

The Librettos of Mozart's Operas

General Editor

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A GARLAND SERIES

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The librettos of Mozart's operas.

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INTRODUCTION TO THE SERIES

The forty librettos reproduced in these seven volumes are all, in one way or another, relevant to Mozart's career as a composer for the stage. The first four volumes contain all the surviving librettos for the productions of his works with which Mozart is known to have been associated. The fifth volume has the texts of seven pasticcios to which Mozart is known to have contributed. And the final two volumes reprint first editions of works that were revised or adapted for Mozart to set, or earlier editions of texts set by Mozart for which no printed edition was either published or survives. As far as possible, to allow for ease of comparison, the facsimiles have been placed in chronological order of Mozart's involvement in each category. This practical consideration has resulted in the 1787 Viennese libretto of *Don Giovanni* being reproduced out of order in vol. 2. All the items reproduced here are from printed sources, except the sketches for the two unfinished operas of the early 1780s, which are taken from the manuscripts. In the cases of *La Betulia liberata* and *Il sogno di Scipione*, where no printed or manuscript libretto associated with their performance has survived and where the words Mozart set conform almost totally to the text Metastasio wrote (see Metastasio, vol. 2, pp. 628–653 and 236–248 respectively), no source has been reprinted.

This series, then, is a collection of documents rather than a documentary study. It does not seek to usurp the function of the critical reports of the *NMA*, but to supplement them, either by providing facsimiles of documents to which they refer or making available material that is highly relevant but beyond their scope. I have, however, provided each facsimile with a short introduction setting out a little of the background to the composition and performance of the work in question and drawing attention to the chief points of textual interest.

I have also attempted to compile an inventory of the extant copies of the librettos reproduced here. In this task the published and unpublished work of Claudio Sartori has been of enormous help and I am very grateful to him for sharing his knowledge with me. The inventory remains inevitably incomplete and shows the state of my knowledge at the end of August 1992.

I have added a short, highly selective bibliography at the end of each introduction, with page references to major publications dealing with several or all of the operas and a list of more specialist books and articles. Those in search of further bibliographical information will have no difficulty in finding it. I have also assumed that readers will refer to the introductions and critical reports in the relevant volumes of the *NMA* and the Mozart family letters.

Translations of the early Mozart texts are easily available in the booklets that accompany the Philips Complete Mozart Edition on CD. The Orfeo recording of *La finta semplice*, however, has a translation of the complete text. For translations of the later works I would refer the reader to the CD sets of performances on period instruments issued by L'Oiseau-Lyre, DG, and EMI.

To assemble a collection of Mozart librettos for reproduction in facsimile would appear to be a fairly straightforward and highly pleasurable task. However, in practice the process has been protracted and, at times, extremely frustrating. Without the help of Dr. Mariangela Donà of the Ufficio Ricerca Fondi Musicali, Milan, Dr. Gertraut Haberkamp of RISM, Munich, and Dr. Monika Holl of the Bayerische Staatsbibliothek, Munich, the project would never have been completed. I have also received exceptional cooperation from Mr. Charles Sens of the Music Division of the Library of Congress, Washington D.C., Dr. Joachim Jaenecke of the Staatsbibliothek Preussische Kulturbesitz, Berlin, Frau Liselotte Homering of the Theatersammlung, Reiss Museum, Mannheim, and Ms. Luba Hussel of the Thomas Fisher Rare Book Library, University of Toronto, Canada. Many other librarians have supplied me with information about the librettos in their collections. Their names appear in brackets after the name of their library in the index of library sigla. Dr. Alan Tyson, whose work on the Mozart librettos convinced me of the need for this publication, Dr. Stanley Sadie, and Dr. David Wyn Jones have made helpful suggestions. Leo Balk, Vice-President of Garland Publishing, Inc., who responded with enthusiasm to the idea of this project, and his colleagues Anita Vanca, Heidi Christein, and Jonathan Oestreich have shared in the vicissitudes of the project and seen it through to publication. Barbara Barker willingly came to my aid when an injury prevented my typing the manuscript myself. My wife, family, friends, and colleagues have provided more support than they realized at the time. To them all I extend my heartfelt thanks.

