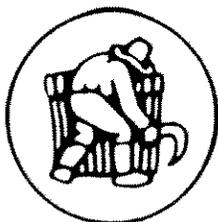


Italian Music Manuscripts in the British Library

A Listing and Guide
to Section A: c.1640-c.1720
Parts One, Two and Three
of the Harvester Microfilm Collection

Compiled by Professor Roger Bray,
University of Lancaster



Harvester Microform

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Italian Music Manuscripts
in the British Library

This Listing and Guide is issued with
Section A: c.1640-c.1720, Parts 1-3
of the Harvester Microform Edition

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ITALIAN MUSIC MANUSCRIPTS
IN THE BRITISH LIBRARY

A Listing and Guide to
Section A: c.1640-c.1720
Parts One, Two and Three
of the Harvester Microform
Edition

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"The programme of Italian Music Manuscripts from the British Library is of truly exceptional interest for students of Italian opera from the 17th to the early 19th century. The British Library collection in this area is both extensive and diverse. Its filming makes available a unique collection which has long been a major point of reference for musical scholars."

Professor Thomas Walker
Dean of Humanities
University of Ferrara

GENERAL PREFACE

Italian Music Manuscripts in the British Library, c.1640-c.1820 is an entirely new project from Harvester Microform. It makes available a substantial body of manuscript material documenting musical developments in Italy over two centuries.

This new project complements and does not duplicate the separate project covering the Music Manuscript Collection of the British Library, London (Series Four of Harvester Microform's Unpublished Music Manuscripts from the Great English Collections). The decision was made to keep the two projects separate because of the massive size of the collection of Italian music manuscripts at the British Library.

To help users we have divided the manuscripts into four broad sections: Section A - Italian Music Manuscripts, c.1640-c.1720; Section B - Italian Music Manuscripts, c.1720-c.1740; Section C - Italian Music Manuscripts, c.1740-c.1770; Section D - Italian Music Manuscripts, c.1770-c.1820. Professor Roger Bray of the University of Lancaster, Editor of this project, provides a brief description of each section in his introduction.

This guide covers Section A - Italian Music Manuscripts, c.1640-c.1720, which is published in three parts. Part One contains manuscripts from the Egerton, Harleian, Kings' and Additional Manuscript series. Part Two contains further manuscripts from the Additional Manuscript series. Part Three contains a single item from the Printed Books collection, followed by manuscripts from the Royal Music Manuscript series. Our detailed descriptions are based on existing catalogue entries and Hughes-Hughes references are provided in brackets at the end of each entry where appropriate.

This guide provides the Contents of Reels for all three parts of Section A, together with more detailed listings of the manuscripts included and an Index of Names and Composers. For the convenience of users this all appears on the first reel of each part of the project and each reel contains the information relevant to the manuscripts which appear on it.

Under the watchful eye of Roger Bray, we must again acknowledge the care, attention and skill of Maureen Horner at all stages in the preparation of this Listing and Guide. We must also thank the British Library for all the help and encouragement they have given.

William Pidduck
Editorial Director

1987

HARVESTER MICROFORM MUSIC PROJECTS

UNPUBLISHED MUSIC MANUSCRIPTS
FROM THE GREAT ENGLISH COLLECTIONS

Series One: The Music Collection of the Bodleian Library,
Oxford

Part 1: Unpublished Music Manuscripts of the 16th and 17th
Centuries from the Oxford Music School Collection

Part 2: The Court Odes of William Boyce

Part 3: The Music Manuscripts of William Boyce and
Maurice Greene

Part 4: Unpublished English Music Manuscripts before
c.1850, Section A

Part 5: Unpublished English Music Manuscripts before
c.1850, Section B

Part 6: Unpublished Continental Music Manuscripts of the
16th, 17th and 18th Centuries

Series Two: The Music Collection of St. Michael's College,
Tenbury

Part 1: Unpublished English and Continental Music
Manuscripts before 1650

Part 2: Unpublished English Music Manuscripts, 1650-1800

Part 3: Unpublished Continental Music Manuscripts of the
17th, 18th and 19th Centuries, Section A

Part 4: Unpublished Continental Music Manuscripts of the
17th, 18th and 19th Centuries, Section B

Part 5: Unpublished English Music Manuscripts of the 19th
Century

Series Three: The Music Collection of Christ Church, Oxford

Part 1: Unpublished English Music Manuscripts of the 16th and 17th Centuries

Part 2: Unpublished English Music Manuscripts of the 16th and 17th Centuries

Part 3: Unpublished Continental Music Manuscripts of the 16th and 17th Centuries

Series Four: The Music Manuscript Collection of The British Library, London

Part 1: Polyphonic Music before c.1640, Section A

Part 2: Polyphonic Music before c.1640, Section B

Part 3: English Music Manuscripts, c.1640-c.1714, Section A

Part 4: English Music Manuscripts, c.1640-c.1714, Section B

Part 5: The Chapel Royal Part-books in the British Library, Royal Music Collection, c.1670-c.1850

Part 6: Handel Manuscripts in the British Library, Section A, Operas, Serenades and Odes

Part 7: Handel Manuscripts in the British Library, Section B, Oratorios and Church Music

Part 8: Handel Manuscripts in the British Library, Section C, Instrumental Music, Cantatas and Other Music

Part 9: English Music Manuscripts, c.1714-c.1810, Section A

Part 10: English Music Manuscripts, c.1714-c.1810, Section B

Series Five: The Music Collection of the Royal College of Music, London

Part 1: English Music Manuscripts before c.1800, Section A

Part 2: English Music Manuscripts before c.1800, Section B

Part 3: Continental Music Manuscripts before c.1850, Section A

Part 4: Continental Music Manuscripts before c.1850, Section B

Part 5: Continental Music Manuscripts before c.1850, Section C

Part 6: Continental Music Manuscripts before c.1850,
Section D

Part 7: English Music Manuscripts, c.1800-c.1870, Section A

Part 8: English Music Manuscripts, c.1800-c.1870, Section B

Part 9: English Music Manuscripts, c.1870-c.1930

Series Six: The Music Collections of the Cambridge Libraries

Part 1: Music Manuscripts before 1850 from Cambridge
University Library and Ely Cathedral

Part 2: Music Manuscripts from the Rowe Music Library,
King's College, Cambridge

Series Seven: The Music Collection of the Royal Academy
of Music, London

English and Continental Music Manuscripts, c.1650-c.1930

Series Eight: Music Manuscripts from Private Collections

Part 1: The Gerald Coke Handel Collection - Manuscripts
of Individual Works

Part 2: The Gerald Coke Handel Collection - Compositive
Volumes, and additional printed and manuscript items

Series Nine: The Music Manuscript Collection of the Royal
Philharmonic Society, London

Series Ten: Music Manuscripts from Chapel and Cathedral
Libraries

Part 1: The Music Collection of St. George's Chapel,
Windsor

ITALIAN MUSIC MANUSCRIPTS
IN THE BRITISH LIBRARY, LONDON

Section A: Music c.1640-c.1720

Part 1: Manuscripts from the Egerton, Harleian and Kings' Collections, and Additional Manuscripts 5044-16110

Part 2: Manuscripts from Additional Manuscripts 16150-62716

Part 3: Manuscripts from the Royal Music Collection

Section B: Music c.1720-c.1740

Section C: Music c.1740-c.1770

Section D: Music c.1770-c.1820

Series Four of Unpublished Music Manuscripts from the Great English Collections contains the majority of the music manuscripts from the British Library. Parts One and Two contain manuscripts of all nations (including Italy) producing Polyphonic Music before 1640. All Italian Music Manuscripts after 1640 appear in the separate project Italian Music Manuscripts in the British Library, London.

