

A LITTLE-KNOWN COLLECTION OF EARLY- EIGHTEENTH-CENTURY

Vocal Music at Schloss Elisabethenburg, Meiningen

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Until recently a vast collection of vocal music performed mainly at Vienna in the 1720s and 1730s has gone largely unnoticed. This collection, primarily the *Nachlass* of Duke Anton Ulrich of Sachsen-Coburg-Meiningen (1687–1763), is now preserved in the Max-Reger-Archiv of the Staatliche Museen at Schloss Elisabethenburg in Meiningen, Germany (*D-MEIr*). Such a large collection of manuscripts might add greatly to our knowledge of late-baroque music in Vienna if it could be demonstrated that (1) the sources were actually copied there in the 1720s and 1730s and (2) the collection included a substantial number of compositions unique to the Meiningen library. The works of composers who were members of the Habsburg *Hofkapelle*—Fux, Caldara, Conti, and Porsile, among others—constitute a major portion of the Meiningen collection. This is somewhat surprising since, apart from a sizeable number of Caldara holographs, very few manuscripts of works by early-eighteenth-century Habsburg composers circulated outside Vienna. The Habsburgs were quite possessive about music performed at the imperial court. Thus the manuscripts that comprise the baroque collection in the Musiksammlung of the Österreichische Nationalbibliothek at Vienna (*A-Wn*) are mainly archival copies, not performance scores, and were originally prepared for storage in the imperial library. If the manuscripts in the Anton Ulrich *Nachlass* proved to be the work of Viennese scribes, they would probably represent the largest collection of baroque vocal music copied in Vienna to be preserved outside the imperial city itself.

Following the reunification of Germany, I received grants in 1995 and 2000 to study the Meiningen manuscripts in detail. I learned that almost all the manuscripts in the Anton Ulrich *Nachlass* were copied in Vienna, and that the collection contains perhaps as many as ninety compositions unique to the Meiningen library. After summarizing briefly the manner in which Anton Ulrich acquired the manuscripts, this article will survey the primary docu-

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mentary evidence and the secondary literature, provide an overview of the entire collection, and give a detailed description of the pertinent manuscripts. Tables for the four principal genres (secular dramatic works, sacred dramatic works, cantatas, and liturgical music) compare the contents of the extant collection with early bills of lading (that is, listings of baggage) and records of purchases found in Anton Ulrich's diaries. Additional tables provide information about the first performances, including occasions, dedicatees, and librettists. Finally, tables for the various genres (Appendices A–D) summarize the concordances known to me.

Duke Anton Ulrich and a Brief History of the Meiningen *Nachlass*

Anton Ulrich was born on 22 October 1687, the fifth and last child of Duke Bernhard I and his second wife, Elisabeth Eleonore of Braunschweig-Wolfenbüttel.² From his first marriage Bernhard had two surviving sons, Ernst Ludwig and Friedrich Wilhelm. After Bernhard's death in 1706, Ernst Ludwig asserted the right of primogeniture and ruled the little duchy of Sachsen-Meiningen until his death in 1724. In 1707, Anton Ulrich entered the military and fought on the side of the emperor in the War of the Spanish Succession, participating in campaigns in Italy, Germany, and Holland. While still serving in the military he married Philippine Elisabeth Cäsar, the daughter of the Catholic captain David Cäsar, in Amsterdam. Because theirs was a morganatic marriage—a marriage between a nobleman and a commoner—Anton Ulrich feared that all rights of inheritance would be lost to his descendants forever.

The signing of treaties in 1714 brought the War of the Spanish Succession to a close. Ending his service in the military with the title of *Generalmajor*, Anton Ulrich chose to keep his marriage a secret from Meiningen. He relied for several years upon the support of his eldest sister, Elisabeth Ernestine Antoinette, the highly respected abbess of the convent at Gandersheim, for whom Philippine Elisabeth had been a chambermaid since 1706. Increasing financial pressures and the births of several children at last prompted Anton Ulrich to reveal the marriage and to demand his complete legal share of the inheritance and the right of his family to return to Meiningen. His brothers responded by barring his wife and children from the Meiningen court and lands. Following the death of Ernst Ludwig on 24 November 1724, the Meiningen ducal family faced a crisis: according to regional, Ernestine law, if the oldest heir were to die, then the right to rule the duchy must be shared equally by the surviving brothers. However, Anton Ulrich's morganatic marriage prohibited him from sharing this privilege with Friedrich Wilhelm. Armed with letters from Elisabeth Ernestine he journeyed to Vienna, arriving on 5 December

2. Concerning the life of Duke Anton Ulrich, see L. Hertel, "Meiningische Geschichte von 1680 bis zur Gegenwart, erste Hälfte: Bis zum Regierungsantritt Herzog Bernhards II (1821)", *Schriften des Vereins für Sachsen-Meiningische Geschichte und Landeskunde* 47 (1904): 216–26; Helmut Müller, "Anton Ulrich, Herzog von Sachsen-Coburg-Meiningen, 1746–1763", in *Herrscher und Mäzene: Thüringer Fürsten von Hermenegred bis Georg II.*, ed. Detlef Ignasiak (Rudolstadt: Hain Verlag, 1994): 271–80; and Rudolf Schnitzler, "Fux or Badia? The Attribution of Santa Geltrude and Ismaele", *Fontes artis musicae* 42 (1995): 205–45 (p. 217–18).

1725, to seek a title of nobility for his wife from the Holy Roman Emperor Charles VI. In Vienna he soon arranged appointments with lawyers, with the dowager empress Amalie Wilhelmina, and with the emperor himself. Realizing that the prize could not be won quickly, the persistent duke entered fully and actively into the cultural and social life of the imperial city. Finally, on 21 February 1727, Charles VI granted the title of duchess to Philippine Elisabeth. His sister's influence undoubtedly played a major role, but the decisive factor was probably Anton Ulrich's blood relationship to Empress Elisabeth Christina.

Recorded during the years 1725–28, several diaries now in the Thüringisches Staatsarchiv³ reveal Anton Ulrich's hectic schedule of official and social appointments in Vienna and document his countless purchases of rare books, coins, copperplate engravings, oil portraits, precious metals, and beautifully copied music manuscripts. They also provide a valuable picture of the extraordinary richness of Viennese musical life in the 1720s. The final entry in Anton Ulrich's diaries is dated 24 April 1728. After journeying briefly to Gandersheim to gather his family, he returned to Meiningen, where the treasures that he had acquired were sent from Vienna. Although it is clear from additional purchases and from documents in the Staatsarchiv that he sojourned often in Vienna during the 1730s and early 1740s, the absence of diaries from this period makes it considerably more difficult to establish his precise activities and whereabouts. The complete and ironic story of his losing the battle to retain his wife's title after the death of Charles VI lies beyond the scope of this study.⁴

There is little evidence that performances of the predominantly Italian vocal compositions acquired by Anton Ulrich took place in Meiningen. Italian singers are not mentioned in the lists of court musicians. In staunchly Protestant Meiningen, German and Bohemian musicians dominated the ranks of the *Hofkapelle* throughout the baroque era.⁵ However, the interest of the Meiningen household in Italian arias and cantatas can be traced back at least to the first decade of the eighteenth century. A collection of cantatas by Andrea Stefano Fiorè, Giovanni Bononcini, and Carlo Agostino Badia now in the Max-Reger-Archiv belonged to Princess Wilhelmina Louise, a sister of Anton Ulrich's born in 1686. To what extent Johann Ludwig Bach, the Meiningen Kapellmeister,

3. Meiningen, Staatsarchiv, GA, SV.T.54.

4. Following the death of Emperor Charles VI, the Bavarian elector refused to recognize the Pragmatic Sanction and ruled briefly as Emperor Charles VII. Among the many promises that he was forced to make to German princes in order to gain their support was an agreement with Anton Ulrich's Meiningen enemies revoking the decision to grant a title to Philippine Elisabeth. Anton Ulrich made additional visits to Vienna during this period to bolster his position, but the decision to revoke the title was ultimately upheld by Maria Theresa in 1745. Disillusioned with the entire Meiningen experience, Anton Ulrich henceforth spent time in his native city only for official military and political purposes, preferring to make his home in Frankfurt (am Main). He remarried in 1750, this time to the daughter of the Landesgraf Karl von Hessen-Philippsthal, Charlotte Amalie, a woman of higher position in the ranks of German nobility than Anton Ulrich himself. The Duke outlived not only his brothers, but also all of their children. In an ironic twist of fate, the children from Anton Ulrich's second marriage inherited all the Meiningen lands and possessions.

5. See Christian Mühlfeld, "Die Herzogliche Hofkapelle in Meiningen: biographisches und statistisches", *Neue Beiträge zur Geschichte deutschen Altertums* 23 (Meiningen: Brückner, 1910).

was familiar with the music of his Italian contemporaries has not been determined. According to the early-twentieth-century choral director and chronicler Christian Mühlfeld, Bach was responsible not only for composing sacred music, but also for providing theater and chamber music for a wide variety of court occasions. Moreover, in a report to Anton Ulrich dated 26 February 1725, Bach described a performance during the reign of Duke Ernst Ludwig at nearby Coburg of an Italian aria with oboe obbligato for which he played the harpsichord. The birthday celebration on 18 July 1740 for Ernst Ludwig's son, Karl Friedrich, also included the performance of a cantata, perhaps sung in Italian.⁶

Nevertheless, no documentation directly links one of the music manuscripts acquired by Anton Ulrich to a performance. The Meiningen duke may have ordered the manuscripts to provide Johann Ludwig Bach with study scores of fashionable music from Vienna, but as an absolute prince in the Age of the Enlightenment he no doubt wished to increase the holdings and prestige of his duchy and simply valued the manuscripts, along with countless other acquisitions, as precious objects.

After their marriage in 1750, Anton Ulrich and his second wife, Charlotte Amalie of Hessen-Philippsthal, settled in Frankfurt (am Main). According to Herta Müller, the current librarian of the Max-Reger-Archiv, the music manuscripts and other treasures acquired in Vienna were transferred to Frankfurt at that time. Following Anton Ulrich's death in 1763, Charlotte Amalie decided to return to Meiningen with their valuable possessions. After ruling the duchy for a dozen years, she abdicated in favor of her son, Karl August, in 1775. It is probable that in the last part of the eighteenth century the older system that uses the letter "F" and a number for each volume was devised for cataloguing the music collection. After the dedication of the court theater in 1831, the *Hofkapelle* library, including the manuscripts pertinent to this study, was transferred there, where the baroque compositions were all but forgotten. Designated as "Alte Kirchenmusik" in an early catalogue, the manuscripts were understandably assumed to be of no significance by those in charge of secular theatrical productions. While searching for historical sacred music in 1910, Mühlfeld gained access to the collection and rescued the manuscripts from obscurity. He eventually copied some thirty sacred choral works, perhaps for performance. Mühlfeld also seems to have been responsible for replacing the older catalogue numbers with the "Ed" system currently in use. Following the end of the Second World War, the ducal library and other valuable items were seized as the spoils of war. However, Albert Lintzmeyer, an oboist in the Meiningen orchestra, loaded the baroque manuscripts into a handcart and temporarily stored them, presumably in his home. Later they were returned to the theater. Today they can be found in the Max-Reger-Archiv at Schloss Elisabethenburg, where they are well preserved and available for study. Two of the manuscripts from the Anton Ulrich *Nachlass* were housed in the Thüringisches Staatsarchiv, located in a separate wing of Schloss Elisabethenburg,

6. Mühlfeld, "Herzogliche Hofkapelle", 3-5.

but in 2001 they were put up for auction and were purchased by the Musiksammlung of the Österreichische Nationalbibliothek.⁷

The Primary and Secondary Sources

The music manuscripts themselves provide a plethora of information about dates and places of performance, occasions and dedicatees, and performers. Three additional categories of primary source material in the Thüringisches Staatsarchiv at Schloss Elisabethenburg shed light on Anton Ulrich's acquisition of specific compositions and their transport from Vienna to Meiningen. First, the diaries in the Thüringisches Staatsarchiv contain numerous entries for the period 1726–28 relating to payments to scribes for the preparation of music manuscripts. A good portion of the baroque manuscripts in the Max-Reger-Archiv can be identified from these entries. The diaries appear to be written in more than one hand. Anton Ulrich himself may have written some of the entries, but he perhaps dictated others to a secretary. Second, several fascicles from the duke's "Reise-Rechnungen" (i.e. travel accounts) summarize the contents of fifty-six crates of porcelains, portraits, clocks, rare books, and other items shipped from Vienna to Meiningen on 4 May 1729.⁸ Third, two early handwritten inventories, each designated "Catalogus von Gebundenen und Ungebundenen Musicalien, so Anno 1728 von Wien mit zurückgebracht worden", make it possible to establish the provenance of a large number of manuscripts in the Anton Ulrich *Nachlass*.⁹

Relevant secondary literature consists of publications by Mühlfeld, Herta Müller, and Rudolf Schnitzler. In an extensive article published in 1910, Mühlfeld chronicled the history and membership of the Meiningen *Hofkapelle* from its founding in 1692 to the beginning of the twentieth century.¹⁰ Rich in information about personnel, the article summarizes only briefly the contents of the *Nachlass* in a section devoted to Anton Ulrich as patron of the *Hofkapelle*. In 1912 Mühlfeld published an article with considerably more detailed information about the contents of music manuscripts and prints from the seventeenth and eighteenth centuries in Meiningen libraries.¹¹ At the time of this article's publication the music was housed partly in the ducal public library and partly in the library of the *Hofkapelle*. Recognizing the value and impor-

7. The manuscripts in question are Ed 119i (Francesco Conti's *Galatea vendicata*) and Ed 152i (Leopold Timmer's *Amarilli e Nise*); the new call numbers are *A-Wn*, Mus. Hs. 43.001 and 43.002 respectively.

8. Meiningen, Staatsarchiv, GA, SV.T.35.

9. Meiningen, Staatsarchiv, GA, XV.T.47 and 49. The latter inventory also includes a large list of instrumental compositions that are no longer preserved at Meiningen and have not yet been traced to other collections.

10. Mühlfeld, "Herzogliche Hofkapelle".

11. Mühlfeld, "Die Meininger Hofbibliothek: Notenschätze der Herzgl. öffentlichen Bibliothek und der Bibliothek der Hofkapelle in Meiningen aus dem 17. und 18. Jahrhundert", *Neue Zeitschrift für Musik* 79 no. 16 (1912): 217–21. Mühlfeld had served as church music director in Salzungen until 1906. In addition to the published essays referred to here, he also wrote two unpublished studies, a history of polyphonic sacred music and a lexicon and chronicle of regional musicians; these remain in manuscript in Meiningen.

tance of the music acquired by Anton Ulrich, Mühlfeld provided the most detailed list of works in this collection published up to that time. Composers are listed in alphabetical order; titles and dates of individual works are given for each composer. Mühlfeld concentrated almost exclusively on large sacred and secular dramatic works, supplying only general information about cantata volumes. Since more than 170 cantatas survive in the Anton Ulrich *Nachlass*—a large segment of the entire collection—specific information on these is essential for a full evaluation of the collection. In a helpful article published in a local Thuringian journal in 1974, Herta Oesterheld discussed the manuscripts and Anton Ulrich's role as a collector by quoting selected entries from the diaries of 1726–28.¹² Then, in 1995, Rudolf Schnitzler discussed the collection in an excellent study, demonstrating that two oratorios attributed to Fux in Meiningen are in fact compositions of Carlo Agostino Badia.¹³ The investigations of Mühlfeld, Oesterheld, and Schnitzler have provided a useful foundation for the present inventory.

Overview of the Collection

The extant manuscript collection of baroque vocal music consists of 107 manuscripts containing 279 secular and sacred vocal compositions. Many of the manuscripts are beautifully bound in early durable leather, but some have more recent bindings, and a few survive as unbound fascicles. One unnumbered manuscript consists of a tiny fragment from an unidentified opera based upon the Orpheus legend. The earliest compositions were created during the first decade of the eighteenth century, while the latest is dated 1741.¹⁴

Forty-seven secular dramatic works by the Bononcini brothers, Caldara, Francesco and Ignazio Conti, Fux, Gasparini, Handel, Hasse, Porsile, Reinhardt, Rinaldi, Johann Georg Reutter Jr., Sarri, Stiparoli, Bonno, and Holzbauer make up an impressive portion of the collection. The scope of these secular dramatic works varies from the typically modest dimensions of the *serenata* or *servizio da camera* to the extensive proportions of the three-act *dramma per musica* or *tragicommedia per musica*. Other genre designations include *opera serioridicola*, *festa di camera*, *componimento per musica da camera*, *terminata in applauso*, *festa per musica*, *drama pastorale*, *intermezzo musicale*, and *servizio di tavola*. Many of these works received performances in honor of important occasions in the lives of members of the Habsburg family—birthdays, name-days, or weddings. Others served as entertainment during the annual carnival

12. Herta Oesterheld, "Autographe, ja oder nein? Zur Entstehung und Bedeutung zeitgenössischer Notenschriften aus dem ersten Drittel des 18. Jh. in den Staatlichen Museen Meiningen", *Südthüringer Forschungen* 8 (1974): 91–109.

13. Schnitzler, "Fux or Badia?"

14. For the purposes of the present article, the author has considered only manuscripts. Anton Ulrich also acquired printed works such as Giovanni Bononcini's *Cantate e duetti* (London, 1721), and the eight volumes of psalm settings by Benedetto Marcello (Venice, 1724–6; modern reprint published Farnborough: Gregg, 1967). These prints are widely disseminated and do not require special comment here. All references to "Scarlattini" are to Alessandro Scarlatti unless otherwise indicated.

