

Italian Music Manuscripts in the British Library

A Listing and Guide
to Section C: c.1740-c.1770
Parts One, Two and Three
of the Research Publications Collection

Compiled by Professor Roger Bray
University of Lancaster

Italian Music Manuscripts
in the British Library

This Listing and Guide is issued with
Section C: 1740-1770, Parts 1-3
of the Research Publications Edition

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ITALIAN MUSIC MANUSCRIPTS
IN THE BRITISH LIBRARY

A Listing and Guide to
Section C: c.1740-1770
Parts One, Two, Three
of the Research Publications
Microform Edition

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PUBLISHER'S NOTE

Italian Music Manuscripts in the British Library, c.1640-c.1820 is a major series from Research Publications (incorporating Harvester Microform). It is a substantial body of manuscript material documenting musical developments in Italy over two centuries.

This project complements and does not duplicate the separate project covering the Music Manuscript Collection of the British Library, London (Series Four of the Unpublished Music Manuscripts from the Great English Collections).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. 1720-1740; Section C- Italian Music Manuscripts, c. 1740-1770; Section D- Italian Music Manuscripts, c. 1770-1820. Professor Roger Bray of the University of Lancaster, Editor of this project, provides a brief description of each section in his Introduction.

A hard-copy guide is provided for each section. The first covers the three parts of Section A, the second the four parts of Section B, and the third the three parts of Section C. The three parts of Section C are divided as follows: Part One contains selected manuscripts from the Egerton Collection and Additional Mss 11589-16141. Part Two consists of manuscripts from Additional Mss 16142-56253. Part Three contains manuscripts from the Royal Music Collection, 21.a.5.-24.f.3.

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.

The central years of the eighteenth century which concern this section of the programme were dominated musically by opera, and no less than 17 complete manuscript opera scores by the prolific Jommelli alone are reproduced here. Baldassare Galuppi, best known for his opera buffa collaborations with Goldini, is also well represented, with scores of their Filosofo Do Campagna and Diavolessa at Add. ms. 16141 and R.M.22.c. 14-19.

Perhaps the best known composer documented here however was German born: Johann Christian Bach. Through Section C we can trace his development from early liturgical works (5 in autograph) while he was organist of Milan Cathedral, to his operatic works commissioned in Turin, including the full autograph of his first opera Artaserse of 1761 (at R.M.22-a. 18-20).

The Guide accompanying this programme provides a Contents of Reels for all three parts of Section C, together with an Index of Names and Composers and full catalogue entries as described. 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.

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 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. Berenclof, and his father, and several manuscripts in the hand of H. Needler (Additional 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 Jeptha, (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 27 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, Prescetti, 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, Imenio e Venare 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 Zingraelli'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 Contratato, 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, Elizabetha 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 Orasi e Criazi. There are also 3 operas by Salieri (Axur, La Secchia Rapita, Palmia), 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. 1740-c.1770
IN THE BRITISH LIBRARY, LONDON

Section C: Music Manuscripts c. 1740-1770

Part One: Manuscripts from Egerton and Additional
Manuscripts 11589-16141

CONTENTS OF REELS

The manuscripts included in Part One of Italian Music
Manuscripts c. 1740-1770 are reproduced in numerical
order within the collections.

REEL ONE Egerton Ms. 2451
 Egerton Ms. 3146
 Egerton Ms. 3685
 Egerton Ms. 3686
 Egerton Ms. 3687

REEL TWO Egerton Ms. 3688
 Add. Ms. 11589
 Add. Ms. 11590
 Add. Ms. 11591
 Add. Ms. 14136

REEL THREE Add. Ms. 14137
 Add. Ms. 14138
 Add. Ms. 14139

REEL FOUR Add. Ms. 14140
 Add. Ms. 14141
 Add. Ms. 14142

REEL FIVE Add. Ms. 14143
 Add. Ms. 14152
 Add. Ms. 14153
 Add. Ms. 14154

REEL SIX Add. Ms. 14155
 Add. Ms. 14156
 Add. Ms. 14157
 Add. Ms. 14158

REEL SEVEN Add. Ms. 14159
 Add. Ms. 14160
 Add. Ms. 14162
 Add. Ms. 14190

REEL EIGHT Add. Ms. 14193
 Add. Ms. 14194

REEL NINE Add. Ms. 14205
 Add. Ms. 14208
 Add. Ms. 14223

REEL TEN Add. Ms. 14236
 Add. Ms. 14241
 Add. Ms. 14402
 Add. Ms. 15987

REEL ELEVEN Add. Ms. 16014
 Add. Ms. 16015

REEL TWELVE Add. Ms. 16018
 Add. Ms. 61019

REEL THIRTEEN Add. Ms. 16020
 Add. Ms. 16 029

REEL FOURTEEN Add. Ms. 16030
 Add. Ms. 16031
 Add. Ms. 16032
 Add. Ms. 16033

REEL FIFTEEN Add. Ms. 16034
 Add. Ms. 16035
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 Add. Ms. 16038
 Add. Ms. 16039

