

The background of the entire page is a handwritten musical score on aged paper. It features multiple staves of music with various notes, rests, and clefs. German lyrics are written below the staves. The text is centered over the middle of the page.

**TRANSCRIPTS OF
DRAMATIC MUSICAL WORKS
IN FULL SCORE**

**AT
THE LIBRARY OF CONGRESS
MUSIC DIVISION**

Compiled by

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**A BIBLIOGRAPHY OF
TRANSCRIPTS OF DRAMATIC MUSICAL WORKS IN FULL SCORE
AT THE LIBRARY OF CONGRESS**

This bibliography comprises close to 700 transcripts of dramatic musical works in full score copied from original music manuscripts and early imprints for the Library of Congress's Music Division between 1903 and 1939. The original sources were located in over three dozen European libraries in Austria, Belgium, France, Great Britain, Germany, Hungary, Italy and Russia. The majority of the operas cited in this document date from the seventeenth and eighteenth centuries; about fifteen percent are reproductions of nineteenth-century works. Also included in this bibliography are transcripts of incidental music for dramas, melodramas, ballets, and pantomimes (see Appendix B). Finally, Appendix C comprises a short list of instrumental works, mostly for viola da gamba, that were transcribed over a two-year period when the parameters of this project were provisionally broadened.

In 1902, a new set of guidelines for the systematic development of the newly-reorganized Music Division's collections was instituted: opera immediately received a considerable share of attention because, "the peculiar condition of opera in the United States seemed to demand that a center of reference and research be created for the students of opera." [Oscar Sonneck, *Dramatic Music: Catalogue of Full Scores...*, 1908] Accordingly, a series of "want lists" were compiled; however, when it was determined after a comprehensive search that hundreds of items included on the Music Division's desiderata list for operas in full score were unprocurable in manuscript or print versions, the option of contracting copyists to generate transcripts was explored. Efforts to identify the locations of cities and libraries that held exact versions of the extant scores, and then to negotiate copying permissions, costs and terms were initially led by Music Division chief Oscar G. T. Sonneck (1873-1928) with the full support and assistance of Herbert Putnam (1861-1955), then the Librarian of Congress, as well as with authoritative suggestions from Prof. Dr. Hermann Kretzschmar (1848-1924), one of the most distinguished German music historians of his time. It was the goal of these visionaries to organically "build up, as it were, a museum of operatic history. . . a comprehensive, representative collection of opera scores" held only in

foreign libraries that would ultimately be made available to American music scholars and performers in their own country. [Oscar Sonneck, *Catalogue of Opera Librettos*, 1914]

Crucial in this effort were European agents from Germany (Leo Liepmannssohn), France (J. Terquem), Great Britain (B. F. Stevens and Brown) and Italy (G. Ricordi) who assisted the Library over the course of the project. These four agents assumed responsibility for hiring the best professional copyists available, among them Vienna's William Kupfer, primary amanuensis to Johannes Brahms in the 1880s. On occasion, these associates also served as collaborators in researching the locations for some of the most elusive manuscripts on Sonneck's want lists.

I would be remiss in these cursory remarks if I failed to mention Sonneck's reliance upon the personal advice and expertise of opera historian and collector Albert Schatz (1839-1910) of Rostock, Germany. Schatz's personal store of knowledge, his so-called "colossal chronological statistics of operas" as well as his unpublished dictionary of opera containing names of composers, authors, dates and places of first performances were, according to Sonneck, "painstaking and valuable, indeed invaluable." In the preface to his libretto catalog, Sonneck distinguishes Schatz's data as the most current and comprehensive:

*. . . I felt methodically justified in accepting without question his data instead of those of his predecessors, because Mr. Schatz had worked his way through practically all the available standard dictionaries, catalogues, bibliographies, etc., of his time, such as those by Groppo, Allacci, Wotquenne, Wiel, Piovano, von Wielen, Parke, Baker, Grove, Partaict, Clément and Larousse, Fétis, Goedicke, Riemann, Salvioli, and possibly Eitner, besides many biographies and purely historical works.... Mr. Schatz' accomplishments did not render me immune against the necessity of spending off and on many hours in consultation of books that had either escaped his attention or which I interpreted differently. . . . [O. Sonneck, *Catalogue of opera librettos...*, 1914]*

Multiple obstacles surfaced throughout the transcript project resulting in long delays and procedural modifications, prompting the need for enhanced social networking and diplomatic savvy; in some instances, circumstances surrounding certain obstacles proved unsolvable. World War I brought the project to a standstill for several years and added pressure to some already strained working relationships:

Milan, 14th October 1920

We have duly received your favour of 24th September 1920 and beg to inform you that we never have received your letter of 23 November 1916, the copy of which you sent us. We have taken note of its content and regret very much not to be able to undertake the work as it is to [sic] considerable. The conditions have changed very much from 1916 till now and we have again a great deal of work to do, which was left behind from the war-time. [G. Ricordi & Co. to the Library of Congress]

Correspondence sent from Florence, Italy documents continued post-war related setbacks:

Florence, 2nd September 1921

I cannot send you the copyists [sic] rates, because it is difficult to find, in the present conditions, able persons making transcripts of ancient music, at the cost of a photographic reproduction. As I have already observed, nobody would be responsible for its faithfulness and correction. [G. Biagi to H. Putnam]

Another major impediment to the progress of this undertaking originated with individual libraries that chose to withhold permission for the Library of Congress to reproduce their treasures. For instance, according to Sonneck a verbal permission to transcribe materials held at the Conservatoire National in Paris had been graciously granted by Mr. Gabriel Fauré; however, the Library's official written request initially met with opposition after finding its way "... into the hands of Mr. Weckerlin, the musical librarian who is proverbially opposed to granting the permission." [Sonneck to Putnam, 16th April 1907] Perhaps most exasperating was our inability to successfully negotiate copying terms with most Italian repositories, considering the unique treasures held in their collections. In a memo to Putnam, after summarizing the significance of the eighteenth-century Neapolitan school's musical output for historians and performers of Italian opera, Sonneck expressed his enormous frustration in this matter:

16th January 1911

Certain [Italian] libraries . . . have not granted us the permission to transcribe the scores. This experience we have in common with European libraries and individual scholars. . . . A voyage to Naples is comparatively practicable for Europeans, but very much less so for Americans, who are further under the necessity of relying for such historical music on the Library of Congress, and on the Library of Congress alone. I have therefore sometimes thought that an exception to the rule might reasonably be granted to our Library for reason of exceptional conditions which are not paralleled by conditions in Europe. [O. Sonneck to H. Putnam]

On a number of occasions, issues of quality control surfaced as Sonneck completed his review of current transcript orders or proofread newly-accessioned manuscripts:

20th December 1909

If Mr. Terquem really was told that the works in list B. are in France or Belgium, then he has been made the victim of an impudent fraud. Not ten per cent are there preserved. His informant or informants, who seem to consider us here idiots, simply offer to transcribe for us most of the works located at London, Berlin, etc. which means a neat little commission in their own pockets. [O. Sonneck to the Order Division]

Following a lengthy chronicle of copyist errors and inconsistencies in the transcript of Antonio Cesti's *Il Tito*, Sonneck observed:

18th February 1910

The differences between our score and the libretto of 1666 are such that I am anxious to know whether or not the copyist has followed the original score closely and whether or not all the music for the texts mentioned does not appear in the Brussels score. While I'm at it, I want to say that the transcription of the Italian text is atrociously incorrect and I suggest that the copyist should in the future compare what he writes with the texts in the Librettos. . . . We are paying liberally for these transcripts and are entitled to more careful readings of the texts. Nor do I see why we should pay Mr. Terquem his commission, if he allows such incorrect readings to be charged to our account. (The transcript was returned to Brussels for revision.) [O. Sonneck to the Order Division]

Copying instructions drafted by Sonneck in 1907 were communicated to all transcribers in advance of their work and comprise the following guidelines:

- 1) Use the best ruled folio music paper;
- 2) Use not the whole page, if only a few lines are needed;

- 3) To be very careful in placing the text under or above the music;
- 4) In case of autograph or printed copies to mark in the transcript in brackets (f.i. [27]) the exact place where a new page begins;
- 5) To put notes missing in the original but so obvious that the expert transcribers can supply them in [];
- 6) To draw attention in footnotes to doubtful notes;
- 7) Always leave one system above the basso continuo free for possible future realisation of the basso.
- 8) Use the old clefs where they appear.
- 9) Sign his name in full with date and place (and name of Library) at end of transcript.

In addition to these guidelines, copyists were instructed to transcribe the title page line by line, without imitation of the typography or ornamental matter; crests or similar matter were merely to be mentioned in brackets. All preliminary matter such as prefaces, dedications, interlocution, etc. was to be transcribed literally but without imitation of typography or initials. Finally, all transcripts needed to be copied in modern notation and not in imitation of the original script.

The outpouring of support and appreciation from the American musical community of performers and scholars for the opera transcript project was both widespread and immediate. In summarizing our efforts in his column titled “General News and Notes of the Music World,” *New York Times* writer Richard Aldrich expressed high regard for the Music Division’s forward-looking enterprise:

. . . the library is carrying out a plan of copying many rare and often unique manuscripts in European libraries, the purchase of which is, of course, forever impossible.

