

INDEX OF NAMES AND COMPOSERS

**EUROPEAN MUSIC
MANUSCRIPTS IN THE
BRITISH LIBRARY**

**Austrian, French, German, Russian, Spanish
And other European Music c. 1640-1820**

**Unit Four: Additional Manuscripts 36738-64942,
Printed Books, Royal Music and
Zweig Manuscripts**



Primary Source Media

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INDEX OF NAMES AND COMPOSERS

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PUBLISHER'S NOTE

The European Music Manuscript collection at the British Library includes many special bequests of outstanding quality, the Stefan Zweig and Dragonetti collections being just the two best known. Among the individual acquisitions however, there are also autographs of immense significance by French, German, Austrian, Russian, Czech and Spanish composers.

Filmed in numerical sequence, the collection is presented in four units, each comprising approximately 17 reels, and covers manuscripts from the Egerton, King's, Sloane, Stowe, Additional, Zweig and Royal collections.

French Music is represented by nine Lully manuscripts, including Dragonetti's manuscript of Lully's eight earliest operas, ten manuscripts of French songs, five "Motets à grands chœurs" by Mondonville, three Méhul manuscripts, a Gluck autograph at Zweig Ms. 34, six songs by J.J. Rousseau at Add. Ms. 6145 and operas by Grétry at Add. Ms. 32178.

German and Austrian Music is represented by 29 Beethoven manuscripts, including autograph sketches at Egerton Ms. 2327, one of the World's most important Haydn collections, with 23 manuscripts, including all the London Symphonies, 37 Mozart manuscripts, including the Dragonetti opera collection and the autographs of Chamber works and motets at Add. Ms. 31748-50.

There are also ten Schubert manuscripts, six of them autographs, including dances for piano and "An die Musik", two Mendelssohn autographs and, among many others, manuscripts by Meyerbeer, Pachelbel, Schumann, J.C., C.P.E. and J.S.Bach (the entire *Wohltemperirte Klavier* being at Add. Ms. 35021 in a manuscript of 1744. Other composers include Telemann, Dittersdorf, Weber, Stamitz and Schutz, with his autograph of *Der Schwanengesang* of 1671 at Zweig Ms. 84.

The largest single collection within the programme however is the sequence of 53 Hummel manuscripts, mostly autograph, covering almost his entire canon, and appearing in Units Two and Three.

Other nationalities are also represented, with Russian choral music at Add. Ms. 30063, a Mass by the Czech composer Zelenka at Add. Ms 32141, Swiss Psalm settings and a collection of Spanish suites and passacalles at Add. Ms. 31640.

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Finding Aids

Unit Four is accompanied by a hard-copy guide giving quick reference contents of reels and detailed entries for each manuscript, based on Augustus Hughes-Hughes' *Catalogue of Manuscript Music in the British Museum* (British Museum, 1964-1966). These entries appear in full at the start of the first reel of the unit.

Caroline Kimbell
Music Editor
October 1999

NOTE ON OMISSIONS

Please note that the following manuscripts were unavailable for filming at the time of preparation for this edition:

Add. Ms 41138: Velter, Heinrich Ludwig: String quintet.

Add. Ms 47847: Rousseau, Jean Jacques and other anonymous French composers: songs.

Printed Book C.21.d.32: Mozart, Wolfgang Amadeus: Juvenilia written on the occasion of his visit to the British Museum in 1765.

R.M. 21.f.11: Graun, Karl Heinrich: *Angelica e Medoro*. Opera in 3 Acts.

R.M. 22.b.19: Dittersdorf, Carl Ditters von: *Heironimus Knicker*. Opera in 2 Acts.

They have therefore been omitted from this microfilm edition.