TABLE 1 Chronological List by Première of Operas in the Anton Ulrich Collection

Title	Composer/Librettist	Date of First Performance	Place of Performance	Dedicatee(s)/Occasion	<i>D-MEIr</i> Siglum
Turno Aricino	G. Bononcini/ S. Stampiglia	26/7/1707	Favorita ¹	Joseph I/birthday	Ed 115i
Mario fuggitivo	G. Bononcini/ S. Stampiglia	8/2/1708	Hof	carnival	Ed 115k
Tigrane*	A. M. Bononcini/ P. Bernardoni	25/7/1710	Favorita	Joseph I/birthday	Ed 115l
Il trionfo dell'amicizia e dell'amore	F. Conti/F. Ballerini	carnival 1711		carnival	Ed 119e
Orfeo ed Euridice	J. J. Fux/P. Pariati	1/10/1715	Favorita	Charles VI/birthday	Ed 126v
La più bella	J. G. Reinhardt/ P. Pariati	1715		Elisabeth Christina/ nameday	Ed 147o
Il finto Policare	F. Conti/P. Pariati	carnival 1716	Hof	carnival	Ed 119l
Angelica, vincitrice di Alcina	J. J. Fux/P. Pariati	14/9/1716	Favorita	Archduke Leopold/birth	Ed 126i
Il maggior grande	A. Caldara/P. Pariati	1/10/1716	Hof	Charles VI/birthday	Ed 118a/119f
Amore in Tessaglia	F. Conti/P. Pariati	28/8/1718	Hof	Elisabeth Christina/ birthday	Ed 119f/118a
Don Chisciotte della Mancia in Sierra Morena	F. Conti/A. Zeno & P. Pariati	carnival 1719	Hof	carnival	Ed 119h
Bajazet**	F. Gasparini/ P. Toltone	Spring Fair, 1719	Reggio nell' Emilia, Pubblico		Ed 126w
Servizio di tavola: Fra cetre, e fra trombe	F. Conti/?	20/8/1719		Archduchess Maria Josepha and Prince Elector Frederick Augustus of Saxony/wedding	Ed 119g
Elisa	J. J. Fux/P. Pariati	28/8/1719	Favorita	Elisabeth Christina/ birthday	Ed 126l
Galatea vendicata	F. Conti/P. Pariati	19/11/1719	Hof	Elisabeth Christina/ nameday	Ed 119i, Staatsarchiv
Archelao, re di Cappadocia	F. Conti/P. Pariati	carnival 1722	Hof	carnival	Ed 119m

TABLE 1 continued

Title	Composer/Librettist	Date of First Performance	Place of Performance	Dedicatee(s)/Occasion	<i>D-MEI</i> r Siglum
Le nozze di Aurora	J. J. Fux/P. Pariati	6/10/1722	Favorita	Archduchess Maria Amalia and Prince Elector Charles Albert of Bavaria/wedding	Ed 126o
Costanza e Fortezza	J. J. Fux/P. Pariati	28/8/1723	Prague, Hrandschin	Elisabeth Christina/birthday	Ed 126p
La contessa de' numi	A. Caldara/ G. Prescimono	1/10/1723	Prague, Hrandschin	Charles VI/birthday	Ed 118b
Didone abbandonata	D. Sarri/P. Metastasio	1/2/1724	Naples, S. Bartolomeo		Ed 147v
Giulio Cesare in Egitto	G. F. Handel/ N. Haym	20/2/1724	London, Haymarket		Ed 129n
Penelope	F. Conti/P. Pariati	carnival 1724	Hof	carnival	Ed 119o
Euristeo	A. Caldara/A. Zeno	16/5/1724	Hof	Elisabeth Christina/?	Ed 118c
Gianguir	A. Caldara/A. Zeno	4/11/1724	Hof	Charles VI/nameday	Ed 118d
Griselda	F. Conti/A. Zeno	carnival 1725	Hof	carnival	Ed 119p
Semiramide	A. Caldara/A. Zeno	28/8/1725	Favorita	Elisabeth Christina/birthday	Ed 118e
Il Venceslao	A. Caldara/A. Zeno	4/11/1725	Hof	Charles VI/nameday	Ed 118f
Spartaco	G. Porsile/ G. C. Pasquini	21/2/1726	Hof	carnival	Ed 147g
La corona d'Arianna	J. J. Fux/P. Pariati	28/8/1726	Favorita	Elisabeth Christina/birthday	Ed 126q
Il contrasto della bellezza e del tempo	F. Conti/ G. C. Pasquini	15/10/1726		Maria Theresa/nameday	Ed 119s
Issicratea	F. Conti/ G. C. Pasquini	19/11/1726	Hof	Elisabeth Christina/nameday	Ed 119r
Admeto, re di Tessaglia	G. F. Handel/ adapted A. Aureli	31/1/1727	London, Haymarket		Ed 129m
Don Chisciotte in corte della Duchessa	A. Caldara/ G. C. Pasquini	6/2/1727	Hof	carnival	Ed 118g
Aminta pastorella	F. Stiparoli/?	3/6/1727	Laxenburg	?	Ed 151i
Imeneo	A. Caldara/A. Zeno	28/8/1727	Favorita	Elisabeth Christina/birthday	Ed 118h
Dialogo tra l'Aurora ed il Sole	I. M. Conti/ G. C. Pasquini	15/10/1727	Hof	Maria Theresa/nameday	Ed 119w

TABLE 1 continued

Title	Composer/Librettist	Date of First Performance	Place of Performance	Dedicatee(s)/Occasion	<i>D-MEIr</i> Siglum
Ornospade	A. Caldara/A. Zeno	4/11/1727	Hof	Charles VI/nameday	Ed 118k
Archidamia	J. G. Reutter Jr/ G. C. Pasquini	22/11/1727	Hof	Elisabeth Christina/nameday	Ed 147o/a
Clizia e Psiche	F. Conti/G. C. Pasquini	1727	French ambassador's palace?	Marie Leszczynska, Queen of France	Ed 119t
Festa di camera: Vieni, o compagna	A. Caldara/ G. C. Pasquini	carnival 1728	Hof	carnival	Ed 118l
La corona d'Imeneo	A. Caldara/ G. C. Pasquini	13/3/1728	Palace of the Spanish ambassador, Duke di Bornonvile	Prince of Asturia and the Infanta of Portugal; Prince of Brazil and the Infanta of Spain/announcement of the double wedding	Ed 118m
Eumene	F. Rinaldi/?	1730	Teatro privilegiato		Ed 147p
Arminio	F. Rinaldi/?	1732			Ed 147q
Il contrasto delle due regine in Persia	F. Rinaldi/?	1732	Teatro privilegiato		Ed 147r
Alfonso	J. A. Hasse/ S. B. Pallavicino	1738	Dresden, Hof	Charles, king of the two Sicilies,*** and Maria Amalie, Polish princess and Saxon duchess/wedding	Kapellarchiv F529
La generosa spartana	G. Bonno/ G. C. Pasquini	13/5/1740	Laxenburg	Maria Theresa/birthday	Ed 114o
Hypermnestra	I. Holzbauer/ J. L. van Ghelen****	1741	Privilegirtes Theater		Ed 130d

¹This was Vienna's rebuilt Favorita theatre, constructed between 1687 and 1691, the original having been destroyed by the Turks in the siege of Vienna in 1683. For more information see Franz Hadamovsky, "Barocktheater am Wiener Kaiserhof, mit einem Spielplan", *Jahrbuch der Gesellschaft für Wiener Theaterforschung* 1951-52 (published Vienna: A. Sendl, 1955): 41-2.

* Attributed to Giovanni Bononcini in Ed 115l.

** Earlier version as Tamerlano (Venice, Teatro S. Cassiano, 14 January 1711).

*** Don Carlos de Borbón; King Charles III of Spain (1759-88).

**** A copy of the libretto is preserved in *A-Wst*, A 9862.

festivities. With the exception of *Hypermnestra*, a “Teütschen Opera” by Ignaz Holzbauer, all of the secular dramatic works were sung in Italian.

Table 1 lists these secular dramatic works in chronological order of première performance. Four works—*Bajazet*, *Didone abbandonata*, *Admeto*, and *Alfonso*—were probably not performed in Vienna, although the handwriting in the Meiningen copies of all but *Alfonso* belongs to professional Viennese scribes of the period. Anton Ulrich received the copy of *Bajazet* as a gift from the tenor Francesco Borosini, a frequent visitor in 1726. The inside front binding contains the dedication: “Von Mr. Borosini verehrt bekommen in Wien”.¹⁵ Anton Ulrich also became acquainted with Faustina Bordoni, probably in 1726. The manuscript of *Alfonso* is a well-used copy of the harpsichord score, perhaps the one used for the performance at Dresden and possibly a gift from Faustina. The binding of Handel’s *Admeto*, “an/Opera/compos’d by M:r Handel”,¹⁶ is dated 1731, but there is no internal evidence to verify a Viennese performance. On the title page for *Didone abbandonata*, a copyist other than the main scribe has written “è stata rappresentata/a Napoli/L’Anno 1724”.

The Italian texts for twenty-two large sacred dramatic works were set to music by Badia, Caldara, Francesco and Ignazio Conti, Fux, Perroni, Porsile, Predieri, and Johann Georg Reutter Jr. The composers chose the terms oratorio, *azione sacra per musica*, and *componimento sacro per musica* as genre designations. All of the sacred dramatic works received their first performances in Vienna.¹⁷ The Meiningen collection contains three copies of Porsile’s *L’Esaltazione di Salomone* and two of Predieri’s *Isaaco, figura del redentore*. Other sacred music includes two settings of the Mass by Öttl and one each by Caldara, Canniciari, and Fux, as well as eight Latin motets, six composed by Fux and two by Caldara (see Tables 2 and 3).

The Meiningen collection preserves 172 cantatas found in twenty-two manuscripts containing from one to twenty-five compositions.¹⁸ Most cantata manuscripts are anthologies, but a few sources are devoted to individual composers (Caldara, Francesco Conti, Scarlatti, and Hasse). Each of four cantatas by Giuseppe de Majo survives in a separate, unbound fascicle; these cantatas may have been intended as a group, but there is no evidence to support this conclusion in the manuscripts, which are written in the hands of at least three different scribes. A few cantata sources provide details about the occasions, first performances, and singers (see Table 4).

The Anton Ulrich collection also includes two manuscript anthologies of opera arias and duets. Ed 82a contains five arias and two duets from Leonardo

15. On the title page the copyist attributes the libretto to the noble Venetian Pioveni Toltone, and states that the final scene was composed by “Zanella” after an idea suggested by Borosini. An additional note further indicates that “Questa Zanella è un Poeta illustre Modonese”.

16. Titled *Admetus* in the Meiningen copy (Ed 129m).

17. Schnitzler, “Fux or Badia?”, 219, provides details in his table 1, a “Chronological Inventory of Oratorios (1719–1740) in the Anton Ulrich Collection in Meiningen”.

18. The Meiningen collection contains duplicates of two cantatas: Caldara’s *Dove sei, bella Clori, idolo mio?* (Ed 118t no. 8, and 118u no. 2) and Giovanni Bononcini’s *Amor che far degg’io* (Ed 82 no. 2 and 109i=82c no. 7). In the table of contents at the end of the latter manuscript *Amor che far degg’io* is attributed to “Astorgas”.

TABLE 2 Masses in the Anton Ulrich Collection

Title	Composer	Acquisition by Anton Ulrich	Voices	Instruments	<i>D-MEIr</i> Siglum
Messa à quattro voci	Caldara	not before 1730	SATB	clarini 1-2, tpt 1-2, timp., str., bc	Ed 118n
Missa à 8 voci	Canniciari	5/9/1727	2 SATB choruses, the first marked "concerto"	organ (figured-bass line only)	Ed 119a
Missa à quattro	Fux	1727	SATB	vn 1-2, organ	Ed 126s
Missa à quattro	M. Öttl	1727	SATB	clarini 1-2, timp., vn 1-2, organ	Ed 146r
Missa Et ne nos inducas in tentationem	M. Öttl	1727	SATB	trbn. 1-2, vn 1-2, organ	Ed 146s = 124s

TABLE 3 Motets in the Anton Ulrich Collection

Title	Composer	Acquisition by Anton Ulrich	Voices	Instruments	<i>D-MEIr</i> Siglum/ Serial No.
Confitebor tibi Domine	Caldara	23/6/1727	S 1-2	bc	Ed 118w/1
Nisi Dominus	Caldara	23/6/1727	SAB	bc	Ed 118w/2
Laetare turba caelitum	Fux	15/8/1727?*	S	vn 1-2, bc**	Ed 126t/1
Ad arma decantate	Fux	15/8/1727?	B	vn 1-2, va, vc. concertato, bc	Ed 126t/2
Ecce clara fulget dies	Fux	15/8/1727?	SA	vn 1-2, bc**	Ed 126t/3
Gloria tua est Domine	Fux	15/8/1727?	SATB	clarini 1-2, timp., vn 1-2, bc.	Ed 126t/4
Deus in adjutorium	Fux	15/8/1727?	SATB	vn 1-2, bc**	Ed 126t/5
O Sancte lumen ecclesie	Fux	15/8/1727?	SATB	clarini 1-2, tpt 1-2, timp., vn 1-2, bc	Ed 126t/6

* The diary entry of 15/8/1727 ("Vor/Motetten/von Fux u. andern meistern") perhaps includes the six motets in Ed 126.

** The basso continuo line for three motets in Ed 126 is marked "Contrabasso" in the manuscript.

TABLE 4 Performance Details for Selected Cantatas in the Anton Ulrich Collection

Text Incipit	Composer/ Librettist	Voice(s)	Instruments	Date of Performance	Place of Performance	Dedicatee/ Occasion	Singer(s)	<i>D-MEI</i> Siglum/ Serial No.
Son pellegrino errante	M. Alai/?	S	bc	?	?	?	Faustina Bordoni	Ed 82b/12
Alla tromba, immortale [La Fama, il Genio d'Italia, e il Fato]	A. Caldara/ C. Mantovani	STB	vn 1-2, bc	?1732	?	?	?	Ed 118o/1
Tu mi dimandi, Eurilla	A. Caldara/?	A	chalumeau, trbn., bn, bc	"1726 nel mese di Maggio"	?	?	Gaetano Orsini	Ed 118q/1
Sorta è già l'alba [Nigella e Tirsi]	A. Caldara/?	SA	lutes, fl., chalumeau, bn 1-2, trbn. 1-2, bc	1726	?	?	Mariana Schulzin/ Gaetano Orsini	Ed 118q/2
Germano il ricco suolo [Atalipa e Doriene, Fratelli Indiani]	A. Caldara/?	S	lutes, fl., unison vn, bc	carnival 1727	Hof	carnival	?	Ed 118t/1
Volate o lucciolette	F. Conti/?	S	vn 1-2, va, bc	25/8/1726	Palace of the French Ambassador, duc de Richelieu	Louis XV/ nameday	?	Ed 119u/1
Sventurata Didone! Infausto amore!	F. Conti/?	S	vn 1-2, va, bc	"à Pasqua 1726"	?	?	"Sg.a Laurenzana" (i.e. Maria Lorenzani, Conti's third wife)	Ed 119v/2
Nasce con fausti auspici	F. Conti/?	S	vn 1-2, va, bc.	3/6/1726	Palace of the French Ambassador, duc de Richelieu	Marie, Queen of France/ birthday	?	Ed 119v/3

Vinci's *Gismondo, re di Polonia* (première: Rome, Teatro delle Dame, 11 January 1727); three arias from Porpora's *Siroe, re di Persia* (première: Rome, Teatro Alibert delle Dame, 11 February 1727); and one aria and one duet from an unidentified opera by Giovanni Battista Costanzi. In the manuscript, the scribe designates the Costanzi selections as "Capranica", referring not to the title of an opera, but rather to the Roman theater. The only Costanzi opera known to have been produced at the Teatro Capranica is *L'Amor generoso* (première: 7 January 1727). Therefore it seems reasonable to conclude that Ed 82a is a unified, specially prepared anthology of selected arias from operas produced at Rome between 7 January and 11 February 1727. Ed 129p is devoted almost entirely to excerpts from operas by Hasse: eleven arias, one duet, and one accompanied recitative from *Tigrane* (première: Naples, S. Bartolomeo, 4 November 1729); four arias from *Siroe, re di Persia* (première: Bologna, Malvezzi, 2 May 1733); two arias from *L'Ulderica* (première: Naples, S. Bartolomeo, 29 January 1729); one duet from *Artaserse* (première: Venice, S. Giovanni Crisostomo, February 1730); one duet from *Dalisa* (première: Venice, S. Samuele, May 1730); and two arias from *Cajo Fabricio* (première: Rome, Capranica, 12 January 1732). An unidentified recent writer has indicated in pencil that yet another aria attributed to Hasse in Ed 129p, "Ardo d'amor anch'io", cannot be traced to any known Hasse opera.¹⁹ In addition to these two aria anthologies, Ed 119u contains the tenor aria "De le fere che incontrate" by Francesco Conti, which appears in the manuscript after twelve cantatas by the same composer.²⁰

The Composers

Not surprisingly, works by composers who held appointments in the Habsburg *Hofkapelle* predominate in the Anton Ulrich collection (Table 5). The list includes the names of prominent composers employed in Vienna during the first half of the eighteenth century: Fux, Caldara, Francesco Conti, Giovanni and Antonio Maria Bononcini, Badia, Porsile, Predieri, Bonno, Johann Georg Reinhardt, and Johann Georg Reutter Jr. These men held the most prestigious and lucrative positions: Kapellmeister, Vize-Kapellmeister, and court composer. The Meiningen collection also embraces an occasional work by an Italian instrumentalist (such as the violinist Domenico Nanini and the cellist Giovanni Perroni) or singer (the tenor Francesco Borosini), artists who were favored by the imperial family. Ignazio Maria Conti, the son of Francesco, served the Habsburgs for forty years; never rising above the rank of *Hofscholar*, he did not achieve the degree of success enjoyed by his father. The Austrians Matthias Öttl, Leopold Timmer, and Ignaz Holzbauer held ancillary posts in Vienna.