In this way the collection will ultimately acquire, for instance, a vast number of old operas, many of which are unpublished and exist only in manuscript. It will therefore become the most important centre in the world for the study of the history of the opera. . . . The copies obtained by the Library of Congress, while only copies, and therefore possessing none of the preciousness of original and contemporary manuscripts, should be, if properly made, in every essential way hardly less important and valuable for the student of the subject than the originals themselves.

. . . The time is not far distant, if indeed for some it has not already come, when for certain branches of study it will be more advantageous, cheaper, and more convenient for European students and investigators to cross the ocean and do their work in Washington in the Library of Congress than to stay in Europe. [New York Times, 28th December 1913, p. X8]

One century and two World Wars later, Aldrich's panegyrics for the Library's transcript project assume a new level of significance as twenty-first-century music scholars periodically inform the Music Division staff about the loss or destruction of an original opera manuscript that we had copied a century ago; in these cases, it is the transcription held at the Library of Congress that assumes the status of 'unica.'

Descriptions for each entry in the main body of this document are not derived from scientific bibliography, but rather have been reduced to a strict minimum, and include eight essential components that conform to this document's geographic organization:

- 1) Country of the holding library.
- 2) City of the holding library.
- 3) Holding library – including that institution's sigla.
- 4) Name of composer/s (in compliance with Grove2 spellings).
- 5) Library of Congress shelflist number.
- 6) Title (in compliance with Grove2 spellings).
- 7) Date of the original manuscript/imprint, ascertained (in order of priority) from (a) the date written on the transcript; (b) the date recorded in Sonneck's handwritten card file of opera scores; (c) the date published in Grove2.
- 8) Year when the transcript was completed [in brackets].

It should be noted that the transcripts listed in both Appendix B (transcripts of dramatic musical works that were not cataloged under the M1500 classification) as well as those in Appendix C (instrumental works copied primarily in 1911-1912) are arranged in shelf-list order rather than by geographic location.

NOTES:

- 1925 items are mostly photostat copies
- 1935 items are negative photostats of Haydn operas.
- 1938 items are negative photographic reproductions
- 1939 items are photographic reproductions

The Music Division's collection of transcripts of dramatic musical works in full score is available for use in the Library of Congress's Performing Arts Reading Room:

<http://www.loc.gov/rr/perform/>.

Reproductions of these scores may be generated from microfilm surrogates also available in the Reading Room. Reference inquiries about these materials may be directed to the Music Division via our Ask-a-Librarian service at: <http://www.loc.gov/rr/askalib/ask-perform.html>.

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September 2013

AUSTRIA: Vienna

**Österreichische Nationalbibliothek [Kaiserliche u. Königliche Hofbibliothek] -
A Wn**

Badia, Carlo Agostino

M1500.B15E6 Ercole vincitore di Gerione. 1708 [1909]
M1500.B15N2 Napoli ritornata a romani. 1707 [1910]
M1500.B15N3 Il Narciso. 1699 [1909]
M1500.B15P7 La Psiche. 1703 [1911]

Bernabei, Giuseppe Antonio

M1500.B525D3 Gli dei festeggianti. 1688 [1908]
M1500.B525F4 La fiera. 1691 [1910]
M1500.B525T6 Il trionfo d'Imeneo. 1688 [1910]

Bertali, Antonio

M1500.B537A6 Gli amori d' Apollo con Clizia. 1660 [1909]

B[u]ononcini, Giovanni

M1500.B7244A4; (*formerly* .B97A4) Gli affetti più grandi vinti dal più giusto.
1701 [1910]
M1500.B7244E5; (*formerly* .B97E5) Endimione. 1720 [1911]

Cafaro, Pasquale

M1500.C123I5 L'incendio di Troja. 1757 [1911]

Caldara, Antonio

M1500.C125A6 L'Atenaide (Act 2; collab. Fioré and Gasparini). 1709 [1910]
M1500.C125C5 La clemenza di Tito. 1734 [1914]
M1500.C125D4 I disingannati. 1729 [1909] (incl. comparisons with A Wgm)
M1500.C125D5 Don Chisciotti in corte della duchessa. 1727 [1910]
M1500.C125I5 Ifigenia in Aulide. 1718 [1909] (incl. comparisons with A Wgm)

Cavalli, Francesco

M1500.C38E4 Egisto. 1646 [1907]
M1500.C38G4 Giasone. 1649 [1911]

Cesti, Antonio

M1500.C39D4 Le disgrazie d' Amore. 1667 [1911]
M1500.C39M3 La magnanimità d' Alessandro. 1662 [1909]
M1500.C39S2 La Semirami. 1667 [1911]

Ciampi, (Legrenzio) Vincenzo

M1500.C55C3 Catone in Utica. 1757 [1911]

Conti, Francesco Bartolomeo

M1500.C7G3 Galatea vendicata. 1719 [1909]

M1500.C7P3 Penelope. 1724 [1911]

Dittersdorf, Karl Ditters von

M1500.D61A6 De Apotheker und der Dokter. 1786 [1908]

Draghi, Antonio

M1500.D78E5 Enea in Italia. (Acts 1 and 3) 1628 [1910]

M1500.D78L3 La lanterna di Diogene. 1674 [1909]

M1500.D78M3 La magnanimità di Marco Fabrizio. 1695 [1912]

M1500.D78P3 La pazienza di Socrate con due mogli. 1680 [1910]

Galuppi, Baldassare

M1500.G2C5 Il conte Caramella. ca. 1751 [1909]

M1500.G2D3 La diavolessa. 1755 [1911]

M1500.G2F4 Il filosofo di campagna. 1754 [1910]

M1500.G2P7 Il puntiglio amoroso. 1763 [1912]

Gasparini, Francesco

M1500.G23B3 Bajazet. 1719 [1909]

Gassmann, Florian Leopold

M1500.G24C5 La contessina. 1771 [1913]

M1500.G24N5 La notte critica. 1768 [1913]

Guglielmi, Pietro Alessandro

M1500.G94R5 Li rivali placati. 1764 [1921]

Hiller, Johann Adam

M1500.H65A3 Der Aerndtekrantz. 1771 [1910] (N.B. overture from D Bds)

M1500.H65J3 Die Jagd. 1770 [1909]

Jommelli, Niccolò

M1500.J72D5 Didone abbandonata. 1749 [1907]

M1500.J72E7 Ezio. 1749 [1908]

Leo, Leonardo

M1500.L57F3 Farnace. 1736 [1921]

Martin y Soler, Vicente

M1500.M35C6 Una cosa rara. (Suppl. to GB Lbm transcript) 1786 [1908]

Misliweczek [Mysliveček], Josef

M1500.M658D3 Demofonte. 1769 [1910]

Monteverdi, Claudio [doubtful]

M1500.M78R5 Il ritorno d'Ulisse in patria. ?1630 [1911]

Naumann, Johann Gottlieb

M1500.N3A5 Amphion. ?1778 [1910]

Paisiello, Giovanni

M1500.P23M8 Il mondo della luna. 1783 [1923]

Pallavicino, Carlo

M1500.P273G2 Galieno. 1675-76 [1912]

Perez, Davide

M1500.P41A5 Andromaca. 1750 [1910]

Perti, Giacomo Antonio

M1500.P437R5 Rosinda ed Emireno. n.d. [1909]

Pistocchi, Francesco Antonio

M1500.P66R4 Le risa de Democrito. (Act 2) 1700 [1921]

Porpora, Nicola (Antonio)

M1500.P82A6 Arianna in Naxo. 1734 [1909]

Predieri, Luca Antonio

M1500.P92Z3 Zenobia. 1740 [1910]

Salieri, Antonio

M1500.S19H7 Les Horaces. 1786 [1910]

M1500.S19N3 Die Neger. 1804 [1910]

M1500.S19R3 Der Rauchfangkehrer. 1781 [1910]

M1500.S19S4 La scuola de' gelosi. 1779 [1910]

M1500.S19T32 Axur, re d'Ormus. 1788 [1910]

Sarti, Giuseppe

M1500.S27A6 Armida e Rinaldo. 1786 [1910]

Schenk, Johann Baptist

M1500.S315F3 Der Fassbinder. 1802 [1910]

Steffani, Agostino

M1500.S82S3 Servio Tullio. 1686 [1908]

Weigl, Joseph

M1500.W41B3 Der Bergsturz. ca. 1819 [1910]

Ziani, Marc Antonio

M1500.Z63A5 Alboino. (Act 3) 1707 [1910]

M1500.Z63E6 L'Esopo. (Act 3) 1703 [1921]

M1500.Z63F5 La flora. 1706 [1908]

M1500.Z637A6 L'Atenaide. (collab. Negri and Caldara) 1714 [1910]

Ziani, Pietro Andrea

M1500.Z64G3 Galatea. 1667 [1909]

Gesellschaft der Musikfreunde -- A Wgm

Bernardini, Marcello [Marcello da Capua]

M1500.B53F4 La finta Galatea. 1785 [1912]

Bernasconi, Andrea

M1500.B536G3 Germanico. 1744 [1911]

Caldara, Antonio

M1500.C125D7 I due dittatori. 1726 [1911]

Dittersdorf, Karl Ditters von

M1500.D61D3 Democrito corretto. 1787 [1910]

