Thematic Catalog of a Manuscript Collection
of Eighteenth-Century
Italian Instrumental Music
IN THE UNIVERSITY OF CALIFORNIA, BERKELEY
MUSIC LIBRARY
Thematic Catalog of a Manuscript Collection of Eighteenth-Century Italian Instrumental Music

IN THE UNIVERSITY OF CALIFORNIA, BERKELEY MUSIC LIBRARY

by Vincent Duckles and Minnie Elmer

WITH THE ASSISTANCE OF PIERLUIGI PETROBELLI

FOREWORD BY DAVID D. BOYDEN

UNIVERSITY OF CALIFORNIA PRESS
Berkeley and Los Angeles 1963
FOREWORD

Those who have tried to hack their way through the thick, forbidding underbrush of the manuscripts, editions, and catalogs of Tartini's music will particularly appreciate the important milestone that the publication of the present catalog represents. The catalog does not pretend to include all the works of Tartini. It describes the contents of a specific collection at Berkeley, which represents not only Tartini's works but also those of a number of composers emanating from his "School of Nations" in Padua, including some hitherto unknown. A central feature of the catalog is, of course, the thematic incipits of the movements of each work concerned.

Naturally, this catalog would have been impossible without the earlier work of others, notably the Dounias catalog of Tartini's concertos (1935) and the recent Brainard catalog of all the sonatas (1959), unfortunately still unpublished. The catalog of the Berkeley collection uses the results of such previous works, amplifying them where necessary. Perhaps the Berkeley catalog will serve to stimulate the publication of similar catalogs of other large collections, especially those in Padua, Paris, and Marburg. Eventually, a complete catalog of the works of Tartini should follow and, let us hope, of others represented in the Berkeley collection. The most important result of all, the publication of accurate editions of individual works, should also be hastened by the present catalog.

The publication of a work of this character and magnitude does not happen of itself. There are generally three basic conditions which must act in concert to produce it. These are a sufficiently important collection to warrant publication; the presence of gifted workers whose devotion to scholarship is matched by specialized knowledge and a fierce passion for undeviating accuracy; and, finally, the will, money, and facilities to publish the results. Sometimes there are, additionally, unexpected vistas of human interest in such undertakings that lend a certain elan or even romantic glow to what is supposedly the drabness of meticulous scholarship.

The Berkeley collection clearly fulfills the first of the conditions just mentioned. Until the collection was acquired by the University of California in 1958, it had been in private hands for upwards of two centuries and was quite unknown to the world of music. It turns out to be one of the richest collections of Tartini manuscripts -- in this respect, to be ranked with those at Padua, Paris, and Marburg. In addition, the Berkeley collection contains far more than the manuscripts of Tartini. However, this point and the extent and richness of the collection need not be pursued here, since a detailed description of the collection is given elsewhere in this catalog.

The second and third of our conditions, basic to publishing the catalog, have also -- needless to say -- been present at Berkeley. The human forces behind the catalog have been Vincent Duckles, Minnie Elmer, and, in its last stages, Pierluigi Petrobelli. Professor Duckles, who found the collection in Italy (as I shall relate presently), had a special interest in the catalog, not only for this reason but also because the publication of a catalog naturally suggested itself to him as head of the Music Library at Berkeley. Miss Elmer, who has long been interested in Tartini, supplied a large part of the sinews of the research involved. In the last year of work, Pierluigi Petrobelli came especially to Berkeley from
FOREWORD

Padua to work on the project, and helped greatly through his specialized knowledge of manuscripts and editions contained in Padua and other large European libraries. The last link in the chain of factors essential to the successful completion of the published catalog was furnished by the University of California Press and its officials, together with those of the Music Department.

Finally, since one is not often a party to the acquisition of a collection of such importance, I cannot refrain from mentioning my own role in the purchase of this collection and the excitement I experienced in the process. The initial impulse for acquiring the Berkeley collection came from the lucky juxtaposition of two American musicologists in Göttingen during 1957-8: Professor Duckles, Fulbright research fellow during that year, and Paul Brainard, an American who was writing a doctoral dissertation on Tartini's sonatas. In the course of his research, Brainard came across this collection, the importance of which he mentioned to Duckles, who lost no time in relaying this information to me, at that time chairman of the Music Department at Berkeley. Happily, I was able to convince the University authorities of the great importance of the collection, and, as a consequence, its purchase followed shortly thereafter. When the collection arrived in Berkeley, I experienced the special proprietary interest that only the collector knows; and on examining its contents, I was able to identify a manuscript treatise included in the collection as the long-lost Italian manuscript of Tartini's Traité des Agréments. Although I discovered afterwards that Paul Brainard had, unknown to me, identified it earlier, I basked for some time in the initial glow of discovery. I later published a specialized description of this treatise in the Musical Quarterly (July, 1960), and was instrumental in seeing that the original Italian version of this treatise was incorporated in Dr. Erwin Jacobi's edition of the Traité, then in course of publication in French, German, and English. By a curious quirk of fate, another and more complete version of the Italian manuscript was discovered in Venice about the same time by Pierluigi Petrobelli, and this was the manuscript that Dr. Jacobi finally used for his edition.

Thus the Berkeley collection represents different interests to various persons, and the ramification of its uses is suggested by what I have already said. We hope that the present catalog will widen the usefulness of the collection still further, serving the cause of scholarship and music throughout the world.

David D. Boyden
Oxford, England
March 23, 1963
ACKNOWLEDGMENTS

The preparation of a catalog of this nature could not have been accomplished without the help of many individuals. Paul Brainard is entitled to first mention since it was he who became aware of the collection in the course of his Tartini research at Göttingen and brought it to the attention of the Head of the Music Library at Berkeley. David Boyden, Professor of Music, and Donald Coney, University Librarian, gave the catalog project their support from its beginnings. To Jan La Rue and to Claudio Sartori we are indebted for checking the unknown names in the collection against their files. Gloria Feldman has given us the results of her work on the composer, Paolo Alberghi, conducted as part of her graduate studies at Berkeley, and Sylvia Kramer, another graduate student, made valuable preliminary studies of the watermarks and of the music of Domenico Dell'Oglio. The first steps toward a thematic catalog of the collection were taken in the Spring of 1959 by the members of the graduate seminar, Music 200B, all of whom deserve credit for the final result. Finally, a special word of acknowledgment is due to the two members of the Music Library staff at Berkeley who were responsible for handling some of the most difficult technical details involved in the publication: to Mala Werness who made the thematic incipits, and to Esther Sanematsu who prepared the typescript and organized the final copy.
## CONTENTS

### INTRODUCTION

Historical Background and Provenance ........................................ 1  
Handwritings and their Relationships to other Tartini collections .... 4  
Examples of Handwritings ...................................................... 7  
Watermarks .............................................................................. 9  
Letters, Numbers and Principal Symbols of Watermarks .................. 11  
Watermarks in Numerical Order .................................................. 12  
Examples of Watermarks ........................................................... 19  

### BIBLIOGRAPHY ........................................................................ 22

### CONTENT AND ARRANGEMENT OF ENTRIES ............................. 25

### THEMATIC CATALOG

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aiudi</td>
<td>29</td>
</tr>
<tr>
<td>Alberghi</td>
<td>29</td>
</tr>
<tr>
<td>Albinoni</td>
<td>48</td>
</tr>
<tr>
<td>Barbella</td>
<td>53</td>
</tr>
<tr>
<td>Benda</td>
<td>54</td>
</tr>
<tr>
<td>Bertoni</td>
<td>54</td>
</tr>
<tr>
<td>Besozzi</td>
<td>55</td>
</tr>
<tr>
<td>Bini</td>
<td>61</td>
</tr>
<tr>
<td>Boccherini</td>
<td>65</td>
</tr>
<tr>
<td>Borghi</td>
<td>67</td>
</tr>
<tr>
<td>Brioscchi</td>
<td>70</td>
</tr>
<tr>
<td>Camerloher</td>
<td>71</td>
</tr>
<tr>
<td>Campioni</td>
<td>72</td>
</tr>
<tr>
<td>Capuzzi</td>
<td>82</td>
</tr>
<tr>
<td>Cauciello</td>
<td>84</td>
</tr>
<tr>
<td>Conti</td>
<td>84</td>
</tr>
<tr>
<td>Corelli</td>
<td>85</td>
</tr>
<tr>
<td>Demachi</td>
<td>85</td>
</tr>
<tr>
<td>Dhe</td>
<td>86</td>
</tr>
<tr>
<td>Dothen</td>
<td>86</td>
</tr>
<tr>
<td>Dutillieu</td>
<td>89</td>
</tr>
<tr>
<td>Ferrari</td>
<td>90</td>
</tr>
<tr>
<td>Fracassini</td>
<td>91</td>
</tr>
<tr>
<td>Fritz</td>
<td>94</td>
</tr>
<tr>
<td>Galeotti</td>
<td>96</td>
</tr>
<tr>
<td>Gallo</td>
<td>102</td>
</tr>
<tr>
<td>Gasparini</td>
<td>104</td>
</tr>
<tr>
<td>Geminiani</td>
<td>107</td>
</tr>
<tr>
<td>Giovannini</td>
<td>113</td>
</tr>
<tr>
<td>Gobbi</td>
<td>113</td>
</tr>
<tr>
<td>Haindel</td>
<td>115</td>
</tr>
<tr>
<td>Handel</td>
<td>116</td>
</tr>
<tr>
<td>Haydn</td>
<td>117</td>
</tr>
<tr>
<td>Helendaal</td>
<td>119</td>
</tr>
<tr>
<td>Artist</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------</td>
</tr>
<tr>
<td>Hoffmeister</td>
<td>122</td>
</tr>
<tr>
<td>Holzbogen</td>
<td>124</td>
</tr>
<tr>
<td>Jarnovič</td>
<td>127</td>
</tr>
<tr>
<td>Kleinknecht</td>
<td>127</td>
</tr>
<tr>
<td>Koželuh</td>
<td>128</td>
</tr>
<tr>
<td>Loli</td>
<td>130</td>
</tr>
<tr>
<td>Magherini</td>
<td>136</td>
</tr>
<tr>
<td>Maldere</td>
<td>140</td>
</tr>
<tr>
<td>Manfredi</td>
<td>141</td>
</tr>
<tr>
<td>Marcelli</td>
<td>142</td>
</tr>
<tr>
<td>Marzola</td>
<td>145</td>
</tr>
<tr>
<td>Meneghetti</td>
<td>148</td>
</tr>
<tr>
<td>Morigi</td>
<td>149</td>
</tr>
<tr>
<td>Mosel</td>
<td>149</td>
</tr>
<tr>
<td>Mozart</td>
<td>152</td>
</tr>
<tr>
<td>Mysliveček</td>
<td>152</td>
</tr>
<tr>
<td>Nardini</td>
<td>153</td>
</tr>
<tr>
<td>Nazari</td>
<td>162</td>
</tr>
<tr>
<td>Oglio, Dall'</td>
<td>163</td>
</tr>
<tr>
<td>Orsini</td>
<td>178</td>
</tr>
<tr>
<td>Pavona</td>
<td>180</td>
</tr>
<tr>
<td>Pugnani</td>
<td>182</td>
</tr>
<tr>
<td>Raimondi</td>
<td>184</td>
</tr>
<tr>
<td>Saint-Georges</td>
<td>189</td>
</tr>
<tr>
<td>Sammartini</td>
<td>189</td>
</tr>
<tr>
<td>Schelff</td>
<td>192</td>
</tr>
<tr>
<td>Sciabria</td>
<td>193</td>
</tr>
<tr>
<td>Sguazin</td>
<td>193</td>
</tr>
<tr>
<td>Sighicelli</td>
<td>194</td>
</tr>
<tr>
<td>Stade</td>
<td>196</td>
</tr>
<tr>
<td>Stamitz</td>
<td>197</td>
</tr>
<tr>
<td>Sterkel</td>
<td>198</td>
</tr>
<tr>
<td>Stratico</td>
<td>200</td>
</tr>
<tr>
<td>Tartini</td>
<td>296</td>
</tr>
<tr>
<td>Todeschino</td>
<td>355</td>
</tr>
<tr>
<td>Toeschini</td>
<td>356</td>
</tr>
<tr>
<td>Toschini</td>
<td>356</td>
</tr>
<tr>
<td>Touchemoulin</td>
<td>358</td>
</tr>
<tr>
<td>Trento</td>
<td>359</td>
</tr>
<tr>
<td>Vacchi</td>
<td>362</td>
</tr>
<tr>
<td>Vento</td>
<td>364</td>
</tr>
<tr>
<td>Vimercati</td>
<td>364</td>
</tr>
<tr>
<td>Viotti</td>
<td>365</td>
</tr>
<tr>
<td>Wagenseil</td>
<td>366</td>
</tr>
<tr>
<td>Wanhall</td>
<td>367</td>
</tr>
<tr>
<td>Wodiczka</td>
<td>374</td>
</tr>
<tr>
<td>Zanetti</td>
<td>378</td>
</tr>
<tr>
<td>Zavoon</td>
<td>379</td>
</tr>
<tr>
<td>Embellishment, Embellished Slow Movements &amp; Cadenzas</td>
<td>380</td>
</tr>
<tr>
<td>Thematic catalogs</td>
<td>384</td>
</tr>
<tr>
<td>Anonymous</td>
<td>385</td>
</tr>
<tr>
<td>Anonymous Dance and Social Music</td>
<td>402</td>
</tr>
<tr>
<td>Vocal Manuscripts and Printed Music</td>
<td>403</td>
</tr>
</tbody>
</table>
INTRODUCTION

HISTORICAL BACKGROUND AND PROVENANCE.

The two main streams which carried Italian musical influences throughout Europe during the late 18th century flowed from opera and from instrumental music. The first had traditionally been associated with southern Italy, with the Neapolitan school of Alessandro Scarlatti and his successors; the second derived chiefly from the north, its initial impetus coming from Bologna in the latter half of the 17th century, spreading to Venice and to Padua. Violinists from all over Europe came to Padua to learn their trade, attracted by the name of the musician whom Sir John Hawkins described as "the last great improver of the practice of the violin," Giuseppe Tartini. Under his influence a new school of violin performance was developed, known as "The School of the Nations" in recognition of the varied national backgrounds of its adherents. The phrase implied not so much an actual institution as a symbol of authority in violin technique and composition. Although one of the leading exponents of the violin as a solo instrument, Tartini did not gain his reputation by traveling as a virtuoso through the various European music centers. Outwardly, at least, his career was that of a quiet, provincial church musician. Except for a period of two years in Prague, he devoted himself for more than forty years to his duties at the Basilica of St. Anthony, playing, teaching, composing and writing the treatises that carried his fame throughout the musical world of his time. Some of his music was printed, but only a small proportion of the total output; most of it survives in manuscript.

Northern Italy, by the second half of the 18th century, was no longer a center of music printing and publishing. The tradition of Petrucci, Antico and Giunta had long since been broken. There were a few publishers such as Antonio Zatta who issued instrumental music from time to time along with general literature, but the leading music publishing houses were located in London, Paris or Amsterdam. This did not mean that the Italian composers were any less productive than they had been in the past. On the contrary, their productivity so far outstripped the capacities of the press that not even the combined resources of a Welcker, a Le Clerc and a Witvogel could handle it. Music was circulated to a large extent in manuscript copies. The copyist, in fact, was an indispensable figure in the musical economy of the time; every musical establishment of any importance maintained its own "scripotorium." In this the Cappella Antoniana was no exception. But the archive of manuscripts prepared for the use of Tartini and his colleagues has been widely dispersed in the past 200 years. Some remained in Padua, but it is still unclear just how the Tartini manuscripts were deposited in the institution to which the composer was attached. Other segments of the original repertoire, including many Tartini autographs, have found their way into the libraries in Paris, Vienna and Marburg. Still other units have traveled even greater distances from their original location. The purpose of the present catalog is to direct the attention of scholars to a group of manuscripts recently acquired by the Music Library of the University of California at Berkeley, a collection which appears to be the largest single body of works of the Tartini school preserved intact from the 18th century to the present day.

The Berkeley collection comprises some 990 manuscripts containing works by 82 different composers. These works, counted individually, come to a total of 1,062 compositions. There are 75 additional manuscripts containing anonymous works, embellished variants from slow movements of concertos and sonatas,
dance music and music for social occasions. The ensemble music, consisting of trio sonatas, quartets and concertos, is preserved in parts. The solo violin sonatas, of which there are approximately 400 examples, appear in a score arrangement, that is, the solo is given with its accompanying bass line in the same system. The composers found in the collection extend from Corelli to Boccherini. Actually the time span is considerably more concentrated than these two names suggest. Corelli is represented only by a manuscript copy of his violin sonatas, Opus 5 (1700) a work which can be considered basic to any library of string music whether of the 18th or of the 20th century. The chronological center of gravity falls within the last quarter of the 18th century, in the works of such musicians as Campioni, Nardini, Pugnani and Helendaal. Two composers, one well known, the other almost completely unknown, serve as the supporting columns for the structure of the library. The well known figure is Tartini himself with 234 works; his little known compatriot is Michele Stratico, who accounts for no less than 283. Together these two musicians are responsible for a little under half of the total number of compositions preserved. Among the few bits of information we have concerning Stratico is the fact that he was a pupil of Tartini. So, also, were at least twelve other musicians represented in the manuscripts at Berkeley: Alberghi, Bini, Ferrari, Fracassini, Helendaal, Holzbogen, Manfredi, Morigi, Nardini, Nazari, Dall'Oglio and Touchemoulin. This in itself would suggest a close connection between these manuscripts and the school of violinist-composers centered at Padua, but even more direct evidence of such connection has been brought to light from a study of the handwritings involved. Two hands in the collection have been identified as the work of Violinists employed in the orchestra at Il Santo during Tartini's lifetime. (1)

The international character of the collection is apparent from the first glance. We find musicians of French extraction such as Touchemoulin and Le Chevalier de Saint-Georges, the Belgian, Pierre van Maldere, the Swiss, Kaspar Fritz, the Dutchman, Helendaal, the Germans, Sterkel, Holzbogen and Hoffmeister, and a large contingent of Bohemians (or Czechs) Benda, Kozeluh, Myšlivecek, Wanhal, Stamitz and Wodiczka. Haydn is represented by 48 string quartets, extending as far as his Opus 74 and including his Seven Last Words, Mozart, by three late quartets: K. 575, K. 589 and K. 590. One of the most intriguing features of the collection is the presence of substantial lists of works by composers who are obviously skilled craftsmen, if not more, but almost completely unmentioned in the annals of music history. Michele Stratico is the most striking case in point, but one could add other names such as Paolo Alberghi of Faenza, for whom we now have 17 trio sonatas, 11 solo sonatas and 18 concertos, or Domenico Dall'Oglio, who is represented by 22 solo violin sonatas and 17 concertos.

The music is dominated by the three instrumental forms current throughout the 18th century, the trio sonata, the solo sonata, and the concerto. Numerically the sonata for violin and bass is most prominent, with 401 examples, 266 of which are credited to the principal composers, Tartini and Stratico. Next comes the violin concerto with 253 examples, and finally the trio sonata of which there are 237. There remain groups of about 40 duos and 110 or more string quartets, many of the latter designated as "sinfonia a 4." The symphony in the early Classic sense occupies a comparatively small place in this repertoire. The orchestral works, including concertos, are mainly scored for the string group, although there are a few instances in which oboes and horns are required. The concerto parts are almost invariably reduced to the minimum complement, that is, one part for each instrument. There are few ripieno parts, and rarely is more than one part supplied for the violoncello and continuo combined. If these parts were intended for performance use, the ensemble would be a small one involving at most two instruments per stand. There is evidence that the music was occasionally performed with such reduced forces, particularly in private circumstances. A concerto could be transformed into a sonata a tre o a quattro by employing the obbligato parts only. This kind of performance practice is the same

(1) See p. 4-6 for further discussion of this matter.
as that employed by Abate Vincenzo Rota in his transcriptions of Tartini's concertos. The resulting pieces were appropriately called metamorfosi, and we have a note in Fanzago's eulogy to the effect that Tartini approved of this practice.