ITALIAN MUSIC MANUSCRIPTS c.1640-c.1820
IN THE BRITISH LIBRARY, LONDON

Section A: Music Manuscripts c.1640-c.1720

Part 1: Manuscripts from the Egerton, Harleian and Kings' Collections, and Additional Manuscripts 5044-16110.

CONTENTS OF REELS

The manuscripts included in Part One of Italian Music Manuscripts c.1640-c.1720 are reproduced in the order Egerton; Harley; Kings' and Additional Manuscripts.

In all cases manuscripts have been filmed in numerical order within the collection.

<u>REEL ONE</u>	Egerton	2486
	Egerton	2565
	Egerton	2961
	Egerton	2962

<u>REEL TWO</u>	Harley	1264
	Harley	1265
	Harley	1266

<u>REEL THREE</u>	Harley	1267
	Harley	1268
	Harley	1269
	Harley	1270
	Harley	1271
	Harley	1272

<u>REEL FOUR</u>	Harley	1273
	Harley	1501
	Harley	1792
	Harley	1863

<u>REEL FOUR (cont.)</u>	Harley	4685 ff.65-65v
	Kings'	289 ff.153v-155
<u>REEL FIVE</u>	Add. Ms.	5044
	Add. Ms.	5055
	Add. Ms.	5056
	Add. Ms.	5057
<u>REEL SIX</u>	Add. Ms.	5329
	Add. Ms.	5330
	Add. Ms.	5331
	Add. Ms.	5332
	Add. Ms.	5334
<u>REEL SEVEN</u>	Add. Ms.	5335
	Add. Ms.	8791 ff.152-153
	Add. Ms.	11588
	Add. Ms.	14151
	Add. Ms.	14178
	Add. Ms.	14181
<u>REEL EIGHT</u>	Add. Ms.	14183
	Add. Ms.	14184
	Add. Ms.	14185
	Add. Ms.	14186
<u>REEL NINE</u>	Add. Ms.	14187
	Add. Ms.	14188
	Add. Ms.	14191
<u>REEL TEN</u>	Add. Ms.	14201
	Add. Ms.	14203
	Add. Ms.	41204

<u>REEL ELEVEN</u>	Add. Ms. 14209
	Add. Ms. 14217
<u>REEL TWELVE</u>	Add. Ms. 14225
	Add. Ms. 14226
	Add. Ms. 14230
	Add. Ms. 14231
<u>REEL THIRTEEN</u>	Add. Ms. 14237
	Add. Ms. 14238
	Add. Ms. 14242
	Add. Ms. 14243
	Add. Ms. 14246
	Add. Ms. 14336
	Add. Ms. 15992
<u>REEL FOURTEEN</u>	Add. Ms. 15993
	Add. Ms. 16109
	Add. Ms. 16110

ITALIAN MUSIC MANUSCRIPTS c.1640-c.1820
IN THE BRITISH LIBRARY, LONDON

Section A: Music Manuscripts c.1640-c.1720

Part 2: Manuscripts from Additional Manuscripts
16150-62716

CONTENTS OF REELS

The manuscripts included in Part Two of Italian Music Manuscripts c.1640-c.1720 are reproduced in the Additional Manuscripts catalogue order.

In all cases manuscripts have been filmed in numerical order within the collection.

<u>REEL FIFTEEN</u>	Add. Ms.	16150
	Add. Ms.	16151
	Add. Ms.	16152
<u>REEL SIXTEEN</u>	Add. Ms.	16153
	Add. Ms.	22102
	Add. Ms.	24297
<u>REEL SEVENTEEN</u>	Add. Ms.	24305
	Add. Ms.	24309
	Add. Ms.	24312
	Add. Ms.	24313
	Add. Ms.	29248
	Add. Ms.	29292
	Add. Ms.	29963
<u>REEL EIGHTEEN</u>	Add. Ms.	31440
	Add. Ms.	31469
	Add. Ms.	31470
	Add. Ms.	31471

REEL NINETEEN

Add. Ms. 31472
Add. Ms. 31473
Add. Ms. 31474
Add. Ms. 31475
Add. Ms. 31476
Add. Ms. 31477
Add. Ms. 31478

REEL TWENTY

Add. Ms. 31479
Add. Ms. 31480
Add. Ms. 31482
Add. Ms. 31483
Add. Ms. 31484
Add. Ms. 31485

REEL TWENTY ONE

Add. Ms. 31486
Add. Ms. 81488
Add. Ms. 31492
Add. Ms. 31493
Add. Ms. 31494
Add. Ms. 31495

REEL TWENTY TWO

Add. Ms. 31497
Add. Ms. 31498
Add. Ms. 31499
Add. Ms. 31500
Add. Ms. 31501
Add. Ms. 31502

REEL TWENTY THREE

Add. Ms. 31503
Add. Ms. 31518
Add. Ms. 31520
Add. Ms. 31525
Add. Ms. 31527
Add. Ms. 31529

<u>REEL TWENTY FOUR</u>	Add. Ms.	31530
	Add. Ms.	31533
	Add. Ms.	31541
	Add. Ms.	31542
<u>REEL TWENTY FIVE</u>	Add. Ms.	31543
	Add. Ms.	31544
	Add. Ms.	31545
	Add. Ms.	31546
	Add. Ms.	31547
	Add. Ms.	31548
	Add. Ms.	31549
	Add. Ms.	31550
<u>REEL TWENTY SIX</u>	Add. Ms.	31900
	Add. Ms.	32581
	Add. Ms.	34003
	Add. Ms.	34053
	Add. Ms.	34054
	Add. Ms.	34264
	Add. Ms.	34291
	Add. Ms.	36877
<u>REEL TWENTY SEVEN</u>	Add. Ms.	37779
	Add. Ms.	38036
	Add. Ms.	39549
	Add. Ms.	39817
	Add. Ms.	39907
<u>REEL TWENTY EIGHT</u>	Add. Ms.	45882
	Add. Ms.	54207
	Add. Ms.	58835
	Add. Ms.	62102
	Add. Ms.	62716

ITALIAN MUSIC MANUSCRIPTS c.1640-c.1820
IN THE BRITISH LIBRARY, LONDON

Section A: Music Manuscripts c.1640-c.1720

Part 3: Manuscripts from the Royal Music Collection

CONTENTS OF REELS

The manuscripts included in Part Three of Italian Music Manuscripts c.1640-c.1720 begin with a single item from the Printed Books collection, followed by manuscripts reproduced in catalogue order from the Royal Music Manuscript series.

In all cases manuscripts have been filmed in numerical order within the collection.

