



David Bryant / Elena Quaranta:

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A Guide for Foreigners

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Music and Musicians in Late Seventeenth- and Early Eighteenth-Century Venice

A Guide for Foreigners

David Bryant and Elena Quaranta

Why should non-Venetian and non-Veneto musicians travel to Venice? Or choose to stay at home or go elsewhere? Periods of study or attempts to recruit local musicians for service abroad are obvious reasons: Orlando di Lasso, Gregor Aichinger, Hans Leo Hassler, Mogens Pederson, Heinrich Schütz and Philipp Friedrich Buchner are well-known travellers to Venice during the late sixteenth and early seventeenth centuries. Yet the young musicians who travel to Venice for purposes of study seem few indeed in comparison with their colleagues in the fields of the visual arts: while architectural heritage, art studios and a considerable number of paintings remain *in loco*, Italian musicians emigrate and are thus available as teachers elsewhere. Some of the aforesaid composers take advantage of their stay for commercial reasons: Lasso (1562), Schütz (1629) and Buchner (1642, 1644), for example, all publish printed editions of music while in Venice.¹ More frequent, to judge from the printed sources, is the passage of non-Veneto Italians, especially monks and friars who could presumably count on the hospitality of local religious communities. The Franciscan friar Giovanni Battista Biondi (Cesena), for example, is apparently in Venice when dedicating printed anthologies of music in 1605, 1606, 1608, 1609, 1615 and 1621.² Another Franciscan, Francesco Bianciardi, signs the dedication to his *Canzonette spirituali a 3 voci* in Venice on 1 January 1606.³ Dedications signed by Lodovico Grossi da Viadana document his passage through Venice in December 1589, October 1600, April 1602, April 1604, November–December 1604, February 1606, April and June 1609, and May 1612.⁴ The Augustinian friar Lodovico Zacconi, during a

¹ Respectively RISM L 769 (dedication to Albrecht V of Bavaria, signed in Venice), S 2287, B 4862–4863.

² RISM B 2702, 2708, 2712–2713, BB 2718a and B 2719.

³ RISM B 2606.

⁴ Cf., respectively, RISM V 1407, 1357, 1360, 1368, 1374, 1376, 1379, 1388–1389 and 1391–1392.

period spent in the service of the Bavarian court of Wilhelm V, is in Venice during 1592 to supervise the publication of his *Prattica di musica*.⁵ In the mid seventeenth century another Augustinian, Stefano Filippini, is in Venice when signing the dedication of his *Salmi a 3, 4 e 5 voci* (1655).⁶ The presence of priests and lay musicians is less frequent but by no means negligible. Annibale Padovano, *maestro di cappella* at the Graz court of Archduke Karl, signs the dedication of his *Missarum quinque vocum [...] liber primus* (1573) in Venice.⁷ Giovanni Giacomo Gastoldi, *maestro di cappella* at the ducal church of Santa Barbara, Mantua, is in Venice when signing the dedications of printed anthologies in 1594, 1598, 1600 and 1601.⁸ Agostino Agazzari signs the dedication of his 6- and 8-part *Dialogici concentus* in Venice on 8 July 1613.⁹

Naturally, the capacity of Venetian music printing to attract non-Venetians to Venice persists only as a consequence of local business hegemony. Growing competition from printers elsewhere on the Italian peninsula reduces not only the Venetian share of the market but also the territorial basin for supply of materials for publication. For example, in the field of church music, Venice produces only four of the twelve surviving publications dated 1660; all are by composers living and working in or near the Serenissima.¹⁰ In 1670, Venice is not represented among the 24 surviving prints. In 1680, only one of eight prints is Venetian, and this has specifically local, institutional characteristics: the *Salmi a 8 voci a due chori accomodati all'uso della Serenissima capella ducale di S. Marco*, by Antonio Sartorio, *vice-maestro di cappella* at St Mark's.¹¹ Three of the eight prints registered for 1690 are Venetian: one by Giovanni Domenico Partenio (*vice-maestro di cappella* at St Mark's), the others by composers active in near-by Ferrara. The twelve known prints dated 1700 include four Venetian collections – two by composers working in the Serenissima and two from Ferrara. Venetian printing, by the second half of the seventeenth century has lost its attractiveness for musicians from afar.

Other fields of musical activity yield unexpectedly discouraging results in the search for foreign musicians in Venice. In the final analysis, music at the four *ospedali grandi* is essentially a means of institutional subsistence. The *ospedali* themselves have specific functions in local society; their intake is substantially local and *maestri di musica* are only occasionally non-Italians.¹² Opera emerges as an essentially Italian phenomenon, exported from Venice and other peninsular centres through the activities of Italian librettists, composers and singers; many of the ›non-Italians‹ active

5 As reported in his autobiography: Pesaro, Biblioteca Oliveriana, ms. 363.

6 RISM F 739.

7 RISM A 1248.

8 Respectively RISM G 534, 555 and 497–498.

9 RISM A 368.

10 RISM F 1850, L 1615, M 3038, Z 175.

11 RISM S 1074.

12 Cf. Caroline Giron-Panel's article *Présences musicales étrangères dans les hôpitaux romains et vénitiens. État d'une recherche en cours* in this volume, p. 442–464.

in Venetian theatres turn out to be descendents of immigrants, raised in Italy and, consequently, Italian in terms of their musical education.¹³ The same is true of the numerous family dynasties of instrument makers active in the city.¹⁴ The Ducal Chapel, while offering excellent conditions of employment, is no longer at the forefront of artistic developments. Music for the major feast days of the hundreds of parish and monastic churches, confraternities and guilds is dominated by the highly corporate dimension of the local musical economy:¹⁵ indeed, the excellent earnings available to local musicians day after day, year after year, encourage the corporate organization of interested parties with a view to maintaining market monopoly, defending their interests against outsiders and guaranteeing a fair retribution for everyone. This system effectively excludes all foreign musicians not living permanently in the city. For example, the Venetian sojourns of Handel and Scarlatti – as, indeed, their sixteenth- and seventeenth-century predecessors – are documented only through non-Venetian archival sources (and, in the case of many earlier musicians, the dedications of printed musical collections); nothing has yet emerged from the local archives regarding their activities while in the city.

The relative lack of references to non-Italian musicians in the Venetian archives is not only the result of the closed, corporate system by which music and its revenue are managed but is also a product of the intrinsic nature of what survives of local archives. On the one hand, the administrative system of the Venetian State was highly structured and, together, the many offices must have produced great quanti-

13 Examples of singers in Venetian (and non-Venetian) theatres are Anna Girò (daughter of a French wig-maker, born in Mantua or Venice c. 1710 and certainly present in Venice from 1722, protagonist in over 30 operatic productions by Vivaldi in Venice and elsewhere), Anna and Rosa D'Ambreville (both born in Modena, daughters of a French violinist at the Estense court), and Gaetano Berenstadt (born in Florence, son of a German timpanist to the Grand Duke of Tuscany). In 1707, the ›Venetian‹ composer and organist Nicolò Lemixte was named ›herede universale‹ by his father, the French merchant Claude Lemixte, »abitante in questa città che sono molti anni« (Archivio di Stato di Venezia, Notarile, Testamenti, busta 23, no. 169); Nicolò (»allevato sempre con me in mia casa [...] et che al presente anco si ritrova con me in mia casa«), then 42 years old, was organist at the Venetian church of San Bartolomeo beginning in 1693 (parish archive of Santissimo Salvatore, parrocchia di San Bartolomeo, libri »cassa Fabbrica«, 1647–1694/1695, fol. 126).

14 See, for example, the references to the Sellas and Kaiser family dynasties in: Stefano Pio, *Violin and Lute Makers of Venice / Liuteria veneziana: Venezia 1640–1760*, Venice 2004.

15 On the companies of singers and instrumentalists of St Mark's, formed during the sixteenth and seventeenth centuries for the purposes of managing engagements outside the Ducal Basilica, cf. Jonathan Glixon, *A Musicians' Union in Sixteenth-Century Venice*, in: *Journal of the American Musicological Society* 36 (1983), pp. 193–208, and the *Laudario Giustiniano*, ed. Francesco Luisi, Venice 1983, pp. 510–512 and 514–519. On the late seventeenth and early eighteenth centuries cf. Eleanor Selfridge-Field, *Annotated Membership Lists of the Venetian Instrumentalists' Guild, 1672–1727*, in: *Royal Musical Association Research Chronicle* 9 (1971), pp. 1–52, with *Additional Annotations*, *ibid.* 12 (1974), pp. 152–155; Jonathan Glixon, *Honoring God and the City. Music at the Venetian Confraternities, 1260–1807*, New York 2003, pp. 227–229; Gastone Vio, *Le scuole piccole nella Venezia dei Dogi. Note d'archivio per la storia delle confraternite veneziane*, Vicenza 2004, pp. 102–105 and 678f., and *id.*, *L'arte dei sonadori e l'insegnamento della musica a Venezia*, in: *Recercare* 18 (2006), pp. 69–111.

ties of documents; as a result, ›non-essential‹ materials were probably eliminated on a regular basis. On the other hand, the functions and necessities of the republican State institutions determine the somewhat ›impersonal‹ content of much of the documentation produced. An obvious example is provided by the ceremonial books of the Venetian Church and State: while these can give detailed explanations of how music is used, names of musicians – ›mere‹ government servants – are seldom present. Other illustrations of the general problem are as follows:

(1) Account books were frequently produced in multiple types (daily income and expenses, organized chronologically or by category; monthly summaries; yearly syntheses) and copies.¹⁶ In Venice, institutional account books have not survived in bulk and, when they do exist, frequently omit details of individual expenses: outgoings for music almost invariably appear in the most generic terms with, at most, the total payment and (rarely) the name of the musician charged with collecting it (in accordance with an essentially account-based logic which tends to disregard artistic matters). Detailed account books most frequently document income, since they could later be used to legitimize the collection of payments.

