

METASTASIO COLLECTION AT WESTERN UNIVERSITY

Works Intended for Musical Setting

Scores, Editions, Librettos, and Translations in the Holdings of the
Music Library, Western University [London, Ontario]

ABOS, Girolamo

Alessandro nell'Indie (Ancona 1747)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14183])

Aria: "Se amore a questo petto" (Alessandro [v.1] Act 1, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.A, Pt.1, reel 8]

ABOS, Girolamo

Artasere (Venice 1746)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31655])

Aria: "Mi credi spietata?" (Mandane, Act 3, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

ADOLFATI, Andrea

Didone abbandonata (with puppets – Venice 1747)

(Venice 1747) – (Venice: Luigi Pavini, 1747) – (Libretto)

[W.U. Schatz 57, reel 2]

AGRICOLA, Johann Friedrich

Achille in Sciro (Berlin 1765)

(Berlin 1765) – (Berlin: Haude e Spener, 1765) – (Libretto)

(With German rendition as *Achilles in Scirus*)

[W.U. Schatz 66, reel 2]

AGRICOLA, Johann Friedrich

Alessandro nell'Indie (as *Cleofide* – Berlin 1754)

(Berlin 1754) – (Berlin: Haude e Spener, [1754]) – (Libretto)

(With German rendition as *Cleofide*)

[W.U. Schatz 67, reel 2]

ALBERTI, Domenico

L'olimpiade (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.2 (1)])

Aria: "Che non mi disse un di!" (Argene, Act 2, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

ALBERTI, Domenico

Temistocle (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.c.19])
 Aria: “Ah! frenate il pianto imbelle” (Temistocle, Act 3, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 97]

ALBINONI, Tommaso

Didone abbandonata (Venice 1725)
 (Venice 1725) – (Venice: Marino Rossetti, [1725]) – (Libretto)
 [W.U. Schatz 89, reel 2]

(Breslau 1726) – ([Breslau]: [s.n.], [1726]) – (Libretto)
 (With German rendition as *Dido*)
 [W.U. Schatz 90, reel 2]

ALESSANDRI, Felice

Adriano in Siria (Venice 1779)
 (Venice 1779) – (Venice: Modesto Fenzo, 1780) – (Libretto)
 [W.U. Schatz 153, reel 4]

ALESSANDRI, Felice

Antigono (Genoa 1773)
 (Genoa 1773) – (Reproduction from holograph) – (Score)
 (From Genoa: Conservatorio di musica Nicolò Paganini [7. 10/12])
 [M1500 .M57 A384 1780a – Micro.]

ALESSANDRI, Felice

Artasense (Naples 1783)
 (Naples 1783) – (Naples: Vincenzo Flauto, 1783) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.V. 2653])
 [ML48 .M47 A364 1783a – Micro.]

ALESSANDRI, Felice

Demofonte (Padua 1783)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.c.19])
 Scena ed aria: “Ma che vi fece” – “Sperai vicino il lido” (Timante, Act 1, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 97]

ALESSANDRI, Felice

Demofonte (Padua 1783)
 (Padua 1783) – (Padua: Conzatti, 1783) – (Libretto)
 (From Brussels: Bibliothèque Royale Albert 1er [1964/85/V] [Fetis 4488 A. XIII, 5 Mus])
 [ML48 .M47 L442 1783a – Micro.]

ALESSANDRI, Felice

Ezio (Verona 1767)
 (Lucca 1782) – (Lucca: Francesco Bonsignori, [1782]) – (Libretto)
 [W.U. Schatz 145, reel 4]

(Milan 1782) – (Milan: Giovanni Batista Bianchi, 1782) – (Libretto)
 (From Milan: Conservatorio di musica Giuseppe Verdi [Libretti J.40])
 [M1500 .M57 S227 1788aa – Micro.]

(Florence 1783) – (Florence: Giovanni Rivaliti, 1783) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.V. 595])
 [ML48 .M47 A364 1783a – Micro.]

ANDREOZZI, Gaetano

Catone in Utica (Cremona 1787)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.a.2])
 Scena e terzetto: “Catone, io vincitor” – “Ah serena o padre amato”
 (Marzia *et al.*, Act 3, Sc.9) (Trio text derived from Metastasio)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 77]

ANDREOZZI, Gaetano

Catone in Utica (Cremona 1787)
 (Cremona 1787) – (Cremona: Lorenzo Manini, 1787) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.V. 1-2930])
 [ML48 .M47 V545 1781a – Micro]

(Florence 1787) – (Florence: [s.n.], 1787) – (Libretto)
 (From Conservatorio di musica Luigi Cherubini [E.V. 1705])
 [ML48 .M47 V545 1781a – Micro.]

(Reggio 1788) – (Reggio: Stamperia Davolio, 1788) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [MUS. A XV 2])
 [ML48 .M47 A46 1788a – Photocopy]

(Livorno 1789) – (Livorno: Antonio Lami e comp., [1789]) – (Libretto)
 [U.W.O. Schatz 195, reel 5]

(Genoa 1791) – (Genoa: Stamperia Fesimiana, 1791) – (Libretto)
 (From Venice: Biblioteca nazionale Marciana [Dramm. 3264.6])
 [ML48 .M47 A46 1791a – Micro.]

ANFOSSI, Pasquale

Achille in Sciro (Rome 1774)
 (Rome 1774) – (Reproduction from holograph) – (Score)
 (From Rome: Biblioteca Casanatense [MS. 2802-04])
 [M1500 .M57 A433 1774a – Micro]

ANFOSSI, Pasquale

Adriano in Siria (Padua 1777)
 (Padua 1777) – (Milan: Ricordi, c.1983) – (Score Facsimile)
 (From Padua: Istituto musicale Cesare Pollini [Teatro Verdi I/A/7])
 (Drammaturgia musicale Veneta, vol.24)
 [M1500 .A73 A3 1983]

ANFOSSI, Pasquale

Alessandro nell'Indie (Rome 1772)
 (Rome 1772) – (Reproduction from holograph) – (Score)
 (From Florence: Conservatorio di musica Luigi Cherubini [D.I. 31-32])
 [M1500 .M57 A4332 1772a – Micro.]

ANFOSSI, Pasquale

Alessandro nell'Indie (Rome 1772)

(Rome 1772) – (Rome: Archangelo Casaletti, [1772]) – (Libretto)

[W.U. Schatz 282, reel 7]

ANFOSSI, Pasquale

Antigono (Venice 1773)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.717])

Duet: “Non temer, non son più amante” (Berenice/Demetrio, Act 2, Sc.12)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 53]

ANFOSSI, Pasquale

Antigono (Venice 1773)

(Venice 1773) – (Venice: Modesto Fenzo, 1773) – (Libretto)

[W.U. Schatz 225, reel 5]

ANFOSSI, Pasquale

Antigono (Milan 1781)

(See GATTI, Luigi)

ANFOSSI, Pasquale

Artasere (Rome 1788)

(See BERTONI, Ferdinando)

ANFOSSI, Pasquale

La Betulia liberata (? 1781)

(? 1781) – (New York: Garland, 1987) – (Score Facsimile)

(From Rome: Archivio dei Filippini [MS D IV 4])

(Italian Oratorio, 1650-1800; v.30)

[M2000 .A53 B4 1987]

ANFOSSI, Pasquale

La clemenza di Tito (Rome 1769, rev. Naples 1772)

(Naples 1772) – (Reproduction from holograph) – (Score)

(From Paris: Bibliothèque nationale [D 110-111, R7 1697])

[M1500 .M57 A43372 1772a – Micro.]

ANFOSSI, Pasquale

La clemenza di Tito (Rome 1769, rev. Naples 1772)

(Naples 1772) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.7])

[P.S.M. Mus. Ms. Ser.5, Pt.3, reel 2]

ANFOSSI, Pasquale

La clemenza di Tito (Rome 1769, rev. Naples 1772)

(Naples 1772) – (Naples: Francesco Morelli, 1772) – (Libretto)

[W.U. Schatz 273, reel 6]

ANFOSSI, Pasquale, et al.

Demofonte (Rome 1773)

(Genoa 1774) – (Genoa: Stamperia Gesiniana, [1774]) – (Libretto)
[W.U. Schatz 274, reel 6]

ANFOSSI, Pasquale

Didone abbandonata (Venice 1775)
(Naples 1788) – (Reproduction from holograph) – (Score)
From Naples--Pietro a Majella [Rari: Cornice 1-5]
[M1500 .M57 A4338 1788a – Micro.]

ANFOSSI, Pasquale

Didone abbandonata (Venice 1775)
(Lucca 1775) – (Lucca: Filippo Maria Benedini, 1775) – (Libretto)
[W.U. Schatz 233, reel 5]

(Naples 1788) – (Naples: Vincenzo Flauto, 1788) – (Libretto)
(From Rome: Conservatorio di musica S. Cecelia [G.N. 20325. N. 4390])
[M1500 .M57 P287 1800a – Micro.]

ANFOSSI, Pasquale

Ezio (Venice 1778)
(Venice 1778) – (Venice: [s.n.], [1778]) – (Libretto)
[W.U. Schatz 275, reel 7]

ANFOSSI, Pasquale

Giuseppe riconosciuto (Rome 1776)
(Rome 1776) – (New York: Garland, 1987) – (Score Facsimile)
(From Rome: Archivio dei Filippini [H I 39])
(Italian Oratorio, 1650-1800; v.29)
[M2000 .A53 G58 1987]

ANFOSSI, Pasquale

Issipile (London 1784)
(London 1784) – (London: Preston, c.1784 – "Favourite Songs") – (Publ. Score)
(From London--British Library [H. 345])
Incl.: Aria: "Fra dubbi penosi" (Giasone, Act 2, Sc.9)
Aria: "Impallidisce in campo" (Issipile, Act 1, Sc.4)
Aria: "Io ti lascio; e questo addio" (Giasone, Act 2, Sc.13)
Aria: "Povero cor, tu palpiti" (Beroe, *Nitteti*, Act 2, Sc.1)
Aria: "Ti va cercando in volto" (Giasone, Act 1, Sc.13)
[M1500 .M57 B43 1780a – Micro.]

ANFOSSI, Pasquale

La Nitteti (Naples 1771)
(Venice 1780) – (Venice: Modesto Fenzo, [1780]) – (Libretto)
[W.U. Schatz 276, reel 7]

ANFOSSI, Pasquale

L'olimpiade (Venice 1774)
(Venice 1774) – (Reproduction from holograph) – (Score)
(From Rome: Biblioteca Casanatense [MS. 2813-2815])
[M1500 .M57 A433 1774a – Micro.]

ANFOSSI, Pasquale

L'olimpiade (Venice 1774)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.717])

Scena e duetto: “E mi lasci così?” – “Ne' giorni tuoi felici”

(Aristea/Megacle, Act 1, Sc.10)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 53]

ANFOSSI, Pasquale

L'olimpiade (Venice 1774)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.715])

Scena e duetto: “Va: ti perdono” – “Ne' giorni tuoi felici”

(Aristea/Megacle, Act 1, Sc.10)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 52]

ANFOSSI, Pasquale

L'olimpiade (Venice 1774)

(Venice 1774) – (Venice: Modesto Fenzo, 1774) – (Libretto)

[W.U. Schatz 246, reel 6]

ANFOSSI, Pasquale

Sant'Elena al Calvario (Rome 1777)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 24285])

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.2, reel 48]

ANTONELLI-TORRES, Francesco

Catone in Utica (Naples 1784)

(Naples 1784) – (Reproduction from holograph) – (Score)

(From Naples: Conservatorio di musica S Pietro a Majella [32.6.5-7])

[M1500 .M57 A4373 1784a – Micro.]

ANTONELLI-TORRES, Francesco

Catone in Utica (Naples 1784)

(Naples 1784) – (Naples: Vincenzo Flauto, 1784) – (Libretto)

[W.U. Schatz 289, reel 7]

APRILE, Giuseppe

Achille in Sciro (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.a.5.(4)])

Canzonetta: “Se un core annodi” (Achille, Act 2, Sc.7) – as duet

(*Raccolta di diversi duettini notturni*, No.16)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Cantata 17 [*Amor timido*] – Begins: “Che vuoi, mio cor?”

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.a.4])

Canzonetta: “T'intendo sì, mio cor” (No.1 – as duet)

(*Duettini per divertimento*, No.8)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Cantata 17 [*Amor timido*] – Begins: “Che vuoi, mio cor?”
(c.1800) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MS. 657])
Canzonetta: “T'intendo sì, mio cor” (No.1 – as duet)
(*Duettini per divertimento*, No.8)
[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 61]

APRILE, Giuseppe

Cantata 17 [*Amor timido*] – Begins: “Che vuoi, mio cor?”
(Late eighteenth century) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MS. 400])
Canzonetta: “T'intendo sì, mio cor” (No.1 – as duet)
(*Notturni*, No.6)
[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 35]

APRILE, Giuseppe

Cantata 17 [*Amor timido*] – Begins: “Che vuoi, mio cor?”
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.a.5.(4)])
Canzonetta: “T'intendo sì, mio cor” (No.1 – as duet)
(*Raccolta di diversi duettini notturni*, No.10)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

La danza (cantata drammatica)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.a.4])
Canzonetta: “Che chiedi? che brami?” (Nice, No.4 – as duet)
(*Duettini per divertimento*, No.12)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

La danza (cantata drammatica)
(c.1800) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MS. 657])
Canzonetta: “Che chiedi? che brami?” (Nice, No.4 – as duet)
(*Duettini per divertimento*, No.12)
[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 61]

APRILE, Giuseppe

La danza (cantata drammatica)
(Late eighteenth century) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MS. 400])
Canzonetta: “Che chiedi? che brami?” (Nice, No.4 – as duet)
(*Notturni*, No.10)
[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 35]

APRILE, Giuseppe

La danza (cantata drammatica)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.a.5.(4)])

Canzonetta: “Che chiedi? che brami?” (Nice, No.4 – as duet)

(*Raccolta di diversi duettini notturni*, No.13)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

La danza (cantata drammatica)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.h.8.(3)])

Canzonetta: “Che ciascun per te sospiri” (Tirsi, No.3 – as duet)

(*Raccolta di diversi duettini notturni*, No.19)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 83]

APRILE, Giuseppe

Cantata 13 [*Il nome*]

(c.1800) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 657])

Canzonetta: “Scrivo in te l'amato nome” (No.1 – as duet)

(*Duettini per divertimento*, No.14)

[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 61]

APRILE, Giuseppe

Cantata 13 [*Il nome*]

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.h.8.(3)])

Canzonetta: “Scrivo in te l'amato nome” (No.1 – as duet)

(*Raccolta di diversi duettini notturni*, No.20)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 83]

APRILE, Giuseppe

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.a.4])

Incl.: Canzonetta: “Ecco, dirò, 'quel fonte” (Octet 5 – as duet)

Canzonetta: “Io fra remote sponde”(Octet 3 – as duet)

Canzonetta: “Io rivedrò sovente” (Octet 4 – as duet)

Canzonetta: “Soffri che in traccia almeno” (Octet 2 – as duet)

(*Duettini per divertimento*, Nos. 4, 2, 3, 1)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”

(c.1800) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 657])

Incl.: Canzonetta: “Ecco, dirò, 'quel fonte” (Octet 5 – as duet)

Canzonetta: “Io fra remote sponde”(Octet 3 – as duet)

Canzonetta: “Io rivedrò sovente” (Octet 4 – as duet)

Canzonetta: “Soffri che in traccia almeno” (Octet 2 – as duet)

(*Duettini per divertimento*, Nos. 4, 2, 3, 1)
[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 61]

APRILE, Giuseppe

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”
(Late eighteenth century) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MS. 400])
Incl.: Canzonetta: “Ecco, ' dirò, 'quel fonte” (Octet 5 – as duet)
Canzonetta: “Io fra remote sponde”(Octet 3 – as duet)
Canzonetta: “Io rivedrò sovente” (Octet 4 – as duet)
Canzonetta: “Soffri che in traccia almeno” (Octet 2 – as duet)
(*Notturni*, Nos. 3, 2, 4, 1)
[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 35]

APRILE, Giuseppe

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.a.5.(4)])
Canzonetta: “Ecco, ' dirò, 'quel fonte” (Octet 5 – as duet)
Canzonetta: “Ecco quel fiero istante” (Octet 1 – as duet)
Canzonetta: “Io fra remote sponde” (Octet 3 – as duet)
Canzonetta: “Io rivedrò sovente” (Octet 4 – as duet)
Canzonetta: “Soffri che in traccia almeno” (Octet 2 – as duet)
(*Raccolta di diversi duettini notturni*, Nos.7, 9, 4, 5, 6)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Cantata 11 [*La primavera*] – Begins: “Oh Dio, Fileno, oh Dio!”
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.a.4.(4)])
canzonetta: “Aure amiche, ah non spirate” (No.1 – as duet)
(*Duettini per divertimento*, No.7)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Cantata 11 [*La primavera*] – Begins: “Oh Dio, Fileno, oh Dio!”
(c.1800) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MS. 657])
Canzonetta: “Aure amiche, ah non spirate” (No.1 – as duet)
(*Duettini per divertimento*, No.7)
[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 61]

APRILE, Giuseppe

Cantata 11 [*La primavera*] – Begins: “Oh Dio, Fileno, oh Dio!”
(Late eighteenth century) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MS. 400])
Canzonetta: “Aure amiche, ah non spirate” (No.1 – as duet)
(*Notturni*, No.8)
[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 35]

APRILE, Giuseppe

Cantata 11 [*La primavera*] – Begins: “Oh Dio, Fileno, oh Dio!”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.a.5.(4)])
 Canzonetta: “Aure amiche, ah non spirate” (No.1 – as duet)
 (*Raccolta di diversi duettini notturni*, No.3)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Cantata 15 [*Il ritorno*] – Begins: “Qual nuova, Irene”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.a.4])
 Canzonetta: “Chi mai di questo core” (No.1 – as duet)
 (*Duettini per divertimento*, No.9)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Cantata 15 [*Il ritorno*] – Begins: “Qual nuova, Irene”
 (c.1800) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS. 657])
 Canzonetta: “Chi mai di questo core” (No.1 – as duet)
 (*Duettini per divertimento*, No.9)
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 61]

APRILE, Giuseppe

Cantata 15 [*Il ritorno*] – Begins: “Qual nuova, Irene”
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS. 400])
 Canzonetta: “Chi mai di questo core” (No.1 – as duet)
 (*Notturni*. No.7)
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 35]

APRILE, Giuseppe

Cantata 15 [*Il ritorno*] – Begins: “Qual nuova, Irene”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.a.5.(4)])
 Canzonetta: “Chi mai di questo core” (No.1 – as duet)
 (*Raccolta di diversi duettini notturni*, No.8)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Cantata 5 [*La scusa*] – Begins: “No, perdonami, o Clori”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.a.5.(4)])
 Canzonetta: “Trova un sol, mia bella Clori” (No.1 – as duet)
 (*Raccolta di diversi duettini notturni*, No.17)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Cantata 12 [*Il sogno*]
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.a.4])
 Canzonetta: “Pur nel sonno almen talora” (No.1 – as duet)
 (*Duettini per divertimento*, No.6)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe
 Cantata 12 [*Il sogno*]
 (c.1800) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS. 657])
 Canzonetta: “Pur nel sonno almen talora” (No.1 – as duet)
 (*Duettini per divertimento*, No.6)
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 61]

APRILE, Giuseppe
 Cantata 12 [*Il sogno*]
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS. 400])
 Canzonetta: “Pur nel sonno almen talora” (No.1 – as duet)
 (*Noturni*, No.5)
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 35]

APRILE, Giuseppe
 Cantata 12 [*Il sogno*]
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.a.5.(4)])
 Canzonetta: “Pur nel sonno almen talora” (No.1 – as duet)
 (*Raccolta di diversi duettini notturni*, No.2)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe
Olimpiade (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.a.5.(4)])
 Solo e coro: “Oh care selve! oh cara” (Argene and chorus, Act 1, Sc.4 – as trio)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe
Romolo ed Ersilia (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.a.5.(4)])
 Aria: “Fra quelle tenere” (Ostilio, Act 3, Sc.4 – as duet)
 (*Raccolta di diversi duettini notturni*, No.14)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe
Ruggiero (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.8.(3)])
 Aria: “Ho perduto il mio tesoro” (Ruggiero, Act 3, Sc.5 – as duet)
 Aria: “T'ubbidirò, ben mio” (Bradamante, Act 3, Sc.4 – as duet)

(*Raccolta di diversi duettini notturni*, Nos.21, 22)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 83]

APRILE, Giuseppe

Strofe per musica 13
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.a.4])
Canzonetta: “So che vanti un core ingrato” (as duet)
(*Duettini per divertimento*, No.10)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

APRILE, Giuseppe

Strofe per musica 13
(c.1800) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MS. 657])
Canzonetta: “So che vanti un core ingrato” (as duet)
(*Duettini per divertimento*, No.10)
[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 61]

APRILE, Giuseppe

Strofe per musica 13
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.a.5.(4)])
Canzonetta: “So che vanti un core ingrato” (as duet)
(*Raccolta di diversi duettini notturni*, No.11)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

ARAYA, Francesco

Alessandro nell'Indie (St. Petersburg 1755)
(St. Petersburg 1759) – (St. Petersburg: Accademia imperiale delle scienze, 1759) – (Libretto)
(With French rendition)
[W.U. Schatz 304, reel 7]

ARAYA, Francesco

Seiramide riconosciuta (Naples 1731 – rev. F. Silvani as *Il finto Nino*; St. Petersburg 1737)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.a.6])
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 38]

ARENA, Giuseppe

Artaserse (Turin 1741)
(Turin 1741) – (Turin: Pietro Giuseppe Zappata e figliuolo, [1741]) – (Libretto)
[W.U. Schatz 308, reel 7]

ARENA, Giuseppe

La clemenza di Tito (Turin 1738)
(Turin 1738) – (Turin: Pietro Giuseppe Zappata e figliuolo, [1739]) – (Libretto)
[W.U. Schatz 309, reel 7]

ARNE, Thomas Augustine

Artaserse (as *Artaxerxes* – London 1762)

(London 1762) – (London: John Johnson, 1762) – (Score)
[GM-AR MZ40]

ARNE, Thomas Augustine

Artaserse (as *Artaxerxes* – London 1762)
(London c.1831, arr. Henry R. Bishop) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 30924])
[P.S.M. Mus. Ms. Ser.4, Pt.11, reel 30]

ARNE, Thomas Augustine

Artaserse (as *Artaxerxes* – London 1762)
(London: Harrison, 178?) – (Publ. Keyboard/Vocal Score)
(*Three Centuries of Drama: English 1751-1800*)
[Weldon: PN6111 .W4 – Microfiche]

(London: Thompson, c.1780) – (Publ. Keyboard/Vocal Score)
[GM-AR MZ900]

(Melville, New York: Belwin-Mills, 197?) – (Publ. Keyboard/Vocal Score)
[M1503 .A754 A7 1970z]

(Redcroft, Cambridge: King's Music, [1986]) – (Publ. Keyboard/Vocal Score)
[M1505 .A76 A7 (1-3)] and [M1508 .A76 A7 1986]

ARNE, Thomas Augustine

Artaserse (as *Artaxerxes* – London 1762)
Ariettas in *A Collection of Songs*
(London: s.n., 1800s) – (Publ. Keyboard/Vocal Score)
Incl.: Arietta: “Hope Told a Flattering Tale” (Insert by neither Arne nor Metastasio)
Arietta: “If O’er the Cruel Tyrant Love” [“Se d’un amor tiranno”] (Mandane, Act 2, Sc.6)
[GM-AR M1497 .M88]

ARNE, Thomas Augustine

Artaserse (as *Artaxerxes* – London 1762)
(Early nineteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 60])
Recitative: (Arbace/Mandane, Act 1, Sc.1)
[P.S.M. Mus. Ms. Ser.5, Pt.7, reel 3]

ARNE, Thomas Augustine

Artaserse (as *Artaxerxes* – London 1762)
(London 1762) – (London: for J. and R. Thonson, 1761) – (Libretto)
(English rendition by Thomas Arne as *Artaxerxes*)
[GM-AR MZ313]

(London 1762) – (London: for J. and R. Tonson, 1761) – (Libretto)
(English rendition by Thomas Arne as *Artaxerxes*)
[W.U. – ECCO (online database)]

(London 1762) (Los Angeles: Memorial Library, Univ. of California, 1963) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [RDL: PR1136 .A88 no.99]

(London 1762) (Los Angeles: Univ. of California Press, 1963) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [ML50.2 .A74 A8]

(London 1762) (Redcroft, Cambridge: King's Music, [1986]) – (Libretto)
 (Publication of Arne's English rendition as *Artaxerxes*)
 [ML50 .A76 A7 1986]

(Dublin 1764-65) – (Dublin: James Hoey junior, 1764) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(Dublin 1764-65) – (Dublin: James Hoey junior and D. Chamberlaine, 1764) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(Dublin 1764-65) – (Dublin: D. Chamberlaine, J. Potts, J. Hoey, 1765) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(Dublin 1764-65) – (Dublin: James Hoey junior, 1765) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(London 1764-65) – (London: for J. and R. Tonson, 1764) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(London 1764-65) – (London: for J. and R. Tonson, 1765) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(London 1780) – (London: for Harrison and Co., 1780] – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(London 1780) – (London: for T. Lowndes and J. Condell, [1780]) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(London 1787) – (London: for G. Lister, 1787) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(London 1787) – (London: for the proprietors, 1787) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(London 1787) – (London: for W. Lowndes, 1787) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(Dublin 1790) – (Dublin: for the Company of Booksellers, [1790]) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

(Dublin 1792) – (Dublin: for G. Folingsby, [1792]) – (Libretto)
 (English rendition by Thomas Arne as *Artaxerxes*)
 [W.U. – ECCO (online database)]

ASIOLI, Bonifazio

Didone abbandonata (no full setting)
 (Nineteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 4038]
 Aria: “Ah! non lasciami, no” (Didone, Act 1, Sc.4)
 Aria: “Tacerò, se tu lo brami” (Araspe, Act 2, Sc.8)
 [P.S.M. Mus. Ms. Ser.5, Pt.8, reel 29]

ASIOLI, Bonifazio

Cantata 7 [*La tempesta*]
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS.1037])
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 67]

ASIOLI, Bonifazio

Cantata 7 [*La tempesta*]
 (Manuscript facsimile, c.1750) – (Keyboard/Vocal Score)
 [GM-AR MZ1434]

ASIOLI, Bonifazio

Cantata 7 [*La tempesta*]
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.g.9])
 Aria: “E pur fra le tempeste” (No.2)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 100]

ASIOLI, Bonifazio

Strofe per musica
 (c.1796) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31639])
 (*Sei duetti di Bonifazio Asioli composti per uso della Damigella Cornwall*)
 Incl.: Duet: “In amor chi mai fin ora” (Strofe 16)
 Duet: “Perché, vezzosi rai” (Strofe 30)
 Duet: “Sei tradito, e pur, mio core” (Strofe 22)
 Duet: “Se tu mi sprezzì, Nice, s'io t'amo” (Strofe 27)
 Duet: “Sempre sarò costante (Strofe 28)
 Duet: “S'io t'amo, o Dio, mi chiedi” (Strofe 20)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 24]

ASTARITA, Gennaro

Didone abbandonata (Pressburg 1780)
 (Pressburg 1780) – (Reproduction from holograph) – (Score)
 (From Vienna: Österreichische Nationalbibliothek [Part. Mus. Hs. 16.538])
 [M1500 .M57 A74 1780a – Micro.]

ASTARITA, Gennaro

Ipermestra (Venice 1789)
 (Venice 1789) – (Venice: Modesto Fenzo, 1789) – (Libretto)
 [W.U. Schatz 387, reel 9]

AULETTA, Pietro

Ezio (Rome 1728)
 (Rome 1728) – (Rome: Zempel e de Meij, [1729]) – (Libretto)
 [W.U. Schatz 498, reel 12]

BACH, Johann Christian

Achille in Sciro (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Egerton 3687])
 Aria: “Del terreno nel concavo seno” (Ulisse, Act 3, Sc.1)
 (Used by Bach in his *Temistocle* [rev. Mattia Verazi, Mannheim 1772])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel1]

BACH, Johann Christian

Adriano in Siria (London 1765)
 (London 1765) – (New York: Garland, 1985) – (Ms. Score Facsimile)
 (From Lisbon: Palácio nacional da Ajuda [44 - II - 28 - 30])
 (*Collected Works of Johann Christian Bach*, vol.5)
 [M3 .B25 v.5]

BACH, Johann Christian

Adriano in Siria (London 1765)
 (London 1765) – (London: for G. Woodfall, 1765) – (Libretto)
 (With English rendition as *Adrian*)
 [W.U. – ECCO (database online)]

(London 1765) – (London: for G. Woodfall, 1765) – (Libretto)
 (With English rendition as *Adrian*)
 (Facsimile in *Collected Works of Johann Christian Bach*, vol.44)
 (New York: Garland, 1984)
 (From London: British Library [1342.c.16 (9)])
 M3 .B25 v.44 (3)]

BACH, Johann Christian

Alessandro nell'Indie (Naples 1762)
 (Naples 1762) – (New York: Garland, 1985) – (Ms. Score Facsimile)
 (From Lisbon: Palácio nacional da Ajuda [44 - II - 31 - 33])
 (*Collected Works of Johann Christian Bach*, vol.3)
 [M3 .B25 v.3]

BACH, Johann Christian

Alessandro nell'Indie (Naples 1762)

(Eighteenth century) – (Microfilm of Ms. Score and parts)

(From London: British Library [Egerton 3686])

Scena e duetto: “Lode agli Dei” – “Se mai turbo” (Cleofide/Poro, Act 1, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel1]

BACH, Johann Christian

Alessandro nell'Indie (Naples 1762)

(New York: Garland, 1993) – (Ms. Score Facsimiles)

(*Collected Works of Johann Christian Bach*, vol.12) – (Alternate aria settings)

Incl.: Aria: “Non sarei so sventurata” (Erissena [v.1] Act 2, Sc.3)

(From Naples: Conservatorio di musica S Pietro a Majella [24-5-19, ff.73-80])

Aria: “O su gli estivi ardori” (Timagene, Act 1, Sc.5)

(From Naples: Conservatorio di musica S Pietro a Majella [24-5-19, ff.24-29])

Aria: “Se troppo al ciglio crede” (Cleofide, Act 3, Sc.1)

(From Naples: Conservatorio di musica S Pietro a Majella [24-5-19, ff.154-165])

[M3 .B25 v.12]

BACH, Johann Christian

Alessandro nell'Indie (Naples 1762)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.5])

Aria: “Non so donde viene” (Clistene, Act 3, Sc.6)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

BACH, Johann Christian

Alessandro nell'Indie (Naples 1762)

(New York: Garland, 1990) – (Publ. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.9)

Aria: “Se è ver che t'accendi” (Alessandro, Act 2, Sc.12)

(Occurring in *Sifare* [*pasticcio*] – London 1767 and

publ.: London: Welcker, [1767] – “Favourite Songs”)

(For sources see RISM B/II p.177)

[M3 .B25 V.9]

BACH, Johann Christian

Alessandro nell'Indie (Naples 1762)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14183])

Aria: “Se il ciel mi divide” (Cleofide, Act 2, Sc.13)

[P.S.M. Ital. Mus. Ms. Sec.A, Pt.1, reel 8]

BACH, Johann Christian

Alessandro nell'Indie (Naples 1762)

(New York: Garland, 1990) – (Publ. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.9)

Aria: “Se il ciel mi divide” (Cleofide, Act 2, Sc.13)

(Occurring in *Ezio [pasticcio]* – London 1764, rev. 1765, rev. 1767 and
publ.: London: Bremner, [1765] – “Favourite Songs”)

(For sources see RISM B/II p.175)

[M3 .B25 V.9]

BACH, Johann Christian

Alessandro nell'Indie (Naples 1762)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2068])

Aria: “Se possono tanto” (Poro, [v.1] Act 1, Sc.9)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

BACH, Johann Christian

Alessandro nell'Indie (Naples 1762)

(Naples 1762) – (Naples: Vincenzo Flauto, 1762) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.43)

(New York: Garland, 1986)

(From Naples: Conservatorio di musica S Pietro a Majella [5.12.2 (7)])

[M3 .B25 v.43 (4)]

(Lodi 1763) – (Lodi: Carl Antonio Astarino e Giuseppe Battaglia, 1762) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.47)

(New York: Garland, 1987)

(From Lodi: Biblioteca Comunale Laudense [G17])

[M3 .B25 v.47 (7)]

(Lodi 1778) – (Lodi: Regia stamperia, 1778) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.47)

(New York: Garland, 1987)

(From Lodi: Biblioteca Comunale Laudense [G18])

[M3 .B25 v.47 (8)]

BACH, Johann Christian

Antigono (no full setting)

(Berlin ?) – (Berlin: [s.n.], [s.d.]) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.45)

(New York: Garland, 1991)

(From Berlin: Staatsbibliothek Preussischer Kulturbesitz [Tb 52 Mus])

Scena ed aria: “Berenice che fai!” – “Non partir, bell'idol mio”

– “Me infelice!” – “Perché, se tanti siete” (Berenice, Act 3, Sc.7)

(With German rendition)

[M3 .B25 v.45 (12)]

BACH, Johann Christian

Artasense (Turin 1760)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.a.18-20])

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 39]

(Turin 1760) – (New York: Garland, 1986) – (Ms. Score Facsimile)

(From Lisbon: Palácio nacional da Ajuda [44 - II - 34 - 36])

(Also London: British Library [R.M.22.a.18-20])
 (*Collected Works of Johann Christian Bach*, vol.1)
 [M3 .B25 v.1]

BACH, Johann Christian

Artasense (Turin 1760)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31717])
 Aria: “Così stupisce e cade” (Atabano, Act 2, Sc.15)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 33]

BACH, Johann Christian

Artasense (Turin 1760)
 (New York: Garland, 1990) – (Publ. Score Facsimile)
 (*Collected Works of Johann Christian Bach*, vol.9)
 Aria: “Su le sponde del torbido” (Artabano, Act 1, Sc.3)
 (Occurring in *Orfeo [pasticcio]* – London 1770 and
 publ.: London: Bremner, [1770] – “Favourite Songs”)
 (For sources see RISM B/II p.177)
 [M3 .B25 V.9]

BACH, Johann Christian

Artasense (Turin 1760)
 (New York: Garland, 1993) – (Ms. Score Facsimile)
 (*Collected Works of Johann Christian Bach*, vol.12)
 Aria: “Vo solcando un mar crudele” (Arbace, Act 2, Sc.15)
 (From Naples: Conservatorio di musica S Pietro a Majella [Arie 61 (1)])
 (Insert aria in an unidentified work)
 [M3 .B25 v.12]

BACH, Johann Christian

Artasense (Turin 1760)
 (Turin 1760) – (Turin: Giacomo Giuseppe Avondo, [1760]) – (Libretto)
 [W.U. Schatz 532, reel 12]

 (Turin 1760) – (Turin: Giacomo Giuseppe Avondo, [1760]) – (Libretto)
 (Facsimile in *Collected Works of Johann Christian Bach*, vol.43)
 (New York: Garland, 1986)
 (From Washington: Library of Congress [ML48 .S532])
 [M3 .B25 v.43 (1)]

BACH, Johan Christian

[Canzonettas, Duets]
 (New York: Garland, 1989) – (Ms. and Publ. Score Facsimiles)
 (*Collected Works of Johann Christian Bach*, vol.16)
 Incl: Four of *Eight Duets for Two Sopranos and Continuo*
 (From Paris: Bibliothèque nationale [D96 . 38 (3)])
 “Che ciascun per te sospiri” (Tirsi, *La danza*, No.3)
 “Chi mai di questo core” (Cantata 15 [*Il ritorno*], No.1)

“Io lo so che il bel smbiante” (Cantata 6 [*Il consiglio*], No.1)

“Trova un sol, mia bella Clori” (Cantata 5 [*La scusa*], No.1)

[M3 .B25 V.16]

BACH, Johan Christian

[Canzonettas, Duets]

(New York: Garland, 1989) – (Ms. and Publ. Score Facsimiles)

(*Collected Works of Johann Christian Bach*, vol.16)

Incl.: Five of *Sei Canzonette a due, Op.IV, for Two Sopranos and Continuo*

(From London: British Library [B.398.a (1)])

“Ah rammenta, oh bella Irene” (Cantata 15 [*Il ritorno*], No.2)

“Che ciascun per te sospiri” (Tirsi, *La danza*, No.3)

“Già la notte s’avvicina” (Cantata 10 [*La pesca*], No.1)

“Per nel sonno almen talora” (Cantata 12 [*Il sogno*], No.1)

“T’intendo si mio cor” (Cantata 17 [*Amor timido*], No.1)

[M3 .B25 V.16]

BACH, Johann Christian

[Canzonettas, Duets]

(Ann Arbor: UMI Research Press, 1982) – (Facsimile edition)

(From Ann Arbor: Univ. of Michigan [Rare Bk. M1572 .B12 C3])

Incl.: Five of *Sei Canzonette a due, Op.IV, for Two Sopranos and Continuo*

“Ah rammenta, oh bella Irene” (Cantata 15 [*Il ritorno*], No.2)

“Che ciascun per te sospiri” (Tirsi, *La danza*, No.3)

“Già la notte s’avvicina” (Cantata 10 [*La pesca*], No.1)

“Per nel sonno almen talora” (Cantata 12 [*Il sogno*], No.1)

“T’intendo si mio cor” (Cantata 17 [*Amor timido*], No.1)

[M1529.3 .B32 Op.4 1982]

BACH, Johan Christian

[Canzonettas, Duets]

(New York: Garland, 1989) – (Ms. and Publ. Score Facsimiles)

(*Collected Works of Johann Christian Bach*, vol.16)

Incl.: All of *Sei Canzonette, Op.VI, for Two Sopranos and Continuo*

(From London: British Library [B.398.a (2)])

“Chi mai di questo core” (Cantata 15 [*Il ritorno*], No.1)

“E pur fra le tempeste” (Cantata 7 [*La tempesta*], No.2)

“Io lo so che il bel smbiante” (Cantata 6 [*Il consiglio*], No.1)

“Se infida tu mi chiami” (Angelica/Medoro, *Angelica*, Pt.1, No.12)

“Torna in quel onda chiara” (Cantata 5 [*La scusa*], No.2)

“Trova un sol, mia bella Clori” (Cantata 5 [*La scusa*], No.1)

[M3 .B25 V.16]

BACH, Johann Christian

Catone in Utica (Naples 1761)

(Naples 1761) – (New York: Garland, 1987) – (Ms. Score Facsimile)

(From Lisbon: Palácio nacional da Ajuda [44 - II - 37 - 39])

(*Collected Works of Johann Christian Bach*, vol.2)

[M3 .B25 v.2]

BACH, Johann Christian

Catone in Utica (Naples 1761)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 691])

Incl.: Aria “Confusa, smarrita” (Marzia, Act 3, Sc.2)

Aria: “Per darvi alcun pegno” (Catone, [v.1] Act 3, Sc.12)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

BACH, Johann Christian

Catone in Utica (Naples 1761)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14183])

Aria: “Confusa, smarrita” (Marzia, Act 3, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.A, Pt.1, reel 8]

BACH, Johann Christian

Catone in Utica (Naples 1761)

(New York: Garland, 1990) – (Publ. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.9)

Aria: “Confusa smarrita” (Marzia, Act 3, Sc.2)

(Occurring in *Berenice* [*pasticcio*] – London 1765 and

publ.: London: Bremner, [1765] – “Favourite Songs”)

(For sources see RISM B/II p.406)

[M3 .B25 V.9]

BACH, Johann Christian

Catone in Utica (Naples 1761)

(New York: Garland, 1990) – (Publ. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.9)

Aria: “Dovea svenarti allora” (Catone, Act 2, Sc.13)

(Occurring in *Sifare* [*pasticcio*] – London 1767 and

publ.: London: Welcker, [1767] – “Favourite Songs”)

(For sources see RISM B/II p.177)

[M3 .B25 V.9]

BACH, Johann Christian

Catone in Utica (Naples 1761)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Egerton 3685])

Scena ed aria: “Mi fa pietade” – “Per darvi alcun pegno” (Catone [v.1] Act 3, sc.12)

Also included in ms., but not by Metastasio:

Aria: “Vivrò se vuoi così” [Bach: Arbace, *Artaserse*, Act 3, Sc.1)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel1]

BACH, Johann Christian

Catone in Utica (Naples 1761)

(New York: Garland, 1993) – (Ms. Score Facsimiles)

(*Collected Works of Johann Christian Bach*, vol.12) – (Alternate aria settings)

Incl.: Aria: “Nacqui agli affanni in seno” (Emilia [v.1] Act 3, Sc.10)

(From London: British Library [R.M.22.a.19, ff.61-69v.])

Aria: “Va, ritorna al tuo tiranno” (Catone, Act 2, Sc.2)

(From Parma: Conservatorio di musica Arrigo Boito [Ch-III-8 (37632)])

[M3 .B25 v.12]

BACH, Johann Christian

Catone in Utica (Naples 1761)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Egerton 3688])

Scena ed aria: “Padre, Signor, t’arresta” – “Or vieni fra queste” – “Per darvi alcun
pegno” (Arbace, Marzia, Catone [v.1] Act 3, sc.12)

Scena: “Vinceste, inique stelle!” (Catone [v.1] Act 3, Sc.11)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 2]

BACH, Johann Christian

Catone in Utica (Naples 1761)

(Naples 1761) – (Naples: Vincenzo Flauto, 1761) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.43)

(New York: Garland, 1986)

(From New York: New York Public Library [Italian Opera Librettos. A/15 (3)])

[M3 .B25 v.43 (2)]

(Milan 1762) – (Milan: Giovanni Montano, 1762) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.47)

(New York: Garland, 1987)

(From Naples: Bologna: Civico museo bibliografico musicale [Libretto 373])

[M3 .B25 v.47 (1)]

(Pavia 1763) – (Pavia: eredi Ghidini, [1763]) – (Libretto)

[W.U. Schatz 526, reel 12]

(Pavia 1763) – (Pavia: eredi Ghidini, [1763]) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.47)

(New York: Garland, 1987)

(From Washington: Library of Congress [ML48 .S526])

[M3 .B25 v.47 (2)]

(Perugia 1763) – ([Perugia]: [s.n.], [1763]) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.47)

(New York: Garland, 1987)

(From Venice: Biblioteca e istituto della fondazione Giorgio Cini [Coll. Rolandi])

[M3 .B25 v.47 (3)]

(Parma 1763) – (Parma: Benedetto Soncini, 1763) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.47)

(New York: Garland, 1987)

(From Rome: Conservatorio di musica S. Cecelia [Carvalhoes 2999])

[M3 .B25 v.47 (4)]

(Naples 1764) – (Naples: Francesco Morelli, 1764) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.43)

(New York: Garland, 1986)

(From Naples: Conservatorio di musica S Pietro a Majella [5.9.12 (5)]
[M3 .B25 v.43 (5)]

(Brunswick 1768) – ([Brunswick]: [s.n.], [1768]) – (Libretto)
(With German rendition as *Cato in Utika*)
[W.U. Schatz 527, reel 12]

(Brunswick 1768) – ([Brunswick]: [s.n.], [1768]) – (Libretto)
(With German rendition as *Cato in Utika*)
(Facsimile in *Collected Works of Johann Christian Bach*, vol.47)
(New York: Garland, 1987)
(From Rome: Conservatorio di musica S. Cecelia [Carvalhoes 3000])
[M3 .B25 v.47 (5)]

BACH, Johann Christian

Demetrio (no full setting)

(New York: Garland, 1990) – (Publ. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.9)

Aria: “Quel labbro adorato” (Alceste, Act 3, Sc.4)

(Occurring in *L’olimpiade* [*pasticcio*] London 1769-1770 and

publ.: London: Bremner, [1770] – “Favourite Songs”)

(For sources see RISM B/II p.176)

[M3 .B25 V.9]

BACH, Johann Christian

Demofonte (no full setting)

(New York: Garland, 1993) – (Ms. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.12)

Aria: “Misero pargoletto” (Timante, Act 3, Sc.5)

(From Paris: Bibliothèque nationale [Vm 861 (2)])

(Insert aria in Antonio Ferradini’s *Demofonte* (Milan 1758)

[M3 .B25 v.12]

BACH, Johann Christian

Demofonte (no full setting)

(New York: Garland, 1990) – (Publ. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.9)

Aria: “Non odi consiglio,” (Adrasto, Act 3, Sc.1)

(Used by Bach in his *La clemenza di Scipione* – London 1778 and

publ.: London: John Welcker, [1778] – without recits.)

(References in RISM A/I/ 1 B 175 and A/I/ 11 BB 175)

[M3 .B25 V.9]

BACH, Johann Christian

Didone abbandonata (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Egerton 3687])

Aria: “Fosca nube il sol ricopra” (Iarba, Act 2, Sc.6)

(Used by Bach in his *Temistocle* [rev. Mattia Verazi, Mannheim 1772])

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel1]

BACH, Johann Christian

Endimione (Naples 1761)

(Naples 1761) – (New York: Garland, 1985) – (Ms. Score Facsimile)

(From London: Royal College of Music [MU. MS. 215])

(Also Darmstadt: Hessische Landes- und Hochschulbibliothek [Mus. 57 1-2])

(*Collected Works of Johann Christian Bach*, vol.14)

[M3 .B25 v.14]

(London 1772) – (London: for W. Griffin, 1772) – (Libretto)

(With English rendition as *Endimion*)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.45)

(New York: Garland, 1991)

(From Paris: Bibliothèque nationale [Yd (2) 5471])

[M3 .B25 v.45 (8)]

(Mannheim 1774) – (Mannheim: Stamperia Elettorale, [1774]) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.46)

(New York: Garland, 1985)

(From Wolfenbüttel: Herzog-August-Bibliothek [Lo Sammelbd 94 (9)])

[M3 .B25 v.46 (5)]

BACH, Johann Christian

L'eroe cinese (no full setting)

(New York: Garland, 1990) – (Publ. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.9)

Aria: “Frena le belle lagrime” (Siveno, Act 3, Sc.1)

(Used by Bach in his *La clemenza di Scipione* – London 1778 and
publ.: London: John Welcker, [1778] – without recits.)

(References in RISM A/I/ 1 B 175 and A/I/ 11 BB 175)

[M3 .B25 v.9]

BACH, Johann Christian

La Galatea (London 1764)

(London 1764) – (London: J. Haberkorn, 1764) – (Libretto)

[W.U. – ECCO (online database)]

(London 1764) – (London: J. Haberkorn, 1764) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.45)

(New York: Garland, 1991)

(From London: British Library [11715.aaa.26])

[M3 .B25 v.45 (2)]

BACH, Johann Christian

Gioas, rè di Giuda (text rev. Giovan Gualberto Bottarelli – London 1770)

(London 1770) – (Microfilm of Autograph Score)

(From London: Royal College of Music [MS.24])

[P.S.M. Mus. Ms. Ser.5, Pt.3, reel 3]

BACH, Johann Christian

Gioas, rè di Giuda (text rev. Giovan Gualberto Bottarelli – London 1770)

(London 1770) – (New York: Garland, 1988) – (Manuscript Score)

(Composite from several manuscripts)
 (*Collected Works of Johann Christian Bach*, vol.17)
 [M3 .B25 v.17]

BACH, Johann Christian

Gioas, re di Giuda (text rev. Giovan Gualberto Bottarelli – London 1770)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Egerton 3687])
 Aria: “Penso nel tuo dolor” (*Gioas*, Pt.1, No.3)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel1]

BACH, Johan Christian

Gioas, rè di Giuda (text rev. Giovan Gualberto Bottarelli – London 1770)
 (London 1770) – (London: W. Griffin, 1770) – (Libretto)
 (With English rendition as *Joash, King of Juda*)
 [W.U. – ECCO (online database)]

(London 1770) – (London: W. Griffin, 1770) – (Libretto)
 (With English rendition as *Joash, King of Juda*)
 (Facsimile in *Collected Works of Johann Christian Bach*, vol.45)
 (New York: Garland, 1991)
 (From Venice: Biblioteca e istituto della fondazione Giorgio Cini [1812])
 [M3 .B25 v.45 (5)]

BACH, Johann Christian

Nitteti (no full setting)
 (New York: Garland, 1990) – (Publ. Score Facsimile)
 (*Collected Works of Johann Christian Bach*, vol.9)
 Aria: “Sono in mar, non veggo sponde” (*Sammete*, Act 1, Sc.1)
 (Insert aria in Niccolò Piccinni’s *Le contadine bizzarre* – London 1769 and
 publ.: London: Bremner, [1769] – “Favourite Songs”)
 (For sources see RISM B/II/ Supplement p.402)
 [M3 .B25 V.9]

BACH, Johann Christian

L’olimpiade (no full setting)
 (New York: Garland, 1990) – (Publ. Score Facsimile)
 (*Collected Works of Johann Christian Bach*, vol.9)
 Chorus: “I tuoi strali, terror de’ mortali,” (Chorus, Act 3, Sc.6)
 (Used by Bach in his *La clemenza di Scipione* – London 1778 and
 publ.: London: John Welcker, [1778] – without recits.)
 (References in RISM A/I/ 1 B 175 and A/I/ 11 BB 175)
 [M3 .B25 V.9]

BACH, Johann Christian

L’olimpiade (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2067])

Scena ed aria: “Ma Cleofide attende” – “Non so donde viene”

(Clistene, Act 3, Sc.6) (only the aria by Metastasio)

(Used by Bach in his *Alessandro nell'Indie* [Naples 1762])

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

BACH, Johann Christian

L'olimpiade (no full setting)

(New York: Garland, 1993) – (Ms. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.12)

Incl.: Aria: “Non so donde viene” (Clistene, Act 3, Sc.6)

(From Munich: Bayerische Staatsbibliothek [Mus. ms. 1658])

[M3 .B25 v.12]

BACH, Johann Christian

L'olimpiade (no full setting)

(New York: Garland, 1990) – (Publ. Score Facsimile)

(*Collected Works of Johann Christian Bach*, vol.9)

Aria: “Non so d'onde viene” (Clistene, Act 3, sc.6)

(Used by Bach in his *Alessandro nell'Indie* [Naples 1762])

(Occurring in *Ezio* [*pasticcio*] – London 1764, rev. 1765, rev. 1767 and
publ.: London: Bremner, [1765] – “Favourite Songs”)

(For sources see RISM B/II p.175)

[M3 .B25 V.9]

BACH, Johann Christian

L'olimpiade (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31817])

Aria: “Non so d'onde viene” (Clistene, Act 3, sc.6)

(Used by Bach in his *Alessandro nell'Indie* [Naples 1762])

(Occurring in *Ezio* [*pasticcio*] – London 1764, rev. 1765, rev. 1767)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 66]

BACH, Johann Christian

L'olimpiade (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2080])

Aria: “Non so d'onde viene” (Clistene, Act 3, sc.6)

(Used by Bach in his *Alessandro nell'Indie* [Naples 1762])

(Occurring in *Ezio* [*pasticcio*] – London 1764, rev. 1765, rev. 1767)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

BACH, Johann Christian

L'olimpiade (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2257])

Aria: “Non so d'onde viene” (Clistene, Act 3, sc.6)

(Used by Bach in his *Alessandro nell'Indie* [Naples 1762])
 (Occurring in *Ezio* [*pasticcio*] – London 1764, rev. 1765, rev. 1767
 [P.S.M. Mus. Ms. Ser.5, Pt.2, reel 33])

BACH, Johann Christian

Semiramide riconosciuto (no full setting)
 (New York: Garland, 1990) – (Publ. Score Facsimile)
 (*Collected Works of Johann Christian Bach*, vol.9)
 Aria: “Fiumiciei che s’ode appena” (Mirteo [v.1] Act 2, Sc.9)
 (Used by Bach in his *Catone in Utica* [Naples 1761])
 (Occurring in *Sifare* [*pasticcio*] – London 1767 and
 publ.: London: Welcker, [1767] – “Favourite Songs”)
 (For sources see RISM B/II p.177)
 [M3 .B25 V.9]

BACH, Johann Christian

Temistocle (rev. Mattia Verazi, Mannheim 1772)
 (Mannheim 1772) – (New York: Garland, 1988) – (Ms. Score Facsimile)
 (From Cambridge: Fitzwilliam Museum [23 J 11-12 – acts I and III])
 (Also Darmstadt: Hessische Landes- und Hochschulbibliothek [3374/F/1 – act II])
 (*Collected Works of Johann Christian Bach*, vol.7)
 [M3 .B25 v.7]

BACH, Johann Christian

Temistocle (rev. Mattia Verazi, Mannheim 1772)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Egerton 3687])
 Incl.: Aria: “Ah! frenate il pianto imbelli” (Temistocle, Act 3, Sc.3)
 Aria: “Chi mai d'iniqua stella” (Aspasia, Act 1, Sc.6)
 Aria: “Contrasto assai più degno” (Serse, Act 1, Sc.9)
 Aria: “Del terreno nel concavo seno” (Ulisse, *Achille in Sciro*, Act 3, Sc.1)
 Scena ed aria: “Dunque di me più forte” – “Ah! si resti... Onor mi sgrida”
 (Aspasia, Act 3, Sc.5)
 Scena ed aria: “Ecco cambiato Temistocle” – “Non m'alletta quel riso”
 (Temistocle, Act 1, Sc.10 [line 2])
 Aria: “È specie di tormento” (Aspasia, Act 1, Sc.12)
 Aria: “Fosca nube il sol ricopra” (Iarba, *Didone abbandonata*, Act 2, Sc.6)
 Scena ed aria: “Rossane, avrai costanza” – “Ora a' danni d'un ingrato”
 (Rossane, Act 2, Sc.12)
 Aria: “Serberò fra' ceppi ancora (Temistocle, Act 2, Sc.8)
 Also included, but with text not by Metastasio:
 Aria: “A quei sensi di gloria” (Lisimaco)
 Aria: “Ch'io parta il comando tacendo” (Lisimaco)
 Quartet: “Quel silenzio, quel sospiro” (Aspasia, Neocle, Rossane, Serse)
 [*leading into*]
 Cavatina: “Per te parti quel volto” (Rossane)
 [*leading into*]
 Scena ed aria: “Quel l'altera m'insulta” – “Sordo a; suon de miei” (Aspasia)

Duet: “Se un regno è picciol vento” (Aspasia/Lisimaco)
 Scena ed aria: “Tu, della mia fede” – Ma di Serse in petto amore”
 (Temistocle)
 [*leading into:*]
 Scena e finale: “Signor ... popoli ... addio” – “Ah ferma oh padre”
 (Aspasia, Lisimaco, Neocle, Rossane, Sebaste, Serse, Temistocle)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 1]

BACH, Johann Christian

Temistocle (rev. Verazi, Mannheim 1772)

(Mannheim 1772) – (Mannheim: Stamperia Elettorale, 1772) – (Libretto)

(Facsimile in *Collected Works of Johann Christian Bach*, vol.46)

(New York: Garland, 1985)

(From Wolfenbüttel: Herzog-August-Bibliothek [Lo Sammelbd 94 (1)])

[M3 .B25 v.46 (1)]

(Mannheim 1772) – (Mannheim: Hof und Akademie Buchdruckerei, 1772) – (Libretto)

(German rendition as *Themistocles*)

[W.U. Schatz 531, reel 12]

(Mannheim 1772) – (Mannheim: Hof und Akademie Buchdruckerei, 1772) – (Libretto)

(German rendition as *Themistocles*)

(Facsimile of ballet scenarios in *Collected Works of Johann Christian Bach*, vol.46)

(New York: Garland, 1985)

(From Wolfenbüttel: Herzog-August-Bibliothek [Lo Sammelbd 94 (2)])

[M3 .B25 v.46 (2)]

BACH, Johann Christian

[*La tempesta*] Cantata 7 (London 1773)

(London 1773) – (New York: Garland, 1989) – (Ms. Score Facsimile)

(Composite from several manuscripts)

(*Collected Works of Johann Christian Bach*, vol.13, pp.127-158)

[M3 .B25 v.7]

BEETHOVEN, Ludwig van

Achille in Sciro (no full setting)

(London and New York: Eulenburg, (195?) – (Publ. Miniature Score)

Scena ad aria: “Ah, perfido ! ah, spergiuro!” – “Per pietà, non dirmi addio”

(Deidamia, Act 3, Sc.3)

(With German rendition – only the recit. text is by Metastasio)

[M1613 .B43 A42 1950z]

BEETHOVEN, Ludwig van

Olimpiade (no full setting)

(Zürich: Eulenburg, c.1969) – (Publ. Miniature Score)

Duet: “Ne’giorni tuoi felici” (Aristea/Megacle 1,10)

[M1528 .B44 N44 1969]

BERNARDINI, Marcello (Marcello di Capua)

Achille in Sciro (Venice 1794)

(Venice 1794) – (Venice: Modesto Fenzo, 1794) – (Libretto)
[W.U. Schatz 829, reel 19]

BERNASCONI, Andrea

Adriano in Siria (Munich 1755)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31674])
Aria: “Numi, se giusti siete” (Sabina, Act 1, Sc.11)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 28]

BERNASCONI, Andrea

Adriano in Siria (Munich 1755)
(Munich 1755) – (Munich: Giovanni Giacomo Vötter) – (Libretto)
(With German rendition as *Adrian in Syrien*)
[W.U. Schatz 854, reel 19]

BERNASCONI, Andrea

Artaserse (Vienna 1746 – rev. Munich 1763)
(Munich 1763) (Munich: Frantz Joseph Thuille, [1763]) – (Libretto)
(German rendition as *Artaxerxes*)
[W.U. Schatz 863, reel 20]

BERNASCONI, Andrea

La clemenza di Tito (Munich 1768)
(Munich 1768) – (New York: Garland, 1982) – (Score Facsimile)
(From Paris: Bibliothèque nationale [Mss. 8348-50])
(Italian Opera, 1640-1770; v.88)
[M1500 .B553 C4 1982]

BERNASCONI, Andrea

La clemenza di Tito (Munich 1768)
(Munich 1768) – (Munich: Maria Magdalena Mayrin, [1768]) – (Libretto)
(With German rendition as *Die gütigkeit des Titus*)
(Incl. scenarios for the ballets “L’amour clairvoyant” and “La réconciliation généreuse”)
[W.U. Schatz 856, reel 19]

(Munich 1768) – (Munich: Maria Magdalena Mayrin, [1768]) – (Libretto)
(With German rendition as *Die gütigkeit des Titus*)
(Incl. scenarios for the ballets “L’amour clairvoyant” and “La réconciliation généreuse”)
(Facsimile in *Italian Opera Librettos 1640-1750*)
(New York: Garland, 1983)
(From Washington: Library of Congress [ML48 .S856])
[ML48 I86 1978 v.13 (2)]

BERNASCONI, Andrea

Demetrio (Munich 1772)
(Munich 1772) (Munich: Francesco Giuseppe Thuille, [1772]) – (Libretto)
(With German rendition as *Demetrio*)
[W.U. Schatz 857, reel19]

BERNASCONI, Andrea

Demofonte (Rome 1741 – rev. Munich 1766)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31623])
 (*Scelta d'arie di diversi* – vol.5 in a collection)
 Incl. Aria: “La destra ti chiedo” (Dircea/Timante, Act 2, Sc.11)
 Aria: “Per lei fra l’armi” (Demofonte, Act 1, Sc.3)
 Aria: “Se tutti i mali miei” (Dircea, Act 2, Sc.6)
 Also included but with texts not by Metastasio:
 Aria: “Benche innocente sia”
 Aria: “Gia che in vita”
 Aria: “Parto: la sorte irrata”
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 49]

BERNASCONI, Andrea

Demofonte (Rome 1741 – rev. Munich 1766)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14207])
 Aria: “Per lei fra l’armi dorme il guerriero” (Demofonte, Act 1, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 20]

BERNASCONI, Andrea

Demofonte (Rome 1741 – rev. Munich 1766)
 (Munich 1766) – (Munich: Francesco Gioseppe Thuille, [1766]) – (Libretto)
 (With German rendition as *Demophoon*)
 [W.U. Schatz 864, reel 20]

BERNASCONI, Andrea

Didone abbandonata (Venice 1741 – rev. Munich 1756)
 (Before 1760) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 5057])
 Aria: “Quando saprai chi sono” (Enea, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.A, Pt.1, reel 5]

BERNASCONI, Andrea

Didone abbandonata (Venice 1741 – rev. Munich 1756)
 (Munich 1760) – (Munich: Giovanni Giacomo Vötter, [1760]) – (Libretto)
 [W.U. Schatz 858, reel 19]

BERNASCONI, Andrea

Endimione (Venice 1742 – rev. Munich 1766)
 (Venice 1742) – (Venice: [s.n.], [1742]) – (Libretto)
 [W.U. Schatz 869, reel 20]

BERNASCONI, Andrea

L’olimpiade (as *L’Olympiade* – Munich 1764)
 (Munich 1764) (Munich: Giovanni Giacomo Vötter, [1764]) – (Libretto)
 (With German rendition as *Die olympischen Spiel*)
 [W.U. Schatz 859, reel 19]

BERNASCONI, Andrea

Semiramide riconosciuta (as *Semiramide* – Munich 1765)
 (Munich 1765) – (Munich: Giuseppe Francesco Thuille, 1765) – (Libretto)
 (Text of *licenza* by Eugenio Giunti)
 (With German rendition as *Semiramis*)
 [W.U. Schatz 860, reel 19]

BERNASCONI, Andrea

Temistocle (Padua 1740 – rev. Lucca 1741, Munich 1754, Munich 1762)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31674])
 Aria: “È specie di tormento” (*Aspasia*, Act 1, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 28]

BERNASCONI, Andrea

Temistocle (Padua 1740 – rev. Lucca 1741, Munich 1754, Munich 1762)
 (Venice 1744) – ([Venice]: [s.n.], [1744]) – (Libretto)
 [W.U. Schatz 861, reel 19]

(Munich 1754) (Munich: Johann Jacob Vötter, [1754]) – (Libretto)
 (With German rendition as *Temistocles*)
 [W.U. Schatz 862, reel 20]

BERTONI, Ferdinando:

Achille in Sciro (Venice 1764)
 (Venice 1764) – (Venice: Paolo Colombani, 1764) – (Libretto)
 [From Venice: Biblioteca casa di Goldoni [59 A 22/8])
 [ML48 .M47 G287 1762aa – Micro.]
 [ML48 .M47 B47 1764a – Photocopy]

(Venice 1764) – (Venice: Paolo Colombani, 1764) – (Libretto)
 [W.U. Schatz 903, reel 20]

BERTONI, Ferdinando

Artaserse (Forlì 1776)
 (Venice 1788) – (Reproduction from holograph) – (Score)
 (From Paris: Bibliothèque nationale [D. 100-101 R66 341])
 (Incorrectly ascribed to Pasquale Anfossi)
 [M1500 .M57 B42 1788a – Micro.]

