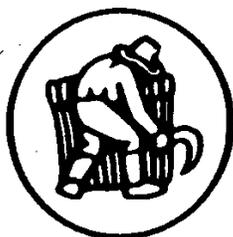


Italian Music Manuscripts in the British Library

**A Listing and Guide
to Section B: c.1720-c.1740
Parts One, Two, Three and Four
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
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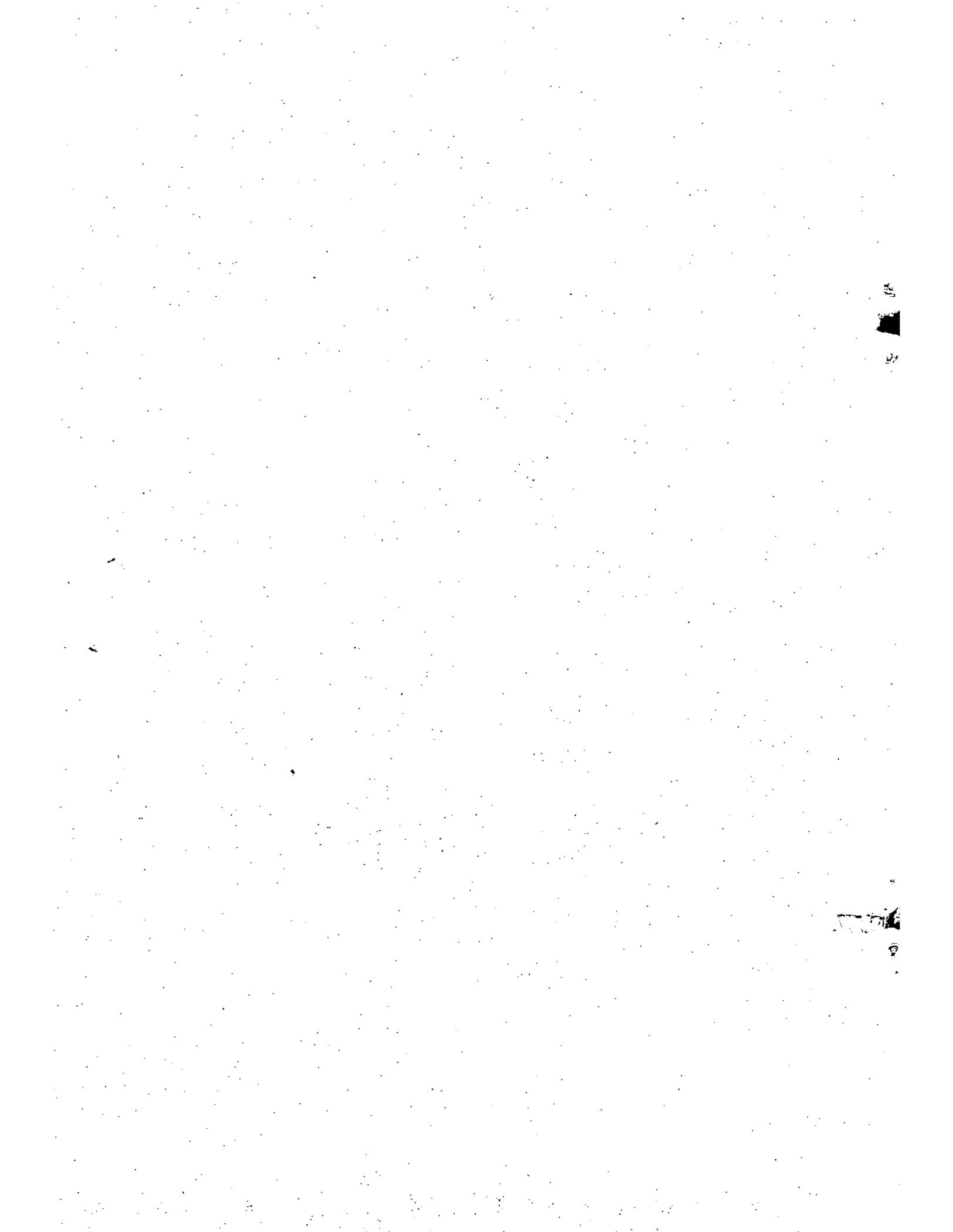
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ITALIAN MUSIC MANUSCRIPTS
IN THE BRITISH LIBRARY

A Listing and Guide to
Section B: c.1720-c.1740
Parts One, Two, Three and
Four 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project covering the Music Manuscript Collection of the British Library, London (Series Four of Harvester Microform's Unpublished Music Manuscripts from the Great English Collections).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 B - Italian Music Manuscripts, c.1720-c.1740, which is published in four parts. Part One contains selected manuscripts from Egerton 2447-3024 and Additional Manuscripts 14101-14207. Part Two contains selected manuscripts from Additional Manuscripts 14210-31519. Part Three from Additional Manuscripts 31526-54573 and Printed Book e.29 and Part Four selected manuscripts from Royal Music 21.a.16-24.k.13.

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 four parts of Section B, 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 the project and thereafter 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 Deborah Taylor 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.

Caroline Byard-Jones
Senior Editor

1988

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, Pollaro, 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 Feo. 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, Arminto, 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, Elizabetta 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.

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

Section B: Music Manuscripts c.1720-c.1740

Part One: Manuscripts from Egerton and Additional
Manuscripts 14101-14207

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The manuscripts included in Part One of Italian Music Manuscripts c.1720-c.1740 are reproduced in numerical order within the collections.

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Egerton Ms. 2448
Egerton Ms. 2452
Egerton Ms. 2463
Egerton Ms. 2472

REEL TWO

Egerton Ms. 2487
Egerton Ms. 2488
Egerton Ms. 3022
Egerton Ms. 3023
Egerton Ms. 3024

REEL THREE

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Add. Ms. 14102

REEL FOUR

Add. Ms. 14103
Add. Ms. 14104
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REEL FIVE

