

La donna di genio volubile (A mulher extravagante)

context, characters and plot, productions, sources and editorial criteria

Context

In the Autumn of 1792, having undergone a solid musical training, at the Royal Seminary of the Holy Patriarchal Church of Lisbon, and with several years' experience as composer and maestro at the Salitre Theatre, Marcos Portugal (1762-1830), set sail for Italy in search of success and fame as a composer of Italian opera. With *Le confusioni della somiglianza*, first performed at Florence the following Spring, he found both. It was the first of a string of successes that established him as one of the principal composers of his time in this genre.

Of all his operas from the Italian period (1792-1800), the one that achieved greatest success was the *dramma giocoso* in two acts, *La donna di genio volubile (The fickle-minded woman)*. However, it should be emphasised that not all ran smoothly at the beginning. The première took place on 5th October 1796, at the Teatro San Moisè, Venice, and was repeated immediately on 6th and 7th, thus enabling Marcos Portugal to fulfil the usual contractual obligation to direct the first three performances of his new composition. We do not know exactly why, but from 8th to 10th, the theatre was closed in preparation for a production of Domenico Cimarosa's *Il matrimonio segreto*, which opened on 11th. On Saturday 5th November, exactly a month after the opening night, a small announcement appeared in the *Gazzetta Universale Veneta*: "a S. Moisè la prima Opera col 2^{do} atto nuovo", that is to say, *La donna di genio volubile* was to return that day with a new second act.

Indeed, both the librettist, Giuseppe Bertati, and the composer, Marcos Portugal, had written an entirely new second act.¹³ It was not a revision, however thorough, but a complete replacement, from beginning to end. And it was in this revised form that the opera immediately became a great success. The same *Gazzetta* of 16th November printed the following news item:

Teatri

[...]

Il maggior concorso è presentemente a quello di S. Moisè ove rifatto l'atto 2^{do} della *Donna di genio volubile*, il Sig. M. Portogallo perfezionò la sua composizione, e rimise l'Opera al punto di tanto aggradimento.

(The biggest crowds at present are at the San Moisè, where with his new 2nd act for the *Donna di genio volubile*, Mr. M. Portugal has perfected his composition and has reworked his opera to make it so pleasing.)

Up to 9th December there were 39 performances at the Teatro San Moisè. Below is a table that gives a view of its popularity and subsequent dissemination.

Year	In Italy	Outside Italy
1796	Venice (première)	-
1797	Florence, Pisa, Verona, Trieste, Udine, Bologna, Ferrara, Modena, Mantua, Siena	-
1798	Rimini, Ancona, Cesena, Genoa, Gubbio, Livorno, Loreto, Ravenna, Rome, Turin, Forlì, Macerata, Osimo, Perugia, Recanati, Senigallia, Reggio nell'Emilia,	Corfu, Zara (Zadar), Dresden
1799	Milan (2 theatres), Parma, Alessandria, Ancona, Padua	Lisbon, Vienna, Barcelona
1800	Crema, Cremona, Jesi, Mantua, Piacenza, Venice	-
1801	Gorizia, Milan	Madrid
1802	Lodi, Piacenza	-
1803	Pisa, Salò, Modena, Lucca	Roveredo
1804	Florence, Forlì	Paris
1805	Livorno, Milan	Porto
1807	Brescia	-
1808	Milan	-
1809	-	Lisbon
1812	-	Paris
1813	Imola	-
1814	Cremona	-
1815	Reggio nell'Emilia, Urbino, Senigallia	-
1817	Piacenza	-
1819	-	Paris

Figure I: The dissemination of *La donna di genio volubile*

¹³ The section that follows about the première, its revision and subsequent dissemination is taken almost *verbatim* from the chapter, "As óperas italianas: a sua receção e disseminação" in *Marcos Portugal: uma reavaliação*, coord. David Cranmer, Lisboa: Edições Colibri/CESEM, 2012), pp. 163-164.

It is worth drawing attention to the popularity of two specific numbers from *La donna di genio volubile*, especially the cavatina “Per amar abbiamo il core” (act II scene 7), which is to be found in manuscript in various libraries, mostly Italian, but which was also published twice in print in Paris¹⁴. Also very popular was the cavatina “Mi pizzica, mi stimola”, from the original second act (scene 5), a particularly curious phenomenon considering that it would only have been sung as intended in the first three performances.¹⁵

Characters and plot

Below are the characters, as given in the first edition of the libretto. To these have been added in editorial brackets the characterisations as found in the Rovigo libretto (1803), followed by the English translation, the original performer, their status in the company and the voice type:

La Contessa [Donna volubile contrastata da tutti in amore – Fickle lady with whom all the men are in love] – Anna Morichelli Bosselli (*prima buffa assoluta* – soprano)

Il Cavaliere [innamorato della medesima – in love with the same] – Eliodoro Bianchi (*primo mezzo carattere assoluto* – tenor)