INTRODUCTION TO THIS VOLUME

The details of Mozart's contributions to pasticcios have provided scholars with much scope for speculation and some "facts" have been deduced from rather flimsy or circumstantial evidence. For example, in his generally excellent *The Operas of Mozart*, William Mann states unequivocally on p. 9 that the tenor aria, "Va, dal furor portata" (K. 21 / K⁶. 19c), was composed for a pasticcio version of Metastasio's *Ezio*, which received eighteen performances at the King's Theatre in the Haymarket, London between 24 November 1764 and 4 May 1765. It is true that the aria text does occur in both editions of the printed libretto and that Ercole Ciprandi, in the role of Massimo to which the aria was assigned, was indeed a tenor. However, other than his presence in London at the time and the existence of his setting, there is no supporting evidence either in the libretto or elsewhere to connect Mozart with the opera.

This volume, on the other hand, concerns itself only with those seven pasticcios for which there is unassailable evidence that Mozart was involved. Unfortunately, the texts of only five of them survive. To provide some idea of the context of Mozart's contributions to the other two earlier versions of the Viennese productions of the operas in question have been printed. Their inclusion, however, must be regarded as "for information only." The operas themselves may well have had modifications in addition to those of Mozart in their later performances.

Il curioso indiscreto (Vienna, 1783)

The circumstances surrounding the composition of the three and the performance of two of the arias Mozart composed for the Vienna production of Pasquale Anfossi's dramma giocoso *Il curioso indiscreto* are well documented in two letters Wolfgang wrote to his father. Four days after the birth of his first child, on 17 June 1783, he announced that "a new Italian opera is being produced, in which for the first time two German singers are appearing, Madame Lange, my sister-in-law, and Adamberger, and I have to compose two arias for her and a rondo for him." (Anderson, p. 852) Two days after the first performance, on 30 June, he reported that

It failed completely with the exception of my two arias,
the second of which, a bravura, had to be repeated. Well,
I should like you to know that my friends were malicious

enough to spread the report beforehand that *'Mozart wanted to improve on Anfossi's opera.'* I heard of this and sent a message to Count Rosenberg that I would not hand over my aria unless the following statement were printed in the copies of the libretto, both in German and Italian.

Avvertimento

Le due arie a carta 36 e a carta 102 sono state messe in musica dal Signor Maestro Mozart, per compiacere alla Signora Lange, non essendo quelle state scritte dal Signor Maestro Anfossi secondo la di lei abilità, ma per altro soggetto. Questo si vuole far noto perchè ne vada l'onore a chi conviene, senza che rimanga in alcuna parte pregiudicata la riputazione e la fama del già molto cognito Napolitano.

Well, the statement was inserted and I handed out my arias, which did inexpressible honour both to my sister-in-law and to myself. So my enemies were quite confounded! And now for a trick of Salieri's, which has injured poor Adamberger more than me. I think I told you that I had composed a rondo for Adamberger. During a short rehearsal, before the rondo had been copied, Salieri took Adamberger aside and told him that Count Rosenberg would not be pleased if he put in an aria and that he advised him as his good friend not to do so. Adamberger, provoked by Rosenberg's objection and not knowing how to retaliate, was stupid enough to say, with ill-timed pride, *'All right. But to prove that Adamberger has already made his reputation in Vienna and does not need to make a name for himself by singing music expressly written for him, he will only sing what is in the opera and will never again, as long as he lives, introduce any aria.'* What was the result? Why, that he was a complete failure, as was only to be expected! Now he is sorry, but it is too late, for if he were to ask me this very day to give him the rondo, I should refuse. I can easily find a place for it in one of my own operas. But the most annoying part of the whole affair is that his wife's prophecy and mine have come true, that is, that Count Rosenberg and the management *know nothing whatever about it*, so that it was only a ruse on the part of Salieri. (Anderson, pp. 853-54)

The Italian and German notices about Mozart's substitute arias are on pages 142 and 143 respectively of the libretto reproduced here. It will be seen that the one is not an exact translation of the other. An English version of both is in Deutsch, p. 217.