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REEL SIX

Add. Ms. 14109

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REEL SEVEN

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REEL EIGHT

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REEL NINE

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REEL TEN

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REEL ELEVEN

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REEL TWELVE

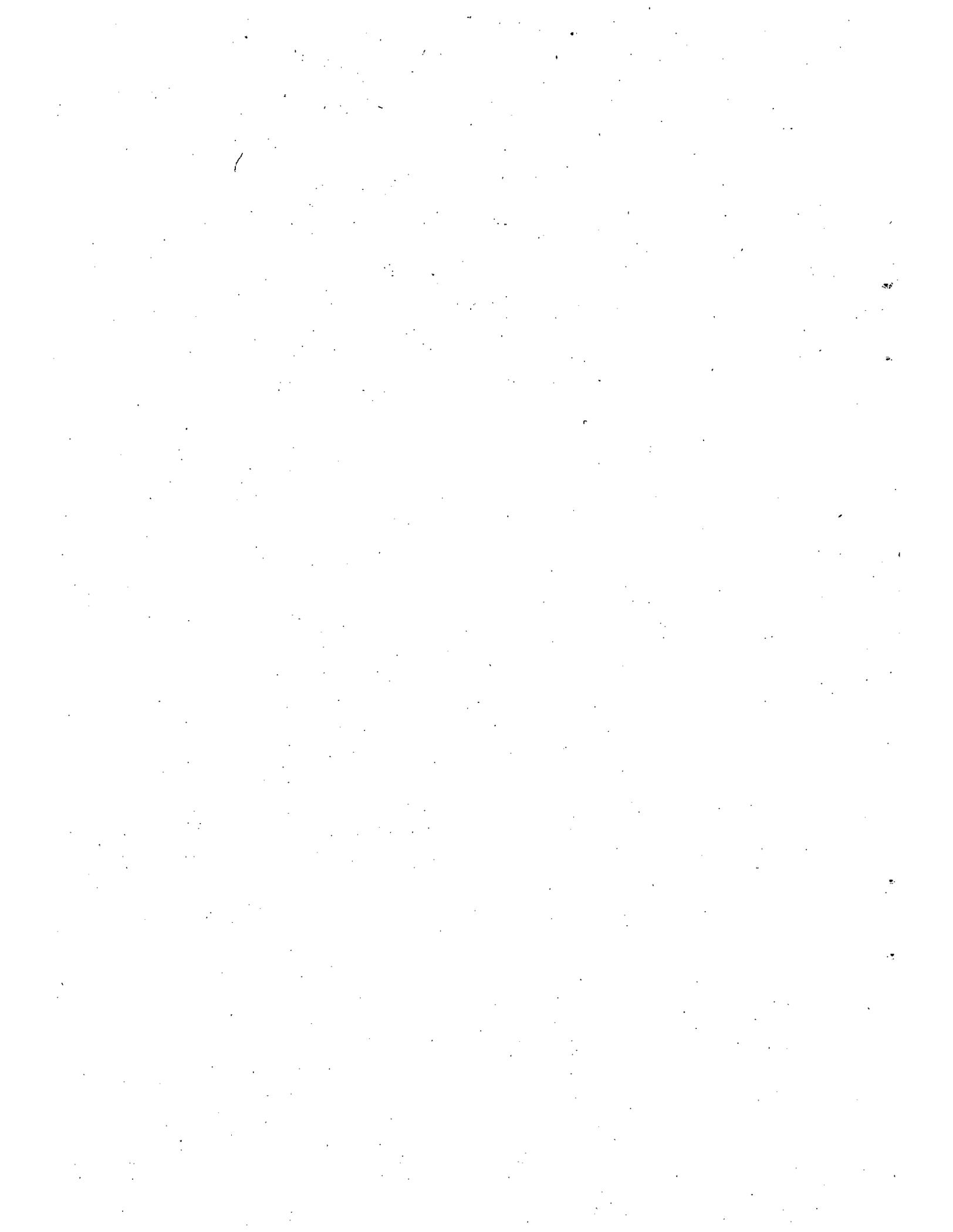
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	Add. Ms. 14166
	Add. Ms. 14167
<u>REEL SIXTEEN</u>	Add. Ms. 14168
	Add. Ms. 14169
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<u>REL SEVENTEEN</u>	Add. Ms. 14171
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	Add. Ms. 14173
<u>REEL EIGHTEEN</u>	Add. Ms. 14176
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<u>REEL NINETEEN</u>	Add. Ms. 14180
	Add. Ms. 14189
	Add. Ms. 14197
<u>REEL TWENTY</u>	Add. Ms. 14205
	Add. Ms. 14206
	Add. Ms. 14207



ITALIAN MUSIC MANUSCRIPTS c.1640-c.1820
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Section B: Music Manuscripts c.1720-c.1740

Part Two: Manuscripts from Additional Manuscripts
14210-31519

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REEL TWENTY TWO

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REEL TWENTY THREE

Add. Ms. 14219
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REEL TWENTY FOUR

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REEL TWENTY SEVEN

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REEL TWENTY EIGHT

Add. Ms. 16066

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REEL TWENTY NINE

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REEL THIRTY

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REEL THIRTY ONE

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REEL THIRTY TWO

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REEL THIRTY THREE

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REEL THIRTY SIX

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REEL THIRTY SEVEN

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REEL THIRTY EIGHT

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Add. Ms. 31509
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REEL THIRTY NINE

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Add. Ms. 31512
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REEL FORTY

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Add. Ms. 31519



ITALIAN MUSIC MANUSCRIPTS c.1640-c.1820
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Section B: Music Manuscripts c.1720-c.1740

Part Three: Manuscripts from Additional Manuscripts
31526-54573, and Printed Book e.29

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Manuscripts c.1720-c.1740 are reproduced in numerical
order within the collections.

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REEL FORTY TWO

Add. Ms. 31552
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REEL FORTY THREE

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REEL FORTY FOUR

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REEL FORTY FOUR (cont.)

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REEL FORTY FIVE

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REEL FORTY SIX

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REEL FORTY SEVEN

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REEL FORTY EIGHT

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REEL FORTY NINE

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REEL FIFTY ONE

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REEL FIFTY TWO

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REEL FIFTY THREE

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REEL FIFTY FOUR

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REEL FIFTY NINE

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REEL SIXTY

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ITALIAN MUSIC MANUSCRIPTS c.1640-c.1820
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Section B: Music Manuscripts c.1720-c.1740

Part Four: Royal Music

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LISTING OF MANUSCRIPTS IN PART ONE

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

REEL ONE

Egerton 2447. Hasse, Li Pellegrini, oratorio; early 19th century copy. (i, 378)

Egerton 2448. Masses, Leo, Caniciari, Bencini, Pergolesi, Basilii; motets, Palestrina; 19th century copy. (i, 237, 357)

Egerton 2452. Leo, Santa Elena al Calvario, oratorio (1732); 19th century copy. (i, 379)

Egerton 2463. Hasse, Miserere, and other sacred music; 19th century. (i, 210, 251, 360, 390)

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Egerton 2487. Marcello, setting of an Italian version of Dryden's Alexander's Feast; 18th century. (ii, 76, 514)

Egerton 2488. G.B. Pescetti, Il Vello d'oro, opera (c.1737); c.1737. (ii, 265)

Egerton 3022-3024. A. Ottoboni, Proserpine Rapita, opera; 18th century.