Cecco Contadino [Contadino amante di – Peasant lover of] – Luigi Raffanelli (*primo buffo* – baritone)

Ghita Contadina [Villanella – Village girl] – Elisabetta Gafforini (*seconda donna* – mezzo-soprano)

D. Coriolano [amante della suddetta – lover of the said (= the Countess)] – Loretto Olivieri (*primo buffo* – baritone)

Lauretta amica della Contessa [amica della Contessa – friend of the Countess] – Marianna Gafforini (*seconda donna* – soprano)

D. Cicio [scioccarello spasimante in amore – fool hopelessly in love] – Giuseppe Cicarelli (*altro primo mezzo carattere* – tenor)

D. Salustio [innamorato parimente della Contessa – similarly in love with the Countess] – Pietro Righetti (*altro primo buffo* – bass)

In the revised version, the plot of *La donna di genio volubile* is as follows:

Act I

The Knight, Don Cicio, Don Salustio and Don Coriolano, the Countess's four suitors, come on stage. Her two servants, Ghita and Cecco, want to get married. Lauretta, the Countess's friend, determines to marry one of the suitors that same day and intercedes with the Countess to authorise Cecco and Ghita to get married. For several years the Countess has been unable to decide who she wants to marry and once more, after hearing each individually about how they would treat their wife and perceiving their lack of respect and genuine love, she refuses them all. Seeing the passion and success with which Cecco has conquered Ghita, she tries to seduce him, which leads to jealousy on both Ghita's and the suitors' part. They and Ghita swear to be avenged.

Act II

Lauretta takes advantage of the situation and promises herself to Don Cicio. The Countess continues to woo Cecco, but realises how uncouth and unromantic he is. She agrees to marry the Knight, but quickly breaks off with him in the face of Don Coriolano's threat to kill himself. Cecco returns to Ghita, who, after a certain resistance, forgives him. In the end, nobody marries anybody and the Countess's extravagances with regard to her suitors remain as before.

The production at the Real Teatro de São João, Porto (1805)

There is little information available with regard to the staging of *La donna di genio volubile* at Porto. The corresponding libretto, with the title *A mulher extravagante*, (*The extravagant woman*) states that the year was 1805, but provides no exact date. Similarly, it lists the names of the characters, but not their respective singers. According to the frontispiece, the production was dedicated by the Italian company's *prima donna*, Carolina Griffoni, to the Viscountess of Balsemão, Maria Rosa Alvo Brandão Perestrelo de Azevedo, and in the respective dedicatory text, in which the singer proclaims her veneration for the Viscountess, Griffoni mentions that the occasion was her benefit night. By tradition, the beneficiary was entitled to the night's box-office receipts and also had the privilege of being able to choose what would be performed. Bearing in mind the importance of these two figures (the beneficiary and the Viscountess), here are a few words about each.

Of Neapolitan nationality, Carolina Griffoni performed in Naples (1797), Livorno (1799) and Florence (1800), before arriving in the Portuguese capital. On 24th March 1803 she got married in Lisbon at the Igreja do Sacramento, to the Roman singer Pietro Angelelli, and the following summer, like her husband, she sang at the São Carlos in Sebastiano Nasolini's *Gli*

¹⁴ By Florido Timeoni, in 1797, and by De Momigny, in the *Journal des troubadours*, s.d..

¹⁵ As well as copies in three Italian libraries (Conservatorio Giovanni Battista Martini, Bolonha (*I-Bc* – *Conservatorio* – two copies), Fondazione Greggiati, Ostiglia (*OS*), Archivio di Stato, Verona (*VEas*), there are copies in England at Cambridge University Library (*GB-Cul*) and in the United States of America, at the Library of Congress, Washington D.C. (*US-Wc*). There is also an arrangement for voice and “chitarra” at the Conservatorio Statale, Verona (*I-Vec*). In the case of the source at Ostiglia there is no indication to the effect that it belongs to *Le donne cambiate*, also by Marcos Portugal. If it was, indeed, introduced in this *farsa*, in which production or productions is unknown.

opposti caratteri. Her presence in Porto libretti from 1805 and 1806 implies that she remained in the São João company for two seasons. She returned to Lisbon, where, in 1807, she sang roles in two operas at the São Carlos¹⁶.

As for her husband, Pietro Angelelli, what is known of his career is similar. However, it may not be a matter of chance that, while still in Italy, he was twice in companies that staged *La donna di genio volubile*: at Florence, in the Spring of 1797, as *altro buffo*, and at Crema, in the Carnival season of 1800, as *primo buffo*. Thus, in Florence, he would have sung the role of one of the suitors (Don Coriolano or Don Salustio) and, at Crema, in principle, Cecco. It is likely that he took the latter role in Porto.