BERTONI, Ferdinando

Artaserse (Forlì 1776)
 (London 1779) – (London: Napier, c.1779 – "Favourite Songs") – (Publ. Score)
 (From London--British Library [G. 137a])
 Incl.: Aria: “Figlio se più non vivi” (*Artabano*, Act 3, Sc.4)
 Also included, but with text not by Metastasio:
 Aria: “Deh ti ferma, deh m’aspetta”
 Aria: “Non ho pace, mille pene”
 [M1500 .M57 B43 1780a – Micro.]

BERTONI, Ferdinando

Artaserse (Forlì 1776)

(Milan 1777) – (Milan: Giovanni Batista Bianchi, [1777]) – (Libretto)
[W.U. Schatz 905, reel 20]

(London 1779) – (London: G. Bigg, 1779) – (Libretto)

(With English rendition as *Artaserse*)

[W.U. Schatz 906, reel 20]

(Brescia 1785) – (Brescia: Stamperia Pasini, 1785) – (Libretto)

(From Venice: Biblioteca casa di Goldoni [010780])

[ML48 .M47 B43 1787a – Micro.]

[ML48 .M47 B48 1785a – Photocopy]

(Treviso 1785 – (Venice: Modesto Fenzo, 1785) – (Libretto)

(From Venice: Biblioteca casa di Goldoni [010918])

[ML48 .M47 B53 1787a – Micro.]

[ML48 .M47 B482 1785a – Photocopy]

(Verona 1785_ – (Verona: Dionigi Ramanzini, 1785) – (Libretto)

(From Brussels: Bibliothèque Royale Albert 1er [1964/85/V] [Fetis 4488 A. XIV, 5. Mus])

[ML48 .M47 L442 1783a – Micro.]

(Cremona 1788) – (Cremona: Lorenzo Manini, 1788) – (Libretto)

(From Cremona: Biblioteca statale [pp 23 10])

[ML48 .M47 B4812 1788a – Photocopy]

(Genoa 1788) – (Genoa: Stamperia Gesiniana, [1788]) – (Libretto)

[W.U. Schatz 907, reel 20]

(Rome 1788) – (Rome: Gioacchino Puccinelli, 1788) – (Libretto)

(From Brussels: Conservatoire royal de musique [uu. 19.319])

[ML48 .M47 A477 1788a – Photocopy]

(Venice 1788) – (Venice: Modesto Fenzo, 1788) – (Libretto)

(From Venice: Biblioteca casa di Goldoni [010076])

[ML48 .M47 B53 1787 – Micro.]

[ML48 .M47 B482 1788a – Photocopy]

BERTONI, Ferdinando

L'eroe cinesi (as *Narbale* – Venice 1774)

(Venice 1774) – (Venice: Modesto Fenzo, 1774) – (Libretto)

[W.U. Schatz 940, reel 21]

BERTONI, Ferdinando

Ezio (Venice 1767)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.41])

Aria: “Recagli quell'acciaro” (Ezio, Act 2, Sc.6)

[P.S.M. Mus. Ms. Ser.5, Pt.3, reel 3]

BERTONI, Ferdinando

Ezio (Venice 1767)

(Venice 1767) – (Venice: Modesto Fenzo, 1767) – (Libretto)

[W.U. Schatz 912, reel 21]

BERTONI, Ferdinando

Ipermestra (Genoa 1748)

(Venice 1748) – ([Venice]: [s.n.], [1748]) – (Libretto)

[W.U. Schatz 926, reel 21]

BERTONI, Ferdinando

Nitteti (Venice 1789)

(Venice 1789) – (Reproduction from holograph) – (Score)

(From Brussels: Conservatoire royal de musique [MSM. K. 2045 obl.])

[M1500 .M57 B45 1780a – Micro.]

BERTONI, Ferdinando

Nitteti (Venice 1789)

(Venice 1789) – (Venice: Modesto Fenzo, 1789) – (Libretto)

[W.U. Schatz 941, reel 21]

BERTONI, Ferdinando

Olimpiade (Venice 1765)

(Venice 1765) – (Microfilm of manuscript) – (Score)

(From Dresden: Sächsische Landesbibliothek [Mus. Ms. 3125-F-3])

[M1500 .B556 O5 1765]

BERTONI, Ferdinando

Olimpiade (Venice 1765)

(Venice 1765) – (Venice: Modesto Fenzo, 1765) – (Libretto)

[W.U. Schatz 915, reel 21]

(Venice 1765) – (Venice: Modesto Fenzo, 1765)

(From Venice: Biblioteca casa di Goldoni [59 A 22/10])

[ML48 .M47 G287 1762aa – Micro.]

[ML48 .M47 B488 1765a – Photocopy]

BIANCHI, Francesco

Alessandro nell'Indie (Venice 1785)

(Venice 1785) – (Reproduction from holograph) – (Score)

(From Paris: Bibliothèque nationale [D. 1069-70. R66 329])

[M1500 .M57 B532 1785a – Micro.]

BIANCHI, Francesco

Alessandro nell'Indie (Venice 1785)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.a.25])

Aria: “Se mai più sarò geloso” (Poro, Act 1, Sc.6)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 79]

BIANCHI, Francesco

Alessandro nell'Indie (Venice 1785)

(Venice 1785 – (Venice: Modesto Fenzo, 1785) – (Libretto)

(From Brussels: Bibliothèque royale Albert 1er [1964/85/V] [Fetis 4488 A. XIV, 4. Mus])

[ML48 .M47 L442 1783a – Micro.]

(Venice 1792) – (Venice: Modesto Fenzo, 1792) – (Libretto)

[W.U. Schatz 974, reel 22]

(Udine 1795) – (Venice: Modesto Fenzo, 1795) – (Libretto)

(From Brussels: Bibliothèque royale Albert 1er [1964/85/V] [Fetis 4488 A. X, 8. Mus])

[ML48 .M47 L442 1783a – Micro.]

BIANCHI, Francesco

Artasense (Padua 1787)

(Padua 1787) – (Padua: Peril Conzatti and S. Lorenzo, 1787) – (Libretto)

(From Venice: Biblioteca casa di Goldoni [010834]) – (Libretto)

[ML48 .M47 B53 1787a – Micro.]

[ML48 .M47 B533 1787a – Photocopy]

BIANCHI, Francesco

Demetrio (Cremona 1774)

(Cremona 1774) – (Reproduction from holograph) – (Score)

From Paris: Bibliothèque nationale [D. 1075-76 R66 339]

[M1500 .M57 B534 1774a – Micro.]

BIANCHI, Francesco

Demetrio (Cremona 1774)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.709])

Duet: “Deh! risplendi, o chiaro nume” (Alceste/Cleonice, Act 3, Sc.13 – as quartet)

(Adaptation of Metastasio’s first couplet only)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 49]

BIANCHI, Francesco

Demetrio (Cremona 1774)

(Venice 1780) – (Venice: Modesto Fenzo, 1780) – (Libretto)

[W.U. Schatz 1008, reel 23]

(Verona 1785) – (Verona: Dionigi Ramanzini, 1785) – (Libretto)

(From Venice: Biblioteca casa di Goldoni [012625. 57F72/II])

[ML48 .M47 B53 1787a – Micro.]

(Verona 1789) – (Verona: Dionigi Ramanzini, 1789) – (Libretto)

From Venice: Biblioteca casa di Goldoni []

[ML48 .M47 B534 1789a – Photocopy]

BIANCHI, Francesco

Demofonte (Rome 1773)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.a.25])
 Aria: “Prudente mi chiedi?” (Timante, Act 2, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 79]

BIANCHI, Francesco

Ipermestra (no full setting)
 (Nineteenth century) – (Microfilm of Autograph Score)
 (From London: Royal College of Music [MS.43])
 Aria: “Gonfio tu vedi il fiume” (Linceo, Act 2, Sc.5 – as duet)
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 3]

BIANCHI, Francesco

Nitteti (Milan 1789)
 (Milan 1789) – (Milan: Giovanni Batista Bianchi, [1789]) – (Libretto)
 [W.U. Schatz 1003, reel 22]

BIANCHI, Francesco

Olimpiade (Milan 1781)
 (Milan 1781) – (Reproduction from holograph) – (Score)
 (From Paris: Bibliothèque nationale [D. 1081-82 R66 338])
 [M1500 .M57 B536 1781a – Micro.]

BIANCHI, Francesco

Olimpiade (Milan 1781)
 (Milan 1781) – (Milan: Giovanni Batista Bianchi, [1782]) – (Libretto)
 [W.U. Schatz 1004, reel 23]

BIONI, Antonio

Endimione (t. rev. Francesco Mazzari – Breslau 1727)
 (Breslau 1727) – ([Breslau]: [s.n.], [1727]) – (Libretto)
 (With German rendition as *Endimion*)
 [W.U. Schatz 1043, reel 23]

BISHOP, Henry Rowley

Ezio (no full setting)
 (Nineteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.723])
 Aria: “Bella prova è d’alma forte” 2nd quatrain of the aria
 “Guarda pria se in questa fronte” (Ezio, Act 3, Sc.1) – as 3-voice canon
 [P.S.M. Mus. Ms. Ser.5, Pt.7, reel 10]

BLANGINI, Felice

Endimione (no full setting)
 (Eighteenth/nineteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2257])
 Aria: “Amor che nasce con la la speranza” (Diana, Pt.2, No.8 – as duettino)
 [P.S.M. Mus. Ms. Ser.5, Pt.2, reel 33]

BOCCHERINI, Luigi

Achille in Sciro
 Aria: “Tornate sereni” (Achille, Act 3, Sc.4)

(Padua: Zanibon, c.1985)
 [M1613.3 .B645 G558 1985] – (Publ. Score)
 [M1614 .B645 G558 1985] – (Publ. Keyboard/Vocal Score)

BOCCHERINI, Luigi

Artaserse

Aria: “Se d’un amor tiranno” (Mandane, Act 2, Sc.6)
 (Padua: Zanibon, c.1985)
 [M1613.3 .B645 G557 1985] – (Publ. Score)
 [M1614 .B645 G557 1985] – (Publ. Keyboard/Vocal Score)

BOLLANO, Giovanni

Artaserse (Cagliari 1750)

(Cagliari 1750) – (Cagliari: Bonaria, 1750) – (Libretto)
 [W.U. Schatz11310, reel 229]

BONNO, Giuseppe

L’eroe cinese (Vienna 1752)

(Vienna 1752) – (Rome: Giovanni Lorenzo Barbiellini, 1752)– (Libretto)
 (From Washington: Library of Congress [ML48 .B64 M4 Case]
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1983)
 [ML48 .I86 1978 v.14 (3)]

(Vienna 1755) – (Vienna: Krausens buchladen, 1755) – (Libretto)
 (German rendition by L. L. von C. as *Der chinesische Held*)
 [W.U. Schatz 1197, reel 26]

BONNO, Giuseppe

Isacco, figura del Redentore (Vienna 1759)

(Vienna 1759) – (New York: Garland, 1987) – (Score Facsimile)
 (From Vienna: Österreichische Nationalbibliothek [Mus. Hs. 17.088])
 (Italian Oratorio, 1650-1800; v.21)
 [M2000 .B666 I8 1987]

BORGHI, Giovanni Battista

Adriano in Siria (Turin 1759)

(Turin 1759) – (Reproduction from holograph) – (Score)
 (From Turin: Accademia Filarmonica [10. V. 19.])
 [M1500 .M57 B675 1759a – Micro.]

BORGHI, Giovanni Battista

Adriano in Siria (Turin 1759)

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.24.f.3])
 Aria: “Che fa il mio bene?” (Emirena, Act 2, Sc.6)
 Aria: “Non ritrova un'alma forte” (Osroa, Act 3, Sc.6)
 Aria: “Numi, se giusti siete” (Sabina, Act 1, Sc.11)
 Aria: “Quell'amplesso e quel perdono” (Emirena, Act 2, Sc.10)
 Aria: “Sprezza il furor del vento” (Osroa, Act 1, Sc.3)

Also included, but with text not by Metastasio:

Aria: “Minacci altero il fiume”

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 60]

BORGHI, Giovanni Battista

Alessandro nell'Indie (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.17])

Aria: “Senza procelle ancora” (Poro, Act 2, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

BORGHI, Giovanni Battista

Artaserse (Venice 1775)

(Venice 1775) (Venice: Modesto Fenzo, 1776) – (Libretto)

[W.U. Schatz1227, reel 27]

BORGHI, Giovanni Battista

Catone in Utica (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.17])

Aria: “Soffre talor del vento” (Cesare, Act 2, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

BORGHI, Giovanni Battista

Didone abbandonata (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.16])

Aria: “Son quel fiume che gonfio d'umori” (Iarba, Act 1, Sc.13)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

BORGHI, Giovanni Battista

Olimpiade (Modena 1784)

(Florence 1785) – (Reproduction from holograph) – (Score)

(From Florence: Conservatorio di musica Luigi Cherubini [D.I. 110-111])

[M1500 .M57 B676 1785a – Micro.]

BORGHI, Giovanni Battista

Olimpiade (Modena 1784)

(Florence 1785) – (Florence: Stamperia Bonducciana, 1785) – (Libretto)

[W.U. Schatz 1235, reel 27]

BORGHI, Giovanni Battista

Siroe (Venice 1771)

(Venice 1771) – (Venice: Modesto Fenzo, [1771]) – (Libretto)

[W.U. Schatz 1237, reel 27]

BORGHI, Giovanni Battista

Il trionfo di Clelia (Naples 1773)

(Naples 1773) – (Reproduction from holograph) – (Score)

(From Naples: Conservatorio di musica S Pietro a Majella [25. 6. 5-7])

[M1500 .M57 B678 1773a – Micro.]

BORONI, Antonio

Artasere (Prague 1767)
(Verona 1770) (Dionisio Ramanzini, [1770])
[W.U. Schatz1250, reel 28]

BORTNYANSKY, Dimitry Stepanovich

Alcide al bivio (as *Alcide* – Venice 1778)
(? ?) (Kiev: Muzychna Ukraïna, 1985) – (Publ. Keyboard/Vocal Score)
(With Russian and Ukrainian renditions as *Alkid*)
[M1500 .B748 A52 1985]

BRIDI, Giuseppe Antonio

Adriano in Siria (no full setting)
(Early nineteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 32079])
Aria: “Che fa il mio bene?” (Emirena, Act 2, Sc.6)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 70]

BRIVIO, Giuseppe Ferdinando

Artasere (Padua 1738)
(Padua 1738) – (Padua: Giovambatista Conzatti, 1738) – (Libretto)
[W.U. Schatz1325, reel 29]

BRIVIO, Giuseppe Ferdinando

L'olimpiade (Turin 1737)
(Turin 1737) – (Turin: Pietro Giuseppe Zappata e figliuolo, 1737) – (Libretto)
[W.U. Schatz 1326, reel 29]

BROSCHI, Riccardo

Adriano in Siria (Milan 1735)
(Stuttgart 1737) – ([Stuttgart]: [s.n.], [1737]) – (Libretto)
(With German rendition as *Der in Syrien triumphirende Kayser Hadrianus*)
[W.U. Schatz 1338, reel 29]

BROSCHI, Riccardo

Ezio (Turin 1731)
(Turin 1731) – (Turin: Giovanni Battista Valetta, [1731]) – (Libretto)
[W.U. Schatz 1340, reel 29]

BRUNETTI, Giovan Gualberto

Cantata 18 [*Il nido degli amori*]
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31651])
Begins: “Se ti basta ch'io t'ammiri” (No.1)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

BRUSA, Francesco

Adriano in Siria (Venice 1757)
(Venice 1757) – (Venice: Modesto Fenzo, 1757) – (Libretto)
[W.U. Schatz 1376, reel 30]

BRUSA, Francesco

Semiramide riconosciuta (Venice 1756)
(Venice 1756) – (Venice: Angiolo Geremia, [1756]) – (Libretto)
[W.U. Schatz 1377, reel 30]

CAFARO, Pasquale

Demetrio (no full setting)
(Mid-eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 14224])
Aria: “Nacqui agli affanni in seno” (Cleonice, Act 2, Sc.7)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 10]

CAFARO, Pasquale

L'olimpiade (Naples 1769)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 14221])
Scena ed aria: “Che intessi, eterni dèi” – “Cara non dubitar”(Megacle, Act 1, Sc.9)
(Aria text not by Metastasio)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 10]

CAFFARELLI, Gaetano

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”
(Late eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 14207])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 20]

CALDARA, Antonio

Achille in Sciro (Vienna 1736)
(Vienna 1736) – (Vienna: Giovanni Pietro van Ghelen, [1735]) – (Libretto)
[W.U. Schatz 1476, reel 32]

(Vienna 1735) – (Vienna: Johann Peter Ghelen, 1735) – (Libretto)
(German rendition by Antonio Prokoff as *Achilles in Scyro*)
[W.U. Schatz 1477, reel 32]

CALDARA, Antonio

Adriano in Siria (Vienna 1732)
(Vienna 1732) – (Vienna: Giovanni Pietro van Ghelen, [1732]) – (Libretto)
[W.U. Schatz 1478, reel 32]

CALDARA, Antonio (probable composer)

Canons (Texts mostly from the *Strofe di musica*)
In Canoni a tre voci del Sigr. Abate Metastasio
Naples: Luigi Marescalchi, [s.d.]
(Eighteenth century) – (Microfilm of Publ. Score)
(From London: British Library [Add. Ms. 32035])
Incl: “Al bosco, cacciatori” (Strofa 18)
“Amare un infidel” (Strofa 12)
“Che cangi tempore mai” (Strofa 9)
“Come il candore” (Erissena, *Alessandro nell'Indie* [v.1], Act 1, Sc.5)
“In amor chi mai fin'ora” (Strofa 16)

“Mi giuri che m’ami” (Strofa 10)
 “Nel miravi, o boschi amici” (Strofa 17)
 “No [Ah], non parlar d’amore” (Iperemestra, *Ipermestra*, Act 1, Sc.3)
 “Perchè mai, ben mio” (Strofa 4)
 “Perchè, se mia tu sei”
 “Scioglierò le mie catene” (Strofa 1)
 “Sempre sarò costante” (Strofa 28)
 “Se lontan, ben mio, tu sei” (Strofa 2)
 “Se viver non poss’io” (Gandarte, *Alessandro nell’Indie*, Act 2, Sc.14)
 “S’io t’amo, oh Dio” (Strofa 20)
 “So che vanti un core ingrato” (Strofa 13)
 “Ti lascio, Irene” (Strofa 19)
 “Voi sole, o luci belle” (Strofa 25)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 66]

CALDARA, Antonio (probable composer)

Canons (Texts mostly from the *Strofe di musica*)

In *Dodici [XII] canoni a tre voci*

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14208])

Incl: “Ah che il destino” (Strofa 15)
 “Amare un infidel” (Strofa 12)
 “Belle ninfe, è nato aprile” (Strofa 23)
 “Come il candore” (Erissena, *Alessandro nell’Indie* [v.1], Act 1, Sc.5)
 “È pena troppo barbara” (Berenice, *Antigono*, Act 1, Sc.11)
 “Mi giuri che m’ami” (Strofa 10)
 “No [Ah], non parlar d’amore” (Iperemestra, *Ipermestra*, Act 1, Sc.3)
 “Perchè mai, ben mio” (Strofa 4)
 “Sei tradito, e pur, mio core” (Strofa 22)
 “Sempre sarò costante” (Strofa 28)
 “Ti lascio, Irene” (Strofa 19)

Also included, but with text not by Metastasio

“O crudeltà tiranna”

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

CALDARA, Antonio

Ciro riconosciuto (Vienna 1736)

(Vienna 1736) – ([Vienna]: [s.n.], [1736]) – (Libretto)

(From Milan: Conservatorio di musica Giuseppe Verdi [Libretti I.161])

[M1500 .M57 S227 1788aa – Micro.]

CALDARA, Antonio

La clemenza di Tito (Vienna 1734)

(Vienna 1734) – (Reproduction of manuscript) – (Score)

(From Vienna: Österreichische Nationalbibliothek. [Mus. Hs. 17.171])

[M1500 .C125 C5 1734a – Micro.]

[M1500 .C125 C5 1734ab – Photocopy]

CALDARA, Antonio

La clemenza di Tito (Vienna 1734)

(Vienna 1734) – (Vienna: Giovanni Pietro van Ghelen, [1734]) – (Libretto)
[W.U. Schatz 1498, reel 32]

CALDARA, Antonio

Demetrio (as *Il Demetrio rè della Siria* – Vienna 1731)
(Brunswick 1734) (Wolfenbüttel: C. Bartsch, [1734]) – (Libretto)
(With German rendition as *Demetrius, König in Syrien*)
[W.U. Schatz 1480, reel 32]

CALDARA, Antonio

L'olimpiade (Vienna 1733)
(Vienna 1733) – (New York: Garland, 1979) – (Score Facsimile)
(From Vienna: Österreichische Nationalbibliothek [Mus. Hs. 17.164])
(Italian Opera, 1640-1770; v.32)
[M1500 .C125 O5 1979]

CALDARA, Antonio

L'olimpiade (Vienna 1733)
(Vienna 1733) – (Vienna: Giovanni Pietro van Ghelen, 1733) – (Libretto)
(From Wolfenbüttel: Herzog-August-Bibliothek []))
(Facsimile in *Italian Opera Librettos 1640-1750*)
(New York: Garland, 1978)
[ML48 .I86 1978 v.7 (1)]

CALDARA, Antonio

La passione di Gesù Cristo (Vienna 1730)
(Vienna 1730) – (New York: Garland, 1986) – (Score Facsimile)
(From Vienna: Österreichische Nationalbibliothek [Mus. Hs. 17.131])
(Italian Oratorio, 1650-1800; v.11)
[M2000 . B66 D4 1986]

CALDARA, Antonio (probable composer)

Strofe per musica (set as canons)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Mss. 14208])
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Mss. 32035])
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 66]

CALDARA, Antonio

Temistocle (Vienna 1736)
(Vienna 1736) – (Vienna: Giovanni Pietro van Ghelen, [1736]) – (Libretto)
[W.U. Schatz 1488, reel 32]

CALVI, Giovanni

Ezjo (Pavia or Piacenza 1784?)
(Pavia 1784) – (Pavia; Pietro Galeazzi, [1784]) – (Libretto)
[W.U. Schatz 1518, reel 33]

CAMERLOCHER, Joseph Anton

La clemenza di Tito (Munich 1747)

(Munich 1747) – (Munich: Giovanni Giacomo Vötter, [1747]) – (Libretto)

(With German rendition as *Die gütigkeit des Titus*)

[W.U. Schatz 1523, reel 33]

CAPOTORTI, Luigi

Ciro riconosciuto (as *Il Ciro* – Naples 1805)

(Naples 1805) – (Reproduction from holograph) – (Score)

(From Naples: Conservatorio di musica S Pietro a Majella [25.6.34])

[M1500 .M57 C284 1805a – Micro.]

CAPUTI, ? [?Duca di Caputo]

Attilio Regolo (no full setting)

(After 1751) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31598])

Incl.: Aria: “Sempre è maggior del vero (Barce, Act 1, Sc.11)

Aria: “Se più felice oggetto (Publio, Act 1, Sc.5)

Aria: “Sol può dir che sia contento” (Barce, Act 1, Sc.6)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

CAPUZZI, Giuseppe Antonio

Semiramide riconosciuta (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14208])

Aria: “Sentirsi dire dal caro bene” (Mirteo, Act 3, Sc.8)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

CARCANI, Giuseppe

Demetrio (Crema 1742)

(Mid eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31632])

Aria: “Non si [so] frenare il pianto” (Alceste, Act 2, Sc.12)

(As occurring in *Farnace [pasticcio]* – London 1759)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

CARCANI, Giuseppe

Demetrio (Crema 1742)

(After 1763) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31634])

Duet: “Non so frenare il pianto” (Alceste, Act 2, Sc.12)

(As occurring in *Farnace [pasticcio]* – London 1759)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

CARUSO, Luigi

Alessandro nell'Indie (Rome 1787)

(Venice 1791) – (Reproduction from holograph) – (Score)

(From Brussels: Conservatoire royal de musique. [MSM. K. 2052 ob1.])

[M1500 .M57 C32 1791a – Micro.]

[M1500 .M57 C32 1791aa – Micro.]

CARUSO, Luigi

Alessandro nell'Indie (Rome 1787)

(Rome 1787) – (Rome: Gioacchino Puccinelli, 1786) – (Libretto)

(From Brussels: Conservatoire royal de musique [uu. 19.040])

[ML48 .M47 C372 1787a – Photocopy]

(Venice 1791) – (Venice: Modesto Fenzo, 1791) – (Libretto)

(From Rome: Conservatorio di musica S. Cecelia [GN. 492])

[M1500 .M57 P287 1800a – Micro.]

(Corfù 1796) – (Venice: Casali, 1796) – (Libretto)

(From Venice: Biblioteca casa di Goldoni [010758])

[ML48 .M47 B53 1787a – Micro.]

[ML48 .M47 C37 1796a – Photocopy]

(Lisbon 1800) – (Lisbon: Simone Taddeo Ferreira, 1800) – (Libretto)

(From Rome: Conservatorio di musica S. Cecelia [GN. 493])

(With Portuguese rendition)

[M1500 .M57 P287 1800a – Micro.]

CARUSO, Luigi

Antigono (Rome 1788)

(Rome 1788) – (Rome: Gioacchino Puccinelli, 1788) – (Libretto)

(From Brussels: Conservatoire royal de musique [uu. 19.225]) – (Libretto)

[ML48 .M47 C373 1788a – Photocopy]

(Venice 1794) – (Venice: Modesto Fenzo, 1794) – (Libretto)

[W.U. Schatz 1659, reel 35]

CARUSO, Luigi

Artaserse (Florence 1780)

(Florence 1780) – (Reproduction from holograph) – (Score)

(From Bologna: Civico museo bibliografico musicale [EE. 28 (1-3)])

[M1500 .M57 C33 1780a – Micro.]

CARUSO, Luigi

Artaserse (Florence 1780)

(Florence 1780) – ([Florence]: Antonio Giuseppe Pagani, [1780]) – (Libretto)

[W.U. Schatz 1656, reel 35]

CASALI, Giovanni Battista

Adriano in Siria (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.10])

Duet: “Se non ti moro allato” (Emirena/Farnaspe, Act 1, Sc.14)

Also included, but with text not by Metastasio:

Aria: “Ombre che te oscore”

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

CASALI, Giovanni Battista

Le cinese (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.8])
 Scena ed aria: “Questa d’Epiro” – “Prenditi il figlio... Ah no!” (Lisinga, No.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 57]

CASALI, Giovanni Battista

Endimione (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.20])
 Aria: “Se s'accende in fiamme ardenti” (Amore, Pt.2, No.3)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

CELLI, Filippo

Ezio (Rome 1824)
 (Rome 1824) – (Rome: Michele Puccinelli, 1824) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [Mus. C XXVI 9])
 [ML48 .M47 C444 1824a – Photocopy]

CHERUBINI, Luigi

Adriano in Siria (Livorno 1782) [Acts I and II only]
 (Livorno 1782) – (Reproduction from holograph) – (Score)
 (From Cracow: Biblioteka Jagiellońska [MS Cherubini Aut. 20])
 (Not in Berlin: Deutsche Staatsbibliothek)
 [M1500 .M57 C443 1782a – Micro.]

CHERUBINI, Luigi

Alessandro nell'Indie (Mantua 1784)
 (Mantua 1784 – (Reproduction from holograph) – (Score)
 (From Cracow: Biblioteka Jagiellońska [MS Cherubini Aut. 33])
 (Not in Berlin: Deutsche Staatsbibliothek)
 [M1500 .M57 C444 1784a – Micro.]

CHERUBINI, Luigi

Alessandro nell'Indie (Mantua 1784)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 49286])
 Aria: “Se mai più sarò geloso” (Poro, Act 1, Sc.6)
 Also includes, but with text not by Metastasio:
 Aria: “Quanto è fiero il mio tormento”
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

CHERUBINI, Luigi

Alessandro nell'Indie (Mantua 1784)
 (Cremona 1786) – (Cremona: Lorenzo Manini, 1786) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E-V-2511])
 [ML48 .M47 V545 1781a – Micro.]

CHERUBINI, Luigi

Démophoon (Paris 1788)
 (Paris 1788) – (New York: Garland, 1978) – (Score Facsimile)
 (From a copy in the library of the Yale School of Music)

(Early Romantic Opera; v.32)
[M1500 .C54 D45 1978]

CHERUBINI, Luigi

Olimpiade (? 1783) [Acts I and II only]
(? 1783) – (Reproduction from holograph) – (Score)
(From Florence: Conservatorio di musica Luigi Cherubini [N. Pot. 218 / D.I. 127-128])
[M1500 .M57 C446 1783a – Micro.]

CHIARINI, Pietro

Achille in Sciro (Venice 1739)
(c.1739) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31604])
Aria: “Dille che si consoli” (Achille, Act 2, Sc.9)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

CHIARINI, Pietro

Achille in Sciro (Venice 1739)
(Venice 1739) – (Venice: Marino Rossetti, 1739) – (Libretto)
[W.U. Schatz 1852, reel 39]

CHIARINI, Pietro

Artasense (Verona 1741)
(Verona 1741) – (Verona: Dionigi Ramanzini, [1741]) – (Libretto)
[W.U. Schatz 1854, reel 39]

CHINZER, Giovanni

Temistocle (Pisa 1737)
(Mid-eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31655])
Aria: “Quando parto e non rispondo” (Serse, Act 2, Sc.3)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

CIAMPI, Vincenzo Legrenzio

Achille in Sciro (no full setting)
(Late eighteenth century) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MS. 400])
Aria: “Del sen gli ardori” (Deidamia, Act 1, Sc.14)
[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 35]

CIAMPI, Vincenzo Legrenzio

Adriano in Siria (Venice 1748 – as *Adriano in Syria* – London 1750)
(London 1750) – (London: J. Walsh, ca.1755 – “Favourite Songs”) – (Publ. Score)
Incl.: Aria: “Dal labbro che t’accende” (Adriano, Act 1, Sc.1)
Aria: “Infelice in van mi lagno” (Emirena, Act 1, Sc.16 – version 1)
Aria: “Oh Dio! mancar mi sento” (Emirena, Act 3, Sc.7)
Aria: “Prigioniera abbandonata” (Emirena, Act 1, Sc.9)
Also included, but with text not by Metastasio:
Aria: “Parto date ben mio”
Aria: “Rendimi il mio bel nume”
[GM-AR MZ 0.735]

CIAMPI, Vincenzo Legrenzio

Adriano in Siria (as *L'Adriano* – Venice 1748; as *Adriano in Syria* – London 1750)
 (Venice 1748) – ([Venice]: [s.n.], [1748]) – (Libretto)
 [W.U. Schatz 1875, reel 39]

(London 1750) – (London: G. Woodfall, 1750) – (Libretto)
 (With English rendition as *Adriano in Syria*)
 [W.U. – ECCO (online database)]

CIAMPI, Vincenzo Legrenzio

Artaserse (Palermo 1747)
 (Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31655])
 Aria: “Torna innocente, e poi” (Semira, Act 1, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

CIAMPI, Legrenzio Vincenzo

Catone in Utica (Venice 1756)
 (Venice 1756) – (Venice: Modesto Fenzo, 1757) – (Libretto)
 [W.U. Schatz 1884, reel 39]

CIAMPI, Legrenzio Vincenzo

La clemenza di Tito (Venice 1757)
 (Reggio 1759) – (Reggio: Giuseppe Davolio, [1759]) – (Libretto)
 [W.U. Schatz 1880, reel 39]

CIAMPI, Legrenzio Vincenzo

Didone abbandonata (London 1754)
 (London 1754) (London: G. Woodfall, 1754) – (Libretto)
 (With English rendition as *Didone*)
 [W.U. – ECCO (online database)]

CIMAROSA, Domenico

Alessandro nell'Indie (Rome 1781)
 (Rome 1781) – (Rome: dei Puccinelli, 1781) – (Libretto)
 (From Brussels: Conservatoire royal de musique [uu. 19.039])
 [ML48 .M47 C52 1781a – Photocopy]

CIMAROSA, Domenico

Artaserse (Turin 1784)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 30169])
 Aria: “Per pietà, bell'idol mio” (Artaserse, Act 1, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 54]

CIMAROSA, Domenico

Artaserse (Turin 1784)
 (Turin 1784) – (Turin: Onorato derossi, [1784]) – (Libretto)
 [W.U. Schatz 1905, reel 40]

CIMAROSA, Domenico (possible composer)

Canzonettas

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31591])

Collection title: *Raccolta di duodici canzoncine*

Incl.: “Amo te solo” (Servilia, *La clemenza di Tito*, Act 1, Sc.7)

“Che chiedi? che brami? (Nice, *La danza*, No.4)

“Che ciascun per te sospiri” (Tirsi, *La danza*, No.3)

“Chi mai di questo core” (Cantata 15 [*Il ritorno*] No.1)

“Ecco quel fiero istante” (Canzonetta: *La partenza*)

“Già la notte s'avvicina” (Cantata 10 [*La pesca*] No.1)

“Or che nega i doni suoi” (Canzonetta: *L'estate*)

“Orgoglioso fiumicello (Cantata 9 [*L'inciampo*] No.1)

“Placa gli sdegni tuoi” (Canzonetta: *La palinodia [a Nice]*)

“Trova un sol, mia bella Clori” (Cantata 5 [*La scusa*] No.1)

“Va, ma conserva i miei (Cantata 11 [*La primavera*] No.2)

Also included, but with text not by Metastasio:

“D'un visetto lusinghiero”

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

CIMAROSA, Domenico

Canzonettas

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31742])

(*Trè canzoncine con accompagnamento di cembalo o pianoforte*)

Incl. “Or che nega i doni suoi” (Canzonetta: *L'estate*)

“Già la notte s'avvicina” (Cantata 10 [*La pesca*] No.1)

Also included, but with text not by Metastasio:

“D'un visetto lusinghiero”

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

CIMAROSA, Domenico

L'eroe cinese (Naples 1782)

(Naples 1782) – (Reproduction from holograph) – (Score)

(From Florence: Conservatorio di musica Luigi Cherubini [F.P.T. 57])

[M1500 .M57 C554 1782a – Micro.]

CIMAROSA, Domenico

L'eroe cinese (Naples 1782)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 30166])

Aria: “Perdona l'affetto” (Leango, Act 2, Sc.6)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 52]

CIMAROSA, Domenico

L'eroe cinese (Naples 1782)

(Naples 1782) – (Florence: Vincenzo Flauto, 1782) – (Libretto)

(From Florence: Conservatorio di musica Luigi Cherubini [E. VI. 3228])

[ML48 .M47 Z54 1786aa – Micro.]

CIMAROSA, Domenico

Isacco, figura del redentore (as *Il sacrificio d'Abramo* – Naples 1786)
 (Nineteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.127])
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 7]

CIMAROSA, Domenico

Isacco, figura del redentore (as *Il sacrificio d'Abramo* – Naples 1786)
 (Eighteenth-nineteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.129])
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 7]

CIMAROSA, Domenico

Isacco, figura del redentore (as *Il sacrificio d'Abramo* – Naples 1786)
 (Nineteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.128])
 Scena ed aria: “Chi per pietà mi dice” – “Deh parlate, che forse tacendo”
 (Sara, Pt.2, No.1)
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 7]

CIMAROSA, Domenico

Isacco, figura del redentore (as *Il sacrificio d'Abramo* – Naples 1786)
 Aria: “Deh parlate, che forse tacendo” (Sara, Pt.1, No.1)
 In *Dodici arie da teatro e da concerto per soprano e clavicembalo (o pianoforte)*
realizzazioni, rivisioni e trascrizioni di Luciano Bettarini
 (Milan: Nazionalmusic, [1974?]) – (Publ. Keyboard /Vocal Score)
 [M2.3 .I8 C64 No.8]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)
 (? 1784?) – ([S.l.]: [s.n.], [1784?]) – (Score)
 (From London: British Library [Ms, 16000])
 [M1500 .M57 C556 1784a – Micro.]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16000])
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 18]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.132])
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 8]

(Rome: Artemide, 2003) – (Publ. Score)
 [M1500 .C55 O6 2003]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)

(Unpublished manuscript, c.1784) – (Score)

Scena ed aria: “Io vado... Deh! pensa” – “Se cerca, se dice”

(Megacle, Act 2, Sc.10)

[GM-AR MZ1059]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)

(Late eighteenth century) – (Score)

(With settings by Baldassare Galuppi (Milan 1747) and Leonardo Leo (Naples 1737)

Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)

[GM-AR MZ1047]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)

(c.1784) – (Score)

Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)

[GM-AR MZ1059]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 30166])

Aria: “Se cerca, se dice (Megacle, Act 2, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 52]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)

(Early nineteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.g.9])

Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 100]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31648])

Aria: “Superbo di me stesso” (Megacle, Act 1, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

CIMAROSA, Domenico

L'olimpiade (Vicenza 1784)

(Vicenza 1784) – (Vicenza: Stamperia Camerale, 1784) – (Libretto)

(From Venice: Biblioteca casa di Goldoni [012474])

[ML48 .M47 B53 1787a – Micro.]

[ML48 .M47 C55 1784a – Photocopy]

(Lucca 1784) – (Lucca: Francesco Bonsignori, [1784]) – (Libretto)

[W.U. Schatz 1960, reel 41]

(London 1788) – (London: J. Stevenson, 1788) – (Libretto)
 (From London: British Library [907. K2 (4)])
 [ML48 .M47 C54 1788a – Micro.]

(London 1788) – (London: J. Stevenson, 1788) – (Libretto)
 (With English rendition as *L'Olimpiade*)
 [W.U. ECCO (online database)]

(Milan 1788) – (Milan: Giovanni Batista Bianchi, 1788) – (Libretto)
 (From Milan--Verdi [Libretti A.46])
 [M1500 .M57 S227 1788aa – Micro.]

(Siena 1788) – (Sienna: Francesco Rossi, 1788) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E. VI. 4399])
 [ML48 .M47 V545 1781a – Micro.]

(Bologna 1790) – (Bologna: Stamperia del Sassi, 1790) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E. VI. 4398])
 [ML48 .M47 Z54 1786aa – Micro.]

(Padua 1790) – (Padua: per li Conzatti, 1790) – (Libretto)
 (From Venice: Biblioteca casa di Goldoni [010840])
 [ML48 .M47 B53 1787a – Micro.]
 [ML48 .M47 C552 1790a – Photocopy]

(Venice 1790) – (Venice: Modesto Fenzo, 1790) – (Libretto)
 (From Rome: Conservatorio di musica S. Cecelia [G.N. 11331, N. 17253, N. 19950])
 [M1500 .M57 P287 1800a – Micro.]

(Perugia 1791) – (Perugia: Costantini, 1791) – (Libretto)
 (From Munich: Bayerische Staatsbibliothek. [L. eleg. m. 4033. Verg. Fakt. 7.5])
 [ML48 .M47 C53 1791a – Micro.]

(Livorno 1791) – (Livorno: Tommaso Masi, 1791) – (Libretto)
 (From Livorno: Biblioteca comunale Labronica [])
 [ML48 .M47 N58 1781a – Micro.]

(Florence 1794) – (Florence: [s.n.], {1794}) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [T53])
 [ML48 .M47 A364 1783a – Micro.]

(Vicenza 1794) – (Vicenza: Vendramin Mosca, [1794]) – (Libretto)
 [W.U. Schatz 11686, reel 236]

(Lisbon 1798) – (Lisbon: Simone Taddeo Ferreira, 1798) – (Libretto)
 (From Rome: Conservatorio di musica S. Cecelia [G.N. 11332, N. 17115])
 [M3500 .M57 P287 1800a – Micro.]

CIOCHETTI, Pietro Vincenzo

La clemenza di Tito (Genoa 1735)

(Genoa 1735) – (Genoa: Franchelli, 1736) – (Libretto)
[W.U. Schatz 2011, reel 42]

COCCHI, Gioacchino

Alessandro nell'Indie [*pasticcio*] (London 1761)
(After 1761) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31633])
Aria: “Se tutti i mali miei” (Dircea, *Demofonte*, Act 2, Sc.6)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COCCHI, Gioacchino

Attilio Regolo (no full setting)
(Late eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 29964])
Aria: “Da voi, cari lumi” (Licinio, Act 2, Sc.5)
(Used by Cocchi in his *Zenobia* – London 1758)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 52]

COCCHI, Gioacchino

Ciro riconosciuto (London 1759)
(London 1759) – (London: J. Walsh, [1759] – “Favourite Songs”) – (Publ. Score Arr.)
Incl.: Aria: “Chi a ritrovare aspira” (Arpalice, Act 3, Sc.13)
Aria: “Dammi, o sposa, un solo amplesso” (Cambise, Act 3, Sc.9)
Aria: “L’incerto mio pensier” (Laodice, *Siroe*, Act 1, Sc.17)
Aria: “Men bramosa di stragi funeste” (Cambise, Act 2, Sc.9)
Aria: “No, non vedrete mai” (Ciro, act 3, Sc.12)
Aria: “Parto non ti sdegnar” (Ciro, Act 2, Sc.10)
Aria: “Rendimi il figlio mio” (Mandane, Act 1, Sc.12)
Duet: “Sappi, che al nascer mio” (Arpalice/Ciro, Act 1, Sc.13)
Also included, but with text not by Metastasio:
Quintet: “Se io penai te lo dica”
[GM-AR MZ28]

COCCHI, Gioacchino

Ciro riconosciuto (London 1759)
(London 1759) – (London: G. Woodfall, 1759) – (Libretto)
(With English rendition as *Il Giro riconosciuto*)
[W.U. – ECCO (online database)]

COCCHI, Gioacchino

Demofonte (Venice 1754)
(After 1761) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31633])
Aria: “Se tutti i mali miei” (Dircea, Act 2, Sc.6)
(As occurring in *Alessandro nell'Indie* – London 1761)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COCCHI, Gioacchino

Demofonte (Venice 1754)
(Venice 1754) – (Venice: Modesto Fenzo, 1754) – (Libretto)
[W.U. Schatz 2042, reel 43]

COCCHI, Gioacchino

Issipile (London 1758) – (London: J. Walsh, [1758 – “Favourite Songs”]) – (Publ. Score)

Incl.: Aria: “Care luci, che regnate” (Giasone, Act 3, Sc.4)

Aria: “E maggiore d’ogni altro dolore” (Eurinome, Act 3, Sc.7)

Aria: “Per esca fallace d’un labbro” (var. of Palemone, *Gli orti Esperidi*, Pt.1, No.4)

Aria: “Quel labbro adorato” (Alceste, *Demetrio*, Act 3, Sc.4)

Also included, but with text not by Metastasio:

Aria: “Caro amor, oh Dio”

Aria: “Mentre dormo o giusto amore”

[GM-AR MZ1509]

COCCHI, Gioacchino

Issipile (London 1758)

(London 1758) – (London: G. Woodfall, 1758) – (Libretto)

(With English rendition as *L’Issipile*)

[W.U. – ECCO (online database)]

COCCHI, Gioacchino

Semiramide riconosciuta (Venice 1753 – rev. London 1771)

(Venice 1753) – (Venice: Modesto Fenzo, 1753) – (Libretto)

[W.U. Schatz 2045, reel 43]

(London 1771 with text arr. Giovan Gioacchino Bottarelli)

– (London for W. Griffin, 1771) – (Libretto)

(With English rendition as *Semiramis Discovered*)

[W.U. – ECCO (online database)]

COCCHI, Gioacchino

Siroe (Venice 1750)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 693])

Incl.: Aria: “D’ogni amator la fede” (Emira, Act 1, Sc.5)

Aria: “La sorte mia tiranna” (Siroe, Act 1, Sc.13)

Aria: “Se l’amor tuo mi rendi (Siroe, Act 3, Sc.13)

Aria: “Vedeste mai sul prato” (Emira, Act 1, Sc.15)

Also included, but with text not by Metastasio:

Aria: “Se al ciglio lusinghiero”

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

COCCHI, Gioacchino

Siroe (Venice 1750)

(Venice 1750) – (Venice: all’insegnadella scienza, [1750]) – (Libretto)

[W.U. Schatz 2041, reel 43]

COCCHI, Gioacchino

Zenobia (London 1758)

(London 1758) – (London: G. Woodfall, 1758) – (Libretto)

(With English rendition as *Zenobia*)

(See also, Cocchi: *Attilio Regolo*)

[W.U. – ECCO (online database)]

COLISTA, Matteo

Canzonetta [*La libertà (a Nice)*] – Begins: “Grazie agl’inganni tuoi”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.2 (24)])
 Aria: “Sogno, ma te non miro” (Octet 3)
 (See also Costanzi [Octet 1], Pellegrini [Octet 2], Giura [Octet 4])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

COLLA, Giuseppe

Adriano in Siria (Milan 1762)
 (c.1763-1770) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 29966])
 Duet: “Se non ti moro allato” (Emirena/Farnaspe, Act 1, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 52]

COLLA, Giuseppe

Didone abbandonata (as *Didone* – Turin 1773)
 Aria: “Ah non lasciarmi” (Didone, Act 2, Sc.4)
 One of three arias written for Lucrezia Aguiari
 (Italian Manuscript, c. 1771-1778)
 [GM-AR MZ220]

COLLA, Giuseppe

Didone abbandonata (as *Didone* – Turin 1773)
 (Turin 1773) – (Turin: Onorato Derossi, [1773]) – (Libretto)
 [W.U. Schatz 2107, reel 44]

COMPOSER UNNAMED

Achille in Sciro
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.f.1])
 Aria: “Dille che si consoli” (Achille, Act 2, Sc.9)
 Aria: “Non vedi, tiranno” (Deidamia, Act 2, Sc.11)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

COMPOSER UNNAMED

Achille in Sciro
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31742])
 Arietta: “Se un core annodi” (Achille, Act 2, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

COMPOSER UNNAMED (possibly ? Palmela)

Adriano in Siria
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 48346])
 Arietta: “Che fa il mio bene?” (Emirena, Act 2, Sc.6)
 (Only the first 2 lines are by Metastasio)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

COMPOSER UNNAMED

Adriano in Siria

(After 1794) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31724])

Aria: “Numi, se giusti siete (Sabina, Act 1, Sc.11)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 59]

COMPOSER UNNAMED (possibly Giovanni Lampugnani)

Adriano in Siria

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31742])

Aria: “Prigioniera abbandonata” (Emirena, Act 1, Sc.9)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

COMPOSER UNNAMED

Adriano in Siria

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 24307])

Aria: “Son sventurato” (Fanaspe, Act 3, Sc.8)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 34]

COMPOSER UNNAMED

Adriano in Siria

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Aria: “Volga il ciel, felici amanti” (Sabina, Act 2, Sc.6 – as duet)

(Duetti notturni, No.5)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Alcide al bivio

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 402])

Aria: “Quell'onda che ruina” (Aretéa, Sc.5 – as duet)

(XII Duetti, No.4)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Alessandro nell'Indie

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31603])

Aria: “Destrier, che, all'armi usato” (Porro, Act 2, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

COMPOSER UNNAMED

Alessandro nell'Indie

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31632])

Recit: “Macedoni, alla regia Cleofide” (Timagene, Act 2, Sc.9)

Recit: “Tenerzze ingegnose!” (Poro, Act 2, Sc.10)
(Deviates from Metastasio after opening)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COMPOSER UNNAMED

Alessandro nell'Indie

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14219])

Aria: “Se è ver che t'accendi” (Alessandro, Act 2, Sc.12)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 23]

COMPOSER UNNAMED

Alessandro nell'Indie

(c.1744) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31624])

(*Scelta d'arie di diversi* – vol.6 in a collection)

Incl.: Aria: “Se possono tanto” (Poro [v.1] Act 1, Sc.9)

Aria: “Son confusa pastorella” (Erissina, Act 3, Sc.8)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

COMPOSER UNNAMED

Alessandro nell'Indie

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.9 (7)])

Aria: “Voi, che adorate il vanto” (Gandarte [v.1] Act 1, Sc.11)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

COMPOSER UNNAMED

Alessandro nell'Indie

(Modena 1787) – (Modena: eredi di Bartolomeo Soliani, 1787) – (Libretto)

(From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])

[ML48 .M47 T38 1787a – Micro]

COMPOSER UNNAMED

Angelica

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31742])

Duet: “Ombre amene, amiche piante” (Licori/Tirsi, Pt.1, No.5 – as arietta)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

COMPOSER UNNAMED (possibly ? Palmela)

Angelica

(Early nineteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 48346])

Duet: “Ombre amene, amiche piante” (Licori/Tirsi, Pt.1, No.5 – as arietta)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

COMPOSER UNNAMED

Angelica (As *La Angelica*)

(?Brunswick, 1751) – ([Brunswick]: s.n., [1751]) – (Libretto)

[W.U. Schatz 11306, reel 229]

COMPOSER UNNAMED

Antigono

(Early nineteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 48347])

Aria: “Basta così; ti cedo” (Berenice, Act 2, Sc.3)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

COMPOSER UNNAMED

Antigono

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.2 (22)])

Aria: “Io non so se amor tu sei” (Berenice, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

COMPOSER UNNAMED

Antigono

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.8])

Aria: “Io non so se amor tu sei” (Berenice, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 57]

COMPOSER UNNAMED

Artasere

(After 1761) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31633])

Aria: “Mi credi spietata?” (Mandane, Act 3, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COMPOSER UNNAMED

Artasere

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31649])

Aria: “Per quel paterno amplesso” (Arbace, Act 2, Sc.11)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

COMPOSER UNNAMED

Artasere

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31632])

Aria: “Vo solcando un mar crudele” (Arbace, Act 1, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COMPOSER UNNAMED

Artasere

(Venice 1772) – (Venice: Giuseppe Bettinelli, 1772) – (Libretto)

From Cremona: Biblioteca statale [] – (Libretto)

[ML48 .M47 A4982 1772a – Photocopy]

COMPOSER UNNAMED

Artasere

(Pavia 1787) – (Pavia: Pietro Galeazzi, 1787) – (Libretto)

(From Brescia: Civica biblioteca queriniana [Misc. E774])
 [ML48 .M47 A498 1787a – Photocopy]

COMPOSER UNNAMED

Artaserse

(Florence 1792) – (Florence: Stamperia Albizziniana, 1792) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.V. 1494])
 [ML48 .M47 Z54 1786aa – Micro.]

COMPOSER UNNAMED

Artaserse

(Genoa 1794) – (Genoa: Stamperia Gesimana, 1794) – (Libretto)
 (From Venice: Biblioteca nazionale Marciana [Dramm. 3265.18])
 [ML48 .M47 A46 1791a – Micro.]

COMPOSER UNNAMED (possibly Jommelli)

Attilio Regolo

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.f.1])
 Aria: “Ah! se provar mi vuoi” (Publio, Act 2, Sc.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

COMPOSER UNNAMED

Attilio Regolo

(Eighteenth Century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2067])
 Aria: “Fa pur l'intrepido” (Amilcare, Act 3, Sc.4)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

COMPOSER UNNAMED

Attilio Regolo

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.3])
 Aria: “Se più felice oggetto” (Publio, Act 1, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

COMPOSER UNNAMED

Attilio Regolo

(Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 48348])
 Canzonetta: “Sol può dir che sia contento” (Barce, Act 1, Sc.5)
 (*Canzonette veneziane*, No.3)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

COMPOSER UNNAMED

Catone in Utica

(After 1761) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31633])
 Aria: “Chi un dolce amor condanna” (Cesare, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COMPOSER UNNAMED

Catone in Utica

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Aria: “Chi un dolce amor condanna” (Cesare, Act 1, Sc.10 – as duet)
[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Catone in Utica

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.17])

Aria: “Se in campo armato” (Cesare, Act 2, Sc.11)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

COMPOSER UNNAMED

Ciro riconosciuto

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 402])

Aria: “Basta così, t'intendo” (Apalice, Act 1, Sc.2 – as duet)
(*XII Duetti*, No.12)
[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Ciro riconosciuto

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31650])

Duet: “Sappi, che al nascer mio” (Ciro/Arpalice, Act 1, Sc.13)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 58]

COMPOSER UNNAMED

La clemenza di Tito

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31605])

Aria: “Se mai senti spirarti sul volto” (Sesto, Act 2, Sc.16)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

COMPOSER UNNAMED

Demetrio

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14230])

Incl.: Aria: “Dice che t'è fedele” (Mitrane, Act 2, Sc.4)
Aria: “Manca sollecita” (Cleonice, Act 2, Sc.13)
Aria: “Nacqui agli affanni in seno” (Cleonice, Act 2, Sc.7)
Aria: “Non fidi al mar che freme” (Olinto, Act 2, Sc.10)
Aria: “Non so frenare il pianto” (Alceste, Act 2, Sc.12)
Aria: “Non v'è più barbaro” (Alceste, Act 2, Sc.2)
Aria: “So che per gioco mi chiedi” (Barsene, Act 2, Sc.9)
[P.S.M. Ital. Mus. Ms. Sec.A, Pt.1, reel 12]

COMPOSER UNNAMED

Demetrio

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 510])

Aria: “Nacqui agli affanni in seno” (Cleonice, Act 2, Sc.7)

(Arie diverse, No.35)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 39]

COMPOSER UNNAMED

Demetrio (has been attributed to Vinci)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31593])

Aria: “Non so frenare il pianto” (Alceste, Act 2, Sc.12)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

COMPOSER UNNAMED

Demetrio

(After 1761) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31633])

Aria: “Quel labbro adorato” (Alceste, Act 3, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COMPOSER UNNAMED (possibly Jommelli)

Demetrio

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 693])

Aria: “Quel labbro adorato” (Alceste, Act 3, Sc.4)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

COMPOSER UNNAMED

Demetrio

(Livorno 1785) – (Livorno: Antonio Lami e comp., [1785]) – (Libretto)

[W.U. Schatz 11319, reel 229]

COMPOSER UNNAMED

Demofonte

([S.l.]: [s.n.], [c.1750]) – (Full score and instrumental parts)

Aria: “In te spero o sposo amato” (Dircea, Act 1, Sc.2)

[GM-AR MZ 0.741]

COMPOSER UNNAMED

Demofonte

(c.1805) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31713])

Aria: “In te spero, o sposo amato” (Dircea, Act 1, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 58]

COMPOSER UNNAMED

Demofonte

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.16])

Aria: "Padre, perdona... Oh pene!" (Dircea, Act 1, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

COMPOSER UNNAMED

Demofonte

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 24307])

Recit.: "Santi numi del cielo." (Dircea/Timante, Act 2, Sc.9)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 34]

COMPOSER UNNAMED

Il Demofonte

(Warsaw 1776) – (Warsaw: P. Dufour, 1776) – (Libretto)

(From Cracow: Biblioteka Jagiellońska [26309. I])

(With French rendition as *Demophon*)

[ML48 .M47 H383 1761a – Micro.]

COMPOSER UNNAMED

Demofonte

(Pisa 1780) – (Pisa: Francesco Pieraccini, 1780) – (Libretto)

(From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])

[ML48 .M47 T38 1787a – Micro.]

COMPOSER UNNAMED

Demofonte

(Livorno 1791) – (Livorno: Tommaso Masi, 1791) – (Libretto)

(From Florence: Conservatorio di musica Luigi Cherubini [E.V. 5623])

[ML48 .M47 V545 1781a – Micro.]

COMPOSER UNNAMED

Didone abbandonata (possibly Benedetto Lozzi)

(Early nineteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 48348])

Aria: "Ah! non lasciarmi, no" (Didone, Act 2, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

COMPOSER UNNAMED

Didone abbandonata

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.2])

Aria: "Cadrà fra poco in cenere" (Iarba, Act 3, Sc.17)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

COMPOSER UNNAMED

Didone abbandonata

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.3])

Aria: "Quando saprai chi sono" (Enea, Act 1, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

COMPOSER UNNAMED

Didone abbandonata

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31742])

Aria: “Son regina e sono amante” (Didone, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

COMPOSER UNNAMED

Didone abbandonata

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14219])

Aria: “Veggio [Veggio] la sponda” (Selene, [v.1] Act 2, Sc.13)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 23]

COMPOSER UNNAMED

Didone abbandonata (Rome 1732)

(Rome 1732) – ([Rome]: Pasquino, [1732]) – (Libretto)

[W.U. Schatz 11380, reel 231]

COMPOSER UNNAMED

Didone abbandonata

(Cassel 1780) – (Cassel: P. O. Hampe, 1780) – (Libretto)

(From Brussels: Bibliothèque royale Albert 1er [1964/85/V] [Fetis 4489 A. V, 29. Mus])

[ML48 .M47 L442 1783a – Micro.]

COMPOSER UNNAMED (possibly Jommelli)

Didone abbandonata

(Stuttgart 1782) – (Stuttgart: Stamperia di Cotta, 1782) – (Libretto)

(From Mannheim: Städtisches Reiss-Museum [])

[ML48 .M47 D54 1782a – Photocopy]

COMPOSER UNNAMED

Didone abbandonata

(Florence 1786) – (Florence: Stamperia Albizziniana, 1786) – (Libretto)

(From Florence: Conservatorio di musica Luigi Cherubini [E.VI. 2921])

[ML48 .M47 Z54 1786aa – Micro.]

COMPOSER UNNAMED

Egeria

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14219])

Aria: “È folle quel nocchiero” (Apollo, No.3)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 23]

COMPOSER UNNAMED

Epitalamio 2

(After 1771) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31667])

Aria: “Scendi propizia” (Section 13: “Praise to Venus” – octet 1)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

COMPOSER UNNAMED

L'eroe cinese

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M 23.f.3])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

COMPOSER UNNAMED (possibly Hasse)

L'eroe cinese

(Venice 1753) – (Venice: Modesto Fenzo, [1753]) – (Libretto)
 [W.U. Schatz 11325, reel 229]

COMPOSER UNNAMED

Ezio

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31632])
 Aria: “Pensa a serbarmi, o cara” (Ezio, Act 1, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COMPOSER UNNAMED

Ezio

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.5])
 Aria: “Pensa a serbarmi, o cara” (Ezio, Act 1, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

COMPOSER UNNAMED

Ezio

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14219])
 Aria: “Quanto mai felici siete” (Onoria, Act 1, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 23]

COMPOSER UNNAMED

Ezio

(Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31655])
 Aria: “Quanto mai felici siete (Onoria, Act 1, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

COMPOSER UNNAMED

Ezio

(Florence 1796) – (Florence: Stamperia Albizziniana, 1796) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.V. 597])
 [ML48 .M47 Z54 1786aa – Micro.]

COMPOSER UNNAMED

Galatea

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.16])
 Aria: “Varca il mar di sponda” (Galatea, Pt.1, No.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

COMPOSER UNNAMED

Ipermestra

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 402])

Incl.: Aria: “Gonfio tu vedi il fiume” (Linceo, Act 2, Sc.5 – as duet)

Aria: “Io non pretendo, o stelle” (Linceo, Act 1, Sc.10 – as duet)

(XII Duetti, Nos.6, 8)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Ipermestra

Aria: “Se pietà da voi non trovo” (Ipermestra, Act 1, Sc.9)

[S.l.]: [s.n.], [c.1750] – (Full score and instrumental parts)

[GM-AR MZ 0.742]

COMPOSER UNNAMED

Isacco figura del Redentore

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 402])

Aria: “Entra l'uomo, allor che nasce” (Abramo, Pt.2, No.3 – as duet)

(XII Duetti, No.9)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Issipile

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Aria: “Ah! che nel dirti addio” (Eurinome, Act 2, Sc.5 – as duet)

(Duetti notturni, No.4)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Issipile

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31632])

Aria: “Care luci, che regnate” (Giasone, Act 3, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COMPOSER UNNAMED

La morte d'Abel

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 402])

Aria: “L'ape e la serpe spesso” (Abel, Pt.1, No.5 – as duet)

(XII Duetti, No.3)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

La Nitteti

(After 1763) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31634])
 Duet: “Sì, ti credo, amato bene” (Beroe/Sammete, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

COMPOSER UNNAMED

La Nitteti
 (Florence 1780) – (Florence: Giovanni Rifaliti, 1780) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.V. 1950])
 [ML48 .M47 Z54 1786aa – Micro.]