**EUROPEAN MUSIC MANUSCRIPTS FROM THE BRITISH
LIBRARY, LONDON:
Austrian, French, German, Russian, Spanish and Other European
Music c.1640-1820**

**Unit Four: Additional Manuscripts 36738-64942, Printed Books, Royal Music and
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- 36738 Schubert, Franz Peter: Piano Sonata in G, op.78 the *Fantasia*. Autograph. dated October 1826 (iii, 145)
- 37025 French vocal duets: *Recueil de Vaudevilles... Brunettes, et Chansonnettes a Danser. Et autres, fort divertissants*. 1728. Unaccompanied and anonymous. (ii, 522-523, 651)
- 37501 Lully, Jean Baptiste: *Recueil d'Airs de Lully*. A collection of scenes from operas by Lully, Bertin de la Doué, Campra and Desmarets, di Gatti and Colasse. c. 1719 (iii, 406)
- 37538 C German organ music: Praeambulum, or prelude, in the first mode; five short fugues and a finale, from 84 fughettas, part 2 of Franz Ziegler's *Interludia*. Also a similar set of pieces by Joseph Diettenhofer. Autograph. 18th century (iii, 92, 99)
- 37763 Mozart, Wolfgang Amadeus: Original drafts of *Six Quartetts dedicated to Haydn*, dated 1 Sept., 1785. K.387, 421, 458, 428, 464, 465 (iii, 410)

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- 37764 Mozart, Wolfgang Amadeus: Original draft of String Quartett in D major K.499, dated 19 August 1786 (iii, 410)
- 37765 Mozart, Wolfgang Amadeus: Original draft of *Three Quartetts dedicated to the King of Prussia*, first published by Artaria, December 1791. K.575, 590, 589. (iii, 410)
- 37767 Beethoven, Ludwig van: Original draft of the violin and pianoforte sonata in G, in score, originally published as Op.30 no.3. 1802 (iii, 411)

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- 37772 L,Q,U F.G.Schrödl: 2 sonatas for violoncello and bass; J.H.V.Rose: 8 keyboard variations on Paisiello's *Nel cor più non mi sento*; Anonymous vocal works.

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- 38069 Handel, George Frideric: Cantata *Qualor l'egre Pupille*; Haydn, Franz Joseph: title page of *VI Original Canzonettas*, with the composer's signature; C.S. Catel: *Quatuor énigmatique...fait pour Cherubini*; Beethoven, Ludwig van: canon *Ars longa Vita brevis*; Wagner: first violin part of overture *Polonia*, autograph; G.W.Chard: Psalm 41 "Happy the man", arranged from an air by Bellini for 4 voices with organ. 18th-19th century.
- 38070 Pergolesi (?): *Miserere à nove voci*; G.Scolari: aria, "Già la Morte in mante nero"; Mozart, Wolfgang Amadeus: fragment for orchestra: Anonymous keyboard music; J.G.Albrechtsberger: 4 canons, autograph (?); C.F.Zelter: motet *Tantum ergo*, autograph (?); Beethoven, Ludwig van: sketch for the Andante of op.131, autograph; Crotch, William: arrangement of the opening of Grétry's opera *Zémire et Azor*, autograph; G.Weber: musical autograph; J.B.Cramer: 2 keyboard variations on *Rule Britannia*; Bach, Johann Sebastian: 6 Sonatas, BWV 525-530; Palestrina, Giovanni Pierluigi da: 3 motets à 4 copied by Santini; Marcello, Benedetto: 2 madrigals; E.Wolff: Nocturne in G minor for pianoforte. 18th-19th century
- 39570 J.C.Ruttinger: chorale book: 19th century

REEL FIFTY-FOUR

- 41628 Letters of musicians including Beethoven, Brahms, Czerny, Liszt, Mendelssohn, Leopold Mozart, Schubert, Robert and Clara Schumann, Weber. Mostly autograph, 1783-1910.
- 41629 Bach, Johann Sebastian: first oboe part of Cantata no.130, "Herr Gott dich loben alle wir", contemporary copy; Schubert: fragment of *Die Sehnsucht* op. 39, autograph 1819; Schumann: overture to *Genoveva*, op.81, arranged for piano, printed with autograph note, 1850.
- 41630 Beethoven, Ludwig van: piano part of the Triple Concerto, op.56, contemporary copy with autograph corrections, c.1807; Schubert: two songs, *Der Fischer* op.5, no.3, *Wandlers nachtlid*, op.4, no.3, and Three Italian Songs op.83. Autograph. 1815, 1827.
- 41631 Beethoven, Ludwig van: *Drei Sonaten fürs Klavier dem Hochwürdigsten Erzbischofe und Kurfürsten zu Köln Maximilian Friedrich...gewidmet* [WoO 47]. Printed with autograph annotations, 1783.