Felici, Alessandro

M1500.F315A5 L'amore soldato. 1769 [1909]

Fioravanti, Valentino

M1500.F51C52 La capricciosa pentita. 1805-06 [1912]

Gazzaniga, Giuseppe

M1500.G29C5 Il convitato di pietra. 1787 [1908]

Gyrowetz, Adalbert

M1500.G99P6 Die Prüfung. 1813 [1910]

Latilla, Gaetano

M1500.L36S5 Siroe. 1740 [1909]

M1500.L36T3 Temistocle. 1737 [1910]

Leo, Leonardo

M1500.L57A6 Amor vuol sofferenza. 1739 [1909]

Lotti, Antonio

M1500.L88C5 Costantino. 1716 [1911]

Majo, Gian Francesco (de)

M1500.M237A4 Alcide negli orti esperidi. 1764 [1922]

Martin y Soler, Vicente

M1500.M35V3 La vedova spiritosa. 1785 [1910]

Misliweczek [Mysliveček], Josef

M1500.M658M5 ...Mo[n]tezuma. 1771 [1911]

Portugal, Marcos António

M1500.P85D5 La donna di genio volubile. 1798 [1911]

Sarro, Domenico Natale

M1500.S26P3 Le Partenope. ?1722 [1912]

Sartorio, Antonio

M1500.S275O7 L'Orfeo. 1673 [1910]

Scarlatti, Alessandro

M1500.S28E5 Gli equivoci nel sembiante. (Act 1) 1690 [1922]

BELGIUM: Brussels

Conservatoire Royal de Musique -- B Bc

Cavalieri, Emilio de'

M1500.C37R3 Rappresentazione di Anima e di Corpo. 1600 [1910]

Cavalli, Pietro Francesco [incorrect]

M1500.C38A5 Alessandro vincitor di se stesso. [1909] (N.B. This work was identified as Giuseppe Tricarico's "La generosità d'Alessandro," (1662); original ms.at I Nc).

Cesti, Antonio

M1500.C39A6 L'Argia. ca. 1655 [1908]

M1500.C39T4 Il Tito. ?1672 [1910]

Farinelli, Giuseppe

M1500.F22P3 Pamela maritata. ca.1804 [1910]

Galuppi, Baldassare

M1500.G2A44 L'amante di tutte. 1760 [1911]

M1500.G2M5 Il mondo alla roversa. 1752 [1908]

M1500.G2S4 La serva per amore. 1773 [1910]

Guglielmi, Pietro Alessandro

M1500.G94L3 La lanterna di Diogene. 1793 [1910]

Guglielmi, Pietro Carlo

M1500.G94A4 Alessandre nelle Indie. 1789 [1910]

Gyrowetz, Adalbert

M1500.G99A6 Aladin 1819 [1909]

M1500.G99A7 Der Augenarzt. 1811 [1909]

M1500.G99F3 Federica ed Adolfo. 1812 [1910]

M1500.G99J7 Le ménage de Gascon. 1807 [1910]

Jommelli, Niccolò

M1500.J72A4 Armida abbandonata. 1770 [1910]

M1500.J72I5 Ifigenia in Aulide (Act 3; Acts 1 and 2 from F Pc) 1757 [1911]

M1500.J72P4 La pipée [Il paratajo]. ca. 1756 [1910]

Latilla, Gaetano

M1500.L36F4 La finta cameriera. 1738 [1909]

Legrenzi, Giovanni

M1500.L48E6 Eteocle e Polinice. 1675 [1908]

Leo, Leonardo

M1500.L57C3 Catone in Utica. 1729 [1910]

Majo, Gian Francesco (de)

M1500.M237A3 Adriano in Siria. 1769 [1910]

Melani, Alessandro

M1500.M5C3 Il carceriere di se medesimo. 1681 [1911]

Müller, Wenzel

M1500.M87R4 Ritter Don Quixote. 1802 [1910]

Nicolini, Giuseppi

M1500.N65D7 Le due gemelle. 1808 [1910]

Orlandini, Giuseppe Maria [doubtful]

M1500.O73G5 Il giocatore. ?1752 [1912]

Paer, Ferdinando

M1500.P16E5 Leonore [L'amor conjugale]. 1804 [1910]

Pallavicino, Carlo

M1500.P273G3 La Gierusalemme liberata. 19th c. copyist ms. [1909]

Pasquini, Bernardo

M1500.P31F6 La forza d'amore. ca. 1680 [1908]

Pergolesi, Giovanni Battisti

M1500.P42L4 La contadina astute. 1734 [1910]

Piccinni, Niccolò

M1500.P58N3 Li napoletani in America. 1768 [1910]

Pollarolo, Carlo Francesco

M1500.P74F5 La forza della virtù. 1693 [1911]

Porpora, Nicola (Antonio)

M1500.P82A4 Annibale. 1731 [1909]

M1500.P82M4 Mitridate. 1730 [1910]

Portugal, Marcos António

M1500.P85D4 Il Demofonte. 1794 [1909]

Provenzale, Francesco

M1500.P95S3 Lo schiavo di sua moglie. ?1671 [1910]

Rossi, Luigi

M1500.R83O6 Orfeo. [B Bc copy made in 1889 from Chigi Palace (Rvat)] [1910]

Scarlatti, Alessandro

M1500.S28C4 Il Ciro. 1711 [1910]

M1500.S28E6 Arie dell' opera intitolato L'Eraclea. 1700 [1911]

M1500.S28P5 Il Pompeo. 1683 [1912]

Vinci, Leonardo

M1500.V64A7 Astianatte. [Acts 2 and 3] 1725 [1910]

Vitali, Filippo

M1500.V66I5 La finta mora; 6 Intermedi. 1623 [1910]

Wolf, Ernst Wilhelm

M1500.W84D5 Die Dorfdeputirten. 1772 [1910]

FRANCE: Paris

Bibliothèque du Conservatoire national de musique -- F Pc; now at F Pn

Alessandri, Felice

M1500.A73A5 Alessandro. [doubtful] 1781 [1910]

M1500.A73V3 Vecchio geloso. 1781 [1911]

Anfossi, Pasquale

M1500.A75F5 La forza delle donne. 1778 [1911]

M1500.A75M5 Il matrimonio [per] inganno. 1779 [1912]

Bernasconi, Andrea

M1500.B536A2 Adriano in Siria 1755 [1910]

M1500.B536C5 La clemenza di Tito. 1768 [1911]

B[u]ononcini, Giovanni

M1500.B7244C7; (formerly .B97C5) Crispo. 1721 [1924]

Cambert, Robert

M1500.C13P5 Pomone. 1671 [1910]

Cavalli, Pietro Francesco

M1500.C38E6 L'Eritrea. [doubtful] --- [1911]

M1500.C38X3 Xerxes. 1660 [1915]

Cimarosa, Domenico

M1500.C57S7 Le stravaganze d'amore. 1778 [1911]

Farinelli, Giuseppi

M1500.F22A6 Attila. 1805 [1912]

M1500.F22G5 Giullietta. 1801 [1912]

M1500.F22O3 Odoardo e Carlotta. 1805 [1913]

Fioravanti, Valentino

M1500.F51V2 Il villano in angustie. 1801 [1915]

Galuppi, Baldassare

M1500.G2C7 La clemenza di Tito. 1760 [1912]

M1500.G2M55 Il mondo della luna. 1750 [1920]

Gazzaniga, Giuseppe

M1500.G29S3 Il serraglio d'Osmano. ca. 1784 [1909]

Gossec, François-Joseph

M1500.G68P4 Philémon et Baucis. 1775 [1912]

M1500.G68R5 Rosine. 1786 [1912]

Grossi, Carlo

M1500.G89N4 Il Nicomede. 1677 [1910]

Guglielmi, Pietro Alessandro

M1500.G94A3 Alceste. 1768 [1913]

M1500.G94A5 Antigono. 1767 [1907]

M1500.G94D7 Le due gemelli. ca.1788 [1907]

M1500.G94S3 La serva innamorata. 1790 [1908]

Guglielmi, Pietro Carlo

M1500.G945S3 La serva bizzarra. 1803 [1916]

Jommelli, Niccolò

M1500.J72I5 Ifigenia in Aulide (Acts 1-2; Act 3 from B Bc). 1757 [1911]

Leo, Leonardo

M1500.L57A5 L'ambizione delusa. 1742 [1912]

M1500.L57C4 Il Ciro riconosciuto. 1739 [1920]

M1500.L57D3 Il Demetrio. 1735 [1910]

M1500.L57S5 La simpatia del sangue. 1737 [1911]

Mayr, Johann Simon

M1500.M46F4 Le finte rivali. 1803 [1913]

Persuis, Louis-Luc Loiseau de

M1500.P435F3 Fanny Morna. 1799 [1911]

Rutini, Giovanni Marco

M1500.R97M3 I matrimoni in maschera. 1765 [1910]

Sacchini, Antonio Maria Gasparo

M1500.S12A5 Alessandro nell' Indie. 1768 [1909]

Sales, Pietro Pompeo

M1500.S175A2 Achille in Sciro. 1774 [1910]

M1500.S175A5 L'Antigono. 1769 [1914]

Sarti, Giuseppe

M1500.S27I3 Ifigenia. 1777 [1910]