REEL TWENTY NINE Pr.Bk.d.212.c
RM 22 b 9
RM 22 b 10
RM 22 b 11
RM 22 c 1
RM 22 c 2
RM 22 c 29

REEL THIRTY RM 22 m 25
RM 22 m 26
RM 22 m 27
RM 22 m 28
RM 23 f 5
RM 23 f 7
RM 23 f 8

REEL THIRTY ONE RM 23 f 9
RM 23 f 10
RM 23 f 12
RM 23 f 13
RM 23 f 14

REEL THIRTY ONE (cont.) RM 23 f 15
RM 23 f 16

REEL THIRTY TWO RM 23 g 21
RM 23 g 22
RM 23 g 23

REEL THIRTY THREE RM 23 h 1
RM 23 h 2
RM 23 h 3
RM 23 h 4
RM 23 h 5

REEL THIRTY FOUR RM 23 h 6
RM 23 h 7
RM 23 h 8
RM 23 h 9
RM 23 h 10
RM 23 h 11

REEL THIRTY FIVE RM 23 h 12
RM 23 h 13
RM 23 h 14
RM 23 h 15

REEL THIRTY SIX RM 23 h 16
RM 23 h 17
RM 23 h 18
RM 23 h 19
RM 23 h 20
RM 23 h 21

<u>REEL THIRTY SEVEN</u>	RM 23 i 1
	RM 23 i 2
	RM 23 i 3
	RM 23 i 4
	RM 23 i 5
<u>REEL THIRTY EIGHT</u>	RM 23 i 6
	RM 23 i 7
	RM 23 i 8
	RM 23 i 9
	RM 23 i 10
<u>REEL THIRTY NINE</u>	RM 23 i 11
	RM 23 i 12
	RM 23 i 13
	RM 23 i 14
	RM 23 i 15
<u>REEL FORTY</u>	RM 23 i 16
	RM 23 i 17
	RM 23 i 18
	RM 23 i 19
	RM 23 i 20
	RM 23 i 21
	RM 23 i 22
	RM 23 i 23
	RM 23 i 24
<u>REEL FORTY ONE</u>	RM 23 k 1
	RM 23 k 2
	RM 23 k 3
	RM 23 k 4
	RM 23 k 5
	RM 23 k 6

REEL FORTY TWO

RM 23 k 7
RM 23 k 8
RM 23 k 9
RM 23 k 10
RM 23 k 11
RM 23 k 12
RM 23 k 13
RM 23 k 14

REEL FORTY THREE

RM 23 k 15
RM 23 k 16
RM 23 k 17
RM 23 k 18
RM 23 k 19
RM 23 k 20
RM 23 k 21
RM 23 k 22

REEL FORTY FOUR

RM 23 l 1
RM 23 l 2
RM 23 l 3
RM 24 a 1
RM 24 a 2

REEL FORTY FIVE

RM 24 a 8
RM 24 a 9
RM 24 a 10
RM 24 b 5
RM 24 c 5
RM 24 c 10

REEL FORTY SIX

RM 24 c 11

RM 24 c 17

RM 24 d 4

RM 24 d 7

RM 24 g 14

RM 24 g 15

RM 24 g 16

RM 24 g 17

RM 24 g 18

RM 24 i 11

INTRODUCTION

The British Library's extensive collection of manuscripts of Italian music of the 17th, 18th and early 19th centuries has been divided up broadly in line with the accepted division of the most significant periods of the genre (as, for example, described in The New Grove Dictionary of Music, ed. S. Sadie, London 1981, s.v. 'Opera'). There are therefore four periods, and composers have been placed in that section to which the most significant examples of their work belong. Manuscripts of opera extracts frequently present the works of several composers and these have generally been included within the section to which the majority of their contents belong. Section A covers the period c.1640-c.1720 and includes music by composers such as Cesti, Carissimi, Reggio, Benevoli, Colonna, Melani, L. Rossi, Giovanni Bononcini, G.B. Bononcini, Steffani, Caldara, Pollaroli, and Perti. Section B covers the period c.1720-c.1740 and includes music by Durante, Alessandro Scarlatti, Leo, Porpora, Vinci, Marcello, Hasse (who is regarded as Italian for our purposes), Pergolesi, Geminiani, and Teo. Section C covers the period c.1740-c.1770 and such composers as Auletta, Cafaro, Pietro Guglielmi, Latilla, Jommelli, Bertoni, Tartini, Contumacci, Fenoglio, Galuppi, Perez, and J.C. Bach. It may seem strange to find the English Bach with the Italians, but this is the most logical place for him. Section D covers the period c.1770-c.1820, and such composers as Cimarosa, Zingarelli, Trento, Bianchi, Viotti, Anfossi, Paisiello, Mayr, Piccinni, Rossini, Salieri, and Giardini, and, notable amongst the composers of music other than opera, Dragonetti.

Section A, c.1640-c.1720

There is a good deal of church music and oratorio in Section A, notably by Benevoli, Carissimi, Colonna, Grandi, Steffani and Lotti. Several of the manuscripts have particular English connections, e.g. Harley 1273 in the hand of H. Wanley, Harley 1270, 1272 and 1863 in the hand of B. Berenclow, and his father, and several manuscripts in the hand of H. Needler (Additions 5044, 5055-5057). The composer John Stanley is the copyist of Additional 5329-5332 and 5335. English interest in music composed some years earlier is shown by W. Gostling's copy of Carissimi's Jephtha, (Additional 31477) and by Samuel Wesley's copy of motets (Additional 31476).

It is also evident that more manuscripts were copied in, or soon found their way to, England, such as RM 24 d 7 which adds a catch by William Hayes to a collection of arias by Carissimi, and Additional 31546, a collection of cantatas by G.B. Bononcini which was owned by the composer Walmisley in 1842. This first group of manuscripts also contains some important instrumental music, especially the anonymous 17th-century passacaglias (Additional 14246), the organ toccatas by M.A. Rossi (Additional 24313), the keyboard collection of 1679 (Additional 31500), the autograph collection of keyboard music by Pasquini (Additional 31501), the string music by D'Eve (Additional 31533), and the organ music by Frescobaldi (Additional 34003).

The most substantial ingredient of the collection, however, is secular music, especially opera. Many of the copies must presumably have come from the Italian copying-houses, but they are nevertheless useful, especially in cases where there is no modern edition of an opera, and indeed there was no printed edition at the time. Of the large number of operas, opera extracts, and secular cantatas, there are notable examples by Melani (Armida and Girello), Cesti's Dori, several by various members of the Bononcini family (it being sometimes doubtful which), including Giovanni's Sylla, Giovanni or Marc Antonio's Il Trionfo di Camilla, Giovanni Baptista's Turno Aricino, Xerse, Tomiri, Erminia, some 14 operas by Steffani, including the shared composition with Torri (Briseide), and La Lotta d'Alcide, La Superbia d'Alessandro, Armino, Enea, Henrico Leone, Marco Aureleano, La Liberta Contenta, and Orlando Generoso. In many cases there is more than one copy, creating opportunities for comparison. In this section there are examples of autograph copies by Caldara, Colonna, Benevoli, Perti, Pollaroli, and Steffani.