(2) The presence of documents produced by Venetian nobles during periods of service as ambassadors, *podestà*, military commanders etc. has been a key factor in determining acquisition of family archives by the Venetian Archivio di Stato. Some private archives were donated, others purchased. When financial outlay was involved, acquisitions were sometimes limited to papers of particular historical or political significance, with deliberate exclusion of private materials.¹⁷ In any case, a clear majority of private documents regard property, legacies, legal wrangles and the administration of terrains; family account books rarely survive.

(3) The surveillance of foreigners resident permanently or momentarily in Venice was regulated by the Esecutori contro la Bestemmia.¹⁸ A document of 12 May 1795, confirming a proclamation of 24 May 1732, orders »locandieri, osti ed albergatori tanto con insegne che in case private nell'alloggiare li forestieri di estero stato in questa città, nel Ghetto, e nell'isola di Murano«, to keep »un libro alfabetato sul quale descrivere, colle date dell'arrivo, e partenza, tutti li forestieri di estero stato ai quali dassero alloggio, o di mano in mano capitassero, facendo, da quelli che

16 For a description of the complex administrative structure of a country residence and surrounding agricultural property, for example, cf. Giacomo Agostinetti, *Cento e dieci ricordi che formano il buon fattor di villa*, Venice 1679, and later editions (modern edition ed. Ulderico Bernardi and Enzo Dematté, Vicenza 1998), *ricordi* VI–X.

17 An example regards the Correr di Santa Fosca private archive. Having sold the family library and archive to a Florentine antiquarian, Count Pietro Correr then requested the return of the administrative and private papers, some of which were subsequently purchased by the Archivio di Stato (in 1882). The modern inventory states: »dal canto suo, l'Archivio di Stato non intendeva aggiudicarsi l'intera massa documentaria, ma solo gli atti di interesse storico-politico«.

18 In accordance with legislation emanated by the Council of Ten on 29 December 1583, 15 January 1583 (more veneto), 12 July 1585 and 19 August 1653 and by the Maggior Consiglio on 25 September 1628.

sapessero scrivere, di proprio pugno annotare, e per li altri essi scrivendo, il nome, cognome, patria, condizione, professione ed il luogo di loro provenienza; di tutto questo, e di ogni sopravveniente circostanza tenendo esatto registro per rassegnarlo ad ogni ricerca del magistrato, e per li altri, che capitassero, rassegnarla prontamente il giorno susseguente al loro arrivo, e la partenza di ciascheduno con l'indicazione per dove fosse diretto il forestiero, e singolarmente se sia andato fuor di Venezia, o passato in altre locande, o case private».¹⁹ Notifications were to be delivered to a specially designated office, open daily (including Sundays and feast-days). Not only hotel- and inn-keepers but also private house-owners were required to provide details when renting apartments, rooms or even beds. The proclamation was frequently reiterated; this suggests that its contents were not always scrupulously observed. Little indeed has survived of these lists of foreigners: the archive of the Esecutori contro la Bestemmia preserves a limited number of documents regarding a few days only in January, February and June 1608, probably casual survivors of the elimination process. Copies of other lists – a few documents for the period 1619–1760 and a more substantial nucleus of annotations regarding the final decades of the eighteenth century – are present in the archive of the Inquisitori di Stato.

(4) The immense archives of the Venetian notary and judiciary systems offer numerous perspectives on music and musicians in Venice.²⁰ Yet much documentation of this kind is linked to events or dynamics best described as ›special‹ or ›exceptional‹. Most contracts were stipulated privately, and only sometimes – as in cases of high risk or suspected dishonesty, or when simple caution was advisable – was a notary engaged for the purpose of formal registration. An example (regarding non-Venetians) is the contract stipulated on 26 August 1740 between Gennaro d'Alessandro and the French nobleman Germain Loppin de Montmort, who hires the Neapolitan musician for two years as his personal *maestro di musica*; perhaps in anticipation of an itinerant future (for which the contract provides), the text meticulously describes the various obligations of the parties.²¹ The judiciary was

19 Archivio di Stato di Venezia, Inquisitori di Stato, busta 919, printed proclamation dated 12 May 1795: »innkeepers, hoteliers and landlords, whether at a public sign or in private dwellings, when providing accommodation for foreigners in this city, in the Ghetto or on the island of Murano« to keep »a book with alphabet on which to describe, with the dates of arrival and departure, all the foreigners thus lodged or who arrive from time to time, with Christian name, surname, country of origin, status, profession, provenance, written by themselves if capable or, if not, by the landlord; and to keep an exact register of this and all occurring circumstances to be produced when requested by magistrates; and, as regards [foreigners] who arrive [from time to time], produce the information the day after their arrival or departure with indication of the foreigner's destination and, especially, if he has left Venice or transferred his lodgings to another inn or private dwellings«.

20 Exemplary, in this sense, is Beth Lise Glixon and Jonathan Emmanuel Glixon, *Inventing the Business of Opera. The Impresario and His World in Seventeenth-Century Venice*, Oxford / New York 2006.

21 Archivio di Stato di Venezia, Notarile, atti, busta 9436, registro for the year 1740, fol. 144v. Germain Loppin de Montmort (1708–1767), son of Jean Claude Loppin de Gemeaux, was cousin and travelling companion to Charles de Brosses, who mentions him in his *Lettres familières écrites d'Italie* (letter to M. de Blancey from Avignon, 7 June 1739). Beginning in 1751, he was *président à mortier* of the sovereign court of Burgundy.

normally involved in cases of insolvency, certainly recurrent in the case of theatrical impresarios (though on a one-off basis). In March 1713, for example, lawsuits are filed against the impresarios of the Teatro Sant'Angelo by a number of non-Venetian musicians, including the composer Johann David Heinichen (who requests payment for operas staged in the previous season).²²

Given the problematic nature of archival documentation, it is difficult and frequently impossible to reconstruct the lives and professional activities of individual musicians – above all, those passing through or temporarily resident in Venice – on the basis of these materials alone. Over and above all questions regarding the survival of sources, it is clear that the economics of documentable musical life in Venice are managed, essentially, by local institutions and locally-based musicians for their own benefit. »Intruders« tend to be excluded from the normal circuit of day-to-day institutional music-making, perhaps because perceived as threats to the stability of a system which guarantees a regular income for a large local workforce. Foreigners, indeed, appear to be more welcome in Venice as music-lovers – observers and consumers – than as music-makers, as the systematic references to music in Vincenzo Coronelli's local guide-book, the *Guida de' forestieri per succintamente osservare tutto il più riguardevole nella città di Venetia*, would certainly suggest.²³

Musicologists have already drawn attention to the references to musicians contained in some of the numerous editions of the *Guida*. This »thematic guide-book«, first published in 1697, provides visitors with basic information on a wide range of arguments with bibliography (for descriptions of the most important architectural monuments and other »singolarità di questa inclita Dominante«,²⁴ for example, the reader is referred to Sansovino's *Venetia città nobilissima et singolare*, of which the third edition – with copious additions by Giustiniano Martinioni – was published in 1663), places of interest and the names of experts and collectors. Other information regards the history of Venice and its Doges, Venetian law and constitution, painting, numismatics, botany, anatomical theatre, the principal »public *accademie*«, religious ceremonial, theatrical and musical entertainment. A summary of operatic life in Venice is followed by the following statement: »Cospicue sono le musiche di questa città, e più frequentate che in ogn'altra dell'Europa, particolarmente nel vestirsi e

22 Archivio di Stato di Venezia, Giudici di petizion, Dimande, busta 71, registro 149, fol. 1, 1 March 1713.

23 Vincenzo Maria Coronelli, *Guida de' forestieri per succintamente osservare tutto il più riguardevole nella città di Venetia colla di lei pianta per passegiarla in gondola, e per terra, estratta dal libro de' viaggi del p. Coronelli cosmografo della Serenissima Republica*, Venice 1697, with many later editions. In the following discussion, all references are to the Venetian edition of 1700 (see note 24) which, as will be seen, unites the *Guida* with another useful text by Coronelli.

24 *Guida de' forestieri sacro-profana per osservare il più ragguardevole nella città di Venezia, con la di lei pianta per passegiarla in gondola, e per terra, estratta dal tomo 1. de' Viaggi d'Inghilterra*, also containing the *Protogiornale veneto perpetuo. Sacro profano. Nel quale si contengono le feste mobili, e stabili* [Venezia], 1700, p. 12: »the singularities of this illustrious capital«.

far professione di monache e nelle solennità proprie di molte chiese»: ²⁵ the latter observation is of particular interest, since »non vi è giorno in tutto l'anno che con molto apparato non si esponga il Venerabile, e le feste in luoghi diversi« (here, as in the archival documentation, the idea of »feast« or »solemnity« normally includes music as a »necessary« component). ²⁶ At St Mark's »si fa cappella tutte le domeniche, e quando Sua Serenità cala in chiesa la musica è più solenne e maggiore il numero delle voci ed istromenti«. ²⁷ Coronelli then names the maestri di cappella of the Ducal Basilica, the maestri di musica of the four ospedali and some famous singers and instrumentalists therein. ²⁸

This volume intersects with an earlier publication by Coronelli: the *Protogiornale veneto perpetuo sacro-profano*, a local almanac »nel quale si contengono le feste mobili e stabili, di precetto, di divozione, del Palazzo Ducale, del Patriarchale e di Nunziatura. Le chiese ove si fanno solennità, perdoni, indulgenze, esposizioni del SS. Sacramento, processioni, prediche e musiche, e dove sono corpi santi e reliquie più cospicue. Numero dell'anime che fa ciascuna contrada. Scuole o confraternite di divozione, e suole di arti, oratori, spedali e luogii pii. Le ore del levar del sole, di terza, di mezzodi etc. Modo di saper il far della luna. Mercati vicini alla città. Fiere per lo Stato Veneto e altrove. Giorni che partono e arrivano i portalettere. Traghetti e barche che conducono fuori di città. Feste principali che fanno i Greci e Armeni, con molte altre notizie a commodò non tanto de' Veneti, quanto de' forestieri«. ²⁹ In 1700, *Guida* and *Protogiornale* – both previously published in various editions to the »universale applauso de' letterati, ed il comun piacimento de' curiosi« ³⁰ – were printed together: in the dedication to Niccolò Erizzo, Venetian ambassador to the Holy See, the publisher notes that Coronelli had compiled the *Protogiornale* »35 anni

25 Ibid., p.26: »Notable is the music of this city, and more popular than in any other city in Europe, particularly when nuns take the habit or their vows, and for the particular solemnities of many churches«.