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41632 Schubert, Franz Peter: Mass in B flat, op.141. Autograph, 1815.

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- 41633 Eberlin, Johann Ernst and Haydn, Johann Michael: masses, motets and church music, mostly in the hand of Leopold Mozart. Before 1774.
- 41634 Haydn, Johann Michael: Messa da Requiem in B flat, autograph, c.1806 (imperfect); Carl Maria von Weber: six variations for pianoforte, with accompaniment for violin and cello, on *Woher mag das wohl kommen* by Abbé Vogler, autograph, 1804.
- 41635 Franz, Robert: arrangements for alto and tenor, with piano accompaniment, of works by Bach. Partly autograph, 1859.
- 45183 Bach, Carl Philipp Emmanuel: Trio in B flat for flute, violin and (figured) bass. 18th century. Parts
- 47849 Haydn, Franz Joesph: Symphony No. 40. Autograph full score, 1763
- 47850 Mozart, Wolfgang Amadeus: Concerto in E flat, K.271, for piano, 2 violins, 2 oboes, 2 horns, viola and bass: late 18th century

REEL FIFTY-SIX

- 47851 Beethoven, Ludwig van: Violin concerto, op.61 (and piano version). Full score. Copy with autograph annotations
- 47852 Beethoven, Ludwig van: *Lied aus der Ferne*, WoO 137, and sketches for *Der Liebende*, WoO 139, with a sketch for op.59, no.1 (?). Autograph full score, c.1809, etc.
- 47853 Weber, Carl Maria Friedrich Ernst von: *Grande Concert pour le Piano-forte*, published as op.11. Autograph full score. 1810.
- 47856 Hummel, Johann Nepokmuk: duet, "Lass uns in Trauer scheiden" from *Jeannot und Colin* op.72; 24 studies for piano, op.125; Grand Rondo Brillante for piano with flute or violin, op.126. Partly autograph. Early 19th century, c.1833, c.1835.
- 49354 Stamitz, Karl: Six string quartets in C, E flat, D, A, F and B flat major (4 part books). Late 18th –early 19th century.
- 50115 Bach, Wilhelm Friedemann: "Der trost gehöret" aria à Organo Obligato, soprano e Fondamento Ripieno from Advent cantata *Es ist eine Stimme eines Predigers* c.1758

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- 50138 Keyboard music (sonatas and concerti), Anonymous and by Paradies, Pier Domenico, Masi, Lustrini and D.Lorenzo de Rossi. 18th century

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- 50139 Keyboard music: sonatas by Hadrava and Urban and sets of variations by W.A.Mozart, 2 for violin.

REEL FIFTY-SEVEN

- 50253 Schubert, Franz Peter: Salve Regina in F Op.47, dated January 1823. Score, with wind parts added. Hand of the composer's brother, Ferdinand Lukas
- 56468 Princess Augusta Sophia (second daughter of George III) Music Album ("Sacred music, songs, Marches")
- 58437 The Attwood Manuscript: Exercises in theory and composition by Thomas Attwood with autograph annotations by Mozart (K.506a). 1785-87
- 59846 U Endres, F.A: Cadenza for Mozart, Wolfgang Amadeus: Piano Concerto K.537 [unbound leaf in composite volume]
- 61905 W.A.Mozart: cadenza [rest of album consists of correspondence]
- 64931-3 Haydn, Franz Joseph: London Symphonies Vol. I: Nos. 97 in C, 93 in D and 94 in G [copies].
- 64934-36 Haydn, Franz Joesph: London Symphonies Vol.II: No. 98 in B flat, 95 in c and 96 in D [98 copy, rest autograph]

REEL FIFTY-EIGHT

- 64937-39 Haydn, Franz Joesph: London Symphonies Vol.III: Nos 104 in D, 103 in E flat and 102 in B flat.
- 64940-42 Haydn, Franz Joesph: London Symphonies Vol.IV: Nos 99 in E flat, 101 in D and 100 in G.