Scarlatti, Alessandro

M1500.S28F5 Il figlio delle selve. ?1687 [1907]

M1500.S28L4 Laodicea e Berenice. 1701 [1908]
M1500.S28M3 Il Medo. [doubtful] 1708 [1910]
M1500.S28N5 Le nozze col nemico. ca. 1695 [1909]

Tozzi, Antonio

M1500.T74Z3 Zenobia. 1773 [1910]

Vinci, Leonardo

M1500.V64G3 La Ginevra. n.d. [1912]

Wranitzky, Paul

M1500.W92S3 Der Schreiner. 1799 [1921]

Zingarelli, Niccolò Antonio

M1500.Z77A4 Alsinda. 1785 [1910]

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M1500.F88O5 Olimpia vendicata. 1681 [1910]

Melani, Jacopo

M1500.M52E6 Ercole in Tebe. 1661 [1910]

GERMANY: Berlin

Joachim-Thalsches Gymnasium

Leo, Leonardo

M1500.L57A3 Achille in Sciro. 1739 [1909]

Weigl, Joseph

M1500.W41K3 Kaiser Hadrian. 1807 [1910]

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André, Johann

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M1500.B46D5 Der Dorfjahrmarkt. 1775 [1911]
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B[u]ononcini, Giovanni

M1500.B7244 P6; (*formerly* .B97P5) Polifemo. 1703 [1909]

Caldara, Antonio

M1500.C125O5 L'olimpiade. 1733 [1914]

Conti, Francesco Bartolomeo

M1500.C7D5 Don Chisciotte in Sierra Morena. 1719 [1910]

Danzi, Franz

M1500.D2C5 Cleopatra. 1780 [1911]

Farinelli, Giuseppe

M1500.F22R4 I riti d'Efeso. 1803 [1911]

Galuppi, Baldassare

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Gassmann, Florian Leopold

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Gluck, Christoph Willibald Ritter von,

M1500.G56C5 La clemenza di Tito. 1752 [1911]
M1500.G56S4 La Semiramide riconosciuta. 1748 [1911]

Graun, Carl Heinrich

M1500.G76I4 Ifigenia in Aulide. 1768 [1911]
M1500.G76M3 Merope. 1756 [1911]
M1500.G76S3 Semiramide. 1754 [1911]
M1500.G76S5 Silla. 1753 [1910]

Graupner, Christoph

M1500.G763A5 Antiochus und Stratonica. 1708 [1911]
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Guglielmi, Pietro Carlo

M1500.G94B3 La bella pescatrice. ca. 1789 [1910]

Hasse, Johann Adolf

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M1500.H35.D43 Didone abbandonata. ?1752 [1914]

Jommelli, Niccolò

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M1500.K26N4 Nebucadnezar. 1704 [1923]

M1500.K26U5 Ulysses. 1722 [1910]

Klein, Bernhard Joseph

M1500.K63D4 Dido. ca. 1823 [1911]

Kunzen, Friedrich Ludwig Aemilius

M1500.K95F3 Der fest der Winzer. 1793 [1912]

Küsser, Johann Sigismund [doubtful; ?Schürmann]

M1500.K96J3 Jason. 1697 [1911]

Leo, Leonardo

M1500.L57F5 Flavio e Domizia. n.d. [1920]

M1500.L57O6 L'olimpiade. 1737 [1908]

Lotti, Antonio

M1500.L88A4 Alessandre Severo. 1717 [1907]

M1500.L88G5 Giove in Arge. 1717 [1912]

Majo, Gian Francesco (de)

M1500.M237A6 Artaserse. 1762 [1909]

M1500.M237I6 Ifigenia in Tauride. 1764 [1908]

Mayr, Johann Simon

M1500.M46A63 Adelasia e Aleramo. 1799 [1912]

M1500.M46B3 Belle ciarle e fatti tristi. 1807 [1913]
M1500.M46M5 I misteri eleusini. 1802 [1912]

Müller, Wenzel

M1500.M87A5 Der Alpenkönig und der menschenfeind. 1828 [1912]
M1500.M87N3 Das Neusonntagskind. 1793 [1912]

Neefe, Christian Gottlob

M1500.N37Z5 Die Zigeuner. 1777 [1910]

Offenbach, Jacques

M1500.O32B2 Die schöne Helena (La belle Hélène) 1864 [1903]
M1500.O32O7 Orphée aux enfers 18-- [1903]

Orlandini, Giuseppe Maria

M1500.O73N4 Nero. 1723 [1910]

Paer, Ferdinando

M1500.P16S3 Sargino. 1803 [1913]

Pagliardi, Giovanni Maria

M1500.P18N7 Il Numa Pompilio. 1674 [1911]

Perez, Davide

M1500.P41D3 Demetrio. 1766 [1910]

Pergolesi, Giovanni Battista

M1500.P42G3 Il geloso schernito. ?1731 [1912]
M1500.P42M32 Il maestro di musica. ?1733-34 [1908]

Porpora, Nicola (Antonio)

M1500.P82S6 Statira. 1742 [1909]

Reichardt, Johann Friedrich

M1500.R285A5 Andromeda. 1788 [1913]
M1500.R285E5 Erwin und Elmire. ca. 1790 [1910]
M1500.R285J3 Jerÿ und Bätely. 1801 [1911]
M1500.R285T3 Tamerlan. 1800 [1913]

Righini, Vincenzo

M1500.R564I5 L'incontro inaspettato. 1785 [1910]
M1500.R564S3 La selva incantata. 1803 [1913]
M1500.R564T6 Il trionfo d'Arianna. 1793 [1913]

Sacchini, Antonio (Maria Gasparo Gioacchino)

M1500.S12F5 Il finto pazzo per amore. 1765 [1912]

Sarti, Giuseppe

M1500.S27F4 La figlia ricuperata. 1765 [1912]

Scarlatti, Alessandro

M1500.S28G6 La Griselda. 1721 [1911]

M1500.S28M5 Il Mitridate Eupatore. 1707 [1910]

Schürmann, Georg Caspar

M1500.S452A5 [Die getreue] Alceste. 1710 [1912]

M1500.S452C5 Clelia. 1730 [1915]

M1500.S452I8 Ixion. 1710 [1911]

Schulz, Johann Abraham Peter

M1500.S453R3 La [Aline,] reine de Golconde. 1787 [1910]

Schweitzer, Anton

M1500.S46R5 Rosamunde. 1780 [1913]

Spohr, Louis

M1500.S74K6 Die Kreuzfahrer. 1845 [1911]

Spontini, Gaspare

M1500.S76A3 Agnes von Hohenstaufen. 1827 [1923]

Süssmayr, Franz Xaver

M1500.S91S5 Soliman der Zweite. 1799 [1913]

M1500.S91W4 Der Wildfang. 1797 [1921]

Telemann, Georg Philipp

M1500.T23D3 Damon. 1724 [1913]

M1500.T23G3 Der geduldige Socrates. 1721 [1910]

M1500.T23M4 Miriways. 1728 [1910]

M1500.T23P4 Pimpinone. 1725 [1921]

M1500.T23S5 Gensericus [Sieg der Schönheit]. 1732 [1914]

Tozzi, Antonio

M1500.T74O5 Orfeo ed Euridice. 1775 [1912]

Traetta, Tommaso

M1500.T76I7 Ippolito ed Aricia. 1759 [1912]

Vinci, Leonardo

M1500.V64C3 Catone in Utica. 1727-28 [1912]

Weigl, Joseph

M1500.W41P6 La principessa d'Amalfi. 1794 [1913]

Winter, Peter

M1500.W78G6 La grotta di Calipso. ca. 1803 [1913]

GERMANY: Darmstadt

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Graun, Carl Heinrich

M1500.G76R5 Rodolinda. 1741 [1910]

Martin y Soler, Vicente

M1500.M35C4 La capricciona corretta. ca. 1795 [1907]

Mayr, Johann Simon

M1500.M46A66 Alonso e Cora. 1802 [1921]

Righini, Vincenzo

M1500.R564G3 Gerusalemme liberata. 1803 [1910]

Sacchini, Antonio (Maria Gasparo Gioacchino)

M1500.S12E6 L'eroe cinese. (Act 2 only; Act 1 & 3 contemp. ms.) 1770 [1909]

M1500.S12I6 L'Isola d'amore. ?1766 [1909]

Vogler, Georg Joseph

M1500.V875K3 Der Kaufmann von Smyrna. 1771 [1921]

Winter, Peter

M1500.W78L3 Das Labyrinth. ca. 1803 [1912]

Wranitzky, Paul

M1500.W92L4 Die Lazaroni [Das Fest der Lazaronen]. 1795 [1908]

Zingarelli, Niccolò Antonio

M1500.Z77G4 Giulietta e Romeo. 1796 [1911]

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Anfossi, Pasquale

M1500.A75A4 Gli amanti canuti. 1783 [1911]

M1500.A75I5 La Giannetta perseguitata. ca. 1774 [1909]

Bontempi, Giovanni Andrea [collab. Peranda]

M1500.B725D3 Dafne. ca. 1672-1678 [1911]

B[u]ononcini, Antonio Maria

M1500.B724S5; (*formerly* .B98S4) Sesostri, rè di Egitto. 1716 [1907]