Add. Mss. 14101-14111 Durante, various works, including several wholly or partly in autograph; 18th century, viz:

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Add. Ms. 14101. Magnificat, motets. (i, 207, 302, 441)

Add. Ms. 14102. Motets, Mass. (i, 218, 320, 441)

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Add. Ms. 14103. Requiem, cantata. (i, 394, 436)

Add. Ms. 14104. Magnificat, motets. (i, 207, 301, 441)

Add. Ms. 14105. Litanies, Masses, motets. (i, 201, 225, 298)

REEL FIVE

Add. Ms. 14106. Litany, Masses; also a cantata by C.M. Granozzi (autograph). (i, 174, 201, 218, 320, 441)

Add. Ms. 14107. Litany etc. (i, 200, 225, 245, 297, 461)

Add. Ms. 14108. Lamentations, motets, Litany, Requiem. (i, 199, 202, 342, 394)

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Add. Ms. 14109. Mass etc. (i, 237, 342, 450)

Add. Ms. 14110. Cantatas. (i, 445; ii, 84, 177, 462, 594; iii, 127)

Add. Ms. 14111. Litanies, motets, Requiem. (i, 201, 218, 320, 392)

REEL SEVEN

Add. Ms. 14112. Leo, motets, oratorio, extracts etc;
19th century. (ii, 78, 326, 581)

Add. Mss. 14113-14132 Propora; various works, including
several in autograph; c.1711-c.1750, with some later
copies, viz:

Add. Ms. 14113. La Rosmene, opera (1742); c.1742.
(ii, 269)

Add. Ms. 14114. Ifigenia in Tauride, Act II, opera
(1735); Arianna e Teseo, Act II, opera (1714 and
1733); Sirbace (= Rosbale?), Act III, opera 1736;
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Add. Ms. 14115. Mitridate, Acts II and III, opera (1733);
Polifemo, Act III, opera (1734); 1733-1734. (ii,
261)

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Add. Ms. 14116. Siface, Acts I and II, opera (1726);
c.1726. (ii, 253)

Add. Ms. 14117. Il Trionfo di Camilla, Acts I and III,
opera (c.1760); c.1760. (ii, 294)

Add. Ms. 14118. Gl'Orti Esperidi, opera (1721); 1721.
(ii, 251)

Add. Ms. 14119. Didone, Acts II and III, opera (c.1740);
c.1740. (ii, 268)

Add. Ms. 14120. Angelica e Medoro, opera (1720); Quando
il sole, cantata; 1712 and 1720. (ii, 15, 251)

REEL NINE

Add. Ms. 14121. Flavio Anicio Olibrio, Acts I and II, opera
(1711); c.1711. (ii, 248)

Add. Ms. 14122. Serenatas, Odi mi Alcide, and Dalla gemmata
(said to be for the marriage of Frederic Prince of Wales,
1736); 1736. (ii, 16)

Add. Ms. 14123. Santa Eugenia, oratorio (1721); 1721.
(i, 364)

REEL TEN

Add. Ms. 14124. Il verbo incarnata, oratorio (1748); 1748.
(i, 367)

Add. Ms. 14125. Motets, an aria, a sonata for violoncello,
a concerto for violoncello, and a sinfonia; 1728-1745.
(i, 299, 436; ii, 581; iii, 19, 30, 249)

Add. Ms. 14126. Motets; 1726. (i, 296)

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Add. Ms. 14127. Cantatas; 1726. (i, 129, 299)

Add. Ms. 14128. Magnificat, motets; 1742. (i, 207, 298)

Add. Ms. 14129. Magnificat, motets; 1742. (i, 298, 437, 461)

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Add. Ms. 14130. Motets, duets; early 19th century copy.
(i, 176, 321, 460)

REEL TWELVE (cont.)

Add. Ms. 14131. Motets; 18th century. (i, 321, 442)

Add. Ms. 14132. Mass; after 1747. (i, 218)

Add. Ms. 14133. Pergolesi, Miserere, motets; late 18th century. (i, 247, 321)

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Add. Ms. 14134. Pergolesi, Mass, motets; 18th century. (i, 225, 321)

Add. Ms. 14135. Arias, etc., Pergolesi, Sacchini; 1768. (ii, 71, 301, 523)

Add. Ms. 14148. Feo, cantatas; 18th century. (i, 131, 174, 435)

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Add. Ms. 14161. Fago, motets, etc; 18th-19th century. (i, 202, 209, 232, 322, 333, 343, 442, 458, 462)

Add. Ms. 14163. A. Scarlatti, Laodicea e Berenice, opera (1701); cantata 1696 and later (1755). (ii, 292, 489)

Add. Ms. 14164. A. Scarlatti, T. di Mauro, Cantatas; c.1695. (ii, 489)

REEL FIFTEEN

Add. Ms. 14165. Cantatas, A. Scarlatti, G. Galauotti, D. Scarlatti, Fago; c.1725. (ii, 514)

REEL FIFTEEN (cont.)

Add. Ms. 14166. ?A. Scarlatti, Mass, Cantatas, etc. G.
 Scarlatti, A. Scarlatti, D. Scarlatti; 18th century.
 (i, 232, 343; ii, 9, 64, 168, 458, 581; iii, 287,
 401)

Add. Ms. 14167. A. Scarlatti, La Rosaura, opera (c.1690);
 early 18th century. (ii, 277)

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Add. Ms. 14168. A. Scarlatti, Griselda, opera (1721); 1721.
 (ii, 251)

Add. Ms. 14169. A. Scarlatti, L'Amor Generoso, opera (1714);
 1st half of 18th century. (ii, 278)

Add. Ms. 14170. A. Scarlatti, La Caduta dei Decemviri, opera
 (1706); 18th century. (ii, 326)

REEL SEVENTEEN

Add. Ms. 14171. A. Scarlatti, Attilio Regolo, opera (c.1719);
 c.1719. (ii, 250)

Add. Ms. 14172. A. Scarlatti, Scipione, opera (c.1714);
 c.1714. (ii, 249)

Add. Ms. 14173. A. Scarlatti, Il Trionfo dell' Onore, opera
 (1718); c.1718. (ii, 250)

REEL EIGHTEEN

Add. Ms. 14176. A. Lotti, Mass; early 19th century. (i, 232)

REEL EIGHTEEN (cont.)

Add. Ms. 14177. Lotti, Mass movements etc; early
19th century. (i, 232, 250, 344)

Add. Ms. 14179. Hasse, I Pellegrini, oratorio; Litany;
late 18th century. (i, 202, 376)

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Add. Ms. 14180. Hasse, arias; early 18th century.
(ii, 278, 556)

Add. Ms. 14189. Feo (autograph), Requiem; Leo, Miserere;
Martini, Mass; Zingarelli, motets etc; 18th century
and later. (i, 230, 249, 338, 449; ii, 9)