Printed Books

- D.212.c Sacred music 1613-88: *Passio secundum Matthæum*; *Ich freue mich im Herrn*, a "concerto for 2 voices" by N. Hennicey; Magnificat, Miserere, collection of

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Motets and "Falsi Bordoni à 3" by Jacobi Mori of Viadana; Anonymous martial songs (i, 129, 172, 206, 244, 280-1, 426: ii, 47; iii, 283) 3 vols

I.353 Telemann, Georg Philip: *Du Tochter Zion*: Cantata for the first Sunday in Advent. Score followed by separate parts. 1792

REEL FIFTY-EIGHT (continued)

K.7.f.16 French songs by Clapisson, Antonin Louis : Bruguière, Edouard : Panseron, Auguste Matthieu : Beauplan, Amédée : Meifred, Jean Émile : Nourrit, Auguste : Romagnesi, Henri : Méhul, Étienne : Monpou, François Louis Hippolyte : Bérat, Frédéric : Masset, Nicolas Jean Jacques : d'Adhémar, Abel de, Comte : Marquerie, A., : Grisar, Albert : Puget, Loïse : Cohen, Hendrick and Andrade, Jean Auguste. With pianoforte accompaniment: early 19th century (ii, 637-638)

REEL FIFTY-NINE

K.9.c.4 Handel, George Frideric: *Messiah*: score. "As it was Originally Perform'd. Composed by Mr. Handel. To which are added His additional Alterations. The copy which Sir George Smart "conducted from at the Oratorios and many Festivals". Additions and alterations in the hand of Smart from various sources, including Mozart's additional accompaniments 1802. Original pressmark C.42.i.12 (i, 378)

Royal Music

R.M.21.b.1(1) Mozart, Wolfgang Amadeus: Serenade in D, K.320: separate parts

R.M.21.b.1(2) Mozart, Wolfgang Amadeus: Symphony in C K.338: separate parts

R.M.21.b.18 Stamitz, Karl: quartets vol I; late 18th century

R.M.21.b.19 Stamitz, Karl: quartets vol. II

R.M.21.b.20 Stamitz, Karl: quartets vol . III

R.M.21.b.21 Stamitz, Karl: quartets vol. IV

R.M.21.c.32-35 Music for bassethorns by Stevens, Richard John Samuel : Paxton, William : Rolle, Johann Heinrich : Martini, Vincenzo [Martin y Soler] : Storace, Stephen : Herschel &c: separate part-books. Vol.s I-IV

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- R.M.21.c.36-40 Music for bassethorns by Stevens, Paxton, Rolle, Vincenzo Martini, Storace, Herschel &c: separate part-books
- R.M.21.d.2 Music for bassethorns I: 2 divertimenti & 85 short pieces by Pleyel, Ignaz Joseph : Paxton, Stephen : Paxton, William : Rolle, Johann Heinrich : Stock : Stamitz, Karl and Piasiello, Giovanni.
- R.M.21.d.3 Music for bassethorns II: 7 divertimenti in separate parts

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- R.M.21.f.12 Graun, Karl Heinrich: *Montezuma*. Opera in 3 Acts. Full score. 18th century
- R.M.21.f.13 Graun, Karl Heinrich: *Caius Fabricius*. Opera in 3 Acts. Full score. Dated 1746
- R.M.21.f.14 Graun, Karl Heinrich: *Der Tod Jesu*. Sacerd cantata. Full score. 18th century
- R.M.21.f.15 Graun, Karl Heinrich: 3 arias from *Montezuma*. In short scoer, the first with separate parts for strings. Dated 1755.
- R.M.22.b.18 Dittersdorf, Carl Ditters von: *Heironimus Kniker* Opera in 2 Acts. Full score. Act I; late 18th century

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- R.M.22.d.12 Graun, Karl Heinrich: *Ifigenia, Drama per Musica*. Opera in 3 Acts. Full score. 1788
- R.M.22.d.13 Graun, Karl Heinrich: *Mitridate* Inscribed on the flyleaf "This volume belongs to the Queen, 1788"
- R.M.22.g.6 Josepho, Peter ordinis S. Augustini dicalceatorum, in Vienna: *Vesperae de Beata*. Settings of Vespers for 4 voices with symphonies and accompaniment for violins and figured bass for organ, in score. 18th century.