19. The same writer indicates that an aria with this text can be found in the opera *Siface* by Porpora (première in Venice, S. Giovanni Crisostomo, 26 December 1725).

20. The aria is no. 7 from Conti's opera *Archelao, re di Cappadocia* (29 January 1722), which is preserved in *A-Wn* 17283 and *D-MEI* r Ed 119m. Mühlfeld, "Die Meiningen Musikbibliothek", 219–20, mistakenly used the genre designation "cantata" for all the opera arias and duets by Vinci, Porpora, Costanzi and Conti.

TABLE 5 Works in *D-MEIr* by Composers Employed by the Habsburgs

Composer	Appointments	Operas	Oratorios	Cantatas	Masses	Motets
Badia	Court composer (1694-1738)	0	2	7	0	0
Bonno	Court composer (1739-74) Kapellmeister (1774-88)	1	0	0	0	0
A. M. Bononcini	Employed from <i>ca</i> 1702; Court composer (1710-11)	1	0	0	0	0
G. Bononcini	Court composer (1700-11)	2	0	3	0	0
Borosini	Tenor (1712-31)	0	0	1	0	0
Caldara	Vize-Kapellmeister (1716-36)	11	2	46	1	2
F. Conti	Court theorbist (1701-32); Court composer (1713-32)	12	3	20	0	0
I. M. Conti	Hofscholar (1719-59)	1	2	2	0	0
Fux	Court composer (1698-1711); Vize-Kapellmeister (1711-15); Kapellmeister (1715-40)	6	3	0	1	6
Nanini	Violinist (1705-08)	0	0	1	0	0
M. Öttl	Kapellmeister to the dowager empress Eleonore (?-1720) Tenor (1720-25)	0	0	0	2	0
Perroni	Cellist (1721-48)	0	1	0	0	0
Porsile	Court composer (1720-50)	1	5	0	0	0
Predieri	Vize-Kapellmeister (1739-46) Kapellmeister (1746-69)	0	1	0	0	0
J. G. Reinhardt	Organist (1708-40); Court composer (1734-40)	1	0	0	0	0
Reutter Jr.	Court composer (1731-47); Second Kapellmeister (1747-51); Acting First Kapellmeister (1751-69); First Kapellmeister (1769-72)	1	3	4	0	0
L. Timmer	Director of chamber music at the court of Duke Francis Stephen (1738-?)	0	0	2	0	0

A second group of composers represented in the Meiningen collection includes several who spent one or more extended periods in Vienna without receiving official appointments in the *Hofkapelle*: Ariosti, Astorga, Porpora, and Hasse. Because Andrea Stefano Fiorè, the composer of at least one cantata in the *Nachlass*, received commissions for several large dramatic works performed at Vienna during the reign of Joseph I, it has often been suggested that this composer also visited the imperial capital, but no documentation has emerged to verify this conclusion. Since Fiorè was active at Turin, a court closely allied with the Habsburgs at that time, the acceptance of his music in Vienna is not surprising. The Meiningen collection also includes three large secular dramatic works by Francesco Rinaldi, but no connection between this little-known composer and the Habsburg court has been established.

Works by Habsburg appointees account for all of the oratorios and motets, all but one of the Masses, and at least thirty-eight of the forty-seven operas in the Meiningen manuscripts. However, cantatas by composers employed at the Habsburg court account for only half of the total number. The remaining pieces attest to the popularity and accessibility in Vienna of cantatas by a wide variety of Italian composers active in centers such as Naples (Fago, Majo, Mancini, Sarri, Scarlatti, and Vinci), Rome (Colombani and Costanzi), Venice (Alai, Brusa, Gasparini, Benedetto Marcello, Porta, and Vivaldi), Florence (Arrigoni), and Modena (Leporati) during the first third of the eighteenth century. Few biographical details have been established about the life of Francesco Stiparoli, the author of two cantatas and the short secular dramatic work entitled *Aminta pastorella*. As a whole, the cantatas acquired by Anton Ulrich represent not only the largest, but also the most varied portion of his collection.

The Handel manuscripts in Meiningen have received little scholarly attention and will be the subject of a future investigation by the present writer. It would be unwarranted speculation to suggest that Handel passed through Vienna *en route* to Italy in the second half of 1706, but definite information is known about his return journey to Germany. Following the run of performances of *Agrippina* at Venice near the end of February 1710, he traveled through Innsbruck in March on his way to Hannover. Prince Carl von Neuburg, Governor of Tyrol, received Handel and offered him assistance, which the composer declined.²¹ The seven Handel cantatas in Ed 109i=82c are preserved in a manuscript copied about this time—before the reign of Charles VI—probably in Vienna; this anthology also includes cantatas by Ariosti, Giovanni Bononcini, Caldara, Colombani, Fago, Leporati, and Mancini. The manuscript of “Admetus, an Opera compos’d by M:r Handel” (Ed 129m) is dated 1731 and appears to be a copy of an English source by a Viennese scribe. Perhaps more interesting is the manuscript of *Giulio Cesare in Egitto* (Ed 129n) dated 1731. According to notes in the manuscript itself and in a rare copy of the printed libretto, it is a version based upon a performance of the opera that year “nel teatro privilegiato in Vienna”. Alfred Loewenberg cites the

21. See Anthony Hicks, “Handel”, *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie (London: Macmillan, 2001), vol. 10, p. 749.

Viennese performance, but it is not mentioned in any of the chronological lists of dramatic works performed at Vienna in the first half of the eighteenth century.²² Also fascinating are two early-eighteenth-century Viennese copies (F 530a and b) of the well-known aria “Caro mio ben credimi almen”, variously ascribed to one of the members of the Giordani family, but here designated as a cavatina “del Sig.r Händel”.

Purchase of Manuscripts and Transport to Meiningen

It is possible to account for many manuscripts in the Meiningen collection by comparing the extant sources with records of payment to copyists in Anton Ulrich’s diaries and with the “bills of lading” of 1728 (Thüringisches Staatsarchiv, GA, XV.T.49 and 47). At the Staatsarchiv, all three volumes of Anton Ulrich’s Viennese diaries are preserved in a single folder (GA, SV.T.54). The specific dates of purchase are given for many items. However, a large number of items are entered in a comprehensive list at the end of the second volume without specific dates of purchase. Since this volume begins with September 1726 and concludes with an entry dated 26 March 1727, it seems reasonable to assume that these manuscripts were prepared at various times toward the end of 1726 or in the first three months of 1727. The lists of compositions in the bills of lading include many titles of works no longer in the Meiningen library. With regard to the extant manuscripts, however, only a few titles are missing from the inventories. The most precise information is given for the large sacred and secular dramatic works. Tables 6 and 7 compare the existing titles of operas and oratorios with records of payment to copyists and with the bills of lading. The diary entries and catalogue listings for individual cantatas and cantata volumes are much less specific. Nevertheless, a few cantata manuscripts can be identified from the contemporaneous documents. A surprising number of Masses and other liturgical works no longer appear to be extant, and it is often difficult to correlate an existing composition with the documentation. Tables 8 and 9 list the manuscripts of cantatas and liturgical music inventoried in the bills of lading.

Classification and Dating of Manuscripts

A close examination of the manuscripts acquired by Anton Ulrich reveals that they can be divided into four distinct groups. The criteria used to distinguish these categories include: (1) the presence or absence of the duke’s own inscription; (2) external and internal evidence such as bindings, imprints, papers, and scribes; and (3) information gleaned from Anton Ulrich’s diaries and from the bills of lading. Of special significance is a core group of manuscripts which Anton Ulrich procured during the years 1726–27 and inscribed on the inside front bindings with the initials A.U.D.S. [Anton Ulrich Dux Saxoniae]

22. See Alfred Loewenberg, comp., *Annals of Opera 1597–1940*, 2nd ed., revised and corrected (Geneva: Societas bibliographica, 1955), vol. 1, col. 150. The copy of the libretto referred to here is in Meiningen, Herzogliche Öffentliche Bibliothek, shelfmark Litt. V.o. 304 (Di/II, 3C98). It is currently missing.

TABLE 6 Purchase and Transport of Opera Manuscripts

Title	Composer	Serial No. in GA, XV.T.49	Serial No. in GA, XV.T.47	A.U. Diary Entry	<i>D-MEIr</i> Siglum
Turno Aricino	G. Bononcini	42		23/9/1727	Ed 115i
Il trionfo dell' amicizia e dell' amore	F. Conti	43			Ed 119e
Angelica, vincitrice di Alcina	Fux	44	III.2		Ed 126i
Don Chisciotte della Mancina in Sierra Morena	F. Conti	45	IV.7	5/2/1726	Ed 119h
Il finto Policare	F. Conti	46		30/12/1726	Ed 119l
Tigrane	A. M. Bononcini	47		1726 or early 1727	Ed 115l
Bajazet	Gasparini	48			Ed 126w
Le nozze di Aurora	Fux	49	III.4	1726 or early 1727	Ed 126o
Costanza e Fortezza	Fux	50	III.5	13/9/1727	Ed 126p
Didone abbandonata	Sarri	51	IV.9	1726 or early 1727	Ed 147v
Gianguir	Caldara	52			Ed 118d
Euristeo	Caldara	53	IV.11	1726 or early 1727	Ed 118c
Semiramide in Ascalona	Caldara	54	IV.12	1726 or early 1727	Ed 118e
Griselda	F. Conti	55	IV.13	1726 or early 1727	Ed 119p
Venceslao	Caldara	56	IV.14	1726 or early 1727	Ed 118f
Spartaco	Porsile	57	III.10/IV.15	5/2 & 19/4/1726	Ed 147g
La corona d'Arianna	Fux	58	III.6	12/10/1726	Ed 126q
I due dittatori [=Fabio Massimo]	Caldara	59	IV.16	14/11/1726	missing
Don Chisciotte in corte della Duchessa	Caldara	60	IV.17	29/1 & 16/2/1727	Ed 118g
Imeneo	Caldara	61	IV.18	10/8/1727	Ed 118h
Ornospade	Caldara	62	III.12/IV.19A	27/10 & 15/11/1727	Ed 118k
Erighetta e Don Chilone	anon.	63			missing
Bacocco, Giocatore, e Serpilla, Bachtettona	Gasparini	64			missing
La [nuova] gara di Giunone e di Pallade	G. Bononcini	65			missing
La più bella	Reinhardt	66	III.1	12/12/1727	Ed 147o
Il maggior grande	Caldara	67			Ed 118a/119f
Amore in Tessaglia	F. Conti	68			Ed 119f/118a
Contessa de' numi	Caldara	69			Ed 118b
Il tempio di Giano, chiuso da Cesare Augusto	Porsile	70			missing
Issicratea	F. Conti	71	III.7		Ed 119r

TABLE 6 continued

Title	Composer	Serial No. in GA, XV.T.49	Serial No. in GA, XV.T.47	A.U. Diary Entry	<i>D-MEI</i> r Siglum
La clemenza di Cesare	Porsile	72	III.11	2/10/1727	missing
Archidamia	Reutter Jr	73	III.8	21 & 28/11/1727	Ed 147o/a
Aminta pastorella	Stiparoli	74			Ed 151i
servizio di tavola [=Fra cetre, e fra trombe]	F. Conti	75			Ed 119g
Bellezza e Valore	Badia	76			missing
Il contrasto della bellezza e del tempo	F. Conti	77			Ed 119s
Dialogo tra l'Aurora e il Sole	I. M. Conti	78		10/10/1727	Ed 119w
Clizia e Psiche	F. Conti	79		11/9/1727	Ed 119t
Sesostri, re d'Egitto	F. Conti	125			missing
Archelao, re di Cappadocia	F. Conti	126	IV.8		Ed 119m
Penelope	F. Conti	127a	IV.10		Ed 119o
La forza dell'amicizia, ovvero Pilade ed Oreste	Reutter Jr (Act I)/ Caldara (Act II)	127b	IV.19B		missing
Mitridate	Caldara	127c			missing
I disingannati	Caldara	128a1	III.13	20/1/1728	missing
Il giorno felice	Porsile	128a2			missing
Orfeo ed Euridice	Fux	128b			Ed 126v
Pierra	I. M. Conti	128c			missing
La corona d'Imeneo	Caldara	129	III.9	13/3/1728	Ed 118m
festa di camera per introduzione al ballo [=Vieni, o compagna]	Caldara	130a		11/1/1728	Ed 118l
Dialogo tra Minerva ed Apollo	Reutter Jr	130b			missing
La gara al contento in cui presentano le muse ad Apollo	Caldara	130c			missing
Pallade trionfante	F. Conti		III.3		missing
Don Chilone	anon.		IV.1	?1726 or early 1727	missing
Scipione nelle Spagne	Caldara		IV.2		missing
Nitocri	Caldara		IV.3		missing
Creso	F. Conti		IV.4		missing

TABLE 6 continued

Title	Composer	Serial No. in GA, XV.T.49	Serial No. in GA, XV.T.47	A.U. Diary Entry	<i>D-MEI</i> r Siglum
Andromaca	Caldara		IV.5		missing
Amalasunta	Caldara		IV.6		missing
L'Adone del Marino	F. Conti			19/4/1726	missing
servizio di tavola [=Furore carnevalesco]	Fux			5/4/1728	missing
La generosa spartana	Bonno				Ed 114o
Mario fuggitivo	G. Bononcini				Ed 115k
Galatea vendicata	F. Conti				Ed 119i (Staatsarchiv)
Elisa	Fux				Ed 126l
Admetus	Handel				Ed 129m
Giulio Cesare in Egitto	Handel				Ed 129n
Alfonso	Hasse				Kapellarchiv F 529
Hypermnestra	Holzbauer				Ed 130d
Eumene	Rinaldi				Ed 147p
Arminio	Rinaldi				Ed 147q
Il contrasto delle due regine in Persia	Rinaldi				Ed 147r

TABLE 7 Purchase and Transport of Oratorio Manuscripts

Title	Composer	Serial No. in GA, XV.T.49	Serial No. in GA, XV.T.47	A.U. Diary Entry	<i>D-MEI</i> r Siglum
Santa Geltrude	Badia	11		5/9/1727	Ed 126k
Ismaele	Badia	12			Ed 126m
Il fonte della salute	Fux	13	1		Ed 126n
Il zelo di Nathan	Porsile	14	3		Ed 147c
Naaman	F. Conti	15	2		missing
L'anima immortale	Porsile	16	4	14/12/1727	Ed 147d
Dario	F. Conti	17			missing
La colpa originale	F. Conti	18	9	1726 or early 1727	Ed 119u
Assalonne, nemico del padre amante	Porsile	19	12	26/4/1726	Ed 147f
Gioseffo	Caldara	20	13	1726 or early 1727	missing
Joaz	Caldara	21	14	26/4/1726	missing
Il testamento di nostro Signor G. C.	Fux	22	15	1726 or early 1727	Ed 126r
L'esaltazione di Salomone	Porsile	23	17	7/3/1727	Ed 147h/c
L'esaltazione di Salomone				?14/5/1727	Ed 147h/a
L'esaltazione di Salomone				?14/5/1727	Ed 147h/b
David	F. Conti	not listed	7	18/1/1727	Ed 119n
Abele	Reutter Jr	24	18	14/3/1727	Ed 147o/c
Il Battista	Caldara	25	16	28/3/1727	Ed 118i
La deposizione dalla croce	Fux	25b	21	12/12/1727	Ed 126u
Der obsiegende Held Nezomar	Reutter Jr	not listed	22		missing
Il trionfo di Giuditta	Porsile	120	5	11/4/1728	Ed 147e
La morte e sepoltura di Christo	Caldara	121	6	11/4/1728	missing
Giobbe	Perroni	121b	8		Ed 147a
La distruzione d'Hai	I. M. Conti	122	20	18 & 20/2/1728	Ed 119x
Elia	Reutter Jr	123		24 & 27/2/1728	Ed 147o/b
Mosè liberato dal Nilo	Porsile	not listed	10		missing
Le profezie evangeliche di Isaia	Caldara		11		missing
Gionata	Caldara	124	19	5/3/1728	missing
Mosè preservato	F. Conti	not listed			Ed 119k
Gerusalemme convertita	Caldara	not listed			Ed 118o
Il figliuol prodigo	I. M. Conti	not listed			Ed 119y
Isacco, figura del redentore	Predieri	not listed			Ed 147k/a
Isacco, figura del redentore	Predieri	not listed			Ed 147k/b

TABLE 8 Purchase and Transport of Cantata Manuscripts

Serial No. in G.A, XV.T.49	Serial No. in G.A., XV.T.47	Contents	Composer(s)	A.U.D.S., Diary Entry, or Year Listed in G.A., XV.T.49.	<i>D-MEI</i> r Signum
76		Bellezza et Valore	Badia	1722	missing
80		Amarilli e Nise, Cantata Pastorale	L. Timmer	A.U.D.S. 1727; 18/6/1727	Ed 152i (Staatsarchiv)
81		III. Cantate a un, et a due voci	Caldara	1726	Ed 118q
82		XII. Cantate, a voce sola, di tanti eroi	Caldara	A.U.D.S. 1727	Ed 118s
83		VIII. Cantate, a un, et a due voci	Caldara	none	missing
84		Cantate, a voce sola	F. Conti	1726	Ed 119v
85		XII. Cantate, a voce sola, et 1. Aria	F. Conti	A.U.D.S. 1727	Ed 119u
86		V. Cantate, a un et a due voci	Caldara, G. Sarao, B. Marcello, A. Marcello, G. Pugelini	partial purchase: 19/9/1727	missing
87		VIII. Cantate, a voce sola	Borosini, I. Conti, L. Timmer, Reutter Jr	A.U.D.S. 1727	Ed 115f
88		VI. Cantate a voce sola	Hasse, G. Bononcini, Borosini	none	missing
89		XII. Cantate, a voce sola	Porpora, Stiparoli, Nanini, Majo, Brusa, Vivaldi, Alai	partial purchase: 22/8/1727; A.U.D.S. 1727	Ed 82b
90		VI. Cantate a voce sola	Hasse, Timarfuoli*, Porpora, Vinci	none	missing
91		VI. Cantate a voce sola	G. Bononcini, Vinci, Scarlatti, Sarri, Arrigoni, Hasse	none	Ed 82e
92		Cantata . . . e due Arie, cantate, della Sig.ra Faustina	Alai (1 cantata), Vinci (2 arias)	none	missing
131		VIII. Cantate à voce sola senz' Istromenti	Caldara	none	Ed 118u
132		XII. Cantate à voce sola senz' Istromenti	Caldara	none	Ed 118r
133		VIII. Cantate à voce sola con Istromenti	I. M. Conti	none	missing
134		Cantate à voce sola con e senz' Istromenti	Porta, B. Marcello, Scarlatti, Sarri, anon.	none	Ed 147i
134b		VI. Cantate à voce sola con Istromenti	Stiparoli	none	missing
New Series (f. 300), 2		Cantata par [sic] la Sigra Faustina	B. Marcello	none	?missing

* Possibly Agostino Tinazzoli; see Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon* (Leipzig, 1900–04, 2/1959), vol. 9, p. 410.