26 Ibid., p.35: »there is not a single day on which, with great pomp, the Holy Sacrament is not exhibited or there is not a major feast in one church or another«.

27 Ibid., pp. 26f.: »there is music every Sunday, and when the Doge comes to church the music is more solemn with more voices and instruments«.

28 Ibid., pp. 27f.

29 Ibid., internal title-page, unnumbered, inserted between pp. 96 and 97: »containing information on fixed and moveable feasts, days of obligation and devotion, in the Ducal Palace, patriarchal palace, palace of the nuncio, churches with solemnities, pardons, indulgences, expositions of the Holy Sacrament, processions, sermons and music; and where the most notable relics and bodies of saints are preserved. The number of souls in each parish. Devotional confraternities, guilds, oratories, hospices and charitable institutions. Times of sunrise, the Third Hour, midday etc. How to calculate the phases of the moon. Marketplaces near Venice. Fairs in the Venetian territories. Departure and arrival of post. Ferries, and boats leaving the city. Principal feast-days of the Greeks and Armenians, with many other kinds of information for the convenience not only of Venetians but also, above all, foreign visitors«.

30 Ibid., dedication (pp. unnumbered): »universal applause of men of letters and general satisfaction of the curious«.

fa, ne gli anni teneri della sua giovinezza». ³¹ Coronelli himself confirms this information when, in his *Cronologia universale* of 1707, he refers to the *Calendario perpetuo sacro-profano* and notes that »fu questa la mia prima opera da noi pubblicata alle stampe nella nostra età di anni 16 nel 1666, che noi inventammo per comodo della nostra Patria«. ³²

Coronelli, better known for his role as »cosmographer of the Serenissima«, was a conventual Franciscan, resident for much of his life at the Venetian monastery of Santa Maria dei Frari. He thus offers what is certainly an authoritative voice on local religious life and liturgical practices. The *Protogiornale* is conceived, broadly speaking, in the manner of a liturgical book. It opens with a set of general »rubrics« which inform readers on where and when the Holy Sacrament is exposed, the rosary recited or sermons preached, and which provide essential information on catechism, prayer (*oratorio*) and other devotional activity, ³³ these rubrics also identify churches where music is a normal feature of liturgical worship, ³⁴ and – in non-religious contexts – give venues and times of *freschi* (promenades) *in gondola*, ³⁵ opera, comedy and the »war of the fists« (*»guerra de' pugni«*). A second section provides brief details of religious and non-religious events occurring on particular days of the week. On Sundays throughout the year, for example, there is »esposizione del Santissimo per implorar ajuto dalla Divina Misericordia per tutta la Cristianità, e particolarmente per la Sereniss. Repub. in quelle chiese che sono destinate da monsig. illustriss. e reverendiss. Patriarca, conforme al foglio che di 6 in 6 mesi si stampa, e suol farsi

31 Ibid., dedication: »35 years ago, in the tender years of his youth«.

32 Vincenzo Maria Coronelli, *Cronologia universale*, Venezia [1707], p. 49: »this was my first published work at the age of 16, in 1666, designed for the convenience of my native country«. Surviving editions of the *Protogiornale* as an independent print are dated 1690, 1691 (handwritten modification of »MDCLXXX«), 1692 (handwritten modification of »MDCLXXX«), 1701 and 1716. In reality, some uncertainty surrounds the date of the first edition. In the preface to the 1690 edition, entitled »Il Protogiornale a chi legge«, the publication is described as having »reached the age of 18« (*»giunto all'età d'anni 18«*). In the 1701 edition, it is said to have »reached the age of 28« (*»giunto all'età d'anni 28«*).

33 »Oratorio la sera d'estate à h. 23. e l'inverno al suono dell'Ave Maria, alli preti di S. Filippo Neri alla Madonna della Fava, per gl'huomini solamente, e dura un hora in circa«. Coronelli, *Guida de' forestieri* (see note 24), p. 102.

34 »Oltre le notate al suo luogo, si canta in musica, e in canto fermo nella Ducal di S. Marco dalli musici di cappella, e tutte le domeniche doppo gl'uffici à hora di terza la messa, et all' hora solita il vespero. Le feste di precetto, et altre, che fa quella chiesa, messa, e vespero, con il vespero il giorno innanzi, e li sabbati la messa; oltre le musiche solenni, che si fanno quando Sua Serenità cala in S. Marco, che saranno notate al suo luogo. E si canta in musica la messa, et il vespero dalli padri, alli Frari, alli Carmini, et alli Servi. Et le putte delli 4. hospitali, cioè, della Pietà, Incurabili, di SS. Gio e Paolo, e Mendicanti, cantano la mattina qualche mottetto alle messe, e dopo pranso il vespero con gran concorso«, *ibid.*, pp. 102 f.

35 »Musiche in barca sogliono farsi in tempo d'estate la sera doppo cena, particolarmente in Canal Grande con gran concorso«, *ibid.*, p. 114. Further details are contained in the *Guida*: »Il corso di gondole, che si fa per il fresco in Canal Grande verso l'hore 23 con grande intervento di nobiltà principia le feste di Pasqua e dura tutto settembre«, p. 32.

con bell'apparato, sermone e musica; & il detto foglio suol vedersi affisso nelle chiese parrocchiali». ³⁶ In addition:

- *Sundays*: in many churches, expositions of the Holy Sacrament on a given Sunday every month (these ceremonies do not belong to the cycle of the Forty Hours' devotion, described above), processions and devotions; ³⁷
- *Mondays*: *oratorio*, rosary, devotions at various churches; anatomical theatre during Lent (not on feasts); ball game and riding (not on feasts); opera and comedy (in season); audiences at the palaces of Patriarch and nuncio; market at Mirano; ³⁸
- *Tuesdays*: devotions of St Anthony of Padua and St Dominic, respectively at the principal Franciscan and Dominican churches; anatomical theatre, ball game, riding, opera and comedy as Monday; market at Gambarare; ³⁹
- *Wednesdays*: expositions of the Holy Sacrament, as designated by the Patriarch in the aforesaid list (»suol farsi con apparato, sermone e musica«⁴⁰); devotions at various churches; »messa in musica dalle putte all'hospital della Pietà per li morti«; ⁴¹ *oratorio*, anatomical theatre, ball game, riding, opera, comedy, audiences as Monday; market at Piove, Camposampiero, Montebelluna; ⁴²
- *Thursdays*: *oratorio*, anatomical theatre, ball game, riding, opera, comedy as Monday; audience at Holy Office; market at Noale; ⁴³
- *Fridays*: expositions of the Holy Sacrament, as designated by the Patriarch in the aforesaid list (as Wednesday); devotions at various churches; *oratorio*, anatomical theatre, ball game, riding, opera, comedy, audiences as Monday; market at Mestre; ⁴⁴
- *Saturdays*: rosary at many churches; litanies of the Blessed Virgin in almost all parish churches, at some monastic churches, at the 4 *ospedali* (»ove sono cantate in musica dalle putte«⁴⁵); at St Mark's, »da musici di cappella si canta in musica la messa«; ⁴⁶ *oratorio*, anatomical theatre, ball game, riding, opera, comedy as Monday; market at Piove; livestock market at Padua on the first Saturday of each month. ⁴⁷

36 Ibid., p. 104: »the Holy Sacrament is exposed to implore the help of Divine Mercy for Christianity and, in particular, for the *Serenissima Republica*, in those churches which are designated by the most illustrious and reverend Patriarch on a sheet published every six months; these expositions are customarily celebrated with lavish display, sermon and music; and the said sheet is on view in the parish churches«.

37 Ibid., pp. 104–108.

38 Ibid., pp. 108 f.

39 Ibid., pp. 109 f.

40 Ibid., p. 110: »with pomp, sermon and music, as is customary«.

41 Ibid.: »mass in music [performed] by the *putte* of the Pietà for the commemoration of the dead«.

42 Ibid., pp. 110 f.

43 Ibid., p. 111.

44 Ibid., pp. 111 f.

45 Ibid., p. 113: »where they are sung in music by the *putte*«.

46 Ibid.: »mass is sung in music by the musicians of the *cappella*«.

47 Ibid., pp. 112 f.

The *Protogiornale* continues with a list of fixed and moveable feasts and related ceremonies.