REEL SIXTEEN Add. Ms. 16040
 Add. Ms. 16041
 Add. Ms. 16042

CONTENTS OF REELS IN PART ONE

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REEL SEVENTEEN

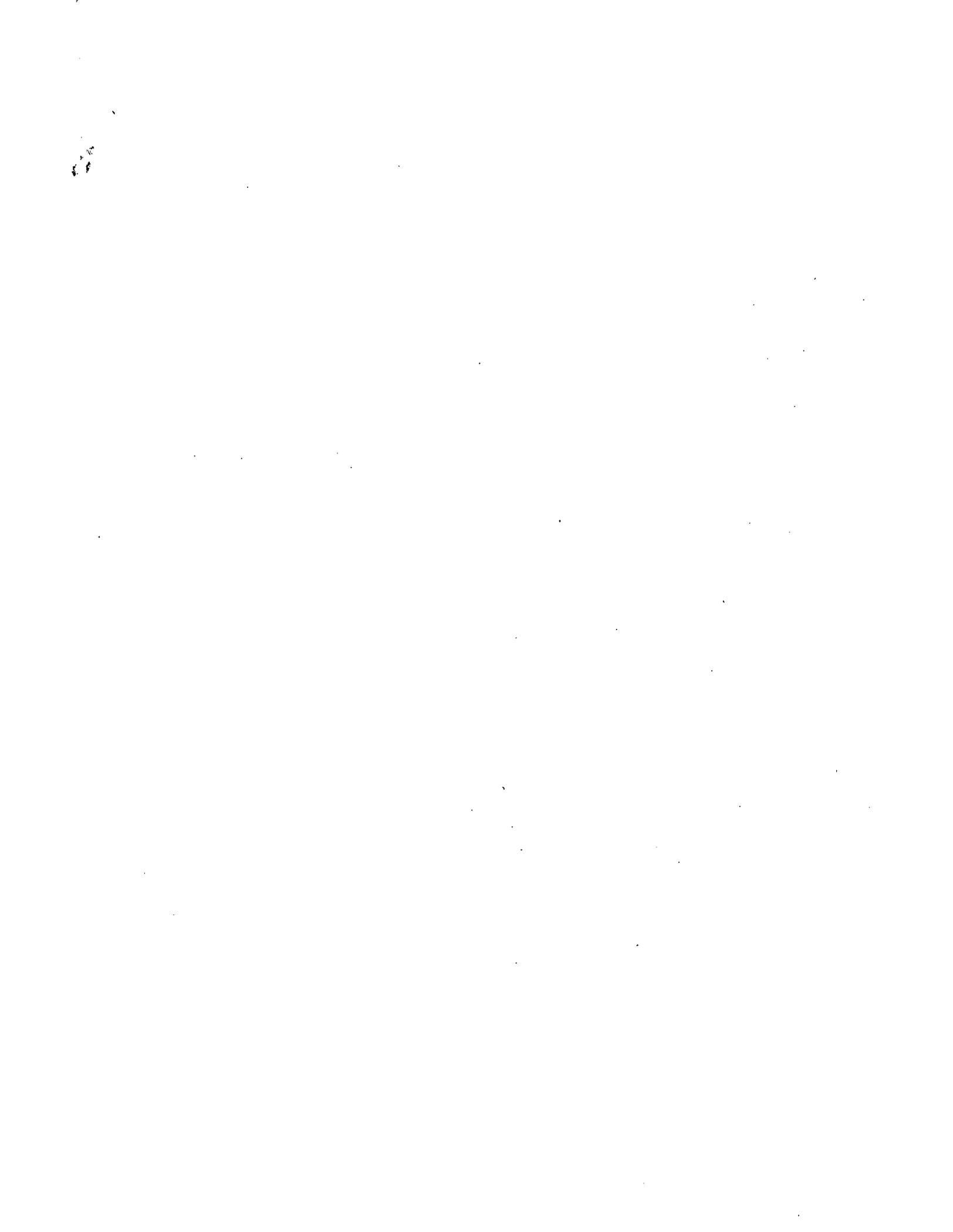
Add. Ms. 16093
Add. Ms. 16094
Add. Ms. 16095

