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SUMMARIES

BRIAN E. POWER, *The Swiss connection. Manuscript transmission and the introits of Trent Codex 93*

The MS 93 of the Capitular Archive of Trent (*Tr93*) — one of the seven codices that constitute the largest and most important source of fifteenth century polyphony — is, in large part, a collection of polyphonic masses gathered according to the genre and organized, although not precisely, according to the cycle of the liturgical year. Although its origins remain unknown, as Peter Wright has shown, the manuscript *Tr93*, along with a partially completed copy of it, was probably brought from Bavaria to Trent in the early 1450s by Johannes Wiser, a German copyist who the prince-bishop of Trent had appointed *succentor* in his cathedral. When he was in office, Wiser completed his copy of *Tr93*, with the probable intention to make a manuscript (today marked *Tr90*) that would act as a 'container' for music intended for actual liturgical use.

Stylistic and paleographic clues highlighted by various scholars for over a century now suggest that much of this music is of North-European origin, but the source from which *Tr93* was copied remained unclear. In the article the author intends to argue a link with the city of Basel and the council held here from 1431 to 1439, which, *inter alia*, could have acted as a sorting point for the transmission of North-European sacred polyphony to Italy in the middle of the fifteenth century.

The first traces of the dissemination from Basel can be found in the repertoire of the polyphonic introits included both in *Tr93* and in the so-called Aosta codex (*Ao*), some of which were composed by Johannes Brassart for the imperial chapel during the Council of Basel. Paleographic details suggest that these two manuscripts were not copied from one another, but rather from a common group of manuscript sources. Some of these sources may have remained in the area of Basel-Strasbourg after the departure of Brassart and the emperor's court. Such manuscripts could be served as a source on which both *Tr93* and *Ao* were copied.

Further, a series of coincidences and documentary clues suggests a possible way of transmission of Trent codices. At the center of this dissemination is the figure of the diplomat, man of letters and music collector, Pio Enea Silvio Piccolomini, later pope with the name of Pius II, who became a canon in Trent, and arrived there immediately after the departure of Brassart from Basel in 1439. Piccolomini may have brought with him much of the sacred music, later copied by Wiser, which now constitute four of the seven Trent codices.

BETTINA HOFFMANN, *Dal concerto alto al concerto basso: accordature delle viole da gamba nell'Italia del Cinquecento*

Taking an overview of the numerous sixteenth- and early seventeenth-century treatises on the tuning of the *viola da gamba*, we can divide them into two opposing camps: for some, the bass should be tuned to *D* or *C* (taking the lowest string as the note of reference), the tenor and alto to *A* or *G*, and the treble to *d* or *c*. For others, the bass is tuned to *A'* or *G'*, tenor and alto to *D*, and treble to *A* or *G*. In essence, on one hand we have information about high tuning, and on the other about low tuning of the viols. We are thus faced with the paradox that viols with the same tuning, and thus of the same size, can be indicated sometimes as bass and tenor, and sometimes as tenor and treble.

To understand the reasons for this discrepancy, we have to look again at the sources available and place them in their context, without demanding from them a consistency that would be anachronistic. Thus it emerges that the *Regola rubertina* by Ganassi, sometimes cited as evidence of the coexistence of the two different ways of tuning in the work of the same author, in fact calls for just the higher tuning, even though open to numerous variations and even more numerous transpositions, while the presumed lower tuning is merely the result of an error on the part of the

author, who promptly corrects it later in his text. Lanfranco, Alfonso della Viola, and Ortiz all follow Ganassi's line. Ortiz — even though treating the matter only marginally and making a negligible slip — expounds the higher tuning clearly and consistently. Some anonymous manuscript sources can offer only a limited contribution to clarification of the problem, both because they do not specify the size of the instrument in question and because it is not always clear if they are speaking of the viol or the lute. Finally, we can take as only relatively decisive the evidence offered by the encyclopaedic works, which use for their technical information the work of often much earlier authors; therefore, for the purposes of this study, the indications on tuning given by Marinati, Praetorius, Mersenne, and Cerone, clearly dependent on the treatises by Lanfranco, Agricola, Ganassi, and Zacconi, are not considered on the same level as primary, autonomous sources.