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- R.M.22.g.7 Kreutzer, Conradin: *Feodora*. Opera in one act. Full score, with some parts c.1812. Bound oddly: ff.41-43 redundant, ff.100-103 out of place, should come immediately before f.146
- R.M.22.g.23 Méhul, Étienne Nicolas: *Joseph*: Oratorio in 3 Acts. Full score. Copied c.1855

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- R.M.23.a.19 Reichardt, Johann Friedrich: Ode in praise of Handel, beginning "To mourn o'er thee..." after 1785
- R.M.23.a.20 Reichardt, Johann Friedrich: *Carmen funebre*. Cantata written on the death of Frederick the Great. Full score. 1786
- R.M.23.a.21 Songs with piano accompaniment by Hesselbach, Adolph Lübecke, and Reissingen, Karl Gottlieb. 19th century.
- R.M.24.a.3 Rosenmüller, Strunck: motets; 18th century
- R.M.24.a.4 Rosenmüller: motets; 18th century

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- R.M.24.a.5 Rosenmüller: motets; 18th century

Zweig Manuscripts

- 1 Bach, Johann Sebastian: Cantata "Wo soll ich fliehen hin" BWV 5: copy 1724
- 2 Bach, Johann Sebastian: Cantata "Herr Gott dich loben alle wir" BWV 130: viola part only in the hand of C.G.Meissner with notes by Bach.
- 3 Bach, Johann Sebastian: Chorale preludes from the *Orgelbüchlein*: "Komm, Gott Schöpfer, heiliger Geist" BWV 631a and "Herr Jesu Christ, dich zu uns wend" BWV 632: 1708-1717
- 4 Bach, Wilhelm Friedemann: Concerto in D major: flute part only [1 folio, with note on verso, not autograph?]
- 6 Beethoven, Ludwig van: Vol.VI: Cello Sonata in A : sketches for movements III & IV
- 7 Beethoven, Ludwig van: Vol VII: authentication of Ms.6 by F. Mendelssohn Bartholdy
- 8 Beethoven, Ludwig van: Vol.VIII: *Egmont*, op.84, no.1: "Die Trommel gerühret": sketch
- 9 Beethoven, Ludwig van: Vol.IX: Incidental music to Kotzebue's *Die Ruinen von Athen*: off-stage music headed "No.6. Harmonie auf dem Theater"
- 10 Beethoven, Ludwig van: Vol X: Song *Der Kuss* "Ich war bei Chleon ganz allein" op.128; "1822 in decemb."

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- 11 Beethoven, Ludwig van: Vol XI: Canon: "Kurz ist der Schmerz" WoO 166, 1815
- 16 Bellini, Vincenzo: aria: "O contento desiato": sketch, mostly vocal line and text only.
- 18 Boccherini, Luigi: certificate & thematic catalogue of works submitted to the publisher Ignaz Pleyel.
- 34 Gluck, Christoph Willibald von: *Alceste* [1767]; Admeto's aria in Act III: "Misero! e che farò". In soprano clef with reduced scoring and abbreviated ending.
- 39 Haydn, Franz Joseph: Symphony No. 97: full score: 1792
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- 40 Haydn, Franz Joseph: Piano trio in E flat minor (H.XV/22) 1795; score.
- 41 Haydn, Franz Joesph: String Quartet in C, op.76, no.3 (H.III/77). Theme and first variation on the theme "Gott erhalte" of the second movement, written out for keyboard.
- 42 Haydn, Michael: Divertimento notturno in B flat for two violins, viola and double bass: score
- 44 Jommelli, Niccolò: Bass aria: "Per voi Donzelle sospiro" with note on f.2v
- 45 Krebs, Johann Ludwig: Chorale: "Treuer Gott ich muss dir klagen" à Hautbois d'Amour & Clavier et Pedale: score: 1746.
- 51 Mozart, Leopold: Divertimento: "Die musikalische Schlittenfahrt": sleigh-bell part, headed "Schlittengeleüth. Ex.A." Copy? 1755
- 52 Mozart, Wolfgang Amadeus: String quartet in D minor K.173. Draft for part of the last movement only: score.
- 53 Mozart, Wolfgang Amadeus: Sonata for violin & piano in F major K.377. Score.
- 54 Mozart, Wolfgang Amadeus: March for orchestra in C major K.408, no.1: full score.
- 55 Mozart, Wolfgang Amadeus: Concerto for horn and orchestra K.447: score