Section B, c.1720-c.1740

The sacred music in Section B includes several oratorios, notably Hasse's Pellegrini, which seems to have been extremely popular to judge by the number of copies of it which survive (including a German version), and Leo's Santa Elena al Calvario, Porpora's Santa Eugenia and Il Verbo Incarnato, Feo's S. Francesco di Sales, and Pergolesi's Conversione di S. Guglielmo. In addition there is an extensive collection of liturgical music, namely Masses (Gloria and Credo only, in accordance with liturgical requirements), and large-scale motets, notably by Durante, Porpora, Fago, Pergolesi, Lotti, Feo, Leo, Alessandro Scarlatti, Marcello, and Hasse. Instrumental music in this section includes a keyboard tutor by Alessandro Scarlatti, a collection of keyboard music owned by "Scarlatti" (perhaps Domenico), sonatas

by Domenico, orchestral music by Marcello, Hasse, Albinoni, Porpora, Alessandro Scarlatti, Pescetti, Vivaldi and Sammartini, and keyboard music with Leo, Geminiani and Ambrosio. Again there are some manuscripts with particular English connections, including a curious work by Marcello, setting Dryden's Alexander's Feast in Italian (Egerton 2487), serenatas by Porpora thought to have been written for the wedding of Frederic Prince of Wales in 1736 (Additional 14122), a manuscript owned by Crotch in c.1800 (Additional 31515), who added works by Durante to an earlier layer, a copy of about 1725 of Vinci's Elpidia (first performed c.1723, in the hand of J.C. Smith, Handel's amanuensis, probably made for the London performance of this work in 1725, and a collection of keyboard music partly in the hand of Geminiani, owned by Benjamin Cooke by 1740. Several of the Royal Music manuscripts appear to have particular connections with the Royal Family, including a manuscript of music by Sammartini to which a pastoral by Frederic Prince of Wales has been added, and Sammartini's Judgement of Paris (in English).

In Section B, however, as in Section A, the secular music preponderates, and, within this category, opera. In particular there are 21 operas, or substantial portions of operas, most in autograph, by Porpora, including his Rosmene, Ifigenia in Tauride, Arianna e Teseo, Siface, Il Trionfo di Camilla, Didone, Meride e Selinute, Arianna, Enea, Iffigenia, and 13 by Alessandro Scarlatti, including his Griselda, Amor Generoso, Scipione, Attilio Regolo, and Il Prigioner Fortunato. There are 13 by Hasse, including Simiramide, Artaserse, Demofonte, Solimanno, Piramo e Tisbe, Didone, Ezio, Siroe and in addition operas by Vinci (Partenope, Artaserse and Alessandro nell'Indie), Leo (Demofonte, Siface, Lucio Papirio, Il Castello D'Atlante), Pergolesi (L'Adriano in Siria, Lo fratto innamorato, Olimpiade), and Feo (L'Andromacca). This is no more than a selective list.

Autographs in this section include several manuscripts by Porpora of his music, and other examples by Durante, Alessandro Scarlatti, Feo, Vinci, Marcello, Hasse, Pergolesi, and Geminiani.

Section C, c.1740-c.1770

Oratorios in Section C include Jommelli's La Passione, Isacco, and Bettulia Liberata, and extracts from Fox's Il Testamento sul Calvario. There are several masses and motets, notably by Jommelli, Cafaro de Majo, Galuppi, Latilla, Bertoni, Contumacci, J.C. Bach, Fenoglio and Perez.

In this section there is instrumental and orchestral music by Tartini (violin sonatas), Galuppi, Alberti, Barbarella, and J.C. Bach (concertos), and Wagenseil. Manuscripts and works with particular English associations include Burney's copy of a counterpoint treatise by Sala, with his own added examples (Additional 11589-11591), a copy of an anonymous opera owned by P. Hayes (Additional 16156), a manuscript of motets given by Dragonetti to Vincent Novello (Additional 31642), a manuscript of arias copied for the 3rd Earl of Bristol (Additional 31655), odes written by J.C. Bach for the birthday and marriage of Queen Charlotte (RM 11 a 16-17), and another ode, by Granoni, for the latter occasion.

However, as in Sections A and B, secular music, especially opera, forms the major part of the collection. There are 5 operas, or substantial extracts, by J.C. Bach, including Temistocle, Catone in Utica, Alessandro nell'Indie, Artaserse, Caratacco, 3 by Pietro Guglielmi (La Virtuoso in Mergellina, La Pastorella nobile, and Tomiri), and operas by Latilla (Angelica ed Orlando), Bertoni (Lucio Vero), and Traetta (Ifigenia in Aulide, Lucio Vero), Gluck (Ipermestre, Ezio, Orfeo ed Euridice) and Galuppi (Il Filosofo di Campagna, Imeneo e Venere and La Calamita de Cori). There is a long sequence of similar manuscripts of operas by Jommelli (7, including Caio Mario, Temistocle, Artaserse, Semiramide, Merope, and Creso), and copies of other operas, including L'Eumene, Ifigenia in Aulide, Attilio Regolo, Armida, Ezio, and Tito Manlio, and 5 by Perez (Solimanno, Alessandro nell'Indie, L'Olimpiade, L'Adriano in Siria, and Demetrio).

Autograph music is found by Cafaro, Auletta, Pietro Guglielmi, Latilla, Bertoni, Contumacci, Tenoglio, and by J.C. Bach, Galuppi, and Perez.

Section D, c.1770-c.1820

Sacred music in this section includes Zingarelli's cantata Le tre ore dell'Agonia, and the oratorios Ninive Conversa (Anfossi), Assalonne (Cimarosa), La Distruzione di Garusalemme (P.C. Guglielmi), Santa Elena al Calvario (Anfossi) and Il Trionfo della Chiesa (Paer). Liturgical music includes masses and motets by de Orchis, Zingarelli, Anfossi, Insanguine, Perti, Sarti, Piccinni, Cimarosa, Sacchini, Mayr, Conforti, Fioravanti and Tritto.

Instrumental music includes string quartets by Paisiello and Dragonetti, music for double bass by Dragonetti, and sketches by the same composer, concertos for the double bass by Cimador, sonatas by Clementi, string duets and trios by Giardini, trio sonatas by Lidarti, a bassoon concerto by Rosetti, and orchestral music by Cherubini.

The most notable operas, from a very large number, are: 6 by Piccinni (La Donna Vana, Il servo padrone, Catone in Utica, I Stravaganti, Alessandro nell'Indie, L'Amante Ridicolo), 23 by Paisiello including L'Amor Contratosto, Gli Schiavi per amore, Il Re Teodoro, Il Barbiere di Seviglia, La Nina Pazza, La Frascatanna, I Zingari in Fiera, La Serva Padrona, Fedra, Elfrida, Didone and Le Due Contesse), 5 by Anfossi (L'Avaro, Gl'Artigiani, La Finta Giardiniera, La Vera Costanza, Il Geloso in Cimento), 5 by Bianchi (Il Chinese in Italia, La Vendetta di Nino, La Merope, Il Ritratto, and Pizzarro) and one each by Paer (I Fuorusciti) and Cherubini (Pimmalione), and towards the end of the period, 3 by Rossini (Demetrio e Polibio, Tancredi, Elisabetta Regina).

The prolific Cimarosa is, of course, well-represented; indeed there are 13 operas of his, including Il Convito di Massimo, L'Impresario in Angustie, Penelope, Artemisia (unfinished), L'Olimpiade, Il Credulo Deluso, I Nemici generois, Il Matrimonio segreto, Le Due Barone, Le Donne Rivali, Li Orazi e Curiazi. There are also 3 operas by Salieri (Axur, La Secchia Rapita, Palmira), and examples by Sacchini, Righini, Sarti, Tarchi, Vigano, Zingarelli, Andreozzi, Mayr, Niccolini, Pucitta, Portogallo, and Winter. Some of the operas by Paisiello appear in an abbreviated version, perhaps for London performances. There are autographs by Cimarosa, Anfossi, Paisiello, Mayr, Piccinni, Giardini, Dragonetti, Portogallo, and Zingarelli.