TABLE 9 Purchase and Transport of Manuscripts of Liturgical Music

Serial No. in G.A., XV.T.49	Contents	Composer(s)	A.U.D.S., Diary Entry, or Year Listed in G.A., XV.T.49.	<i>D-MEI</i> r Siglum
9	Kyrie & Gloria, a 6. Voci	Caldara		missing
10	Gloria in Excelsis, a 8. Voci	Caldara	5/9/1727	missing
26	Missa a 4. Voci	Fux	A.U.D.S. 1727; 23/6/1727	Ed 126s
27	Missa a 5. Voci	Caldara	?	missing
28	Missa concertata a 4. Voci	Caldara	1726	missing
29	Missa a 4. Voci	Caldara	1726	probably Ed 118n
30	Missa a 4. Voci	Öttl	A.U.D.S. 1727	Ed 146r
31	Missa Et ne nos inducas in tentationem, a 4. Voci	Öttl	1727 (A.U.D.S.)	Ed 146 = 124s
32	Missa a 8. Voci	Canniciari	5.9.1727	Ed 119a
33	Gloria a 4. Voci	Caldara	26.8.1727	missing
34	Miserere a 5. Voci	Legrenzi	26.8.1727	missing
35	VI. Motetti	Fux	A.U.D.S. 1727	Ed 126t
36	VI. Motetti	Reinhardt	?	missing
37	IV. Motetti	Reinhardt, Mancini, Contumacci*	?	missing
38	Salmi	Fux, Caldara	?	missing
39	Dixit Dominus, a 4. Voci	Caldara	?	missing
40	Beatus Vir & Dixit Dominus	Caldara	3.10.1727 (Beatus vir)	missing
41	Confitebor e Nisi Dominus	Caldara	A.U.D.S. 1727; ?23/6/1727	Ed 118w

* Carlo Contumacci (1698–1765); see Eitner, *Quellenlexikon* vol. 3, p. 39.

and the year. These sources form a remarkably consistent group in physical appearance, and it will be useful to consider them first, before proceeding to a discussion of the remaining sources.

Group 1: The Core Manuscripts of 1726–27: A.U.D.S.

Table 10 summarizes the contents and composers represented in the fifty-two manuscripts designated A.U.D.S. The dimensions of these manuscripts, which are consistently laid out in oblong format, are typical of the period: 24 × 32 cm., though sometimes slightly larger or smaller.²³ (The only exception is Ed 82a, the collection of opera arias by Porpora, Vinci, and Costanzi referred to above, which measures 22 × 29 cm.) These manuscripts were bound in Vienna before Anton Ulrich departed in 1728; all fifty-two are included in the list of

23. Dimensions are given throughout this article in the order height x width.

TABLE 10 Contents of A.U.D.S. Manuscripts, arranged by Manuscript Number

<i>D-MEI</i> Siglum	A.U.D.S.	Contents	Composer(s)
Ed 82a	1727	12 arias	Vinci (7); Porpora (3); Costanzi (2)
Ed 82b	1727	12 cantatas	Brusa (4); Majo (2); Stiparoli (2); Alai (1); Nanini (1); Porpora (1); Vivaldi (1)
Ed 115f	1727	8 cantatas	Reutter Jr (4); I. M. Conti (2); Borosini (1); Timmer (1)
Ed 115i	1726	Turno Aricino	G. Bononcini
Ed 115l	1726	Tigrane	A. M. Bononcini
Ed 118a	1726	Il maggior grande (first half); Amore in Tessaglia (second half)	Caldara/F. Conti
Ed 118b	1727	Contessa de' numi	Caldara
Ed 118c	1726	Euristeo	Caldara
Ed 118d	1726	Gianguir	Caldara
Ed 118e	1726	Semiramide in Ascalona	Caldara
Ed 118f	1726	Venceslao	Caldara
Ed 118g	1727	Don Chisciotte in corte della Duchessa	Caldara
Ed 118h	1727	Imeneo (pastorale)	Caldara
Ed 118q	1726	2 cantatas; 1 duet	Caldara
Ed 118s	1727	12 cantatas	Caldara
Ed 118t	1727	8 cantatas	Caldara
Ed 118w	1727	2 motets	Caldara
Ed 119e	1726	Il trionfo dell'amicizia e dell'amore	F. Conti
Ed 119f	1726	Amore in Tessaglia (first half); Il maggior grande (second half)	F. Conti/Caldara
Ed 119g	1726	1 untitled servizio di tavola	F. Conti
Ed 119h	1726	Don Chisciotte della Mancia in Sierra Morena	F. Conti
Ed 119l	172[?]	Il finto Policare	F. Conti
Ed 119n	1726	David	F. Conti
Ed 119p	1726	Griselda	F. Conti
Ed 119q	1726	La colpa originale	F. Conti
Ed 119r	1726	Issicratea	F. Conti
Ed 119s	1726	Il contrasto della bellezza e del tempo	F. Conti
Ed 119t	1727	Clizia e Psiche	F. Conti
Ed 119u	1727	12 cantatas; 1 aria	F. Conti
Ed 119v	1726	8 cantatas	F. Conti
Ed 119w	1727	Dialogo tra l'Aurora e il Sole	F. Conti
Ed 126i	1726	Angelica, vincitrice di Alcina	Fux
Ed 126k	1727	Santa Geltrude	Badia
Ed 126m	1727	Ismaele	Badia
Ed 126n	1726	Il fonte della salute	Fux
Ed 126o	1726	Le nozze di Aurora	Fux
Ed 126p	1727	Constanza e Fortezza	Fux

TABLE 10 continued

<i>D-MELr</i> Siglum	A.U.D.S.	Contents	Composer(s)
Ed 126q	1727	La corona d'Arianna	Fux
Ed 126r	1726	Il testamento di nostro Signor Gesù Cristo sul Calvario	Fux
Ed 126s	1727	Missa à 4	Fux
Ed 126t	1727	6 motets	Fux
Ed 126w	1727	Bajazet	Gasparini
Ed 146r	1727	Missa à 4	Öttl
Ed 146s=124s	1727	Missa Et ne nos inducas in tentationem	Öttl
Ed 147c	1726	Il zelo di Nathan	Porsile
Ed 147f	1726	Assalonne	Porsile
Ed 147g	1726	Spartaco	Porsile
Ed 147h/c	1727	L'esaltazione di Salomone	Porsile
Ed 147o/c	1727	Abele	Reutter Jr
Ed 147v	1726	Didone abbandonata	Sarri
Ed 151i	1727	Aminta pastorella	Stiparoli
Ed 152i	1727	1 cantata pastorale	Timmer

(Staatsarchiv)

"Eingebundene Musicalien" in the catalogues of works shipped from Vienna to Meiningen in 1728. Moreover, a diary entry of 8 May 1727 records a substantial payment of 117.15 ducats to the binder "vor die Impressa und andere Musicalien so er Gebunden". Additional smaller payments of 10.30 and 22.46 ducats for binding music were made on 8 December 1727 and 25 March 1728 respectively.²⁴

The sturdy light-brown leather bindings of the A.U.D.S. manuscripts remain in remarkably good condition, with only four showing various degrees of damage, perhaps sustained during one of the periods of transport. Ed 118d and 126q are wrapped in modern white paper because their back covers are heavily damaged, as are the final folios of 126q. The spine, front, and back of Ed 119l have also sustained damage, which extends to the first few folios; and because of damage to the spine of Ed 119s, some of the imprinted lettering has been lost. Fortunately, none of the damage has rendered the music of these manuscripts illegible.

No imprints are to be found on the front or back covers of any of the A.U.D.S. bindings, but all of the spines contain information about contents, as well as elaborate decoration imprinted in gold. Often with numerous abbreviations, a spine imprint typically designates the title of a large work or—if a small genre—the number of pieces, the composer(s), and the year, which is presumably the date of composition or first performance, though this date is

24. The binder made one obvious error: Ed 118a contains the first half of Caldara's *Il maggior grande* and the second half of Francesco Conti's *Amore in Tessaglia*, while Ed 119f consists of the first half of *Amore in Tessaglia* and the second of *Il maggior grande*.

often unreliable. The information is imprinted in gold lettering on portions of the spine that have been tinted red. Because of the damage to the spine of Ed 119s some of the original lettering has been lost, and red stickers with newer lettering have replaced the tinted areas. The absence of imprints on the front and back covers suggests that these volumes were indeed prepared especially for Anton Ulrich and were not gifts from members of the imperial family, which would have been imprinted with Habsburg emblems such as the aquila.

During a visit to Meiningen in 1994, Dr Thomas Hochradner of the Universität Mozarteum Salzburg concluded that the paper found in the Anton Ulrich collection was not the same paper used as a rule for the copying of manuscripts stored in the *Hofmusikkapelle*. Anton Ulrich's servants probably took responsibility for acquiring the necessary paper and placed it at the disposal of the copyists. The heavy paper is consistently of high quality, lined with the usual ten staves per page, and provided with foliation in modern pencil. Of the fifty-two A.U.D.S. manuscripts, only Ed 115f—an anthology of cantatas by Borosini, Ignazio Maria Conti, Leopold Timmer, and Georg Reutter Jr—consists of more than one paper; the final three cantatas are written on a darker paper with a different watermark. The handwriting of the core manuscripts in the Anton Ulrich collection belongs to a professional Viennese scribe of the 1720s, but probably not to one of the two principal court copyists, Andreas Abendt or Killian Reinhardt.²⁵

Group 2: Additional Manuscripts Copied before Anton Ulrich left Vienna in April 1728

Anton Ulrich evidently did not inscribe all of the manuscripts that he ordered from the copyist and binder before leaving Vienna in April 1728, for a second group of twenty-one manuscripts exhibits many of the physical features characteristic of the core group, yet each volume in this smaller group lacks the customary inscription. Table 11 lists these manuscripts, their contents, and dates of payments to the copyist when known. Group 2 subdivides into two smaller categories: (1) eighteen manuscripts with bindings like those of the A.U.D.S. sources, and (2) three manuscripts with completely different bindings. At first the absence of the inscription from the eighteen manuscripts with

25. Dr Hochradner has kindly permitted me to quote his letter: "Die Abschriften sind zeitgenössisch und präzise, stammen von Wiener Kopisten [...] und nutzen, soweit ich Einblick gewinnen konnte, ein Papier, das für die Kopiaturn der Hofmusikkapelle in der Regel nicht verwendet wurde. Wahrscheinlich besorgten Bedienstete von Herzog Anton Ulrich das benötigte Papier und stellten es dann dem jeweiligen Kopisten zur Verfügung". The identity of the scribe of the core sources remains an open question. A comparison by Dr Martin Eybl and the present writer of handwriting in the Meiningen collection with copying by Abendt and Reinhardt in the Viennese sources revealed a number of small but important discrepancies, leading to the conclusion that a third Viennese copyist may have prepared at least some of the Meiningen sources. Anton Ulrich must have received special permission to hire court copyists and to acquire music usually restricted to the imperial library, all of which confirms his special and privileged relationship with the imperial family. Concerning copyists of the 1720s, see especially Eybl's introduction to his edition of the trio sonatas of Johann Joseph Fux, *Sämtliche Werke*, series 6, vol. 4 (Graz: Akademische Druck- und Verlagsanstalt, 2000), ix–xii, and Eybl, "Die Kapelle der Kaiserinwitwe Elisabeth Christine I", *Studien zur Musikwissenschaft* 45 (1996): 33–66. See also Josef-Horst Lederer, "Zur Datierung der Triosonaten von Fux" in *Johann Joseph Fux and the Music of the Austro-Italian Baroque*, ed. Harry White (Aldershot: Ashgate, 1992), 109–37.

TABLE 11 Manuscripts Copied for Anton Ulrich before he left Vienna in 1728

<i>D-MEIr</i> Siglum	Contents	Composer(s)	Payment to Copyist
Ed 82e	6 cantatas	1 each by G. Bononcini, Vinci, Scarlatti, Sarri, Arrigoni, and Hasse	21/10/1727
Ed 118k	Ornospade	Caldara	17/10/1727
Ed 118l	Festa di camera: Vieni, o compagna	Caldara	11/1/1728
Ed 118m	La corona d'Imeneo	Caldara	13/3/1728
Ed 118r	12 cantatas	Caldara	27/4/1728
Ed 118u	8 cantatas	Caldara	14/3/1728
Ed 119a	Missa a 8. Voci	Canniciari	5/9/1727
Ed 119m	Archelao, re di Cappadocia	F. Conti	none
Ed 119o	Penelope	F. Conti	none
Ed 119x	La distruzione d'Hai	I. M. Conti	18 and 20/2/1728
Ed 126u	La deposizione dalla croce	Fux	12/12/1727
Ed 126v	Orfeo ed Euridice	Fux	none
Ed 147a	Giobbe	Perroni	none
Ed 147d	L'anima immortale	Porsile	14/12/1727
Ed 147e	Il trionfo di Giuditta	Porsile	11/4/1728
Ed 147h/a	L'esaltazione di Salomone	Porsile	none
Ed 147h/b	L'esaltazione di Salomone	Porsile	none
Ed 147i*	8 cantatas	Porta (1); B. Marcello (2); Scarlatti (2); Sarri (1); anon. (2)	none
Ed 147o	La più bella	Reinhardt	12/12/1727
Ed 147o/a	Archidamia	Reutter Jr	21/11/1727
Ed 147o/b	Elia	Reutter Jr	14/2/1728

* Designated as No. 135A, one of the "Nachgekauften Musicalien", in the bill of lading (G.A., XV. T. 49).

original bindings seems puzzling, but a scrutiny of the sources, diaries, and bills of lading supplies necessary clues to understanding why the inscriptions are missing. Information about payments to the copyist and binder provides the first clue. Anton Ulrich did not record every payment to the copyist in his diaries; however, of the twenty-nine payments for A.U.D.S. manuscripts located by the present writer during visits to the Staatsarchiv in 1995 and 2000, the earliest is dated 5 February 1726, and the latest, 10 October 1727. In contrast, payments to the copyist of thirteen of the eighteen manuscripts with original bindings from Group 2 were made between 21 October 1727 and 27 April 1728. In other words, Anton Ulrich meticulously entered his inscription for manuscripts copied and bound before the middle of October 1727, but failed to do so during the remainder of his sojourn in Vienna. The payments to the binder on 8 December 1727 and 25 March 1728 may well account for some if not all of these eighteen manuscripts.

Confirmation of the thesis that at least eighteen additional manuscripts belong to the collection copied especially for Anton Ulrich in the 1720s can be seen in the 1728 bills of lading, which include all eighteen in the list of

“Eingebundene Musicalien”. Besides the bindings, several other characteristics of the A.U.D.S. volumes are evident. Thus the 24 × 32 cm size of the inscribed manuscripts is also typical, and the placement of gilt lettering on tinted portions of the spine without imprints on the front or back of the binding is standard. Foliation in modern pencil is written on the usual heavy paper. In the cantata volume Ed 147i, two such papers are used, the first for cantatas 1–6 by Porta, Benedetto Marcello, Scarlatti, and Sarri, and the second for the two anonymous cantatas at the end of the manuscript. These anonymous cantatas appear almost to have been an afterthought, for they are lined with eight instead of the usual ten staves and are copied by a hand other than that of the main scribe. In one of the bills of lading (G.A, XV.T.49) this volume is listed with the “Nachgekauften Musicalien” that were included with the main shipment of 1728. The principal Viennese scribe of the Anton Ulrich *Nachlass* appears to have copied all of the other eighteen manuscripts except the first act of Caldara’s *Ornospade* (Ed 118k). Although there are no records of purchase for Francesco Conti’s *Archelao* and *Penelope* (Ed 119m and 119o), they are numbered 126–27 in the list of bound manuscripts in G.A., XV.T.49, and their appearance is consistent in every respect with the A.U.D.S. sources. Perroni’s *Giobbe* (Ed 147a), no. 126b in the same catalogue, similarly adheres to all of the features of the A.U.D.S. sources.