Il curioso indiscreto was first performed at the Teatro delle Dame in Rome during the 1777 Carnival season. The original librettist is thought to have been Giovanni Bertati. The work was very popular and Sartori lists seventeen further Italian productions and one each in Paris and Prague before the Vienna premiere. The text of Aloysia Lange's two arias are on p. 36 ("Vorrei spiegarvi, oh diol," K. 418) and p. 102 ("No, che non sei capace," K. 419). In the German translation the latter aria is (presumably in error) assigned to the Count rather than to Clorinda. The text of the aria for Adamberger appears in II.4 on pp. 84 and 86. The setting ("Per pietà, non ricercate," K. 420) alters the first word of the penultimate line.

The copy reproduced here: A Wn 641.432 A.M. X/9 16.5 x 10 cm

Other copies:

A	Wn 629.599 A	16.5 x 10 cm
	Wn 641.432 A.M. X/9a	16.5 x 10 cm
D	ERu Mgr. 610/5	16 x 9 cm
	Mbs Slg. Her. 3278	16.5 x 10 cm
	MHrm T. 420	17.0x10.5cm

La villanella rapita (Vienna, 1785)

Giuseppe Bertati was also the librettist of *La villanella rapita* by Francesco Bianchi (c. 1752–1810), which had been given its first performance at the Teatro San Moisè in Venice in the autumn season of 1783. The Vienna production opened on 25 (according to the theater poster) or 28 (according to the *Wiener Zeitung*) November 1785. Mozart's two ensembles must have been added at the last minute. His name appears in the libretto on pp. 150 and [151]—actually numbered 154—after the end of the drama. Of the two ensembles he composed, the text of the quartet, "Dite almeno, in che mancai" (K. 479), comes in II.13 (pp. 114–116), and the trio, "Mandina amabile" (K. 480), is printed as an appendix on pp. 150–154. The latter is intended to replace the end of I.12 and I.13. The singers were Celesta Coltellini, the second daughter of the librettist, Marco Coltellini, the tenor Vincenzo Calvesi, later to be the first Ferrando in *Così fan tutte*, the bass Stefano Mandini, shortly to be the first Count Almaviva

in *Le nozze di Figaro*, and the bass Francesco Bussoni, who doubled in the roles of Bartolo and Antonio in *Figaro*.

The copy reproduced here: D Mbs Slg. Her. 166 16.5 x 9 cm

Other copies:

A Wmi BT 786 15.5 x 9 cm

D MHrm T. 438 17 x 9.5 cm

Le gelosie fortunate (Vienna, 1788)

Like *Il curioso indiscreto*, *Le gelosie fortunate* made the rounds of the major Italian cities before reaching Vienna. The premiere took place in the Teatro San Samuele in Venice in the autumn season of 1786. The original librettist was Filippo Livigni. The prolific Neapolitan Pasquale Anfossi (1727–97) was the composer.

The Viennese premiere was on 2 June 1788, with the bass Francesco Albertorelli (the first Viennese Don Giovanni) in the cast as Monsieur Girò. Whoever adapted the text for the Viennese stage (and it is traditionally thought to have been da Ponte) made various changes to Livigni's original. One of these was to replace Girò's aria "Del gran mondo" in II.4. Mozart composed the music for its replacement, "Un bacio di mano" (K. 541), shortly after the first performance of the revised version of *Don Giovanni*. The text is on pp. 43 and 44 of the libretto reproduced here. The reuse of mm. 21–36 in C major in the first movement of the "Jupiter" Symphony, K. 551 (mm. 101–11, 123 ff., 289–299) has often been noted.

The copy reproduced here: A Wn 641.432 A.M. XII/13 17 x 10.5 cm

Other copies:

D MHrm T. 454 16.5 x 10 cm

I Nc Rari 10.1.6(3) 16 x 9.5 cm

Rsc Carvalhães 7120 17 X 10 cm

Li due baroni di Rocca Azzurra (Vienna, 1789)

Domenico Cimarosa's opera, with words by Giuseppe Palomba, had its first performance in the Teatro Valle in Rome in February 1783. After a dozen productions in Italian theaters it reached Vienna in September 1789. Among the cast was Louise Villeneuve, shortly to become the first Dorabella in *Così fan tutte*. For her Mozart composed the aria "Alma

grande e nobil core" (K. 578), the text of which is on p. 19 of the libretto reproduced here. The opera had two performances only, on 6 and 13 September. The diarist Count Karl von Zinzendorf (1739–1813) was present at the first and noted "A bad opera."

