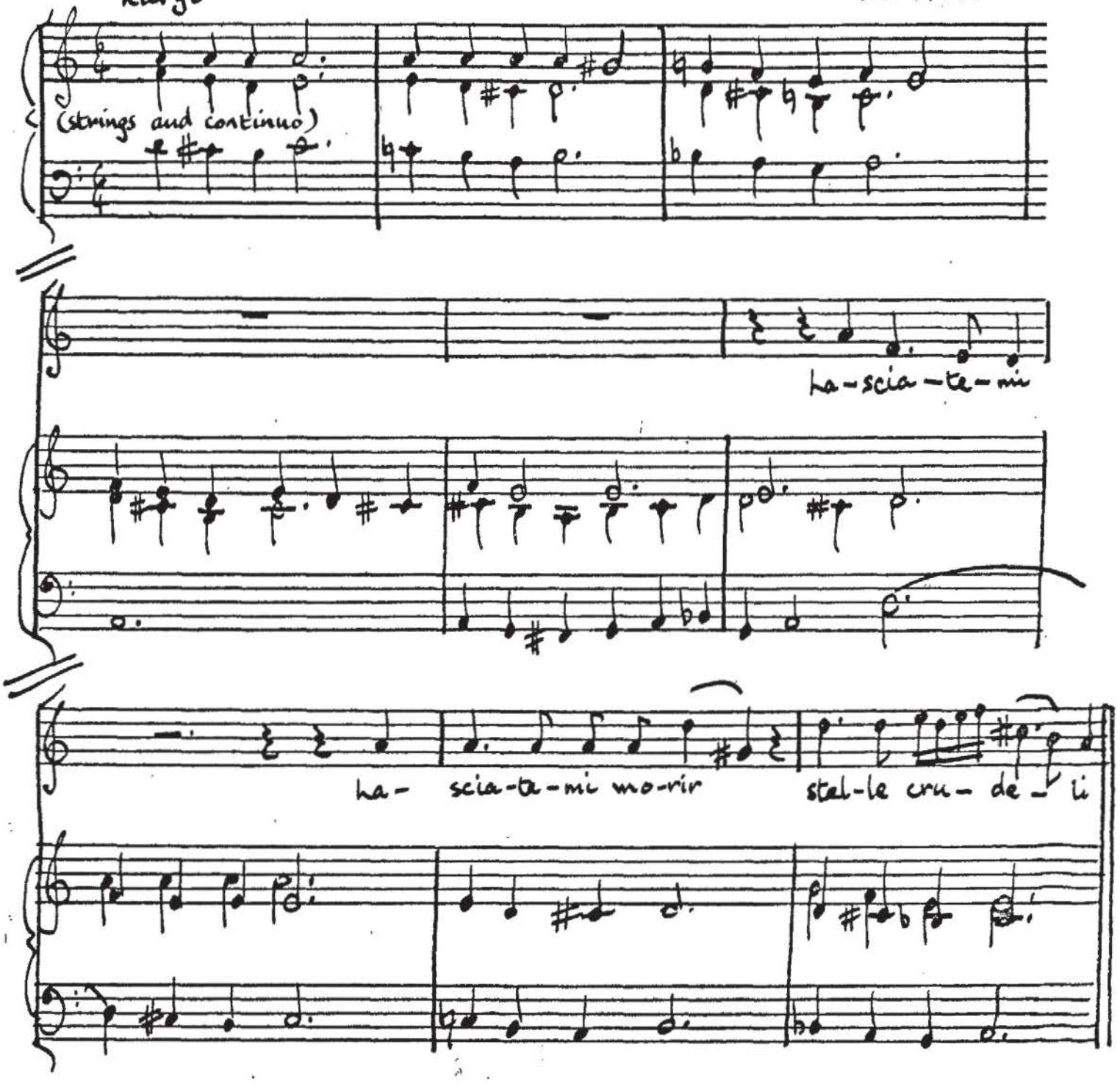
Ex. 42.

PROVENZALE, Chi tal nasce, Sinfonia, Act I.



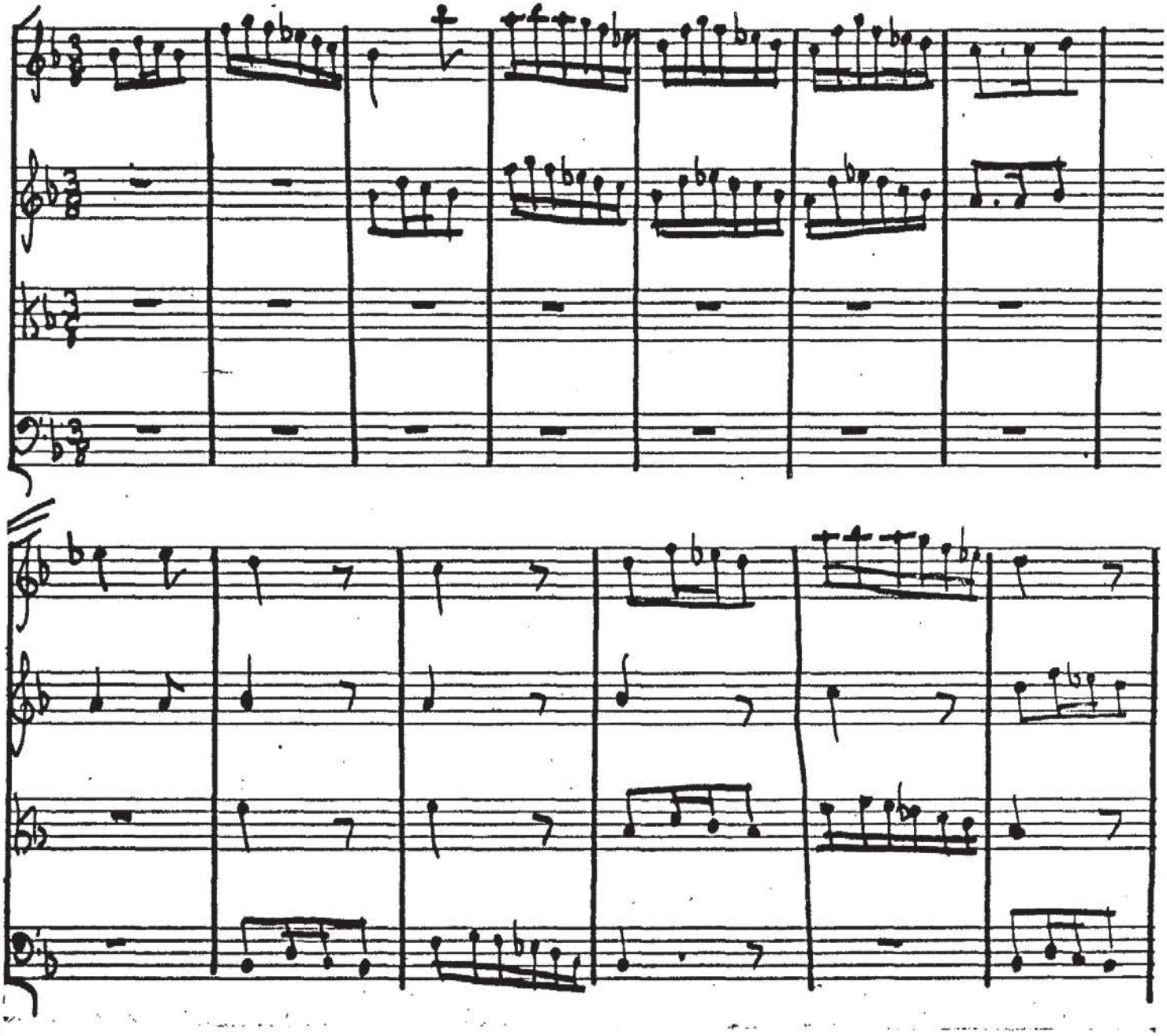
Ex. 43.

PROVENZALE, Il Schiavo di sua moglie, Act I, sc. viii. [Groute, pp. 200–201]

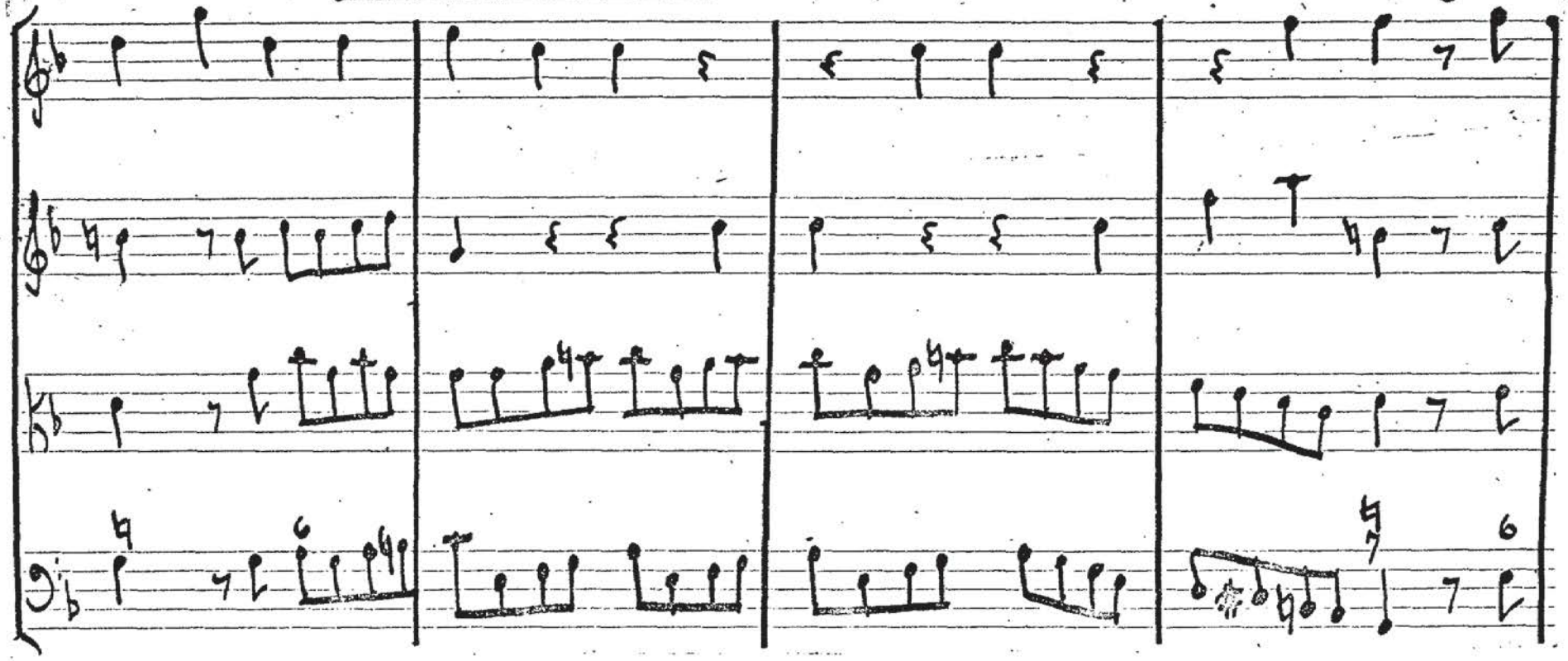


Ex. 44

A. Scarlatti, La Statira, Sinfonia, Act I. ff. 3-3v.



A.M. BONONCINI, Il Trionfo di Camilla, Sinfonia, Act I. f.3.

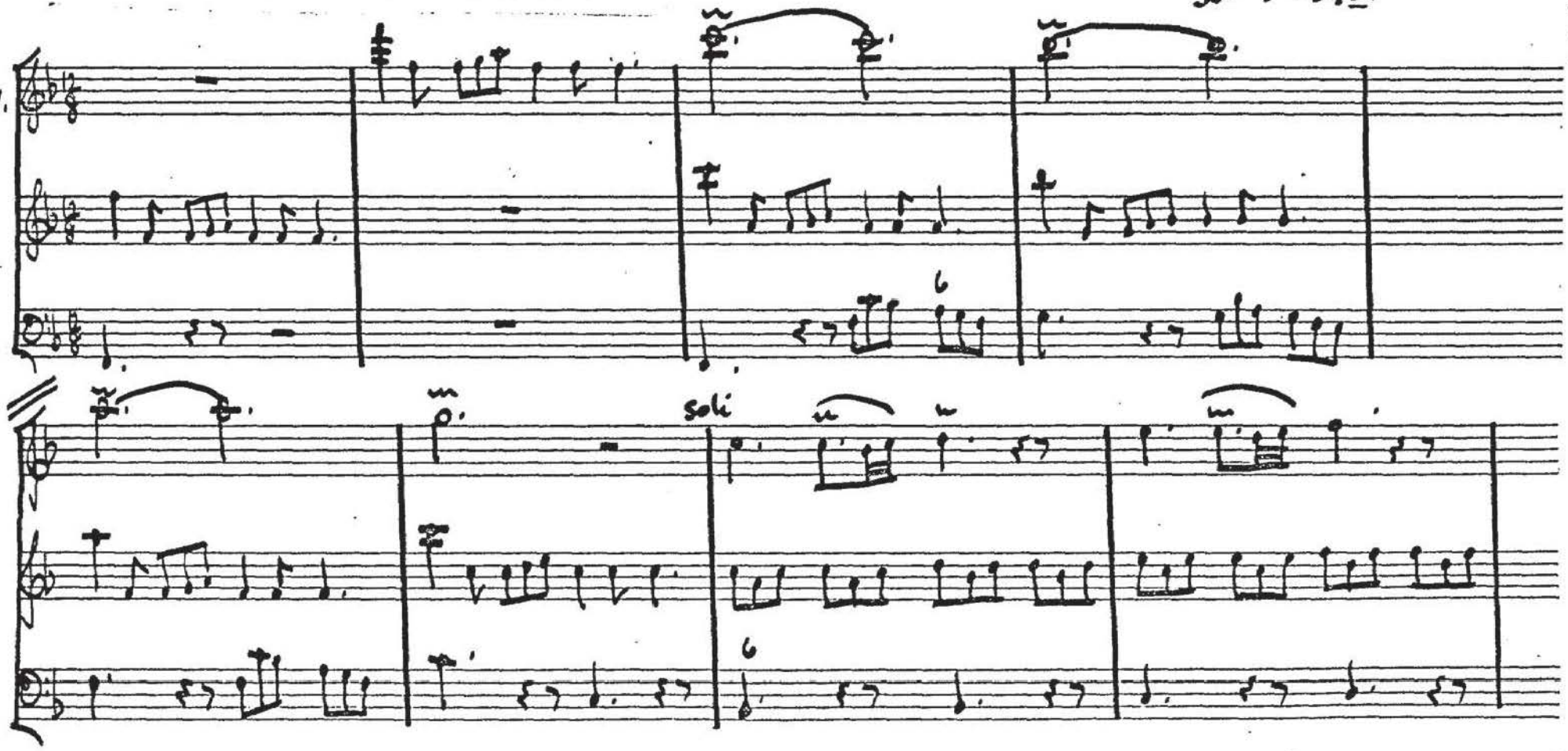


Ex. 45.

Ex. 46.

GASPARINI, Aria con violini di Capranica.

ff. 37 - 37v.



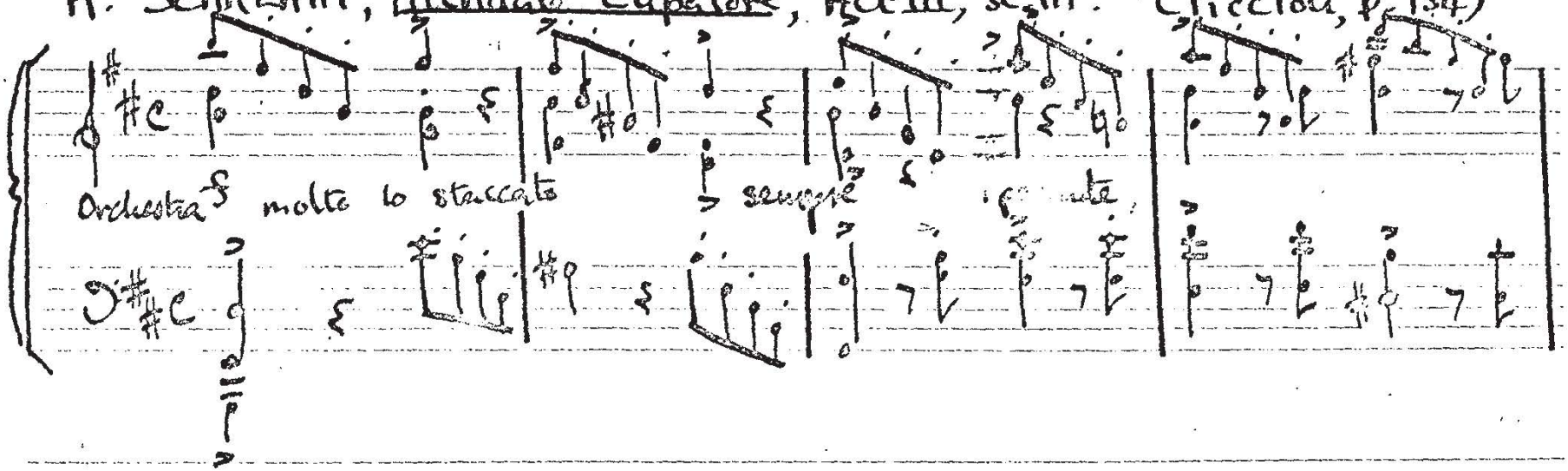
Ex. 49.

G.B. Bononcini, Xerse, Sinfonie.

f IV

Ex. 50.

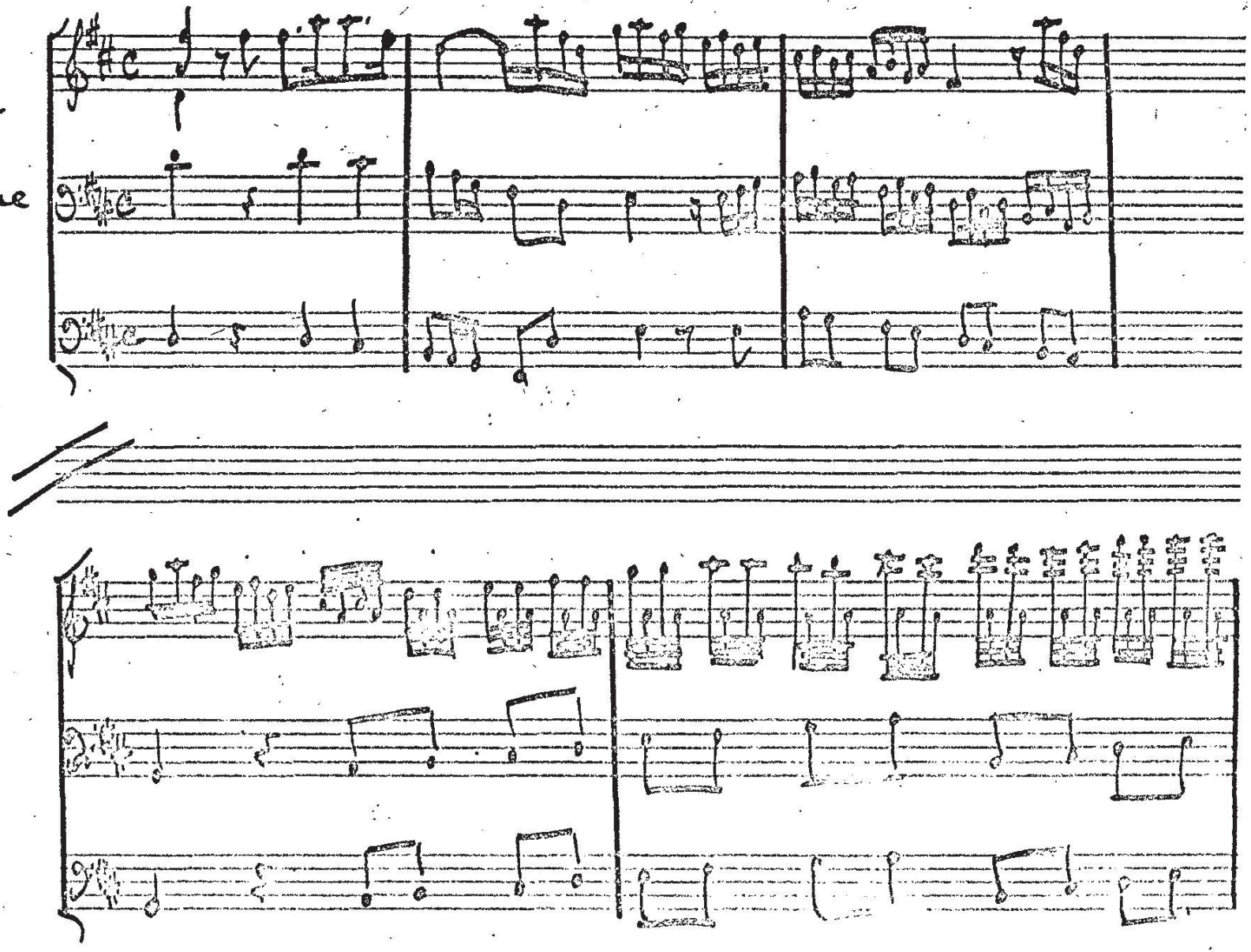
A. SCARLATTI, Mitridate Eupatore, Act III, sc. iii. (Piccioli, p. 134)



I have not included Piccioli's rather fussy dynamics.

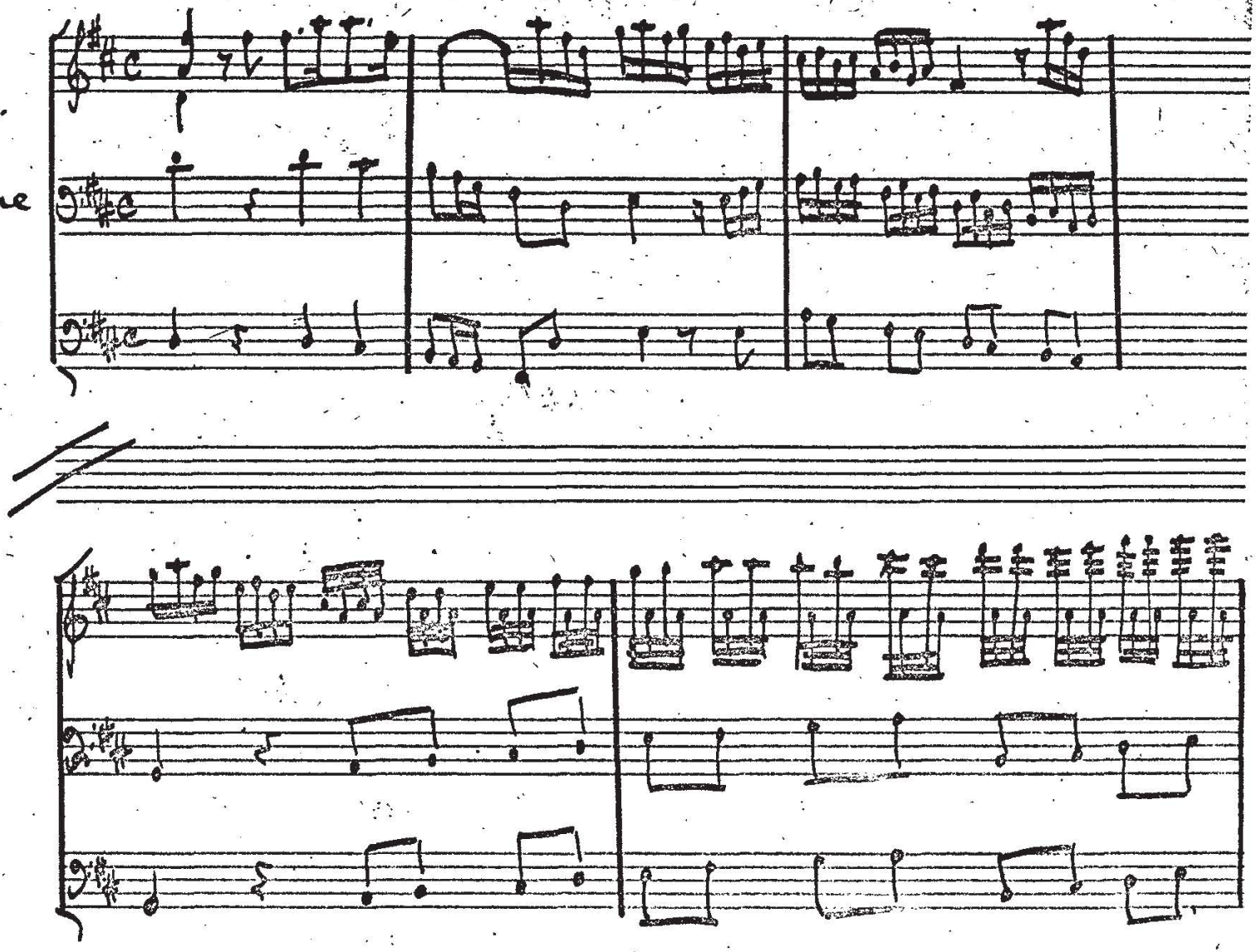
ALDROVANDINI, Cesare in Alessandria, Act III, sc. xii. f. 19 v.

Ex. 53.



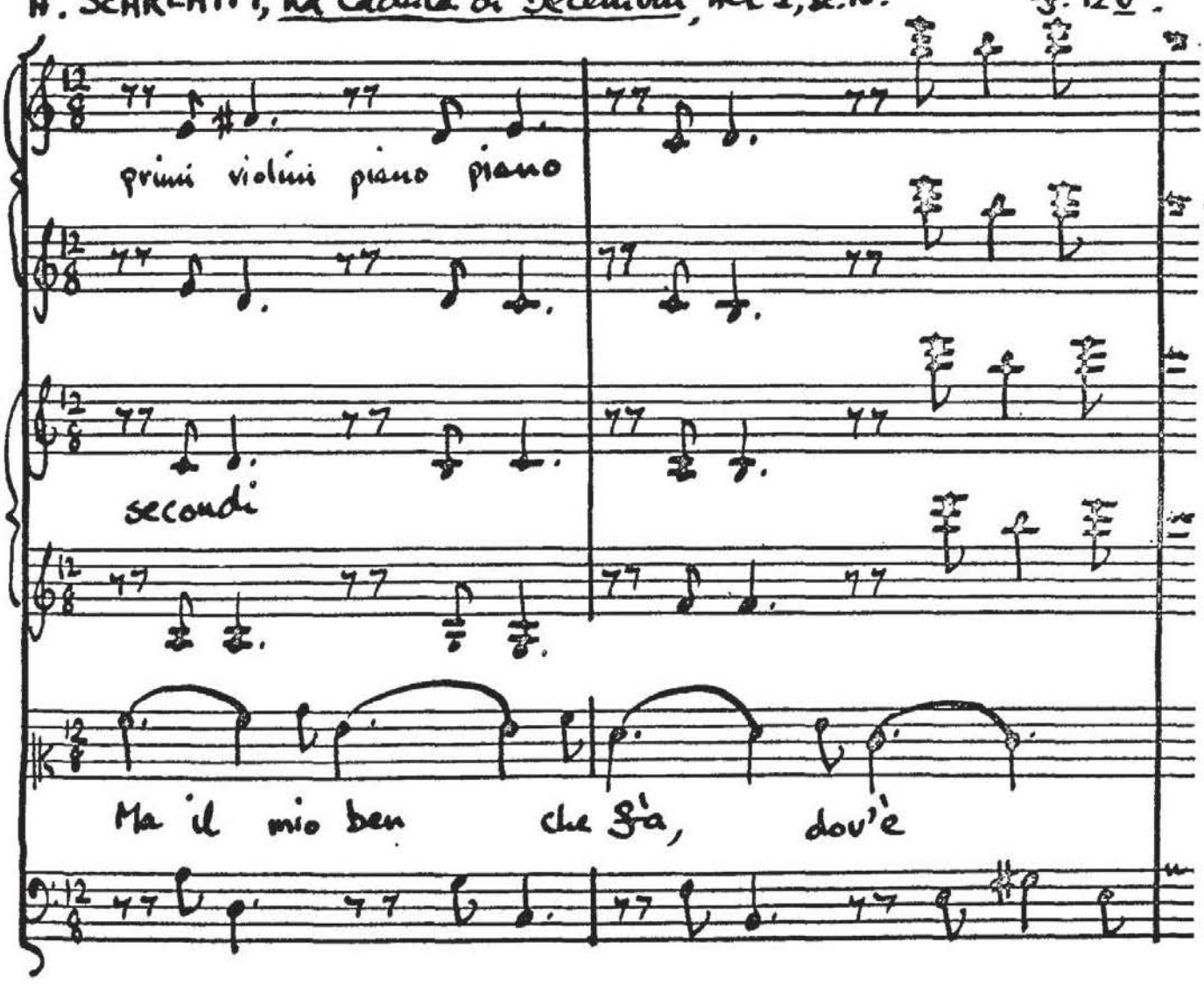
Ex. 53.

ALDROVANDINI, Cesare in Alessandria, Act III, sc. xii. f. 191v.



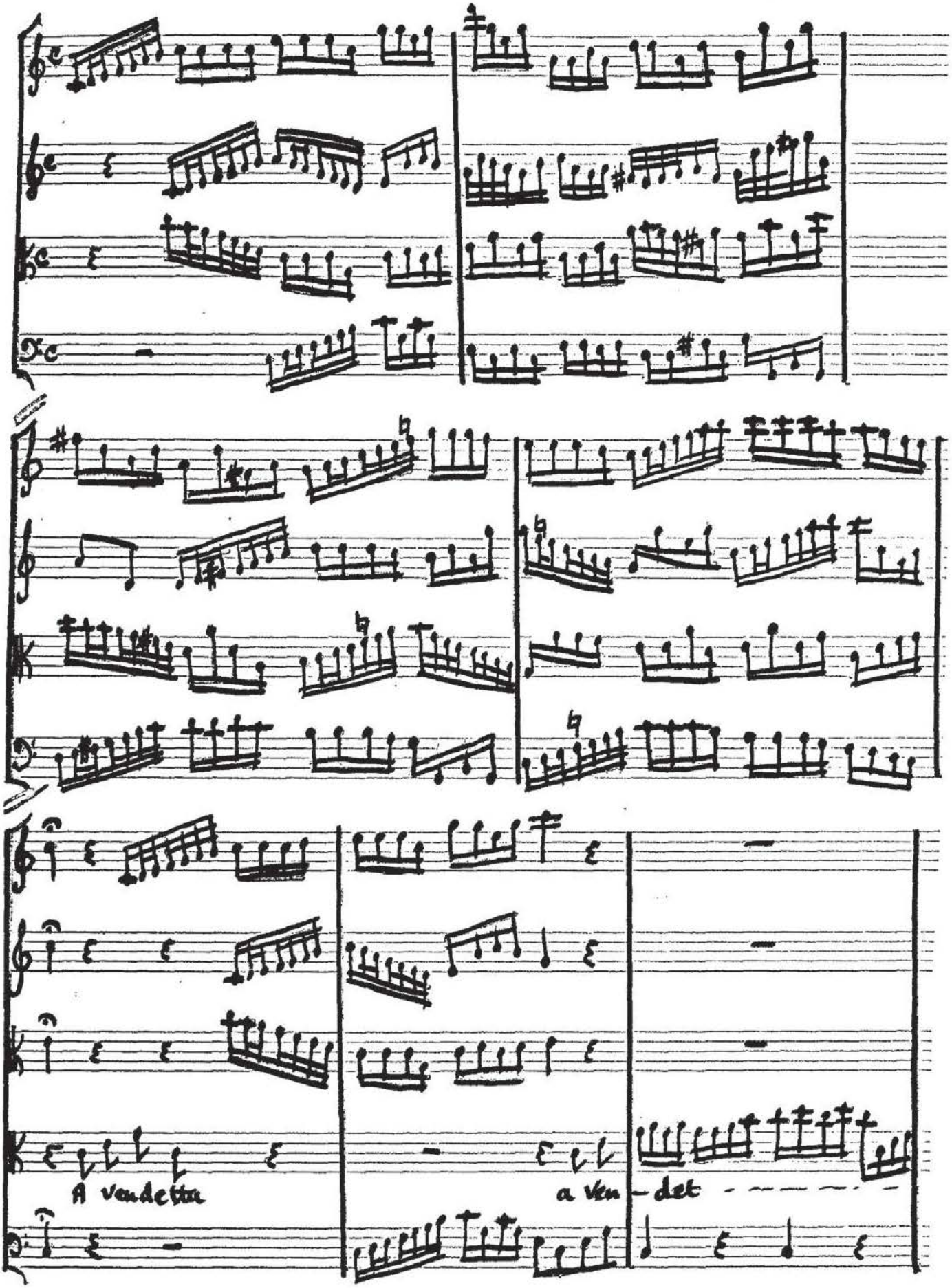
Ex. 54.

A. SCARLATTI, La Caduta di Decemvirii, Act I, sc. iv.



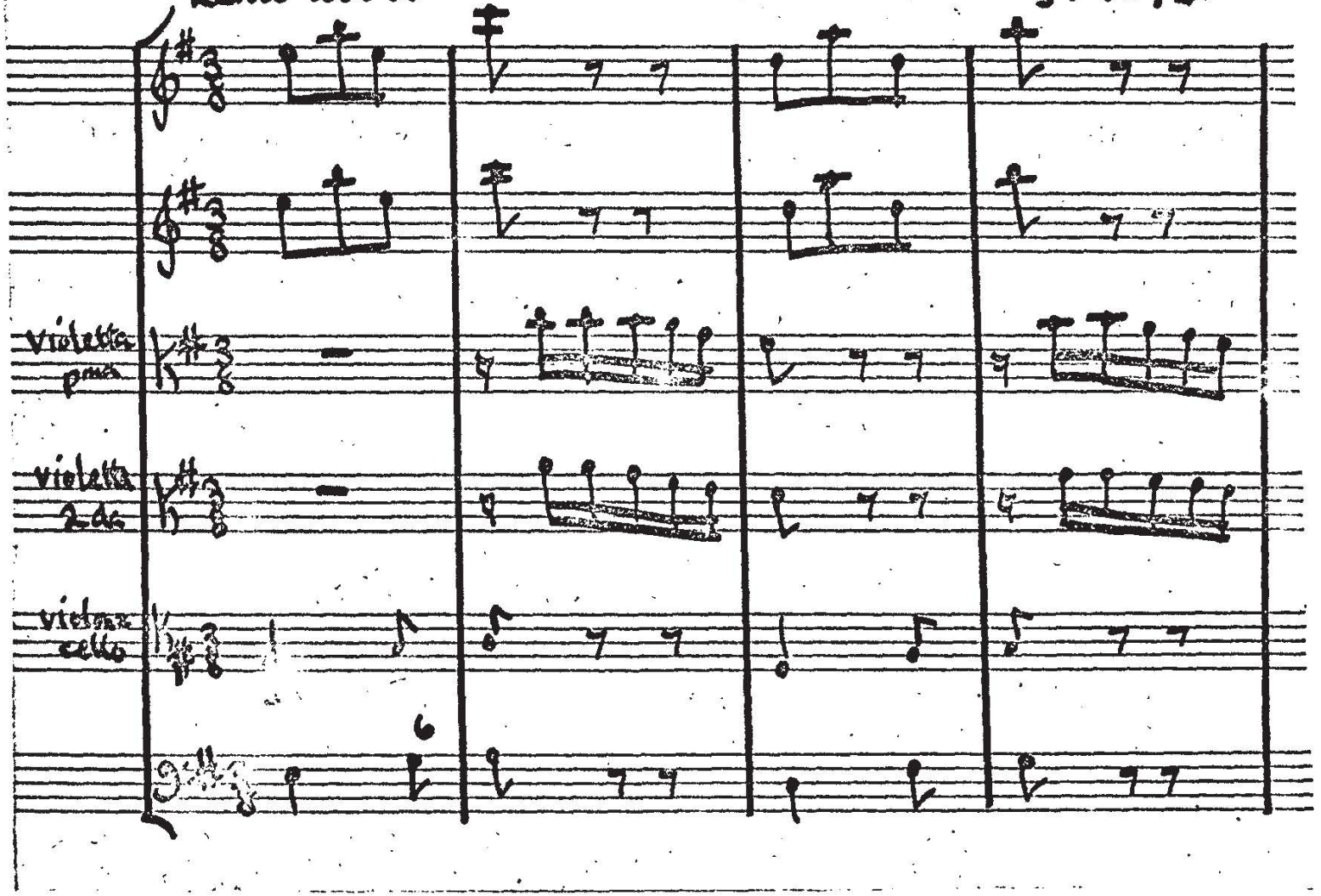
Ex. 55.

STEFFANI, Alarico, Act I, sc. x. p. 36.



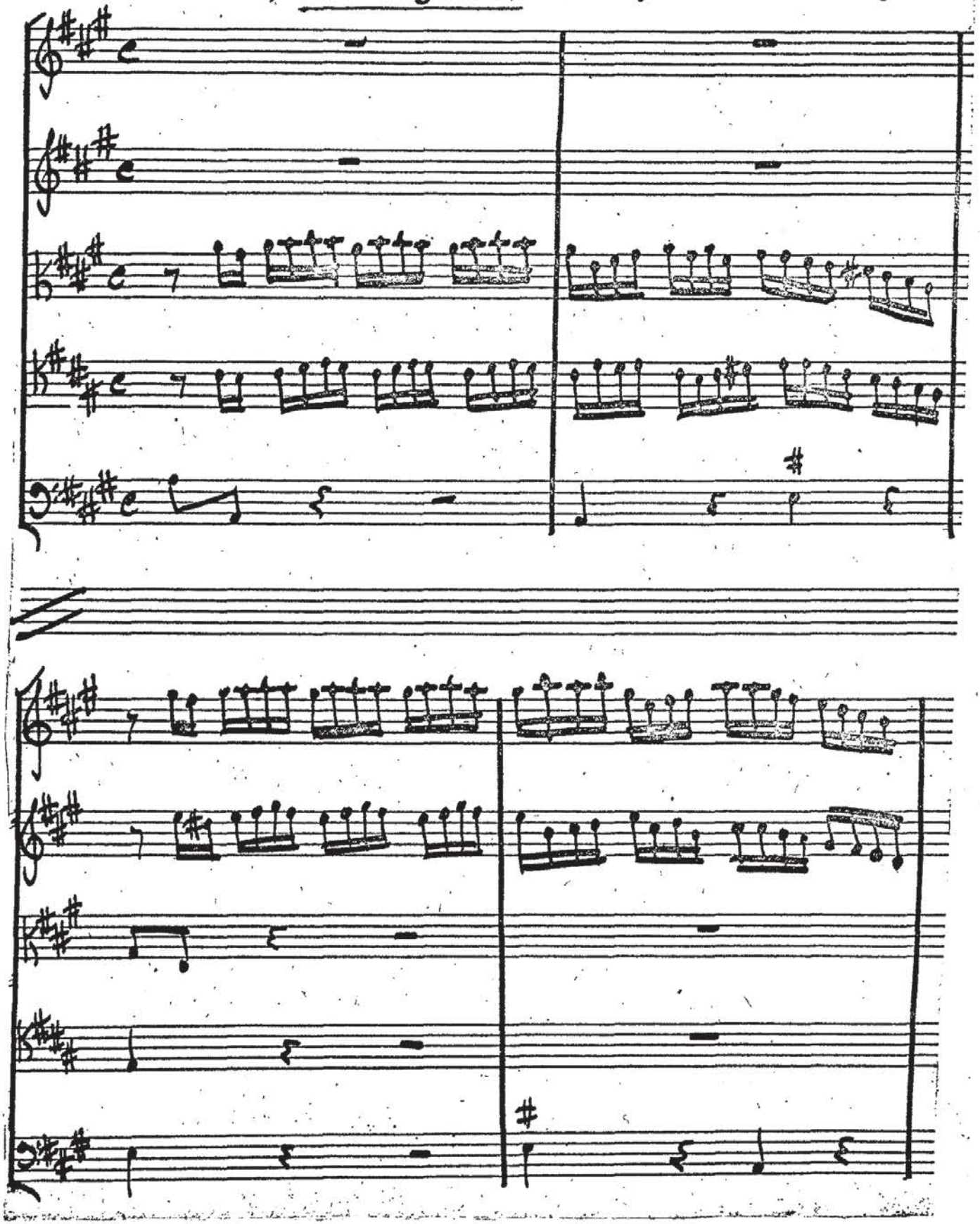
A. SCARLATTI, Il Trionfo dell'Onore, Act III, sc. iii.
f. 157v.

Ex. 8,



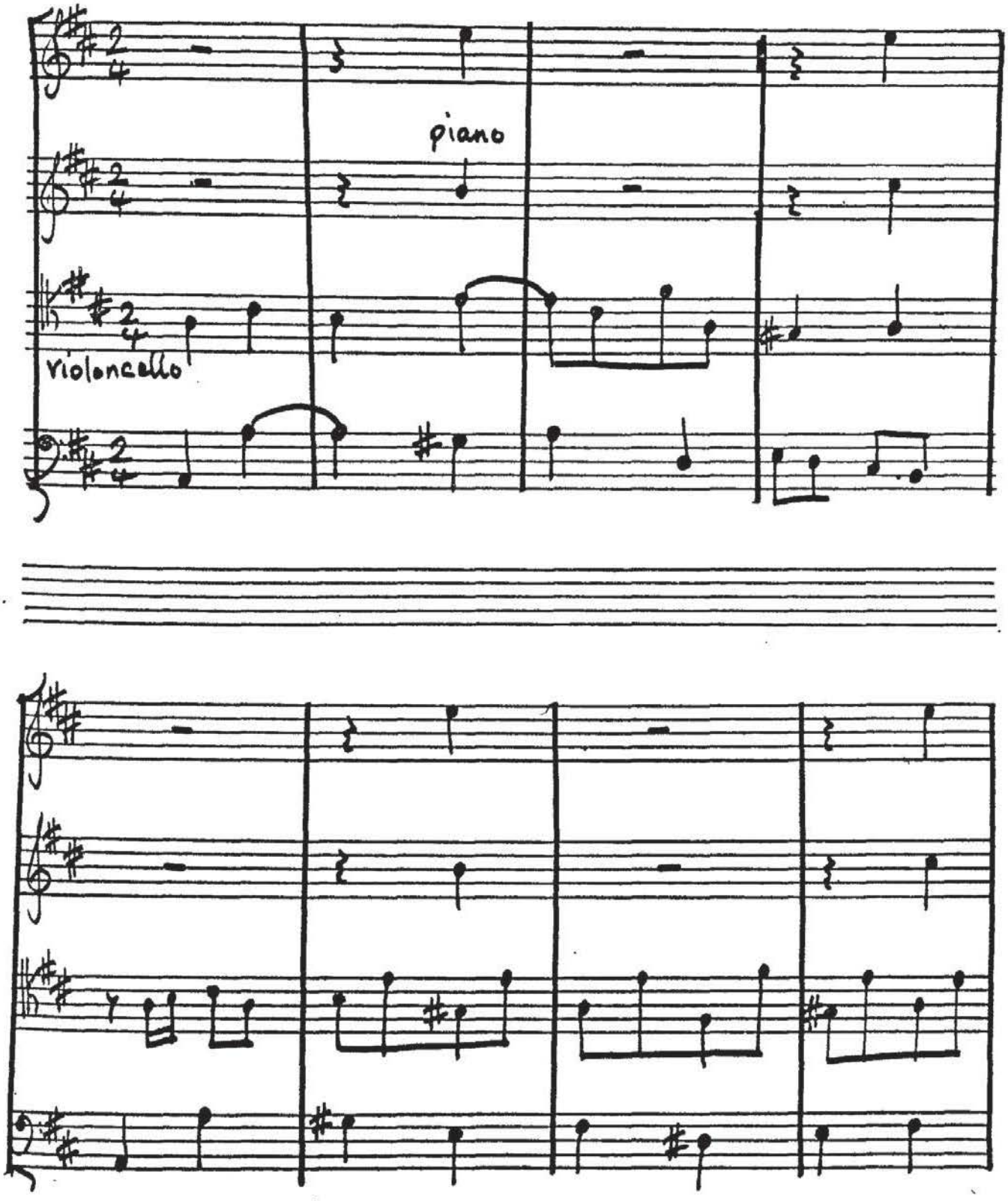
Ex. 57.

A. SCARLATTI, Il Tigrane, Act I, sc. XVII. p. 67.



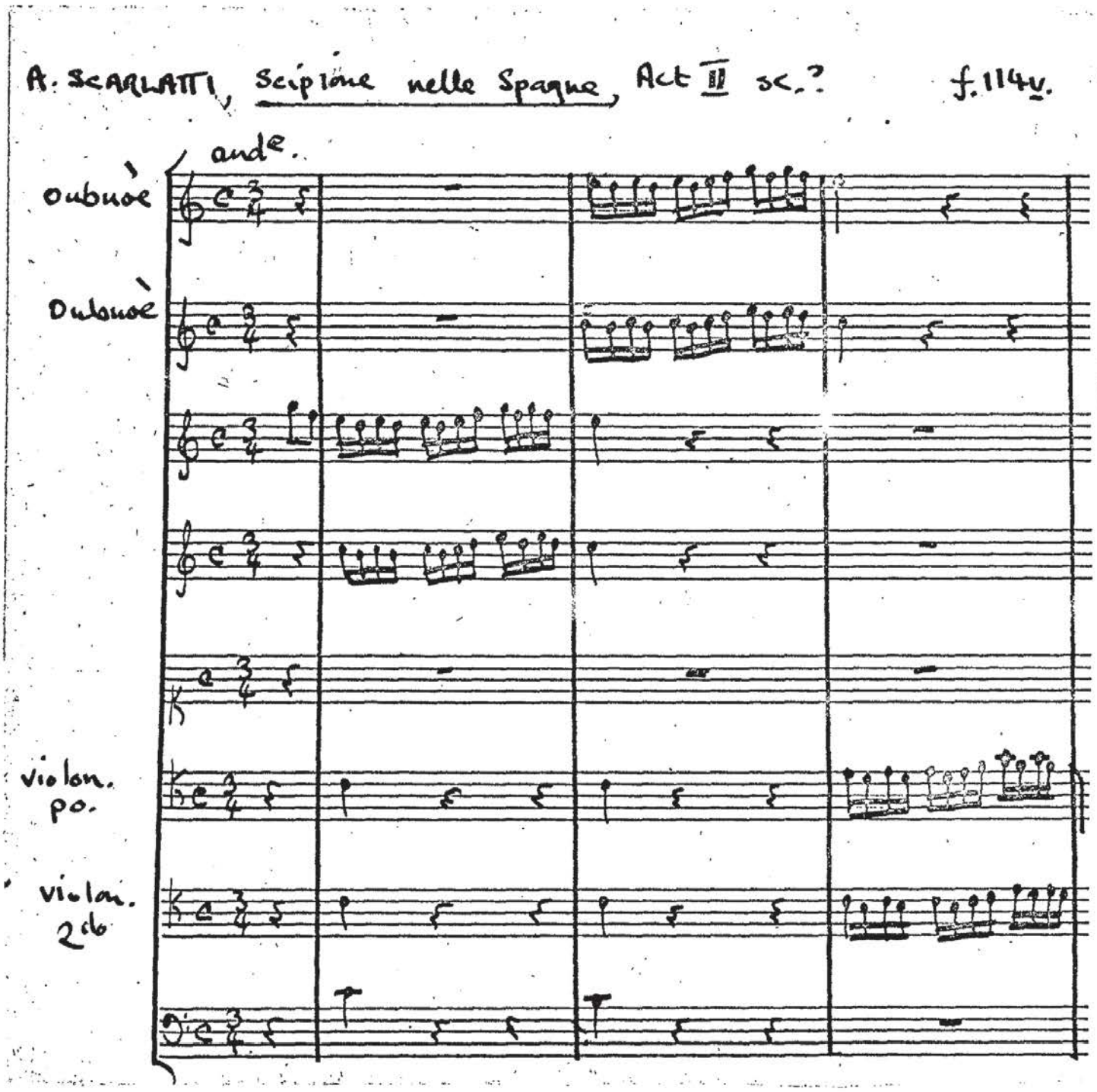
Ex. 60.