"Questo rarissimo ingegno ... ha ridotti maravigliosamente per diporto trentasei Conserti del N.A. in sonate a tre, ed a quattro parti obbligate, che intitolò Metamorfosi fedelissime, con tanta soddisfazione del Tartini ..." (1)

The core of Tartini's innovations as a teacher of violin playing is to be found in his approach to ornamentation. His practice was embodied in a treatise which until 1960 was known only in a French translation by P. Denis published in Paris in 1771 under the title, Traité des Agréments. In July 1960, David Boyden published in the Musical Quarterly (p.315-328) a description of the sole theoretical work found among the Berkeley manuscripts, a treatise which was in fact the missing Italian text of Tartini's celebrated work. In April of the following year Erwin R. Jacobi described in the same journal (p. 207-223) a second copy of the Italian text in a manuscript in the Conservatorio di Musica "Benedetto Marcello" in Venice. Without going into the vexing question as to which of these manuscripts has the greater authority, it is sufficient to point out that the presence of the treatise among the manuscripts at Berkeley adds further weight to the assumption that these materials are closely connected with Tartini's center of teaching and performance. In addition to the treatise there is a group of 29 manuscripts containing ornamented variants for 267 melodies taken from the slow movements of sonatas and concertos. Most of these give the original, unadorned melody in parallel alignment with one or more elaborated lines. By far the largest number of these demonstrations of embellishment technique are based on movements from Tartini's works; 84 of his concertos and 26 sonata movements are represented. It has been demonstrated that the techniques employed here are directly related to the precepts given in Tartini's treatise. (2)

It is easier to demonstrate the connection between the Berkeley manuscripts and Padua than it is to trace their provenance. One can assume from a study of the handwritings, the watermarks and the repertoire, that the collection was assembled over a limited period of time and for a particular purpose. It has remained substantially in one piece since the end of the 18th century, but its history over the intervening years has not been fully clarified. Some important facts have come to light, however. There is a reference to what may be the collection under consideration in the autobiography of Antonio Bonaventura Sberti, preserved in a manuscript copy in the Biblioteca Civica in Padua. Sberti was an amateur musician and a member of Tartini's circle. In the same autobiography he claims to have furnished Fanzago with the main body of information for the latter's funeral oration. Sberti mentions in his memoirs, dated 1814, that he gave to a certain Giacomo Ziliotto, a violone player of Padua, a collection of music in two cases, which contained:

... "tutte le Opere del Corelli, grande numero di Concerti, con Suonate a solo Violino e Basso del Tartini, e del Sig(nor) Michele Stratico, insigni alunno del gran Tartini, oltre due sacchi di Sinfonie, Duetti, etc. di ottimi scrittori di musica." (3)

(3) Padova. Biblioteca del Museo Civico, Ms. B.P. 1749/V.
INTRODUCTION

The mention of a large number of instrumental works by Stratico, a composer who is represented, in quantity, in no other known collection, suggests that Sberti may have had the Berkeley manuscripts in his possession at the time. He does not indicate when the collection was given to Ziliotto. We know that it was some time prior to 1814, and the context of Sberti's remarks suggests that the transfer took place before the end of the 18th century.

About 1950 the collection in its present state was purchased by a private collector from the Stecchini family of Bassano del Grappa, not far north of Padua. With the music manuscripts came a large collection of books and family papers principally of the 18th century. The records do not indicate when the music became part of the Stecchini archives, or to what use it was put while in the family's possession. None of the Stecchinis seems to have been active in musical affairs, and from the state of the collection it can be assumed that it was stored unused over a long period of time. To this fortunate circumstance we probably owe the excellent condition of the manuscripts, and the fact that few of the parts have been lost or detached from their respective sets. In the Fall of 1957 the collection was offered for sale, and in the Spring of the following year it was acquired by the University of California Music Library at Berkeley.

A further chapter in the acquisition narrative can be added as a result of Miss Elmer's visit to Italy in 1960/61. Armed with the few facts available to us at that time, she was able to get in touch with the collector who had purchased the Stecchini archive and secure from him a few additional items which had become separated from the rest of the music. Most important of these was the unique copy of Peter Welcker's printing of six sonatas by Michele Stratico, which appeared in London about 1763. Oddly enough, no copy of this work seems to have found its way into any library in England or elsewhere. (1)

HANDWRITINGS AND THEIR RELATIONSHIPS TO OTHER TARTINI COLLECTIONS.

One of the most striking facts about the collection, at a first superficial examination, is the prominence of two handwritings throughout. These two handwritings have been designated as A and B. Hand A is responsible for copies of 156 works of Tartini, for all but two of the Stratico copies, for a large percentage of works by other composers of the Tartini circle, for a number of embellished versions of Tartini's slow movements, and for several anonymous pieces. Copies in Hand A comprise well over half the sonatas, trio sonatas and concertos of the collection, a total of 670 works.

While the amount of music in Hand B is approximately equal in quantity to that in Hand A, it differs significantly in content. Hand B is the copyist of a large body of dance music, including minuets, marches, and other music for social occasions. Aside from manuscripts containing this kind of music, Hand B appears as principal copyist for about sixty works only. However there are additions by Hand B on many sets of parts written in other hands. These additions consist of dynamic markings, trills, and in concertos, of written-out cadenzas -- in other words, additions to pre-existing copies apparently made for performance purposes. Furthermore, as well as making corrections in the musical text, Hand B has added titles when these are lacking in the hands of the original copyists, and for some of the Tartini and Stratico manuscripts, has placed in the upper left corner the abbreviation No: followed by a numeral.

Two thematic catalogs of Tartini's works accompanied the collection when it was acquired by the University of California. One is in Hand A, the other in Hand B. The second includes sonatas and concertos of Stratico as well as works of Tartini. Neither index corresponds precisely to the collection as it now exists; the catalog in Hand A gives themes for 105 concertos and 82 sonatas by Tartini, but

(1) See p.403.
nine of the concertos and six of the sonatas so listed are missing from the collection itself. The briefer catalog in Hand B contains themes for five of the same missing works. However, all the Stratico works are present as separate scores or sets of parts, and the numbers written by Hand B as additions to the title pages of individual works of both composers correspond to the numbers assigned to the same works in the thematic catalog in Hand B. This thematic catalog lists themes for 56 concertos and 50 sonatas of Tartini, and for 18 concertos and 27 sonatas by Stratico. After each group of works there is a blank leaf, as though the compiler had intended to make further additions. The numbers written on the title pages of Stratico sonatas continue through 32. The thematic catalog in Hand B is therefore incomplete, but it is clear that a portion of the collection was assembled, corrected, numbered, and indexed by Hand B, and that the copies so treated were written prior to or coincident with the compilation of the Hand B catalog, which forms an index to a portion of the collection.

Of the various handwritings that appear as the original copyists in manuscripts numbered and listed by Hand B, it has been possible to establish the identity of at least two through a study of the autograph petitions kept in the Archivio Antico della Veneranda Arca del Santo, the depository of the records of the administrative body of the Basilica of St. Anthony in Padua. Hand C is the handwriting of Francesco Melato, active as a violinist in the musical chapel of St. Anthony’s from 1740 to 1768, and from about 1750 as principal copyist for the maestro di cappella, Vallotti. Hand D is the handwriting of Bernardino de Zotti, also a violinist in the same institution from 1721 to 1777, the year of his death. Less certain is the identification of Hand I of the Berkeley collection with the hand of Giovanni de Zotti, Bernardino’s nephew, who entered the chapel as violinist in 1765. Hand L appears to be identical with the handwriting appearing on a petition by another violinist, Giuseppe Priuli (not necessarily autograph, since Priuli’s petitions are in a variety of handwritings) presented on December 29, 1739. These manuscripts of the Berkeley collection, and of the smaller nucleus indexed by Hand B, therefore must have originated in Padua.

There are reasons to assume that Hand A, the principal copyist of the Berkeley collection, was also connected with the Tartini circle. Manuscript IX. 3956 in the library of the Gesellschaft der Musikfreunde in Vienna is a copy of a collection of sonatas for violin and bass and for solo violin in Tartini’s autograph. (1) The main handwriting of the Vienna copy is that of Giulio Meneghini, Tartini’s pupil and successor at St. Anthony’s in Padua, active there from 1756. But in addition to Meneghini’s hand, Hand A of the Berkeley collection appears as the copyist of the fifth fascicle of the manuscript. Further associations between Hand A and the Tartini group are evident in manuscripts in the musical archives of St. Anthony’s. In a set of parts for Tartini concerto D.22 (2) the violino principale, violino primo and secondo obbligato, and a viola part are in Meneghini’s hand. Another viola part and a bass part are in the hand of Bernardino de Zotti (Hand D of the Berkeley collection), but there are two copies of each of the violino ripieno parts in Hand A. A set of parts for Tartini concerto D.30 (3) offers conclusive proof of an association between Hand A and Meneghini, for the violino principale and obbligato parts are in Hand A, but with titles and tempo designations in Meneghini’s hand. A viola part begins in Meneghini’s hand, but is completed in Hand A.

Another link between Hand A and Meneghini appears in works of Michele Stratico, preserved in the Biblioteca Marciana in Venice. A set of quartets dated 1756 (4) has a violino primo part in Hand A, but title page, viola and bass parts in Meneghini’s writing. Sixteen anonymous sonatas, also in the Marciana (5) are copies

(1) Cappella Antoniana, Ms.D.VI. 1888, fasc. 1.
(2) Cappella Antoniana, Ms.D.VI. 1892;106.
(3) Cappella Antoniana, Ms.D.VI. 1902;99.
(4) Biblioteca Marciana, Ms. It. IV. 1521 (11238)
(5) Biblioteca Marciana, Ms. It. IV. 1252 (11066)
of sonatas attributed to Stratico in the Berkeley collection. The volume of sonatas in the Marciana is in Hand A, with annotations in code in Meneghini's hand. This association between Meneghini and Hand A and between Meneghini and Stratico again place both copyist and composer as members of the Tartini group.

In some respects, Meneghini's relationship to the collections of Tartini manuscripts in the libraries at St. Anthony's and at the Paris Conservatoire is similar to that of Hand B in the Berkeley collection. Meneghini appears as copyist of some of the Padua manuscripts, as supplier of missing parts in many of the concertos, and as the originator of annotations in code, which, together with titles, thematic incipits, tempo and part designations, appear on many works copied in other hands. In the Paris collection, there are similar additions to title pages, and occasionally the note "originale," also in Meneghini's hand. A thematic catalog in the same handwriting in the Paris collection lists 43 sonatas and 85 concertos by Tartini. Presumably this catalog must have been written in 1797, the year of the French occupation of Padua, for a note at the end of the last page refers to "cittadino" Pagnini and "commissario" Berthollet.

There is no trace of Meneghini's handwriting in any of the Berkeley manuscripts, and it therefore seems fairly certain that none of these were part of the legacy that passed through Meneghini's hands. (1) Hand B's activity, comparable in kind to Meneghini's, may have taken place at an earlier date. Judging by the slender evidence afforded by a few dated manuscripts in the dance music group, Hand B seems to have been active between 1761 and 1774. It is possible, therefore, that the assembling of the core of the Berkeley collection as annotated by Hand B may have taken place before Tartini's death.

Other handwritings of the Berkeley collection, although not identified as individuals, draw the lines of relationship of the Berkeley manuscripts to other collections still closer. In addition to Hands A, C and D, Hands E, G, N and I are common to the Berkeley collection and to the collection at St. Anthony's as copyists of Tartini's works. Hand R appears in Dall'Oglio works in Berkeley, but as a copyist of Tartini sonatas in the library of the Paris Conservatoire. The small collection of music manuscripts at the Biblioteca Comunale in Ancona includes a second thematic catalog in Hand A, containing incipits for concertos and sonatas of both Tartini and Stratico. Although there are no works by Stratico in the Ancona collection, there are copies of Tartini's music in Hands A and I, and in Hand C, that of Francesco Melato.

The fragment that has been identified as Tartini's autograph (It.1016) is a final bit of evidence of an association between the Berkeley collection and the Tartini school. It consists of two leaves, one showing the manner of playing the arpeggios in the first Allegro of Concerto D.63, the other an embellished version of the slow movement of the same concerto. In the autograph score at Padua, (2) the arpeggios of the first movement are written out in full. They are abbreviated in the copy of the solo part (It.89) of the Berkeley set. It is conceivable that the Tartini autograph may have been sketched by the composer as a supplement to the Berkeley copy of the concerto.

On the basis of this partial survey of other collections of Tartini copies, it has been established that Hand A and the other copyists discussed above worked at Padua, and that the main body of the Berkeley manuscripts originated there. Other segments of the collection are probably from other localities. Many of the Alberghi copies are in handwritings that appear only in Alberghi manuscripts, The Haydn and Mozart quartets, also in handwritings not found elsewhere in the collection, may have been imported from other centers, and added to the collection after its main part had been assembled.

(2) Cappella Antoniana, Ms. Autograph D. VII. 1902:66B.
INTRODUCTION

WATERMARKS

Most of the papers of the Berkeley collection bear watermarks containing one form or another of the three halfmoons which are typical of paper produced in the Venetian region during the 18th century; and countermarks consisting of letters, elementary designs, or both. There has been no attempt to identify incomplete watermarks, and if the full folio is not present in a particular manuscript, the watermark has been designated "unclear." Even with this limitation, the total number of watermarks that can easily be distinguished is 106. However, many of these occur in isolated examples, and about a third of the collection is copied on twelve different kinds of paper. Watermark 3, consisting of three halfmoons and a comet, is the design that is found most frequently. It appears in over sixty manuscripts. Watermarks 4, 16, and 63A appear in over forty each, watermarks 5, 53, 63 and 64 in over thirty each, and watermarks 29, 31, 50 and 77 in over twenty each.

Throughout, the watermark information supplements and strengthens the evidence of the handwritings. The Alberghi manuscripts whose handwritings are different from the handwritings of the rest of the collection also display different watermarks. The same watermarks (particularly 7 and 8) are found in manuscripts preserved in the musical archives of the Duomo at Faenza, the center of Alberghi's activity. (1) Certain groups of manuscripts, such as the Tartini trio sonatas copied in Hand A, and the Campioni and Stratico trios in the same hand, appear to have been prepared as groups, for the same watermarks occur repeatedly in manuscripts of each series.

It has not been possible to compare the watermarks of the Berkeley manuscripts with those of the collection at St. Anthony's. However, Brainard has illustrated two watermarks found in Tartini autographs in Padua. (2) One of these corresponds to Berkeley watermark 62, which appears in fourteen of the Berkeley manuscripts, ten of them containing music by Tartini, the others works of Sammartini and Stratico. These copies are in Hands A, A1, B, B1, B2 and H1. The Berkeley autograph has watermark 73, found in fifteen other manuscripts of the collection. These are copies of works of Tartini in Hands B2 and I, of Dall'Oglio in Hand R, and of Alberghi, Bini, Stratico and others in Hands A, A2 and B. Thus both manuscripts and handwritings can be dated, at least to the extent of saying that paper used by these copyists was in existence before 1770.

Similarly, copies in the handwritings of Francesco Melato and Bernardino De Zotti can be dated as written on paper produced before 1768 and 1777 respectively. Papers with the same watermarks as those that appear in copies by Melato occur in manuscripts written by Hands A, A1, B, B2, K and N. Watermarks comparable to those of the De Zotti manuscripts are found only in copies in Hand A.

The dated manuscripts of the Berkeley collection fall within the same period. There is only one example of watermark 18, which appears in the Albinoni Balletti, dated 1728 (It. 63). Aside from this, the earliest dates, 1756 and 1759, appear on Alberghi works, with handwritings and watermarks not found elsewhere in the collection. One of the Marcelli manuscripts, dated 1760, is in a handwriting and with a watermark unique to the works of this composer. However, paper with watermark 80, which appears in a Tartini concerto dated 1766 (It. 915) in Hand S, is used for another Tartini copy in Hand A. The concerto which is attributed to both Tartini and Stratico (It. 900) is dated 1768 in the copy in Hand F. Its watermark, 56, appears in twenty-five other manuscripts containing music of Nardini, Dall'Oglio, Scibra, Gobbis, Tartini and Stratico, all copied by Hands A and B. Watermarks 64 and 69 appear in a collection of six Tartini sonatas (It. 694). In this collection, there is a minuet in Hand F by another composer, dated 1778. Watermark 64 appears in thirty-six manuscripts of Tartini and Stratico in Hands A, B2 and N; watermark 69 in nineteen manuscripts of

(1) This information was supplied by Gloria Feldman.
Tartini and Stratico, all in Hand A.

Manuscripts of dance music in Hand B are sometimes dated. Some, which have watermarks corresponding to those of the main body of the collection, furnish additional statistics for the principal handwritings. One minuet is headed 1761 30 Bbre, and paper with the same watermark (78) is used in three other manuscripts in Hand B, two with music of Ferrari, one with music of Tartini. Watermark 17, which appears in a dance manuscript dated 6 9bre del 62, is also found in six manuscripts in Hand A, containing music of Besozzi, Gallo and Tartini. Watermark 31, similarly dated 14 gennaio 1774, is found in twenty-two manuscripts in Hand A, with music of Conti, Dall'Oglio and Stratico. The earliest date in any of the dance manuscripts is 1750. The watermark of this copy, watermark 27, appears in ten other manuscripts in Hands A, B and G, with music of Brioschi, Stratico and Tartini.

Several of the descriptions of watermarks given by Bartha and Somfai in their study of the Haydn manuscripts at Esterhazy (1) seem to correspond to some of the watermarks of the Berkeley collection. The dates assigned to these watermarks at Esterhazy range from 1762 to 1790. Watermark 3, the most frequent in the Berkeley collection, is found in a manuscript dated 1776. Watermarks dated in the 1780's and 1790's occur less frequently in the Berkeley collection, and not in any manuscripts in the principal handwritings.

If, as Heawood (2) suggests, stocks of paper with given watermarks were exhausted within a year or two during the late 18th century, the evidence of the watermarks of the Berkeley collection corresponds to that of the handwritings, and leads to the same conclusions. The most important of these are first, that the core of the Berkeley collection, as copied in Hands A, B, C, D, E, F, G, I, N and R, and with them, most 18th century copies of Tartini's works in other locations, all originated in a relatively short space of time, namely, during the last years of Tartini's life and certainly within a decade after his death; second, that their place of origin is in or near Padua; and last, that they represent the work of musicians and copyists associated in one capacity or another with the musical chapel at St. Anthony's.