The picture that emerges from the analysis of these and other sources presents surprisingly clear geographical and historical boundary lines: high tuning is widespread in the early sixteenth century throughout all of Italy and continues in Rome and Naples until well into the seventeenth. On the other hand, in certain cities of northern Italy, such as Venice, Verona, Bologna, and Mantua, we find, starting in the closing decades of the sixteenth century, the first descriptions of low tuning. The various witnesses to this innovation show two elements in common, which help us to explain the reasons for it: 1) low tuning is prevalent in areas with direct or indirect contact with southern Germany, where the low consort had been well established for a long time; 2) their musical and historical context is that of the magnificent ensembles and polychoral compositions with elaborate instrumental accompaniment characterized by an aware and deliberate use of the range possible for the instruments. This is fertile ground for pushing the sounds available to the composer to the limit, and it is in this context that the bass tuned to A' or G' is integrated into the tuning of viols, now no longer fettered to the same pitch as the voices and free to take a new role among the bass instruments.

To explain the slide in the names of the various sizes of viols, some scholars have hypothesized that from the beginning of its history, the instrument had a sound a fourth or a fifth lower than the descriptions given by all the writers of treatises, who are presumed to have been basically not interested in the absolute pitch of the notes, and thus ignorant of the fact that the viol was in reality a transposing instrument. Accordingly, viols would have been much larger than during the baroque age, and a small treble viol tuned to *d* would never have existed at any time during the Renaissance. This thesis should be answered first of all by pointing out that musical notation did not at all lack a reference to a fixed pitch. The Guidonian scale is anchored to the overall range of the vocal registers, enabling musicians both then and now to determine the pitch of the notes with a margin of error of perhaps one tone, certainly not a fourth or a fifth. Then too, if we consider that during the Renaissance both amateur and professional musicians consistently played various instruments, not just one, it becomes difficult to believe that there could have been a tacit practice widespread all over Italy but applicable to only one instrument. Moreover, rarely do we find the viol isolated in the performance context: the pure consort of viols, which had a great future ahead of it in seventeenth-century England, was quite the exception in sixteenth-century Italy. And we have to note that in the treatises, instructions concerning transpositions are indicated for the viol and for other instruments with equal frequency. Finally, while it is true that the visual sources rarely show us small treble instruments, even more significant is the absence of images of basses big enough to sustain *G'* strings made solely of catgut with any credibility.

In conclusion, the consort of viols in the early sixteenth century was faithful in practice as well as in theory to tuning in the high range, with the four sizes oriented to the pitch of the relative registers of the voices that the viol was so often called on to accompany. The lower tuning, conversely, is the product of the radical formal changes that took place at the end of that century. In Italy, however, it was destined to have no future: the *viola da gamba* would fall into almost total oblivion just a few decades later, while the more fortunate ensembles of northern Europe would take up again the high tuning.

PATRIZIO BARBIERI, *Music printers and booksellers in Rome (1583–1600), With new documents on Coattino, Diani, Donangeli, Tornieri, and Franzini*

Although launched since 1551, Roman music printing using movable type only saw a real beginning in 1583. Starting from that year, and up to 1594, it was firmly controlled by the printers Alessandro Gardano and Francesco Coattino, both from the Republic of Venice, which then had a monopoly in this sector; they either operated alone or in various associations with the Roman publisher-booksellers Giacomo Tornieri, Bernardino Donangeli and the sons of the latter, Ascanio and Girolamo.