COMPOSER UNNAMED -- possibly Giuseppe GIORDANI

La Nitteti
 (Livorno 1781) – (Livorno: Antonio Lami, 1781) – (Libretto)
 (From Livorno: Biblioteca comunale Labronica [])
 [ML48 .M47 N58 1781a – Micro.]

COMPOSER UNNAMED

L'Olimpiade
 (Eighteenth Century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2067])
 Aria: “Lo seguitai felice (Megacle, Act 3, Sc.3)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

COMPOSER UNNAMED

L'Olimpiade
 (Florence [Senigalia] 1787) – (Florence: Stamperia Albizziniana, 1787) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.V. 851])
 [ML48 .M47 V545 1781a – Micro.]

COMPOSER UNNAMED

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante” (3 settings)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14207])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 20]

COMPOSER UNNAMED

Cantata 11 [*La primavera*]
 (After 1794) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31724])
 Aria: “Aure amiche, ah non spirate” (No.1)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 59]

COMPOSER UNNAMED

Canzonetta [*La primavera*] – Begins “Già riede primavera”
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 48348])
 Arietta: “Già riede primavera” (Octet 1)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

COMPOSER UNNAMED

Il re pastore

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.16])

Aria: “Per me rispondete” (Agenore, Act 1, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

COMPOSER UNNAMED

Il re pastore

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.8])

Aria: “Per me rispondete” (Agenore, Act 1, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 57]

COMPOSER UNNAMED

Il re pastore

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.10])

Aria: “Per me rispondete” (Agenore, Act 1, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

COMPOSER UNNAMED

Il re pastore (as *Krol pasterz* – Polish)

(Warsaw 1780) – (Warsaw: Michał Gröll, 1780) – (Libretto)

(From Crakow: Biblioteka Jagiellońska [95906. I])

[ML48 .M47 K76 1780a – Micro.]

COMPOSER UNNAMED

Semiramide riconosciuta

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.8])

Aria: “Che quel cor, quel ciglio altero” (Tamiri, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 57]

COMPOSER UNNAMED

Semiramide riconosciuta

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31632])

Aria: “Fuggi dagli occhi miei” (Semiramide, Act 3, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

COMPOSER UNNAMED

Semiramide riconosciuta

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14219])

Incl.: Aria: “Passeggier, che su la sponda” (Scitalce, [v.1] Act 1, Sc.13)

Aria: “Vorrei spiegar l'affanno” (Scitalce, Act 1, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 23]

COMPOSER UNNAMED

Semiramide riconosciuta

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31605])

Aria: “Il pastor, se torna aprile” (Semiramide, Act 2, Sc.6)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

COMPOSER UNNAMED

Semiramide riconosciuta

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31603])

Aria: “Rondinella, a cui rapita” (Mirteo [v.1] Act 1, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

COMPOSER UNNAMED

Semiramide riconosciuta (as *Semiramide*)

(Lucca 1751) – (Lucca: Filippo Maria Benedini, 1751) – (Libretto)

[W.U. Schatz 11362, reel 230]

COMPOSER UNNAMED

Semiramide riconosciuta

(Florence 1782) – (Florence: Giovanni Rifaliti, 1782) – (Libretto)

(From Florence: Conservatorio di musica Luigi Cherubini [E.VI. 2091])

[ML48 .M47 Z54 1786aa – Micro.]

COMPOSER UNNAMED

Siroe

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.824])

Aria: “La sorte mia tiranna” (Siroe, Act 1, Sc.13)

[P.S.M. Mus. Ms. Ser.5, Pt.1, reel 14]

COMPOSER UNNAMED

Siroe

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31674])

Aria: “Mi credi infedele” (Siroe, Act 2, Sc.3)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 28]

COMPOSER UNNAMED

Il sogno di Scipione

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.19])

Aria: “Quercia annosa su l'erte pendici” (Publio, No.7)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

COMPOSER UNNAMED

Il sogno di Scipione

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 402])

Aria: “Quercia annosa su l'erte pendici” (Publio, No.7 – as duet)

(*XII Duetti*, No.11)
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Strofe per musica
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 48348])
 Canzonetta: “Scioglierò le mie catene” (Strofe 1 – as duet)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

COMPOSER UNNAMED

Temistocle
 (Florence 1793) – (Florence: Stamperia Albizziniana, 1793) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.V. 1083])
 [ML48 .M47 Z54 1786aa – Micro.]

COMPOSER UNNAMED

Cantata 7 [*La tempesta*]
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.5])
 Begins: “No, non turbarti, o Nice” (Recit.)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

COMPOSER UNNAMED

Il tempio dell'Eternità
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS. 402])
 Incl.: Aria: “Dall'arte amica” (Il Tempo, No.12 – as duet)
 Aria: “Oh! come spesso il mondo” (Deifobe, No.18 – as duet)
 Aria: “Tutto cangia; e il di che viene (Il Tempio, No.5 – as duet)
 (*XII Duetti*, Nos.5, 1, 7)
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Cantata 1 [*Il trionfo della gloria*]
 (After 1794) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31724])
 Aria: “Sol tu sei, dicea talora” (No.1 – 1st stanza only)
 (Songs. Collection for voice and guitar)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 59]

COMPOSER UNNAMED

Il trionfo di Clelia
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS. 402])
 Aria: “Ah! ritorna, età dell'oro” (Larissa, Act 3, Sc.3 – as duet)
 (*XII Duetti*, No.10)
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

COMPOSER UNNAMED

Il trionfo di Clelia

(Nineteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.724])

Scena ed aria: “Grazie, o dèi protettori”– “Tempeste il mar minaccia”

(Clelia Act 1, Sc.7)

[P.S.M. Mus. Ms. Ser.5, Pt.7, reel 10]

COMPOSER UNNAMED

Zenobia

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2078])

Aria: “Voi leggete in ogni core”(Zenobia, Act 2, Sc.8)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

CONFORTO, Niccolò

Adriano in Siria (Naples 1754)

(after 1763) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31651])

Aria: “Leon piagato a morte” (Osroa, Act 2, Sc.11)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

CONFORTO, Niccolò

Adriano in Siria (Naples 1754)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2069])

Aria: “Leon piagato a morte” (Osroa, Act 2, Sc.11)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

CONFORTO, Niccolò

Adriano in Siria (Naples 1754)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31649])

Aria: “Oh Dio! mancar mi sento” (Emirena, Act 3, Sc.7)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

CONFORTO, Niccolò

Adriano in Siria (Naples 1754)

(Madrid 1757) – (Madrid: Michele Scrivano, [1757]) – (Libretto)

(With Spanish rendition as *Adriano en Syria*)

[W.U. Schatz 2121, reel 44]

CONFORTO, Niccolò

Antigono (Naples 1750)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14221])

Incl.: Aria: “Non partir, bell'idol mio” (Berenice, Act 3, Sc.7)

Aria: “Perché, se tanti siete” (Berenice, Act 3, Sc.7)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 10]

CONFORTO, Niccolò

Antigono (Naples 1750)
 (London 1757) – (London: G. Woodfall, 1757) – (Libretto)
 (With English rendition as *Antigono*)
 [W.U. – ECCO (online database)]

CONFORTO, Niccolò

Cantata 18 {*Il nido degli amori*}
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14224])
 Begins: “Se ti basta ch'io t'ammiri” (No.1)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 10]

CONFORTO, Niccolò

L'olimpiade (no full setting)
 (After 1751) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31598])
 Aria: “Lo seguitai felice” (Megacle, Act 3, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

CONTI, Francesco Bartolomeo

Issipile (as *L'Issipile* – Vienna 1732 (rev. as *Sieg der kindlichen Liebe* – Hamburg 1737)
 (Vienna 1732) – (Vienna: Giovanni Pietro van Ghelen, [1732]) – (Libretto)
 [W.U. Schatz 2205, reel 45]

COPPOLA, Pietro Antonio

Achille in Sciro (Catania 1828)
 (Naples 1832) – (Reproduction from holograph) – (Score)
 (From Naples: Conservatorio di musica S Pietro a Majella [26. 6. 7-8])
 [M1500 .M57 C673 1832a – Micro.]

CORDANS, Bartolomeo

Semiramide riconosciuta (no complete setting)
 Aria: “Sentirsi dire” (Mirteo, Act 3, Sc.8)
 (Inserted in Cordans' *Ormisda* (Venice 1728)
 In *Le Delizie dell'opere. A Collection of all the Favourite Songs in Score*, vol.2
 (London: J. Walsh, c.1740)
 [GM-AR MZ 0.744]

CORDANS, Bartolomeo

Siroe (no complete setting)
 Aria: “Amico il fato” (var. of Laodice, Act 2, Sc.14)
 (Inserted in Cordan's *Ormisda* (Venice 1728)
 In *Le Delizie dell'opere. A Collection of all the Favourite Songs in Score*, vol.2
 (London: J. Walsh, c.1740)
 [GM-AR MZ 0.744]

CORRI, Domenico

Alessandro nell'Indie (text arr. G. G. Bottarelli, London 1774)
 (London 1774) (London: for T[homas] Cadell, 1774) – (Libretto)

(With English rendition by Ferdinando Bottarelli as *Alessandro nell'Indie*)
 [W.U. – ECCO (online database)]

CORRI, Domenico

Betulia liberata (as *Bethulia Delivered* – Edinburgh 1774)
 (Edinburgh 1774) – (Edinburgh: R. Fleming and A. Neill, 1774) – (Libretto)
 (With English rendition as *Bethulia Delivered*)
 [W.U. – ECCO (online database)]

CORSELLI, Francesco

Demetrio (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31674])
 Aria: “Scherza il nocchier talora” (Alceste, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 28]

COSTANZI, Giovanni Battista

Adriano in Siria (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.5])
 Duet: “Se non ti moro allato” (Emirena/Farnaspe, Act 1, Sc.14 – as aria)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

COSTANZI, Giovanni Battista

Canzonetta [*La libertà (a Nice)*] – Begins: “Grazie agl’inganni tuoi”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.2 (24)])
 (See also Pellegrini [Octet 2], Colista [Octet 3], Giura [Octet 4])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

CHRISTIANI, Carl Antonio

La clemenza di Tito (Camerino 1757)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.11])
 Incl.: Aria: “Ah! perdona al primo affetto” (Annio, Act 1, Sc.6)
 Aria: “Come potesti, oh Dio!” (Vitellia, Act 2, Sc.6)
 Also included, but with text not by Metastasio:
 Aria: “Lo sento che in petto”
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

CRISTIANI, Carlo Antonio

La clemenza di Tito (Camerino 1757)
 (Camerino 1757) – Camerino: Gabrielli, [1757]) – (Libretto)
 [W.U. Schatz 2291, reel 47]

CURCIO, Giuseppe

La Nitteti (Naples 1783)
 (Naples 1783) – (Reproduction from holograph) – (Score)
 (From Naples: Conservatorio di musica S Pietro a Majella [26. 6. 23-25])
 [M1500 .M57 C874 1783a – Micro.]

CURCIO, Giuseppe

La Nitteti (Naples 1783)

(Naples 1783) – (Naples: Vincenzo Flauto, 1783) – (Libretto)

[W.U. Schatz 2300, reel 47]

DANZI, Franz

Siroe (no full setting)

(Early nineteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 32079])

Aria: “Mi lagnerò tacendo (Laodice, Act 2, Sc.1)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 70]

DEMMLER, Johann Michael

La Betulia liberata (Augsburg 1780)

(Augsburg 1780) – (Augsburg: Joseph Simon Hüber, 1780) – (Libretto)

(German rendition as *Judith oder Der entsatz Bethuliens*)

(pp. 3-14 of *Die Niederlage der Hunnen vor Augsburg*)

[W.U. Schatz 2507, reel 51]

DE SANTIS, Antonio

Antigono (Naples 1798)

(Milan 1798) – (Milan: Stamperia Flautina, 1798) – (Libretto)

(From Milan: Conservatorio di musica Giuseppe Verdi [Libretti H.45])

[M1500 .M57 S227 1788aa – Micro.]

? DONIZETTI, Gaetano

Angelica (no full setting)

(Nineteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 4038])

Aria: “Non giova il sospirar” (Tirsi, Pt.2, No.3 – as conzonetta)

[P.S.M. Mus. Ms. Ser.5, Pt.8, reel 29]

DUNI, Egidio

Catone in Utica (Florence 1740)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14207])

Aria: “Dovea svenarti allora” (Catone, Act 2, Sc.13)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 20]

DUNI, Egidio

Catone in Utica (Florence 1740)

(c.1747-50) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31597])

Aria: “E in ogni core” (Arbace, Act 1, Sc.13)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

DUNI, Egidio

Catone in Utica (Florence 1740)

(Lucca 1749) – (Lucca: Filippo Maria Benedini, 1749) – (Libretto)

[W.U. Schatz 2835, reel 57]

DUNI, Egidio

Demofonte (London 1737)

(London 1737) – (London: J. Chrichley, 1737) – (Libretto)

(With English rendition, possibly by Angelo Cori, as *Demophontes, King of Thrace*)

[W.U. Schatz 2837, reel 57]

DUNI, Egidio

Ipermestra (Genoa 1748)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31655])

Aria: “Tremo per l'idol mio” (Linceo, Act 3, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

FANTACCI, Vincenzo

Artaserse (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Incl.: Aria: “Conservati fedele” (Mandane, Act 1, Sc.1)

Aria: “Per pietà, bell'idol mio” (Artaserse, Act 1, Sc.5)

(*Tre canzonette notturne*, Nos.3, 1)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

FANTACCI, Vincenzo

Demetrio (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Aria: “È la fede degli amanti” (Olinto, Act 2, Sc.3)

(*Tre canzonette notturne*, No.2)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

FANTE, Antonio del

La Clemenza di Tito (Florence 1803?)

(Florence 1803?) – (Reproduction from holograph) – (Score)

(From Florence: Conservatorio di musica Luigi Cherubini [D.I. 229-230])

[M1500 .M57 F284 1803a – Micro.]

FEDERICI, Vincenzo

Demofonte (as *L'Usurpatore innocente* – London 1790)

[1] Rondo: “Se ti perdo o caro bene” [2] Cavatina: “Che mai feci”

[Neither text is by Metastasio]

(London 1790) – (London: Longman and Broderip, [1790]) – (Full Score)

(From London: British Library [G1961])

[M1500 .M57 B43 1780a – Micro.]

FEDERICI, Vincenzo

Demofonte (as *L'Usurpatore innocente* – London 1790)

[1] Duet: “La destra ti chiedo” (Dircea/Timante in Metastasio’s Act 2, Sc.11)

(London 1790) (London: Henry Holland, [1790]) – (Full Score)

Bound with:

[2] Rondo: “Se ti perdo o caro bene” [3] Cavatina: “Che mai feci”

(London: Longman and Broderip, [1790]) – (Full Score)
 (Neither text by Metastasio)
 [GM-AR MZ177]

FEDERICI, Vincenzo

Demofonte (as *L'Usurpatore innocente* – London 1790)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31817])
 Aria: “Misero pargoletto, il tuo destin non sai” (Timante, Act 3, Sc.5)
 Also included, but with text not by Metastasio:
 Aria: “Se ti perdo, o caro bene”
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 66]

FEDERICI, Vincenzo

L'olimpiade (Turin 1789)
 (Turin 1789) – (Turin: Onorato Derossi, [1790]) – (Libretto)
 [W.U. Schatz 3046, reel 60]

FEO, Francesco

Catone in Utica (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.2 ()])
 Aria: “Soffre talor del vento” (Cesare, Act 2, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

FERRADINI, Antonio

Demofonte (Milan 1758)
 (Milan 1758) – (Milan: Giuseppe Richino Malatesto, [1759]) – (Libretto)
 [W.U. Schatz 3063, reel 61]

FERRARI, Letterio

Endimione (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.19])
 Aria: “Dimmi che vaga sei” (Endimione, Pt.1, No.4)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

FERRARI, Letterio

Siroe (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.19])
 Aria: “Ch'io mai vi possa” (Emira, Act 3, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

FIORÈ, Andrea Stefano

Siroe (as *Siroe, rè di Persia* – Turin 1729)
 (Turin 1729) – (Turin: Giovanni Battista Valetta, [1730]) – (Libretto)
 [W.U. Schatz 3193, reel 63]

FIORILLO, Ignazio

Alessandro nell'Indie (Brunswick 1752)

(Brunswick 1752) – (Brunswick: Keitel, [1752]) – (Libretto)
 (With German rendition as *Alexander in Indien*)
 [W.U. Schatz 3198, reel 63]

FIORILLO, Ignazio

Didone abbandonata (Brunswick 1751)
 (Brunswick 1751) – (Brunswick: gli heredi Keitel, [1751]) – (Libretto)
 (With German rendition as *Die verlassene Dido*)
 [W.U. Schatz 3200, reel 63]

FIORILLO, Ignazio

Ipermestra (Brunswick 1759)
 (Brunswick 1759) – ([Brunswick]: [s.n.], [1759]) – (Libretto)
 (With German rendition as *Hypermenestra*)
 [W.U. Schatz 3201, reel 63]

FIORILLO, Ignazio

L'olimpiade (Venice 1745 (rev. as *Die olympischen Spiele* – Brunswick 1749)
 (Venice 1745) – ([Venice]: [s.n.], [1745]) – (Libretto)
 [W.U. Schatz 3205, reel 63]

(Wolfenbüttel 1749) – (Wolfenbüttel: Christian Bartsch wittwe und erben, [1749]) – (Libretto)
 (With German rendition as *Die olympischen Spiele*)
 [W.U. Schatz 3202, reel 63]

FIORONI, Giovanni Andrea

Didone abbandonata (Milan 1755)
 (Milan 1755) – (Milan: Giuseppe Richino Malatesta, 1755) – (Libretto)
 [W.U. Schatz 3206, reel 63]

FISCHIETTI, Domenico

Semiramide riconosciuta (as *Semiramide* – Padua 1759)
 (Padua 1759) – (Padua: Conzatti, 1759) – (Libretto)
 [W.U. Schatz 3243, reel 64]

FISCHIETTI, Domenico

Siface (Venice 1761)
 (Venice 1761) – (Venice: Modesto Fenzo, [1761]) – (Libretto)
 [W.U. Schatz 3242, reel 64]

FORTUNATI, Gian Francesco

Strofe per musica 19
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31760])
 Duettino: “Ti lascio, Irene, addio”
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 65]

FRANCHI, Carlo de

Siroe (Rome 1770)
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.f.20])
 Aria: “Gelido in ogni vena” (Cosroe, Act 3, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 98]

GALUPPI, Baldassare

Adriano in Siria (Turin 1740 [1]; Livorno 1758 [2])
 (Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31647])
 Incl.: Aria: “Dopo un tuo sguardo” (Farnaspe, Act 1, Sc.5)
 Aria: “Infelice in van mi lagno” (Emirena [v.1] Act 1, Sc.16)
 Aria: “Prigioniera abbandonata” (Emirena, Act 1, Sc.9)
 Duet: “Se non ti moro allato” (Emirena/Farnaspe, Act 1, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

GALUPPI, Baldassare

Adriano in Siria (Turin 1740 [v.1]; Livorno 1758 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.c.9 (3)])
 Aria: “Dopo un tuo sguardo” (Farnaspe, Act 1, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 40]

GALUPPI, Baldassare

Adriano in Siria (Turin 1740 [v.1]; Livorno 1758 [v.2])
 (Venice 1760) – (Venice: Modesto Fenzo, 1760) – (Libretto)
 [W.U. Schatz 3473, reel 69]

GALUPPI, Baldassare

Alessandro nell'Indie (Mantua 1738 [v.1]; Naples 1754 [v.2]; Venice 1755 [v.3])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31632])
 Incl.: Aria: “Chi vive amante, sai che delira” (Erissena, Act 1, Sc.4)
 Aria: “È ver che all'amo intorno” (Timagene [v.1] Act 2, Sc.11)
 Aria: “Son confusa pastorella” (Erissena [v.1] Act 3, Sc.11)
 Aria: “Voi, che adorate il vanto” (Gandarte [v.1] Act 1, Sc.11)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

GALUPPI, Baldassare

Alessandro nell'Indie (Mantua 1738 [v.1]; Naples 1754 [v.2]; Venice 1755 [v.3])
 (Venice 1755) – (Venice: Angiolo Geremia, [1755]) – (Libretto)
 [W.U. Schatz 3430, reel 68]

(Munich 1755) – (Munich: Giovanni Giacomo Vötter, [1755]) – (Libretto)
 (With German rendition as *Alexander in Indien*)
 [W.U. Schatz 3431, reel 68]

GALUPPI, Baldassare

Antigono (Venice 1762)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.c.11-13])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 40]

GALUPPI, Baldassare

Antigono (Venice 1762)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2071])

Aria: “Già che morir degg’io” (Demetrio, Act 3, Sc.6)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

GALUPPI, Baldassare

Antigono (Venice 1762)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2072])

Aria: “Già che morir degg’io” (Demetrio, Act 3, Sc.6)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

GALUPPI, Baldassare

Antigono (Venice 1762)

(Venice 1762) – (Venice: Paolo Colombani, 1762) – (Libretto)

(From Venice: Biblioteca casa di Goldoni [59A 187/14])

[ML48 .M47 G287 1762aa – Micro.]

[ML48 .M47 G283 1762a – Photocopy]

(Venice 1762) – (Venice: Paolo Colombani, 1762) – (Libretto)

[W.U. Schatz 3439, reel 68]

GALUPPI, Baldassare

Artaserse ([1] Vienna 1749; [2] Padua 1751)

Aria: “Se perdo il caro bene”

Text not by Metastasio – (Italian manuscript)

[GM-AR MZ 0.737]

GALUPPI, Baldassare

Artaserse ([1] Vienna 1749; [2] Padua 1751)

(Vienna 1749) – (Vienna: Giovanni Pietro van Ghelen, [1749]) – (Libretto)

[W.U. Schatz 3444, reel 68]

GALUPPI, Baldassare

Ciro riconosciuto (Milan 1745)

(Rome 1759) – (Rome: Giovanni Zempel, [1759]) – (Libretto)

[W.U. Schatz 3445, reel 68]

GALUPPI, Baldassare

La clemenza di Tito (Turin 1760)

(Turin 1760) – (Reproduction from holograph) – (Score)

From Paris: Bibliothèque nationale [D. 4275-4376 R.37.30]

[M1500 .M57 G344 1760a – Micro.]

GALUPPI, Baldassare

La clemenza di Tito (Turin 1760)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.c.10])
 Scena ed aria: “Ah che selimo, oh Dio” – “Tremo fra' dubbi miei”
 (Vitellia, Act 2, Sc.16) (recit. text adapted from Metastasio)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 40]

GALUPPI, Baldassare

La clemenza di Tito (Turin 1760)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 35121])
 Incl.: Aria: “Come potesti, oh Dio!” (Vitellia, Act 2, Sc.6)
 (Also occurring in *Didone abbandonata* [*pasticcio*] – London 1761)
 Aria: “[Deh!] se piacer mi vuoi (Vitellia, Act 1, Sc.2)
 Aria: “Fra stupido e pensoso” (Sesto, Act 2, Sc.7)
 Aria: “Opprimete i contumaci” (Sesto, Act 1, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 36]

GALUPPI, Baldassare

La clemenza di Tito (Turin 1760)
 (After 1763) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31634])
 Aria: “Come potesti, oh Dio!” (Vitellia, Act 2, Sc.6)
 (As occurring in *Didone abbandonata* [*pasticcio*] – London 1761)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

GALUPPI, Baldassare

La clemenza di Tito (Turin 1760)
 (Turin 1760) – (Turin: Giacomo Giuseppe Avondo, [1760]) – (Libretto)
 [W.U. Schatz 3498, reel 69]

GALUPPI, Baldassare

Demetrio (Vienna 1748 [v.1]; Padua 1761 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31605])
 Aria: “Dal suo gentil sembiante” (Alceste, Act 1, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

GALUPPI, Baldassare

Demetrio (Vienna 1748 [v.1]; Padua 1761 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.5])
 Aria: “Scherza il nocchier talora” (Alceste, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

GALUPPI, Baldassare

Demofonte (Madrid 1749 [v.1], (Padua 1758 [v.2] – rev. Venice 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.c.10])
 Aria: “Odo il suono de' queruli accenti” (Demofonte, Act 3, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 40]

GALUPPI, Baldassare

Demofonte (Madrid 1749 [v.1], (Padua 1758 [v.2] – rev. Venice 1759)
(Padua 1758) – (Padua: Conzatti, 1758) – (Libretto)
[W.U. Schatz 3484, reel 69]

GALUPPI, Baldassare

Didone abbandonata (Modena 1740 [v.1]; Naples 1764 [v.2])
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31605])
Aria: “Vado... Ma dove? Oh Dio!” (Didone, Act 3, Sc.20)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

GALUPPI, Baldassare

Didone abbandonata (Modena 1740 [v.1]; Naples 1764 [v.2])
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31632])
Aria: “Vado... Ma dove? Oh Dio!” (Didone, Act 3, Sc.20)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

GALUPPI, Baldassare

Didone abbandonata (Modena 1740 [v.1]; Naples 1764 [v.2])
(Venice 1764) – (Venice: Giorgio Fossati, [1764]) – (Libretto)
[W.U. Schatz 3503, reel 69]

GALUPPI, Baldassare

L'eroe cinese (Naples 1753)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.c.10])
Incl.: Aria: “Ah se in ciel, benigne stelle” (Siveno, Act 1, Sc.2)
Aria: “Il mio dolor vedete” (Siveno, Act 2, Sc.2)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 40]

GALUPPI, Baldassare

L'eroe cinese (Naples 1753)
(Mid-eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31647])
Aria: “Ah se in ciel, benigne stelle” (Siveno, Act 1, Sc.2)
(Used by Galuppi in his *Solimano* – [Padua 1760])
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

GALUPPI, Baldassare

L'eroe cinese (Naples 1753)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.e.9])
Aria: “Ah se in ciel, benigne stelle” (Siveno, Act 1, Sc.2)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

GALUPPI, Baldassare

L'eroe cinese (Naples 1753)
(c.1758) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31639])
 Aria: “In mezzo a tanti affanni” (Lisinga, Act 3, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 24]

GALUPPI, Baldassare

L'eroe cinese (Naples 1753)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 35121])
 Aria: “In mezzo a tanti affanni” (Lisinga, Act 3, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 36]

GALUPPI, Baldassare

Ipermestra (Milan 1758)
 (Venice 1761) – (Venice: Modesto Fenzo, 1761) – (Libretto)
 [W.U. Schatz 3457, reel 68]

GALUPPI, Baldassare

Issipile (Turin 1737 [1]; Bologna 1750 [2])
 (Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31647])
 Aria: “Eccomi, non ferir” (Issipile, Act 3, Sc.8)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

GALUPPI, Baldassare

Issipile (Turin 1737 [1]; Bologna 1750 [2])
 (Turin 1737) – (Turin: Giovanni Battista Scotto, 1738) – (Libretto)
 [W.U. Schatz 3499, reel 69]

(Parma 1756) – (Parma: Monti, [1756]) – (Libretto)
 [W.U. Schatz 3514, reel 69]

GALUPPI, Baldassare

L'olimpiade (Milan 1747)
 (Milan 1747) – (New York: Garland, 1978) – (Score Facsimile)
 (From Milan: Conservatorio di musica Giuseppe Verdi [MS. Nosedà G 99])
 (Italian Opera, 1640-1770; v.41)
 [M1500 .G2 O5 1978]

GALUPPI, Baldassare

L'olimpiade (Milan 1747)
 (After 1751) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31598])
 Incl.: Aria: “Del destin non vi lagnate” (Clistene, Act 1, Sc.5)
 Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)
 Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)
 Aria: “Tu di saper procura” (Aristea, Act 1, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

GALUPPI, Baldassare

L'olimpiade (Milan 1747)
 (Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31647])
 Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

GALUPPI, Baldassare

Olimpiade (Milan 1747)
 ([S.l.]: [s.n.], [late eighteenth century]) – (Score)
 Aria: “Se cerca, se dice” (Megacle Act 2, Sc.10)
 (With settings by Domenico Cimarosa (Vicenza 1784) and Leonardo Leo (Naples 1737))
 [GM-AR MZ1047]

GALUPPI, Baldassare

L'olimpiade (Milan 1747)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.c.10])
 Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 40]

GALUPPI, Baldassare

L'olimpiade (Milan 1747)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.16])
 Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10) – (2 copies)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

GALUPPI, Baldassare

Olimpiade (Milan 1747)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31648])
 Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

GALUPPI, Baldassare

L'olimpiade (Milan 1747)
 (Milan 1747) – (Milan: Giuseppe Richino, 1747) – (Libretto)
 (From Bologna: Civico museo bibliografico musicale [1839])
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1978)
 [ML48 .I86 1978 v.7 (2)]

(Milan 1747) – (Milan: Giuseppe Richino, 1747) – (Libretto)
 (From Washington: Library of Congress [ML48 .S4867])
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1978)
 [ML48 .I86 1978 v.7 (3)]

(London 1756; t. rev. F. Vanneschi with mus. adds. by F. Giardini)
 – (London: G. Woodfall, 1756) – (Libretto)
 (With English rendition as *L'Olimpiade*)
 [W.U. – ECCO (online database)]

(Siena 1763) – (Siena: Bonetti, 1763) – (Libretto)
[W.U. Schatz 3496, reel 69]

GALUPPI, Baldassare

Il rè pastore (Parma 1762)
(Venice 1769) – (Venice: Modesto Fenzo, 1769) – (Libretto)
[W.U. Schatz 3468, reel 69]

GALUPPI, Baldassare

Semiramide riconosciuta (Milan 1749)
(Milan 1749) – (Milan: Giuseppe Richino Malatesta, 1749) – (Libretto)
[W.U. Schatz 3469, reel 69]

GALUPPI, Baldassare

Siface (as *Viriate* – t. rev. Domenico Lalli – Venice 1762)
(Venice 1762) – (Venice: Valvasense, 1762) – (Libretto)
[W.U. Schatz 3511, reel 69]

GALUPPI, Baldassare

Siface (as *Viriate* – t. rev. Domenico Lalli – Venice 1762)
(Venice 1762) – (Venice: Valvasense, 1762) – (Libretto)
(From Venice: Biblioteca casa di Goldoni [59 A 97/8])
[ML48 .M47 G287 1762aa – Micro.]
[ML48 .M47 G287 1762a – Photocopy]

GALUPPI, Baldassare

Siroe (Rome 1754)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.d.1-3])
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 42]

GALUPPI, Baldassare

Siroe (Rome 1754)
(Mid-eighteenth century) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MSS.1060-62])
[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 69]

GALUPPI, Baldassare

Siroe (Rome 1754)
(Mid-eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31654])
Aria: “Fra' dubbi affetti miei” (Siroe, Act 2, Sc.13)
Aria: “L'onda che mormora” (Arasse, Act 1, Sc.9)
Aria: “Se il mio paterno amore” (Cosroe, Act 1, Sc.1)
Aria: “Sgombra dall'anima (Emira, Act 2, Sc.5)
Aria: “La sorte mia tiranna” (Siroe, Act 1, Sc.13)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

GALUPPI, Baldassare

Siroe
(After 1763) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31634])
 Incl.: Aria: “Fra' dubbi affetti miei (Siroe, Act 2, Sc.13)
 Aria: “L'onda che mormora” (Arasse, Act 1, Sc.9)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

GALUPPI, Baldassare

Siroe (Rome 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.c.9])
 Aria: “Fra' dubbi affetti miei” (Siroe, Act 2, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 40]

GALUPPI, Baldassare

Siroe (Rome 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.10])
 Aria: “Gelido in ogni vena” (Cosroe, Act 3, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

GALUPPI, Baldassare

Siroe (Rome 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.c.10])
 Aria: “Non vi piacque, ingiusti dèi” (Emira, Act 2, Sc.15)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 40]

GALUPPI, Baldassare

Siroe (Rome 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2257])
 Scena ed aria: “Ove son? Che m'avvenne?” – “Gelido in ogni vena”
 (Cosroe, Act 3, Sc.5)
 [P.S.M. Mus. Ms. Ser.5, Pt.2, reel 33]

GARCIA, Manuel

L'isola disabitata (London ?1831)
 (? ?) (Middleton, Wisconsin: A-R Editions, c.2006) – (Publ. Keyboard/Vocal Score)
 [M2 .R4435 v.42 2006]

GASSMANN, Florian

Achille in Sciro (Venice 1766)
 (Venice 1766) – (Venice: Modesto Fenzo, 1766) – (Libretto)
 [W.U. Schatz 3607, reel 71]

GASSMANN, Florian

La Betulia liberata (Vienna 1772)
 (Vienna 1772) – (New York: Garland, 1987) – (Score Facsimile)
 (From Vienna: Österreichische Nationalbibliothek [Mus. Hs. 19.116])
 (Italian Oratorio, 1650-1800; v.26)
 [M2000 .G37 B4 1987]

GASSMANN, Florian

Catone in Utica (Venice 1761)
(Venice 1761) – (Venice: Modesto Fenzo, 1761) – (Libretto)
[W.U. Schatz 3625, reel 72]

GASSMANN, Florian

Ezio (Florence 1761, rev. Rome 1770)
(c.1763-1770) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 29966])
Aria: “Pensa a serbarmi, o cara” (Ezio, Act 1, Sc.3)
Also included, but with text not by Metastasio:
Aria: “Caro mio ben, addio”
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 52]

GASSMANN, Florian

L'Issipile (Venice 1758)
(Venice 1758) – (Venice: Modesto Fenzo, 1758) – (Libretto)
[W.U. Schatz 3622, reel 72]

GASSMANN, Florian

L'olimpiade (Vienna 1764)
(Vienna 1764) – (Vienna: Stamperia di Ghelen, 1764) – (Libretto)
(From Mannheim: Städtisches Reiss-Museum [85])
[ML48 .M47 G376 1764a – Photocopy]

GASSMANN, Florian

Il trionfo d'Amore (Vienna 1765)
(Milan 1765) – (Milan: Giuseppe Cairoli, [1765]) – (Libretto)
[W.U. Schatz 3628, reel 72]

GATTI, Luigi (some music by Pasquale Anfossi)

Antigono (Milan 1781)
(Milan 1781) – (Reproduction from holograph) – (Score)
(From Paris: Bibliothèque nationale [D. 4362-63 / R66 831])
[M1500 .M57 G383 1781a – Micro.]

GATTI, Luigi (some music by Pasquale Anfossi)

Antigono (Milan 1781)
(Bologna 1782) – (Bologna: Stamperia del Sassi, 1782) – (Libretto)
(From Brussels: Conservatoire royal de musique [uu. 19. 224])
[ML48 .M47 A476 1782a – Photocopy]

GATTI, Luigi

Demofonte (Mantua 1787)
(Mantua 1787) – (Mantua: erede di Alberto Pazzoni, 1787) – (Libretto)
(From Mantua: Biblioteca comunale [Misc. 358/12])
[ML48 .M47 G378 1787a – Photocopy]

GATTI, Luigi

L'olimpiade (? 1786 – opera never set)
(? 1786) – (Vienna: Joseph edlen von Kurzbeek, 1786) – (Libretto)

(From Mannheim: Städtisches Reiss-Museum [444])
 [ML48 .M47 G38 1786a – Photocopy]

GAZZANIGA, Giuseppe

Achille in Sciro (Palermo 1780)
 (Palermo 1780) – (Palermo: Michele Picciotto, 1781) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E-V-2435])
 [ML48 .M47 V545 1781a – Micro]

GAZZANIGA, Giuseppe

La Didone (Vicenza 1787)
 (Vicenza 1787) – (Vincenza: Antonio Giusto, 1787) – (Libretto)
 (From Venice: Biblioteca casa di Goldoni [012477])
 [ML48 .M47 B53 1787a – Micro.]
 [ML48 .M47 G39 1787a – Photocopy]

GAZZANIGA, Giuseppe

Ezio (Venice 1772)
 (Venice 1772) – (Venice: Modesto Fenzo, 1772) – (Libretto)
 [W.U. Schatz 3687, reel 73]

GIACOMELLI, Geminiano

Adriano in Siria (Venice 1733) – aria (Emirena, 3, 7):
 “Mancare, Dio, mi sento” [“Oh Dio! mancare mi sento”]
 (Amsterdam: Broekmans en van Poppel, c.1980) – (Publ. Score)
 (With Dutch rendition)
 [M1505 .G522 A37 1980]

GIACOMELLI, Geminiano

Adriano in Siria (Venice 1733)
 (Venice 1733) – (Venice: Carlo Buonarigo, 1733) – (Libretto)
 [W.U. Schatz 3805, reel 75]

GIACOMELLI, Geminiano

Canzonetta [*Palinodia (a Nice)*] – Begins: “Placa gli sdegni tuoi”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31603])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

GIACOMELLI, Geminiano

Canzonetta [*Palinodia (a Nice)*] – Begins: “Placa gli sdegni tuoi”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.8 (14)])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

GIARDINI, Felice

Il rè pastore (text arr. Giovan Gualberto Bottarelli – London 1765)
 (London 1765) – (London: for G. Woodfall, 1765) – (Libretto)
 (With English rendition as *The Royal Shepherd*)
 [W.U. – ECCO (online database)]

GIAY, Giovanni Antonio

Adriano in Siria (Venice 1740)
(Venice 1740) – (Venice: Marino Rossetti, 1740) – (Libretto)
[W.U. Schatz 3819, reel 76]

GIAY, Giovanni Antonio

Demetrio (Rome 1732)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31603])
Aria: “Non so frenare il pianto” (Alceste, Act 2, Sc.12)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

GIAY, Giovanni Antonio

Demetrio (Rome 1732)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.d.8 (23, 27)])
Incl.: Aria: “Non so frenare il pianto” (Alceste, Act 2, Sc.12)
Aria: “Semplicetta tortorella” (Barsene, Act 3, Sc.11)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

GIAY, Giovanni Antonio

Demetrio (Rome 1732)
(Rome 1732) ([Rome]: Pasquino, [1732]) – (Libretto)
[W.U. Schatz 3816, reel 76]

GIORDANI, Giuseppe

La Nitteti (Livorno 1781)
(Padua 1784) – (Reproduction from holograph) – (Score)
(From Padua: Istituto musicale Cesare Pollini [14/I-II-III])
[M1500 .M57 G465 1784a – Micro.]

GIORDANI, Giuseppe

La Nitteti (Livorno 1781)
(Padua 1784) – (Padua: Conzatti, 1784) – (Libretto)
(From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])
[ML48 .M47 T38 1787a – Micro.]

GIORDANIELLO, Giuseppe = [GIORDANI]

GIULIANI, Mauro Giuseppe

Sei ariette per voce e chitarra o pianoforte, op.95
(Milan: Zerboni, c.1984) – (Publ. Keyboard & Guitar/Vocal Score)
(Facsimile edn. of London: British Library [H.345.o.(2.)])
(Publ. as *Sei ariette*: poesia di Metastasio coll’accompagnamento di piano-forte, o
chitarra, composte, ed umilissimamente dedicate a Sua Maestà la Principessa Imperiale
Maria Luigia, Arciduchessa d’Austria, Duchessa di Parma, Piacenza, e Guastalla da
Mauro Giuliani. Vienna: Artaria, [1818])
Incl.: Aria: “Ad altro laccio” (Palemone, *Gli orti Esperidi*, Pt.1, No.6)
Aria: “Di due bell’anime” (Marte, *Gli orti Esperidi*, Pt.1, No.5)
Aria: “Fra tutte le pene” (Egle, *Zenobia*, Act 3, Sc.9)
Aria: “Le dimore Amor non ama” (Cleanto, *Partenope*, Pt.1, Sc.7)

Aria: “Ombre amene” (Licori/Tirsi, *Angelica*, Pt.1, No.5)

Aria: “Quando sarà quel dì” (Vitellia, *La clemenza di Tito*, Act 1, Sc.13)
[M1624 .G58 op.95 1984]

GIURA, Aniello

Canzonetta [*La libertà (a Nice)*] – Begins: “Grazie agl’inganni tuoi”
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.e.2 (24)])

Aria: “Di tua beltà ragiono” (Octet 4)
(See also Costanzi [Octet 1], Pellegrini [Octet 2], Colista [Octet 3]
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

GLUCK, Christoph Willibald

Alessandro nell’Indie (as *Poro* – Turin 1744)
(Turin 1744) – (Turin: Pietro Giuseppe Zappata e figliuolo, [1744) – (Libretto)
[W.U. Schatz 3933, reel 78]

GLUCK, Christoph Willibald

Antigono (Rome 1756)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.e.10])
Incl.: Aria: “A torto spergiuro” (Demetrio, Act 1, Sc.3)
Aria: “Basta così; ti cedo” (Berenice, Act 2, Sc.3)
Aria: “È pena troppo barbara” (Berenice, Act 1, Sc.11)
Also included, but with text not by Metastasio:
Duet: “Non temer non son più amante”
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

GLUCK, Christoph Willibald

Antigono (Rome 1756)
(After 1756) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 30973])
Scena ed aria: “Berenice che fai”– “Non partir, bell’idol mio” (Berenice, Act 3, Sc.7)
(Orchestral parts with vocal line and text for recit. only)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 23]

GLUCK, Christoph Willibald

Antigono (Rome 1756)
(After 1756) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 30973])
Incl.: Scena ed aria: “Berenice che fai”– “Non partir, bell’idol mio” (Berenice, Act 3, Sc.7)
Aria: “Di due ciglia il bel sereno” (Clearco, Act 2, Sc.1)
Aria: “Di vantarsi ha ben ragione” (Ismene, Act 1, Sc.1)
Aria: “Già che morir degg’io” (Demetrio, Act 3, Sc.6)
Aria: “Tu m’involasti un regno” (Antigono, Act 1, Sc.8)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 23]

GLUCK, Christoph Willibald

Artaserse (Milan 1741)
(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31632])
 Aria: “Se del fiume altera l'onda” (Semira, Act 2, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

GLUCK, Christoph Willibald
La clemenza di Tito (Naples 1752)
 (Naples 1752) – (Reproduction from holograph) – (Score)
 (From Paris: Bibliothèque nationale [D. 4688-4689 R.53.981])
 [M1500 .M57 G565 1752a – Micro.]

GLUCK, Christoph Willibald
La clemenza di Tito (Naples 1752)
 (After 1756) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 30973])
 Incl.: Aria: “Come potesti, oh Dio!” (Vitellia, Act 2, Sc.6)
 Aria: “Vo disperato a morte” (Sesto, Act 3, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 23]

GLUCK, Christoph Willibald
La clemenza di Tito (Naples 1752)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.8])
 Incl.: Aria: “Opprimete i contumaci” (Sesto, Act 1, Sc.4 – 2 versions)
 Aria: “Parto; ma tu, ben mio (Sesto, Act 1, Sc.11)
 Aria: “Se mai senti spirarti sul volto” (Sesto, Act 2, Sc.16)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 57]

GLUCK, Christoph Willibald
Demetrio (Venice 1742)
 (Venice 1742) – (Venice: Marino Rossetti, [1742]) – (Libretto)
 [W.U. Schatz 3929, reel 78]

GLUCK, Christoph Willibald
Ezio (Prague 1750 [v.1]; (Vienna 1763 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add, Ms. 16015])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel11]

GLUCK, Christoph
L'innocenza giustificata (Vienna 1755)
 Aria texts **derived** from Metastasio
 Recits. by Giacomo Durazzo
 (Cassel: Bärenreiter, 1999) – (Score)
 [M3 .G48 Abt.3 Bd.19 2000]

GLUCK, Christoph
L'innocenza giustificata (Vienna 1755)
 (After 1756) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 30973])
 Duet: “Va, ti consola, addio” (Tiridate/Zenobia, *Zenobia*, Act 2, Sc.3)
 (Claudia/Flavio in *L’innocenza giustificata*)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 23]

GLUCK, Christoph

L’innocenza giustificata (Vienna 1755)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.24.f.3])
 Duet: “Va, ti consola, addio” (Tiridate/Zenobia, *Zenobia*, Act 2, Sc.3)
 (Claudia/Flavio in *L’innocenza giustificata*)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 60]

GLUCK, Christoph Willibald

Ipermestra (Venice 1744)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16014])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel11]

GLUCK, Christoph Willibald

Ipermestra (Venice 1744)
 (Venice 1744) – ([Venice]: [s.n.], [1744]) – (Libretto)
 [W.U. Schatz 3930, reel 78]

GLUCK, Christoph Willibald

Issipile (Prague 1752)
 (After 1756) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 30973])
 Incl.: Aria: “Io ti lascio; e questo addio” (Giasone, Act 2, Sc.13)
 Aria: “Ombra diletta” (Eurinome, Act 2, Sc.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 23]

GLUCK, Christoph Willibald

Il Parnaso confuso (Vienna 1765)
 (Milan 1765) – (Milan: Giuseppe Cairoli, 1765) – (Libretto)
 [W.U. Schatz 3936, reel 79]

GLUCK, Christoph Willibald

Il rè pastore (Vienna 1756)
 (Vienna 1756) (Manuscript of Act 3) – (Score)
 [GM-AR MZ25]

GLUCK, Christoph Willibald

Semiramide riconosciuta (Vienna 1748)
 (Vienna 1748) – (New York: Garland, 1982) – (Score Facsimile)
 (From Vienna: Österreichische Nationalbibliothek [Cod. Mus. 17.793])
 (Italian Opera, 1640-1770; v.74)
 [M1500 .G48 S4 1982]

GLUCK, Christoph Willibald

Semiramide riconosciuta (Vienna 1748)

(Vienna 1748) – (Vienna: Giovanni Pietro van Ghelen, 1748) – (Libretto)
 (From Vienna: Österreichische Nationalbibliothek [M.496])
 [ML50.2 .S45 C47 1667 – Micro.]

(Vienna 1748) – (Vienna: Giovanni Pietro van Ghelen, 1748) – (Libretto)
 (From Vienna: Österreichische Nationalbibliothek [M.496])
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1983)
 [ML48 I86 1978 v.16 (3)]

GLUCK, Christoph Willibald

Zenobia (no full setting)
 (After 1756) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 30973])
 Duet: “Va, ti consola, addio” (Tiridate/Zenobia, Act 2, Sc.3)
 (Used by Gluck for Claudia/Flavio in his *L'innocenza giustificata*)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 23]

GRAUN, Karl Heinrich

Alessandro nell'Indie (as *Alessandro e Poro* – Berlin 1744)
 (Berlin 1744) – (Berlin: A. Hande, 1744) – (Libretto)
 (With German rendition as *Alexander und Porus*)
 [W.U. Schatz 4087, reel 81]

GRAUN, Karl Heinrich

Artaserse (Berlin 1743)
 (Berlin 1743) – (New York: Garland, 1978) – (Score Facsimile)
 (From Wolfenbüttel: Herzog-August-Bibliothek [Cod. Guelf. 81 Mus. Hdschr.])
 (Italian Opera, 1640-1770; v.40)
 [M1500 .G76 A8 1978]

GRAUN, Karl Heinrich

Artaserse (Berlin 1743)
 (Berlin 1743) – (Berlin: Ambrogius Haude, 1743) – (Libretto)
 (With German rendition as *Artaxerxes*)
 From Wolfenbüttel: Herzog-August-Bibliothek [text b.183])
 (Facsimile in (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1978)
 [ML48 I86 1978 v.3 (2)]

(Stuttgart 1751) (Stuttgart: Giovanne Georgio Cotta, [1751]) – (Libretto)
 (With German rendition as *Artaxerxes*)
 [W.U. Schatz 4090, reel 82]

GRAUN, Karl Heinrich

Catone in Utica (Berlin 1744)
 (Berlin 1744) – (Berlin: Ambrogius Haude, 1743) – (Libretto)
 (With German rendition as *Cato in Utica*)
 [W.U. Schatz 4092, reel 82]

GRAUN, Karl Heinrich

Demofonte (Berlin 1746 as *Demofonte, rè di Tracia*)
 (Berlin 1746) – (Berlin: A. Haude, 1745) – (Libretto)
 (With German rendition as *Demophontes, könig in Thracien*)
 [W.U. Schatz 4113, reel 82]

(Berlin 1774 as *Demofonte*) – (Berlin: Haude e Spener, 1774) – (Libretto)
 (With German rendition as *Demophontes*)
 [W.U. Schatz 4094, reel 82]

GRAUN, Karl Heinrich

Ezio (Berlin 1755)
 (Berlin 1755) – (Berlin: Haude e Spener, 1755) – (Libretto)
 (With German rendition as *Aetius*)
 [W.U. Schatz 4096, reel 82]

GRAVINA, Orazio

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante” (2 settings)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14207])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 20]

GUGLIELMI, Pietro Alessandro

Adriano in Siria (Venice 1765)
 (Venice 1765) – (Venice: Giorgio Fossati, [1765]) – (Libretto)
 [W.U. Schatz 4232, reel 85]

GUGLIELMI, Pietro Alessandro

Alessandro nell'Indie (Naples 1789)
 (Naples 1789) – (Naples: Vincenzo Flauto, 1789) – (Libretto)
 [W.U. Schatz 4234, reel 86]

GUGLIELMI, Pietro Alessandro

Antigono (Naples 1767)
 (Naples 1767) – (Reproduction from holograph) – (Score)
 (From Naples: Conservatorio di musica S Pietro a Majella [Rari: Commice 5: 2-4])
 [M1500 .M57 G843 1767a – Micro.]

GUGLIELMI, Pietro Alessandro

Artasense (Rome 1777)
 (Bologna 1789) – (Bologna: Sassi, [1789])
 [W.U. Schatz 4298, reel 87]

GUGLIELMI, Pietro Alessandro

La Betulia liberata (as *La morte di Oloferne* – Naples 1791)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16029])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 13]

GUGLIELMI, Pietro Alessandro

La Betulia liberata (as *La morte di Oloferne* – Naples 1791)

(Rome 1791) (Rome: Arcangelo Caseletti, 1791) – (Libretto)
[GM-AR MZ184]

GUGLIELMI, Pietro

Demetrio (text arr. Giovanni Gualberto Bottarelli – London 1772)
(London 1772) – (London: for W. Griffin, 1772) – (Librettos)
(With English rendition by Carara as *Demetrio*)
[W.U. – ECCO (online database)]

(Venice 1775) – (Venice: Modesto Fenzo, [1775]) – (Libretto)
[W.U. Schatz 4310, reel 87]

GUGLIELMI, Pietro

Demofonte (Treviso 1766)
(After 1771) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31667])
Aria: “Che mai risponderai” (Dircea, Act 3, Sc.7)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

GUGLIELMI, Pietro Alessandro

Ezio (London 1770 – rev. Rome 1774)
(London 1770) – (London: W. Griffin, 1770) – (Libretto)
(With English rendition as *Ezio*)
[W.U. – ECCO (online database)]

GUGLIELMI, Pietro Alessandro

Il rè pastore (Venice 1767)
(Venice 1767) – (Venice: Modesto Fenzo, 1767) – (Libretto)
[W.U. Schatz 4302, reel 87]

GUGLIELMI, Pietro Alessandro

Semiramide (Naples 1776)
(Naples 1776) – (Reproduction from holograph) – (Score)
(From Naples: Conservatorio di musica S Pietro a Majella [Rari: Commice 6. 6-8])
[M1500 .M57 G847 1776a – Micro.]

HAMILTON, Charles

The Patriot (Possibly unperformed)
Tragedy **derived** from Metastasio’s *Temistocles*
(London: Shepperson and Reynolds, 175?) – (Text)
[Weldon: PN6111 .W4 – Microfiche]

(London: Shepperson and Reynolds, 1784?) – (Text)
[W.U. – ECCO (online database)]

(Dublin: Moncrieffe, *et al.*, 1785) – (Text)
[W.U. – ECCO (online database)]

HANDEL, George Frideric

Alessandro nell’Indie (as *Poro, rè dell’Indie* – London 1731)
(c.1731) – (Microfilm of Ms. Score – Autograph)

(From London: British Library [R.M.20.b.13])
 [P.S.M. Mus. Ms. Ser.4, Pt.6, Sec.A, reel 12]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro* – London 1731)
 Arias in *Apollo's Feast* or *The Harmony of The Opera Stage. A Well-Chosen Collection of the Favourite and Most Celebrated Songs Out of the Latest Operas Composed by Mr. Handel* – Vol.4

(Vol. 4 from the 5-vol. set – London: J. Walsh, [1755]) – (Publ. Score)

Incl.: Aria: “Compagni nell’amore” (Erissena, Act 1, Sc.10)
 Aria: “Mio ben, ricordati” (Gandarte, Act 2, Sc.7)
 Aria: “Se amore a questo petto” (Alessandro [v.1] Act 1, Sc.15)
 Aria: “Se mai turbo il tuo riposo” (Cleofide, Act 1, Sc.7)
 Aria: “Se possono tanto” (Poro [v.1] Act 1, Sc.9)
 Aria: “Se troppo crede al ciglio” (Cleofide, Act 3, Sc.1)
 Aria: “Son confusa pastorella” (Erissena, Act 3, Sc.8)
 Aria: “Vedrai con tuo periglio” (Poro, Act 1. Sc.2)
 Aria: “Vil trofeo d’un'alma imbellè” (Alessandro, Act 1, Sc.3)
 Also included, but with text not by Metastasio:
 Duet: “Caro vieni al mio seno”

[GM-AR MZ 0.745]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro, rè dell'Indie* – London 1731)
 (c.1740) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.19.a.5])
 Recit: “Fermatevi codardi!” (Poro, Act 1, Sc.1)
 [P.S.M. Mus. Ms. Ser.4, Pt.6, Sec.A, reel 2]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro, rè dell'Indie* – London 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2073])
 Aria: “Se il ciel mi divide” (Cleofide, Act 2, Sc.13)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro, rè dell'Indie* – London 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2080])
 Aria: “Se il ciel mi divide” (Cleofide, Act 2, Sc.13)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro, rè dell'Indie* – London 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.11-15 (17)])
 Aria: “Se mai turbo il tuo riposo” (Cleofide, Act 1, Sc.7)
 Included, but with text not by Metastasio:
 Aria: “Caro vieni al mio seno”
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro, rè dell'Indie* – London 1731)

(c.1728) – (Microfilm of Ms. Score – Autograph)

(From London: British Library [R.M.20.d.2])

Aria: “Se mai turbo il tuo riposo” (Cleofide, Act 1, Sc.7)

[P.S.M. Mus. Ms. Ser.4, Pt.6, Sec.A, reel 15]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro, rè dell'Indie* – London 1731)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2079])

Aria: “Se mai turbo il tuo riposo” (Cleofide, Act 1, Sc.7)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro, rè dell'Indie* – London 1731)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2072])

Aria: “Se possono tanto” (Poro, [v.1] Act 1, Sc.9)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro, rè dell'Indie* – London 1731)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2075])

Aria: “Se possono tanto” (Poro, [v.1] Act 1, Sc.9)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HANDEL, George Frideric

Alessandro nell'Indie (as *Poro, rè dell'Indie* – London 1731)

(London 1731) – (London: Tho[mas] Wood, 1731) – (Libretto)

(With English rendition by Samuel Humphreys as *Porus, King of India*)

[W.U. – ECCO (online database)]

(London 1736) – (London: T. Wood, 1736) – (Libretto)

(With music by others and English rendition as *Porus, King of India*)

[W.U. Schatz 4486, reel 92]

(London 1736) – (London: T. Wood, 1736) – (Libretto)

(With music by others and English rendition as *Porus, King of India*)

[W.U. – ECCO (online database)]

HANDEL, George Frideric

Ezio (London 1732)

(Cassel: Bärenreiter, c.1956) – (Publ. Keyboard/Vocal Scores)

(With German rendition by Herbert Koch as *Ezio*)

[M1503 .H236 E9 B4]

[M1503 .H236 E54 1956]

HANDEL, George Frideric

Ezio (London 1732)

Arias in *Apollo's Feast* or *The Harmony of The Opera Stage. A Well-Chosen Collection of the Favourite and Most Celebrated Songs Out of the Latest Operas Composed by Mr. Handel* – Vol.4

(Vol. 4 from the 5-vol. set – London: J. Walsh, [1755]) – (Publ. Score)

Incl.: Aria: “Ah non son io che parlo” (Fulvia, Act 3, Sc.12)
 Aria: “Caro padre, a me non déi” (Fulvia, Act 1, Sc.4)
 Aria: “Fin che un zeffiro soave” (Fulvia, Act 1, Sc.13)
 Aria: “La mia costanza” (Fulvia, Act 2, Sc.14)
 Aria: “Pensa a serbarmi, o cara” (Ezio, Act 1, Sc.3)
 Aria: “Tergi le ingiuste lagrime” (Massimo, Act 3, Sc.11)
 Also included, but with text not by Metastasio:
 Aria: “Stringo al fine”

[GM-AR MZ 0.745]

HANDEL, George Frideric

Ezio (London 1732)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.11-15 (18, 23)])

Incl.: Aria: “Ah! non son io che parlo” (Fulvia, Act 3, Sc.12)
 Aria: “La mia costanza” (Fulvia, Act 2, Sc.14)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

HANDEL, George Frideric

Ezio (London 1732)

(c.1740) – (Microfilm of Ms. Score)

(From London: British Library [R.M.19.a.5])

Recit: “Che fo? Dove mi volgo?” (Fulvia, Act 2, Sc.5)
 Recit: “Folle è colui che al tuo favor” (Varo, Act 2, Sc.8)
 Recit: “Misera dove son!” (Fulvia, Act 3, Sc.12)
 Recit: “Qual silenzio è mai questo!” (Massimo, Act 2, Sc.1)

[P.S.M. Mus. Ms. Ser.4, Pt.6, Sec.A, reel 2]

HANDEL, George Frideric

Ezio (London 1732)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2076])

Aria: “Fin che un zeffiro soave” (Fulvia, Act 1, Sc.13)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HANDEL, George Frideric

Ezio (London 1732)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2078])

Aria: “Fin che un zeffiro soave” (Fulvia, Act 1, Sc.13)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HANDEL, George Frideric

Ezio (London 1732)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2080])
 Aria: “Fin che un zeffiro soave” (Fulvia, Act 1, Sc.13)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HANDEL, George Frideric
Ezio (London 1732)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.19.a.7])
 Aria: “Già risonar d'intorno” (Varo, Act 3, Sc.13)
 [P.S.M. Mus. Ms. Ser.4, Pt.8, Sec.C, reel 50]

HANDEL, George Frideric
Ezio (London 1732)
 (London 1732) – (London: for T. Wood, 1732) – (Libretto)
 (With English rendition by Samuel Humphreys as *Ezio*)
 [W.U. – ECCO (online database)]

HANDEL, George Frideric
Siroe (as *Siroe, rè di Persia* – London 1728)
 (c.1728) – (Microfilm of Ms. Score – Autograph)
 (From London: British Library [R.M.20.c.9])
 [P.S.M. Mus. Ms. Ser.4, Pt.6, Sec.A, reel 14]

HANDEL, George Frideric
Siroe (as *Siroe, rè di Persia* – London 1728)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Egerton 2926])
 [P.S.M. Mus. Ms. Ser.4, Pt.6, Sec.A, reel 19]

HANDEL, George Frideric
Siroe (as *Siroe, rè di Persia* – London 1728)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.18.c.10])
 Recit.: “À te, nume fecondo” (Medarse, Act 1, Sc.1)
 (In Aylesford Collection, vol.10)
 [P.S.M. Mus. Ms. Ser.4, Pt.8, Sec.C, reel 48]

HANDEL, George Frideric
Siroe (as *Siroe, rè di Persia* – London 1728)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 59795])
 Incl.: Aria: “Ch'io mai vi possa lasciar” (Emira, Act 3, Sc.12)
 Aria: “D'ogni amator la fede” (Emira, Act 1, Sc.5)
 Scena ed aria: “Deh! voi mi dite, oh numi”-- “Mi lagnero tacendo del mio destino”
 (Laodice, Act 2, sc.1 – recit text not by Metastasio)
 Aria: “Fra' dubbi affetti miei” (Siroe, Act 2, Sc.13)
 Aria: “Mi credi infidele sol questo m'affanna” (Siroe, Act 2, Sc.3)
 Aria: “Non vi piacque ingiusti dèi” (Emira, Act 2, Sc.15)
 Aria: “O placido il mare lusinga la sponda” (Laodice, Act 1, Sc.8)
 Aria: “Se il labbro amor ti giura” (Siroe, Act 1, Sc.6)
 Aria: “Sgombra dell'anima tutto” (Emira, Act 2, Sc.5)

Scena ed aria: “Son stanco, ingiusti numi” – “Deggio morire o stelle.” (Recit:
 (Emira/Siroe, Act 3, Sc.9; aria: Siroe – text not by Metastasio)

Aria: “Vedeste mai sul prato” (Emira, Act 1, Sc.15)

Also included, but with text not by Metastasio:

Aria: “La sorte mia tiranna”

Aria: “L’aura non sempre spirar”

Aria: “Ormi perdo di speranza”

[P.S.M. Mus. Ms. Ser.4, Pt.6, Sec.A, reel 23]

HANDEL, George Frideric

Siroe (as *Siroe, rè di Persia* – London 1728)

Arias in *Apollo’s Feast or The Harmony of The Opera Stage. A Well-Chosen Collection of the Favourite and Most Celebrated Songs Out of the Latest Operas Composed by Mr. Handel* – Book 3