As for Viscountess Maria Rosa de Azevedo (1780-1851), she was the only daughter and heiress of José Alvo Brandão de Azevedo, Knight Fidalgo of the Royal Household and professed Knight of the Order of Christ, and his wife. Maria Rosa had been married since 1800 to her first-cousin, Luís Máximo Alfredo Pinto de Sousa Coutinho (1774-1832), 2nd Viscount of Balsemão¹⁷, agronomist and intellectual. If the Viscountess brought to the marriage the magnificent Palace of the Viscounts of Balsemão, currently the headquarters of the Municipal Direction for Culture and Science of the Porto City Council, the Viscount himself was responsible for amassing what in those days was one of the greatest libraries in the country.

With regard to the libretto's text, the Porto edition of 1805 must have been copied directly from the bilingual Lisbon edition, printed for the 1799 Teatro de São Carlos production. It reproduces the latter systematically, including the same Portuguese translation and a curious idiosyncrasy, namely, the substitution of the famous cavatina "Per amar abbiamo il core", by another, similar in terms of its meaning, but entirely different in metrical terms, "Sol per amare / abbiamo il core"¹⁸.

Turning to the score preserved at the Club Portuense, which served as the principal source for the present edition¹⁹, a central question is whether, in fact, it was the score used at Porto in 1805. On 'discovering' it, maestro Frederico de Freitas made his find known enthusiastically in two published articles, in 1963, in the *Jornal Letras e Artes*. He claimed, "the score was copied specially for the performance that took place at the Teatro São João in 1805, and offered by the soprano Carolina Griffoni to the Viscountess of Balsemão"²⁰.

Though difficult to prove, the possibility that it was "copied specially for this performance" is not to be dismissed. Indeed, as Ana Maria Liberal affirms, in the introduction to the *Catálogo do espólio musical do Club Portuense*, a significant part of the Club Portuense collection is made up of opera scores that belonged to the Sociedade Philarmónica Portuense. It was not a matter of chance that the two directors for the 40-year duration of its existence (1840-80) – the founder, Francisco Eduardo da Costa, and his successor, Carlo Dubini – had also been musical directors of the Teatro de S. João. The best explanation for the current whereabouts of this source is, without a doubt, that it came from this theatre and that it was used for the 1805 production.

What is crystal clear is that the score at the Club Portuense is not simply a library copy, produced to be consulted or copied. There is ample evidence for its use in performance. In particular, on the basis of pinholes²¹, vestiges of glue and written signs (all indicating cuts), we must suppose that there were significant alterations in the production that it represents, principally a substantial reduction. This reduction was effected by means of a combination of two strategies: the suppression of more or less extensive sections and the transfer of arias from one moment in the opera to another. These alterations have been registered in the description of the score, below (in the column "Observations" of figures II and III).

Some of the cuts are quite extensive (e. g. Act I, scenes 6 to 8, Act II scenes 1 to 3, and the first two sections of the Finale of Act II, ff. 91r-115v). In Act II several other arias are cut completely, among them being those of Don Coriolano and of the Countess in Act II scenes 6 e 7, while in Cecco's aria, also in scene 7, there is evidence of an internal cut (vol. II, ff. 48r-49v).

As for the transfers, in Act I, for example, the Knight's aria was cut (scene 4), and his Act II (scene 2) aria, "Amante più non sono", was brought forward to this moment. This shift is one of the factors making it possible to begin Act II only at scene 4 – on f. 17v, where is written "Principio" (beginning). Another factor is the transfer of Don Cicinio's aria, "Lauretta ha un bel ciglio", originally in scene 1, to scene 9, where it replaces Don Salustio's aria, "Un torto a tanto amico".

These transfers led to the insertion of two or three leaves, always in copyist 2's hand, at certain points in the manuscript. The arias concerned are reduced to the vocal line and bass – sufficient for the maestro, who would direct from the harpsichord. These insertions are indicated in figures II and III by means of an asterisk, as well as a commentary that clarifies the nature of the insertion. The systematic existence of these insertions, but no others, leads to the conclusion that no other material was introduced from outside this opera ('trunk arias' coming from other operas).

The 'net' result of the cuts and transfers is a significantly shorter version of the opera, particularly in the second act.

¹⁶ For the information in this paragraph and in the next, see David Cranmer, *Opera in Portugal 1793-1828: a study in opera and its spread*, Ph.D. Thesis, University of London, 1997, Appendix 2.

¹⁷ Albano da Silveira Pinto, *Resenha das famílias titulares e grandes de Portugal*, Lisboa: Empreza Editora de Francisco Arthur da Silva, 1883, vol. I, p. 205.

¹⁸ Just as happened at Porto, this libretto lists the names of the characters, but without the respective performers. Equally, the Lisbon production was for the benefit night of the *prima donna*, the castrato singer Domenico Caporalini, for whom this aria is intended. In all probability, the 'new' aria was a *contrafactum* of a completely unrelated aria that was quite different in metre, which the beneficiary particularly wanted to sing.

¹⁹ Described in detail below.