The second category within Group 2 consists of three unusual manuscripts: Ed 119a, 147h/a, and 147h/b. The manuscript of Pompeo Canniciari’s *Missa à 8 voci* (Ed 119a) presents an intriguing anomaly. On the one hand, there is no entry for Ed 119a in the lists of manuscripts recorded in the 1728 bills of lading. Moreover, in several respects the appearance of the manuscript differs sharply from the eighteen sources that clearly belong to Group 2. For example, inspection of the binding reveals it to be an imitation of the A.U.D.S. bindings. Thus the fascicles of this manuscript are not threaded to the spine in the manner of the 1726–28 sources, but are glued, and the brown color of the binding is distinctly lighter. The information on the spines has been imprinted on red labels attached with glue, and the artificial gold decoration differs from the typical designs found on the A.U.D.S. spines. On the other hand, other evidence links this manuscript to the sources of Groups 1 and 2. Anton Ulrich clearly entered the date of purchase, 5 September 1727, in his diary. Acquired on the same date were copies of an eight-voice *Gloria in excelsis* by Caldara, and the Badia oratorio *Santa Geltrude* (falsely attributed to Fux in Ed 126k). The Caldara and Badia works are listed in succession as nos. 10–11 in G.A., XV.T.49, though the copy of the *Gloria in excelsis* appears to be lost. Notes in the *Catalogus* state that it was sung at the convent of Neuburg (i.e. Klosterneuburg) in 1727 and was copied “In länglichten [i.e. upright] Format”, the format also used for the Canniciari double-chorus Mass. The scribe of Ed 119a copied out each vocal part and the figured-bass line for organ separately. In the early twentieth century Mühlfeld lined up the parts in full score on smaller paper, perhaps for performance; the two copies were then bound together in the imitation binding, which evidently dates from this time. Internal evidence, such as the clear handwriting of a Viennese court copyist and the heavy paper with ten staves per page, corroborates the 1727 date of the original manuscript. Perhaps it was set aside for later binding and arrived in Meiningen in the form

of unbound fascicles. In any event, the weight of evidence places it with the manuscripts of Group 2.

The Meiningen collection includes not only the A.U.D.S. copy of Porsile's *L'esaltazione di Salomone*, Ed 147h/c, but also two copies that lack the duke's inscription. Only one copy is listed in the bill of lading of 1728. Ed 147h/a and h/b are preserved together at Schloss Elisabethenburg; each has a different binding and scribe. Payments to scribes for two of the three copies of *L'esaltazione* are entered in Anton Ulrich's diaries. The earlier payment, presumably for the A.U.D.S. copy, was made on 7 March 1727, the day following the performance. It cannot be determined with certainty whether the payment for the second copy, recorded on 14 May 1727, refers to 147h/a or h/b. The nineteenth-century cardboard binding of 147h/a has replaced an earlier binding, evident from the holes in the fascicles used for threading. The handwriting appears to be that of the main scribe of the *Nachlass*, but a second early hand has written "L'Esaltatione/di/ Salomone/Oratorio/1727" in ink on a label glued to the front cover. The binding of 147h/b is early dark-brown leather, but not identical to the type used for A.U.D.S. manuscripts. The spine is plain, but the title and genre are imprinted, without gilt, on the front. The handwriting belongs to an early Viennese copyist, but not the chief scribe of the Meiningen collection. The title page of 147h/a identifies the year of performance (L'Anno 1727), but the date has been obliterated on the title page of 147h/b, leaving only the "L" of "L'Anno". Dating 147h/a and h/b remains an open question, but the handwriting of Viennese scribes on the familiar heavy paper of the Meiningen sources of 1726–28 supports the argument in favor of including these manuscripts in Group 2.

Group 3: Manuscripts Copied Before Anton Ulrich Arrived in Vienna in 1725

The collection of baroque vocal music at Meiningen includes at least seven manuscripts copied before Anton Ulrich arrived in Vienna to seek the title for his first wife (Table 12). Since these sources are not mentioned in any of the Meiningen duke's diaries or listed in the catalogues of 1728, the manner in which they became a part of the Meiningen *Nachlass* is uncertain. One of the manuscripts evidently had served as a songbook for Anton Ulrich's closest sibling, Wilhelmina Louisa, Duchess of Württemberg since 1703. Whether Anton Ulrich received others as gifts or simply purchased them in Vienna, a city that enjoyed a lively music trade, also has not been determined. All seven manuscripts of Group 3 diverge significantly from the usual physical appearance of the seventy-three sources of Groups 1 and 2.

The songbook once used by Wilhelmina Louisa, Ed 123m=82d, is probably the oldest manuscript in the Meiningen *Nachlass*. Imprinted on the front cover of the dark-brown binding are the initials of the owner, "W.L.H.W.O.B." (Wilhelmina Louisa, Herzogin Württemberg-Oels-Bernstadt) and the date, "1.7.0.7."²⁶ Neither this information nor the modest decoration on the spine is imprinted in gold. The composers represented in this cantata anthology—Badia, Fiorè, Giovanni Bononcini, and Scarlatti—were favored during the

26. Herself a skilful singer, Wilhelmina Louisa became Duchess of Württemberg-Oels-Bernstadt in December 1703.

TABLE 12 Manuscripts Copied before Anton Ulrich arrived in Vienna at the end of 1725

<i>D-MEI</i> r Siglum	Contents	Composer(s)
Ed 82	25 cantatas	Astorga (12); G. Bononcini (1); anon. (12)
Ed 109i=82c	23 cantatas	Ariosti (5); Colombani (1); G. Bononcini (1); Caldara (1); Fago (1); Handel (7); Leporati (3); Mancini (4)
Ed 115k	Mario fuggitivo	G. Bononcini
Ed 119i (Staatsarchiv)	Galatea vendicata	F. Conti
Ed 119k	Mosè preservato	F. Conti
Ed 123m=82d	13 cantatas	Fiorè (1); G. Bononcini (1); Scarlatti (1); anon. (3); Badia (7)
Ed 126l	Elisa	Fux

reign of Joseph I. The dimensions of the songbook are 20.5 × 31.5 cm., somewhat smaller than the typical manuscript of the next generation, and at least three scribes copied the cantatas on medium-heavy paper with original foliation and only six or eight staves.

Two other cantata collections, Ed 82 and 109i=82c, also depart from the standard appearance of the later manuscripts. Their red bindings are imprinted not only with gilt decorations on the spines, but also with gilt borders and decorations on both the front and back covers, and the paper edges have also been tinted with gold. Emmanuele d'Astorga composed at least twelve cantatas in Ed 82. The combination of his music with a cantata by Giovanni Bononcini suggests that this collection may have been copied during the interregnum (1711–14), because in 1712 Astorga had followed the future emperor Charles VI from Barcelona to Vienna to receive confirmation of his salary, and Bononcini was awaiting final word about the renewal of his contract at the Habsburg court.²⁷ The composers represented in Ed 109i=82c include Ariosti, Giovanni Bononcini, Caldara, Handel, and Mancini, men whose music gained recognition during the reign of Joseph I and the interregnum. The copyist's hand is identical for these two cantata anthologies and probably belongs to one of the main Viennese scribes of the period, either Johann Salcki (pensioned 1711; *d.* 1722) or Killian Reinhardt (*d.* 1729). Both volumes have original foliation in their upper-right-hand corners, both have tables of contents, and both are copied on medium-heavy paper with ten staves per page.

Another manuscript from the reign of Joseph I, Ed 115k, contains *Mario fuggitivo*, a *dramma per musica* composed by Giovanni Bononcini for carnival in 1708. The dark-brown leather binding of this volume is ornamented with gilt on the spine and covers, and the title is imprinted in large gold letters on the front. These decorations, as well as the gilt paper edges, make this volume closest in appearance to the cantata anthologies Ed 82 and 109i=82c, but there are also differences. The size of the manuscript is smaller (only 19 × 25 cm.), and original foliation is provided only for fascicles—i.e., every four folios.

27. A manuscript containing Astorga's *Giunto è l'aspro momento* (Ed 82 no. 10) in *GB-Lcm* is dated 1722, but the manuscript at *D-MEI*r was copied about ten years earlier.

Moreover, the handwriting does not match that found in any of the cantata anthologies. Some deterioration of this manuscript has occurred because the copyist's ink has eaten through several folios of the medium-weight paper.

The manuscripts Ed 119i (Staatsarchiv), 119k, and 126l preserve works by Francesco Conti and Fux that were performed at Vienna in 1719–20, a handful of years before Anton Ulrich's arrival. Their dimensions correspond to the majority of the A.U.D.S. sources, but in other respects these manuscripts are quite different. For example, the bindings for Conti's *Galatea vendicata* and *Mosè preservato* are imitations of the type of binding used for Ed 119a, the binding for Ed 119i having been used to enfold an early gray-green cardboard cover. The binding for Fux's *Elisa* consists of heavy cardboard with marbling. Two scribes have supplied information on the spine; the first has written "No. 20" (an old call number) and "Nell anno 1719", and the second has provided the title and name of the composer: "Elisa./Opera/del Sigr:/Giov. Gios. Fux". Copied on medium-heavy to heavy paper, the manuscripts for the two Conti compositions and the Fux opera have modern pencil foliation. In addition, an early hand has also provided pagination (often cropped), occasional measure numbers, and other information for Fux's *Elisa*, all in red, indicating that this manuscript was used for performance. Examination of the handwriting in Ed 119k and 126l reveals the work of Viennese court scribes, though the main scribe of the A.U.D.S. sources appears to have copied only the *parte seconda* of *Mosè preservato*. In contrast, none of the handwriting in Ed 119i is typical of the Viennese style. This manuscript was prepared by several scribes, one of whom copied only the instrumental *Introduzione*. In general, the appearance of the writing in 119i is hurried and sloppy in comparison with the majority of the Meiningen manuscripts.

Group 4: Manuscripts Copied After Anton Ulrich Left Vienna in 1728

At least seventeen manuscripts date from the period following Anton Ulrich's departure from Vienna in 1728. The Meiningen duke continued to visit Vienna well into the 1740s. After the death of Charles VI he fought to retain the title given to his wife, but Maria Theresa and Francis I denied his final appeal in 1745. Table 13 lists the contents of the manuscripts copied between 1730 and 1741 in approximate chronological order. These sources offer helpful details, such as the actual date a composition was completed, the year of a première, or the year of a repeat performance.

Except for Kapellarchiv F 529 and Ed 130d, the manuscripts of Group 4 are similar in appearance to those of Groups 1 and 2. The closest match to the typical A.U.D.S. manuscript is also the earliest in this set, Ed 118n, a copy of Caldara's *Messa à quattro voci*. A large number of Caldara holographs can be found in Austrian and German libraries. Although this manuscript is not a holograph, the copyist evidently had access to an early source, if not the holograph itself, for on folio 91v he has provided the date that the Mass was completed: "Fine 28 Aprile 1730". Title, composer, and date appear with the customary gilt decoration on the spine, and the front and back covers of the original light-brown leather binding are plain. Three manuscripts copied in 1740—Ed 114o, 118i, and 147k/a—are preserved in impressive, original red-leather bindings with the Habsburg crown and two-headed eagle imprinted in gold. Details are

TABLE 13 Manuscripts Copied after Anton Ulrich left Vienna in 1728

Internal Dating	Contents	Composer	<i>D-ME/r</i> Siglum
"Fine 28 Aprile 1730" (f. 91v)	Messa à quattro	Caldara	Ed 118n
"L'Anno 1730" (title page)	Eumene	Rinaldi	Ed 147p
1731 (spine)	Admeto	Handel	Ed 129m
"L'Anno 1731" (title page)	Giulio Cesare in Egitto	Handel	Ed 129n
"28 Agosto 1732" (title page)	Alla tromba immortale	Caldara	Ed 118o
"L'Anno 1732"	La divina provvidenza in Ismael	Reutter Jr	Ed 147o/d
1732 (spine and title page)	Arminio	Rinaldi	Ed 147q
1732 (spine and title page)	Il contrasto delle due regine in Persia	Rinaldi	Ed 147r
1732 (spine); no. 3 dated 1733	aria anthology	Hasse	Ed 129p
"L'Anno 1733" (title page)	Gerusalemme convertita	Caldara	Ed 118p
"L'Anno 1735" (title page)	Il figliuol prodigo	I. M. Conti	Ed 119y
"L'Anno 1738" (title page)	Alfonso	Hasse	Kapellarchiv F 529
"L'Anno 1740" (title page)	La generosa spartana	Bonno	Ed 114o
"L'Anno 1727 e Replicato 1740" (title page)	Il Battista	Caldara	Ed 118i
"L'Anno 1740" (title page)	Isacco	Predieri	Ed 147k/a
"L'Anno 1740" (title page)	Isacco	Predieri	Ed 147k/b
"1741" (title page)	Hypermnestra	Holzbauer	Ed 130d

also imprinted on the spine, but not in gold. Because in general the Habsburg seal was reserved for manuscripts that belonged to the emperor, it seems plausible that Anton Ulrich received these three volumes as gifts from Charles VI shortly before the emperor's death on 19 October 1740. That they preserved compositions by three of the most important Habsburg composers—Caldara, Predieri, and Bonno—could only have lent weight to the prestige of the gifts. Ten additional manuscripts resemble the core sources in several respects. For example, the familiar heavy paper with modern pencil foliation and predominantly ten staves per page corresponds with the appearance of the A.U.D.S. copies. However, their bindings display the features of the more recent imitations used for Ed 119i (Staatsarchiv) and 119k: a distinctly lighter color, the use of glue rather than thread to attach the fascicles, and spine information imprinted on red labels. Ed 147p, Francesco Rinaldi's *Eumene*, consists of unbound fascicles, but the unmistakable handwriting of a Viennese court copyist on the usual heavy paper links this manuscript to most of the others in Group 4.

Dr Martin Eybl has observed that the scribes of this period are exceptionally difficult to distinguish from one another.²⁸ After the deaths of the court copyists Andreas Abendt and Killian Reinhardt in 1729, Andreas Amiller assumed the leading position as scribe. Amiller is probably one of several Viennese scribes responsible for copying all of the manuscripts of Group 4, with the exception of Kapellarchiv F 529. The writing of at least three court

28. Eybl, "Die Kapelle der Kaiserinwitwe", 44.

scribes can be discerned in Ed 129p, the anthology of Hasse arias. The date 1732 on the title page and spine apparently applies primarily to the year in which one of the scribes copied the thirteen selections from *Tigrane* (première: Naples, 4 November 1729) that are placed at the beginning of the anthology. The remaining arias were excerpted from operas premiered between 29 January 1729 and autumn 1734; thus the entire collection could not have been assembled and bound before the end of 1734.²⁹ Traces of original foliation can also be detected, but only in the *Tigrane* portion of the anthology.³⁰ This anthology merits further study; it may be one of several gifts that Anton Ulrich received from Faustina Bordoni, who had been an acquaintance since 1726.³¹

The manuscript of Hasse's opera *Alfonso*, Kapellarchiv F 529, may also belong to the list of gifts from Faustina. Dated 1738, this manuscript bears no resemblance to the rest of the Meiningen *Nachlass*. In standard upright rather than oblong format, the manuscript measures 33 x 20 cm. The heavy paper binding with marbling is threaded at the crack. No details are imprinted on the spine. Moreover, the copyist's handwriting differs radically from the style of the Viennese scribes. The medium-heavy paper is lined with twelve staves and numbered with original pagination throughout. Details on the cover clarify the unusual nature of this fascinating manuscript. On a label glued to the front, one scribe has written "Opera/ALFONSO/CEMBALO", while a second has provided the attribution: "del Sigr. Hasse". This manuscript appears to be the harpsichord partbook for the première performance of *Alfonso* (Dresden, 11 May 1738), commissioned "per Reggio Commando" [by royal command] for the wedding of Charles, king of the two Sicilies, and Maria Amalie, Polish princess and Saxon duchess. Stained by fingerprints, the partbook includes cues for singers, who are identified in the score. The cast of course included Faustina, who had married Hasse in Venice on 24 June 1730.

The performance of Rinaldi's *Eumene* (1730) took place "nel Teatro Privileggiato/ da Sua Maestà Ces:a e Catt:a". The title pages for the same composer's *Il contrasto delle due regine in Persia* (Ed 147r; 1732) and for Handel's *Giulio Cesare in Egitto* (Ed 129n; 1731) indicate that these works were also performed "nel/Teatro Privileggiato in/Vienna"; similarly, Holzbauer's *Hypermetra* (Ed 130d; 1741) took place "Auf dem Königl: Privilegirten Teatro/in Wien". Since Rinaldi, Handel, and Holzbauer never received appointments at

29. The opera *Pirro* is the second version (Jaromeritz, Schloss Questenberg, 1734) of Hasse's *Cajo Fabricio*.

30. The excerpts from *Tigrane* are numbered in an early copyist's hand, mostly in the upper-left-hand corners, though the numbering is inexact and often lacking. Treating the excerpts from *Tigrane* as a single item, a modern scribe has assigned the numbers 1 through 12 to the items in Ed 129p.