REEL EIGHTEEN

Add. Ms. 16096
Add. Ms. 16097
Add. Ms. 16098
Add. Ms. 16099
Add. Ms. 16100

REEL NINETEEN

Add. Ms. 16101
Add. Ms. 16116
Add. Ms. 16131
Add. Ms. 16141



ITALIAN MUSIC MANUSCRIPTS c. 1740-1770
IN THE BRITISH LIBRARY, LONDON

Section C: Music Manuscripts c. 1740-1770

Part Two: Manuscripts from Additional Manuscripts
16142-56253

CONTENTS OF REELS

The manuscripts included in Part Two of Italian Music Manuscripts c. 1740-1770 are reproduced in numerical order within the collections.

REEL TWENTY

Add. Ms. 16142
Add. Ms. 16143
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Add. Ms. 16146

REEL TWENTY-ONE

Add. Ms. 16147
Add. Ms. 16156
Add. Ms. 16159

REEL TWENTY-TWO

Add. Ms. 24290
Add. Ms. 24291
Add. Ms. 24292
Add. Ms. 24295

REEL TWENTY-THREE

Add. Ms. 24306
Add. Ms. 24310
Add. Ms. 29293
Add. Ms. 29428
Add. Ms. 29482
Add. Ms. 29483
Add. Ms. 29965
Add. Ms. 30973

REEL TWENTY-FOUR

Add. Ms. 31154
Add. Ms. 31554
Add. Ms. 31594
Add. Ms. 31609
Add. Ms. 31639
Add. Ms. 31642

REEL TWENTY-FIVE

Add. Ms. 31643

Add. Ms. 31644

Add. Ms. 31645

Add. Ms. 31646

REEL TWENTY-SIX

Add. Ms. 31647

Add. Ms. 31651

Add. Ms. 31652

REEL TWENTY-SEVEN

Add. Ms. 31653

Add. Ms. 31654

Add. Ms. 31655

REEL TWENTY-EIGHT

Add. Ms. 31657

Add. Ms. 31668

Add. Ms. 31672

Add. Ms. 31673

Add. Ms. 31674

REEL TWENTY-NINE

Add. Ms. 31675

Add. Ms. 31681

REEL THIRTY

Add. Ms. 31682

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Add. Ms. 31684

Add. Ms. 31685

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Add. Ms. 31687

REEL THIRTY-ONE

Add. Ms. 31688

Add. Ms. 31689

Add. Ms. 31690

REEL THIRTY-TWO

Add. Ms. 31691

Add. Ms. 31692

Add. Ms. 31699

Add. Ms. 31703

Add. Ms. 31704

REEL THIRTY-THREE

Add. Ms. 31717
Add. Ms. 31758
Add. Ms. 31762
Add. Ms. 32033
Add. Ms. 32034
Add. Ms. 32061

REEL THIRTY-FOUR

Add. Ms. 32062
Add. Ms. 32063
Add. Ms. 32169

REEL THIRTY-FIVE

Add. Ms. 32392
Add. Ms. 32395
Add. Ms. 32460
Add. Ms. 33598

REEL THIRTY-SIX

Add. Ms. 33952
Add. Ms. 34279
Add. Ms. 35121
Add. Ms. 56102
Add. Ms. 56253



ITALIAN MUSIC MANUSCRIPTS c.1740-1770
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Section C: Music Manuscripts c. 1740-1770

Part Three: Manuscripts from the Royal Music Collection
21 a 5 - 24 f 3

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21 a 8
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REEL THIRTY-EIGHT

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22 a 11
22 a 12
22 a 13
22 a 14

REEL THIRTY-NINE

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22 a 16
22 a 17
22 a 18
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22 c 5

REEL FORTY

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22 c 10
22 c 11
22 c 12
22 c 13

REEL FORTY-ONERoyal Music

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22 c 17
22 c 18
22 c 19
22 c 20
22 c 21
22 c 22
22 c 23

REEL FORTY-TWO

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22 c 25
22 c 26
22 c 27
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22 d 2
22 d 3
22 d 4
22 d 15

REEL FORTY-THREE

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22 d 18

REEL FORTY-FOUR

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22 d 21

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22 d 23
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REEL FORTY-SEVEN

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22 e 32
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REEL FORTY-EIGHTRoyal Music

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22 f 5
22 f 6
22 f 7
22 f 8

REEL FORTY-NINE

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REEL FIFTY-ONE

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22 g 1
22 g 2

REEL FIFTY-TWO

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22 g 4
22 g 5
22 g 8
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22 g 22
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REEL FIFTY-THREE

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23 a 15(1-3)
23 b 29
23 b 30
23 d 1

REEL FIFTY-FOUR

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REEL FIFTY-FIVERoyal Music

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23 d 18
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REEL FIFTY-SIX

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REEL FIFTY-SEVEN

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24 f 3

LISTING OF MANUSCRIPTS IN PART ONE

The manuscripts included in Part One of Italian Music Manuscripts c. 1740-1770 are reproduced in numerical order within the collections.