²⁰ *Apud* Ana Maria Liberal, *Club Portuense: catálogo do espólio musical*, Porto: Club Portuense, 2007, [p. 11]. The author provides the reference in note 2: «Frederico de Freitas, "Encontrou-se no Clube [sic] Portuense uma importante partitura de Marcos Portugal" and "La Donne [sic] di Genio Volubile – partitura de Marcos Portugal" in *Letras e Artes*, 11 February 1963, pp. 1 and 3, and 4 March 1963, p. 1, respectively.»

²¹ See *Explanatory Note* in the detailed description of this source, below.

The production at the Teatro Nacional de São João, Porto (2018)

The present edition was prepared for use in a production that took place on 6th and 7th July 2018, at the Teatro Nacional de São João, by students of the Opera Studio at the Escola Superior de Música e Artes do Espetáculo (ESMAE), of the Polytechnic Institute of Porto, under the artistic direction of António Salgado. The performers were:

Condessa (soprano)	Marta Martins (6 th) / Miriam Rosado (7 th)
Lauretta (soprano)	Tânia Esteves (6 th) / Raquel Mendes (7 th)
Cecco (baritone)	Sérgio Ramos
Ghita (mezzo-soprano)	Rafaela Monteiro
Il Cavaliere (tenor)	Miguel Reis
D. Cicinio (tenor)	Gabriel Neves
D. Coriolano (baritone)	Ricardo Rebelo
D. Salustio (bass)	Francisco Reis

ESMAE Symphony Orchestra, conducted by José Eduardo Gomes.

Stage Director António Durães

Sources

The autograph score of *La donna di genio volubile* has not survived and the libretto (text) printed for the original production presents the original version, with no new edition to accommodate the transformation resulting from the revision. Subsequent copies of the music, as well as later editions of the libretto, are all of the revised version, but also introduce new variants (by design or by accident). To get round this, establishing a reliable modern edition demands the use of multiple sources of both text and music.

The principal source used for the present edition is the manuscript score, in two volumes, preserved at the Club Portuense, Porto – numbers 13a and 13b of the music collection²². On the basis of the handwriting, we may deduce that, for the most part, the manuscript was copied by Joaquim Casimiro da Silva (1767-1860, copyist 1), the principal copyist at the Teatro de São Carlos, Lisbon, where he worked closely with Marcos Portugal, after the latter's return from Italy, in 1800²³. It is conceivable that Joaquim Casimiro had access to the composer's autograph score. If we suppose that this score was used for the 1805 Porto production at the Teatro de São João, we may propose a dating of around 1804.

To clarify doubts (ambiguities and apparent lapses), we also used manuscripts in Dresden and Madrid. Financial and human resource limitations prevented us from consulting other scores existing in a number of other European libraries.

As is usual, the scores lack stage directions and systematic punctuation. For these elements we had to take what was missing from printed editions of the libretto. Because of the revisions that took place during the original production, the libretto published for the première only served for most of the first act. As for the second act and a few revised sections of the first, we had to turn to four later editions, in order to establish, by means of a stemmatic study, what would have been the original text of the revised version, namely:

Florence (1797), the first edition after the original production, but with certain idiosyncrasies;

Lisbon (1799), bearing in mind the proven origin of the score used as principal source for this edition;

Rovigo (1803), the only libretto found that resolved an ambiguity in a brief passage of text;

Porto (1805), to see if the alterations indicated in the principal score were reflected in the published libretto.

In the source descriptions that follow, only the principal source is described in detail. The Dresden and Madrid scores are referred to only summarily. In the case of the libretti, the title page is transcribed and there is an indication of where a copy was consulted.

²² Liberal, *op. cit.*, pp. 27-28. The photographs of the title page and f. 1r reproduced on p. 28 have been subject to a gross distortion, for the original, in oblong format, has longer horizontal sides than vertical, while the reproductions have the contrary.

²³ See details of the copyists in figures II and III, where Joaquim Casimiro da Silva is designated as copyist 1.

1 Scores

1.1 Principal Source

Score, Porto, Club Portuense.

2 vols., oblong format, 21,2 x 27,5 cm.

Leather binding on the spine and to reinforce the corners; marbled covers.

Paper with the watermark of a crowned shield (coat-of-arms), and the initials GM [Giorgio Magnani], an Italian paper that was extremely common in Portugal during the period in question.

Vol. I

Flyleaf at beginning, missing at end. 173 ff.

Title page (f. 1r):

“La Donna di Genio Volubile / Musica / Del Sig.^r M. Portogallo / Atto 1”

With rubber stamp «Philharmonica Portuense» and embossed stamp with a coat-of-arms and illegible legend.

Vol. II

Flyleaf at beginning and end. 143 ff.

Title page (f. 1r):

“Donna di genio Volubile / Atto 2”

With rubber stamp «Philharmonica Portuense» and embossed stamp with a coat-of-arms and illegible legend.

Sporadic annotations in pencil throughout the volumes lead to the conclusion that they may have been used subsequently, in the middle of the 20th century, possibly by maestro Frederico de Freitas.

The contents follow, with an indication of the folio numbers where each section occurs (figures II and III).