31. Anton Ulrich may have met Faustina Bordoni as early as February 1726, when he attended a rehearsal for Porsile's *Spartaco*. In the diaries he refers to her often as "Die Frau von Verneten", for example in the entry for 1 October 1727: "Einen Notisten, so die schöne Canta/ta Von der Faustina, so Ihro/Dhl. Von der Frau von Verneten bekommen abcoupleret hat". Payments for copies of cantatas and arias received from Faustina are recorded in the diaries on 2 and 3 January, 5 March, and 21 March 1728. Item no. 92 in the catalogue GA, XV.T.49 specifically mentions a cantata by Maurizio Alai, a violinist who traveled with Faustina during the 1720s, and arias by Leonardo Vinci: "Cantata, del Sig.r Maurimo, a voce sola, e 2. Arie, del Sig.r Leonardo Vinci, cantate, della Sig.ra Faustina".

the Habsburg court, these performances placed them in the category of guest composer. As guests they were indeed privileged, but their operas were not copied for storage in the imperial library. Consequently, the Meiningen manuscripts for these four opera performances appear to be unique. The copy of Holzbauer's *Hypermnestra* is the most recent manuscript in the Meiningen collection of baroque vocal music and the only one in the German language. An additional inscription on the title page, "Verfasset von Johann Leopold van Ghelen", identifies the librettist, a member of the distinguished family of court printers.³² The opera is copied on uncropped paper with sporadic foliation in modern pencil. Wrapped in modern white paper, the early gray-green, heavy-paper cover is reminiscent of Ed 119i (Staatsarchiv). The numerous loose fascicles are not threaded to the spine.

Miscellaneous Undated Manuscripts

Ten manuscripts preserved as unbound fascicles and wrapped in modern white paper do not fit any of the descriptions for Groups 1–4. Table 14 lists these sources and their contents. The manuscripts Ed 1360 through r, 147x, and F 106 are sets of cantatas by Giuseppe de Majo, Scarlatti, and Johann Adolph Hasse respectively. Examination of these cantata manuscripts reveals that all are smaller in size than the sources copied in Vienna. With the possible exception of the copyist for the first cantata in F 106, none of the scribes appears to be Viennese. Moreover, within each set there is little unity. Some fascicles are cropped; others are not. The dimensions, scribes, and papers often vary from one piece to the next. The six Scarlatti cantatas in Ed 147x are wrapped loosely in early very heavy paper, which in turn is protected by the modern white paper. Handwritten on the front of the early paper is the caption VI.Cantate./par [*sic*] /Scarlatti. The order of the cantatas is probably not original; the attribution for no. 6, "Cantate del Cavalier Sig.r Alessandro Scarlatti", implies that it was originally the first in a set. Nearly all of the Majo and Hasse cantata manuscripts show signs of fingerprints in their lower right-hand corners along with other stains, indications that these copies were used for performance. The Majo and Hasse cantatas may belong to the list of gifts presented to Anton Ulrich by Faustina Bordoni.

Ed 118v, a copy of the cantata *Ninfe e pastori* "del Caldara", is the smallest manuscript in the entire *Nachlass*, only 17 × 24 cm. Unlike all of the other Caldara sources in the Meiningen collection, neither the handwriting nor the uncropped, medium-weight paper of *Ninfe e pastori* is Viennese. Even the attribution, "del Caldara", is unusual: virtually all of the other Caldara attributions include the composer's first name and title. Four double leaves are all that remain of an unknown opera based on the Orpheus legend; however, the handwriting and paper of this uncatalogued fragment are close to those found in manuscripts of Groups 1-2. The two copies of "Caro mio ben credimi almen",

32. Van Ghelen (1708–60) became a prominent judge and was raised to the nobility in 1753. See Anton Mayer, *Wiens Buchdrucker-Geschichte 1482–1882* (Vienna: Verlag des Comitès zur Feier der vierhundertjährige Einführung der Buchdruckerkunst in Wien, 1883, 1887), vol. 2, p. 21–2. A printed copy of the libretto is preserved in *A-Wst*, A 9862.

TABLE 14 Miscellaneous Undated Manuscripts

<i>D-MEIr</i> Siglum	Contents	Attribution
Ed 118v	Introduzione alla cantata (Ninfe e pastori)	Caldara
Ed 136o	Veggio il sol, veggo le stelle (cantata)	Majo
Ed 136p	Ecco l'ora fatal (cantata)	Majo
Ed 136q	Vibra sol saette (cantata)	Majo
Ed 136r	Vado cercando, oh Dio (cantata)	Majo
Ed 147x	6 cantatas	Scarlatti
F 106	4 cantatas	Hasse
F 530a	Caro mio ben (cavatina)	Handel
F 530b	Caro mio ben (cavatina)	Handel
Uncatalogued	fragment from an unidentified opera based on the Orpheus legend	anon.

F 530a and b, are stored together. Each version appears to have been copied hurriedly by a different scribe; neither copyist appears to be Viennese. The version in F 530a is scored for soprano, first and second violins, first and second violette, and basso continuo, while the setting in F 530b replaces the violette with unison viole. On the title page of F 530a the scribe has written "Cavatina./Caro mio ben credimi almen./Cantata./Del Sig: Hendl./Dal Sigr: Gasparo Fachiaretti", but on the title page of F 530b the copyist has indicated only "Caro mio ben/Cavatina/Del Sig.r Händel".

Significance

The collection of baroque manuscripts at Meiningen and the detailed diaries of Duke Anton Ulrich provide a rich resource for the study of music at Vienna during the early eighteenth century. On the basis of current research, approximately ninety compositions—one-third of the entire collection—are unique to the Meiningen library (see Appendices A–D). Especially important are the large number of *unica* by Francesco Conti (17) and Antonio Caldara (15), the two leading Italian composers employed at Vienna during the reign of Charles VI. The collection includes unique copies of important secular dramatic compositions such as Caldara's *Il maggior grande* (1716), probably the composer's first work written for Vienna after being appointed Vize-Kapellmeister in 1716, and Holzbauer's *Hypermnestra* (1741). Heretofore it had been assumed that Holzbauer composed only the ballet music for *Ipernestra* (1744), Hasse's Italian version of *Hypermnestra*. A comparison of the two works awaits future study. Because of the extraordinary number of cantatas that are *unica*, the Meiningen collection is particularly significant for the study of the secular cantata during the first half of the eighteenth century. Historically and culturally important are the Conti cantatas written in honor of Louis XV and Marie Leszczyńska during the first year of their marriage and performed at the palace of the French ambassador, the duc de Richelieu. The list of *unica* cantatas is not restricted to works by Habsburg composers such as Caldara and Conti, but represents a remarkable cross-section by composers active in many

parts of Europe. In addition to *unica* by acclaimed cantata composers such as Scarlatti, Vivaldi, Giovanni Bononcini, Ariosti, Porpora, Hasse, Mancini, and Vinci, the collection contains unique copies of cantatas by less prolific Italians such as Colombani, Fiorè, Leporati, Nanini, Alai, and Giuseppe de Majo, as well as the Austrians Leopold Timmer and Johann Georg Reutter Jr.

But the value of the Meiningen manuscripts extends well beyond the question of *unica*. The copies of Handel operas and cantatas, for example, have received little scholarly attention. Specifically, the manuscript of the music for the 1731 production of *Giulio Cesare in Egitto* "nel teatro privilegiato" at Vienna merits comparison with earlier sources. The entire Meiningen collection is rich in details about performers, performance practices, and occasions. Meiningen manuscripts of works also in Viennese archival copies sometimes include more specific information, and the bills of lading in the Thüringisches Staatsarchiv supply additional details.

Anton Ulrich's diaries reveal him to have been a devoted patron of the arts. The diaries document his attendance at rehearsals and performances, his meetings with leading intellectuals and members of the nobility, his acquaintance with the poet Apostolo Zeno, and his friendship with singers such as Faustina Bordoni, Anna d'Ambreville and Francesco Borosini, as well as with numerous instrumentalists. Anton Ulrich's account books make it abundantly clear that his purpose in Vienna was not only to obtain a title for his first wife, but also to enrich the holdings of his duchy in virtually all areas of learning—the sciences, arts, and humanities. A particularly valuable scholarly contribution would be a complete edition of the diaries, which shed light not only on the life of music in Vienna of the 1720s, but also, more broadly, on patronage in the Age of Absolutism.

Résumé

Le fonds du Château d'Elisabethenburg à Meiningen, décrit dans cet article, est constitué de musique vocale ayant appartenu à l'origine au duc Anton Ulrich de Sachsen-Coburg-Meiningen (1687–1763). Son importance réside d'une part dans les compositeurs représentés, tels que Fux et Caldara, mais encore dans les quelque 90 *unica* qu'il contient et parce qu'il s'agit sans doute de la plus vaste collection de musique vocale baroque copiée à Vienne et conservée en dehors de la ville. Anton Ulrich a longtemps séjourné à Vienne à partir de 1725, date à laquelle il arriva porteur d'une requête pour l'Empereur Charles VI concernant l'anoblissement de sa femme. Il reste à Meiningen plusieurs des journaux tenus par Anton Ulrich entre 1725 et 1728 et mettant en lumière les activités du duc à Vienne, dont ses achats de livres, gravures et manuscrits musicaux sans doute à l'origine de sa collection.

Le fonds actuellement conservé contient 107 manuscrits représentant 279 œuvres vocales tant sacrées que profanes. Seuls 17 des manuscrits sont postérieurs au départ d'Anton Ulrich de Vienne en 1728. Il y a 47 œuvres dramatiques, dont des documents d'Antonio Maria et Giovanni Bononcini, Fux, Haendel (*Giulio Cesare* et une adaptation d'*Admeto*), Hasse et Holzbauer. 22 manuscrits contiennent des cantates (dont certaines sont également de

Haendel) et deux autres sont des anthologies d'airs et duos d'opéras. Les compositeurs représentés ont surtout travaillé à la Hofkapelle des Habsburg à Vienne. La musique sacrée inclut des oratorios et des motets, la plupart de Fux et Caldara. Le contenu des manuscrits est détaillé dans une importante série de tables et les concordances sont indiquées dans différentes annexes.

Dominique Hausfater

Zusammenfassung

Die Sammlung von Schloß Elisabethenburg in Meiningen, die in diesem Artikel beschrieben wird, enthält Vokalmusik, die ursprünglich dem Herzog Anton Ulrich von Sachsen-Coburg-Meiningen (1687–1763) gehörte. Die Sammlung ist nicht nur für die Komponisten wichtig, die sie repräsentiert, wie etwa Fux und Caldara, sondern dafür, dass sie rund 90 unikate Kompositionen enthält, und weil sie vermutlich die größte Sammlung von Vokalmusik der Barockzeit ist, kopiert in Wien zur Bewahrung außerhalb dieser Stadt. Anton Ulrich verbrachte seit 1725 viel Zeit in Wien, als er mit einer Petition an Kaiser Karl VI., die Erhebung in den Adelsstand seiner Frau betreffend, dort eintraf. Verschiedene Tagebücher von Anton Ulrich aus der Zeit von 1725–28 sind in Meiningen verwahrt und zeigen die Aktivitäten des Herzogs in Wien einschließlich seiner Einkäufe von Büchern, Kupferstichen und Musikmanuskripten, die die Grundlage seiner Sammlung gelegt haben müssen.

Die heute erhaltene Sammlung betrifft 107 Manuskripte, die 279 sakrale wie weltliche Vokalkompositionen enthält. Nur 17 der Manuskripte sind nach Anton Ulrichs Abreise aus Wien 1728 datiert. Es sind 47 Dramen, einschließlich Material von Antonio-Maria und Giovanni Bononcini, Fux, Händel (sein Giulio Cesare und eine Bearbeitung des Admeto), Hasse und Holzbauer. 22 Manuskripte enthalten Kantaten (einige von Händel) und zwei weitere sind Anthologien von Opernarien und Duetten. Die Komponisten, die in der Sammlung repräsentiert sind, arbeiteten hauptsächlich in der Habsburger Hofkapelle in Wien. Die Kirchenmusik enthält Oratorien und Motetten, vor allem von Fux und Caldara. Der Inhalt der Manuskripte ist aufgelistet in einer umfassenden Aufstellung und Konkordanz sind in verschiedenen Anhängen vermerkt.

Wolfgang Krueger

Appendices A–D: Concordances

The appendices below list concordances for each genre. Because a large number of concordances are located in the Österreichische Nationalbibliothek (*A-Wn*) and the Gesellschaft der Musikfreunde (*A-Wgm*), specific details are provided for these libraries. Call numbers of manuscripts in *A-Wgm* that begin with the letter *A* are autograph scores, while those designated *Q* are copies. The roman numerals designate genre categories: thus, for example, "VI" refers to vocal chamber music. If a recent catalogue exists for works by an individual composer, the reader is referred to this inventory. Current scholarly research

has enabled the present writer to identify the composers of many works that are anonymous in the Meiningen collection. In addition, recent inventories of compositions by individual composers have uncovered a few false attributions that appear in the Meiningen manuscripts. Titles of compositions for which no concordances have yet been found appear in italics.

Inventories of Works by Composers Represented in D-MEIr

- Bennett Bennett, Lawrence E. "The Italian Cantata in Vienna, c.1700–c.1711". Ph.D. dissertation, New York University, 1980.
- Breitkopf *The Breitkopf Thematic Catalogue: the Six Parts and Sixteen Supplements: a Reprint*, with an introduction and indexes by Barry S. Brook (New York: Dover Publications, 1966)
- Breitner Breitner, Karin. "Giuseppe Bonno und sein Oratorienwerk". Ph.D. dissertation, University of Vienna, 1961.
- Feininger Feininger, Laurence. *Catalogus thematicus et bibliographicus Pompei Cannicciarii: Operum sacrarum omnium*. Repertorium liturgiae polychoralis, no. 2 (Trent: Societas universalis Sanctae Ceciliae, 1964)
- Gialdroni Gialdroni, Teresa M. "Le cantate profane da camera di Domenico Sarro: primi accertimenti", in *Musicisti nati in Puglia ed emigrazione musicale tra Seicento e Settecento* (Rome: Torre d'Orfeo, 1988), 153–212.
- Hanley Hanley, Edwin. "Alessandro Scarlatti's Cantate da Camera: a Bibliographical Study". Ph.D. dissertation, Yale University, 1963.
- Hansell Hansell, Sven. *Works for Solo Voice of Johann Adolf Hasse (1699–1783)*, Detroit Studies in Music Bibliography, 12 (Detroit: Information Coordinators, 1968)
- Hochradner Hochradner, Thomas, M. Czernin and G.-M. Vörösmarty. *Johann Joseph Fux: thematisches Verzeichnis der musikalischen Werke*. Forthcoming.
- HWV *Händel-Handbuch*, ed. Bernd Baselt (Leipzig: VEB Deutscher Verlag für Musik; Kassel [etc.]: Bärenreiter, 1978–86). Vol. 2, *Thematisch-systematisches Verzeichnis: Oratorische Werke*; vol. 3, *Thematisch-systematisches Verzeichnis: Instrumentalmusik* (Leipzig: VEB Deutscher Verlag für Musik; Kassel [etc.]: Bärenreiter, 1984 and 1986)
- K. Köchel, Ludwig Ritter von. *Johann Josef Fux* (Vienna: A. Hölder, 1872/R Hildesheim: Georg Olms, 1974)
- Ladd Ladd, Karen S. "The Solo Cantatas of Emanuele d'Astorga". Ph.D. dissertation, University of Michigan, 1982.
- Lindgren Lindgren, Lowell. "A Bibliographic Scrutiny of Dramatic Works Set by Giovanni and his Brother Antonio Maria Bononcini". Ph.D. dissertation, Harvard University, 1972.
- Melucci Melucci, Maria Grazia. "Le cantate da camera di Nicola Fago: Primi indagini per uno studio", in *Gli affetti convenienti*

- all'idee: studi sulla musica vocale italiana*, ed. Maria Caraci Vela, Rosa Cafiero and Angela Romagnoli, no. 3 (Naples: Edizioni scientifiche italiane, 1993), 385–422
- NG Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan, 2001). References are to articles for individual composers.
- Rostirolla Rostirolla, Giancarlo. "Catalogo generale delle opere", in *Alessandro Scarlatti*, ed. Roberto Pagano, Lino Bianci and Giancarlo Rostirolla (Turin: Edizioni RAI, 1972), 319–595.
- RV Ryom, Peter. *Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe*. 2nd ed. (Leipzig: VEB Deutscher Verlag für Musik, 1974)
- Schnitzler Schnitzler, Rudolf. Unpublished catalogue of sources related to the baroque oratorio in Vienna.
- S.-Field Selfridge-Field, Eleanor. *The Music of Benedetto and Alessandro Marcello: a Thematic Catalogue with Commentary on the Composers, Works and Sources*. Oxford: Clarendon Press, 1990.
- Sutton Sutton, Everett L. "The Solo Vocal Works of Nicola Porpora: an Annotated Thematic Catalogue". Ph.D. dissertation, University of Minnesota, 1974.
- Wright Wright, Josephine. "The Secular Cantatas of Francesco Mancini (1672–1736)". Ph.D. dissertation, New York University, 1985.