B[u]ononcini, Giovanni

M1500.B7244M4; (*formerly* .B97M3) Mario fuggitivo. 1708 [1909]

Cimarosa, Domenico

M1500.C57M2 Il matrimonio per raggio. 1804 [1910]

M1500.C57P4 Il pittore parigino. 1783 [1911]

Dittersdorf, Karl Ditters von

M1500.D61D5 Don Quixot der Zweÿte. 1795 [1913]

M1500.D61L7 Die lustigen Weiber von Windsor 1796 [1913]

Fischietti, Domenico

M1500.F54M3 Il mercato di Malmantile. 1766 [1909]

Fux, Johann Joseph

M1500.F95E5 Elisa. 1719 [1911]

Galuppi, Baldassare

M1500.G2A3 Adriano in Siria. ca. 1759 [1908]

M1500.G2A4 Alessandro nell'Indie. n.d. [1911]

M1500.G2I6 Issipile. 1750 [1911]

M1500.G2M7 Motezuma. 1772 [1912]

M1500.G2T5 Li tre ananti ridicoli. 1761 [1911]

Gasparini, Francesco [collab. Magni and Ballarotti; composer likely Lonati]

M1500.G23A3 L'Aiace. ca. 1697 [1913]

Gazzaniga, Giuseppe

M1500.G29L5 La locanda. ca. 1771 [1912]

Gluck, Christoph Willibald Ritter von,

M1500.G56T3 Telemaco. 1765 [1910]

Guglielmi, Pietro Alessandro

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Hasse, Johann Adolf

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M1500.H35S3 La Semiramide riconosciuta. 1760 [1912]

Hiller, Johann Adam

M1500.H65L5 Lottchen am Hofe. 1767 [1911]

M1500.H65L6 Lisuart und Dariolette. 1766 [1911]

Himmel, Friedrich Heinrich

M1500.H67F3 Fanchon das Leyermädchen. 1804 [1911]

Leo, Leonardo

M1500.L57T7 Il trionfo di Camilla. 1726 [1910]

Lotti, Antonio

M1500.L88A6 Ascanio. 1718 [1907]

M1500.L88T4 Teofane. 1719 [1908]

Majo, Gian Francesco (de)

M1500.M237R4 Ricimero, re de goti. 1758 [1921]

Mayr, Johann Simon

M1500.M46G3 Ginevra di Scozia. 1801 [1908]

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M1500.M87S2 Die Schwestern von Prag. 1794 [1911]

M1500.M87S5 Das Sonnenfest der Braminen. 1790 [1910]

M1500.M87T4 Die Teufelsmühle. 1799 [1909]

Naumann, Johann Gottlieb

M1500.N3C5 Cora. 1786 [1909]

Neefe, Christian Gottlob

M1500.N37A3 Adelheit von Veltheim. 1780 [1921]

Pallavicino, Carlo

M1500.P273A6 L'Antiope. [unfinished] 1689 [1913]

Piccinni, Niccolò

M1500.P58B7 La buona figliuola. ca. 1765 [1908]

M1500.P58F5 Le finte gemelle. 1773 [1913]

M1500.P58R3 Il regno della luna. 1773 [1913]

Pollarolo, Carlo Francesco

M1500.P74A6 Ariodante. 1716 [1909]

Porpora, Nicola (Antonio)

M1500.P82S4 Semiramide riconosciuta. 1729 [1909]

Porsile, Giuseppe

M1500.P83P6 Psiche. n.d. [1909]

Porta, Giovanni

M1500.P84A4 L'Argippo. 1717 [1909]

Portugal, Marcos António

M1500.P85S5 La confusione della somiglianza. 1793 [1908]

Rutini, Giovanni Marco

M1500.R97S3 Semiramide. n.d. [1912]

Sacchini, Antonio (Maria Gasparo Gioacchino)

M1500.S12C65 La contadina in corte. 1765 [1911]

Sarti, Giuseppe

M1500.S27F6 Fra i due litiganti il terzo gode. 1784 [1910]

M1500.S27G3 Le gelosie villane. 1778 [1911]

Schürer, Johann Georg

M1500.S45D5 Doris. 1747 [1910]

M1500.S45G3 La Galatea. 1746-47 [1912]

Schuster, Ignaz

M1500.S455F3 Die falsche Primadonna. 1818 [1910]

Schuster, Joseph

M1500.S457D3 Demofonte. 1776 [1913]

Schweitzer, Anton

M1500.S46A5 Alceste. 1774 [1910]

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Spohr, Louis

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Spontini, Gaspare

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Traetta, Tommaso

M1500.T76B7 Buovo d'Antona. 1758 [1911]

M1500.T76O5 Olimpiade. 1758 [1922]

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Tritto, Giacomo

M1500.T84D4 Li disprezzatori delle donne. 1793 [1913]

Weber, Carl Maria (Friedrich Ernst) von

M1500.W37P3 Peter Schmoll und seine Nachbarn. ca. 1802 [1914]

Weigl, Joseph

M1500.W41A5 L'amor marinaro. 1797 [1921]

M1500.W41S2 Die Schweizerfamilie. 1809 [1910]

Winter, Peter

M1500.W78F6 I fratelli rivali. 1795 [1914]

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Zumsteeg, Johann Rudolf

M1500.Z95G4 Die Geisterinsel. ca. 1798 [1908]

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M1500.D61R5 Das rothe Käppchen. ca. 1790-91 [1911]

Spohr, Louis

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GERMANY: Hamburg

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Mattheson, Johann

M1500.M44C5 Cleopatra. 1704 [1907]

Telemann, Georg Philipp

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GERMANY: Hannover

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Sartorio, Antonio

M1500.S275A3 L' Adelaide. 1672 [1922]

GERMANY: Leipzig

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Marschner, Heinrich August

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GERMANY: Mannheim

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GERMANY: Munich

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Gazzaniga, Giuseppe

M1500.G29A6 Gli Argonali in Colco. 1790 [1910]

Guglielmi, Pietro Alessandro

M1500.G94E5 Enea e Lavinia. 1785 [1921]

Mayr, Johann Simon

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GERMANY: Münster

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Logroscino, Nicola Bonifacio

M1500.L835G4 Giunio Bruto. 1748 [1909]

M1500.L835G5 Il governatore. 1747 [1909]

GERMANY: Rostock

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Sarro, Domenico Natale

M1500.S26A6 Armide al campo. 1718 [1911]

GERMANY: Schwerin

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Perti, Giacomo Antonio

M1500.P437R6 La Rosaura. 1689 [1911]

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GERMANY: Stuttgart

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Jommelli, Niccolò

M1500.J72S5 Semiramide [Silvani]. 1743 [1910]

Zumsteeg, Johann Rudolf

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Alessandri, Felice

M1500.A73C3 Caliroe. 1779 [1913]

Dittersdorf, Karl Ditters von

M1500.D61 L4 Die Liebe im Narrenhause. 1787 [1910]

Nicolini, Giuseppe

M1500.N65T6 Traiano in Dacia. 1807 [1913]

Reichardt, Johann Friedrich
M1500.R285I5 Ino. 1779 [1910]

Schuster, Joseph
M1500.S457S2 Der Schauspieldirector. n.d. [1913]

Stegmayer, Matthäus, arr. [collab. Seyfried and Haibel]
M1500.S825R5 Rochus Pumpnickel. ca. 1809 [1911]

Traetta, Tommaso
M1500.T76A5 Antigona. 1772 [1913]

Vogler, Georg Joseph
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Weber, Carl Maria von
M1500.W37A2 Abu Hassan. 1810-11 [1907]

Winter, Peter
M1500.W78H4 Helena und Paris. 1782 [1908]

Zingarelli, Niccolò Antonio
M1500.Z77M3 Il mercato di Monfregoso. 1792 [1908]

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Graun, Carl Heinrich
M1500.G76P5 Pharao Tubaetes. 1735 [1907]

Vinci, Leonardo
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Insanguine, Giacomo
M1500.I5F7 Lo funnaco revotato. 1756 [1911]

Lampugnani, Giovanni Battista
M1500.L24A5 Amor contadino. 1760 [1907]

Terradellas, Domingo Miguel Bernabe
M1500.T25M2 Merope. 1743 [1907]

Vinci, Leonardo

M1500.V64S5 Siroe, re di Persia. 1726 [1910]

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Anfossi, Pasquale

M1500.A75A6 Gli artigiani. 1795 [1911]

Ariosti, Attilio

M1500.A76F3 La fede ne' tradimenti. ca.1701 [1909]

Bach, Johann Christian

M1500.B14O5 Orione. 1763 [1908]

Bianchi, Francesco

M1500.B577V3 La vendetta di Nino. ca. 1794 [1912]

B[u]ononcini, Giovanni

M1500.B7244T7 1908; (*formerly* .B98C3) Il trionfo di Camilla. 1696 [1908]

M1500.B7244T9; (*formerly* .B97T7) Turno Aricino. 1707 [1909]

Bortnians'ky, Dmytro

M1500.B748A5 Alcide. 1778 [1924]

M1500.B748F3 Le faucon. 1786 [1924]

M1500.B748F6 Le fils-rival, ou La moderne Stratonice. 1787 [1924]

Cesti, Antonio

M1500.C39D5 La Dori. 1663 [1910]

Cimarosa, Domenico

M1500.C57C6 Il credulo deluso. ca.1786 [1909]

M1500.C57I3 L'impresario in angustie. 1786 [1910]

M1500.C57P2 Penelope. 1794 [1913]

Cornacchioli, Giacinto

M1500.C74D4 Diana schernita. 1629 [1915]

Fago, Nicola

M1500.F15C3 La Cassandra indovina. ca. 1713 [1913]

Feo, Francesco

M1500.F34A4 Andromaca. 1730 [1912]

Galuppi, Baldassare

M1500.G2C3 La calamità de' c[u]ori. 1752 [1912]

Gluck, Christoph Willibald Ritter von

M1500.G56E8 Ezio. ?1750 [1911]

M1500.G56I45 Ipermestra. 1744 [1907]

Gnecco, Francesco

M1500.G58P6 La prova dell'opera. 1803 [1910]

Guglielmi, Pietro Alessandro

M1500.G94V4 La virtuosa in Mergellina. 1785 [1910]

Guglielmi, Pietro Carlo

M1500.G845S2 La scelta dello sposo. 1805 [1915]

Hasse, Johann Adolf

M1500.H35A68 Artaserse. 1734 [1910]

M1500.H35P6 Piramo e Tisbe. 1769 [1909]

M1500.H35R8 Il Ruggièro. 1771 [1907]

Jommelli, Niccolò.