As regards the use of music in the parish and monastic churches of Venice, *Guida* and *Protogiornale* together outweigh other categories of documentary sources in their completeness of information. Yet they present only part of the picture. While, for example, the *Protogiornale* documents the otherwise unknown activity of some confraternities,⁴⁸ it sometimes omits reference to the use of music during the patronal feasts of the various churches, though contemporary archival documents and references in »*Pallade veneta*« show that musicians were indeed present.⁴⁹ These omissions may reflect informants' lack of diligence in replying to a questionnaire prepared and circulated by Coronelli, as suggested by the anonymous publisher or editor of the 1713 edition of the *Guida-Protogiornale*.⁵⁰ Whatever the reason, it is clear that historical reality can best be established through systematic comparison and intersection of sources of different nature. The Appendix presents Coronelli's sequence in calendar form, on the basis of the 1700 edition of the *Guida-Protogiornale*.⁵¹ For reasons of space, events for which the author makes no explicit or implicit

48 Compare Coronelli's list, *infra*, with the »calendar of religious occasions celebrated by the Scuole« with or without elaborate music around 1700 (»the period for which documentation is most complete«), as compiled on the basis of archival documents by Glixon in *Honoring God and the City* (see note 15), pp. 261–281. Numerous celebrations with music provided by confraternities, not identified in surviving archival documentation, are mentioned by Coronelli: in January, for example, the feast of the Circumcision in the church of San Francesco della Vigna (»suol farsi musica dalla scuola del Nome di Giesù«), the feast of St Anthony Abbot in the church of San Salvador (with the confraternity of the Luganegheri: »vi si canta messa in musica«), the feast of St Francis of Sales in the church of San Francesco di Paola (with a devotional confraternity: »suol farsi musica«).

49 For the years 1710–1711, for example, documents transcribed by Eleanor Selfridge-Field in »*Pallade veneta*«. *Writings on Music in Venetian Society, 1650–1750*, Venezia 1985, describe music for the feasts of St Clement (23 November) in the church of Santi Giovanni e Paolo (p. 265), St Moses (4 September) in the homonymous church (p. 277) and the Rosary (second Sunday of October) in the church of San Domenico di Castello (p. 280). A note of 1715 describes music for the feast of St Nicholas (6 December) in the hospice church of San Nicolò di Castello (*ibid.*). Coronelli limits his comments to a generic reference to music »nelle solennità proprie di molte chiese«, cf. note 25. As in the case of the archival documents used by Glixon, it is obvious that the absence of specific information in Coronelli's *Protogiornale* (see note 48) cannot be taken as indicating lack of musical activity.

50 *Guida de' forestieri. Per osservare il più riguardevole nella città di Venezia colla di lei pianta, e col Protogiornale perpetuo del padre Coronelli [...] edizione XXXV più ampla delle precedenti [...]*, Venice 1713. The preface »A chi legge« contains a copy of Coronelli's request to the »reverendiss. sign. Pievani o Superiori e sagrestani di qualumque chiesa di Venezia e delle isole adiacenti« to provide information on the »funzioni stabili e mobili che annualmente e di consueto si fanno nelle loro chiese ed in che giorno«, together with »corpi de' santi e reliquie insigni e [...] confraternità che vi si trovano: e da che numero e qualità di persone formate, ed in che giorno di queste e di quelli se ne solennizzano le feste«, p. [8]. Blame for omissions is attributed to »chi ha trascurato o ritardato le risposte al sotto registrato invito«, *ibid.*, p. [7].

51 The other known editions present no variants, with the exception of what claims to be the 36th edition of the *Guida*, published in 1724. In contrast with earlier editions, this volume lists the ceremonies not in their liturgical sequence but church by church, and omits the majority of references to music.

reference to music have been omitted. Moveable feasts, grouped month by month in the *Protogiornale*, are here brought together in a single liturgical sequence as in the *Proprium de tempore*.

In general Coronelli's *Protogiornale* confirms, with reference to the uses of church music in the late seventeenth and early eighteenth centuries, what has been observed elsewhere in connection with earlier periods:⁵²

- the existence of several more-or-less permanent *cappelle musicali*, in addition to the musical establishment of St Mark's: in the *Protogiornale* of 1700, Coronelli states that »si canta in musica la messa & il vespero dalli padri, alli Frari, alli Carmini, & alli Servi«;⁵³
- the routine presence of musicians (singers and instrumentalists) during the principal feasts of the various churches and confraternities active therein;
- increased use of music during certain periods of the liturgical year (in particular, Lent and Easter) and for specific devotional practices (litanies of the Blessed Virgin, the Forty Hours' devotion);
- the use of music on specific occasions belonging to the sphere of private patronage, in particular the profession of nuns, wedding, funerals etc.;
- the strict correspondence between rank of solemnity, quantity and type of music performed, and the number and type of performers;
- the idea of »enjoyment« and the »pleasure« of the feast, explicit in the title of the *Protogiornale veneto perpetuo* »per godere le funzioni più cospicue«, is equally apparent in Saint-Didier's inclusion of the »festes solempnelles des églises« (with »belle musique« and »grand concours de monde«) among the »divertissemens publics« (1680)⁵⁴ or Bartolomeo Burchielati's description of the major religious feasts of Treviso as »intertenimenti christiani [...] sì per consolatione dell'anima christiana, come per consolatione di questi duoi sensi, udire et vedere, ministri et satelliti, anzi spaciose finestre di quella« (1596).⁵⁵

52 Cf., in part., Elena Quaranta, *Oltre San Marco. Organizzazione e prassi della musica nelle chiese di Venezia nel Rinascimento*, Florence 1998; David Bryant and Elena Quaranta, *Per una nuova storiografia della musica sacra da chiesa in epoca pre-napoleonica*, in: Produzione, circolazione e consumo. Consuetudine e quotidianità della polifonia sacra nelle chiese monastiche e parrocchiali dal tardo Medioevo alla fine degli Antichi Regimi, ed. id., Bologna 2006, pp. 7–16, and id. and gruppo di lavoro »Treviso« dell'Università Ca' Foscari di Venezia, *Come si consuma (e perché si produce) la musica sacra da chiesa? Sondaggi sulle città della Repubblica veneta e qualche appunto storiografico*, ibid., pp. 17–66.

53 Coronelli, *Guida-Protogiornale* (1700) (see note 24), p. 103: »Mass and Vespers are sung in music by the friars at the churches of the Santa Maria dei Frari, the Carmini and the Servi«.

54 Alexandre-Toussaint Limojon de Saint-Didier, *La ville et la République de Venise*, Paris (de Luyne) 1680, pp. 445f.: »Il y auroit sujet de s'étonner de voir mettre au nombre des divertissemens publics les festes solempnelles des eglises, [...] qu'une belle musique, et un grand concours de monde font regarder comme une occasion commode aux nobles, et aux dames de se voir deux fois le jour«.

55 Biblioteca Comunale di Treviso, ms. 1046 (II.1.3.): Bartolomeo Burchielati, *Gli intertenimenti christiani della città di Trevigi*, c. 1v: »Christian entertainments [...], consolation not only of the Christian soul but also of the eye and ear, ministers, satellites and, indeed, open windows on the soul itself«.

Venues are largely similar, with the sole exception of *ospedali* and oratories which, as is widely documented, acquire increasing importance during the seventeenth century.

In conclusion, the ›system‹ has two basic characteristics. The first regards the sheer enormity of the circuit and, consequently, its capacity to create work for a large number of musicians, whether or not in the employ of one of the principal institutions (the figure of the free-lance musician is, indeed, commonplace in Venice). In this context, it may be necessary to redefine – ›quantitatively‹ – the importance still frequently accorded in modern studies to individual institutions at the expense of overall phenomena. The second characteristic regards the continuity of traditions and musical practices, necessary point of reference for composers and performers of every kind, condition and ability. This sense of continuity is effectively underpinned by the strictly cyclical, ›repetitive‹ nature of the liturgical year (clearly reflected in Coronelli's use of the term »perpetuo« in the title of his *Protogiornale*): individual events with music occur in the context of consolidated, ›daily‹ practices, documented without major variations or interruptions from the fourteenth century to the Napoleonic dissolution of monasteries and confraternities in the early nineteenth century. Together, enormity of circuit and continuity of practice are undoubtedly at the roots of much contemporary compositional production. A re-appraisal of the musical sources in the light of this context may, in future, yield rewarding results.

Appendix

Liturgical Celebrations with Music in Venetian Churches, as Registered in Vincenzo Maria Coronelli's »Guida de' forestieri« and »Protogiornale veneto perpetuo« (Venice, 1700)

Moveable feasts

Giovedì Grasso	Ducal Church of St Mark's	»si canta in musica messa solenne in canto fermo, che è singolare« ⁵⁶
Venerdì Grasso	church of San Martino (<i>compagnia</i> di Cristo)	»esposizione [...] per li agonizanti, concorso e musica«
Quinquagesima Sunday	church of the Gesuiti (until Martedì Grasso)	»40 hore con gran concorso [...] con musica«; communion administered by the Papal Nuncio
Martedì Grasso	<i>ospedali</i> of the Incurabili, Derelitti	»esposizione [...] con musica delle putte«
Wednesdays in Lent	<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»esposizione [...] con musica delle putte«
Thursdays in Lent	<i>ospedali</i> of the Incurabili, Derelitti	»esposizione [...] con musica delle putte«
Fridays in Lent	<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»esposizione [...] con musica delle putte«
	church of Santa Croce, ? Venice	»esposizione con predica [...] dopo pranso [...] con musica«
Saturdays in Lent	church of Santa Maria Maggiore	»esposizione con predica e compieta in musica«
	<i>ospedali</i> of the Incurabili, Derelitti	»le putte cantano compieta in musica«
Sundays in Lent	<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»le putte cantano vespro in musica«
	church of San Salvatore	»dopo pranso oratorio in musica in volgare«
	church of Santa Maria della Fava	»la sera oratorio in musica in volgare«
Mondays in Lent	<i>ospedali</i> of the Incurabili, Derelitti	»con musica delle putte«
Tuesdays in Lent	<i>ospedali</i> of the Incurabili, Derelitti	»con musica delle putte«
second Sunday in Lent	church of San Geremia	»esposizione [...] per il suffragio de' Morti ad uso delle 40 hore, con sermone e musica«
third Friday in March	Ducal Church of St Mark's	»sta esposto tutto il giorno il sangue prezioso di N.S. [...]; vi si cantano mottetti in musica«
Saturday before Passion Sunday	<i>ospedale</i> of the Mendicanti	»compieta in musica dalle putte«