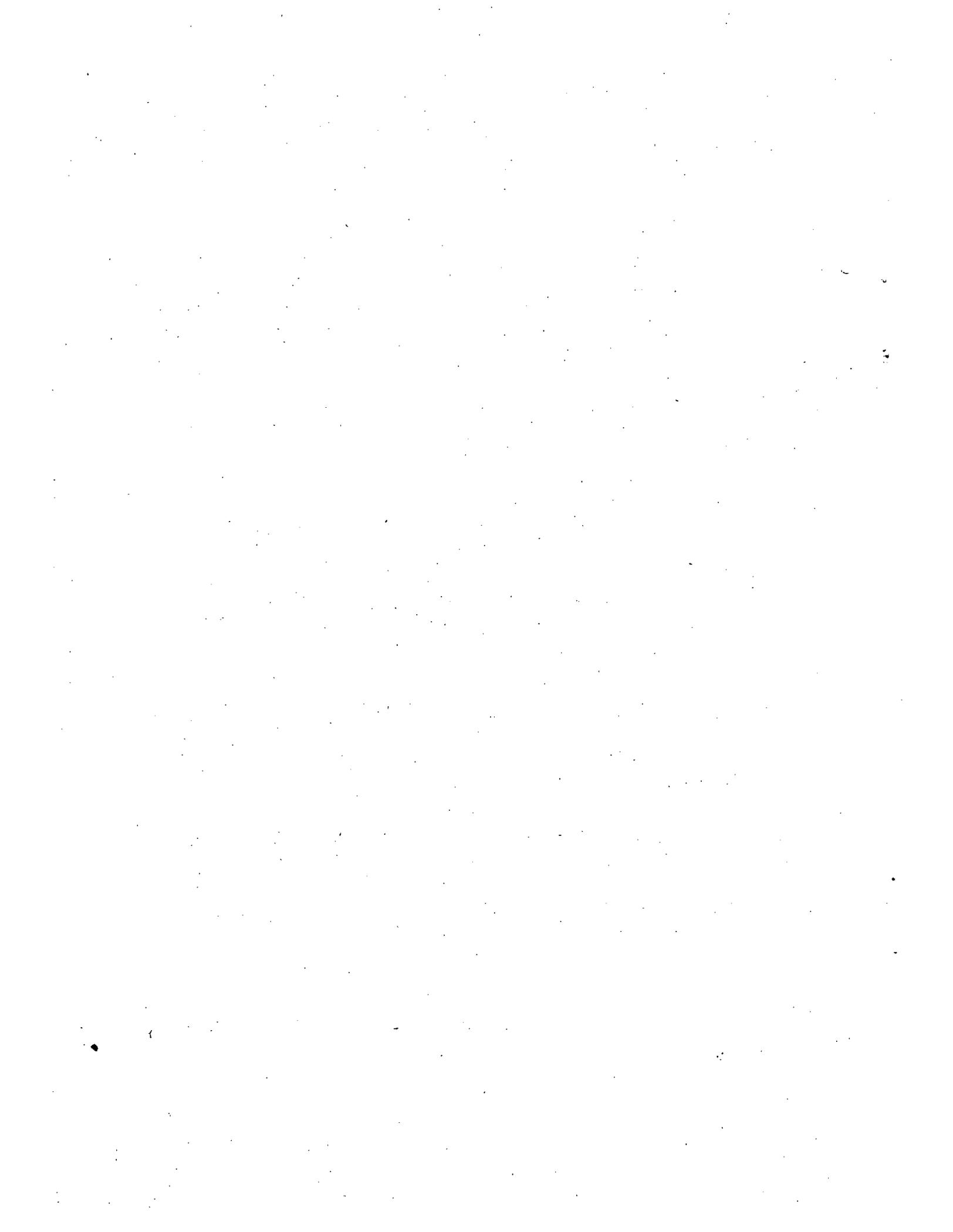
Add. Ms. 14197. Cantatas, Cecca (autograph), Durante
(autograph), Conti, G. Rossi, instrumental parts of
motets, Conti; c.1725 etc. (i, 133, 435; iii, 122)

REEL TWENTY

Add. Ms. 14205. G. Latilla, Angelica ed Orlando, opera
(1735); after 1735. (ii, 262)

Add. Ms. 14206. Cantatas, Clari, Passion Music, anonymous;
18th century. (i, 388; ii, 78)

Add. Ms. 14207. Opera extracts, Millico, Pescetti, Tritto;
18th century. (ii, 9, 327, 583)



LISTING OF MANUSCRIPTS IN PART TWO

The manuscripts included in Part Two of Italian Music Manuscripts c.1720-c.1740 are reproduced in numerical order within the collection.

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

REEL TWENTY ONE

Add. Ms. 14210. Cantatas, Leo, Porpora; mid 18th century.
(ii, 564)

Add. Ms. 14211. Songs, G.B. Bononcini, A. Scarlatti;
c. 1736. (ii, 524)

Add. Ms. 14213. Opera extracts, anonymous; 18th century.
(ii, 329, 583)

REEL TWENTY TWO

Add. Ms. 14214. Cantatas, d'Astorga, Porpora, Hasse,
Mancini; 18th century. (ii, 584)

Add. Ms. 14216. D'Astorga, cantatas; 18th century.
(ii, 584)

Add. Ms. 14218. Cantatas, A. Scarlatti, anonymous;
18th century. (ii, 485, 558)

REEL TWENTY THREE

Add. Ms. 14219. Arias, etc. mostly anonymous; includes
music by Leo, Cocchi, Hasse, Pergolesi, Terradellas,
Jommelli, Lampugnani, Lacce, Sciroli, Vinci; mid
18th century. (ii, 283)

REEL TWENTY THREE (cont.)

Add. Ms. 14220. Cantatas, A. Scarlatti, Marcello, Mancini,
d'Astorga, Casparini, Leo, Orlandini; 1738 etc.
(ii, 526)

Add. Ms. 14222. Porpora (part autograph), cantatas; 1720.
(ii, 512)

REEL TWENTY FOUR

Add. Ms. 14227. Cantatas etc., A. Scarlatti, Pergolesi, Leo,
Porpora, Caputi, Bigaglia, d'Astorga, di Mauro, Hasse,
Carapella, Mancini, Mortulli; 1718-1729. (ii, 279,
512; iii, 355)

Add. Ms. 14228. Cantatas etc., A. Scarlatti, G.B. Bononcini,
Pistocchi, Mancini, Manza, Sabbadini, Albarelli,
Zannettini; 18th century. (ii, 60, 489)

Add. Ms. 14232. L. Vinci, Partenope, opera (c.1723); c.1723.
(ii, 252)

Add. Ms. 14235. Anonymous, sections of two unnamed operas;
18th century. (ii, 279)

REEL TWENTY FIVE

Add. Ms. 14239. ?N. Fago, La Cassandra Indovina, opera
(?1713); 1st quarter of 18th century. (ii, 252)

Add. Ms. 14240. ?L. Vinci, La Caduta di ' Decemviri, Act III,
opera (1727); 1st half of 18th century. (ii, 279)
Anonymous and unidentified in MS.

Add. Ms. 14244. A. Scarlatti, keyboard tutor and lessons
(autograph); c.1715. (ii, 514; iii, 156, 353)

REEL TWENTY FIVE (cont.)