(London: J. Walsh, [1729]) – (Publ. Score)

Incl.: Aria: “Ch’io mai vi possa lasciar” (Emira, Act 3, Sc.12)

Aria: “D’ogni amator la fede” (Emira, Act 1, Sc.5)

Aria: “Mi credi infidele sol questo m’affanna” (Siroe, Act 2, Sc.3)

Aria: “Mi lagnero tacendo del mio destino” (Laodice, Act 2, sc.1)

Aria: “Non vi piacque ingiusti dèi” (Emira, Act 2, Sc.15)

Aria: “O placido il mare lusinga la sponda” (Laodice, Act 1, Sc.8)

Aria: “Se il caro figlio vede in periglio” (Laodice, Act 3, Sc.2)

Aria: “Se il labbro amor ti giura” (Siroe, Act 1, Sc.6)

Aria: “Sgombra dell’anima tutto” (Emira, Act 2, Sc.5)

Aria: “Torrente cresciuto per torbida” (Medarse, Act 3, Sc.14)

Aria: “Tu di pietà mi spogli” (Cosroe, Act 2, Sc.12)

Also included, but with text not by Metastasio:

Aria: “La forte mia tiranna”

Aria: “La mia speranza di ceva”

Aria: “L’aura non sempre spirar”

Aria: “Ormi perdo di speranza”

[GM-AR MZ1041 bk.3]

HANDEL, George Frideric

Siroe (as *Siroe, rè di Persia* – London 1728)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.11-15 (2, 11)])

Incl.: Aria: “D’ogni amator la fede” (Emira, Act 1, Sc.5)

Aria: “Torrente cresciuto” (Medarse, Act 3, Sc.14)

Included, but with text not by Metastasio,

Aria: “La mia speranza diceva al core”

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

HANDEL, George Frideric

Siroe (as *Siroe, rè di Persia* – London 1728)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2071])

Aria: “D’ogni amator la fede” (Emira, Act 1, Sc.5)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

HANDEL, George Frideric

Siroe (as *Siroe, rè di Persia* – London 1728)

(Nineteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31555])

Aria: “Non vi piacque, ingiusti dèi” (Emira, Act 2, Sc.15)

[P.S.M. Mus. Ms. Ser.4, Pt.8, Sec.C, reel 61]

HANDEL, George Frideric

Siroe (as *Siroe, rè di Persia* – London 1728)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2072])

Aria: “Non vi piacque, ingiusti dèi” (Emira, Act 2, Sc.15)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HANDEL, George Frideric

Siroe (as *Siroe, rè di Persia* – London 1728)

(Nineteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 756])

Aria: “Torrente cresciuto” (Medarse, Act 3, Sc.14)

[P.S.M. Mus. Ms. Ser.5, Pt.7, reel 11]

HANDEL, George Frideric

Siroe (as *Siroe, rè di Persia* – London 1728)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.18.c.11])

Aria: “Vedeste mai sul prato” (Emira, Act 1, Sc.15)

Also included, but with text not by Metastasio:

Arietta: “Son come un arborcello”

(In Aylesford Collection, vol.11)

[P.S.M. Mus. Ms. Ser.4, Pt.8, Sec.C, reel 49]

HANDEL, George Frideric

Siroe (as *Siroe, rè di Persia* – London 1728)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2071])

Aria: “Vedeste mai sul prato” (Emira, Act 1, Sc.15)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

HANDEL, George Frideric

Siroe (as *Siroe, rè di Persia* – London 1728)

(London 1728) – (London: at the King’s Theatre, 1728) – (Libretto)

(With English rendition as *Siroes, King of Persia*)

[W.U. – ECCO (online database)]

HASSE, Johann Adolf

Achille in Sciro (Naples 1759)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2052])

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 60]

HASSE, Johann Adolf

Achille in Sciro (Naples 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 691])
 Incl.: Aria: “Del sen gli ardori (Deidamia, Act 1, Sc.14)
 Aria: “Tornate sereni (Achille, Act 3, Sc.4)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

HASSE, Johann Adolf

Adriano in Siria (Dresden 1752)
 (Dresden 1752) (Unpublished German manuscript) – (Keyboard/Vocal Score)
 [GM-AR MZ1257]

HASSE, Johann Adolf

Adriano in Siria (Dresden 1752)
 (After 1763) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31634])
 Duet: “Se non ti moro allato” (Emirena/Farnaspe, Act 1, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

HASSE, Johann Adolf

Adriano in Siria (Dresden 1752)
 (Eighteenth Century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2075])
 Duet: “Se non ti moro allato” (Emirena/Farnaspe, Act 1, Sc.14)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HASSE, Johann Adolf

Adriano in Siria (Dresden 1752)
 (Dresden 1752) – (Dresden: la vedova Stössel, [1752]) – (Libretto)
 [W.U. Schatz 4503, reel 92]

(Dresden 1752) – (Dresden: la vedova Stössel, [1752]) – (Libretto)
 (With German rendition as *Adrianus in Syrien*)
 [W.U. Schatz 4504, reel 92]

HASSE, Johann Adolf

Alcide al bivio (Vienna 1760)
 (c.1760) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32028-32029])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 55]

HASSE, Johann Adolf

Alcide al bivio (Vienna 1760)
 (Vienna 1760) – (New York: Garland, 1983) – (Score Facsimile)
 (From Milan: Conservatorio di musica Giuseppe Verdi [Part. Tr. ms. 154])
 (Italian Opera, 1640-1770; v.81)
 [M1500 .H377 A4 1983]

HASSE, Johann Adolf

Alcide al bivio (Vienna 1760)

(Bologna: Forni, 1980) – (Reprint Keyboard/Vocal Score)
 (From Bologna: Civico museo bibliografico musicale)
 [M1503 .H347 A4 1980]

HASSE, Johann Adolf

Alcide al bivio (Vienna 1760)
 (Eighteenth Century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2066])
 Aria: “Io di mia man la fronte” (Edonide, Sc.11)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

HASSE, Johann Adolf

Alcide al bivio (Vienna 1760)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2073])
 Aria: “Io di mia man la fronte” (Edonide, Sc.11)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HASSE, Johann Adolf

Alcide al bivio (Vienna 1760)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2075])
 Aria: “Io di mia man la fronte” (Edonide, Sc.11)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HASSE, Johann Adolf

Alcide al bivio (Vienna 1760)
 (Vienna 1760) – (Rome: eridi Barbiellini, 1760) – (Libretto)
 (From Washington: Library of Congress [ML49 .B64 M4 (Case)])
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1984)
 [ML48 .I86 1978 v.11 (1)]

(Vienna 1760) – (Vienna: [s.n.], (1760) – (Libretto)
 [W.U. Schatz 4505, reel 92]

(Vienna 1760) – (Vienna: Gedruckt mit von Ghelischen schriften, [1760]) – (Libretto)
 (German rendition by Johann Anton, edler van Ghelen as *Alcides an der Doppel-Strasse*)
 [W.U. Schatz 4506, reel 92]

(Copenhagen 1774) – (Copenhagen: H. J. Graae, 1774) – (Libretto)
 (With Danish rendition as *Alcides ved te to veie*)
 [W.U. Schatz 4507, reel 92]

HASSE, Johann Adolf

Alessandro nell'Indie (rev. Michelangelo Boccardi as *Cleofide*)
 – Dresden 1731; rev. Venice 1736, 1738 and 1743)
 (c.1736) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 30838])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 36]

(Stuttgart: Carus, c.2004) – (Publ. Keyboard/Vocal Score)
 (With German rendition as *Cleofide*)
 [M1503 .H347 C54 2004]

HASSE, Johann Adolf

Alessandro nell'Indie (rev. Michelangelo Boccardi as *Cleofide*)
 – Dresden 1731; rev. Venice 1736, 1738 and 1743)
 (c.1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31604])
 Aria: “Digli ch'io son fedele” (Cleofide, Act 2, Sc.9)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

HASSE, Johann Adolf

Alessandro nell'Indie (rev. Michelangelo Boccardi as *Cleofide*)
 – Dresden 1731; rev. Venice 1736, 1738 and 1743)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.8 (11-12)])
 Incl.: Aria: “Digli ch'io son fedele” (Cleofide, Act 2, Sc.9)
 Aria: “Vil trofeo d'un'alma imbelle” (Alessandro, Act 1, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

HASSE, Johann Adolf

Alessandro nell'Indie (rev. Michelangelo Boccardi as *Cleofide*)
 – Dresden 1731; rev. Venice 1736, 1738 and 1743)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.4])
 Aria: “Se mai più sarò geloso” (Poro, Act 1, Sc.6 – as duet)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

HASSE, Johann Adolf

Alessandro nell'Indie (rev. Michelangelo Boccardi as *Cleofide*)
 – Dresden 1731; rev. Venice 1736, 1738 and 1743)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14180])
 Incl.: Aria: “Se mai turbo il tuo riposo” (Cleofide, Act 1, Sc.7)
 Aria: “Se troppo crede al ciglio” (Cleofide, Act 3, Sc.1)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 19]

HASSE, Johann Adolf

Alessandro nell'Indie (rev. Michelangelo Boccardi as *Cleofide*)
 – Dresden 1731; rev. Venice 1736, 1738 and 1743)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31624])
 (*Scelta d'arie di diversi* – vol.6 in a collection)
 Aria: “Se viver non poss'io” (Gandarte, Act 2, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

HASSE, Johann Adolf

Alessandro nell'Indie (rev. Michelangelo Boccardi as *Cleofide*)
 – Dresden 1731; rev. Venice 1736, 1738 and 1743)

(Venice 1736) – (Venice: Marino Rossetti, 1736) – (Libretto)
[W.U. Schatz 4508, reel 92]

(Presburg [Batislava] 1741) – (Presburg: Eredi Royeriani, [1741]) – (Libretto)
(With German rendition by Franz Joseph Pirker)
[W.U. Schatz 4509, reel 92]

(Venice 1743) – ([Venice]: [s.n.], [1743]) – – (Libretto)
[W.U. Schatz 4593, reel 95]

(Berlin 1777) – (Berlin: Haude e Spener, [1777]) – (Libretto)
(With German rendition as *Cleofide*)
[W.U. Schatz 4573, reel 95]

HASSE, Johann Adolf

Antigono (Hubertusburg 1743 – rev. A. Palella, Naples 1744, ? 1753 as *Alessandro, re d'Epiro*)
(c.1744) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 32144])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 55]

HASSE, Johann Adolf

Antigono (Hubertusburg 1743 – rev. A. Palella, Naples 1744, ? 1753 as *Alessandro, re d'Epiro*)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 14180])
Incl.: Aria: “A torto spergiuro” (Demetrio, Act 1, Sc.3)
Aria: “Di due ciglia il bel sereno” (Clearco, Act 2, Sc.1)
Aria: “Guerrier, che i colpi affretta” (Clearco, Act 3, Sc.3)
Duet: “Non temer, non son più amante” (Berenice/Demetrio, Act 2, Sc.12)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 19]

HASSE, Johann Adolf

Artasense (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
(c.1730) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 32582])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 57]

(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 22107])
(Possible transcription of Add. Ms. 32582 [above])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 33]

(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 39568])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 60]

HASSE, Johann Adolf

Artasense (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 690])
Incl.: Aria: “Bramar di perdere” (Semira, Act 1, Sc.7)
Aria: “Conservati fedele” (Mandane, Act 1, Sc.1)

Duet: “Tu vuoi ch'io viva” (Arbace/Mandane, Act 3, Sc.7)
 Included, but with text not by Metastasio:
 Aria: “Per questo dolce amplesso”
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 46]

HASSE, Johann Adolf
Artaserse (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
 (Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 29965])
 Aria: “Conservati fedele” (Mandane, Act 1, Sc.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 23]

HASSE, Johann Adolf
Artaserse (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2069])
 Aria: “Così stupisce e cade” (Artabano, Act 2, Sc.15)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

HASSE, Johann Adolf
Artaserse (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
 (Nineteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 756])
 Scena ed aria: “Ecco il reparo” – “Pallido il sole” (*Recit.*: Megabise, Act 2, Sc.3)
 (The text of the aria, sung by Artabano, is not by Metastasio)
 [P.S.M. Mus. Ms. Ser.5, Pt.7, reel 11]

HASSE, Johann Adolf
Artaserse (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 691])
 Aria: “Per pietà, bell'idol mio” (Artaserse, Act 1, Sc.5)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

HASSE, Johann Adolf
Artaserse (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31637])
 Aria: “Torna innocente, e poi” (Semira, Act 1, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

HASSE, Johann Adolf
Artaserse (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
 (After 1763) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31634])
 Duet: “Tu vuoi ch'io viva, o cara” (Arbace/Mandane, Act 3, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

HASSE, Johann Adolf
Artaserse (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.4])
 Duet: “Tu vuoi ch'io viva, o cara”. (Arbace/Mandane, Act 3, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

HASSE, Johann Adolf

Artaserse (Venice 1730 – rev. Dresden 1740, rev. Naples 1760)
 (Venice 1730) – (Venice: Carlo Buonarigo, [1730]) – (Libretto)
 [W.U. Schatz 4576, reel 95]

(Dresden 1740) – ([Dresden]: [s.n.], [1740]) – (Libretto)
 (With German rendition as *Artaxerxes*)
 [W.U. Schatz 4513, reel 92]

(London 1754) – (London: G. Woodfall, 1754) – (Libretto)
 (With English rendition as *Artaserse*)
 [W.U. – ECCO (online database)]

(Warsaw 1760) – (Warsaw: [s.n.], 1760) – (Libretto)
 (From Cracow: Biblioteka Jagiellońska [27577 II])
 [ML48 .M47 H383 1761a]

(Ferrara 1765) – (Ferrara: Bernardino Pomatelli, [1765]) – (Libretto)
 [W.U. Schatz 4590, reel 95]

(London 1766) – (London: for G. Woodfall, 1766) – (Libretto)
 (With English rendition as *Artaxerxes*)
 [W.U. – ECCO (online database)]

HASSE, Johann Adolf

Attilio Regolo (Dresden 1750)
 (Dresden 1750) (Unpublished manuscript) – (Keyboard/Vocal Score)
 [GM-AR MZ1258]

(Dresden 1750) (Unpublished manuscript – Act I only) – (Score)
 [GM-AR MZ1275]

HASSE, Johann Adolf

Attilio Regolo (Dresden 1750)
 (Eighteenth Century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2067])
 Aria: “Ah! se ancor mia tu sei” (Amilcare, Act 1, Sc.9)
 Aria: “Ah! se provar mi vuoi” (Publio, Act 2, Sc.1)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

HASSE, Johann Adolf

Attilio Regolo (Dresden 1750)
 (Friedrichstadt 1750) – (Friedrichstadt: vedova Harpeter, [1750])– (Libretto)
 [W.U. Schatz 4518, reel 93]

(Friedrichstadt 1750) – (Friedrichstadt: vedova Harpeter, [1750]) – (Libretto)
 (with German rendition as *Attilius Regulus*)
 [W.U. Schatz 4519, reel 93]

HASSE, Johann Adolf
 [Cantatas. Selections]
L'aurora, La gelosia, Il nome, La scusa
 (Paris: Heugel, c.1968) – (Publ. Score)
 [M1611 .H3 C35]

HASSE, Johann Adolf
 Cantata [*Il Ciclope*]
 (c.1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31604])
 Scena ed aria: “Deh tacete una volta” -- “Mio cor, tu prendi a scherno” (Polifemo)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

HASSE, Johann Adolf
 Cantata 9 [*L'inciampo*]
 (c.1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31604])
 Begins: “Orgoglioso fiumicello” (No.1)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

HASSE, Johann Adolf
Catone in Utica (Turin 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31592])
 Aria: “Che legge spietata” (Arbace, Act 1, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

HASSE, Johann Adolf
Catone in Utica (Turin 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14180])
 Aria: “Confusa, smarrita” (Marzia, Act 3, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 19]

HASSE, Johann Adolf
Catone in Utica (Turin 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31637])
 Aria: “In che ti offende” (Marzia, Act 2, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

HASSE, Johann Adolf
Catone in Utica (Turin 1731)
 (Turin 1731) – (Turin: Giovanni Battista Valetta, 1731) – (Libretto)
 [W.U. Schatz 4586, reel 95]

HASSE, Johann Adolf

Ciro riconosciuto (Dresden 1751)
 (After 1751) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32026])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

HASSE, Johann Adolf

Ciro riconosciuto (Dresden 1751)
 (Dresden 1751) (Unpublished manuscript) – (Keyboard/Vocal Score)
 [GM-AR MZ1283]

HASSE, Johann Adolf

Ciro riconosciuto (Dresden 1751)
 (Stuttgart (1752) – (Stuttgart: Giovanne Giorgio Cotta, [1752]) – (Librettos)
 (With German rendition as *Der erkannte Cyrus*)
 [W.U. Schatz 4525, reel 93]

(Warsaw 1762) – (Warsaw: [s.n.], 1762) – (Libretto)
 (From Cracow: Biblioteka Jagiellońska [26671. I])
 [ML48 .M47 H383 1761a – Micro.]

HASSE, Johann Adolf

La clemenza di Tito (as *Tito Vespasiano* – Pesaro 1735; rev. Dresden 1738, Naples 1759)
 (Dresden 1738) – (Manuscript copy of the Dresden original) – (Score)
 (From Wolfenbüttel: Herzog-August-Bibliothek [Cod-Guelf. 117 Mus. Hdschr])
 [M1500 .H377 C6 1738a – Micro.]
 [M1500 .H377 C6 1738ab – Photocopy]

HASSE, Johann Adolf

La clemenza di Tito ovvero Tito Vespasiano – Pesaro 1735
 – rev. Dresden 1738, Naples 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.267])
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 14]

HASSE, Johann Adolf

La clemenza di Tito ovvero Tito Vespasiano – Pesaro 1735
 – rev. Dresden 1738, Naples 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.268])
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 15]

HASSE, Johann Adolf

La clemenza di Tito (as *Tito Vespasiano* – Pesaro 1735; rev. Dresden 1738, Naples 1759)
 (After 1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31602])
 Incl.: Aria: “Deh! se piacer mi vuoi” (Vitellia, Act 1, Sc.2)
 Aria: “Quando sarà quel dì” (Vitellia, Act 1, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

HASSE, Johann Adolf

La clemenza di Tito (as *Tito Vespasiano* – Pesaro 1735; rev. Dresden 1738, Naples 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 691])
 Aria: “Parto; ma tu, ben mio” (Sesto, Act 1, Sc.11)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

HASSE, Johann Adolf

La clemenza di Tito (as *Tito Vespasiano* – Pesaro 1735; rev. Dresden 1738, Naples 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2069])
 Aria: “Parto; ma tu, ben mio” (Sesto, Act 1, Sc.11)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

HASSE, Johann Adolf

La clemenza di Tito (as *Tito Vespasiano* – Pesaro 1735; rev. Dresden 1738, Naples 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2080])
 Aria: “Parto; ma tu, ben mio” (Sesto, Act 1, Sc.11)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HASSE, Johann Adolf

La clemenza di Tito (as *Tito Vespasiano* – Pesaro 1735; rev. Dresden 1738, Naples 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14180])
 Aria: “Quando sarra [sarà] quel dì” (Vitellia, Act 1, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 19]

HASSE, Johann Adolph

La clemenza di Tito (as *Tito Vespasiano* – Pesaro 1735; rev. Dresden 1738, Naples 1759)
 Aria: “Se mai senti” (Sesto, Act 2, Sc.15)
 (Italian manuscript c.1735) – (Ms. Score)
 [GM-AR MZ 0.715]

HASSE, Johann Adolf

La clemenza di Tito ovvero Tito Vespasiano – Pesaro 1735
 – rev. Dresden 1738, Naples 1759)
 (Verona 1738) – (Verona: Dionigi Ramanzini, [1738]) – (Libretto)
 [W.U. Schatz 4526, reel 93]

HASSE, Johann Adolf

La clemenza di Tito ovvero Tito Vespasiano – Pesaro 1735
 – rev. Dresden 1738, Naples 1759)
 (Brunswick 1744) – (Wolfenbüttel: Christian Bartsch, [1744]) – (Libretto)
 (German rendition as *Die gütigkeit des Titus*; includes aria texts in Italian)
 [W.U. Schatz 4527, reel 93]

HASSE, Johann Adolf

La clemenza di Tito ovvero Tito Vespasiano – Pesaro 1735
 – rev. Dresden 1738, Naples 1759)
 (Hamburg 1748) – (Hamburg: Spiering, 1748) – (Libretto)

(With German rendition as *Die gnade des Titus*)
[W.U. Schatz 4528, reel 93]

HASSE, Johann Adolf

Demetrio (Venice 1732 – rev. Vienna 1734 as *Cleonice*, Venice 1737 as *Demetrio*,
Dresden 1740 as *Demetrio*, Venice 1740 with t. rev. Bartolomeo Vitturi as
Cleonice, Venice 1747 as *Demetrio*)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 690])

Aria: “Dal suo gentil semblante” (Alceste, Act 1, Sc.14)

Included, but with text not by Metastasio:

Duet: “Non ho più core”

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 46]

HASSE, Johann Adolf

Demetrio (Venice 1732 – rev. Vienna 1734 as *Cleonice*, Venice 1737 as *Demetrio*,
Dresden 1740 as *Demetrio*, Venice 1740 with t. rev. Bartolomeo Vitturi as
Cleonice, Venice 1747 as *Demetrio*)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14180])

Incl.: Aria: “Nacqui agli affanni in seno (Cleonice, Act 2, Sc.7)

Aria: “Ogni procella infida (Fenicio, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 19]

HASSE, Johann Adolf

Demetrio (Venice 1732 – rev. Vienna 1734 as *Cleonice*, Venice 1737 as *Demetrio*,
Dresden 1740 as *Demetrio*, Venice 1740 with t. rev. Bartolomeo Vitturi as
Cleonice, Venice 1747 as *Demetrio*)

(After 1751) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31598])

Aria: “Non v'è più barbaro” (Alceste, Act 2, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

HASSE, Johann Adolf

Demetrio (Venice 1732 – rev. Vienna 1734 as *Cleonice*, Venice 1737 as *Demetrio*,
Dresden 1740 as *Demetrio*, Venice 1740 with t. rev. Bartolomeo Vitturi as
Cleonice, Venice 1747 as *Demetrio*)

(Venice 1732) – (Venice: Marino Rossetti, 1732) – (Libretto)

[W.U. Schatz 4532, reel 93]

(Dresden 1740) – ([Dresden]: [s.n.], [1740]) – (Libretto)

(With German rendition as *Demetrius*)

[W.U. Schatz 4533, reel 93]

(Venice 1740 – (Venice: Marino Rossetti, 1740) – (Libretto)

[W.U. Schatz 4578, reel 95]

(Turin 1748) – (Turin: Pietro Giuseppe Zappata e figliuolo, [1748]) – (Libretto)

[W.U. Schatz 4585, reel 95]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
(c.1748) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 32025] – lacks *recitativi semplici*)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS.269])
[P.S.M. Mus. Ms. Ser.5, Pt.3, reel 15]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
(Eighteenth Century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 2074])
Aria: “In te spero, o sposo amato (Dircea, Act 1, Sc.2)
[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 691])
Incl. Aria: “In te spero, o sposo amato (Dircea, Act 1, Sc.2)
Aria: “Misero pargoletto, il tuo destin non sai” (Timante, Act 3, Sc.5)
Aria: “Se tutti i mali miei” (Dircea, Act 2, Sc.6)
[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 14180])
Aria: “Misero pargoletto, il tuo destin non sai” (Timante, Act 3, Sc.5)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 19]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
(Eighteenth Century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 2066])
Aria: “Misero pargoletto, il tuo destin non sai” (Timante, Act 3, Sc.5)
[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS.2071])
Aria: “Misero pargoletto, il tuo destin non sai” (Timante, Act 3, Sc.5)
[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2074])
 Aria: “Misero pargoletto, il tuo destin non sai” (Timante, Act 3, Sc.5)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
 (Eighteenth Century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2067])
 Aria: “Padre, perdona... Oh pene! (Dircea, Act 1, Sc.12)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2069])
 Aria: “Per lei fra l'armi dorme il guerriero” (Demofonte, Act 1, Sc.3)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
 Aria: “Se tutti i mali miei” (Dircea, Act 2, Sc.6)
 In *Dodici arie da teatro e da concerto per soprano e clavicembalo (o pianoforte)*
realizzazioni, rivisioni e trascrizioni di Luciano Bettarini
 (Milan: Nazionalmusic, [1974?]) – (Publ. Keyboard /Vocal Score)
 [M2.3 .I8 C64 No.8]

HASSE, Johann Adolf

Demofonte (Dresden 1748 – rev. Venice 1749, Naples 1758)
 (Dresden 1748) – ([Dresden]: [s.n.], [1748]) – (Libretto)
 (With German rendition as *Demophon*)
 [W.U. Schatz 4534, reel 93]

(Venice 1749) – (Venice: All'insegna della scienza, 1749) – (Libretto)
 [W.U. Schatz 4582, reel 95]

(Warsaw, 1759) – (Warsaw: [s.n.], 1759) – (Libretto)
 (From Cracow: Biblioteka Jagiellońska. [391229. II])
 (With French rendition as *Demophon*)
 [ML48 .M47 H383 1761a – Micro]

(Malta 1765) – (Malta: Capaci, [1765]) – (Libretto)
 [W.U. Schatz 4574, reel 95]

HASSE, Johann Adolf

Didone abbandonata (as La Didone) – (Hubertusburg 1742 – rev. Logroscino, Naples
 1744, rev. Berlin 1752, Versailles 1753)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.e.14-16])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 64]

HASSE, Johann Adolf

Didone abbandonata (as *La Didone*) – (Hubertusburg 1742 – rev. Logroscino, Naples 1744, rev. Berlin 1752, Versailles 1753)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.19])
 Aria: “Ah! non lasciarmi, no” (Didone, Act 2, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

HASSE, Johann Adolf

Didone abbandonata (Hubertusburg 1742 – rev. Logroscino, Naples 1744, rev. Berlin 1752, Versailles 1753)
 (Dresden 1742) – (Dresden: bey der verwitwet Stösselin, 1742) – (Libretto)
 (With German rendition as *Die verlassene Dido*)
 [W.U. Schatz 4535 , reel 93]

(London 1748) – (London: G. Woodfall, 1748) – (Libretto)
 (With English rendition as *Didone*)
 [GM-AR MZ 0.055]

(London 1748) – (London: G. Woodfall, 1748) – (Libretto)
 (With English rendition as *Didone*)
 [W.U. – ECCO (online database)]

(Berlin 1769) – (Berlin: Haude e Spener, 1769) – (Libretto)
 (With German rendition as *Die verlassene Dido*)
 [W.U. Schatz 4536 , reel 93]

HASSE, Johann Adolf

Egeria (Vienna 1764)
 (Vienna 1764) (Unpublished manuscript, [1764]) – (Score)
 [GM-AR MZ1402]

HASSE, Johann Adolf

L'eroe cinese (Hubertusburg 1753)
 (Hubertusburg 1753) (Unpublished German manuscript] – (Score)
 [GM-AR MZ1396]

HASSE, Johann Adolf

L'eroe cinese (Hubertusburg 1753)
 (c.1773) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32031])
 Incl. Aria: “Agitata per troppo contento” (Lisinga, Act 1, Sc.9)
 Aria: “Ah se in ciel, benigne stelle” (Siveno, Act 1, Sc.2)
 Aria: “Avran le serpi, o cara” (Mintéo, Act 3, Sc.5)
 Aria: “Da quel sembiante appresi” (Lisinga, Act 1, Sc.3)
 Aria: “Frena le belle lagrime (Siveno, Act 3, Sc.1)
 Aria: “Il padre mio tu sei” (Mintéo, Act 1, Sc.5)
 Aria: “Io del tuo cor non voglio” (Urania, Act 1, Sc.4)
 Aria: “Oh quanto mai son belle” (Mintéo, Act 2, Sc.3)
 Aria: “Quando il mar biancheggia e freme” (Urania, Act 2, Sc.4)

Aria: “Re non sei, ma senza regno” (Leango, Act 3, Sc.4)

Aria: “Se fra catene il core” (Lisinga, Act 2, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 55]

HASSE, Johann Adolf

L'eroe cinese (Hubertusburg 1753)

(Warsaw 1754) – (Warsaw: Stamperia Regia, 1754) – (Libretto)

(From Cracow: Biblioteka Jagiellońska [391255. II])

(With French rendition as *Le héros chinois*)

[ML48 .M47 H383 1761a – Micro.]

(Berlin 1773) – (Berlin: Haude e Spener, 1773) – (Libretto)

(With German rendition as *Der chinesische Held*)

[W.U. Schatz 4538, reel 93]

HASSE, Johann Adolf

Ezio (Naples 1730 – rev. Bayreuth 1748, Dresden 1755)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.e.17])

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 65]

(Dresden 1755) [Unpublished German manuscript] – (Keyboard/Vocal Score)

[GM-AR MZ1284]

HASSE, Johann Adolf

Ezio (Naples 1730 – rev. Bayreuth 1748, Dresden 1755)

(Dresden 1755) – (Dresden: vedova Stössel e Giovanni Carlo Krause, [1755]) – (Libretto)

[W.U. Schatz 4539, reel 93]

HASSE, Johann Adolf

Cantata 9 [*L'inciampo*]

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 688])

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 46]

HASSE, Johann Adolf

Ipermestra (Vienna 1744 – rev. Palella, Naples 1746, rev. Hubertusburg 1751)

(Hubertusburg 1751) – (Unpublished German manuscript) – (Keyboard/Vocal Score)

[GM-AR MZ1259]

HASSE, Johann Adolf

Ipermestra (Vienna 1744 – rev. Palella, Naples 1746, rev. Hubertusburg 1751)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14180])

Incl.: Aria: “Or del tuo ben la sorte” (Danao, Act 2, Sc.9)

Aria: “Pria di lasciar la sponda” (Adrasto, Act 2, Sc.1)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 19]

HASSE, Johann Adolf

Ipermestra (Vienna 1744 – rev. Palella, Naples 1746, rev. Hubertusburg 1751)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.8])
 Duet: “Ah! se di te mi privi” (*Ipermestra*/Linceo, Act 2, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 57]

HASSE, Johann Adolf

Ipermestra (Vienna 1744 – rev. Palella, Naples 1746, rev. Hubertusburg 1751)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2066])
 Aria: “Se il mio duol, se i mali miei” (*Ipermestra*, Act 2, Sc.3)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

HASSE, Johann Adolf

Ipermestra (Vienna 1744 – rev. Palella, Naples 1746, rev. Hubertusburg 1751)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2072])
 Aria: “Se il mio duol, se i mali miei” (*Ipermestra*, Act 2, Sc.3)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

HASSE, Johann Adolf

Ipermestra (Vienna 1744 – rev. Palella, Naples 1746, rev. Hubertusburg 1751)
 (Licenza by luca Antonio Predieri)
 (Vienna 1744) – (Vienna: Giovanni Pietro van Ghelen, [1744]) – (Libretto)
 [W.U. Schatz 4542, reel 94]

(Friedrichsstadt 1751) – (Friedrichsstadt: vedova Harpeter, [1751]) – (Libretto)
 (With German rendition as *Hypermenestra*)
 [W.U. Schatz 4543, reel 94]

(London 1754 – rev. Lampugnani) – (London: g. Woodfall, 1754) – (Libretto)
 (With English rendition as *L'Ipermestra*)
 [W.U. – ECCO (online database)]

HASSE, Johann Adolf

Irene (cantata)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14180])
 Aria: “So che sperare amante” (No.1)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 19]

HASSE, Johann Adolf

Issipile (Naples 1732 – rev. Leo, Naples 1742, rev. Cafaro, Naples 1763)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31603])
 Incl.: Aria: “Eccomi, non ferir” (*Issipile*, Act 3, Sc.8)
 Aria: “Impallidisce in campo” (*Issipile*, Act 1, Sc.4)
 Aria: “Parto, se vuoi così” (*Issipile*, Act 2, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

HASSE, Johann Adolf

Issipile (Naples 1732 – rev. Leo, Naples 1742, rev. Cafaro, Naples 1763)
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.d.25 (1, 4)])
 Incl.: Aria: "Nell'istante sfortunato" (Issipile, Act 2, Sc.6)
 Aria: "Parto, se vuoi così" (Issipile, Act 2, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 64]

HASSE, Johann Adolf

La Nitteti (Venice 1758 – rev. Vienna 1762)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.17])
 Incl.: Aria: "Non ho il core all'arti avvezzo" (Beroe, Act 1, Sc.5)
 Aria: "Per costume, o mio bel nume" (Beroe, Act 2, Sc.7)
 Aria: "Se d'amor, se di contento" (Sammete, Act 1, Sc.4)
 Aria: "Se il labbro nol dice" (Amenofi, Act 1, Sc.2)
 Also included, but with text not by Metastasio:
 Aria: "Non dimandar ti prego"
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

HASSE, Johann Adolf

La Nitteti (Venice 1758 – rev. Vienna 1762)
 (Florence 1758) (Florence: Stamperia all'Oratorio di S. Filippo Neri, [1758]) – (Libretto)
 [W.U. Schatz 4547, reel 94]

 (Warsaw 1759) – (Warsaw: [s.n.], 1759) – (Libretto)
 (From Cracow: Biblioteka Jagiellońska [29483. II.])
 [ML48 .M47 H383 1761a – Micro.]

HASSE, Johann Adolf

L'olimpiade (Dresden 1756 – rev. Warsaw 1761, Turin 1764)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.e.19])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 65]

HASSE, Johann Adolf

L'olimpiade (Dresden 1756 – rev. Warsaw 1761, Turin 1764)
 (Dresden 1756) – (Dresden: vedova Stössel e Giovanni Carlo Krause, [1756]) – (Libretto)
 (With German rendition as *Das olympische Spiel*)
 [W.U. Schatz 4549, reel 94]

 (Warsaw 1761) – (Warsaw: [s.n.], 1761) – (Libretto)
 (From Cracow: Biblioteka Jagiellońska [27537. II.])
 [ML48 .M47 H383 1761a – Micro.]

 (Turin 1765) – (Turin: Gaspare Bayno, [1765]) – (Libretto)
 [W.U. Schatz 4550, reel 94]

HASSE, Johann Adolf

Partenope (Vienna 1767 – rev. Berlin 1775)
 (Vienna 1767) – (Vienna: Stamperia di Ghelen, 1767) – (Libretto)
 [W.U. Schatz 4551, reel 94]

(Berlin 1775) – (Berlin: Haude e Spener, 1775) – (Libretto)
 (With German rendition as *Parthenopé*)
 [W.U. Schatz 4552, reel 94]

HASSE, Johann Adolf

Il rè pastore (Hubertusburg 1755)
 (Hubertusburg 1755) (German manuscript) – (Keyboard/Vocal Score)
 [GM-AR MZ909]

(Dresden 1756) (German manuscript) – (Keyboard/Vocal Score)
 [GM-AR MZ1285]

HASSE, Johann Adolf

Il rè pastore (Hubertusburg 1755)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.10])
 Aria: “Per me rispondete” (Agenore, Act 1, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

HASSE, Johann Adolf

Il rè pastore (Hubertusburg 1755)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.16])
 Aria: “Sol può dir come si trova” (Agenore, Act 3, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

HASSE, Johann Adolf

Il rè pastore (Hubertusburg 1755)
 (Dresden 1755) – (Dresden: vedova Stössel e Giovanni Carlo Krause, [1755]) – (Libretto)
 [W.U. Schatz 4556, reel 94]

(London 1757) (London: G. Woodfall, 1757) – (Libretto)
 (With English rendition as *Il rè pastore*)
 [W.U. – ECCO (online database)]

(Warsaw 1762) – (Warsaw: Michał Gröll, 1762) – (Libretto)
 (From Cracow: Biblioteka Jagiellońska [13939; 2623. I.])
 (With French rendition as *Le roi pasteur ou Abdolonime*)
 [ML48 .M47 H383 1761a – Micro.]

(Berlin 1770) – (Berlin: Haude e Spener, 1770) – (Libretto)
 (With German rendition as *Der im schäfer verborgene König*)
 [W.U. Schatz 4557, reel 93]

HASSE, Johann Adolf

Romolo ed Ersilia (Innsbruck 1765)
 (c.1765) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32030])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 55]

HASSE, Johann Adolf

Romolo ed Ersilia (Innsbruck 1765)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2068])
 Aria: “Soprendermi vorresti” (Ersilia, Act 1, Sc.3)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

HASSE, Johann Adolf

Romolo ed Ersilia (Innsbruck 1765)
 (Rome 1765) – (Rome: Carlo Barbiellini, 1765) – (Libretto)
 [W.U. Schatz 4589, reel 95]

HASSE, Johann Adolf

Ruggiero (as *Ruggiero ovvero L'eroica gratitudine* – Milan 1771)
 (Milan 1771) (Cologne: Volk und Gerig, 1973) – (Full Score)
 [M2 .C65 Bd.1]

HASSE, Johann Adolf

Ruggiero (as *Ruggiero ovvero L'eroica gratitudine* – Milan 1771)
 (c.1771) – (Microfilm of Ms. Score – without recits.)
 (From London: British Library [Add. Ms. 16025])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 27]

HASSE, Johann Adolf

Ruggiero (as *Ruggiero ovvero L'eroica gratitudine* – Milan 1771)
 (Milan 1771) – (Vienna: Stamperia di Ghelen, 1771) – (Libretto)
 [W.U. Schatz 4558, reel 94]

HASSE, Johann Adolf

Sant'Elena al Calvario (Dresden 1746 – rev. Dresden 1753; t. rev. Sporck, Vienna 1772)
 (Vienna 1772) – (New York: Garland, 1987) – (Score Facsimile)
 (From Munich: Bayerische Staatsbibliothek [Mus. Ms. 237])
 (Italian Oratorio, 1650-1800; v.28)
 [M2000 .H379 S2 1987]

HASSE, Johann Adolf

Sant'Elena as Calvario (Dresden 1746 – rev. Dresden 1753; t. rev. Sporck, Vienna 1772)
 (Dresden 1753) – (Dresden: verwitwet Stösselin, [1753]) – (Libretto)
 (With German rendition as *Die heilige Helena*)
 [W.U. Schatz 11667, reel 236]

(Leipzig 1789) – (Leipzig: [s.n.], 1789) – (Libretto)
 [W.U. Schatz 12236, reel 244]

HASSE, Johann Adolf

Semiramide riconosciuta (Naples & / or Venice 1744 – rev. Dresden 1747, Warsaw 1760)
 (c.1747) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16026])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 27]

HASSE, Johann Adolf

Semiramide riconosciuta (Naples & / or Venice 1744 – rev. Dresden 1747, Warsaw 1760)
(Venice 1744) (German manuscript) – (Keyboard/Vocal Score)
{GM-AR MZ1286}

HASSE, Johann Adolf

Semiramide riconosciuta (Naples & / or Venice 1744 – rev. Dresden 1747, Warsaw 1760)
(Venice 1744) – ([Venice]: [s.n.], [1744]) – (Libretto)
[W.U. Schatz 4559, reel 94]

(Dresden 1747) ([Dresden]: [s.n.], [1747]) – (Libretto)
(With German rendition as *Die entdeckte Semiramis*)
[W.U. Schatz 4560, reel 94]

(London 1748) – (London 1748: G. Woodfall, 1748) – (Libretto)
(With English rendition as *La Semiramide riconosciuta*)
[W.U. – ECCO (online database)]

(Warsaw 1760) – (Warsaw: Micaele Gröll, [1760]) – (Libretto)
(With French rendition as *Semiramis*)
[W.U. Schatz 4572, reel 95]

HASSE, Johann Adolf

Siface (as *Viriate* – text rev. Domenico Lalli – Venice 1739)
(c.1739) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31604])
Aria: “Almen la parca irata” (Orcano, Act 1, Sc.12)
Aria: “Rendimi i lacci miei” (Viriate, Act 2, Sc.11)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

HASSE, Johann Adolf

Siface (as *Viriate* – text rev. Domenico Lalli – Venice 1739)
(Venice 1739) – (Venice: Marino Rossetti, 1739) – (Libretto)
[W.U. Schatz 4581, reel 95]

HASSE, Johann Adolf

Siroe (Bologna 1733 – rev. Naples 1747, Dresden 1763)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.e.18])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 65]

(?Vienna 1733) – (New York: Garland, 1977) – (Score Facsimile)
(From Vienna: Österreichische Nationalbibliothek [Mus. Hs. 17.256])
(Italian Opera, 1640-1770; v.33)
[M1500 .H377 S5 1977]

HASSE, Johann Adolf

Siroe (Bologna 1733 – rev. Naples 1747, Dresden 1763)
(London 1736) – (London: J. Walsh, [1736] – “Favourite Songs”) – (Publ. Score)
Incl.: Aria: “Deh se piacer mi voi” (var. of Vitellia, *La clemenza di Tito*, Act 1, Sc.2)
Aria: “Gelido in ogni vena” (Cosroe, Act 3, Sc.5)

Also included, but with text not by Metastasio:

Aria: “Dille per che il suo riposo”

Aria: “Parto con l'alma in pene”

Aria: “Per me il ciel ridea sereno”

Aria: “Sorger' benigna in seno”

[GM-AR MZ 0.712]

HASSE, Johann Adolf

Siroe (Bologna 1733 – rev. Naples 1747, Dresden 1763)

Aria: “Deh! se piacer mi vuoi” (var. of Vitellia, *La clemenza di Tito*, Act 1, Sc.2)

Aria: “Gelido in ogni vena” (Cosroe, Act 3, Sc.5)

In *Le Delizie dell'opere. A Collection of all the Favourite Songs in Score*, vol.2

(London: J. Walsh, c.1740)

[GM-AR MZ 0.744]

HASSE, Johann Adolf

Siroe (Bologna 1733 – rev. Naples 1747, Dresden 1763)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31592])

Incl.: Aria: “Fra l'orror della tempesta” (Medarse, Act 1, Sc.17)

Aria: “La sorte mia tiranna” (Siroe, Act 1, Sc.13)

Aria: “Mi lagnerò tacendo” (Laodice, Act 2, Sc.1)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

HASSE, Johann Adolf

Siroe (Bologna 1733 – rev. Naples 1747, Dresden 1763)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.8 (7)])

Aria: “Non vi piacque, ingiusti dèi (Emira, Act 2, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

HASSE, Johann Adolf

Siroe (Bologna 1733 – rev. Naples 1747, Dresden 1763)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.d.25 (3, 8, 13, 16)])

Incl.: Aria: “O placido il mare” (Laodice, Act 1, Sc.8)

Aria: “Se il caro figlio” (Laodice, Act 3, Sc.2)

Aria: “Torrente cresciuto” (Medarse, Act 3, Sc.14)

Aria: “Vedeste mai sul prato” (Emira, Act 1, Sc.15)

Included, but with text not by Metastasio:

Aria: “Ride il ciel per me stessso”

Aria: “Se tu mi vuoi felice”

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 64]

HASSE, Johann Adolf

Siroe (Bologna 1733 – rev. Naples 1747, Dresden 1763)

(Bologna 1733) – ([Bologna]:[s.n.], [1733]) – (Libretto)

(From Bologna: Civico museo bibliografico musicle [])

(Facsimile in *Italian Opera Librettos 1640-1750*)

(New York: Garland, 1978)

[ML48 .I86 1978 v.9 (2)]

(London 1736) – (London: Charles Bennet, 1736) – (Libretto)
 (With English rendition as *Siroes, King of Persia*)
 [W.U. Schatz 4587, reel 95]

(Dresden 1763) – (Dresden: Stamperia regia, 1763) – (Libretto)
 [W.U. Schatz 4562, reel 94]

(Warsaw 1763) – (Warsaw: Michel Gröll, [1763]) – (Libretto)
 (With French and German rendition as *Siroës / Siroes*)
 [W.U. Schatz 4592, reel 95]

HASSE, Johann Adolph
Tito Vespasiano (see *La clemenza di Tito*)

HASSE, Johann Adolph
Il trionfo di Clelia (Vienna 1762)
 (Vienna 1762) – (New York: Garland, 1981) – (Score Facsimile)
 (From Milan: Conservatorio di musica Giuseppe Verdi [Part. Tr. ms. 158])
 (Italian Opera, 1640-1770; v.83)
 [M1500 .H377 T7]

HASSE, Johann Adolph
Il trionfo di Clelia (Vienna 1762)
 (Vienna 1762) – (Vienna: Stamperia di Ghelen, 1762) – (Libretto)
 [W.U. Schatz 4566, reel 95]

(Vienna 1762) – (Vienna: Stamperia di Ghelen, 1762) – (Libretto)
 (From Washington: Library of Congress [ML48 .S4566])
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1983)
 [ML48 I86 1978 v.16 (5)]

(Vienna 1762) – (Vienna: Ghelischen schriften, [1762]) – (Libretto)
 (German rendition by Johann Anton, edler von Ghelen as *Die triumphirende Clelia*)
 [W.U. Schatz 4567, reel 95]

(Warsaw 1762) – (Warsaw: [s.n.], 1762) – (Libretto)
 (From Cracow: Biblioteka Jagiellońska [26654 I.])
 [ML48 .M47 H383 1761a – Micro.]

HASSE, Johann Adolph
Zenobia (Warsaw 1761)
 (Warsaw 1761) – (Warsaw: Michał Gröll, 1761) – (Libretto)
 (From Cracow: Biblioteka Jagiellońska [26685 I.])
 (With French rendition as *Zenobie*)
 [ML48 .M47 H383 1761a – Micro.]

(Warsaw 1783) – ([S.l.]: [s.n.], 1783) – (Libretto)
 (Rendition of the 1761 libretto possibly publ. by a provincial publisher)

(From Crakow: Biblioteka Jagiellońska [95924 I])
 (Ms. in Crakow: Biblioteka Polskiej Akademii Nauk)
 [ML48 .M47 K76 1789a – Micro]

HODSON, William

Arsaces (Possibly unperformed)
 Tragedy **derived** from Metastasio's *Ezio*
 (London: T. Becket, 1775) – (Text)
 [Weldon: PN6111 .W4 – Microfiche]

HOLZBAUER, Ignaz Jacob

Adriano in Siria (Mannheim 1768)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.715])
 Duet: “Se non ti moro allato” (Emirena/Farnaspe, Act 1, Sc.14)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 52]

HOLZBAUER, Ignaz Jacob

Adriano in Siria (Mannheim 1768)
 (Mannheim 1768) – (Mannheim: Stamperia elettorale, [1768]) – (Libretto)
 [W.U. Schatz 4778, reel 99]

(Mannheim 1768) – (Mannheim: mit Academischen schriften, 1768) – (Libretto)
 (German rendition as *Hadrian in Syrien*)
 [W.U. Schatz 4779, reel 99]

HOLZBAUER, Ignaz Jacob

Alessandro nell'Indie (Milan 1759)
 (Milan 1759) – (New York: Garland, 1982) – (Score Facsimile)
 (From Naples: Conservatorio di musica S Pietro a Majella [Mss. 1784-1786])
 (Italian Opera, 1640-1770; v.79)
 [M1500 .H659 A6 1982]

HOLZBAUER, Ignaz Jacob

Le cinesi (Mannheim 1756 – as *Die Chineser*)
 (Mannheim 1756) – (Mannheim: Churfürstliche buchdruckerey, [1756]) – (Libretto)
 (German rendition as *Die Chineser*)
 [W.U. Schatz 4780, reel 99]

HOLZBAUER, Ignaz Jacob

Issipile (as *Hysipile* – Mannheim 1754)
 (Mannheim 1754) – (Mannheim: Nicolaus von Pierron, [1754]) – (Libretto)
 (German rendition as *Hysipile*)
 [W.U. Schatz 4785, reel 99]

INSANGUINE, Giacomo

Artaserse (no full setting)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14192])
 Aria: “Fra cento affanni e cento” (Arbace, Act 1, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 9]

INSANGUINE, Giacomo

Didone abbandonata (Naples 1770)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14221])
 Aria: “Dovrei... ma no...” (Enea, Act 1, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 10]

INSANGUINE, Giacomo

Didone abbandonata (Naples 1770)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.c.19])
 Aria: “Non ha ragione, ingrato” (Didone, Act 1, Sc.17)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 97]

INSANGUINE, Giacomo

Semiramide riconosciuta (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 691])
 Aria: “Ah non è vano il pianto” (Semiramide, Act 1, Sc.12)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

JOMMELLI, Niccolò

Achille in Sciro (Vienna 1749 [v.1]; Rome 1771 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31691])
 Incl.: Scena ed aria: “Achille m’abbandona!” – “Ira, dispetto” (Deidamia, Act 2, Sc.11)
 (aria text not by Metastasio)
 Aria: “Così leon feroce” (Nearco, Act 2, Sc.6)
 Aria: “Del terreno nel concavo seno” (Ulisse, Act 3, Sc.1)
 Aria: “Dille che si consoli” (Achille, Act 2, Sc.9)
 Aria: “Fra l’ombra un lampo solo” (Ulisse, Act 1, Sc.6)
 Aria: “Involarmi il mio tesoro!” (Achille, Act 1, Sc.3)
 Aria: “Quando il soccorso apprenda” (Ulisse, Act 2, Sc.3)
 Aria: “Se un core annodi” (Achille, Act 2, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 32]

JOMMELLI, Niccolò

Achille in Sciro (Vienna 1749 [v.1]; Rome 1771 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.f.9])
 Scena ed aria: “Achille m’abbandona!” – “Ira, dispetto” (Deidamia, Act 2, Sc.11)
 (aria text not by Metastasio)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 49]

JOMMELLI, Niccolò

Achille in Sciro (Vienna 1749 [v.1]; Rome 1771 [v.2])
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31624])
 (*Scelta d’arie di diversi* – vol.6 in a collection)
 Aria: “Dille che si consoli” (Achille, Act 2, Sc.9)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

JOMMELLI, Niccolò

Alessandro nell'Indie (Ferrara 1743 [v.1]; Stuttgart 1760 [v.2] – rev. Silva, Lisbon 1776)
 Aria: “Destrier che all’armi usato” (Poro, Act 2, Sc.10)
 (Italian manuscript, c.1745) – (Ms. score with violin parts)
 [GM-AR MZ 0.729]

JOMMELLI, Niccolò

Alessandro nell'Indie (Ferrara 1743 [v.1]; Stuttgart 1760 [v.2] – rev. Silva, Lisbon 1776)
 (Stuttgart 1760) – (Stuttgart: Cristoforo Frederico Cotta, 1760) – (Libretto)
 (With German rendition as *Alexander in Indien*)
 [W.U. Schatz 4841, reel 100]

(Lisbon 1776) – ([Lisbon]: Stamperia reale, [1776]) – (Libretto)
 [W.U. Schatz 4899, reel 101]

JOMMELLI, Niccolò

Antigono (Crema 1744 – rev. Lucca 1746)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.3])
 Aria: “È la beltà del cielo” (*Antigono*, Act 1, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

JOMMELLI, Niccolò

Antigono (Crema 1744 – rev. Lucca 1746)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.f.1])
 Aria: “Perché, se tanti siete” (*Berenice*, Act 3, Sc.7)
 (Used by Jommelli in his *Attilio Regolo*, preceded by *scena*
 “Attilia che farai,” derived from Metastasio – Rome 1753)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

JOMMELLI, Niccolò

Artaserse (Rome 1749 [v.1] – rev. Mannheim 1751; Stuttgart 1756 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16034-36])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel15]

JOMMELLI, Niccolò

Artaserse (Rome 1749 [v.1] – rev. Mannheim 1751; Stuttgart 1756 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.1])
 Incl.: Aria: “Bramar di perdere” (*Semira*, Act 1, Sc.7)
 Aria: “Non ti son padre (*Atabano*, Act 1, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 53]

JOMMELLI, Niccolò

Artaserse (Rome 1749 [v.1] – rev. Mannheim 1751; Stuttgart 1756 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.f.1])
 Incl.: Aria: “Conservati fedele” (*Mandane*, Act 1, Sc.1)
 Aria: “Deh respirar lasciatemi” (*Artaserse*, Act 1, Sc.11)

Aria: “Va tra le selve ircane (Mandane, Act 2, Sc.12)

Also included but with text not by Metastasio:

Scena ad aria: “Sono pur solo alfin” – “Ombre fiere”

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

JOMMELLI, Niccolò

Artaserse (Rome 1749 [v.1] – rev. Mannheim 1751; Stuttgart 1756 [v.2])

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.f.8])

Incl: Aria: “Deh respirar lasciatemi” (Artaserse, Act 1, Sc.11)

Aria: “Per quel paterno amplesso” (Arbace, Act 2, Sc.11)

Aria: “Se d’un amor tiranno” (Mandane, Act 2, Sc.6)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 48]

JOMMELLI, Niccolò

Artaserse (Rome 1749 [v.1] – rev. Mannheim 1751; Stuttgart 1756 [v.2])

(c.1747-50) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31597])

Incl: Aria: “L’onda dal mar divisa” (Arbace, Act 3, Sc.1)

Aria: “Per quel paterno amplesso” (Arbace, Act 2, Sc.11)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

JOMMELLI, Niccolò

Artaserse (Rome 1749 [v.1] – rev. Mannheim 1751; Stuttgart 1756 [v.2])

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.f.9])

Aria: “Per pietà, bell’idol mio” (Artaserse, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 49]

JOMMELLI, Niccolò

Artaserse (Rome 1749 [v.1] – rev. Mannheim 1751; Stuttgart 1756 [v.2])

(Stuttgart 1756) – (Stuttgart: Giovanne Georgio Cotta, 1756) – (Libretto)

(With German rendition as *Artaxerxes*)

[W.U. Schatz 4843, reel 100]

JOMMELLI, Niccolò

Attilio Regolo (Rome 1753)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31690])

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 31]

JOMMELLI, Niccolò

Attilio Regolo (Rome 1753)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 16155])

[P.S.M. Mus. Ms. Ser.4, Pt.9, Sec.A, reel 5]

JOMMELLI, Niccolò

Attilio Regolo (Rome 1753)

(London 1754) – (London: J. Walsh, [1754] – “Favourite Songs”) – (Publ. Score Arr.)

Incl: Aria: “Ah! se provar mi vuoi” (Publio, Act 2, Sc.1)

Aria: “Benche l’augel s’asconda” (Mandane, *Ciro riconosciuto*, Act 3, Sc.10)

Aria: “Sol può dir che sia contento” (Barce, Act 1, Sc.5)

Also included, but with text not by Metastasio:

Aria: “Deh non oscuri mai”

Aria: “Pensa che figlio sei”

Aria: “Teneri affetti miei vi sento”

[GM-AR MZ13]

JOMMELLI, Niccolò

Attilio Regolo (Rome 1753)

(after 1763) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31651])

Aria: “Oh qual fiamma di gloria” (Manlio, Act 2, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

JOMMELLI, Niccolò

Attilio Regolo (Rome 1753)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.16])

Aria: “Oh qual fiamma di gloria” (Manlio, Act 2, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

JOMMELLI, Niccolò

Attilio Regolo (Rome 1753)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.f.1])

Incl.: Scena: “Regolo resti” (Regolo *et al.*, Act 3, Sc.10)

Aria: “Taci: non è romano” (Regolo, Act 2, Sc.4)

(See also, Jommelli’s *Antigono* and *Catone in Utica*)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

JOMMELLI, Niccolò

Attilio Regolo (Rome 1753)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31654])

Aria: “Sì, lo confesso (Publio, Act 3, Sc.3)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

JOMMELLI, Niccolò

Attilio Regolo (Rome 1753)

(Rome 1753) – (Rome: Marcello Silvestri, [1753]) – (Libretto)

[W.U. Schatz 4844, reel 100]

JOMMELLI, Niccolò

La Betulia liberata (Venice 1743)

(Venice 1743) – (New York: Garland 1986) – (Score Facsimile)

(From London: British Library [Add. 16029])

(Italian Oratorio, 1650-1800; v.18)

[M2000 .J65 B4 1986]

JOMMELLI, Niccolò

La Betulia liberata (Venice 1743)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16029])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 13]

JOMMELLI, Niccolò

La Betulia liberata (Venice 1743)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.e.9])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 46]

JOMMELLI, Niccolò

La Betulia liberata (Venice 1743)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.305])
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 17]

JOMMELLI, Niccolò

La Betulia liberata (Venice 1743)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.306 – as *La Guiditta*])
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 17]

JOMMELLI, Niccolò

La Betulia liberata (?Venice 1743)
 (Venice 1785) – (Venice: [s.n.], 1785) – (Libretto)
 (From ?
 [ML48 .M47 J64 1785 – Photocopy])

JOMMELLI, Niccolò

Catone in Utica (Stuttgart 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.f.9])
 Aria: “Confusa, smarrita” (Marzia, Act 3, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 49]

JOMMELLI, Niccolò

Catone in Utica (Stuttgart 1754)
 (Nineteenth Century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2060])
 Aria: “Confusa, smarrita” (Marzia, Act 3, Sc.2)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

JOMMELLI, Niccolò

Catone in Utica (Stuttgart 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.f.1])
 Aria: “Par che di giubilo (Mandane, Act 1, Sc.3)
 (Used by Jommelli in his *Attilio Regolo* – Rome 1753)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

JOMMELLI, Niccolò

Catone in Utica (Stuttgart 1754)
 (Stuttgart 1754) – (Stuttgart: Giovanne Giorgio Cotta, 1754) – (Libretto)
 (With German rendition as *Der Cato in Utica*)
 [W.U. Schatz 4847, reel 100]

JOMMELLI, Niccolò

Ciro riconosciuto (Ferrara 1743 – rev. Bologna 1744)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.g.3-5])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 52]

JOMMELLI, Niccolò

Ciro riconosciuto (Ferrara 1743 – rev. Bologna 1744)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31624])
 (*Scelta d'arie di diversi* – vol.6 in a collection)
 Incl.: Aria: “Basta così, t'intendo” (Arpalice, Act 1, Sc.2)
 Aria: “Fra mille furori” (Astiage, Act 1, Sc.10)
 Aria: “Ognor tu fosti il mio” (Ciro, Act 1, Sc.5)
 Aria: “Par che di giubilo” (Mandane, Act 1, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

JOMMELLI, Niccolò

Ciro riconosciuto (Ferrara 1743 – rev. Bologna 1744)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31623])
 (*Scelta d'arie di diversi* – vol.5 in a collection)
 Aria: “Non so: con dolce moto” (Astiage, Act 2, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 49]

JOMMELLI, Niccolò

Ciro riconosciuto (Ferrara 1743 – rev. Bologna 1744)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 693])
 Incl.: Aria: “Ognor tu fosti il mio” (Ciro, Act 1, Sc.5)
 Aria: “Parlerò; non è permesso” (Ciro, Act 2, Sc.8)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

JOMMELLI, Niccolò

Ciro riconosciuto (Ferrara 1743 – rev. Bologna 1744)
 (Bologna 1744) – (Bologna: Maria Sassi, 1744) – (Libretto)
 [W.U. Schatz 4879, reel 101]

JOMMELLI, Niccolò

La clemenza di Tito (Stuttgart 1753)
 (Stuttgart 1753) – (Reproduction from holograph) – (Score)
 (From Lisbon: Palácio nacional da Ajuda [44.1X.65.67])
 [M1500 .M57 J643 1753a – Micro.]

JOMMELLI, Niccolò

La clemenza di Tito (Stuttgart 1753)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14157])
 Aria: “Quando sarà quel dì” (Vitellia, Act 1, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 6]

JOMMELLI, Niccolò

La clemenza di Tito (Stuttgart 1753)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.10])
 Aria: “Quando sarà quel dì (Vitellia, Act 1, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

JOMMELLI, Niccolò

La clemenza di Tito (Stuttgart 1753)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2069])
 Aria: “Se mai senti spirarti sul volto” (Sesto, Act 2, Sc.16)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

JOMMELLI, Niccolò

La clemenza di Tito (Stuttgart 1753)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.2080])
 Aria: “Se mai senti spirarti sul volto” (Sesto, Act 2, Sc.16)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

JOMMELLI, Niccolò

La clemenza di Tito (Stuttgart 1753)
 (Stuttgart 1753) – (Stuttgart: Giovanne Georgio Cotta, 1753) – (Libretto)
 (With German rendition as *Die Mildigkeit des Titus*)
 [W.U. Schatz 4849, reel 100]

(Ludwigsburg 1765 as *Die Mildigkeit des Titus*) – (Ludwigsburg: Cotta, 1765) – (Libretto)
 (From Brussels: Conservatoire royal de musique [uu. 15.695 or 19.695])
 [ML48 .M47 J65 1756a – Micro.]

(Lisbon 1771) – (Lisbon: Stamperia reale, [1771]) – (Libretto)
 [W.U. Schatz 4884, reel 101]

(Stuttgart 1786 as *Die Sanftmuth des Titus*)
 (Stuttgart: Buchdruckerei der herzoglichen Hohen Carls-Schule, 1787) – (Libretto)
 (From Munich: Bayerische Staatsbibliothek [Sig. Her. 1765. Verg. Fakt. 7.5][L. elg. m. 1161 f])
 [ML48 .M47 J64 1786a – Micro.]