Abbreviations

Characters (cited in the order of appearance on stage):

Cav = Cavaliere (Knight), Cec = Ceccho, Cic = D. Cicinio, Con = Contessa (Countess), Cor = D. Coriolano, Ghi = Ghita,

Lau = Laretta, Sal = D. Salustio

> (arrow-head) = ‘followed by’

f. = folio; ff. = folios

r = *recto*; v = *verso*; rv = *recto* and *verso*

* = inserted folio(s)

Use of italics and/or bold

italics = aria/duet/ensemble;

non-italic = *recitativo secco*;

bold italics = *recitativo accompagnato*

Explanatory note

In the Observations, “hole(s)” indicates the presence of one or more pinholes close to the outer edge of the leaf (right edge on the *recto*, left on the *verso*). These imply that, at some point, these leaves were tied together by a thread, which prevented the intermediate ones from being opened and made it possible to turn all of them at once. Normally, this is to indicate a cut, in performance, of a passage, a whole number or an even more extended section of music. In a single instance in the present source, it is due to an extended lapse on the copyist’s part, making it necessary to pass directly to the corrected version on the following pages (vol. I, ff. 18v-19r).

Act I				
Scene	ff.	Characters	Text <i>incipit</i>	Observations
-	1v-14r	-	[Sinfonia]	Copyist 1 [J. C. da Silva] f. 14v blank
1	15r-26v	Cav, Sal, Cor, Cic, Lau	<i>Siamo quattro pretendenti > Tacete sentite > Che terribile martello ></i>	ff. 18 and 19 with 2 holes, owing to copyist's lapse
	27rv	Cor, Sal, Lau, Cav, Cic	Ah! Signora Lauretta	
	28r-31r	Lau	<i>Nella pace della Villa</i>	f. 31v blank
2	32rv	Cav, Cor, Cic, Sal	No: di soffrir più a lungo	
3	33r-44r	Cec, Ghi	<i>Maledetto sia l'amore > Il mio Bove, chi ha nome Bianchetto</i>	
	44v-46r	Cec, Ghi	Cara mia, a dirti il vero	f. 46v blank
4	47r-70v	Com, Cav, Cor, Sal, Cic	<i>Allegri, amici, allegri</i>	
	71r-73r	Con, Cav	Cari amici, passiamo	
	73r-81v	Cav	<i>Son amante appassionato</i>	Vestiges of glue and a single hole imply the cutting of this aria.
	*82r-84v	[Cav]	<i>Amante più non sono</i>	Insertion (copyist 2). The inserted aria (just voice and bass), implies the replacement of the aria on the previous pages (ff. 73r-81v) by the Knight's aria Act II scene 2
5	85r	Con, Cor, Sal, Cic	Che amante impertinente	
6	85v-87r	Con, Sal	Ridete, Don Salustio. In faccia agli altri	Asterisks at the end of scene 5 and beginning of scene 7, together with 2 holes on ff. 85 and 86 imply the cutting of this scene
7	87r	Con, Cor	Ah ah ah, Don Salustio	Indication of a cut from the turn of f. 87 up to 96v. In fact, there was a cut from the beginning of scene 6 to the recitative at the beginning of scene 8, except the beginning of scene 7, which was inserted following.
	87v-95v	Cor	<i>Qua sedendo, state a udire</i>	
8	96rv	Con, Cic	No non m'ama nemmen Don Coriolano	Insertion (copyist 2). Beginning of scene 7, to replace the cut section. f. 97v blank
	*97r	Con	Ah ah ah, Don Salustio	
	98r	Con	<i>Ho risolto, ho risolto, ed ora faccio</i>	
9	98v-99v	Cor, Sal, Cav, Con	<i>Con vostra permissione ></i>	f. 99v Modification introduced by the copyist to improve the transition to the aria following.
	100r-111r	Con	<i>Padrona di mi stessa > Voi sprezzante, superbetto</i>	
10	111v	Cav, Cic, Sal, Cor	<i>(Son fuori di mi stesso) ></i>	
	112r-118r	Cav, Cic, Sal, Cor	<i>Attonito, perplesso</i>	Stupefaction ensemble
11	118v-119r	Lau, Ghi, Cec	Trattenetevi, qui; che la Contessa	
12	119rv	Con, Ghi, Cec	Buon giorno, cari miei. M'ha già informata	
	120r-126v	Ghi, Cec, Con	<i>Colombino, e Colombina</i>	
	127r	Con	Ghita, vattene pur, che questa sera	
13	127r-128v	Con, Cec	(Che vi sia un vero affetto	
	129r-138v	Cec	<i>Cagna, tristaccia > Da tutte le parti</i>	
14	139r	Con	Ehi? M'aspetta la fuori	f. 139v blank
15	140r-144v	Cor, Cav, Cic, Sal	<i>Siamo rivali, è vero</i>	Beginning of Finale
16	144v-146v	Con	<i>(Cercando il mio genio)</i>	
	146v-150r	Cor, Cav, Cic, Sal, Con	<i>Con tutta riverenza</i>	
17	150r-152r	Cec	<i>Era primo un Sumaro col basto</i>	
	152r-173	Con, Cor, Cav, Cic, Sal, Cec	<i>È grazioso veramente > Cosa vuol dire? Que scena è questa? > Qua la guerra è dichiarata</i>	f. 173v blank