Add. Ms. 14245. Keyboard sonatas, keyboard tutor, singing exercises, fragments of motets and an unidentified oratorio; 1726, etc., formerly owned by (?D) Scarlatti. (i, 368, 457; ii, 461; iii, 130, 328)

Add. Ms. 14247. C. Giordano, Versetti for organ; 18th century. (iii, 97)

REEL TWENTY SIX

Add. Ms. 14248. Keyboard music, Durante, D. Scarlatti, Muffat, Hasse, Prota, "Grieco", Barbatiello. Some of the Durante music in autograph; 1731-1732 etc. (iii, 114, 244, 267)

Add. Ms. 14334. Fago (possibly autograph), Stabat Mater; Leo (autograph), Mass (Kyrie and Gloria); Sabatino, Mass (Kyrie and Gloria); 1739, 1749 etc. (i, 217, 456)

Add. Ms. 14400. G. Porta, Mass (Kyrie, Gloria, Credo); 18th century. (i, 225)

Add. Ms. 14401. D. Bigaglia, Dixit Dominus; 18th century. (i, 334)

Add. Ms. 15516. Clari, Madrigals; 18th century. (ii, 168)

REEL TWENTY SEVEN

Add. Ms. 16025. Hasse, Il Ruggiero, opera (1771); c.1771. (ii, 302)

Add. Ms. 16026. Hasse, Simiramide, opera (c.1747); c. 1747. (ii, 275)

REEL TWENTY SEVEN (cont.)

Add. Mss. 16043-16044. Leo, Demofonte, opera (1741); mid.
18th century. (ii, 269)

REEL TWENTY EIGHT

Add. Ms. 16066. G.M. Orlandini, Antigone, opera (c.1718);
c.1718. (ii, 250)

Add. Ms. 16102. Pergolesi, L'Adriano in Siria, opera (1734);
1st half of 18th century. (ii, 279)

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Add. Mss. 16103-16105. Pergolesi, Lo Fratto innamorato,
opera (1732); 1st half of 18th century. (ii, 280)

Add. Ms. 16106. Pergolesi, La Serva Padrona (1731), Livietta
e Tracollo (1734), intermezzos; 1st half of 18th
century. (ii, 280)

Add. Ms. 16111. Porpora, Meride e Selinunte, opera (1727);
c. 1727, in the hand of the composer's amanensis.
(ii, 257)

REEL THIRTY

Add. Mss. 16123-16125. Santa Genuinda, pasticcio by
Giovanni, del Violone (?Manelli), A. Scarlatti and
Pollarolo; 1st half of 18th century. (ii, 280)

REEL THIRTY ONE

Add. Ms. 16126. A. Scarlatti, Il Prigioner Fortunato, opera
(1699); early 18th century. (ii, 234)

REEL THIRTY ONE (cont.)

Add. Ms. 22101. La Pastorella, opera by Cesarini, Giovanni del Violone (?Manelli), (?G.B.) Bononcini, and A. Scarlatti (1705); early 18th century. (ii, 241)

Add. Ms. 22103. A. Scarlatti, La Statira, opera; 1st half of 18th century. (ii, 281)

REEL THIRTY TWO

Add. Ms. 22104. A. Scarlatti, arias, cantatas, Pacieri, G. Bononcini, A. Scarlatti; 1700 and later. (ii, 63, 245, 505)

Add. Ms. 22105. Feo, L'Andromacca, opera (1730); c.1730. (ii, 258)

Add. Ms. 22106. Vinci, Artaserse, opera (1730); c.1730. (ii, 258)

REEL THIRTY THREE

Add. Ms. 22107. Hasse, Artaserse, opera (1730); 18th century. (ii, 333)

Add. Ms. 22271. D. Sarri, Rida il mar, serenata (c.1716); c.1716. (ii, 15)

Add. Ms. 22272. F. Ciampi, Onorio, opera extracts (1729); c.1729. (ii, 257)

Add. Ms. 24303. Feo L'Andromacca, opera (1730); c.1730. (ii, 258)

REEL THIRTY FOUR

Add. Ms. 24307. Arias etc., Handel, Hasse, Vinci, Perez, Paradisi, Albuze, Traetta, Roseingrave, Palma; fragments of English church music; 18th century. (i, 444; ii, 334, 585)

Add. Ms. 24311. Cantatas, anonymous and by A. Scarlatti, Giovanni del Violone, Bagaglia; 1st half of 18th century. (ii, 559)

Add. Ms. 28172. Marcello (autograph), Il Pianto e il Riso delle Quattro Stagioni, oratorio (1731); 1731. (i, 365)

Add. Ms. 29249. A. Scarlatti, cantatas; c.1725. (ii, 515)

REEL THIRTY FIVE

Add. Ms. 29274. Cantata, arias etc., Pergolesi; 18th century. (ii, 335, 586)

Add. Ms. 29961. Marcello, duets, trios etc; 18th century. (ii, 79, 458, 654)

Add. Ms. 29962. Arias etc., Albinoni, Porpora, Porta, Biffi, Marcello; harpsichord music, Marcello; early 18th century. (ii, 257, 561; iii, 110)

Add. Mss. 30798-30880. Pergolesi, Olimpiade, opera (1735); 1st half of 18th century. (i, 368; ii, 282)

REEL THIRTY SIX

Add. Ms. 30838. Hasse, Allessandro nell' Indie, opera (?1736 version; originally performed in 1731 as Cleofide); c.1736. (ii, 263)

Add. Ms. 31310. Cantata, d'Astorga, Notturmo, Asioli; Fiorini (autograph), Magnificat; J.E. Bach, cantata, violin concerto, Chevalier de St. George; various dates in the 18th and early 19th century. (i, 132, 208; ii, 182, 586; iii, 17)

REEL THIRTY SIX (cont.)

Add. Ms. 31481. Motets, Clari, Colonna, A. Scarlatti, Steffani; copy made in 1826. (i, 350, 458; ii, 189)

Add. Ms. 31487. Cantatas, etc., Pacini, Melani, A. Scarlatti, G. Bononcini, Stradella; early 18th century. (ii, 62, 504)

REEL THIRTY SEVEN

Add. Ms. 31490. Pergolesi, Salve Regina; Songs, arias, etc., Bigaglia, Steffani, Lotti, A. Scarlatti, Durante, Bernabei, Sammartini, Traetta, Perez, Pescetti, Tenducci, Paradisi, Bonno; 18th century. (i, 444; ii, 80, 175, 336, 587)

Add. Ms. 31491. Songs, etc., anonymous and by Grua, Steffani, Sabbadini, Marcello, Gasparini, A. Scarlatti, Durante, Costa, G.B. Bononcini, Buzzoleni, Zunica; 1st half of 18th century. (i, 174, 368; ii, 65, 282)

Add. Ms. 31506. Motets, Monarino, Grassi, anonymous; madrigals, arias, etc., A. Scarlatti (from Aldimiro), Monarino, Melani, F. Rossi, Gasparini, Pasquini, and anonymous; 18th century. (i, 328, 444; ii, 81, 176, 336, 587)

REEL THIRTY EIGHT

Add. Ms. 31507. A. Scarlatti, Cantatas; after 1708. (ii, 507)

Add. Ms. 31508. A. Scarlatti, Cantatas; early 18th century. (i, 434; ii, 588)

Add. Ms. 31509. A. Scarlatti, Cantatas; 18th century. (ii, 588)

REEL THIRTY EIGHT (cont.)