On this group of persons new documentation has recently been published by Vera Vita Spagnuolo (1994), in addition to the research carried out by Saverio Franchi (1994-2002). Since this documentation goes no further than 1590, § 1 of this article presents new archival acquisitions on the final years of activity of this group of artisan-entrepreneurs (1591–94).

It has been ascertained that this group also indirectly included Tito and Paolo Diani, printers and publisher-booksellers — also Venetians, albeit not related to Coattino — who were active up to 1591 (in which year — Tito having died — Paolo had to sell his printing shop to Ascanio Donangeli, “not being able” to manage it). It has also emerged that their shop admitted, as “famulus” — just ten years old, in 1583 — Andrea Fei, destined to become one of the leading Roman printers of the following century (the certificate of his baptism has also been discovered, dated 30 November 1572).

The same year 1591 also saw the retirement of Giacomo Tornieri. In April 1591, just over forty, he decided to sell his bookshop, with its printing annex: in this case, the purchasers were the Donangeli (a lengthy legal dispute ensued however, owing to contractual non-fulfilment by the latter, whose expansion may perhaps have been too rapid). Tornieri died in the following year, leaving his only daughter — Clementia, then just four years old — a conspicuous inheritance. Direct contacts of his are also documented with Cesare Baronio (for whom he printed, as his last work, the third volume of the famous *Annales ecclesiastici*) and with the Spanish contrapuntalist Tomàs Luis de Victoria.

On their side, the Donangeli continued publishing, but for only one year: indeed, on 4 June 1592 Girolamo died, just seventeen years old, followed two years later by his brother Ascanio. Their father, Bernardino, was thus obliged to limit his activities to those of a mere book-seller. Their music editions were sold not only at the two successful shops they owned on Campo dei Fiori and on the nearby Via del Pellegrino, but also in other bookshops, including that of Gaspare Ruspa (see the latter’s list of books, dated July 1592, published in § 1.4).

As far as Coattino is concerned, rather surprisingly it has emerged that — after the death or retirement of his above-mentioned associates — in 1593 he printed music, working directly for Giovanni Pierluigi da Palestrina, “presso San Pietro”: this explains the nine volumes of scores, all without bookseller-publisher, which Coattino printed between 1593 and 1594 (the latter being the year of the composer’s death, after which all trace of Coattino is lost). His printing career, however, had regressed from being an entrepreneur to a simple workman, paid monthly by Palestrina at the rate of half a *scudo* per sheet; from the documents discovered, we may also deduce that his financial situation was not flourishing. Within three brief years therefore, the leading line in Roman music printing at that time came to an end. As we have seen, it included the Diani, Tornieri, Alessandro Gardano (who died in turn in 1591) and the Donangeli, none of them old.

In order to provide data on the quantities of music then sold to the public and on its provenance, the unpublished inventories of music editions at the following three booksellers in Rome are also published herein: Gaspare Ruspa (1592, already mentioned in § 1.4), Pietro Antonio Lancia (1600, § 2.1), the brothers Girolamo and Giovanni Antonio Franzini (1586, § 2.1). This last fortunate discovery is certainly the most voluminous music inventory known so far for Roman shops of the Cinquecento, comprising over 120 titles, and covering at least seventy authors, some of whom are unknown to modern repertoires. Up to now, it was known that in the second half of the seventeenth century, the Franzini shop was the principal seller of music scores in the City (see the famous *Indice*

dei libri di musica della libreria Federico Franzini printed in 1676 by the publisher himself). In the light of this document it appears however that this role must have already been covered for some time by the two mentioned forebears of Federico, whose paternal grandfather was Giovanni Antonio. Almost all the numerous editions indicated in these inventories are of vocal music (sacred or secular) and mostly from Venice; in any case, all are by Italian publishers.