ANON., La Proserpina, Act I, sc. viii. f. 89v.

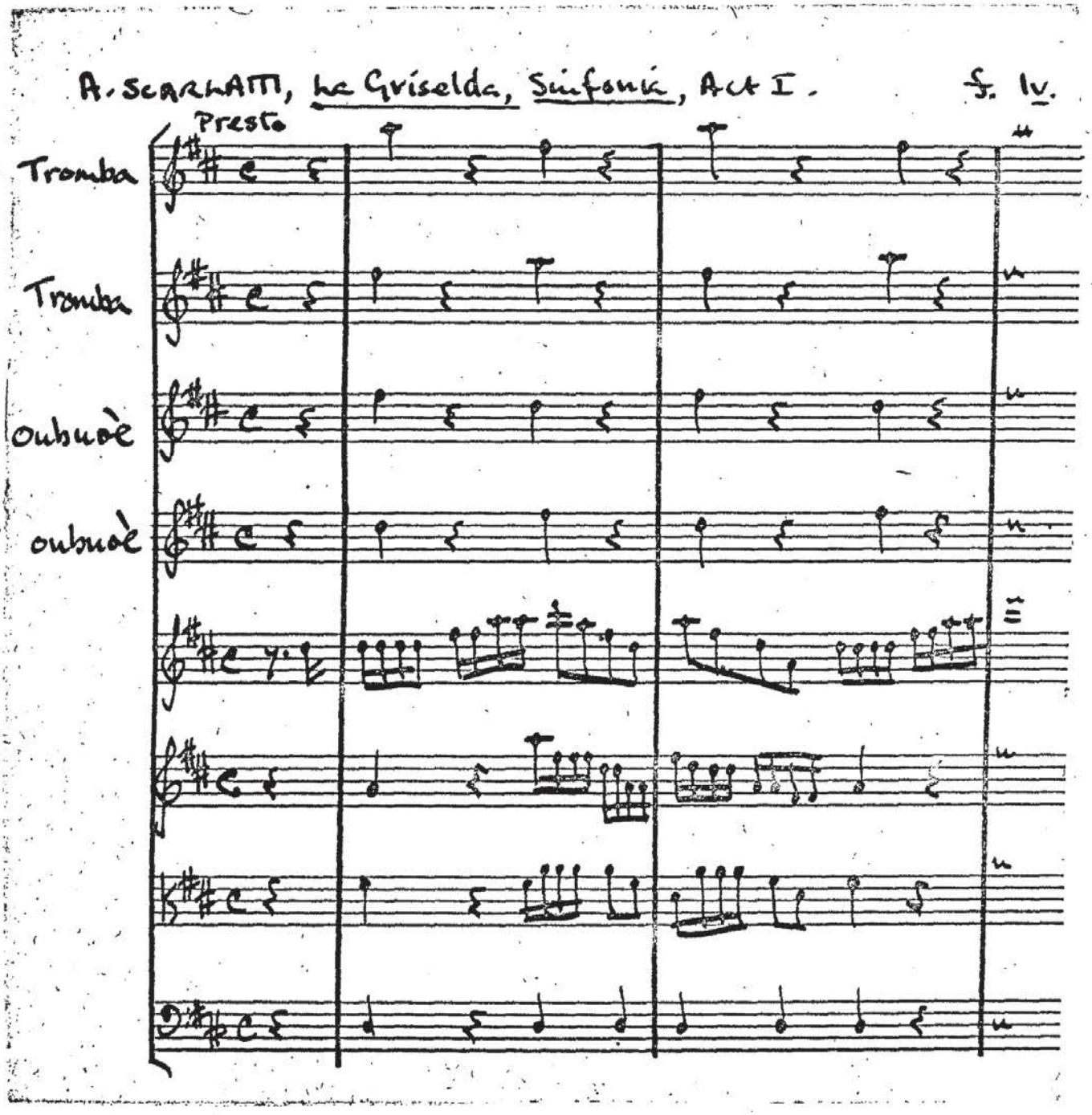


Ex. 61.

A. SCARLATTI, Scipione nelle Spagne, Act II sc.? f. 114v.

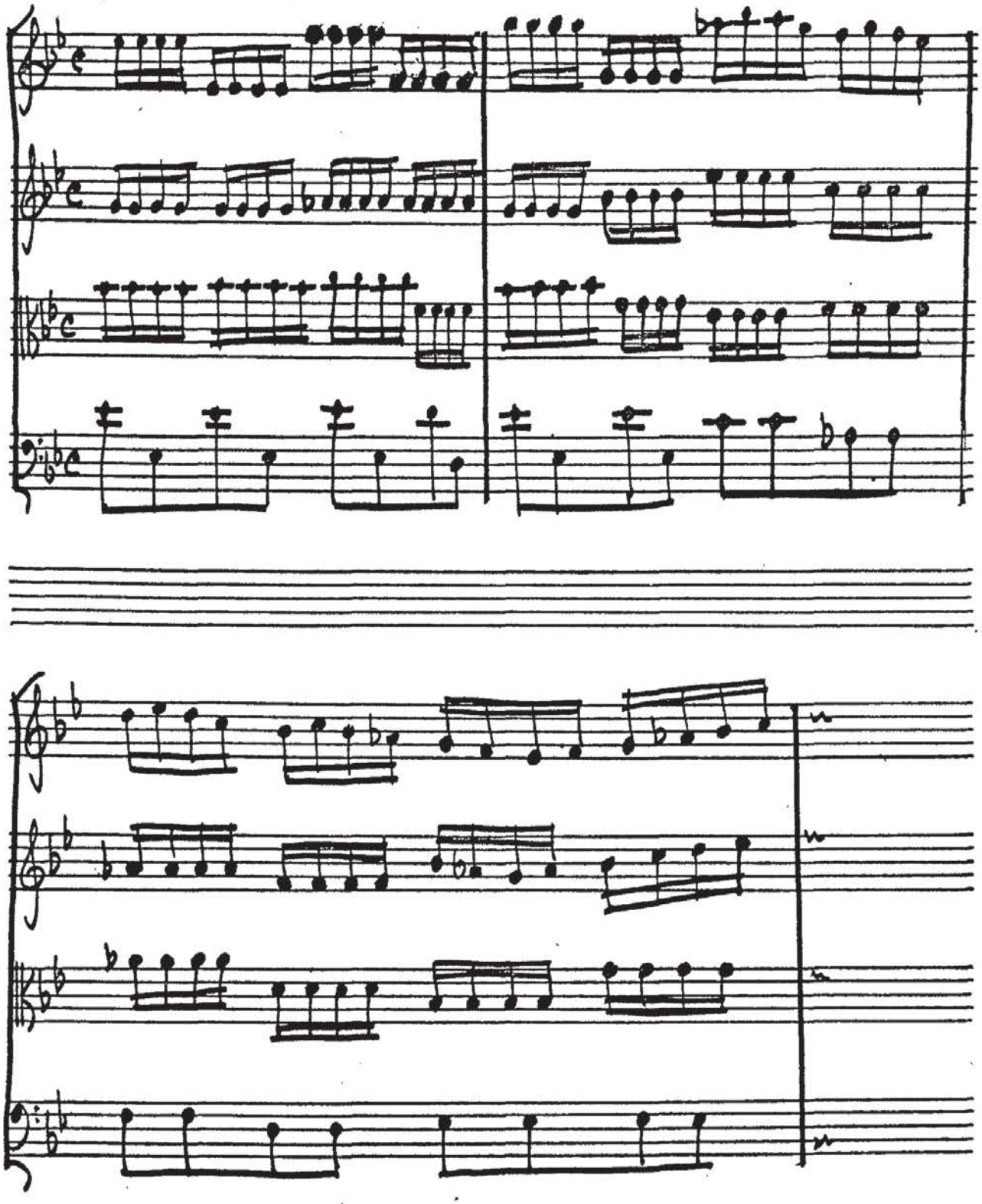


Ex. 62.


A. SCARLATTI, La Griselda, Sinfonia, Act I. f. 1v.
Presto
Tromba
Tromba
oubuoè
oubuoè

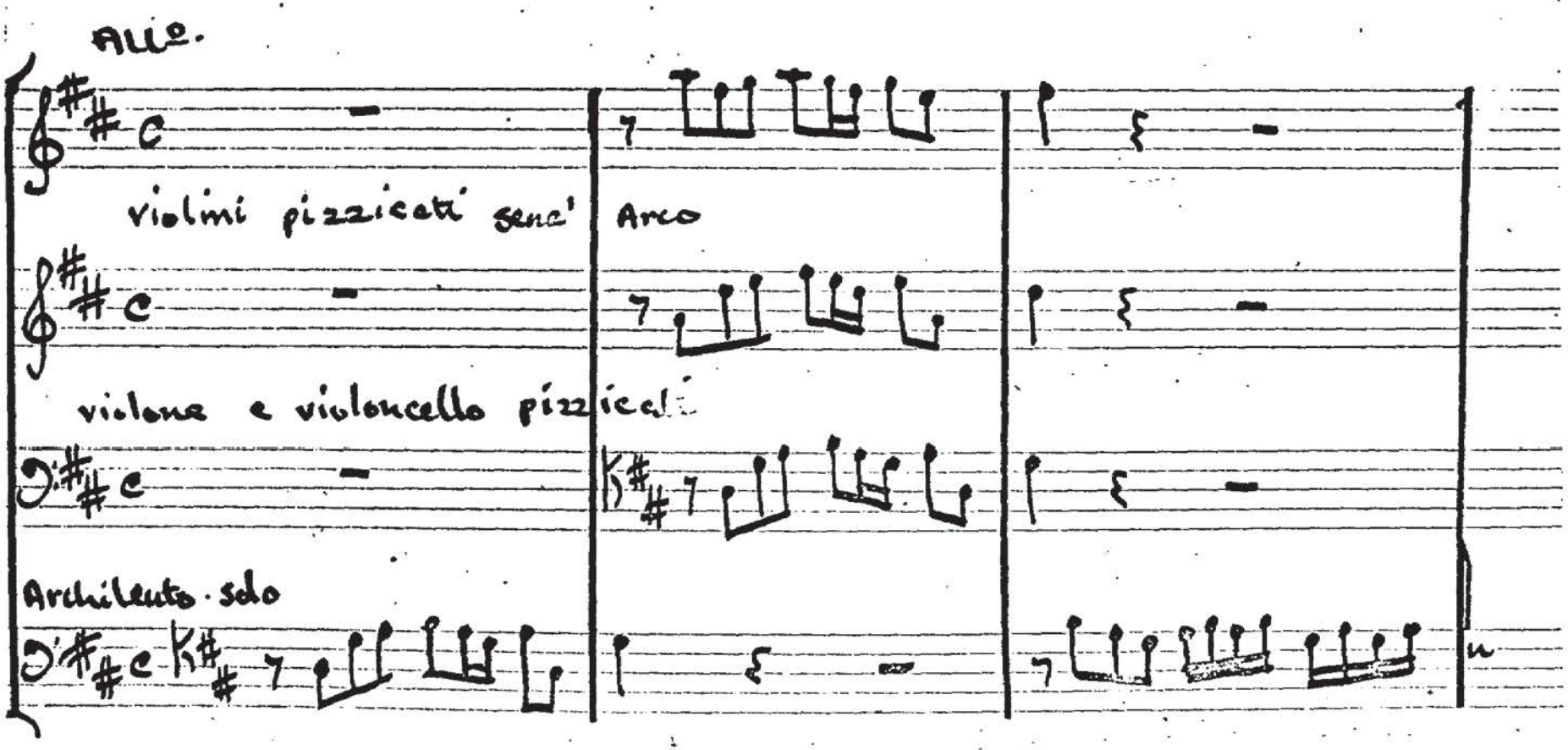
Ex.63.

ANON., La Proserpina, Act III, sc. xvi. f. 318.



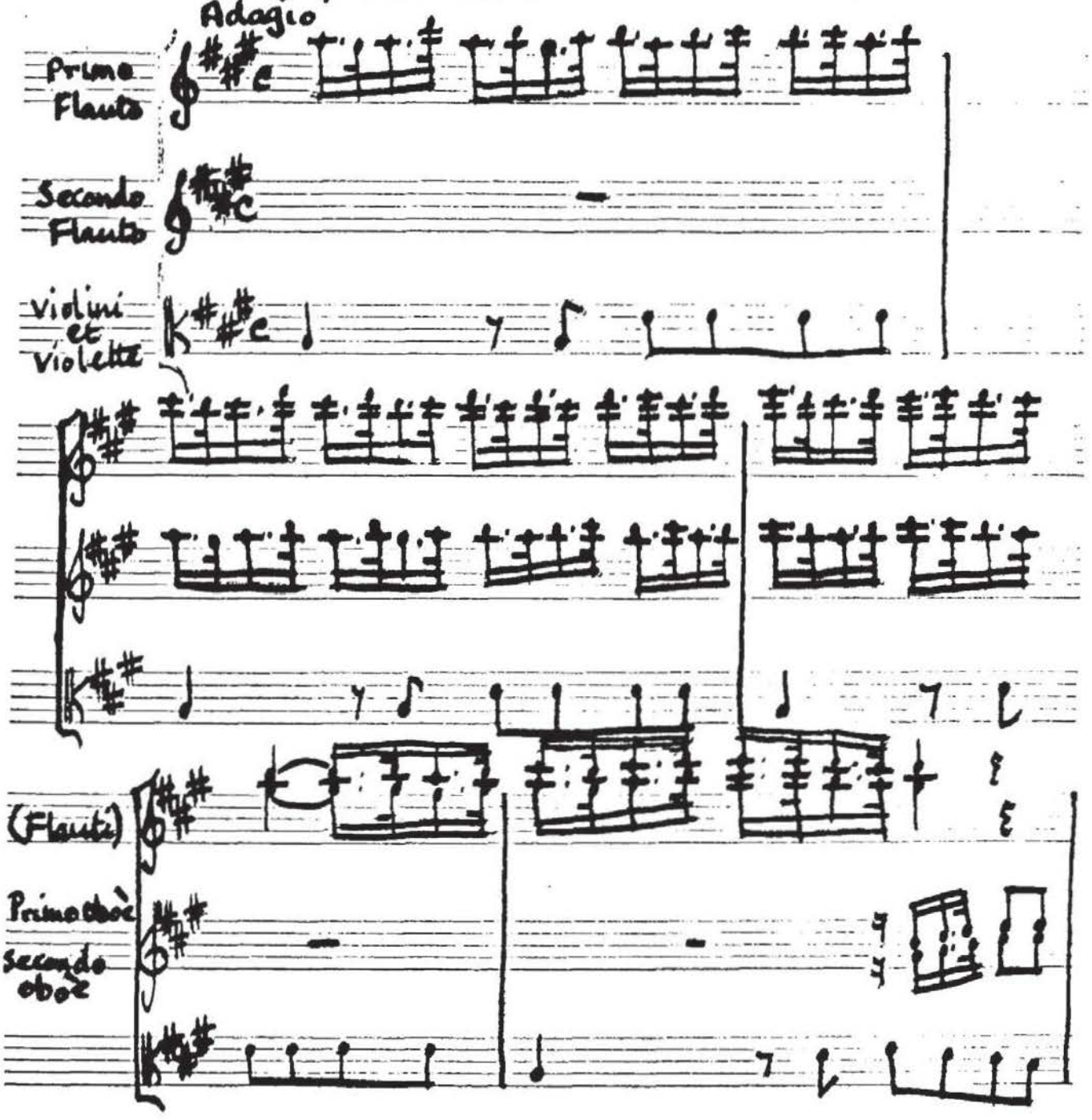
Ex 64.

ALDROVANDINI, L'Incoronatione di Dario, Act III. f. 98.

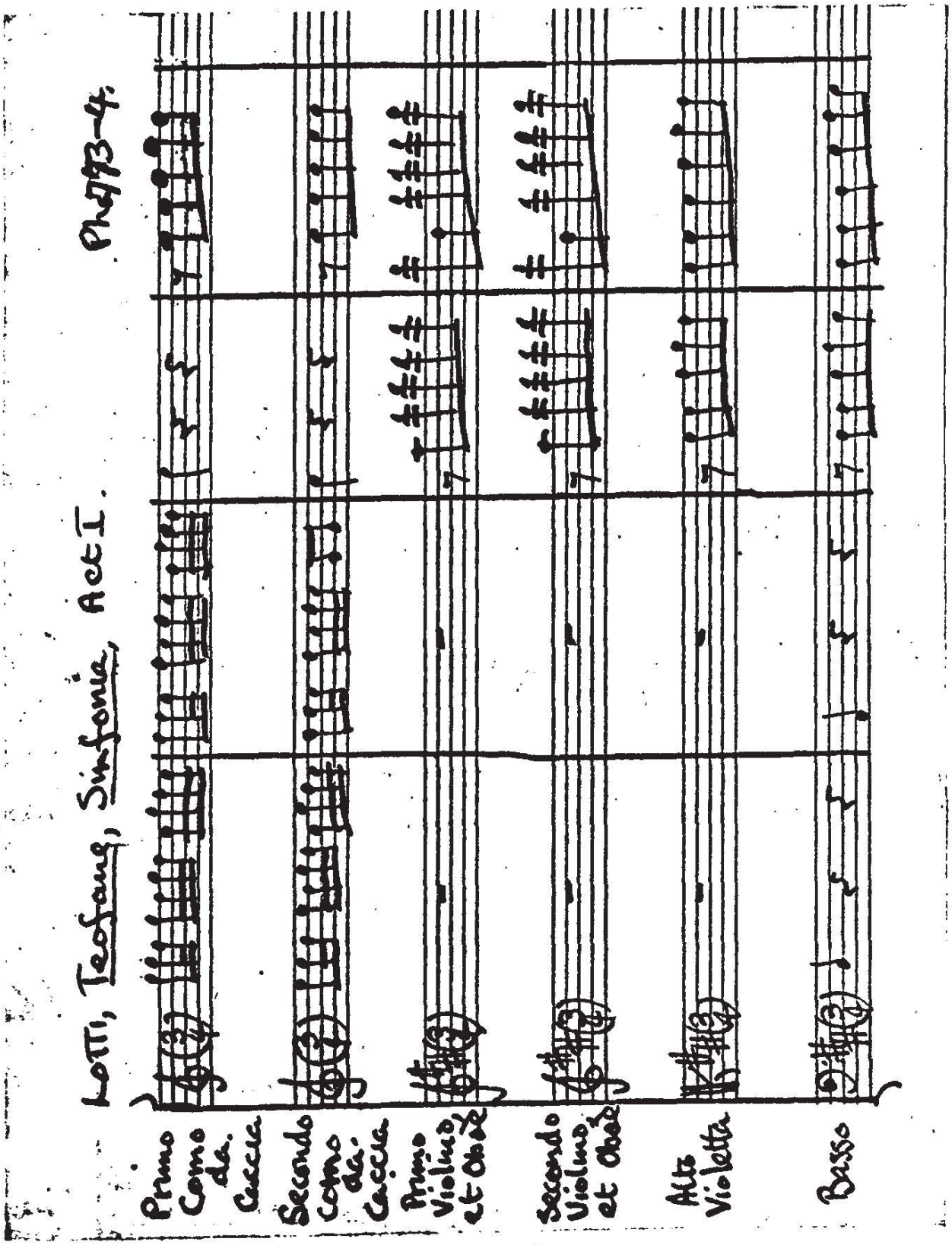


Ex. 65.

Lotti, Teofane, Sinfonia, Act I. pp. 779–780.

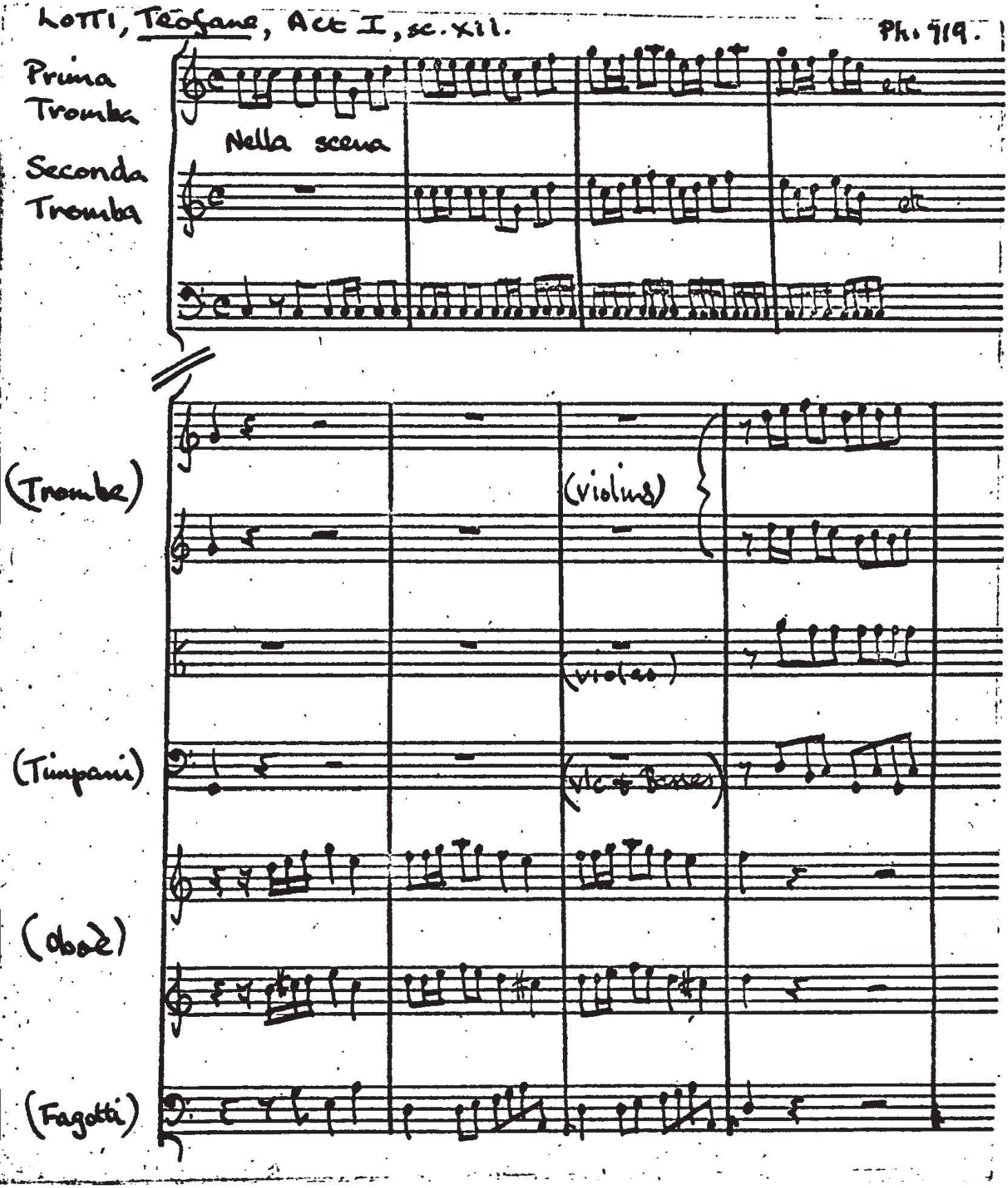


Ex. 67.

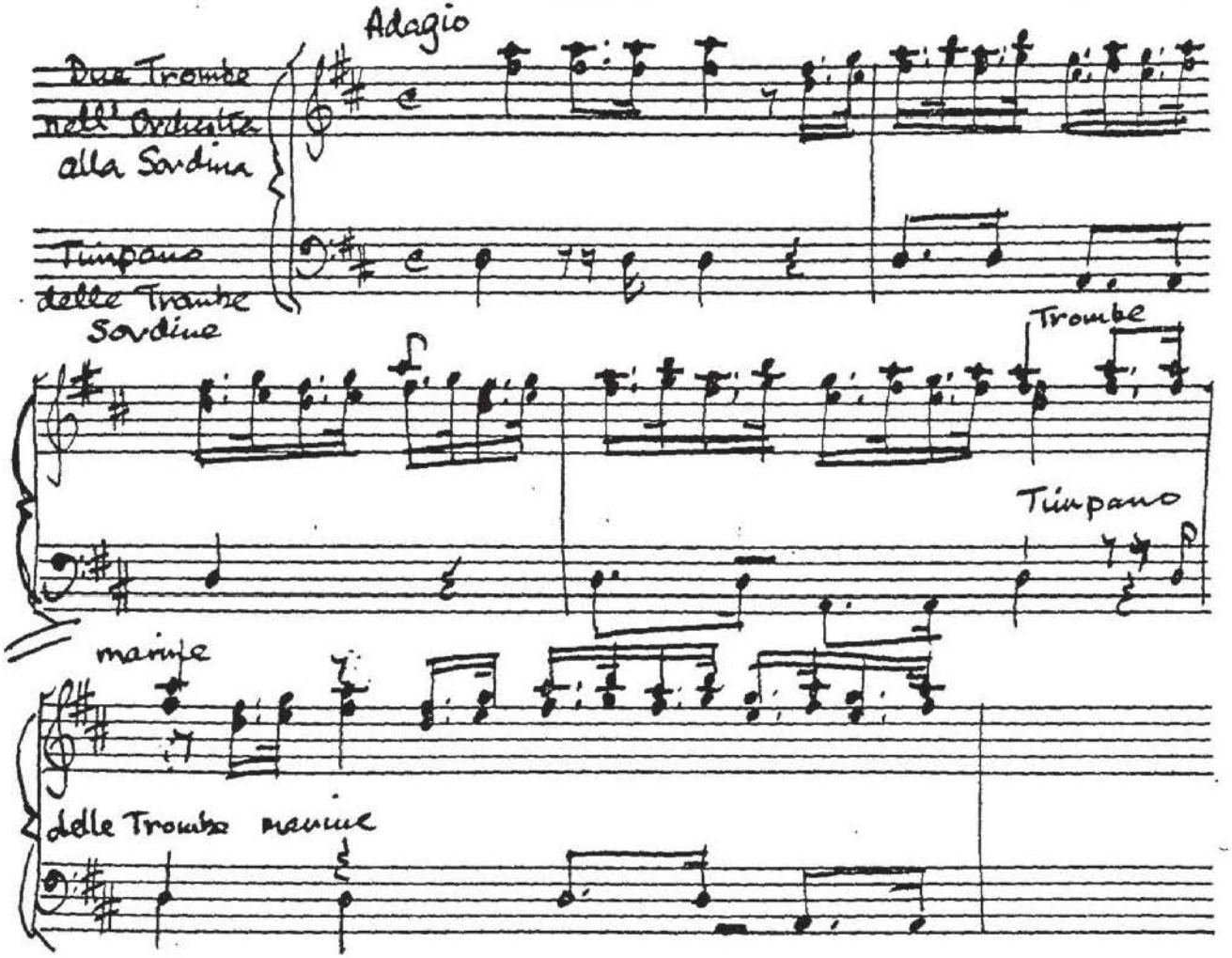

Lotti, Teofane, Sinfonia, Act I. Pp. 73-4.
Primo Corno da Caccia
Secondo Corno da Caccia
Primo Violino et Oboe
Secondo Violino et Oboe
Alto Violetta
Basso

Ex. 69.

LOTTI, Teofane, Act I, sc. xii. Ph. 919.

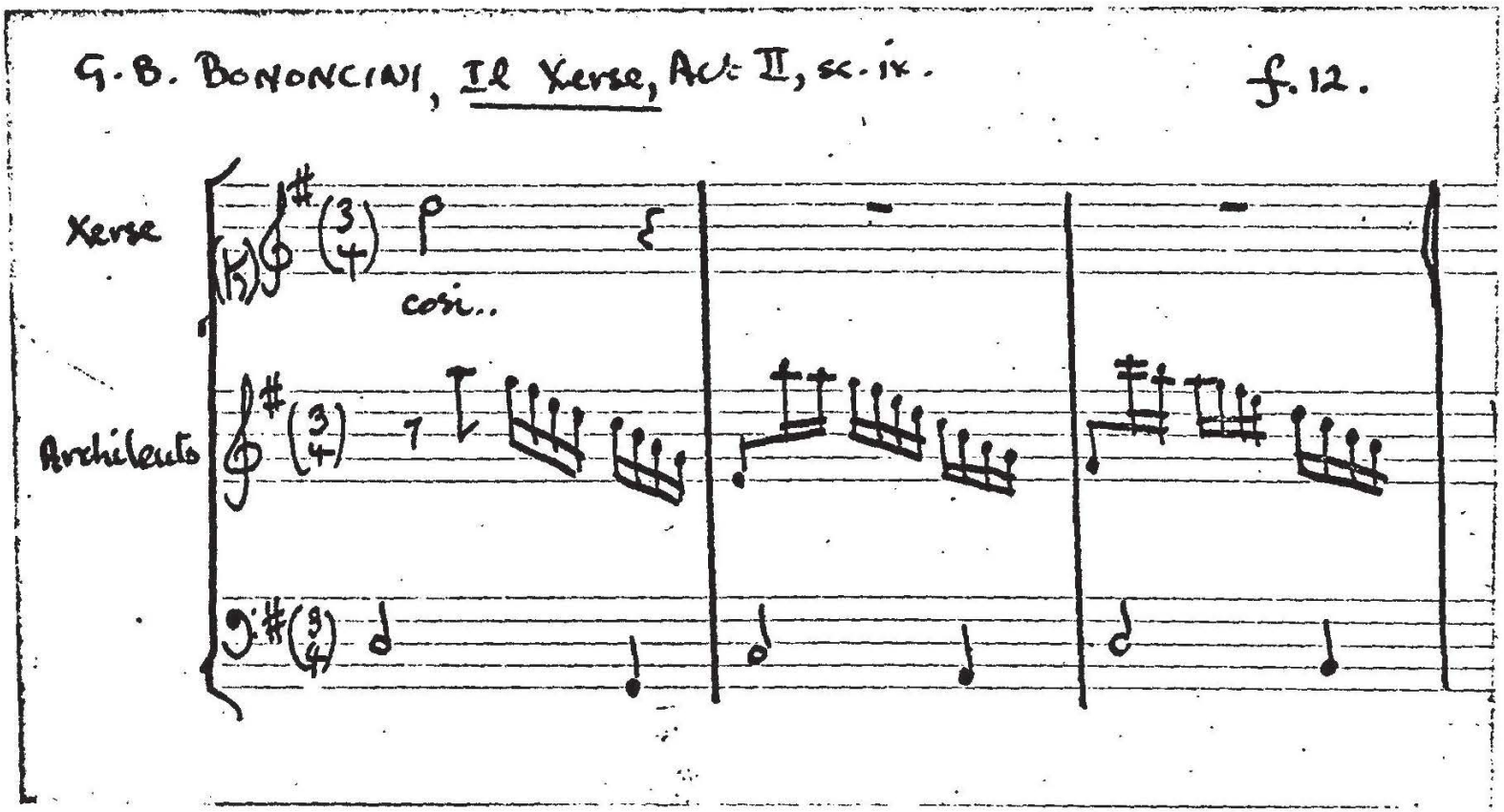


A. SCARLATTI, Mitridate Eupatore. [Deut, p. 109.]



Ex. 70.

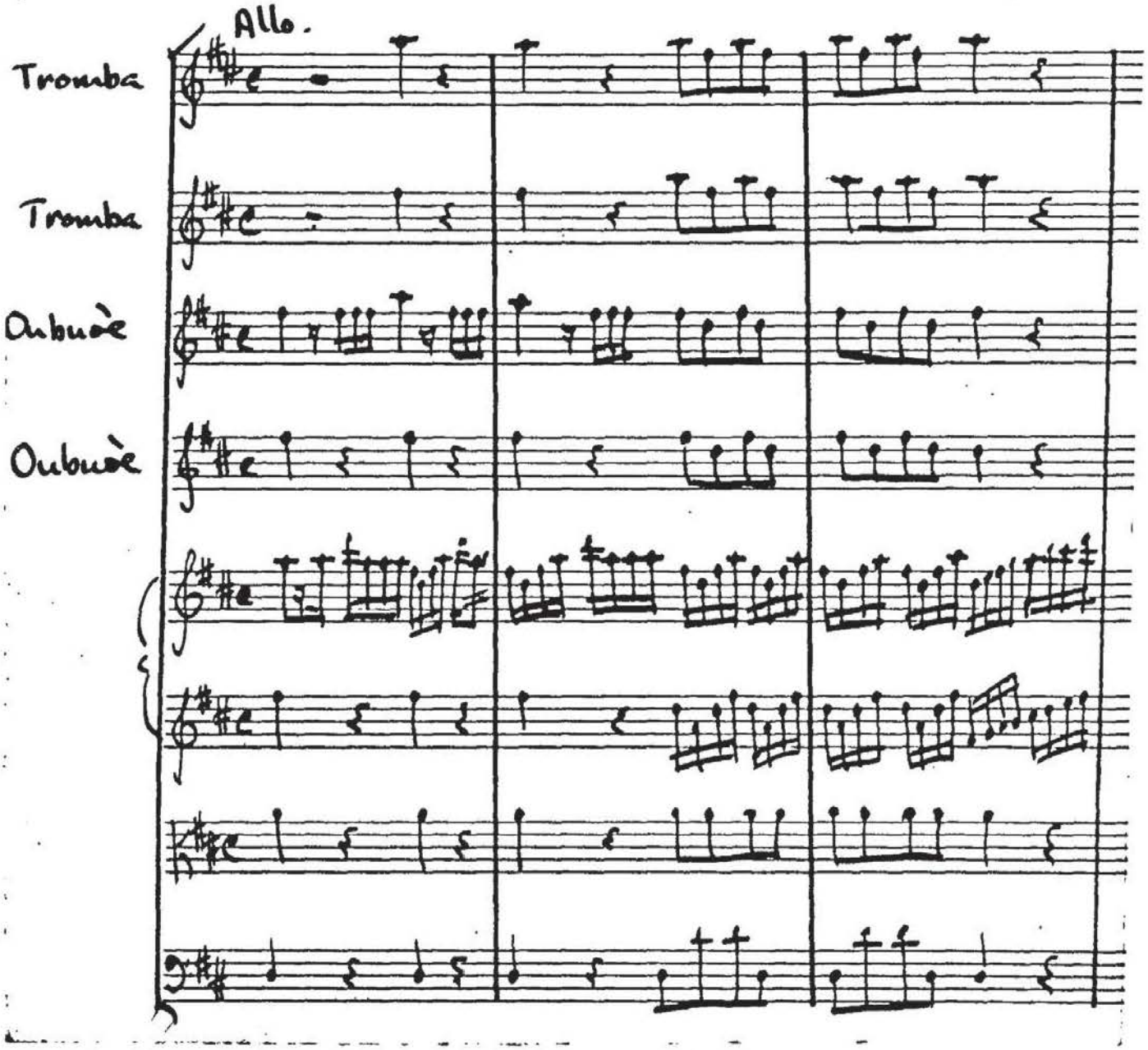
G. B. Bononcini, Il Xerse, Act II, sc. ix. f. 12.



Ex. 41.

Ex. 72a

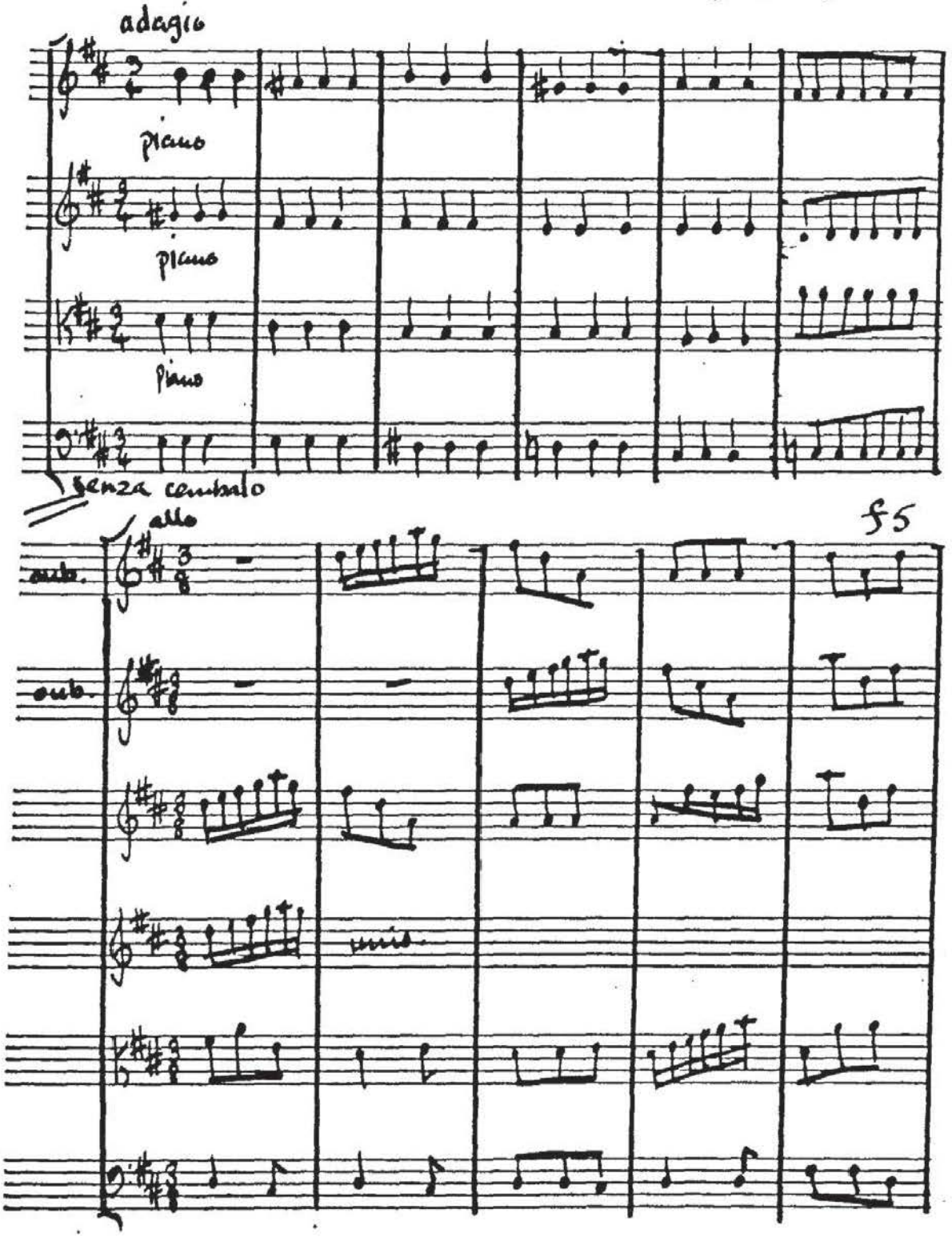
A. Scarlatti, Scipione nelle Spagne, Extracts from Sinfonia - fly



(continued on next page.)

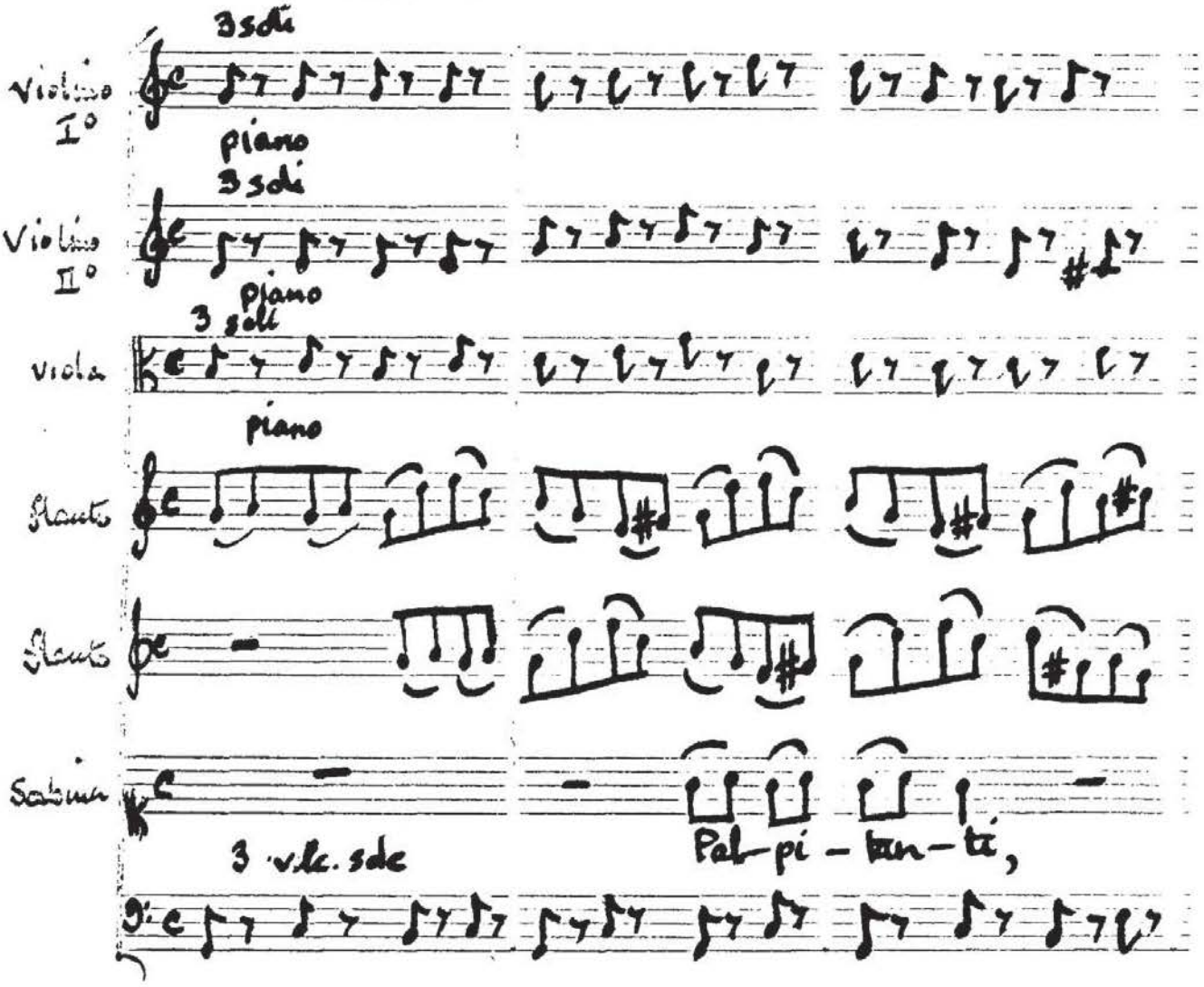
Scipione (contin). Bx 72 b

ff. 4 - 4v.



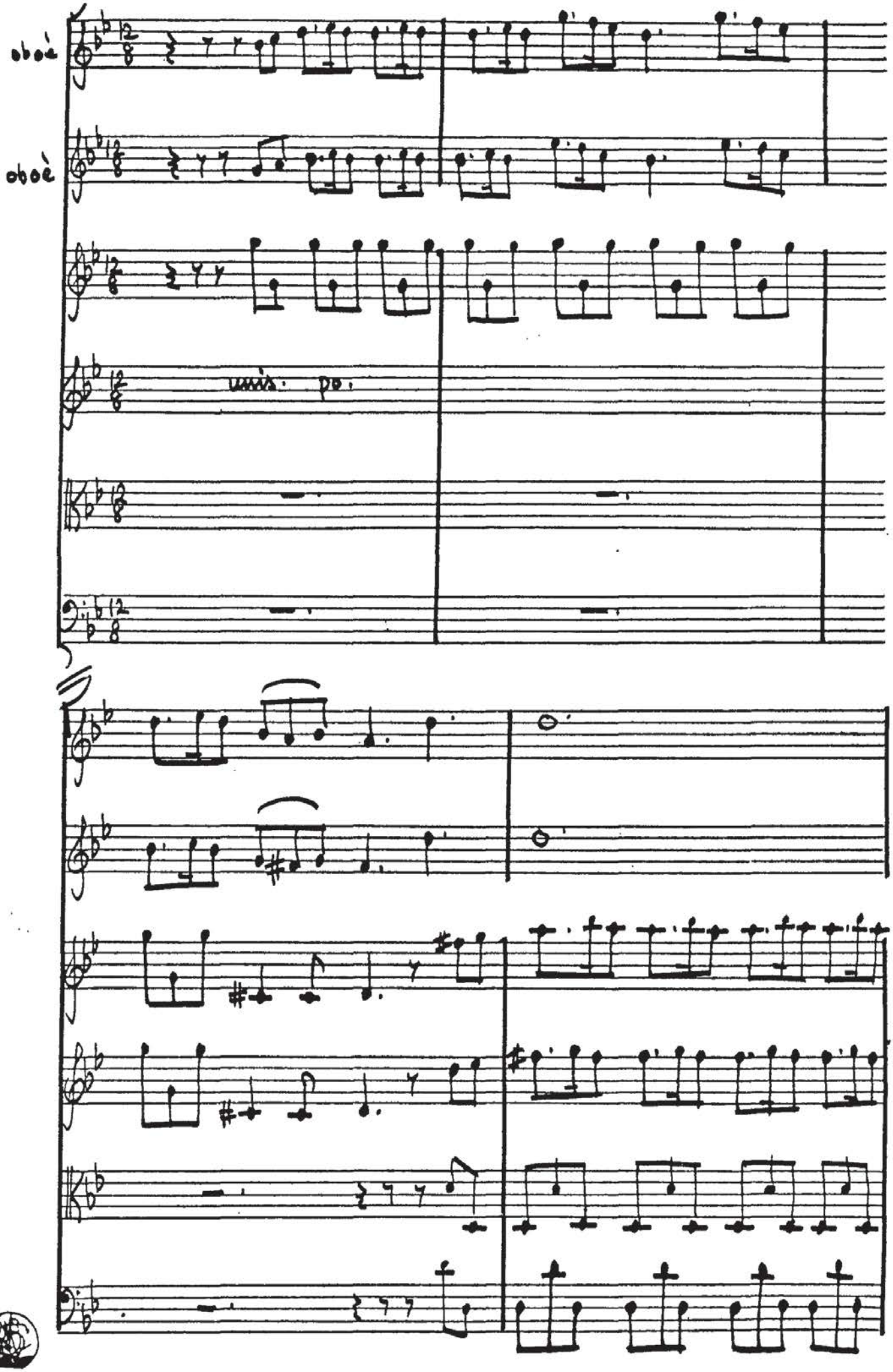
Ex. 73

STEFFANI, Alarico, Act II, sc. xiv. P. 106.