### Letters

<table>
<thead>
<tr>
<th>Letter</th>
<th>Watermark</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>WM 12, 16, 32, 69, 76, 85</td>
</tr>
<tr>
<td>AC</td>
<td>WM 14, 14A</td>
</tr>
<tr>
<td>ACF</td>
<td>WM 61</td>
</tr>
<tr>
<td>AF</td>
<td>WM 62, 74, 81, 88</td>
</tr>
<tr>
<td>AFG</td>
<td>WM 2, 91</td>
</tr>
<tr>
<td>AFS</td>
<td>WM 22, 68</td>
</tr>
<tr>
<td>AHF</td>
<td>WM 47</td>
</tr>
<tr>
<td>AM</td>
<td>WM 43, 101</td>
</tr>
<tr>
<td>AS</td>
<td>WM 64, 66</td>
</tr>
<tr>
<td>AS/A</td>
<td>WM 12, 16, 76</td>
</tr>
<tr>
<td>AS/C</td>
<td>WM 1</td>
</tr>
<tr>
<td>AS/F</td>
<td>WM 6</td>
</tr>
<tr>
<td>AS/M</td>
<td>WM 4, 15, 38</td>
</tr>
<tr>
<td>AS/P</td>
<td>WM 17</td>
</tr>
<tr>
<td>AS/Z</td>
<td>WM 78</td>
</tr>
<tr>
<td>AZ</td>
<td>WM 72</td>
</tr>
<tr>
<td>BC</td>
<td>WM 102</td>
</tr>
<tr>
<td>BF</td>
<td>WM 59</td>
</tr>
<tr>
<td>C</td>
<td>WM 9</td>
</tr>
<tr>
<td>CF</td>
<td>WM 5, 94</td>
</tr>
<tr>
<td>CSC</td>
<td>WM 42, 49</td>
</tr>
<tr>
<td>CZ</td>
<td>WM 20</td>
</tr>
<tr>
<td>CZF</td>
<td>WM 26</td>
</tr>
<tr>
<td>CZO</td>
<td>WM 30</td>
</tr>
<tr>
<td>DF</td>
<td>WM 95</td>
</tr>
<tr>
<td>DV</td>
<td>WM 24</td>
</tr>
<tr>
<td>F</td>
<td>WM 6, 71, 100</td>
</tr>
<tr>
<td>FA</td>
<td>WM 10, 11, 103</td>
</tr>
<tr>
<td>FAC</td>
<td>WM 9, 28, 29, 35, 60</td>
</tr>
<tr>
<td>FAS/A</td>
<td>WM 69</td>
</tr>
<tr>
<td>FAS/G</td>
<td>WM 67</td>
</tr>
<tr>
<td>FC</td>
<td>WM 18, 44, 53, 73, 93, 97, 104</td>
</tr>
<tr>
<td>FF</td>
<td>WM 3, 3A, 3B, 84, 88, 98</td>
</tr>
<tr>
<td>FV</td>
<td>WM 39, 40, 54, 87, 106</td>
</tr>
<tr>
<td>FV/A</td>
<td>WM 88</td>
</tr>
<tr>
<td>G</td>
<td>WM 67</td>
</tr>
<tr>
<td>GB</td>
<td>WM 51</td>
</tr>
<tr>
<td>GF</td>
<td>WM 5, 7, 48, 56</td>
</tr>
<tr>
<td>GFA</td>
<td>WM 13, 33</td>
</tr>
<tr>
<td>GRA</td>
<td>WM 45</td>
</tr>
<tr>
<td>IMC</td>
<td>WM 57</td>
</tr>
<tr>
<td>M</td>
<td>WM 4, 15, 22, 25, 38</td>
</tr>
<tr>
<td>MA</td>
<td>WM 43, 101</td>
</tr>
<tr>
<td>P</td>
<td>WM 17</td>
</tr>
<tr>
<td>PCC</td>
<td>WM 31, 36, 58</td>
</tr>
<tr>
<td>PM</td>
<td>WM 8</td>
</tr>
<tr>
<td>PS</td>
<td>WM 99</td>
</tr>
<tr>
<td>RGA</td>
<td>WM 55</td>
</tr>
<tr>
<td>VA</td>
<td>WM 46</td>
</tr>
<tr>
<td>VB</td>
<td>WM 21</td>
</tr>
<tr>
<td>VC</td>
<td>WM 24, 27, 27A</td>
</tr>
<tr>
<td>VL</td>
<td>WM 81</td>
</tr>
<tr>
<td>VS</td>
<td>WM 96</td>
</tr>
<tr>
<td>VV</td>
<td>WM 25</td>
</tr>
<tr>
<td>VZ</td>
<td>WM 50, 63, 63A</td>
</tr>
<tr>
<td>VZZ</td>
<td>WM 75</td>
</tr>
<tr>
<td>Z</td>
<td>WM 78, 79</td>
</tr>
<tr>
<td>ZA</td>
<td>WM 77, 77A</td>
</tr>
<tr>
<td>ZAC</td>
<td>WM 34</td>
</tr>
<tr>
<td>ZV</td>
<td>WM 82, 86</td>
</tr>
</tbody>
</table>

### Numbers

<table>
<thead>
<tr>
<th>Number</th>
<th>Watermark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WM 20</td>
</tr>
<tr>
<td>3</td>
<td>WM 62</td>
</tr>
<tr>
<td>IV</td>
<td>WM 70</td>
</tr>
</tbody>
</table>

### Words

- **Comici Zucchetti Oliero**: WM 41
- **Real**: WM 13, 20, 25, 26, 30, 47, 48, 49, 82, 88, 91, 100, 105

### Symbols

- **Baldachin**: WM 5, 32, 33, 35, 42, 44, 45, 46, 48, 51, 55, 56, 59, 61, 99
- **Bird**: WM 31, 52
- **Bow**: WM 19, 19A, 34, 43, 63, 63A, 77, 77A, 79, 82, 83, 92
- **Circle**: WM 7, 8, 23, 52, 65
- **Comet**: WM 3, 3A, 98
- **Cross**: WM 27, 27A
- **Crown**: WM 4, 11
- **Fleur de lys**: WM 3, 21, 23, 36
- **Scroll**: WM 10, 21, 24, 37, 38, 60, 80, 89, 90, 95, 102, 104
- **Shield**: WM 5, 6, 9, 22, 25, 34, 47, 54, 68, 81, 84
- **Spearhead**: WM 29, 40, 53, 58
- **Stars**: WM 3B, 5, 47, 68, 89
- **Trefol**: WM 7, 8, 18, 28, 70, 72, 76, 92, 96, 97
- **Wheel**: WM 2
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Date</th>
<th>No. of examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>L center 3 halfmoons facing right R center C, lower right corner AS</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>L center AFG under wheel R blank</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>L center 3 halfmoons facing right R center comet, lower right corner F reversed F under fleur de lys</td>
<td>1776 (Bartha)</td>
<td>63</td>
</tr>
<tr>
<td>3A</td>
<td>L center 3 halfmoons facing right R center comet, lower right corner F reversed F</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>3B</td>
<td>L center 3 halfmoons facing right R center large star (incomplete)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>L center 3 halfmoons facing right over M R center crown, lower right corner AS</td>
<td>1766 (dated ms.)</td>
<td>54</td>
</tr>
<tr>
<td>5</td>
<td>L center shield with 3 stars R center CF (or GF) under baldachin</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>L center small shield with AS R center 3 halfmoons facing right F reversed</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>7</td>
<td>L blank R center GF in circle under trefoil</td>
<td>1756 (dated ms.)</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>L blank R center PM in circle under trefoil</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>9</td>
<td>L incomplete R center shield with FA over C</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>L center 3 halfmoons facing right R right of center FA under scroll</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>L center 3 halfmoons facing right R center FA under small crown</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>L center 3 halfmoons facing right over A R lower right corner AS</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>13</td>
<td>L center GFA R center 3 halfmoons facing left over REAL reversed</td>
<td>1780 (Bartha)</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>L lower left corner AC R center 3 halfmoons facing right</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>14A</td>
<td>L center 3 halfmoons facing right R lower right corner AC</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>15</td>
<td>L center 3 halfmoons facing right over M R lower right corner AS</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>WM</td>
<td>Description</td>
<td>Date</td>
<td>No. of examples</td>
</tr>
<tr>
<td>----</td>
<td>-----------------------------------------------------------------------------</td>
<td>--------------------</td>
<td>-----------------</td>
</tr>
</tbody>
</table>
| 16 | L center 3 halfmoons facing right  
R center A, lower right corner AS                                                |                    | 50              |
| 17 | L center 3 halfmoons facing right over P  
R lower right corner AS                                                  | 1762 (dated ms.)  | 6               |
| 18 | L center 3 halfmoons facing right  
R lower right corner large FC under trefoil                             | 1728? (dated ms.) | 1               |
| 19 | L off center 3 small halfmoons facing left  
R center long bow pointing right                                  |                    | 17              |
| 19A| L off center 3 small halfmoons facing left  
R center long bow pointing left                                     |                    | 10              |
| 20 | L upper center CZ1  
R upper center 3 halfmoons facing right  
over REAL                                                      |                    | 5               |
| 21 | L center scroll  
R lower right corner VB under fleur de lys                     |                    | 1               |
| 22 | L center 3 halfmoons facing right over M  
R center small shield with AFS                                    |                    | 11              |
| 23 | L blank  
R center fleur de lys in circle                                  |                    | 4               |
| 24 | L upper center DV (or reversed VC) under scroll  
R center 3 halfmoons facing left                                    |                    | 4               |
| 25 | L center shield with M (or reversed VV)  
R center 3 halfmoons facing left over REAL                           | 1776 (Bartha)      | 7               |
| 26 | L upper center REAL  
R upper center 3 halfmoons facing right,  
lower left corner CZF                                                 |                    | 6               |
| 27 | L off center VC under cross  
R blank                                                             | 1750 (dated ms.)   | 10              |
| 27A| L lower left corner VC under cross  
R center 3 halfmoons facing left                                     |                    | 4               |
| 28 | L center 3 halfmoons facing right  
R center FA over C under trefoil                                      |                    | 18              |
| 29 | L center 3 halfmoons facing right  
R center FA over C under spearhead                                   |                    | 32              |
| 30 | L center CZ over O  
R center 3 halfmoons facing right over REAL                         |                    | 4               |
| 31 | L blank  
R center bird over P over C reversed C                              | 1774 (dated ms.)   | 22              |
## WATERMARKS IN NUMERICAL ORDER

<table>
<thead>
<tr>
<th>WM</th>
<th>Description</th>
<th>Date</th>
<th>No. of examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>L center 3 halfmoons facing right</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>R center A under baldachin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>L center GFA under baldachin</td>
<td>1781 (Bartha)</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>R center 3 halfmoons facing left</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>L center 3 small halfmoons facing left</td>
<td>1776 (Bartha)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>over bow</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>R center shield withZA overC reversed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>L center 3 halfmoons facing right</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>R center FA over C under baldachin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>L center fleur de lys overP overC reversed</td>
<td></td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>R center 3 halfmoons facing left</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>L center 3 halfmoons facing right</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>R center scroll (incomplete)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>L center 3 halfmoons facing right overM</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>R center AS under large scroll</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>L off center FV</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>R blank</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>L center FV under spearhead</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>R center 3 halfmoons facing left</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>L center COMICI over ZUCCHETTI over OLIERO</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>R blank</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>L center 3 small halfmoons facing right</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>R center CS over C under baldachin</td>
<td>1789 (Bartha)</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>L center AM (or reversed MA) under bow</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>R center 3 halfmoons facing right</td>
<td>1790 (Bartha)</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>L center FC under baldachin</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>R center 3 small halfmoons facing left</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>L upper center 3 halfmoons facing right</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>R center G over RA under baldachin</td>
<td>1785 (Bartha)</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>L center 3 halfmoons facing right</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>R center VA under baldachin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>L center A over HF over REAL</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>R center shield with 3 stars</td>
<td>1776 (Bartha)</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>L center 3 halfmoons facing right over REAL</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>R center GF under baldachin</td>
<td>1778 (Bartha)</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>L center 3 halfmoons facing right over REAL</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>R center CS over C</td>
<td>1786 (Bartha)</td>
<td></td>
</tr>
<tr>
<td>WM</td>
<td>Description</td>
<td>Date</td>
<td>No. of examples</td>
</tr>
<tr>
<td>----</td>
<td>-----------------------------------------------------------------------------</td>
<td>--------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>50</td>
<td>L lower left corner VZ, R center 3 halfmoons facing left</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>51</td>
<td>L center 3 small halfmoons facing right, R center GB under baldachin</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>52</td>
<td>L blank, R center bird in circle</td>
<td>1760 (dated ms.)</td>
<td>5</td>
</tr>
<tr>
<td>53</td>
<td>L center 3 halfmoons facing right, R lower right corner FC under spearhead</td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>54</td>
<td>L blank, R off center shield with FV</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>55</td>
<td>L center RGA under baldachin, R center 3 halfmoons facing left</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>56</td>
<td>L center 3 halfmoons facing right, R center GF under baldachin</td>
<td>1768 (dated ms.)</td>
<td>26</td>
</tr>
<tr>
<td>57</td>
<td>L blank, R upper center IM over C</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>58</td>
<td>L center 3 halfmoons facing right, R lower right corner spearhead over P over C reversed C</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>59</td>
<td>L center 3 halfmoons facing right, R center BF under baldachin</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>60</td>
<td>L center scroll and crescent, R center FA over C under scroll</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>61</td>
<td>L center A over CF under baldachin, R center 3 halfmoons facing left</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>62</td>
<td>L center 3 halfmoons facing right, R lower right corner AF3</td>
<td>before 1770 (Brainard)</td>
<td>14</td>
</tr>
<tr>
<td>63</td>
<td>L center 3 halfmoons facing left, R center bow, lower right corner VZ</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>63A</td>
<td>L center 3 halfmoons facing right, R center bow, lower right corner VZ</td>
<td></td>
<td>49</td>
</tr>
<tr>
<td>64</td>
<td>L center 3 halfmoons facing right, R lower right corner A8</td>
<td>1778 (dated ms.)</td>
<td>37</td>
</tr>
<tr>
<td>65</td>
<td>L center 3 halfmoons facing right, R center small circle</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>66</td>
<td>L blank, R center A8</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>67</td>
<td>L center 3 halfmoons facing right, R center G, lower right corner F over A8</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>WM</td>
<td>Description</td>
<td>Date</td>
<td>No. of examples</td>
</tr>
<tr>
<td>----</td>
<td>-------------</td>
<td>------</td>
<td>----------------</td>
</tr>
</tbody>
</table>
| 68 | L center shield with AFS  
R center shield with 3 stars | | 20 |
| 69 | L center 3 halfmoons facing right over A  
R center F over AS | 1778 (dated ms.) | 20 |
| 70 | L center 3 halfmoons facing right  
R center IV under trefoil | | 1 |
| 71 | L center 3 halfmoons facing right  
R lower right corner F | | 15 |
| 72 | L center 3 halfmoons facing right  
R lower right corner AZ under trefoil | | 1 |
| 73 | L center 3 halfmoons facing right  
R lower right corner small FC | before 1770 (Tartini's death) | 16 |
| 74 | L center 3 halfmoons facing right  
R lower right corner AF | before 1768 (Melato's death) | 3 |
| 75 | L center 3 halfmoons facing right  
R lower right corner VZ over Z | | 6 |
| 76 | L center AS under trefoil  
R center 3 halfmoons facing left over A | 1777 (Bartha) | 9 |
| 77 | L center 3 halfmoons facing right, lower left corner Z over A  
R center bow | before 1777 (Di Zotti's death) | 13 |
| 77A | L center 3 uneven halfmoons facing right, lower left corner Z over A  
R center bow | before 1768 (Melato's death) | 12 |
| 78 | L lower left corner AS  
R center 3 halfmoons facing right over Z | 1761 (dated ms.) | 3 |
| 79 | L center 3 halfmoons facing right  
R center bow, lower right corner Z | before 1768 (Melato's death) | 7 |
| 80 | L blank  
R center scroll (incomplete) | 1766 (dated ms.) | 2 |
| 81 | L center small shield with AF (or reversed VL)  
R blank | | 1 |
| 82 | L off center ZV over bow  
R center 3 halfmoons facing left under REAL reversed | | 4 |
| 83 | L center 3 large halfmoons facing right  
R center short bow | | 6 |
| 84 | L center shield with FF  
R center 3 halfmoons facing left | | 9 |
<table>
<thead>
<tr>
<th>WM</th>
<th>Description</th>
<th>Date</th>
<th>No. of examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>L center 3 halfmoons facing right R lower right corner A</td>
<td>before 1777 (Di Zotti's death)</td>
<td>3</td>
</tr>
<tr>
<td>86</td>
<td>L center 3 halfmoons facing right R lower right corner ZV</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>87</td>
<td>L blank R off center FV</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>88</td>
<td>L center 3 halfmoons facing right over REAL under AF? R center FV (unclear)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>89</td>
<td>L center scroll R center star</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>90</td>
<td>L center 3 halfmoons facing right R center scroll (incomplete)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>91</td>
<td>L center 3 halfmoons facing right over REAL 1780 (Bartha) R lower center AFC or AFG</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>92</td>
<td>L lower left corner trefoil R center small bow</td>
<td>before 1768 (Melato's death)</td>
<td>1</td>
</tr>
<tr>
<td>93</td>
<td>L center 3 halfmoons facing right R lower right corner large FC</td>
<td>1762 (Bartha)</td>
<td>1</td>
</tr>
<tr>
<td>94</td>
<td>L center 3 halfmoons facing right R lower right corner OP</td>
<td>before 1777 (Di Zotti's death)</td>
<td>1</td>
</tr>
<tr>
<td>95</td>
<td>L center 3 halfmoons facing right R center DF under scroll</td>
<td>before 1777 (Di Zotti's death)</td>
<td>1</td>
</tr>
<tr>
<td>96</td>
<td>L center 3 halfmoons facing right R lower right corner VS under trefoil</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>97</td>
<td>L center 3 halfmoons facing right R lower right corner small FC under trefoil</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>98</td>
<td>L center 3 halfmoons facing right R center comet, lower right corner FF</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>99</td>
<td>L center PS under baldachin R center 3 halfmoons facing left</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>100</td>
<td>L center REAL R center F</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>101</td>
<td>L center 3 halfmoons facing right R center AM (or reversed MA)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>102</td>
<td>L center scroll R lower right corner BC</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>103</td>
<td>L center 3 halfmoons facing left over FA R blank (incomplete)</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>
## INTRODUCTION

### WATERMARKS IN NUMERICAL ORDER

<table>
<thead>
<tr>
<th>WM</th>
<th>Description</th>
<th>Date</th>
<th>No. of examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>L center 3 small halfmoons facing right</td>
<td>1785 (Bartha)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>R center FC separated by scroll</td>
<td></td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>L center REAL</td>
<td>1785 (Bartha)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>R center 3 halfmoons facing right</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(incomplete)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>L center 3 halfmoons facing right</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>R center large FV</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
WMC3

WMC3A

VZ

VZ
BIBLIOGRAPHY

CATALOGS.

Breitkopf und Härtel. Catalogo ... Lipsia, 1762-1765, and Supplemento I-XVI. Lipsia, 1766-1787.


Catalogo delle Opere Musicali ... Città di Venezia. Parma, n.d. (Bollettino dell'Associazione dei Musicologi Italiani)

Gaspari, Gaetano. Catalogo della Biblioteca del Liceo Musicale del Bologna ... Bologna, 1850-1943. 5 v.

Haas, R. A. Die Estensischen Musikalien; thematischer Verzeichnis ... Regensburg, 1927.


Tebaldini, Giovanni. L'Archivio Musicale della Cappella Antoniana in Padova ... Padova, 1895.

DICTIONARIES.

Choron, A. E. and Fayolle, F. Dictionnaire Historique des Musiciens, Artistes et Amateurs ... Paris, 1810-1811. 2 v.