56 For quotations and other information, cf. the 1700 edition of the *Guida-Protogiornale* (see note 24).

Palm Sunday	churches of Sant'Apollonia, Santi Apostoli, Angelo Raffaele, San Basso, San Canciano, San Geremia, San Giorgio Maggiore, San Luca, San Moisè, San Nicola da Tolentino	»esposizione per le 40 hore dopo pranzo con apparato solenne, con sermone e musica che continua fin'al Mercoledì Santo«
	<i>ospedali</i> of the Incurabili, Mendicanti	»esposizione per le 40 hore dopo pranzo con apparato solenne, con sermone e musica che continua fin'al Mercoledì Santo [...] con musica delle putte«
	<i>ospedale</i> of the Derelitti	»si canta messa in musica; si predica il dopo pranzo«
Wednesday in Holy Week	Ducal Church of St Mark's	»Sua Serenità cala a messa«
	Ducal Church of St Mark's	»Sua Serenità [...] cala a gl'uffici in S. Marco, ove questa e le seguenti sere v'è concorso e si fa musica«
	church of San Giorgio Maggiore	»questa e le seguenti sere v'è concorso e si fa musica«
	<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»concorso [...] con musica delle putte«
Maundy Thursday	<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»concorso [...] con musica delle putte«
Good Friday	Ducal Church of St Mark's	»Sua Serenità cala alla messa solenne«
	<i>ospedale</i> of the Mendicanti	»processione cospicua con gran concorso la mattina con musica delle putte«
	<i>ospedale</i> of the Derelitti	»doppo pranzo [...] processione cospicua [...] e con musica pur delle putte«
Easter Sunday	church of Sant'Aponal	»suol farsi musica«
	church of San Cassiano	»suol farsi musica«
	Ducal Church of St Mark's	»Sua Serenità cala a messa«
	<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»con musica delle putte«
Easter Monday	church of San Zaccaria	»concorso e musica per il Perdono«
	church of San Sepolcro	»vespro in musica«
Easter Tuesday	church of San Sepolcro	»concorso e musica«
Low Sunday (octave of Easter)	church of Santi Apostoli (with devotional confraternity)	»suol farsi musica«
	church of San Geminiano	»Sua Serenità va [...] a messa«
	church of San Domenico di Castello	»esposizione solenne con predica e musica«
third Sunday after Easter	church of the Angelo Raffaele (with devotional confraternity)	»concorso e musica e vi si fa processione solenne doppo pranzo«
	church of Santa Maria Formosa (with homonymous <i>congregazione dei Preti</i>)	»in questo giorno suol farsi musica con concorso per la festa dell'Annunciata«

vigil of Ascension	Ducal Church of St Mark's	»Sua Serenità cala [...] a vespro, che si canta con musica solennissima«
Ascension	church of the Ascensione (Santa Maria in Broglio)	titular feast
	church of San Nicolò (Lido)	»Sua Serenità [...] va a messa« dopo la cerimonia dello sposalizio del mare
second Sunday of May	church of Santa Croce, ?Venice (with devotional confraternity and <i>suffragio dei Morti</i>)	»solennità del Crocefisso centurato [...], concorso e musica«
vigil of Whitsunday	church of Spirito Santo	»vespro in musica«
Whitsunday (Pentecost)	church of Spirito Santo	»concorso e musica«
	church of Santo Spirito	titular feast
	<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»musica delle putte«
	Ducal Church of St Mark's	»Sua Serenità cala a messa«
Monday in Whitsun week	church of Spirito Santo	»concorso e musica«
	church of Santa Caterina	»concorso e musica«
Tuesday in Whitsun week	church of Spirito Santo	»concorso e musica«
	church of Sant'Alvise (with devotional confraternity)	»festa della corona di spine; [...] concorso e suol farsi musica«
Trinity Sunday	church of Santa Trinità	titular feast
	church of Santa Maria Formosa (with devotional confraternity)	»concorso e musica [...] per il riscatto de schiavi con grandissime indulgenze«
	church of San Geremia	»esposizione per li Morti ad uso delle 40 hore con sermoni, musica«
	church of San Giovanni di Torcello	»li Bombardieri vanno [...], ov'è concorso e musica per la festa di s. Barbara«
vigil of Corpus Domini	church of Corpus Domini	»vespro in musica«
Corpus Domini	church of Corpus Domini (with devotional confraternity)	»concorso e musica e dopo pranso processione solenne con le Scuole Grandi«
	church of Santa Maria della Fava	»esposizione [...] dopo pranso [...] con musica«
	church of San Giacomo dall'Orio	»messa in musica e processione col Santissimo«
	church of San Salvatore	»messa [...] in musica; [...] si fa processione col Santissimo il dopo pranso«
octave of Corpus Domini	church of Corpus Domini	»esposizione e messa in musica«
last Sunday in June	church of San Nicolò	»solennità del Santissimo con esposizione e processione solenne, con messa e vespro in musica«
Sunday after the feast of St Anthony of Padua (when the feast does not occur on Sunday)	churches of San Nicolò, Sant'Angelo, San Cassiano (all with devotional confraternities)	»concorso e musica«

third Sunday in July	church of Santissimo Redentore	»Sua Serenità vi si conduce a messa«
fourth Sunday in August	church of San Simeon Piccolo	»concorso e musica per la solennità dell'Assunta«
Sunday after the feast of St Augustine	church of Santa Giustina	»si fa festa della Madonna di Spagna e suol farsi musica«
Sunday after 8 September	<i>ospedale</i> of the Incurabili	»esposizione e oratorio in musica dopo pranso«
Sunday after the Tempora of September	church of San Geremia	»esposizione tutto il giorno ad uso delle 40 hore con sermoni e musica«
third Sunday in September	church of the Madonna del Pianto	»si fa la solennità della Madonna di 7 Dolori [...] e vi si fa concorso e musica«
	church of San Silvestro	»solennità del Santissimo Crocefisso, e suol farsi musica«
first Sunday in October	<i>ospedali</i> of the Pietà, Mendicanti	»concorso e musica delle putte«
second Sunday in October	churches of San Cassiano (with company of gentlewomen), San Simeon Grande, San Giacomo dall'Orio	»festa del Rosario [...], concorso, musica e dopo pranso processione solenne«
third Sunday in October	church of the Angelo Raffaele (with devotional confraternity and <i>suffragio dei Morti</i>)	»esposizione pur del Rosario [...], concorso, musica e processione dopo pranso«
Sunday after the Tempora of December	church of San Geremia	»esposizione tutto il giorno per li Morti ad uso delle 40 hore con sermoni e musica«

January

1	Circumcision	Ducal Church of St Mark's church of the Gesuiti	»Sua Serenità cala a messa« exposition »con musica e concorso [...] per il Nome di Gesù«
		church of San Francesco della Vigna	»suol farsi musica dalla scuola del Nome di Gesù«
		church of the <i>ospedale</i> of the Pietà	»messa in musica dalle putte«
		church of Santa Maria Mater Domini (homonymous <i>congregazione dei Preti</i>)	»festa della congregazione dei Preti«
6	Epiphany	church of the Madonna dell'Orto (confraternity of the Fornari) Ducal Church of St Mark's	»con musica« »Sua Serenità cala a messa«
7	St Julian martyr	church of San Zulian	titular feast; »vi sono reliquie di esso santo, scuola di divotione e suol farsi musica«
8	Blessed Lorenzo Giustinian	patriarchal church of San Pietro di Castello	»Sua Serenità vi va a messa e vi vanno a celebrar messa tutti li pievani del sestier di Castello«
10	St Paul the First Hermit	church of San Zulian (confraternity of the Petteneri and Feraleri)	»il suo corpo senza testa è in S. Giuliano«; »suol farsi musica«

17	St Anthony Abbot	church of Sant'Antonio	titular feast
		church of San Salvador (confraternity of the Luganegheri)	»vi si canta messa in musica«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»vespro in musica dalle putte«
18	St Peter's Chair at Rome	church of Santa Lucia	»traslazione del corpo di s. Lucia con messa in musica«
19	St Canute	church of San Lorenzo (chapel of San Sebastiano)	»vespro in musica« (vigil Sts Fabian and Sebastian)
20	Sts Fabian and Sebastian	church of San Sebastiano (with devotional confraternity)	titular feast; »concorso, musica«
		church of San Lorenzo (chapel of San Sebastiano)	titular feast; »musica e concorso«
		<i>ospedale</i> of the Mendicanti	»con musica delle putte«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti	»vespro in musica«
21	St Agnes	church of Sant'Agnese	titular feast
		church of San Luca	»suol farsi musica«
25	Conversion of St Paul	church of San Polo	titular feast
27	St John Chrysostom	church of San Giovanni Grisostomo	titular feast
		church of San Lorenzo	»si canta messa in musica per l'ottava di s. Sebastiano«
29	St Francis of Sales	church of San Francesco di Paola (with devotional confraternity)	»suol farsi musica«
30	St Geminian	church of San Geminiano	titular feast

February

1	St Severus confessor	church of San Severo	titular feast; »e la mattina vi si fa processione col suono de pifari per uso antico«
		church of Santa Maria Formosa	»Sua Serenità va a vespero« (vigil of the Purification B.M.V.)
2	Purification B.M.V.	church of Santa Maria Formosa (with devotional confraternity)	titular feast; »suol farsi musica«
		Ducal Church of St Mark's	»Sua Serenità cala a messa«
		<i>ospedale</i> of the Pietà	»musica delle putte«
3	St Blasius	church of San Biagio (with confraternity of the Cesteri)	titular feast
		church of Santi Biagio e Cataldo (with devotional confraternity)	titular feast; »concorso e musica ov'è il corpo di s. Eustachio«
5	St Agatha	church of Santi Agata e Ubaldo called San Boldo	titular feast