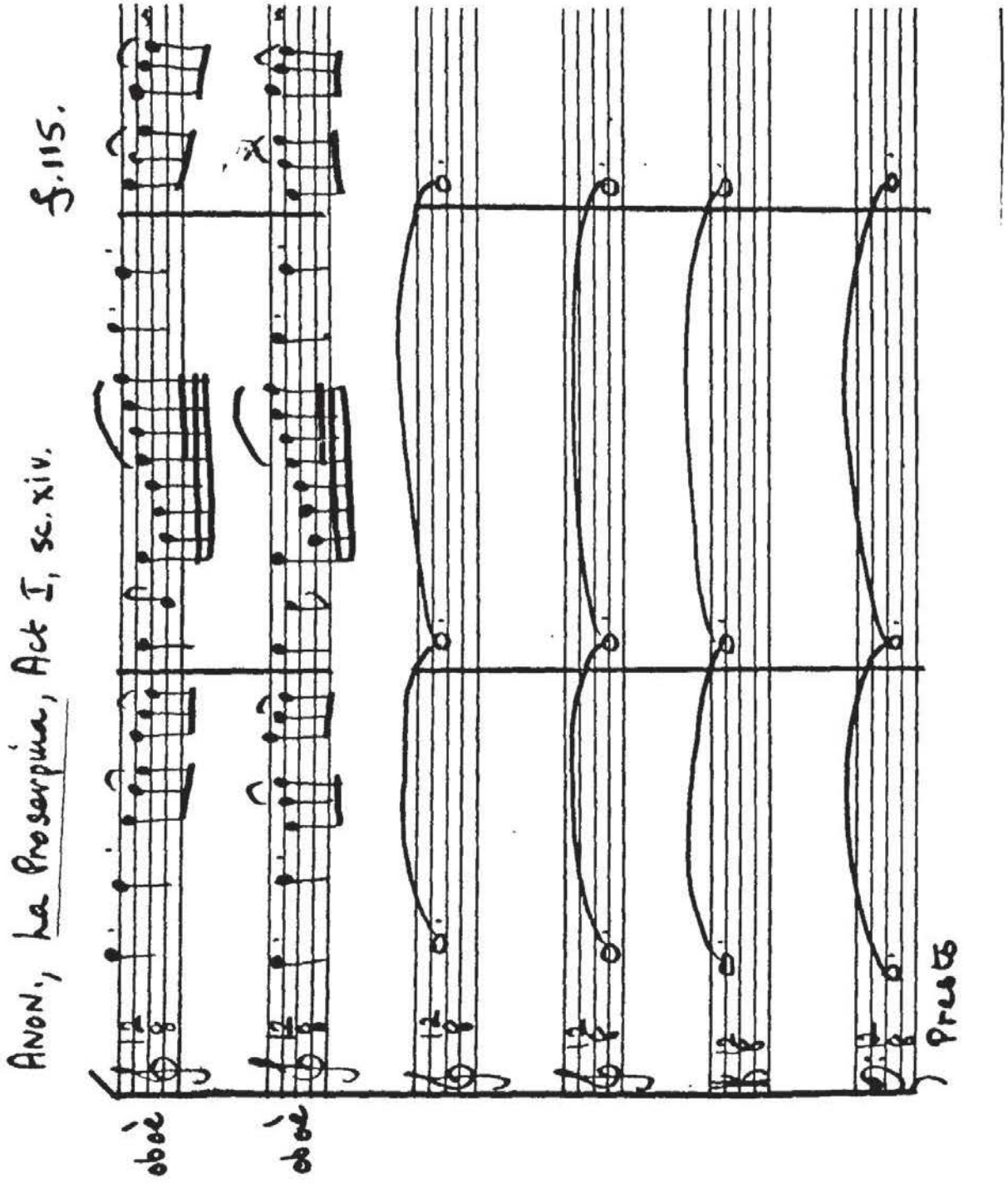


ANON., La Proserpina, Act I, sc. viii.

f. 83v.



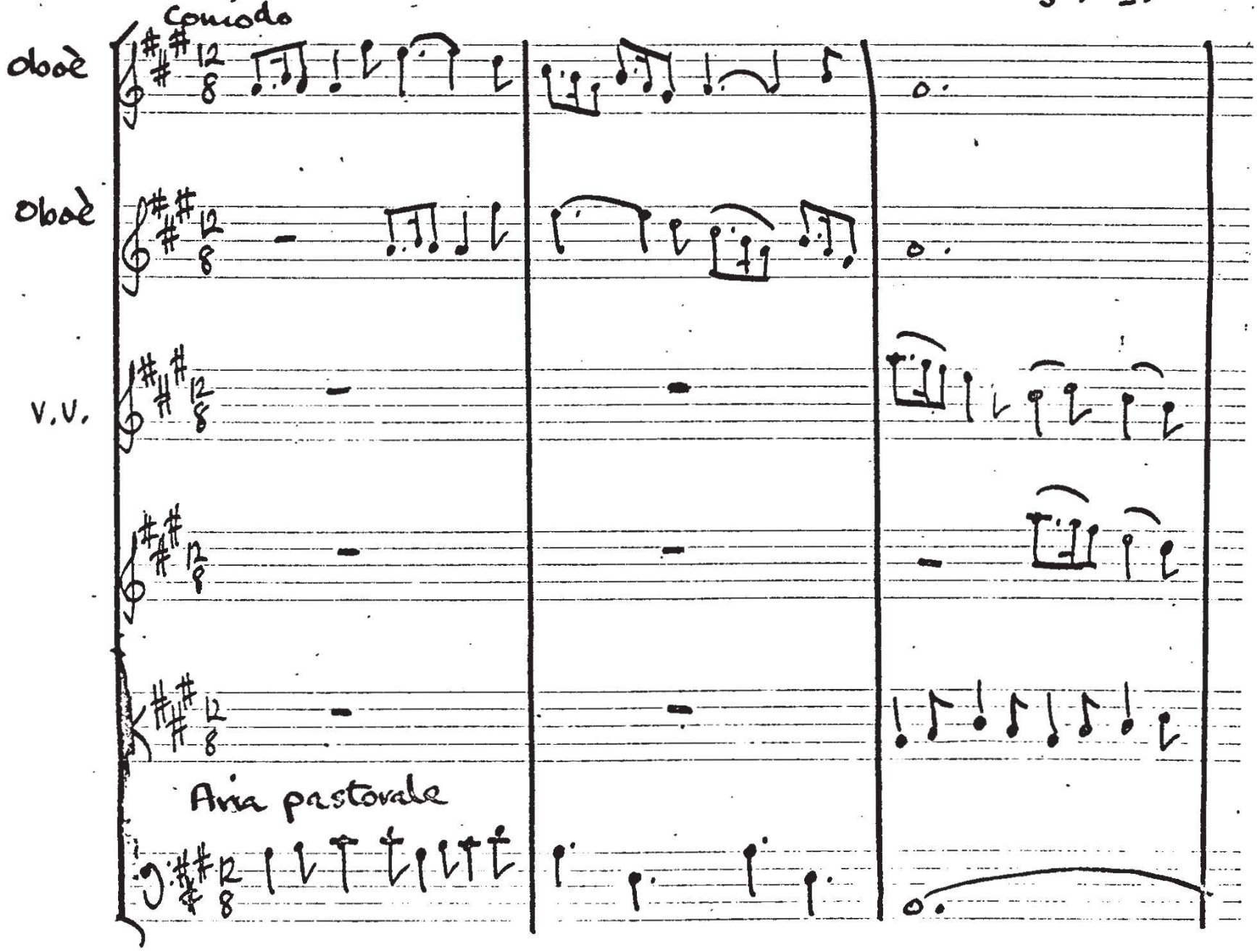
Ex. 74 b


Anon., La Proserpine, Act I, sc. xiv.
f. 115.
hautbois
hautbois
Prest

Ex. 15.

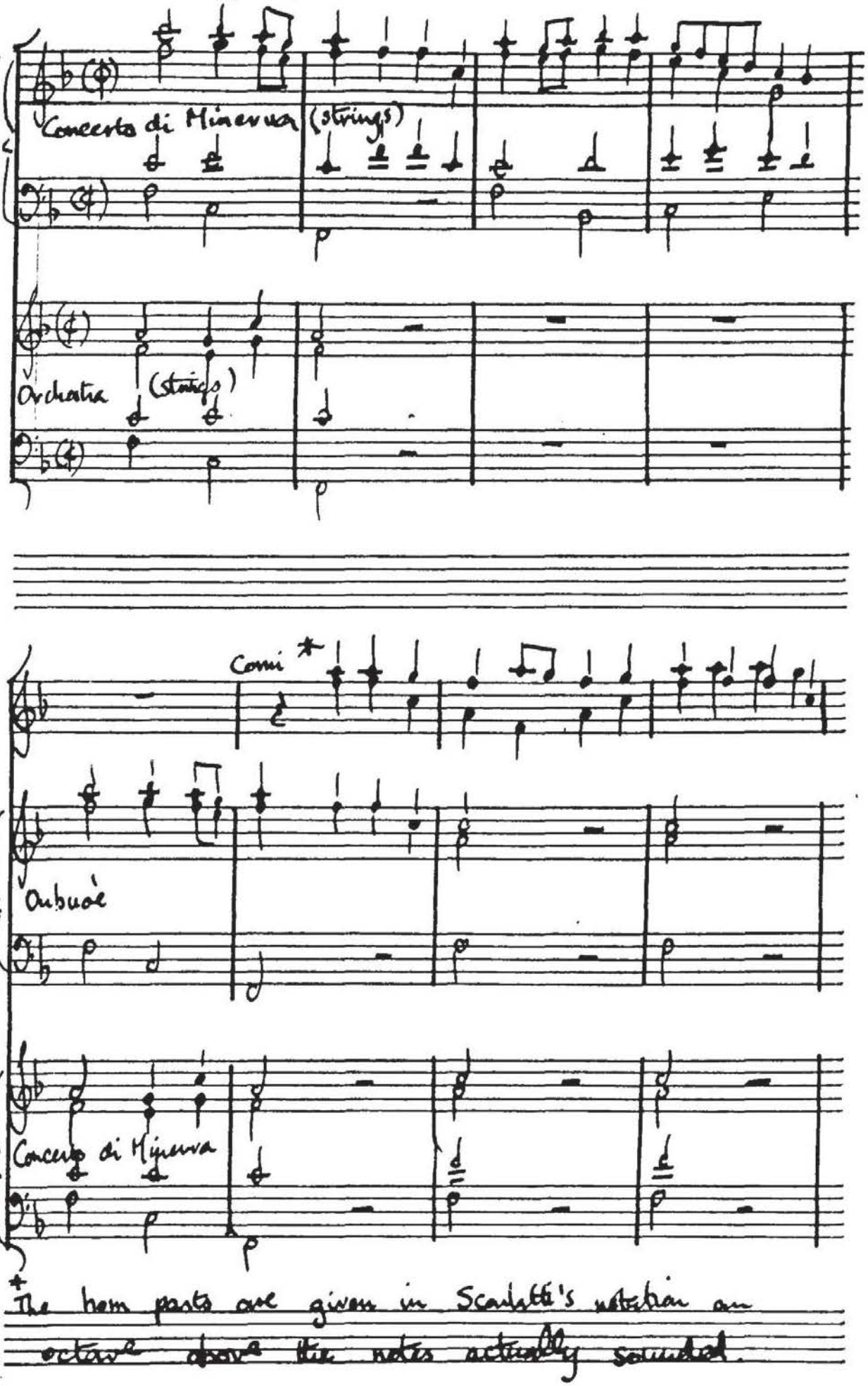
MANCINI, Trajano, Act II, sc. ii

f. 70v.



Ex. 76.

A. SCARLATTI, Telemaco [Dent, pp. 157-158]

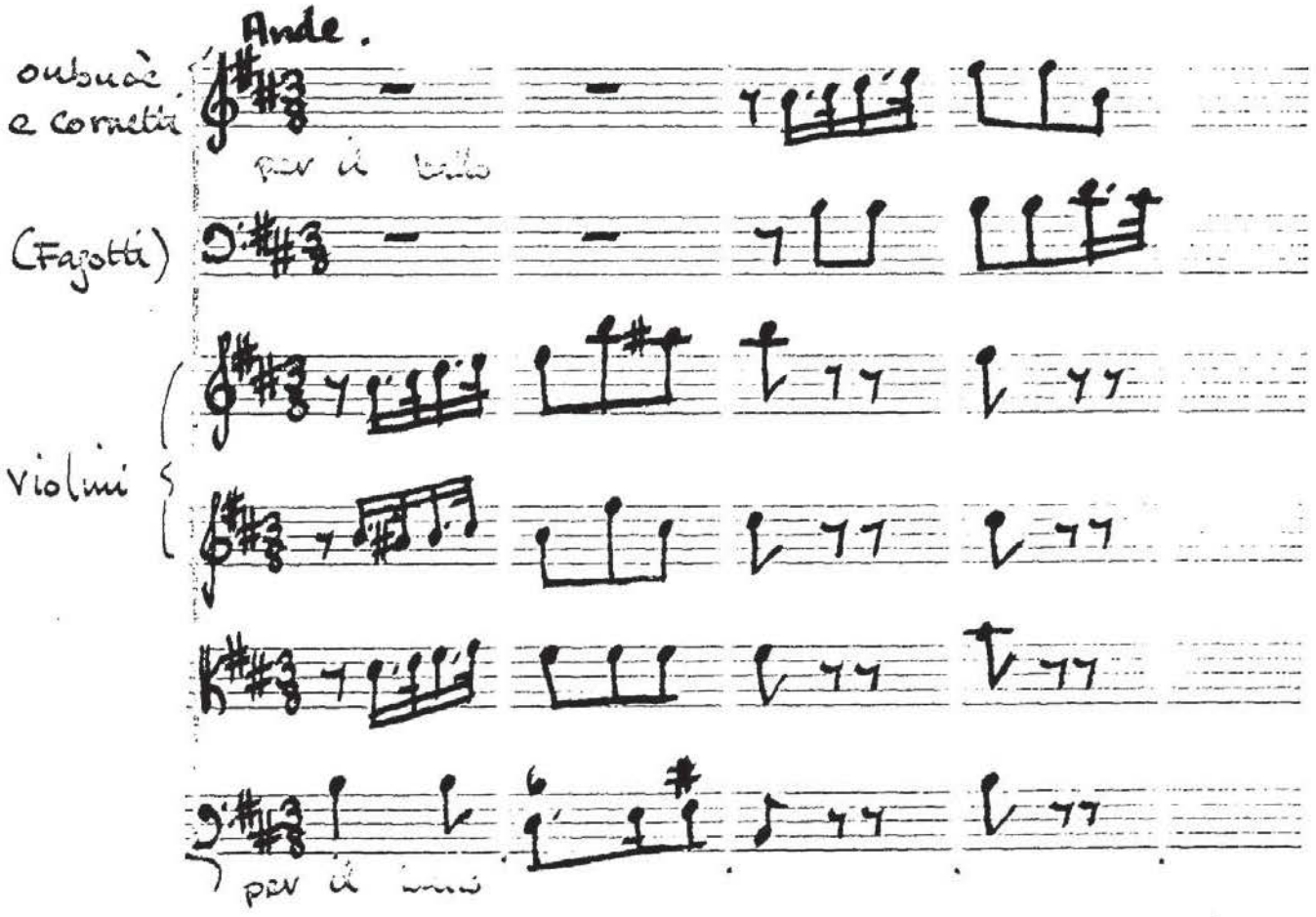


* The horn parts are given in Scarlatti's notation an octave above the notes actually sounded.

Ex. 77.

A. SCARLATTI, Marco Attilio Regolo, Act I, sc. f. 6v.

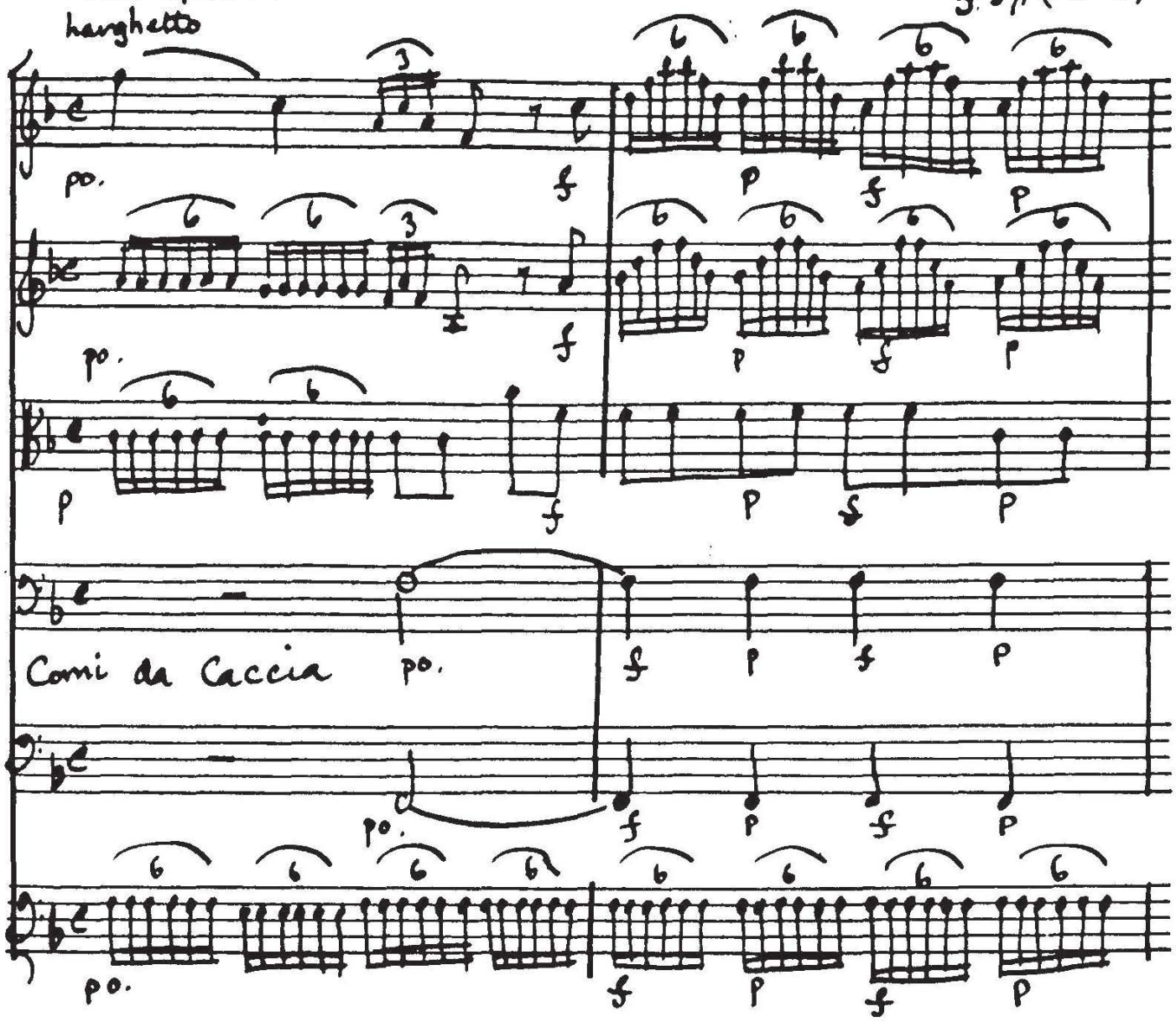
Ballo di Giovani Cartaginese. Comincia prima il ballo con strepito di Zampogne e Gnaccare e Siotri all'uso di barbare Nazione.



Ex. 79.

LEO, L'Olimpiade, 'Mentre dormi'

f. 37. (MS. a)

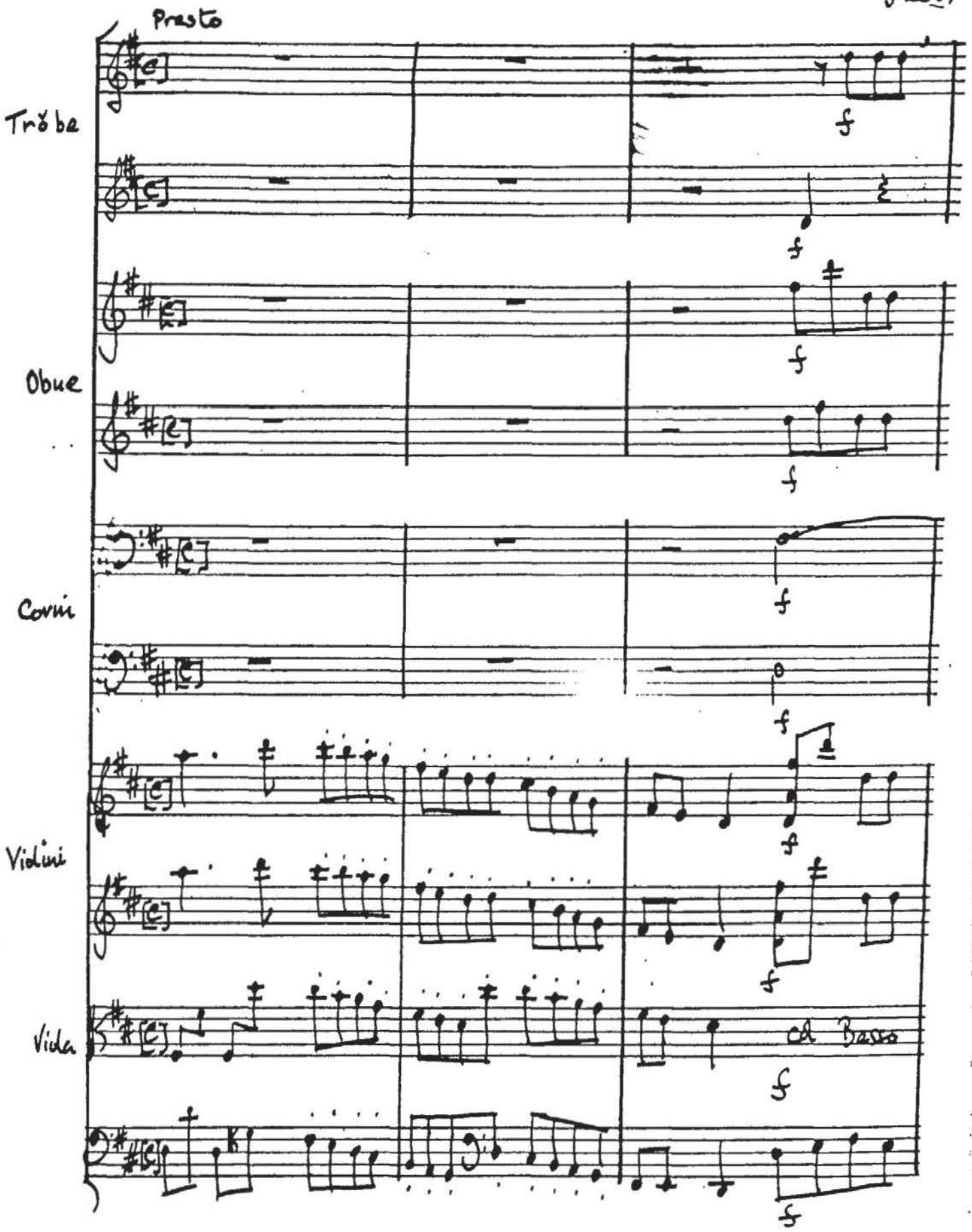


(MS. a = RM MS 22g. 17.)

Ex. 80.

PERGOLESI, L'Olimpiade, Act I, sc. iii.

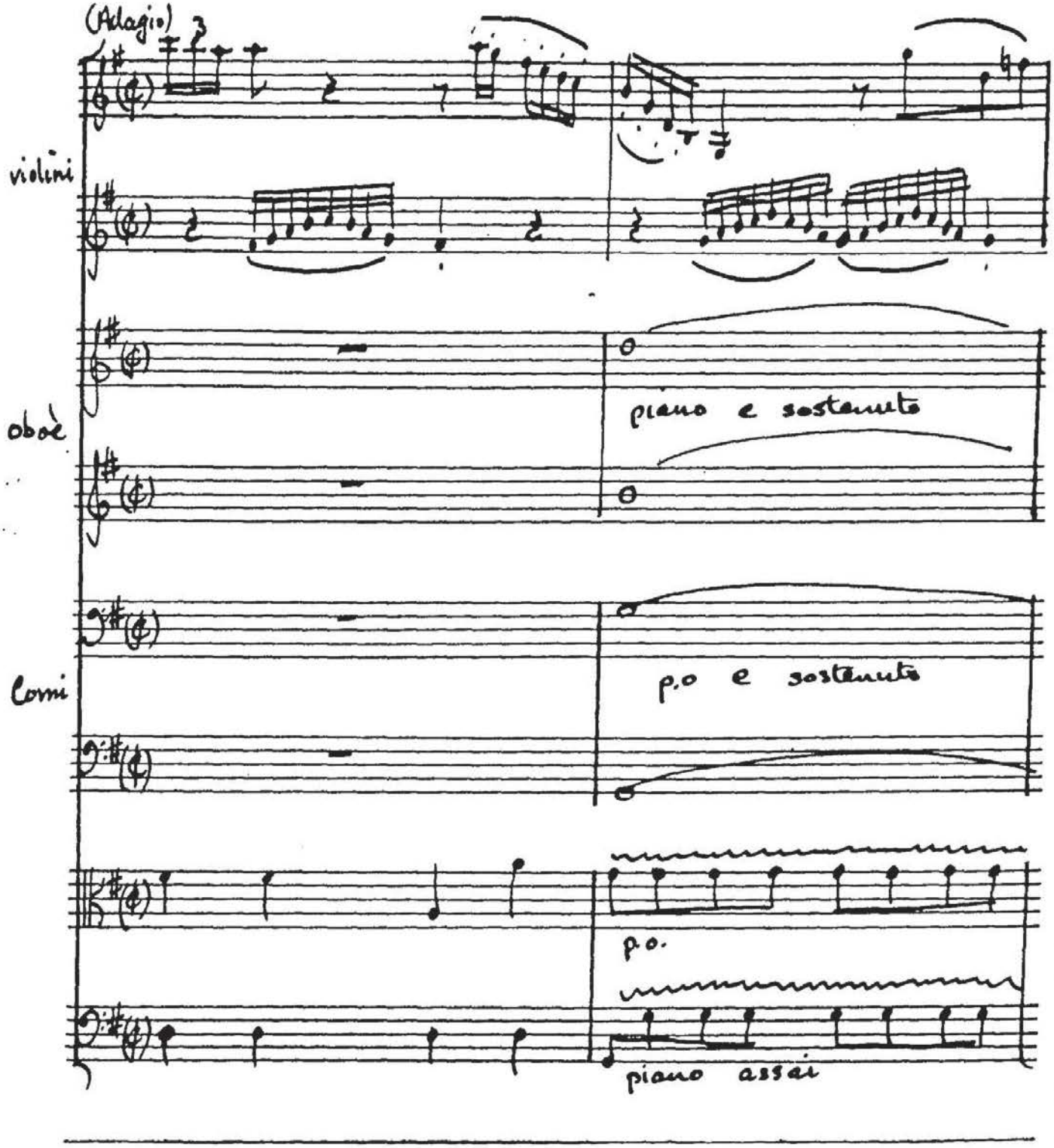
f 25 v.



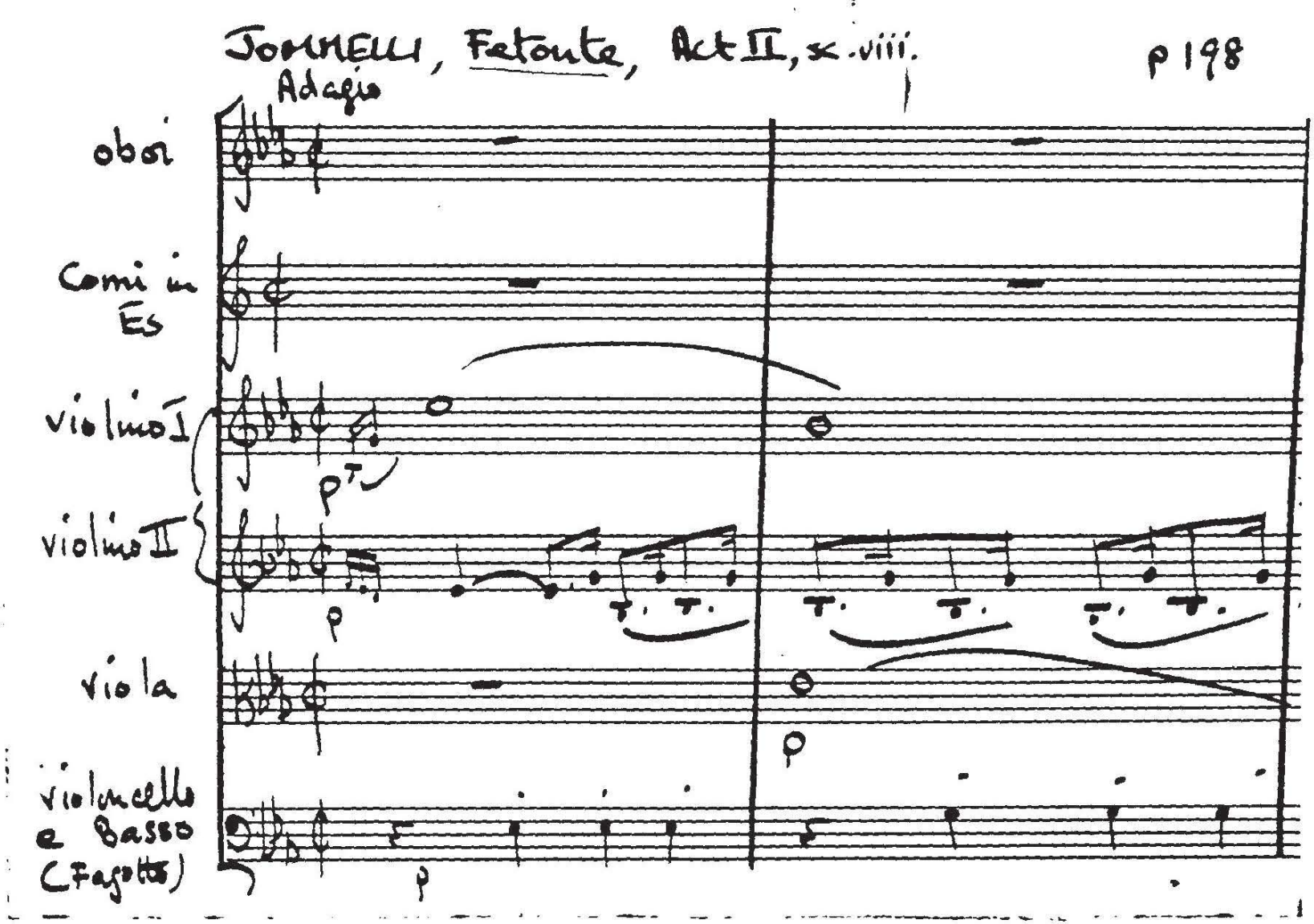
Ex. 81.

JOMMELLI, Ezio, Act I, sc. viii

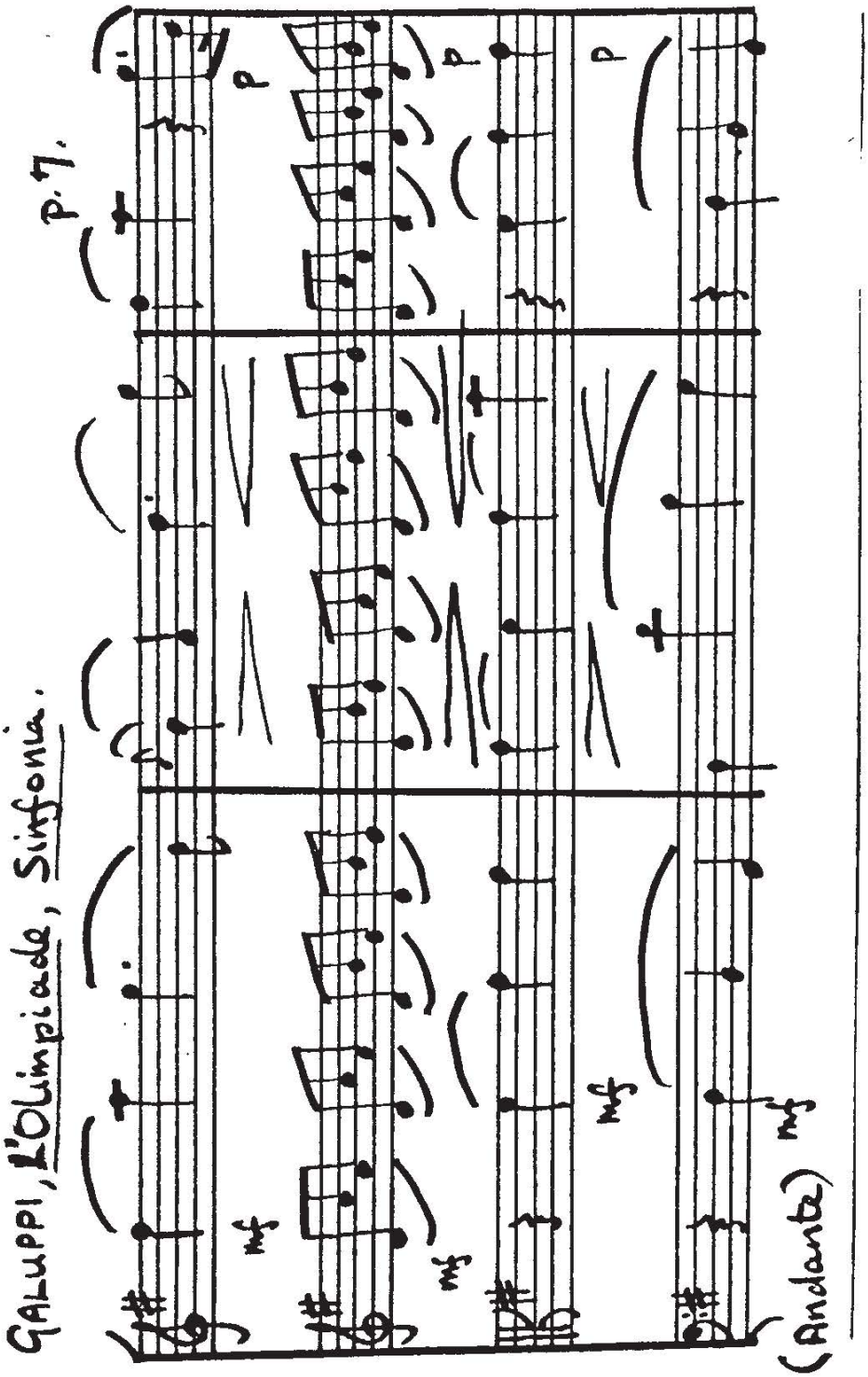
£79v.



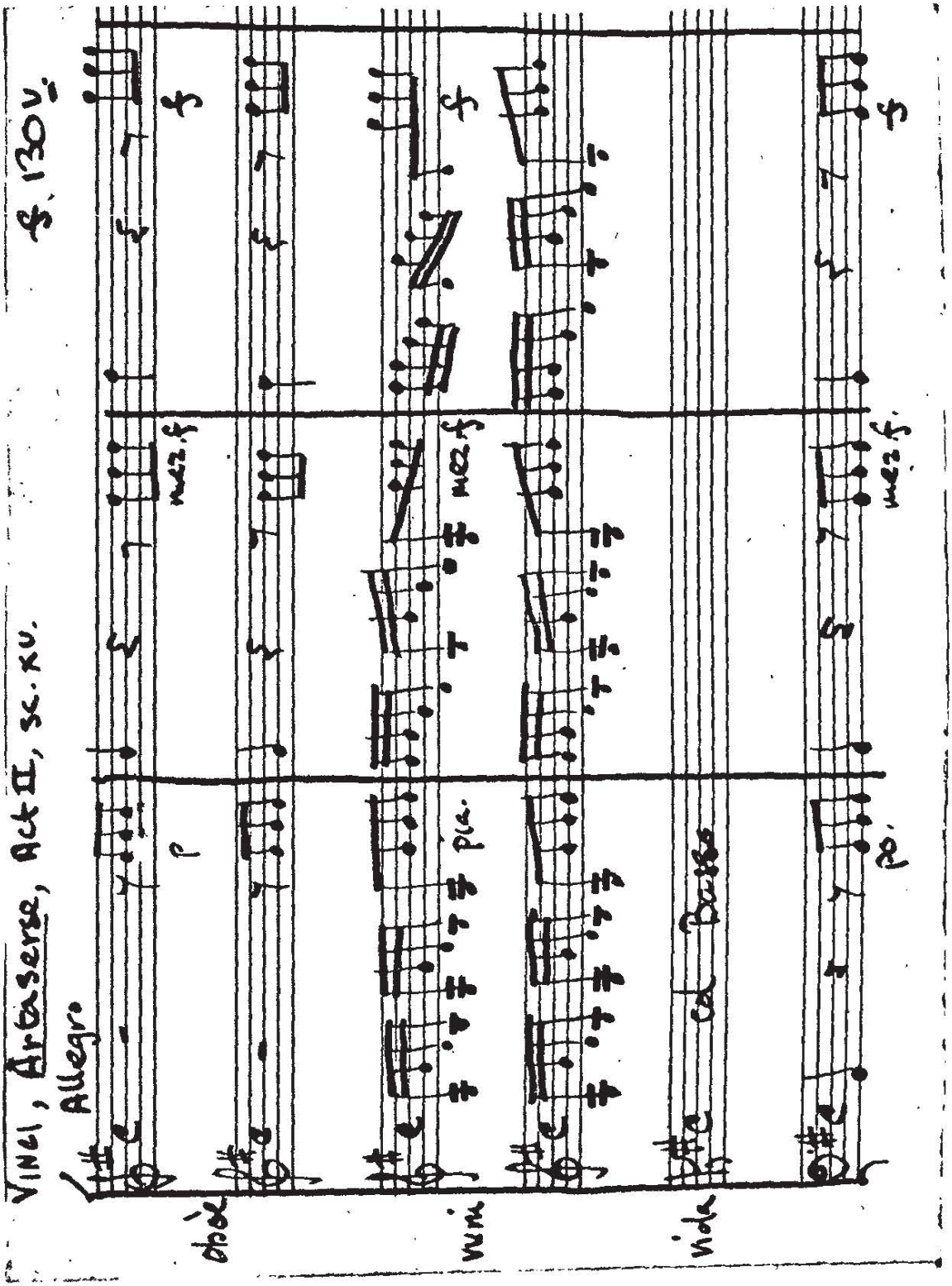
Ex. 83.


JOMMELLI, Fetonte, Act II, sc. viii.
p 198
Adagio
oboi
Corni in Es
violino I
violino II
viola
violoncello e Basso (Fagotto)
p
p
p

Ex. 84.



Ex. 87.

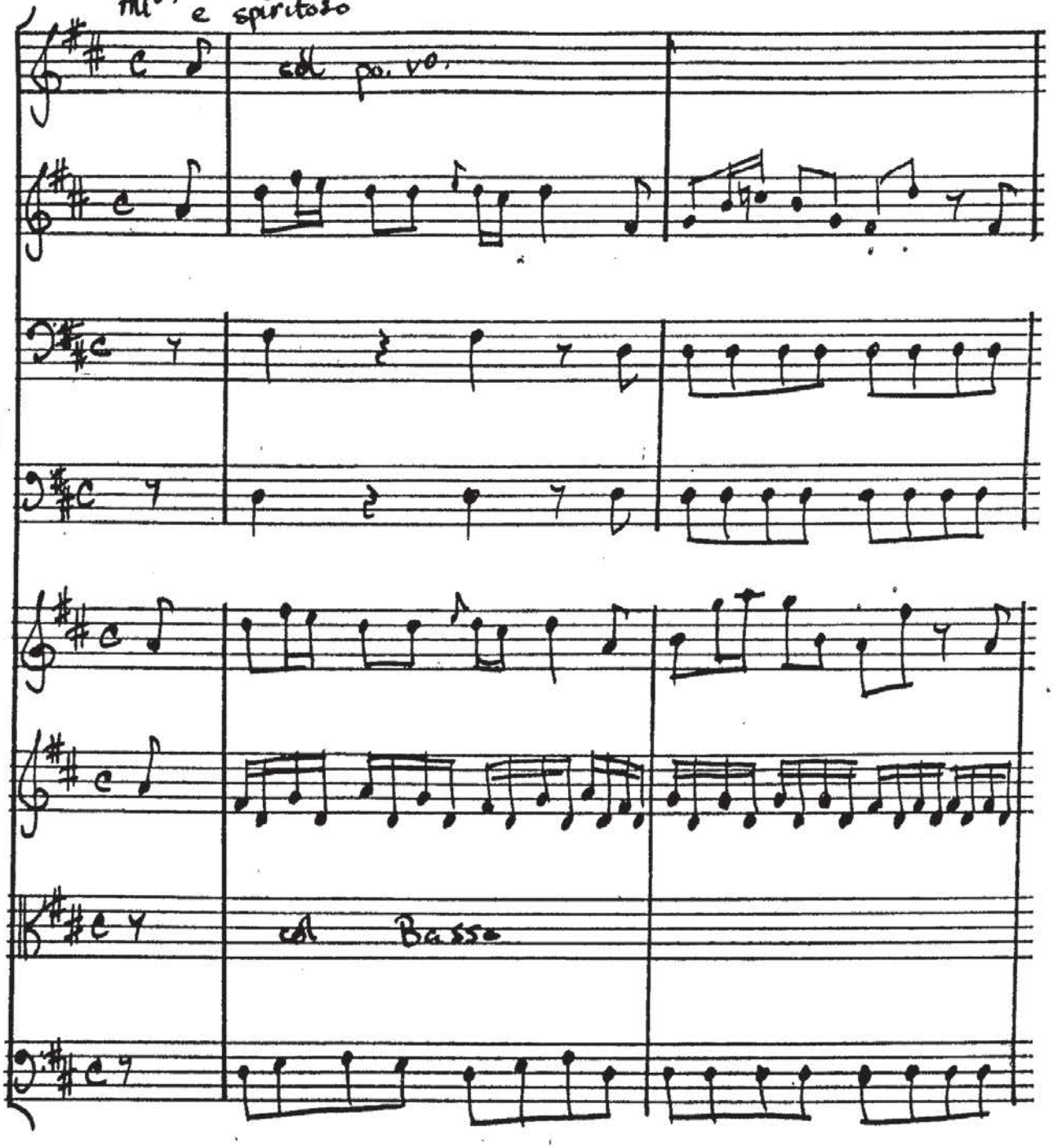

VINCI, Artaserse, Act II, sc. XV.
Allegro
f. 130 v.
obòe
vini
viola
col Basso
p
pia.
mez. f
f
po.

Ex. 89.

PERGOLESI, Il Flaminio, Act III, sc. iii.

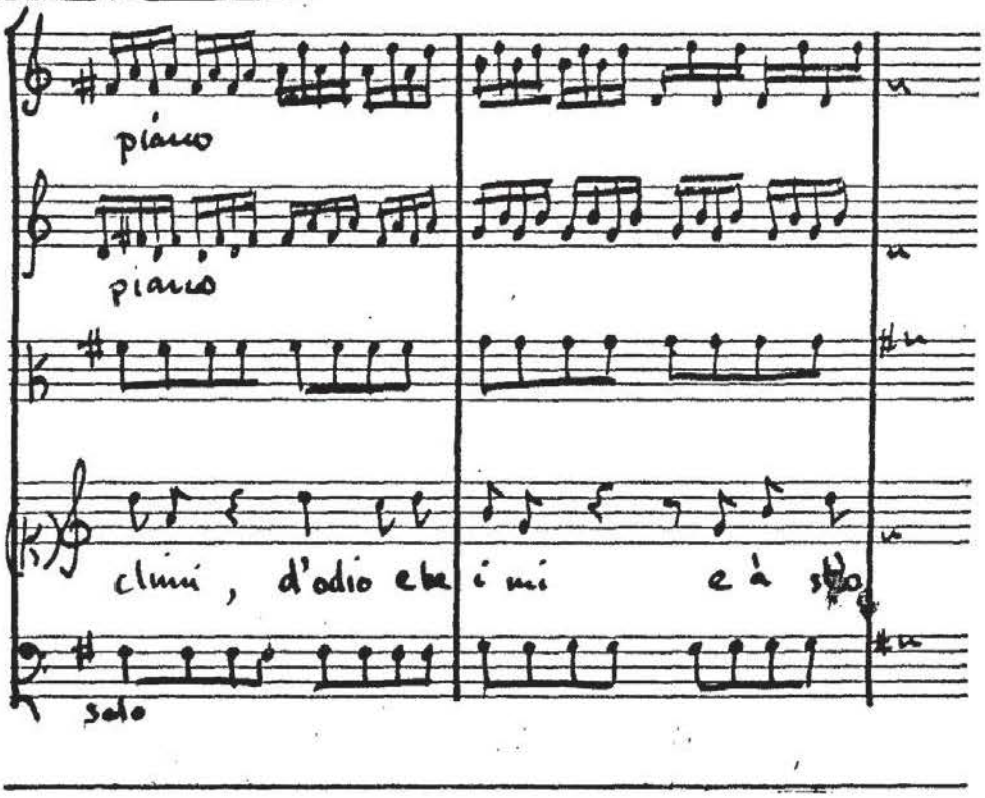
Fl.

All°. e spiritoso



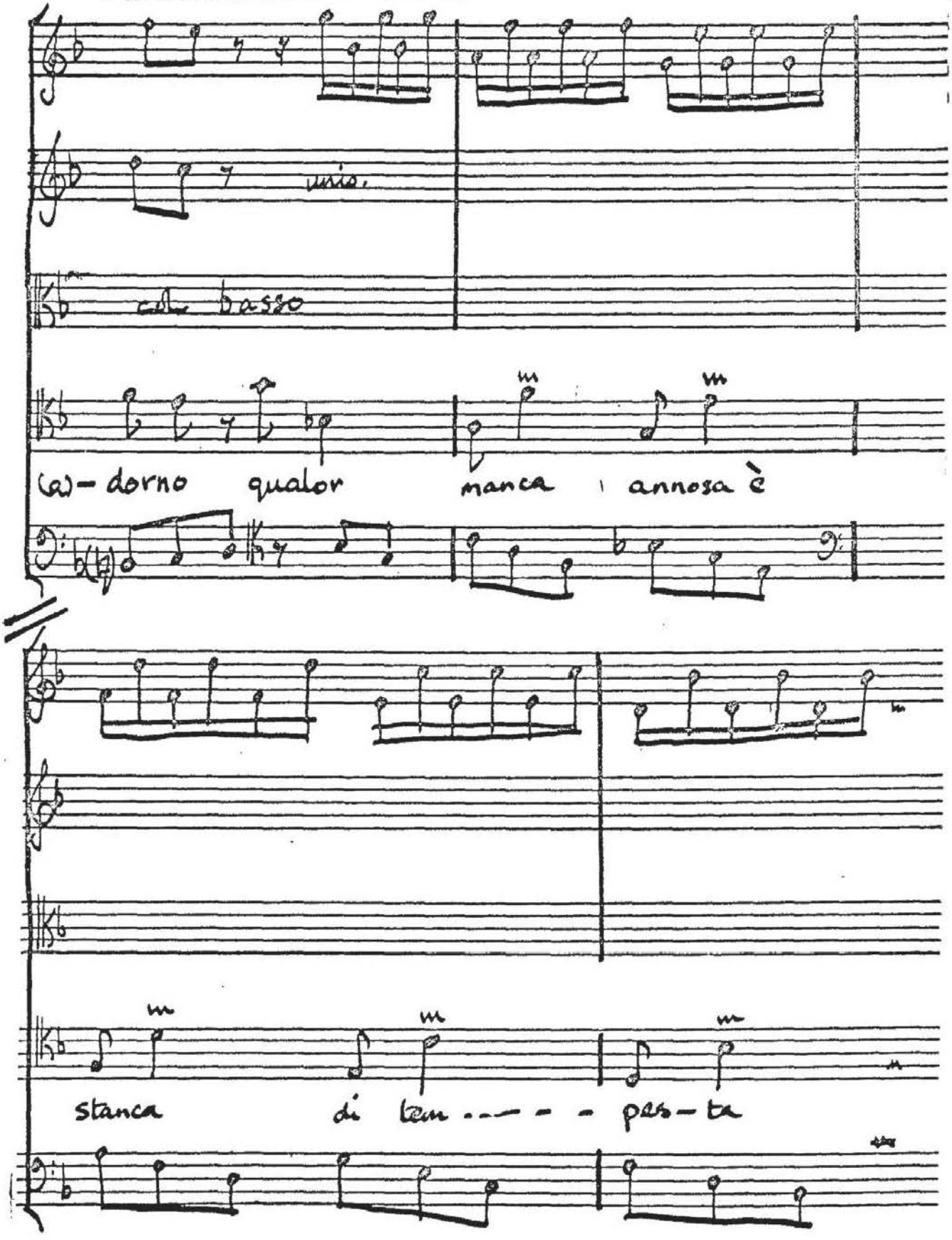
Ex. 90.

VINCI, Li 2.da in Galeria, Act II, sc. iii. f. 55.