M1500.J72C3 Caio Mario. 1746 [1912]

M1500.J72M4 Merope. 1741 [1907]

M1500.J72S4 Semiramide [Metastasio]. 1742 [1910]

M1500.J72T3 Temistocle. 1757 [1910]

Landi, Stefano

M1500.L259 La morte d'Orfeo. 1619 [1915]

Latilla, Gaetano

M1500.L36A5 Angelica ed Orlando. 1735 [1910]

Leo, Leonardo

M1500.L57D4 Demofonte. 1735 [1909]

Lotti, Antonio

M1500.L88P6 Porsenna. 1712 [1913]

Martin y Soler, Vicente

M1500.M35A6 L'arbore di Diana. 1787 [1908]

M1500.M35C5 Una cosa rara. 1786 [1907] (.M35C6 suppl. from A Wn)

Mattei, Filippo (collab. G. Bononcini and Handel; composer is Filippo Amadei)

M1500.M435M7 Muzio Scevola. 1721 [1909]

Mayr, Johann Simon

M1500.M46A8 L'avarò. 1799 [1908]

M1500.M46S4 Il segreto. ca. 1798 [1910]

Melani, Jacopo

M1500.M52G4 Il Girello. 1675 [1911]

Nasolini, Sebastiano

M1500.N26C3 Il Catone in Utica. 1791 (1910)

Orlandini, Giuseppe Maria

M1500.O73A5 Antigona. 1727 [1908]

Perez, Davide

M1500.P41O5 Olimpiade. 1753 [1915]

Pergolesi, Giovanni Battista

M1500.P42F4 Lo frate 'nnamorato. ca. 1732 [1908]

Peri, Jacopo

M1500.P425E8 Le musiche sopra l'Euridice. 1608 [1915]

Pescetti, Giovanni Battista

M1500.P438V3 [La conquista del] velo d'oro. 1737-38 [1911]

Porpora, Nicola (Antonio)

M1500.P82A5 Arianna e Teseo. (Act 2) 1714 [1919]

M1500.P82M3 Meride e Selinunte. 1727 [1911]

Portugal, Marcos António

M1500.P85F3 Fernando nel Messico. 1798 [1908]

Righini, Vincenzo

M1500.R564A5 Armida. 1782 [1914]

Rinaldo di Capua

M1500.R59D5 La donna vendicativa. 1771 [1910]

Sacchini, Antonio (Maria Gasparo Gioacchino)

M1500.S12L5 Lucio Vero. 1764 [1912]

Sarti, Giuseppe

M1500.S27O5 Olimpiade. (Act 2) 1784 [1914]

Scarlatti, Alessandro

M1500.S28A5 L'amor generoso. 1714 [1913]

M1500.S28A7 Marco Attilio Regolo. 1719 [1912]
M1500.S28C2 La caduta de' Decemviri. 1698 [1914]
M1500.S28P6 Il prigioniero fortunato. 1699 [1914]
M1500.S28R5 La Rosaura. 1690 [1909]
M1500.S28S6 La Statira. 1690 [1908]

Smith, John Christopher

M1500.S64I6 Issipile. 1743 [1911]
M1500.S64E5 The Enchanter. 1760 [1912?]

Steffani, Agostino

M1500.S82H3 Henrico Leone. 1689 [1911]
M1500.S82L3 La liberta contentà. 1693 [1912]
M1500.S82L5 La lotta d'Hercole con Acheloo. 1689 [1911]
M1500.S82M3 Marco Aurelio. 1681 [1911]
M1500.S82O6 Orlando generoso. 1692 [1912]
M1500.S82R4 Le rivali concordi. 1693 [1911]

Torri, Pietro

M1500.T69B6 Briseide. 1696 [1910]

Vinci, Leonardo

M1500.V64P4 Partenope. 1723 [1911]

Vittori, Loreto

M1500.V68G3 Galatea. 1639 [1915]

Royal College of Music -- GB Lcm

Guglielmi, Pietro Carlo

M1500.G945D4 La distruzione di Gerusalemme. 1803 [1916]

Haydn, Franz Joseph

M1500.H44A6 Armida. ca. 1784 [1916]

Perez, Davide

M1500.P41A7 Artaserse. 1748 [1914]
M1500.P41E6 L'eroe cinese. 1753 [1913]
M1500.P41I5 L'Ipermestra. 1754 [1913]
M1500.P41S5 Solimano. ?1768 [1909]

Pollarolo, Carlo Francesco

M1500.P74I5 Gli inganni felici. 1695 [1911]

Rossi, Luigi

M1500.R83P3 Il palazzo incantato. 1642 [1915]

Sellitti, Giuseppe

M1500.S465O6 L'orazio e Curiazio. 1746 [1913]

Smith, John Christopher

M1500.S64T4 Teraminta. 1732 [1908]

GREAT BRITAIN: Oxford

Bodleian Library -- GB Ob

Monteverdi, Claudio

M1500.M78O6 Orfeo. 1607 [1915]

Christ Church Library -- GB Och

Caccini, Giulio

M1500.C115E52 Euridice. 1615 [1915]

HUNGARY: Budapest

Esterhazy Archives

Bernardini, Marcello

M1500.B53A5 Amore in musica. 1773 [1939]

Bianchi, Francesco

M1500.B575D4 Il disertor [francese]. ca. 1784 [1939]

Dittersdorf, Karl Ditters von

M1500.D61C5 La contadina fedele. 1776 [1939]

Gazzaniga, Giuseppe

M1500.G29V3 La vendemmia. 1778 [1939]

Guglielmi, Pietro Alessandro

M1500.G94Q9 La Quakera spiritosa. 1783 [1939]

Jommelli, Niccolò

M1500.J72U2 L'uccellatrice. 1750 [1939]

Naumann, Johann Gottlieb

M1500.N3N6 Le nozze disturbate. 1780 [1939]

Tarchi, Angelo

M1500.T18A7 Ariarate. 1786 [1939]

ITALY: Florence

Regio Istituto Musicale -- Fc

Guglielmi, Pietro Carlo

M1500.G945A5 Amor tutto vince. 1805 [1938]

Portugal, Marcos António

M1500.P85Z9 Zulima. 1796 [1938]

Prati, Alessio

M1500.P91V28 La vendetta di Nino. 1786 [1938]

ITALY: Milan

Biblioteca della Casa Ricordi -- I Mr

Apolloni, Giuseppe

M1500.A753E3 L'ebreo. 1855 [1911]

Cagnoni, Antonio

M1500.C124D5 Don Bucefalo. 1847 [1911]

Catalani, Alfredo

M1500.C29L5 Loreley. 1890 [1911]

Mayr, Johann Simon

M1500.M46A7 Gli americani. 1806 [1911]

Ponchielli, Amilcare

M1500.P75P6 I promessi sposi. ?1872-73 [1911]

Portugal, Marcos António

M1500.P85D5 Le donne cambiate. 1797 [1911]

M1500.P85S6 Lo spazzacamino principe. 1794 [1911]

Rossini, Gioachino

M1500.R86T2 Tancredi. 1813 [1911]

Verdi, Giuseppe

M1500.V48N3 Nabucco. 1842 [1911]

R. Conservatorio di Musica -- I Mc

Bach, Johann Christian

M1500.B14A5 Alessandro nell' Indie. 1762 [1911]

Cafaro, Pasquale

M1500.C123D4 La disfatta di Dario. 1756 [1911]

Feo, Francesco

M1500.F34A6 Arsace. 1741 [1911]

Perez, Davide

M1500.P41T6 I travestimenti amorosi. 1740 [1907]

ITALY: Modena

Biblioteca Estense e Universitaria -- I MOe

Gagliano, Marco da

M1500.G174 La Flora. 1628 [1925]

Stradella, Alessandro

M1500.S846A2 L'accademia d'Amore or Amanti, olà! ca. 1665 [1938]

M1500.S846C5 Il Corispero. ca. 1665 [1938]