British Library Catalogues

Further information of the contents of manuscripts etc. is available as follows:

- (a) for all material acquired before 1908, except category (b) below:
 - A. Hughes-Hughes, A Catalogue of the Manuscript Music in the British Museum, 3 vols, London, British Museum, 1906-1909, reprinted 1964-1966.
- (b) for all manuscripts with the classmark RM:
 - W. Barclay Squire and H. Andrews, Catalogue of the King's Music Library, 3 vols, London, British Museum, 1927-1929.
- (c) for manuscripts etc. acquired or identified since 1908:
 - P. Willetts, Handlist of Music Manuscripts Acquired 1908-1967, London, British Library, 1970.

Catalogue of Additions to the Manuscripts in the
British Museum, London, British Museum/British
Library:

1900-1905 (Add.36298-37232, Eg.2827-61), 1907;
1906-1910 (Add.37233-38091, Eg.2862-89), 1912-
1911-1915 (Add.38092-39255, Eg.2890-2909), 1925;
1916-1920 (Add.39256-40015, Eg.2910-3030), 1933;
1921-1925 (Add.40016-41295, Eg.3031-3038), 1950;
1926-1930 (Add.41296-42181, Eg.3039-3048), 1959;
1931-1935 (Add.42182-42864, and 43039-44085, Eg.
3049-3135), 1967;
1936-1945 (Add.44836-46172, Eg.3136-3319), 2 vols.
1970;
1946-1950 (Add.46173-47458, Eg.3320-3675), 1979;
1951-1955 (Add.47459-48988, Eg.3676-3724), 1982.

'Rough Register' of Acquisitions of the Department
of Manuscripts, British Library, London, List and
Index Society, Special Series:

Vol. 7 (1961-1965), 1974;
Vol. 8 (1966-1970), 1975;
Vol. 10 (1971-1975), 1977;
Vol. 15 (1976-1980), 1983.

Thanks are due to Rosalie Warburton for her patience and
tolerance in keeping the Lancaster end of the operation
working smoothly.

R.B.

LISTING OF MANUSCRIPTS IN PART ONE

The manuscripts included in Part One of Italian Music Manuscripts c.1640-c.1720 are reproduced in the alphabetical order of the various collections beginning with Egerton and ending with Kings'. The first section of the Additional Manuscripts follows on from the Kings' Manuscripts.

In all cases manuscripts have been filmed in numerical order within the collection.

The Hughes-Hughes references, when they arise, appear in brackets at the end of the entry.

REEL ONE

Egerton 2486. Gasparini, twelve Duetti Madrigali;
18th century. (ii, 165)

Egerton 2565. Casali, Confitebor; a 19th century copy.
Also keyboard canons, described as by J.S. Bach,
but by X.S. von Wartensee; fugues by Bach, Handel
and Mozart arranged for piano duet by J. André;
before 1865. (i, 342; iii, 150, 153)

Egerton 2961, 2962. Songs, Bononcini, A. Scarlatti, etc;
late 17th century.

REEL TWO

Harley 1264. Songs, mostly Italian. Anonymous, and
by Cesti, Melani (?A.), L. Rossi, and Carlo del
Violino (=Manelli or Cesarini); in the hand of
C. Galli, who may be the composer of some; late
17th century. (ii, 494)

Harley 1265. Cantatas, arias etc., for soprano, Agostini, Carissimi, Henry Firmin, L. Rossi, A. Scarlatti, Stradella, Titi, Vulpio, and C. del Violino (=Manelli); in the hand partly of Dr Berencloew and H. Firmin; arias by D. Gabrielli, Ludovici, Marazzoli; a duet by Tenaglia; late 17th century. (ii, 59, 234, 494)

Harley 1266. Songs, cantatas, arias, anonymous; 17th-18th century. (ii, 238, 499)

REEL THREE

Harley 1267. Songs, duets, and arias, mostly anonymous; some apparently from operas Seleuco (? by Sartorio or A. Draghi) and Alessandro Amante (? by Boretti); late 17th century. (ii, 234, 495, 650)

Harley 1268, 1269. Arias from unnamed anonymous operas; composers may include Boretti (Giulio Cesare) and G.F. Tosi (Giunio Bruto); late 17th century. (ii, 235)

Harley 1270. Songs and arias. Carissimi, Colonesi, Pasquini, Purcell, A. Scarlatti; rules for playing continuo on the guitar; in the hand partly of Dr Berencloew and his son B. Berencloew; 17th-18th century. (ii, 239, 499; iii, 362)

Harley 1271. Cantatas, anonymous; late 17th century. (ii, 495)

Harley 1272. Cantatas, arias, etc., anonymous, and by Colonesi, G.B. Draghi, D. Gabrielli, A. Scarlatti, Stradella, P.F. Tosi, Pietrogrua, Melani, Pasquini, G. Bononcini; in the hand of B. Berencloew who may be the composer of some; 17th-18th century. (ii, 60, 236, 500)

REEL FOUR

- Harley 1273. Songs, arias, etc., A. Scarlatti, Steffani, Pasquini, Berencloew, Ferdinando, Melani, D. Gabrielli, Colonnese, ?Manelli, G. Bononcini, Agostini, Albrici, Aldrovandi, Ziani, Badalli, Lorenzani; in the hand of H. Wanley; after 1699. (ii, 58, 233, 490)
- Harley 1501. Arias etc., L. Rossi, Reggio (autograph), Carissimi, Cesti, Strozzi, Cavalli, Lucio, Ziani, Albrici; motets, Carissimi, Casati, Gratiani; 1681. (i, 287, 428; ii, 56, 155, 229, 481)
- Harley 1792. "Intermedio", Armida or Rinaldo ed Armida, Melani; 17th-18th century. (ii, 239)
- Harley 1863. Arias, songs, etc., anonymous, and by Reggio, Carissimi, L. Rossi, Lonati, Tenaglia, Opignani, Cesti, Lorenzani, G.B. Draghi, Cavalli, Melani; sacred songs, anonymous, and by Gratiani; in the hand of B. Berencloew, who may be the composer of some; late 17th century. (i, 173, 430; ii, 59, 236, 495)
- Harley 4685, ff.65-65v. Anonymous song in a manuscript of English origin; 17th-18th century. (ii, 501)
- Kings' 289, ff.153v-5. Anonymous song; c.1695. (ii, 488)

REEL FIVE

- Add. Ms. 5044. Pergolesi, Mass (Kyrie and Gloria) in D, and motets; before 1760; in the hand of H. Needler. (i, 220, 305, 441, 456)
- Add. Ms. 5055. Secular duets, Grua, Steffani, Stradella, Torri; in the hands of J. Immyns and H. Needler; before 1760. (ii, 69)
- Add. Ms. 5056. Secular duets, Feroci, Lotti, Pistocchi, Pasquini, Steffani, Stradella, Torri; in the hand of Needler; before 1760. (ii, 70)

Add. Ms. 5057. Arias, anonymous, and by Bernasconi, Cocchi, Manna, Pergolesi; in the hand of Needler; before 1760. (ii, 294)