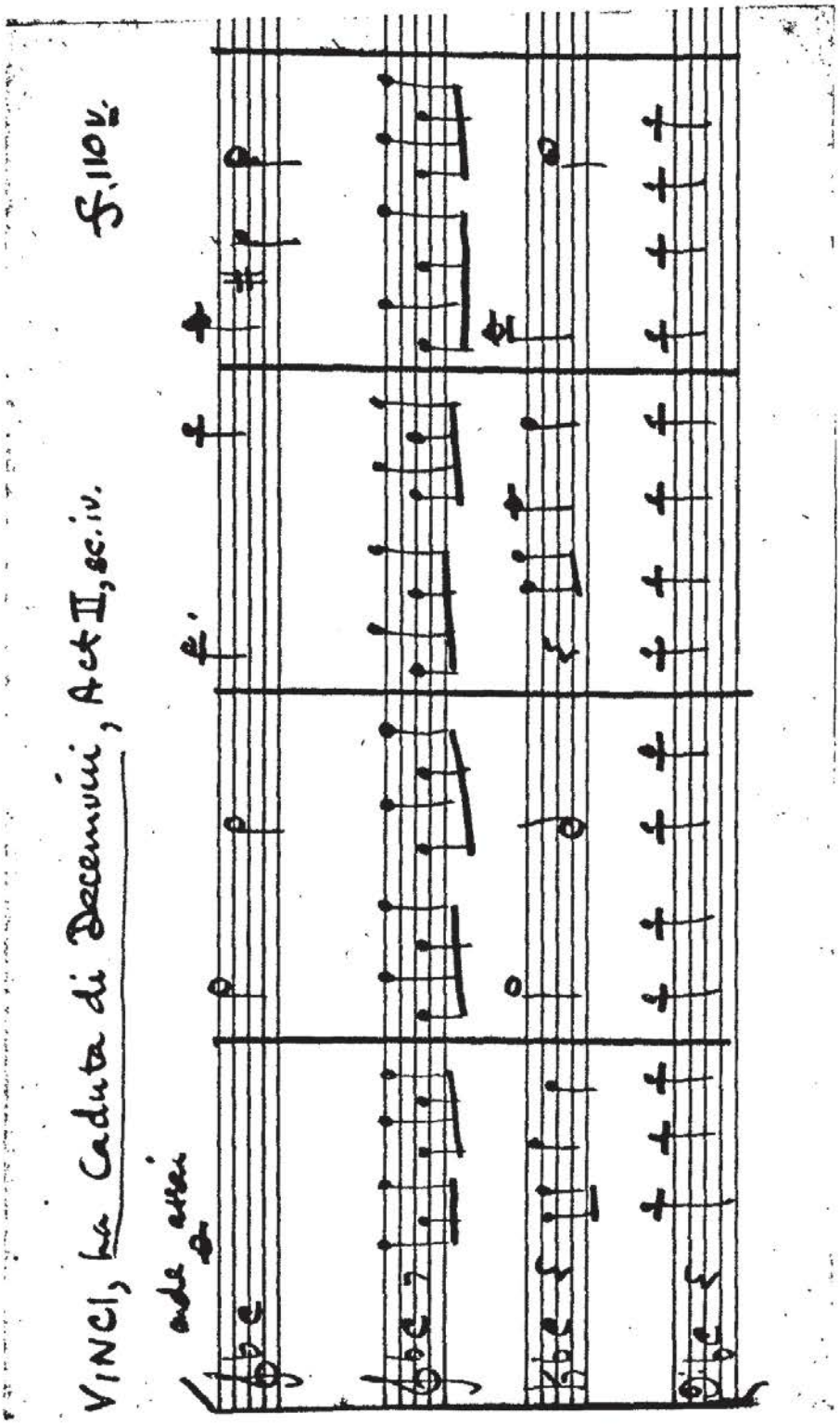


Ex. 91.

VINCI, La Caduta di Decemviri, Act II, sc. xi. S. 53.

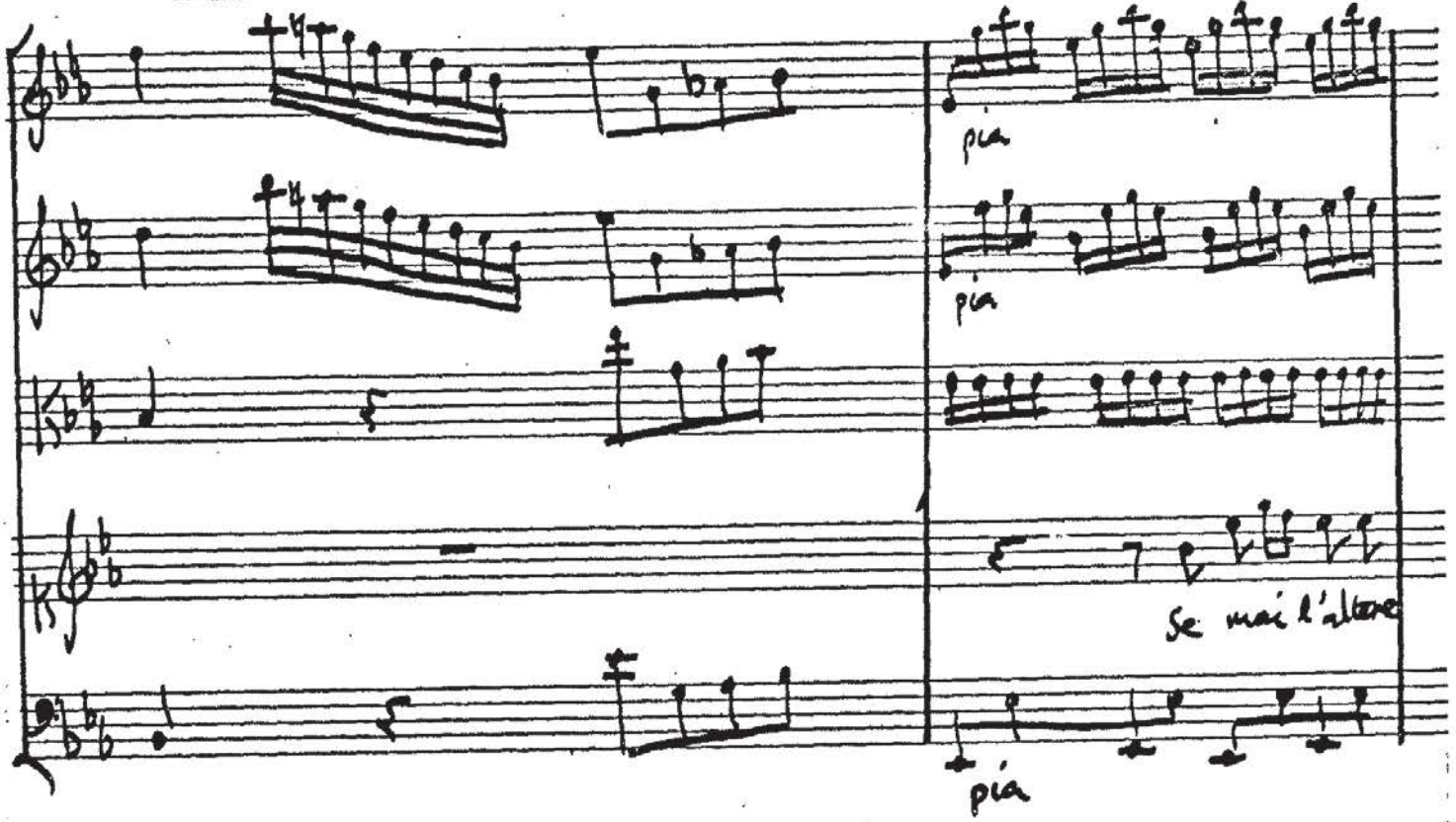


Ex. 92.



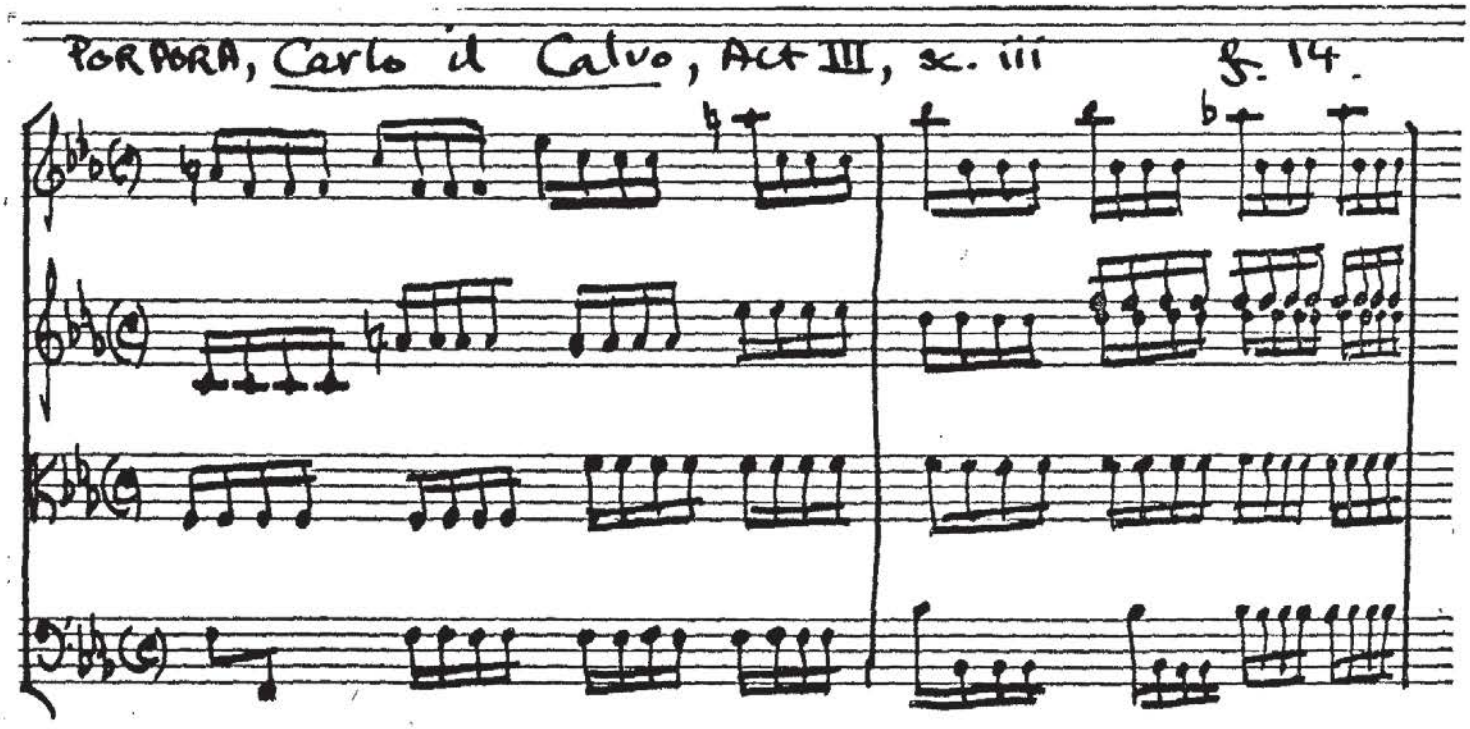
Ex. 93.

SARRI, La Berenice, Act I, sc. viii. f. 41v.



Ex. 94.

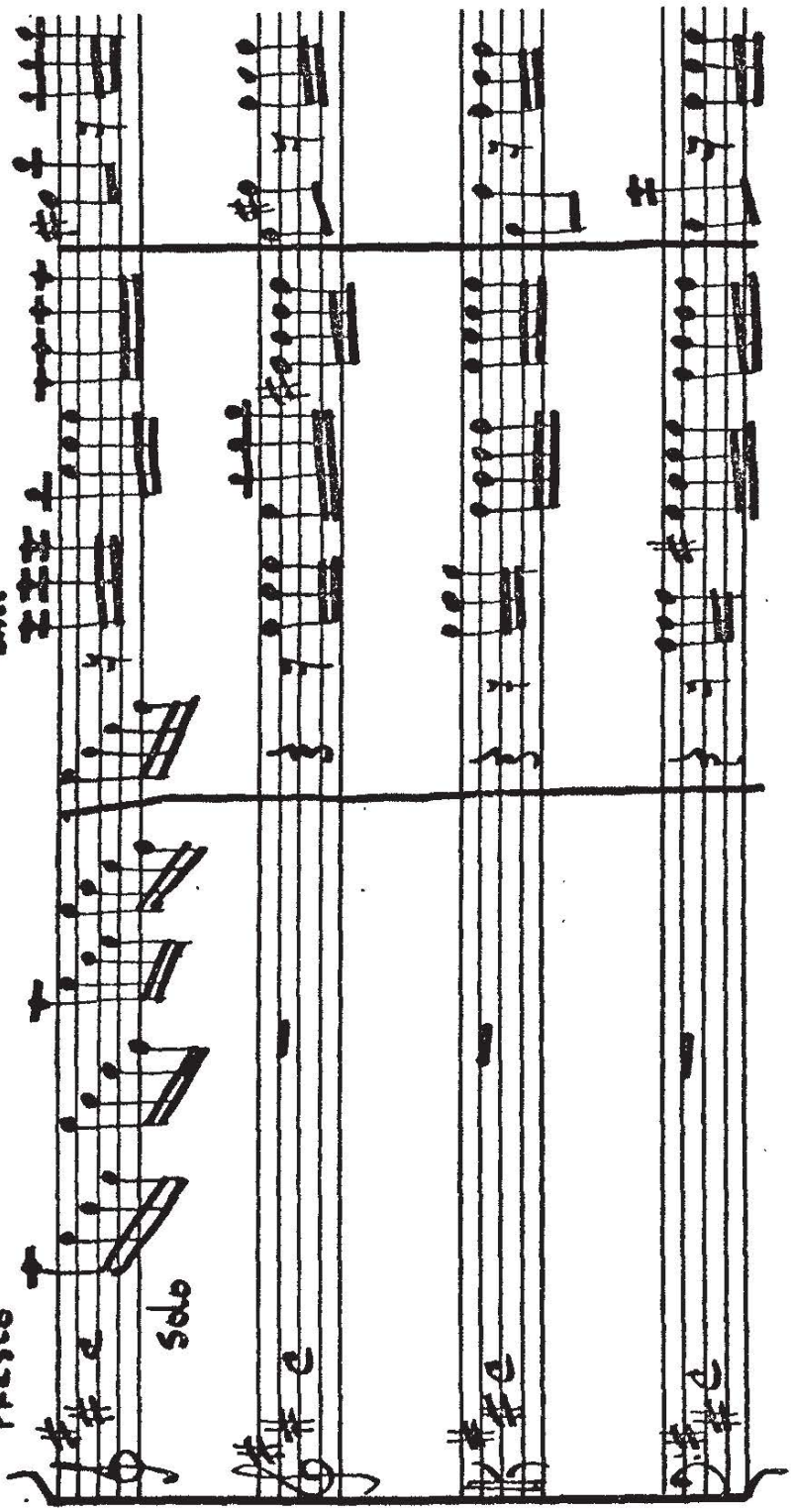
PORPORA, Carlo il Calvo, Act III, sc. iii f. 14.



Ex. 95.

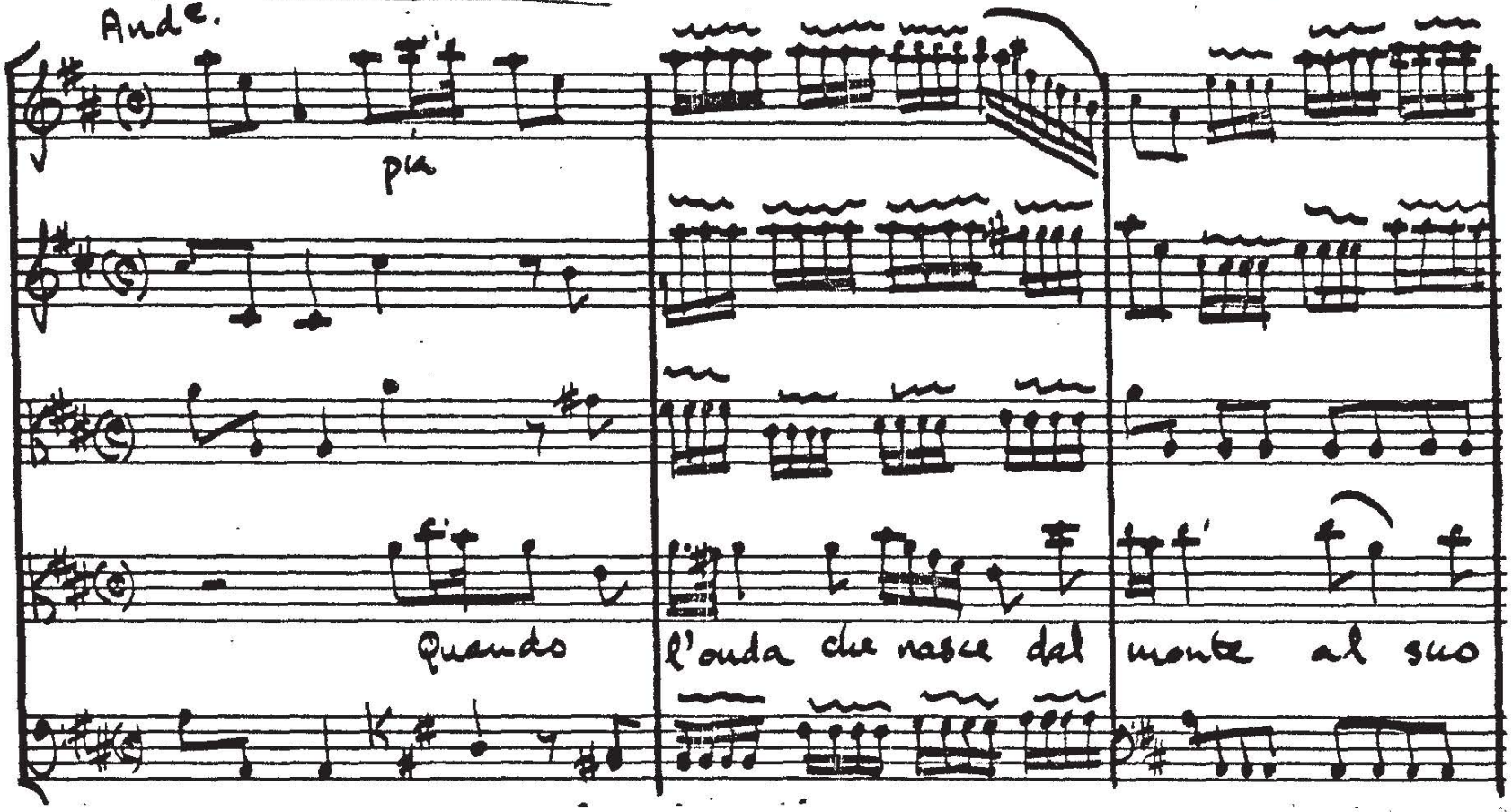
Feo, L'Amor tiranno, Act I.

S. 1.

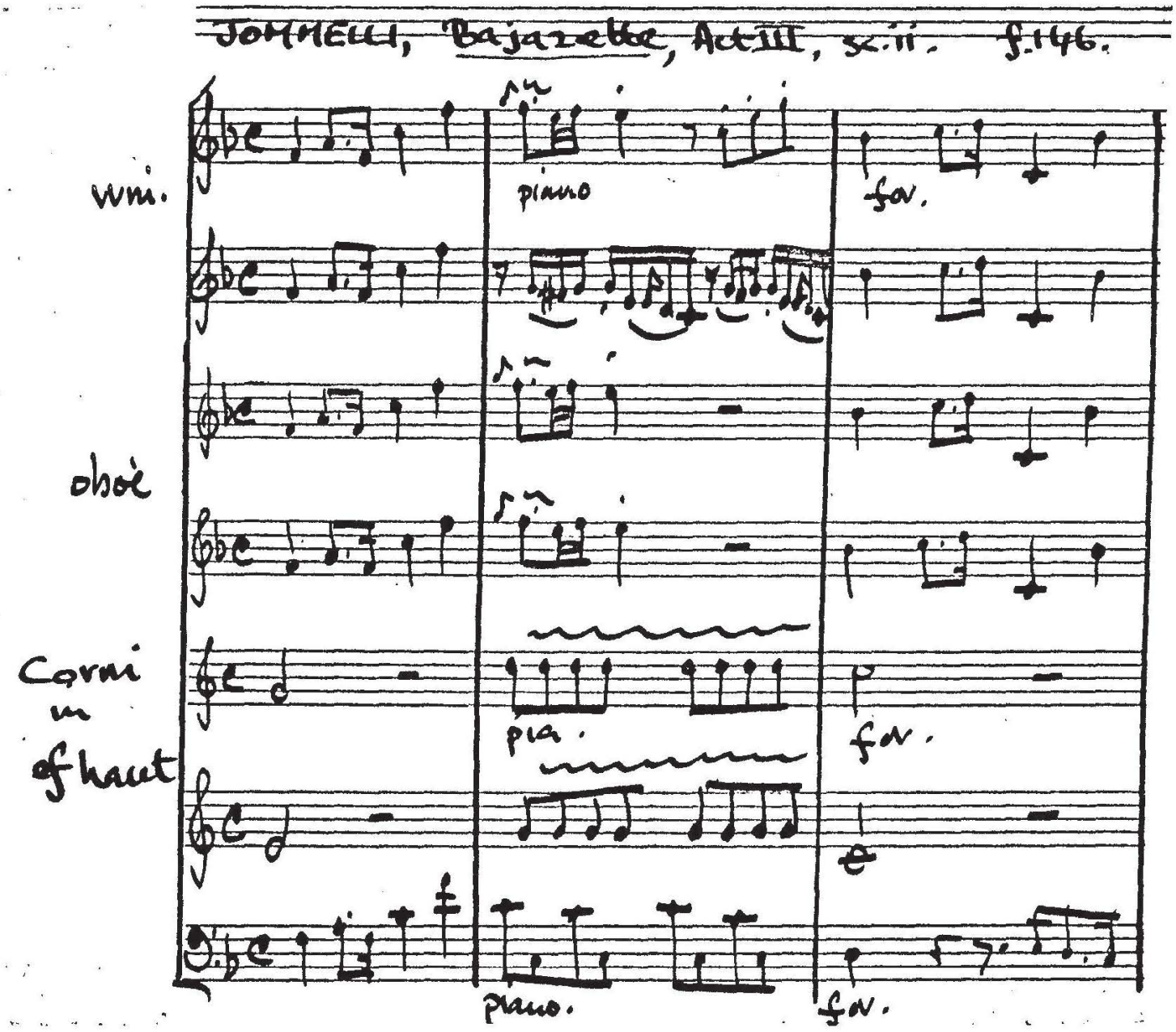


Ex. 97.

SARRI, Didone abbandonata. Act III, sc. vii. f. 155v.

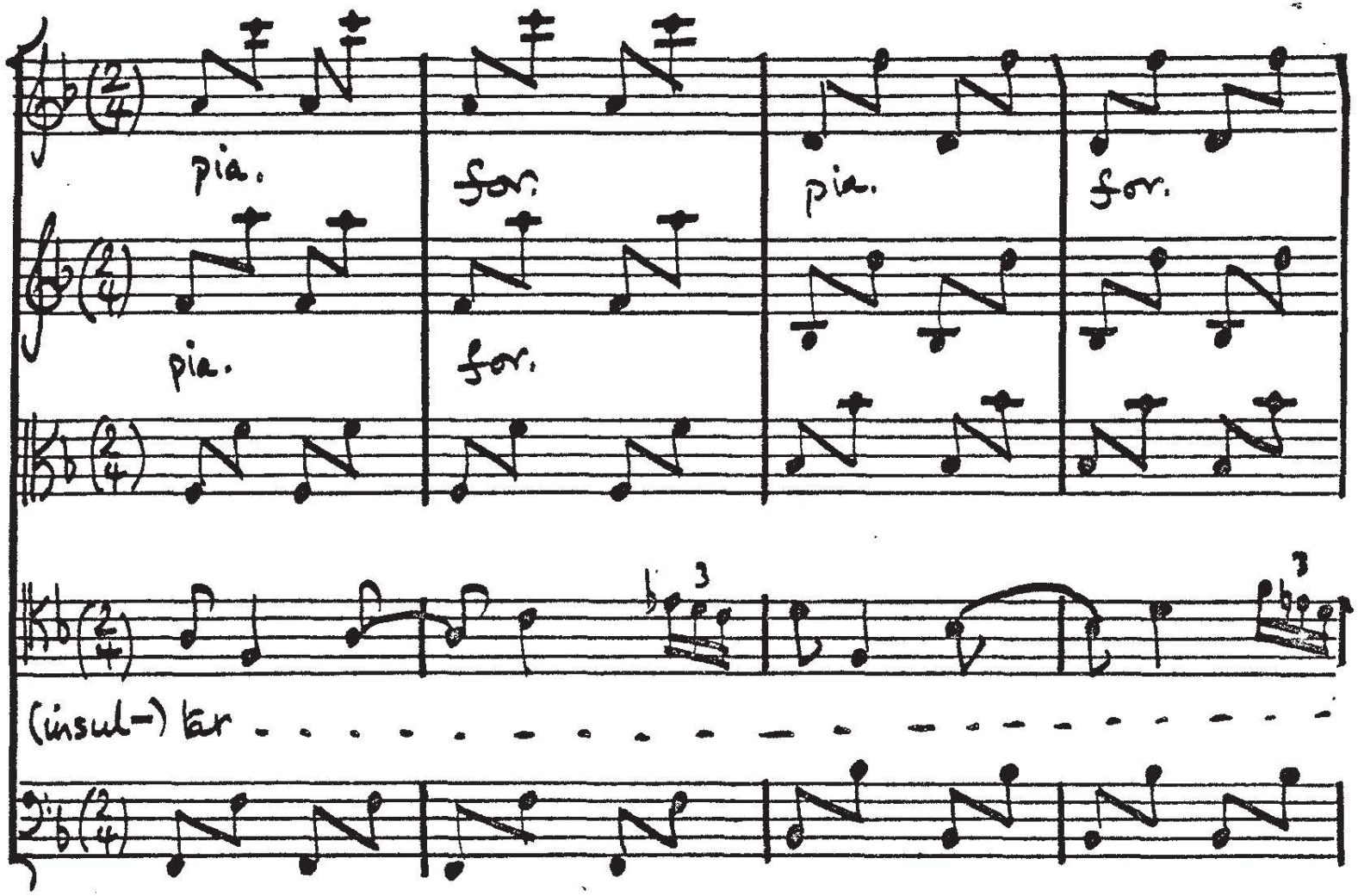


Ex. 98.

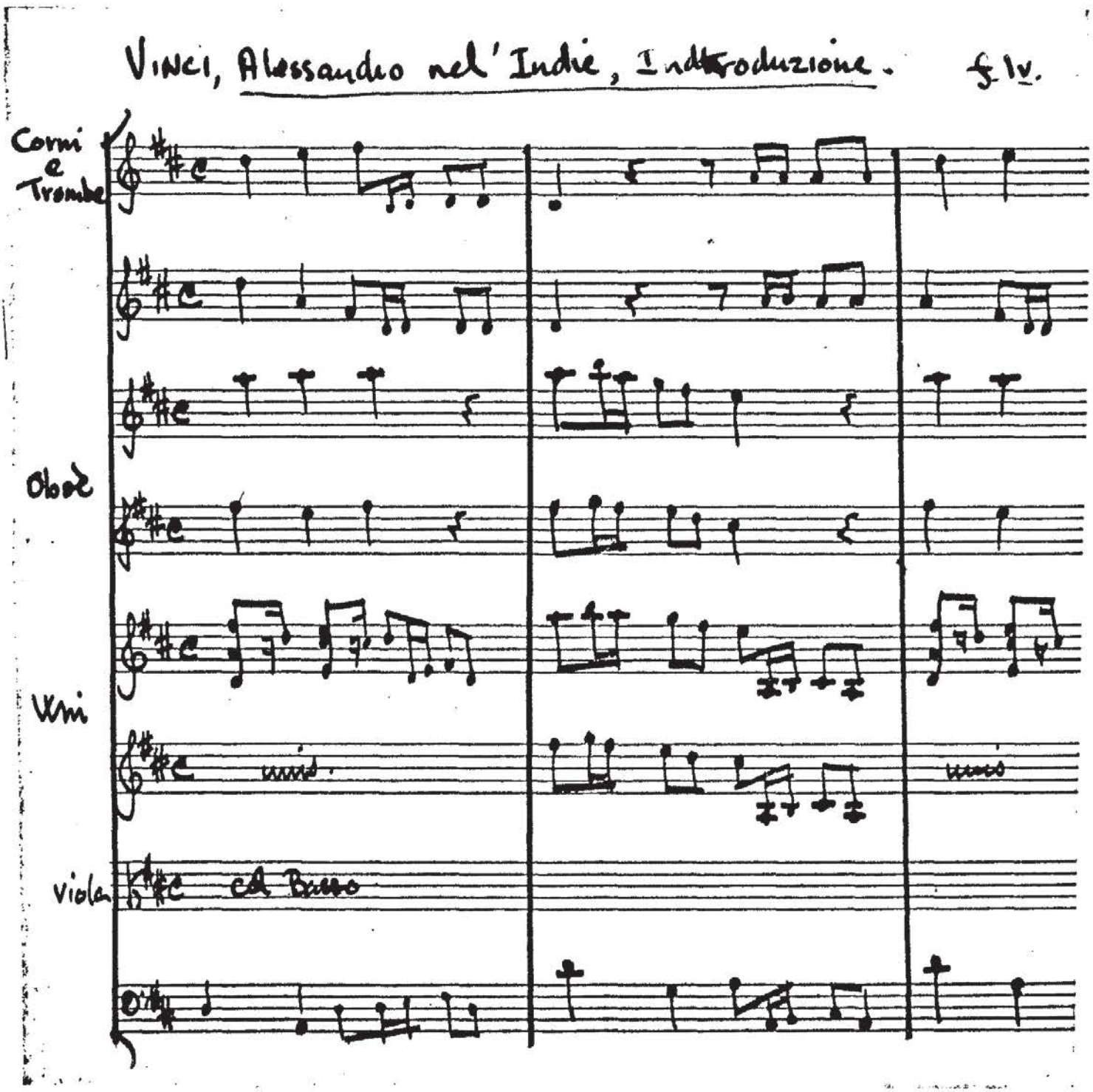

JOMMELLI, Bajazebbe, Act III, sc. ii. f. 146.
vni.
piano
fo.
oboè
Corni
in
f haut
pia.
fo.
piano.
fo.

Ex. 100.

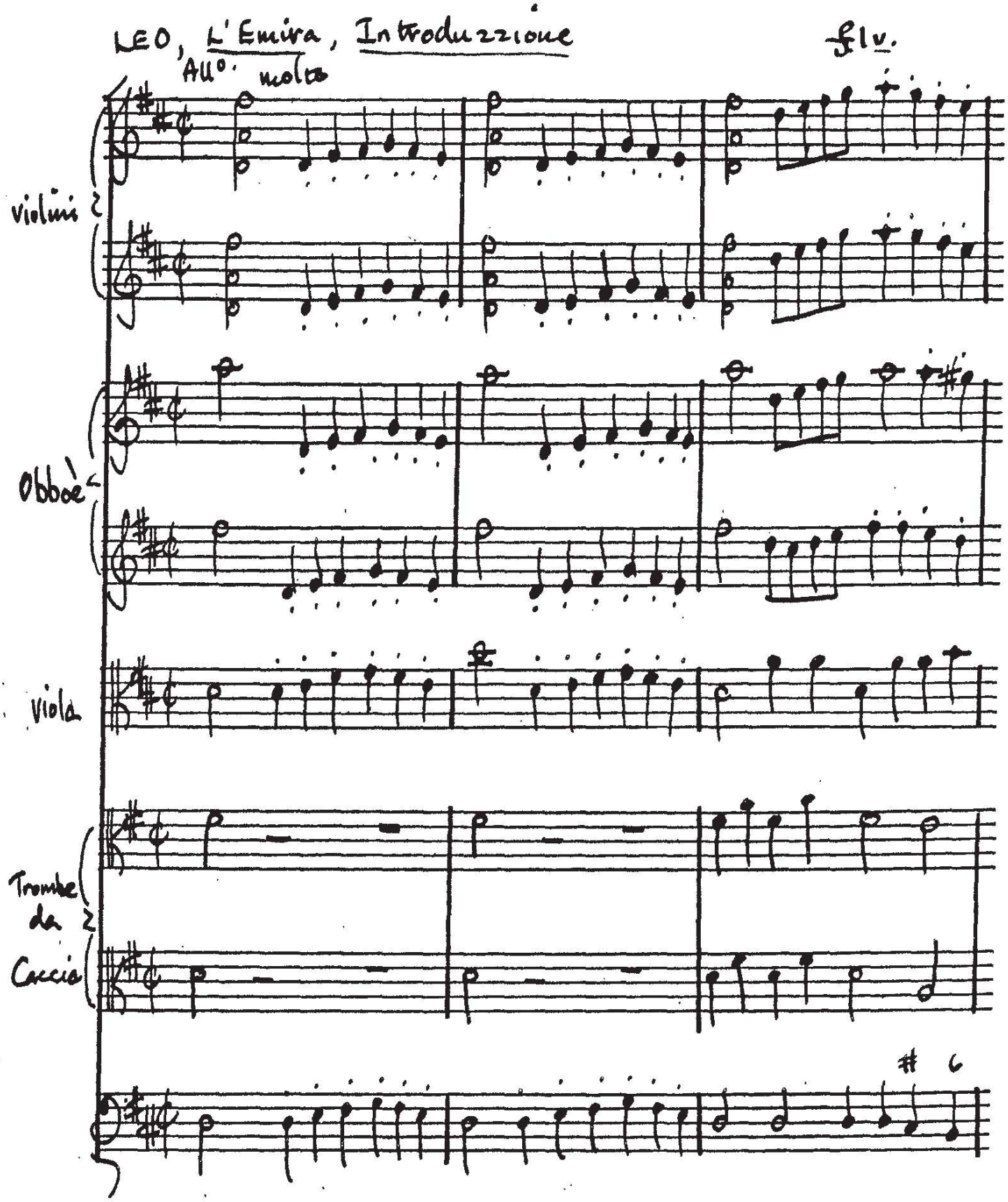
SARRI *La Berenice*, Act II, sc. ii. f. 79.



Ex. 101


Vinci, Alessandro nell'Indie, Introduzione. fol. 1v.
Corni e Trombe
Oboè
Vni
Viola
col Basso

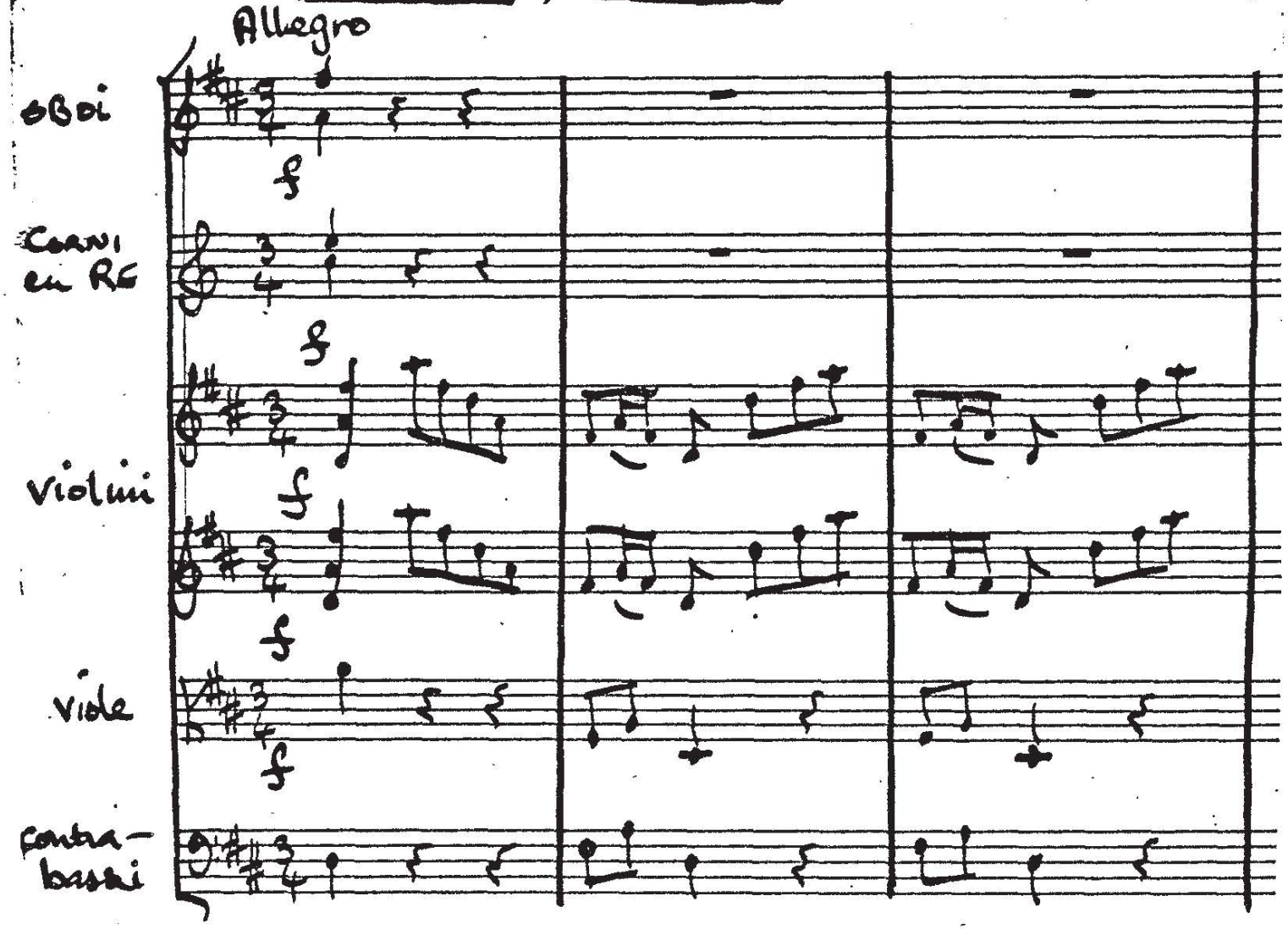
Ex. 102.


LEO, L'Emira, Introduzzione
All° molto
fl v.
violini 2
Obboè 2
Viola
Trombe da Caccia 2
6

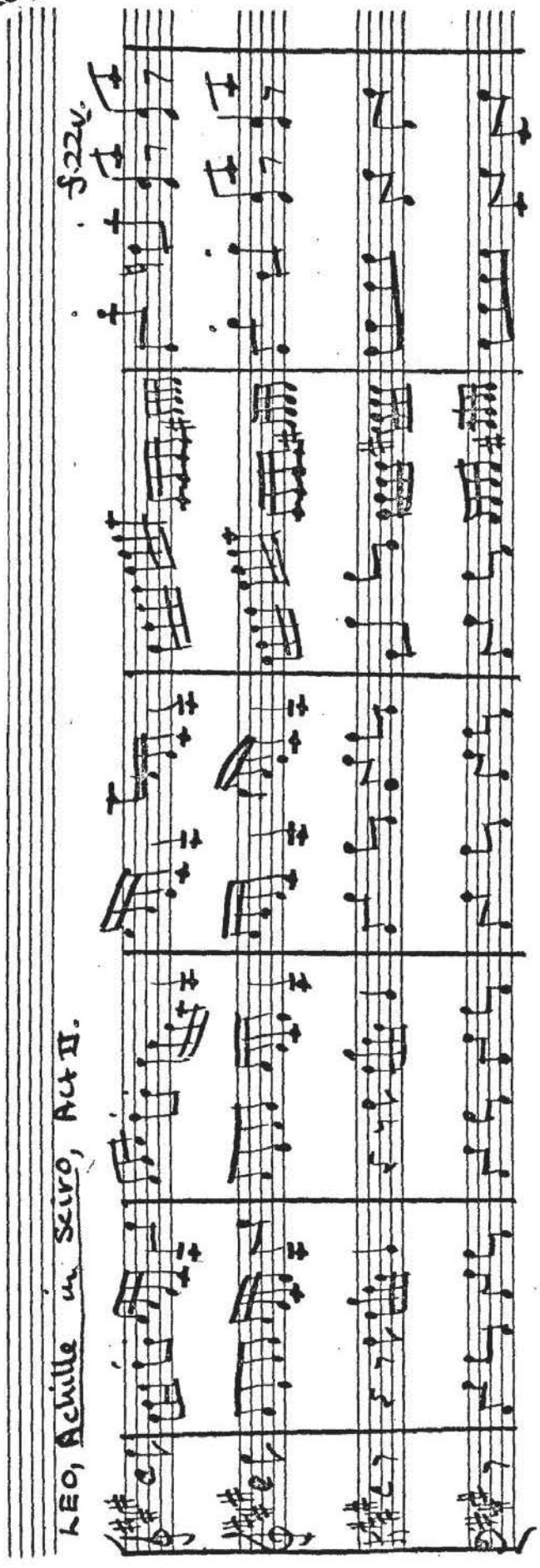
Ex. 103.

GALUPPI L'Olimpiade, Sinfonia

P. 1.



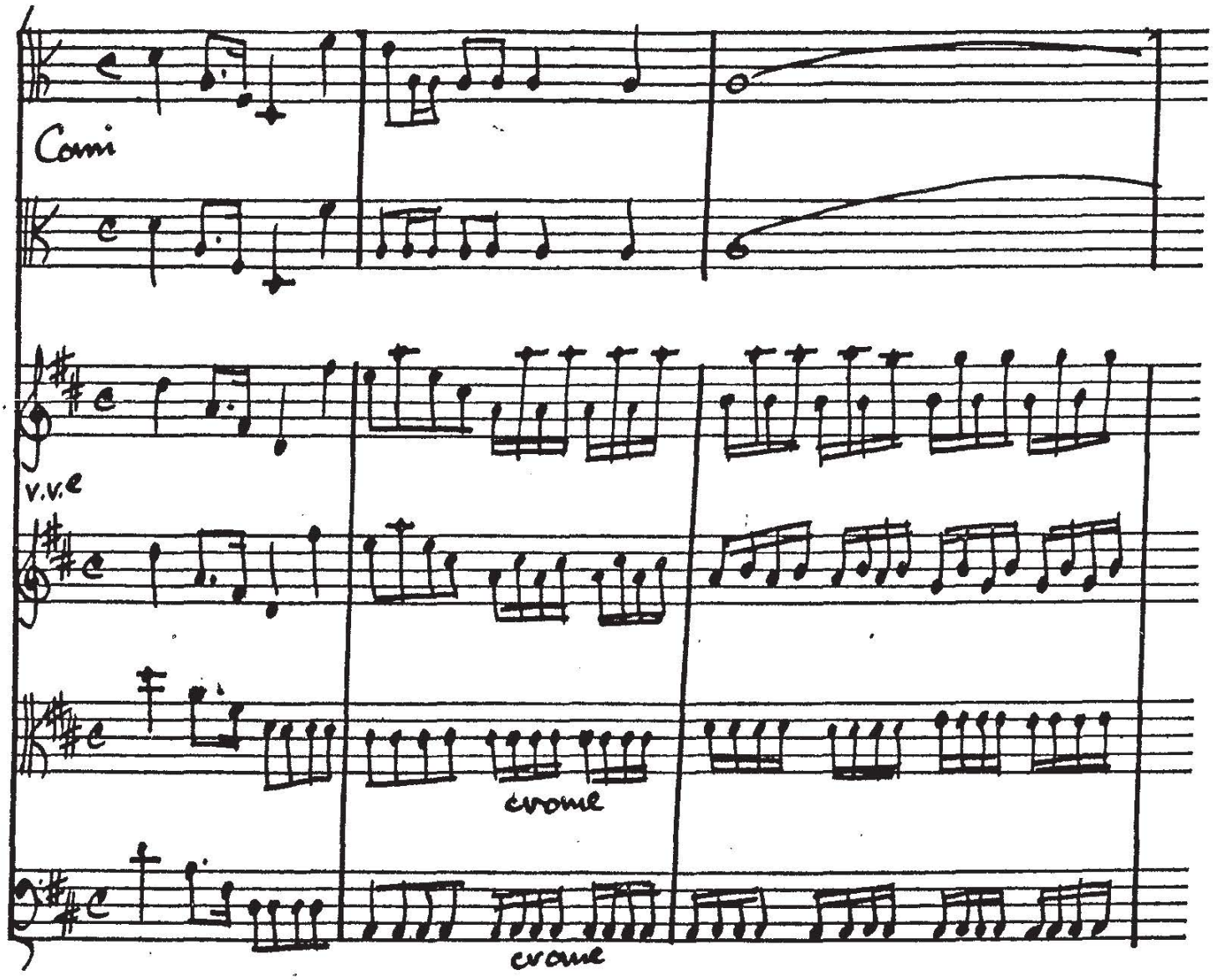
Ex. 104.



LEO, Achille in Sciro, Act II.

Ex. 105.

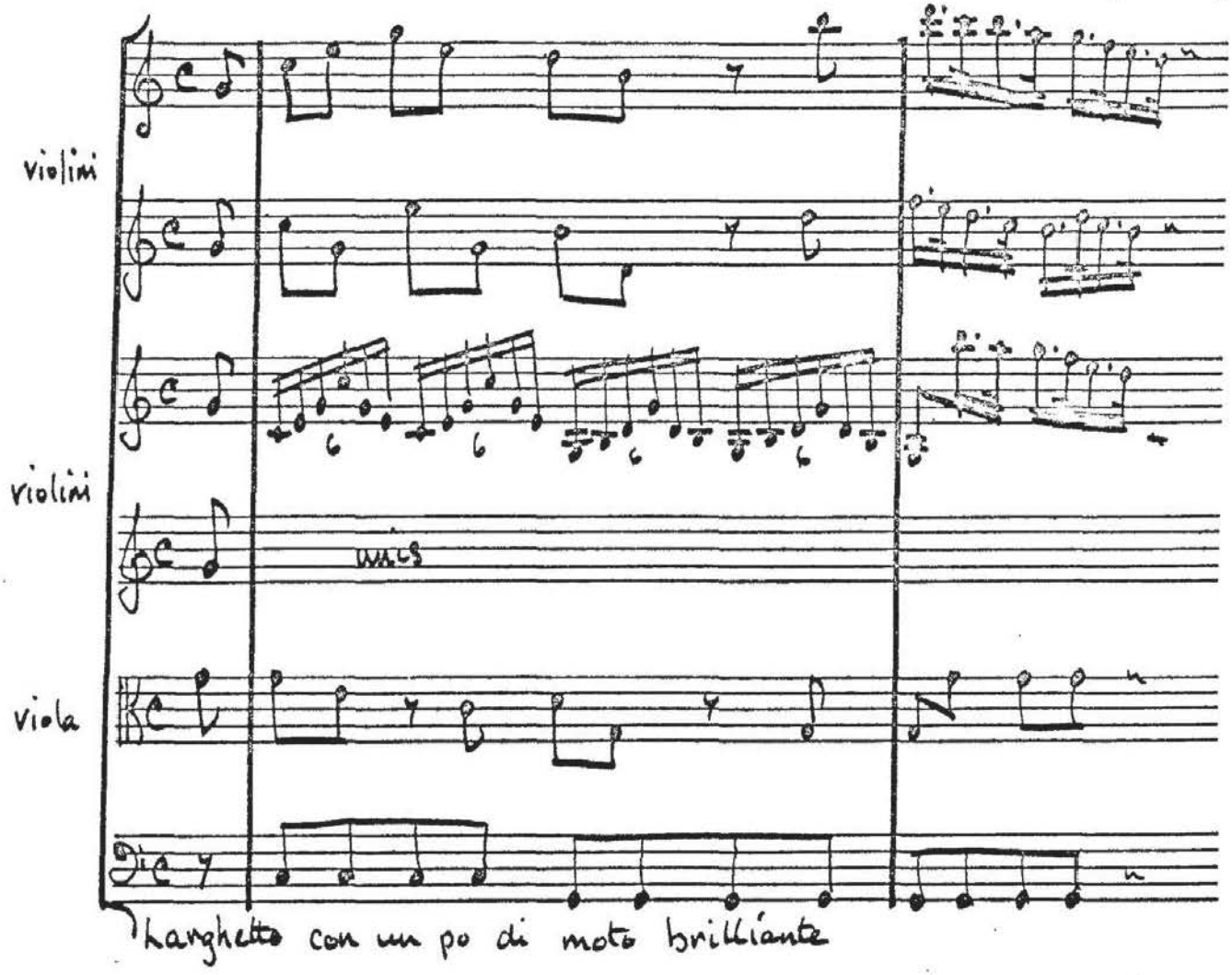
GALUPPI, Il Mondo alla Rovescia, Act I, sc. iii pl. 1163.



