



Events and Emergencies: What the Sources Can and Cannot Tell Us about Performing Seventeenth- Century Italian Opera

Jennifer Williams-Brown,
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Performing 17th-Century Opera

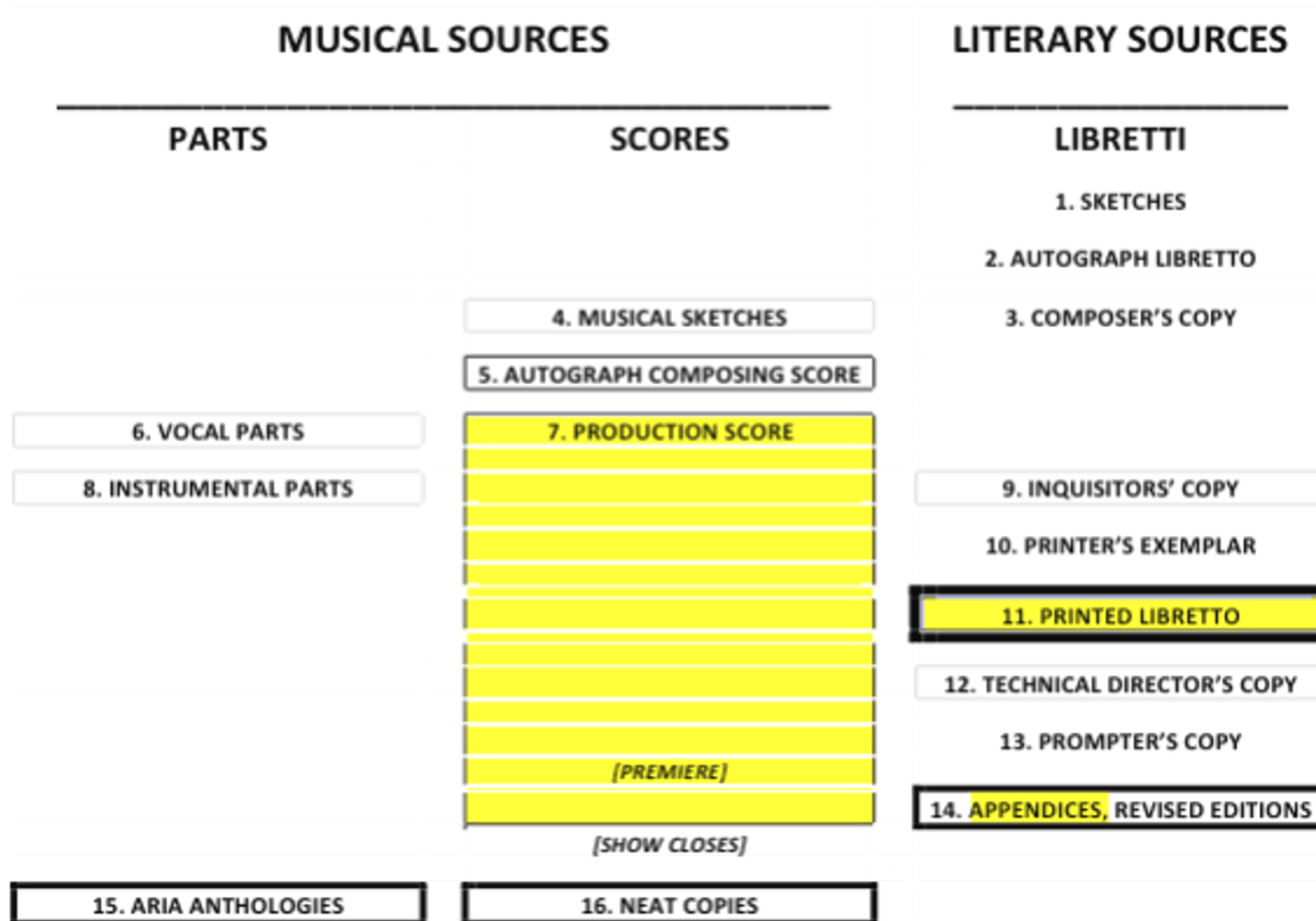
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Excerpt from Cavalli's contract
with the Teatro S. Cassiano, 1658

- *Signor Cavalli [is] obligated...to attend in person all the rehearsals that will be necessary, as well as to transpose, change, cut, and add whatever might be necessary in the music in service of the opera, as dictated by the events and emergencies that tend to happen on such occasions.*

Written Sources Generated by a Typical Premiere Season in 17th-Century Italy (*Yellow = Surviving Sources of La Calisto*)





Francesco Cavalli, *La Calisto*, f. 48v

(Venice, Biblioteca Nazionale Marciana)

Endymion's aria "Lucidissima face," Act II, sc. 1

Handwritten musical score for Endymion's aria "Lucidissima face," Act II, sc. 1. The score is written on ten staves. The first staff shows a vocal line with the lyrics "sisti i suoi splendori". The second staff shows a bass line. The third staff shows a treble line. The fourth staff shows a bass line with the lyrics "luci di ti ma fa ce". The fifth staff shows a treble line. The sixth staff shows a bass line. The seventh staff shows a treble line. The eighth staff shows a bass line with the lyrics "di. Tessa gli a le no te non turbi noi tuoi giri e la ma pra:". The ninth staff shows a treble line. The tenth staff shows a bass line. The score is written in brown ink on aged paper. There are some annotations in the left margin, including "Ma 4. a" and "Non".