Figure II: Contents of Act I

Act II				
Scene	ff.	Characters	Text <i>incipit</i>	Observations
1	1v	Cic, Sal	Che vi par della nostra Contessina?	Hole – scenes 1-3 cut
	2r-4r	Cic	<i>Lauretta ha un bel ciglio</i>	Hole
2	4v-5r	Cav, Cor	L'insulto è dei più grandi	Hole
	5v-13r	Cav	<i>Amante più non sono</i>	Hole – aria transferred to act I scene 4
3	13v-14r	Cec, Ghi	Io mi ritrovo ben, come suol dirsi	Hole
	14v-17r	Ghi	<i>Più non ti voglio, ingrato;</i>	Hole
4	17v-18v	Cec, Cav, Cor	Maledetto interesse!	At head of f. 17v was added "Principio" (beginning) [of act II]
	19r-31r	Cav, Cec, Cor	<i>Tu villano impertinente</i>	
5	31v-32v	Con, Cav, Cor, Cec	Cos'è che si fa qui? Voi due Signori	Vesiges of glue on f. 32 r + hole, indicating cut up to f. 42v
6	32v	Cav, Cor	(Si può dar della sua maggior pazzia)	Hole
	33r-42v	Cor	<i>La ragion di quà mi dice</i>	Hole
7	43r-44v	Con, Cec	No nò; non ti sgomenti	
	45r-47r	Con	<i>Per amar abbiamo il core</i>	Hole
	47v	Cec, Con	Noi non faremo niente	
	47v-50v	Cec:	<i>Il poledro che vede nel Prato</i>	ff. 48 and 49 with holes; 48r and 49v also have signs, indicating the beginning and end of the cut.
	51r-v	Con, Cec	Animale che sei!	New copyist (copyist 3) up to f. 70v
8	51v	Cav, Cec, Con	(La gelosia mi spinge...)	
	52r-69r	Con, Cec, Cav	<i>Deh! vieni amato bene</i>	
9	69v-70v	Sal, Lau, Cic	Ah! Signora Lauretta	End of recitative altered to accommodate what follows.
	*71r-72v	Cic	<i>Lauretta ha un bel ciglio</i>	Insertion (copyist 2). The inserted aria (just voice and bass), was transferred from act II scene 1.
	73r-76v	Sal	<i>Un torto a tanto amico</i>	Hole. Copyist 1
10	77rv	Lau, Cic	Benissimo il secondo	Copyist 3 up to f. 106r
11	78r	Cor	Fui pazza, è ver, cercando in un bifolco	
	78v-88r	Con	<i>Son tutta giubbilo</i>	
	88v-89r	Cor, Con	Contessa, il vostro amore	
12	89r-v	Cav, Con, Cor	Come! che sento! e quanti	
13	89v-90r	Cic, Sal, Con	Con vostra permissione,...	
14	90rv	Cor, Cic, Sal	Tal rovescio impensato	
15	91r-106r	Cec, Ghi, Lau	<i>Pace, pace, cara Ghita ></i>	Beginning of Finale. Hole. Vestiges of glue on f. 91r.
Ultima	106v-115r	Con	<i>Saria pur la bella coisa ></i>	Copyist 4. Hole. f. 115v blank
	116r-119v	Lau, Cec, Ghi, Con	<i>Contessa mia carissima ></i>	Copyist 3 until the end
	119v-143v	Cav, Cor, Cic, Sal, Con	<i>In un Maestro di cappella</i>	Sign at end of f. 121r, holes ff. 121-126v, sign on f. 127r – all imply a cut section.

Figure III: Contents of Act II

1.2 Supporting sources

1.2.1 Sächsische Landesbibliothek, Dresden (D-Dlb)

Call-mark: Mus.4092-F-500

Manuscript, 2 vols., bound, oblong format, 22,5 x 30,0 cm.

Flyleaves at beginning and end of both volumes.

Vol. I (paginated: 428 pp.)

Title page (p. 1 [f. 1r]):

“La Donna di Genio Volubile / Del Sig.^r Marco Portogallo / in Venezia In S: Moisè L’Autunno 1796: / Atto Primo”

With rubber stamp: “Sächs. Landes-Bibl.”

Vol. II (paginated: 424 pp. + 2 blank pages)

No title page: p. 1 [f. 1r] begins with the heading «Atto Secondo» and the opening recitative of the second act.

With rubber stamp: “Sächs. Landes-Bibl.”

Description in RISM: identification N.º: 270001438.