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- 56 Mozart, Wolfgang Amadeus: Song: "Das Veilchen" K.476, 1785.
- 57 Mozart, Wolfgang Amadeus: *Nozze di Figaro* K.492. Cherubino's aria: "Non so piu". Draft in score.
- 58 Mozart, Wolfgang Amadeus: 3- and 4-part canons: "Difficile lectu mihi Mars" K.559 and "O du eselhafter Peierl" 560a: written on both sides of a single leaf.
- 59 Mozart, Wolfgang Amadeus: Five contredanses for flute, strings & bass K.609. Full score
- 60 Mozart, Wolfgang Amadeus: String quintet in E flat major K.614: score
- 61 Mozart, Wolfgang Amadeus: Adagio & Rondo: Quintet for armonica, flute, oboe, viola and cello K.617. Score and copy of armonica part
- 62 Mozart, Wolfgang Amadeus: *La Clemenza di Tito* K.621, no.3. Duettino: "Deh prendi un dolce amplesso".

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- 64-68 Mozart, Wolfgang Amadeus: letters to his cousin Maria Anna Thekla Mozart, 5 November 1777, 28 February 1778, 23 December 1778 & 10 May 1780. Letter from Mozart to Professor Anton Klein, 21 May 1785.
- 69 Contract of marriage between Wolfgang Amadeus Mozart and Constanze Weber; 3 August 1782.
- 76 Scarlatti, Alessandro: Chamber cantata: "Ombre tacite e sole" for soprano, 2 violins, viola and basso continuo; 31 October 1716: score
- 78 Schubert, Franz Peter : Aria "Misero pargoletto" for soprano and piano, from Metastasio's *Demofonte* D.42 [1813?]
- 79 Schubert, Franz Peter: Four dances for piano (headed "Deutsch") D.146, no.2: 1824
- 80 Schubert, Franz Peter: Dance for piano (headed "Deutscher") D.365, no.2: March 1818, with dedication to Ignaz Assmayer. Verso has opening of "Evangelium Johannis 6", a setting of *John* vi.55-58 in Luther's translation, for voice and figured bass. D.607.
- 81 A,B Schubert, Franz Peter: Song: "An die Musik" (words by Franz von Schober) for voice and piano. Op.88, no.4, D.547b [c.1817] and portrait of Schubert

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- 84 Schütz, Heinrich: Psalms 119, 100 & Magnificat, “Der Schwanengesang” SWV 482-494; 1671. Organ part (in the hand of Constantin Christian Dedekind?), annotated and with a dedicatory note by Schütz.
- 98 Wagenseil, Georg Christoph: aria “Se del fiume altera l’onda tenta uscir dal letto usato”, 1761: score
- 126 Weber, Carl Maria von: Song “Einsam bin ich nicht alleine”: score. Poem on verso. From the incidental music to Wolff’s *Preciosa*.
- 127 Weber, Carl Maria von: *Oberon*: sketches in score or short score: 1826.

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d'ADEHMAR, Abel, Comte: Printed Book K.7.f.16

ALBRECHTSBERGER, Johann Georg.: 38070

ANDRADE, Jean Auguste: K.7.f.16

ANONYMOUS: 37025, 38070, 50138

ASSMAYER, Ignaz: Zweig Ms 80

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