PAOLO GOZZA, *Anche i megafoni hanno un'anima: la Tromba parlante (1678) di Geminiano Montanari*

The topic of this essay is the *Discorso sopra la tromba parlante* (Guastalla, 1678) delivered by Geminiano Montanari in 1673 at the Accademia della Traccia in Bologna. Springing from the fashion for the *tromba parlante* which was all the rage in the “world of letters” during the 1670s, Montanari’s *Discorso* introduces the reader to listening to the world of sound which the science and technology of sound in the baroque age was shaping in the Europe of the period. In the spectrum of the trumpet’s sound, Montanari’s critical ear separates out the principal voices of the theater of sound erected by European science: the explosive acoustical power of the trumpet, capable of traversing the spaces of the world in all directions, inferred through the indefinite repercussions of air in the phenomenon of the echo, raised up as an emblem of the modern natural philosophy of sound; the concave shape of the world as a sounding board, an acoustical container for the sound events that traverse the ocean of air containing it, and finally the sound and visual archetypes of myth, which with Echo and his double, Narcissus, masterfully represented by Nicolas Poussin, are for the baroque man of culture forms of witness as alive and indispensable as observation and experimentation.

HUUB VAN DER LINDEN, *Benedetto Pamphilj as librettist: Mary Magdalene and the harmony of the spheres in Handel’s Il trionfo del Tempo e del Disinganno*

Handel’s first oratorio, *Il trionfo del Tempo e del Disinganno*, contains two especially intriguing musical features: a virtuoso sonata for organ and orchestra, and a quiet finale that ends in a *pianissimo* “fade-out”. The meaning and function of these sections in the drama is interpreted by placing the oratorio’s libretto, written by Benedetto Pamphilj, in the intellectual environment of early-eighteenth century Rome, and by taking into account the little-studied revised version from 1725, named *Il trionfo del Tempo nella Bellezza ravveduta*. The frontispice of the printed libretto of this version, which consists of a large engraving showing the four allegorical characters, is also used.

The article argues that the libretto stresses apologetic elements of the Catholic doctrine on penance, and that its allegory was formed and influenced by several sources. The literary framework for the libretto were Petrarch’s *Trionfi*, but the depiction and description of the allegorical characters is largely based on Cesare Ripa’s *Iconologia*. The theme of penance that *Il trionfo del Tempo e del Disinganno* shares with the *Trionfi* leads to a third source: the cult of Mary Magdalene, and it is demonstrated that the character of Bellezza shows many parallels with *topoi* from the saint’s cult.

Next, it is argued that the organ sonata that forms part of Piacere’s pleasure garden is to be considered as reprehensible sensuous music. This is in line with concerns about (virtuoso) music distracting from the spiritual content. In contrast, the music of the oratorio itself, and especially Bellezza’s tranquil final aria, show the converting power of music, as well as representing Bellezza’s own conversion in musical terms. However, the “fade-out” end of Bellezza’s final aria (and the oratorio as a whole) makes clear that all audible music must in the end yield to the harmony of the spheres, which normally cannot be heard. According to her hagiography, Mary

Magdalene was lifted up daily to heaven, where she heard the harmony of the spheres. The end of Pamphilj's oratorio thus mirrors the saint's ecstasy as well as the imperfection of earthly music in general.

DIANA BLICHMANN, 'Ariette teatrali' in den venezianischen Ospedali? Versuch einer näheren Bestimmung der Solomotetten in der Zeit Antonio Vivaldis