REEL SIX

Add. Ms. 5329-5332. Secular duets, all ascribed to Steffani, but some apparently by Grua, Torri; in the hand of J. Stanley; 18th century. (ii, 76)

Add. Ms. 5334. G. Bononcini; Il Sylla, opera; 18th century. (ii, 325)

REEL SEVEN

Add. Ms. 5335. Secular duets, Bernabei, Feroci, Pistocchi, Stradella (or Steffani), Torri, Veracini; in the hand of J. Stanley; 18th century. (ii, 77)

Add. Ms. 8791, ff.152-3. Anonymous song; c.1695. (ii, 488)

Add. Ms. 11588. Opera extracts, Monteverdi, Peri, A. Scarlatti; madrigals, Micheli; c.1783. (i, 120, 315; ii, 4, 32, 73, 163, 307, 572; iii, 96, 197, 269)

Add. Ms. 14151. O. Benevoli (autograph), masses; anonymous (but probably autograph) motet, passions; 1679 etc. (i, 216, 293, 388)

Add. Ms. 14178. Lotti, secular duets, madrigals, etc; an early 19th century copy. (ii, 90, 182, 657)

Add. Ms. 14181. Steffani, duets; 18th century. (ii, 78)

REEL EIGHT

Add. Ms. 14183. Cantatas, arias, J.C. Bach, G.B. Bononcini;
18th century. (ii, 326, 582)

Add. Ms. 14184. Cantatas, G.B. Bononcini; 18th century.
(ii, 582)

Add. Ms. 14185. G. Bononcini (or possibly M.A. Bononcini),
Il Trionfo di Camilla (1697); early 18th century.
(ii, 240)

Add. Ms. 14186. Extracts from the opera in Add. Ms. 14185
also anonymous cantatas; early 18th century.
(ii, 240, 502)

REEL NINE

Add. Ms. 14187. G.B. Bononcini, secular duets; early
18th century. (ii, 60)

Add. Ms. 14188. Motets, Magnificat etc., Mancini (partly
autograph), Santini, Palestrina; c.1745. (i, 207,
218, 297, 362, 389)

Add. Ms. 14191. Motets, Magnificat etc., Frezza, Perti,
Zanatta (partly autograph); early 18th century.
(i, 206, 302, 442)

REEL TEN

Add. Ms. 14201. E. di Bartolo, Motets, Litany etc;
1786-7 of 17th century music. (i, 201, 316, 457)

Add. Ms. 14203. Dentice, Responsorii (conductor's copy);
early 18th century. (i, 294)

Add. Ms. 14204. G. Melani, Il Girello; 18th century.
(ii, 327)

REEL ELEVEN

Add. Ms. 14209. Cantatas, arias, etc., mostly anonymous,
and by Fischetti, Porpora; one dated 1703. (ii, 79,
328, 583)

Add. Ms. 14217. Cantatas, G.B. Bononcini, Mancini;
18th century. (ii, 585)

REEL TWELVE

Add. Ms. 14225. Cantatas, arias, etc., Marcello,
A. Scarlatti, Montuoli, Porpora, Rispoli, d'Astorga,
Bigaglia, Cesarini; an anonymous (perhaps in
autograph) motet (Pange lingua); c.1715-24 etc.
(i, 434; ii, 63, 510)

Add. Ms. 14226. Cantatas, Bigaglia, Montuoli, di Capua,
Porsile, G.B. Bononcini, Ficca, ?Giacomelli,
G. Bononcini, Gasparini, Carapella, Ristori, Mancini,
d'Astorga, Fiorentino, de Mauro, Vinci, Sabbatino,
Superani, Viva; c.1706-26. (ii, 65, 506)

Add. Ms. 14230. Anonymous, arias from an opera (Demetrio);
18th century. (ii, 329)

Add. Ms. 14231. Anonymous, arias from an opera (?Ciro);
1st half of 18th century. (ii, 279)

REEL THIRTEEN

Add. Ms. 14237. ?G.A. Boretti, Il Caligola, opera;
late 17th century. (ii, 236)

Add. Ms. 14238. ?G.A. Boretti, Ercole in tebbe, opera
(?1671); late 17th century. (ii, 237)

Add. Ms. 14242. Solfeggi exercises, F.A. del Fattore;
early 18th century. (ii, 461)

Add. Ms. 14243. Vocal exercises, Carapella; early 18th
century. (ii, 461)

Add. Ms. 14246. Keyboard music, "Passagagli" or
"Passacailles", anonymous; before 1685, perhaps
from Mantua. (iii, 108)

Add. Ms. 14336. Songs, motets, Bassani, Dumont, Rossi;
late 17th century. (i, 291, 430; ii, 59, 156, 496)

Add. Ms. 15992. G.B. Bononcini, Turno Aricino, opera
(c.1710); early 18th century. (ii, 241)

REEL FOURTEEN

Add. Ms. 15993. G.M. Capelli, Venceslao, opera; early
18th century. (ii, 241)

Add. Ms. 16109. C.F. Pollarolo, Gl'inganni Felici, opera
(1695); 18th century. (ii, 332)

Add. Ms. 16110. C.F. Pollarolo (?autograph), La Proserpina(?)
opera; 17th-18th century. (ii, 239)

LISTING OF MANUSCRIPTS IN PART TWO

The manuscripts included in Part Two of Italian Music Manuscripts c.1640-c.1720 are reproduced in the Additional Manuscripts catalogue order.

The Hughes-Hughes references, when they arise, appear in brackets at the end of the entry.

REEL FIFTEEN

Add. Ms. 16150-16152. Anonymous, Gli Amazzoni, opera (?1690); in the same hand as 16123-16125; 1st half of 18th century. (ii, 280)

REEL SIXTEEN

Add. Ms. 16153. Anonymous. Columbo, opera; in the same hand as 16123-16125 and 16150-16152; 1st half of 18th century. (ii, 281)

Add. Ms. 22102. G.B. Bononcini, Il Xerse, opera (1694); early 18th century. (ii, 242)

Add. Ms. 24297. Lotti, Mass (Kyrie and Gloria) in G minor; aria, Leo; 18th century. (i, 226; ii, 334)

REEL SEVENTEEN

Add. Ms. 24305. Gasparini, principal arias from Lucio Vero (1719) and Sesostri (1710); c.1719. (ii, 250)

Add. Ms. 24309. Colonna, motets (autograph); 1698. (i, 288, 431)

- Add. Ms. 24312. Stradella, madrigals; 18th century.
(ii, 169)
- Add. Ms. 24313. M.A. Rossi, Toccatas for organ; 17th century.
(iii, 87)
- Add. Ms. 29248. M.A. Cesti, La Dori, opera (1663); 17th century. (ii, 227)
- Add. Ms. 29292. Solo motets, Bernabei, Carissimi, Foggia, Pellegrini; 17th-18th century. (i, 432)
- Add. Ms. 29963. Cantatas, etc., G.B. Bononcini, M.A. Bononcini, d'Astorga, Mancini, A. Scarlatti, Gasparini, and an English song; 1712 etc. (ii, 65, 509)