The copy reproduced here: I Rsc Carvalhães 5033 17.5 x 10.5 cm

Other copies: None known

Il burbero di buon core (Vienna, 1786)

Late in 1789 Mozart composed two further arias for Louise Villeneuve, "Chi sà, chi sà, qual sia" (K. 582) and "Vado, ma dove? oh Dei!" (K. 583), for insertion into a revival of Vicente Martin y Soler's dramma giocoso *Il burbero di buon core* on 9 November. This had had its first performance at the Burgtheater in Vienna on 4 January 1786. The librettist was Lorenzo da Ponte, whose text was described as "taken from the French." At the time of the revival, Martin y Soler was working at the court of Catherine the Great in St. Petersburg. Either no libretto was published for the 1789 revival or all copies have been lost. The libretto reproduced here is the one issued in connection with its premiere. The texts of the two arias that Mozart's settings replaced are printed on p. 26 (K. 582)—the new version (Se sdegno, gelosia, timor, sospetto, amor) of lines 3 and 4 that Mozart used will be noted—and p. 53 (K. 583).

The copy reproduced here: A Wn 641.432 A.M. IV/7 16.5 x 10 cm

Other copies: D MHrm T. 442 16 x 10 cm

La quacquera spiritosa (Vienna, 1790)

On 13 August 1790 *La quacquera spiritosa*, a commedia in musica with words by Giuseppe Palomba and music by Pietro Guglielmi (1728–1804), received its first Viennese performance at the Burgtheater. The second and last followed shortly afterwards. Guglielmi's opera had had its premiere at the Teatro Fiorentini, Naples, in the summer of 1783 and had received further productions in Milan, Turin, and Dresden before it reached Vienna. For the 1786 Carnival season at the Teatro San Moisè, Venice, the libretto had been recomposed by Giovanni Valentini (Wiel, no. 999). The Vienna score was the work of eight composers. Mozart's sole contribution was the eighteen-bar recitativo accompagnato, "No, caro, fa coraggio," for the Quaker girl Vertunna that introduced her aria "Troppo è grave il mio tormento," with music by Cimarosa. The words are on p. 49

of the libretto reprinted here. The sole source for Mozart's recitative, which is not mentioned in Köchel, is A-Wn KT 370/III.

The copy reproduced here: I Mc Coll. Libretti 613 173692
16 x 10 cm

Other copies: D MHrm T. 463 16.5 x 10 cm,

Further reading:

Biba, Otto. "Wolfgang Amadeus Mozart, Accompagnato-Recitativ zu einer Arie von Domenico Cimarosa . . .," Item 1563, Exhibition Catalog "Österreich zur Zeit Kaiser Josephs II." Melk, 1980

Le gelosie villane (Vienna, 1783)

This drama giocoso by Giuseppe Sarti (1729–1802), to a libretto by Tomaso Grandi, was first performed in November 1776 at the Teatro San Samuele in Venice. It became one of his most widely performed works and reached Vienna in 1783. Mozart met Sarti when he passed through Vienna on his way to take up an appointment at the Russian court in 1784. By all accounts, the two respected each other as men, but had reservations about each other's music. Sarti, in his *Esame acustico fatto sopra due frammenti di Mozart*, described Mozart's work as "de la musique pour faire boucher les oreilles." With help from Da Ponte, Mozart took his revenge in *Don Giovanni*, but ironically, in so doing, allowed Sarti's name and at least a few measures of his music to be remembered by posterity.

In April 1791 Mozart wrote a new final chorus to *Le gelosie villane*. Why he should have chosen or been asked to replace arguably the least important number in the score, when the original was no worse than many similar final choruses, is not known. Only five measures of Mozart's chorus, "Viviamo felici" (K. 615), still exist. These form the incipit in *Mozart's Thematic Catalogue* (fol. 28). Opposite is the inscription "den 20^{ten} April. / Einen SchlussChor in die Oper. Le Gelosie Vilane vom Sarti. / für dilettanti. — Viviamo felici in dolce Contento. etc etc." The reference to "dilettanti" seems to rule out a professional performance. No record has come to light of an amateur performance at one of the private theaters in Vienna.

The text reproduced here is that of the 1783 production at the Nationalhoftheater in Vienna. The Italian words of the chorus are printed on p. 134. A German translation is given opposite.