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

REEL ONE

Egerton 2451. Perez, Durante, Jannaconi etc. Motets,
Church Music. 18th Century.

Egerton 3146. G Scarlatti: Autograph, La Clemenza di Tito.

Egerton 3685. J.C.Bach: Temistiole, extracts.

Egerton 3686. J.C.Bach: Catone in Utica, extracts.

Egerton 3687. J.C. Bach: Alessandro nel' Indie, extracts.

REEL TWO

Egerton 3688. J.C. Bach: Artaserse, extracts.

Add. Ms. 11589. Sala: Regole del Contrappunto pratico(I),
copied by Burney. c. 1800. (i, 317; ii, 327, 385)

Add. Ms. 11590. Sala: Regole del Contrappunto pratico(II),
copied by Burney. c. 1800. (i, 122; ii, 327)

Add. Ms. 11591. Sala: Regole del Contrappunto pratico(III),
copied by Burney. c. 1800. (i, 122; ii, 314, 315, 576)

REEL TWO(cont.)

Add. Ms. 14136. Jommelli: sacred music-La Passione di Gesu Christo. (i, 367)

REEL THREE

Add. Ms. 14137. Jommelli: Te Deum, motets. Late 18th Century. (i, 332, 247, 445, 461)

Add. Ms. 14138. Jommelli: Mass in D/Requiem in E^b. Late 18th Century. (i, 393, 228)

Add. Ms. 14139. Jommelli: Mass in F(1745). misere etc. Early 19th Century. (i, 231, 250, 342, 451)

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Add. Ms. 14140. Jommelli: Te Deum, motets etc. Early 19th Century. (i, 451, 343, 462)

Add. Ms. 14141. Jommelli: motets. (i, 332-3, 248)

Add. Ms. 14142. Jommelli: Magnificat, motets etc. Early 19th Century. (i, 343, 209)

REEL FIVE

Add. Ms. 14143. Jommelli: Dixit Dominus. (i, 333)

Add. Ms. 14152. Cafaro: Fulgete sidera, motet. Autograph. 1750 (i, 301)

REEL FIVE(cont.)

Add. Ms. 14153. Cafaro: Autograph. Motets, solo motets etc. 1759. (i, 302, 438; ii, 595, 351, 462)

Add. Ms. 14154. Cafaro: Autograph. Motets, solo motets etc. 1759. (i, 458, 302, 438)

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ADD. Ms. 14155. Cafaro: Mass in C. Autograph. 1786. (i, 224)

Add. Ms. 14156. Cafaro: Surge Amica. (i, 302)

Add. Ms. 14157. Jommelli: Opera Extracts etc. 18th Century. (i, 374; ii, 88, 326, 581)

Add. Ms. 14158. Di Mago: Cantata, Mass, motets etc. 18th Century. (i, 446-447, 333, 225)

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Add. Ms. 14159. Di Mago: Cantatas, 1752/63. (i, 437; ii, 294, 581)

Add. Ms. 14160. Cafaro: Fulgete Sifera, Part-Autograph. c. 1750. (i, 301)

Add. Ms. 14162. Bertoni&Auletta: motets, opera extracts etc. Part Autograph. (i, 334, 447, 322; ii, 291, 171)

Add. Ms. 14190. Perez: Miserere, Cataro Cantata etc. (i, 235, 248; ii, 195, 582)

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Add. Ms. 14193. Bartolo, Fiorini & Mancini: Motets.
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Add. Ms. 14194. Bencini, Bertoni & Conotanzi: Motets.
(i, 238, 362, 252)

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(ii, 262)

Add. Ms. 14208. G.B. Martini: Arias, opera extracts.
(ii, 6, 79, 178, 328, 568)

Add. Ms. 14223. Galuppi, Hasse & Lecce. Opera extracts,
duets etc. (ii, 66, 284, 556)

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Add. Ms. 14241. Contumacci: Solfeggi, vocal exercises.
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1774. (ii, 303)