La Calisto, Act II, scene 1

edited by Jennifer W. Brown (A-R Editions, 2007)

Atto secondo

Scena prima

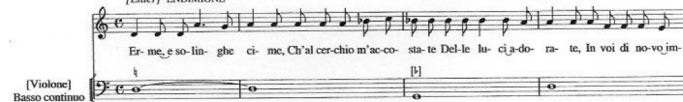
Le Cime del Monte Liceo

Endimione

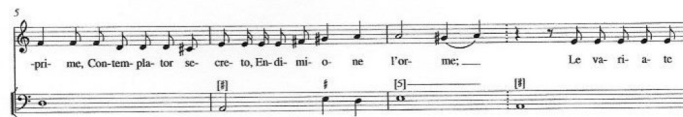
[Night. During this scene, Diana, as the Moon, rises in the sky in a silver chariot drawn by white stags.]

[Enter] ENDIMIONE

[Violone]
Basso continuo



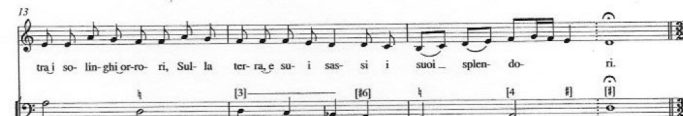
5



9



13



17 C3 [Aria]
[Vn. 1]
[Vn. 2]
ENDIMIONE
[Vnc.]
B.c.



23



29



35



41



Excerpt from Cavalli's contract
with the Teatro S. Cassiano, 1658

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Excerpt from Cavalli's contract with the Teatro S. Cassiano, 1658

- *Signor Cavalli [is] obligated...to attend in person all the rehearsals that will be necessary, as well as to transpose, change, cut, and add whatever might be necessary in the music in service of the opera, as dictated by the events and emergencies that tend to happen on such occasions.*
- *Signor Cavalli [is] obligated... [to have] **all the copies and originals that will be necessary made at his own expense,** without the theatre managers having to hear any complaints, whether about paper or copyists or anything else.*

1. TRANSPOSITION

Aria (Endymion) transposed up a fourth ("Alla 4.a alta")

La Calisto, f. 48v

Handwritten musical score for the Aria (Endymion) from *La Calisto*, f. 48v. The score is transposed up a fourth ("Alla 4.a alta"). The lyrics are written below the notes.

Lyrics: *sisti i suoi splendori*

Lyrics: *luci d'alti ma fa ce*

Lyrics: *di Tess a glia le rose non turbino i tuoi giri e la ma pa:*

2. REWRITING

New recitative (Endymion) notated in soprano register

La Calisto, f. 55v

This image shows a page from a handwritten musical manuscript, folio 55v of *La Calisto*. The page contains a new recitative for the character Endymion, written in soprano register. The notation is on five-line staves with various clefs and key signatures. The lyrics are written in Italian. The score is divided into systems, with some parts crossed out with diagonal lines. The lyrics include:

piaga
for mano le mie piamone il no go alla mia vita
moro
moro a la tua fe
Vivi
ui vita
pro mi
mori
Belle ne na
pena
raddo pian

3. CUTS

Scene (Endymion) crossed out

La Calisto, f. 58v

The image shows a page from a handwritten musical manuscript, folio 58v of *La Calisto*. The page contains a scene that has been crossed out with a large, diagonal red X. The musical notation is in brown ink on aged paper. The scene is divided into several systems of staves. The first system shows a vocal line with the lyrics "provar la sempre accerba e più pinto core. siete siete in ev:". The second system shows a vocal line with the lyrics "non sarete siete in ev no re:". The third system shows two staves labeled "Ritornello". The fourth system shows a vocal line with the lyrics "A penna! mal sof fer so non sente troppo fiere de la re:". The page is numbered "25" in the bottom left corner.

provar la sempre accerba e più pinto core. siete siete in ev:

non sarete siete in ev no re:

Ritornello

Ritornello

25
A penna! mal sof fer so non sente troppo fiere de la re:

4. ADDITION

Cavalli's annotation "The shepherd scene goes here"

La Calisto, f. 60r

me dio. Chi crede a femi na re l'acqua semi na e prima suelle =

re poirà man fene rà antica ro ue ne che mai comò ue re sus cor che gese =

ra fede muta bi le Chi crede a femi na mai sempre inabile nell'acqua semina.