Add. Ms. 31510. A. Scarlatti, cantatas; c.1725. (ii, 516)

REEL THIRTY NINE

Add. Ms. 31511. A. Scarlatti, cantatas; c.1725. (ii, 516)

Add. Ms. 31512. A. Scarlatti, cantatas etc; 18th century.
(ii, 588)

Add. Ms. 31513. A. Scarlatti, La Rosaura, opera, (c.1690);
early 18th century. (ii, 245)

REEL FORTY

Add. Ms. 31514. A. Scarlatti, Annibale, opera; 1st half of
18th century. (ii, 282)

Add. Ms. 31515. Opera extracts, A. Scarlatti, Leo, Porpora,
Pergolesi; 18th century. (ii, 336). Added later;
duets, Durante, partly in the hand of W. Crotch;
c.1800. (ii, 91)

Add. Ms. 31516. Arias, etc., G. Scarlatti, Leo, Porpora;
after 1735. (ii, 337, 524)

Add. Ms. 31517. A. Scarlatti, opera extracts (c.1700), Vinci,
opera extracts (c.1730); Porpora, aria (1722);
1722 etc. (ii, 245, 514). Also A. Scarlatti,
'Regole per Cembalo', c.1715. (iii, 363)

Add. Ms. 31519. A. Scarlatti, Mass in E minor; Predieri,
motet; c.1747. (i, 218, 328)

LISTING OF MANUSCRIPTS IN PART THREE

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

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Add. Ms. 31526. Sacred music, Durante, Leo (arranged); after 1825. (i, 202, 235, 349, 459)

Add. Mss. 31534-31539. Clari, madrigals; 18th century. (ii, 85, 156, 157, 158, 180)

REEL FORTY TWO

Add. Ms. 31552. Duets, Durante, A. Scarlatti; keyboard piece, D. Scarlatti; 18th century. (ii, 82; iii, 130)

Add. Ms. 31553. D. Scarlatti, 44 keyboard sonatas; c.1750. (iii, 122)

Add. Ms. 31579. Marcello (autograph) Violin concerto, 5 sinfonias; 1st half of 18th century. (iii, 15, 28)

Add. Ms. 31580. Marcello (?autograph), Requiem; early 18th century. (i, 392)

Add. Ms. 31581. Marcello, psalms; late 18th century. (i, 164, 176, 449, 464)

REEL FORTY THREE

Add. Mss. 31582-31584. Marcello, psalms; late 18th century.
(i, 164, 176, 449, 464)

REEL FORTY FOUR

Add. Ms. 31585. Marcello, duets; 18th century.
(i, 52; ii, 82)

Add. Ms. 31589. Keyboard sonatas, Marcello, Galuppi, Merola,
Mondonesi, G. Scarlatti, Alberti, D. Scarlatti, P. Guglielmi,
Mei, Pampani, Veneto, Nardini; mid 18th century.
(iii, 119)

Add. Ms. 31590. Porpora, sacred duets; late 18th century.
(i, 175)

Add. Ms. 31591. Cantatas, etc., Porpora, Pergolesi, Cimarosa;
18th-19th century. (ii, 606)

Add. Ms. 31592. Arias, etc., Hasse, Vinci, Porpora, Doni,
Jacomelli, Vivaldi, Feo, Martini, Orlandini, Leo; 1st
half of 18th century. (ii, 282, 562)

Add. Ms. 31593. Arias, etc., Porpora, Vinci; 18th century.
(ii, 340, 590)

REEL FORTY FIVE

Add. Ms. 31595. Arias, etc., Hasse, Sarro, Porpora, Duni,
Vinci; 1732 etc. (ii, 261)

Add. Ms. 31596. Arias, etc., Pergolesi, Vinci, Sarro, Feo,
di Capua, Jommelli, G. Scarlatti, Porta; c.1740.
(ii, 268)

Add. Ms. 31597. Arias, etc., Jommelli, di Capua, Perez, Cocchi,
Duni, Pergolesi, Pampani, Pescetti; c.1747-1750. (ii, 276)

REEL FORTY FIVE (cont.)

Add. Ms. 31598. Arias, etc., Pergolesi, Lampugnani,
Galuppi, Conforto, Latilla, Hasse, Conti, Corbisiero,
Terradellas, Abos, Palella, Sciroli, Traetta,
Logroscino, Caputo; after 1751. (ii, 289)

Add. Ms. 31601. Opera extracts, Vinci, Hasse, Pergolesi,
Latilla, Perez, Duni, di Capua, Orlandini, Leo;
after 1739. (ii, 266)

REEL FORTY SIX

Add. Ms. 31602. Opera extracts, Vinci, Hasse, Pergolesi,
Latilla, Perez, Duni, di Capua, Orlandini, Leo;
after 1739. (ii, 266)

Add. Ms. 31603. Arias, etc., Hasse, Pergolesi, Vinci,
Marchitti, Leo, Giai, Jacomelli, Porpora; several
anonymous; mid 18th century. (ii, 286)

Add. Ms. 31604. Arias, etc., Hasse, Vinci, Lampugnani,
Bernasconi, Chiarino; c.1739. (ii, 265, 527)

Add. Ms. 31605. Arias, etc., Vinci, Perez, Leo, Galuppi,
Hasse, Porpora; and part of an English anthem by
W. Mason; early and mid 18th century. (i, 86;
ii, 341)

Add. Ms. 31606. Vinci, Elpidia, opera (?1723); c.1725,
in the hand of J.C. Smith, presumably for London
performance of 1725. (ii, 253)

REEL FORTY SEVEN

Add. Ms. 31608. F. Scarlatti (autograph), Miserere;
1714. (i, 245)

REEL FORTY SEVEN (cont.)