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Add. Ms. 16032. Jommelli: Caio Mario, (III).
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Add. Ms. 16033. Jommelli: Temistocle.
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Add. Ms. 16034. Jommelli: L'Artaserse, (I).
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Add. Ms. 16035. Jommelli: L'Artaserse, (II).
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Add. Ms. 16036. Jommelli: L'Artaserse, (III).
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Add. Ms. 31647. Galuppi: Opera Arias, c. 1748-63. (ii, 277)

Add. Ms. 31651. Traetta, Jommelli, Perez etc. Opera Arias. (ii, 298, 591)

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Add. Ms. 31655. Abos, Leo, Ciampi, Jommelli etc. Opera Arias etc. (ii, 275)

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Add. Ms. 31673. Gluck: Orfeo ed Euridice. 2nd copy. (ii, 437)

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Add. Ms. 31692. Jommelli: arias from L'Olimpiade & opera extracts. (ii, 345, 592)

Add. Ms. 31699. Constanzi: Christmas Cantata.
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Add. Ms. 32033. Dothel: Sonatas, Bosi, Dothel: Flute Duets.
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Add. Ms. 32034. Negri: Mass in D. Late 18th Century.
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Add. Ms. 32061. Perez: Demetrio, I. (1766 version).
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Add. Ms. 32062 Perez: Demetrio, II.
(ii, 300)

Add. Ms. 32063. Perez: Demetrio, III.
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Add. Ms. 32169. Fiorini, Fux etc: Exaltate Dominum, Motet
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(i, 329, 364-365; ii, 83, 382; iii, 247)

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(i, 363, 448, 463)

Add. Ms. 32460. Veracini: Adriano in Siria.
(ii, 346)

Add. Ms. 33598. Perez: Responsori dei Morti.
(i, 330)

REEL THIRTY-SIX

Add. Ms. 33952. Vallotti: Dies Irae.
(i, 330)

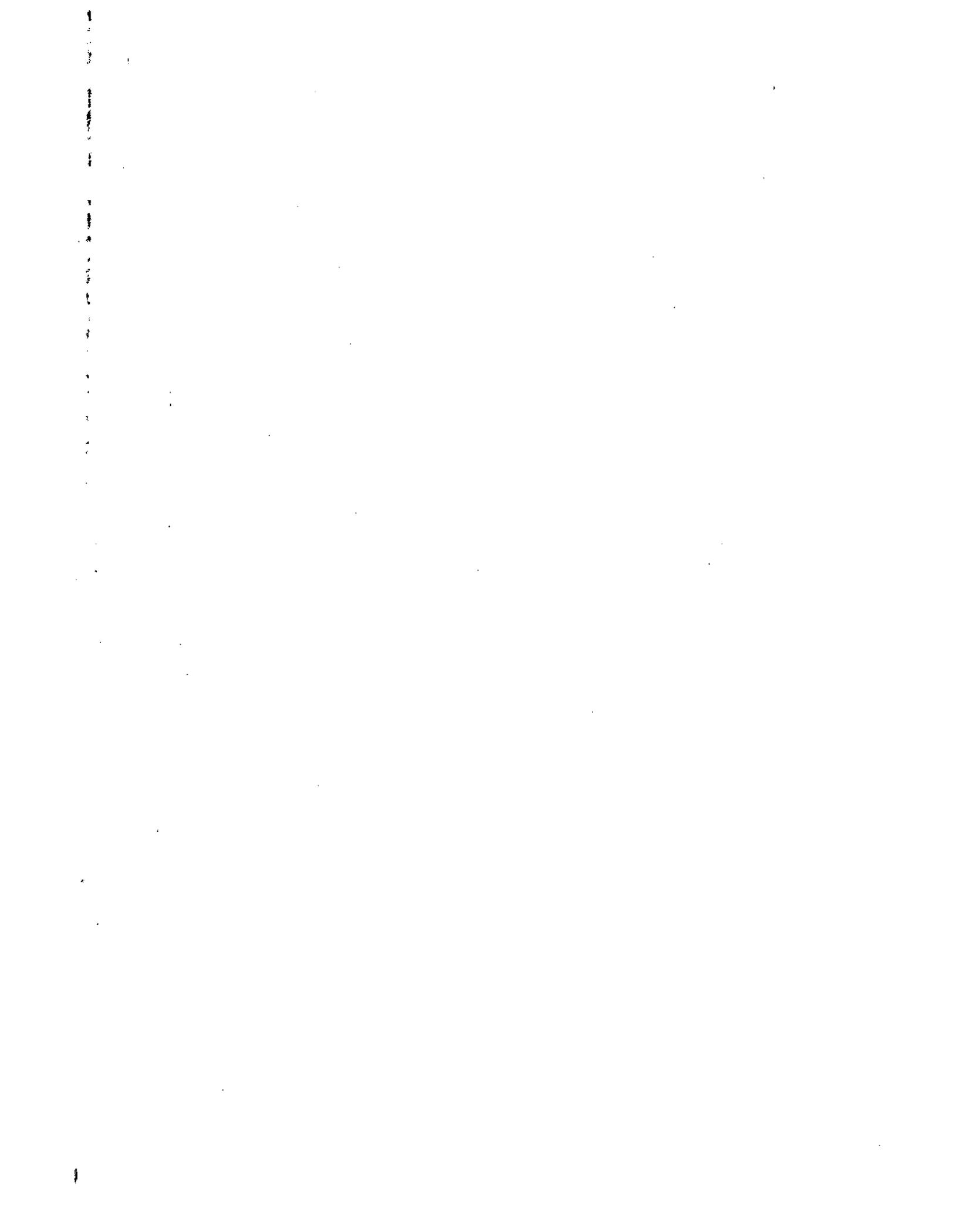
Add. Ms. 34279 A. Zingoni, Bassani, etc: Sacred Music.
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Add. Ms. 35121. Galuppi: Arias, opera extracts.
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Add. Ms. 56253. Anon: Italian Songs.