Eitner, Robert. Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten ... Leipzig, 1900-1904. 10 v.

Fétis, F. J. Biographie Universelle des Musiciens ... Paris, 1866-1870. 8 v.

Gerber, E. L. Historisch-biographisches Lexicon der Tonkünstler ... Leipzig, 1790-1792. 2 v.

Gerber, E. L. Neues historisch-biographisches Lexikon der Tonkünstler ... Leipzig, 1812-1814. 4 v.


Larousse de la Musique ... Paris, 1957. 2 v.

Die Musik im Geschichte und Gegenwart ... Kassel, 1949-1961. 8 v.


HISTORIES OF THE VIOLIN.

La Laurencie, Lionel de. L’Ecole Francaise du Violon ... Paris, 1922-1924. 3 v.
Straeten, E. S. J. van der. The History of the Violin ... London, 1933. 2 v.

PUBLISHERS AND WATERMARKS.

Sartori, Claudio. Dizionari degli Editori Musicali Italiani ... Firenze, 1958.

SPECIAL STUDIES.

Dounias, Minos. Die Violinkonzerte Giuseppe Tartinis ... Wolfenbüttel-Berlin, 1935.
Elmer, Minnie. Tartini’s Improvised Ornamentation, as illustrated by Manuscripts from the Berkeley Collection ... Unpublished thesis, Univ. of Calif., 1962.
Scharnagl, Augustin. Johann Franz Xaver Sterkel ... Würzburg, 1943.

SOURCES.

Bagatella, Antonio. Regole per la Costruzione de’ Violini ... Memoria Presentata all’ Accademia di Lettere ed Arti di Padova ... 1782. Padova, 1786.
The descriptive details given in each entry are intended not only to identify the individual manuscript, but also to point out the relationship of one manuscript to another. The musical incipit identifies the work, but additional information on kind of paper and handwriting serves in some instances to determine the origin and approximate date of the copy.

**TITLES.** Titles are transcribed exactly, with line endings indicated, on the theory that the arrangement of the title page may have some bearing either on the source of the copy (particularly if it derives from a printed edition) or on the stage of development of the individual copyist. For example, the group of Tartini sonatas in Handwriting A with caption titles seems to have been copied as a unit, and other groups can be assembled on the basis of slightly differing arrangement in the title and slight variations in the handwriting.

For works in several parts, the part bearing the most complete title has been chosen as the source of title transcription, and the name of the part, as *violino primo* or *basso*, is included as part of the title. When the title appears in equal fullness on all parts, preference is given to the *violino principale* of concertos or the *violino primo* of trios or quartets.

Because of the great variety in orthography, particularly in personal names, spelling errors have not been indicated, even when they are obvious. Such spellings as *Tarini* for Tartini, *Poulo* for Paolo, *sonatta* for *sonata*, *grioso* for *grilloso*, are transcribed without comment. All titles have been carefully revised, and with a normal margin for error, it should be assumed that apparent typographical errors are deliberate.

**THEMES.** Themes are transcribed in eighteenth century style. No attempt has been made to modernize the notation, although obvious errors have occasionally been corrected. The spelling of normal tempo designations has been corrected, unusual ones have been transcribed as written. In the case of incomplete sets of parts, a theme is copied from the highest available part, usually the second violin. Themes for fragmentary compositions, included in the working copy of the catalog in the hope that identification would be possible, have been retained in the final version, in spite of the fact that they are obviously of little value.

Thematic incipits are omitted for the works of well-known composers, particularly when a standard thematic catalog is available. For Haydn, Hoboken numbers, and for Mozart, Köchel numbers are given in lieu of theme.

Tartini's works in sonata and concerto form are assigned the numbers given them by Brainard and Douenas respectively. The themes of the movements have not been copied, but since there are discrepancies in the number and order of movements in different copies of the same work, the tempo designation of each movement is quoted. Measure count is added for the concerto movements, but not for the sonata movements, since this information is available in Brainard. Among the sonatas in the Berkeley collection there are a number of examples of two versions, one with double stops, one without. The note, *version with double stops*, has been added where applicable. When no note is made, it may be assumed that the copy at hand represents the simpler version.
NUMBERING. The numbers at the left are consecutive for works of a single composer in a single medium. The catalog number appears as the first element of the column at the right of the title transcription and thematic incipit. The catalog number is preceded by the abbreviation L, for Italian manuscript.

DESCRIPTION. The physical description of the manuscript appears under the catalog number. The first element is the number of parts. These are listed by means of English abbreviations: yp for violino principale, v 1 & 2 for violino primo & secondo, vlc for violoncello, bass for basso. The names of instruments other than strings: organ, flute, horn, etc., are written out in English, but a designation for a stringed instrument unusual in the present context is spelled out in Italian, for example, contra basso or violone. Further abbreviations are: obl for obbligato, conc for di concerto, rin for di rinforzo, rip for ripieno.

Following the enumeration of the parts are elements describing the kind of paper. All the manuscripts in the collection are written on handmade paper, as a rule cut from sheets about 45x62 centimeters in dimension. The sheets are usually cut across the longer dimension, the half sheet folded, and the edges left untrimmed. Size of the folded half sheet is given to the nearest half centimeter. Number of staves per page follows size. Music paper seems to have been hand ruled in advance, for the ink with which the staves are drawn is often different from that used in the notation. At the head of one of the fragmentary manuscripts is written:

"Quattro fogli di carta come questa, e quattro fogli più piccola da otto righe, se non hanno di questa piccola sei fogli compagni."

This note creates the impression that music paper was ruled by the manufacturer or supplier. In any event, the number of staves per page has, like variations in the placement of titles, a definite bearing on the order in which certain manuscripts were copied.

The symbol for watermark is the abbreviation WM; followed by a numeral. After a few preliminary attempts at classification, it was decided to number the watermarks as they appeared. A complete list, an index by letter and symbol, and a few examples appear on pps. 11-21. Watermark information cannot be regarded as definitive, for no distinction is made between slight variations in size and placement of symbols. The clarity of the watermarks depends somewhat on the conditions under which the papers were examined. There are errors in identification, particularly in the early part of the catalog, and only Tartini copies have been thoroughly rechecked for accuracy of watermark information.

The last element in the physical description of the manuscript is a symbol for the handwriting and the color of ink. Handwritings found in Tartini copies are given letters A to Z, with subdivisions, as A¹ A² A³ representing similar hands, or possibly the same hand at different stages of development. Handwritings not found in Tartini copies are assigned double or triple letters, AA to ZZZ, and for these, there has been no attempt at classification. Numbers appearing at the head of title in many of the Tartini and Stratico copies appear to have been added in Hand B. This fact is not indicated, but for two Tartini works in which the number appears to have been part of the original title, the note, Number in Hand J, is included. Terms for the color of ink are limited to black and brown. Since the inks have faded to varying degrees, the information is imprecise. Generally, if the lighter strokes of the pen show a brownish tinge, the ink has been considered brown, and it is called black only if there is no noticeable fading. As with the watermarks, the manuscripts were examined in varying lights, natural and artificial, over a considerable period of time: the color designation may not always be consistent. However, even this subjective information has some bearing on the grouping of the manuscripts; for example, it may be significant that Hand A normally uses brown ink, Hand B black.
NOTES. Under the theme itself are notes concerning the copy, such as source of title if there is no title page, presence of a thematic incipit on the title page, figuration in the bass part, etc., and relationship of a theme or movement to other works by the same composer. When possible, references to bibliographies, dates of publication, or other means of identification for individual works, are included.

ARRANGEMENT. Entries are arranged by composer, and under composer by medium of performance in the order of increasing size of ensemble: solos, sonatas for violin and bass, duos, trios, quartets, concertos. Within these groups, the order is first by title, then by key. For example, in the trio group, sonate a 3 are listed separately from sinfonia a 3 or trios. Concertos are arranged in a single order by key, regardless of size of ensemble or number of parts, except in the case of Stratico, where two concertos for two violins precede the normal five part ensembles, and a group of four part concertos (which may be incomplete) are placed at the end.
This composer is unknown to Eitner and to the compilers of the standard sources of information on violinists and composers of the late 18th century. His name appears on several manuscript compositions in the Archivio di S. Petronio in Bologna.

**AIUDI, GIUSEPPE**

E flat major

1. Sonata a Tre / Del Sig:r Giuseppe Aiudi /

| It. 1 | v I & 2, bass. | 23.5x31cm. 10 st. | WM: 1. | Hand A. Black. |

---

**ALBERGHI, PAOLO, 1716-1785**

The 11 sonatas, 17 trio sonatas, and 18 concertos in the present collection represent the largest known concentration of instrumental music by this composer. Alberghi was born and died in Faenza, where he spent most of his active life as a musician. He was violinist in the orchestra of the Duomo from 1733, serving under his brother, Francesco, who was maestro di cappella from 1737 to 1760. In 1760 Paolo Alberghi succeeded to the post and held it until his death in 1785. The only reference to an association with Tartini is Burney's statement (General History, v.3, p.562) that Alberghi was one of Tartini's pupils. He is cited briefly by Van der Straeten (v.2, p.64) as violinist and maestro di cappella at Faenza, ca. 1770, but there is no mention of him in Eitner or any of the standard reference works. Four of Alberghi's instrumental works are found in a manuscript collection in the Library of Congress; one of them duplicates a concerto in the Berkeley collection. Concordances for trio sonatas It. 22 to It. 31 are found in a group of 23 trios for 2 flutes and bass in the University of California Music Library. Alberghi's sacred vocal music is represented in 32 manuscripts in the Archives of the Duomo in Faenza. These and other documents in Faenza have been used to establish authority for the composer's autograph.

C major

1. Sonata a Violino, e Basso / Del Sig:r Paolo Alberghi /

| It. 2 | score. | 23x11.5cm. 10 st. | WM: 2. | Hand B. Black. |

---
Another copy. Sonata Del Sig. Paolo Alberghi / a Violino, e Basso / Incipit on t.p.

2. Sonata a Violino e Basso / Del / Sig. Paolo Alberghi / D major

3. Sonata a Violino, e Basso / Del / Sig. Paolo Alberghi / E major

4. Sonata a Violino, e Basso / Del / Sig. Paolo Alberghi /
F major

5. Sonata a Violino, e Basso / Del Sig: Paolo Alberghi /  
   \textit{Andante Largo}  
   \textit{Allegro Assai}  
   Incipit on t.p.

6. Sonata a Violino, e Basso / Del Sig: Paolo Alberghi /  
   \textit{Adagio}  
   \textit{Allegro}  
   \textit{Allegro}  
   Incipit on t.p.

G major

7. Sonata a Violino, e Basso / Del Sig: Paolo Alberghi /  
   \textit{Largo}  
   \textit{Allegro}  
   \textit{Allegro Amoroso}  
   Incipit on t.p.
8. Sonata a Violino, e Basso / Del / Sig.r Paolo Alberghi / score.  
23x32cm. 10 st. 
WM: 4.  
Hand A. Black.

G minor

9. Sonata a Violino, e Basso / Del / Sig.r Paolo Alberghi / score.  
23x32cm. 10 st. 
WM: 68.  
Hand A². Black.

Another copy. Sonetta / A Violino e Basso del Sig.r Paolo Alberghi / Di Faenza / score.  
21.5x24cm. 12 st. 
WM: 22.  
Hand BB. Brown.

10. Sonata a Violino, e Basso / Del Sig.r Paolo Alberghi / score.  
23x32.5cm. 10 st. 
WM: 5.  
Hand B. Black.
ALBERGHI, PAOLO

Another copy. Sonata a Violino, e Basso / Del Sig:r Paolo Alberghi /

Incipit on t.p.

A major

11. Sonata a Violino, e Basso / Del / Sig:r Paolo Alberghi /

Adagio

Allegro

Allegro

It. 14
score.
23x30cm. 12 st.
WM: unclear.
Hand AA. Black.

Trios

B minor


Allegro

Adagio

Tempo di Carottz

It. 15
score.
23x32.5cm. 10 st.
WM: 4.
Hand A. Black.

Adagio is the same as that of Alberghi: Trio sonata, It. 21.
A minor

2. N° 2: / Violino Primo / a: 3: / Del Sig Paolo: Alberghi / 

\[ \text{Allegro} \]
\[ \text{Grave} \]
\[ \text{Presto e Spico} \]

D major


\[ \text{Adagio} \]
\[ \text{Allegro} \]

A major


\[ \text{Andante} \]
\[ \text{Allegro} \]
B flat major

5. No 5 / Violino Primo / a: 3 / Del: Sig: Paolo Alberghi / 

Adagio

Andante

Allegro

D major

6. No 6 / Violino Primo / a: 3 / Del: Sig Paolo Alberghi / 

Adagio

Allegretto Cantabile

Adagio is the same as that of Alberghi: Trio sonata, It. 16.

G major

7. Basso / Sonata a tre / Del Sig: Paolo Alberghi / Anno 1759 / 

Andante e Grazioso

Allegro ma galante

It. 20

v 1 & 2, bass.
23x32cm. 10 st.
WM: 6 & unclear.
Autograph & Hand A. Brown.

It. 21

v 1 & 2, bass.
23.5x31.5cm. 10 st.
WM: 6.

It. 22

v 1 & 2, bass.
22x30cm. 10 st.
WM: 7.
D major

8. Basso / Sonata: a tre / Del: Sig: Paolo Alberghi / Anno 1759 /

Allegro

9. No. 1. / Basso / Sonata a tre da camera / Del: Sig Paolo Alberghi / Anno 1759 /

Allegro ma Cantabile

F major

10. Basso / Sonata a tre / Del: Sig Paolo Alberghi / Anno 1759 /

Allegretto

On v 1 and bass: V.B.
On v 2: V.B. Teresa Poggi.
G major

11. Basso / Sonata a tre: / Del Sig Paolo Alberghi / Anno 1759 /

\[ \text{Largo} \]

\[ \text{Allegretto} \]

B flat major

12. Basso / Sonata: a tre: / Del Sig Paolo Alberghi / Anno 1759 /

\[ \text{Allegro} \]

\[ \text{Andante} \]

\[ \text{Allegro} \]

On all parts in another hand: V. B.

D major

13. Basso / Terzetto Del Sig Paolo Alberghi /

\[ \text{Allegro} \]

\[ \text{Andante} \]

\[ \text{Allegro assai} \]
G major

14. Terzetto Del Sig Paolo Alberghi /

Allegro

Andante

G minor

15. Basso / Terzetto Del Sig Paolo Alberghi /

Andante

Allegro

A minor

16. Basso / Terzetto del Sig Paolo Alberghi /

Amoroso

Con Spirito

It. 29
v 1 & 2 [bass]
22.5x30.5cm. 10 st.
WM: 8.
Hand CC. Black.

It. 30
v 1 & 2, bass.
23x31cm. 10 st.
WM: 8.
Hand CC. Black.

It. 31
v 1 & 2, bass.
22.5x30.5cm. 10 st.
WM: 8.
Hand CC. Black.
Alberghi, Paolo

F major

17. Trio del Sig: Paolo Alberghi / Violino Primo /

Andante

Allegro

Crescendo

Concertos

G major

1. Violino Principale / Concerto / Del Sig. Paolo Alberghi /

Allegro

Adagio

Allegro


It. 32
v 1 & 2, bass.
23.5x30.5cm. 10 st.
WM: unclear.
Hand DD, Black.

It. 33
vp, v 1 & 2 obl.
bass.
23.5x31.5cm. 10 st.
WM: 10 & 9.
Hand A. Brown.
2. Concerto del Sig. Paolo Alberghi / Faenza 1756 /

On t.p.: 4 incipits with superscription: In cambio si dessiderano li accenati.

Allegro 2 is the same as the Allegro of Tartini Concerto D 6, with differences in figuration.

Another copy. Violino Principale / Concerto / Del Sig. Paolo Alberghi /

D major

3. Violino Principale / Concerto a Cinque del Sig. / Paolo Alberghi / Mastro di Capella in Patria /

Another copy. Violino Principale / Concerto / Del Sig. Paolo Alberghi /
ALBERGHI, PAOLO

Another copy. First solo of first allegro only.

4. Concerto con Violino Obligato / con Strum.: / Del Sig:r Paolo Alberghi / Organo /

Andante

Largo

Allegro

It. 38
vp. fragment. 9 st. WM: none. Hand B. Black.

5. Violino Principale / Concerto / Del Sig.r Paolo Alberghi /

Allegro

Lento

Allegro

It. 39
vp. v l obl, v 1 & 2 conc., v 1 & 2 rip., organ (figured), trumpet 1 & 2. 22x30cm. 10 st. WM: 7. Hand FF. Brown.

It. 40
vp. v 1 & 2 obl, vla obl, vlc obl. 22x30cm. 10 st. WM: 73. Hand A. Brown.

Name on t. p. crossed out. In another hand: Questo non è assolutamente del Sig:r Alberghi / ma bensì d'uno il quale a coppiati qualche sentimenti d'altri Concerti / del medemo. Alberghi è chi ciò dice lo manterrà avendo / ancor io imparato il contrapunto sotto il medemo. Alberghi / e sò francam: la maniera del suo Scrivere /
6. Violino Principale / Concerto / Del Sig. Paolo Alberghi /

\[\text{Allegro} \]
\[\text{Largo Andante} \]
\[\text{Allegro Moderato} \]

Another copy. Violino Principale / Concerto a Cinque obligato / del / Sig. Paolo Alberghi di / Faenza /

\[\text{It. 41} \]
vp, v 1 & 2 obl, vla obl, bass.
23.5x32.5cm. 10 st.
WM: 98.
Hand B. Black.

7. Violino Principale / Concerto / Del Sig. Paolo Alberghi /

\[\text{It. 42} \]
vp, v 1 & 2 obl, vla, bass.
22.5x30.5cm. 10 st.
WM: 7.
Hand JJ. Brown.

E major

\[\text{It. 43} \]
vp, v 1 & 2 obl, vlc obl.
22.5x33cm. 10 st.
WM: 3 & 68.
**G major**

8. *Violino Principale / Concerto / Del Sig. r Paolo Alberghi /

*Maestoso*

\[\text{Music notation}\]

*Adagio*

\[\text{Music notation}\]

*Allegro assai*

\[\text{Music notation}\]

---

Another copy. *Violino Principale / Concerto / Del Sig. r Paolo Alberghi /

Incipt on t.p.

---

9. *Violino Principale / Concerto / Del Sig. r Paolo Alberghi /

*Allegro*

\[\text{Music notation}\]

*Adagio*

\[\text{Music notation}\]

*Allegro Moderato*

\[\text{Music notation}\]

---

*It. 44*

vs, v 1 & 2 obl, vla, bass.
23x32cm. 10 st.
WM: 5 & 2.
Hand B. Black.

*It. 45*

vs, v 1 & 2 obl, vla, bass.
23x30.2cm. 10 st.
WM: 16.
Hand GG. Brown.

*It. 46*

vs [v 1 obl] v 2 obl, vla, vlc obl.
23x32.5cm. 10 st.
WM: 28 & 3.
10. Violino Principale / Concerto con Stromenti Obbligati / del Signor Paolo Alberghi / Mastro di Capela in Patria / Faenza / 

![Musical Notation]

Another copy. Violino Principale / Concerto / Del Sig. Paolo Alberghi / 

11. Violino Principale / Concerto / Del Sig. Paolo Alberghi / 

![Musical Notation]
12. Concerto del Sig. Paolo Alberghi / Faentino / Violino Secondo Obligato /

Embellished version of Largo: It. 1005:22.