Add. Ms. 31610. Durante (autograph?), Mass in G, motets;
Jommelli, motet; 18th century. (i, 227, 328)

Add. Ms. 31611. Durante, Requiem; late 18th century.
(i, 394)

Add. Ms. 31612. Durante, sacred music; late 18th century.
(i, 199, 447)

Add. Mss. 31613-31614. G. Fenoglio (partly autograph), masses,
motets, etc; after 1734, etc. (i, 201, 228, 239, 247,
329, 465; iii, 324)

REEL FORTY EIGHT

Add. Ms. 31615. G. Fenoglio (partly autograph), masses, motets,
etc; after 1734, etc. (i, 201, 228, 239, 247, 329, 465;
iii, 324)

Add. Ms. 31616. Leo, Miserere; 18th century. (i, 247)

Add. Ms. 31617. Leo, keyboard sonata in C minor; 1783?
vocal exercises; 1756. (ii, 461; iii, 126)

Add. Ms. 31618. Leo, cantatas; 18th century. (ii, 590)

Add. Ms. 31619-31620. Arias, etc., from Leo's Olimpiade
(1737); Pergolesi's Adriano in Siria (1734); Jommelli's
Ezio (1741); G. Scarlatti's Dario, and miscellaneous
arias by Casali, Bernasconi, Sellitti, Leo, Jommelli,
Abos, Carcani, Cocchi, Terradellas, Manna, Pergolesi,
Ciampi, Orlandini, Santarelli, Hasse, G. Scarlatti;
c.1740, for performances in Rome? (ii, 270)

REEL FORTY NINE

Add. Mss. 31621-31623. Arias, etc., from Leo's Olimpiade (1737); Pergolesi's Adriano in Siria (1734); Jommelli's Ezio (1741); G. Scarlatti's Dario, and miscellaneous arias by Casali, Bernasconi, Sellitti, Leo, Jommelli, Abos, Carcani, Cocchi, Terradellas, Manna, Pergolesi, Ciampi, Orlandini, Santarelli, Hasse, G. Scarlatti; c.1740, for performances in Rome? (ii, 270)

REEL FIFTY

Add. Ms. 31624. Arias, etc., from Leó's Olimpiade (1737); Pergolesi's Adriano in Siria (1734); Jommelli's Ezio (1741); G. Scarlatti's Dario, and miscellaneous arias by Casali, Bernasconi, Sellitti, Leo, Jommelli, Abos, Carcani, Cocchi, Terradellas, Manna, Pergolesi, Ciampi, Orlandini, Santarelli, Hasse, G. Scarlatti; c.1740, for performances in Rome? (ii, 270)

Add. Ms. 31625. Leo, motets, arias; Salieri, an aria, anonymous arias; 18th century. (i, 444; ii, 341)

Add. Ms. 31627. Hasse, solo motet; 18th century. (i, 444)

Add. Ms. 31628. Hasse, motets; 18th century. (i, 445)

REEL FIFTY ONE

Add. Ms. 31629. Hasse, Die Pilgrimme auf Golgotha (German version of I Pellegrini al Sepolcro), oratorio; 18th century. (i, 376)

Add. Ms. 31630. Hasse, 12 concertos; c.1760. (iii, 15)

Add. Ms. 31631. "Hasse", Ruggiero amoroso, opera; 18th century. Not apparently by Hasse. (cf. Add.16025)

REEL FIFTY ONE (cont.)

Add. Ms. 31632. Arias, etc., Galuppi, Carcani, Pergolesi, Gluck, Conforto, Perez, Valentino, Cocchi, Puppi; mid 18th century. (ii, 287)

Add. Ms. 31633. Arias, etc., Galuppi, Cocchi, Hasse, Potenza, Perez, J.C. Bach, Jommelli; ?1760s. (ii, 295)

REEL FIFTY TWO

Add. Ms. 31634. Arias, etc., Galuppi, Uttini, Perez, Cocchi, Sabbatini, Giardini, Jommelli, Hasse, Carcani; ?1760s. (ii, 297)

Add. Mss. 31635, 31636. Feo, S. Francesco di Sales, oratorio; 18th century. Part II (31635); complete (31636). (ii, 375)

Add. Ms. 31637. Feo, Mass in C (Kyrie and Gloria), arias, etc., Hasse, Sarro; keyboard sonata, Hasse; 18th century. (i, 228; ii, 342, 590; iii, 130)

REEL FIFTY THREE

Add. Ms. 31638. d'Astorga, cantatas; 18th century. (ii, 82, 591)

Add. Ms. 31659. Pergolesi (?autograph), Salve Regina; c.1736. (i, 436)

Add. Ms. 31660. Pergolesi, La Conversione di S. Guglielmo, oratorio; 18th century. (i, 375)

Add. Ms. 31661. Pergolesi, Mass in F (Kyrie and Gloria); c.1765? (i, 221; iii, 352)

Add. Mss. 31662, 31663. Pergolesi, Stabat Mator in F minor; 18th century. (i, 458)

REEL FIFTY THREE (cont.)

Add. Ms. 31664. Pergolesi, La Serva Padrona, intermezzo (1731); early 18th century. (ii, 283)

Add. Ms. 31666. Motets, Palestrina, Pergolesi, Costanzi (autograph); 1739. Added later, motets, Bainsi; 1832. (i, 297, 351)

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Add. Ms. 31667. Arias, etc., Pergolesi, Perez, Gluck, Jommelli, P. Guglielmi, Sacchini; c.1766. (ii, 300, 591)

Add. Ms. 31742. Arias, etc., anonymous and by Lamparelli (1730), Lotti, Cimarosa, Scolari; 18th century. (ii, 83, 546, 592)

Add. Ms. 32024. Hasse, I Pellegrini, Le Virtu a pie della Croce, oratorios; (1751, 1737); after 1751. (i, 368)

Add. Ms. 32025. Hasse, Demofonte, opera (1748); c.1748. (ii, 277)

Add. Ms. 32026. Hasse, Ciro riconosciuto, opera (1751); c.1751. (ii, 290)

REEL FIFTY FIVE

Add. Ms. 32027. Hasse, Leucippo, opera (1747); c.1747. (ii, 275)

Add. Mss. 32028-32029. Hasse, Alcide al Bivio, opera (1760); c.1760. (ii, 295)

Add. Ms. 32030. Hasse, Romolo ed Ersilia, opera (1765); c.1765. (ii, 300)

REEL FIFTY FIVE (cont.)

Add. Ms. 32031. Extracts from Hasse, L'eroe cinese, opera (1753), for a performance in 1773; c.1773. (ii, 303)

Add. Ms. 32144. Hasse, Antigono, opera (1744); c.1744. (ii, 272)

REEL FIFTY SIX

Add. Ms. 32145. Hasse, Piramo e Tisbe, opera (1769); c.1769. (ii, 301)

Add. Ms. 32146. Hasse, Solimanno, opera (1752); c.1753. (ii, 292)

Add. Ms. 32170. Leo, motets, arias, etc., Porpora, Bertoni; 18th century. (i, 299; ii, 346)

Add. Ms. 32393. Motets, Feo, Martini, Hasse, Mass in D minor; 18th century. (i, 202, 229, 337)

REEL FIFTY SEVEN

Add. Ms. 32431. A. Scarlatti, Harpsichord concertos (harpsichord part); 18th century. (iii, 9)

Add. Ms. 32433. Marcello, O d'immensa pieta, psalm (1724-27); 18th century. (i, 162)

Add. Ms. 32582. Hasse, Artaserse, opera (1730); c.1730. (ii, 259)

Add. Ms. 32583. "Handel", Cesare e Cleopatra, opera; 18th century. Not by Handel. (ii, 346)

REEL FIFTY SEVEN (cont.)