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RM 21 a 6. J.C. Bach: Concerti.

RM 21 a 7. J.C. Bach: Concerti.

RM 21 a 8. J.C. Bach: Concerti.

RM 21 a 11. J.C. Bach: Carattaco(opera), Part I.

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RM 21 a 12.J.C. Bach: Carattaco (opera), Part II

RM 21 g 22. Perez: Arias

RM 22 a 6. Araja: La Semiramide Riconosciuta.

RM 22 a 11.J.C. Bach: Magnificat. Autograph. 1758

RM 22 a 12. J.C. Bach: Magnificat. Autograph. 1760

RM 22 a 13. J.C. Bach: Magnificat. Autograph. 1758

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RM 22 a 14. J.C. Bach: Te Deum. Autograph. 1758

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Rm 22 a 15. J.C. Bach: Te Deum. Autograph. 1762

RM 22 a 16. J.C. Bach: Birthday Ode for Queen Charlotte.
('Happy Morn'). 1761

RM 22 a 17. J.C. Bach: Ode on the Marriage of Queen Charlotte.
Autograph.

RM 22 a 18. J.C. Bach: Artaserse, 1. 1761

RM 22 a 19. J.C. Bach: Artaserse, 2. 1761

RM 22 a 20. J.C. Bach: Artaserse, 3. 1761

RM 22 c 5. Cavaliere De Filistri: La Fortuna e La Costanza

REEL FORTY

RM 22 c 9. Galuppi: Opera Extracts.

RM 22 c 10. Galuppi: Opera Extracts.

RM 22 c 11. Galuppi: L'Antigono, 1

RM 22 c 12. Galuppi: L' Antigono, 2

RM 22 c 13. Galuppi: L'Antigono, 3

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- RM 22 c 14. Galuppi: La Diavolessa, score
- RM 22 c 15. Galuppi: La Diavolessa, score
- RM 22 c 16. Galuppi: La Diavolessa, score
- RM 22 c 17. Galuppi: La Diavolessa, parts
- RM 22 c 18. Galuppi: La Diavolessa, parts
- RM 22 c 19. Galuppi: La Diavolessa, parts
- RM 22 c 20. Galuppi: Il Filosofo in Campania, score
- RM 22 c 21. Galuppi: Il Filosofo in Campania, score
- RM 22 c 22. Galuppi: Il Filosofo in Campania, score
- RM 22 c 23. Galuppi: Il Filosofo in Campania, parts

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- RM 22 c 24. Galuppi: Il Filosofo in Campania, parts
- RM 22 c 25. Galuppi: Il Filosofo in Campania, parts
- RM 22 c 26. Galuppi: Il Filosofo in Campania, parts
- RM 22 c 27. Galuppi: Il Filosofo in Campania, parts
- RM 22 d 1. Galuppi: Il Siroe (opera), 1
- RM 22 d 2. Galuppi: Il Siroe, 2

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RM 22 d 15. Guglielmi, P: Debora e Sisara

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RM 22 d 16. Guglielmi, P: Debora e Sisara

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RM 22 d 18. Guglielmi, &PC: Opera extracts

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RM 22 d 20. Guglielmi, P&PC: Opera extracts

RM 22 d 21. Guglielmi, P&PC: Opera extracts

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RM 22 d 23. Guglielmi, P&PC: Opera extracts