REEL EIGHTEEN

- Add. Ms. 31440. Sacred music (motets etc.) and secular duets, madrigals, trios, etc.; before 1685?, in the hand of A. Notari. (i, 116, 287, 391, 429; ii, 57, 155, 486, 650)
- Add. Ms. 31469, 31470. A. Grandi, Mass in G (1619), Mass in D, Op.3; 18th century. (i, 227)
- Add. Ms. 31471. V. Ugolini, masses and motets (1622); 18th century. (i, 227, 327; ii, 6)

REEL NINETEEN

- Add. Ms. 31472. Sacred music, Carissimi; Judicium Salomonis, said to be by Carissimi but possibly by Cesti; early 18th century. (i, 295, 364, 434)
- Add. Ms. 31473. Carissimi, I Naviganti, serenata; late 17th century. (ii, 14)

Add. Ms. 31474. Colonna (autograph), motets; Magnificat, ?Carissimi; 18th century. (i, 208, 288)

Add. Ms. 31475. Colonna (autograph), Victimae Paschali, motet (1686); Carissimi, motets; 1686 and later. (i, 287, 295)

Add. Ms. 31476. Motets, Carissimi, Fede, Steffani; instrumental parts for a mass by Giordano; partly in the hand of S. Wesley; early 18th century. (i, 217, 336)

Add. Ms. 31477. Carissimi, Jephtha, oratorio; motets, Bernabei, Carissimi, Lassus, Steffani; in the hand of W. Gostling; 18th century. (i, 327, 374)

Add. Ms. 31478. Carissimi, Magnificat in A minor, Mass in C minor; Urlo, Te Deum (?1661); 18th century; Urlo's Te Deum copied 1781 (i, 208, 227, 461)

REEL TWENTY

Add. Ms. 31479. Motets, Carissimi, Grandi, Hennius, M. Marini, Reggio, Sances; in the hand of G. Jeffreys, 17th century. (i, 245, 289, 429)

Add. Ms. 31480. Motets, Cesti and anonymous; late 17th century. (i, 292, 431; iii, 267)

Add. Ms. 31482. Colonna, motets; late 18th century. (i, 336)

Add. Ms. 31483. Colonna, Dixit Dominus; late 18th century. (i, 337)

Add. Ms. 31484. Colonna, Masses, in G minor, A minor, C minor, and G; 18th century. (i, 227)

Add. Ms. 31485. Colonna, Magnificat in G minor; 17th-18th century. (i, 206)

REEL TWENTY ONE

Add. Ms. 31486. F. Rossi, Lamentazione (Aleph. Ego vir videns); 18th century. (i, 447)

Add. Ms. 31488. Carissimi, I Naviganti (cantata); A. Scarlatti, cantata, extracts from La Rosaura (c.1690); cantatas, Bononcini, Cola, A. Scarlatti, Stradella; early 18th century. (ii, 15, 62, 244, 504)

Add. Ms. 31492. Secular duets, Feroci, Pistocchi, Pasquini, Lotti, Stradella, Torri, Steffani, Grua, Marcello; 1786. (ii, 73)

Add. Ms. 31493,31494. Steffani, secular duets, and a motet; 18th century. (i, 362; ii, 80-81)

Add. Ms. 31495. Steffani, La Lotta d'Alcide, con Acheloo, opera (1689); early 18th century. (ii, 244)

REEL TWENTY TWO

Add. Ms. 31497. Steffani, duets; cantatas, Marcello, Gasparini; anthem adapted from a madrigal by Clari; 18th century. (i, 175; ii, 81, 587)

Add. Ms. 31498. Steffani, Stabat Mater; 18th century. (i, 457)

Add. Ms. 31499. Steffani, motets; c.1751, copied by W. Savage. (ii, 301)

Add. Ms. 31500. G.P.D. (=G.P. di Domenico?), keyboard music; 1679. (iii, 86)

Add. Ms. 31501. Pasquini (autograph), keyboard music; 1704. (iii, 91, 111, 154)

Add. Ms. 31502. Cantatas etc., Sarri, A. Scarlatti, Melani, Carissimi, Colonnesi, Pasquini, Fedè; c.1721. (ii, 251, 513)

REEL TWENTY THREE

Add. Ms. 31503. Secular cantatas, Sabbadini, Pistocchi, M.A. Bononcini, and anonymous; motets, Cherubino (?), Siface, Cane, and anonymous; 17th-18th century. (i, 293; ii, 501)

Add. Ms. 31518. G.B. Bononcini, and ?M.A. Bononcini, cantatas; also by Piombi, A. Scarlatti, Pollarolo, Perti, Gasparini, Mancini, Aresti; 1st half of 18th century. (ii, 561)

Add. Ms. 31520. G.B. Bononcini, Tomiri, Regina di Scitia, opera (1704); c.1704. (ii, 247)

Add. Ms. 31525. T. Bai, Miserere; 18th century. (i, 249)

Add. Ms. 31527. A. Ariosti, La Fede ne' Tradimenti, opera; 18th century, in the same hand as 31543. (ii, 337)

Add. Ms. 31529. 18th century copy of madrigals by Marenzio or Rossi; (ii, 176)

REEL TWENTY FOUR

Add. Ms. 31530. A. Lotti, Porsenna, opera (1712), with additions (1713) by A. Scarlatti; early 18th century. (ii, 253)

Add. Ms. 31533. A. d'Eve, "Sett of Airs in Six parts", suite; early 18th century. (iii, 234)

Add. Ms. 31541. G.B. Bononcini, Cefalo e Procride, opera; 18th century. (ii, 337)

Add. Ms. 31542. G.B. Bononcini (or M.A. Bononcini),
Il Trionfo di Camilla, opera (?1697); 18th century.
cf.14185. (ii, 338)

REEL TWENTY FIVE

Add. Ms. 31543. G.B. Bononcini, Turno Aricino, opera
(c.1710); 18th century. (ii, 338)

Add. Ms. 31544. G.B. Bononcini, L'Erminia, opera (1723);
18th century. (ii, 338)

Add. Ms. 31545. G.B. Bononcini, cantatas; 18th century.
(ii, 589)

Add. Ms. 31546. G.B. Bononcini, cantatas; 18th century,
owned in 1842 by T. A. Walmisley. (ii, 590)

Add. Ms. 31547. G.B. Bononcini, cantatas; 1st half of
18th century. (ii, 561)

Add. Ms. 31548. G.B. Bononcini, Trio sonatas; after 1732.
(iii, 196)

Add. Ms. 31549. A. Caldara (autograph), cantata; 1715.
(ii, 510)

Add. Ms. 31550. A. Caldara, motets etc.; 18th century.
(i, 208, 328; iii, 271)

REEL TWENTY SIX

Add. Ms. 31900. A. Lotti, cantata; 18th century. (ii, 593)

Add. Ms. 32581. D. Torri, Briseide, opera (1696); c.1696.
(ii, 232)

- Add. Ms. 34003. G. Frescobaldi, organ music;
17th-18th century. (iii, 88, 241, 264)
- Add. Ms. 34053. Cantatas, Benati, Pistocchi, Tosi;
1st half of 18th century. (ii, 562)
- Add. Ms. 34054. Motets, A. Scarlatti (autograph),
M. Simonelli (autograph); 1708. Also music by
Pergolesi added early 19th century. (i, 295; ii, 91;
iii, 152)
- Add. Ms. 34264. Q. Colombani, Il Martirio di Santa Cecilia,
oratorio; early 18th century. (i, 364)
- Add. Ms. 34291. Caldara (autograph) La Viola Mammola,
cantata; early 18th century. Added slightly later:
cantatas, Handel, Tinazzoli. (ii, 62, 504)
- Add. Ms. 36877. Songs, G. Casalotti; 17th century.