Another copy. Violino Principale / Concerto / Del Sig. Paolo Alberghi /

13. Violino Principale / Concerto / Del Sig. Paolo Alberghi /

Another copy. Violino Principale / Concerto / Del Sig. Paolo Alberghi /
14. Violino Principale / Concerto a 5 con Violino Principale / Del Sig. Paolo Alberghi Mastro di Capella / in Patria / Faenza /

Another copy. Violino Principale / Concerto / Del Sig: Paolo Alberghi /

15. Violino Principale / 1756 / Concerto del Signor Paolo Alberghi / Paentino /

Incipit on t.p.

Another copy. Violino Principale / Concerto / Del Sig: Paolo Alberghi /
16. Concerto a Cinque con Violino Principale del Sig. Paolo Alberghi. Organo / 

Another copy. Violino Principale / Concerto / Del Sig. Paolo Alberghi. 

A minor

17. Violino Principale / Concerto a Cinque / Del Sig. Paolo Alberghi / Mastro di Capella in / Faenza / 

Another copy. Violino Principale / Concerto / Del Sig. Paolo Alberghi /
ALBERGHI, PAOLO

B flat major

18. Violino Principale / Concerto / Del Sig: Paolo Alberghi /


For additional concertos in D major and A major, see anonymous works It. 1051 and It. 1053.

[ALBINONI, TOMASO, 1671-1750]

Although given as Baletti del Corelli (1728) on the single Violin I part at Berkeley, these works have been identified with a manuscript set of Balletti a 4 by Tomaso Albinoni in the Estensische Sammlung of the Kunsthistorisches Museum in Vienna. (See Robert Haas, Die Estensischen Musikalien. Thematisches Verzeichnis. Regensburg, 1927, p. 165-66.) The Vienna copy contains parts for Violino Primo, Violino Secondo, Violetta, and Basso Continuo. No Balletti a 4 by Albinoni appear to have been published, nor are these works cited in lists given by Giazotto in his biography of the composer (Milan, 1945) by Eitner or by MGG. Three-voice Balletti, published as Op. 3 in 1701, can be found cited in at least seven editions, from 1703 to 1732, in the British Union Catalogue of Early Music.

Albinoni was possibly a pupil of Legrenzi and was active as a violinist and composer in Venice. Described as a "dilettante" by his contemporaries, he was nevertheless a skilled composer, credited with fifty-five operas, cantatas, and at least nine published sets of instrumental works. Many of the latter are known in modern performing editions.
1. 1728 / Baletti del Corelli /

G major

Sonata P. a

Grave

Balletto

Corrente

Gavotta

B minor

Sonata 2d a.

Balletto. Allegro

Corrente

Gavotta

It. 63

v 1.

24x31cm. 10 st.

WM: 18.

Hand KK. Brown.
D major
Sonata Terza.

Balletto

Corrente

Cavotta

A major
Sonata Quarta.

Balletto

Corrente

Cavotta

C major
Sonata Quinta.

Balletto

Corrente

Cavotta
F minor
Sonata Sesta.

F major
Sonata Settima.

A minor
Sonata Ottava.
ALBINONI, TOMASO

B flat major

Sonata Nona.

Falletto

Corrente

Carovetta

D minor

Sonata Decima.

Falletto

Corrente

Carovetta

E major

Sonata Undecima.

Largo

Falletto

Corrente

Carovetta
BARBELLA, EMANUELE, 1704?-1777

Violinist-composer active in Naples where he was a member of the orchestras of the Royal Chapel and of the Teatro San Carlo. He is represented by one trio sonata in the Berkeley collection. Among Barbella’s teachers were Leonardo Leo and Pasqualino Bini. The latter, a pupil of Tartini, undoubtedly imparted some of the quality of the north-Italian violin school since Burney describes Barbella as a “modest ingenious musician, and true follower of Tartini’s principles”. (General History of Music, 3, p.570) Violin sonatas, trio sonatas and duos by Barbella were published in London and Paris. An opera, Elmira Generosa, written with Logroscino, was performed in Naples in 1753.

G major

1. Trio / Del Sig.° Emanuele Barbella / Basso /
BENDA, FRANZ, 1709-1786

Bohemian violinist and composer, and chamber musician to the Crown Prince of Prussia (later Friedrich II). Solo sonatas for violin and for flute, violin concertos and trio sonatas were published in Berlin and Paris, and considerable instrumental music has been preserved in manuscript. Modern editions of his violin music have been prepared by Moffat, Jensen and Schering. Burney who visited him in Berlin in 1772 had great praise for his adagio playing. (The Present State of Music in Germany and the Netherlands. 1773. v.2. p.128)

C major

1. Suonata / Del Sig': Francesco Benda / 

It. 65
score.
23x32.5cm. 10 st.
WM: unclear.
Hand II. Brown.

Listed in Breitkopf supplement, 1776, as no.1 of V Soli del Sig'. Benda, Racc.XI.

BERTONI, FERDINANDO GIUSEPPE, 1725-1813

Venetian composer, organist and music director. He was a pupil of Padre Martini, was organist and later maestro di cappella at St. Marks, and a prolific composer of church music. He wrote forty-eight operas and some fifteen oratorios, and published at least two sets of keyboard sonatas with accompanying violin. Apart from two trips to London, in 1779/80 and 1781/83, he devoted himself to musical activities in Venice, and was Baldassarre Galuppi's successor at the Conservatorio de' Mendicanti. A Symphony in C Major has been edited by Ettore Bonelli (Padova, 1956).

C major

1. Sonata a Violino, e Basso / Del / Sig.' Ferdinando Bertoni / 

It. 66
score.
24x32cm. 10 st.
WM: 28.
Hand A. Brown.
Oboe virtuoso active in the royal court of Turin; he was a member of a celebrated family of instrumentalists, oboe and bassoon players, that included two brothers, Girolamo (1704–78) and Antonio (1714–81) and a nephew, Carlo (1755–92) son of Antonio. All were composers of chamber music and this fact has led to some confusion in the attributions assigned to their works. Alessandro and Girolamo are known to have collaborated in sets of trio sonatas. Chamber music by Alessandro Besozzi was published in London and Paris, and there are manuscript copies to be found in several European libraries: Paris, London, Padua, etc.

There are nineteen trio sonatas by Alessandro Besozzi in the Berkeley collection. Manuscript part books (violin 2 and bass only, not part of the present collection) contain twelve additional trio sonatas and duplicate the following eight: It.67, 68, 74, 76, 77, 80, 83 and 86. Another manuscript copy of It.75 (also from another source) has a title page dated 1753.

**A major**

1. Sonata a tre / Del Sig: Alessandro Besozzi / Basso /

---

2. Trio / Del Sig: Alessandro Besozzi / Basso /
3. Trio / Del Sig. r Allessandro Besozzi / Basso /  

C minor  

Andante  

Allegro assai  

Allegro  

4. Trio a due Violini / Col Basso / Del Sig. r Allessandro Besozzi / Basso /  

D major  

Andante  

Allegro  

Minuetto  

5. Trio / Del Sig. r Allessandro Besozzi / Basso /  

It. 59  
v l & 2, bass.  
22.5x30cm. 8 st.  
WM: 16.  
Hand A. Brown.  

It. 70  
v l & 2, bass.  
22x32cm. 10 st.  
WM: 63A.  
Hand A. Brown.  

It. 71  
v l & 2, bass.  
22.5x30cm. 8 st.  
WM: 16.  
Hand A. Brown.
6. Trio / Del Sig. Allessandro Besozzi / Basso /  

Andante  

\[ \begin{align*} 
\text{Tempo di Minuè} 
\end{align*} \]

E flat major

7. Trio / Del Sig. Allessandro Besozzi / Basso /  

Andante  

\[ \begin{align*} 
\text{Tempo di Minuè} 
\end{align*} \]

F major

Version for 2 oboes in F major listed in Breitkopf supplement, 1770, as no. 5 of VI Sonate di Alessandro Besozzi a 2 oboi e basso.

8. Trio / Del Sig. Allessandro Besozzi / Basso /  

Andante  

\[ \begin{align*} 
\text{Minuè} 
\end{align*} \]
9. Trio / Del Sig. R Allessandro Besozzi / Basso /  

Andante.  

Allegro  

Tempo di Minueto.  

10. Trio / del Sig. R Allessandro Besozzi / Basso /  

Andante  

[Violin 2]  

Allegro  

Allegro  

Published as no. 9 of XII Sonates ... par MRS. Bezzossi.  

G major  

11. Trio / Del Sig. R Allessandro Besozzi / Basso /  

Andante  

Freneto  

Allegro  

Published as no. 1 of XII Sonates ... par MRS. Bezzossi.  

G major
12. Trio a due Violini / Con Basso / Del Sig. r Allessandro Besozzi / Basso /

Andante

Allegro

Tempo di Menuet

13. Trio a due Violini / Col Basso / Del Sig. r Allessandro Besozzi / Basso /

Andante

Allegro

Menuet

14. Trio a due Violini / e Basso / Del Sig. r Allessandro Besozzi / Basso /

Andante

Allegro

Allegro

Published as no. 8 of XII Sonates ... par Mrs. Bezozzi. 
Oeuvre 11°. (Paris, Le Clerc, ca. 1740)

It. 78
v 1 & 2, bass.
22x32cm. 10 st.
Hand A. Brown.

It. 79
v 1 & 2, bass.
22.5x31.5cm. 10 st.
WM: 6.
Hand A. Brown.

It. 80
bass.
22.5x30.5cm. 10 st.
WM: 6.
Hand A. Brown.
15. Trio / Del Sig: A. Alessandro Besozzi / Basso /

G minor

16. Trio / Del Sig: A. Alessandro Besozzi / Basso /

A major

17. Trio / Del Sig: A. Alessandro Besozzi / Basso /

B flat major

Published as no. 11 of XII Sonates ... par M'rs. Bezzossi. Oeuvre IIe. (Paris, Le Clerc, ca. 1740)
BESOZZI, ALESSANDRO

Another copy. Trio / Del Sig: Allessandro Besuzzi / Basso /

18. Trio / Del Sig: Allessandro Besuzzi / Basso /

Adagio

Allegro

Allegro

19. Trio a due Violini / Col Basso / Del Sig: Allessandro Besuzzi / Basso /

Andante

Presto

Allegro

Published as no. 12 of XII Sonates ... par Mfrs. Bezzossi.
Oeuvre IIè. (Paris, Le Clerc, ca. 1740)

BINI, PASQUALE (PASQUALINO) 1716-1768

Violinist-composer who began studying with Tartini at the age of fifteen under the patronage of Cardinal Olivieri of Pesaro. Tartini considered him one of his best pupils. After a period of activity in Rome, first in the service of Cardinal Olivieri, later under Cardinal Acquaviva, he became, in 1754, director of concerts for Charles-Eugene, Duke of Wurtemberg. All of his surviving works are in manuscript. Sonatas and concertos are preserved in Berlin, Vienna and Paris. He is represented in the Berkeley collection by one sonata, five duos and three concertos.
BINI, PASQUALE

D major

1. Sonata a Violino & Basso / Del / Sig.r Pasqualino Bini / score.

23x32cm. 10 st.
WM: 12.
Hand A. Brown.

Duets

D major

1. Duetto / Del Sig.r Pasqualino Bini / Violino Primo /

E flat major

2. Duetto / Del Sig.r Pasqualino Bini / Violino Primo /
BINI, PASQUALE

G major

3. Duetto / Del Sig. Pasqualino Bini / Violino Primo /  

\[ \text{cantabile} \]

\begin{align*}
\text{Allegro} & : 47:4:51. \\
\text{Allegretto} & : 41:4:51.
\end{align*}

It. 90

v 1 & 2.
23x31.5cm. 10 st.
Hand A. Brown.

A major

4. Duetto / Del Sig. Pasqualino Bini / Violino Primo /  

\[ \text{Andantino} \]

\begin{align*}
\text{Allegro} & : 26:4:39. \\
\text{Andantino} & : 40:4:58.
\end{align*}

It. 91

v 1 & 2.
23.5x32cm. 10 st.
Hand A. Brown.

B flat major

5. Duetto / Del Sig. Pasqualino Bini / Violino Primo /  

\[ \text{Andante} \]

\begin{align*}
\text{Allegro non presto} & : 21:4:35. \\
\text{Allegro} & : 42:4:43.
\end{align*}

It. 92

v 1 & 2.
23x32cm. 10 st.
Hand A. Brown.
Concertos

D major

1. Violino Principale / Concerto / Del / Sigzr Pasqualino Bini / F major
   Another copy. Concerto grosso / Con Violino Principale, a quattro di / Accompagnamento, & Basso / di Ripieno / Del Sig. / Pasquale Bini Detto Il Pesarese / [Basso]

2. Violino Principale / Concerto / Del Sig. Pasqualino Bini / It. 94
   Another copy. Violino Principale / Concerto / Del Sig. / Domenico dall’Oglio / See It. 356.
BINI, PASQUALE

3. Violino Principale / Concerto / Del Sig. Pasquale Bini /

Another copy. Concerto grosso / A Violino Solo Con Strumenti / Basso / Del Sig. Pasquale Bini detto / il Pesarese /

BOCCHERINI, LUIGI, 1743-1805

1. Sei Duetti / Per due Violini / del Sig. Luigi Boccherini / Violino Primo /

G major

Duetto No. 1.
BOCCHERINI, LUIGI

F major

No. 2.

Presto assai

\[ \text{Tempo di Minuetto} \]

A major

No. 3.

Allegro

Largo

Minuetto

B flat major

No. 4.

Moderato

Largo

Allegro
BOCCHERINI, LUIGI

E flat major

No. 5.

D major

No. 6.

Listed in Breitkopf supplement, 1771, as no. 1-6 of VI Duetti di Luigi Boccherini. Opera V. (Intagliati a) Parigi.

BORGH, LUIGI, b.ca. 1745

Pupil of Pugnani. He went to London in 1774, where he was active as a violinist and composer. He participated in the Handel Commemoration in 1784, and directed a festival of Italian music held at the London Pantheon in 1790. His instrumental music was published in London, Amsterdam and Berlin. Prints of his Sei divertimenti, Op. 3a (London, ca. 1780) and Six solos, Op. 1 (London, ca. 1772) are in the University of California Music Library. He is represented in the manuscript collection by six concertos.
1. Borghi / Concerto / No: I / Violoncello Obligato / 

B flat major

Moderato

Andante

Rondeau Allegro

Listed in Breitkopf supplement, 1776 & 1777, as no.1 of III Conc. da L. Borghi ... Op.II. [Intagliati a] Amst.

E flat major

2. Borghi / Concerto II / Violoncello Obligato /

Allegro Maestoso

Andante Largo

Rondeau Grazioso

Listed in Breitkopf supplement, 1776 & 1777, as no.2 of III Conc. da L. Borghi ... Op.II. [Intagliati a] Amst.

D major

3. Borghi / Concerto III / Violoncello Obligato /

Allegro

Andante

Rondeau Allegro

Listed in Breitkopf supplement, 1776 & 1777, as no.3 of III Conc. da L. Borghi ... Op.II. [Intagliati a] Amst.
**BOROLI, LUIGI**

**C major**

4. Borghi / Violoncello Obligato / IV /  

\[ \text{Allegro Maestoso} \]

\[ \text{Sostenuto} \]

\[ \text{Rondeau} \]


**G minor**

5. Borghi / Violoncello Obligato / Concerto V. /  

\[ \text{Adagio} \]

\[ \text{Allegro} \]

\[ \text{Tempo di Minuetto} \]

Listed in Breitkopf supplement, 1776 & 1777, as no. 5 of III Concerto da L. Borghi ... Op. III. [Intagliati a] Amst.

**E major**

6. Borghi / Concerto No VI / Violoncello /  

\[ \text{Allegro} \]

\[ \text{Andantino} \]

\[ \text{Rondo, Allegro} \]

Listed in Breitkopf supplement, 1776 & 1777, as no. 6 of III Concerto da L. Borghi ... Op. III. [Intagliati a] Amst.
Very little is known about this musician. Torrefranca identifies his style with that of the school of Milan of about 1745 (Le Sinfonie dell’Imbrattacarte, Turin, 1915, p.121). Twenty-eight works by this composer are in the Fonds Blancheton of the Bibliothèque du Conservatoire, Paris. Trio sonatas by Brioschi, in company with J.B. Sammartini and others, were published in a collection by Walsh, London, 1746. According to La Laurencie, there is a collection of eighteen Sinfonie in the Bibliothek at Darmstadt. Three Sinfonie a 3, and one Sinfonia a 4 are in the Berkeley collection.

**E flat major**

1. Violino Primo /

\[\begin{align*}
\text{Allegro} \\
&\text{Largo} \\
&\text{Festino}
\end{align*}\]

Another copy. Sinfonia a 3 / Del Sigfr Antonio Brioschi /

\[\begin{align*}
\text{Violino Primo:} \\
\text{v 1, 2, bass.} \\
23.5x30.5\text{cm. 10 st.} \\
\text{WM: 27.} \\
\text{Hand B. Black.}
\end{align*}\]

2. Sinfonia a 3 / Del Sigfr Antonio Brioschi / Violino Primo: /

\[\begin{align*}
\text{Allegro} \\
\text{Andante} \\
&\text{Festino}
\end{align*}\]

\[\begin{align*}
\text{It. 105} \\
v 1 \& 2, \text{ bass.} \\
23.5 \times 30.5\text{cm. 10 st.} \\
\text{WM: 27.} \\
\text{Hand B. Black.}
\end{align*}\]

\[\begin{align*}
\text{It. 106} \\
v 1. \\
23.5 \times 30\text{cm. 10 st.} \\
\text{WM: 27.} \\
\text{Hand G. Black.} \\
(\text{title in Hand B})
\end{align*}\]

\[\begin{align*}
\text{It. 107} \\
v 1 \& 2, \text{ bass.} \\
23.5 \times 31\text{cm. 10 st.} \\
\text{WM: 27.} \\
\text{Hand B. Black.}
\end{align*}\]

Listed by La Laurencie in Inventaire ... du fonds Blancheton, p. 44, as Trio Del Signor Antonio Brioschi a Tre Stromenti.

Quartets

E flat major


CAMERLOHER, PLACIDUS VON, 1718-1782

CAMERLOHER, PLACIDUS VON

B flat major

1. Trio / A Due Violini, e Violoncello / Del Sig.. Camerloker /

\begin{align*}
\text{Adagio} & \\
\text{Allegro} & \\
\text{Andante} & \\
\text{Allegro} & 
\end{align*}

Listed in Breitkopf supplement, 1762, as no.1 of VI Sonate a due Violini e Basso, del Sign. Cammerlocher. Racc.IV.

CAMPIONI, CARLO ANTONIO, 1720-1793

Violinist and composer of instrumental and church music. Maestro di cappella in Florence, 1764-80. Burney met him in Florence in 1770 and observed, "He has the greatest collection of old music, particularly Madrigals, of the 16th and 17th centuries, Padre Martini's excepted, that I ever saw." (Burney, Musical Tour ..., I, p.187) Editions of his instrumental music appeared in London, Paris and Amsterdam.