RM 22 e 24. Jommelli: Armida, 1

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RM 22 e 27. Jommelli: L'Astianette, 2

RM 22 e 28. Jommelli: L'Astianette, 3

RM 22 e 29. Jommelli: Betulia Liberata (sacred cantata)

RM 22 e 30. Jommelli: Il Creso, 1

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RM 22 e 32. Jommelli: Il Creso, 3

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RM 22 f 2. Jommelli: L'Ezio, I

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- RM 22 f 4. Jommelli: L'Ezio, III
- RM 22 f 5. Jommelli: Il Tito Manilo, I. (Opera, 1743)
- RM 22 f 6. Jommelli: Il Tito Manilo, II.
- RM 2 f 7. Jommelli: Il Tito Manilo, III.
- RM 22 f 8. Jommelli: various arias & opera extracts.

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- RM 22 f 9. Jommelli: various arias & opera extracts.
- RM 22 f 10. Jommelli: various arias & opera extracts.
- RM 22 f 11. Jommelli: various arias & opera extracts.
- RM 22 f 12. Jommelli: Caio Mario, I. (Opera, 1746)

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- RM 22 f 13. Jommelli: Caio Mario, II. (Opera, 1746)
- RM 22 f 14. Jommelli: Caio Mario, III. (Opera, 1746)
- RM 22 f 15. Jommelli: Caio Mario, (another copy)
- RM 22 f 16. Jommelli: Caio Mario, (another copy)

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RM 22 f 17. Jommelli: Caio Mario, (another copy)

RM 22 f 18. Jommelli: L' Ifigenia, I. (Opera 1751)

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RM 2 f 19. Jommelli: L'Ifigenia, II. (Opera 1751)

RM 22 f 20. Jommelli: L'Ifigenia, III. (Opera 1751)

RM 22 f 21. Jommelli: L'Isacco, (Oratorio). 7142.

RM 22 g 1. Jommelli: Te Deum.

RM 22 g 2. Jommelli: La Passione.

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RM 22 g 3. Jommelli: I'L Ciro Riconosciuto, I. (Opera, 1744).

RM 22 g 4. Jommelli: I'L Ciro Riconosciuto, II.

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RM 22 g 8. Lanzetti: Cello Sonatas.

RM 22 g 21. Mazzoni: Laudate Pueri Dominum.

RM 22 g 22. Mazzoni: Dixit Dominus.

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RM 23 a 15. Fonseca: Serse, II. Opera extracts.

RM 23 a 15. Fonseca: Serse, III. Opera extracts.

RM 23 b 29. Anon: Tisbe(opera), fragments.

RM 23 b 30. Anon: untitled opera.

RM 23 d 1. Jommelli & Leo: Arias.

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RM 23 d 3. Di Capua, Conforti, Moneta etc: Arias.

RM 23 d 4. Hasse, Porpora, Porta etc: Arias.

Rm 23 d 5. Andreozzi, J.C. Bach, Cimarosa etc: Arias.

RM 23 d 16. Borgo, Cancani, Cafaro etc: Arias.

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RM 23 d 18. Abos: Arias, post 1752.

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RM 23 d 20. Abos, di Capua, Casali etc: Arias.

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Rm 23 e 4. Cafaro, Orgitano, Sabbatini etc: Arias.

RM 23 e 5. Alberhgi, Bertoni, Cafaro etc: Arias.

RM 23 e 6. Jommelli, Scarlatti etc: Arias.

REEL FIFTY-SEVEN

RM 23 e 7. Aurisicchio, Garzia etc: Arias.

RM 23 e 8. Bruni, Casali, Conti etc, 30 composers in all.
Seven part books: vocal, flauti, corno primo, corno secundo,
violino primo, violino secundo, viola.

REEL FIFTY-EIGHT

RM 23 e 9. Galuppi, Gluck etc: Arias, in four part books:
vocal parts, violino primo, violino secundo, viola.

REEL FIFTY-EIGHT(cont.)

RM 23 e 10. Casali, Galuppi etc: Arias, in eight volumes:
vocal; flute 1^{mo} & 2^{de} 'traverso'; oboe 1^{mo} & 2^{do}; corno primo;
corno secundo; violino primo; violino secundo; viola.

REEL FIFTY-NINE

RM 23 e 11. Christiani & Jommelli: Arias in six part books:
vocal score; traverso primo; traverso secundo; violino primo;
violino secundo; viola.

RM 23 f 1. Jommelli: Arias.

RM 24 a 6. Jommelli: Motets.

REEL SIXTY

RM 24 a 8. Felici: Cantata, and 18th Century copies of
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RM 24 f 3. Borgo, Gluck: Arias and Opera Extracts.