Ex. 106.

Leo, L'Olimpiade

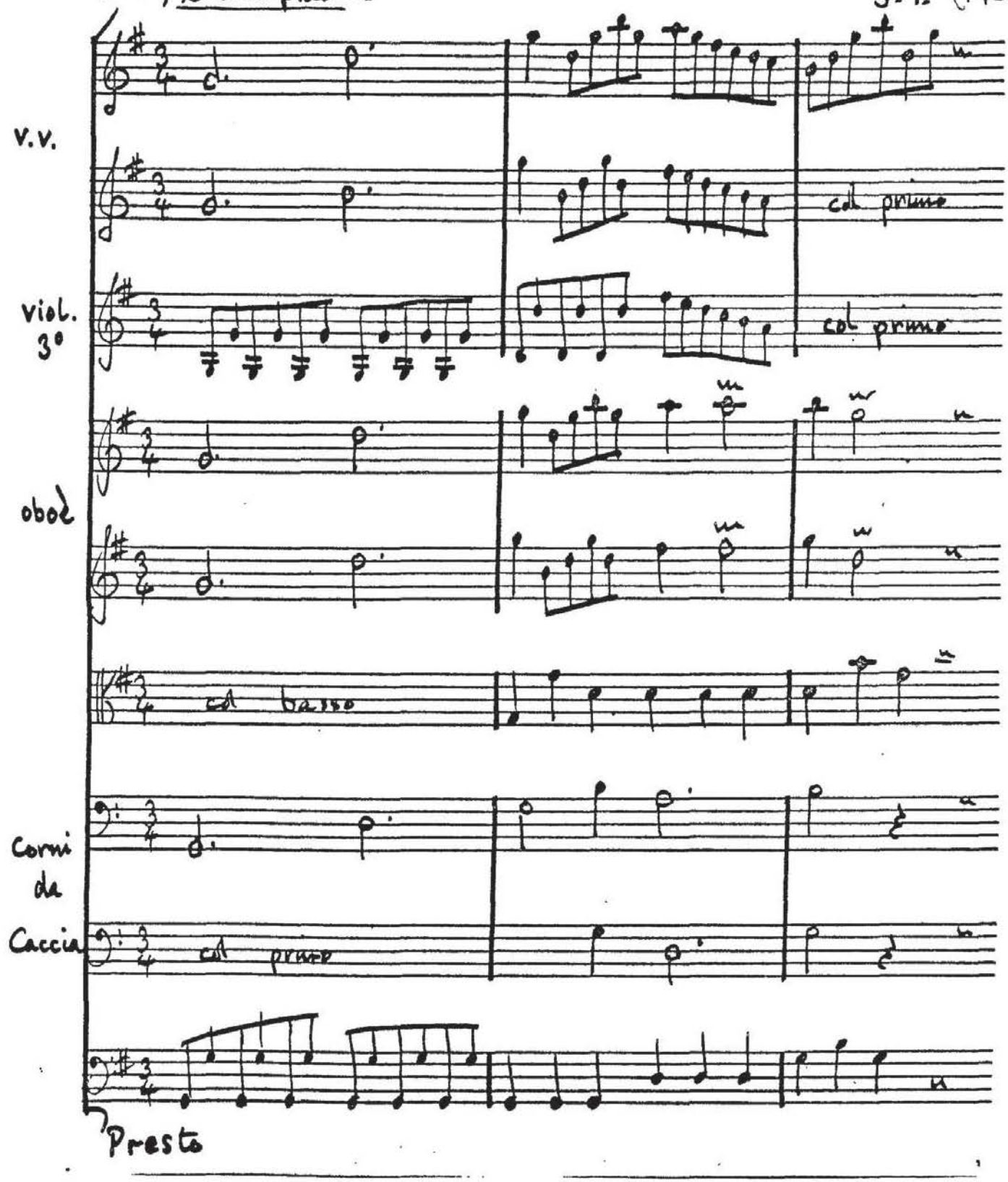
f 119. (MS. a)



(MS. a = RM MS 22g. 17).

Ex. 107.

LEO, L'Olimpiade. f. 9. (MS. a)



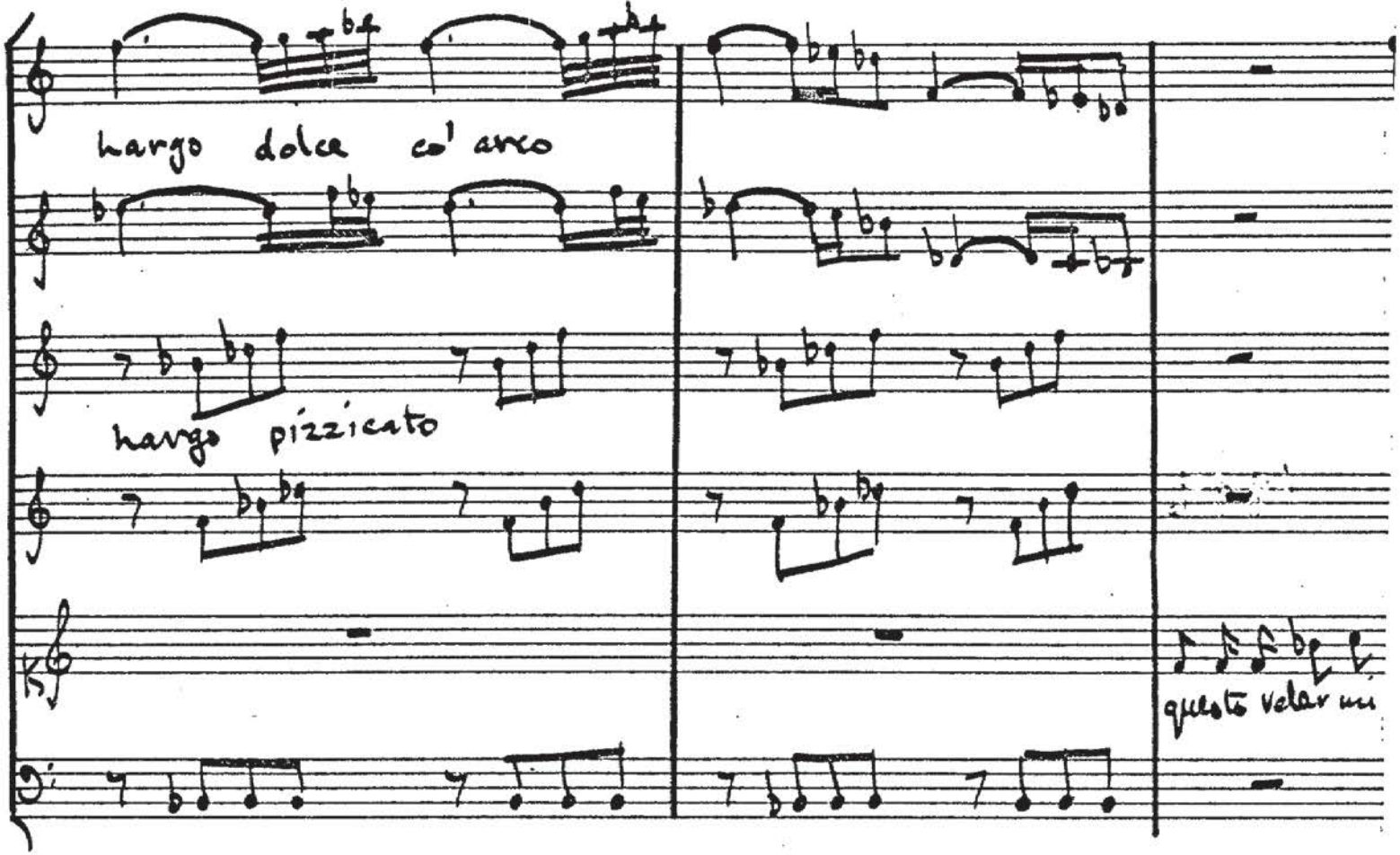
(MS. a = RM MS 22 g. 17).

Ex. 108.

FEO, Il Cuo, Act III, sc. ix.
§167.
con sordine
a mezza voce
3 Vlns. senza sordini
Picciolo andantino senza cambi a po.

Ex 109.

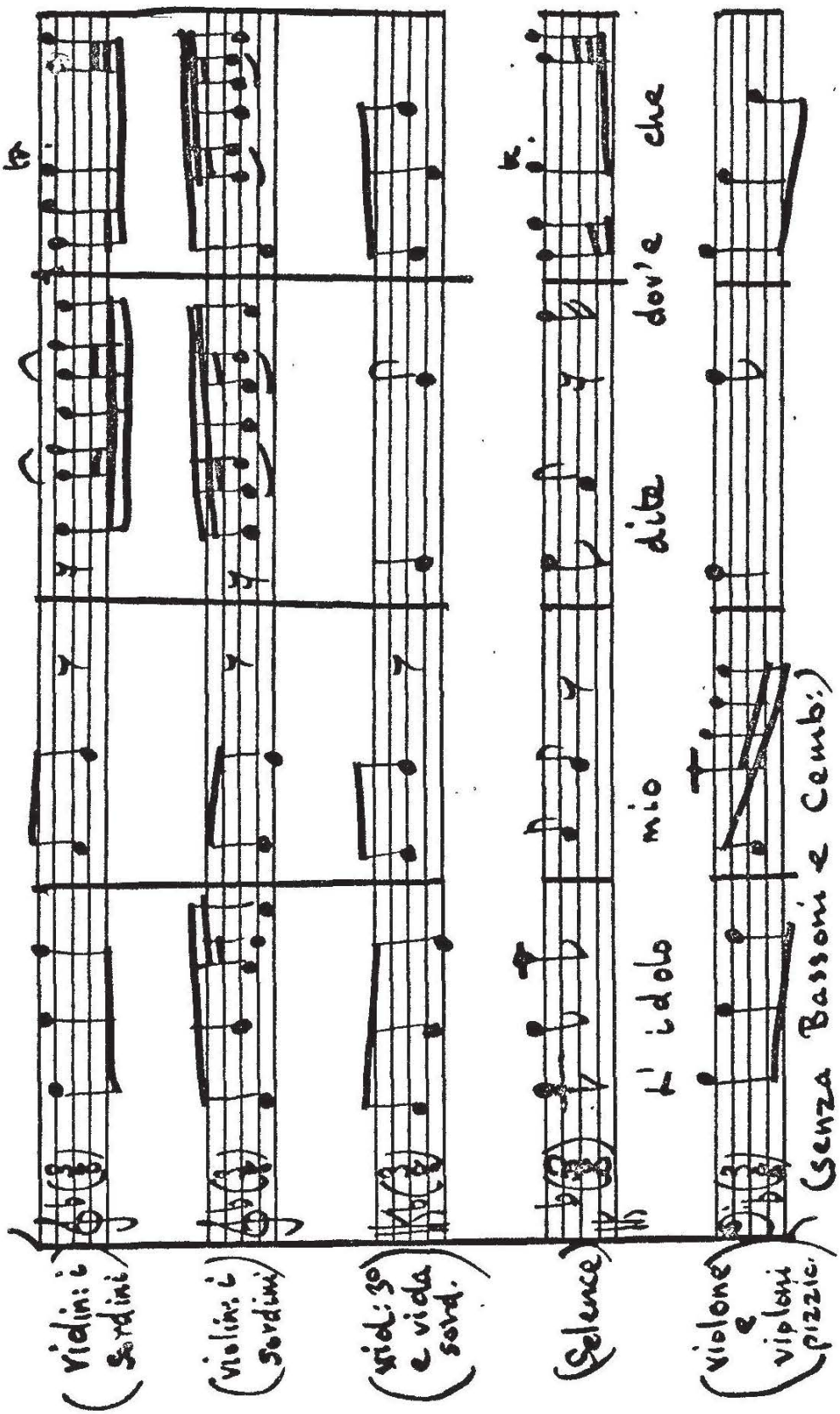
VINCI, Siface, Act III, sc. ii. f. 150.



Ex. 110.

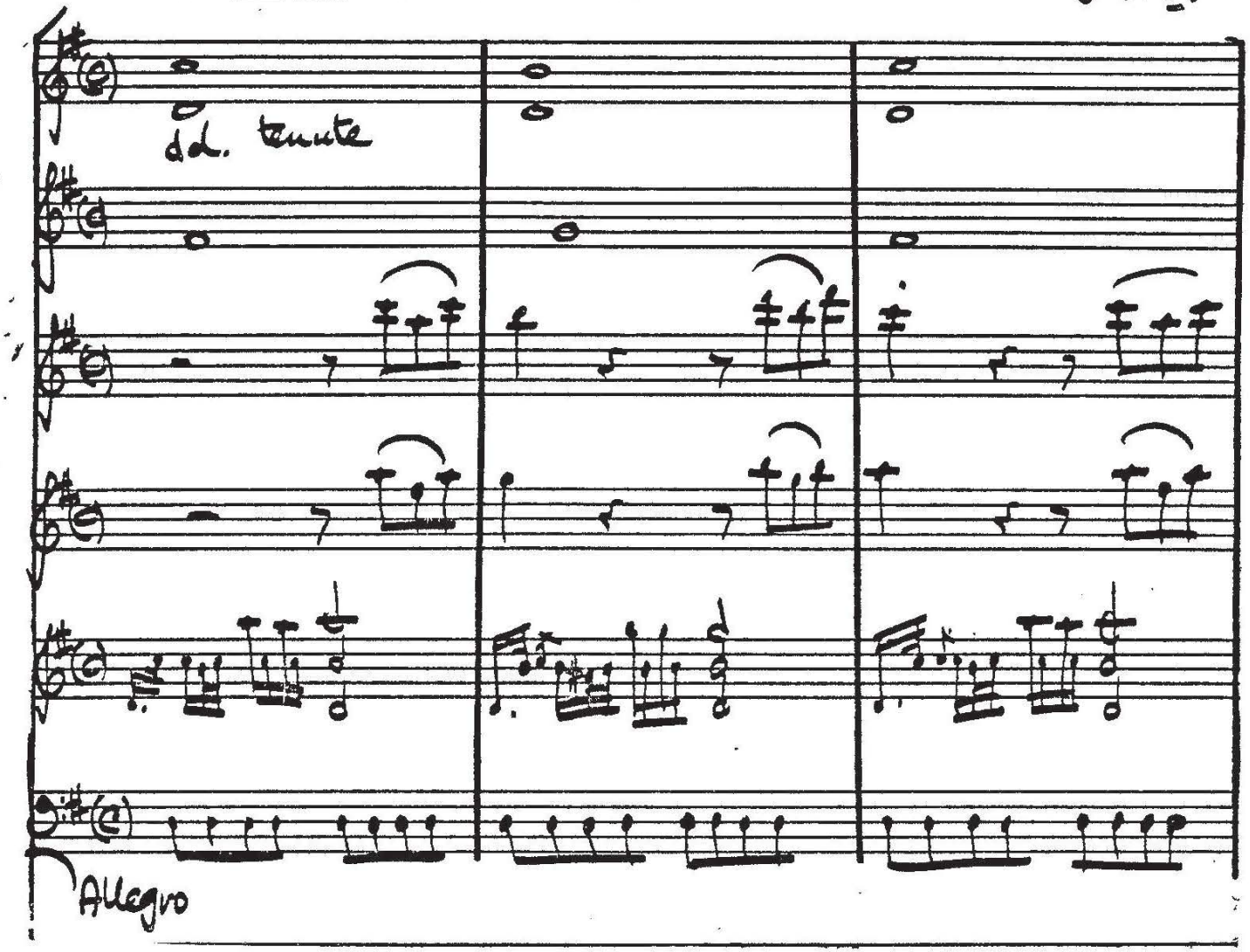
PORPORA, Tolomeo, Re d'Egitto, Act II, sc. vi.

S. CL.



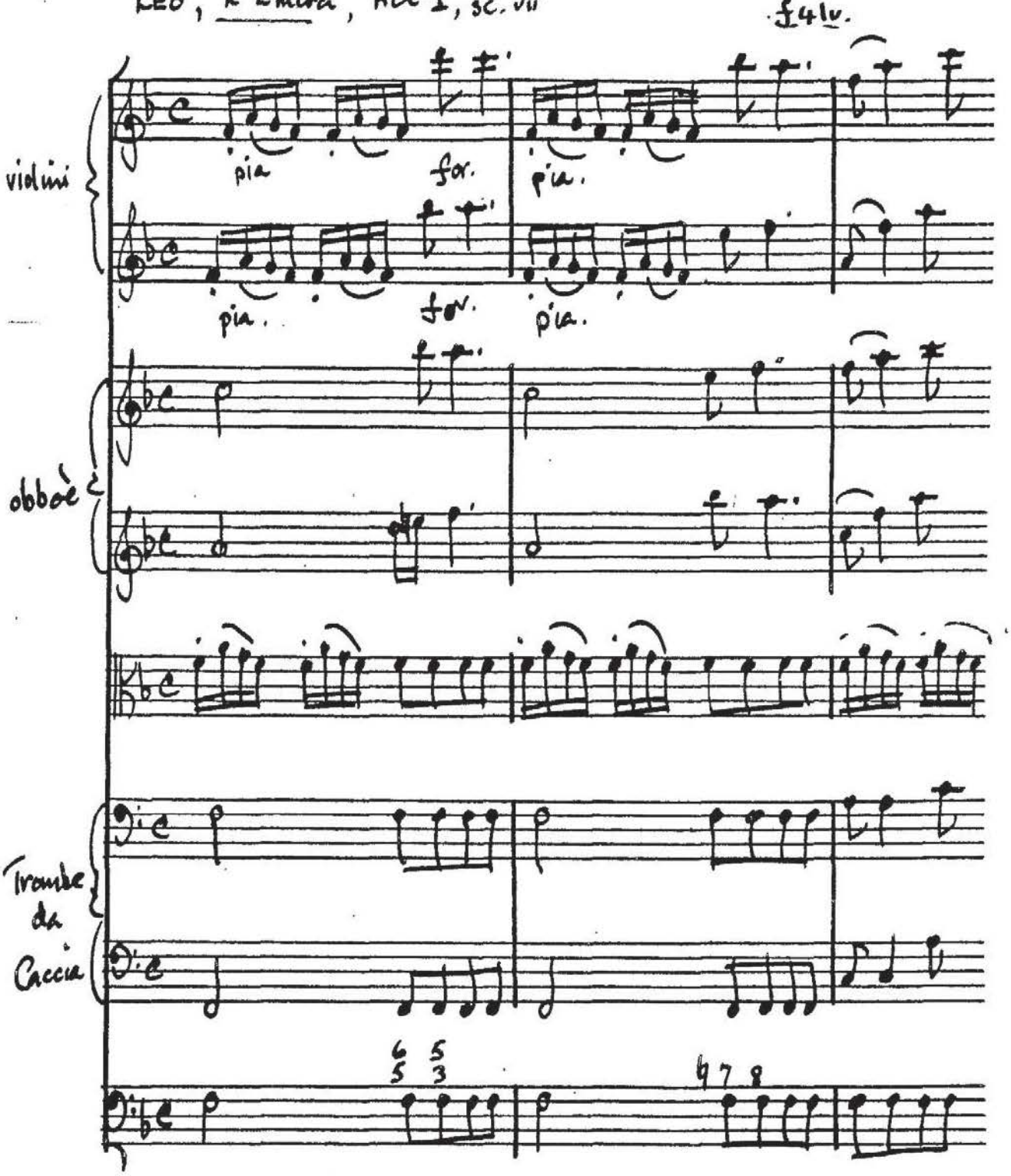
TRAETTA, Didone abbandonata, Act II. f. 48 v.

Ex. 111.



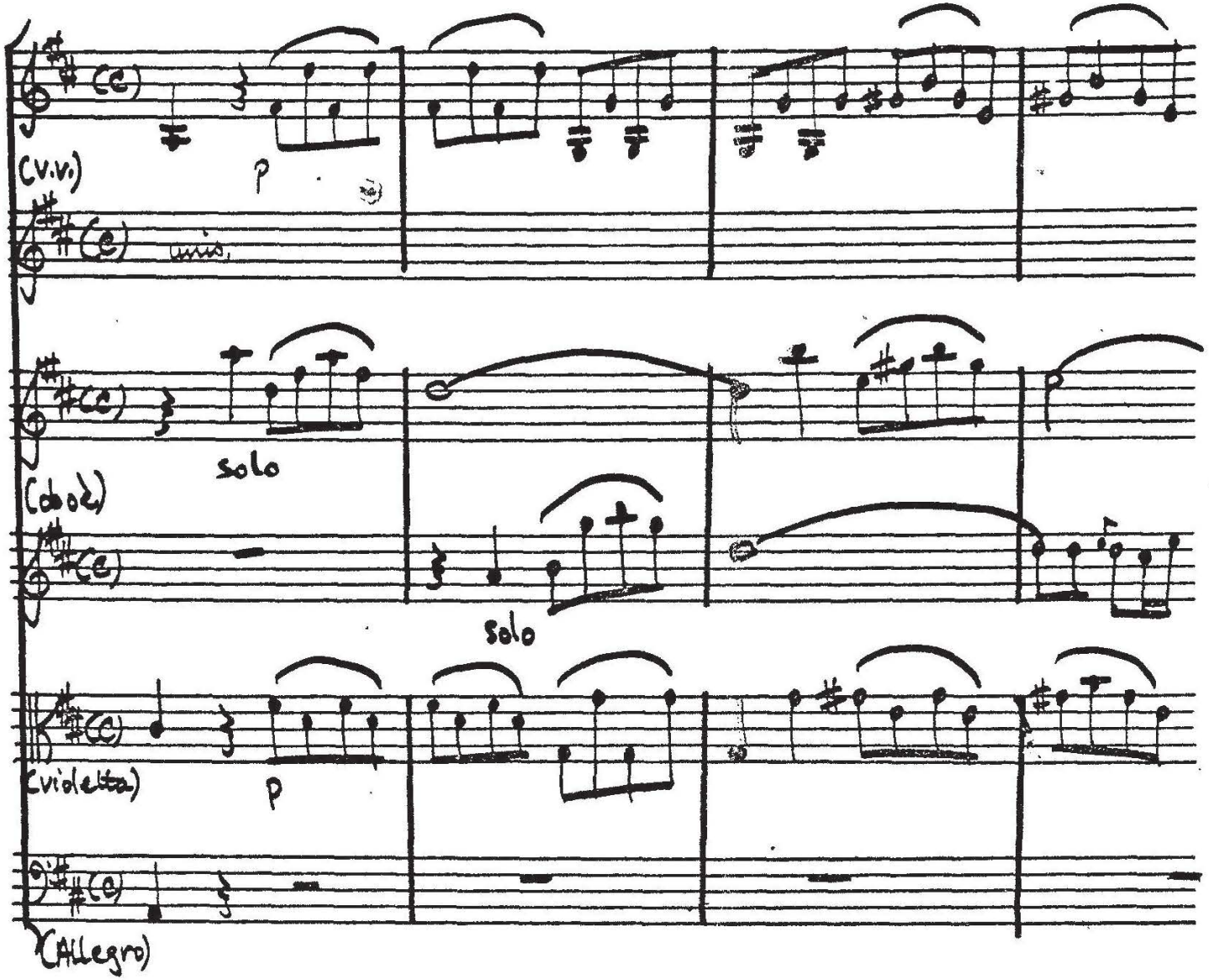
Ex. 112.

LEO, L'Emira, Act I, sc. vii

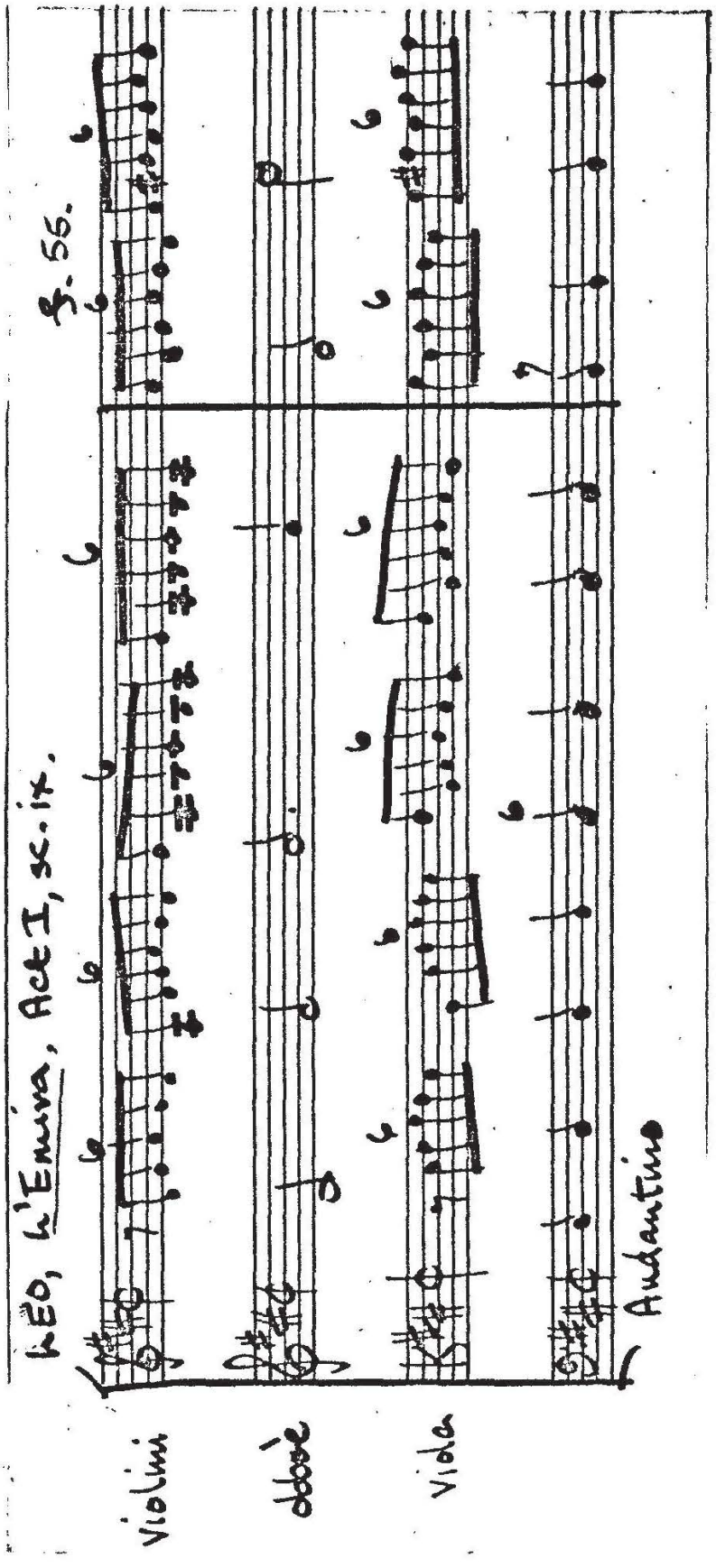


Ex. 113.

LEO, Andromaca, Act I, sc. viii. f. 68.

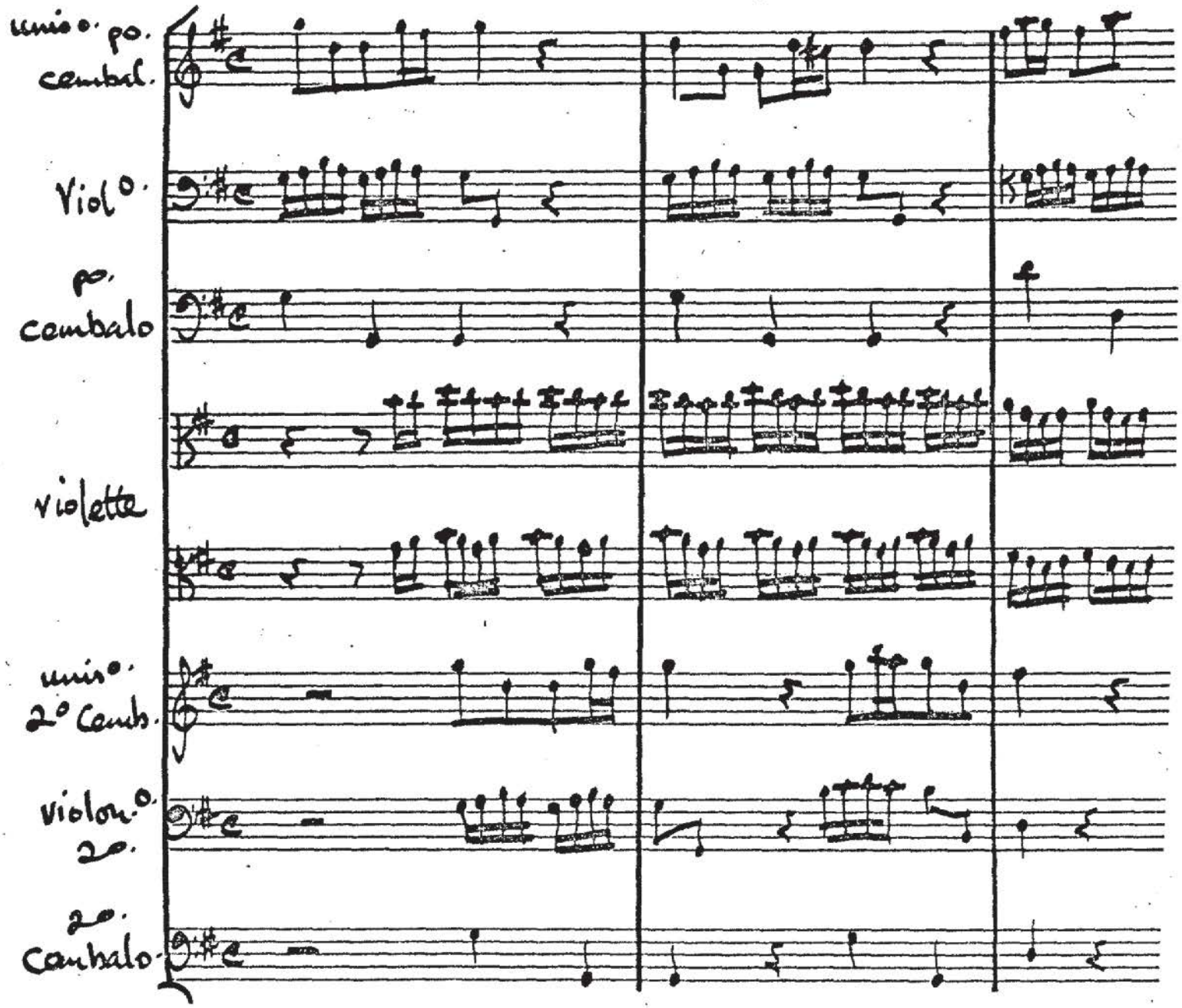


Ex. 114.



Ex. 115.

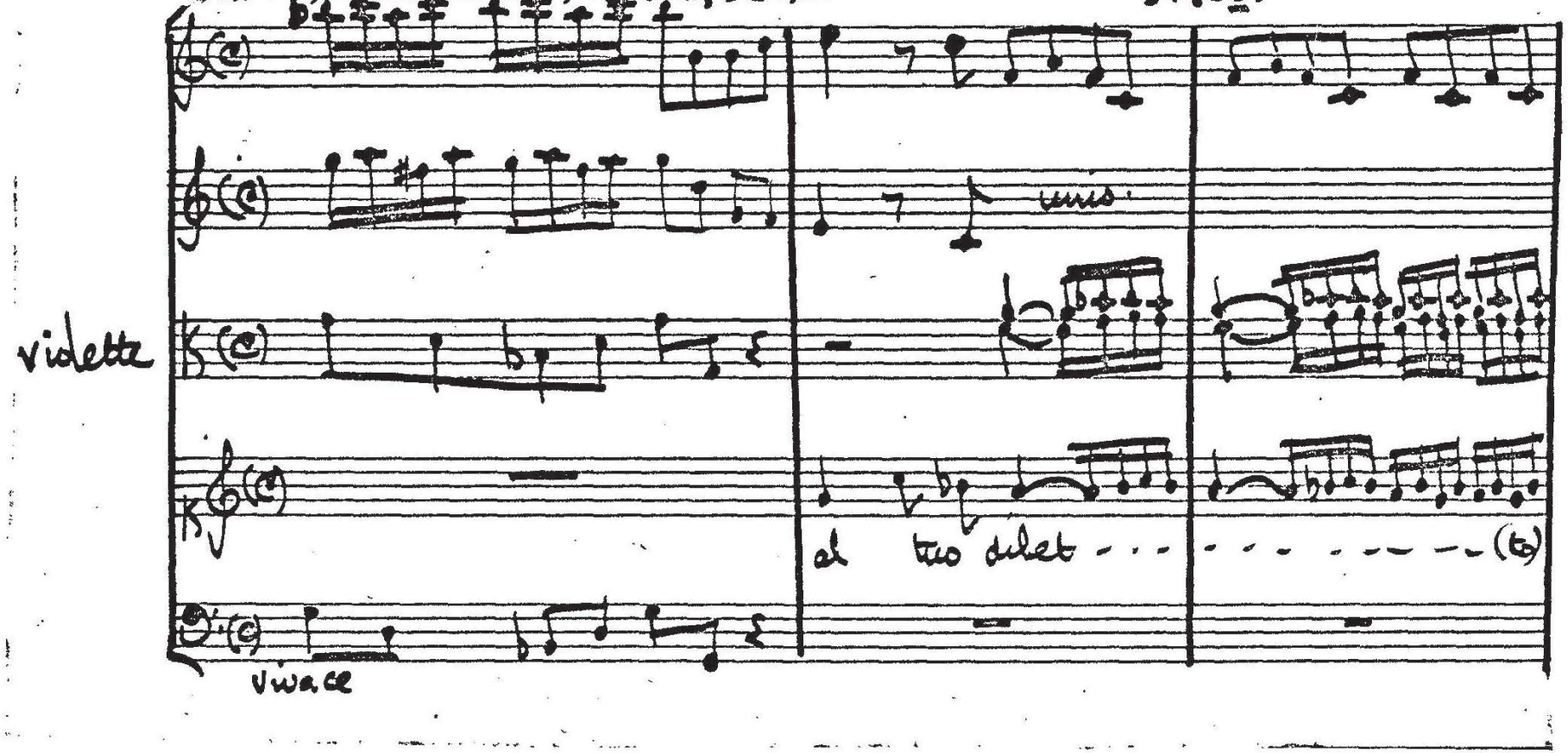
SARRI, Gare Generose, Act II, sc. ii. f 67v.



Ex. 116.

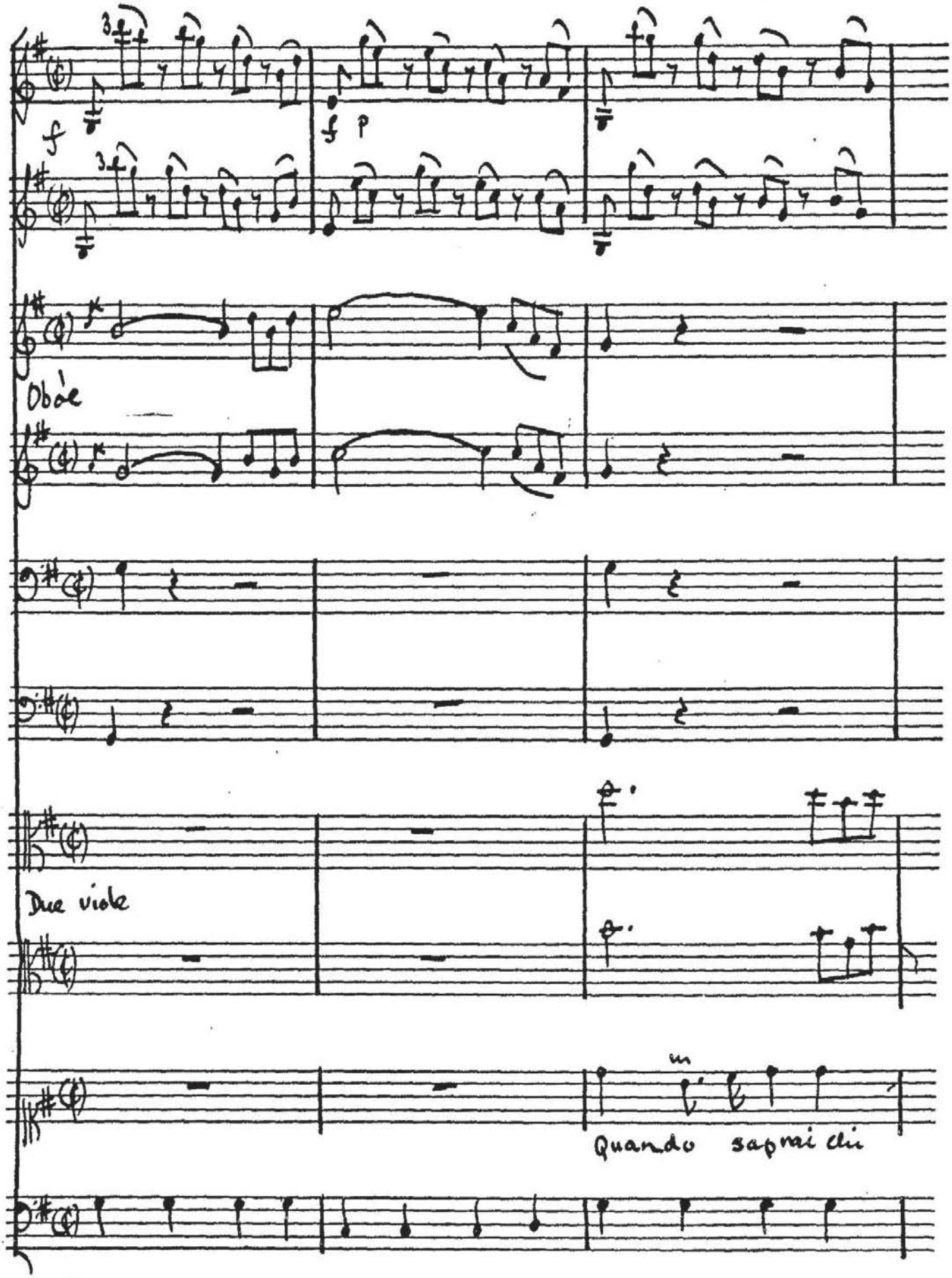
SARRI, La Ginevra, Act I, sc. xii

f. 43v.

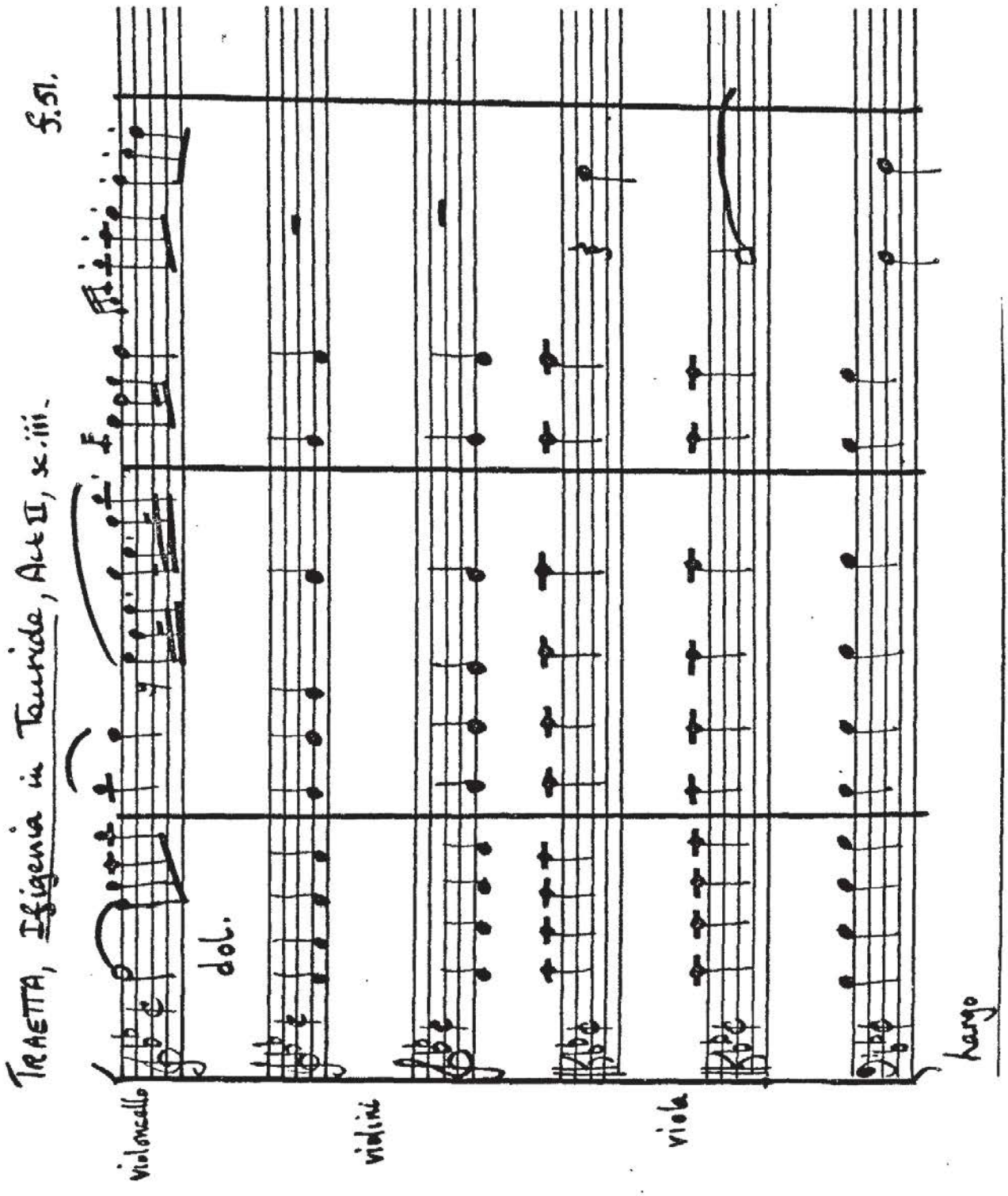


Ex. 117.

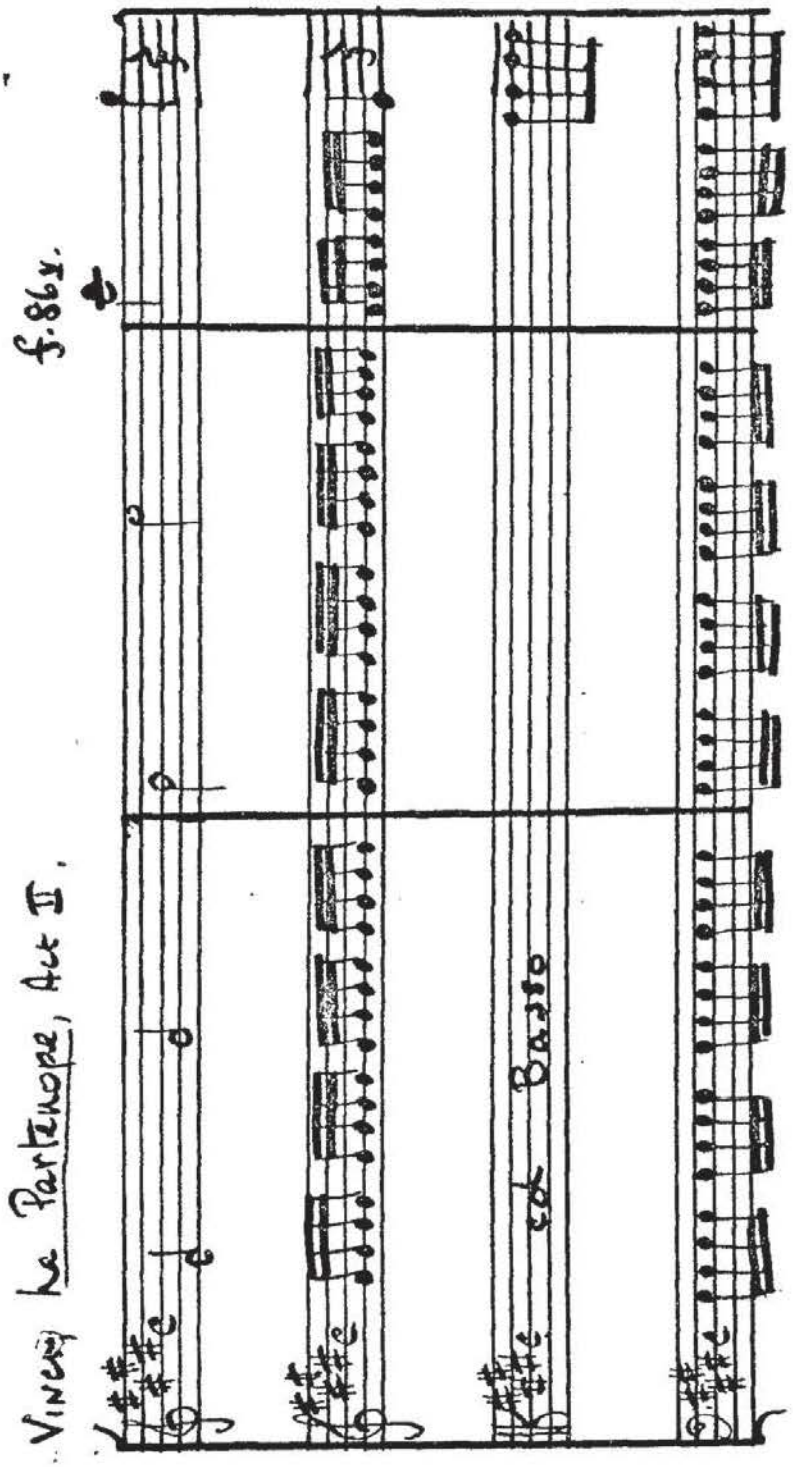
TRAETTA, Didone abbandonata, Act I. ff. 45-45v.



Ex. 120.