The copy reproduced here: A Wn 32-589 A.M.S 17 x 10.5 cm

Other copies:

CS Pu 9 H 5438 17 x 10 cm

D MHrm T. 417 17 x 10 cm

Further reading:

Rosenthal, Albi, and Alan Tyson, eds. *Mozart's Thematic Catalogue, a Facsimile*. London: The British Library, 1990

ACKNOWLEDGMENTS

I am grateful to the authorities at the Österreichische Nationalbibliothek, Vienna, the Bayerische Staatsbibliothek, Munich, the Biblioteca del Conservatorio di Musica "S. Cecilia," Rome, and the Biblioteca del Conservatorio di Musica "Giuseppe Verdi," Milan, for permission to print these facsimiles of material in their possession.

Ernest Warburton
London, August 1992

ABBREVIATIONS

Anderson	Anderson, Emily. <i>The Letters of Mozart and His Family</i> . Third Edition. London: Macmillan, 1988
Angermüller	Angermüller, Rudolph. <i>Mozart's Operas</i> . New York: Rizzoli, 1988
Deutsch	Deutsch, Otto Erich. <i>Mozart, a Documentary Biography</i> . Third edition. London: Simon and Schuster, 1990
Eisen	Eisen, Cliff. <i>New Mozart Documents</i> . London and Basingstoke: Macmillan, 1991
fol., fols.	folio, folios
Gianturco	Gianturco, Carolyn. <i>Mozart's Early Operas</i> . London: B.T. Batsford, 1981
Heartz	Heartz, Daniel. <i>Mozart's Operas</i> , ed. Thomas Bauman. Berkeley, etc.: University of California Press, 1990
Kunze	Kunze, Stefan. <i>Mozarts Opern</i> . Stuttgart: Reclam, 1984
m., mm.,	measure, measures
Mann	Mann, William. <i>The Operas of Mozart</i> . London: Cassel, 1977
Metastasio	Metastasio, Pietro. <i>Tutte le opere di Pietro Metastasio</i> , ed. Bruno Brunelli. Milan: Arnoldo Mondadori, 1945-54
NMA	Wolfgang Amadeus Mozart. <i>Neue Ausgabe sämtlicher Werke</i> . Kassel, etc.: Bärenreiter-Verlag, 1955-
Osborne	Osborne, Charles. <i>The Complete Operas of Mozart: a Critical Guide</i> . London: Gollancz, 1978
p., pp.	page, pages
r	recto
Sartori	Sartori, Claudio. <i>I libretti italiani dalle origini al 1800</i> . Cuneo, Italy: Bertola & Locatelli, 1990-

Tyson	Tyson, Alan. <i>Mozart, Studies of the Autograph Scores</i> . Cambridge, Massachusetts, and London, England: Harvard University Press, 1987
v	verso
vol., vols.,	volume, volumes
Wiel	Wiel, Taddeo. <i>I teatri musicali veneziani del settecento</i> . Venice: Fratelli Visentini, 1897
I.1, etc.	Act one, scene one, etc.

LIBRARY SIGLA

- | | | |
|----|----------------|--|
| A | Austria | <p>KR—Kremsmünster, Benediktinerstift
(Dr. Pater Alfons Mandorfer)</p> <p>Sca—Salzburg, Museum Carolino Augusteum,
Bibliothek (Mag. Rosemarie Gruber)</p> <p>Sm—Salzburg, Internationale Stiftung
Mozarteum (Frau Geneviève Geffray)</p> <p>Su—Salzburg, Universitätsbibliothek
(Mag. Lotte Riedsperger)</p> <p>Wgm—Vienna, Gesellschaft der Musikfreunde
(Dr. Otto Biba)</p> <p>Wmi—Vienna, Musikwissenschaftliches Institut
der Universität</p> <p>Wn—Vienna, Österreichische
Nationalbibliothek, Musiksammlung</p> <p>Wst—Vienna, Stadtbibliothek</p> |
| B | Belgium | <p>Bc—Brussels, Conservatoire Royal de Musique
(Johan Eeckeloo)</p> |
| C | Canada | <p>Tu—Toronto, University of Toronto, Thomas
Fisher Rare Book Library</p> |
| CS | Czechoslovakia | <p>Pu—Prague, Universitní Knihovna
(Dr. Julius Hulek)</p> |
| D | Germany | <p>B—Berlin, Staatsbibliothek Preussischer
Kulturbesitz, Musikabteilung
(Dr. Helmut Hell)</p> <p>Bds—Berlin, Deutsche Staatsbibliothek,
Musikabteilung (Herr Peter Thüringer)</p> <p>Dlb—Dresden, Sächsische Landesbibliothek
(Herr Karl Wilhelm Geck)</p> <p>DO—Donaueschingen, Fürstlich
Fürstenbergische Hofbibliothek
(Frau Gisela Holzhüter)</p> |