JOMMELLI, Niccolò

Demetrio (Parma 1749 – rev. Madrid 1751)
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.f.8])
 Aria: “Alma grande e nata al regno” (Mitrane, Act 1, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 48]

JOMMELLI, Niccolò

Demetrio (Parma 1749 – rev. Madrid 1751)
 (Mannheim 1753) – (Mannheim: Niccolò Pierron, [1753]) – (Libretto)
 [W.U. Schatz 4850, reel 100]

(Mannheim 1753) – (Mannheim: Nicolaus Pierron, [1753]) – (Libretto)
 (German rendition as *Demetrius*)
 [W.U. Schatz 4851, reel 100]

JOMMELLI, Niccolò

Demofonte (Padua 1743 [v.1]; Milan 1753 [v.2]; Stuttgart 1764 [v.3], rev. Ludwigsburg
 1765, rev. Lisbon 1775)
 (Stuttgart 1764) – (New York: Garland, 1978) – (Score Facsimile)
 (From Stuttgart: Württembergische Landesbibliothek [MS 240, a-c])
 (Italian Opera, 1640-1770; v.48)
 [M1500 .J72 D45 1978]

JOMMELLI, Niccolò

Demofonte (Padua 1743 [v.1]; Milan 1753 [v.2]; Stuttgart 1764 [v.3], rev. Ludwigsburg
 1765, rev. Lisbon 1775)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.3])
 Incl.: Aria: “In te spero, o sposo amato” (Dircea, Act 1, Sc.2)
 Aria: “Padre, perdona... Oh penè! (Dircea, Act 1, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

JOMMELLI, Niccolò

Demofonte (Padua 1743 [v.1]; Milan 1753 [v.2]; Stuttgart 1764 [v.3], rev. Ludwigsburg
 1765, rev. Lisbon 1775)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.f.8])
 Aria: “In te spero, o sposo amato” (Dircea, Act 1, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 48]

JOMMELLI, Niccolò

Demofonte (Padua 1743 [v.1]; Milan 1753 [v.2]; Stuttgart 1764 [v.3], rev. Ludwigsburg
 1765, rev. Lisbon 1775)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.5])
 Aria: “In te spero, o sposo amato” (Dircea, Act 1, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

JOMMELLI, Niccolò

Demofonte (Padua 1743 [v.1]; Milan 1753 [v.2]; Stuttgart 1764 [v.3], rev. Ludwigsburg
 1765, rev. Lisbon 1775)
 (Nineteenth Century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2060])
 Aria: “Padre, perdona... Oh pene! (Dircea, Act 1, Sc.12)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

JOMMELLI, Niccolò

Demofonte (Padua 1743 [v.1]; Milan 1753 [v.2]; Stuttgart 1764 [v.3], rev. Ludwigsburg
 1765, rev. Lisbon 1775)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.11])

Incl.: Aria: “Padre, perdona... Oh pene! (Dircea, Act 1, Sc.12)

Aria: “Perfidi! già che in vita” (Demofonte, Act 2, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

JOMMELLI, Niccolò

Demofonte (Padua 1743 [v.1]; Milan 1753 [v.2]; Stuttgart 1764 [v.3], rev. Ludwigsburg
 1765, rev. Lisbon 1775)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31653])

Aria: “Per lei fra l'armi dorme il guerriero” (Demofonte, Act 1, Sc.3)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

JOMMELLI, Niccolò

Demofonte (Padua 1743 [v.1]; Milan 1753 [v.2]; Stuttgart 1764 [v.3], rev. Ludwigsburg
 1765, rev. Lisbon 1775)

(Stuttgart 1764) – (Stuttgart: Cotta, 1764) – (Libretto)

(With French rendition, by Cajatan Neusinger, as *Demophon*)

(Incl. scenarios for the ballets “La morte di Licomede,” “Ipermestra,” “Atalanta et Ippomene”)

[W.U. Schatz 4852, reel 100]

(Stuttgart 1764) – (Stuttgart: Cotta, 1764) – (Libretto)

(With French rendition, by Cajatan Neusinger, as *Demophon*)

(Incl. scenarios for the ballets “La morte di Licomede,” “Ipermestra,” “Atalanta et Ippomene”)

(From Washington: Library of Congress [ML48 .S4852])

(Facsimile in *Italian Opera Librettos 1640-1750*)

(New York: Garland, 1978)

[ML48 .I86 1978 v.4 (1)]

JOMMELLI, Niccolò

Didone abbandonata (Rome 1747 [v.1]; Vienna 1749 [v.2]; Stuttgart 1763 [v.3] – rev.
 Stuttgart 1777-83)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.f.1])

Incl.: Aria: “Non ha ragione, ingrato” (Didone, Act 1, Sc.17)

Aria: “Son regina e sono amante” (Didone, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

JOMMELLI, Niccolò

Didone abbandonata (Rome 1747 [v.1]; Vienna 1749 [v.2]; Stuttgart 1763 [v.3] – rev.
 Stuttgart 1777-83)

(Stuttgart 1751) – (Stuttgart: Giovane Giorgio Cotta, 1751) – (Libretto)

(With German rendition as *Die verlassene Dido*)
[W.U. Schatz 4854, reel 100]

(Stuttgart 1763) – (Stuttgart: Cotta, 1763) – (Libretto)
(With French rendition as *Didon abandonnée*)
[W.U. Schatz 4855, reel 100]

(Stuttgart 1780) – (Stuttgart: Cotta, 1780) – (Libretto)
(From Brussels: Conservatoire royal de musique [uu. 19.908])
[ML48 .M47 J66 1780a – Photocopy]

JOMMELLI, Niccolò

Endimione (as *Endimione ovvero Il trionfo d'Amore* – Stuttgart 1759; t. rev. Verazi,
Mannheim 1770; Queluz, 1780)

(Stuttgart 1759) – (Stuttgart: Cristoforo Frederico Cotta, [1759]) – (Libretto)
(With German rendition as *Endymion oder Der triumph des Amors*)
[W.U. Schatz 4856, reel 101]

(Lisbon 1780) – ([Lisbon]: Stamperia Reale, [1780]) – (Libretto)
[W.U. Schatz 4895, reel 101]

JOMMELLI, Niccolò

Ezio (Bologna 1741 [v.1]; Naples 1748 [v.2]; Stuttgart 1758 [v.3])
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.f.2-4])
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reels 47 and 48]

JOMMELLI, Niccolò

Ezio (Bologna 1741 [v.1]; Naples 1748 [v.2]; Stuttgart 1758 [v.3])
(c.1744) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31621])
(*Arie diverse dell'Ezio* [1741])

Incl.: Aria: “Caro padre, a me non déi” (Fulvia, Act 1, Sc.4)
Aria: “Fin che per te mi palpita” (Onoria, Act 2, Sc.10)
Aria: “Il nocchier, che si figura” (Massimo, Act 1, Sc.5)
Aria: “In braccio a mille furie” (Mirteo, *Semiramide riconosciuta*, Act 3, Sc.2)
Aria: “Lasciami, o Ciel pietoso” (Zenobia, *Zenobia* Act 1, Sc.4)
Aria: “Nasce al bosco in rozza cuna” (Varo, Act 2, Sc.8)
Aria: “Peni tu per un'ingrata” (Onoria, Act 3, Sc.2)
Aria: “Pensa a serbarmi, o cara” (Ezio, Act 1, Sc.3)
Aria: “Per tutto il timore” (Valentiniano, Act 3, Sc.10)
Aria: “Quanto mai felici siete” (Onoria, Act 1, Sc.7)
Aria: “Se povero il ruscello” (Massimo, Act 1, Sc.8)
Aria: “Se tu la reggi al volo” (Valentiniano, Act 1, Sc.2)
Aria: “Tergi le ingiuste lagrime” (Massimo, Act 3, Sc.11)
Aria: “Va! dal furor portata” (Massimo, Act 2, Sc.4)

Also included, but with text not by Metastasio:

Aria: “Cara, se un core”
Aria: “So che di sdegno acceso”
Trio: “Voglio rigor”

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 49]

JOMMELLI, Niccolò

Ezio (Bologna 1741 [v.1]; Naples 1748 [v.2]; Stuttgart 1758 [v.3])

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.f.8])

Aria: “Caro padre, a me non déi” (Fulvia, Act 1, Sc.4)

Recit: “Misera, dove son!” (Fulvia, Act 3, Sc.12)

Aria: “Pensa a serbarmi, o cara” (Ezio, Act 1, Sc.3)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 48]

JOMMELLI, Niccolò

Ezio (Bologna 1741 [v.1]; Naples 1748 [v.2]; Stuttgart 1758 [v.3])

(1741; copied c.1744) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31621])

Incl. Aria: “In braccio a mille affanni [furie]” (Mirteo, *Semiramide riconosciuta*, Act 3, Sc.2)

Aria: “Lasciarmi, o Ciel pietoso” (Zenobia, *Zenobia*, Act 1, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 49]

(1747-48) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31655])

Aria: “Lasciami, o Ciel pietoso” (Zenobia, *Zenobia*, Act 1, Sc.14)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

JOMMELLI, Niccolò

Ezio (Bologna 1741 [v.1]; Naples 1748 [v.2]; Stuttgart 1758 [v.3])

(Bologna 1741) – (Bologna: Bartolomeo Borghi, [1741]) – (Libretto)

[W.U. Schatz 4857, reel 101]

(Stuttgart 1758) – (Stuttgart: Cristoforo Frederico Cotta, 1758) – (Libretto)

(With German rendition as *Aetius*)

[W.U. Schatz 4858, reel 101]

(Lisbon 1772) – (Lisbon: Stamperia reale, [1772]) – (Libretto)

[W.U. Schatz 4894, reel 101]

JOMMELLI, Niccolò

Ipermestra (Spoleto 1751)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.310])

[P.S.M. Mus. Ms. Ser.5, Pt.4, reel 18]

JOMMELLI, Niccolò

Ipermestra (Spoleto 1751)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31692])

Aria: “Ah, non parlar d’amore!” (Ipermestra, Act 1, Sc.3)

Aria: “Va; più non dirmi infida” (Ipermestra, Act 3, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 32]

JOMMELLI, Niccolò

Ipermestra (Spoleto 1751)

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.f.8])
 Aria: “Ah, non parlar d'amore!” (*Ipermestra*, Act 1, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 48]

JOMMELLI, Niccolò

Ipermestra (Spoleto 1751)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.f.1])
 Aria: “Ah, non parlar d'amore!” (*Ipermestra*, Act 1, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 59]

JOMMELLI, Niccolò

Isacco, figura del redentore (as *Il sacrificio di Abramo* – ?Venice 1742)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.f.21])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 51]

JOMMELLI, Niccolò

Isacco, figura del redentore (as *Il sacrificio di Abramo* – ?Venice 1742)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (Autograph of the copyist at S. Giovanni Grisostomo, Venice: Giuseppe Baldari)
 (From London: Royal College of Music [MS.303] – as *Abramo ed Isacco*)
 [P.S.M. Mus. Ms. Ser.5, Pt.3, reel 17]

JOMMELLI, Niccolò

Isacco, figura del redentore (as *Il sacrificio di Abramo* – ?Venice 1742)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MSS.393-94])
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 34]

JOMMELLI, Niccolò

Isacco, figura del redentore (as *Il sacrificio di Abramo* – ?Venice 1742)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14157])
 Aria: “Ah se macchiar quest'anima” (*Isacco*, Pt.1, No.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 6]

JOMMELLI, Niccolò

L'isola disabitata (London 1760 – rev. Ludwigsburg 1761, Queluz 1780)
 (London 1760) – (London: G. Woodfall, 1760) – (Libretto)
 (With English rendition as *L'isola disabitata*)
 [W.U. – ECCO (online database)]

(Stuttgart 1761) (Stuttgart: Cotta, [1761]) – (Libretto)
 (With German rendition as *Die unbewohnte Insel*)
 [W.U. Schatz 4863, reel 101]

JOMMELLI, Niccolò

Nittetti (Stuttgart 1759 – rev. Silva, Lisbon 1770)

(Lisbon 1770) – (Lisbon: Stamperia reale, [1770]) – (Libretto)
[W.U. Schatz 4891, reel 101]

JOMMELLI, Niccolò

L'olimpiade (Stuttgart 1761 – rev. Silva, Lisbon 1774 – publ. Stuttgart 1783)
(Stuttgart 1783) – (New York: Garland, 1978) – (Score Reprint)
(From *Recueil des opéra composés per Nicolas Jomelli ...*
(Stuttgart: L'Academie Caroline, 1783]) – (Publ, Score)
(Italian Opera, 1640-1770; v.46)
[M1500 .J72 O4 1978]

JOMMELLI, Niccolò

L'olimpiade (Stuttgart 1761 – rev. Silva, Lisbon 1774)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31692])
Incl.: Aria: “Che non mi disse un di!” (Argene, Act 2, Sc.4)
Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)
Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)
Aria: “Tu di saper procura” (Aristea, Act 1, Sc.6)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 32]

JOMMELLI, Niccolò

L'olimpiade (Stuttgart 1761 – rev. Silva, Lisbon 1774)
(After 1761) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31633])
Incl.: Aria: “Che non mi disse un di!” (Argene, Act 2, Sc.4)
Aria: “Tu di saper procura” (Aristea, Act 1, Sc.6)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

JOMMELLI, Niccolò

L'olimpiade (Stuttgart 1761 – rev. Silva, Lisbon 1774)
(after 1763) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31651])
Aria: “Più non si trovano” (Argene, Act 1, Sc.7)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

JOMMELLI, Niccolò

L'olimpiade (Stuttgart 1761 – rev. Silva, Lisbon 1774)
(Mid-eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31654])
Aria: “Più non si trovano” (Argene, Act 1, Sc.7)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

JOMMELLI, Niccolò

L'olimpiade (Stuttgart 1761 – rev. Silva, Lisbon 1774)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.22.f.9])
Scena ed aria: “Senti. Ah! no.... Dove vai?” – “Se cerca, se dice”
(Recit.: Act 2, Sc.9; aria: Megacle, Act 2, Sc.10)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 49]

JOMMELLI, Niccolò

L'olimpiade (Stuttgart 1761 – rev. Silva, Lisbon 1774)
 (Stuttgart 1761) (Stuttgart; Cotta, 1761) – (Libretto)
 (With German rendition as *Die olympische Spiele*)
 (Incl. added Prologue and scenarios for Jean-Georges Noverre's ballets:
 “Capricci di Galatea,” “Rinaldo e Armida,” and “Admeto ed Alceste”)
 [W.U. Schatz 4867, reel 101]

(Lisbon 1774) – (Lisbon: Stamperia reale, [1774]) – (Libretto)
 [W.U. Schatz 4885, reel 101]

JOMMELLI, Niccolò

La passione di Gesù Cristo (Rome 1749)
 (After 1742) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14136])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 2]

JOMMELLI, Niccolò

La passione di Gesù Cristo (Rome 1749)
 (After 1742) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31687])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 30]

JOMMELLI, Niccolò

La passione di Gesù Cristo (Rome 1749)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.g.2])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 51]

JOMMELLI, Niccolò

La passione di Gesù Cristo (Rome 1749)
 (c.1800) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MSS. 587-88])
 (As *Oratorio della passione*)
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 57]

JOMMELLI, Niccolò

La passione di Gesù Cristo (Rome 1749)
 (London 1770) – (New York: Garland 1986) – (Score Reprint)
 (From *La passione di nostro signore Gesù Cristo*)
 (London: Robert Bremner, c.1770) – (Publ. Score)
 (Italian Oratorio, 1650-1800; v.18)
 [M2000 .J65 B4 1986]

JOMMELLI, Niccolò

La passione di Gesù Cristo (Rome 1749)
 (Nineteenth Century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2060])
 Aria: “All'idea de' tuoi perigli” (Giuseppe d'Arimatea, Pt.2, No.2)
 Chorus: “Quanto costa il tuo delitto” (Coro, Pt.1, No. 2)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

JOMMELLI, Niccolò

La passione di Gesù Cristo (Rome 1749)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.718])

Scena e duetto: “Dopo un pegno sì grande” – “Vi sento, oh Dio, vi sento”

(Maddalena/Pietro, Pt.1, No. 8)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 53]

JOMMELLI, Niccolò

La passione di Gesù Cristo (Rome 1749)

(London 1770) – London: W. Griffin, 1770) – (Libretto)

(With English rendition as *The Passion of Our Lord Jesus Christ*)

[W.U. – ECCO (online database)]

JOMMELLI, Niccolò

Il re pastore (Ludwigsburg 1764 – rev. Silva, Salvaterra 1770)

(Nineteenth Century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2060])

Aria: “Io rimaner divisa” (Elisa, Act 3, Sc.4)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

JOMMELLI, Niccolò

Semiramide riconosciuta (as *La Semiramide*) – (Turin 1742 [v.1]; Piacenza 1753 [v.2];

Stuttgart 1762 [v.3])

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 16037-39])

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel15]

JOMMELLI, Niccolò

Semiramide riconosciuta (as *La Semiramide*) – (Turin 1742 [v.1]; Piacenza 1753 [v.2];

Stuttgart 1762 [v.3])

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.6])

Incl.: Aria: “Bel piacer saria d'un core” (Mirteo, Act 1, Sc.7)

Aria: “Se intende sì poco” (Scitalce, Act 1, Sc.10)

Aria: “Vorrei spiegar l'affanno” (Scitalce, Act 1, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

JOMMELLI, Niccolò

Semiramide riconosciuta (as *La Semiramide*) – (Turin 1742 [v.1]; Piacenza 1753 [v.2];

Stuttgart 1762 [v.3])

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31691])

Scena ad aria: “Ma che fò” – “Passeggier, che su la sponda”

(Scitalce [v.1] Act 2, Sc.13) (Recit. text adapted from Metastasio)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 32]

JOMMELLI, Niccolò

Semiramide riconosciuta (as *La Semiramide*) – (Turin 1742 [v.1]; Piacenza 1753 [v.2];

Stuttgart 1762 [v.3])

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31654])
 Aria: “Talor se il vento freme” (Ircano, Act 1, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

JOMMELLI, Niccolò

Semiramide riconosciuta (Turin 1742 [v.1]; Piacenza 1753 [v.2]; Stuttgart 1762 [v.3])
 (Stuttgart 1762 as *Semiramide*) – (Stuttgart: Cotta, 1762) – (Libretto)
 (With German rendition as *Semiramis*)
 [W.U. Schatz 4870, reel 101]

(Lisbon 1771 as *Semiramide*) (Lisbon: Stamperia reale, [1771]) – (Libretto)
 [W.U. Schatz 4892, reel 101]

JOMMELLI, Niccolò

Temistocle (Naples 1757 [v.1]; Ludwigsburg 1765 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16033])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel14]

JOMMELLI, Niccolò

Temistocle (Naples 1757 [v.1]; Ludwigsburg 1765 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.311])
 [P.S.M. Mus. Ms. Ser.5, Pt.4, reel 18]

JOMMELLI, Niccolò

Temistocle (Naples 1757 [v.1]; Ludwigsburg 1765 [v.2])
 Aria: “Chi mai d'iniqua stella” (Aspasia, Act 1, Sc.6)
 (Italian manuscript, eighteenth century) – (Ms. Score)
 (Bound with two other Jommelli arias)
 [GM-AR MZ232]

JOMMELLI, Niccolò

Temistocle (Naples 1757 [v.1]; Ludwigsburg 1765 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14157])
 Aria: “Chi mai d'iniqua stella” (Aspasia, Act 1, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 6]

JOMMELLI, Niccolò

Temistocle (Naples 1757 [v.1]; Ludwigsburg 1765 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.f.8])
 Aria: “Chi mai d'iniqua stella” (Aspasia, Act 1, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 48]

JOMMELLI, Niccolò

Il trionfo di Clelia (? 1774 – rev. Silva, Lisbon 1774)
 (Lisbon 1774) – (Lisbon: Stamperia reale, [1774]) – (Libretto)
 [W.U. Schatz 4883, reel 101]

JOMMELLI, Niccolò

Zenobia (no full setting)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31655])

Aria: “Lasciami, o Ciel pietoso” (Zenobia, Act 1, Sc.4)

Used by Jommelli in his *Ezio*

– (Bologna 1741 [v.1]; Naples 1748 [v.2]; Stuttgart 1758 [v.3])

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

JOMMELLI, Niccolò

Zenobia (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.719])

Duet: “Va, ti consola, addio” (Tiridate/Zenobia, Act 2, Sc.3)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 53]

LAMPUGNANI, Giovanni

Alceste [*Demetrio*] (London 1744)

(London 1744) – (London: J. Walsh, [1744] – “Favourite Songs”) – (Publ. Score Arr.)

Incl.: Aria: “Di quell’ingiusto sdegno” (Olinto, Act 1, Sc.1)

Also included, but with text not by Metastasio:

Aria: “A me ritornate speranze”

Aria: “Da questo soglio io scendo”

Aria: “O da pastor nel prato”

Aria: “Per l’acquisto del tuo core”

Aria: “Questo bacio queste lacrime”

[GM-AR MZ 0.730]

LAMPUGNANI, Giovanni

Alceste [*Demetrio*] (London 1744)

(London 1744) – (London: [s.n.], 1744) – (Libretto)

(With English rendition as *Alceste*)

[W.U. – ECCO (online database)]

LAMPUGNANI, Giovanni

Catone in Utica (no full setting)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31655])

Aria: “Chi un dolce amor condanna” (Cesare, Act 1, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

LAMPUGNANI, Giovanni

Didone abbandonata (Padua 1739 – rev. Naples 1753)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14219])

Aria: “Dovrei... ma no...” (Enea, Act 1, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 23]

LAMPUGNANI, Giovanni

Didone abbandonata (Padua 1739 – rev. Naples 1753)

(c.1739) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31604])
 Aria: “Tormento il più crudele” (Enea, Act 2, Sc.9)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

LAMPUGNANI, Giovanni

Ezio (Venice 1737 – rev. Venice 1743)
 (c.1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31604])
 Aria: “Quanto mai felici siete” (Onoria, Act 1, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

LAMPUGNANI, Giovanni

Ezio (Venice 1737 – rev. Venice 1743)
 (Venice 1737) – (Venice: Marino Rossetti, [1737]) – (Libretto)
 [W.U. Schatz 5388, reel 111]

(Venice 1743) – (Steffano Monti, [1743]) – (Libretto)
 [W.U. Schatz 11719, reel 237]

LAMPUGNANI, Giovanni

Semiramide riconosciuta (Rome 1741)
 (c.1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31604])
 Aria: “Io veggio in lontananza” (Mirteo [v.1] Act 2, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

LAMPUGNANI, Giovanni

Semiramide riconosciuta (Rome 1741)
 (Rome 1741) – (Rome: eredi del Ferri, 1741) – (Libretto)
 [W.U. Schatz 5389, reel 111]

LAMPUGNANI, Giovanni

Siroe (London 1755)
 (London 1755) – (London: J. Walsh, [1755] – “Favourite Songs”) – (Publ. Score)
 Incl.: Aria: “Fra dubi affetti miei” (Siroe, Act 2, Sc.13)
 Aria: “Se il caro figlio” (Laodice, Act 3, Sc.2)
 Aria: “Se l’amor tuo mi rendi” (Siroe, Act 3, Sc.13)
 Also included, but with text not by Metastasio:
 Aria: “Allor che il vento freme”
 Aria: “Se al ciglio lusinghiero”
 Aria: “Sorger più bella in seno”
 [GM-AR MZ20]

LAMPUGNANI, Giovanni

Siroe (as *Siroe, re di Persia* – London 1755)
 (London 1755) (London: G. Woodfall, 1755) – (Libretto)
 (With English rendition as *Siroe, King of Persia*)
 [W.U. – ECCO (online database)]

LANG, Johann Georg

Zenobia (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31649])
 Aria: “Voi leggete in ogni core” (Zenobia, Act 2, Sc.8)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

LATILLA, Gaetano
Catone in Utica (Rome 1747)
 (Rome 1747) – (Rome: Genoroso Salomone, 1747) – (Libretto)
 [W.U. Schatz 5456, reel 113]

LATILLA, Gaetano
Demofonte (Venice 1738)
 (Venice 1738) – (Venice: marino Rossetti, [1738]) – (Libretto)
 [W.U. Schatz 5458, reel 113]

LATILLA, Gaetano
L'olimpiade (Venice 1752)
 (Venice 1752) – ([Venice]: [s.n.], [1752]) – (Libretto)
 [W.U. Schatz 5449, reel 112]

LATILLA, Gaetano
Siroe (Rome 1740)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.1 (26-29)])
 Incl.: Aria: “Gelido in ogni vena” (Cosroe, Act 3, Sc.5)
 Aria: “Non vi piacque, ingiusti dèi” (Emira, Act 2, Sc.15)
 Aria: “Se il mio paterno amore” (Cosroe, Act 1, Sc.1)
 Aria: “Tu di pietà mi spogli” (Cosroe, Act 2, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

LATILLA, Gaetano
Siroe (Rome 1740)
 (Padua 1753) – (Padua: Conzatti, 1753) – (Libretto)
 [W.U. Schatz 5451, reel 113]

LEO, Leonardo
Catone in Utica (Venice 1729)
 (Venice 1729) – (New York: Garland, 1983) – (Score Facsimile)
 (From London: Royal Academy of Music [MS 75])
 (Italian Opera, 1640-1770; v.70)
 [M1500 .L454 C3 1983]

LEO, Leonardo
Catone in Utica (Venice 1729)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 510])
 Incl.: Aria: “Che legge spietata” (Arbace, Act 1, Sc.3)
 Aria: “Chi un dolce amor condanna” (Cesare, Act 1, Sc.10)
 Aria: “È follia se nascondete” (Marzia, Act 1, Sc.15)
 Aria: “Nell'ardire che il seno ti accende” (Cesare, Act 1, Sc.6)
 Aria: “O nel sen di qualche stella” (Emilia, Act 1, Sc.8)

Aria: “Se in campo armato” (Cesare, Act 2, Sc.11)

Aria: “Se sciogliere non vuoi” (Emilia, Act 2, Sc.14)

Aria: “Un certo non so che” (Emilia, Act 1, Sc.14)

Also included, but with text not by Metastasio:

Aria: “Al vento che la scuote”

Aria: “Il tuo affanno ed il tuo sdegno”

Aria: “Ombra cara, ombra adorata”

Aria: “Sarebbe un bel diletto”

(*Arie diverse*, Nos.25, 27-34, 36-38)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 39]

LEO, Leonardo

Catone in Utica (Venice 1729)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.1])

Aria: “Confusa, smarrita” (Marzia, Act 3, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 53]

LEO, Leonardo

Catone in Utica (Venice 1729)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31603])

Aria: “So che pietà non hai” (Arbace, Act 2, Sc.3)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

LEO, Leonardo

Catone in Utica (Venice 1729)

(Venice 1729) – (Venice: Carlo Buonarigo, [1729]) – (Libretto)

[W.U. Schatz 5557, reel 115]

(Venice 1729) – (Venice: Carlo Buonarigo, [1729])

(From Washington: Library of Congress [ML48 .S5557])

(Facsimile in *Italian Opera Librettos 1640-1750*)

(New York: Garland, 1983)

[ML48 .I86 1978 v.12 (5)]

LEO, Leonardo

Ciro riconosciuto (Turin 1739)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. mus. 14112])

Aria: “Parto; non ti sdegnar (Ciro, Act 2, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 7]

LEO, Leonardo

La clemenza di Tito (Venice 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31625])

Aria: “Ah! perdona al primo affetto” (Annio, Act 1, Sc.6)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

LEO, Leonardo

La clemenza di Tito (Venice 1735)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31605])
 Aria: “Amo te solo” (Servilia, Act 1, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

LEO, Leonardo

La clemenza di Tito (Venice 1735)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31623])
 (*Scelta d'arie di diversi* – vol.5 in a collection)
 Aria: “Deh! se piacer mi vuoi” (Vitellia, Act 1, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 49]

LEO, Leonardo

La clemenza di Tito (Venice 1735)
 (Venice 1735) – (Venice: Marino Rossetti, 1735) – (Libretto)
 [W.U. Schatz 5553, reel 115]

LEO, Leonardo

Demetrio (Naples 1732 [v.1]; Castello di Torre Maggiore 1735 [v.2]; Naples 1741 [v.3])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.1])
 Aria: “Dal suo gentil sembiante” (Alceste, Act 1, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 53]

LEO, Leonardo (with Francesco Mancini [act 2] and Domenico Sarri [act 1])

Demofonte (act 3 – Naples 1735)
 (After 1741) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16043 and 16044])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 27]

LEO, Leonardo (with Francesco Mancini [act 2] and Domenico Sarri [act 1])

Demofonte (act 3 – Naples 1735)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.1 (8)])
 Aria: “Misero pargoletto, il tuo destin non sai” (Timante, Act 3, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

LEO, Leonardo

L'impresario delle Canarie (as *L'impresario dell'isole Canarie* Venice 1741)
 (Vienna 1747) – ([Vienna]: [s.n.], [1747]) – (Libretto)
 [W.U. Schatz 5558, reel 115]

 (Potsdam 1748) – (Potsdam: C.F.Voss, 1748) – (Libretto)
 (With German rendition as *Der Impresarius oder Opernverwalter von den canarischen Inseln*)
 [W.U. Schatz 5559, reel 115]

LEO, Leonardo

La morte d'Abel (Naples 1732)

(Naples 1732) – (New York: Garland, 1986) – (Score Facsimile)
 (From Naples: Biblioteca Oratoriana dei Padri Filippini [MS 420.4])
 (Italian Oratorio, 1650-1800; v.16)
 [M2000 .L46 M6 1986]

LEO, Leonardo

La morte d'Abel (Naples 1732)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14112])
 Aria: “Con miglior duce” (Adamo, Pt.1, No.6)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 7]

LEO, Leonardo

La morte d'Abel (Naples 1732)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.1])
 Scena ed aria: “Mentisci, empio, mentisci” – “Non sa che sia pietà”
 (Eva, Pt.2, No.6)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 53]

LEO, Leonardo

L'olimpiade (Naples 1737)
 (Naples 1737) – (New York: Garland, 1978) – (Score Facsimile)
 (From Milan: Conservatorio di musica Giuseppe Verdi [MS. Nosedà F 94])
 (Italian Opera, 1640-1770; v.36)
 [M1500 .L454 O6 1978]

LEO, Leonardo

L'olimpiade (Naples 1737)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31619])
 (*Arie diverse dell'Olimpiade* [1737])
 Incl.: Aria: “Caro, son tua così” (Aristea, Act 3, Sc.2)
 Aria: “Che non mi disse un dì!” (Argene, Act 2, Sc.4)
 Aria: “Del destin non vi lagnate” (Clistene, Act 1, Sc.5)
 Aria: “Gemo in un punto e fremò” (Licida, Act 2, Sc.15)
 Aria: “Grandi, è ver, son le tue pene” (Aristea, Act 2, Sc.3)
 Aria: “Lo seguitai felice” (Megacle, Act 3, Sc.3)
 Aria: “Mentre dormi Amor fomenti” (Licida, Act 1, Sc.8)
 Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)
 Aria: “Non so donde viene” (Clistene, Act 3, Sc.6)
 Aria: “Quel destrier, che all'albergo è vicino” (Licida, Act 1, Sc.3)
 Aria: “Siam navi all'onde argenti” (Aminta, Act 2, Sc.5)
 Aria: “Son qual per mare ignoto” (Aminta, Act 3, Sc.5)
 Aria: “Tu di saper procura” (Aristea, Act 1, Sc.6)
 Also included, but with text not by Metastasio:
 Aria: “Apportator son io”
 Aria: “Deh, s'hai pietade in seno”
 Aria: “Di modestia quel rossore”
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 48]

LEO, Leonardo

L'olimpiade (Naples 1737)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14221])
 Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 10]

LEO, Leonardo

L'olimpiade (Naples 1737)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31625])
 Aria: “Non so donde viene” (Clistene, Act 3, Sc.6)
 Aria: “Tu me da me dividi” (Aristea, Act 2, Sc.11)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

LEO, Leonardo

L'olimpiade (Naples 1737)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.1])
 Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 53]

LEO, Leonardo

L'olimpiade (Naples 1737)
 Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)
 (With settings by Domenico Cimarosa (Vicenza 1784) and Baldassare Galuppi (Milan 1747)
 ([S.l.]: [s.n.], [late eighteenth century]) – (Score)
 [GM-AR MZ1047]

LEO, Leonardo

L'olimpiade (Naples 1737)
 (Eighteenth Century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2066])
 Aria: “Siam navi all'onde argenti” (Aminta, Act 2, Sc.5)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

LEO, Leonardo

L'olimpiade (Naples 1737)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31623])
 (*Scelta d'arie di diversi* – vol.5 in a collection)
 Incl. Aria: “Tu di saper procura” (Aristea, Act 1, Sc.6)
 Aria: “Tu me da me dividi” (Aristea, Act 2, Sc.11)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 49]

LEO, Leonardo

L'olimpiade (Naples 1737)
 (Naples 1737) – (Naples: Francesco Ricciardo, 1737) – (Libretto)
 (From Bologna: Civico museo bibliografico musicale [2707])

(Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1978)
 [ML48 .I86 1978 v.7 (4)]

LEO, Leonardo

Sant'Elena al Calvario (Naples 1732)
 (After 1732) – (Microfilm of Ms. Score)
 (From London: Royal Academy of Music [RAM MS 65])
 [P.S.M. Mus. Ms. Ser.7, Pt.1, Sec.A, reel 11]

(Nineteenth century copy) – (Microfilm of Ms. Score)
 (From London: British Library [Egerton 2452])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 1]

LEO, Leonardo

Sant'Elena al Calvario (Naples 1732)
 (Nineteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.765])
 Soli con coro: “Di quanta pena è frutto” (Eudossa/Eustasio/Chorus, Pt.1, No. 2)
 [P.S.M. Mus. Ms. Ser.5, Pt.7, reel 13]

LEO, Leonardo

Sant'Elena al Calvario (Naples 1732)
 (Venice 1734 – (Venice: [s.n.], 1734) – (Libretto)
 (From ?)
 [ML48 .M47 L46 1744]

LEO, Leonardo

Siface (Bologna 1737)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.g.11] and [R.M.22.g.17])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reels 66 and 67]

LEO, Leonardo

Siface (Bologna 1737)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 48347])
 Aria: “Almen la Parca irata” (Orcano, Act 1, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

LEO, Leonardo

Temistocle (no full setting)
 (After 1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31602])
 Aria: “Sceglie fra mille un core” (Rossane, Act 1, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

LIMA, Jerónimo Francisco de

Gli orti Esperidi (Lisbon 1779)
 (Lisbon 1779) – ([Lisbon]: Stamperia reale, [1779]) – (Libretto)
 [W.U. Schatz 5620, reel 116]

LINDPAINNER, Peter

Demofonte (rev. Ignaz Franz Castelli as *Demophon* – Munich 1811;
rev. Franz Karl Hiemer as *Timantes* – Stuttgart 1820)
(Stuttgart 1820) – (Reproduction from holograph) – (Score)
(From Brussels: Conservatoire royal de musique [MSM L 2422 (1-3)])
[M1500 .M57 L547 1819a – Micro.]

LOGROSCINO, Nicola Bonifacio

Olimpiade (Rome 1753)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.e.8])
Incl.: Aria: “Mentre dormi Amor fomenti” (Licida, Act 1, Sc.8)
Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 57]

LUCAS, Charles

Artaserse (trans. Thomas Oliphant as *The Regicide* – comp. London 1839)
(London 1839) – (Microfilm of Ms. Score)
(From London: Royal Academy of Music [RAM MS 1092])
[P.S.M. Mus. Ms. Ser.7, Pt.3, reel 54]

MAGGIORE, Francesco

Siface (Rovigo 1744)
(Bologna 1744) – (Bologna: Costantino Pisarri, [1744]) – (Libretto)
[W.U. Schatz 5834, reel 120]

MAJO, Giovanni Francesco de

Adriano in Siria (Rome 1769)
(Rome 1769) – (New York: Garland, 1978) – (Score Facsimile)
(From Brussels: Conservatoire royal de musique [MS. 2198])
(Italian Opera, 1640-1770; v.49)
[M1500 .M237 A3 1978]

MAJO, Giovanni Francesco de

Adriano in Siria (Rome 1769)
(Rome 1769) – (Rome: Lorenzo Corradi, 1769) – (Libretto)
(From Bologna: Civico museo bibliografico musicale [2787])
(Facsimile in *Italian Opera Librettos 1640-1750*)
(New York: Garland, 1978)
[ML48 I86 1978 v.1 (2)]

MAJO, Giovanni Francesco de

Alessandro nell'Indie (rev. Verazi, Mannheim 1766)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS.715])
Scena e duetto: “Lode agli dèi!” – “Se mai turbo il tuo riposo”
(Cleofide/Poro, Act 1, Sc.15)
[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 52]

MAJO, Giovanni Francesco de

Antigono (Venice 1767)

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.19])
 Aria: “Basta così; ti cedo” (Berenice, Act 2, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

MAJO, Giovanni Francesco de
Antigono (Venice 1767)
 (Venice 1767) – (Venice: Modesto Fenzo, 1768) – (Libretto)
 [W.U. Schatz 5854, reel 121]

MAJO, Giovanni Francesco de
Artaserse (Venice 1762)
 (Venice 1762) – (Venice: Paolo Colombani, 1762) – (Libretto)
 [W.U. Schatz 5861, reel 121]

MAJO, Giovanni Francesco de
Astrea placata (Naples 1760)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.346])
 [P.S.M. Mus. Ms. Ser.5, Pt.4, reel 19]

MAJO, Giovanni Francesco de
Catone in Utica (Turin 1762)
 (Turin 1762) – (Turin: Gaspare Bayno [1763]) – (Libretto)
 [W.U. Schatz 5860, reel 121]

MAJO, Giovanni Francesco de
La clemenza di Tito (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2067])
 Aria: “Non ti lagnar s'io parto” (Servilia, Act 1, Sc.10)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

MAJO, Giovanni Francesco de
La clemenza di Tito (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2079])
 Aria: “Non ti lagnar s'io parto” (Servilia, Act 1, Sc.10 – as duet)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

MAJO, Giovanni Francesco de
Demetrio (no full setting)
 (after 1763) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31651])
 Aria: “Non v'è più barbaro (Alceste, Act 2, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

MAJO, Giovanni Francesco de
Demofonte (Rome 1763)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31652])

Incl: Aria: "Misero pargoletto, il tuo destin non sai" (Timante, Act 3, Sc.5)
 Aria: "Per lei fra l'armi dorme il guerriero" (Demofonte, Act 1, Sc.3)
 Aria: "Se tutti i mali miei" (Dir., Dircea, Act 2, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

MAJO, Giovanni Francesco de
Didone abbandonata (Venice 1770)
 (Venice 1770) – (Venice: Modesto Fenzo, 1770) – (Libretto)
 [W.U. Schatz 5855, reel 121]

MAJO, Giovanni Francesco de
Nitteti (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31652])
 Aria: "Sono in mar, non veggo sponde" (Sammete, Act 1, Sc.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

MAJO, Giuseppe de
Semiramide riconosciuta (Naples 1751)
 (Naples 1751) – (Naples: eredi di Mosca, 1751) – (Libretto)
 [W.U. Schatz 5864, reel 121]

MANCINI, Francesco (with Leonardo Leo [act 3] and Domenico Sarri [act 1])
Demofonte (act 2 – Naples 1735)
 (After 1741) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16043 and 16044])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 27]

MANCINI, Francesco (with Leonardo Leo [act 3] and Domenico Sarri [act 1])
Demofonte (act 2 – Naples 1735)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31625])
 Duet: "La destra ti chiedo" (Dircea/Timante, Act 2, Sc.11)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

MANFREDINI, Vincenzo
Artaserse (Venice 1772)
 (Venice 1772) – (Venice: Modesto Fenzo, [1772]) – (Libretto)
 [W.U. Schatz 5892, reel 122]

MANNA, Gennaro
Artaserse (rev. of Vinci – Naples 1743)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31624])
Scelta d'arie di diversi – vol.6 in a collection)
 Aria: "Bramar di perdere" (Semira, Act 1, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

MANNA, Gennaro
Artaserse (rev. of Vinci – Naples 1743)
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.2 (15)])
 Aria: “Non conosco in tal momento” (Artaserse, Act 2, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

MANNA, Gennaro

La clemenza di Tito (Turin 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14207])
 Aria: “Ch'io parto reo, lo vedi” (Annio, Act 2, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 20]

MANNA, Gennaro

Demofonte (Turin 1754)
 (Turin 1754) – (Turin: Zappata ed Avondo, [1754]) – (Libretto)
 [W.U. Schatz 5903, reel 122]

MANNA, Gennaro

Didone abbandonata (Venice 1751)
 (Venice 1751) – (Venice: In merceria all'insegna della scienza, [1751]) – (Libretto)
 [W.U. Schatz 5901, reel 122]

MANNA, Gennaro

La Galatea (no full setting)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31624])
 (*Scelta d'arie di diversi* – vol.6 in a collection)
 Aria: “Benché ti sia crudel” (Glauce, Pt.2, No.4)
 (Possibly in Manna's revision of Vinci's *Artaserse* – Naples 1743)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

MANNA, Gennaro

Semiramide riconosciuta (no full setting)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31624])
 (*Scelta d'arie di diversi* – vol.6 in a collection)
 Aria: “Se del fiume altera l'onda” (Semiramide, Act 2, Sc.7)
 (Possibly in Manna's revision of Vinci's *Artaserse* – Naples 1743)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

MANNA, Gennaro

Siroe (Venice 1743)
 (Venice 1743) – ([Venice]: [s.n.], [1743]) – (Libretto)
 [W.U. Schatz 5902, reel 122]

MARCHI Giovanni Maria

La clemenza di Tito (Milan 1737)
 (Milan 1737) – (Milan: Giuseppe Richino Malatesta, 1738) – (Libretto)
 [W.U. Schatz 5937, reel 120]

MARESCALCHI, Luigi

Alessandro nell'Indie (Venice 1778)

(Venice 1778) – (Venice: Modesto Fenzo, 1778) – (Libretto)
[W.U. Schatz 5946, reel 123]

MARINELLI, Gaetano

Issipile (Venice 1796)
(Venice 1796) – (Venice: Stamperia Valvasense, [1796]) – (Libretto)
[W.U. Schatz 5956, reel 102]

MARINO, Settimano

Didone abbandonata (as *Didone* – Lisbon 1799)
(Lisbon 1799) – (Lisbon: Simone Taddeo Ferreira, 1799) – (Libretto)
(With Portuguese rendition)
[W.U. Schatz 5968, reel 123]

MARTINI, Giovanni Battista

L'impresario delle Canarie (Bologna 1744)
(? Bologna 1744) – (Bologna; Forni. c.1984) – (Score Facsimile)
(From Bologna: Civico museo bibliografico musicale [HH.37])
[M1500 .M375 I4 1984]

MARTINI, Giovanni Battista

L'impresario delle Canarie – aria (Dorina, Pt. 1)
“Amor prepara le mie catene” (arr. Giorgio Rizzi)
(Berlin: Ferraresi, c.1983)– (Publ. Score)
[M1518 .M37 I5 1983]

MARTÍN Y SOLER, Vicente

Ipermestra (Naples 1780)
(Naples 1780) – (Naples: Vincenzo Flauto, 1780) – (Libretto)
(From Rome: Conservatorio di musica S. Cecilia [G.N. XVIII. 200])
[M1500 .M57 P287 1800a – Micro.]

MARTÍN Y SOLER, Vicente

Partenope (Naples 1782)
(Naples 1782) – (Naples: Stamperia Raimondiana, 1782) – (Libretto)
[W.U. Schatz 6013, reel 124]

MAZZANTI, Ferdinando

Demetrio (no full setting)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.d.3])
Aria: “Non v'è più barbaro” (Alceste, Act 2, Sc.2)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

MAZZONI, Antonio Maria

Adriano in Siria (Venice 1760)
(Venice 1760) – (Venice: Modesto Fenzo, 1760) – (Libretto)
[W.U. Schatz 6225, reel 129]

MAZZONI, Antonio Maria

Artaserse (no full setting)

(Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31655])
 Aria: “L'onda dal mar divisa” (Arbace, Act 3, Sc.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

MAZZONI, Antonio Maria
La clemenza di Tito (Lisbon 1755)
 (Lisbon 1755) – (Lisbon: Stamperia Sylviana, 1755) – (Libretto)
 [W.U. Schatz 6229, reel 129]

MAZZONI, Antonio Maria
Issipile (Macerata 1748)
 (Macerata 1748) – (Macerata: eredi del Pannelli, 1748) – (Libretto)
 [W.U. Schatz 6226, reel 129]

MAZZONI, Antonio Maria
Nitteti (Naples 1764)
 (Naples 1764) – (Naples: Francesco Morelli, 1764) – (Libretto)
 [W.U. Schatz 6227, reel 129]

MELI, Carlo
La morted'Abel (Florence 1748)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.24.a.8])
 Incl.: Chorus: “O di superbia figlia” (Chorus, Pt.1, No. 7)
 Chorus: “Parla l'estinto Abelle”(Chorus, Pt.2, No.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 60]

MELIA, Gabriello
 Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 48348])
 Cavatina: “Ecco quel fiero istante” (Octet 1)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

MENGOZZI, Bernardo
L'isola disabitata (Florence 1783 – rev. Paris 1789)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31817])
 Aria: “Se non piange un'infelice” (Costanza, Sc.2)
 (Variation on Metastasio's 1st stanza)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 66]

MERCADANTE, Saverio
Didone abbandonata (Turin 1823)
 (Turin 1823) – (Reproduction from holograph) – (Score)
 (From Paris: Bibliothèque nationale [D. 7912, R66 332])
 [M1500 .M57 M474 1823a – Micro.]

MERCADANTE, Saverio
Didone abbandonata (Turin 1823)

(Lucca 1823) – ([Lucca]: Benedini e Rocchi, 1823) – (Libretto)
 (From Brussels: Conservatoire royal de musique [uu. 19.910])
 [ML48 .M47 M483 1823a – Micro.]

(Florence 1825) – (Florence: Stamperia Fantosini, 1825) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [MUS. M XXXVII 180])
 [ML48 .M47 M483 1825a – Photocopy]

(Naples 1825) – (Naples: Flautina, 1825) – (Libretto)
 (From Brussels: Conservatoire royal de musique [uu. 19.94])
 [ML48 .M47 M483 1825aa – Photocopy]

(Milan 1826) – (Milan: Antonio Fontana, 1827) – (Libretto)
 (From Milan: Conservatorio di musica Giuseppe Verdi [Libretti C.90])
 [M1500 .M57 S227 1788aa – Micro.]

(Florence 1830) – (Florence: Nicola Fabbrini, 1830) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [MUS. M XXXVII 179])
 [ML48 .M47 M483 1830a – Photocopy]

MERCADANTE, Saverio

Ezio (Turin 1827)
 (Lugo 1827) – (Lugo: Vincenzo Melandri, 1827) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [Mus. M XXXVII 154])
 [ML48 .M47 M484 1827a – Photocopy]

MERCADANTE, Saverio

Ipermestra (Naples 1825)
 (Naples 1825) – (Naples: Flautina, 1825) – (Libretto)
 (From Brussels: Conservatoire royal de musique [uu. 20.755])
 [ML48 .M47 M485 1825a – Photocopy]

METASTASIO, Pietro

[Works. Complete]
Opere drammatiche del signor abate Pietro Metastasio . . . Ed. Giuseppe Bettinelli
 (12th ed. 7 vols.) – (Venice: Bettinelli, 1764) – (Vol. 4 only) – (Publ. Texts)
 Incl.: *Antigono, Demofonte, Siroe, Temistocle, Zenobia*
 [ARCC: PQ4717 .A15 1764 v.4]

METASTASIO, Pietro

Artaserse (Rome 1730)
Opere drammatiche del signor abate Pietro Metastasio . . . Ed. Giuseppe Bettinelli
 (13th ed. 8 vols.) – (Venice: Bettinelli, 1772) – (Publ. Text)
 (Single drama and Intro. to vol.1 only)
 From Cremona: Biblioteca statale []
 [ML48 .M47 A4982 1772a – Photocopy]

METASTASIO, Pietro

[Works. Complete]
Poesie del Signor Abate Pietro Metastasio . . . Ed. Giuseppe Baretta.
 (Paris: Durand, 1773) – (Vols. 1 and 5 only) – (Publ. Texts)

Incl.: (vol.1): *Adriano in Siria, Artaserse, La danza, Demetrio, Ezio, Issipile, Olimpiade, Il sogno di Scipione*; (vol.5): *Amor prigioniero, Angelica, L'asilo d'amore, Astrea placata, Il ciclope, Le cinese, La contessa de'numi, Egeria, Endimione, Epitalamio 1, Epitalamio 2, Epitalamio 3, Galatea, Le grazie vendicate, Gli orti esperidi, La pace fra la virtù e la bellezza, Il paladio conservato, Il parnasso accusato e difeso, Il parnasso confuso, La pubblica felicità, Il sogno, La strada della gloria, Il tempio dell'Eternità, Il vero omaggio, I voti pubblici*
 [ARCC: PQ4717 .A17 1773 (1 and 5)]

METASTASIO, Pietro

[Works. Complete]

Opere del signor abate Pietro Metastasio. Ed. Giuseppe Pezzana
 (Paris: Herissant, 1780-1782) – (Publ. Texts)

Incl.: all works except the *epistolario*

[GM-AR ML49 .M44 (1-12)]

METASTASIO, Pietro

[Works Complete]

Opere di Pietro Metastasio. 12 vols.

(Livorno and London: Giovanni Tommaso Masi, 1782-1783) – (Publ. Texts)

Incl.: all works except the *epistolario*

[W.U. – ECCO (online database)]

METASTASIO, Pietro

[Works. Selections]

Opere scelte dell'abate Pietro Metastasio poeta cesareo. Comp. Antonio Montucci.

(London: T. Boosey *et al.*, 1796) – (Publ. Texts)

Incl.: (vol.1) *Alessandro nell'Indie, Artaserse, Catone in Utica, Ciro riconosciuto, Demetrio, La strada della gloria*; (vol.2) *Adriano in Siria, Attilio Regolo, La clemenza di Tito, Demofonte, Olimpiade, Zenobia*; Cantatas: *Amor timido, Il consiglio, La gelosia, L'inciampo, L'inverno, Il nido degli amori, Il nome, La pesca, Il primo amore, La primavera, Il ritorno, La scusa, Il sogno, La tempesta*; Canzonettas: “Inno a Venere” (from *Epitalamio II*), *La primavera, L'estate, La libertà a Nice, Palinodia a Nice, La partenza*; Sonnets: “Sogni, e favole” (*sull'Olimpiade*), “Questa che scende” (*ad una sposa*), “Che spero, instabil Dea” (*alla Fortuna*),

[W.U. – ECCO (online database)]

METASTASIO, Pietro

[Works. Selections]

Poesie diverse del signor abate Pietro Metastasio poeta e bibliotecario cesareo. In Miscelanea poetica ossia Scelta di poesie diverse con varia lezione ad uso degli studiosi dell'italiana favella. Second title: *Miscelanea poetica. Contenente L'Aminta, di Torquato Tasso. L'Euridice, di Ottavio Rinuccini. Poesie diverse dell'abate Pietro Metastasio. Sonetti e madrigali, del Cavalier Guarini. Con varia lezione*.

Comp. M. A. Formiggini.

(Leeds: Gill, 1796, 133-265) – (Publ. Texts)

Incl.: *Il convito degli dei, La danza, La morte di Catone, L'origine delle leggi, Il ratto d'Europa, La strada della gloria*; Cantatas: *Amor timido, Il consiglio, La gelosia, L'inciampo, Il nido degli amori, Il nome, La pesca, Il primo amore, Il ritorno, La scusa, Il sogno, La tempesta, Il trionfo della gloria*; Canzonettas: *L'estate, La libertà a Nice, Palinodia a Nice, La partenza, La primavera*; Sonnets: “Da solto bosco al chiaro,” “Dal primo dì, che del Fattore,” “Del mio Gioveterren,” “Di queste tazze al barbaro,” “Fola non è la viva face,” “Leggiadra rosa, le cui pure,” “Lungi i coturni,” “Nudo al volgo profan,” “Onda che

senza legge,” “Queste, che in dono,” “Questo fiume real che le bell’onde,” “Sogni e favole io fingo,”

[W.U. – ECCO (online database)]

METASTASIO, Pietro

[Works. Selections]

Opera Scelte. Comp. Leonardo Nardini

(London: Dulau, 1806) – (Publ. Texts – 2 vols.)

Incl.: (vol.1) Canzonettas: *La libertà a Nice, Palinodia a Nice, La partenza*; Dramas: *Adriano in Siria, Artaserse, La clemenza di Tito, Demetrio, Demofonte, L’olimpiade*; (vol.2) Cantatas: *Amor timido, Il consiglio, La gelosia, L’inciampo, L’inverno, Il nido degli amori, Il nome, Pel giorno natalizio di Maria Teresa, La pesca, La primavera, Il primo amore, Il ritorno, La scusa, Il sogno, La tempesta*; Canzonettas: *L’estate, La primavera*; Dramas: *Attilio Regolo, Ciro riconosciuto, Temistocle, Zenobia*; Epitalami: *Inno a Venere* (from Epitalamio 2); Miscellaneous: *La Scommessa, Versetti*; Occasional Pieces: *Le cinesi, L’isola disabitata*; Oratorios: *Gioas, rè di Giuda, Giuseppe riconosciuto, Isacco, figura del redentore*.

[Weldon: PQ4717 .A15 1806 v.1 (only)]

[W.U. – ECCO (online database – complete)]

METASTASIO, Pietro

[Works. Selections]

Dramas – Selections

Opere scelte... Comp. Leonardo Nardini; rev. Guido Sorelli

(London: Dulau, 1833) – (Publ. Texts – 2 vols.)

Incl.: (vol.1) *Artaserse, Ciro riconosciuto, La clemenza di Tito, Issipile, L’olimpiade, Temistocle, Zenobia*; (vol.2) Cantatas: *Amor timido, Il consiglio, La gelosia, L’inciampo, L’inverno, Il nido degli amori, Il nome, Pel giorno natalizio di Maria Teresa, La pesca, La primavera, Il primo amore, Il ritorno, La scusa, Il sogno, La tempesta*; Canzonettas: *L’estate, La libertà a Nice, Palinodia a Nice, La partenza, La primavera*; Dramas: *Achille in Sciro, Attilio Regolo, Demofonte, Siroe*; Epitalami: *Inno a Venere* (from Epitalamio II); Miscellaneous: *Pregghiera, La Scommessa, La strada della gloria, Versetti*; Occasional Pieces: *Il ciclope, Le cinesi, La Galatea, L’isola disabitata*; Oratorios: *Gioas, rè di Giuda, Giuseppe riconosciuto, Isacco, figura del redentore*.

[Weldon: PQ4717 .A1 1833 (1-2)]

METASTASIO, Pietro

[Works. Selections]

Dramas – Selections

Drammi scelti. Ed. Paolo Emiliani Giudici

(Milan: Istituto editoriale italiano, 1912) – (Publ. Texts)

Incl.: *Artaserse, Attilio Regolo, Catone in Utica, La clemenza di Tito, Didone abbandonata, L’olimpiade, Temistocle*

[Weldon: PQ4717 .A15 19-?]

METASTASIO, Pietro

[Works. Complete]

Tutte le opere di Pietro Metastasio. Ed. Bruno Brunelli

(Verona: A. Mondadori, 1947-1954) – (Publ. Texts – 5 vols.)

The standard edition for the complete works of Metastasio

[Music: PQ4717 .A1 1943 (v.1-5)]

METASTASIO, Pietro

[Works. Selections]

Dramas – Selections

Teatro scelto [di Pietro Metastasio]

(Novara: EDIPEM [Edizioni pirola e modulistica], 1974) – (Publ. Texts)

Incl.: *Attilio Regolo, Demetrio, Didone abbandonata, L'olimpiade*

[ARCC: PQ4717 .A15 1974]

METASTASIO, Pietro

[Works. Selections]

Opere: Pietro Metastasio. Ed. Franco Mollia

(Milan: Garzanti, 1979) – (Publ. Texts)

Incl.: Arias: “Ah ritorna, età dell'oro,” “Alla selva al prato, al fonte,” “Alla stagion novella,” “Chi a ritrovare aspira,” “Così stupisce e cade,” “Dovunque il guardo giro,” “È follia se nascondete,” “Fra tutte le pene,” “L'onda, che mormora,” “Piangendo ancor,” “Rondinella, a cui rapita,” “Scegliere fra mille un core,” “Se a ciascun l'interno affanno,” “Sogna il guerrier le schiere,” “Vuoi per sempre abbandonarmi”; Canzonettas: *La libertà a Nice, La partenza*; Dramas: *Attilio Regolo, Demetrio, Didone abbandonata, L'olimpiade*; *Estratto dell'arte poetica d'Aristotile* (extracts from chapters 5 and 6); Letters: (extracts from the following, numbered according to Bruno Brunelli, ed. *Tutte le opere di Pietro Metastasio*, Verona: A. Mondadori, 1947-1954): 0005, 0029, 0037, 0074, 0088, 0097, 0169, 0246, 0313, 0315, 0319, 0328, 0329, 0340, 0342, 0370, 0492, 0726, 1041, 1433, 1460, 1494, 1562, 1574, 1718, 1851, 1996, 2044, 2177, 2490, 2512

[Weldon: PQ4717 .A1 1979]

METASTASIO, Pietro

[Works. Selections]

Pietro Metastasio. Comp. Daniele Del Giudice

(Rome: Istituto poligrafico e Zecca dello Stato, 1999) – (Publ. Texts)

Incl.: Cantatas: (complete); Canzonettas: (complete); *Complimenti* (complete); Dramas: *Attilio Regolo, Catone in Utica, La clemenza di Tito, Demofonte, Didone abbandonata, L'olimpiade, Il trionfo di Clelia*; Elegy: *La strada della gloria*; Epitalamios (complete); Idyls: *Il convito degli dei, Il ratto d'Europa*; Letters: (143 complete); Occasional Pieces: *Le cinese, Endimione, L'isola disabitata, Il Parnasso accusato e difeso, Il sogno di Scipione*; Ode: *La deliziosa imperial residenza di Schönbrunn*; Oratorio: *La betulia liberata*; Prose Works: *Annotazioni di sogetti, Estratto dell'arte poetica d'Aristotile, Metodo per lo studio dell'italiano, Osservazioni sul teatro Greco*; Sacred Pieces: *Inno a San Giulio, Parafrasi del salmo “Miserere,” Pel Santo Natale*; Sonnets: (complete); Stanzas and other rime: *Favoletta, La morte di Catone, L'origine delle leggi, La pubblica felicità, I voti pubblici per Maria Teresa, Vecchiaia*

[Music: PQ4717 . A15 1999]

METASTASIO, Pietro

[Works. Selections]

Dramas – Complete

Drammi per musica: Pietro Metastasio. Ed. Anna Laura Bellina

(Venice: Marsilio, 2002-2004) – (Publ. Texts – 3 vols.)

[Music: PQ4717 .A15 2002 (1-3) + CD ROM]

MEYERBEER, Giacomo

Semiramide riconosciuta (Turin 1819)
 (Bologna 1820) – (Bologna: Sassi, 1820) – (Libretto)
 (From Milan: Archivio Storico Ricordi [3200])
 [ML48 .M47 M497 1820a – Photocopy]

MICHELI, Girolamo

Zenobia (Venice 1746)
 (Venice 1746) – (Venice: Modesto Fenzo, 1746) – (Libretto)
 [W.U. Schatz 6481, reel 134]

MICHL, Joseph

Il trionfo di Clelia (Munich 1776)
 (Munich 1776) – (Munich: Francesco Giuseppe Thuille, [1776]) – (Libretto)
 (With German rendition as *Der Sieg der Clelia*)
 [W.U. Schatz 6489, reel 134]

MILLICO, Giuseppe

Angelica (with Domenico Cimarosa as *Angelica e Medoro* – Vienna 1783)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.9])
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 83]

MILLICO, Giuseppe

Antigono (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.8.(1) and R.M.22.h.8.(2)])
 Aria: “Io non so se amor tu sei” (Berenice, Act 1, Sc.5 – as duet)
 (*Raccolta di diversi duettini notturni*, No.6)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 83]

MILLICO, Giuseppe

Cantata 8 [*La gelosia*] – Begins: “Perdono, amata Nice”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.8.(1) and R.M.22.a.5.(5)])
 Aria: “Bei labbri che Amore” (No.1 – as duet)
 (*Raccolta di diversi duettini notturni*, No.15)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

MILLICO, Giuseppe

Cantata 11 [*La primavera*] – Begins: “Oh Dio, Fileno, oh Dio!”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.8. (1) and R.M.22.a.5 (5)])
 Aria: “Aure amiche, ah non spirate” (No.1 – as canzona)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

MILLICO, Giuseppe

Canzonetta [*La libertà (a Nice)*] – Begins: “Grazie agl'inganni tuoi”
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.h.8.(1) and R.M.22.a.5.(5)])
 Aria: "Io lascio un'incostante" (Octet 13 – as duet)
(Raccolta di diversi duettini notturni, No.12)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

MILLICO, Giuseppe

Canzonetta [*L'estate*]
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.8.(1) and R.M.22.h.8.(2)])
 Aria: "Or che niega i doni suoi" (Octet 1 – as duet)
(Raccolta di diversi duettini notturni, No.1)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 83]

MILLICO, Giuseppe

Canzonetta [*Palinodia (a Nice)*] – Begins: "Placa gli sdegni tuoi"
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.8.(1) and R.M.22.a.5.(5)])
 Aria: "Se mi dai di pace un pegno" (Final quatrain – as duet)
(Raccolta di diversi duettini notturni, No.13)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

MILLICO, Giuseppe

La clemenza di Tito (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.7])
 Aria: "Parto; ma tu, ben mio (Sesto, Act 1, Sc.11)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 83]

MILLICO, Giuseppe

Endimione (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.8.(1) and R.M.22.h.8.(2)])
 Aria: "O fa che m'ami" (Nice, Pt.2, No.4)
(Raccolta di diversi duettini notturni, No.7)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 83]

MILLICO, Giuseppe

Strofe per musica 30
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.8.(1) and R.M.22.a.5.(5)])
 Aria: "Perché, vezzosi rai" (as a canon)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 78]

MILLICO, Giuseppe

Zenobia (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.h.7])
 Aria: "Si soffre una tiranna" (Tiridate, Act 3, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 83]

MINOJA, Ambrogio

Olimpiade (Rome 1788)

(Rome 1788) – (Rome: Michele Puccinelli, 1788) – (Libretto)

(From Brussels: Conservatoire royal de musique [uu. 21.235])

[ML48 .M47 M556 1788a – Photocopy]

MONTI, Gaetano

Adriano in Siria (Modena 1775)

(Modena 1775) – (Modena: gli eredi di Bartolomeo Soliani, [1775]) – (Libretto)

[W.U. Schatz 6605, reel 136]

MONTICELLI, Angelo Maria

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14207])

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 20]

MONZA, Carlo

Antigono (Rome 1772)

(Rome 1772) – (Rome: Arcangelo Casaletti, [1772]) – (Libretto)

[W.U. Schatz 6620, reel 137]

MONZA, Carlo

La Nitteti (Milan 1771)

(Milan 1771) – (Milan: Giovanni Montani, 1771) – (Libretto)

[W.U. Schatz 6615, reel 136]

(Venice 1777) – (Venice: Modesto Fenzo, 1777) – (Libretto)

(From Biblioteca nazionale Marciana [Dramm. 1319.4])

[ML48 .M47 A46 1791a – Micro.]