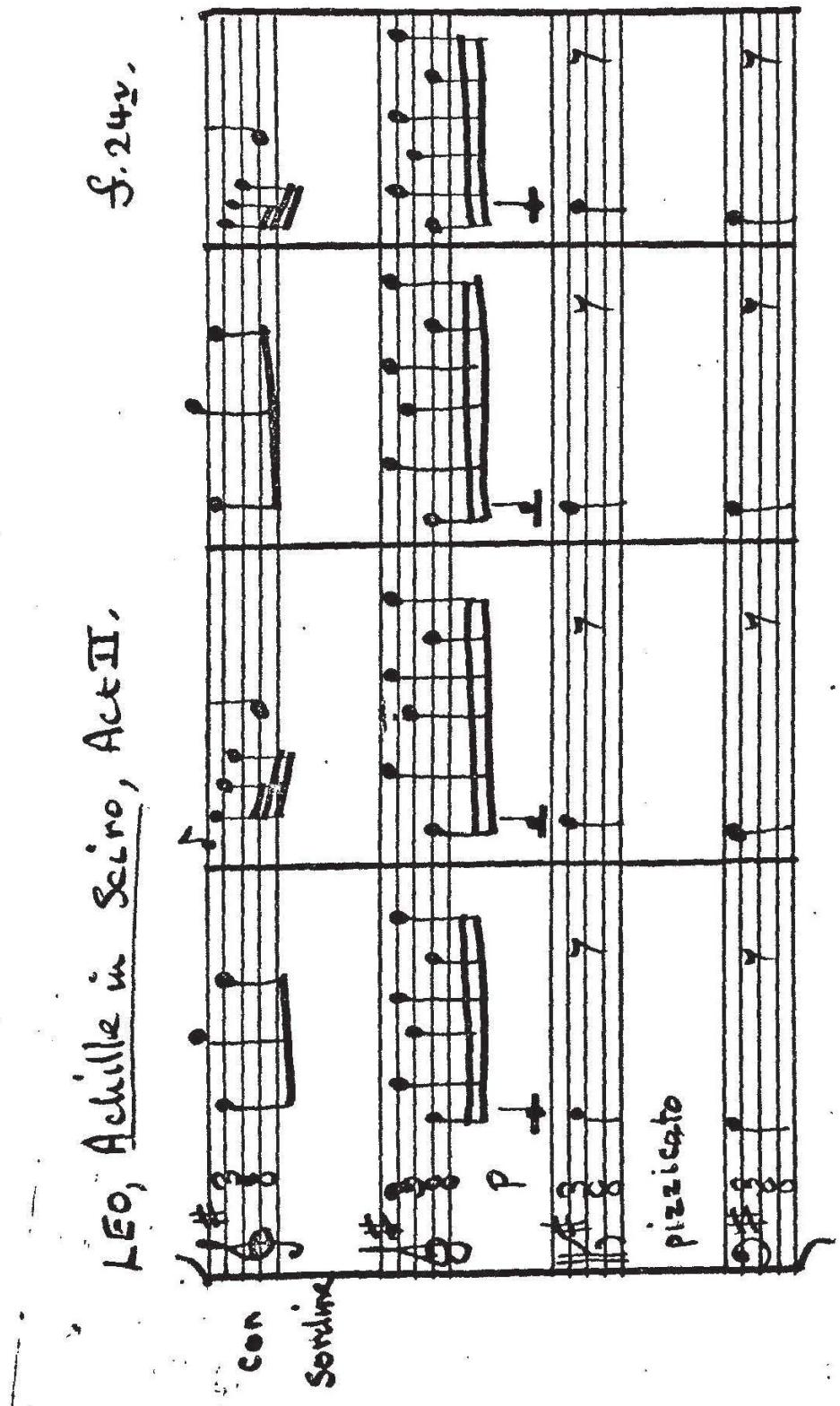

TRAETTA, Ifigenia in Tauride, Act II, sc. iii.
f. 51.
violoncello
dol.
violini
viola
largo

Ex. 121.



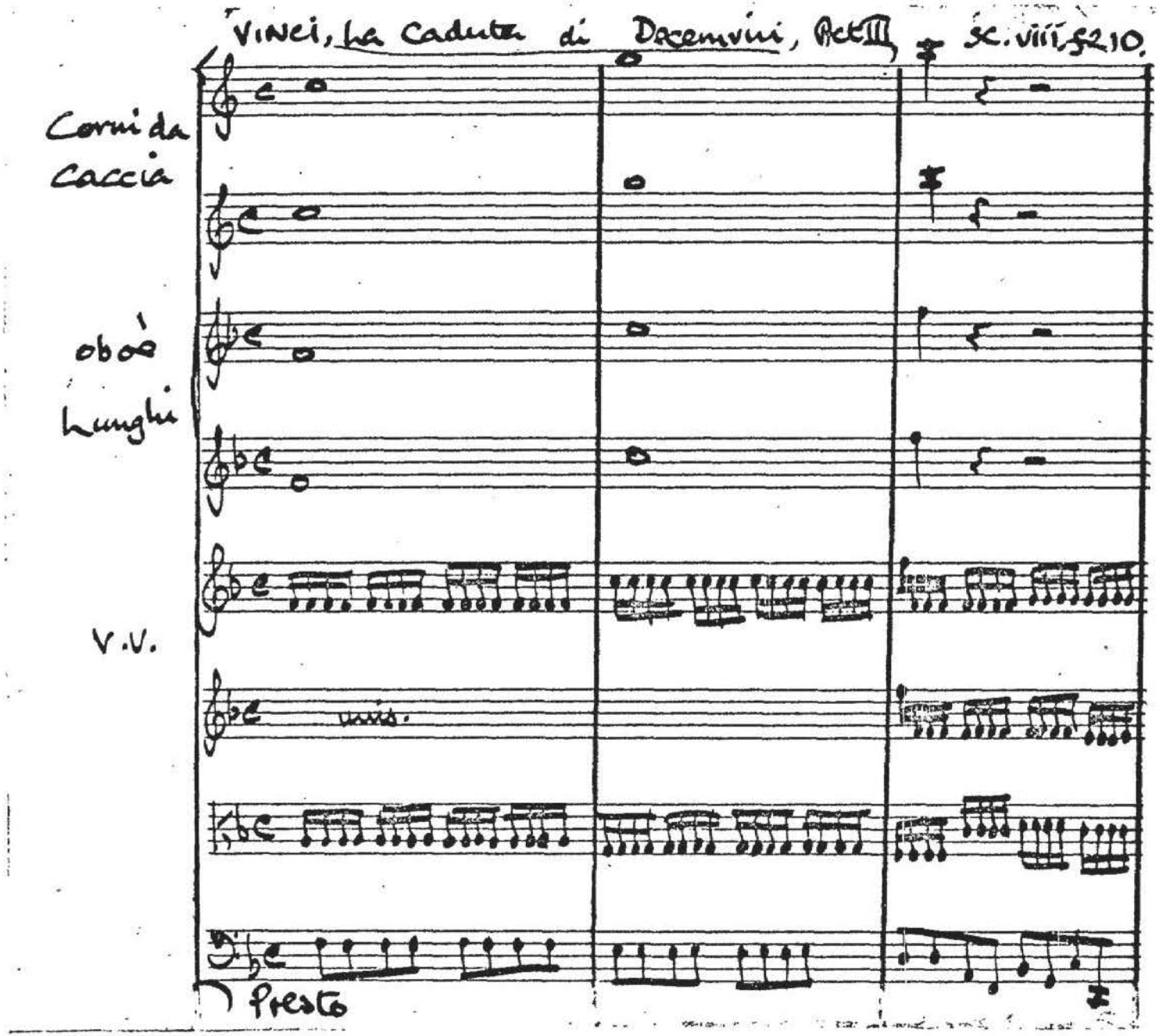
Ex. 122

Ex. 123.



Vinci, La Caduta di Decemvini, Act III, sc. viii, f. 210.

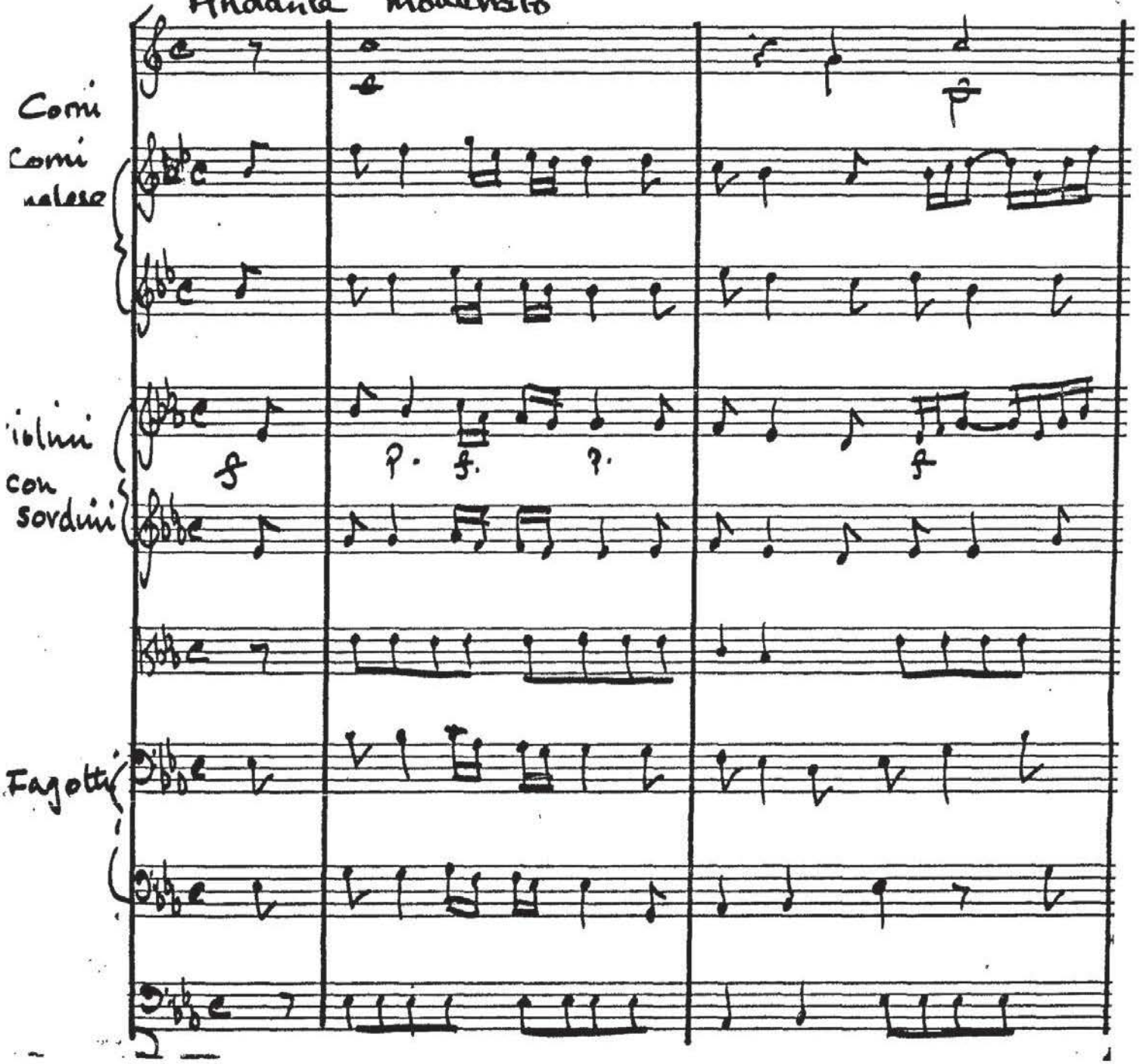
Ex. 124.



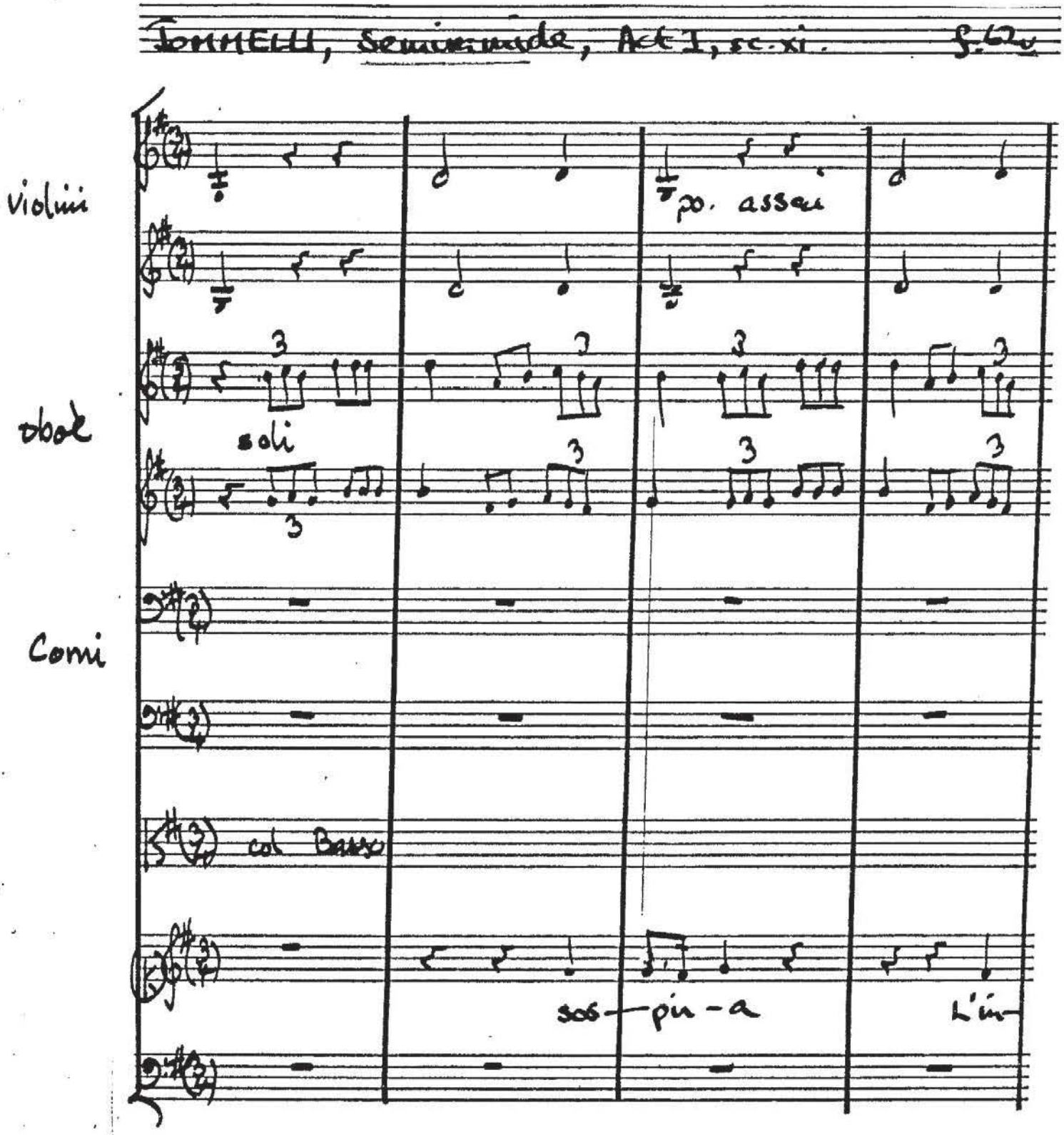
Ex. 125.

BONNO, L'Isola disabitata, Act I. f. 38.

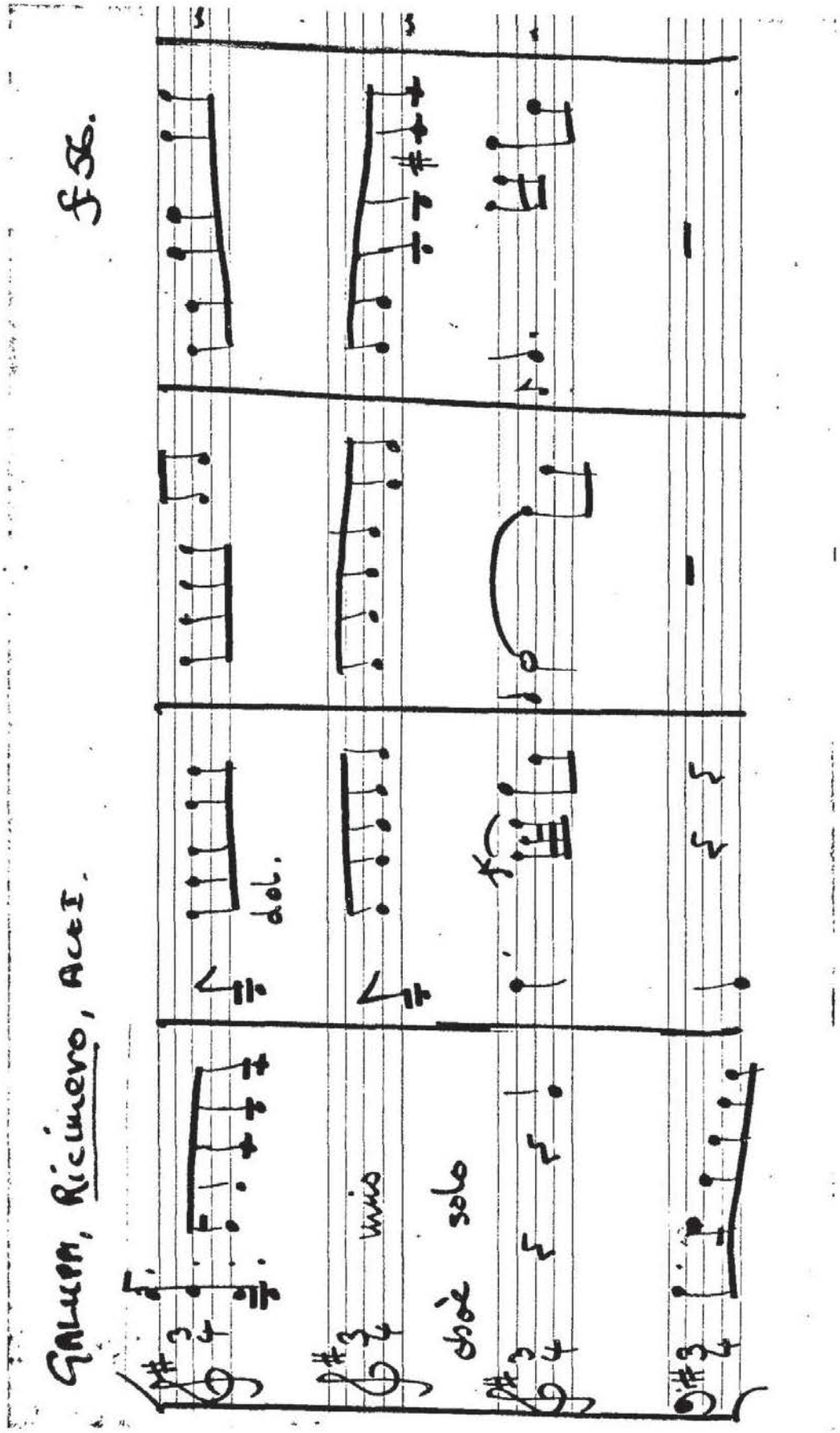
Andante moderato



Ex. 126.


TOMMELLI, Semiramide, Act I, sc. xi. f. 62v
Violini
po. assai
oboe
soli
Corni
col Basso
sos-pir-a
L'in-

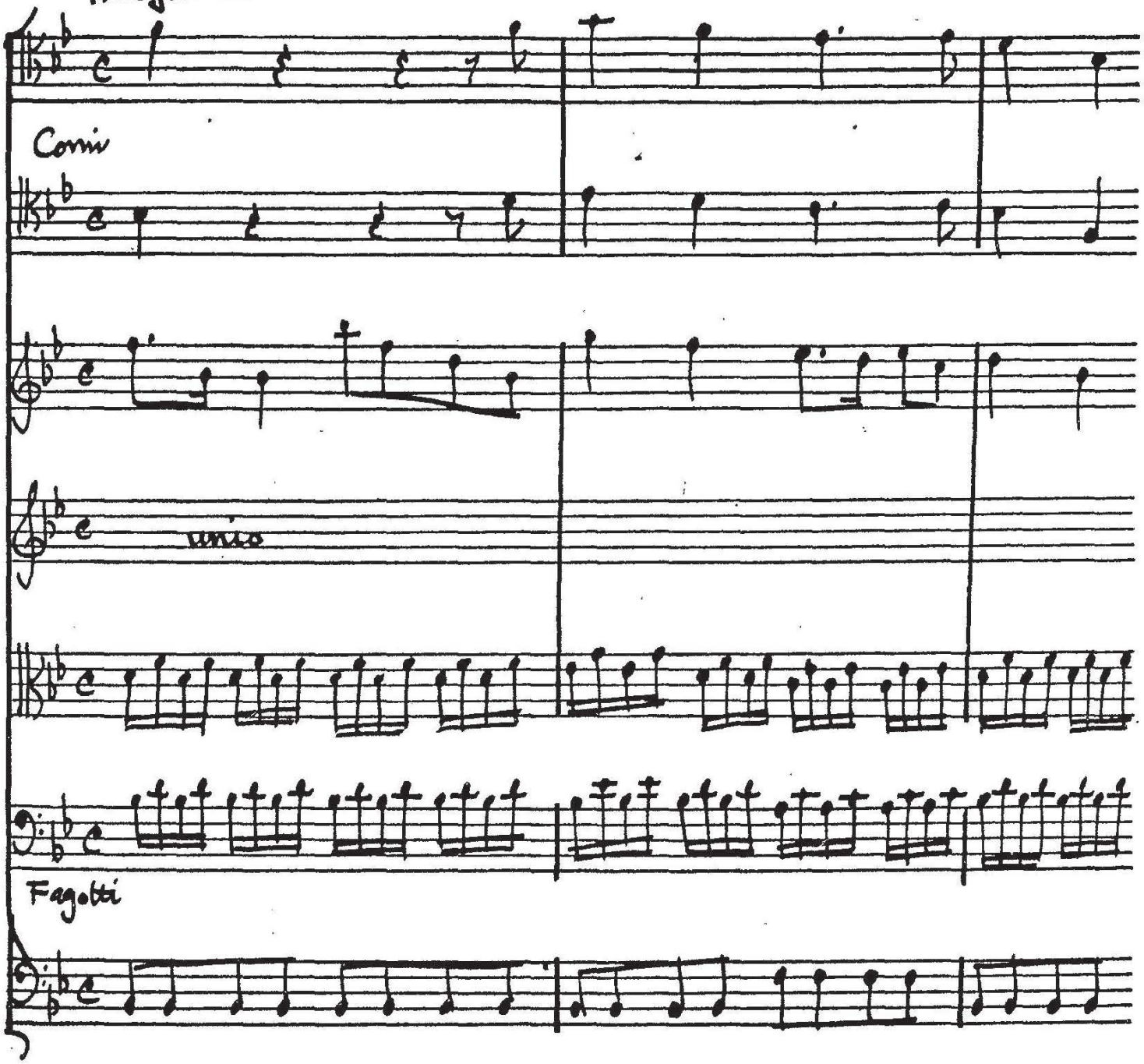
Ex. 127.



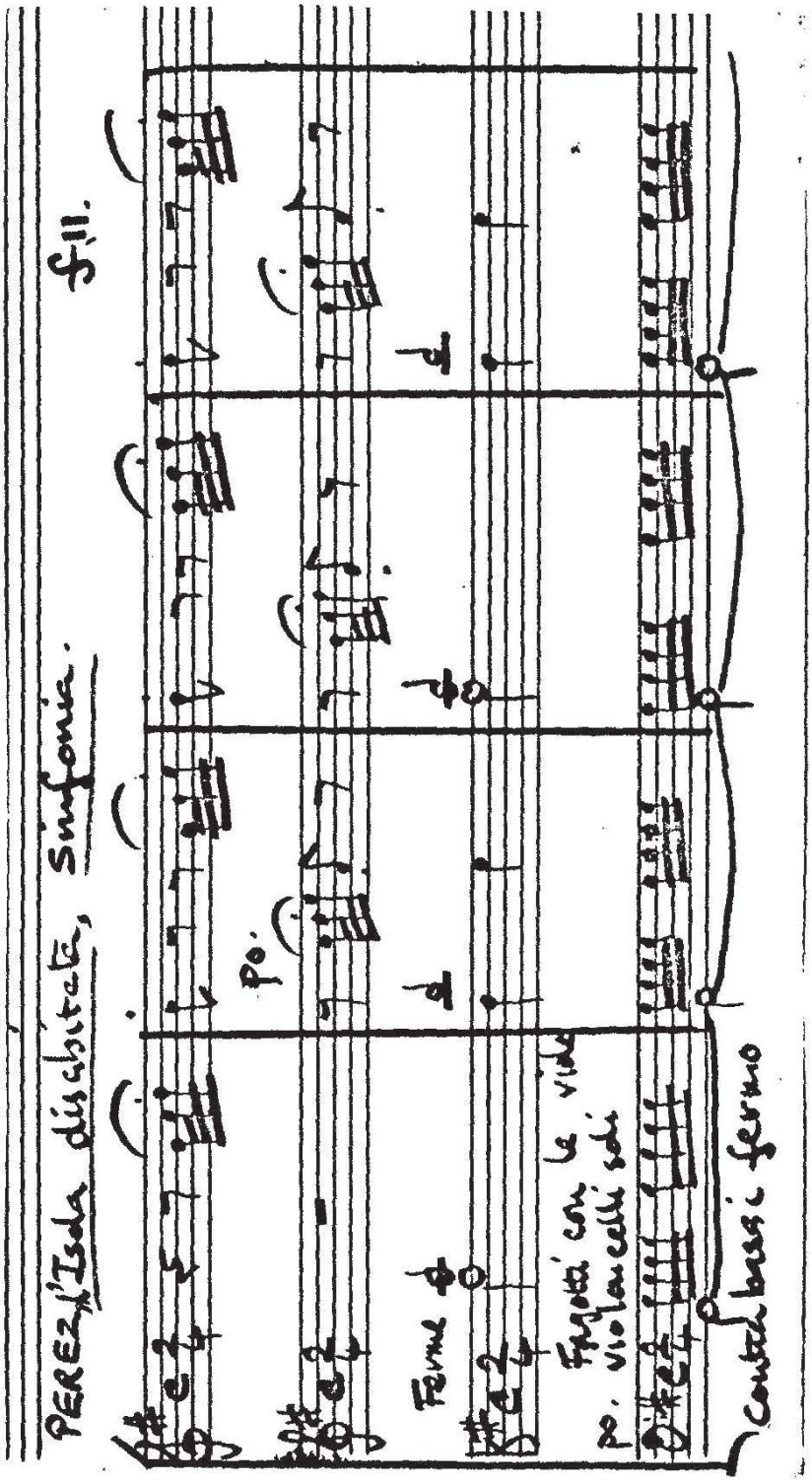
Ex. 129.

GALUPPI, Ezio,
Allegro non tanto

f. 61.

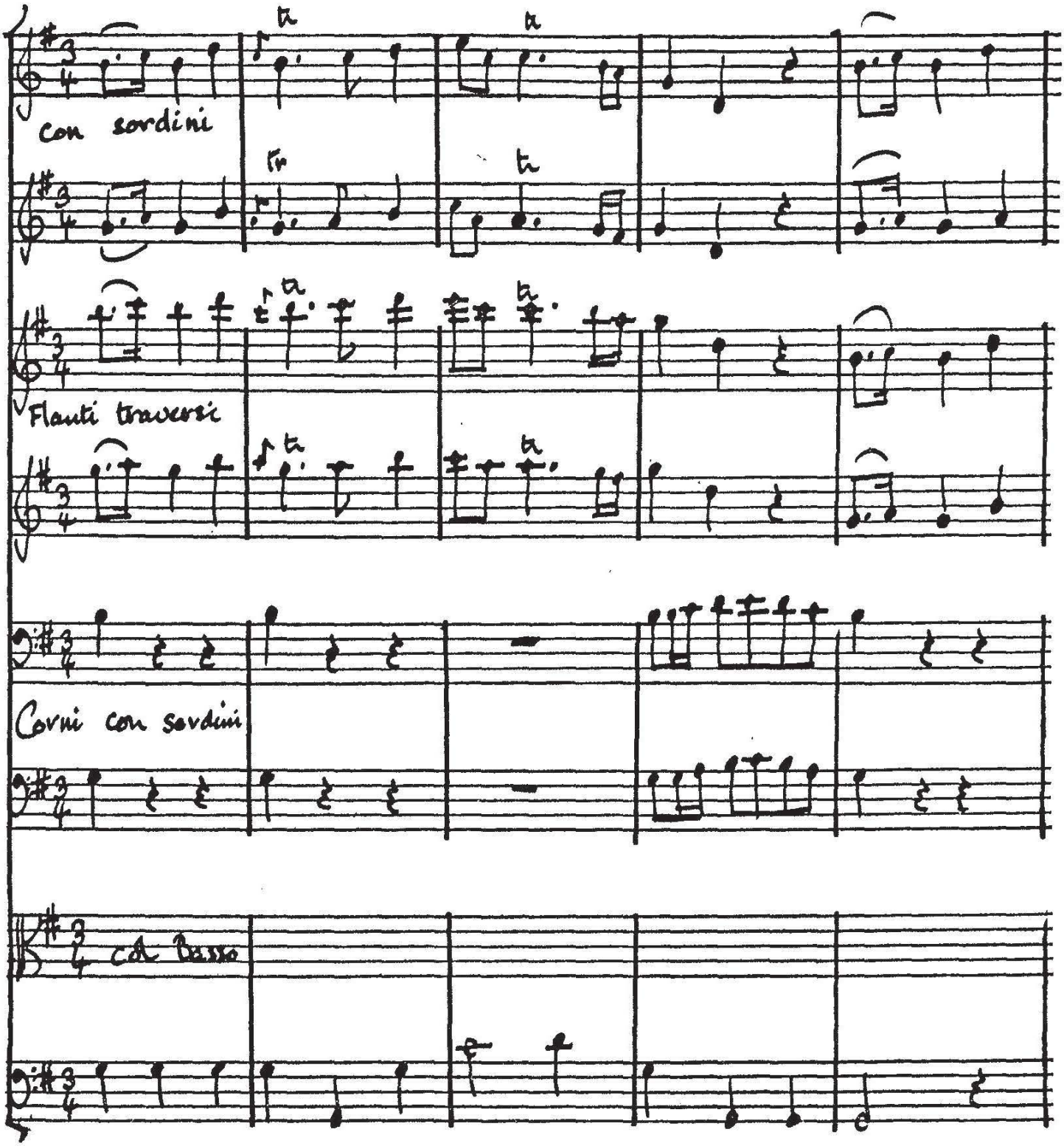


Ex. 130.


PEREZ, l'Isola disabitata, Sinfonia.
f.11.
Ferme
Fagotti con le viole
po. violoncelli soli
Contrabassi fermo

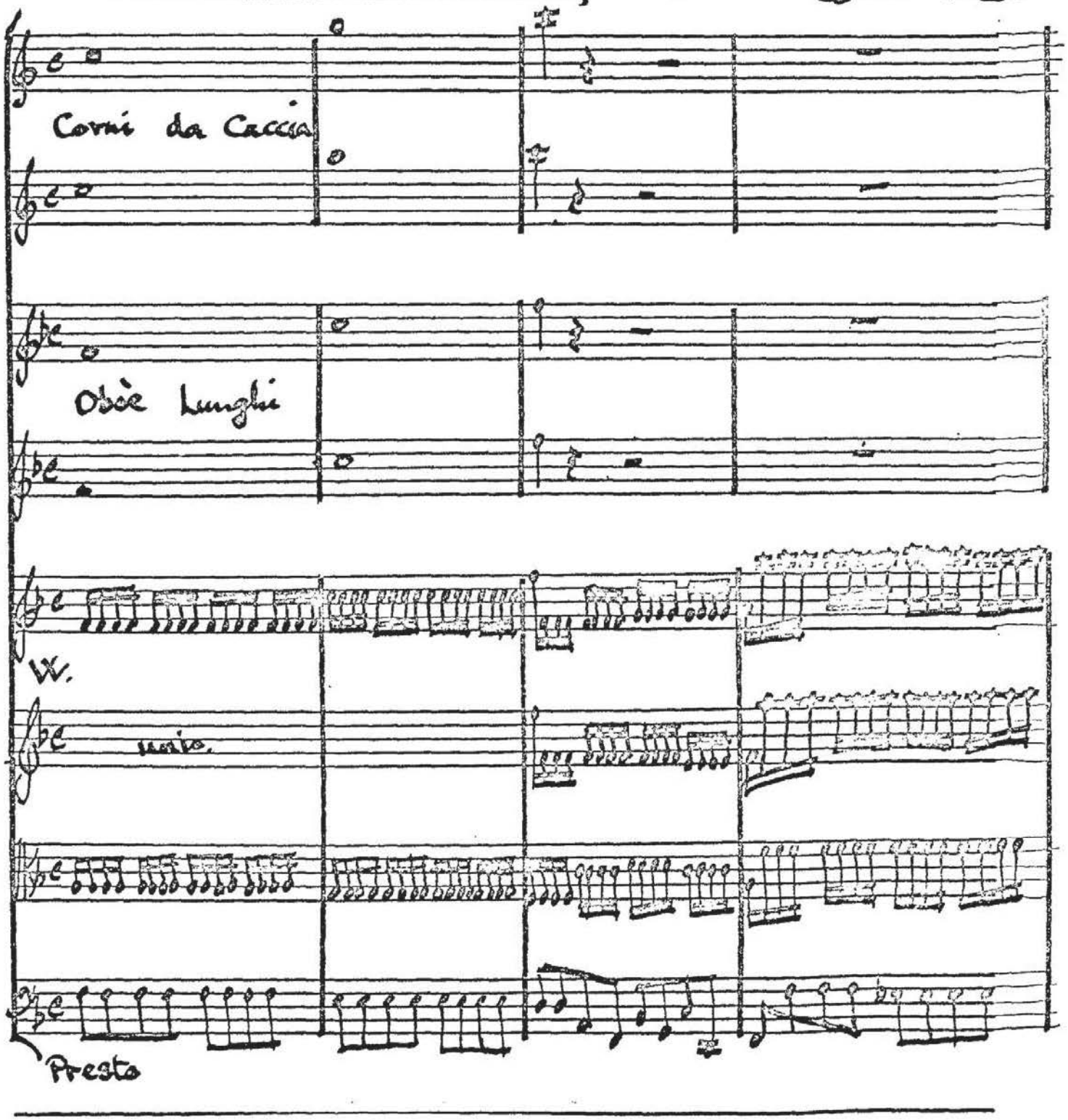
Ex. 131.

JOMMELLI, Semiramide, Act II, sc. xiii. f. 69v.

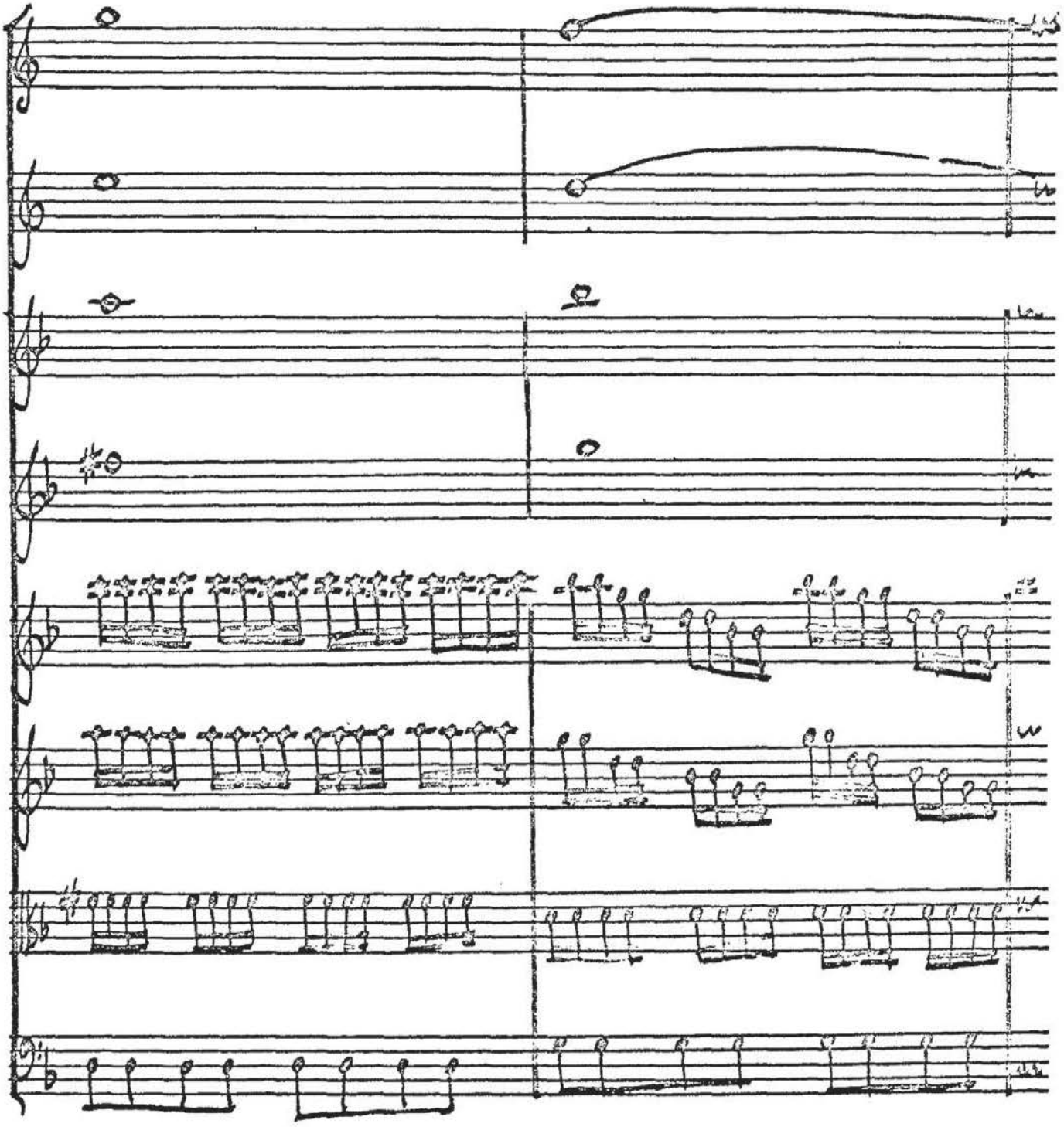


Ex. 132.

Vinci, ha Ceduta di Decemviri, Act III, sc. viii. ff. 210–210v.



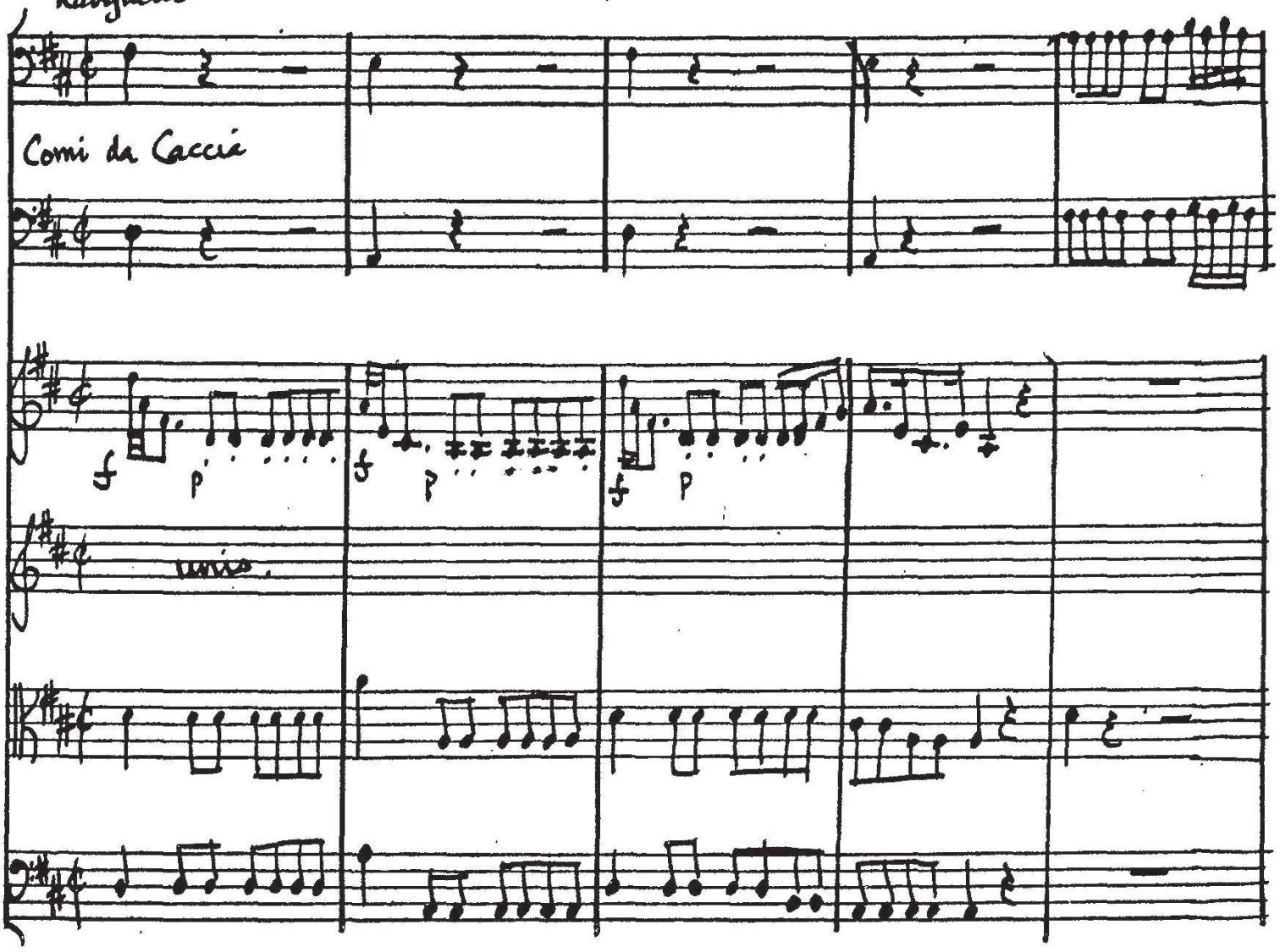
Ex. B2. La Cadenza (continua).



Ex. 133.

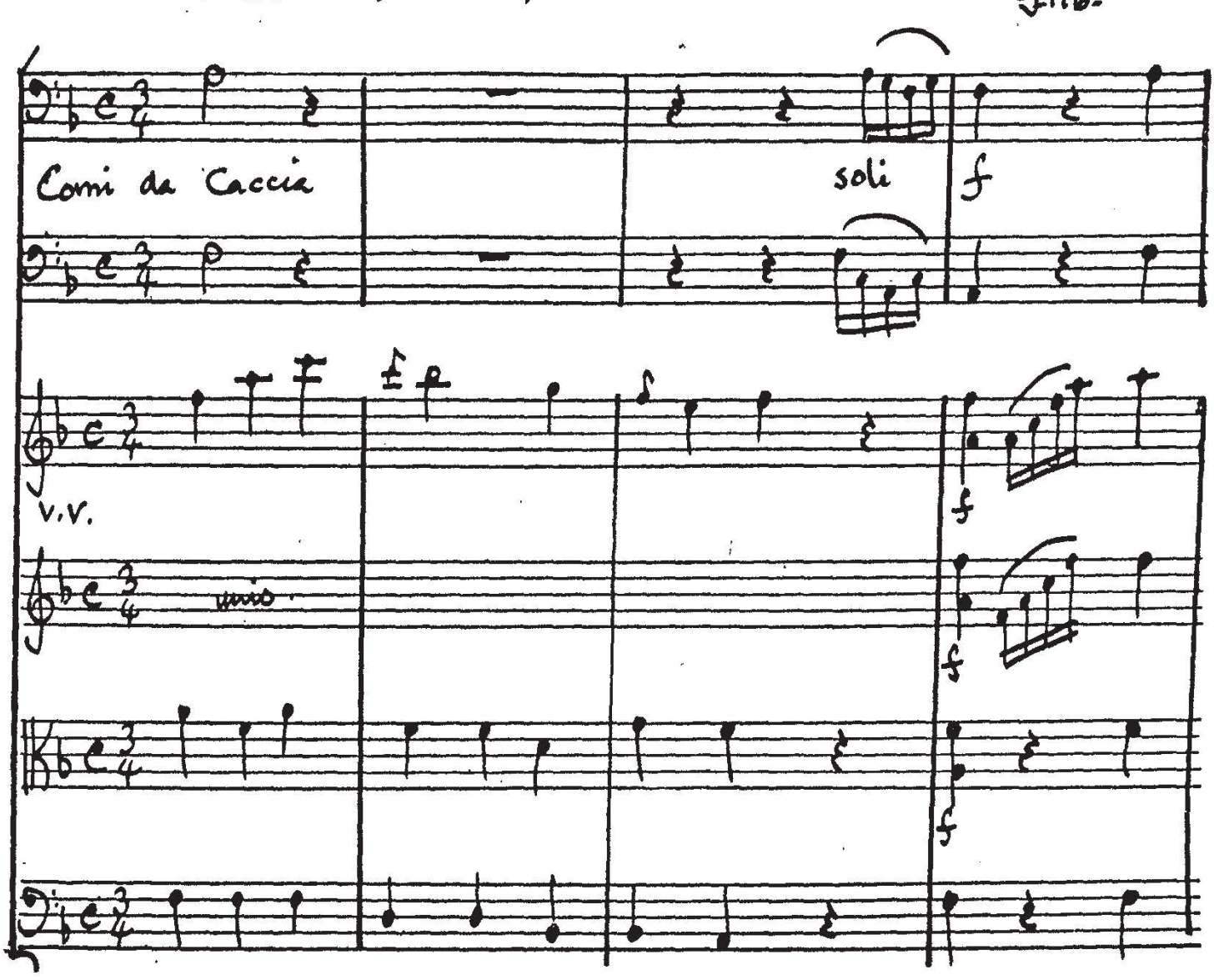
VINCI, Siface, Act II, sc. viii

f. 105v.



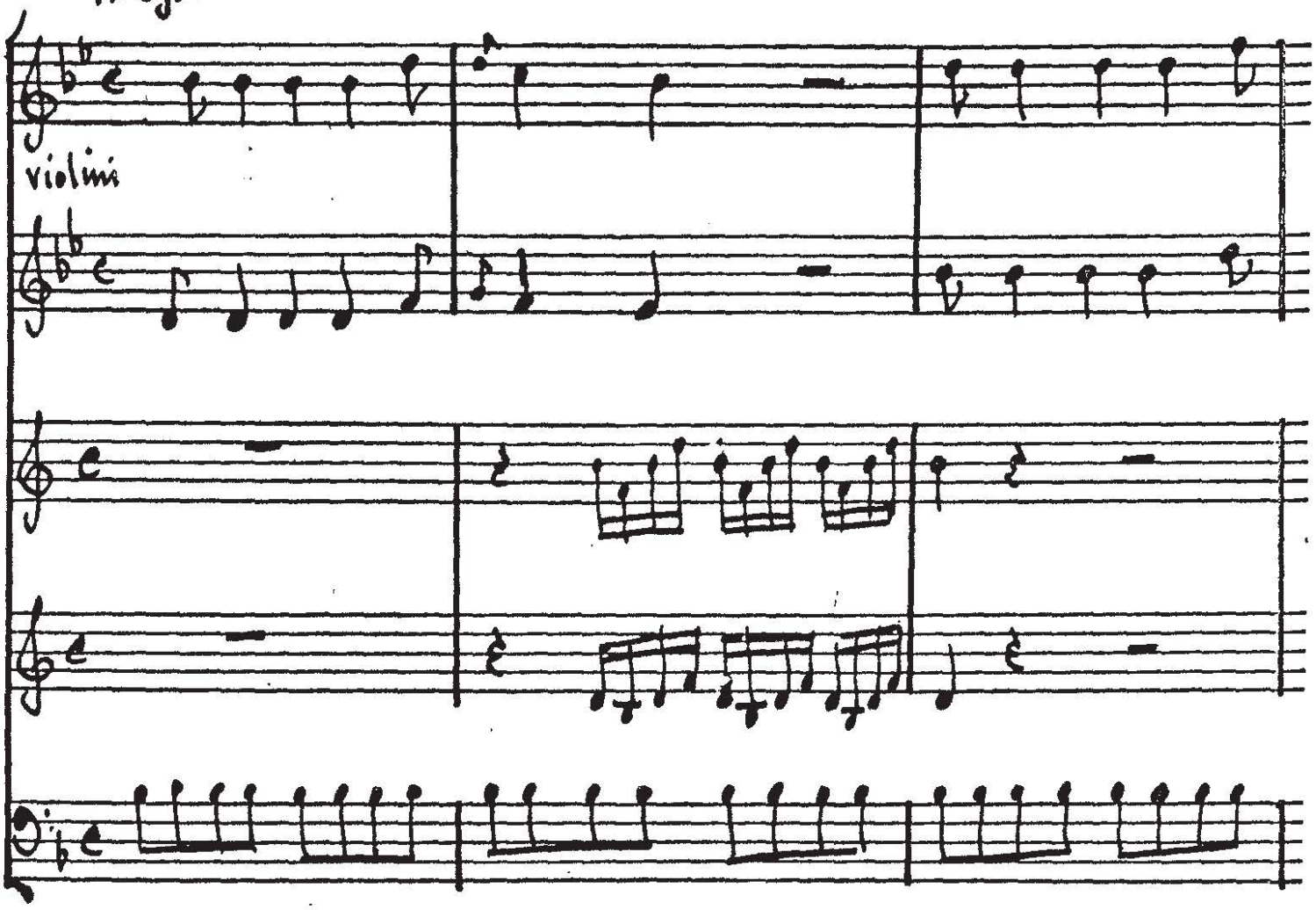
Ex. 134.