List of Abbreviations

The following abbreviations appear in the appendices:

- DTÖ *Denkmäler der Tonkunst in Österreich* [various editors]. Vols 1–95 (Vienna: [various publishers], 1894–1959); vols 96–date (Graz: Akademische Druck- und Verlagsanstalt, 1960–)
- HG Friedrich Chrysander, ed. *The Works of George Frederic Handel* (Leipzig: Breitkopf & Härtel, 1859–1902)
- HHA Max Schneider and Rudolf Steglich, eds. *Hallische Händel-Ausgabe* (Kassel [etc.]: Bärenreiter, 1955–)
- ICSC Carolyn Gianturco, ed. *The Italian Cantata in the Seventeenth Century: Facsimiles of Manuscripts and Prints of Works by Leading Composers, including an Edition of the Poetic Texts*. 16 vols (New York: Garland, 1985–7)
- IOB Howard Mayer Brown, ed. *Italian Opera, 1640–1770*. 97 vols (New York: Garland, 1977–84) (vols 61–97 ed. Brown with E. Weimer)
- Die Oper* Heinz Becker, ed. *Die Oper: kritische Ausgabe von Hauptwerken der Operngeschichte* (Munich: Henle, 1975–)
- The Symphony* Barry S. Brook, general ed. *The Symphony, 1720–1840* (New York: Garland, 1979–85)

APPENDIX A

Concordances of Operas in *D-MEIr*

<i>D-MEIr</i> Siglum	Title or Text Incipit	Composer	Recent Inventory	<i>A-Wn</i>	<i>A-Wgm</i>	Modern Edition
Ed 114o	La generosa spartana	Bonno	Breitner, p. 147, no. 16	18279		
Ed 115i	Turno Aricino	G. Bononcini	see Lindgren, p. 849–51	17690/17691		
Ed 115k	Mario fuggitivo	G. Bononcini	see Lindgren, p. 811–13	18268	IV 27707 (Q 1203)	
Ed 115l	Tigrane, re d'Armenia*	A. M. Bononcini	see Lindgren, p. 1008–09		IV 27695 (Q 1201: anon.)	
Ed 118a	<i>Il maggior grande</i> (first half); Amore in Tessaglia (second half)	Caldara/F. Conti	NG	<i>Il maggior grande:</i> <i>D-MEIr</i> only (see NG); Amore in Tessaglia: 17212/17213		
Ed 118b	La Contessa de' numi	Caldara	NG	18236/18237	A 394	
Ed 118c	Euristeo	Caldara	NG	17184, 17185, 17186		
Ed 118d	Gianguir	Caldara	NG	18298/18299, 1 aria in 17051, no. 25	A 366	
Ed 118e	Semiramide in Ascalona	Caldara	NG	18226/18227	A 369	
Ed 118f	Venceslao	Caldara	NG	18228/18229	A 370	
Ed 118g	Don Chisciotte in corte della Duchessa	Caldara	NG	17111; 18230/18231	A 372	overture in <i>The Symphony 1720– 1840</i> , ser. B, ii (NY: Garland, 1983)
Ed 118h	Imeneo	Caldara	NG	17136/17137	A 374	
Ed 118k	Ornospade	Caldara	NG	17140/17141, 1 aria in 17662, no. 1	A 375	
Ed 118l	<i>Vieni, o compagna coll'eburnea</i>	Caldara	NG			
Ed 118m	La corona d'Imeneo	Caldara	NG		A 397	

<i>D-MEIr</i> Siglum	Title or Text Incipit	Composer	Recent Inventory	<i>A-Wn</i>	<i>A-Wgm</i>	Modern Edition
Ed 119e	Il trionfo dell' amicizia e dell' amore	F. Conti	NG	17047; NG: original version (carnival 1711) lost; revived carnival 1723		
Ed 119f	Amore in Tessaglia (first half); <i>Il maggior grande</i> (second half)	F. Conti/Caldara	NG	Amore in Tessaglia: 17212/17213; <i>Il maggior grande</i> : <i>D-MEIr</i> only (see NG)		
Ed 119g Ed 119h	<i>Fra cetre, e fra trombe</i> Don Chisciotte della Mancina in Sierra Morena	F. Conti F. Conti	NG	17207		facsimile in <i>IOB</i> , lxxix, 1982; overture in <i>The Symphony</i> 1720–1840, ser. B, ii (NY: Garland, 1983)
Ed 119i (Staatsarchiv)	Galatea vendicata	F. Conti	NG	43001 (formerly 17214/17215)		
Ed 119l	Il finto Policare	F. Conti	NG	17208/17209		
Ed 119m	Archelao, re di Cappadocia	F. Conti	NG	17283/17284		
Ed 119o	Penelope	F. Conti	NG	17110, 17226/17227; 1 aria in 17051, no. 12		
Ed 119p	Griselda	F. Conti	NG	17238/17239		
Ed 119r	Issicratea	F. Conti	NG	17236/17237		
Ed 119s	Il contrasto della bellezza e del tempo	F. Conti	NG	17619		
Ed 119t	Clizia e Psiche	F. Conti	NG	17590		
Ed 119w	Dialogo tra L'Aurora e il Sole	I. M. Conti	NG	17618		
Ed 126i	Angelica, vincitrice di Alcina	Fux	NG; K. 310	17281/17282		
Ed 126l	Elisa	Fux	NG; K. 312	17228/17229		
Ed 126o	Le nozze di Aurora	Fux	NG; K. 314	17262/17263		
Ed 126p	Costanza e Fortezza	Fux	NG; K. 315	17266/17267		<i>DTÖ</i> xxxiv–xxxv, Jg. xvii (1910/R)

<i>D-MEIr</i> Siglum	Title or Text Incipit	Composer	Recent Inventory	<i>A-Wn</i>	<i>A-Wgm</i>	Modern Edition
Ed 126q	La corona d'Arianna	Fux	NG; K. 317	17270/17271; 1 aria in 17051, no. 27		
Ed 126v	Orfeo ed Euridice	Fux	NG; K. 309	17232 (score of 1715 version); 17233 (parts for 1727 version); 1 aria (to 1727 version) in 17051, no. 41	Q 763 (score of 1727 version)	
Ed 126w	Bajazet	Gasparini	NG	17251; see NG for variant versions, titles		<i>Die Oper</i> , III; facs. after A-Wn in <i>IOB</i> xxiv (1978)
Ed 129m	Admeto, re di Tessaglia	Handel	HWV I, 22			<i>HG</i> 73; <i>HHA</i> ii/19 (projected)
Ed 129n	Giulio Cesare	Handel	HWV I, 17			<i>HG</i> 68; <i>HHA</i> ii/14 (projected)
Kapellarchiv F 529	Alfonso	Hasse	NG			
Ed 130d	<i>Hypermnestra</i>	Holzbauer				
Ed 147g	Spartaco	Porsile	NG	18010/18011; 2 arias in 17051, nos 13 & 28	IV 15594 (Q 961)	<i>IOB</i> , xxviii (1979); libretto (<i>US-Wc</i>): <i>IOB</i> , ix (1978)
Ed 147o	La più bella	Reinhardt	NG	17960/17961; 19242 (Molitor), no. 113		
Ed 147o/a	Archidamia	Reutter Jr	NG	17966/17967; 19242, no. 114	IV 13734 (Q 1859)	
Ed 147p	<i>Eumene</i>	Rinaldi				
Ed 147q	<i>Arminio</i>	Rinaldi				
Ed 147r	<i>Il contrasto delle due regine in Persia</i>	Rinaldi				
Ed 147v	Didone abbandonata	Sarri	NG			
Ed 151i	<i>Aminta pastorella</i>	Stiparoli				

* Attributed to G. Bononcini in *D-MEIr*

APPENDIX B

Concordances of Oratorios in *D-MEIr*

<i>D-MEIr</i> Siglum	Title	Composer	Recent Inventory	<i>A-Wn</i>	<i>A-Wgm</i>	Modern Edition
Ed 118i	Il Battista	Caldara	Schnitzler 1740 ¹ /R	18143	III 16150 (Q 701)	ov. in Antonio Caldara, <i>12 sinfonie a 4</i> , ed. Leopold Novak (Vienna: Doblinger, 1979–87)
Ed 118p	Gerusalemme convertita	Caldara	Schnitzler 1733 ⁵	17071/17072	IX 23297 (Q 16555)	ov. in Novak, <i>op. cit.</i> ; also ed. Frederick Polnauer as Sonata no. 6 (New York: C. F. Peters, 1993)
Ed 119k	Mosè preservato	F. Conti	Schnitzler 1720 ²	18157/18158; 1 aria in 17051, no. 49		
Ed 119n	David	F. Conti	Schnitzler 1724 ³	18161/18162; 1 aria in 17051, no. 51		
Ed 119q	La colpa originale	F. Conti	Schnitzler 1725 ³ /R	18138, 18151/ 18152; 1 aria in 17051, no. 48		
Ed 119x	La distruzione d'Hai	I. M. Conti	Schnitzler 1728 ¹	18168/18169		
Ed 119y	Il figliuol prodigo	I. M. Conti	Schnitzler 1735 ³	18176/18177		
Ed 126k	Santa Geltrude*	Badia	Schnitzler 1711 ¹	17081/17082		
Ed 126m	Ismaele*	Badia	Schnitzler 1717 ³	17056/17057		
Ed 126n	Il fonte della salute aperto dalla grazia nel Calvario	Fux	Schnitzler 1721 ⁴ /R; K. 293	17308, 18190/ 18191		
Ed 126r	Il testamento di nostro Signor Gesù Cristo sul Calvario	Fux	Schnitzler 1726 ⁴ ; K. 299	18200/18201; 2 arias in 17051, nos 19 & 45	III 13601 (Q 764)	
Ed 126u	La deposizione dalla Croce di Gesù Cristo salvator nostro	Fux	Schnitzler 1728 ⁴ ; K. 300	18204/18205; S.A. 68.B.21; 1 aria in 17051, no. 24	III 13602 (Q 765)	

APPENDIX B continued

<i>D-MEIr</i> Siglum	Title	Composer	Recent Inventory	<i>A-Wn</i>	<i>A-Wgm</i>	Modern Edition
Ed 147a	Giobbe	Perroni	Schnitzler 1725 ¹	18207/18208		
Ed 147c	Il zelo di Nathan	Porsile	Schnitzler 1721 ¹	18110		
Ed 147d	L'anima immortale	Porsile	Schnitzler 1722 ¹	18127		
Ed 147e	Il trionfo di Giuditta	Porsile	Schnitzler 1723 ¹	18123/18124; 1 aria in 17051, no. 6		
Ed 147f	Assalonne, nemico del padre amante	Porsile	Schnitzler 1726 ³	18114/18115		
Ed 147h/a, h/b, and h/c	L'esaltazione di Salomone	Porsile	Schnitzler 1727 ¹	18099/18100, 18111; 1 aria in 17051, no. 18		
Ed 147k/A and B	Isacco, figura del redentore	Predieri	Schnitzler 1740 ⁴	18116/18117		
Ed 147o/b	Elia	Reutter Jr	Schnitzler 1728 ²	18129/18130		
Ed 147o/c	Abele	Reutter Jr	Schnitzler 1727 ²	18121/18122; 1 aria in 17051, no. 22		
Ed 147o/d	La Divina provvidenza in Ismael	Reutter Jr	Schnitzler 1732 ¹	17300/17301		

* Attributed to Fux in *D-MEIr*.

APPENDIX C

Cantata Concordances in *D-MEIr*

Composer	<i>D-MEIr</i>		<i>D-MEIr</i> Siglum/ Serial No.	<i>A-Wn</i>	<i>A-Wgm</i>	Recent Inventory	Modern Edition/ Facsimile
	Attribution	Text Incipit					
Alai	Alai	<i>Son pellegrino errante</i>	Ed 82b/12				
anon.	anon.	<i>Amor è un bel diletto</i>	Ed 82/1				
anon.	anon.	<i>Ardea Lidia d'amore per Silvio</i>	Ed 82/4				
anon.	anon.	<i>Caro Daliso mio sai che vorrei</i>	Ed 82/5				
anon.	anon.	<i>Dorinda ove tu vai</i>	Ed 82/8				
anon.	anon.	<i>Irene, io son fedel, di me non temer</i>	Ed 147i/8				
anon.	anon.	<i>Mentr'in torbido stato</i>	Ed 82/11				
anon.	anon.	<i>Parte il piè pupille vaghe</i>	Ed 82/14				
anon.	anon.	<i>Perchè con finti vezzi adescarmi</i>	Ed 82/15				
anon.	anon.	<i>Quanti tormenti, oh Dio</i>	Ed 82/16				
anon.	anon.	<i>Schermito da ogni fiore</i>	Ed 82/18				
anon.	anon.	<i>Taci Eurilla deh taci, oh come</i>	Ed 123m=82d/6				
anon.	anon.	<i>Troppo care mi siete luci</i>	Ed 82/22				
anon.	anon.	<i>Un dì Filli sedea, come ella suol</i>	Ed 147i/7				
anon.	anon.	<i>Vaghe perle che nascose state</i>	Ed 82/24				
anon.	anon.	<i>Vaghe perle che sotto al cinabro</i>	Ed 82/25				
Ariosti	Ariosti	<i>Così tosto o mio bel sole</i>	Ed 109i=82c/1	E.M.178, no. 10		NG	
Ariosti	Ariosti	<i>D'una rosa, che mi punse</i>	Ed 109i=82c/4			NG	
Ariosti	Ariosti	<i>Eurilla vel concesso cara</i>	Ed 109i=82c/2			NG	
Ariosti	Ariosti	<i>Simbolo del mio bene rosa gentile</i>	Ed 109i=82c/5			NG; Breitkopf VI (1765), p. 190	
Ariosti	Ariosti	<i>Sudor del foco è il pianto</i>	Ed 109i=82c/3			NG	
Arrigoni	Arrigoni	<i>Se d'amore incerto sei mira sol</i>	Ed 82e/5				
Astorga	anon.	<i>Antri amici, a voi ritorno</i>	Ed 82/3			Ladd 9; altered; one step lower	
Astorga	anon.	<i>Clori nel tuo bel viso</i>	Ed 82/6			Ladd 41; one step lower	

Composer	<i>D-MEI_r</i> Attribution	Text Incipit	<i>D-MEI_r</i> Siglum/ Serial No.	<i>A-W_n</i>	<i>A-W_{gm}</i>	Recent Inventory	Modern Edition/ Facsimile
Astorga	anon.	Come sei tu mia Clori	Ed 82/7			Ladd 49; one step lower	
Astorga	Astorga	E come e dove e quando	Ed 82/9		VI. 61339	Ladd 72; a minor third higher	fac. in Ladd
Astorga	anon.	Giunto è l'aspro momento	Ed 82/10			Ladd 86; NG, MS in <i>GB-Lcm</i> dated 1722	fac. in Ladd
Astorga	anon.	Miei lumi tutti in lagrime	Ed 82/12			Ladd 107; a fifth lower	
Astorga	anon.	Ove d'antica selva tacito orror	Ed 82/13			Ladd 125; one step higher	
Astorga	anon.	Scorso è gran tempo	Ed 82/17			Ladd, Appendix C, Part 2, no. 7	
Astorga	anon.	Se de' miei fieri ardori	Ed 82/19			Ladd 168	
Astorga	anon.	Son questi i dolci sguardi	Ed 82/20			Ladd 182; slightly altered	
Astorga	anon.	Trattar tutti egualmente	Ed 82/21			Ladd 198; a fourth lower	
Astorga	anon.	Vola da questo seno	Ed 82/23			Ladd 206	
Badia	Badia	Belli occhi amorosi vi miro alfin*	Ed 123m=82d/7			Bennett 13	
Badia	Badia	Clori non più rigori*	Ed 123m=82d/8			Bennett 21	
Badia	Badia	Nel timor d'esser tradita*	Ed 123m=82d/12			Bennett 24	
Badia	Badia	Non voglio udirti o core*	Ed 123m=82d/10			Bennett 53	
Badia	Badia	Rotto è l'antico laccio*	Ed 123m=82d/13			Bennett 69	
Badia	Badia	Se mai d'altra beltà*	Ed 123m=82d/9			Bennett 77	
Badia	Badia	Un guardo solo o bella*	Ed 123m=82d/11			Bennett 97	
Bononcini, G.**	anon.	<i>Amor che far degg'io</i>	Ed 82/2			NG	
Bononcini, G.**	Bononcini, G.	<i>Amor che far degg'io</i>	Ed 109i=82c/7			NG	
Bononcini, G.	Bononcini, G.	Con trasparente velo	Ed 123m=82d/2			Hanley 143=a different setting: Scarlatti (dated 1702)	

Composer	<i>D-MEIr</i> Attribution	Text Incipit	<i>D-MEIr</i> Siglum/ Serial No.	<i>A-Wn</i>	<i>A-Wgm</i>	Recent Inventory	Modern Edition/ Facsimile
Bononcini, G.	Bononcini, G.	Da te che pasci ogni ora***	Ed 82e/1	SA.67.B.94		NG	
Bononcini, G.	Scarlatti	Vado ben spesso cangiando loco	Ed 147i/4			NG	ICSC 10, no. 15
Borosini	Borosini	<i>Quando miro o stella o fiore</i>	Ed 115f/1				
Brusa	Brusa	<i>Io non so dir, se per sentier</i>	Ed 82b/7				
Brusa	Brusa	<i>Però che scende in petto</i>	Ed 82b/9				
Brusa	Brusa	<i>So che sospiro e sento</i>	Ed 82b/8				
Brusa	Brusa	<i>Vezzose pupillette i vostri sguardi</i>	Ed 82b/10				
Caldara	Caldara	<i>Alla tromba, immortale</i>	Ed 118o				
Caldara	Caldara	<i>Amor, or mi mostra d'oro un crin</i>	Ed 118u/1				
Caldara	Caldara	Astri di quel bel viso	Ed 118r/3		A 401, no. 1		DTÖ 75, Jg. 39 (1932/R), 3
Caldara	Caldara	Che prodigio è mai questo?	Ed 118u/8		A 401, no. 13		DTÖ 75, Jg. 39 (1932/R), 5
Caldara	Caldara	<i>Crudele, se tu mi vuoi tradir</i>	Ed 118q/3				
Caldara	Caldara	Da te, che pasci ogn'ora****	Ed 118r/2				
Caldara	Caldara	<i>Dammi l'arco Cupido bendato</i>	Ed 118t/7				
Caldara	Caldara	D'improvviso Amor ferisce [duet]	Ed 118r/10		A 401, no. 20		DTÖ, 75, Jg. 39 (1932/R), 6
Caldara	Caldara	<i>Dove sei, bella Clori, idolo mio?</i>	Ed 118t/8				
Caldara	Caldara	<i>Dove sei, bella Clori, idolo mio?</i>	Ed 118u/2				
Caldara	Caldara	<i>E ancora il mesto ciglio</i>	Ed 118t/2				
Caldara	Caldara	E forse questo, o Atene [Temistocle]	Ed 118s/9	17603, no. 9			
Caldara	Caldara	E qual rosa che langue	Ed 118r/1		A 401, no. 5		DTÖ 75, Jg. 39 (1932/R), 1
Caldara	Caldara	Filen, Fileno ingrato tacciar	Ed 118r/7		A 401, no. 18		
Caldara	Caldara	Filli convien, ch'io parta	Ed 118u/4		A 401, no. 19	Breitkopf VI (1765), p. 191	
Caldara	Caldara	Germano il ricco suolo [Atalipa e Doriene, Fratelli Indiani]	Ed 118t/1	16435			