Scores available online in PDF format:

< [https://digital.slub-dresden.de/werkansicht\(dlf/101667/1](https://digital.slub-dresden.de/werkansicht(dlf/101667/1) > [consulted 23/07/2021]

Frequent indications of use for performance.

1.2.2 Conservatorio Real de Madrid (E-Mc)

Call-mark: A.R.A Leg. 194 N.º 194

Manuscript, 2 vols., bound, oblong format, 23,5 cm. x 32.0 cm.

No flyleaves.

Pagination continuous throughout both volumes.

Vol. I (pp. 1-347 [+1])

Title page (p. 1 [f. 1r]):

“La Donna di Genio Volubile / Del Maes.^{no} Marco Portogallo”

Vol. II (pp. 348-679)

No title page: p. 1 [f. 1r] begins with the heading “Atto 2.^{do}” and the opening recitative of the second act.

Frequent indications of use for performance, with several numbers cut (and missing).

2. Libretti

2.1 Principal source

Title page:

LA DONNA / DI GENIO VOLUBILE: / DRAMMA GIOCOSO PER MUSICA / DI / GIOVANNI BERTATI, / POETA AL SERVIZIO DI S. M. I. &c. / DA RAPPRESENTARSI / NEL REGIO TEATRO / DI / S. CARLO / DELLA PRINCIPESSA / IN BENEFIZIO / DI / DOMENICO CAPORALINI. / Ai 23 di Gennaro dell'Anno 1799. // LISBONA. M. DCC. LXXXVIII. / NELLA STAMPERIA DI SIMONE TADDEO FERREIRA.

(Bilingual edition, Italian and Portuguese)

163 [+1] pp.

Copy consulted: Lisbon, Biblioteca Nacional de Portugal (Fundo Teatro de S. Carlos (*P-Ln*))

2.2 Supporting sources

2.2.1 Venice, Teatro de S. Moisè, 1796

Title page:

LA / DONNA DI GENIO VOLUBILE / DRAMMA GIOCOSO PER MUSICA / DI GIOVANNI BERTATI / Poeta al servizio di S. M. I. R. A. &c. / DA RAPPRESENTARSI / NEL NOBILISSIMO TEATRO / GIUSTINIANI / IN SAN MOISÈ / L'AUTUNNO DELL'ANNO / 1796. // IN VENEZIA / 1796. / APPRESSO MODESTO FENZO. CON LICENZA DE' SUPERIORI.

64 pp.

Copy consulted: Coimbra, Faculdade de Letras (Sala Dr. Jorge de Faria) (*P-Cul*)

2.2.2 Florence, Teatro della Pergola, 1797

Title page:

LA DONNA / DI GENIO VOLLUBILE / DRAMMA GIOCOSO PER MUSICA / DA RAPPRESENTARSI / NEL REGGIO TEATRO / DI VIA DELLA PERGOLA / LA PRIMAVERA DEL 1797 / SOTTO LA PROTEZ. DELL'A. R. / DI / FERDINANDO III / ARCIDUCA D'AUSTRIA / PRINCIPE REALE D'UNGHERIA E DI BOEMIA / GRAN-DUCA DI TOSCANA / ec. ec. ec. // IN FIRENZE MDCCXVII. / Nella Stamperia Albizziana da S. M. in Campo / Per PIETRO FANTOSINI / *Con Approvazione.*

48 pp.

Copy consulted: Bologna, Civico Museu Bibliografico Musicale (Conservatorio Giovanni Battista Martini) (*I-Bc*)

2.2.3 Rovigo, Teatro Antonio Roncali, 1803

Title page:

LA DONNA / DI GENIO VOLUBILE / DRAMMA GIOCOSO PER MUSICA / Da RAPPRESENTARSI IN ROVIGO / NEL TEATRO DEL CITTADINO / ANTONIO RONCALI / DEDICATO AL CITTADINO / GIO. BATTA. CONTI / VICE PREFETTO / [horizontal brace] / LENDINARA) (1803 / DALLA STAMPERIA MICHELINI / *Con Permesso.*

35 [+1] pp.

Copy consulted: David Cranmer collection, Lisbon.

2.2.4 Porto, Teatro de S. João, 1805

Title page:

A MULHER / DE GENIO EXTRAVAGANTE: / DRAMA JOCOSO EM MUSICA, / PARA SE REPRESENTAR / NO / REAL THEATRO DO PRINCIPE, / NO ANNO DE 1805. / OFFERECIDO / A' ILLUSTRISIM. [sic], E EXCELLENT. SENHORA / D. MARIA ROSA BRANDAÕ ALVO / GODINHO PERESTRELO PEREIRA / DE AZEVEDO, / POR / CAROLINA GRIFFONI, *Primeira Dama da Companhia Italiana* // PORTO, / NA TYP. DE ANTONIO ALVAREZ RIBEIRO, / *Por Ordem Superior*.

(Bilingual edition, Italian and Portuguese)

[8+] 117 [+1] pp.