PEREZ, Artaserse, Act II, sc. i.



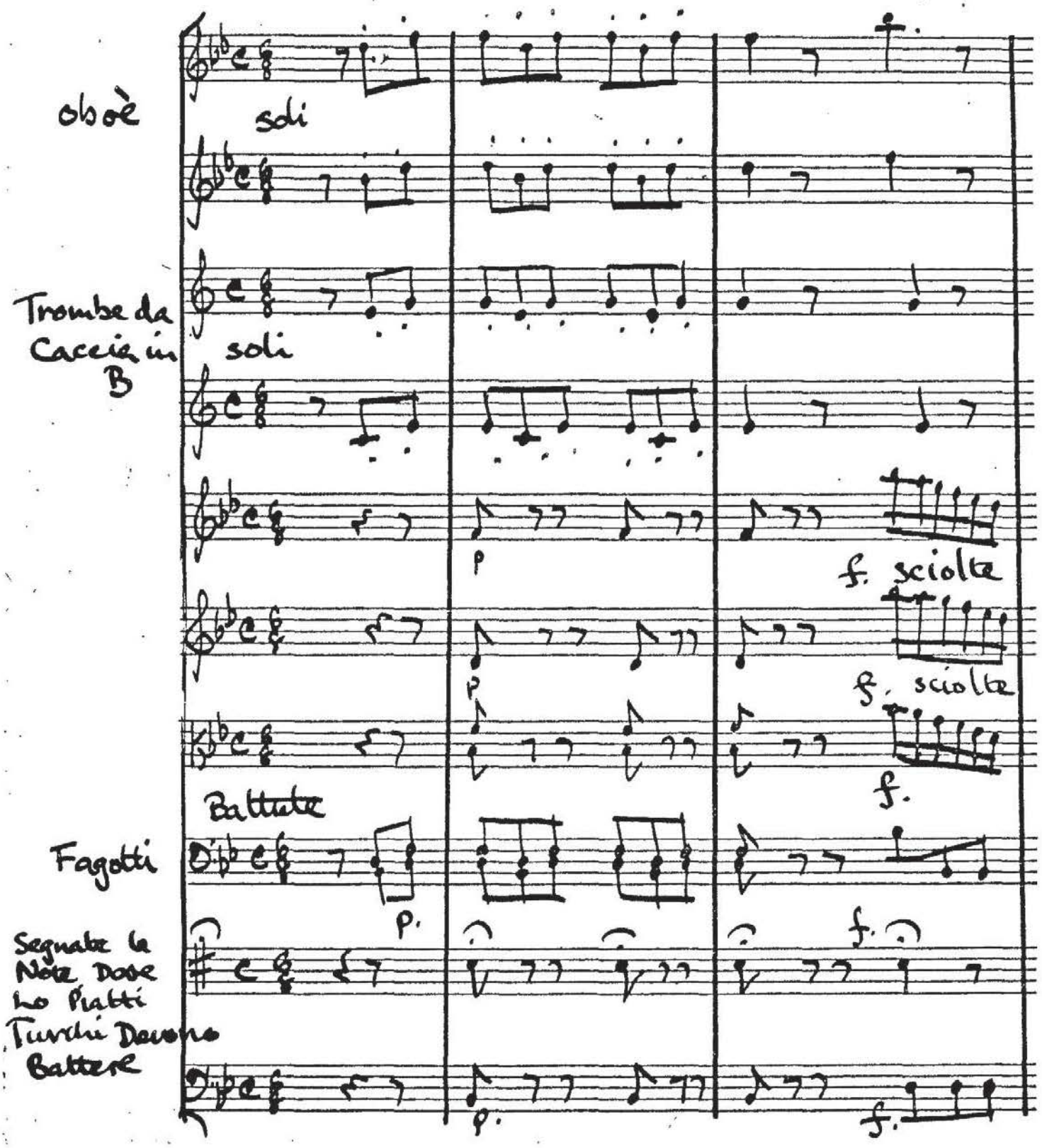
Ex. 135.

TRAETTA, Armida, Act I, sc. ii. f. 49.



Ex. 136.

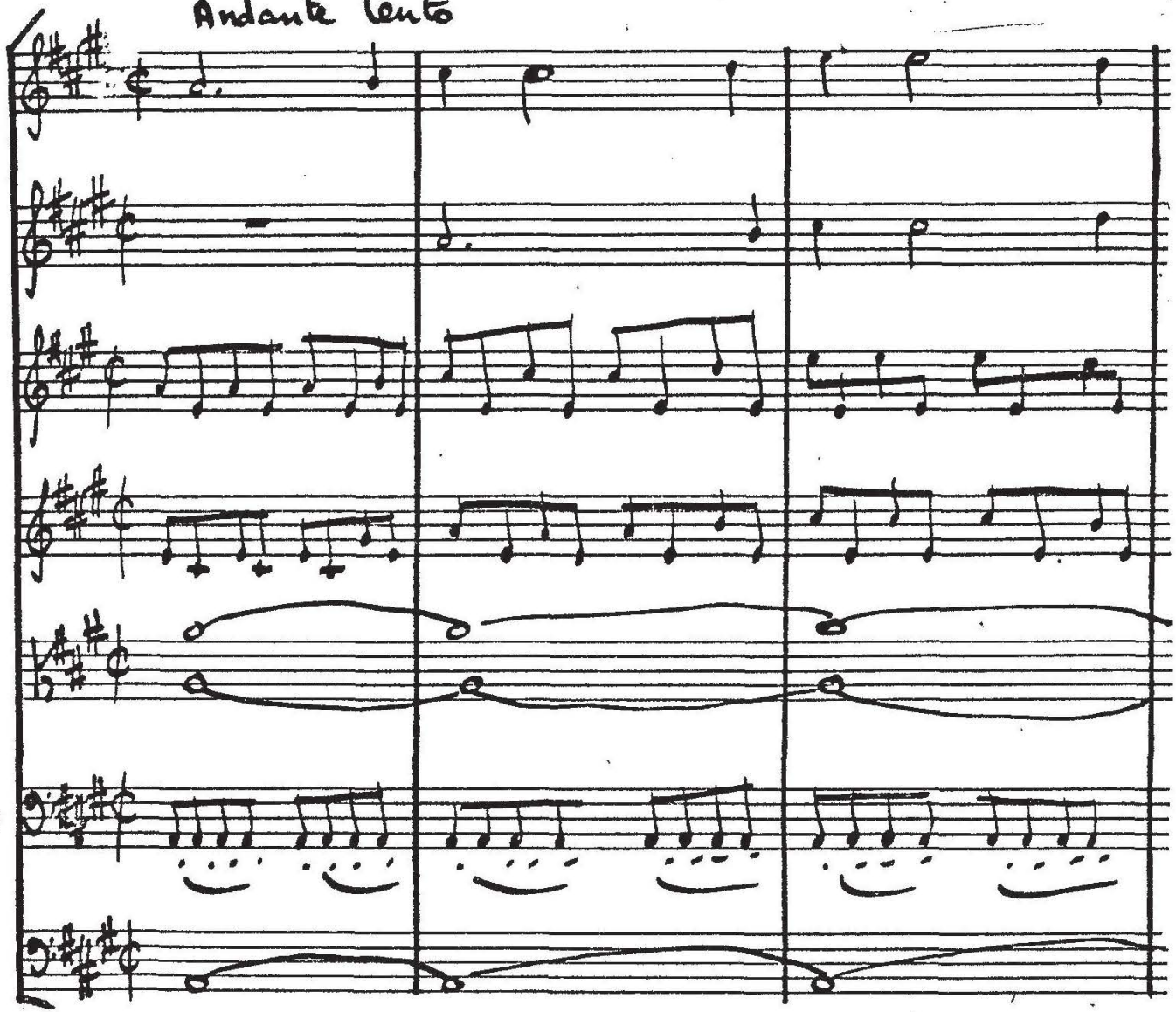
PEREZ, Solimano, Act I, sc. iv. f.40v.



Ex. 137.

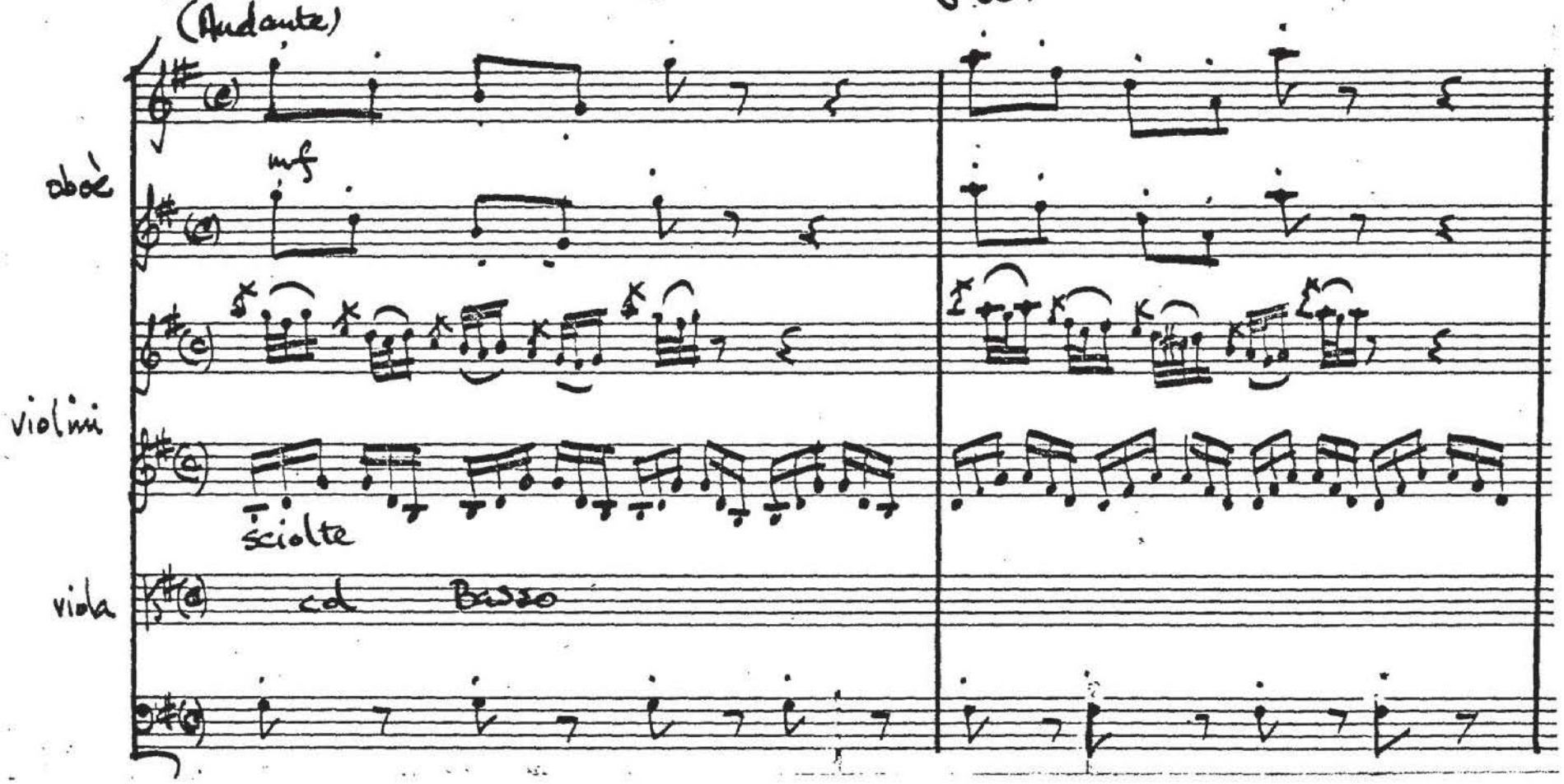
GALUPPI, Marchese Villano, Act I. §23.

Andante lento



Ex. 138.

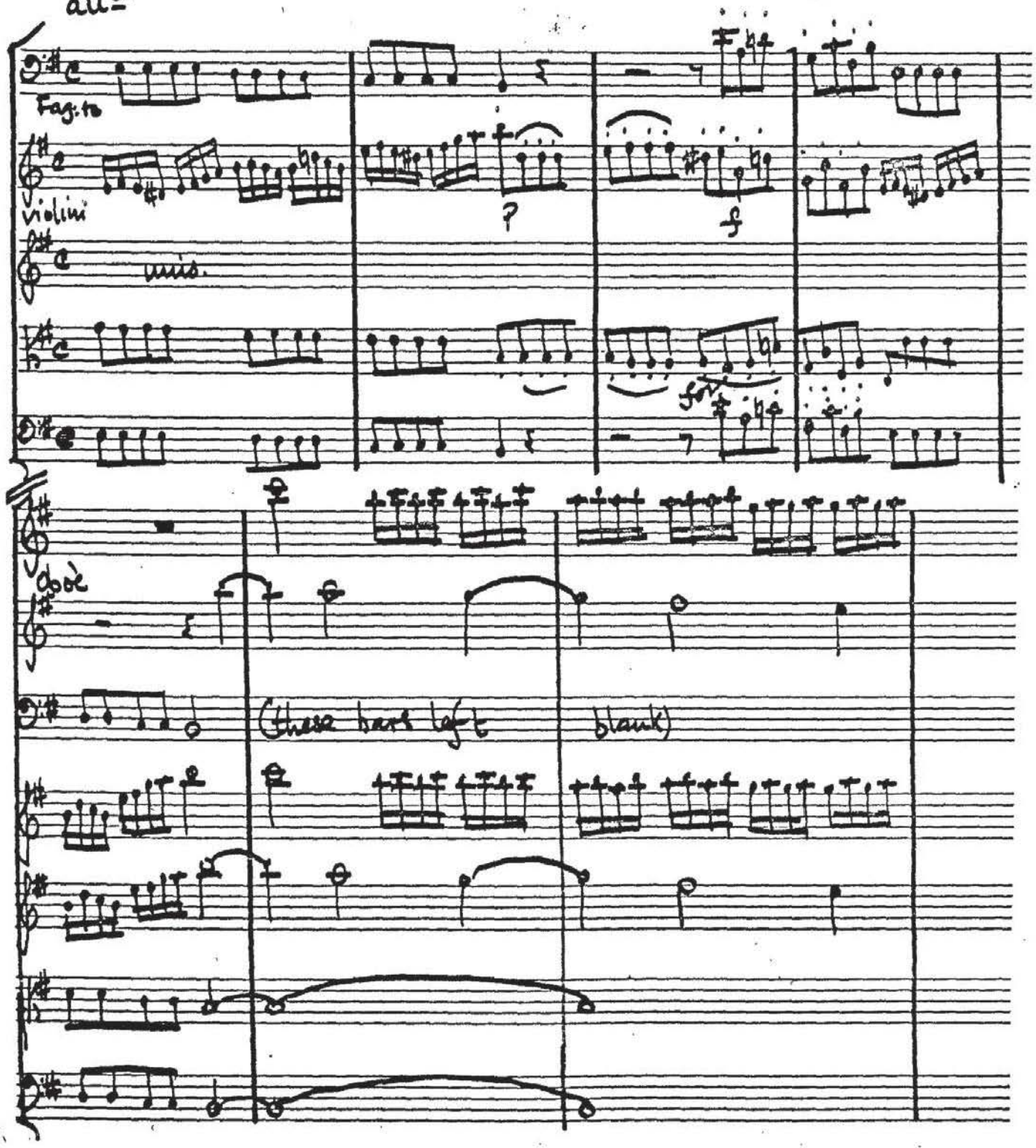
GALUPPI, Didone abbandonata, Act III, sc. vi. f 60.



Ex. 139.

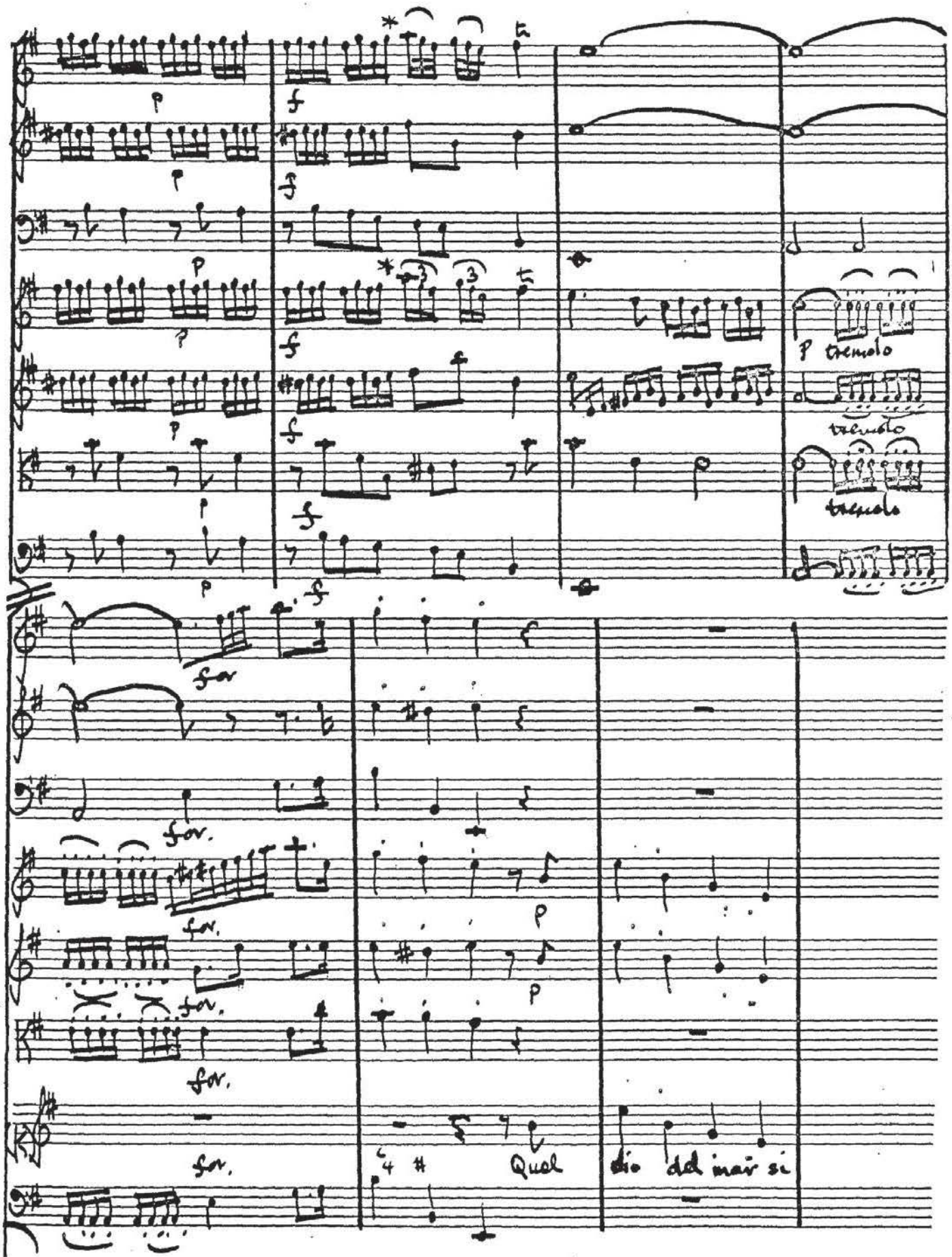
PORPORA, Gli Orti Esperidi, Act I

ff-20-21v.



(continued on next page)

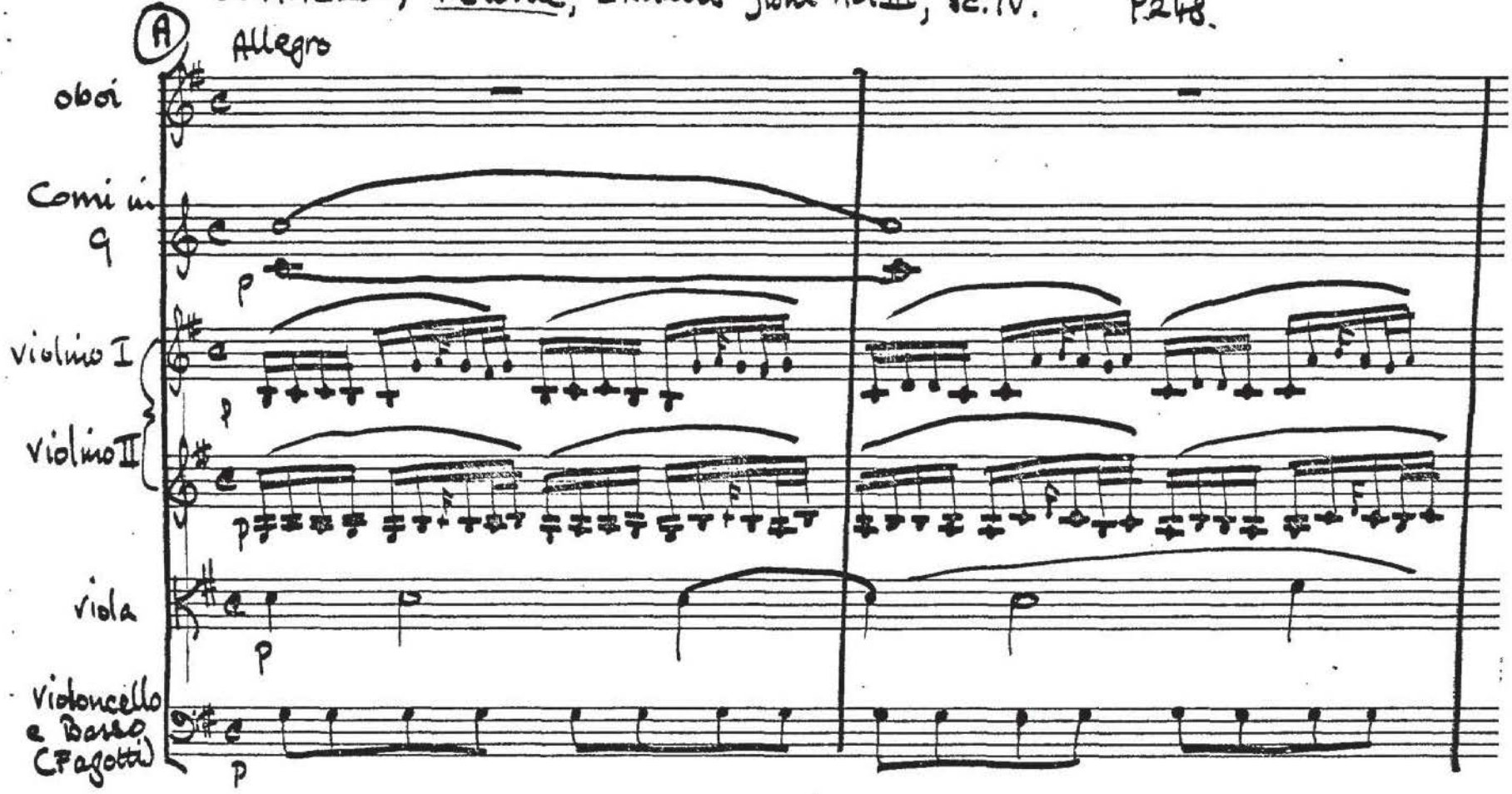
Ex. 139 (continu.)



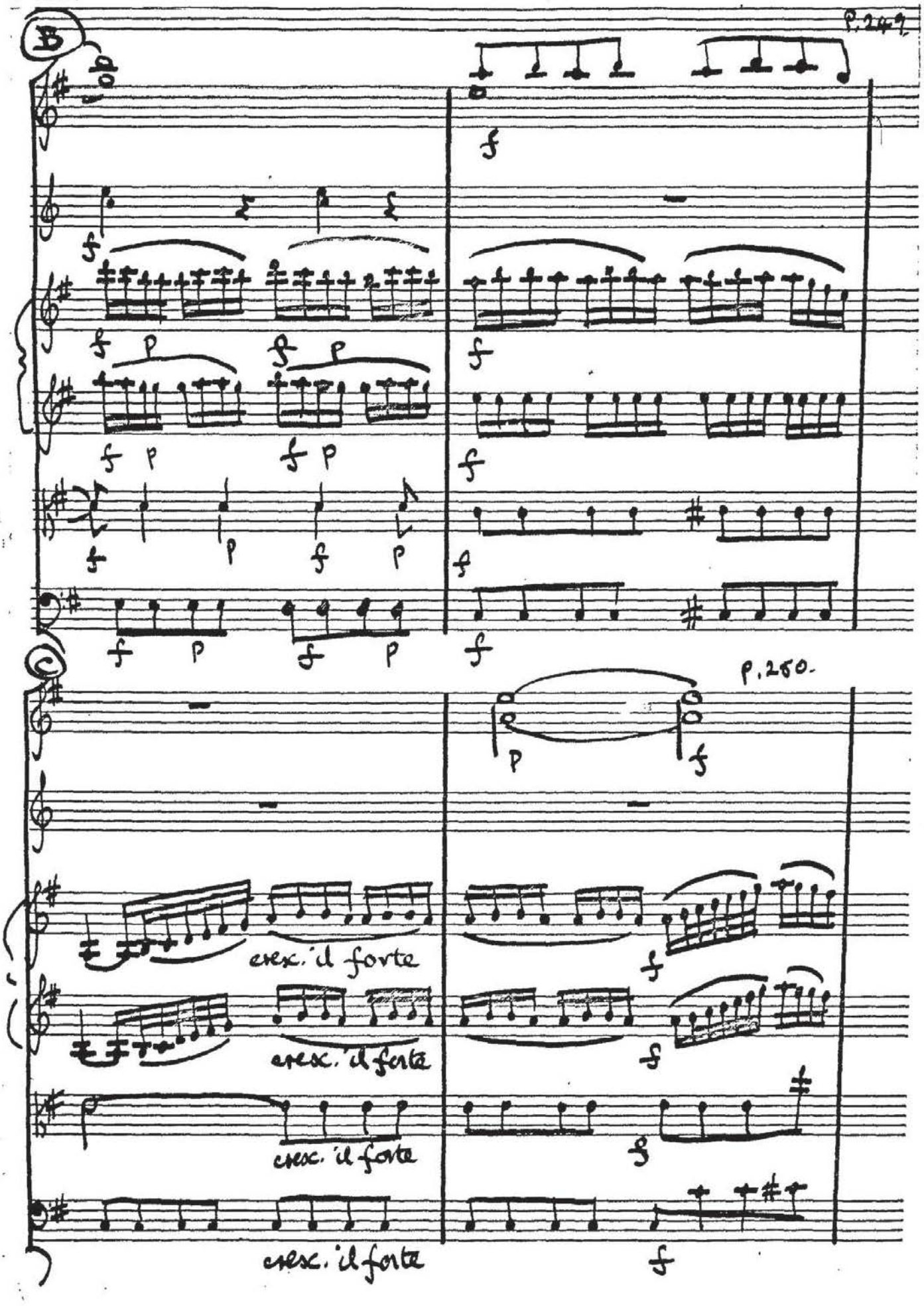
This rhythmic discrepancy occurs in the ms.

Ex. 140

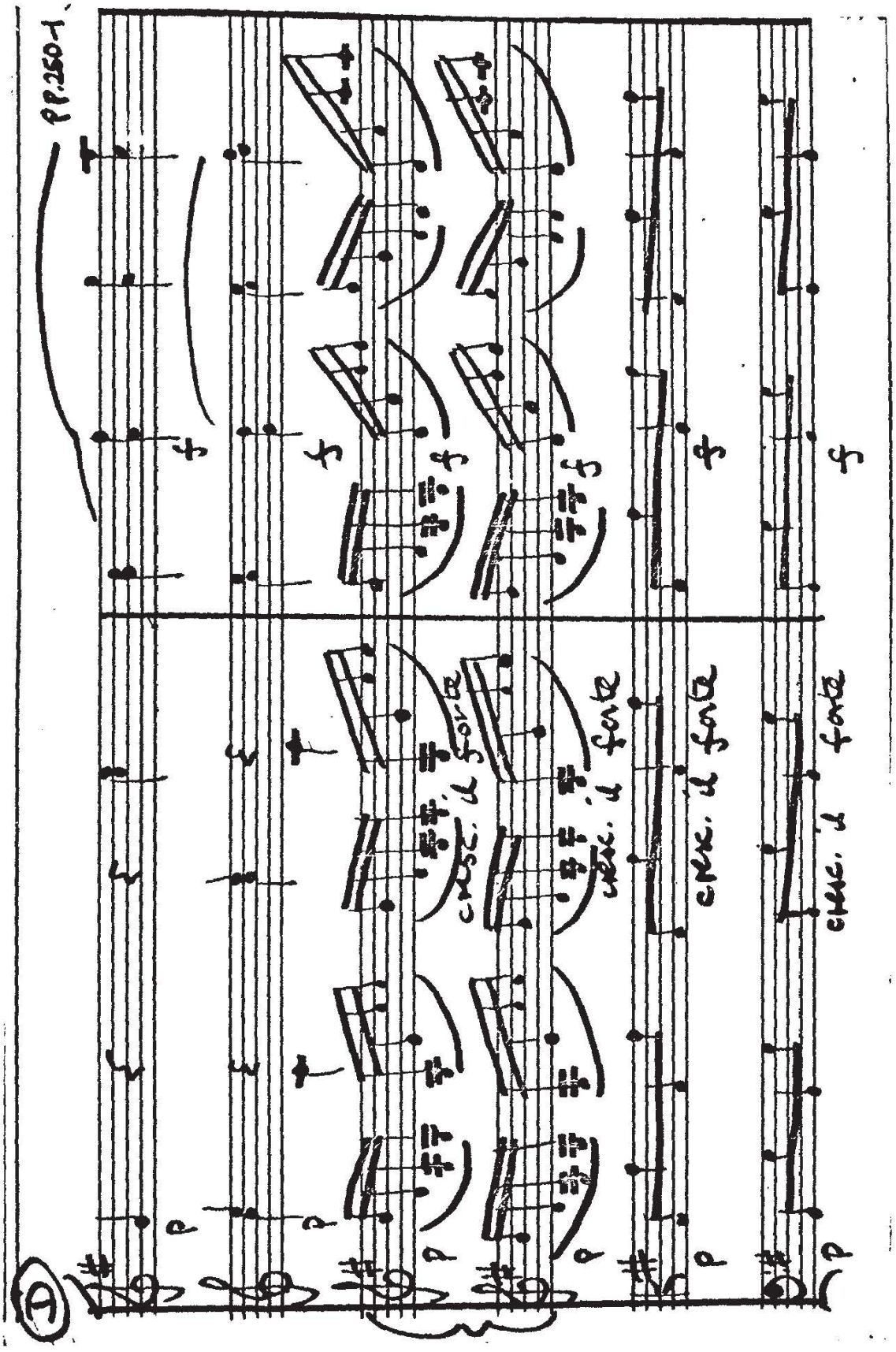
JOMMELLI, Fetonte, Extracts from Act III, sc. iv. P248.



Ex. 140 (continu.).

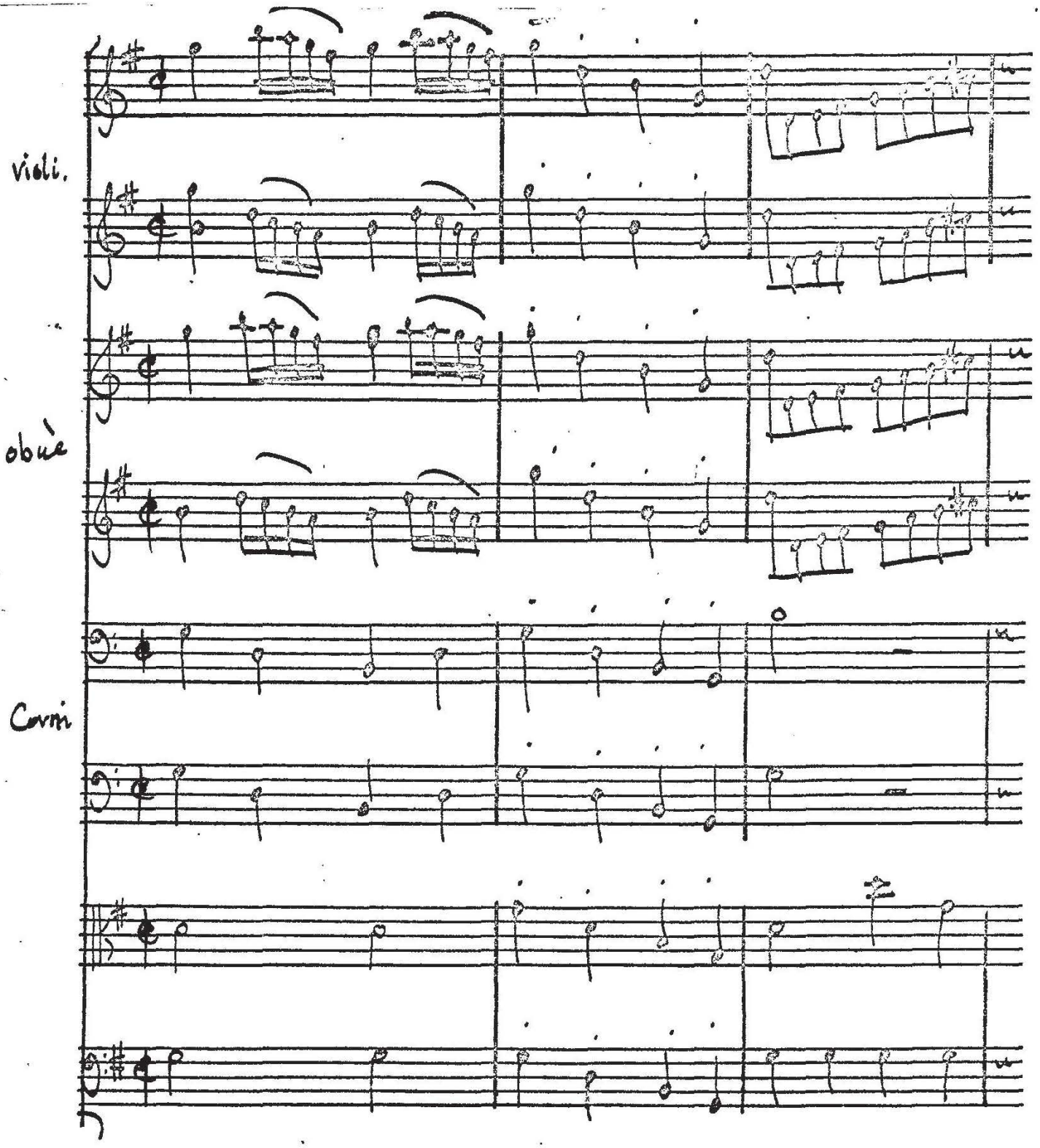


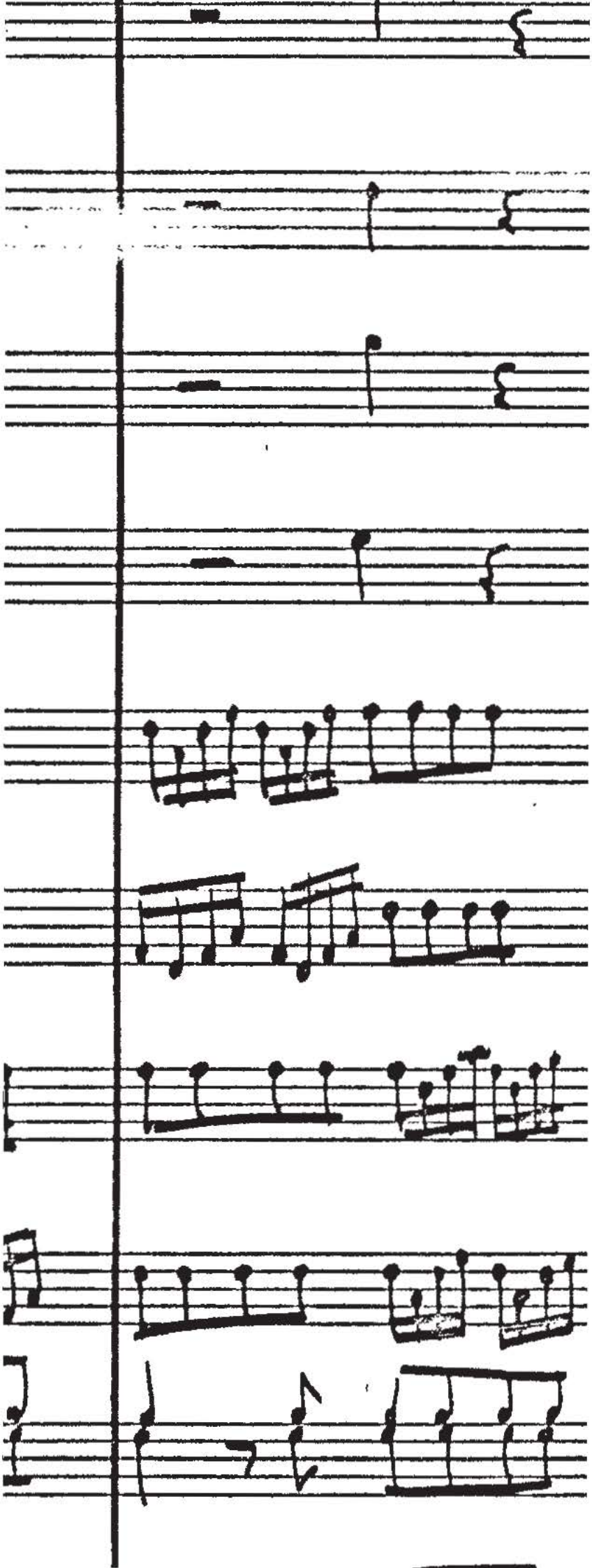
Ex. 140 (contin.).



Ex. 141.

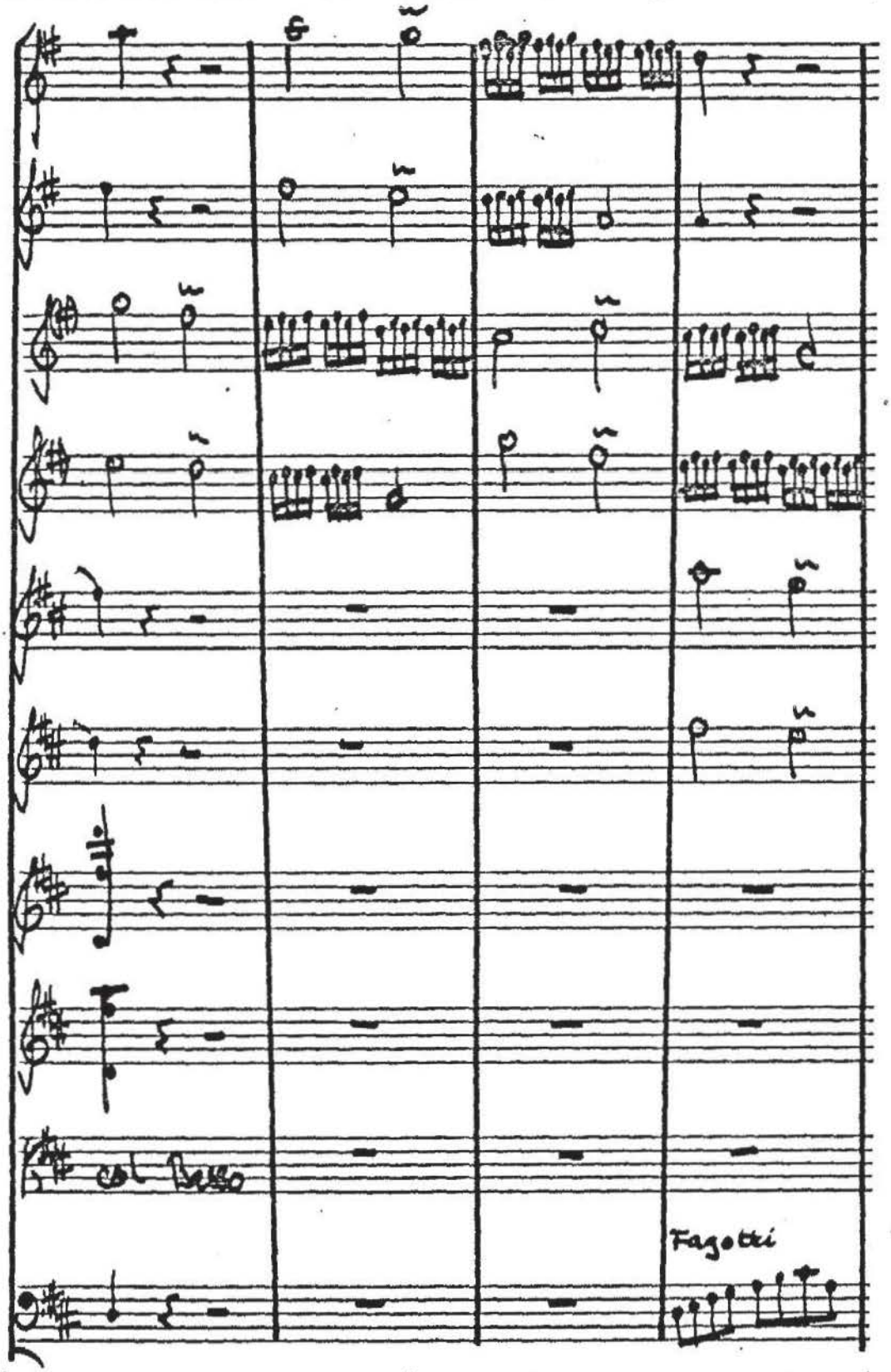
LEO, Lucio Papirio, sinfonia. S.l.





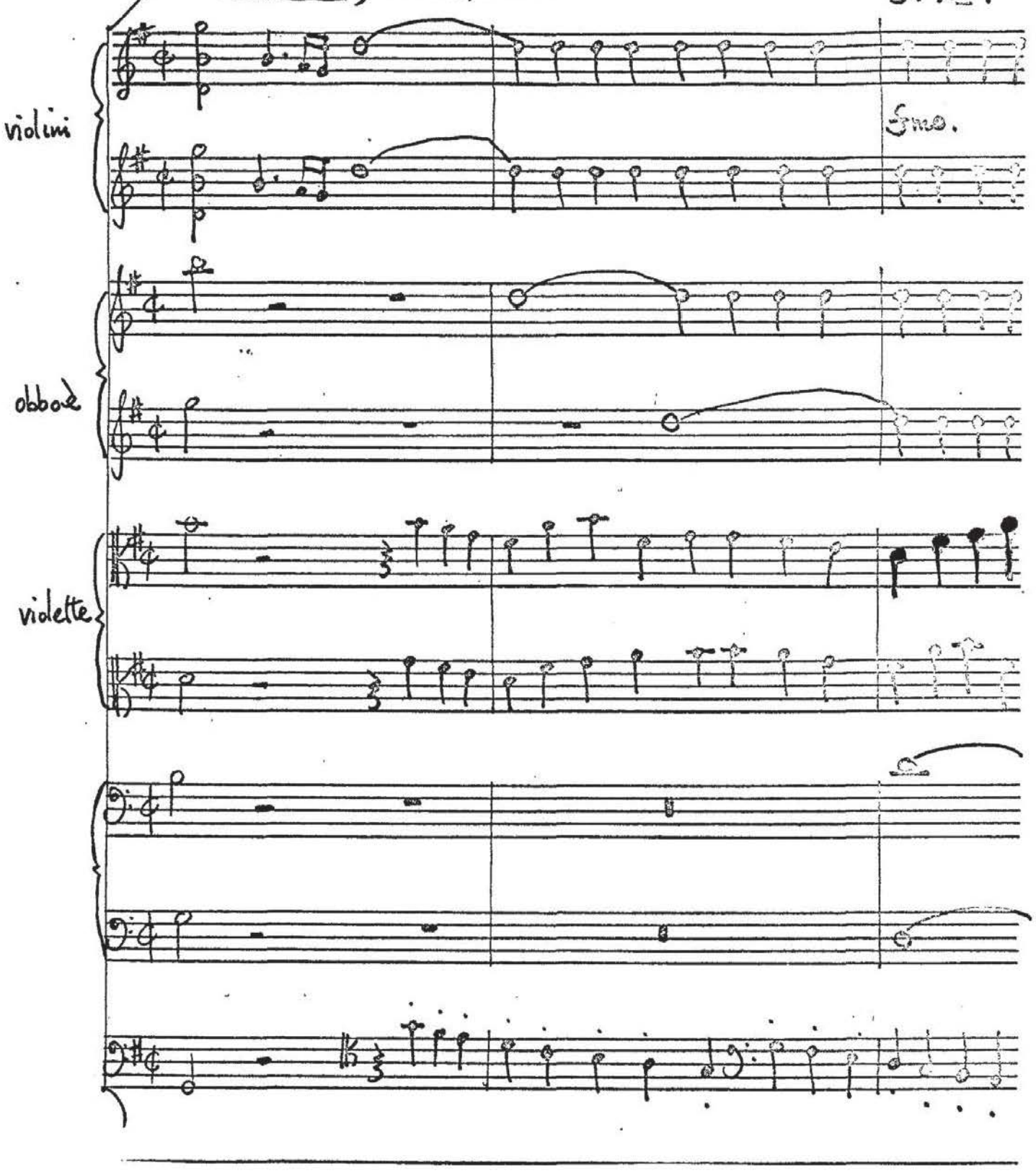
Ex. 142.

PORPORA, Semiramide, (contin.).