Composer	<i>D-MEIr</i>		<i>D-MEIr</i> Siglum/ Serial No.	<i>A-Wn</i>	<i>A-Wgm</i>	Recent Inventory	Modern Edition/ Facsimile
	Attribution	Text Incipit					
Caldara	Caldara	Già che tiranno il Fato [Epaminonda]	Ed 118s/4	17603, no. 4			
Caldara	Caldara	Il supremo poter [Tamerlano]	Ed 118s/6	17603, no. 6			
Caldara	Caldara	Infelice Usignuolo! hor che lieta	Ed 118r/5		A 401, no. 8		
Caldara	Caldara	Insolito stupor m'ingombra il core [L'Ercole]	Ed 118s/2	17603, no. 2			
Caldara	Caldara	Io crudele? Io tiranna?	Ed 118r/8		A 401, no. 12		<i>DTÖ</i> 75, Jg. 39 (1932/R), 4
Caldara	Caldara	Lungi dall' Idol mio fra mille	Ed 109i=82c/8				
Caldara	Caldara	Misero Pastorello, ardo di sete	Ed 118u/7		A 401, no. 13		
Caldara	Caldara	Misero, e sventurato vivo	Ed 118r/6		A 401, no. 2		
Caldara	Caldara	Nell' estremo momento [Tuba]	Ed 118s/12	17603, no. 12			
Caldara	Caldara	Ninfe, e Pastori, che nel cor nutrite	Ed 118v	17750, no. 14: a different setting: Handel			
Caldara	Caldara	Ove l'altero Olimpo [L'Oronte]	Ed 118s/1	17603, no. 1			
Caldara	Caldara	<i>Pianger sopra un estinto</i>	Ed 118r/12				
Caldara	Caldara	Piangerò, sin ch'avrò vita [Dario]	Ed 118s/8	17603, no. 8			
Caldara	Caldara	Popoli, Amici, Atene, addio [Codro]	Ed 118s/11	17603, no. 11			
Caldara	Caldara	Posta la greggia al piè [L'Amante felice]	Ed 118u/6		A 401, no. 11		
Caldara	Caldara	<i>Povero Arsace: è vero</i>	Ed 118t/3				
Caldara	Caldara	Quai portentosi vegg'io quando	Ed 118r/4		A 401, no. 3		
Caldara	anon.	Se a morir tu mi condanni morirò [Il Tiridate]	Ed 118s/5	17603, no. 5			
Caldara	Caldara	Se di lacci, o Fileno parti	Ed 118u/5		A 401, no. 14		
Caldara	Caldara	Senti deh! Senti o Clori*****	Ed 118u/3				
Caldara	Caldara	Soffri o cor, sospira, e piangi	Ed 118r/9		A 401, no. 6		
Caldara	Caldara	Sorta è già l'alba [Duet]	Ed 118q/2	17645			

Composer	<i>D-MEI</i> r		<i>D-MEI</i> r Siglum/ Serial No.	<i>A-Wn</i>	<i>A-Wgm</i>	Recent Inventory	Modern Edition/ Facsimile
	Attribution	Text Incipit					
Caldara	Caldara	<i>Stelle! Che udii? Perder Arsinoe</i>	Ed 118t/4				
Caldara	Caldara	<i>Temì ingrato, ingrato il mio furore</i> [L'Artabano]	Ed 118s/3	17603, no. 3			
Caldara	Caldara	<i>Trionfi il tuo desir</i> [Bajazet]	Ed 118s/7	17603, no. 7			
Caldara	Caldara	<i>Tu mi dimandi, Eurilla</i>	Ed 118q/1				
Caldara	Caldara	<i>Tu parti, almo mio sol?</i>	Ed 118t/5				
Caldara	Caldara	<i>Va al cieco baratro</i>	Ed 118t/6				
Caldara	Caldara	<i>Vincesti. Io son il reo</i> [Agesilao]	Ed 118s/10	17603, no. 10			
Caldara	Caldara	<i>V'ingannaste, o pensieri</i>	Ed 118r/11				
Colombani	Colombani	<i>Morto è il cor d'un amante</i>	Ed 109i=82c/6				
Conti, F.	Conti, F.	<i>A voi la mia quiete</i>	Ed 119u/9				
Conti, F.	Conti, F.	<i>Alle selve cerchi scampo</i>	Ed 119v/5				
Conti, F.	Conti, F.	<i>Allor, ch'uscì dall'onde</i>	Ed 119u/12				
Conti, F.	Conti, F.	<i>Cambio, Mirtillo, affetti?</i>	Ed 119v/1				
Conti, F.	Conti, F.	<i>Col tuo dolce mormorio</i>	Ed 119v/7				
Conti, F.	Conti, F.	<i>Dopo lungo tormento</i>	Ed 119u/4				
Conti, F.	Conti, F.	<i>Dopo tante e tante pene</i>	Ed 119u/11				
Conti, F.	Conti, F.	<i>Fa di me ciò che ti piace</i>	Ed 119u/5				
Conti, F.	Conti, F.	<i>Fugga l'ombra tenebrosa</i>	Ed 119u/2	17593, no. 7		NG	
Conti, F.	Conti, F.	<i>Già la stagion d'amore era venuta</i>	Ed 119v/8				
Conti, F.	Conti, F.	<i>Invan ti strugge Aliso, dolor</i>	Ed 119u/7				
Conti, F.	Conti, F.	<i>Lidio già vinse: e al suo trionfo</i>	Ed 119u/8				
Conti, F.	Conti, F.	<i>Nasce con fausti auspici</i>	Ed 119v/3			NG	
Conti, F.	Conti, F.	<i>O Barbaro infido, ingrato Cupido</i>	Ed 119u/10		VI 11845 (Q4895, no. 12)		
Conti, F.	Conti, F.	<i>Or che la pompa d'amoroso</i>	Ed 119u/3			Breitkopf VI (1765), p. 191	
Conti, F.	Conti, F.	<i>Scender dall'arco nero</i>	Ed 119v/4				
Conti, F.	Conti, F.	<i>Se non fosse tanto ingrato</i>	Ed 119u/6				
Conti, F.	Conti, F.	<i>Sventurata Didone! Infausto amore!</i>	Ed 119v/2				
Conti, F.	Conti, F.	<i>Vanne, dell' alme amanti</i>	Ed 119v/6				

Composer	<i>D-MEI</i> Attribution	Text Incipit	<i>D-MEI</i> Siglum/ Serial No.	<i>A-Wn</i>	<i>A-Wgm</i>	Recent Inventory	Modern Edition/ Facsimile
Conti, F.	Conti, F.	<i>Volate o lucciolette in sen d'Irene</i>	Ed 119u/1			NG	
Conti, I.	Conti, I.	<i>Bersaglio di sventure, innocente</i>	Ed 115f/2				
Conti, I.	Conti, I.	<i>Dunque degg'io tacer?</i>	Ed 115f/3				
Fago	Fago	Sapesse il core almen	Ed 109i=82c/9	17734: a different setting: Badia		Melucci 31; NG	M. G. Melucci (Rome, 1995)
Fiorè	Fiorè	<i>Dite perchè begl' occhi in mezzo</i>	Ed 123m=82d/1			NG	
?Fiorè	?Fiorè	Fileno idolo mio se con vago desio	Ed 123m=82d/5				
Handel	Handel	Clori vezzosa Clori	Ed 109i=82c/14			<i>HWV</i> II, 95	not yet published; bc cantatas projected for <i>HHA</i> V/1
Handel	Handel	Da sete ardente afflitto	Ed 109i=82c/12	17750, no. 24		<i>HWV</i> II, 100	<i>HG</i> 50, p. 39; <i>HHA</i> V/1
Handel	Handel	Ditemi o piante, o fiori	Ed 109i=82c/11	17750, no. 18		<i>HWV</i> II, 107	<i>HG</i> 50, p. 58; <i>HHA</i> V/1
Handel	Handel	Figli del mesto cor	Ed 109i=82c/15			<i>HWV</i> II, 7	<i>HG</i> 50, p. 86; <i>HHA</i> V/1
Handel	Handel	Lungi dal mio bel nume	Ed 109i=82c/10	17748, no. 20; 17750, no. 29		<i>HWV</i> II, 127a; Breitkopf VI (1765), p. 192	<i>HG</i> 50, p. 110; <i>HHA</i> V/1
Handel	Handel	Nel dolce tempo in cui ritorna	Ed 109i=82c/16	17750, no. 20		<i>HWV</i> II, 135a-b	<i>HG</i> 50, p. 166; <i>HHA</i> V/1
Handel	Handel	Sento là che ristretto	Ed 109i=82c/13	17750, no. 36		<i>HWV</i> II, 161a	<i>HG</i> 50, p. 90; <i>HHA</i> V/2
Hasse	Hasse	Fille dolce mio bene	FNo 106/4			Hansell 32; NG	
Hasse	Hasse	Lascia i fior, l'erbetta e 'l rio	FNo 106/2			Hansell 41; NG; publ. London, 1751	

Composer	<i>D-MEI</i> Attribution	Text Incipit	<i>D-MEI</i> Siglum/ Serial No.	<i>A-Wn</i>	<i>A-Wgm</i>	Recent Inventory	Modern Edition/ Facsimile
Hasse	Hasse	<i>Non ti sovvien mia Fille</i>	FNo 106/1			NG	
Hasse	Hasse	Orgoglioso fiumicello chi t' accrebbe [Inciampo]	Ed 82e/6			Hansell 49: NG; publ. London, [s.d.]	
Hasse	Hasse	Va cogliendo la mia Clori	FNo 106/3	SA.67.A.25, p. 43-49		Hansell 74: NG	
?Leporati	Leporati	<i>Andate al fiume senza il vostro pastor</i>	Ed 109i=82c/19				
Leporati	Leporati	<i>Dorme Clori, aure tacete</i>	Ed 109i=82c/17				
?Leporati	Leporati	<i>Volgi ad un altro cor</i>	Ed 109i=82c/18			Breitkopf VI (1765), p. 193: attributed to "Porsile"	
Majo	Majo	<i>Ecco l'ora fatal</i>	Ed 136p				
Majo	Majo	<i>Parto, addio, il mio destino</i>	Ed 82b/6				
Majo	Majo	<i>Sotto l'ombra d'un faggio</i>	Ed 82b/5				
Majo	Majo	<i>Vado cercando, oh Dio</i>	Ed 136r				
Majo	Majo	<i>Veggio il sol, veggio le stelle</i>	Ed 136o				
Majo	Majo	<i>Vibra sol saette, e dardo</i>	Ed 136q				
Mancini	Mancini	<i>Al mare al bosco al rio</i>	Ed 109i=82c/22				
Mancini	Mancini	Amor, tiranno amor, di tue lusinghe	Ed 109i=82c/21			Wright 19	
Mancini	Mancini	Dorme la Rosa aurette grate*****	Ed 109i=82c/23			Wright 66	
Mancini	Mancini	No, non voglio più catene	Ed 109i=82c/20			Wright 124	
Mancini	anon.	Dolce istinto d'amore	Ed 123m=82d/4	17576, no. 6: Mancini			
Marcello, B.	Marcello, B.	<i>Aure soavi e care che udite</i>	Ed 147i/3			S.-Field A38	
Marcello, B.	Marcello, B.	Pecorelle che pascete non bevete	Ed 147i/2	SA67.A.25, f.106v		S.-Field A248	
Nanini	Nanini	<i>Coll'amare, e col servire</i>	Ed 82b/4				
Porpora	Porpora	<i>Movo il piè, lo sguardo giro</i>	Ed 82b/1				
Porta	Porta	<i>Udite, o cieli, e nel sentier l'indegno</i>	Ed 147i/1				
Reutter Jr	Reutter Jr	<i>Nascer sento nell' alma</i>	Ed 115f/8				
Reutter Jr	Reutter Jr	<i>Or che dorme l'idol mio</i>	Ed 115f/6				
Reutter Jr	Reutter Jr	<i>Solitario passeggiando su le spiagge</i>	Ed 115f/7				
Reutter Jr	Reutter Jr	<i>Vieni Laurindo mio: Vieni</i>	Ed 115f/5				

Composer	<i>D-MEIr</i>		<i>D-MEIr</i> Siglum/ Serial No.	<i>A-Wn</i>	<i>A-Wgm</i>	Recent Inventory	Modern Edition/ Facsimile
	Attribution	Text Incipit					
Sarri	Sarri	Pianger vidi appresso al fonte	Ed 82e/4			Gialdroni 65	
Sarri	Sarri	<i>Scrivo in te l'amato nome</i> [Il nome]; text by Metastasio	Ed 147i/6		18747, no. 5: a different setting: Porpora; another setting: Hasse, ed. Sven Hansell (Paris: Heugel, 1968)	Gialdroni 70	
Scarlatti	Scarlatti	Alme voi che provaste	Ed 147x/4		19912, no. 4: a different setting: Durante	Hanley 35; Rostirolla 19	
Scarlatti	Scarlatti	Dal colle al pian discesa	Ed 147x/6			Hanley 166; Rostirolla 144	
Scarlatti	Scarlatti	Farfalla che s'aggira intorno	Ed 147x/1			Hanley 256; Rostirolla 235; NG: 11 Aug. 1706	
	Scarlatti	<i>Lilia perfida e cruda credei poter</i>	Ed 147i/5				
Scarlatti	Scarlatti	Nel suo fido caro nido	Ed 147x/3	17749, no. 8		Hanley 456; Rostirolla 414	
Scarlatti	Scarlatti	Quel ruscelletto, o Clori	Ed 147x/5			Hanley 608; Rostirolla 549	
Scarlatti	Scarlatti	Quella che chiudo in sen	Ed 82e/3			Hanley 609; Rostirolla 547; NG: 25 Feb. 1705	
Scarlatti	Scarlatti	Regie soglie alte moli e pompe altere	Ed 147x/2			Hanley 623; Rostirolla 561; NG: 18 Oct. 1720	
Scarlatti	anon.	Vorrei, Filli adorata farti palese*****	Ed 123m=82d/3			Hanley 778; Rostirolla 697; NG: 21 Nov. 1705	

Composer	<i>D-MEIr</i>		<i>D-MEIr</i> Siglum/ Serial No.	<i>A-Wn</i>	<i>A-Wgm</i>	Recent Inventory	Modern Edition/ Facsimile
	Attribution	Text Incipit					
Stiparoli	Stiparoli	<i>Quel basso vapore che in aria</i>	Ed 82b/3				
Timmer, L.	Timmer, L.	<i>A l'apparir di risplendente Aurora</i>	Ed 115f/4				
Timmer, L.	Timmer, L.	<i>Dimmi Nise sai tu dove selvaggio</i> [Amarilli e Nise; Duet]	Ed 152i (Staatsarchiv)	43002		NG	
Vinci	Vinci	<i>Amor di Citerea gentilissimo figlio</i>	Ed 82e/2			NG	
Vivaldi	Vivaldi	<i>Che giova il sospira povero core</i>	Ed 82b/11			RV 679	New ed. (N) 679 (1995)

* Published in *Tributi Armonici* (Nuremberg, ca 1699). In this collection the text incipit of Nel timor d'esser tradita is Dal timor d'esser tradito.

** Attributed to "Astorgas" in the table of contents at the end of Ed 109=82c.

*** Published in *Cantate e Duetti* (London, 1721).

**** Autograph score in *D-Bsb*, Mus. ms. autogr. Caldara A.7.

***** Autograph score in *GB-Lbl*, Add. ms. 31549

***** Attributed to Domenico Scarlatti in *D-Bsb*, 30226.

***** Attributed to "Conti" in *D-Bsb*, 30274, no. 76.

APPENDIX D

Concordances of Masses and Motets in *D-MEIr*

<i>D-MEIr</i> Siglum/ Serial No.	Title/Incipit	Composer	Recent Inventory	Modern Edition
Ed 118n	Messa à quattro voci	Caldara		
Ed 119a	Missa à 8 Voci*	Canniciari	Feininger I.24	
Ed 126s	Missa à 4	Fux	Hochradner L 7	
Ed 146r	<i>Missa à. 4</i>	Öttl		
Ed 146s=124s	<i>Missa: Et ne nos inducas in tentationem</i>	Öttl		
Ed 118w/1	<i>Confitebor tibi Domine</i>	Caldara		
Ed 118w2	Nisi Dominus	Caldara		
Ed 126t/1	Laetare turba caelitum	Fux	Hochradner E 80	Fux GA III/1
Ed 126t/2	<i>Ad arma decantate</i>	Fux	Hochradner E 97	
Ed 126t/3	Ecce clara fulget dies	Fux	Hochradner E 57	
Ed 126t/4	<i>Gloria tua est Domine</i>	Fux	Hochradner E 98	Fux GA III/4
Ed 126t/5	<i>Deus in adjutorium</i>	Fux	Hochradner E 99	Fux GA III/4
Ed 126t/6	<i>O Sancte N: [name] lumen ecclesie</i>	Fux	Hochradner E 100	Fux GA III/4

* Autograph score, dated "Giugno 1713", in *I-BI*, EE 4; titled *Missa Bonaventura*.