MORTELLARI, Michele

Alessandro nelle Indie (Siena 1778) – Overture only

(Venice 1778) – (Reproduction from holograph) – (Score)

(From Milan: Conservatorio di musica Giuseppe Verdi [Part. Tr. Ms. 252])

[M1500 .M57 M6 1778a – Micro]

MORTELLARI, Michele

Alessandro nell'Indie (Siena 1778)

(Lucca 1783) – (Lucca: Francesco Bonsignore, [1783])

[W.U. Schatz 6683, reel 137]

MORTELLARI, Michele

Didone abbandonata (Florence 1772)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31817])

Aria: “Ah! non lasciarmi, no” (Didone, Act 2, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 66]

MORTELLARI, Michele

Semiramide (Milan 1784)

(Milan 1784) – (Reproduction from holograph) – (Score)
 (From Paris: Bibliothèque nationale [D. 8307 (1-2)])
 [M1500 .M57 M678 1784a]

MORTELLARI, Michele

Semiramide riconosciuta (as *Semiramide* – Milan 1784)
 (Milan 1784) – (Milan: Giovanni Batista Bianchi, [1785]) – (Libretto)
 [W.U. Schatz 6692, reel 137]

MOZART, Wolfgang Amadeus

Artaserse (no full setting)
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.7, vols.1-4
 Vol.1 (1967) incl:
 (From Munich: Bayerische Staatsbibliothek [Mus. ms. 1277])
 (Also Paris: Bibliothèque nationale [Rés. Vma. ms. 498])
 Aria: “Conservati fedele” (Mandane, Act 1, Sc.1)
 (From Berlin: Staatsbibliothek Preussischer Kulturbesitz [])
 (Also Munich: Bayerische Staatsbibliothek [])
 Aria: “Fra cento affanni e cento” (Arbace, Act 1, Sc.2)
 (From Berlin: Staatsbibliothek Preussischer Kulturbesitz [])
 (Also Paris: Bibliothèque nationale [])
 Scena ed aria: “Oh, temerario Arbace!” – “Per quel paterno amplesso”
 (Arbace, Act 2, Sc.11)
 (From Berlin: Staatsbibliothek Preussischer Kulturbesitz [])
 Aria: “Per pietà, bell’idol mio” (Artaserse, Act 1, Sc.5)
 [M3 .M67 Ser.2/ Wg.7/ Bd.1]

MOZART, Wolfgang Amadeus

La Betulia liberata (Composed 1771)
 (Composed 1771) (Cassel: Bärenreiter, 1960) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.I, gr.4, vol.2
 (Composite from several manuscripts, esp. the autograph in
 Berlin: Staatsbibliothek Preussischer Kulturbesitz [])
 [M3 .M67 Ser.1/ Wg.4/ Bd.2]

MOZART, Wolfgang Amadeus

Canzonetta [*La partenza*]
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.9, pt.4
 (From
 Notturmo: “Ecco quel fiero istante”
 [M3 .M67 Ser.3/ Wg.9/ Pt.4]

MOZART, Wolfgang Amadeus

Canzonetta [*La primavera*]
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.7, vols.1-4
 Vol.4 (1972) incl:
 (Copy in Berlin: Staatsbibliothek Preussischer Kulturbesitz [])

(Also in Vienna: Gesellschaft der Musikfreunde [])

Aria: "Già riede primavera" (as "Schon lacht der holde Frühling")

[M3 .M67 Ser.2/ Wg.7/ Bd.4]

MOZART, Wolfgang Amadeus

La clemenza di Tito (Prague 1791)

(Prague 1791) (Leipzig: Breitkopf & Härtel, [1809]) – (Publ. Score)

[GM-AR MZ189]

(Prague 1791) (Leipzig: Breitkopf & Härtel, [c.1809]) – (Publ. Score)

[GM-AR MZ190]

(Prague 1791) (Paris: Frey, [1822])

[GM-AR MZ958 (1-2)]

(Prague 1791) – (Cassel: Bärenreiter, 1970) – (Publ. Score)

Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.5, vol.20

(Composite from several manuscripts, esp. the autograph in

Berlin: Staatsbibliothek Preussischer Kulturbesitz [])

[M3 .M67 Ser.2/ Wg.5/ Bd.20]

(Prague 1791) (New York: Dover, 1993)

[M1500 .M68 K.621 1993]

MOZART, Wolfgang Amadeus

La clemenza di Tito (Prague 1791)

(Prague 1791) (Leipzig: Breitkopf, c.1795) – (Keyboard/Vocal Score)

[GM-AR MZ 188]

(Prague 1791) (New York: International, c.1952) – (Keyboard/Vocal Score)

[M1503 .M68 C4516]

(Prague 1791) (New York: International, c.1952 [print ?1980]) – (Keyboard/Vocal Score)

[M1503 .M68 K.621 1980]

(Prague 1791) (Cassel: Bärenreiter, c.1971) – (Keyboard/Vocal Score)

[M1503 .M68 K.621 1971]

MOZART, Wolfgang Amadeus

La clemenza di Tito (Prague 1791)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31712])

Aria: "Parto; ma tu, ben mio" (Sesto, Act 1, Sc.11)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 58]

MOZART, Wolfgang Amadeus

Demofonte (no full setting)

(Cassel: Bärenreiter, 1967-1972) – (Publ. Score)

Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.7, vols.1-4

Vol.1 (1967) incl:

(From Berlin: Staatsbibliothek Preussischer Kulturbesitz [])

- (Also Munich: Bayerische Staatsbibliothek []
 Scena ed aria: “Misero me!” – “Misero pargoletto” (Timante, Act 3, Sc.5)
 (From Prague: Universitätsbibliothek/Clementinum []
 Aria: “Non curo l’affetto” (Creusa, Act 1, Sc.7)
 (From Paris: Bibliothèque nationale []
 Aria: “Se ardire e speranza” (Timante, Act 2, Sc.6)
 (From Paris: Bibliothèque nationale []
 Aria: “Se tutti i mali miei” (Dircea, Act 2, Sc.6)
 Vol.2 (1968) incl:
 (From Berlin: Staatsbibliothek Preussischer Kulturbesitz []
 Scena ed aria: “Ma che vi fece, o stelle” – “Sperai vicino il lido”
 (Timante, Act 1, Sc.4)
 [M3 .M67 Ser.2/ Wg.7/ Bds.1-2]

MOZART, Wolfgang Amadeus

- Didone abbandonata* (no full setting)
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.7, vols.1-4
 Vol.2 (1968) incl:
 (Autograph lost)
 Scena ed aria: “Basta vincesi” – “Ah non lasciarmi, no” (Didone, Act 2, Sc.4)
 [M3 .M67 Ser.2/ Wg.7/ Bds.2]

MOZART, Wolfgang Amadeus

- L’eroe cinese* (no full setting)
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.7, vols.1-4
 Vol.4 (1972) incl:
 (From Coburg: Veste Coburg, Bibliothek []
 Aria: “Ah se in ciel, benigne stelle” (Siveno, Act 1, Sc.2)
 [M3 .M67 Ser.2/ Wg.7/ Bd.4]

MOZART, Wolfgang Amadeus

- Ezio* (no full setting)
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.7, vols.1-4
 Vol.1 (1967) incl:
 (From Munich: Bayerische Staatsbibliothek [Mus. ms. 1278])
 (Also Paris: Bibliothèque nationale [Rés. Vma. ms. 499])
 Aria: “Va, dal furor portata” (Massimo, Act 2, Sc.4)
 Vol.2 (1968) incl:
 (From Munich: Bayerische Staatsbibliothek []
 Scena ed aria: “Misera, dove son!” – “Ah! non son io che parlo”
 (Fulvia, Act 3, Sc.12)
 [M3 .M67 Ser.2/ Wg.7/ Bd.1-2]

MOZART, Wolfgang Amadeus

- Issipile* (no full setting)
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.7, vols.1-4
 Vol.2 (1968) incl:

(From Coburg: Veste Coburg, Bibliothek [])
 Scena ed aria: “Ombra felice” – “Io ti lascio” (Giasone, Act 2, Sc.13)
 (Only the first couplet of the aria is by Metastasio)
 [M3 .M67 Ser.2/ Wg.7/ Bd.2]

MOZART, Wolfgang Amadeus

L'olimpiade (no full setting)
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.7, vols.1-4
 Vol.2 (1968) incl:
 (From Brunswick: Stadtarchiv und Stadtbibliothek [])
 (Also Hannover: Kestner Museum [] and Paris: Bibliothèque nationale [])
 Scena ed aria: “Alcandro, lo confesso” – “Non so d’onde viene” (K.294)
 (Clistene, Act 3, Sc.6)
 Vol.4 (1972) incl:
 (From Vienna: Gesellschaft der Musikfreunde [])
 Scena ed aria: “Alcandro, lo confesso” – “Non so d’onde viene” (K.512)
 (Clistene, Act 3, Sc.6)
 [M3 .M67 Ser.2/ Wg.7/ Bd.2 and 4]

MOZART, Wolfgang Amadeus

L'olimpiade (no full setting)
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.9, pt.4
 (From
 Incl: Notturmo: “Più non si trovano” (Argene, Act 1, Sc.7)
 [M3 .M67 Ser.3/ Wg.9/Pt.4]

MOZART, Wolfgang Amadeus

Il rè pastore (Salzburg 1775)
 (Salzburg 1775) (Cassel: Bärenreiter, 1985) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.5, vol.9
 (Composite from several manuscripts, esp. the autograph in
 Berlin: Staatsbibliothek Preussischer Kulturbesitz [])
 [M3 .M67 Ser.2/ Wg.5/ Bd.9]

MOZART, Wolfgang Amadeus

Il rè pastore (Salzburg 1775)
 (Salzburg 1775) (Cassel: Bärenreiter, c.2002) – (Keyboard/Vocal Score)
 (With German rendition by Peter Brenner as *Der königliche Hirt*)
 [M1503 .M68 K.208 2002]

MOZART, Wolfgang Amadeus

Siroe (no full setting)
 (Cassel: Bärenreiter, 1967-1972) – (Publ. Score)
Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.9, pt.4
 (From
 Notturmo: “Mi lagnerò tacendo” (Laodice, Act 2, Sc.1)
 [M3 .M67 Ser.3/ Wg.9/Pt.4]

MOZART, Wolfgang Amadeus

Siroe (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 709])

Notturmo: “Mi lagnerò tacendo” (Laodice, *Siroe*, Act 2, Sc.1)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 49]

MOZART, Wolfgang Amadeus

Il sogno di Scipione (Salzburg 1772)

(Salzburg 1772) (Cassel: Bärenreiter, 1977) – (Publ. Score)

Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.5, vol.6

(Composite from several manuscripts, esp. the autograph in

Berlin: Staatsbibliothek Preussischer Kulturbesitz []

[M3 .M67 Ser.2/ Wg.5/ Bd.6]

MOZART, Wolfgang Amadeus

Strofe per musica, No.2

(Cassel: Bärenreiter, 1967-1972) – (Publ. Score)

Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.9, pt.4

(From

Notturmo: “Se lontan, ben mio, tu sei”

[M3 .M67 Ser.3/ Wg.9/Pt.4]

MOZART, Wolfgang Amadeus

Temistocle (no full setting)

(Cassel: Bärenreiter, 1967-1972) – (Publ. Score)

Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke, ser.II, gr.7, vols.1-4

(From Paris: Bibliothèque nationale [])

Vol.3 (1971) incl:

Scena ed aria: “Così dunque tradisci” – “Aspri rimorsi atroci”

(Sebaste, Act 3, Sc.8)

[M3 .M67 Ser.2/ Wg.7/ Bd.3]

MURPHY, Arthur

The Desert Island (London 1760)

Drama in 3 acts **derived** from Metastasio’s *L’isola disabitata*

Music by Thomas Augustine Arne

(Dublin 1760) – (Dublin: for G. and A. Ewing, *et al.*. 1760) – (Publ. script)

[W.U. – ECCO (online database)] – (Publ. script)

(London 1760) – (London: for Paul Vaillant, 1760) – (Publ. script)

[Weldon: PN6111 .W4 – Microfiche]

(London 1760) – (London: for Paul Vaillant, 1760) – (Publ. script)

[W.U. – ECCO (online database)]

(London 1762) – (London: for Paul Vaillant, 1762) – (Publ. script)

[Weldon: PR1241 .L62 reel 2 – Micro.]

(London 1762) – (London: for Paul Vaillant, 1762) – (Publ. script)

[W.U. – ECCO (online database)]

(London 1793) – (London: J. Jarvis for J. Parsons, 1793) – (Publ. script)
[W.U. – ECCO (online database)]

MYSLIVEČEK, Josef

Adriano in Siria (Florence 1776)
(Pavia 1777) – (Pavia: Porro e Bianchi, [1777]) – (Libretto)
[W.U. Schatz 6533, reel 135]

MYSLIVEČEK, Josef

Antigono (Rome 1780)
(Rome 1780) – (Reproduction from holograph) – (Score)
(From Vienna: Österreichische Nationalbibliothek [Part. Mus. Hs. 16.420])
[M1500 .M57 M83 1780a – Micro.]

MYSLIVEČEK, Josef

Antigono (Rome 1780)
(Rome 1780) – (Rome: Puccinelli, 1780) – (Libretto)
(From Brussels: Conservatoire royal de musique [uu. 19.223])
[ML48 .M47 M93 1780a – Photocopy]

MYSLIVEČEK, Josef

La clemenza di Tito (Venice 1773)
(Venice 1773) (Venice: Modesto Fenzo, 1774) – (Libretto)
(From Venice: Biblioteca nazionale Marciana [Dramm. 1101.8])
[ML48 .M47 M94 1774a – Micro.]

MYSLIVEČEK, Josef

Demetrio (Pavia 1773 [v.1]; Naples 1779 [v.2])
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 14208])
Aria: “Di quell'ingiusto sdegno (Olinto, Act 1, Sc.1)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

MYSLIVEČEK, Josef

Demofonte ([1] Venice 1769; [2] Naples 1775)
(Venice 1769) – (Venice: Modesto Fenzo, 1769) – (Libretto)
[W.U. Schatz 6529, reel 135]

MYSLIVEČEK, Josef

Isacco figura del Redentore (Florence 1776)
(? ?) [Madison, Wisconsin: A-R Editions, c.2000] – (Publ. Score)
(With English rendition)
[M2 .R445 v.60 2000]

MYSLIVEČEK, Josef

La passione di Gesù Cristo (Florence 1773)
(Florence 1773) – (New York: Garland, 1986) – (Score Facsimile)
(From Frankfurt-am-Main: Stadt- und Universitätsbibliothek [Mus. Hs. 193])
(Italian Oratorio, 1650-1800; v.23)
[M2000 .M95 P4 1986]

MYSLIVEČEK, Josef

Trionfo di Clelia (Turin 1767)

(Turin 1767) – (Turin: Onorato Derossi, [1768]) – (Libretto)

[W.U. Schatz 6531, reel 135]

NASOLINI, Sebastiano

Adriano in Siria (Milan 1789)

(Milan 1789) – (Milan: Giovanni Batista Bianchi, [1789]) – (Libretto)

[W.U. Schatz 6998, reel 144]

NASOLINI, Sebastiano

Catone in Utica (Venice 1791)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 16065])

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.2, reel 28]

(Venice 1791) – (Reproduction from holograph) – (Score)

(From London: British Library [Add. Ms. 16065])

[M1500 .M57 N384 1791a – Micro.]

NASOLINI, Sebastiano

Catone in Utica (Venice 1791)

(Venice 1791) – (Handwritten following on microfilm of score) – (Libretto)

(From London: British Library [Ms. 16065])

[M1500 .M57 N384 1791a – Micro.]

NASOLINI, Sebastiano

Il trionfo di Clelia (Milan 1799)

(Milan 1799) – (Milan: Giovanni Batista Bianchi, 1799) – (Libretto)

(From Brussels: Conservatoire royal de musique. [uu. 22.034])

[ML48 .M47 N337 1799a – Photocopy]

NAUMANN, Johann Gottlieb

La clemenza di Tito (Dresden 1769)

(Dresden 1769) – (Reproduction from holograph) – (Score)

(From Paris: Bibliothèque nationale [D. 10127 (1-3) R 64 414])

[M1500 .M57 N394 1769a – Micro.]

NAUMANN, Johann Gottlieb

La clemenza di Tito (Dresden 1769)

(Dresden 1769: from Paris--B.N. [Th. B. 2515 R64 417]) – (Libretto)

[ML48 .M47 N384 1769a – Micro.]

NAUMANN, Johann Gottlieb

La Galatea (no full setting)

(Early nineteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 34295])

(*VI. Duettini notturni*)

Duettino: “Più bella aurora” (Tetide, Pt.2, No.7)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 74]

NAUMANN, Johann Gottlieb

Ipermestra (Venice 1774)

(Venice 1774) – (Venice: Modesto Fenzo, 1774) – (Libretto)

[W.U. Schatz 7049, reel 145]

NAUMANN, Johann Gottlieb

L'isola disabitata (Venice 1773)

(Venice 1775) – (Venice: Aloise Valvasense, 1775) – (Libretto)

[W.U. Schatz 7061, reel 146]

NAUMANN, Johann Gottlieb

La passione di Gesù Cristo (Dresden 1767 – rev. Dresden 1787)

(Dresden 1767) and (Dresden 1787) – (New York: Garland, 1986) – (Score Facsimiles)

(From Dresden: Sächsische Landesbibliothek [Mus. 3480-D-7 (Bd.1-2)]) and

(From Dresden: Sächsische Landesbibliothek [Mus. 3480-D-6 (Bd.1-2)])

(Italian Oratorio, 1650-1800; v.27)

[M2000 . N38 P37 1986]

NICHELMANN, Christoph

Il sogno di Scipione (Berlin 1746)

(Berlin 1746) – (Berlin: A. Haude, 1746) – (Libretto)

(With German rendition as *Der Traum des Scipio*)

[W.U. Schatz 7103, reel 147]

NICOLINI, Giuseppe

Artaserse (Venice 1795)

(Venice 1795) – (Venice: Stamperia Valvasense, [1795]) – (Libretto)

[W.U. Schatz 7140, reel 148]

NICOLINI, Giuseppe

La Clemenza di Tito (Livorno 1797)

(Livorno 1797) – (Reproduction from holograph) – (Score)

(From Florence: Conservatorio di musica Luigi Cherubini [A.V. 173-174])

[M1500 .M57 N533 1797a – Micro.]

NICOLINI, Giuseppe (?)

La Clemenza di Tito (Livorno 1797)

(Florence 1798) – (Florence: Stamperia Albizziniana, 1798) – (Libretto)

(From Florence: Conservatorio di musica Luigi Cherubini [E. VI. 2837])

[ML48 .M47 Z54 1786aa – Micro.]

ORGITANO, Vincenzo

Artaserse (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.4])

Aria: “Vo solcando un mar crudele” (Arbace, Act 1, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

ORGITANO, Vincenzo

Catone in Utica (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.4])
 Aria: “Che sia la gelosia” (Arbace, Act 2, Sc.16)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

ORGITANO, Vincenzo

Ciro riconosciuto (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.4])
 Aria: “No, non vedrete mai” (Ciro, Act 3, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

ORGITANO, Vincenzo

Ezio (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.4])
 Aria: “Quel fingere affetto” (Fulvia, Act 2, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

ORGITANO, Vincenzo

Semiramide riconosciuta (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.4])
 Incl.: Aria: “Passeggier, che su la sponda” (Scitalce [v.1] Act 2, Sc.13)
 Aria: “Vorrei spiegar l'affanno” (Scitalce, Act 1, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

ORGITANO, Vincenzo

Siroe (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.4])
 Incl.: Aria: “Deggio a te del giorno i rai” (Medarse., Act 2, Sc.6)
 Aria: “La sorte mia tiranna” (Siroe, Act 1, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

OTTANI, Bernardo

Catone in Utica (Naples, 1777)
 (Naples 1777) – (Reproduction from holograph) – (Score)
 (From Naples: Conservatorio di musica S Pietro a Majella [29.2.1-3])
 [M1500 .M57 O773 1777a – Micro.]

OTTANI, Bernardo

La Didone (Forlì 1779)
 (Forlì 1779) – (Reproduction from holograph) – (Score)
 (From Turin: Accademia Filarmonica [1 IV 21-23])
 [M1500 .M57 O774 1779a – Micro.]

OTTANI, Bernardo

Didone abbandonata (as *La Didone* – Forlì 1779)
 (Forlì 1779) – (Forlì: Achille Marozzi, [1779]) – (Libretto)
 [W.U. Schatz 7364, reel 152]

PACINI, Giovanni

Alessandro nell'Indie (Naples 1824) – (Score)
 (Naples 1824) – (Reproduction from holograph)
 (From Naples: Conservatorio di musica S Pietro a Majella [XIV4. 1-2])
 [M1500 .M57 P283 1824a – Micro.]

PACINI, Giovanni

Alessandro nell'Indie (Naples 1824)
 (Naples 1824) – (Naples: Tipografia Flautina, 1824) – (Libretto)
 (From Brussels: Conservatoire royal de musique [uu. 19.041])
 [ML48 .M47 P283 1824a – Photocopy]

(Naples 1824) – (Naples: Flautina, 1824) – (Libretto)
 (From Milan: Conservatorio di musica Giuseppe Verdi [Libretti A.32])
 [M1500 .M57 S227 1788aa – Micro.]

(Milan 1827) – (Milan: Antonio Fontana, 1826) – (Libretto)
 [W.U. Schatz 11897, reel 241]

(Milan 1827) – (Milan: Antonio Fontana, 1827) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [MUS. PII 114])
 [ML48 .M47 P283 1827a – Photocopy]

(Venice 1828) – (Venice: Casali, 1828) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [MUS. PII 114])
 [ML48 .M47 P283 1828a – Photocopy]

PACINI, Giovanni

Temistocle (Lucca 1823)
 (Lucca 1823) – (Reproduction from holograph) – (Score)
 (From Rome: Conservatorio di musica S. Cecelia [G. Mss. 758-59])
 [M1500 .M57 P287 1800a – Micro.]

PACINI, Giovanni

Temistocle (Lucca 1823)
 (Lucca 1823) – (Lucca: Benedini e Rocchi, 1823) – (Libretto)
 (From Brussels: Conservatoire royal de musique [uu. 21.904])
 [ML48 .M47 P288 1823a – Photocopy]

(Milan 1824) – (Milan: Giacomo Pirola, 1824) – (Libretto)
 (From Brussels: Conservatoire royal de musique [uu. 21.905])
 [ML48 .M47 P288 1824a – Photocopy]

(Sinigaglia 1827) – (Sinigaglia: Domenico Lazzarini, 1827) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [Mus. P II 123])
 [ML48 .M47 P288 1827a – Photocopy]

(Piacenza 1832) – (Piacenza: Majno, 1832) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [Mus. P II 121])
 [ML48 .M47 P288 1832a – Photocopy]

(Padua 1835) – (Padua: Tipografia Penada, 1835) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [Mus. P II 122])
 [ML48 .M47 P288 1835a – Photocopy]

PAËR, Ferdinando

L'asilo d'Amore (no full setting)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32079])
 Aria: “Non è ver che l'ira insegni” (Marte, No.13)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 70]

PAËR, Ferdinando

Demetrio (no full setting)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32079])
 Aria: “Saria piacer, non pena (Barsene, Act 2, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 70]

PAËR, Ferdinando

La Didone [Didone abbandonata] (Paris 1810)
 (Paris 1811) – (Reproduction in from holograph) – (Score)
 (From Florence: Conservatorio di musica Luigi Cherubini [F.P.T. 372 / D.I. 513-14])
 [M1500 .M57 P344 1811a – Micro.]

PAËR, Ferdinando

La Didone [Didone abbandonata] (Paris 1810)
 (Paris 1811) – (Paris: [s.n.], 1811) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [2965])
 [ML48 .M47 P344 1811a – Micro.]

(Paris 1811) – (Fain: Imprimeur des Théâtres de la Cour, 1811) – (Libretto)
 (From Paris: Bibliothèque nationale [Th. B. 2894 R66 395])
 [ML48 .M47 V54 1820a – Micro.]

(Florence 1817) – (Florence: Stamperia Fantosini, 1817) – (Libretto)
 (From Milan: Biblioteca teatrale Livia Simone [Mus. P IV 29])
 [ML48 .M47 P344 1817a – Photocopy]

PAËR, Ferdinando

Gli orti Esperidi (no full setting)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32079])
 Aria: “Sarebbe nell'amar” (Adone, Pt.1, No.7)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 70]

PAËR, Ferdinando

Il tempio dell'eternità (no full setting)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32079])
 Aria: “Oh! come spesso il mondo” (Deifobe, No.18)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 70]

PAGANELLI, Giuseppe Antonio

Artaserse (Brunswick 1737)

(Venice 1742) – (Venice: Marino Rossetti, [1742]) – (Libretto)

[W.U. Schatz 7572, reel 156]

PAISIELLO, Giovanni

Achille in Sciro (St. Petersburg 1778)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Mss. 32066])

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 68]

PAISIELLO, Giovanni

Achille in Sciro (St. Petersburg 1778)

(c.1800) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MSS.450-52])

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 39]

PAISIELLO, Giovanni

Alcide al bivio (St. Petersburg 1780)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 436])

[P.S.M. Mus. Ms. Ser.5, Pt.4, reel 25]

PAISIELLO, Giovanni

Alcide al bivio (St. Petersburg 1780)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31648])

Aria: “Dèi clementi, amici dèi” (Alcide, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

PAISIELLO, Giovanni

Alessandro nell'Indie (Modena 1773)

(See aria in *Airs et duos en partition*) – (French manuscript) – (Score)

[GM-AR MZ 1245]

PAISIELLO, Giovanni

Antigono (Naples 1785)

(Naples 1785) – (Reproduction from holograph) – (Score)

(From Brussels: Conservatoire royal de musique [FJG/MSM. K. 2266])

[M1500 .M57 C32 1791aa – Micro.]

PAISIELLO, Giovanni

Antigono (Naples 1785)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.k.4])

Aria: “Scene, cavatina ed aria: “Berenice che fai” – “Non partir, bell'idol mio” –

“Me infelice!” – “Perché, se tanti siete” (Berenice, Act 3, Sc.7)

Scena ed aria: “E, fra tante tempeste” – “Io non so se amor tu sei”

(Berenice, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 85]

PAISIELLO, Giovanni

Antigono (Naples 1785)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.k.5])
 Scena e duetto: "Ch'io fugga" – "Non temer, non son più amante"
 (Berenice/Demetrio, Act 2, Sc.12) (Recit. derived from Metastasio)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 85]

PAISIELLO, Giovanni

Antigono (Naples 1785)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.5])
 Aria: "Io non so se amor tu sei" (Berenice, Act 1, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

PAISIELLO, Giovanni

Antigono (Naples 1785)
 (Naples 1785) – (Naples: Vincenzo Flauto, 1785) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini[E.V. 2312])
 [ML48 .M47 A364 1783a – Micro.]

PAISIELLO, Giovanni

Catone in Utica (Naples 1789)
 (c.1800) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MSS.462-63])
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 42]

PAISIELLO, Giovanni

Catone in Utica (Naples 1789)
 (Naples 1789) – (Naples: Vincenzo Flauto, 1789) – (Libretto)
 (From Milan: Conservatorio di musica Giuseppe Verdi [Libretti I.6])
 [M1500 .M57 S227 1788aa – Micro.]

PAISIELLO, Giovanni

Demetrio (Modena 1771 [v.1]; Tsarskoye Selo 1779 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 440])
 [P.S.M. Mus. Ms. Ser.5, Pt.4, reel 26]

PAISIELLO, Giovanni

Demetrio (Modena 1771 [v.1]; Tsarskoye Selo 1779 [v.2])
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 49376])
 Scena complessa: "Eccoti Cleonice al duro passo" (Cleonice, Act 2, Sc.11 –
 abridged) – "Fra dubbi penosi" (Giasone, *Issipile*, Act 2, Sc.9 – 1st quatrain – for
 Cleonice) – "Adorata regina" (*recit.* Alceste/Cleonice, *Demetrio*, Act 2, Sc.12) –
 "Va, ti consola, addio" (Tiridate/Zenobia, *Zenobia*, Act 2, Sc.3
 – for Alceste/Cleonice)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

PAISIELLO, Giovanni

Demetrio (Modena 1771 [v.1]; Tsarskoye Selo 1779 [v.2])
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31648])
 Aria: “Quel labbro adorato” (Alceste, Act 3, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

PAISIELLO, Giovanni

Demofonte (Venice 1775)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.k.5])
 Incl.: Aria: “Misero pargoletto” (Timante, Act 3, Sc.5)
 Aria: “Sperai vicino il lido” (Timante, Act 1, Sc.4)
 Also included, but with text not by Metastasio:
 Aria: “Non temer bell'idol mio”
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 85]

PAISIELLO, Giovanni

Demofonte (Venice 1775)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 48346])
 Aria: “Misero pargoletto” (Timante, Act 3, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

PAISIELLO, Giovanni

Demofonte (Venice 1775)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.716])
 Scena e duetto: “Sposo! Consorte!” – “La destra ti chiedo”
 (Dircea/Timantes, Act 2, Sc.11)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 52]

PAISIELLO, Giovanni

Demofonte (Venice 1775)
 (Venice 1775) – (Venice: Modesto Fenzo, 1775) – (Libretto)
 [W.U. Schatz 7698, reel 159]

PAISIELLO, Giovanni

Didone abbandonata (Naples 1794)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Mss. 32069])
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 69]

PAISIELLO, Giovanni

Didone abbandonata (Naples 1794)
 (Naples 1794) – (Vincenzo Flauto, 1794) – (Libretto)
 (From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])
 [ML48 .M47 P53 1792a – Micro.]

(Florence 1795) – (Florence: Anton Giuseppe Pagani e comp., 1795) – (Libretto)
 [W.U. Schatz 7699, reel 159]

(Verona 1796) – (Verona: Dionigi Ramanzini, 1796) – (Libretto)
 (From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])
 [ML48 .M47 T38 1787a – Micro.]

PAISIELLO, Giovanni

Ipermestra (Padua 1791)
 (Padua 1791) – (Reproduction from holograph) – (Score)
 (From Padua: Istituto musicale Cesare Pollini [21/I-III])
 [M1500 .M57 P353 1791a – Micro.]

PAISIELLO, Giovanni

Ipermestra (Padua 1791)
 (Padua 1791) – (Padua: Conzatti, [1791]) – (Libretto)
 [W.U. Schatz 7702, reel 159]

PAISIELLO, Giovanni

L'isola disabitata (?Lisbon 1799)
 (Lisbon 1799) – (Lisbon: Simone Taddeo Ferreira, 1799)
 [W.U. Schatz 7693, reel 159]

PAISIELLO, Giovanni

Canzonetta [*La libertà (a Nice)* – complete] – Begins: “Grazie agl’inganni tuoi”
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MSS. 851 – as duets])
 (Stanzas alternate with those of canzonetta [*Palinodia (a Nice)*])
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 64]

PAISIELLO, Giovanni

Canzonetta [*La libertà (a Nice)*] – Begins: “Grazie agl’inganni tuoi”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.I.13])
 Aria: “Di tua beltà ragiono” (Octet 4 – as duet)
 Aria: “Grazie agl’inganni tuoi” (Octet 1 – as duet)
 Aria: “Mancò l’antico ardore” (Octet 2 – as duet)
 Aria: “Sogno, ma te non miro” (Octet 3 – as duet)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 92]

PAISIELLO, Giovanni

Canzonetta [*La libertà [(a Nice)]*] – Begins: “Grazie agl’inganni tuoi”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.k.4])
 Aria: “Grazie agl’inganni tuoi” (Octet 1 – as duet)
 Aria: “Mancò l’antico ardore” (Octet 2 – as duet)
 Aria: “Sogno, ma te non miro” (Octet 3 – as duet)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 85]

PAISIELLO, Giovanni

La Nitteti (St. Petersburg 1777)
 (St. Petersburg 1777) – (Reproduction from holograph) – (Score)
 (From Berlin: Staatsbibliothek Preussischer Kulturbesitz [Mus. Ms. 16 614])
 [M1500 .M57 P354 1777a – Micro.]

PAISIELLO, Giovanni

La Nitteti (St. Petersburg 1777)
 (c.1800) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MSS.453-55])
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 39]

PAISIELLO, Giovanni

La Nitteti (St. Petersburg 1777)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.k.5])
 Scena ed aria: “Caro io tel giuro” – “Per costume, o mio bel nume”
 (Beroe, Act 2, Sc.7) (Recit. derived from Metastasio)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 85]

PAISIELLO, Giovanni

La Nitteti (St. Petersburg 1777)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.715])
 Scena e duetto: “Nulla, ben mio, lo giuro” – “Sì, ti credo, amato bene”
 (Beroe/Sammmete, Act 1, Sc.10)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 52]

PAISIELLO, Giovanni

La Nitteti (St. Petersburg 1777)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS.1037])
 Aria: “Povero cor, tu palpiti” (Beroe, Act 2, Sc.1)
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 67]

PAISIELLO, Giovanni

La Nitteti (St. Petersburg 1777)
 (Florence 1788) – (Florence: Stamperia Albizziniana, 1788) – (Libretto)
 (From Brussels: Conservatoire royal de musique [uu. 21.115])
 [ML48 .M47 P355 1788a – Photocopy]

PAISIELLO, Giovanni

L'olimpiade (Naples 1786)
 (Naples 1786) – (Reproduction from holograph) – (Score)
 (From Naples: Conservatorio di musica S Pietro a Majella [Rari 2.9. 1-2])
 [M1500 .M57 P355 1786a – Micro.]

PAISIELLO, Giovanni

L'olimpiade (Naples 1786)
 (c.1800) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MSS.482-84])
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 48]

PAISIELLO, Giovanni

L'olimpiade – scena e duetto
 From Brussels--Con. [hll. Q no. 26 322]) – (Score)
 [M1500 .M57 P3552 1786a – ?Photocopy]

PAISIELLO, Giovanni

L'olimpiade (Naples 1786)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.k.5])

Scena e duetto: “E mi lasci così?” – “Ne' giorni tuoi felici”

(Aristea/Megacle, Act 1, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 85]

PAISIELLO, Giovanni

L'olimpiade

Aria: “Tu me da me divide” (Aristea, Act 2, Sc.11)

In *Arias et duos en partition*

([S.l.]: [s.n.], [c.1800]) – (French manuscript) – (Score)

[GM-AR MZ 1245]

PAISIELLO, Giovanni

L'olimpiade (Naples 1786)

(Naples 1786) – (Naples: Vincenzo Flauto, 1786) – (Libretto)

(From Florence: Conservatorio di musica Luigi Cherubini[E.V. V. 4415])

[ML48 .M47 Z54 1786aa – Micro.]

PAISIELLO, Giovanni

Canzonetta [*Palinodia (a Nice)* – complete] – Begins: “Placa gli sdegni tuoi”

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MSS. 851 – as duets])

(Stanzas alternate with those of canzonetta [*La libertà (a Nice)*])

[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 64]

PAISIELLO, Giovanni

Canzonetta [*Palinodia (a Nice)*] – Begins: “Placa gli sdegni tuoi”

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.k.4 and R.M.22.l .13])

Aria: “È ver, l'antico ardore” (Octet 2 – as duet)

Aria: “Placa gli sdegni tuoi” (Octet 1 – as duet)

Aria: “Pur desto ognor ti miro” (Octet 3 – as duet)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reels 85 and 92]

PAISIELLO, Giovanni

La passione di Gesù Cristo (St. Petersburg 1783)

(St. Petersburg 1783) – (New York: Garland, 1987) – (Score Facsimile)

(From Paris: Bibliothèque nationale [D.10.238 (1-2)])

(Italian Oratorio, 1650-1800; v.31)

[M2000 .P24 P3 1987]

PAISIELLO, Giovanni

La passione di Gesù Cristo (St. Petersburg 1783)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [RM 22 l 9, 10 and 11 – 4 copies])

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reels 91 and 92]

PAISIELLO, Giovanni

La passione di Gesù Cristo (Rome 1749)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 431])
[P.S.M. Mus. Ms. Ser.5, Pt.4, reel 24]

PAISIELLO, Giovanni

La passione di Gesù Cristo (Rome 1749)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 432])
[P.S.M. Mus. Ms. Ser.5, Pt.4, reel 25]

PAISIELLO, Giovanni

La passione di Gesù Cristo (St. Petersburg 1783)
(c.1800) – (Microfilm of Ms. Score)
(From Oxford: Bodleian Library – ex.Tenbury [MSS.461])
[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 41]

PAMPANI, Antonio Gaetano

Artaserse (Venice 1750 [v.1]; Venice 1756 [v.2])
(c.1747-50) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31597])
Aria: “Conservati fedele” (Mandane, Act 1, Sc.1)
Aria: “Deh respirar lasciatemi” (Artaserse, Act 1, Sc.11)
Aria: “Per quel paterno amplesso” (Arbace. Act 2, Sc.11)
Also included, but with text not by Metastasio:
Aria: “Se al labbro mio non credi”
Aria: “Viverò, se tu lo vuoi”
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

PAMPANI, Antonio Gaetano

Artaserse (Venice 1750 [v.1]; Venice 1756 [v.2])
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 693])
Aria: “Mi scacci sdegnato” (Arbace, Act 2, Sc.2)
Aria: “Per quel paterno amplesso” (Arbace, Act 2, Sc.11)
Aria: “Se del fiume altera l'onda” (Semira, Act 2, Sc.7)
Aria: “Torna innocente, e poi” (Semira, Act 1, Sc.13)
Also included, but with text not by Metastasio:
Aria: “Se al labbro mio non credi”
Aria: “Viverò, se tu lo vuoi”
[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

PAMPANI, Antonio Gaetano

Artaserse (Venice 1750 [v.1]; Venice 1756 [v.2])
(Venice 1750) – (Venice: In Merceria, [1750]) – (Libretto)
[W.U. Schatz 7754, reel 161]

PAMPANI, Antonio Gaetano

La clemenza di Tito (Venice 1748)

(Venice 1748) – ([Venice]: [s.n.], [1748]) – (Libretto)
[W.U. Schatz 7758, reel 161]

PAMPANI, Antonio Gaetano

Demetrio (Venice 1768)

(Venice 1768) – (Venice: Modesto Fenzo, 1768) – (Libretto)

[W.U. Schatz 7761, reel 161]

PAMPANI, Antonio Gaetano

Demofonte (Rome 1757)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.17])

Aria: “Sperai vicino il lido” (Timante, Act 1, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

PAMPANI, Antonio Gaetano

Demofonte (Rome 1757)

(Venice 1764) – (Venice: Paolo Colombani, 1764) – (Libretto)

[W.U. Schatz 7752, reel 160]

PAMPANI, Antonio Gaetano

Temistocle (as *Artaserse Longimano* – Venice 1737)

(Venice 1737) – (Venice: Marino Rossetti, 1737) – (Libretto)

[W.U. Schatz 7753, reel 160]

PARADIES, Pietro Domenico

Demofonte (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2068])

Aria: “Misero pargoletto, il tuo destin non sai” (Timante, Act 3, Sc.5)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

PARADIES, Pietro Domenico

Endimione (no full setting)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31655])

Aria: “Quel ruscelletto” (Amore, Pt.1, No.3)

(Occurring in *La forza d'amore* [*pasticcio*] – London 1751)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

PASTICCIO

Alessandro nell'Indie (as *Roxana* [*Rosanne*] – London 1743)

Giovanni Lampugnani, *et al.*

(London 1746 as *Alexander in India*)

– (London: J. Walsh, [1746] – “Favourite Songs”) – (Publ. Score)

Incl.: Aria: “Di rendermi la calma” (Composer unnamed: Erissina, Act 2, Sc.15)

Aria: “Non sarei si sventurata” (Lampugnani: Erissina, Act 2, Sc.3 – version 1)

Aria: “Senza procelle ancora” (Lampugnani: Poro, Act 2, Sc.4)

Aria: “Son confusa pastorella” (Lampugnani: Erissina, Act 3, Sc.8)

– with new 2nd quatrain)

Aria: “Vedrai con tuo peruglio” (Lampugnani: Poro, Act 1, Sc.2)

Also included, but with text not by Metastasio:
 Aria: "Cara di questo core" (Lampugnani)
 [GM-AR MZ 0.732]

PASTICCIO

Alessandro nell'Indie (as *Roxana* [Rosanne] – London 1743)
 Giovanni Lampugnani, *et al.*
 (London 1746) (London: s.n.; 1746) – (Libretto)
 Giovanni Lampugnani, *et al.*
 (With English rendition as *Alexander in India*)
 [GM-AR MZ 0.056]

PASTICCIO

Alessandro nell'Indie (Venice 1753)
 Gaetano Latilla, *et al.*
 (Venice 1753) – (Venice: Modesto Fenzo, 1753)
 [W.U. Schatz 5455, reel 113]

PASTICCIO

Alessandro nell'Indie (London 1756)
 Domenico Corri, Felice Giardini, *et al.*
 (London 1756) – (London: G. Woodfall, 1756) – (Libretto)
 (With English rendition as *Alessandro nell'Indie*)
 [W.U. – ECCO (online database)]

PASTICCIO

Alessandro nell'Indie (London 1761)
 Gioacchino Cocchi,
 (London 1761) (London: G. Woodfall, 1761) – (Libretto)
 (With English rendition as *Alessandro nell'Indie*)
 [W.U. – ECCO (online database)]

PASTICCIO

Alessandro nell'Indie (London 1779)
 Pasquale Anfossi, Ferdinando Bertoni, George Frideric Handel, Josef Mysliveček,
 Niccolò Piccini
 (London 1779) (London: W. Mackintosh, 1779) – (Libretto)
 (With English rendition as *Alessandro nell'Indie*)
 [W.U. – ECCO (online database)]

PASTICCIO

Alessandro nell'Indie (Genoa 1780)
 Felice Alessandri,
 (Genoa 1780) – (Reproduction from holograph) – (Score)
 (From Paris: Bibliothèque nationale [Ab. 0156 (1-2) R66 340])
 [M1500 .M57 A383 1780a –Micro.]

PASTICCIO

Alessandro nell'Indie (Genoa 1780)
 Felice Alessandri,
 (Genoa 1780) – (Genoa: Stamperia Gesimiana, 1780) – (Libretto)

(From Venice--Marciana [Dramm. 3259.5])
[ML48 .M47 A46 1791a – Micro.]

PASTICCIO

Alessandro nell'Indie (Milan 1788)
(Milan 1788) – (Milan: Giovanni Batista Bianchi, 1788) – (Libretto)
(From Venice: Biblioteca nazionale Marciana [Dramm. 3262.1])
[ML48 .M47 A46 1791a]

PASTICCIO

Antigono (Milan 1781)
Pasquale Anfossi. and Luigi Gatti
(Milan 1781) – (Reproduction from holograph) – (Score)
(From Paris: Bibliothèque nationale [D. 4362-63 R66 831])
[M1500 .M57 G383 1781a – Micro.]

PASTICCIO

Antigono (Milan 1781)
Pasquale Anfossi. and Luigi Gatti
(Milan 1781) – (Milan: Giovanni Batista Bianchi, [1781]) – (Libretto)
[W.U. Schatz 283, reel 7]

(Bologna 1782) – (Bologna: Stamperia del Sassi, 1782) – (Libretto)
(From Brussels: Conservatoire royal de musique [uu. 19.224])
[ML48 .M47 A476 1782a]

PASTICCIO

Arminio (London 1760)
David Perez
Text is by Antonio Salvi with interpolations from Metastasio
(London 1760) – (London: J. Walsh, [1760] – “Favourite Songs”) – (Publ. Score)
Incl.: Aria: “Se l’amor tuo, mi rendi” (Perez: *Siroe*, *Siroe*, Act 3, Sc.13)
(Built entirely on first quatrain)
[GM-AR MZ 33]

PASTICCIO

Arminio (London 1760)
David Perez
Text is by Antonio Salvi with interpolations from Metastasio
(London 1760) – (London: G. Woodfall, 1760) – (Libretto)
(With English rendition as *Arminius*)
[W.U. – ECCO (online database)]

PASTICCIO

Artaserse (as *Artaxerxes* – London 1734)
Attilio Ariosti, Riccardo Broschi, Johann Adolf Hasse, Nicola Porpora
(London 1734) (London: Charles Bennet, 1734) – (Libretto)
[W.U. – ECCO (online database)]

PASTICCIO

Artaserse (Copenhagen 1752)

Paolo Scalabrini, *et al.*

(Copenhagen 1752) – (Copenhagen: Ernesto Enrico Berling, [1752]) – (Libretto)
[W.U. Schatz 9515, reel 194]

PASTICCIO

Artaserse (text arr. Giovan Gualberto Bottarelli – London 1772)

Tommaso Giordani, Johann Adolf Hasse, and Mattia Vento
(London 1772) – (London: for W. Griffin, 1772) – (Libretto)
(With English rendition, mainly by Mr. Carara, as *Artaserse*)
[W.U. – ECCO (online database)]

PASTICCIO

Artaserse (London 1785)

(London 1785) – (London: J. Garland, 1785) – (Libretto)
(From Paris--Bibliothèque nationale [Res. v.s. 725])
[ML48 .M47 A57 1785a – Micro.]

PASTICCIO

L'asilio d'amore (text arr. Carlo Francesco Badini as *La difesa d'amore* – London 1775)

Tommaso Giordani, *et al.*

(London 1775) – (London: for T. Cadell, 1775) – (Libretto)
[W.U. – ECCO (online database)]

PASTICCIO

Catone in Utica (London 1732)

George Frideric Handel (arr.): Johann Adolf Hasse, Leonardo Leo, Nicola Porpora,
Leonardo Vinci, Antonio Vivaldi
(London 1732) – (New York: Garland, 1983) – (Score Facsimile)
(From Hamburg: Staats – und Universitätsbibliothek [MS M A/1012])
(Italian Opera, 1640-1770; v.71)
[M1500 .C356 1983]

PASTICCIO

Catone in Utica (London 1732)

George Frideric Handel (arr.): Johann Adolf Hasse, Leonardo Leo, Nicola Porpora,
Leonardo Vinci, Antonio Vivaldi

(London 1732) – (London: J. Walsh, [1732] – “Favourite Songs”) – (Publ. Score)

Incl.: Aria: “È follia se nascondete” (Marzia, Act 1, Sc.15)

Aria: “Fra tanti pensieri” (var. of Cleonice, *Demetrio*, Act 1, Sc.3)

Aria: “Non ti minnaccio sdegno” (Marzia, Act 1, Sc.2)

Aria: “Veder il nocchier la sponda” (var. of aria 2 from the cantata *Irene*)

Aria: “Vo solcando in mar crudele” (Arbace, *Artaserse*, Act 1, Sc.15)

Also included, but with text not by Metastasio:

Aria: “Priva del caro sposa”

[GM-AR MZ 0.710]

PASTICCIO

Catone in Utica (London 1732)

George Frideric Handel (arr.): Johann Adolf Hasse, Leonardo Leo, Nicola Porpora,
Leonardo Vinci, Antonio Vivaldi

(London 1732) – (London: for T. Wood, 1732) – (Libretto)

(With English rendition by Samuel Humphreys as *Catone*)
 [W.U. – ECCO (online database)]

(London 1732) – (London: for T. Wood, 1732) – (Libretto)
 (With English rendition by Samuel Humphreys as *Catone*)
 (From London: British Library [63g.d19.6])
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1983)
 [ML48 .I86 1978 v.12 (6)]

PASTICCIO

Catone in Utica (Venice 1747)
 Niccolò Jommelli, Leonardo Vinci,
 (Venice 1747) – ([Venice]: [s.n.], [1747]) – (Libretto)
 [W.U. Schatz 10754, reel 217]

PASTICCIO

Ciro riconosciuto (Venice 1737)
 Antonio Caldara, Baldassare Galuppi,
 (Venice 1737) – (Venice: Marino Rossetti, 1737) – (Libretto)
 [W.U. Schatz 3517, reel 69]

PASTICCIO

Demetrio (Hamburg 1744)
 Paolo Scalabrini,
 (Hamburg 1744) – (Hamburg: Spiering, 1744) – (Libretto)
 (With German rendition as *Demetrius*)
 [W.U. Schatz 9516, reel 195]

PASTICCIO

Demetrio (as *Demetrio, rè di Siria* – London 1757)
 Gioacchino Cocchi, Pasquale Potenza
 (London 1757) – (London: G. Woodfall, 1757) – (Librettos)
 (With English rendition as *Demetrio*)
 [GM-AR MZ 26]
 [Also W.U. – ECCO (online database)]

PASTICCIO

Demofonte (London 1755)
 George Frideric Handel, Johann Adolf Hasse, Niccolò Jommelli
 (London 1755) – (London: J. Walsh, [1755]) – “Favourite Songs” – (Publ. Scores)
 Incl.: Duet: “La destra ti chiedo” (Dircea/Timante, Act 2, Sc.11)
 Aria: “No non chiedo, amate stelle” (Cherinto, Act 2, Sc.7)
 Aria: “Ogni amante può dirsi guerriero” (Learco, *Issipile*, Act 1, Sc.10)
 Aria: “Tu sai chi son; tu sai” (Creusa, Act 2, Sc.1)
 Also included, but with text not by Metastasio:
 Aria: “Padre, sposa, io vado a morte”
 [GM-AR MZ 23]

(London 1755) – (London: at Giardini’s lodgings, [1755] – “Four Songs in the Opera . . .
for [Regina] Mingotti”)

Incl.: Aria: “In te spero, sposo amato” (Dircea, Act 1, Sc.2)
Aria: “Padre perdona Oh pene!” (Dircea, Act 1, Sc.12)
Aria: “Se tutti i mali miei” (Dircea, Act 2, Sc.6)

Also included, but with text not by Metastasio:

Aria: “Or che salvo l’idol mio”

[GM-AR MZ 24]

PASTICCIO

Demofonte (as *Il Demofonte* – London 1755)

George Frideric Handel, Johann Adolf Hasse, Niccolò Jommelli

(London 1755) – (London: G. Woodfall, 1755) – (Libretto)

(With English rendition as *Il Demofonte*)

[W.U. – ECCO (online database)]

PASTICCIO

Demofonte (Genoa 1774)

Pasquale Anfossi, *et al.*

(Genoa 1774) – (Genoa: Stamperia Gesiniana, [1774]) – (Libretto)

[W.U. Schatz 274, reel 6]

PASTICCIO

Demofonte (London 1778)

Ferdinando Bertoni, Carlo Monza, Josef Myzliveček, Giuseppe Sarti

(London 1778) – (London: G. Bigg, 1778) – (Libretto)

(With English rendition as *Demofonte*)

[W.U. Schatz 911, reel 21]

PASTICCIO

Demofonte (Lucca 1782)

(Lucca 1782) – (Lucca: Francesco Bonsignori, 1782) – (Libretto)

(From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])

[ML48 .M47 T38 1787a – Micro.]

PASTICCIO

Demofonte

(Florence 1788) – (Florence: Stamperia Albizziniana, 1788) – (Libretto)

(From Venice: Biblioteca nazionale Marciana [Dramm. 3262.4])

[ML48 .M47 A46 1791a – Micro.]

PASTICCIO

Didone abbandonata (London 1775)

Felice Giardini, Michele Mortellari, Venanzio Rauzzini, Antonio Sacchini

(London 1775) – (London: for T. Cadell, [1775]) – (Libretto)

(With English rendition as *Didone abbandonata*)

[W.U. Schatz 11321, reel 229]

(London 1775) – (London: for T. Cadell, [1775]) – (Libretto)
 (With English rendition as *Didone abbandonata*)
 [W.U. – ECCO (online database)]

PASTICCIO

Didone abbandonata (Bergamo 1786)
 (Bergamo 1786) – ([Bergamo]: Vincenzo Antoine, 1786) – (Libretto)
 (From Venice: Biblioteca casa di Goldoni [010700])
 [ML48 .M47 B53 1787a – Micro.]
 [ML48 .M47 D542 1786a – Photocopy]

PASTICCIO

Didone abbandonata (Genoa 1787)
 (Genoa 1787) – (Genoa: Stamperia Gesimiana, 1787) – (Libretto)
 (From Venice: Biblioteca nazionale Marciana [Dramm. 3261.8])
 [ML48 .M47 A46 1791a – Micro.]

PASTICCIO

Didone abbandonata (Venice 1790)
 (Venice 1790) – (Venice: Modesto Fenzo, 1790) – (Libretto)
 (From Venice: Biblioteca casa di Goldoni [010086])
 [ML48 .M47 B53 1787a – Micro.]
 [ML48 .M47 D54 1790a – Photocopy]

PASTICCIO

Didone abbandonata (Bergamo 1791)
 (Bergamo 1791) – (Milan: Bianchi, 1791) – (Libretto)
 (From Venice: Biblioteca casa di Goldoni [010709])
 [ML48 .M47 B53 1787a – Micro.]
 [ML48 .M47 G37 1791a – Photocopy]

PASTICCIO

Didone abbandonata (Padua 1791)
 (Padua 1791) – (Padua: Conzatti, 1791) – (Libretto)
 (From Venice: Biblioteca e istituto della fondazione Giorgio Cini []))
 [ML48 .M47 T38 1787a – Micro]

PASTICCIO

Didone abbandonata (as *La Didone abbandonata* – Madrid 1792)
 Giovanni Paisiello and Giuseppe Sarti
 (Madrid 1792) – (Madrid: Stamperia de la Viuda de Ibarra, 1792) – (Libretto)
 (From Naples: Conservatorio di musica S Pietro a Majella []))
 [ML48 .M47 S372 1792a – Micro.]

PASTICCIO

Didone abbandonata (London 1799)
 Antonio Benelli, Vincenzo Federici, Pietro Alessandro Guglielmi, Giovanni Paisiello
 (London 1799) – (London: at No.5 Pall-Mall, [1799]) – (Libretto)
 (From London: British Library [639. F. 27 (5)])

(With English rendition as *La Didone*)
 [ML48 .M47 C54 1788a – Micro.]
 [Also: W.U. – ECCO (online database)]

PASTICCIO

Ezio (Verona 1740)
 Antonio Cortona
 (Verona 1740) – (Verona: Dionigi Ramanzini, [1740]) – (Libretto)
 [W.U. Schatz 2264, reel 46]

PASTICCIO

Ezio (London 1755)
 Johann Adolf Hasse, David Perez
 (London 1755) – (London: J. Walsh, [1755] – “Favourite Songs”) – (Publ. Score)
 Incl.: Aria: “Ah non son io che parlo” (Perez: Fulvia, Act 3, Sc.12)
 Aria: “Caro padre, a me non déi” (Perez: Fulvia, Act 1, Sc.4)
 Aria: “Ecco alle mie catene” (Perez: Ezio, Act 2, Sc.13)
 Aria: “Per tutto il timore” (Perez: Valentiniano, Act 3, Sc.10)
 Also included, but with text not by Metastasio:
 Aria: “Non ami chi teme d’amor” (Perez)
 Aria: “Per sei mi nacque amore” (Perez)
 Aria: “Speri in vano col tuo rigore” (Perez)
 Aria: “Sventurata non ho pace” (Perez)
 [GM-AR MZ22]

PASTICCIO

Ezio (London 1755)
 Johann Adolf Hasse, David Perez
 (London 1755) – (London: G. Woodfall, 1755) – (Libretto)
 (With English rendition as *Ezio*)
 [W.U. – ECCO (online database)]

PASTICCIO

Ezio (London 1764, rev. 1765, rev. 1767)
 J. C. Bach, Baldassare Galuppi, Giovanni Francesco de Majo, Giovanni Pescetti,
 Mattia Vento
 (London 1764-65, 1767) – (London: Bremner, [1765] – “Favourite Songs” – Set 2)
 – (Publ. Score)
 Incl.: Aria: “Ecco alle mie catene” as “Caro mio bene addio” (Pescetti: *Ezio*, Act 2, Sc.13)
 (Order of the two quatrains has been reversed)
 Aria: “Se il ciel mi divide” (Bach: Cleofide, *Alessandro nell’Indie*, Act 2, Sc.13)
 Also included, but with text not by Metastasio:
 Aria: “Fine ch’io viva lo stimerò” (Galuppi)
 Duet: “Mio bel numem ah penso, oh Dio” (Pescetti)
 [GM-AR MZ56]

PASTICCIO

Ezio (London 1764, rev. 1765, rev. 1767)
 J. C. Bach, Baldassare Galuppi, Giovanni Francesco de Majo, Giovanni Pescetti,
 Mattia Vento
 (London 1764) – (London: for G. Woodfall, 1764) – (Libretto)

(With English rendition as *Ezio*)
[W.U. – ECCO (online database)]

(London 1765) – (London: for G. Woodfall, 1765) – (Libretto)
(With English rendition as *Ezio*)
[W.U. – ECCO (online database)]

(London 1767) – (London: for W. Griffin, 1767) – (Libretto)
(With English rendition as *Ezio*)
[W.U. – ECCO (online database)]

PASTICCIO

Ezio (London 1781)
Ferdinando Bertoni (arr.), Tommaso Giordani, André Grétry, Pietro Alessandro
Guglielmi, Venanzio Rauzzini
(London 1781) – (London: R. Bremner, c.1781 – “Favourite Songs”) – (Publ. Score)
Incl.: Aria: “Quanto mai felici siete” (var. of Onoria, Act 1, Sc.7)
Aria: “Recagli quell’acciario” (Ezio, Act 2, Sc.6)
Also included, but with text not by Metastasio:
Scena: “La prima volta e questa” – “Mi dona mi rende quell’alma”
Aria: “Son spietate le miei pene”
Trio: “Superbo minacci! Ingrata tu piangi”
[GM-AR MZ132]

PASTICCIO

Ezio (London 1781-82)
Ferdinando Bertoni, Tommaso Giordani, André Grétry, Pietro Alessandro Guglielmi,
Venanzio Rauzzini
(London 1781-82) – (London: E. Cox, 1782) – (Libretto)
(From London: British Library [907. I17. (7)])
(With English rendition as *Ezio*)
[ML48 .M47 C54 1788a – Micro.]
[Also: W.U. – ECCO (online database)]

PASTICCIO

Ipermestra (London, 1797)
Francesco Bianchi, Domenico Cimarosa, Giacomo Ferrari, Giovanni Paisiello, Giuseppe
Sarti
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 656])
[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 44]

PASTICCIO

La Nitteti
(Genoa 1780) – (Genoa: Stamperia Gesiniana, 1780) – (Libretto)
(From – Rome: Conservatorio di musica S. Cecilia [G.N. 11003, N. 20487])
[M1500 .M57 P287 1800a – Micro.]