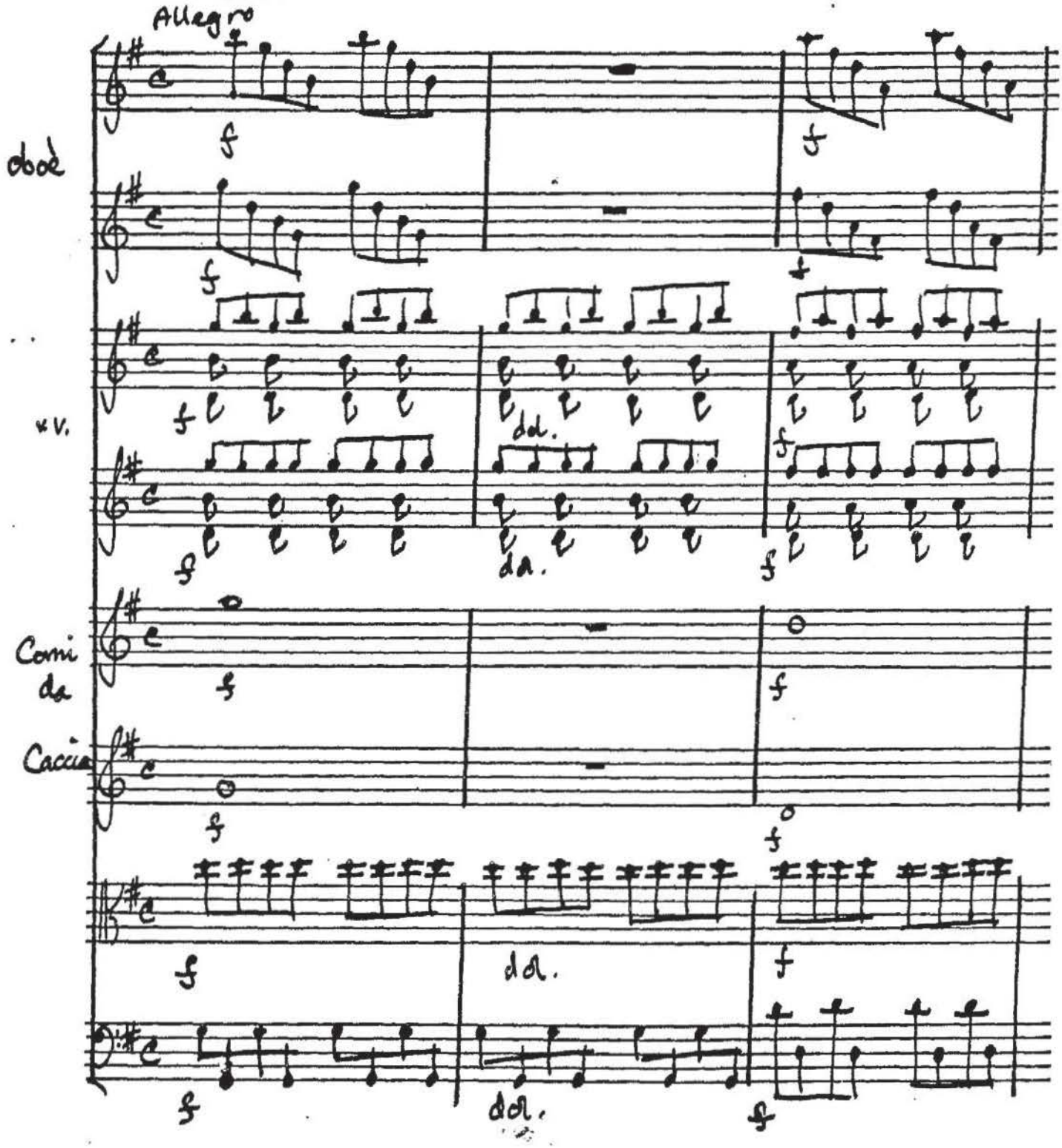
Ex. 143.

LEO, L'Emira, Act III, sc. vi



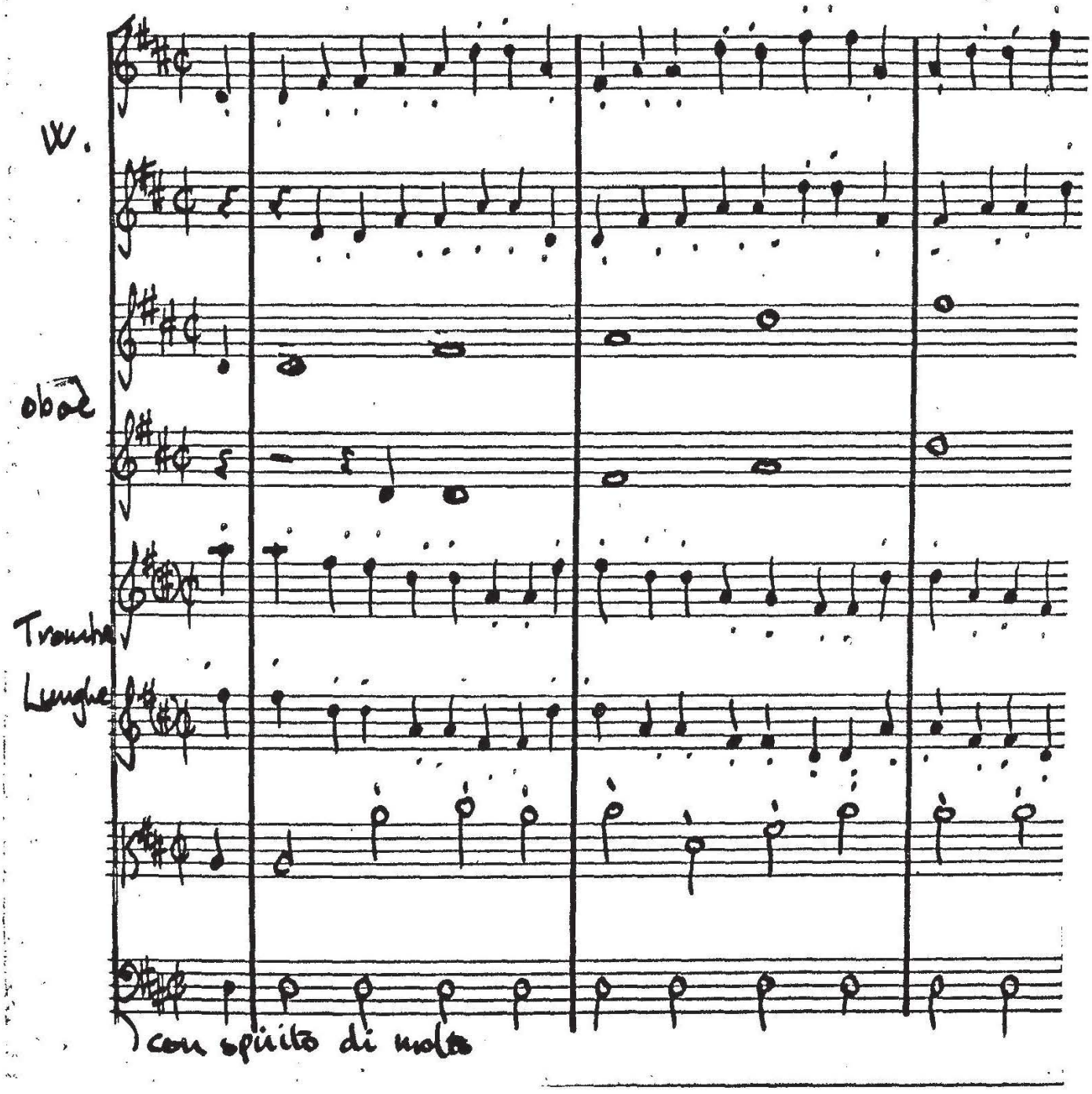
Ex. 144.

LEO, Demofoonte, Act I, Introduzzione. f. IV.

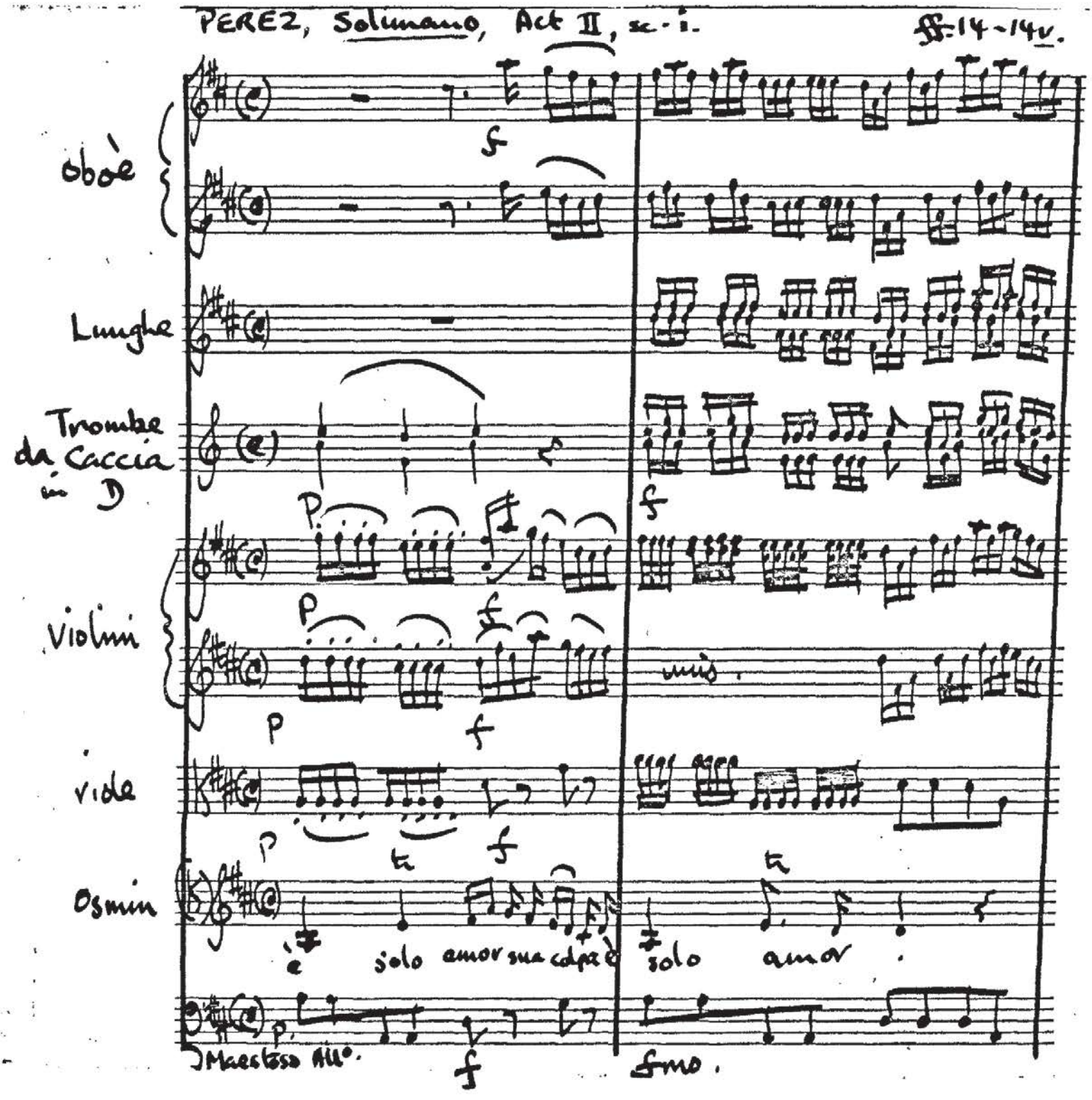


Ex. 145.

LEO, Nozze di Psiche, Act I, Sinfonia. f. 1v.

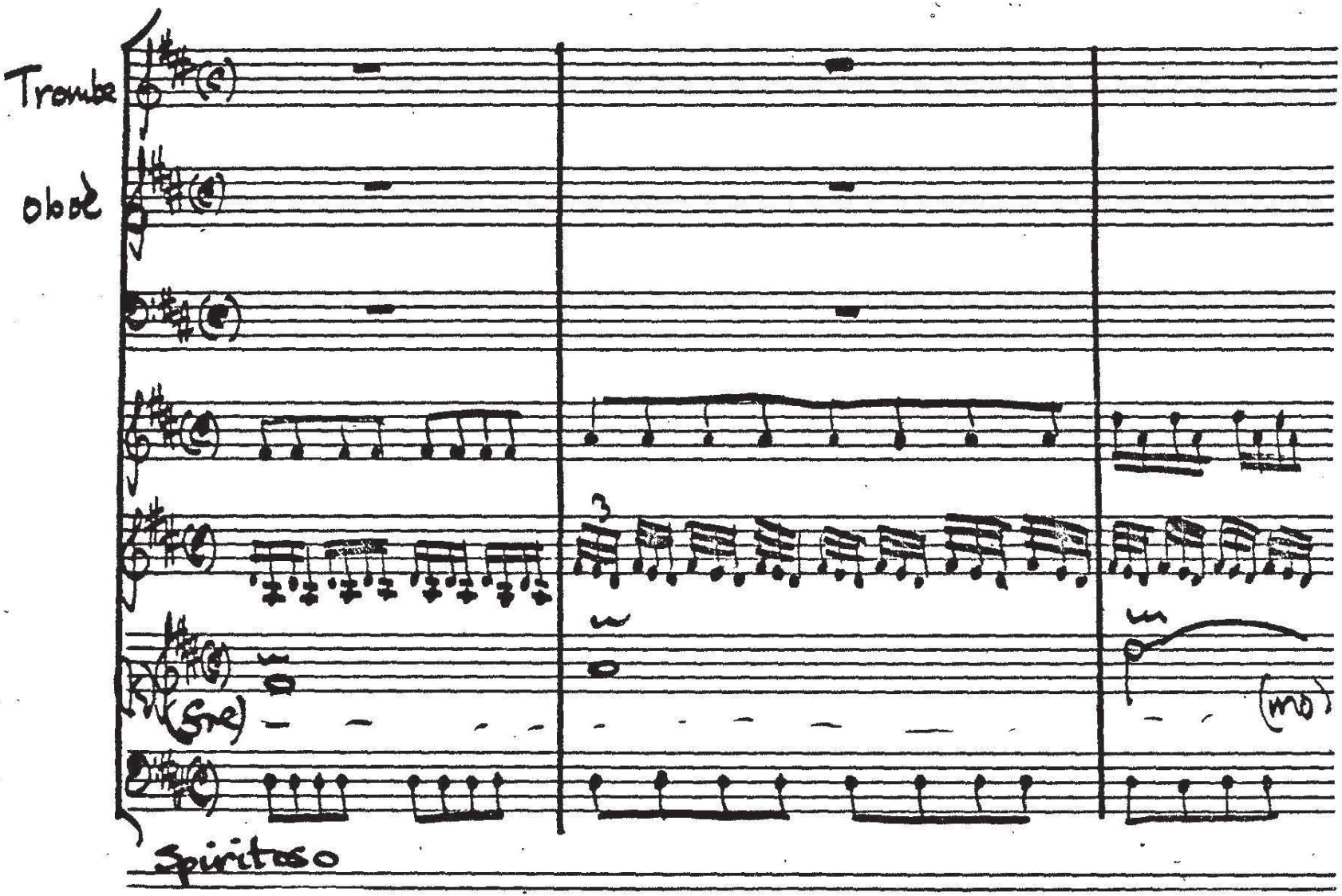


Ex. 146.


PEREZ, Solimano, Act II, sc. i.
ff: 14-14v.
oboè
Lunghe
Trombe da Caccia in D
Violini
viole
Osmin
solo amor sua colpa è
solo amor
Maestoso All°.
f
fmo.

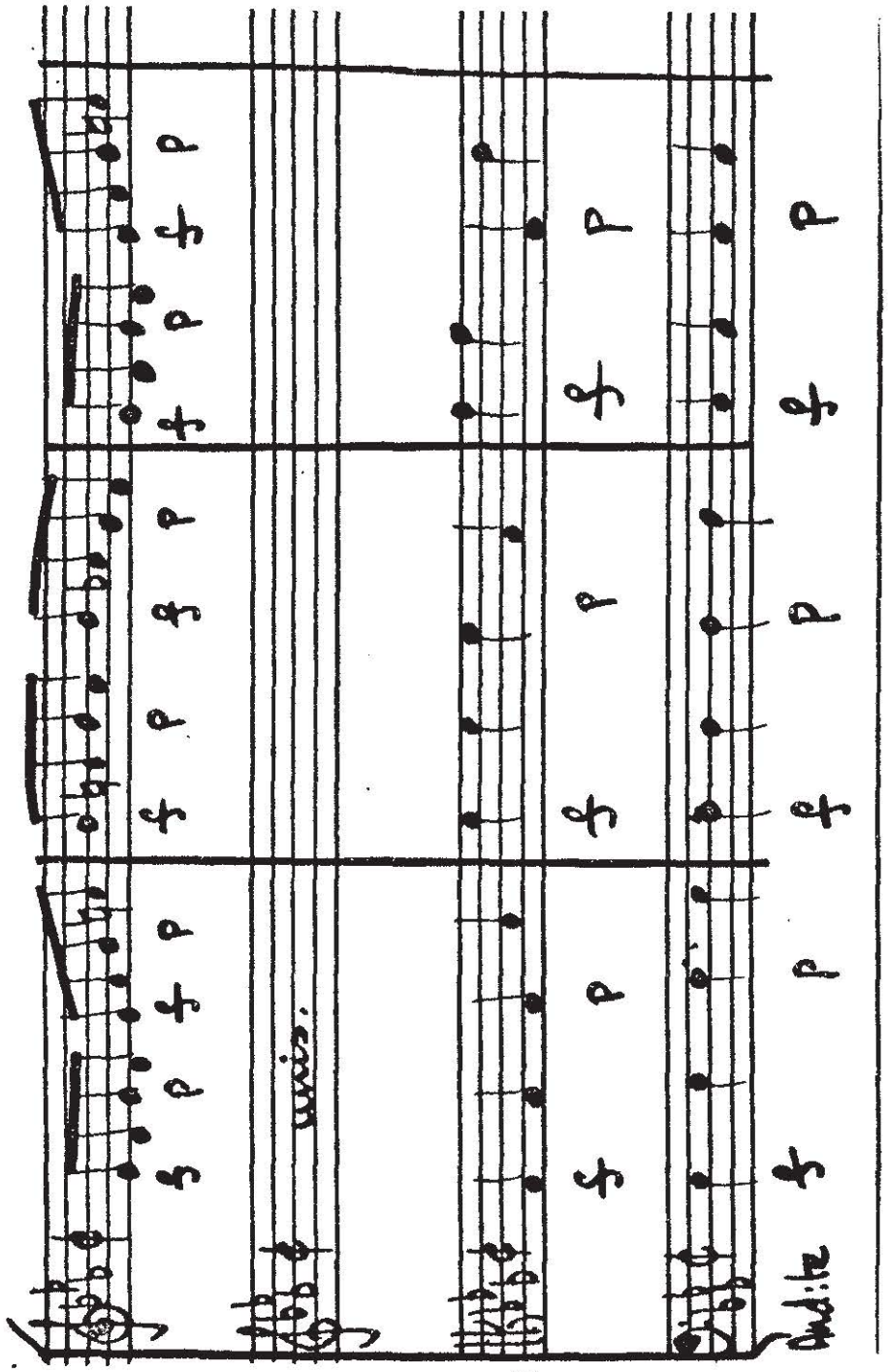
PERGOLESI, L'Olimpiade, Act II, sc. xv. ff 74v-75

Ex. 147.



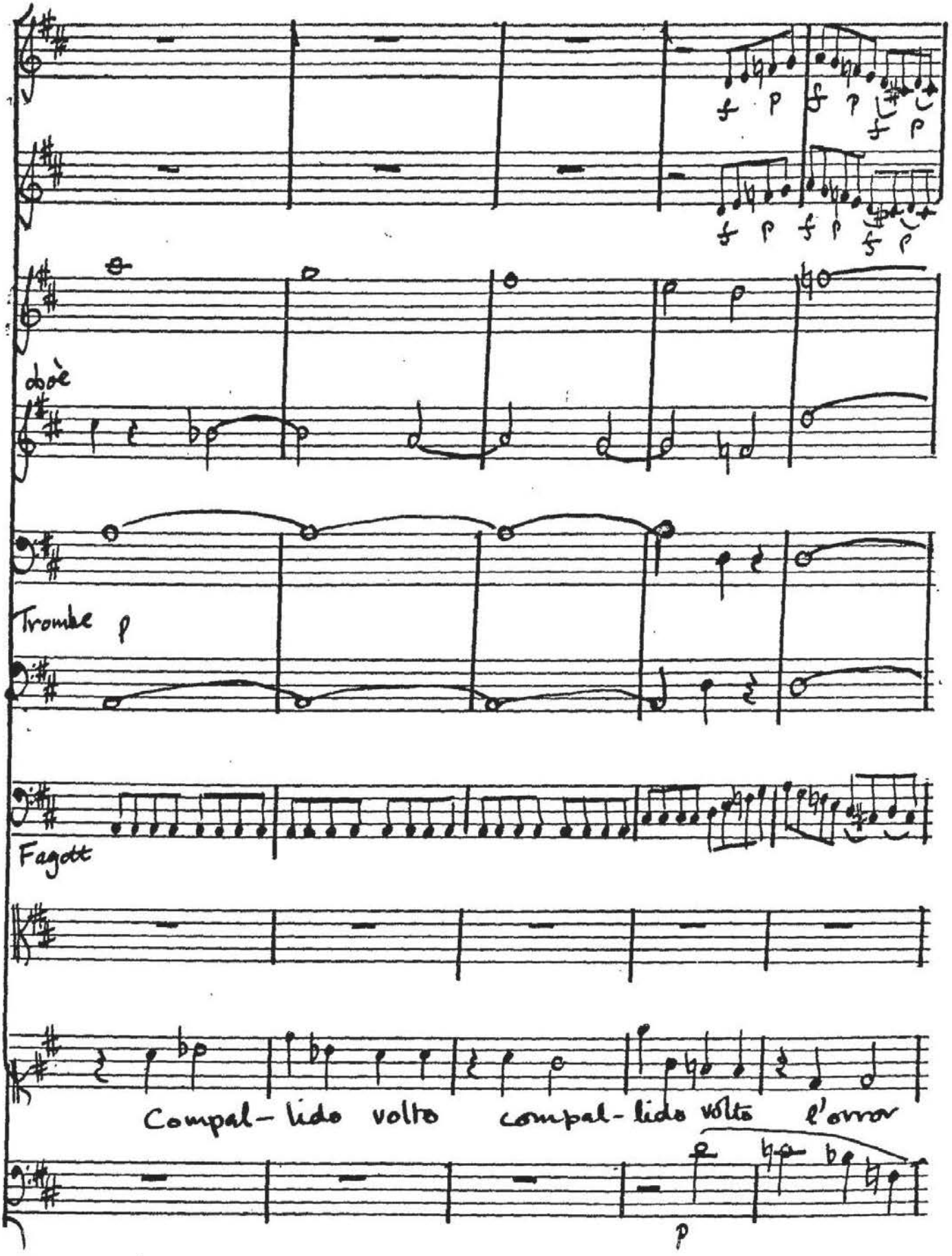
Ex. 149.

LEO, Il Castello d'Atlante, Act III, sc. viii. f. 127.



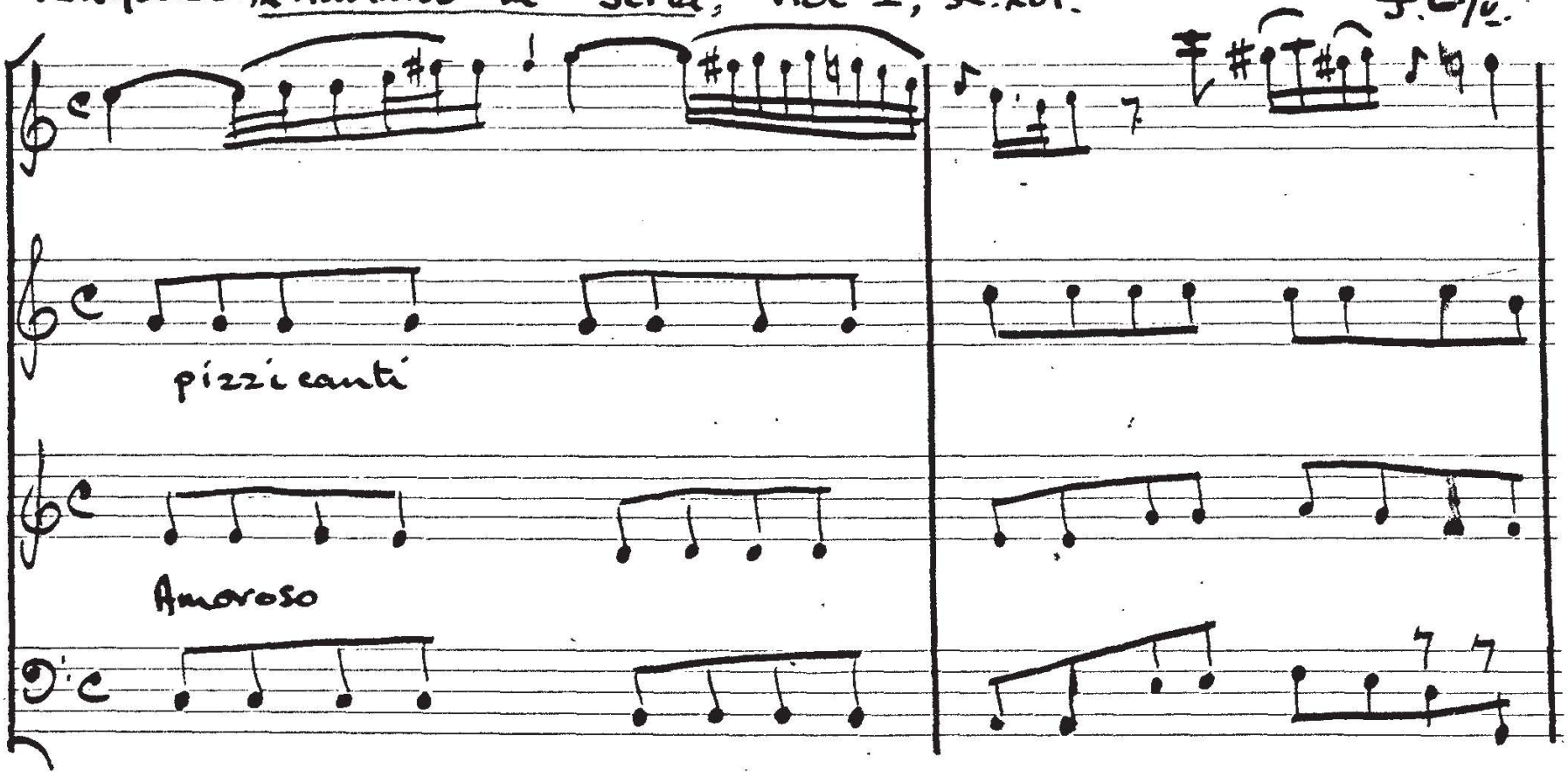
Ex. 150.

MELE, Anglica e Medoro, Act II, sc. iii. ff. 154 v. – 155.



Ex. 151.

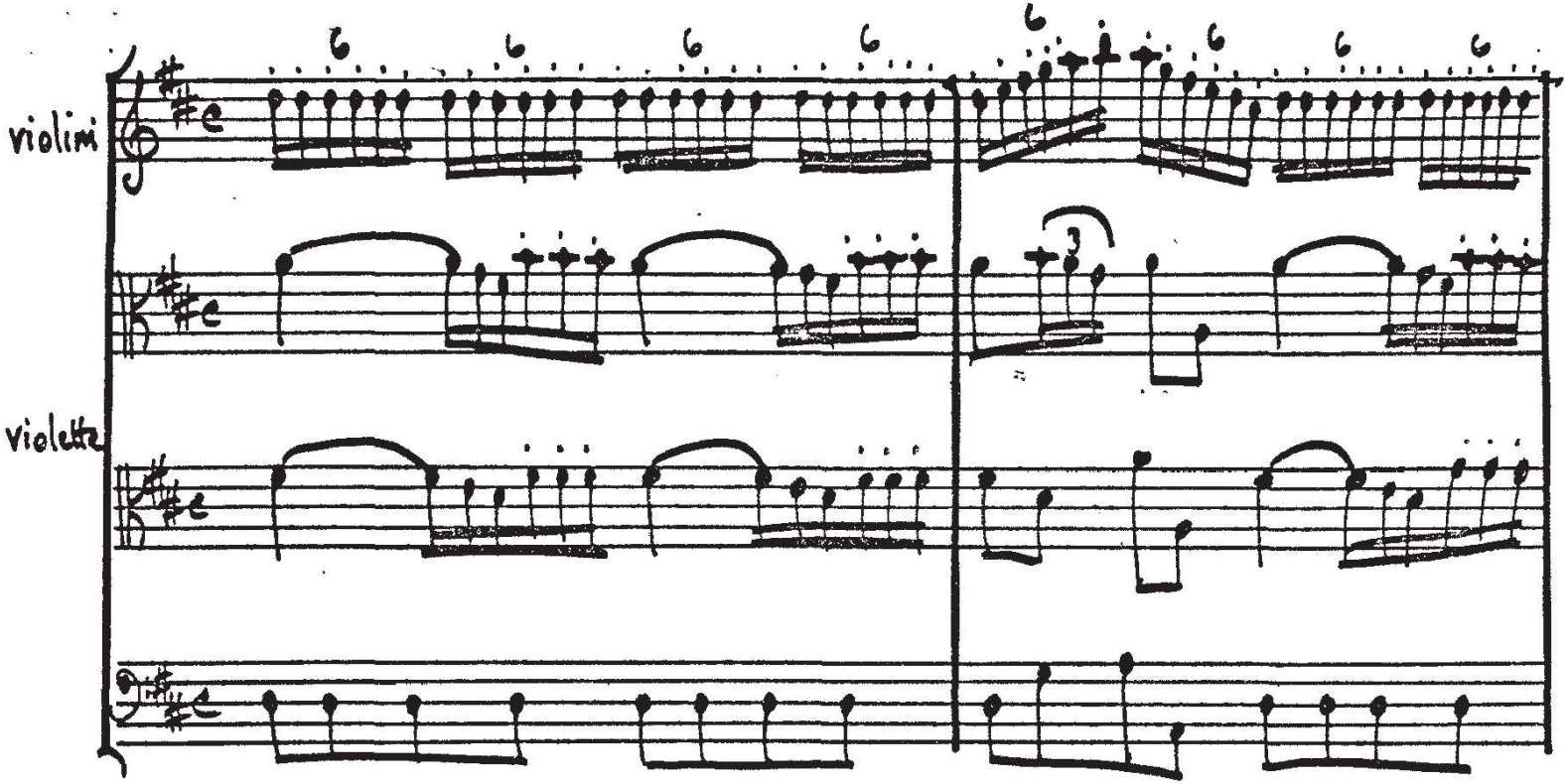
PERGOLESI, L'Adriano in Siria, Act I, sc. xvi.



Ex. 152.

TRAETTA, Armida, Act II, sc. i.

f. 15.



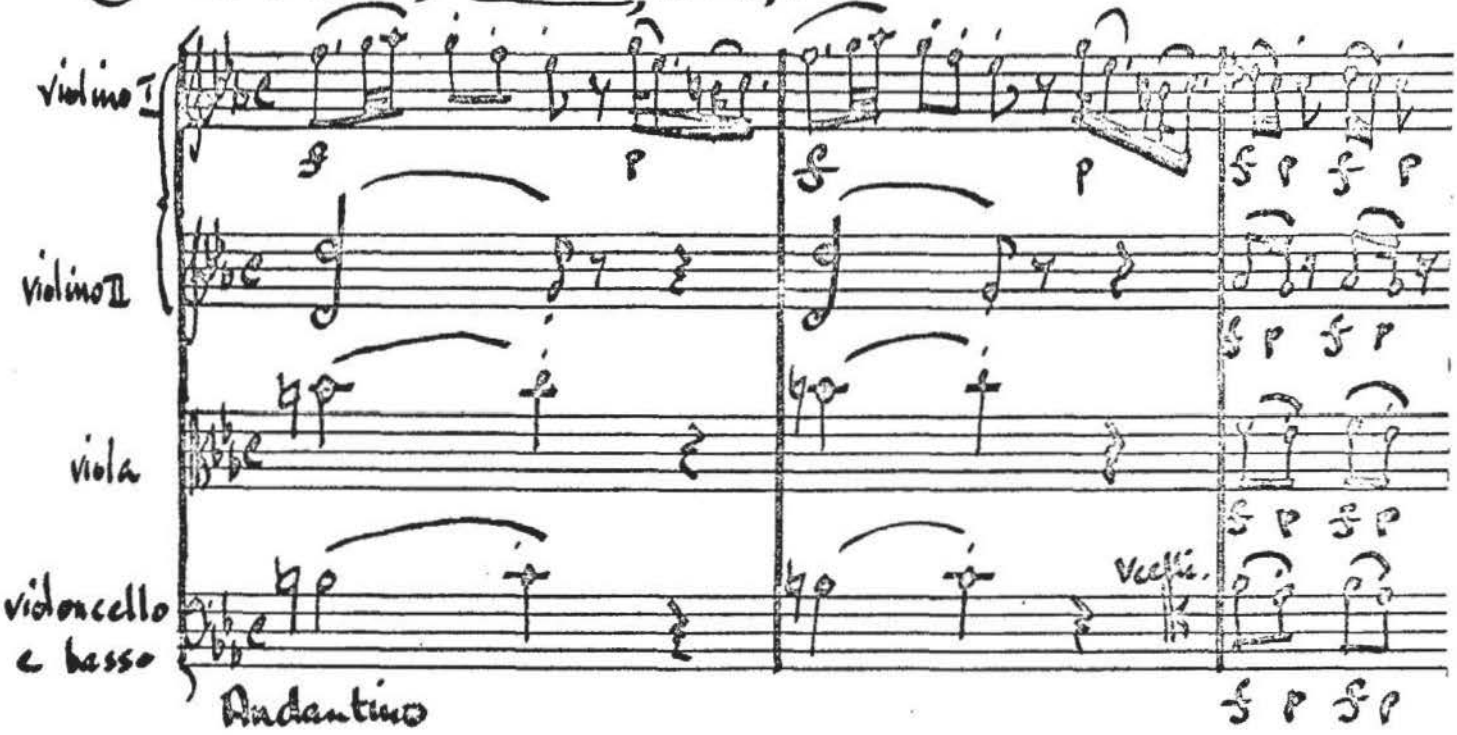
Ex. 153.

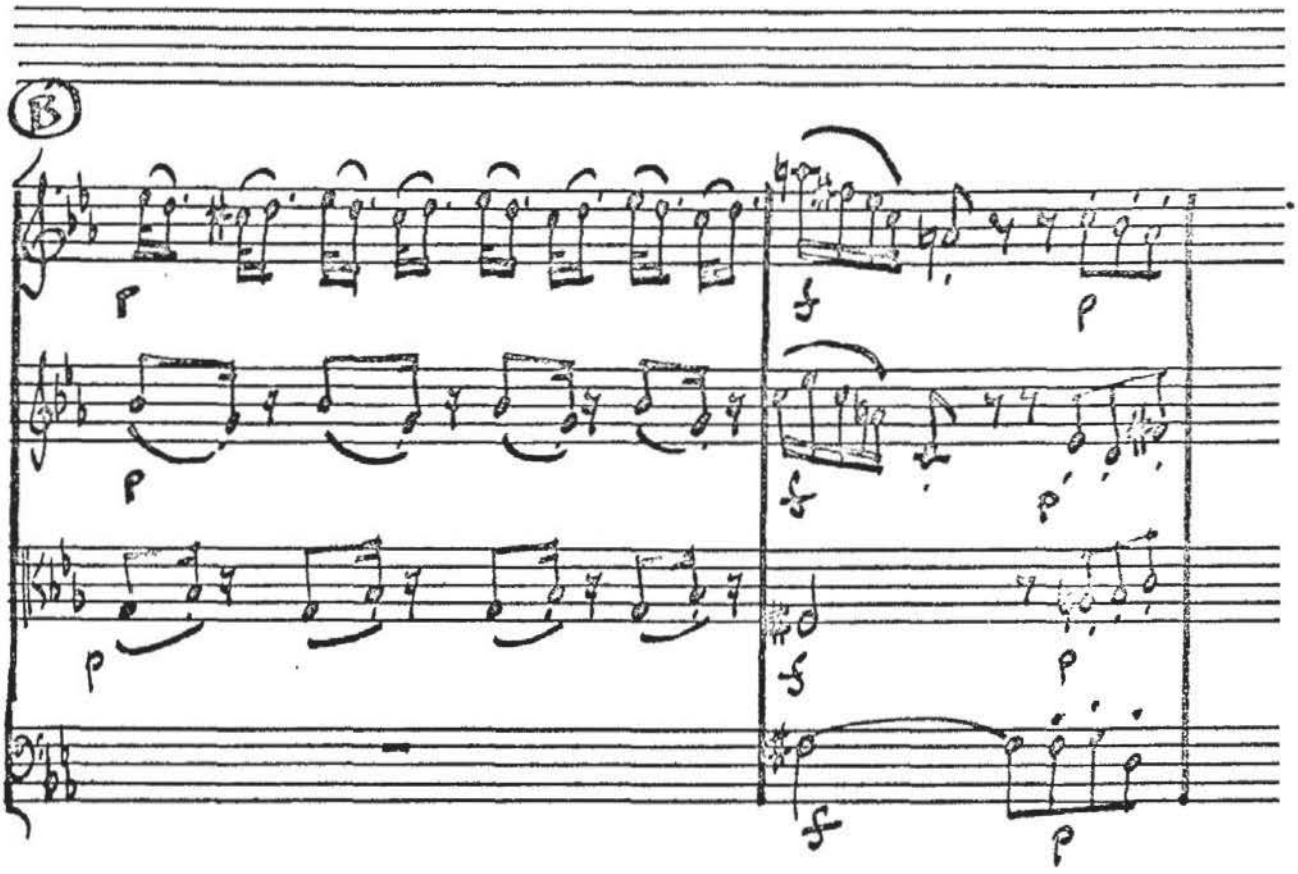
GALUPPI, Il Filosofo di Campagna, Act I, sc. iv. [reduction of ff. 26v–27v.]

Allegro assai

Exs. 155a-b.

(A) JOMMELLI, Fetonte, Act I, sc. vii.



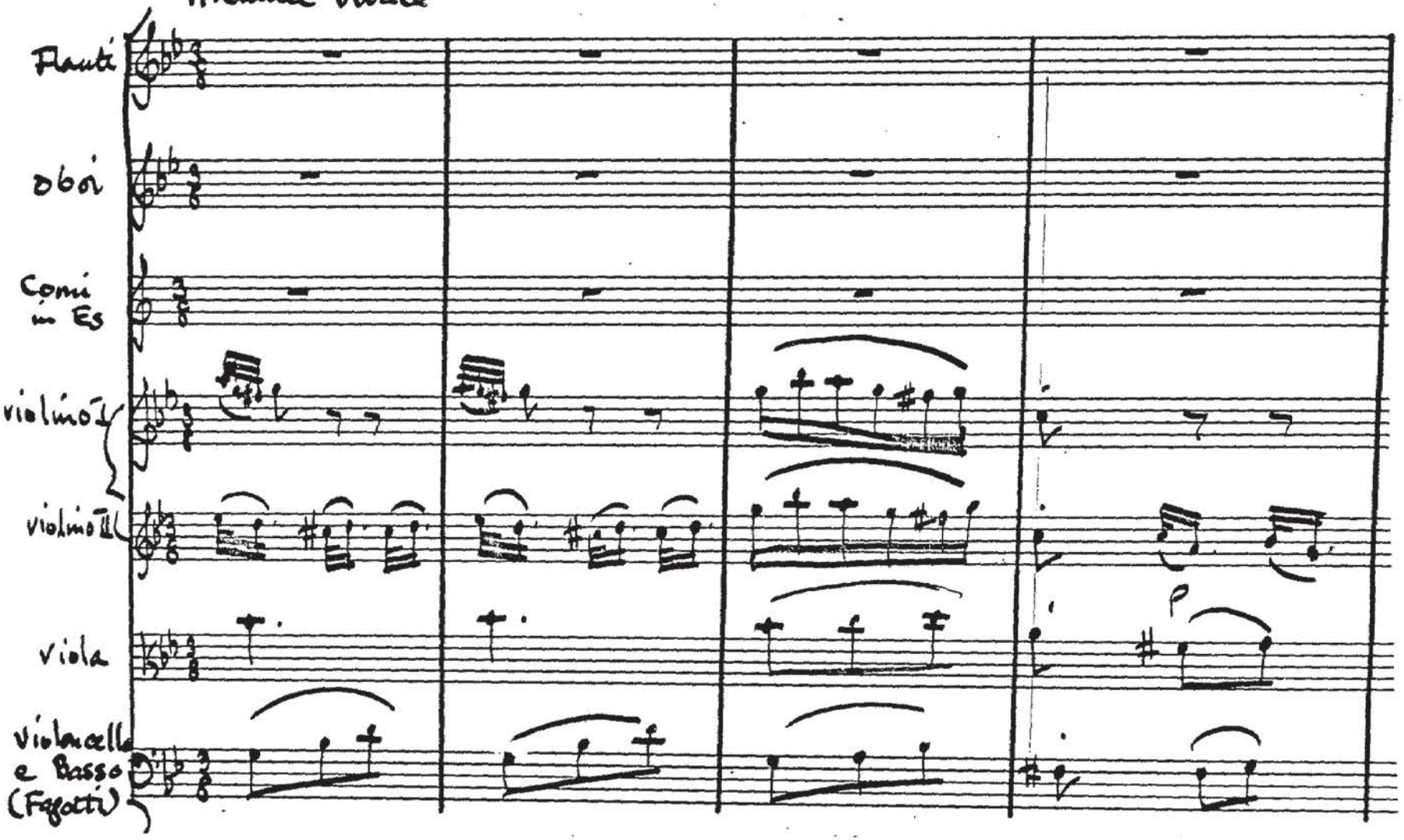


JOMMELLI, Fetonte, Act I, sc. vii.

P. 72.

Ex. 155c.

Andante vivace



B I B L I O G R A P H Y

Abbreviations:

AfM	Archiv für Musikwissenschaft
AM	L'Année Musicale
BQ	Brass Quarterly
GSJ	Galpin Society Journal
JAMS	Journal of the American Musicological Society
MD	Musica Disciplina
ML	Music & Letters
MQ	Musical Quarterly
MT	The Musical Times
NOHM	The New Oxford History of Music
PRMA	Proceedings of the Royal Musical Association
RMI	Rivista musicale italiana
Grove	All references to Grove's Dictionary of Music and Musicians are to the 5th edition, 1954, ed. Eric Blom

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(a) Manuscript

Abbreviations:

(BE)	Biblioteca Estense, Modena
(BIFA)	Barber Institute of Fine Arts, Birmingham
(BM)	British Museum, London (Add.MS. = additional manuscript; RM = Royal Music)
(BV)	Biblioteca Vaticana, Rome
(D)	Staatsbibliothek, Dresden

(FC) Fondazione Cini, Venice

(HW) Hofbibliothek, Vienna

(N) Conservatorio di San Pietro a Maiella, Naples

(RCM) Royal College of Music, London

(V) Biblioteca Nazionale Marciana, Venice ((W) = Wiel)

(WB) Westdeutsche Bibliothek (Sammlungen der ehem Preuss Staatsbibliothek), Marburg o/Lahn

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Leo, L.

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Lotti, A.	L'Ascanio, overo gl'Odi Delusi dal Sangue (FC) XIV.d.6, being photostats of (D) MS.Mus.2159/F/5
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Pagliardi, G. M.	Numa Pompilio (V) MS.9965 (W) 450
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Sartorio, A.	L'Adelaide (V) MS..9904 (W) 380
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	Arie del Tito Sempronio Gracco (N) MS.32.2.37
	Il Trionfo del'Onore (BM) Add.MS.14173
Scarlatti, D.	Arie con stromenti dell'opera intitolata Ottavia restituta al Trono (N) MS.32.2.33
Scarlatti, G.	Merope (N) MSS.31.3.30-31
Traetta, T.	Armida (N) MSS.32.6.9-11
	La Didone abbandonata (N) MSS.R.8.8-10
	Ifigenia in Tauride (N) MSS.32.6.12-14
Varischino, G.	L'Odoacre (V) MS.9900 (W) 377
Vignola, G.	Arie con stromenti dell Tull'Ostilio (N) MS.34.2.34

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* This manuscript has no classification number.

Vignola, G. and Aldrovandini, G.

Arie del Mitridate (N) MS.33.6.4

Vignola, G. and Gasparini, F.

La Fede tradita, e vendicata (N) MS.32.3.30

Vinci, L. Alessandro nel Indie (N) MS.32.4.9

L'Artaserse (N) MS.3.1.8

Astianatte (N) MS.33.6.2

La Caduta di Decemviri (N) MS.32.4.10

Catone in Uttica (N) MS.3.1.9

La Didone (BM) Add.MS.31607

L'Ernelinda (N) MS.32.2.39

La Partenope (BM) Add.MS.14232

Siface (N) MS.32.4.12

Silla Dittatore (N) MS.32.4.13

Li Zite in Galera (N) MS.18.2.12

Zanettini, A. Medea in Atene (V) MS.9959 (W) 435

Ziani, M. A. L'Alcibiade (V) MS.9875 (W) 351

Il Giordano Pio (FC) VI.c.1, being photostats of (WB) MS.Mus.ms.29600

Ziana, M. A . and Draghi, A.

Leonide in Tegea (V) MS.9955 (W) 431

Ziana, M. A. and Sartorio, A.

La Flora (V) MS.9947 (W) 423

Ziani, P. A. L'amor guerriero (V) MS.9909 (W) 385

L'Annibale in Capira (V) MS.9911 (W) 387

Attila (V) MS.9919 (W) 395

Candaule (V) MS.9923 (W) 399

L'Elice (FC) V.b.1, being photostats of a ms. in (HW)

Le fatiche d'Ercole per Deianira (V) MS.9944 (W) 420

(Ziana, P. A., cont.) Le fatiche d'Ercole per Deianira (N) MS.32.3.18

Le fortune di Rodope (V) MS.9974 (W) 450

L'Heraclio (V) MS.9952 (W) 428

La Semiramide (V) MS.9979 (W) 460

(b) Printed Music

Abbreviations:

DTB Denkmäler der Tonkunst in Bayern

DDT Denkmäler deutscher Tonkunst

TLO Tutte le Opere di Claudio Monteverdi edited by G. F. Malipiero, Vols.I-XVI (Asolo.1926-1942); 2nd edition with revisions in Vols.VIII, XV, and XVI (Vienna, 154 ff.); supplementary volume (Venice, 1966)

Anonymous — Dorinda e Silvio
Extracts printed in Goldschmidt, Vol.I, music supplement, pp.381-384

Caccini, F. — La Liberazione di Ruggiero dall'Isola d'Alcina
Extracts printed in Goldschmidt, Vol.I, music supplement, pp.174-179

Cavalieri, E. de' — Rappresentatione di Anima, et di Corpo (Rome, 1600; facs. London, 1967)
Also another edited by F. Mantica (Rome, 1912)

Cavalli, P. F. — Le Nozze di Teti e Peleo
Extracts printed in Goldschmidt, Vol.I, music supplement, pp.391-402

Galuppi, B. — Sinfonia to L'Olimpiade, transcribed by R. Lupi, Carisch score no.20956 (Milan, 1956)

Jommelli, N. — Fetonte, DDT, Vols.32-33, series I (Wiesbaden, 1958)

Landi, S.	Il San'Alessio Extracts printed in Goldschmidt, Vol.I, music supplement, pp.202-257
Marazzoli, M.	La Vita Humana (Rome, 1658), (N) MS.56.2.53*
Mazzocchi, D.	La Catena d'Adone (Venice, 1626), (N) MS.35.1.15*
Monteverdi, C.	Concerto. Settimo Libro de Madrigali, TLO, Vol.VII
	L'Incoronazione di Poppea, TLO, Vol.XIII
	Madrigali Guerrieri et Amorosi. Libro Ottavo, TLO, Vols.XVIII/1-2
	L'Orfeo, TLO, Vol.XI
	Il Ritorno d'Ulisse in Patria, TLO, Vol.XII
Pallavicino, C.	La Gerusalemme Liberata, DDT, Vol.55 (Wiesbaden, 1959)
Pergolesi, G. B.	La Serva Padrona, Philharmonia miniature score no.84, edited by Karl Geiringer
Peri, J.	L'Euridice, edited by E. M. Dufflocq (Florence, 1600; facs., Rome, 1934)
Provenzale, F.	Il Schiavo di sua Moglie Extracts printed in Rolland, music supplement
Rossi, M.	Erminia sul Giordano Extracts printed in Goldschmidt, Vol.I, music supplement, pp.258-272
Scarlatti, A.	Mitridate Eupatore, vocal score edited by Giuseppe Piccioli (Milan, 1953)
Steffani, A.	Alarico il Baltha cioè l'Audace Re di Gothi, DTB, Vol.XI$_2$ (Leipzig, 1911)
	Alcibiade, DTB, Vol.XII^2 (Leipzig, 1912)
	Tassilone, DTB, Vol.XII^2 (Leipzig, 1912)

* Despite the form of the class mark, these are printed volumes.