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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

RM - Royal Music

Pr Bk This is not a collection reference or call-mark and it simply indicates that the item is part of the printed book section.

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- FUX, Add.32169
- GALUPPI, Add.14223, Add.14402, Add.16141, Add.31594, Add.31639,
Add.31643, Add.31644, Add.31645, Add.31646, Add.31647,
Add.31654, Add.31656, Add.31654, Add.31656, Add.35121
RM.22.c.9, RM.22.c.10, RM.22.c.11, RM.22.c.12,
RM.22.c.13, RM.22.c.14, RM.22.c.15, RM.22.c.16,
RM.22.c.17, RM.22.c.18, RM.22.c.19, RM.22.c.20,
RM.22.c.21, RM.22.c.22, RM.22.c.23, RM.22.c.24,
RM.22.c.25, RM.22.c.26, RM.22.c.27, RM.22.d.1,
RM.22.d.2, RM.22.d.3
- GLUCK, Add.16014, Add.16015, Add.30973, Add.31672, Add.31673,
Add.31674, RM.24.f.3
- GRANONI, RM.22.d.4
- GUGLIELMI, P, Add.16018, Add.16019, Add.16020, Add.31704,
RM.22.d.15, RM.22.d.16, RM.22.d.17, RM.22.d.20,
RM.22.d.21, RM.22.d.22, RM.22.d.23
- GUGLIELMI, P.C., RM.22.d.18, RM.22.d.19, RM.22.d.20, RM.22.d.21,
RM.22.d.22, RM.22.d.23
- HASSE, Add.14223
- HAYDN, J.M., Add.31642

- JOMMELLI, Add.14136, Add.14137, Add.14138, Add.14139,
Add.14140, Add.14141, Add.14142, Add.14143,
Add.14157, Add.16029, Add.16030, Add.16031,
Add.16032, Add.16033, Add.16034, Add.16035,
Add.16036, Add.16037, Add.16038, Add.16039,
Add.16040, Add.16041, Add.16042, Add.24306,
Add.29965, Add.31651, Add.31652, Add.31653,
Add.31654, Add.31655, Add.31681, Add.31682,
Add.31683, Add.31684, Add.31685, Add.31686,
Add.31687, Add.31688, Add.31689, Add.31690,
Add.31691, Add.31692, RM.22.e.24, RM.22.e.25,
RM.22.e.26, RM.22.e.27, RM.22.e.28, RM.22.e.29,
RM.22.e.30, RM.22.e.31, RM.22.e.32, RM.22.f.1,
RM.22.f.2, RM.22.f.3, RM.22.f.4, RM.22.f.5,
RM.22.f.6, RM.22.f.7, RM.22.f.8, RM.22.f.9,
RM.22.f.10, RM.22.f.11, RM.22.f.12, RM.22.f.13,
RM.22.f.14, RM.f.15, RM.22.f.16, RM.22.f.17,
RM.22.f.18, RM.22.f.19, RM.22.f.20, RM.22.f.21,
RM.22.g.1, RM.22.g.2, RM.22.g.3, RM.22.g.4,
RM.22.g.5, RM.23.d.1, RM.23.f.1, RM.24.a.6,
RM.24.d.19
- LAMPUGNANI, Add.31657
- LANZETTI, RM.22.g.8
- LATILLA, Add.24290
- LATILLA, G. Add.14205
- LEO, Add.31655, RM.23.d.1
- MARTINI, G.B. Add.14208, Add.31675
- MAZZONI, RM.22.g.21, RM.22.g.22
- MELI, RM.24.a.8
- NEGRI, Add.32034
- PEREZ, Add.14190, Add.16093, Add.16094, Add.16095,
Add.16096, Add.16097, Add.16098, Add.16099,
Add.16100, Add.16101, Add.31651, Add.31652,
Add.31653, Add.31654, Add.31668, Add.32061,
Add.32062, Add.32063, Add.33598, Eg.2451,
RM.21.g.22, RM.22.m.3
- PERGOLESI, Add.29965

RUST, Add.16159

SACCHINI, Add.31674

SALA, Add.11589, Add.11590, Add.11591

SALVATORE, Add.32392

SCARLATTI, G . Eg.3146

TARTINI, Add.29428, Add.31609

TESSARINI, Add.31609

TRAETTA, Add.31154, Add.31651, Add.31652, Add.31653, Add.31657,
RM.23.d.3

TRAJETTA, Add.16131

VALLOTTI, Add.33952

VENTO, Add.31758

VERACINI, Add.32460

ZINGONI, Add.34279