7	St Romuald	church of the Camaldolesi	feast of founder saint
9	St Apollonia	church of San Barnaba (with confraternity and <i>suffragio dei Morti</i>)	»concorso e musica«
13	St Fusca	church of Santa Fosca	titular feast
14	St Valentine	church of San Samuele (with devotional confraternity)	»è il corpo d'un s.Valentino m. [...]; e suol farsi musica«

March

10	40 Martyrs	<i>ospedale</i> of the Mendicanti	»con musica delle putte«
11	St Eudisia	church of Santa Maria dell'Umiltà	»ov'è una sua mano, e suol farsi musica«
12	St Gregory	abbey of San Gregorio (with devotional confraternity)	titular feast; »musica«
19	St Joseph	church of San Giuseppe (with devotional confraternity) <i>ospedali</i> of the Pietà, Derelitti	titular feast; »v'è concorso e musica« »ove le putte cantano in musica«
20	St Joachim	church of San Giorgio Maggiore	»vespro in musica« (vigil St Benedict)
21	St Benedict	church of San Beneto church of San Giorgio Maggiore Benedictine churches	titular feast »ov'è sua reliquia, e si fa musica« feast of founder saint
25	Annunciation B.V.M.	church of Santa Maria Zobenigo Scuola Grande of Santa Maria della Carità Ducal Church of St Mark's <i>ospedale</i> of the Pietà	titular feast »s'espogono divote reliquie e suol farsi musica« »Sua Serenità cala a messa solenne« and sermon »concorso [...] con musica delle putte«

April

2	St Francis de Paola	church of San Francesco di Paola	titular feast; »concorso e musica«
3	St Pancratius	church of Santa Maria della Carità	»a vespero incomincia [...] il Perdono lasciato da papa Alessandro III con grandissimo concorso e vi si porta Sua Serenità con la Signoria«
16	St Isidore	Ducal Church of St Mark's	»Sua Serenità vi va a messa«
19	St Leo IX	church of San Leone	titular feast
22	Sts Soter and Caius	church of San Giorgio Maggiore	»vespro in musica« (vigil St George)
23	St George	church of San Giorgio Maggiore	titular feast; »concorso e musica solenne con apparato pontificale«

24	St Alexander	Ducal Church of St Mark's	»Sua Serenità cala [...] a vespro che si canta con musica solennissima« (vigil St Mark)
		Scuola Grande of San Marco	»suol cantarsi vespro in musica« (vigil St Mark)
25	St Mark	Ducal Church of St Mark's	titular feast; »vi si canta la messa con musica solennissima e si fa processione con le Scuole Grandi«
		Scuola Grande of San Marco	titular feast; »concorso e suol farsi musica«
27	St Liberalis	church of Santa Maria Assunta, Torcello	»si fa musica«
28	St Vitalis	church of San Vitale	titular feast

May

1	Sts Philip and James	church of Santi Filippo e Giacomo (with devotional confraternity)	titular feast; »il choro di S. Marco vi va a cantar messa«
		church of Santa Maria delle Vergini	»Sua Serenità vi si porta a messa, che si canta in musica«
	St Jeremiah	church of San Geremia	titular feast
2	St Athanasius	church of Santa Croce, Venice (San Francesco della Croce)	»vespro in musica« (vigil Invention of the Cross)
		church of Santa Croce, Giudecca	»vespro in musica« (vigil Invention of the Cross)
3	Invention of the Cross	church of Santa Croce, Venice	titular feast; »concorso, musica, e vi si espone il legno della s. Croce«
		church of Santa Croce, Giudecca	titular feast; »concorso e musica«
		<i>ospedale</i> of the Derelitti	»con musica delle putte«
		<i>ospedale</i> of the Incurabili	»solennità per il legno della s. Croce, ove si fa processione solenne e musica delle putte«
		church of San Fantin (with devotional confraternity)	»con musica«
5	St Godehard	church of Sant'Aponal (with devotional confraternity)	»si fa processione bellissima la matina con molte preziose reliquie e con suono de pifari«
6	St John apostle and evangelist	church of San Giovanni Nuovo	titular feast; »suol farsi musica«
9	St Gregory of Nazianzus	Ducal Church of St Mark's	»Sua Serenità in questo o in altro giorno di questo mese cala [...] all'esequie del card. Zeno«
10	St Job	church of San Giobbe	titular feast

12	Sts Nereus, Achilleus	church of Santa Croce, Giudecca	»li Greci vanno a visitar il corpo di s. Athanasio [...], vi cantano vespero«
16	St Ubaldo	church of Santi Agata e Ubaldo called San Boldo	titular feast
		church of Santa Chiara (confraternity of the Filacanevi)	»suol farsi musica«
18	St Venantius	<i>ospedale</i> of the Mendicanti	»con musica delle putte; ma suol trasportarsi alla domenica prossima se non cade di domenica«
19	St Peter Celestine	church of San Daniele	»suol farsi musica«
24	St Servulus	church of Santa Maria dei Carmini	»vespro in musica« (vigil St Maria Magdalena de' Pazzi)
25	St Maria Magdalena de' Pazzi	church of Santa Maria dei Carmini (altar of the Pizzochere)	»concorso e musica«
		church of Santa Maria della Fava	»vespro in musica« (vigil St Filippo Neri)
26	St Filippo Neri	church of Santa Maria della Fava	feast of founder saint; »concorso e musica, e oggi possono entrar le donne in oratorio«
		<i>ospedale</i> of the Derelitti	»con musica delle putte«
		church of San Martino (with devotional confraternity and <i>sovegno per maritar donzelle</i>)	»suol farsi musica«
31	St Cantianus	church of San Canciano (with homonymous <i>congregazione dei Preti</i>)	titular feast; »festa [...] con musica«

June

1	St Secundus	church of San Secondo	titular feast
2	Sts Peter, Marcellino and Erasmus	church of Sant'Erasmus (Lido)	titular feast
11	St Barnabas	church of San Barnaba	titular feast
12	St Basilides	church of Santa Maria della Salute	»suol farsi vespro in musica« (vigil St Anthony of Padua)

13	St Anthony of Padua	church of Santa Maria della Salute	»ov'è sua reliquia insigne; vi va Sua Serenità a messa«; »concorso e musica«
		church of Santa Maria Gloriosa dei Frari (with devotional confraternity)	»concorso, suol farsi musica solenne«
		<i>ospedale</i> of the Pietà	»con musica delle putte«
		church of San Cassiano	»sogliono trasportar la festa alla domenica seguente con concorso e musica«
		church of San Nicolò (with devotional confraternity and <i>suffragio dei Morti</i>)	»ove pur si trasporta alla domenica seguente con concorso e suol farsi musica«
		church of Sant'Antonio Abate (Torcello)	»ove si fa musica«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»vespro in musica«
15	Sts Vitus and Modestus	church of San Vio	titular feast; »Sua Serenità vi si porta a messa«
		church of San Maurizio (with devotional confraternity and <i>suffragio dei Morti</i>)	»concorso e musica«
19	Sts Gervasius and Protasius	church of San Trovaso	titular feast
21	St Alban	church of San Martino (Burano)	»ov'è il suo corpo, e si fa musica«
22	10 000 Martyrs	church of Santa Maria della Celestia	»suol farsi musica«
23	vigil of St John the Baptist	church of San Giovanni in Laterano	»vespro in musica«
24	nativity of St John the Baptist	church of San Giovanni in Bragora (with devotional confraternity)	titular feast
		church of San Giovanni dei Furlani, of the priory of the Religion of Malta (with devotional confraternity)	titular feast; »suol farsi musica«
		church of San Giovanni Battista, Giudecca (with devotional confraternity)	titular feast; »suol farsi musica«
		church of San Giovanni in Laterano	»concorso e musica«
		church of the <i>ospedale</i> of the Derelitti	»musica delle putte«
25	Apparition of St Mark	Ducal Church of St Mark's	»Sua Serenità cala alla messa e alla processione che si fa con le Scuole Grandi, clero e Regolari«
26	Sts John and Paul	church of Santi Giovanni e Paolo	titular feast; »concorso e musica«; »Sua Serenità vi si porta a messa«
		<i>ospedale</i> of the Mendicanti	»vespro in musica«
28	St Leo II	patriarchal church of San Pietro di Castello	»vespro in musica« (vigil Sts Peter and Paul)

29	Sts Peter and Paul	patriarchal church of San Pietro di Castello church of Sant'Agnese (with devotional confraternity)	titular feast; »concorso e musica« »suol farsi musica«
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July

1	St Martial	church of San Marciliano church of Santa Maria della Fava	titular feast; »concorso e musica« »vespro in musica« (vigil Visitation B.M.V.)
		church of Santa Maria dell'Umiltà	»vespro in musica« (vigil Visitation B.M.V.)
		<i>ospedale</i> of the Pietà	»dove cantano le putte«
2	Visitation B.M.V.	church of Santa Maria Elisabetta (Lido)	titular feast
		church of Santa Maria della Fava	»concorso e musica e le donne possono oggi entrare nell'oratorio«
		church of Santa Maria dell'Umiltà	»concorso e musica«
		church of San Marciliano (with devotional confraternity)	»suol farsi musica«
		church of San Giovanni di Rialto (with devotional confraternity)	»con musica e processione solenne«; »ma sogliono trasportarle alla dom. seg.«
		church of San Cassiano (with devotional confraternity)	»con musica e processione solenne«; »ma sogliono trasportarle alla dom. seg.«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»le putte cantano vespro in musica«
10	St Paternian	church of San Paterniano	titular feast; »vi vanno li musici di S. Marco a cantar messa in memoria di vittoria conseguita contro il Turco l'anno 1651«
12	Sts Hermagoras and Fortunatus	church of San Marcuola (with devotional confraternity and homonymous <i>congregazione dei Preti</i>)	titular feast
14	St Bonaventure	church of San Bonaventura	titular feast
15	St Henry II Emperor	church of Santa Maria dei Carmini	»vespro in musica« (vigil of B.V. of Mount Carmel)
16	B.V. of Mount Carmel	church of Santa Maria dei Carmini (with confraternity of the Abito del Carmine)	titular feast; »concorso e musica«
17	St Marina	church of Santa Marina	titular feast; »Sua Serenità vi si porta a messa«
20	St Margaret	church of Santa Margherita church of Santi Rocco e Margherita church of San Daniele	titular feast; »concorso e musica« titular feast »vespro in musica« (vigil St Daniel)