Add. Ms. 32587. Keyboard music, Geminiani (autograph), A. Scarlatti, G.B. Bononcini (part of a fragment of an aria); owned by B. Cooke before 1740. Added later (1840s) glees, W.P. Stevens; piano music, Crotch, Boieldieu (autograph) and J.B. Cramer (autograph). (ii, 47, 119, 446; iii, 118, 145)

REEL FIFTY EIGHT

Add. Ms. 32673. Marcello, duets, trios, etc; 18th century. (ii, 83, 654)

Add. Ms. 34055. Cantatas, Agostini, Gasparini, Zazzera, Gaffi, Giovanni, della Porta, Adami; 1st half of 18th century. (ii, 563)

Add. Mss. 34056, 34057. Cantatas, Caldara, Magini, Mozzi, A. Scarlatti, Amadei, Biffi, Ziani, Chiccheri, Ariosti, Gasparini, Pollarolo, Cesarini; 1st half of 18th century. (i, 174; ii, 507)

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Add. Ms. 34058. Clari, madrigals; after 1743. (ii, 157)

Add. Ms. 34118. A. Scarlatti; Nisi Dominus, motet; 18th-19th century. (i, 135)

Add. Ms. 34298. Arias, etc., A. Scarlatti, Gasparini, Mancini; early 18th century. (ii, 457, 563)

Add. Ms. 36874. Pergolesi, Mass in D; late 18th century copy. (i, 230)

Add. Ms. 37976. A. Scarlatti, L'Olimpia Vendicante, opera; late 17th century.

REEL SIXTY

Add. Ms. 39166. Church music, Feo, Leo; 18th-19th century.

Add. Ms. 39568. Hasse, Artaserse, opera (1730); 18th century.

Add. Ms. 39765. d'Astorga, songs, arias, etc; 18th century.

REEL SIXTY ONE

Add. Ms. 39766. d'Astorga, songs, arias, etc; 18th century.

Add. Ms. 39815. Motets, Asola, Steffani, Martini, C.P.E. Bach, and Traetta; 18th-19th century.

Add. Ms. 40081. Leo, harpsichord music; 1751.

Add. Ms. 49519. Pergolesi, motets; 18th century.

Add. Ms. 54573. Albinoni, Concerti Op. 7; early 18th century.

Printed Book e.29. Ten harpsichord sonatas, anonymous, added at the end of G. Trevisani, Sonate a Violino, e Violoncello, e Cembalo (Brussels, 1706). (ii, 129)

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RM 21 a 16. Hasse, Mass (Gloria, Credo), instrumental parts; 18th century.

RM 21 a 17-26. Hasse, 9 overtures, score and parts; 18th century.

RM 21 b 4-6. Porpora, 6 Concertos; 18th century.

RM 21 b 14. A. Scarlatti (autograph), 12 Sinfonie or Concertos; 1719.

RM 21 b 15. Instrumental parts for some of the music in RM 21 b 14.

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RM 21 c 5-9. Pescetti, overtures; 18th century.

RM 21 c 10-15. Anonymous, Concertos; 18th century.

RM 21 f 18. Hasse, Te Deum; 1778

RM 22 a 1. C. Ambrosio, sonata; 18th century.

RM 22 a 7. d'Astorga, Stabat Mater, motet; 18th century.

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RM 22 a 8-10. d'Astorga, three volumes of cantatas etc;
18th century.

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RM 22 c 28. Concertos, Valentini, Vivaldi, etc; 18th
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RM 22 d 6. Sammartini, ballets; also a pastoral by
Frederic Prince of Wales; 18th century.

RM 22 d 7-9. Sammartini, ballets; 18th century.

RM 22 d 11. Sammartini, ballets; 18th century.

RM 22 d 24-25. Hasse, arias, etc; 18th century.

RM 22 e 1-6. Hasse, Symphony in D; apparently another
symphony, also in D, by ?Porpora; score and parts;
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RM 22 e 7-12. Hasse, Symphony in G; Overture in D;
score and parts; 18th century.

RM 22 e 13. Hasse, La Virtu della Croce, cantata; 18th
century.

RM 22 e 14-16. Hasse, La Didone, opera; 18th century.

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RM 22 e 17. Hasse, L'Ezio, opera; 18th century.

RM 22 e 18. Hasse, Il Siroe, opera; 18th century.

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RM 22 e 19. Hasse, L'Olimpiade, opera; 18th century.

RM 22 g 9. Leo, cantatas, arias; etc; 18th century.

RM 22 g 10. Leo, Il Castello d'Atlante, opera; 18th century.

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RM 22 g 11. Leo, Il Siface, opera; 18th century.

RM 22 g 12-13. Leo, Amor vuol sofferenza; 18th century.

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RM 22 g 14-16. Leo, Lucio Papirio, opera; 18th century.

RM 22 g 17. Leo, L'Olimpiade, opera; 18th century.

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RM 22 m 4. Pergolesi, mass; 18th century.

RM 22 m 5. Pergolesi, Stabat Mater, motet; 18th century.

RM 22 m 6. Pergolesi, Il Pentimato, oratorio; 18th century.

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RM 22 m 7. M. Perla, songs; 18th century.

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RM 23 a 10-12. Porpora, Festa de Imeneo; 18th century.

RM 23 b 8. Sammartini, 12 concertos; 18th century; parts.

RM 23 b 9-20. Another set of parts of Sammartini, 12 concertos.

RM 23 b 21. Sammartini, The Judgement of Paris; 18th century.

RM 23 b 22. Another copy of Sammartini's Judgement of Paris.

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RM 23 b 27. D. Scarlatti, cantatas; 18th century.

RM 23 b 28. A. Scarlatti, Tigrane, opera; 18th century.

RM 23 c 2-4. Vinci, Artaserse, opera (1730); 18th century.

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RM 23 c 5-7. Vinci, Artaserse, another copy.

RM 23 c 8-9. Vinci, Alessandro nell' Indie opera (1730);
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RM 23 c 10. Vinci, Alessandro nell' Indie, opera (1730);
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RM 23 c 16. Opera extracts, Feo, Sarro, Pergolesi; 18th
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RM 23 c 17. Arias etc., Pergolesi, Cimarosa, Paisiello;
18th century.

RM 23 d 7. Leo, Miserere; Pergolesi, Miserere; 18th
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RM 23 d 9. Arias etc., Bioni, Hasse, Paradisi, Sammartini,
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RM 23 d 11-15. Anonymous, miscellaneous arias; 18th
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RM 24 g 1. G. Cola, Il Davide, oratorio; 18th century.

RM 24 g 12. A. Maccari, arias; c.1744.

RM 24 i 1. Leo, arias, etc; 18th century.

RM 24 i 13. Sonatas and concertos, Costanzi, Poretti,
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RM - Royal Music

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