C major

1. Sonata a tre / Del Sig.. Carlo Antonio Campioni / Basso /

\begin{align*}
\text{Andante} & \\
\text{Allegro} & \\
\text{Tempo di Minuè} & 
\end{align*}

Published as op.2 no.6 (London, Walsh, 1758)
CAMPIONI, CARLO ANTONIO

D major

2. Sonata a tre / Del Sig. Carlo Antonio Campioni / Basso / Published as op. 2 no. 3 (London, Walsh, 1758)

3. Sonata a tre / Del Sig. Carlo Antonio Campioni / Basso / Published as op. 3 no. 5 (London, Walsh, 1759)

E major

4. Sonata a tre / Del Sig. Carlo Antonio Campioni / Basso / Published as op. 3 no. 2 (London, Walsh, 1759)
CAMPIONI, CARLO ANTONIO

F major

5. Sonata a tre / Del Sig. r Carlo Antonio Campioni / Basso /

It. 115
v 1 & 2, bass.
21.5x30cm. 10 st.
WM: 28.
Hand A. Black.

Published as op. 2 no. 4 (London, Walsh, 1758)

G minor

6. Sonata a tre / Del Sig. r Carlo Antonio Campioni / Basso /

It. 116
v 1 & 2, bass.
22x30.5cm. 10 st.
WM: 28 & 29.
Hand A. Black.

Published as op. 1 no. 2 (London, Walsh, ca. 1760)

A major

7. Sonata a tre / Del Sig. r Carlo Antonio Campioni / Basso /

It. 117
v 1 & 2, bass.
22x30.5cm. 10 st.
Hand A. Black.

Published as op. 1 no. 6 (London, Walsh, ca. 1760)
8. Trio / Del Sig.º Antonio Campioni / Basso /  
\[ \text{C major} \]

\textbf{Roman 118}

\begin{align*}
\text{v 1 & 2, bass.} \\
\text{22.5x31cm. 10 st.} \\
\text{WM: 6.} \\
\text{Hand A. Black.}
\end{align*}

Published as op.1 no.5 (London, Walsh, ca.1760)

9. Trio / Del Sig.º Carlo Antonio Campioni / Basso /  
\[ \text{Larghetto} \]

\textbf{Roman 119}

\begin{align*}
\text{v 1 & 2, bass.} \\
\text{23x32cm. 10 st.} \\
\text{WM: 28 & 29.} \\
\text{Hand A. Brown.}
\end{align*}

With a different minuet, published as op.5 no.4 (London, Walsh, ca.1760)

10. Basso. Trio del Sig.º Carlo Antonio Campioni /  
\[ \text{Andante grazioso} \]

\textbf{Roman 120}

\begin{align*}
\text{v 1 & 2, bass.} \\
\text{23x32cm. 10 st.} \\
\text{WM: 29.} \\
\text{Hand A. Brown.}
\end{align*}

Caption title.  
Published as op. 4 no. 3 (London, Walsh, ca.1765)
11. Trio / del Sig.r Antonio Campioni / Basso /

`Adagio`

`Spirito`

`Allegro`

Published as op.3 no.3 (London, Walsh, 1759)

D major

12. Trio / Del Sig:r Carlo Antonio Campioni / Basso /

`Adagio`

`Allegro`

`Minuetto`

Adagio and minuetto published in op.5 no.2 (London, Walsh, ca. 1760) Allegro published as Allegretto in op.5 no.5 (London, Walsh, ca. 1760)

13. Violino primo. Trio Del Sig:r Carlo Antonio Campioni /

`Adagio`

`Allegro`

`Allegretto`

Caption title.
Published as op.4 no.1 (London, Walsh, ca. 1765)
14. Trio / Del Sig:r C:° A:° Campioni / Basso /

Andante

Fuga Allegro

Tempo di Minuet

Published as op. 2 no. 1 (London, Walsh, 1758)

E flat major

15. Trio / Del Sig:r Carlo Antonio Campioni / Basso /

Adagio

Allegro

Moderato

E major

16. Trio / Del Sig:r Carlo Antonio Campioni / Basso /

Adagio

Allegro

Minuetto in genere cromatico
17. Trio / Del Sig. Carlo Antonio Campioni / Basso /  

F major

\[ \text{Adagio} \]

\[ \text{Allegro} \]

\[ \text{Minuetto Grazioso} \]

Published as op. 5 no. 3 (London, Walsh, ca. 1760)

18. Trio / Del Sig. Antonio Campioni / Basso /  

G major

\[ \text{Andante} \]

\[ \text{Vivace} \]

\[ \text{Adagio assai} \]

Caption title.  
Published as op. 3 no. 6 (London, Walsh, 1759)

19. Basso. Trio del Sig. Carlo Antonio Campioni /  

It. 127  
v 1 & 2, bass.  
23x32cm. 10 st.  
WM: 28 & 29.  
Hand A. Brown.

It. 128  
v 1 & 2, bass.  
22.5x31cm. 10 st.  
WM: 6.  
Hand A. Brown.

It. 129  
v 1 & 2, bass.  
23x32.5cm. 10 st.  
WM: 29.  
Hand A. Brown.
20. Trio / del Sig:° C:° A:° Campioni / Basso /  

\[ \text{Published as op. 2 no. 2 (London, Walsh, 1758)} \]

21. Trio / del Sig:° Carlo Antonio Campioni / Basso /  

\[ \text{Published as op. 5 no. 1 (London, Walsh, ca. 1760)} \]

22. Trio / Del Sig:° Antonio Campioni / Basso /  

\[ \text{Published as op. 3 no. 6 (London, Walsh, 1759)} \]
23. Trio / Del Sig.r Carlo Antonio Campioni / Basso /

Affetuoso

Allegretto

Allegro

Published as op.3 no.1 (London, Walsh, 1759)

G minor

25. Violino primo. Trio Del Sig:r Carlo Antonio Campioni /

Largo andante

Allegro Spiritoso

Allegro assai

Caption title.
Published as op.4 no.2 (London, Walsh, ca.1765)
26. Trio / Del Sig. r Carlo Antonio Campioni / Basso / 

A major

It. 136
v 1 & 2, bass.
22.5x30cm. 10 st.
WM: 53.
Hand A. Brown.

27. Trio Del Sig:r Campioni / Basso / 

Caption title.
Published as op. 2 no. 5 (London, Walsh, 1758)

B flat major

28. Trio / Del Sig r Campioni / Basso / 

Incipit on t.p.
Published as op. 1 no. 3 (London, Walsh, ca. 1760)
CAMPIONI, CARLO ANTONIO

29. Trio / Del Sig. r Carlo Antonio Campioni / Basso / B minor

Published as op. 3 no. 4 (London, Walsh, 1759)

CAPUZZI, GIUSEPPE ANTONIO, 1755-1818

Violinist-composer active in Venice and Bergamo. He was first violinist in the Teatro S. Samuele in Venice from 1780 to 1785, then director of the orchestra at S. Benedetto. After a visit to London 1796, where he was engaged in writing and producing ballets, he returned to Italy in 1805 to become solo violinist for the church of S. Maria Maggiore in Bergamo. Grove cites him as a pupil of Tartini. The Dizionario Ricordi, on the other hand, suggests that Tartini’s influence was transmitted indirectly through studies with A. Nazari and Bertoni. Besides eleven ballets and an opera, Capuzzi composed sinfonie concertanti, divertimenti, quartets and quintets. Six quartets and three concertos are found in the Berkeley collection. No other examples of his work in concerto form have been cited in bibliographies.

E flat major

Initials: F. Z. in upper right corner.
Concertos

D major

1. In D maj 3° / Concerto / per Violino. Con Stromti. / Del Sig: r
Antonio Capucci / Violino Principale /

It. 141
vp, v 1 & 2 conc,
vla, vlc, oboe 1 & 2, horn 1 & 2.
23x31.5cm. 10 st.
WM: 47 & 30.
Hand J. Brown.

2. In B flat major / Concerto / Per Violino. Con Stromti. / Del Sig: r
Antonio Capucci / Violino Principale /

It. 142
vp, v 1 & 2 conc,
vla, vlc, oboe 1 & 2, horn 1 & 2.
23x32cm. 10 st.
WM: 47 & 88.
Hand J. Brown.

3. In B flat major / Concerto / Per Violino. Con Stromti. / Del Sig: r Antonio Capucci / Violino Principale /

It. 143
vp, v 1 & 2 conc,
vla, vlc, oboe 1 & 2, horn 1 & 2.
23x31cm. 10 st.
WM: 47, 30 & unclear.
Hand J. Brown.
CAUCIELLO, PROSPERO, fl. 1780

Nothing is known about this musician beyond the fact that he was active in Naples around 1780. The British Union—Catalogue of Early Music cites collections of duos and trio sonatas published in Paris, ca. 1780 and 1778, and a collection of quintets issued in Lyon, ca. 1790.

A major

1. Duetto del Sig. D. Prospero Caucelli / Violino Primo /

\[
\text{Andante}
\]

\[
\text{Allegro}
\]

Caption title.

CONTI, PIETRO, fl. 1750

Nothing is known of the biography of this musician. Gerber's Lexikon (1790) makes reference to a violin concerto in manuscript. Eitner cites the presence of a violin piece by this composer in Michael Corette's L'art de se Perfectionner dans le Violon, and manuscripts of duos in the library of the conservatory in Milan, and of a symphony in Schwerin. The Breitkopf & Härtel Catalogo delle Sinfonie ... IV, cites six sinfonie, also in manuscript.

F major

1. Violino Principale / Concerto / Del Sig. Pietro Conti /

\[
\text{Allegro}
\]

\[
\text{Largo}
\]

\[
\text{Allegro}
\]

Caption title.
CORELLI, ARCANGELO, 1653-1713

1. [Opera V. Sonate a Violino e Violone o Cimbalo]

Without title.
Published Rome, Gasparo Pietro Santa, 1700.


2. 1728 / Baletti del Corelli /

see Albinoni, Tomaso. It. 63.

DALL'OGLIO, DOMENICO

see Oglio, Domenico dall'

DE GIOVANNINI, FILIPPO

see Giovannini, Filippo de

DEMACHI, GIUSEPPE, fl. 1740-1790

Violinist and composer, born in Alessandria (Piedmont). He was a member of the court orchestra at Turin about 1740, and active in Geneva in 1771. Instrumental music by Demachi was published in London, Paris and Lyon, and includes concertos, orchestral quartets, trios and sinfonie concertanti. A sonata from his Op.1 was published in Cartier's L'Art du Violon.

B flat major

1. I. / Sei / Duetto a Due Violini / Del Sig. † Giuseppe Demachi / Violino Primo /

score.
21.5x31cm. 10 st.
WM: 26.
Hand RR. Brown.

It. 146

It. 147
v 1 & 2.
23x31.5cm. 10 st.
WM: 3.
Hand A. Brown.
Gerber's *Lexicon* (1790) has entries for two violinists from Bergamo, one a Nazario Dehec, who appeared as a director of the public concerts in Zurich in 1749, another named Nassovius Dehec, who was first violinist in the church of St. Maria Maggiore in Bergamo and had six trios engraved in Nuremberg in about 1760. This information has been perpetuated in the subsequent dictionaries of Choron & Fayolle, Fetis and Eitner. Probably both entries refer to the same man. The *British Union—Catalogue of Early Music* lists concertos and sonatas by Nazario Dehec as published in 1765.

**C major**

1. Trio / A Due Violini, e Basso / Del Sig. f Nazario Dhe / Basso /

   ![Musical notation](image1)

**DOTHEL (DÔTHEL, DÖTHEL) NICOLÒ, fl. 1750**

Sonatas, divertimentos and duets for violins or German flute by this composer were published in London, 1755–64; six trio sonatas in manuscript are preserved in the Cappella Antoniana in Padua and are listed in Tebaldini's catalogue of that archive. Eitner refers to Dothel as a flutist. He is otherwise unknown.

**D major**

1. Sonata da Camera / a 3° / Del Sig. f Dothel /

   ![Musical notation](image2)

Another copy. Trio a due Violini / Col Basso / Del Sigf Nicolò Dothel / Basso /

**Gerber's Lexicon** (1790) has entries for two violinists from Bergamo, one a Nazario Dehec, who appeared as a director of the public concerts in Zurich in 1749, another named Nassovius Dehec, who was first violinist in the church of St. Maria Maggiore in Bergamo and had six trios engraved in Nuremberg in about 1760. This information has been perpetuated in the subsequent dictionaries of Choron & Fayolle, Fetis and Eitner. Probably both entries refer to the same man. The *British Union—Catalogue of Early Music* lists concertos and sonatas by Nazario Dehec as published in 1765.

**C major**

1. Trio / A Due Violini, e Basso / Del Sig. f Nazario Dhe / Basso /

   ![Musical notation](image1)

**DOTHEL (DÔTHEL, DÖTHEL) NICOLÒ, fl. 1750**

Sonatas, divertimentos and duets for violins or German flute by this composer were published in London, 1755–64; six trio sonatas in manuscript are preserved in the Cappella Antoniana in Padua and are listed in Tebaldini's catalogue of that archive. Eitner refers to Dothel as a flutist. He is otherwise unknown.

**D major**

1. Sonata da Camera / a 3° / Del Sig. f Dothel /

   ![Musical notation](image2)

Another copy. Trio a due Violini / Col Basso / Del Sigf Nicolò Dothel / Basso /
E minor

2. Sonata da Camera / a 3² / Del Sig.³ Dothel /

Another copy. Trio à due Violini / Col Basso / Del Sig.³ Nicolo Dothel / Basso /

G major

3. Sonata da Camera / a 3² / Del Sig.³ Dothel /

Another copy. Trio / Del Sig.³ Nicolo Dothel / Basso /
4. Sonata da Camera / a 3° / Del Sig. r Dothel /

Andante

Allegro

Tempo di Minuetto

Allegro

Another copy. Trio a due Violini / Col Basso / Del Sig. r
Nicolò Dothel / Basso /

It. 155
v 1 & 2 [bass]
22.5x32cm. 10 st.
WM: 4.
Hand A. Brown.

5. Sonata da Camera / a 3° / Del Sig. r Dothel /

Andante

Allegro

Tempo di Minuetto, Allegro

Another copy. Trio a due Violini / Col Basso / Del Sig. r
Nicolò Dothel / Basso /

It. 156
v 1 & 2, bass.
21.5x30.5cm. 10 st.
WM: 73.
Hand A. Brown.

It. 157
v 1 & 2, bass.
22.5x32cm. 10 st.
WM: 4.
Hand A. Brown.

It. 158
v 1 & 2, bass.
22x30cm. 10 st.
WM: 32.
Hand A. Brown.
DOTHEL, NICOLÒ

A minor

6. Sonata da Camera / a 3° / Del Sig. D. Dothel / Basso / It. 159

v 1 & 2, bass.
22.5x32cm. 10 st.
WM: 4.
Hand A. Brown.

Another copy. Trio à due Violini / Col Basso / Del Sig. Nicolò Dothel / Basso / It. 160

v 1 & 2, bass.
22x30.5cm. 10 st.
WM: 32.
Hand A. Brown.

DUSCHMALUI, GIUSEPPE FRANCESE

see Touchemoulin, Joseph

DUTILLIEU, PIERRE, 1754-1797

A French musician, born in Lyon, active in Naples as a composer of ballet and opera until 1791, after which he became Cimarosa's successor at the court in Vienna. Selections from his Gli Accidenti della Villa were printed in J. André's Neue Theater-Gesaenge (1797). According to Larousse de la Musique, he wrote a violin concerto and six duos for two violins.

F major

1. Concerto a / Violino Solo e Strumenti / Del Sig: D. Dutillieu / It. 161

vp, v 1 & 2 obbl, via obbl, bass obbl, oboe 1 & 2 obbl, horn 1 & 2.
22x30.5cm. 10 st.
WM: 33.
Hand SS. Brown.
Born at Piacenza, he was one of the noted violinists of his time. He was a pupil of Tartini and was active successively at Cremona, Vienna, Württemberg (where he was a member of the orchestra at the same time as Nardini) and Paris. He died in 1780 in the course of a journey to London. He was a brother of Carlo Ferrari, famous as a cellist and composer. Domenico's published works include six sets of violin sonatas, trio sonatas and Italian and French songs.

C major

1. Sonata a Violino, e Basso / Del Sig:r / Domenico Ferrari / It. 162
score.
23.5x32cm. 10 st.
WM: 78.
Hand B. Black.

D major

2. Sonata a Violino, e Basso / Del Sig:r / Domenico Ferrari / It. 163
score.
23x32cm. 10 st.
WM: 78.
Hand B. Black.

Possibly by Tartini. Listed by Brainard as D.21.

Another copy. Sonata a Violino e Basso / Del Sig:r Domenico Ferrari. It. 164
score.
23x22.5cm. 10 st.
WM: 5.
Hand B. Black.
FERRARI, DOMENICO

B flat major

1. Violino / Primo Trio / del Sigf° Domenico Ferrari /

---

FRACASSINI, ALOISIO LODOVICO, 1733–1798

An eminent violinist, composer and teacher, and a pupil of Tartini. On Tartini’s recommendation, Fracassini was appointed in 1757 as first violinist at the combined court chapel of Würzburg and Bamberg. When the chapel was divided in 1779, Fracassini remained at Bamberg until his death in 1798. He was also active as an opera director, and has been credited with playing an important role in transmitting the influence of the Tartini school of violin performance into southern Germany (see MGG, vol.4, article by Hanns Dennerlein). Examples of his work, including an oratorio, are in the archives at Bamberg. The Berkeley collection has seven of his violin sonatas.

D major

1. Sonata / A Violino e Basso / Del Sigf° Luigi Fracassini /

---
2. Sonata a Violino, e Basso / Del Sig r Luigi Fracassini /

Another copy. Suonata / A Violino e Basso / Del Sig r Luigi Fracassini /

E flat major

3. Suonata / A / Violino e Basso / Del Sig r Luigi Fracasini /

E major

4. Suonata a Violino e Basso / Del Sig r Luigi Fracasini /
5. Suonata / A Violino e Basso / Del Sig: Luigi Fracasini /

Another copy. Sonata a Violino e Basso / Del Sig: Luigi Fracasini /

It. 171
score.
23x32cm. 10 st.
WM: 34.
Hand B. Black.

6. Suonata / A / Violino e Basso / Del Sig: Luigi Fracasini /

Another copy. Sonata / a Violino e Basso / Del Sig: Luigi Fracasini /

It. 174
score.
23.5x32.5cm. 10 st.
WM: 91.
Hand B. Black.
FRACTASSINI, ALOISIO LODOVICO

B flat major

7. Suonata / A Violino e Basso / Del Sig.: Luigi Fracasini /

Allegro

Adagio

Minuet

:16 1:16:4 variations

It. 175
score.
23x32cm. 10 st.
WM: 35.
Hand II. Brown.

FRITZ, KASPAR, 1716-1782

Violinist, composer and teacher, born in Geneva where he spent the greater part of his life. He was a pupil of Giovanni Battista Somis in Turin. Instrumental music by Fritz, including solo violin sonatas, sonate a quattro, and symphonies, were published in London, Paris and Vienna. The Berkeley collection contains manuscripts of six trio sonatas.

1. № VI / Sonate a Tre / Del Sig. Fritz / Violino Primo /

D major

I.

Andante

Allegro

Grazioso

It. 176
v 1 & 2, bass.
23.5x32.5cm. 10 st.
WM: 36.
Hand A. Brown.
KASPAR FRITZ,

B flat major

II.

Adagio

Allegro

Allegro

E flat major

III.

Largo

Allegro

Grazioso

A major

IV.