21	St Daniel prophet	church of San Daniele	titular feast; »concorso e musica«
22	St Mary Magdalene	church of Santa Maria Maddalena	titular feast
		church of Santa Maria Maddalena delle Convertite	titular feast; »concorso e musica«
		? oratorio of the Incurabili	»esposizione, musica, e doppio pranzo si canta oratorio in musica«
		church of San Francesco di Paola (with devotional confraternity)	»suol farsi musica«
		<i>ospedale</i> of the Mendicanti	»con musica delle putte«
23	St Apollinaris	church of Sant'Aponal	titular feast
25	Sts James apostle and Christopher	church of San Giacomo dall'Orio (with devotional confraternity)	titular feast; »concorso e musica«
		church of San Giacomo di Rialto	titular feast
		church of Santa Maria Novella (San Giacomo), Giudecca (with devotional confraternity)	titular feast; »musica«
		church of the Madonna dell'Orto	»concorso e musica« (for St Christopher, »ov'è un suo ginocchio«)
26	St Anne	church of Sant'Anna (with confraternity of the Spezieri da Confettura)	titular feast; »concorso e musica«
27	St Pantaleon	church of San Pantaleone	titular feast
28	Sts Nazarius and Celsus	church of Santa Marta (with devotional confraternity)	»vespro in musica« (vigil St Martha)
29	St Martha	church of Santa Marta (with devotional confraternity)	titular feast; »concorso e musica«
		<i>ospedale</i> of the Mendicanti	»con musica delle putte«
		church of San Basilio	»suol farsi la festa della visitazione della Madonna con concorso e musica«
30	Sts Abdon and Sennen	church of the Gesuiti	»vespro in musica« (vigil St Ignatius)
31	St Fantinus	church of San Fantin (with confraternity of the Scaleteri)	titular feast; »suol farsi musica«
	St Ignatius	church of the Gesuiti	feast of founder saint; »concorso e musica«

August

2	St Stephen I, pope	church of Santa Maria Gloriosa dei Frari	»concorso e musica«
4	St Dominic	Dominican churches	feast of founder saint

5	B.V. <i>ad Nives</i>	churches of San Stae and San Simeon Grande	»concorso e suol farsi musica«
6	Transfiguration	church of San Salvatore	»concorso, musica e vi si espone il sangue miracoloso di N.S.«
		church of Sant'Àponal (with confraternity of the Mercanti da Cordoani)	»suol farsi musica«
		<i>ospedale</i> of the Incurabili	titular feast of church, dedicated to San Salvatore: »v'è concorso e si fa musica dalle putte«
7	St Cajetan of Thienna	church of San Nicolò dei Tolentini	feast of founder saint of the Theatine order
9	St Romanus	church of San Lorenzo	»vespro in musica« (vigil St Lawrence)
10	St Lawrence	church of San Lorenzo (with devotional confraternity)	titular feast; »concorso, musica e vi si espone il grasso di esso santo«
		church of San Barnaba (with devotional confraternity)	»suol farsi musica«
11	Sts Tiburtius and Susanna	church of Santa Chiara	»vespro in musica« (vigil St Clare)
12	St Clare	church of Santa Chiara	titular feast; »concorso, musica e dopo pranso predica«
13	St Cassian	church of San Cassiano	titular feast
14	St Eusebius	church of Santa Maria della Celestia	»vespro in musica« (vigil Assumption B.M.V.)
15	Assumption B.M.V.	churches of the Gesuiti, Santa Maria Nuova, Santa Maria della Carità, Santa Maria Gloriosa dei Frari, Santa Maria dei Carmini, Santa Maria dei Servi and, in particular, Santa Maria della Celestia and Santa Maria Maggiore (both with devotional confraternities)	»concorso e musica in tutte le dette chiese, e particolarmente alla Celestia e a S. Maria Maggiore«
		<i>ospedale</i> of the Derelitti	»concorso e si fa musica delle putte«
		oratorio of Santa Maria della Fava	»concorso, musica e oggi vi possono entrar le donne«
		church of Santo Stefano (confraternity of the Cintura)	»concorso, musica e dopo pranso processione cospicua«
		church of Santi Rocco e Margherita	»concorso per il Perdono [...] con musica«
		church of San Giustina	»suol farsi musica«
		church of San Geremia (with devotional confraternity and <i>suffragio dei Morti</i>)	»per il più suol farsi musica«
		church of San Stae (with devotional confraternity)	»con musica«
		<i>ospedali</i> of the Pietà, Mendicanti	»si fa musica dalle putte«
		Ducal Church of St Mark's	»Sua Serenità cala a messa solenne«

16	St Roch	church of San Rocco (with homonymous Scuola Grande)	titular feast; »Sua Serenità vi va a messa«
		church of Santi Rocco e Margherita (with devotional confraternity)	titular feast; »concorso, musica e predica«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»le putte cantano vespro in musica«
17	St Mamas	church of San Lorenzo	»messa in musica [...] per l'ottava« of St Lawrence
18	St Helena	church of Sant'Elena	titular feast
		church of Sant'Alvise	»vespro in musica« (vigil St Louis)
19	St Louis bishop	church of Sant'Alvise	titular feast; »concorso, musica, predica«
20	St Samuel prophet	church of San Samuele	titular feast
	St Bernard Abbot	church of San Bernardo (Murano)	titular feast; »ove si fa musica«
21	Sts Privatus and Avitus	church of Santa Marta	with relic; »farsi musica«
22	St Timothy	church of Santa Maria dei Servi	»vespro in musica« (vigil St Philip Benizi)
	octave of Assumption B.V.M.	church of Santa Maria della Celestia	»messa in musica«
23	St Philip Benizi	church of Santa Maria dei Servi	Servite saint; »concorso, musica, predica«
24	St Bartholomew	church of San Bartolomeo	titular feast
		<i>ospedale</i> of the Derelitti	»messa in musica dalle putte«
27	St Rufus	church of Santa Caterina	»suol farsi vespro in musica« (vigil St Augustine)
28	St Augustine	church of Sant'Agostino	titular feast; »ove suol farsi musica«
		church of Santa Caterina	»concorso e musica«
29	Beheading of St John the Baptist	church of San Zan Degolà (with confraternity of the Fornari)	titular feast; »concorso e musica«
		Ducal Church of St Mark's	»si canta messa in cappella di S. Giovanni Battista«
		church of San Giovanni in Laterano	»messa in musica«
30	St Rose	church of San Domenico di Castello	»suol farsi musica«
31	St Felix	church of San Felice	titular feast

September

2	St Antoninus	church of Sant'Antonino	titular feast; »suol farsi musica«
3	Sts Euphemia, Dorothy, Thecla and Erasma	church of Sant'Eufemia	titular feast

4	St Moses the prophet	church of San Moisè	titular feast
5	St Victoria	church of San Zaccaria	»vespro in musica« (vigil of the Translation of St Zacharias)
6	Translation of St Zacharias	church of San Zaccaria	»concorso, musica e processione a S. Zaccaria«
7	St Regina	church of Santa Maria delle Vergini	»vespro in musica« (vigil of Nativity B.M.V.)
8	Nativity B.M.V.	church of Santa Maria delle Vergini (with devotional confraternity)	»concorso e musica«
		church of the abbazia alla Misericordia called l'Anconetta (with devotional confraternity)	»musica«
		church of Santi Giovanni e Paolo (with devotional confraternity)	»alla cappella della Pace [...] ove suol farsi musica«
		<i>ospedale</i> of the Pietà	»musica delle putte«
		Ducal Church of St Mark's	»Sua Serenità cala a messa«
9	St Gorgonius	church of Santo Stefano	»vespro in musica« (vigil St Nicholas of Tolentino)
10	St Nicholas of Tolentino	church of San Nicola da Tolentino	titular feast
		church of Santo Stefano (with devotional confraternity and <i>suffragio dei Morti</i>)	»concorso, musica e si dispensano panetti per la febre«
14	Exaltation of the Cross	church of Santa Croce, Venice	titular feast; »concorso e musica«
17	Stigmata of St Francis	church of San Francesco della Vigna (with devotional confraternity)	»esposizione tutto il giorno, processione e suol farsi musica«
18	Sts Thomas of Villanuova and Victor	church of Santa Maria Nuova (with devotional confraternity)	»con musica«
20	St Eustace	church of San Stae (with devotional confraternity)	titular feast; »ov'è il suo corpo, [...] ove suol farsi musica«
21	St Matthew	church of San Matteo (with confraternity of the Beccari)	titular feast; »v'è concorso e musica«
22	St Maurice	church of San Maurizio	titular feast; »suol farsi musica«
26	St Leander	church of Santi Cosma e Damiano	»vespro in musica« (vigil Sts Cosmas and Damian)
27	Sts Cosmas and Damian	church of Santi Cosma e Damiano (with devotional confraternity)	titular feast; »concorso e musica«
29	Dedication of St Michael	church of Sant'Angelo (feast of the <i>congregazione dei Preti</i> called Sant'Angelo)	titular feast
		church of San Michele	titular feast
		churches of San Girolamo, San Fantin, Santa Caterina	»suol cantarsi vespro in musica« (vigil St Jerome)