Il mottetto a voce sola è quel genere musicale, che nel primo Settecento, sovrapponendosi al rito della messa o del vespro, pur non essendo legato alla liturgia, fu cantato a Venezia soprattutto nelle chiese degli ospedali: le chiese degli Incurabili, dei Mendicanti, della Pietà e dei Santi Giovanni e Paolo, ospitavano i conservatori musicali dove le ragazze orfane ricevevano una solida istruzione musicale, strumentale come anche canora. Il mottetto è definito da tratti fondamentali: testo in latino ben comprensibile e non appartenente alle sacre scritture, struttura poetica che consiste di aria-recitativo-aria-Alleluia, conforme alla poesia drammatica tardobarocca e struttura formale Allegro-Largo-Allegro. Dalla specificità di queste caratteristiche poetiche e formali si evince che si tratta di tutt'altra cosa rispetto al mottetto polifonico: si è di fronte ad un genere autonomo, paraliturgico, così diverso dalla sua forma originaria, chiaro segnale del cambiamento di sensibilità che si stava verificando negli uditori della musica da chiesa a Venezia nel primo Settecento. Questo nuovo sviluppo del mottetto è in grado di far propri mezzi stilistici moderni e profani, creando in tal modo una parentesi durante l'azione liturgica. Conformemente alle notizie che ci giungono dai contemporanei, le esecuzioni dei mottetti a voce sola non erano un momento di devozione, ma soprattutto un'allusione alla festa barocca: il pubblico veneziano e forestiero assisteva alla liturgia nella speranza di trovarla 'adornata', nel finale, di quelle 'ariette teatrali', eco dell'opera carnevalesca. I mottetti venivano cantati dopo il Credo in modo tale che l'ascoltatore, attratto da queste musiche di gusto profano, non abbandonasse la chiesa prima che fosse finito il rito della messa. Da questa breve analisi si può facilmente comprendere come la struttura esterna poetico-musicale dei mottetti sia diversa da quella di tutti gli altri generi musicali legati alla liturgia come, per esempio, antifone, salmi, lamentazioni e Miserere, ma ancora più interessante potrebbe essere indagare come lo stile dei mottetti si avvicini a quello dei generi profani *en vogue* in quell'epoca.

In questo contributo si cerca di ricostruire le tendenze formali e stilistiche sviluppatesi a partire da generi profani in ambito veneziano nel primo Settecento. Antonio Vivaldi, quale rappresentante del principale ospedale veneziano, quello della Pietà, assunse una posizione chiave nella della vita musicale veneziana, motivo per cui può essere preso *ad exemplum*. A questo scopo si scelgono i mottetti più importanti dal repertorio vivaldiano, uno tra i mottetti drammatici e un altro tra quelli 'edificanti'. La forma musicale che ricorre sia nei mottetti a voce sola, sia nell'oratorio sia nel dramma per musica e nella cantata a voce sola è l'*aria da capo*: su questa forma musicale si incentrerà il confronto stilistico. Nello studio si cerca quindi di comprendere a quale di questi stili si avvicinino maggiormente le caratteristiche del mottetto vivaldiano e si tenta di verificare l'ipotesi, per cui il genere qui indagato rispecchierebbe peculiarità profane. Il confronto si svolgerà secondo il seguente schema:

	Mottetto drammatico: aria di 'tempesta' <i>In turbato mare irato</i> (dall'omonimo mottetto, dopo il 1732)	Mottetto 'edificante': aria contemplativa <i>Nulla in mundo sincera</i> (dall'omonimo mottetto, ca. 1713-17)
Oratorio	<i>Agitata infido flatu</i> (<i>Juditha triumphans</i> , 1716)	<i>Vivat in pace et pax regnet sincera</i> (<i>Juditha triumphans</i> , 1716)
Dramma per musica	<i>Agitata da due venti</i>	<i>Io son quel gelsomino</i>

	<i>(La Griselda, 1735)</i>	<i>(Arsilda regina di Ponto, 1716)</i>
Cantata a voce sola	<i>Passo di pena in pena (Amor hai vinto, dopo 1726)</i>	<i>Luce placida e serena (Qual in pioggia dorata i dolci rai, ca. 1720)</i>

Da quest'analisi risulta che le arie dei mottetti presentano affinità con le arie dei drammi per musica, ma che sono stilisticamente ancora più vicine a quelle dell'oratorio, discostandosi invece dalle cantate. Pur assomigliando formalmente alla cantata e stilisticamente all'opera, i mottetti si adattarono in modo sensibile al proprio ambiente di esecuzione, la chiesa, arrivando rispetto all'oratorio a stilemi finemente elaborati.