PASTICCIO

L’olimpiade or *Meraspe* (London 1742)

Giovanni Lampugnani, Francesco Feo, Leonardo Leo, Giovanni Pergolesi,
 Domenico Scarlatti
 (London 1742) – (London: J. Walsh, [1742] – “Favourite Songs”) – (Publ. Score)
 Incl.: Aria: “Se cerca, se dice” (Pergolesi, Megacle/[Merasper], Act 2, Sc.10)
 Aria: “Superbo di me stesso” (Lampugnani: Megacle/[Merasper], Act 1, Sc.2)
 Also included, but with text not by Metastasio:
 Aria: “Immagini dolenti perchè nel corti” (Scarlatti)
 Aria: “Per novo amor delira” (Leo)
 Aria: “Si mi lascia o padre” (Feo)
 Aria: “Tremende oscure atroci” (Pergolesi)
 [GM-AR MZ 0.714]

PASTICCIO

L'olimpiade (Venice 1767)
 Francesco Brusa, Pietro Antonio Guglielmi, Antonio Gaetano Pampani
 (Venice 1767) – (Venice: Modesto Fenzo, 1767) – (Libretto)
 [W.U. Schatz 4316, reel 87]

PASTICCIO

L'olimpiade (Cremona 1768)
 Arr. Francesco Puttini: Baldassare Galuppi, Florian Leopold Gassmann, Giovanni
 Battista Lampugnani, Tommaso Traetta, Georg Christoph Wagenseil, Giovanni
 Calisto Zanotti
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Mss. 31657])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 28]

PASTICCIO

L'olimpiade (London 1769-1770)
 Johann Christian Bach, Pietro Alessandro Guglielmi, Niccolò Piccinni, Giuseppe Sarti,
 Tomasso Traetta
 (London 1770) – (London: R. Bremner, [1770] – “Favourite Songs”) – (Publ. Score)
 Incl.: Duet: “Nè giorni tuoi felici” (Piccinni: AristeA/Megacle, Act 1, Sc.10)
 Scena: “Ora è pietade l'esser crudele” – “Se cerca, se dice”
 (Piccinni: Megacle, Act 2, Sc.10)
 Aria: “Quel labbro adorato” (Bach: Alceste, *Demetrio*, Act 3, Sc.4)
 Aria: “Tu di saper procura” (Composer unnamed: AristeA, Act 1, Sc.6)
 Also included, but with text not by Metastasio:
 Duet: “Ah caro amico addio” (Composer unnamed)
 Aria: “Ah per pietà placatevi” (Trajetta)
 Aria: “Se mi vedeste il core” (Composer unnamed)
 Quintet: “Vorrei spiegarti o caro” (Sarti)
 [GM-AR MZ82]

PASTICCIO

L'olimpiade (London 1769-1770)
 Johann Christian Bach, Pietro Alessandro Guglielmi, Niccolò Piccinni, Giuseppe Sarti,
 Tomasso Traetta
 (London 1770) – (London: W. Griffin, 1770) – (Libretto)
 (With English rendition as *L'Olimpiade*)
 [W.U. – ECCO (database online)]

PASTICCIO (London 1779 – 1783)

L'olimpiade

Ferdinando Bertoni, Christoph Gluck, Giovanni Paisiello

(London 1783) – (London: H. Reynell, 1783) – (Libretto)

(From London: British Library [907. i18 PBMIC 18940])

(With English rendition as *L'Olimpiade*)

[ML48 .M47 O45 1783a – Micro.]

[Also: W.U. – ECCO (database online)]

PASTICCIO

L'olimpiade (Venice 1786)Antonio Sacchini, *et al.*

(Venice 1786) – (Venice: Modesto Fenzo, 1786) – (Libretto)

[W.U. Schatz 9238, reel 189]

PASTICCIO

L'olimpiade (Florence 1792)

(Florence 1792) – (Florence: Stamperia Albizziniana, 1792) – (Libretto)

(From Florence: Conservatorio di musica Luigi Cherubini [E. VI. 4397])

[ML48 .M47 Z54 1786aa – Micro.]

PASTICCIO

Semiramide riconosciuta (London 1733)

George Frideric Handel (arr.): Francisco Courcelle, Francesco Feo, Johann Adolf Hasse,

Leonardo Leo, Giovanni Porta, Domenico Sarri, Leonardo Vinci

(London 1733) (London: for T. Wood, 1733) – (Libretto)

(With English rendition as *Semiramis*)

[W.U. – ECCO (online database)]

PASTICCIO

Siroe (London 1763-1764)

?Carlo Franchi, Felice Giardini, Johann Adolf Hasse, ?Tommaso Traetta

(London 1763-64) – (London: for G. Woodfall, 1764) – (Libretto)

(With English rendition as *Siroes, King of Persia*)

[W.U. – ECCO (online database)]

PASTICCIO

Siroe (Brunswick 1767)

Antonio Bioni, Johann Adolf Hasse, George Frideric Handel, Leonardo Vinci,

Antonio Vivaldi, Georg Christoph Wagenseil

(Brunswick 1767) – ([Brunswick]: [s.n.], [1767]) – (Libretto)

(With German rendition as *Der Siroes*)

[W.U. Schatz 11365, reel 230]

PELAGALLI, [?]

Antigono (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.8])

Aria: "Io non so se amor tu sei" (Berenice, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 57]

PELLEGRINI, Giovanni

Canzonetta [*La libertà (a Nice)*] – Begins: “Grazie agl’inganni tuoi”
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.2 (24)])
 Aria: “Mancò l'antico ardore” (Octet 2)
 (See also Costanzi [Octet 1], Colista [Octet 3], Giura [Octet 4])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

PEREZ, David

Adriano in Siria (Lisbon 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Mss. 16100-01])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reels 18 and 19]

PEREZ, David

Adriano in Siria (Lisbon 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 473])
 [P.S.M. Mus. Ms. Ser.5, Pt.4, reel 30]

PEREZ, David

Adriano in Siria (Lisbon 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31605])
 Aria: “Numi, se giusti siete” (Sabina, Act 1, Sc.11)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

PEREZ, David

Adriano in Siria (Lisbon 1754)
 (after 1763) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31651])
 Aria: “Son sventurato (Farnaspe, Act 3, Sc.8)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

PEREZ, David

Alessandro nell'Indie (Genoa 1744 [v.1]; Lisbon 1755 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Mss. 16095-97])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reels 17 and 18]

PEREZ, David

Alessandro nell'Indie (Genoa 1744 [v.1]; Lisbon 1755 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.9])
 Incl.: Aria: “Dov'è? Si affretti” (Poro [v.1] Act 3, Sc.9)
 Aria: “Se è ver che t'accendi” (Alessandro, Act 2, Sc.12)
 Aria: “Voi, che adorate il vanto” (Gandarte [v.1] Act 1, Sc.11)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

PEREZ, David

Alessandro nell'Indie (Genoa 1744 [v.1]; Lisbon 1755 [v.2])

(Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14224])
 Aria: “Dov'è? Si affretti” (Poro [v.1] Act 3, Sc.9)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 10]

PEREZ, David

Alessandro nell'Indie (Genoa 1744 [v.1]; Lisbon 1755 [v.2])
 (after 1763) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31651])
 Aria: “Se è ver che t'accendi” (Alessandro, Act 2, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

PEREZ, David

Alessandro nell'Indie (Genoa 1744 [v.1]; Lisbon 1755 [v.2])
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31648])
 Incl.: Aria: “Se il Ciel mi divide” (Cleofide, Act 2, Sc.13)
 Aria: “Son confusa pastorella” (Erissena, Act 3, Sc.8)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

PEREZ, David

Alessandro nell'Indie (Genoa 1744 [v.1]; Lisbon 1755 [v.2])
 (Lisbon 1755) – (Lisbon: Regia stamperia Sylviana, 1755) – (Libretto)
 [W.U. Schatz 7882, reel 163]

PEREZ, David

Antigono (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.3])
 Aria: “Sai qual ardor m'accende” (Alessandro, Act 2, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 52]

PEREZ, David

Artaserse (Florence 1748)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 474])
 [P.S.M. Mus. Ms. Ser.5, Pt.4, reel 31]

PEREZ, David

Artaserse (Florence 1748)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.9])
 Incl.: Aria: “Mi credi spietata?” (Mandane, Act 3, Sc.5)
 Aria: “Per pietà, bell'idol mio” (Artaserse, Act 1, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

PEREZ, David

Artaserse (Florence 1748)
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14208])
 Aria: "Mi credi spietata?" (Mandane, Act 3, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

PEREZ, David

Attilio Regolo (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.3])
 Aria: "Mi pareo del porto in seno" (Attilia, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 52]

PEREZ, David

Catone in Utica (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.3])
 Incl.: Aria: "Confusa, smarrita" (Marzia, Act 3, Sc.2)
 Aria: "Nascesti alle pene" (Fulvio, Act 2, Sc.8)
 Aria: "Non ti minaccio sdegno" (Marzia, Act 1, Sc.2)
 Aria: "Se in campo armato" (Cesare, Act 2, Sc.11)
 Aria: "Va, ritorna al tuo tiranno" (Catone, Act 2, Sc.2)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 52]

PEREZ, David

Ciro riconosciuto (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.3])
 Aria: "No, non vedrete mai" (Ciro, Act 3, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 52]

PEREZ, David

La clemenza di Tito (Naples 1749)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.3])
 Aria: "Se mai senti spirarti sul volto" (Sesto, Act 2, Sc.16)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 52]

PEREZ, David

Demetrio (Palermo 1741[v.1] – rev. Naples 1748; Lisbon 1766 [v.2])
 (1766 version) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Mss. 32061-63])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reels 33-34]

PEREZ, David

Demetrio (Palermo 1741[v.1] – rev. Naples 1748; Lisbon 1766 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 475])
 Incl.: Aria: "Dice che t'è fedele" (Mitrane, Act 2, Sc.4)
 Aria: "Di quell'ingiusto sdegno" (Olinto, Act 1, Sc.1)
 Aria: "È la fede degli amanti" (Olinto, Act 2, Sc.3)
 Aria: "Fra tanti pensieri di regno" (Cleonice, Act 1, Sc.3)

Scena ed aria: “Io cangiar di catene. Ah! giunga prima” – “Dal suo gentil
sembiante” (Alceste, Act 1, Sc.14)

Aria: “Nacqui agli affanni in seno” (Cleonice, Act 2, Sc.7)

Aria: “Non v'è più barbaro” (Alceste, Act 2, Sc.2)

Aria: “Ogni procella infida” (Fenicio, Act 1, Sc.5)

Aria: “Scherza il nocchier talora” (Alceste, Act 1, Sc.10)

Also included, but with text not by Metastasio:

Aria: “Di quell'insano orgoglio”

Scena e duetto: “Il tuo dolor consola” – “Mio bel nume ah non scordati”

Aria: “Quando è infido il caro bene”

[P.S.M. Mus. Ms. Ser.5, Pt.4, reel 31]

PEREZ, David

Demetrio (Palermo 1741 [v.1] – rev. Naples 1748; Lisbon 1766 [v.2])

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.m.3])

Aria: “Disperato in mar turbato” (Fenicio, Act 2, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 52]

PEREZ, David

Demetrio (Palermo 1741 [v.1] – rev. Naples 1748; Lisbon 1766 [v.2])

(Venice 1751) – (Venice: In Merceria, 1751) – (Libretto)

[W.U. Schatz 7876, reel 163]

PEREZ, David

Demofonte (Lisbon 1752)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS.1085])

[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 73]

PEREZ, David

Demofonte (Lisbon 1752)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2070])

Duet: “La destra ti chiedo” (Dircea/Timante, Act 2, Sc.11)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

PEREZ, David

Didone abbandonata (Genoa 1751)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 476] – Acts 2 and 3 only)

[P.S.M. Mus. Ms. Ser.5, Pt.4, reel 32]

PEREZ, David

Didone abbandonata (Genoa 1751)

(London 1761) – (London: J. Walsh, [1761] – “Favourite Songs”) – (Publ. Score)

(Some arias by Baldassare Galuppi)

Incl.: Aria: “Ah non lasciarmi no” (Perez: Didone, Act 2, Sc.4)

Aria: “Come potesti, oh Dio” (Galuppi: Vitellia, *La clemenza di Tito*, Act 2, Sc.6)

Aria: “Se non ti moro allato” (Galuppi: Emirena/Farnaspe, *Adriano in Siria* Act 1,
Sc.14) (original duet now a 2-quatrains aria, with only the first by Metastasio)

Aria: “Son regina e son amante” (Perez: *Didone*, Act 1, Sc.5)
(uses first quatrain only)

Aria: “Va crescendo il mio tormento” (Perez: *Didone*, Act 3, Sc.8)
[GM-AR MZ1]

PEREZ, David

Didone abbandonata (Genoa 1751)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.d.19])
Aria: “Tu mi disarmi il fianco” (Iarba [v.1] 1,17)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

PEREZ, David

Didone abbandonata (Genoa 1751)
(London 1761) – (London: G. Woodfall, 1761) – (Libretto)
(Additional music by Baldassare Galuppi)
[W.U. – ECCO (online database)]

PEREZ, David

L'eroe cinese (Lisbon 1753)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 477] – without *recits.*)
[P.S.M. Mus. Ms. Ser.5, Pt.4, reel 32]

PEREZ, David

L'eroe cinese (Lisbon 1753)
(After 1763) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31634])
Aria: “Ah se in ciel, benigne stelle” (Siveno, Act 1, Sc.2)
(As occurring in *Solimano* [*pasticcio*] – London 1758)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

PEREZ, David

Ezio (Milan 1750)
(Eighteenth Century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 2066])
Aria: “Caro padre, a me non déi” (Fulvia, Act 1, Sc.4)
[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

PEREZ, David

Ezio (Milan 1750)
(Eighteenth Century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 2074])
Aria: “Caro padre, a me non déi” (Fulvia, Act 1, Sc.4)
[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

PEREZ, David

Ezio (Milan 1750)
(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.9])
 Scena ed aria: “Misera, dove son!” – “Ah! non son io che parlo”
 (Fulvia, Act 3, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

PEREZ, David

Ipermestra (Lisbon 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 478])
 [P.S.M. Mus. Ms. Ser.5, Pt.4, reel 33]

PEREZ, David

Ipermestra (Lisbon 1754)
 (After 1771) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31667])
 Duet: “Ah! se di te mi privi. Duet. (*Ipermestra/Linceo*, Act 2, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

PEREZ, David

Ipermestra (Lisbon 1754)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31632])
 Aria: “Mai l'amor mio verace” (*Elpinice*, Act 2, Sc.7)
 (Possibly as occurring in *Arminio [pasticcio]* – London 1760)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

PEREZ, David

Issipile (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.3])
 Aria: “Care luci, che regnate” (*Giasone*, Act 3, Sc.4)
 Aria: “Tu non sai che bel contento” (*Rod.ope*, Act 2, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 52]

PEREZ, David

Il natal di Giove (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.3])
 Incl.: Aria: “D'atre nubi è il sol ravelto” (*Adrasto*, Sc.5)
 Aria: “Vuoi per sempre abbandonarmi?” (*Amaltea*, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 52]

PEREZ, David

L'olimpiade (Lisbon 1753)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Mss. 16098-99])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 18]

PEREZ, David

L'olimpiade (Lisbon 1753)
 (Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31654])
 Aria: “Che non mi disse un di!” (Argene, Act 2, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

PEREZ, David

L'olimpiade (Lisbon 1753)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 24307])
 Aria: “Son qual per mare ignoto” (Aminta, Act 3, Sc.5)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 34]

PEREZ, David

Semiramide riconosciuta (Rome 1749)
 (Eighteenth century) – (Microfilm of Autograph Score)
 (From London: Royal College of Music [MS. 479])
 [P.S.M. Mus. Ms. Ser.5, Pt.4, reel 34]

PEREZ, David

Semiramide riconosciuta (Rome 1749)
 (Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31654])
 Aria: “Bel piacer saria d'un core (Mirteo, Act 1, Sc.7)
 Aria: “Voi, che le mie vicende (Scitalce, Act 2, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

PEREZ, David

Semiramide riconosciuta (Rome 1749)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.9])
 Aria: “Che quel cor, quel ciglio altero” (Tamiri, Act 1, Sc.5)
 Aria: “Se intende sì poco” (Scitalce, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

PEREZ, David

Semiramide riconosciuta (Rome 1749)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31605])
 Aria: “D'un genio che m'accende” (Tamiri, Act 3, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

PEREZ, David

Semiramide riconosciuta (Rome 1749)
 (c.1747-50) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31597])
 Incl.: Aria: “Se intende sì poco” (Scitalce, Act 1, Sc.10)
 Aria: “Vorrei spiegar l'affanno” (Scitalce, Act 1, Sc.4)
 Also included, but with text not by Metastasio:
 Aria: “Di un genio”
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

PEREZ, David

Semiramide riconosciuta (Rome 1749)
 (Lisbon 1765) – (Lisbon: Pietro Ferreira, [1765]) – (Libretto)
 (With Portuguese rendition as *A Semiramis reconhecida*)
 [W.U. Schatz 7875, reel 163]

PEREZ, David

Siroe (Naples 1740)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31632])
 Aria: “Se l'amor tuo mi rendi” (*Siroe*, Act 3, Sc.13)
 (Possibly as occurring in *Arminio* [*pasticcio*] – London 1760)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

PERGOLESI, Giovanni Battista

Adriano in Siria (Naples 1734)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 16102])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 28]

PERGOLESI, Giovanni Battista

Adriano in Siria (Naples 1734)
 (New York: Pendragon; Milan: Ricordi, 1985) – (Publ. Score)
 (*Giovanni Battista Pergolesi: Complete Works*, vol.3)
 [M3 .P473 1985 v.3]

PERGOLESI, Giovanni Battista

Adriano in Siria (Naples 1734)
 (Rome: Amici della musica da camera, [1942]) – (Publ. Keyboard/Vocal Score)
 [M1503 .P47 A3 A5]

PERGOLESI, Giovanni Battista

Adriano in Siria (Naples 1734)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31620])
 (*Overtura ed arie diverse dell'Adriano in Siria* [1734])
 Incl.: Aria: “Dal labbro, che t'accende” (*Adriano*, Act 1, Sc.1)
 Aria: “Leon piagato a morte” (*Osroa*, Act 2, Sc.11)
 Aria: “Sprezza il furor del vento” (*Osroa*, Act 1, Sc.3)
 Aria: “Tutti nemici e rei” (*Adriano*, Act 2, Sc.9)
 Also included, but with text not by Metastasio:
 Aria: “Chi soffre senza pianto”
 Duet: “L'estremo pegno almeno”
 Aria: “Lieto così tal volta”
 Aria: “Splenda per voi sereno”
 Aria: “Sul mio cor sp ben quel sia”
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 48]

PERGOLESI, Giovanni Battista

Adriano in Siria (Naples 1734)
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 29274])
 Aria: “La ragion, gli affetti ascolta” (Adriano [v.1] Act 2, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 35]

PERGOLESI, Giovanni Battista

Artasere (no full setting)
 (After 1751) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31598])
 Aria: “Non ti son padre” (Atabano, Act 1, Sc.12)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

PERGOLESI, Giovanni Battista

Ciro riconosciuto (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 29274])
 Aria: “Parto; non ti sdegnar” (Ciro, Act 2, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 35]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 30798-800])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 35]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)
 (Rome 1735) – (New York: Garland, 1978) – (Score Facsimile)
 (From Brussels: Conservatoire royal de musique [MS 2287])
 (Italian Opera, 1640-1770; v.34)
 [M1500 .P47 O6 1978]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)
 (Rome: Amici della musica da camera, [1942]) – (Publ. Keyboard/Vocal. Score)
 [M1503 .P47 O5 A5]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)
 (After 1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31601])
 Aria: “Caro, son tua così” (Aristea, Act 3, Sc.2)
 Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)
 (Before 1760) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 5057])
 Aria: “Che non mi disse un di!” (Argene, Act 2, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.A, Pt.1, reel 5]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.2 (12)])

Aria: “Che non mi disse un di!” (Argene, Act 2, Sc.4)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 29274])

Aria: “Grandi, è ver, son le tue pene” (Aristea, Act 2, Sc.3)

Aria: “Superbo di me stesso” (Megacle, Act 1, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 35]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Nineteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.755])

Scena ed aria: “Io vado...” – “Se cerca, se dice” (Megacle, Act 2, Sc.10)

[P.S.M. Mus. Ms. Ser.5, Pt.7, reel 11]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2067])

Aria: “Mentre dormi Amor fomenti” (Licida, Act 1, Sc.8)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2072])

Aria: “Mentre dormi Amor fomenti” (Licida, Act 1, Sc.8)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 63]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31632])

Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 29964])

Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 52]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.716])

Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 52]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2070])

Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(After 1751) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31598])

Aria: “Più non si trovano” (Argene, Act 1, Sc.7)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 29965])

Aria: “Più non si trovano” (Argene, Act 1, Sc.7)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 23]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(c.1768) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14135])

Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 13]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Nineteenth Century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2060])

Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS.1346])

Aria: “Se cerca, se dice” (Megacle, Act 2, Sc.10)

[P.S.M. Mus. Ms. Ser.2, Pt.4, reel 77]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)

Aria: "Se cerca, se dice" (Megacle, Act 2, Sc.10)
 In *Dodici arie da teatro e da concerto per soprano e clavicembalo (o pianoforte)*
realizzazioni, rivisioni e trascrizioni di Luciano Bettarini
 (Milan: Nazionalmusic, [1974?]) – (Publ. Keyboard /Vocal Score)
 [M2.3 .I8 C64 No.8]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)
 (After 1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31602])
 Incl.: Aria: "Superbo di me stesso" (Megacle, Act 1, Sc.2)
 Aria: "Tu di saper procura" (Aristea, Act 1, Sc.6)
 Also included, but with text not by Metastasio:
 Aria: "Torbido in volto"
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

PERGOLESI, Giovanni Battista

L'olimpiade (Rome 1735)
 (Rome 1735) – (Rome: Pasquino, 1735) – (Libretto)
 (From Bologna: Civico museo bibliografico musicale [9038])
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1978)
 [ML48 .I86 1978 v.7 (5)]

(Venice 1738) – (Venice: Marino Rossetti, 1738) – (Libretto)
 [W.U. Schatz 7904, reel 163]

PESCETTI, Giovanni Battista

Alessandro nell'Indie (Venice 1732)
 (Venice 1732) – (Venice: Carlo Buonarigo, [1732]) – (Libretto)
 [W.U. Schatz 7960, reel 164]

PESCETTI, Giovanni Battista

Angelica e Medoro (London 1739)
 (London 1739) – (London: J. Walsh, [1739] – "Favourite Songs") – (Publ. Score)
 Incl.: Aria: "Bella diva all'ombre amica" (Medoro, Pt. 2, No.9)
 Aria: "Il piè s'allontana" (Tirsi, Pt.2, No.8)
 Aria: "Io dico all'antro addio" (Angelica, Pt.2, No.10)
 Aria: "La tortora innocente se perde" (Medoro, Pt.1, No.2)
 Aria: "Non so come si possa" (Licori, Pt.1, No.11)
 Also included, but with text not by Metastasio:
 Aria: "Si verà bella clemente"
 [GM-AR MZ 0.721]

PESCETTI, Giovanni Battista

Demetrio (Florence 1732 – rev. London 1737 as *Demetrius*)
 (London 1737) – (London: J. Walsh, [1737] – "Favourite Songs") – (Publ. Score)
 Incl.: Aria: "È la fede degli amanti" (Olinto, Act 2, Sc.3)
 Aria: "Io so qual pena sia quella" (Cleonice, Act 3, Sc.3)
 Aria: "Non so frenar il pianto" (Alceste, Act 2, Sc.12)
 Aria: "Pensa che sei crudele" (Fenicio, Act 3, Sc.2)

Aria: “Vorrei da lacci sciogliermi” (Barsene, Act 1, Sc.15 – 1st line only)

Also included, but with text not by Metastasio:

Aria: “Quando più alletta l’alma”

[GM-AR MZ 0.711]

PESCETTI, Giovanni Battista

Demetrio (Florence 1732 – rev. London 1737 as *Demetrius*)

Incl.: Aria: “È la fede degli amanti” (Olinto, Act 2, Sc.3)

Aria: “Io so qual pena sia” (Cleonice, Act 3, Sc.3)

Aria: “Non so frenar il pianto” (Alceste, Act 2, Sc.12)

Aria: “Pensa che sai crudele” (Fenicio, Act 3, Sc.2)

Aria: “Semplicetta tortorella” (Barsene, Act 3, Sc.11)

Aria: “Vorrei da’lacci sciogliere” (Barsene, Act 1, Sc.15)

(uses only Metastasio’s first line)

Also included, but with text not by Metastasio:

Aria: “Quando più alletta l’alma”

In *Le Delizie dell’opere. A Collection of all the Favourite Songs in Score*, vol.2

(London: J. Walsh, c.1740)

[GM-AR MZ 0.744]

PESCETTI, Giovanni Battista

Demetrio (Florence 1732 – rev. London 1737 as *Demetrius*)

Aria: “Nacqui agli affanni” (slight var. of Cleonice, Act 2, Sc.7)

(As occurring in Pescetti’s *La conquista del vello d’oro* – London 1738)

In *Le Delizie dell’opere. A Collection of all the Favourite Songs in Score*, vol.2

(London: J. Walsh, c.1740)

[GM-AR MZ 0.744]

PESCETTI, Giovanni Battista

Demetrio (Florence 1732 – rev. London 1737)

(London 1737) – (London: J. Chrichley, 1737) – (Libretto)

(With English rendition, possibly by Angelo Cori, as *Demetrius*)

[W.U. Schatz 7964, reel 164]

PESCETTI, Giovanni Battista

Endimione (London 1739 as *Diana and Endymion*).

Aria: “Fra le stelle o fra le piante” (Diana, Pt.2, No.1)

In *Le Delizie dell’opere. A Collection of all the Favourite Songs in Score*, vol.2

(London: J. Walsh, c.1740)

[GM-AR MZ 0.744]

PESCETTI, Giovanni Battista

Ezio (Venice 1747)

(Venice 1747) – (Venice: [s.n.], [1747]) – (Libretto)

[W.U. Schatz 7965, reel 164]

PIAZZA, Gaetano

L’eroe cinese (Milan 1757)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 29964])
 Aria: “Nel cammin di nostra vita” (Leango, Act 1, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 52]

PICCINNI, Niccolò

Alessandro nell'Indie (Rome 1758)
 (Eighteenth century) – (Microfilm of Ms. Score and Parts)
 (From London: British Library [RM 22 m 8-10 (score), 11-19 (parts)])
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reels 93-94]

PICCINNI, Niccolò

Alessandro nell'Indie (Rome 1758)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.22])
 Incl.: Aria: “Digli ch'io son fedele” (Cleofide, Act 2, Sc.9)
 Aria: “Dov'è? Si affretti” (Poro [v.1] Act 3, Sc.9)
 Aria: “Se mai più sarò geloso” (Poro, Act 1, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 94]

PICCINNI, Niccolò

Alessandro nell'Indie (Rome 1758)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.24])
 Aria: “Se il Ciel mi divide (Cleofide, Act 2, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 95]

PICCINNI, Niccolò

Alessandro nell'Indie (Rome 1758)
 Aria: “Se il ciel mi divide” (Cleofide, Act 2, Sc.13)
 In *Dodici arie da teatro e da concerto per soprano e clavicembalo (o pianoforte)*
realizzazioni, rivisioni e trascrizioni di Luciano Bettarini
 (Milan: Nazionalmusic, [1974?]) – (Publ. Keyboard /Vocal Score)
 [M2.3 .I8 C64 No.8]

PICCINNI, Niccolò

Alessandro nell'Indie (Rome 1758)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.23])
 Aria: “Se possono tanto” (Poro [v.1] Act 1, Sc.9)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 95]

PICCINNI, Niccolò

Alessandro nell'Indie (Rome 1758)
 (Florence 1777) – (Florence: Giovanni Risaliti, [1777]) – (Libretto)
 [W.U. Schatz 8137, reel 168]
 (Naples 1792) – (Naples: Vincenzo Flauto, 1792) – (Libretto)
 (From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])
 [ML48 .M47 P53 1792a – Micro]

PICCINNI, Niccolò

Antigono (Naples 1762 – rev. Rome 1771)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.22])
 Aria: “Già che morir degg'io” (Demetrio, Act 3, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 94]

PICCINNI, Niccolò

Artaserse (Rome 1762 – rev. Naples 1772)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31652])
 Aria: “Conservati fedele” (Mandane, Act 1, Sc.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

PICCINNI, Niccolò

Catone in Utica (Mannheim 1770)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Mss. 30792-94])
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 54]

(Mannheim 1770) – (New York: Garland, 1978) – (Score Facsimile)
 (From London: British Library [Add. Mss. 30792-94])
 (Italian Opera, 1640-1770; v.50)
 [M1500 .P54 C2]

PICCINNI, Niccolò

Catone in Utica (Mannheim 1770)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31649])
 Aria: “So che pietà non hai” (Arbace, Act 2, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

PICCINNI, Niccolò

Catone in Utica (Mannheim 1770)
 (Mannheim 1770) – (Mannheim: Stamperia dell'Accademia, [1770] – (Libretto)

(Incl. scenarios for Gius. Fabiani's ballets “Ariadne et Thesée” and “L'Amour et Psyché”)
 [W.U. Schatz 8078, reel 166]

(Mannheim 1770) – (Mannheim: Stamperia dell'Accademia, [1770] – (Libretto)
 (Incl. scenarios for Gius. Fabiani's ballets “Ariadne et Thesée” and “L'Amour et Psyché”)
 (From Washington: Library of Congress [ML48 .S8078])
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1978)
 [ML48 .I86 1978 v.3 (4)]

(Mannheim 1770) – (Mannheim: Akademische Buchdruckerey, [1770] – (Libretto)
 (German rendition as *Cato in Utica*)
 (Incl. scenarios for Gius. Fabiani's ballets “Ariadne und Theseus” and “Die Liebe und Psyche”)
 [W.U. Schatz 8079, reel 166]

PICCINNI, Niccolò

Ciro riconosciuto (Naples 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.23])
 Incl.: Aria: “Non sdegnarti, a te mi fido” (Mandane, Act 2, Sc.1)
 Aria: “Parto; non ti sdegnar” (Ciro, Act 2, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 95]

PICCINNI, Niccolò

Ciro riconosciuto (Naples 1759)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14208])
 Aria: “Non sdegnarti, a te mi fido” (Mandane, Act 2, Sc.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

PICCINNI, Niccolò (supposed composer)

Il conclave del MDCCLXXIV (Rome 1775)
 Text arr. Prince Sigismondi Chigi and Gaetano Sertor with verses **derived** from Metastasio

(Rome 1775) – (Rome: per il Cracas, [1775]) – (Supposed libretto)
 [W.U. Schatz 8084, reel 167]

(Rome 1775) – (Rome: bey Cracas, [1775]) – (Supposed libretto)
 (German rendition as *Das conclave von MDCCLXXIV*)
 [W.U. Schatz 8085, reel 167]

(London 1775) – (London: for E. and C. Dilly, J. Robson, J. Walter) – (Supposed libretto)
 (With English trans as *The Conclave of MDCCLXXIV*)
 [W.U. – ECCO (online database)]

(Venice 1797) – (Venice: [s.n.], anno primo della libertà italiana [1797]) – (Supposed libretto)
 [W.U. Schatz 8132, reel 168]

PICCINNI, Niccolò

Didone abbandonata (as *Didon* – Fontainebleu, 1783)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.f.11])
 Incl.: Aria: “Ah! non lasciarmi, no” (Didone, Act 2, Sc.4)
 Aria: “L'augelletto in lacci stretto” (Araspe [v.1] Act 2, Sc.3)
 Aria: “Non ha ragione, ingrato” (Didone, Act 1, Sc.17)
 Aria: “Quando saprai chi sono” (Enea, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 98]

PICCINNI, Niccolò

Didone abbandonata (as *Didon* – Fontainebleu, 1783)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.g.5])
 Incl.: Aria: “L'augelletto in lacci stretto” (Araspe [v.1] Act 2, Sc.3)
 Aria: “Chiamami pur così (Iarba, Act 2, Sc.13)
 Aria: “Tacerò, se tu lo brami” (Araspe, Act 2, Sc.8)

Included, but with text not by Metastasio:
 Aria: “Ah non sai per questo core”
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 99]

PICCINNI, Niccolò

Didone abbandonata (as *Didon* – Fontainebleu, 1783)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.23])
 Scena ed aria: “Idol mio, che pur sei” – “Ah! non lasciarmi, no”
 (Didone, Act 2, Sc.44)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 95]

PICCINNI, Niccolò

Didone abbandonata (as *Didon* – Fontainebleu, 1783)
 (Paris 1783) – (Paris: P. de Lormel, 1783) – (Libretto)
 (French rendition as *Didon*)
 [W.U. Schatz 8088, reel 167]

 (Berlin 1799) – (Berlin: [s.n.], 1799) – (Libretto)
 (German rendition as *Dido*)
 [W.U. Schatz 8089, reel 167]

PICCINNI, Niccolò

Ipermestra (Naples 1772)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 719])
 Scena e duetto: “Addio per sempre” – “Ah! se di te mi privi”
 (Ipermestra/Linceo, Act 2, Sc.10)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 53]

PICCINNI, Niccolò

La morte d'Abel (Naples 1758)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 495])
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 37]

PICCINNI, Niccolò

La morte d'Abel (Naples 1758)
 (London 1768) – ([London]: [s.n.], [1768]) – (Libretto)
 (With choruses by other composers)
 (English rendition as *The Death of Abel*)
 [W.U. – ECCO (online database)]

PICCINNI, Niccolò

Nitteti (Naples 1757)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 708])
 Trio: “Guardami, padre amato” (Amasi/Beroe/Sammete, Act 2, Sc.12)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 49]

PICCINNI, Niccolò

Nitteti (Naples 1757)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.m.23])

Aria: “Povero cor, tu palpiti” (Beroe, Act 2, Sc.1)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 95]

PICCINNI, Niccolò

L'olimpiade (Rome 1761 [v.1]; Rome 1768 [v.2] – rev. Naples 1774)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.714])

Scena e duetto: “Addio, mia vita!” – “Ne' giorni tuoi felici”

(Aristea/Megacle, Act 1, Sc.10)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 51]

PICCINNI, Niccolò

L'olimpiade (Rome 1761 [v.1]; Rome 1768 [v.2] – rev. Naples 1774)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.717])

Duet: “Ne' giorni tuoi felici” (Aristea/Megacle, Act 1, Sc.10)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 53]

PICCINNI, Niccolò

Il re pastore (Florence 1760)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.22.m.23])

Duet: “Vanne a regnar, ben mio” (Aminta/Elisa, Act 1, Sc.8)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 95]

PICCINNI, Niccolò

Il re pastore (Florence 1760)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.719])

Duet: “Vanne a regnar, ben mio” (Aminta/Elisa, Act 1, Sc.8)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 53]

PICCINNI, Niccolò

Zenobia (Naples 1756)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14224])

Aria: “Pastorella, io giurerei” (Mitrane, Act 3, Sc.8)

Aria: “Salvo tu vuoi lo sposo?” (Zopiro, Act 2, Sc.7)

Aria: “Si soffre una tiranna” (Tiridate, Act 3, Sc.7)

Aria: “Vi conosco, amate stelle” (Tiridate, Act 1, Sc.8)

Also included, but with text no by Metastasio:

Aria: “Aprimi il petto”

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 10]

PICCINNI, Niccolò

Zenobia (Naples 1756)

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14223])
 Duet: “Va, ti consola, addio” (Tiridate/Zenobia, Act 2, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

PICCINNI, Niccolò

Zenobia (Naples 1756)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.22.m.23])
 Aria: “Vi conosco, amate stelle” (Tiridate, Act 1, Sc.8)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 95]

PLATANIA, Ignaz

La clemenza di Tito (Milan 1766)
 (Milan 1766) – (Milan: Giovanni Montani, 1766) – (Libretto)
 (From Milan: Archivio Storico Ricordi [no number])
 [ML 48 .M47 P43 1766a]

POISSL, Johann Nepomuk

Antigonus [*Antigono*] (Munich 1808)
 (Munich 1808: from Mannheim--Reiss-Museum [66]) – (Libretto)
 [ML48 .M47 P653 1808a – Photocopy]

PONZO, Giuseppe

Artaserse (Venice 1766)
 (Venice 1766) – (Venice: Giorgio Fossati, [1766]) – (Libretto)
 [W.U. Schatz 8355, reel 172]

PONZO, Giuseppe

Demetrio (Genoa 1759)
 (Turin 1762) – (Turin: Gaspare Bayno, [1762]) – (Libretto)
 [W.U. Schatz 8354, reel 172]

PORPORA, Nicola Antonio

Alessandro nell'Indie (as *Poro* – Turin 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 690])
 Aria: “Di rendermi la calma” (Erissena, Act 2, Sc.15)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 46]

PORPORA, Nicola Antonio

Alessandro nell'Indie (as *Poro* – Turin 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31593])
 Aria: “Se viver non poss'io” (Gandarte, Act 2, Sc.14 – as duet)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

PORPORA, Nicola Antonio

Alessandro nell'Indie (as *Poro* – Turin 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31596])
 Aria: "Se viver non poss'io" (Gandarte, Act 2, Sc.14 – as duet)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

PORPORA, Nicola Antonio

Alessandro nell'Indie (as *Poro* – Turin 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31603])
 Aria: "Se viver non poss'io" (Gandarte, Act 2, Sc.14 – as duet)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

PORPORA, Nicola Antonio

Alessandro nell'Indie (as *Poro* – Turin 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.4])
 Aria: "Se viver non poss'io" (Gandarte, Act 2, Sc.14 – as duet)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

PORPORA, Nicola Antonio

Alessandro nell'Indie (as *Poro* – Turin 1731)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.8 (21)])
 Aria: "Se viver non poss'io" (Gandarte, Act 2, Sc.14 – as duet)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

PORPORA, Nicola Antonio

Cantata 17 [*Amor timido*]
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14157])
 Aria: "T'intendo sì, mio cor" (No.1)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 6]

PORPORA, Nicola Antonio

Angelica (Naples 1720 as *Angelica e Medoro*)
 (c.1720) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14120])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 8]

PORPORA, Nicola Antonio

Angelica (Naples 1720 as *Angelica e Medoro*)
 (Nineteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 2060])
 Aria: "Dal mio bel sol lontano" (Orlando, Pt.1, No.7)
 Aria: "Io dico all'antro addio" (Angelica, Pt.2, No.10)
 Aria: "Mentre rendo a te la vita" (Angelica, Pt.1, No.1)
 Duet: "Se infida tu mi chiami" (Angelica/Medoro, Pt.1, No.12)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

PORPORA, Nicola Antonio

Cantata 21
 (Mid-eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS.1252])
 Begins: “D’amore il primo dardo” (aria)
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 77]

PORPORA, Nicola Antonio

Cantata 21
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “D’amore il primo dardo” (aria)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 21
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32588])
 Begins: “D’amore il primo dardo” (aria)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 30]

PORPORA, Nicola Antonio

Cantata 22
 (Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS.1252])
 Begins: “Nel mio sonno almen talora” (aria)
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 77]

PORPORA, Nicola Antonio

Cantata 22
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “Nel mio sonno almen” (aria)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 22
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32588])
 Begins: “Nel mio sonno almen” (aria)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 30]

PORPORA, Nicola Antonio

Cantata 23
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31591])
 Begins: “Tirsi chiamare a nome” (*recit.*)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

PORPORA, Nicola Antonio

Cantata 23

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “Tirsi chiamare a nome” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 23

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32588])
 Begins: “Tirsi chiamare a nome” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 30]

PORPORA, Nicola Antonio

Cantata 24

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “Queste che miri, O Nice” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 24

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32588])
 Begins: “Queste che miri, O Nice” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 30]

PORPORA, Nicola Antonio

Cantata 25

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “Veggio la selva e il monte” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 25

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32588])
 Begins: “Veggio la selva e il monte” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 30]

PORPORA, Nicola Antonio

Cantata 26

(Mid-eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS.1252])
 Begins: “Or che una nube ingrata” (aria)
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 77]

PORPORA, Nicola Antonio

Cantata 26
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “Or che una nube ingrata” (aria)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 26
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32588])
 Begins: “Or che una nube ingrata” (aria)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 30]

PORPORA, Nicola Antonio

Cantata 27
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “Destatevi, o pastori” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 27
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32588])
 Begins: “Destatevi, o pastori” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 30]

PORPORA, Nicola Antonio

Cantata 28
 (Mid-eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS.1252])
 Begins: “Oh se fosse il mio core” (*recit.*)
 [P.S.M. Mus. Ms. Ser.2, Pt.4, reel 77]

PORPORA, Nicola Antonio

Cantata 28
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “Oh se fosse il mio core” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 29

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “Oh Dio che non è vero” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 30

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])
 Begins: “Dal pover mio core” (*recit.*)
 (Publ. in *Dodeci [sic] Cantate*, London 1735)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Didone abbandonata (Reggio nell’Emilia 1725)

(c.1740 – as *Didone*) – (Microfilm of Autograph Score – acts 2 and 3)
 (From London: British Library [Add. Ms. 14119])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 8]

PORPORA, Nicola Antonio

Didone abbandonata (Reggio nell’Emilia 1725)

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31595])
 Aria: “Ah! non lasciarmi, no” (Didone, Act 2, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

PORPORA, Nicola Antonio

Didone abbandonata (Reggio nell’Emilia 1725)

(Hamburg 1731) – (Hamburg: mit Stromerschen schriften , 1731) – (Libretto)
 (Recitatives by Georg Philipp Telemann)
 (German rendition, by Johann Georg Hamann, as. *Der Streit der kindlichen Pflicht und der Liebe oder Die Flucht des Aeneas nach Latien*)
 [W.U. Schatz 8365, reel 172]

PORPORA, Nicola Antonio

Ezio (Venice 1728)

(After 1728) – (Microfilm of Ms. Score)
 (From London: Royal Academy of Music [RAM MS 79])
 [P.S.M. Mus. Ms. Ser.7, Pt.1, Sec.A, reel 15]

PORPORA, Nicola Antonio

Ezio (Venice 1728)

(Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31593])
 Aria: “Fin che per te mi palpita” (Onoria, Act 2, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

PORPORA, Nicola Antonio

Ezio (Venice 1728)

(Venice 1728) – (Venice: Carlo Buonarigo. [1728]) – (Libretto)
[W.U. Schatz 8370, reel 172]

PORPORA, Nicola Antonio

Gli orti Esperidi (Naples 1721)

(c.1721) – (Microfilm of Autograph Score)
(From London: British Library [Add. Ms. 14118])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 8]

PORPORA, Nicola Antonio

Gli orti Esperidi (Naples 1721)

(Nineteenth Century – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 2060])
Aria: “Di due bell'anime” (Marte, Pt.1, No.5)
Aria: “Giusto Amor, tu che mi accendi” (Adone, Pt.2, No.2)
Duet: “Se fedel, cor mio, tu sei” (Adone/Venere, Pt.1, No.9)
Aria: “Se son lontano dal mio diletto” (Adone, Pt.2, No.5)
[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

PORPORA, Nicola Antonio

Issipile (Rome 1733)

(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31593])
Aria: “Ah! che nel dirti addio” (Eurinome, Act 2, Sc.5)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

PORPORA, Nicola Antonio

Cantata 13 [*Il nome*]

(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31516])
Begins: “Scrivo in te l'amato nome” (aria)
(Publ. in *Dodeci [sic] Cantate*, London 1735)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 13 [*Il nome*]

(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 32588])
Begins: “Scrivo in te l'amato nome” (aria)
(Publ. in *Dodeci [sic] Cantate*, London 1735)
[P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 30]

PORPORA, Nicola Antonio

Cantata 10 [*La pesca*]

(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31516])
Begins: “Già la notte s'avvicina” (aria)
(Publ. in *Dodeci [sic] Cantate*, London 1735)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

PORPORA, Nicola Antonio

Cantata 10 [*La pesca*]
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32588])
 Begins: “Già la notte s'avvicina” (aria)
 (Publ. in *Dodici [sic] Cantate*, London 1735)
 [P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 30]

PORPORA, Nicola Antonio

Semiramide riconosciuta (rev. Lalli, Venice 1729 [v.1]; rev. D. La Vista, Naples 1739 [v.2])
 (Naples 1739) – (New York: Garland, 1977) – (Score Facsimile)
 (From Dresden: Sächsische Landesbibliothek [MS. 2417. F2])
 (Italian Opera, 1640-1770; v.30)
 [M1500 .P685 S4 1977]

PORPORA, Nicola Antonio

Semiramide riconosciuta (rev. Lalli, Venice 1729 [v.1]; rev. D. La Vista, Naples 1739 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 510])
 Incl.: Aria: “Bel piacer saria d'un core (Mirteo, Act 1, Sc.7)
 Aria: “Che quel cor, quel ciglio altero” (Tamiri, Act 1, Sc.5)
 Aria: “Fiumicel, che s'ode appena” (Mirteo [v.1] Act 2, Sc.9)
 Aria: “Fuggi dagli occhi miei” (Semiramide, Act 3, Sc.4)
 Aria: “Il pastor, se torna aprile” (Semiramide, Act 2, Sc.6)
 Aria: “In braccio a mille furie” (Mirteo, Act 3, Sc.2)
 Aria: “Non so se più t'accendi” (Semiramide, Act 1, Sc.3)
 Aria: “Non so se sdegno sia” (Tamiri, [v.1] Act 2, Sc.11)
 Aria: “Odi quel fasto?” (Scitalce, Act 3, Sc.6)
 Aria: “Passeggier, che su la sponda” (Scitalce, [v.1] Act 2, Sc.13)
 Aria: “Quando un fallo è strada” (Sibari, [v.1] Act 3, Sc.5)
 Aria: “Rondinella, a cui rapita” (Mirteo, [v.1] Act 1, Sc.15)
 Aria: “Saper bramate” (Ircano, Act 2, Sc.4)
 Aria: “Se intende sì poco” (Scitalce, Act 1, Sc.10)
 Aria: “Tradita, sprezzata” (Semiramide [v.1] Act 2, Sc.12)
 Aria: “Tu mi disprezzi, ingrato” (Tamiri, Act 2, Sc.2)
 Aria: “Voi, che le mie vicende” (Scitalce, Act 2, Sc.3)
 Aria: “Voi non sapete quanto” (Semiramide, [v.1] Act 1, Sc.13)
 Aria: “Vorrei spiegar l'affanno” (Scitalce, Act 1, Sc.4)
 Included, but with texts not by Metastasio:
 Aria: “Quel vapor che in valle impura”
 Aria: “Se pietoso il tuo labbro”
 Aria: “Siete barbare amate stelle”
 Aria: “Spera goder vicino”
 Aria: “Vieni che poi sereno”
 Aria: “Vuoi dirmi, lo so”
 (*Arie diverse*, Nos.1-24 and 26)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 39]

PORPORA, Nicola Antonio

Semiramide riconosciuta (rev. Lalli, Venice 1729 [v.1]; rev. D. La Vista, Naples 1739 [v.2])
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31593])
 Aria: "Il pastor, se torna aprile" (Semiramide, Act 2, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

PORPORA, Nicola Antonio

Semiramide riconosciuta (rev. Lalli, Venice 1729 [v.1]; rev. D. La Vista, Naples 1739 [v.2])
 (Venice 1729) – (Venice: Carlo Buonarigo, [1729]) – (Libretto)
 [W.U. Schatz 8361, reel 172]

(Venice 1729) – (Venice: Carlo Buonarigo, [1729]) – (Libretto)
 (From Washington: Library of Congress [ML48 .S8361])
 (Facsimile in *Italian Opera Librettos 1640-1750*)
 (New York: Garland, 1979)
 [ML48 .I86 1978 v.8 (5)]

PORPORA, Nicola Antonio

Siface (Venice 1725 [v.1]; rev. ?Vanstryp (Rome 1730 [v.2])
 (c.1725) – (Microfilm of Autograph Score – Acts 1 and 2)
 (From London: British Library [Add. Ms. 14116])
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 8]

PORPORA, Nicola Antonio

Siface (Venice 1725 [v.1]; rev. ?Vanstryp (Rome 1730 [v.2])
 (Venice 1725) – (Venice: Marino Rossetti, 1726) – (Libretto)
 [W.U. Schatz 8362, reel 172]

(Hamburg 1727) – (Hamburg: Stromerschen schriffTEN, [1727]) – (Libretto)
 (With German rendition by Johann Philipp Praetorius as *Syphax*)
 [W.U. Schatz 8363, reel 172]

PORPORA, Nicola Antonio

Siroe ((Rome 1727)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 509])
 Incl.: Aria: "Fra l'orror della tempesta" (Medarse, Act 1, Sc.17)
 Aria: "Gelido in ogni vena" (Cosroe, Act 3, Sc.5)
 Included, but with text not by Metastasio:
 Aria: "Combattono il mio core"
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 39]

PORTA, Giovanni

Issipile (Venice 1732)
 (Venice 1732) – (Venice: Carlo Buonarrigo, [1732]) – (Libretto)
 [W.U. Schatz 8391, reel 173]

PORTUGAL, Marcos António (da Fonseca)

Demofonte (Milan 1794)
 (Milan 1794) – (Reproduction from holograph) – (Score)
 (From Brussels: Conservatoire royal de musique [FSG. K. 2303(1-3)])
 [M1500 .M57 P674 1794a – Micro.]

PORTUGAL, Marcos António (da Fonseca)

Demofonte (Milan 1794 – rev. Lisbon 1808)

(Milan 1794) – (Milan: Giovanni Batista Bianchi, [1794]) – (Libretto)
[W.U. Schatz 8403, reel 173]

POTENZA, Pasquale

Siroe (no full setting)

(After 1761) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31633])

Aria: “Ch’io mai vi possa” (Emira, Act 3, Sc.12)

(Possibly occurring in *Creso* [*pasticcio*] – London 1758)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 51]

PRATI, Alessio

Demofonte (Venice 1786)

(Venice 1786) – (Venice: Modesto Fenzo, 1787) – (Libretto)

(From Venice: Biblioteca casa di Goldoni [59 A 196/6])

[ML48 .M47 G287 1762aa – Micro.]

[ML48 .M47 P664 1786a – Photocopy]

[Also: W.U. Schatz 8454, reel 174]

PROTA, Gabrielle

Ezio (Perugia 1784)

(Perugia 1784) – (Perugia: Mario Riginaldi, 1784) – (Libretto)

(From Perugia: Biblioteca Comunale Augusta [Misc. I C 52 (4)])

[ML48 .M47 P76 1784a – Micro.]

PUGNANI, Gaetano

Achille in Sciro (Turin 1785)

(Turin 1785) – (Turin: Onorato Derossi, [1785]) – (Libretto)

[W.U. Schatz 8505, reel 175]

(Vienna 1795) – ([Vienna]: [s.n.], 1795) – (Libretto)

(From Vienna: Österreichische Nationalbibliothek [641437–AMS])

[ML48 .M47 A22 1795a – Micro]

PUGNANI, Gaetano

Demofonte (Turin 1787)

(Turin 1787) – (Turin: Onorato Derossi, [1788]) – (Libretto)

[W.U. Schatz 8504, reel 175]

RAUPACH, Hermann Friedrich

Siroe (St. Petersburg 1760)

(St. Petersburg 1760) (Moscow: Prest, 2000 – arias only) – (Publ. Score)

[M1500 .R37 S5 2000]

RAUZZINI, Venanzio

Cantata 17 [*Amor timido*]

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Aria: “Placido zefiretto” (No.2 – as duet)

(*XII Duetti*, No.9)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

RAUZZINI, Venanzio

Catone in Utica (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Aria: “Che legge spietata” (Arbace, Act 1, Sc.3 – 1st stanza only – as duet)

(*XII Duetti*, No.3)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

RAUZZINI, Venanzio

Demetrio (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Aria: “Scherza il nocchier talora” (Alceste, Act 1, Sc.10 – as duet)

(*XII Duetti*, No.11)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

RAUZZINI, Venanzio

L'eroe cinese (Munich 1771)

(London 1782) (London: E. Cox, 1782) – (Libretto)

(From Paris: Bibliothèque nationale [Res. V.S. 66 337])

(With English rendition as *L'eroe cinese*)

[ML48 .M47 L44 1783a – Micro.]

[Also: W.U. – ECCO (online database)]

(London 1784) – (London: H. Reynell, 1784) – (Libretto)

(From London: British Library [907. k.1 SCH 11177])

(With English rendition as *L'eroe cinese*)

[ML48 .M47 A48 1784a – Micro.]

[Also: W.U. – ECCO (online database)]

RAUZZINI, Venanzio

Il natal di Giove (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Aria: “Oh Dio! non sdegnarti (Cassandro, Sc.3 – as duet)

(*XII Duetti*, No.6)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

RAUZZINI, Venanzio

Cantata 10 [*La pesca*]

(Late eighteenth century) – (Microfilm of Ms. Score)

(From Oxford: Bodleian Library – ex.Tenbury [MS. 401])

Aria: “Già la notte s'avvicina” (No.1 – as duet)

(*XII Duetti*, No.7)

[P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

RAUZZINI, Venanzio

Cantata 11 [*La primavera*]
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.703])
 Aria: “Aure amiche, ah non spirate” (No.1 – as trio)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

RAUZZINI, Venanzio

Cantata 11 [*La primavera*]
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS. 401])
 Aria: “Va, ma conserva i miei” (No.2 – as duet)
 (*XII Duetti*, No.10)
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

RAUZZINI, Venanzio

Canzonetta [*La primavera*] – Begins: “Già riede primavera”
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS. 401])
 Canzonetta: “Già riede primavera” (Octet 1 – as duet)
 (*XII Duetti*, No.5)
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

RAUZZINI, Venanzio

Cantata 5 [*La scusa*]
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From Oxford: Bodleian Library – ex.Tenbury [MS. 401])
 Aria: “Trova un sol, mia bella Clori” (No.1 – as duet)
 (*XII Duetti*, No.8)
 [P.S.M. Mus. Ms. Ser.2, Pt.3, reel 36]

RE, Giuseppe

Ipermestra (Alessandria 1755)
 (Alessandria 1755) – (Alessandria: Ignazio Vimercati, [1755]) – (Libretto)
 [W.U. Schatz 8618, reel 177]

REICHARDT, Johann Friedrich

Demofonte (no full setting)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32079])
 Aria: “Sperai vicino il lido” (Timante, Act 1, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 70]

REICHARDT, Johann Friedrich

L'olimpiade (Berlin 1791)
 (Berlin 1791) – (Reproduction from holograph) – (Score)
 (From Berlin: Staatsbibliothek Preussischer Kulturbesitz [Mus. Ms. 18 210])
 [M1500 .M57 P354 1777a – Micro.]

REICHARDT, Johann Friedrich

L'olimpiade (Berlin 1791)

(Berlin 1791) – (Berlin: Haude e Spener, 1791) – (Libretto)
 (With German rendition as *Die Olympiade*)
 [W.U. Schatz 8649, reel 178]

REUTTER, Johann Adam

La Betulia liberata (Vienna 1734)
 (Vienna 1734) – (New York: Garland, 1986) – (Score Facsimile)
 (From Vienna: Österreichische Nationalbibliothek [Mus. Hs. 17.311])
 (Italian Oratorio, 1650-1800; v.14)
 [M2000 .R49 B4 1986]

REUTTER, Johann Adam

Il sogno (Vienna 1756)
 (Pisa 1757) – (Pisa: Giovanni Paolo Giovanelli e comp., [1757]) – (Libretto)
 [W.U. Schatz 8696, reel 179]

RIGHINI, Vincenzo

Alcide al bivio (Koblenz 1790 – rev. Vienna 1804)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 32079])
 Aria: “Pensa che questo istante” (Fronimo, Sc.1)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 70]

RIGHINI, Vincenzo

Cantat 17 [*Amor timido*] (no complete setting)
Twelve Ariettas
 (San Antonio, Texas: Southern Music, 1991) – (Publ. Keyboard/Vocal Score)
 Incl: Aria: “Placido zeffiretto” (No.2)
 Aria: “T’intendo si, mio cor” (No.1)
 [M1621 .R53 op.7 1991]

RIGHINI, Vincenzo

Siroe (no complete setting)
Twelve Ariettas
 (San Antonio, Texas: Southern Music, 1991) – (Publ. Keyboard/Vocal Score)
 Aria: “Mi lagnero tacendo” (Laodice, Act 2, Sc.1)
 [M1621 .R53 op.7 1991]

RINALDO DI CAPUA

Adriano in Siria (Rome 1758)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31653])
 Duet: “Se non ti moro allato” (Emirena/Farnaspe, Act 1, Sc.14)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 27]

RINALDO DI CAPUA

Antigono (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.20])
 Scene, cavatina ed aria: “Berenice che fai” – “Non partir, bell’idol mio” –
 “Me infelice!” – “Perché, se tanti siete” (Berenice, Act 3, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 55]

RINALDO DI CAPUA

Ciro riconosciuto (Rome 1737)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31596])
 Duet: “Sappi, che al nascer mio” (Ciro/Arpago, Act 1, Sc.13)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

RINALDO DI CAPUA

Ciro riconosciuto (Rome 1737)
 (Rome 1737) – (Rome: Giovanni Zempel, 1737) – (Libretto)
 [W.U. Schatz 8795, reel 180]

RISPOLI, Salvatore

Ipermestra (Milan 1785)
 (Milan 1785) – (Reproduction from holograph) – (Score)
 (From Paris: Bibliothèque nationale [D. 7624 (1-2) R66 342])
 [M1500 .M57 R575 1785a – Micro.]

RISPOLI, Salvatore

Ipermestra (Milan 1785)
 (Milan 1785) – (Milan: Giovanni Batista Bianchi, [1786]) – (Libretto)
 [U.W O. Schatz 8815, reel 181]

RISPOLI, Salvatore

Nitteti (Turin 1782)
 (Turin 1782) – (Reproduction from holograph) – (Score)
 (From Turin: Accademia Filarmonica [9 II 11 9])
 [M1500 .M57 R576 1783a – Micro.]

RISPOLI, Salvatore

Nitteti (Turin 1782)
 (Turin 1782) – (Turin: Onorato Derossi, [1783]) – (Libretto)
 [W.U. Schatz 8812, reel 181]

RODRÍGUEZ DE LEDESMA, Mariano

L’asilo d’Amore/Il trionfo d’Amore
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.703])
 Aria: “Vorrei di te fidarmi” (Venere, No.1)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

ROSSETTI, Antonio

L’olimpiade (Milan 1777)
 (Milan 1777) – (Milan: Giovanni Batista Bianchi, [1778]) – (Libretto)
 [W.U. Schatz 8885, reel 182]

RUNCHER, Giovanni Battista

Achille in Sciro (Venice 1747)
 (Venice 1747) – ([Venice]: [s.n.], [1747])
 [W.U. Schatz 9151, reel187]

RUNGENHAGEN, Carl Friedrich

La morte d'Abel (as *La morte d'Abelle* – Berlin ?1810)
 (Berlin 1855) – (Berlin: Gustav Lange, [1855]) – (Libretto)
 (With German rendition by Carl Ludwig Kannegießer as *La morte d'Abelle*)
 [W.U. Schatz 12161, reel 244]

RUSH, George

Il rè pastore (t. rev. by Richard Rolt as *The Royal Shepherd* – London 1764)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 549])
 (Overture and songs)
 [P.S.M. Mus. Ms. Ser.5, Pt.1, reel 6]

RUSH, George

Il rè pastore (t. rev. by Richard Rolt as *The Royal Shepherd* – London 1764)
 (London 1764) – (London: for W. Owen and C. Moran, [1764]) – (Libretto)
 (From Washington: Library of Congress [Longe Collection of Plays v.37, no.2])
 [Weldon: PR1241 .L62, reel 6 – Micro.]

(London 1764) – (London: for W. Owen and C. Moran, [1764]) – (Libretto)
 (*Three Centuries of Drama: English 1751-1800*)
 [Weldon: PN6111 .W4 – Microfiche]

(London 1764) – (London: for W. Owen and C. Moran, [1764]) – (Libretto)
 [W.U. – ECCO (online database)]

(Dublin 1765) – (Dublin: [Various], 1765) – (Libretto)
 (*Three Centuries of Drama: English 1751-1800*)
 [Weldon: PN6111 .W4 – Microfiche]

(Dublin 1765) – (Dublin: at the theatre in Smock Alley, [1765]) – (Libretto)
 [W.U. – ECCO (online database)]

(London 1765) – (London: for W. Owen and C. Moran, 1765) – (Libretto)
 [W.U. – ECCO (online database)]

RUSTI, Giacomo

Adriano in Siria (Turin 1781)
 (Turin 1781) – (Turin: Onorato Derossi, [1781]) – (Libretto)
 [W.U. Schatz 9166, reel 187]

RUSTI, Giacomo

Alessandro nell'Indie (Venice 1775)
 (Venice 1775) – (Venice: Giovanni Battista Casali, 1775) – (Libretto)
 [W.U. Schatz 9175, reel 187]

RUSTI, Giacomo

Artaserse (Perugia 1781)

(Livorno 1782) – (Livorno: Giovanni Vincenzo Falorni, 1782) – (Libretto)

(From Brussels: Conservatoire royal de musique [uu. 19.318])

[ML48 .M47 R83 1782a – Photocopy]

(Florence 1783) – (Florence: Giovanni Rifaliti, 1783) – (Libretto)

[W.U. Schatz 9165, reel 187]

RUSTI, Giacomo

Demofonte (Florence 1780)

(Florence 1780) – (Florence: Giovanni Rifaliti, 1780) – (Libretto)

(From Florence: Conservatorio di musica Luigi Cherubini [E.V. 1739])

[ML48 .M47 V545 1781a – Micro.]