30	St Jerome	church of San Girolamo (with devotional confraternity)	titular feast; »concorso e musica«
		church of San Fantin (with confraternity of San Girolamo e dell'Assunta, called San Fantino)	»ove vanno a cantar messa li preti di S. Angelo, e suol farsi musica«
		church of Santa Caterina	»suol farsi musica«

October

4	St Francis	church of Santa Maria Gloriosa dei Frari (with confraternity of the Cordone)	feast of founder saint; »concorso e musica«
		church of the Ascensione (Santa Maria in Broglio)	»concorso, musica, processione dopo pranso«
6	St Magnus bishop	church of San Geremia (with devotional confraternity)	»concorso e musica [...] ov'è il suo corpo«
		church of Santa Giustina	»vespro in musica« (vigil St Justina)
7	St Justina	church of Santa Giustina	titular feast; »concorso, musica; vi si porta Sua Serenità a messa«
8	St Simeon the prophet	church of San Simeon Grande	titular feast
14	St Callistus	church of the Carmelitani Scalzi	»vespro in musica« (vigil St Theresa)
		church of Santa Teresa	»vespro in musica« (vigil St Theresa)
15	St Theresa	church of Santa Teresa	titular feast; »concorso e musica [...] e vi vanno i canonici di S. Marco a cantar messa solenne«
		church of the Carmelitani Scalzi (with devotional company of gentlewomen)	feast of founder saint; »concorso e musica«
16	St Gall	oratorio of the abbey of San Gallo	titular feast
		church of San Severo	»si fa processione la mattina con suono di pifari per uso antico«
18	St Luke	church of San Luca	titular feast
21	St Ursula and companions	<i>ospedale</i> of the Incurabili (with confraternity of the Orsoline)	»la mattina vi si fa esposizione e le putte cantano mottetti«
27	Sts Gertrude and Vincent	church of San Simeon Piccolo	»suol farsi vespro in musica« (vigil Sts Simon and Jude)
28	Sts Simon and Jude	church of San Simeon Piccolo	titular feast; »concorso e suol farsi musica«
31	St Quintinus	church of Ognissanti	»vespro in musica« (vigil All Saints)

November

1	All Saints	church of Ognissanti (with confraternity of the Senseri Ordinari)	titular feast; »concorso, musica«
		Ducal Church of St Mark's	»Sua Serenità ode messa«
		church of Santi Filippo e Giacomo	»dopo pranzo esposizione per li Morti [...] con musica«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»si cantano uffici de Morti«
2	All Souls	church of San Simeon Piccolo	»concorso alla messa in musica e alla processione solenne all'alba«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»concorso [...] con messa e uffici in musica dalle putte«
		churches of Santi Filippo e Giacomo, Santa Trinità, Santa Maria Mater Domini, San Mattio di Rialto, Sant'Eufemia	»tutto il giorno esposizione con musica«
		church of San Francesco della Vigna	»e suol farsi musica e apparato solenne dalla scuola del b. Pasquale con gran concorso«
		church of Santa Croce, ?Venice	»uffici de' Morti [...] con musica«
		church of San Geremia	»uffici de' Morti [...] con musica«
4	St Charles Borromeo	church of San Zaccaria	»vespro in musica« (vigil St Zacharias)
5	St Zacharias	church of San Zaccaria	titular feast; »concorso e musica«
6	St Leonard	church of San Leonardo (with devotional confraternity)	titular feast; »vi si fa musica e processione con la scuola della Carità, che v'interviene con pompa«
8	Four Crowned Martyrs	church of Sant'Aponal (with guild of the Tagliapietra)	»con musica«
9	St Theodore	church of San Salvatore (with Scuola Grande)	»concorso e musica« (titular feast of Scuola Grande di S. Teodoro)
10	blessed Andrew Avellino	church of Sant'Alvise	»concorso e musica per la sua traslazione«
		church of San Martino	»vespro in musica« (vigil St Martin)
11	St Martin	church of San Martino (with devotional confraternity)	titular feast; »concorso, musica«
12	St John the Merciful	church of San Giovanni Elemosinario	titular feast
		church of San Giovanni in Bragora (with devotional confraternity)	»ov'è il suo corpo; [...] li Greci vanno a cantar vespero«

20	St Stephen confessor	church of San Stin	titular feast; »suol farsi musica«
		church of San Sepolcro	»suol cantarsi vespro in musica« (vigil Presentation B.M.V.)
21	Presentation B.M.V.	church of Santa Maria della Salute	»Sua Serenità vi va a messa«
		church of San Sepolcro	»suol farsi musica e concorso«
		church of San Basso (with devotional confraternity and <i>suffragio dei Morti</i>)	»concorso, musica«
		church of San Vio (with devotional confraternity and <i>suffragio dei Morti</i>)	»concorso, musica«
		church of San Silvestro (with confraternity of the Suonatori)	
		<i>ospedale</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»le putte cantano vespro in musica«
22	St Cecilia	church of San Martino (with confraternity of the Musicians)	»con musica, che suol trasportarsi alla domenica prossima se non viene di domenica«
23	St Clement	church of San Clemente	titular feast
24	St Crisogonus	church of Santa Caterina	»vespro in musica« (vigil St Catherine)
25	St Catherine	church of Santa Caterina <i>ospedale</i> of the Mendicanti	titular feast; »concorso e musica« »vespro in musica«
26	St Alipius	church of San Basilio (with devotional confraternity)	»concorso e musica«
29	St Saturninus	church of Sant'Andrea	»ov'è il suo corpo, e vi si canta vespro in musica« (vigil St Andrew)
30	St Andrew apostle	church of Sant'Andrea	titular feast; »concorso, musica«

December

3	St Francis Xaver	church of the Gesuiti	»concorso e musica«
4	St Barbara	church of the Gesuiti (confraternity of the Sartori)	»la trasportano alla domenica seguente se non viene di domenica«; »suol farsi musica«
5	St Bassus	church of San Basso	titular feast
6	St Nicholas	church of San Nicolò dei Mendicoli (with devotional confraternity)	titular feast; »concorso e musica«
		church of San Nicoletto dei Frari	titular feast; »con musica«
		chapel in friary of Santi Giovanni e Paolo	»si canta messa, e oggi vi possono entrar le donne«
		<i>ospedale</i> of the Incurabili (with confraternity of the Marinai d'Istria)	»si fa musica dalle putte«
		chapel of San Nicolò in Ducal Palace	titular feast; »Sua Serenità ode messa«

7	St Ambrose	church of Santa Maria Gloriosa dei Frari	»sogliono far la festa con musica li Milanesi«
8	Conception B.M.V.	church of Santa Maria Gloriosa dei Frari (with devotional confraternity)	»con musica ov'è concorso«
		church of Santa Maria Formosa (with homonymous <i>congregazione dei Preti</i>)	the Congregation »fa la festa e suol far musica«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»vespro in musica dalle putte«
9	St Proculus	church of San Provolo	titular feast
		church of Santi Giovanni e Paolo	»suol farsi vespro in musica«
10	Holy House of Loreto	church of Santi Giovanni e Paolo (with devotional confraternities)	»suol farsi musica e concorso«
		church of San Marciliano	»con musica«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»vespro in musica dalle putte«
12	St Paul bishop	church of Santa Lucia	»vespro in musica« (vigil St Lucy)
13	St Lucy	church of Santa Lucia (with devotional confraternity)	titular feast; »concorso e musica«
		church of Santi Apostoli (with devotional confraternity)	»suol farsi musica«
		<i>ospedali</i> of the Pietà, Incurabili, Derelitti, Mendicanti	»vespro in musica delle putte«
15	St Eusebius	Greek church	»li Greci cantano vespro solenne«
16	Sts Ananias, Azarias and Misael	church of Santa Maria Formosa (with devotional confraternity)	»principa la devozione della novena del parto della B.V. con esposizione e musica«
		<i>ospedale</i> of the Incurabili	»con esposizione, predica e musica avanti giorno«
		church of San Salvatore	»la mattina si cantano in musica l'essequie del doge Priuli«
16–24		church of Santa Lucia	»principa la devozione della novena del parto della B.V. [...]; esposizione solenne tutto il giorno per detti 9 giorni con concorso, predica e musica«
17	St Lazarus	<i>ospedale</i> of the Mendicanti	»concorso e musica delle putte«
		church of Santa Lucia	»vespro in musica per la festa del Parto«

21	St Thomas apostle	church of San Tomà	titular feast
24	vigil of the Nativity of Christ	Ducal Church of St Mark's	»la sera concorso [...] a gl'uffici e messa cantata con solenne, [<i>sic</i>] e v'interviene Sua Serenità con bella cerimonia«
		churches of Santa Maria della Carità, Santa Maria Gloriosa dei Frari, Santo Stefano, Santa Maria dei Carmini	»ove si canta messa in musica e finisce a hore 5 in circa«
		<i>ospedale</i> of the Incurabili	»alle hore 5 [...] si fa funzione cospicua con musica«
25	Nativity of Christ	church of San Cassiano	»concorso e suol farsi musica«
		<i>ospedali</i> of the Pietà, Derelitti, Mendicanti	»messa in musica dalle putte«
		Ducal Church of St Mark's	»Sua Serenità ode messa [...] che si canta con musica solennissima«
		church of San Giorgio Maggiore	the Doge »va [...] a visitar il corpo di s. Stefano, ove si canta vespro in musica«
26	St Stephen	church of Santo Stefano	titular feast
		church of San Giorgio Maggiore	»concorso e musica. Sua Serenità vi va a messa«
27	St John apostle and evangelist	church of San Giovanni Evangelista (with homonymous Scuola Grande)	titular feast
30	St Liberalis	church of Santa Maria dei Carmini (with devotional confraternity)	»con musica, ma sogliono trasportarla ad altro giorno festivo«
31	St Silvester	church of San Silvestro	titular feast; »concorso, suol farsi musica«
		church of San Francesco della Vigna	»suol cantarsi vespro in musica« (vigil Name of Jesus)