Copy consulted: Coimbra, Faculdade de Letras (Sala Dr. Jorge de Faria) (*P-Cul*)

Editorial criteria

The orientations of this edition are subordinated to two fundamental principles, since it is not only a critical edition, but, at the same time, a practical one. On the one hand, both through its methodology (including the precept of minimal editorial intervention), and through the critical apparatus that it provides, it aims to satisfy the need for scientific rigour that any critical edition worthy of the name should uphold. On the other, it should not be seen simply as an idealised text for reading in a library, but was prepared for practical use, consciously preserving an uncluttered appearance that is easy to read, without footnotes and editorial niceties for signalling interventions (such as small letters for dynamic or expression marks, dotted lines and square brackets).

The following norms have been adopted:

1 Instruments, pentagrams, voices and clefs

In the principal source, in accordance with usual practice of the period, the violins and violas occupy the first three staves, followed by the winds, the voices and, lastly, the bass line. In this edition the order has been altered silently to current practice, with the strings together at the bottom.

Irrespective of the original clef, in this edition, with the sole exception of the viola (which retains C-clefs on the 3rd line), only G and F-clefs have been used, and have been adopted systematically.

2 Key and time signatures

Irrespective of the placement of sharps and flats in the original, these have been altered silently to the modern position. By contrast, the time signatures C and C have been retained (and not altered to 4/4 or 2/2), since at this period they still had implications in terms of tempo (a vestige of their origin as mensural signs), so the numerical signs cannot be considered to be equivalent.

3 Notes and text

The notation in this edition corresponds to current usage. Whenever necessary, the direction of tails has been normalised. With multiple simultaneous notes, whether chords, as such, or the notes of two of the same instrument, the tails go in one direction. When winds play in unison, to avoid any possible ambiguity, this edition has the indication "a 2", which applies until such point as the two instruments separate again. In Marcos Portugal's time the indication "solo" or "soli" was used much more widely than nowadays. We have restricted its use to just two contexts: firstly, when there is only one of the instruments playing (and not "a 2") or, in the usual sense in our own time, to warn of an *obbligato* passage for one or a pair of soloists.

As for the *beaming*, this has been systematised according to current conventions, except when the grouping of the original notation implies the separation of the first note, as a matter of articulation (mostly 1+3 quavers or semiquavers). In these cases, we have retained the separation. Triplets and sextuplets are indicated with just the number 3 or 6, without any kind of slur, whether round or square, except in rare cases of necessity. In these instances, they are present in order to eliminate any possible ambiguity as to what is included in a grouping, when one or more pauses form part of it, thus facilitating reading.

The text is written in conformity with current Italian orthography. We have paid particular attention to syllable division, which has its own specificity.

4 Dynamics, expression and articulation marks

In the source, dynamics and expression marks generally provide a clear indication as to their application, but not always exact or systematic. It is not uncommon for them to be placed slightly away from the point where, in musical terms, the indication ought to come into force. Furthermore, although they normally apply to all instruments (and/or voices) the marks only appear explicitly with regard to some (typically written between violins I and II, and beside the bass), it being understood

that they apply to all the others. Similarly, articulation marks (*staccato*, *tenuto*, phrasing, etc.), though clear in their application, are often written rather imprecisely or unsystematically. Hence, unless we have indicated otherwise, they have been systematised and added silently, as required. In repeated or parallel passages, which are often missing dynamics, expression and articulation marks, they have been added without comment.

5 Ornaments – *appoggiaturas* and *acciaccaturas*

In the notation of the 18th and early 19th centuries, the notation for a lone semiquaver had the form of a modern *acciaccatura*, that is to say, a single quaver with a line drawn across the tail. Thus, in principle, it is impossible to distinguish solely from the notation between an *acciaccatura* and an *appoggiatura* of semiquaver duration. Worse still, *appoggiaturas* of other values, especially quavers and demisemiquavers, by extension, were normally indicated using the same symbol. Although in Marcos Portugal's case, the composer was very attentive to this issue, especially with *appoggiaturas* of longer note-value, but copyists were not always so careful. Similarly, the pitch of ornamental notes was not always positioned exactly. Where necessary, these have been adjusted to conform with what makes best sense in musical terms.

In the light of this reality, the present edition consciously gives an individualised interpretation of each ornament, based on the musical context in which it is found and the general style of the music. As well as the pitch being defined, the *acciaccaturas* proposed always have a line through the tail, while *appoggiaturas* have the recommended value – quaver, semiquaver or demisemiquaver – whichever is the case. Thus the main note should always have the value that is left (normally half the indicated value). In some situations – always on a strong beat when the note following is the same as the main note on the strong beat – the value of the *appoggiatura* should be understood as having the same as the main note. In these cases the *appoggiatura* actually replaces the main note completely. This is simply a matter of notational convention of the period for these contexts.

6 The *basso continuo*

The *basso continuo* has not been realised, but, whenever figures are missing in the recitatives, these have been added silently, according to the harmony implied by the voices.