Andante

Allegro

Fresco
GALEOTTI (GALLEOTTI)

Two musicians named Galeotti, Salvatore and Stefano, lived in London during the latter half of the 18th century and published instrumental music there. No references have been found to an Antonio, whose name appears on six trio sonatas in the Berkeley collection. Five of the remaining twelve trio sonatas were published by Welcker in 1762 as works of Salvatore Galleotti.
C major

1. Violino Primo / Sonata a Tre / Del Sig.r Antonio Galeotti /

Another copy. Trio / del Sig: Galleotti / Basso /

E flat major

2. Violino Primo / Sonata a Tre / Del Sig.r Antonio Galeotti /

Another copy. Trio / Del Signor Galleotti / Basso /
Galeotti 98

3. Violino Primo / Sonata a Tre / Del Sig. Antonio Galeotti / v 1 & 2, bass. 22.5x31.5cm. 10 st. WM: 35. Hand A². Black.

Another copy. Trib / del Sig. Galleotti / Basso /

It. 181

4. Violino Primo / Sonata a Tre / Del Sig. Antonio Galeotti / v 1 & 2, bass. 22.5x31.5cm. 10 st. WM: 32. Hand II. Brown.

Another copy. Trib / Del Sig. Galleotti / Basso /

It. 182

G major

Another copy. Trib / del Sig. Galleotti / Basso /

It. 183

Another copy. Trib / Del Sig. Galleotti / Basso /

It. 184

v 1 & 2, bass. 22.5x32cm. 10 st. WM: unclear. Hand H². Brown.
A major

5. Violino Primo / Sonata a Tre / Del Sig. Antonio Galeotti /

Another copy. Trio / Del Sig. Galleotti / Basso /

B flat major

6. Violino Primo / Sonata a Tre / Del Sig. Antonio Galeotti /

Another copy. Trio / del Sig. Galleotti / Basso /
D major

7. Trio / Del Sig:r Galleotti / Basso /

Published London, Welcker, 1762, with composer's name given as Salvatore Galleotti.

E major

8. Trio / Del Sig:r Galleotti / Basso /

Published London, Welcker, 1762, with composer's name given as Salvatore Galleotti.

F major

9. Trio / Del Sig:r Galleotti / Basso /

Published London, Welcker, 1762, with composer's name given as Salvatore Galleotti.
GALEOTTI

G major

10. Trio / Del Sig:r Galleotti / Basso /  

Allegro  

Largo  

Minuet

It. 192  
v 1 & 2, bass.  
22.5x32cm. 10 st.  
WM: 39.  
Hand H^{2}, Brown.  
(title in Hand B)

Published London, Welcker, 1762, with composer's name given as Salvatore Galleotti.

A major

11. Trio / Del Sig:r Galleotti / Basso /  

Adagio. Andante  

Allegro  

Miniut [sic]

It. 193  
v 1 & 2, bass.  
23x32.5cm. 10 st.  
WM: 39.  
Hand H^{2}, Brown.  
(title in Hand B)

Published London, Welcker, 1762, with composer's name given as Salvatore Galleotti.

B flat major

12. Trio / Del Sig:r Galleotti / Basso /  

Allegro Moderato  

Adagio  

Allegro

It. 194  
v 1 & 2, bass.  
22.5x31.5cm. 10 st.  
WM: 39.  
Hand H^{2}, Brown.  
(title in Hand B)

Published London, Welcker, 1762, with composer's name given as Salvatore Galleotti.
Van der Straeten suggests that this musician was born in Venice, and cites a copy of six trio sonatas published in Venice, now in the library of the Milan conservatory. Six sonatas for two flutes and bass were printed for Oswald, London, about 1755, and the Breitkopf & Härtel Catalogo delle Sinfonie ... Supplemen to I (1766) lists a sinfonia à 4. Seven trio sonatas by Gallo are found in the Berkeley collection.

**D major**

1. Sonata a Trè / Del Sig.° Gallo / Basso /

   

   **It. 195**  
   v 1 & 2, bass.  
   22.5x30.5cm. 10 st.  
   WM: 63A.  
   Hand A. Brown.

**E major**

2. Sonata a due Violini, e / Basso del / Sig:° Domenico Gallo / Violino Primo /

   

   **It. 196**  
   v 1 & 2, bass.  
   23x31.5cm. 10 st.  
   WM: 25.  
   Hand G. Black.
3. Sonata a Tre / Del Sig. Gallo / Basso /

G minor

Allegro

Andante

Presto

A major

4. Sonata a Tre / Del Sig. Gallo / Basso /

Presto

Larghetto

Allegro

B flat major

5. Sonata a Tre / Del Sig. Gallo / Basso /

Allegro

Adagio

Presto

It. 197
v 1 & 2, bass.
22x30.5cm.  8 st.
WM: 50.
Hand A. Brown.

It. 198
v 1 & 2, bass.
22.5x30.5cm.  10 st.
WM: 63A.
Hand A. Brown.

It. 199
v 1 & 2, bass.
22x31cm.  10 st.
WM: 63A.
Hand A. Brown.
6. Sonata a Tre / Del / Sig. r Gallo /Basso /

A. Brown.

7. Basso / Trio / Del Sig. r Gallo /

A. Brown.

GASPARINI, PIETRO

No musician of this name is mentioned in any of the available reference works. There is a Francesco Gasparini, 1668-1737, who was active as a composer of Italian operas in London during the early years of the 18th century. Six trio sonatas were published in London under his name, in two editions, ca. 1760 and ca. 1765. Van der Straeten has expressed doubt that these works could have been written by Francesco. It is possible that Pietro Gasparini, represented in the Berkeley collection by seven trio sonatas, was the composer to whom the London trios should be attributed.
G major

1. Sonatina da Camera / Del Sig. Pietro Gasparini / Basso /  

Andante

Minuetto

G minor

2. Sonatina da Camera / Del Sig. Pietro Gasparini / Basso /  

Andante

Minuetto

C minor

3. Trio / Del Sig. Pietro Gasparini / Violino Primo /  

Andante Allegretto

Tempo di Minuetto

Listed in Breitkopf supplement, 1776, as no. 5 of VI Trii del Sig., Gasparini a 2 Viol. e Basso.
E flat major

4. Trio / Del Sig:r Pietro Gasparini / Violino Primo /

\[ \text{Allegretto} \]

\[ \text{Andantino} \]

\[ \text{Tempo di Minuetto} \]

It. 205
v l & 2, bass.
22x30cm. 8 st.
WM: 16.
Hand A. Brown.

F major

5. Trio / Del Sig:r Pietro Gasparini / Violino Primo /

\[ \text{Andante} \]

\[ \text{Minuetto} \]

It. 206
v l & 2, bass.
22.5x30.5cm. 8 st.
WM: 16.
Hand A. Brown.

A major

6. Trio / Del Sig:r Pietro Gasparini / Basso /

\[ \text{Allegro} \]

\[ \text{Andante} \]

\[ \text{Affetuoso} \]

It. 207
v l & 2, bass.
23x32cm. 10 st.
WM: 29 & 16.
Hand A. Brown.
GASPARINI, PIETRO


WM: 16 & 28.
Hand A. Brown.

GEMINIANI, FRANCESCO, 1679 or 80-1762

A pupil of Corelli, he was one of the greatest violin composer-teachers of his time. He was born in Lucca, and was concert master of the orchestra in Naples until he came to London in 1714 where he spent the greater part of his career. He arranged Corelli's violin sonatas, Op. 5 as concerti grossi, published by Walsh and Hare in 1726–28 as Concerti Grossi... Composti delli Sei Soli della prima parte dell' Opera Quinta D'Arcangelo Corelli (sonatas 1–6); Seconda Parte (sonatas 7–12). These are the works which appear in manuscript parts in the Berkeley collection. Geminiani's treatise, The Art of Playing on the Violin, has been edited in facsimile by David Boyden (Oxford, 1951) and a considerable amount of his work is available in modern performance editions.

1. Parte Prima / Opera Quinta / Del Sig.r Archangelo Corelli / Ridotta in Concerti a sette parti / Dal Sig.r Giminiani / Violino Principale /

D major

[No. 1]
B flat major

[ No. 2 ]

Grave

Allegro, soli

Vivace, soli

Adagio, Soli

Vivace, Soli

C major

[ No. 3 ]

Adagio, Soli

Allegro, soli

Adagio, Soli: "Tutti"

Allegro, soli

Allegro, soli: :16:4:23:
GEMINIANI, FRANCESCO

F major

[ No. 4 ]

Adagio, Soli

\[ \text{MIDI} \]

Allegro

\[ \text{MIDI} \]

Vivace, Soli

\[ \text{MIDI} \]

Adagio, Soli

\[ \text{MIDI} \]

Allegro, Soli

\[ \text{MIDI} \]

G minor

[ No. 5 ]

Adagio

\[ \text{MIDI} \]

Vivace, Soli

\[ \text{MIDI} \]

Adagio

\[ \text{MIDI} \]

Allegro

\[ \text{MIDI} \]
GEMINIANI, FRANCESCO

A major

[No. 6]

2. Parte Seconda / Opera Quinta / Di Archangelo Corelli / Violino Principale /

D minor

[No. 7]
GEMINIANI, FRANCESCO

E minor

Concerto VIII.

Preludio, Largo

Allemanda, Allegro

Sarabanda, Largo

Giga, Allegro

A major

Concerto IX.

Preludio, Largo

Giga, Allegro

Adagio

Tempo di Cavatina, Allegro
This composer cannot be identified. He may be the Italian musician mentioned by Van der Straeten as a pupil of Leclair, active in Berlin and London from 1740 to 1782.

C major

1. Concerto / Del Sig:r / Filippo de Giovannini Romano / It. 211
   v l.
   23x31cm. 10 st.
   WM: unclear.
   Hand ZZ. Black.

GOBBIS, IGNAZIO XAVERIO

This composer cannot be identified.
D major

1. Sonata a Violino, e Basso / Del / Sig:r Ignazio Gobbis / 

Another copy. Sonata / del Sig:r Ignazio Gobbis / 

B flat major

2. Sonata a Violino, e Basso / Del Sig:r Ignazio Gobbis / 

Another copy. Sonata a Violino e Basso / del Sig:r Ignazio Gobbis /
Gobbis, Ignazio Xaverio

Concertos

D major

1. Violino Principale / Concerto / Del Sig:r Ignazio Xaverio Gobbis / 

[Italian text with musical notation]

It. 216

vp, v l & 2 obl, vla, bass.

23x32cm. 10 st.

WM: 34.

Hand B. Black.

Another copy. Concerto / del Sig:r Ignazio Xaverio Gobbis / 

Incipit on t. p.

Haiendel, Francesco

This composer can probably be identified with Franz Sebastian Haindl, 1727-1812, member of a family of Bavarian musicians. He divided his services as a violinist between the courts of Munich and Innsbruck. His surviving works, all in manuscript, include two masses, an oratorio, two symphonies and a flute concerto. A symphony in G major has been edited by Walter Senn for the Denkmäler der Tonkunst in Österreich, vol. 86.

F major

1. Terzetto / Del Sig:r Francesco Haiendel / Basso / 

[Italian text with musical notation]

It. 218

v l & 2, bass.

23x31cm. 10 st.

WM: 3.

Hand A. Brown.
The themes for the two duos below have not been found in the works of Georg Friedrich Händel. Possibly the Francesco Haiendel in the above entry is the composer to whom they should be attributed.
**E flat major**

1. **Blainte / Lamento amoroso, a Due Violini / Del Sig. Handel**

   - Adagio sotto Voce.
   - Minuetto.

   It. 221
   - v 1 & 2.
   - 22.5x31.5cm. 10 st.
   - WM: 29.
   - Hand A. Brown.

2. **Conforto Amoroso a Due Violini / Del Sig. Handel / Violino Primo**

   - Andante.
   - Allegro.
   - Tempo di Minuetto.

   It. 222
   - v 1 & 2.
   - 23x31.5cm. 10 st.
   - WM: 29.
   - Hand A. Brown.

---

**HAYDN, FRANZ JOSEPH, 1732-1809**

1. **Nº VI / Quartetti / Del Sig²: Giovanni Haydn / Opera XXXIV / Violino Primo**

   Cover title: XLIII / Quartetti / Violino Primo / G: Z;
   - Contains Hoboken III: C 4, E flat 4, B flat 2, A 1, E 1, E flat 5.
   - Published Paris, Bérault, 1772, as op. XI.

   It. 223
   - v 1 & 2, vla, vlc.
   - 29.5x22cm. 12 st.
   - Hand A. Brown.
   - (title in another hand)

2. **Nº VI / Quartetti a Due Violini Viola, e Basso / Del Sig²: Giovanni Hayden / Violino Primo**

   Cover title: XXXV Quartetti / Violino Primo / G: Z;
   - Published Paris, Bailleux, 1777, as op. XXVI.

   It. 224
   - v 1 & 2, vla, vlc.
   - 30.5x22.5cm. 12 st.
3. Opera 17 / Violino Primo / Sei Quartetti / A Due Violini, Viola, e Basso / Del Sigfr: Giuseppe Haydn /

Published Paris, Sieber, 1773, as op. 17.

4. XVIII / Quartetti VI / Del Sigfr: Giuseppe Haydn / Violino Primo /

Contains Hoboken III: 31, 35, 32, 33, 34, 36.
Published Paris, Chevardière, ca. 1774, as op. XX (Hoboken III: 31, 35, 32, 36, 33, 34)

Another copy. Opera 18 / Sei Quartetti / Del Sigfr: Giuseppe Haydn / Violino Primo /

Contains Hoboken III: 31, 35, 32, 33, 34, 36.

5. VI / Quartetti / Opera XXXIII / Del Sigfr: Giuseppe Haydn / Violino Primo /

Cover title.
Contains Hoboken III: 41, 38, 37, 39, 42, 40.
Published Vienna, Artaria, 1782, as op. 33.

6. La Pasione di / Gesfr Cristo / Musica a Quattro / Del Sigfr: Giuseppe Haydn / Violino Primo /

Contains Hoboken III: 50–56 (XX B)
Published Vienna, Artaria, 1787, as Musica Instrumentale Sopra le Sette Ultime Parole; London, Longman & Broderip, 1787 as A Set of Quartetts, Expressive of the Passion of Our Saviour.


Contains Hoboken III: 58, 57, 59.
Published Vienna, Artaria (?), 1789/90, as op. 59.

8. Violino Primo / N°: III / Quartetti / Per Due Violini, Viola, e Basso / Del Sigfr: Giuseppe Haydn / Opera 60 /

Contains Hoboken III: 60, 61, 62.
Published Vienna, Artaria (?), 1789/90, as op. 60.

9. Opera 65 / Violino Primo / N°: III / Quartetti / Per Due Violini, Viola, e Violoncello / Del Sigfr: Giuseppe Haydn / Libro Primo /

With this is bound: Opera 65 / No.III / Quartetti ... (Hoboken III: 66, 63, 64)
Published Offenbach, André, 1791, as op.65.
Dutch violinist and composer, born in Rotterdam. He was in Italy as a young man as a pupil of Tartini. He was in Holland in 1744, living in Amsterdam, where he published his first set of violin sonatas. From 1752 to the end of his life he lived in England, chiefly in Cambridge, where he served as organist at Pembroke and later Peterhouse College. His published works include three sets of solos for the violin, a set of eight for the cello, and Six Grand Concertos for violins, Op. 3. The latter set appears in a modern critical edition as Vol. I. of Monumenta Musica Neerlandica (1959). Four of the cello sonatas were edited as Vol. 41 of the publications of the Vereeniging voor Nederlandsche Muziekgeschiedenis (1926). Helendaal's most recent editor, Hans Brandts Buys, has described him as "without doubt the most important composer of Dutch origin in the 18th century". The Berkeley collection contains nine of his violin sonatas.

C minor

1. No: 10 / Sonata a Violino e Basso / Del / Sig:r Pietro Helendaal / He. 235
   score.
   22x30cm. 12 st.
   WM: 19A.
   Hand A. Black.
D major

2. No: 4 / Sonata a Violino e Basso / Del / Sig: Pietro Helendaal / It. 236
score.
22x31.5cm. 10 st.
WM: 63A.
Hand A. Black.

G minor

4. No: 1 / Sonata a Violino e Basso / Del / Sig: Pietro Helendaal / It. 238
score.
22x30.5cm. 8 st.
WM: 63.
Hand A. Black.
A major

5. No: 6 / Sonata a Violino e Basso / Del / Sig'il Pietro Helendaal /

It. 239
score.
22x30.5cm. 10 st.
WM: 63.
Hand A. Black.

6. No: 7 / Sonata a Violino e Basso / Del / Sig'il Pietro Helendaal /

It. 240
score.
22x30.5cm. 10 st.
WM: 63.
Hand A. Black.

A minor

7. No: 9 / Sonata a Violino e Basso / Del / Sig'il Pietro Helendaal /

It. 241
score.
22x30.5cm. 10 st.
WM: 63A.
Hand A. Black.
HELENSDAAL, PIET BR

8. No: 11 / Sonata a Violino e Basso / Del / Sig:r Pietro Helendaal/ B flat major

It. 242
score.
22.5x31cm. 10 st.
WM: 63A.
Hand A. Black.

9. No: 12 / Sonata a Violino e Basso / Del / Sig:r Pietro Helendaal/ B flat major

It. 243
score.
22x31.5cm. 10 st.
WM: 63.
Hand A. Brown.

HOFFMEISTER, FRANZ ANTON, 1754-1812

German composer and publisher, born in Rottenburg, Württemberg. He was a prolific composer of instrumental and vocal music, producing a large quantity of music for the flute, forty-two string quartets, eighteen string trios, besides works for piano and strings. His publishing firm, established about 1783, produced numerous first editions of works by Mozart and Beethoven. The two quartets in the Berkeley collection follow a common 18th century practice in deriving their themes from well known works by other composers, in this case Martini.
1. II / Quartetti / Per due Violini, Violetta, e Basso / Tratti
dall'opera più rara, e da Migliori / Pessi del Sig. Martini / E
disposti dal Sig. Fran. Hoffmeister / Violino Primo /

B flat major

No. I.

Andante

Allegro

Minuetto

Canone Largo

D major

No. II.

Andante

Andante sostenuto

Andante

It. 244

v l & 2, vla, vlc.

23.5x21.5cm. 10 st.

WM: 46.

Hand NN. Brown.
German violinist-composer, born in Munich. He was one of several north European musicians who traveled to Italy to study violin and composition under Tartini. When he returned to Munich in 1762 he became concert master of the court orchestra. Burney heard him in 1772 and had high praise for his musicianship: "Holzbogen has a great hand, a clear tone, and more fire than is usual in one of the Tartini school... This performer writes well for his instrument, and played a very masterly concerto of his own composition." (German Tour, I, p.173)

None of Holzbogen's music was published and few manuscripts have survived. There are six trio sonatas in the Berkeley collection.

### D major

1. Divertimento / a / Due Violini, e Basso / Del Sig. F Giorgio Holzbogen / Basso /

   - Allegro
   - Andante
   - Minuetto
   - Trio
   - Presto

   Listed in Breitkopf supplement, 1773, under Trii Flauto traverso as no. 1 of IV Trii da Holzbogen.

### E major

2. Divertimento / a / Due Violini, e Basso / Del Sig. F Giorgio Holzbogen / Basso /

   - Allegro
   - Larghetto Cantabile
   - Tempo di Minuetto

   Listed in Breitkopf supplement, 1773, under Trii per Due Violini con Basso as no. 1 of IV da Holzbogen.
HOLZBOGEN, JOHANN GEORG

F major

3. Divertimento / a / Due Violini, e Basso / Del Sig. r Giorgio Holzbogn / Basso /

Listed in Breitkopf supplement, 1773, under Trii per Due Violini con Basso as no. 3 of IV da Holzbogen.