SABATINI, Nicola

Giuseppe riconosciuto (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.3])

Aria: “Nell'orror d'atra foresta” (*Aseneta*, Pt.2, No.3)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

SABATINI, Nicola

Endimione (Dublin 1758)

(Dublin 1758) – (William Sleater, 1758) – (Libretto)

(With English rendition as *Endymion*)

[W.U. – ECCO (online database)]

SACCHINI, Antonio Maria Gasparo

Adriano in Siria (Venice 1771)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14208])

Aria: “Dopo un tuo sguardo” (*Farnaspe*, Act 1, Sc.5)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

SACCHINI, Antonio Maria Gasparo

Adriano in Siria (Venice 1771)

(After 1771) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31667])

Aria: “Leon piagato a morte” (*Osroa*, Act 2, Sc.11)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 54]

SACCHINI, Antonio Maria Gasparo

Adriano in Siria (Venice 1771)

(Venice 1771) – (Venice: Modesto Fenzo, 1771) – (Libretto)

[W.U. Schatz 9204, reel 188]

SACCHINI, Antonio Maria Gasparo

Alessandro nell'Indie (Venice 1763 – rev. Naples 1768)

(c.1768) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14135])
 Aria: “Chi vive amante, sai che delira” (Erissina, Act 1, Sc.4)
 Aria: “Se ami turbo il tuo riposo” (Cleofide, Act 1, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 13]

SACCHINI, Antonio Maria Gasparo
Alessandro nell'Indie (Venice 1763 – rev. Naples 1768)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.5])
 Aria: “Digli ch'io son fedele” (Cleofide, Act 2, Sc.9)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

SACCHINI, Antonio Maria Gasparo
Alessandro nell'Indie (Venice 1763 – rev. Naples 1768)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.715])
 Scena e duetto: “Lode agli dèi!” – “Se mai turbo il tuo riposo”
 (Cleofide/Poro, Act 1, Sc.15)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 52]

SACCHINI, Antonio Maria Gasparo
Alessandro nell'Indie (Venice 1763 – rev. Naples 1768)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS. 691])
 Aria: “Se mai più sarò geloso” (Poro, Act 1, Sc.6)
 [P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

SACCHINI, Antonio Maria Gasparo
Alessandro nell'Indie (Venice 1763 – rev. Naples 1768)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: Royal College of Music [MS.715])
 Duet: “Se mai turbo il tuo riposo” (Cleofide/Poro, Act 1, Sc.15)
 [P.S.M. Mus. Ms. Ser.5, Pt.6, reel 52]

SACCHINI, Antonio Maria Gasparo
Alessandro nell'Indie (Venice 1763 – rev. Naples 1768)
 (Venice 1763) – (Venice: Francesco Valvasense, 1763) – (Libretto)
 [W.U. Schatz 9243, reel 189]

 (Turin 1766) – (Turin: Stamperia reale, [1766]) – (Libretto)
 [W.U. Schatz 11746, reel 237]

SACCHINI, Antonio Maria Gasparo
Artasense (Rome 1768)
 (Late eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31649])
 Scena ed aria: “Oh, temerario Arbace!” – “Per quel parterno amplesso”
 (Arbace, Act 2, Sc.11)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 57]

SACCHINI, Antonio Maria Gasparo

Artasere (Rome 1768)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 717])

Scena e duetto: “Sentimi , Arbace” – “Tu vuoi ch'io viva, o cara.”

(Arbace/Mandane, Act 3, Sc.7)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 53]

SACCHINI, Antonio Maria Gasparo

Artasere (Rome 1768)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 715])

Duet: “Tu vuoi ch'io viva, o cara.” (Arbace/Mandane, Act 3, Sc.7)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 52]

SACCHINI, Antonio Maria Gasparo

Catone in Utica (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14208])

Aria: “Confusa, smarrita” (Marzia, Act 3, Sc.2)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

SACCHINI, Antonio Maria Gasparo

Endimione (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14208])

Aria: “Amor, che nasce” (Diana, Pt.2, No.8)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

SACCHINI, Antonio Maria Gasparo

L'eroe cinese (Munich 1770)

(Munich 1770) – (New York: Garland, 1982) – (Score Facsimile)

(From Munich: Bayerische Staatsbibliothek [Mus. Ms. 543])

(Italian Opera, 1640-1770; v.90)

[M1500 . S155 E7]

SACCHINI, Antonio Maria Gasparo

L'eroe cinese (Munich 1770)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 714])

Scena e duetto: “Giusto Ciel, che m'avvenne” – “Perché, se re tu sei”

(Lisinga/Siveno, Act 2, Sc.8)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 51]

SACCHINI, Antonio Maria Gasparo

L'eroe cinese (Munich 1770)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 717])

Scena e duetto: “Giusto Ciel, che m'avvenne” – “Perché, se re tu sei”

(Lisinga/Siveno, Act 2, Sc.8)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 53]

SACCHINI, Antonio Maria Gasparo

L'eroe cinese (Munich 1770)

(Munich 1770) – (Munich: Francesco Gioseppe Thuille, [1770]) – (Libretto)

(With German rendition as *Der chinesische Held*)

[W.U. Schatz 9219, reel 188]

(Copenhagen 1773) – (Copenhagen: H. J. Graae, 1773) – (Libretto)

(With Danish rendition as *Den chinesiske Hel*)

[W.U. Schatz 9220, reel 188]

SACCHINI, Antonio Maria Gasparo

Ezio (Naples 1771)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 691])

Aria: “Pensa a serbarmi, o cara” (Ezio, Act 1, Sc.3)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 47]

SACCHINI, Antonio Maria Gasparo

Ezio (Naples 1771)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14208])

Aria: “Recagli quell'acciaro” (Ezio, Act 2, Sc.6)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel 9]

SACCHINI, Antonio Maria Gasparo

Ipermestra (no full setting)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 29967])

Aria: “Se il mio duol” (Ipermestra, Act 2, Sc.3)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 52]

SACCHINI, Antonio Maria Gasparo

Nitteti (t. rev G. G. Bottarelli – London 1774)

(London 1774) – (London: for T. Cadell, 1774) – (Libretto)

(With English rendition as *Nitteti*)

[W.U. – ECCO (online database)]

SACCHINI, Antonio Maria Gasparo

L'olimpiade (Padua 1763 – rev. N. E. Framery, Paris 1777)

(Paris 1777) – (Paris: Girard, c.1777) – (Publ. keyboard/vocal score)

(*Premier [Second] recueil des ariettes de l'Olimpiade*)

[GM-AR MZ 50]

SACCHINI, Antonio Maria Gasparo

L'olimpiade (Padua 1763 – rev. N. E. Framery, Paris 1777)

(Paris 1777) – (Paris: la veuve Duchesne, 1777) – (Libretto)

(French rendition by Nicolas Etienne Framery as *L'olympiade ou Le triomphe de l'amitié*)

[W.U. Schatz 9239, reel 189]

(Venice 1786) – (Venice: Modesto Fenzo, 1786) – (Libretto)

[W.U. Schatz 9238, reel 189]

SALES, Pietro Pompeo

Antigono (Munich 1769)

(Munich 1769) – ([Munich]: [Maria Maddalena Mayrin], [1769]) – (Libretto)

(With German rendition as *Antigonus*)

[W.U. Schatz 9269, reel 189]

SALIERI, Antonio de

La passione di Gesù Cristo (Vienna 1776)

(Milan: Zerboni, c.2000) – (Publ. Score)

[M2000 .S287 P3 2000]

(Stuttgart: Carus, c.1993) – (Publ. Keyboard/Vocal Score)

[M2003 .S24 P3 1993]

SALIERI, Antonio de

Semiramide riconosciuta (as *Semiramide* – Munich 1782)

(Munich 1782) – (Reproduction from holograph) – (Score)

(From Vienna: Österreichische Nationalbibliothek [Part. Mus. Hs. 16.605])

[M1500 .M57 S226 1782a – Micro.]

SALIERI, Antonio de

Semiramide riconosciuta (as *Semiramide* – Munich 1782)

(Munich 1782) – (Munich: [s.n.], 1782) – (Libretto)

(From Munich: Bayerische Staatsbibliothek [Sig. Her. 1610])

[ML48 .M47 S347 1782a – Micro.]

SAMMARTINI, Giuseppe

Giuseppe riconosciuto (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.9 (16)])

Aria: “Se a ciascun l'interno affanno” (Thanete, Pt.1, No.2)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

SAMMARTINI, Giuseppe

Gli orti Esperidi (no full setting)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31490])

Duet: “Se fedel, cor mio, tu sei” (Adone/Venere, Pt.1, No.9)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 37]

SANDONI, Pietro Giuseppe

Issipile (t. rev. Angelo Cori – London 1735)

(London 1735) – (London: Charles Bennet, 1735) – (Libretto)

(With English rendition as *Hypsipyle*)

[W.U. – ECCO (online database)]

SANTOS, Luciano Xavier

Gli orti Esperidi (Queluz 1764)

(Queluz 1764) – (Lisbon: Stamperia Sosiana, [1764]) – (Libretto)

[W.U. Schatz 9396, reel 192]

SANTOS, Luciano Xavier

Il palladio conservato (Queluz 1771)
(Queluz 1771) – (Lisbon: Stamperia Sosiana, [1771] – (Libretto)
[W.U. Schatz 9397, reel 192]

SARRI, Domenico (with Leonardo Leo [act 3] and Francesco Mancini [act 2])

Demofonte (act 1 – Naples 1735)
(After 1741) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 16043 and 16044])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 27]

SARRI, Domenico (with Leonardo Leo [act 3] and Francesco Mancini [act 2])

Demofonte (act 1 – Naples 1735)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.d.1])
Aria: “Padre, perdona... Oh pene!” (Dircea, Act 1, Sc.12)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 53]

SARRI, Domenico

Didone abbandonata (Naples 1724 – rev. Galuppi, 1730)
(Venice 1730) – (Venice: Carlo Buonarigo, [1730]) – (Libretto)
[W.U. Schatz 9422, reel 192]

SARRI, Domenico

L'impresario delle Canarie (Naples 1724 – as Dorina e Nibbio, rev. 1730)
(London 1737 as *L'impresario*) – (London: J. Chrichley, 1737) – (Libretto)
(With English rendition as *The Master of the Opera*)
[W.U. Schatz 9411, reel 192]

SARRI, Domenico

Siroe (as *Siroe, rè di Persia* – Naples 1727)
(Naples 1727) – (Naples: Angelo Vocola, 1727) – (Libretto)
[W.U. Schatz 9420, reel 192]

SARTI, Giuseppe

Achille in Sciro (Copenhagen 1759/Florence 1779)
(See aria in *Airs et duos en partition*) – (French manuscript) – (Score)
[GM-AR MZ 1245]

SARTI, Giuseppe

Achille in Sciro (Copenhagen 1759/Florence 1779)
(Florence 1779) – (Reproduction from holograph) – (Score)
(From Florence: Conservatorio di musica Luigi Cherubini [T. 466])
[ML48 .M47 A364 1783a – Micro.]

SARTI, Giuseppe

Adriano in Siria (Rome 1778)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.b.26])
Aria: “Leon piagato a morte” (Osroa, Act 2, Sc.11)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 96]

SARTI, Giuseppe

Adriano in Siria (Rome 1778)
(Rome 1778) – (Rome: Luigi Bendio, 1779) – (Libretto)
[W.U. Schatz 9470, reel 194]

SARTI, Giuseppe

Astrea placata ovvero La felicità della terra (Copenhagen 1760)
(Copenhagen 1760) – (Copenhagen: L. N. Svare, 1760) – (Libretto)
(With Danish rendition by Erasmo Sölberg as *Astrea tilfredsstillet; eller Jordens lyksalighed*)
[W.U. Schatz 9426, reel 193]

SARTI, Giuseppe

Demofonte (Copenhagen 1771/Rome 1782)
(Rome 1782) – (Rome: Fratelli Puccinelli, 1782) – (Libretto)
(From – Rome: Conservatorio di musica S. Cecilia [G.G. XIX 191])
[M1500 .M57 P287 1800a – Micro.]

(Perugia 1787: from Perugia--Comunale [Misc. I C 52 (9)])
[ML48 .M47 P76 1784a – Micro.]

SARTI, Giuseppe

Didone abbandonata (Copenhagen 1762/Padua 1782)
(Copenhagen 1762) – (New York: Garland, 1982) – (Score Facsimile)
(From Copenhagen: Kongelige Bibliotek [C. I. 325])
(Italian Opera, 1640-1770; v.84)
[M1500 .S325 D5 1982]

SARTI, Giuseppe

Didone abbandonata (Copenhagen 1762/Padua 1782)
(Padua 1782) – (Reproduction from holograph) – (Score)
(From Padua: Istituto musicale Cesare Pollini [ATVa 12/I-II-III])
[M1500 .M57 S273 1782a – Micro.]

SARTI, Giuseppe

La Didone [*Didone abbandonata*] (Copenhagen 1762/Padua 1782)
(Copenhagen 1762) – (Copenhagen: Lars Nielsen Svare, [1762]) – (Libretto)
(With Danish rendition as *Den forladte Dido*)
[W.U. Schatz 9432, reel 193]

(Copenhagen 1762) – (Copenhagen: Lars Nielsen Svare, [1762]) – (Libretto)
(With Danish rendition as *Den forladte Dido*)
(Facsimile in *Italian Opera Librettos 1640-1750*)
(New York: Garland, 1983)
(From Washington: Library of Congress [ML48 .S9432])
[ML48 I86 1978 v.13 (4)]

(Lucca 1786) – (Lucca: Francesco Bonsignori, 1786) – (Libretto)
(From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])
[ML48 .M47 T38 1787a – Micro.]

(Mantua 1793) – (Mantua: erede di Alberto Pazzoni, 1793) – (Libretto)
 (From Mantua: Biblioteca comunale [Misc. 360/5])
 [ML48 .M47 G378 1787a – Photocopy]

SARTI, Giuseppe

Ipermestra (Rome 1766)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.b.23 and 24]
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 96]

SARTI, Giuseppe

Ipermestra (Rome 1766)
 (London 1797) – (London: E. Jackson, [1797]) – (Libretto)
 (Additional music by Giovanni Paisiello)
 (With English rendition as *L'Ipermestra*)
 [ML48 .M47 C54 1788a – Micro]
 [Also: W.U. – ECCO (online database)]

SARTI, Giuseppe

Nitteti (Copenhagen 1761 – rev. Venice 1765)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Mss. 31155])
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 55]

SARTI, Giuseppe

Nitteti (Copenhagen 1761 – rev. Venice 1765)
 (Copenhagen 1761) – (Copenhagen: Lars Nielsen Svare, [1761]) – (Libretto)
 (With Danish rendition as *Nitetis*)
 [W.U. Schatz 9452, reel 193]

(Venice 1765) – (Venice: Giorgio Fossati, [1765]) – (Libretto)
 [W.U. Schatz 9475, reel 194]

SARTI, Giuseppe

L'olimpiade (Florence 1779/Rome 1783)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Mss. 22268 and 22269])
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.2, reels 47-48]

(Rome 1783?) (Reproduction from holograph) – (Score)
 (From London: British Library [Add. Ms. 22268, 22269] Acts I and II only)
 [M1500 .M57 N384 1791a – Micro.]

SARTI, Giuseppe

L'olimpiade (Florence 1778/Rome 1783)
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.g.7])
 Scena ed aria: “Oh generosa, oh grande” – “Rendi o cara”
 (Aristea, Act 3, Sc.2) (Aria text not by Metastasio)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 100]

SARTI, Giuseppe

L'olimpiade (Florence 1778/Rome 1783)
 (Rome 1783) – (Rome: Gioacchino Puccinelli, 1784) – (Libretto)
 (From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])
 [ML48 .M47 P53 1792a – Micro.]

SARTI, Giuseppe

Il rè pastore ([1] Pesaro 1752; [2] Copenhagen 1771)
 (Venice 1753) – (Venice: [s.n.], 1753) – (Libretto)
 [W.U. Schatz 9466, reel 194]

SARTI, Giuseppe

Semiramide riconosciuta (as *Semiramide* – Copenhagen 1762 – rev. Venice 1768)
 (Copenhagen 1762) – (Copenhagen: Lars Nielsen Svare, [1762]) – (Libretto)
 (With Danish rendition as *Semiramis*)
 [W.U. Schatz 9463, reel 193]

(Venice 1768) – (Venice: Modesto Fenzo, 1768) – (Libretto)
 [W.U. Schatz 9476, reel 194]

SARTI, Giuseppe

Siroe (Turin 1779)
 (Turin 1779) – (Reproduction from holograph) – (Score)
 (From Turin: Accademia Filarmonica [10 V 14-15])
 [M1500 .M57 S278 1780a – Micro.]

SARTI, Giuseppe

Siroe (Turin 1779)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.b.26])
 Incl.: Aria: “Se il labbro amor ti giura” (*Siroe*, Act 1, Sc.6)
 Aria: “Se il mio paterno amore” (*Cosroe* Act 1, Sc.1)
 Also included, but with texts not by Metastasio:
 Aria: “Che feci mai nel precipizio”
 Aria: “Ah non lasciarmi ingrato”
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 96]

SARTI, Giuseppe

Siroe (Turin 1779)
 (Turin 1779) – (Turin: Onorato Derossi, [1780]) – (Libretto)
 [W.U. Schatz 9464, reel 194]

SBACCI, Guglielmo

Zenobia (Venice 1740)
 (Venice 1740) – (Venice: Marino Rossetti, [1740]) – (Libretto)
 [W.U. Schatz 9512, reel 194]

SCARLATTI, Giuseppe

Adriano in Siria (Venice 1752)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31516])

Incl.: Aria: "Dal labbro, che t'accende" (Adriano Act 1, Sc.1)
 Aria: "Numi, se giusti siete" (Sabina, Act 1, Sc.11)
 Aria: "Prigioniera abbandonata" (Emirena, Act 1, Sc.9)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

SCARLATTI, Giuseppe

Adriano in Siria (Venice 1752)
 (Venice 1752) – (Venice: [s.n.], [1752]) – (Libretto)
 [W.U. Schatz 9540, reel 195]

SCARLATTI, Giuseppe

Alessandro nell'Indie (Reggio nell'Emilia 1753)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.e.6])
 Aria: "Digli ch'io son fedele (Cleofide, Act 2, Sc.9)
 Also included, but with text not by Metastasio:
 Aria: "Che vive amante"
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

SCARLATTI, Giuseppe

Artaserse (Lucca 1747 – rev. Vienna 1763)
 (Vienna 1763) – (Vienna: mit von Ghelischen schriften, [1763]) – (Libretto)
 (German rendition by Johan Anton van Ghelen as *Artaxerxes*)
 [W.U. Schatz 9541, reel 195]

SCARLATTI, Giuseppe

La clemenza di Tito (Venice 1760)
 (Eighteenth century – autograph) – (Microfilm of Ms. Score)
 (From London: British Library [Egerton 3146])
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.1, reel1]

SCARLATTI, Giuseppe

La clemenza di Tito (Venice 1760)
 (Venice 1760) – (Venice: Antonio Comin, 1760) – (Libretto)
 [W.U. Schatz 9542, reel 195]

SCARLATTI, Giuseppe

Demetrio (Padua 1752)
 (Padua 1752) – (Padua: Stamperia Conzatti, 1752) – (Libretto)
 [W.U. Schatz 9544, reel 195]

SCARLATTI, Giuseppe

Ezio (Lucca 1744 – rev. Venice 1754)
 (c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31624])
 (*Scelta d'arie di diversi* – vol.6 in a collection)
 Incl.: Aria: "Fin che un zeffiro soave" (Fulvia, Act 1, Sc.13)
 Aria: "Quanto mai felici siete (Onoria, Act 1, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

SCARLATTI, Giuseppe

Ezio (Lucca 1744 – rev. Venice 1754)
(Venice 1754) – (Venice: Angiolo Geremia, [1754]) – (Libretto)
[W.U. Schatz 9545, reel 195]

SCARLATTI, Giuseppe

L'Issipile (Vienna 1760)
(Vienna 1760) – (Vienna: Stamperia di Ghelen, [1760]) – (Libretto)
[W.U. Schatz 9548, reel 195]

(Vienna 1760 as *Hypsipile*) – (Vienna: Ghelischen schriften, [1760]) – (Libretto)
(German rendition by Johann Anton, edler von Ghelen as *Hypsipile*)
[W.U. Schatz 9549, reel 195]

SCARLATTI, Giuseppe

Siroe (Florence 1742 – rev. Livorno 1747)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31516])
Aria: “Se l'amor tuo mi rendi” (*Siroe*, Act 3, Sc.13)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

SCARLATTI, Giuseppe

Siroe (Florence 1742 – rev. Livorno 1747)
(Turin 1750) – (Turin: Pietro Zappata e figliuolo, [1750]) – (Libretto)
[W.U. Schatz 9557, reel 195]

SCHACHT, Theodore von

Artaserse (Ratisbon [Regensburg] 1781)
(Ratisbon 1781) ([Ratisbon]: Stamperia Breitfeldiana, [1781]) – (Libretto)
(With German rendition as *Artaxerxes*)
[W.U. Schatz 9562, reel 196]

SCHIASSI, Gaetano Maria

Demofonte (Venice 1735)
(Venice 1735) – (Venice: Marino Rossetti, [1735]) – (Libretto)
[W.U. Schatz 9600, reel 196]

SCHÜRER, Johann Georg

Astrea placata ovvero La felicità della terra (Warsaw 1746)
(Dresden 1753) – (Dresden: vedova Stössel, [1753]) – (Libretto)
[W.U. Schatz 9730, reel 198]

SCHUSTER, Joseph

Demofonte (Forlì 1776)
(Pavia 1777) – (Pavia: Giuseppe Bolzani, [1777]) – (Libretto)
[W.U. Schatz 9760, reel 199]

SCHUSTER, Joseph

Didone abbandonata (Naples 1776)
(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.3])
 Aria: “Ah! non lasciarmi, no” (Didone, Act 2, Sc.4)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

SCHUSTER, Joseph

L'isola disabitata (as *Die wüste Insel* – Leipzig 1779)
 (Leipzig 1779) – (Leipzig: Dykische Buchhandlung, 1778) – (Libretto)
 (German rendition as *Die wüste Insel*)
 [W.U. Schatz 9758, reel 199]

SCIROLI, Gregorio

Alessandro nell'Indie (Bologna 1764)
 (Bologna 1764) – (Bologna: Lassi, [1764]) – (Libretto)
 [W.U. Schatz 9781, reel 200]

SCIROLI, Gregorio

L'olimpiade (Venice 1760)
 (Venice 1760) – (Venice: Antonio Comino, 1760) – (Libretto)
 [W.U. Schatz 9783, reel 200]

SCOLARI, Giuseppe

Adriano in Siria (Venice 1754)
 (Venice 1754) – (Venice: Angiolo Geremia, [1754]) – (Libretto)
 [W.U. Schatz 9802, reel 200]

SCOLARI, Giuseppe

Alessandro nell'Indie (Vicenza 1749 – rev. Venice 1759)
 (Vicenza 1749) – (Vicenza: Pierantonio Berno, 1750) – (Libretto)
 (Incorrectly attributed by Sonneck to Antonio Tiraboschi)
 [W.U. Schatz 10355, reel 210]

(Venice 1759) – (Venice: Modesto Fenzo, 1759) – (Libretto)
 [W.U. Schatz 9786, reel 200]

SCOLARI, Giuseppe

Antigono (Naples 1766)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.c.19])
 Aria: “A torto spergiuoro” (Demetrio, Act 1, Sc.3)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 97]

SCOLARI, Giuseppe

Artaserse (Pavia 1757)
 (Venice 1758) – (Venice: Modesto Fenzo, 1758) – (Libretto)
 [W.U. Schatz 9787, reel 200]

SCOLARI, Giuseppe

La Didone abbandonata (Barcelona 1752 (rev. Ferrara 1763)
 (Ferrara 1763) – (Ferrara: Fornari, [1763]) – (Libretto)
 [W.U. Schatz 9806, reel 200]

SCOLARI, Giuseppe

L'olimpiade (Venice 1747)

(Venice 1747) – (Venice: Valvasense, 1747) – (Libretto)

[W.U. Schatz 9797, reel 200]

SOR, Ferde

L'isola disabitata

(Early nineteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 48348])

Scena ed aria: “Oh stelle! Chi me fa sospirar?” – “Fra un dolce deliro”

(Silvia, Sc.6)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 75]

TARCHI, Angelo

Alessandro nell'Indie (Milan 1788, rev. C. F. Badini as *La generosità d'Alessandro*

London 1789)

(London 1789) – (Reproduction from holograph) – (Score)

(From Paris: Bibliothèque nationale [D. 8960 (1-2) R66 334])

[M1500 .M57 T372 1791a – Micro.]

TARCHI, Angelo

Alessandro nell'Indie (Milan 1788, rev. C. F. Badini as *La generosità d'Alessandro*

London 1789)

(Late eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31650])

Scena e duet: “Lode agli dei!” – “Se mai turbo il tuo riposo”

(Cleofide/Poro, Act 1, Sc.15)

Also included, but with text not by Metastasio:

Trio: “Son prigioner lo vedo”

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 58]

TARCHI, Angelo

Alessandro nell'Indie (Milan 1788, rev. C. F. Badini as *La generosità d'Alessandro*

London 1789)

(London 1789-90) – (London: L[evi] Wayland, 1789) – (Libretto)

(With English rendition as *La generosità d'Alessandro*)

[W.U. – ECCO (online database)]

(London 1789-90) – (London: Hammond and Cane, [1790]) – (Libretto)

(With English rendition as *La generosità d'Alessandro*)

[W.U. – ECCO (online database)]

(Livorno 1791) – ([Livorno]: Tommaso Masi e comp., [1791]) – (Libretto)

[W.U. Schatz 10228, reel 208]

(Turin 1798) – (Turin: Onorato Derossi, 1798) – (Libretto)

(From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])

[ML48 .M47 T38 1787a]

TARCHI, Angelo

Artaserse (Mantua 1788)

(Mantua 1788) – (Reproduction from holograph) – (Score)
 (From Paris: Bibliothèque nationale [D. 8952 (1-2) R66 327])
 [M1500 .M57 T373 1788a – Micro.]

TARCHI, Angelo

Artaserse (Mantua 1788)
 (Mantua 1788) – (Mantua: Alberto Pazzone, 1788) – (Libretto)
 (From Munich: Bayerische Staatsbibliothek [L. eleg. m. 4007. Verg. Fakt. 7.5])
 [ML48 .M47 T37 1788a – Micro]

TARCHI, Angelo

Demofonte (Crema 1786)
 (Crema [Milan] 1786) – (Milan: Giovanni Batista Bianchi, [1786]) – (Libretto)
 [W.U. Schatz 10218, reel 208]

(Reggio 1787) – (Reggio: Stamperia Davolio, 1787) – (Libretto)
 (From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])
 [ML48 .M47 T38 1787a – Micro.]

(Pavia 1791) – (Pavia: Pietro Galeazzi, 1791) – (Libretto)
 (From Venice: Biblioteca e istituto della fondazione Giorgio Cini [])
 [ML48 .M47 P53 1792a – Micro.]

TARCHI, Angelo

Ezio (Vicenza 1789/Vicenza 1792)
 (Vicenza 1792) – (Vincenza: Giusto, [1792]) – (Score)
 (From Paris: Bibliothèque nationale [D. 8954 (1-3) R66 330])
 [M1500 .M57 T374 1792a – Micro.]
 [Also: W.U. Schatz 10239, reel 208]

(Livorno 1793) – (Livorno: Tommaso Masi, 1793) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.VI. 3336])
 [ML48 .M47 Z54 1786aa – Micro.]

TARCHI, Angelo

Il trionfo di Clelia (Turin 1786)
 (Turin 1786) – (Reproduction from holograph) – (Score)
 (From Paris: Bibliothèque nationale [D. 8955 (1-3) R66 326])
 [M1500 .M57 T377 1786a – Micro.]

TARCHI, Angelo

Il trionfo di Clelia (Turin 1786)
 (Turin 1786) – (Turin: Onorato Derossi, [1787]) – (Libretto)
 [W.U. Schatz 10222, reel 208]

(Piacenza 1787) – (Piacenza: Stamperia Salvoni, 1787) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.VI. 5055])
 [ML48 .M47 V545 1781a – Micro.]

TERRADELLAS, Domingo

Artaserse (Venice 1744)

(c.1744) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31624])
 (*Scelta d'arie di diversi* – vol.6 in a collection)
 Incl. Aria: “Conservati fedele” (Mandane, Act 1, Sc.1)
 Aria: “Deh respirar lasciatemi” (Artaserse, Act 1, Sc.11)
 Aria: “L'onda dal mar divisa” (Arbace, Act 3, Sc.1)
 Aria: “Se d'un amor tiranno” (Mandane, Act 2, Sc.6)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 50]

TERRADELLAS, Domingo
Artaserse (Venice 1744)
 (Venice 1744) – (Venice: [s.n.], [1744]) – (Libretto)
 [W.U. Schatz 10283, reel 209]

TERRADELLAS, Domingo
Didone abbandonata (as *Didone* – Turin 1750)
 (Turin 1750) – (Turin: Pietro Giuseppe Zappata e figliuolo, [1750]) – (Libretto)
 [W.U. Schatz 10285, reel 209]

TOZZI, Antonio
Zenobia (Munich 1773)
 (Munich 1773) – (Munich: Francesco giuseppe Thuille, [1773]) – (Libretto)
 [W.U. Schatz 10384, reel 211]

TRAETTA, Tommaso
Antigono (Padua 1764)
 (Padua 1764) (Unpublished manuscript) – (Score)
 [GM-AR MZ 1292 (1-3)]

TRAETTA, Tommaso
Antigono (Padua 1764)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.3])
 Scena con cavatina e aria: “Berenice, che fai?” -- “Non partir, bell'idol mio”
 – “Perché, se tanti siete” (Berenice, Act 3, Sc.7)
 [P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 54]

TRAETTA, Tommaso
Antigono (Padua 1764)
 (Padua 1764) – (Padua: [s.n.], 1764) – (Libretto)
 [W.U. Schatz 10406, reel 211]

TRAETTA, Tommaso
Demetrio (no full setting)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 14175])
 Aria: “Scherza il nocchier talora” (Alceste, Act 1, Sc.10)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 8]

TRAETTA, Tommaso
Demofonte (Mantua 1758)

(Mantua 1770) – (Mantua: erede di Alberto Pazzoni, [1770]) – (Libretto)
[W.U. Schatz 10408, reel 211]

TRAETTA, Tommaso

Didone abbandonata (Venice 1757)
(Venice 1757) – (Venice: Modesto Fenzo, 1757) – (Libretto)
[W.U. Schatz 10402, reel 211]

TRAETTA, Tommaso

Ezio (Rome ?1754)
(after 1763) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31651])
Aria: “Pensa a serbarmi, o cara” (Ezio, Act 1, Sc.3)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 26]

TRAETTA, Tommaso

Ezio (Rome ?1754)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.e.10])
Incl.: Aria: “Recagli quell'acciaro” (Ezio, Act 2, Sc.6)
Aria: “Se fedele mi brama il regnante” (Ezio, Act 1, Sc.11)
Aria: “Tergi le ingiuste lagrime” (Massimo, Act 3, Sc.11)
Aria: “Va! dal furor portata” (Massimo, Act 2, Sc.4)
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 58]

TRAETTA, Tommaso

Ezio (Rome ?1754)
(Padua 1765) – (Padua: Fratelli Conzatti, [1765]) – (Libretto)
[W.U. Schatz 10410, reel 211]

TRAETTA, Tommaso

L'isola disabitata (Mantua 1765)
(Bologna 1768) – (Bologna: Lelio della Volpe, [1768]) – (Libretto)
[W.U. Schatz 10394, reel 211]

(Copenhagen 1772) – (H. J. Graae, 1772) – (Libretto)
(With Danish rendition as *Den ubeboede øe*)
[W.U. Schatz 10395, reel 211]

TRAETTA, Tommaso

Nitteti (Reggio nell'Emilia 1757)
(Reggio nell'Emilia 1757) – (Reggio: Giuseppe Davolio, [1757]) – (Libretto)
[W.U. Schatz 10403, reel 211]

TRAETTA, Tommaso

L'olimpiade (Verona 1758)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 14175])
Aria: “Tu di saper procura” (Aristea, Act 1, Sc.6)
[P.S.M. Ital. Mus. Ms. Sec.D, Pt.1, reel 8]

TRAETTA, Tommaso

L'olimpiade (Verona 1758)

(Verona 1758) – (Verona: Dionisio Ramanzini, [1758]) – (Libretto)

[W.U. Schatz 10404, reel 211]

(Florence 1767) – ([Florence]: [s.n.], [1767]) – (Libretto)

[W.U. Schatz 10396, reel 211]

TRAETTA, Tommaso

Semiramide riconosciuta (as *Semiramide* – Venice 1765)

(Venice 1765) – (Venice: Modesto Fenzo, 1765) – (Libretto)

[W.U. Schatz 10413, reel 211]

TRAETTA, Tommaso

Zenobia (?Lucca 1761)

(Rome 1762) – (Rome: Giovanni Giussani, 1762) – (Libretto)

[W.U. Schatz 10398, reel 211]

TRANSLATION

[Works. Selections]

Canzonettas (English)

A Translation of the Canzonettes of Metastasio, with Original Poems [by the unnamed translator] *to Complete the Series.*

(?London: [s.n.], ?1800) – (Full texts in English)

[Incl.: *L'estate* (as *Summer*), *La libertà* (as *Liberty*), *Palanodia* (as *Recantation*),

La partenza (as *Departure*), *La primavera* (as *Spring*)

[W.U. – ECCO (online database)]

TRANSLATION

[Works. Selections]

Dramas (English)

The Works of Metastasio.

Translated from the Italian by John Hoole. 2 vols.

(London: T. Davies, 1767) – (Full texts in English)

Incl.: (vol.1): *Artaserse* (as *Artaxerxes*), *L'olimpiade* (a *The Olympiad*), *Issipile* (as

Hypsipyle); (vol.2): *La clemenza di Tito* (as *Titus*), *Demetrio* (as *Demetrius*),

Demofonte (as *Demophon*)

[W.U. – ECCO (online database)]

TRANSLATION

[Works. Selections]

Dramas and Other Works (English)

Dramas and Other Poems of the Abbé Pietro Metastasio.

Translated from the Italian by John Hoole. 3 vols.

(London: Otridge, 1800) – (Full texts in English)

Incl.: (vol.1): *Artaserse* (as *Artaxerxes*), *L'olimpiade* (as *The olympiad*), *Issipile* (as

Hypsipyle), *La clemenza di Tito* (as *Titus*), *Demetrio* (as *Demetrius*), *Il sogno di Scipione* (as

The Dream of Scipio); (vol.2): *Achille in Sciro* (as *Achilles in Scyros*), *Demofonte* (as

Demophon), *Adriano in Siria* (as *Adrian in Syria*), *Didone abbandonata* (as *Dido*), *Ezio* (as

Aetius), *L'isola disabitata* (as *The Uninhabited Island*), *Il trionfo della Gloria* (as *The Triumph*

of Glory); (vol.3): *Zenobia* (as *Zenobia*), *Temistocle* (as *Themistocles*), *Siroe* (as *Siroes*), *Attilio*

Regolo (as *Regulus*), *Romolo ed Ersilia* (as *Romulus and Hersilia*), *Giuseppe riconosciuto* (as *The Discovery of Joseph*)

[GM-AR MZ 1397 1-3 – Hard Copy]

Also in *Three Centuries of Drama: English 1751-1800* [PN6111 .W4 – Microfiche]

TRANSLATION

[Works. Selections]

Dramas (English)

Three Melodramas by Pietro Metastasio (English trans. by Joseph G. Fucilla)
(Lexington: University of Kentucky Press, c.1981) – (Full texts in English)

[incl. *Didone abbandonata* (as *Dido Abandoned*), *Demetrio* (as *Demetrius*) and
L'olimpiade (as *The Olympiad*)]

[PQ4718 .A1 F8 1981]

TRANSLATION

[Works. Selections]

Occasional Pieces (English)

Three Dramatic Pieces of Metastasio. Translated from the Italian by Francis Olivari.
(Dublin: R.E. Mercier, 1797) – (English and Italian texts)

Incl.: *Astrea placata* (as *Astrea Appeased*), *Il natal di Giove* (as *The Birth of Jupiter*), *Il sogno di Scipione* (as *The Dream of Scipio*)

[W.U. – ECCO (online database)]

TRANSLATION

[Works. Selections]

Poems (English). Translated from the Italian by Philip Bracebridge Homer.
(Coventry: Rollason *et al.*, 1790) – (English and Italian texts)

Incl.: Cantatas: *La primavera* (*Spring*), *Il primo amore* (as *The First Love*);

Canzonettas:

L'estate (as *Summer*), *La libertà* (as *Liberty*), *La partenza* (as *The Adieu*), *La primavera* (as *Spring*);

Elergy: *La strada della Gloria* (as *The Path of Glory*);

Epithalamium no.1; Sonnets: “Che spero, instabil dea” (no.22 – as *To Fortune*),
“Leggiadra rosa” (no.22 – as *To the Rose*), “Quanto ingiusto, o miei fogli” (no.24
– as *Metastasio to his own Poems*)

[W.U. – ECCO (online database)]

TRANSLATION

[Works. Selections]

Poems (English).

Translations Chiefly from the Italian of Petrarch and Metastasio.

Trans. Thomas Le Mesurier.

(Oxford: for J. Cooke, 1795) – (English and Italian texts)

Incl.: Canzonettas: *La libertà* (as *Liberty*), *Palinodia a Nice* (as *The Palinode*), *La partenza* (as *The Farewell*), *La tempesta* (as *The Tempest*)

[W.U. – ECCO (online database)]

TRANSLATION

L'isola disabitata (trans. Bazyli Popiel as *Wyspa bezludna* – Polish)

(Warsaw 1780) – (Warsaw: P. Dufour, 1780) – (Libretto)

(From Crakow: Biblioteka Jagiellońska [95909. I.]

[ML48 .M47 H383 1761a – Micro.]

TRANSLATION

Antigono (as *Antygon* – Polish)
 (Warsaw 1781) – ([S.l.]: [s.n.], 1781) – (Text)
 (Possibly publ. by a provincial publisher)
 (From Crakow: Biblioteka Jagiellońska [95918 I.]
 (Ms. in Crakow: Biblioteka Polskiej Akademii Nauk)
 [ML48 .M47 K76 1780a – Micro.]

TRANSLATION

Attilio Regolo (as *Attilius Regulus* – English)
 (Published trans. by Emily Smith)
 (London: Houlston & Stoneman, 1847)
 [PQ4718 .A13 S6 1847]

TRANSLATION

La Betulia liberata (German – as *Judith oder Der entsatz Bethuliens*)
 pp. 3-14 of *Die niederlage der Hunnen vor Augusburg*.
 (Augsburg 1780) – (Augsburg: Joseph Simon Hüber, 1780) – (Libretto)
 [W.U. Schatz 2507, reel 51]

TRANSLATION

La clemenza di Tito (as *The Clemency of Titus* – English)
 (Typescript of a trans. by “A Lady”: from London: British Library [839.g.29])
 (Liverpool: [s.n.], 1828) – (English text)
 (Appendix in Don Neville, “Mozart’s *La clemenza di Tito* and the Metastasian *opera seria*,” Ph.D. Dissertation, Cambridge University, 1986, pp.370-410)
 [ML410 .M9 N28 1986]

TRANSLATION

L’isola disabitata (trans. Bazyl Popiel as *Wyspa bezludna* – Polish)
 (Warsaw 1780) – (Warsaw: P. Dufour, 1780) – (Text)
 (From Cracow: Biblioteka Jagiellońska [95909. I.]
 [ML48 .M47 H383 1761a – Micro.]

TRANSLATION

L’isola disabitata (as *The Uninhabited Island* – English)
 From *Miscellanies in Prose and Verse* by Anna Williams – (Text)
 (London: T. Davies, 1766)
 [Weldon: PN6111 .W4 – Microfiche]

TRANSLATION

Il rè pastore (as *Krol pasterz*) (Polish)
 (Warsaw 1780: from Cracow--Jagiell. [95906 I]) – (Text)
 (Ms. in Crakow: Biblioteka Polskiej Akademii Nauk)
 [ML48 .M47 K76 1780a – Micro.]

TRANSLATION

Zenobia (as *Zenobii Cnota*) (Polish)
 (Warsaw 1783: from Cracow--Jagiell. [95924 I]) – (Text)
 (Ms. in Crakow: Biblioteka Polskiej Akademii Nauk)

(Trans., possibly by Benedykt Hulewicz, of the 1761 libretto
set by Johann Adolf Hasse)
[ML48 .M47 K76 1780a – Micro]

TRANSLATION

(See also individual librettos printed in countries other than Italy. Caution: such librettos
often provide vernacular “renditions” rather than real translations)

UTTINI, Francesco Antonio

L'olimpiade (Copenhagen 1753)
(After 1763) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31634])
Aria: “Tu di saper procura” (Aristea, Act 1, Sc.6)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 52]

UTTINI, Francesco Antonio

Zenobia (Copenhagen 1754)
(Copenhagen 1770) – (Copenhagen: L. N. Svare, 1770) – (Libretto)
[W.U. Schatz 10551, reel 214]

VALENTINI, Michelangelo

Adriano in Siria (Bologna 1753)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.e.6])
Incl.: Aria: “Ah! ingrato, m'inganni” (Sabina [v.1] Act 2, Sc.3)
Aria: “Dal labbro, che t'accende” (Adriano, Act 1, Sc.1)
Aria: “È falso il dir che uccida” (Farnaspe, Act 2, Sc.12)
Aria: “Prigioniera abbandonata” (Emirena, Act 1, Sc.9)
Aria: “Quell'amplesso e quel perdono” (Emirena, Act 2, Sc.10)
Duet: “Se non ti moro allato” (Emirena/Farnaspe, Act 1, Sc.14)
Also included, but with text not by Metastasio:
Aria: “Son le lusinghe”
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.3, reel 56]

VENTO, Mattia

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”
(c.1763) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31758])
[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 33]

VENTO, Mattia

Demofonte (London 1765)
(London 1765) – (London: R. Bremner, 1765 – “Favourite Songs”) – (Publ. Score)
Incl.: Aria: “Che mai risponderti” (Dircea, Act 3, Sc.7)
Aria: “Misero pargoletto, il tuo destin non sai” (Timante, Act 3, Sc.5)
Aria: “Non è ver che l'ira in segni” (Marte, *L'asilo d'Amore*, No.13)
(uses first quatrain only)
Aria: “No non chiedo, amate stelle” (Cherinto, Act 2, Sc.7)
(uses first quatrain only)
Aria: “Prudente mi chiedi” (Timante, Act 2, Sc.2)
Scena: “Sposa! Consorte!” – “La destra ti chiedo” (Dircea/Timante, Act 2, Sc.11)

Aria: “Se adire e speranza” (Timante, Act 1, Sc.13)

Aria: “Se tutti i mali miei” (Dircea, Act 2, Sc.6)

[GM-AR MZ 59]

VENTO, Mattia

Demofonte (London 1765)

(London 1765) – (London: G Woodfall, 1765) – (Libretto)

(With English rendition as *Demofontes*)

[W.U.– ECCO (online database)]

VENTO, Mattia

Ezio (no full setting)

(c.1763) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31758])

Aria: “Pensa a serbarmi, o cara” (Ezio, Act 1, Sc.3 – as duet)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 33]

VENTO, Mattia

Ipermestra (no full setting)

(c.1763) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31758])

Aria: “Se pietà da voi non trovo” (Ipermestra, Act 1, Sc.9 – as duet)

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 33]

VERACINI, Francesco Maria

Adriano in Siria (arr. Angelo Cori as *Adriano* – London 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 32460])

[P.S.M. Ital. Mus. Ms. Sec.C, Pt.2, reel 35]

VERACINI, Francesco Maria

Adriano in Siria (arr. Angelo Cori, London 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.d.8 (4, 5, 13, 19)])

Incl.: Aria: “Dal labbro, che t'accende (Adriano, Act 1, Sc.1)

Aria: “È vero che appresso” (Adriano [v.1] Act 1, Sc.8)

Aria: “La ragion, gli affetti ascolta” (Adriano[v.1] Act 2, Sc.4)

Aria: “Tutti nemici e rei” (Adriano, Act 2, Sc.9)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

VERACINI, Francesco Maria

Adriano in Siria (arr. Angelo Cori as *Adriano* – London 1735)

(London 1735) – (London: J. Walsh, [1736] – “Favourite Songs”) – (Publ. Score)

Incl.: Aria: “La ragion gli affetti ascolta” (Adriano, Act 2, Sc.4 – version 1)

Aria: “Non ritrova un'alma forte” (Osroa, Act 3, Sc.6)

Aria: “Son sventurato” (Farnaspe, Act 3, Sc.8)

Also included, but with text not by Metastasio:

Aria: “Amor dover rispetto nell'agitato”

Duet: “Prendi, o cara, in questo amplesso”

Aria: “Quel cor che mi donasti”

[GM-AR MZ 0.716]

VERACINI, Francesco Maria

Adriano in Siria (arr. Angelo Cori as *Adriano* – London 1735)

Incl.: Aria: “La ragion, gli affetti ascolta” (*Adriano* [v.1] Act 2, Sc.4)

Aria: “Non ritrova un alma forte” (*Osroa*, Act 3, Sc.6)

Aria: “Son sventurato” (*Farnaspe*, Act 3, Sc.8)

Also included, but with text not by Metastasio:

Aria: “Quel cor che mi donasti”

In *Le Delizie dell'opere. A Collection of all the Favourite Songs in Score*, vol.2

(London: J. Walsh, c.1740)

[GM-AR MZ 0.744]

VERACINI, Francesco Maria

Adriano in Siria (arr. Angelo Cori, London 1735)

(London 1735) – (Charles Bennet, 1735) – (Libretto)

(With English rendition as *Adrian in Syria*)

[W.U. – ECCO (online database)]

VERACINI, Francesco Maria

La clemenza di Tito (London 1737 as *The Clemency of Titus*)

(London 1737)– (London: J. Chrichley, 1737) – (Libretto)

(With English rendition, possibly by Angelo Cori, as *The Clemency of Titus*)

[W.U. Schatz 10618, reel 215]

VEROCAI, Giovanni

Achille in Sciro (Brunswick 1746)

(Brunswick 1746) – (Wolfenbüttel: C. Bartsch wittwe, [1746]) – (Libretto)

(With German rendition as *Achilles in Sciro*)

[W.U. Schatz 10717, reel 217]

VEROCAI, Giovanni

Ciro riconosciuto (Brunswick 1746)

(Brunswick 1746) – (Brunswick: Friedrich Wilhelm Meyer, [1746]) – (Libretto)

(With German rendition as *Der wiedererkannte Cyrus*)

[W.U. Schatz 10718, reel 217]

VEROCAI, Giovanni

Demofonte (Brunswick 1742)

(Brunswick 1742) – (Wolfenbüttel: Christian Bartsch, [1742]) – (Libretto)

(With German rendition as *Demophoon*)

[W.U. Schatz 10719, reel 217])

VINCI, Leonardo

Alessandro nell'Indie (Rome 1730; arr. Handel as Arbace [with 4 arias by Hasse and 2 by Porta] – London 1734; arr. Ferrandini [with additions by Johann Adolf Hasse and Domenico Sarri] – Munich 1735)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.c.8-9] and [R.M.23.c.10])

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reels 71 and 72]

(Munich 1735) – (New York: Garland, 1984) – (Score Facsimile)

(From Munich: Bayerische Staatsbibliothek [Mus. Ms. 169];
Appendix: London--B. L. [MS 23.c.8-10])
(Italian Opera, 1640-1770; v.72)
[M1500 .V64 A4 1984]

VINCI, Leonardo

Alessandro nell'Indie (Rome 1730; arr. Handel as *Arbace* [with 4 arias by Hasse and 2 by
Porta] – London 1734; arr. Ferrandini [with additions by Johann Adolf Hasse and
Domenico Sarri] – Munich 1735)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.e.2 (27)])
Aria: “Se mai turbo il tuo riposo (Cleofide, Act 1, Sc.7)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

VINCI, Leonardo

Alessandro nell'Indie (Rome 1730; arr. Handel as *Arbace* [with 4 arias by Hasse and 2 by
Porta] – London 1734; arr. Ferrandini [with additions by Johann Adolf Hasse and
Domenico Sarri] – Munich 1735)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31596])
Duet: “Se mai turbo il tuo riposo” (Cleofide/Poro, Act 1, Sc.15)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

VINCI, Leonardo

Alessandro nell'Indie (Rome 1730; arr. Handel as *Arbace* [with 4 arias by Hasse and 2 by
Porta] – London 1734; arr. Ferrandini [with additions by Johann Adolf Hasse and
Domenico Sarri] – Munich 1735)
(After 1739) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31602])
Aria: “Se troppo crede al ciglio” (Cleofide, Act 3, Sc.1)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

VINCI, Leonardo

Alessandro nell'Indie (Rome 1730; arr. Handel as *Arbace* [with 4 arias by Hasse and 2 by
Porta] – London 1734; arr. Ferrandini [with additions by Johann Adolf Hasse and
Domenico Sarri] – Munich 1735)
(Rome 1730) – (Rome: Zempel e il de Mey [1730]) – (Libretto)
[W.U. Schatz 10742, reel 217]

(Rome 1730) – (Rome: Zempel e il de Mey [1730]) – (Libretto)
(From Washington: Library of Congress [ML48 .S10743])
(Facsimile in *Italian Opera Librettos 1640-1750*)
(New York: Garland, 1984)
[ML48 .I86 1978 v.11 (2)]

(Munich 1735) – (Munich: Giovanni Giacomo Vötter, [1735]) – (Libretto)
[W.U. Schatz 11297, reel 229]

(Munich 1735 – (Munich: Giovanni Giacomo Vötter, [1735]) – (Libretto)
(From Washington: Library of Congress [ML48 .S11297])
(Facsimile in *Italian Opera Librettos 1640-1750*)

(New York: Garland, 1984)
[ML48 .I86 1978 v.11 (3)]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)
(c.1730) – (Microfilm of Ms. Score)
(From London: British Library [Add. Mus. 22106])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 32]

(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [R.M.23.c.2-4] and [R.M.23.c.5-7])
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 71]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31593])
Incl.: Aria: “Conservati fedele” (Mandane, *Artas.* Act 1, Sc.1)
Aria” “Se d'un amor tiranno” (Mandane, Act 2, Sc.6)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31603])
Aria: “Deh respirar lasciatemi (*Artaserse*, Act 1, Sc.11)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31592])
Incl.: Aria: “Fra cento affanni e cento” (*Arbace*, Act 1, Sc.2)
Aria: “Vo solcando un mar crudele (*Arbace*, Act 1, Sc.15)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: Royal College of Music [MS. 688])
Aria: “Per pietà, bell'idol mio” (*Artaserse*, Act 1, Sc.5)
[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 46]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)
(After 1739) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31601])
Aria: “Per quell'affetto” (*Semira*, Act 2, Sc.13)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

Aria: “Per quel paterno amplesso” (Arbace, Act 2, Sc.11)

(As occurring in *Arbaces* [*pasticcio*] – London 1734)

In *Le Delizie dell'opere. A Collection of all the Favourite Songs in Score*, vol.2

(London: J. Walsh, c.1740)

[GM-AR MZ 0.744]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

(After 1739) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31602])

Aria: “Per quel paterno amplesso” (Arbace, Act 2, Sc.11)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

(Eighteenth Century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 2067])

Aria: “Per quel paterno amplesso” (Arbace, Act 2, Sc.11)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 61]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.e.2 (30-31)])

Incl.: Aria: “Per quel paterno amplesso” (Arbace, Act 2, Sc.11)

Aria: “Vo solcando un mar crudele” (Arbace, Act 1, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 73]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31517])

Duet: “Tu vuoi ch'io viva, o cara” (Arbace/Mandane, Act 3, Sc.7)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 40]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31596])

Duet: “Tu vuoi ch'io viva, o cara” (Arbace/Mandane, Act 3, Sc.7)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS. 710])

Duet: “Tu vuoi ch'io viva, o cara” (Arbace/Mandane, Act 3, Sc.7)

[P.S.M. Mus. Ms. Ser.5, Pt.5, reel 50]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: Royal College of Music [MS.2069])

Duet: “Tu vuoi ch'io viva, o cara” (Arbace/Mandane, Act 3, Sc.7)

[P.S.M. Mus. Ms. Ser.5, Pt.6, reel 62]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14219])

Aria: “Vo solcando un mar crudele” (Arbace, Act 1, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 23]

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 24307])

Aria: “Vo solcando un mar crudele” (Arbace, Act 1, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 34]

VINCI, Leonardo

Artaserse (Rome 1730 – rev. Manna – Naples 1743)

(Rome 1730) – (Rome: Zempel e de Mey, [1730]) – (Libretto)

[W.U. Schatz 10743, reel 217]

(Dresden 1746) – ([Dresden]: [s.n.], [1746]) – (Libretto)

(With German rendition as *Artaxerxes*)

[W.U. Schatz 10744, reel 217]

VINCI, Leonardo

Catone in Utica (Rome 1728)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31593])

Incl.: Quartet: “Deh, in vita ti serba” (Catone, Cesare, Emilia, Marzia, Act 3, Sc.9)

Aria: “Dovea svenarti allora” (Catone, Act 2, Sc.13)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 44]

VINCI, Leonardo

Catone in Utica (Rome 1728)

Aria: “È follia se nasconcrete” (var. of Marzia, Act 1, Sc.15)

(As occurring in *Orpheus [pasticcio]* – London 1735)

In *Le Delizie dell'opere. A Collection of all the Favourite Songs in Score*, vol.2

(London: J. Walsh, c.1740)

[GM-AR MZ 0.744]

VINCI, Leonardo

Catone in Utica (Rome 1728)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 31595])

Aria: “È follia se nascondete” (Marzia, Act 1, Sc.15)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 45]

VINCI, Leonardo

Catone in Utica (Rome 1728)
(Rome 1728) – (Rome: Bernabò, 1728) – (Libretto)
[W.U. Schatz 10746, reel 217]

VINCI, Leonardo

Demofonte (Lucca 1741)
(Lucca 1741) – (Lucca: Francesco Marescandoli, [1741]) – (Libretto)
[W.U. Schatz 10745, reel 217]

(Siena 1781) – (Siena: Francesco Rossi, 1781) – (Libretto)
(From Florence: Conservatorio di musica Luigi Cherubini [E.V. 2076])
[ML48 .M47 V545 1781a – Micro.]

VINCI, Leonardo

Didone abbandonata (Rome 1726)
(Rome 1726) – (New York: Garland, 1977) – (Score Facsimile)
From Chicago: Newberry Library [MS. Case VM 1500. V77d]
(Italian Opera, 1640-1770; v.29)
[M1500 .V64 D5 – Facsimile]

VINCI, Leonardo

Didone abbandonata (Rome 1726)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 31605])
Aria: “Son regina e sono amante” (Didone, Act1, Sc.5)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

VINCI, Leonardo

Didone abbandonata (Rome 1726)
(Rome 1726) – (Rome: Bernabò, 1726) – (Libretto)
(From Washington: Library of Congress [ML50.2 .D55 V4])
(Facsimile in *Italian Opera Librettos 1640-1750*)
(New York: Garland, 1978)
[ML48 .I86 1978 v.4 (3)]

(Jaromeriz 1735) – (Vienna: Giovanni Pietro van Ghelen, 1735) – (Libretto)
(From Cracow: Biblioteka Jagiellońska [st. Dr. 535 II])
[ML48 .M47 H383 1761a – Micro.]

(London 1737 arr. Handel) – (London: for T.Wood, 1737) – (Libretto)
(With English rendition as *Dido Forsaken*)
[W.U. – ECCO (online database)]

VINCI, Leonardo

Semiramide riconosciuta (Rome 1729)
(Eighteenth century) – (Microfilm of Ms. Score)
(From London: British Library [Add. Ms. 24307])
Aria: “Sentirsi dire dal caro bene” (Mirteo, Act 3, Sc.8)
[P.S.M. Ital. Mus. Ms. Sec.B, Pt.2, reel 34]

VINCI, Leonardo

Semiramide riconosciuta (Rome 1729)
 (After 1739) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31602])
 Aria: “Sentirsi dire dal caro bene” (Mirteo, Act 3, Sc.8)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.3, reel 46]

VINCI, Leonardo

Semiramide riconosciuta (Rome 1729)
 (Rome 1729) – (Rome: Zempel e de Mey, [1729]) – (Libretto)
 [W.U. Schatz 10752, reel 217]

VINCI, Leonardo

Siroe (as *Siroe, rè di Persia* – Venice 1726 – rev. Galuppi and Pescetti (Venice 1731)
 (Venice 1731) – (Venice: Carlo Buonarigo, [1731]) – (Libretto)
 [W.U. Schatz 10749, reel 217]

VIVALDI, Antonio

L’olimpiade (Venice 1734)
 (Venice 1734) – (Venice: Marino Rossetti, 1734) – (Libretto)
 [W.U. Schatz 10774, reel 218]

VIVALDI, Antonio

Siroe (as *Siroe, rè di Persia* (Reggio nell’Emilia 1727)
 (Reggio nell’Emilia 1727) – (Reggio: li Vedrottu, 1727) – (Libretto)
 [W.U. Schatz 10780, reel 218]

VOGEL, Johann Christoph

Demofonte (as *Démophon* – Paris 1789)
 (Paris 1789) – (Paris: Sieber, [1789?]) – (Copy of Publ. Score)
 (From Washington: Library of Congress [Music 3742, Iteurs.])
 [M1500 .M57 V64 1789a – Micro.]

VOGEL, Johann Christoph

Demofonte (as *Démophon* – Paris 1789)
 (Paris 1789) – (Paris: De Lormel, 1789) – (Libretto)
 [ML50.2 .D4 V62 1789a – Photocopy]

(Paris 1789) – (Paris: Ruault, 1789) – (Libretto)
 [MI 50.2 .D4 V62 1789aa – Photocopy]

WAGENSEIL, Georg Christoph

La danza (cantata)
 (Eighteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [R.M.23.d.9 (18)])
 Duet: “Mille volte, mio tesoro” (Nice/Tirsi, No.5)
 [P.S.M. Ital. Mus. Ms. Sec.B, Pt.4, reel 72]

WESLEY, Samuel

La morte d’Abel (as *The Death of Abel* – London, comp 1777-79, not perf.)
 (1779) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 34999])
 (Act 2 and part of Act 3 only, with parts for the Overture to Act 2)
 [P.S.M. Mus. Ms. Ser.4, Pt.10, Sec.B, reel 32]

WIDMANN, Ludwig Carl

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 31769])
 Arietta: “Io rivedrò sovente” (Octet 4)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 66]

WIDMANN, Ludwig Carl

Canzonetta [*La partenza*] – Begins: “Ecco quel fiero istante”
 (Early nineteenth century) – (Microfilm of Ms. Score)
 (From London: British Library [Add. Ms. 34295])
 Arietta: “Io rivedrò sovente” (Octet 4)
 [P.S.M. Ital. Mus. Ms. Sec.D, Pt.3, reel 74]

WINTER, Peter von

Catone in Utica (Venice 1791)
 (Venice 1791) – (Venice: Modesto Fenzo, 1791) – (Libretto)
 [W.U. Schatz 11027, reel 223]

ZANETTI, Francesco

Artaserse (Treviso 1782)
 (Treviso 1782) – (Venice: Modesto Fenzo, 1782) – (Libretto)
 (From Venice: Biblioteca casa di Goldoni [012449])
 [ML48 .M47 B53 1787a – Micro.]
 [ML48 .M47 Z34 1782a – Photocopy]

ZINGARELLI, Niccolò

Antigono (Mantua 1786)
 (Mantua 1786) – (Reproduction from holograph) – (Score)
 (From Florence: Conservatorio di musica Luigi Cherubini [B 677])
 [M1500 .M57 Z543 1786a – Micro.]

ZINGARELLI, Niccolò

Antigono (Mantua 1786)
 (Mantua 1786) – (Mantua: erede di Alberto Pazzoni, 1786) – (Libretto)
 (From Florence: Conservatorio di musica Luigi Cherubini [E.V. 2314 (6084)])
 [ML48 .M47 Z54 1786aa – Micro.]

(Treviso 1786) – (Venice: Modesto Fenzo, 1786) – (Libretto)
 (From Venice: Biblioteca casa di Goldoni [012452])
 [ML48 .M47 B53 1787a – Micro.]
 [ML48 .M47 Z54 1786a – Photocopy]

ZINGARELLI, Niccolò

Artaserse (Trieste 1789)
 (Trieste 1789) – (Trieste: Eccelso Govereno, 1789) – (Libretto)

(From – Venice: Biblioteca nazionale Marciana [Dramm. 3263.2])
[ML48 .M47 A46 1791a – Micro.]

(Milan 1793) – (Milan: Giovanni Batista Bianchi, [1793]) – (Libretto)
[W.U. Schatz 11240, reel 228]

ZINGARELLI, Niccolò

Giuseppe riconosciuto (as *Giuseppe in Egitto* – ? 1797)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [Add. Ms. 14189])

Canon: “Se a ciascun l'interno affanno” (Thanete, Pt.1, No.2)

[P.S.M. Ital. Mus. Ms. Sec.B, Pt.1, reel 19]

ZINGARELLI, Niccolò

Nitteti (? c.1790)

(Eighteenth century) – (Microfilm of Ms. Score)

(From London: British Library [R.M.23.c.19])

Trio: “Guardami, padre amato. Terz” (Amasi/Beroe/Sammete, Act 2, Sc.12)

[P.S.M. Ital. Mus. Ms. Sec.D, Pt.4, reel 97]

ZUMSTEEG, Johann Rudolph

Cantata 17 [*Amor timido*]

(Lipsia: A. Kühnel, [s.d.]) – (Publ. Keyboard/Vocal score)

[GM-AR MZ 1437]