- ERu—Erlangen, Universitätsbibliothek
(Frau Gerlinde Frank)
- KNU—Köln, Universitäts- und Stadtbibliothek
(Der Direktor)
- LEm—Leipzig, Musikbibliothek (P. Krause)
- Mbs—Munich, Bayerische Staatsbibliothek
- Mth—Munich, Deutsches Theatrumuseum
(Frau A. Blankenberg)
- MHrm—Mannheim, Reiss-Museum,
Theatersammlung
- WRtl—Weimar, Thüringische
Landesbibliothek, Musiksammlung
(Dr. Konrad Kratsch)
- F France** Pc—Paris, Bibliothèque du Conservatoire (at
Pn)
- Pn—Paris, Bibliothèque Nationale
- Po—Paris, Bibliothèque-Musée de l'Opéra
- GB Great Britain** Lbl—London, British Library
- I Italy** Bc—Bologna, Civico Museo Bibliografico
Musicale (Prof. Giorgio Piombini)
- CR—Cremona, Biblioteca Statale (Signor
Goffredo Dotti)
- Fc—Florence, Biblioteca del Conservatorio
Statale di Musica "Luigi Cherubini" (Il
bibliotecario)
- Lg—Lucca, Biblioteca Statale (Dr. Roberto
Signorini)
- Lurago, Sormani-Lurago, Biblioteca Sormani
Verri di Lurago, private collection
- Ma—Milan, Biblioteca Ambrosiana
(Monsignor Gianfranco Ravasi)
- Mb—Milan, Biblioteca Nazionale Braidense
(Dottressa A. Batori)
- Mc—Milan, Biblioteca del Conservatorio di
Musica "Giuseppe Verdi" (Prof. Agostina
Zecca Laterza)

- Mdell'Oro**—Milan, Biblioteca dell'Oro, private collection
- Ms**—Milan, Museo Teatrale alla Scala "Livia Simoni"
- MAC**—Macerata, Biblioteca Comunale (Signora Alessandra Sfrappini)
- Nc**—Naples, Biblioteca del Conservatorio di Musica "S. Pietro a Majella"
- NOVc**—Novara, Biblioteca Comunale "Carlo Negroni" (Il direttore)
- Pci**—Padua, Biblioteca del Museo Civico (Arch. G.F. Martinoni and Dottoressa M. Blason)
- PAc**—Parma, Biblioteca del Conservatorio di Musica "Arrigo Boito" (Dottoressa Daniele Moschini and Dottoressa Raffaella Nardella)
- Rb**—Rome, Biblioteca del Burcardo (Signor Cesare Branchini)
- Rn**—Rome, Biblioteca Nazionale (Il direttore)
- Rsc**—Rome, Biblioteca del Conservatorio di Musica "S. Cecilia"
- Rvat**—Rome, Biblioteca Apostolica Vaticana
- T arch. storico**—Turin, Biblioteca dell'Archivio Storico Civico (Dottoressa Rossana Roccia)
- Tci**—Turin, Biblioteca Civica Musicale "Andrea della Corte"
- Tn**—Turin, Biblioteca Nazionale Universitaria (Dottore L. Selvaggi)
- Tprovinciale**—Turin, Amministrazione della Provincia, Biblioteca di Storia e Cultura piemontese (Dottoressa Monica Cuffia)
- TStrona**—Turin, Biblioteca Strona, private collection (Rag. Giorgio Fanon)
- TSmt**—Trieste, Civico Museo Teatrale di Fondazione Carlo Schmidl (Dottoressa Grazia Bravari)