REEL TWENTY SEVEN

- Add. Ms. 37779. Steffani, duets; c.1700.
- Add. Ms. 38036. Cantatas, Bononcini, Caldara, A. Scarlatti,
etc; 1700.
- Add. Ms. 39549. Bononcini, keyboard music; 1726.
- Add. Ms. 39817. Lotti, Confitebor, motet; 18th century.
- Add. Ms. 39907. Cantatas, Bononcini, A. Scarlatti,
Stradella, etc.; 17th-18th century.

REEL TWENTY EIGHT

Add. Ms. 45882. Stradella, S. Giovanni Battista, oratorio;
late 17th century.

Add. Ms. 54207. R. Valentini, sonatas; early 18th century.

Add. Ms. 58835. Cantatas, Alberici, Carissimi, etc.;
mid-17th century.

Add. Ms. 62102. Cantatas, by Pepusch (in English) and by
G. Bononcini, Pepusch, Handel, Pistocchi, Mancini,
d'Astorga, Porpora, and A. Scarlatti (in Italian),
together with one anonymous Italian cantata; 18th
century.

Add. Ms. 62716. Marcello, Laudate Pueri, motet; 18th century.

LISTING OF MANUSCRIPTS IN PART THREE

The manuscripts included in Part Three of Italian Music Manuscripts c.1640-c.1720 begin with a single item from the Printed Books collection, followed by manuscripts reproduced in catalogue order from the Royal Music Manuscript series.

In all cases manuscripts have been filmed in numerical order within the collection.

The Hughes-Hughes references, when they arise, appear in brackets at the end of the entry.

REEL TWENTY NINE

Pr.Bk. D.212.c. Motets and other sacred music, anonymous and by J. Mori of Viadana, added to a copy of L. Viadana's Sacri Concertus (1613); after 1613, possibly partly as late as 1688. (i, 129, 172, 206, 244, 280, 426)

RM 22 b 9, 22 b 10. M.A. Bononcini, Camilla, opera (extracts); 17th-18th century.

RM 22 b 11. G.B. Bononcini, Serenata; 18th century.

RM 22 c 1, 22 c 2. Carissimi, duet, motet; 18th century.

RM 22 c 29. F.A. Urio, Te Deum; 18th century.

REEL THIRTY

RM 22 m 25. Pistocchi, Il Narcisso, opera; late 17th century.

RM 22 m 26. Instrumental parts for Pistocchi, Il Narcisso; P. Magni, cantata.

RM 22 m 27. Pistocchi, untitled opera; 17th-18th century.

RM 22 m 28. G. Polani, cantatas; 18th century.

RM 23 f 5. Gasparini, arias etc.; 18th century.

RM 23 f 7. P. Magni, cantata; 18th century.

RM 23 f 8. P. Colonna, Prince of Gallicano. Proserpina rapita; opera; late 17th century.

REEL THIRTY ONE

RM 23 f 9. Duets, Handel, Steffani, Torri; 18th century.

RM 23 f 10. Motets, Bigongiari, Bruni, Caletti, Haini, Steffani, Stradella; 18th century.

RM 23 f 12-14. Steffani, La Superbia d'Alessandro, opera; 17th-18th century.

RM 23 f 15-16. Steffani, Arminto, opera (1707); early 18th century.

REEL THIRTY TWO

RM 23 g 21-22. Steffani and Torri, Briseide, opera (1696); 17th-18th century; cf. Add. Ms. 32581.

RM 23 g 23. Arias etc., Steffani, Torri; 18th century.

REEL THIRTY THREE

RM 23 h 1. Steffani, La Costanza nelle selno, Pastorale; early 18th century.

RM 23 h 2. Steffani, Enea, opera; early 18th century.

RM 23 h 3-5. Steffani, Enea; another contemporary copy.

REEL THIRTY FOUR

RM 23 h 6. Steffani, Henrico Leone, opera (1688); 17th-18th century.

RM 23 h 7-9. Steffani, Henrico Leone, Marco Aureliano, operas; 17th-18th century.

RM 23 h 10, 11. Two more copies of Steffani, Henrico Leone, and Marco Aureliano.

REEL THIRTY FIVE

RM 23 h 12. Steffani, opera extracts from Henrico Leone, Marco Aureliano, and La Superbia d'Alessandro; 17th-18th century.

RM 23 h 13. Steffani, La Superbia d'Alessandro (1690); 17th-18th century.

RM 23 h 14, 15. Steffani, La Lotta d'Hercole, opera (1689); two copies, 17th-18th century.

REEL THIRTY SIX

RM 23 h 16, 17, 18, 19-21. Steffani, La Liberta Contenta,
opera (1693); four copies, 17th-18th century.

REEL THIRTY SEVEN

RM 23 i 1-5. Steffani, I Trionfi del Fato, opera (1695);
three copies (23 i 1, 23 i 2 and 23 i 3-5)

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RM 23 i 6-9, 10. Steffani, I Trionfi del Fato; extracts,
and Orlando Generoso; 17th-18th century.

REEL THIRTY NINE

RM 23 i 11, 12, 13-15. Steffani, Orlando Generoso, opera
(1691); three copies; 17th-18th century.

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RM 23 i 16, 17. Steffani, opera extracts; early 18th century.

RM 23 i 18-24. Steffani, Il Tassilone, opera (1709); score
(23 i 18) and parts (23 i 19-24); early 18th century.

REEL FORTY ONE

RM 23 k 1, 2-4. Steffani, I Rivali Concordi, opera (1679);
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RM 23 k 5. Opera extracts, Steffani, Torri; early 18th century.

RM 23 k 6. Opera extracts etc., Pistocchi, Steffani, Stradella, Torri, Trevisani; early 18th century.

REEL FORTY TWO

RM 23 k 7-14. Steffani, Duetti (some autograph); 17th-18th century.

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RM 23 k 15-20. Steffani, Duetti (some autograph); 17th-18th century.

RM 23 k 21. Duetti, Marcello and Steffani; 17th-18th century.

RM 23 k 22. Duetti, Steffani and Torri; early 18th century.

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RM 24 a 1,2. Motets, Fedeli, G. Rossi, Torri, Rosenmüller, etc.; 18th century.

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RM 24 a 8. Cantatas, Felici, Meli; also music by Palestrina; 18th century.

RM 24 a 9. Cantatas etc., Carissimi, Durante; Marcello,
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RM 24 a 10. Motets, G.B. Bassani, Colonna, Baceto, Georgi,
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RM 24 b 5. G. Cordicelli, Confitebor, motet; 18th century.

RM 24 c 5. F. Foggia, Offertoria; 18th century.

RM 24 c 10. Motets, Carissimi, Cecchelli, Fabri, Florido,
Graziani, Palestrina; 18th century.

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RM 24 c 17. Bononcini, cantatas; late 18th century.

RM 24 d 4. Caldara, motet; 18th century.

RM 24 d 7. Arias etc., Carissimi; also copies of madrigals by
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All references are to Additional Manuscripts unless otherwise stated.

The following abbreviations have been used for collections other than Additional Manuscripts:-

Eg - Egerton

Harl - Harley

RM - Royal Music

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