Si delinea dunque una nuova tendenza: il repertorio vivaldiano dimostra che i mottetti a voce sola potrebbero essere descritti come genere 'sperimentale misto': se per quanto riguarda la forma si rifanno alla cantata a voce sola, riprendono e fondono molti altri elementi presi da generi diversi: la struttura formale e del ritornello come il principio concertante, dal concerto solistico; l'intonazione del testo e il linguaggio metaforico-musicale dall'aria operistica; il 'principio di contrasto' motivico, armonico e dinamico dall'aria oratoriale, sviluppato però in modo ancora più drastico. Vivaldi è in grado di sfruttare, in modo molto raffinato, le caratteristiche peculiari dei generi musicali più diffusi nella prima metà del Settecento. Questo carattere 'sperimentale' può cogliersi anche ponendo attenzione al modo in cui la voce viene trattata nella composizione del mottetto: essa si stacca dall'orchestra, elevandosi virtuosisticamente, quasi fosse uno strumento solistico concertante.

BIANCAMARIA BRUMANA, *Mecenatismo musicale dei Cesi: madrigali di Dragoni per Federico Cesi e Olimpia Orsini*

The powerful Umbrian-Roman Cesi family, which reached its height of splendor between the sixteenth and seventeenth centuries, counting bishops, cardinals, dukes, counts, and *marchesi* among its members, as well as the founder of the Accademia dei Lincei, used musical patronage, among other things, to create the image of a well-rounded aristocratic identity. After an overview of the musical activities patronised by the Cesis (mainly by the women of the family) in several cities of Umbria and in Rome, the article presents an analysis of the *Primo libro de madrigali a quattro voci* by Giovanni Andrea Dragoni (Venice, 1581), dedicated to Federico I Cesi (1562–1630) and Olimpia Orsini (1562–1616) to celebrate their wedding in 1579 and, in the meantime, the achievement of the Cesi palace of Acquasparta, whose decorations contain numerous visual references to music, and even a music room. The first group of madrigals in the collection (nos. 1–8) refer to the love of the two youngs and their passage to the new, higher state of marriage. The second group (nos. 9–13), whose poetic contents are connected to the first, uses the verses of the fifth eclogue of Sannazaro's *Arcadia* and represents the first example to be set in music on the entire poetic composition. The third group of madrigals (nos. 14–25), in praise of the hunt, is characterised by an easy poetic and musical style, and seems to give sound to the hunting scenes on the façade decorations of the Cesi palace in Rome on Via della Maschera d'Oro.

ELENA BIGGI PARODI, *Preliminary observations on the Ballo primo of Europa riconosciuta by Antonio Salieri: Milan, La Scala Theatre, 1778*

Europa riconosciuta, "drama per musica" by Antonio Salieri, on a libretto by Mattia Verazi, was premiered on 3 August 1778 for the inauguration of Teatro alla Scala, and staged again on 7 December 2004 for the reopening after the modernisation works of the same theater. *Europa riconosciuta* is a clear example of the innovation and changes in the Italian opera in the second half

of the eighteenth century. The first act culminates in the first *Ballo*, which has a strong dramatic impact. Until now the *Ballo* has been considered lost, so much so that the 2004 performance of the opera has been staged replacing this *Ballo* by other ballet music by the same composer. Nevertheless, the Author has been able to locate the *Ballo* in an autograph volume of Salieri's *balli*, presently preserved in Vienna. The article discusses the source and reconstructs the order of *Ballo*'s movements in relation to the episodes of the dramatic action. The discovered source, a complete document in itself, contains some annotations that also demonstrate how, probably, many years later the composer intended to reuse the *Ballo* for a new version of *Tarare*, which was staged on 3 February 1819 in the Theatre of the Académie Royale de Musique.