M1500.S846F5 Il Floridoro. ca. 1681 [1938]

M1500.S846O7 L'Oratio [Cocle sul ponte]. ca. 1666 [1938]

M1500.S846T7 Il Trespolo tutore. 1679 [1938]

ITALY: Naples

Biblioteca del Conservatorio di Musica -- I Nc

Andreozzi, Gaetano

M1500.A7475S3 Sesostri. ca. 1802 [1938]

M1500.A7475T7 Il trionfo di Alessandro. 1803 [1938]

Cafaro, Pasquale

M1500.C123O5 L'olimpiade. 1769 [1939]

ITALY: Venice

Biblioteca Nazionale Marciana -- I Vnm

Agostini, Pietro Simone

M1500 (.A635R3) Il ratto delle Sabine. ca. 1680 [1938]

Cavalli, Pietro Francesco

M1500.C38A7 Artemisia. 1654 [1938]

M1500.C38D4 Didone. 1641 [1938]

M1500.C38D6 Doriclea. 1645 [1938]
M1500.C38E5 Ercole amante. 1662 [1938]
M1500.C38O7 Orimonte. 1651 [1938]

Grossi, Carlo

M1500.G89R5 La Romilda. 1659 [1938]

RUSSIA: Kaliningrad

Albertus-Universität Königsberg [Gosudarstvennaja biblioteka] – RUS KAg

Galuppi, Baldassare

M1500.G2I4 Ifigenia in Tauride. 1768 [1907]

Jommelli, Niccolò

M1500.J72C6 Cresco. (Acts 1 and 3; Act 2 in contemp. Ms) 1757 [1909]

M1500 SCORES WITH UNIDENTIFIED HOLDING LIBRARIES:

Agazzari, Agostino

M1500.A62E7 Eumelio. 1606 [1910] (? Rome: S. Cecilia)

Bellini, Vincenzo

M1500.B44M6 I Montecchi e Capoletti 18-- [1907] (? Milan: Ricordi)

Fioravanti, Valentino

M1500.F51C3 Camilla. (Act 1) 1804 [1911] (Italy)

Küsser, Johann Sigismund

M1500.K96A5 Arias from Ariadne [Heliconische Musen-lust.] 1700 [1915]
(? Stuttgart)

M1500.K96E6 Arien aus der oper Erindo. 1695 [1915] (? Hamburg)

Provenzale, Francesco

M1500.P95S6 La Stellidaura vendicante. 1670 [1910] (?Rome: S. Cecilia)

Rubinstein, Anton

M1500.R91S8 Sulamith. 188- [1903]

APPENDIX A

Operas on microfilm reproduced from manuscripts held in Florence, Italy:

Asioli, Bonifazio

MUSIC 0041 Pimmaglione. n.d.

Bianchi, Francesco

MUSIC 0042 Scipione africano. 1787.

Franchi, Carlo with Pasquale Anfossi

MUSIC 0041 Il barone di Rocca Antica. ca. 1780

Generali, Pietro

MUSIC 0043 Gl'inganni della somiglianzi. n.d.

Neri Bondi, Michele

MUSIC 0042 Il mondo della luna. ca. 1791

Piccinni, Niccolò

MUSIC 0040 Il baron di Torreforte. 1765

Portugal, Marcos António

MUSIC 0040 La maschera fortunato. 1798

Operas on microfilm reproduced from manuscripts held in Naples, Italy:

Aldrovandini, Giuseppe

MUSIC 0396 L'Incoronazione di Dario.

Borghi, Luigi

MUSIC 0365 Olimpiade

Farinelli, Giuseppe

MUSIC 0364 Climene

Fioravanti, Valentino

MUSIC 0373 Amore

Jommelli, Nicolò

MUSIC 0370 Don Trastullo

MUSIC 0362 Eumene

MUSIC 0361 Ricimero

Pergolesi, Giovanni Battista

MUSIC 0368 Il Prigioniero superbo

MUSIC 0366 La Sallustia

Zingarelli, Nicola Antonio

MUSIC 0371 Montezuma

APPENDIX B

Transcripts of dramatic musical works cataloged under the following Library of Congress classifications:

- M2 (Collections of musical sources)**
- M1505 (Opera excerpts with original accompaniment)**
- M1510 (Full scores of incidental music)**
- M1520 (Full scores of Ballets)**
- M1523 (Piano or piano/vocal scores of Ballets)**
- M1528 (Full scores of duets, trios, etc., with orchestra or ensemble)**
- M1530 (Full scores of choruses with orchestra or ensemble)**
- M2062 (Choruses, part-songs, etc., with accompaniment of a keyboard instrument ;collection for mixed voices)**

M2.P45 Case: André Danican Philidor Collection of Ballets

The copying of this multi-volume set of transcripts, so far as it was preserved at the library of the Conservatoire de Musique in Paris, began in 1917 and was completed for the Music Division by 1924. The Paris collection itself was a set of transcripts, originally consisting of fifty-nine volumes that were hand copied from original 16th and 17th-century sources by André Danican Philidor (c.1652-1730). Initially, the so-called Philidor Collection was housed at the library of Versailles before being transferred to the Conservatoire library. By the early 20th century, when the Music Division's copies were prepared, only thirty-two of the fifty-nine volumes were extant. The Philidor Collection is now housed in the Bibliothèque Nationale, which also serves as a repository for a significant number of other volumes copied by Philidor's workshop.

André Danican Philidor served as musician in ordinary to King Louis XIV and guardian of the royal music library; he began his transcriptions for the King in 1690 and included selections of ballet music belonging to the reigns of Francis I, Henry III, Henry IV, and Louis XIII. The project was probably undertaken on direct command of Louis XIV, who was fond of dancing and, in younger years, participated in a number of ballets included in these volumes. F Pc

____ *Volume 1:* Recueil de plusieurs vieux airs faits aux sacres, couronnements, mariages et autres solennites faits sous les règnes de François I^{er}, Henri III, Henri IV et Louis XIII. (n.d.)

____ *Volume 2:* Ancien Ballets. (1575 – 1622).

____ *Volume 3:* Recueil de plusieurs anciens ballets dansez sous le règne de (Henry 3, Henry 4 et) Louis 13. (1575 – 1647).

_____ *Volume 4*: Ballet du Roy des Festes de Baccus; Ballet Royal du dérèglement des Passions de l'Interest et de l'amour et de la Gloire; Les Noces de Pelée et de Thétis. (Music composed by Louis de Mollier, Michel Mazuel, Verpré, M. M. Camfort, Chansé, and Jean-Baptiste Boisset, ca. 1652).

_____ *Volume 5*: Ballet Royal de la Nuict. (Music by Jean Cambefort, 1653).

_____ *Volume 6*: Ballet du Temps. (Music by Louis de Mollier and Jean-Baptiste Boisset, 1654); Ballet de la Revante des Habits (composer unknown); Ballet de Xerxès avec six Entrées de Ballet. (Music by Francesco Cavalli and Jean-Baptiste Lully; first performed at the wedding of Louis XIV at the Louvre in Paris, 22 Nov. 1660); Ballet Le Triomphe de Baccus dans les Indes (Music by Jean-Baptiste Boisset, et al., 1666).

_____ *Volume 7*: Ballet Royal des Plaisirs. (composer not named, 1655).

_____ *Volume 8*: Ballet Royal d'Alcidiane. (Music by Jean-Baptiste Lully; text by Isaac de Benserade, 1658).

_____ *Volume 9*: Ballet Royal de La Raillerie. (Music by Jean-Baptiste Lully; text by Isaac de Benserade, 1659).

_____ *Volume 10*: Ballet Royal de L'impatience. (Music by Jean-Baptiste Lully; text by Isaac de Benserade, 1661).

_____ *Volume 11*: Les Noces de Village. (Music by Jean-Baptiste Lully; text by Isaac de Benserade, 1663).

_____ *Volume 12*: Les amours déguisés. (Music by Jean-Baptiste Lully; text by Perigny, 1664).

_____ *Volume 13*: Le mariage force. (Music by Jean-Baptiste Lully, 1664).

_____ *Volume 14*: Ballet Royal de la Naissance de Venus. (Music by Jean-Baptiste Lully; text by Isaac de Benserade, 1665).

_____ *Volume 15*: Ballet Royal de L'amour malade. (Music by Jean-Baptiste Lully; text by Isaac Benserade, 1657).

_____ *Volume 16*: Ballet Royal de Flore. (Music by Jean-Baptiste Lully; text by Isaac de Benserade, 1669).

_____ *Volume 18*: Les Ballets des Jesuites. Contains music for ten ballets. (Music by Pierre Beauchamps, Henry Desmarests (attrib. 'Desmatins'), Pascal Collasse). 1681, 1687.

_____ *Volume 20*: Ballet de Villeneuve St. Georges. (Music by Pascal Collasse; text by Banzy, 1692); Divertissement de Livry. (composer not named).

_____ *Volume 21*: Ballet du Temps; L'amour malade (1657); La Raillerie; La Revente des Habits de Ballets; Xerxès. (Music by Jean-Baptiste Lully; text by Isaac de Benserade, 1657).