Sinfonia

Sinfonia

Qui na la scena
di B. G. B. —

VOCAL LINES MISSING

Furies' duet replaced by bass line only

La Calisto, f. 98v

Handwritten musical score for *La Calisto*, folio 98v. The score is written on ten staves. The first three staves are for the Furies, with the first two staves crossed out. The next three staves are for the 'feruenti' and 'denti' parts, also crossed out. The last three staves are for the 'morte' and 'morte' parts, also crossed out. The bottom staff is a bass line for the Furies, labeled 'Furia' and 'A mille famille'. The lyrics are in Italian and describe a scene of blood and death.

Furia *A mille famille*

feruenti *la fera accendete ogn' Arque nel sangue am*

denti *la fera accendete ogn' Arque nel sangue am*

morte *la sete s'offenda* *ch'offese più*

morte *la sete* *horrenda ch'offese più*

Furia *A mille famille* *Sub. la* *inf.*

Only Surviving Vocal Part from 17th-Century Opera
Cavalli, *Artemisia*, Act I, sc. 11 (autograph)
Discarded page from part for Erisbe (crossed out)

Handwritten musical score for Erisbe, Act I, sc. 11. The page is crossed out with a large 'X' and the number 60 is written in the top right corner.

Handwritten text (likely lyrics or performance instructions):

60

Il primo di giorni miei: he l'anche finiti il son l'adempimento dei

Ami. brist. mai on più felice. I'ancu no

l'ette l'adempimento non più come ne rice come brist no l'ice

Ami. brist. mai on più felice. I'ancu no

Il primo di giorni miei: he l'anche finiti il son l'adempimento dei

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La Calisto, Act I, scene 1
(Venice, Biblioteca Nazionale Marciana)
hand of Maria Cavalli, annotations by Francesco Cavalli

La Calisto.

Atto Primo

Scena Prima. *Gioue, e Mercurio*

Gioue *Gie* *dal foco sul mi nato non stempravo le fiamme delle*

glerei raffini, ogn'orbe e' in vero ben l'infimo Hemisfero serba

caldi vapori ancora ardente. già la terra lan-

guenti con mille bocche e mille chiude febri ci rante alti soc-



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La Calisto, end of Prologue;
“Sinfonia” added later

This image shows a page from a handwritten musical manuscript. The score is written on ten staves. The first five staves contain vocal parts, with the first two staves labeled "Calisto" and the third staff labeled "Henri". The sixth staff is labeled "Sinfonia". The seventh staff is labeled "Sinfonia" and the eighth staff is labeled "Sinfonia". The music is written in a historical style, with various note values and rests. The paper is aged and yellowed. The handwriting is in dark ink.

La Calisto, f. 97r

bar 1, bass line: semibreve altered to tied minims

97

puta ferro ne altroue il piede io giro

Gian. Buca spacciata, e rea credi fuggire de

gl'adulteri suoi sorli e ne fandi i casighi sovani

e me mo ranti? inorsa Hora ne le mie piume ti con-

duca il mio fione e in li bi di ni noue da le me sorbi-

Written Sources Generated by a
Typical Premiere Season in 17th-Century Italy
(*Yellow = Surviving Sources of La Calisto*)

MUSICAL SOURCES		LITERARY SOURCES
PARTS	SCORES	LIBRETTI
		1. SKETCHES
		2. AUTOGRAPH LIBRETTO
		3. COMPOSER'S COPY
	4. MUSICAL SKETCHES	
	5. AUTOGRAPH COMPOSING SCORE	
6. VOCAL PARTS	7. PRODUCTION SCORE	
8. INSTRUMENTAL PARTS		9. INQUISITORS' COPY
		10. PRINTER'S EXEMPLAR
		11. PRINTED LIBRETTO
		12. TECHNICAL DIRECTOR'S COPY
		13. PROMPTER'S COPY
	[PREMIERE]	14. APPENDICES, REVISED EDITIONS
	[SHOW CLOSES]	
15. ARIA ANTHOLOGIES	16. NEAT COPIES	

Letter from Giovanni Grimani, owner of the Teatro SS.
Giovanni e Paolo, Sept. 11, 1655
to Cornelio Bentivoglio in Ferrara

- “Only the original [production score] can be found, in the possession of Signor Cavalli, but it is all **so worked over, and so filled with annotations that it could not be understood**; rather if it were necessary to have it copied, the assistance of the same Cavalli would be necessary.”

INSTRUMENTAL LINES MISSING

Scribe left 3 empty staves; Cavalli later filled in bass line only

La Calisto, f. 89r

89

her un Con sor re io son ni so luto ni so luto ugg
eser go du ra ugg eser Vogl
eser go du ra
Ritor:
Ritor:
Non uin ste ni li re su l ugo fis ri re de