_____ *Volume 21bis*: Ballet Royal de la Nuict, 1653; Ballet des Proverbes, 1654; Masquarade des cinq Villageois et des cinq Amans de la Cour, 1654; Ballet du Temps, 1654; Suite du ballet des Noces de l'épousée de Massy, 1654; Ballet de la Revente des Habits, 1655; La Galanterie du Temps; Mascarade; Le Grand Ballet des Bienvenus, 1655. N.B.: This volume contains only the texts for the enumerated ballets.

_____ *Volume 24*: Ballet des Muses. (Music by Jean-Baptiste Lully; text Isaac de Benserade, 1666).

_____ *Volume 28*: Le Canal de Versailles. (Music by André Danican Philidor, 1687).

_____ *Volume 29*: L'Amour médecin. (Music by Jean-Baptiste Lully, 1665).

_____ *Volume 31*: Xerxès (Music by Francesco Cavalli, 1660); Ballet Royal de l'impatience (Music by Jean-Baptiste Lully; text by Isaac de Benserade, 1661); Ballet des Saisons (Music by Jean-Baptiste Lully; text by Isaac de Benserade, 1661).

_____ *Volume 32*: Ballet des arts (1663); Ballet Masquarade ridicule (1663); Ballet des amours deguisez (1664); Ballet du mariage forcé (1664); Ballet Royal de la naissance de Vénus (1665). N.B.: This volume contains only the texts for the enumerated ballets.

_____ *Volume 33*: George Dandin ou Le grand divertissement royal de Versailles. (Music by Jean-Baptiste Lully; text by Louis de Mollière, 1668).

_____ *Volume 35*: Ballet masquarade des plaisirs troublez (1657); Ballet Royal d'Alcidiane, (1658); Ballet de chacun fait le métier d'autrui (1659); Ballet de la raillerie (1659); Ballet de la paix (1660). N.B.: This volume contains only the texts for the enumerated ballets.

_____ *Volume 36*: Concert de violons et hautbois. (Music by Louis Lully, 1707).

_____ *Volume 41*: Recueil d'ouvertures de Lully et d'airs de ballet. (n.d.)

_____ *Volume 44*: Les Plaisirs troublés (composer not named, 1651); La Revantte des Habits (composer not named, 1661); Ballet des Fâcheux (Music by Pierre Beauchamps and Jean-Baptiste Lully, 1661).

____ *Volume 47*: Les plaisirs de l'isle enchantée. (Music by Jean-Baptiste Lully, 1664).

____ *Volume 49*: La Grotte de Versailles. (Music by Jean-Baptiste Lully, 1668).

____ *Volume 51*: Recueil de plusieurs belles pieces de simphonie. (Musical selections and excerpts by several composers.)

____ *Volume 54*: Le Mariage de la Grosse Cathos. (Music by André Danican Philidor, 1688).

M1505.G55 Case: Gluck, Christoph Willibald, Ritter von. *Airs, scenes, duos Italiens, en partition...*, 5 vols. Transcripts of manuscripts in full score held at the Paris Conservatoire. [1925] F Pc.

____ *Volume A*: 31 excerpts from Arsace, 1743; L'Innocenza giustificata; Ipermestra; Orféo; Catone; Ezio; Tigrane, 1743; Caduta de Giganti; Finta schiava; Clemenza di Tito; Ippolito.

____ *Volume B*: 20 excerpts from Sofonisba; Demofonte; Marche.

____ *Volume C*: 27 excerpts from Demofonte; Arsace, 1743; Alceste; Sofonisba; Artamene; Clemenza di Tito; Ipermestra; Tigrane, 1743; Semiramide.

____ *Volume D*: 12 excerpts from Ipermestra; Finta schiava; Orfeo, 1774; Alceste; Clemenza di Tito; Artamene.

____ *Volume E*: Music from Air d'Armide; Alceste, Divinités ou Styx; Ouverture en Ut majeur (La Tempête/ La Calme); Quartette for strings in D major; Symphonie à 6 in D Major; Sinfonia in F Major; Symphonia in G Major; Sinfonia in E Major; Symphonie à 6 in D Major; Symphonie in F Major; Symphonie in D Major.

M1505 .L82L3 Case:

Logroscino, Nicola Bonifacio. Il Leandro. 1744 [1911] GB Cfm

M1510 .C16E5 Case:

Cannabich, Johann Christian. Electra. ca. 1781 [1909] D D1

M1510.K3B3 Case:

Kelley, Edgar Stillman. Ben Hur. 1899 [1926] (from the composer's ms.)

M1510. N66S5 Case:

Neefe, Christian Gottlob. Sophonisbe. 1778 [1910] A WGm

M1510 .R28H3 Case:

Reichardt, Johann Friedrich. Herkules Tod. 1802 [1913] D DS

M1510. R28M3 Case:

Reichardt, Johann Friedrich. Hexenscenen aus Macbeth. 1800 [1913] D Bds

M1520.C12L4 Case:

Caccini, Francesca. Li liberazione di Ruggiero dall'isola d'Alcina. 1625
[1910] F Pn

M1520 .D38O6 Case:

Deller, Florian. Orfeo ed Euridice. 1763-66 [1910] AWn

M1520 .G58D5 Case:

Gluck, Christoph Willibald Ritter von. Don Juan. 1761 [1910] D DS

M1520 .L9N5 Case:

Lully, Jean-Baptiste. Les noces de Pelée et de Thétis. 1690 [1915] F Pc

M1520 .R69M4 Case:

Rodolphe, Jean Joseph. Medée et Jason. [1910] D Ds

M1520 .S79R5 Case:

Starzer, Joseph. Roger e Bradamante. [1910] A WGm

M1523 .S8D5 Case:

Starzer, Joseph. Donchischott. 1767-74 [1911] A WGm

M1528 .G19 Case:

Galuppi, Baldassare. Imeneo e Venere. 1775 [1910] GB LBm

M1528 .Q2 Case:

Quagliati, Paolo. Carro di fedeltà d'amore. 1611 [1916] GB LBm

M1530 .C39S3 Case:

Cesti, Antonio. Serenata. 1662 [1909] D DS

M1530 .Q7S4 Case:

Quagliati, Paolo. La sfera armonioso. 1623 [1911] D DS

M2062.D85P5 Case:

Dumont, Henri. Motets à 4 parties. 1697 [1933] F Pc

APPENDIX C

Instrumental Works:

According to the 1911 Annual Report of the Librarian of Congress, the musical parameters of the Music Division's opera transcript project were provisionally broadened as "...a beginning was made of transcripts of rare Viola da gamba music." Appendix C includes this relatively small collection of instrumental works copied over a two-year period as well as other transcriptions that do not fall under the heading of dramatic vocal music. Materials listed below are arranged in shelf list order:

M239.A5 Case:

Anonymous. Alte gampen-suite aus der standischen Landesbibliothek in Cassel. Transcribed from the manuscript copy [n.d.] made in Cassel by Johannes Klingenberg. [London, 1912]

M239.C27P5 livre 1 1912 Case:

Caix d'Hervelois, Louis. Premier livre de pièces de viole. 17— [1912]

M239.F72 Case:

Forqueray, Antoine (le père). Pièces de Viole, livre I^{er}. Transcribed from the manuscript copy made by Johannes Klingenberg. [London, 1911]

M239.G8 Case:

Graun, Johann Gottlieb. Allegro moderato, per viola da gamba. (Transcribed from the manuscript copy [n.d.] in Berlin, Amalienbibliothek des Joachimsthal'schen Gymnasium by Johannes Klingenberg. 17-- [London, 1911]

M239.H7 Case:

Hesse, Ernst C. 2 duos für viola di gamba & basso. Transcribed from the manuscript copy made at the Grand Ducal University Library at Rostock by Johannes Klingenberg. 17-- [London, 1912]

M239.H62 Case:

Caix d'Hervelois, Louis. Second livre de pièces de viole. Treble from the Amsterdam edition ca. 1735; basses from the original Paris edition of ca. 1725. [London, 1912]

M239.H85 Case:

Höffler, Konrad. Primitiae Chelicae, oder Musicalische Erstlinge. In 12. durch unterschiedliche Tone eingetheilte Suiten Viola di gamba solo samt ihrer Basi Transcribed from the manuscript copy made by Johannes Klingenberg. 1695 [London, 1912]

M239.M294 Case:

Marais, Marin. Pièces de viole, livre IVe. 1717 [1912] D Bsb

M239.M3 Case:

Marais, Roland. Premier livre de pièces de viole. Transcribed from the manuscript copy [n.d.] made at the Königliche Hausbibliothek in Berlin by Johannes Klingenberg. 1735 [London, 1911]

M239.M55 Case:

Mente, Johann Gottfried. Suite für die Gambe und Generalbass. Transcribed from the manuscript copy made by Johannes Klingenberg. 1759 [London, 1912]

M239.S32 Case:

Schenck, Jean. L'Echo du Danube contenant six Sonates, oeuvre IX. Transcribed from the manuscript copy held by Mr. Paul Pannier of Lille. 1704 [London, 1911]

M239.S321 Case:

Schenck, Giovanni. Scherzi Musicali, opera sesta. Transcribed from the manuscript copy made by Johannes Klingenberg taken from the original source in Sondershausen. 1698 [London, 1911]

M1004 .K985 Case:

Küsser (Cousser), Johann Sigismund. Apollon enjoué. 1700 [1920] S Uu

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