G major

4. Divertimento / a / Due Violini, e Basso / Del Sig. r Giorgio Holzbogn / Basso /

Listed in Breitkopf supplement, 1773, under Trii per Due Violini con Basso as no. 2 of IV da Holzbogen.
HOLZBOGEN, JOHANN GEORG

A major

5. Divertimento / a / Due Violini e Basso / Del Sig.† Giorgio
Holzbogn / Basso /

B flat major

6. Divertimento / a Due Violini, e Basso / Del Sig.† Giorgio
Holzbogn / Basso /

Listed in Breitkopf supplement, 1773, under Trii per Due Violini con Basso as no. 4 of IV da Holzbogen.

ILLE CRAM

see Marcelli, Vincenzo
One of the most celebrated violin virtuosos of his day, he was a pupil of Antonio Lolli, and began his career as a performer and teacher in Paris in 1767. In 1779 he left France and began a series of tours which took him to nearly every European country from Ireland to Russia. He wrote some eighteen violin concertos, duos and string quartets; much of his work was published in London, Paris and Berlin. A man of fiery disposition and eccentric behaviour, his career has been amusingly surveyed by Marc Pincherle in Le monde des Virtuoses (Paris, 1961).

KLEINKNECHT, JAKOB FRIEDRICH, 1722-1794

Member of a family of musicians active in Ansbach and Ulm from the 17th century, he was a composer and performer on flute, and violin. In 1743 he was flutist in the court orchestra at Bayreuth, later becoming violinist and music director. He transferred his activities to Ansbach in 1769. Instrumental music by Kleinknecht, published in London, Paris and Nurnberg, includes concertos, flute sonatas and trio sonatas. Manuscripts of his works are preserved in Brussels, Karlsruhe and Munich.

E major

1. Concerto / Per Violino con Stramti / Di Monsieur Jarnovic / Violino Principale /

Listed in Breitkopf supplement, 1781, under Concerti intagliati as I. Conc. da Giornovichi ... Libro I. Berlin.
KOZELUH, LEOPOLD, 1747-1818

Prolific Bohemian composer, he studied composition with his uncle, Jan Antonín Koželuh in Prague in 1765, and pianoforte with F.X. Dušek. He moved to Vienna in 1778, where he spent most of the remainder of his life as a composer and piano teacher. He was Mozart’s successor as court composer there. His numerous compositions include operas, ballets, symphonies and piano music.
Listed in Breitkopf supplement, 1785, 86 & 87, under Sinfonie intagliate e stampate as no. 1 of III Sinf. da L. Kozeluch...
Vol. I Vienna.

D minor

2. Sinfonia / A due Violini Viola, e Violoncello / Fagotti due Oboe
due Corni / Del Sig.: Leopoldo Kozeluch / Violoncello /

Listed in Breitkopf supplement, 1785, 86 & 87, under Sinfonie intagliate e stampate as no. 2 of III Sinf. da L. Kozeluch...
Vol. I Vienna.
KOZELUH, LEOPOLD

3. Sinfonia / A due Violini Viola, e Violoncello / Fagotti due Oboe
due Corni / Del Sig:r Leopoldo Kozeluch / Violoncello /

[Music notation]

Legend in Breitkopf supplement, 1785, 86 & 87, under
Sinfonie intagliate e stampate as no. 3 of III Sinf. da L.
Kozeluch... Vol. I Vienna.

LOLLI, ANTONIO, 1730-1802

Violinist-composer, born in Bergamo, he was associated with Nardini in 1762
in Stuttgart as a member of the orchestra of the Duke of Wurtemberg. In 1773
he went to St. Petersburg where he spent five years in the service of the Em-
press Catherine II. Thereafter he traveled extensively as a virtuoso, in France,
Spain, England, Denmark, until his death at Palermo. His instrumental music,
comprising concertos, sonatas and violin studies, was published in Paris, Lon-
don and Amsterdam from 1765 to 1785. Lolli was reputed to be a better performer
than musician. Burney observed that "owing to the eccentricity of his style of
composition and execution, he was regarded as a madman by most of the audi-
ence." (History, vol. 4, p. 680) Twelve violin sonatas are found in the Berkeley
LOLLI, ANTONIO

1. Sei Sonate / A Violino, e Basso del Sig:r Antonio Lolli / Opera Prima /

D major

Sonata Prima.

Listed in Breitkopf supplement, 1768, as no. 3 of VI Soli di Lolli.

G minor

Sonata Seconda.

Listed in Breitkopf supplement, 1768, as no. 5 of VI Soli di Lolli.
LOLLI, ANTONIO

E flat major

Sonata Terza.

Listed in Breitkopf supplement, 1768, as no. 1 of VI Soli di Lolli.

A major

Sonata Quarta.

Listed in Breitkopf supplement, 1768, as no. 6 of VI Soli di Lolli.
LOLLI, ANTONIO

G major

Sonata Quinta.

Listed in Breitkopf supplement, 1768, as no. 2 of VI Soli di Lolli.

B flat major

Sonata Sesta.

Listed in Breitkopf supplement, 1768, as no. 4 of VI Soli di Lolli.
LOLLI, ANTONIO

2. Sei Sonate / A Violino, e Basso del Sig:r Antonio Lolli / Opera Seconda /

E flat major

Sonata Prima.

Andantino

Allegro assai

C minor

Sonata Seconda.

Adagio

Rondo

C major

Sonata Terza.

Moderato

Andantino

Allegro
LOLLI, ANTONIO

B flat major

Sonata Quarta.

\[ \text{Adagio} \]

\[ \text{Minueto} \]

D major

Sonata Quinta.

\[ \text{Allegro assai} \]

G major

Sonata Sesta.

\[ \text{Variation} \]
LOLLI, ANTONIO

D major

3. Suonata a Violino e Basso / del Lolli /

Slightly different version of Opus 1, no. 1.

MAGHERINI, GIUSEPPE MARIA, b.ca. 1732

Violinist-composer born in the vicinity of Milan. According to Eitner he was also active in Rome. Eitner gives his birth date as 1752; Fétis and Mendel suggest 1732. He was apparently in London in 1770 for the production of an oratorio, Salomo, of his composition. According to Gerber, six of his trio sonatas were published in London. There are twelve such works in the Berkeley collection.

D major

1. Divertimento da Camera / Del Sig. i Magherini / Basso /

Slightly different version of Opus 1, no. 1.
F major

2. Divertimento da Camera / Del Sig. Giuseppe Magherini / Basso /

 Allegro Moderato

Largo

Fuga

It. 260
v 1 & 2, bass.
23x31.5cm. 10 st.
WM: 3.
Hand A. Brown.

A major

3. Divertimento da Camera / Del Sig. Giuseppe Magherini / Basso /

 Allegro Maestoso

Adagio

Fresco

It. 261
v 1 & 2, bass.
23x30.5cm. 10 st.
WM: 3.
Hand A. Brown.

C major

4. Trattenimenti da Camera / Del Sig. Giuseppe Magherini / Basso /

Andante

Fuga Allegro

Minuet

It. 262
v 1 & 2, bass.
22x30.5cm. 8 st.
WM: 50.
Hand A. Brown.
5. Trattenimenti da Camera / Del Sig:r Giuseppe M:3 Magherini / Violino Primo /

 Allegro

 Largo

 Fuga Allegro

6. Trattenimenti da Camera / Del Sig:r Giuseppe Magherini / Basso /

 Andante

 Allegro

 Minuè

7. Trattenimenti da Camera / Del Sig:r Giuseppe Magherini / Basso /

 Andante

 Fuga Allegro

 Minuè
8. Trattenimenti da Camera / Del Sig: Giuseppe Magherini / Basso / 

Andante

Fuga Allegro

Minueto

G major

9. Trattenimenti da Camera / Del Sig: Giuseppe Magherini / Basso / 

Allegro

Largo

Allegro

G minor

10. Trattenimenti da Camera / Del Sig: Giuseppe Magherini / Basso / 

Andante

Allegro

Minueto

It. 266  
V 1 & 2, bass.  
22x30cm, 8 st.  
WM: 50.  
Hand A. Brown.

It. 267  
V 1 & 2, bass.  
22.5x31cm, 10 st.  
WM: unclear.  
Hand B. Black.

It. 268  
V 1 & 2, bass.  
22x30.5cm, 8 st.  
WM: unclear.  
Hand A. Brown.
MALDERE, PIERRE VAN, 1724-1768

The most important of three brothers, all violinists and members of the orchestra of Charles of Lorraine in Brussels. His compositions included symphonies, overtures, solo sonatas and trios, and were published in Dublin, London, Paris and Lyon. He also composed several operas comiques. The definitive study of this musician has been made by Suzanne Clercx: Pierre van Maldere, Virtuose et Maître des Concerts de Charles de Lorraine. Brussels, 1948.
D major

1. Sonata a Tre / Del Sig: f Pietro Vanmander / Violino Primo /

Andante and Fuga illustrated in Clercx, Suzanne. Pierre Van Maldere, as movements from Sonata I of VI Sonatas for Two Violins (London, Walsh, 1756)

MANFREDI, FILIPPO, 1729-1780

This musician was born in Lucca, and studied first with Nardini and later with Tartini. Returning to serve as violinist at Lucca, he made a number of concert tours through northern Italy and France in the company of Boccherini. The two later traveled to Spain, where Manfredi was appointed first violinist in the chapel of the Infant Don Luis Antonio Jacobo. He died in Spain in 1780. A set of violin sonatas by this composer was published in Paris, and one of his sonatas appears in Cartier's L'Art de Violon.
MANFREDI, FILIPPO

B flat major

1. Suonata del Sig:Filippo Manfredi Scolora del Sig: Pietro Nardini /

\[ \text{Caption title.} \]
Transposed version listed in Breitkopf supplement, 1769, as no. 4 of \textit{VI Soli di Filippo Manfredi. Opera I.} 

MARCCELLI, VINCENZO

Nothing is known about the musician who composed the \textit{Sinfonia a Sette} and the four trio sonatas following, except that he was from Rimini. He sometimes used his surname spelled backward as a pseudonym.

D major

1. Basso / \textit{Sinfonia a Sette} / Del Sig:\ Vincenzo Marcelli Riminese /

\[ \text{Caption title.} \]

Trios
C major

1. Trio / A due Violini, e Basso / Del Sig. r / Vincenzo Marcelli / Basso /
Grandissimamente
All' grande amore

2. Trio / A due Violini, e Basso / Del Sig. Illecram / [Basso]
Andante
A passo Fuga.

3. Trio / A due Violini, e Basso / Del Sig. Illecram / [Basso]
Affettuoso
Larghetto
A passo Minué.
Another copy. Trietto A Due Violini 1760. In Roma. Violino 2° /

Caption title.

G major

4. Trìo / A due Violini, e Basso / Del Sig. r / Illecram / [Basso]

Concertos

A major

1. Violino Primo / Principale / Concerto del / Sig.r / Ille Cram

In Roma / P. G. / R. /
The composer of the following thirteen trio sonatas has not been identified. Both Eitner and Fétis refer to a musician of this name active about 1700 as a composer of church music. Eitner also mentions a musician with the surname Marzola as connected with the cathedral at Ferrara in the mid-18th century.

C major

1. Trio / Del Sig:r Pietro Marzola / Basso /

2. Trio / Del Sig:r Pietro Marzola / Basso /

3. Trio / Del Sig:r Pietro Marzola / Basso /
4. Trio / Del Sig.º Pietro Marzola / Basso /  

\[ \text{Allegretto} \]  
\[ \text{Allegro} \]  

\[ D \text{ major} \]  

5. Trio / Del Sig.º Pietro Marzola / Basso /  

\[ \text{Largo} \]  
\[ \text{Minuet} \]  

\[ \text{It. 283} \]  
\[ v \text{ 1} \& 2, \text{ bass.} \]  
\[ 22.5 \times 30.5 \text{ cm. 10 st.} \]  
\[ \text{WM: 53.} \]  
\[ \text{Hand A. Brown.} \]  

6. Trio / Del Sig.º Pietro Marzola / Basso /  

\[ \text{Andante Allegro} \]  
\[ \text{Minuet} \]  

\[ \text{It. 284} \]  
\[ v \text{ 1} \& 2, \text{ bass.} \]  
\[ 22.5 \times 29 \text{ cm. 10 st.} \]  
\[ \text{WM: 53.} \]  
\[ \text{Hand A. Brown.} \]  

7. Trio / Del Sig.º Pietro Marzola / Basso /  

\[ \text{Andantino} \]  
\[ \text{Allegro} \]  

\[ \text{It. 285} \]  
\[ v \text{ 1} \& 2, \text{ bass.} \]  
\[ 23 \times 30 \text{ cm. 10 st.} \]  
\[ \text{WM: unclear.} \]  
\[ \text{Hand A. Brown.} \]  

\[ \text{It. 286} \]  
\[ v \text{ 1} \& 2, \text{ bass.} \]  
\[ 22.5 \times 29.5 \text{ cm. 10 st.} \]  
\[ \text{WM: 53.} \]  
\[ \text{Hand A. Brown.} \]
8. Trio / Del Sig. Pietro Marzola / Basso / 

Andante Allegretto

G major

9. Trio / Del Sig. Pietro Marzola / Basso / 

Andante Allegretto

10. Trio / Del Sig. Pietro Marzola / Basso / 

Andante

11. Trio / Del Sig. Pietro Marzola / Basso / 

Andante Trosto

It. 287
v 1 & 2, bass. 23x30cm. 10 st.
WM: 53.
Hand A. Brown.

It. 288
v 1 & 2, bass. 22.5x30.5cm. 10 st.
WM: 53.
Hand A. Brown.

It. 289
v 1 & 2, bass. 22.5x30.5cm. 10 st.
WM: 53.
Hand A. Brown.

It. 290
v 1 & 2, bass. 22.5x30.5cm. 10 st.
WM: 53.
Hand A. Brown.
12. Trio / Del Sig. Pietro Marzola / Basso /  
Allegro  

30:4:37  
Meno allegro  
24:4:26  

It. 291  
v 1 & 2, bass.  
22.5x30cm. 10 st.  
WM: 53.  
Hand A. Brown.

13. Trio / Del Sig Pietro Marzola / Basso /  
Allegro  

28:4:35  
Meno allegro  
24:4:32  

It. 292  
v 1 & 2, bass.  
23x30cm. 10 st.  
WM: 53.  
Hand A. Brown.

MENEGHETTI, GIOVANNI BATTISTA  
A musician of this name, active in Vincenza, wrote a cantata, L'Arcadia in Brenta, 1757, and other works.

B flat major

1. Sonata à Quattro / del Sig. Gio. Batta. Meneghetti / Basso /  
Allegro  

46:4:78  
Adagio  
15:4:15  
Presto  
25:4:38  

It. 293  
v 1, 2 & 3, bass.  
22.5x31.5cm. 10 st.  
WM: 3.  
Hand A. Brown.
see Squazin, Nicoletto. It.392.

and Anonymous. It.1019.

MORIGI, ANGELO, 1725-1801

This musician was born in Rimini and was a pupil of Tartini and Vallotti in Padua. He became first violinist of the court in Parma in 1766, and director of instrumental music in 1773. Sets of solo violin sonatas, trio sonatas and concertos were published in London from 1751 to 1765. He also wrote a treatise on counterpoint.

\[
\text{C major}
\]

1. Sonata / del Sig: Angelo Moriggi /

\[
\begin{align*}
\text{Allegro} & \quad : 36: +: 56: \\
\text{Andante} & \quad : 10: +: 12: \\
\text{Grzioso} & \quad : 8: +: 12: + 4 \text{ var.}
\end{align*}
\]

MOSEL, GIOVANNI FELICE, ca.1754-ca.1812

Violinist-composer, active chiefly in Florence, he gained his knowledge of the Paduan school of violin performance from his father, who was a pupil of Tartini. The younger Mosel also studied with Nardini, whom he succeeded as first violinist in the chapel of Grand Duke Leopold in Florence in 1793. Duos by Mosel were published in Paris, Amsterdam and Venice.
MOSEL, GIOVANNI FELICE

1. Duetti VI / Del Sig. Felice Mosel / Violino Primo /

G major

N.° I.

Allegro

Adagio

Tempo di Minuetto

B flat major

N.° II.

Rondo

76 + Da Capo 12

D major

N.° III.

Allegro Moderato

Adagio

Tempo di Minuetto

37

76 + Da Capo
MOSEL, GIOVANNI FELICE

E flat major

N° IV.

F major

N° V.

G major

N° VI.
MOZART, WOLFGANG AMADEUS, 1756-1791

1. Tre Quartetti / per / Due Violini Viola e Basso / del Sig:r Mozart / Violino Primo /

K. 575, 589, 590.
Published Vienna, Artaria, 1791.

MYSLIVEČEK, JOSEF, 1737-1781

Best known as a composer of opera, he was born near Prague and began his musical training there. In 1763 he was in Venice studying opera composition with Pescetti. His first opera, Medea, was produced in Parma in 1764, and by 1780 some twenty-five operatic works had been performed in the principal opera houses of Italy. He also wrote considerable instrumental music, including overtures, quartets, orchestral trios and symphonies, published in London, Paris and Amsterdam.

E flat major

1. Sonata a Tre / Del Sig:r Giuseppe Misliwezek / Violino Primo /

Andantino

Minuetto

Trio

Prestissimo

Listed in Breitkopf supplement, 1767, as no. 4 of VI Trii di Mislewecek.
Violinist-composer and leading representative of the Tartini school, he began his studies with Tartini at the age of twelve. From 1740 he was a violinist and teacher in Livorno, his birthplace. After a short visit to Dresden, he returned to Italy, and in 1762 was appointed to the court orchestra of the Duke of Württemberg at Stuttgart under Jommelli. He was in Padua again in May 1763. In the same year he was appointed concert master to the Grand Duke Leopold in Florence, where he remained to the end of his career. As a composer Nardini confined himself to instrumental music, much of which was published in London and Amsterdam. Manuscript copies of his music are found in many European libraries. In the Berkeley collection are seventeen violin sonatas and six violin concertos.


G major

Sonata I.

Adagio

Allegro

Allegro

Listed by Pfafflin as no. 5 of Dodici Sonate a Violino solo con suo Basso [manuscript]

D major

Sonata II.

Adagio

Allegro

Allegro

Listed by Pfafflin as no. 2 of VII Sonates avec les Adagios brodés. (Paris, Décombe)

See also It. 302.
G minor

Sonata III.

Listed by Pfafflin as no. 3 of Dodici Sonate a Violino solo con suo Basso [manuscript]

A major

Sonata IV.

G major

Sonata V.
NARDINI, PIETRO

Listed by Pfafflin as one of 19 mss. sonatas in the library of the Gesellschaft der Musikfreunde, Vienna.

Another copy. Sonatas I-IV. See It. 1020.

Sonatas

C major

1. Sonata a Violino, e Basso / Del / Sig:r Pietro Nardini /

Listed by Pfafflin as no. 4 of Six Solos for a Violin with a Bass for the Harpsichord or Violoncello. (London, Walsh, ca. 1760)

Another copy. Sonata a Violino, e Basso del Sig:r Pietro Nardini /

Caption title.

2. Sonata a Violino e Basso / Del Sig:r Pietro Nazari / di / Venezia /

Caption title: Sonata a Violino e Basso Del / Sig:r Pietro Nardini Celebre Profes.or / di Violino / (in Hand F)

Signed: Pro:ne An9 Br.11 /

Larghetto for "violino con sordino corno inglese e basso" (fragment) on last page.
NARDINI, PIETRO

D major

3. Sonata a Violino, e Basso / Del Sigfr / Pietro Nardini /

It. 302
score.
22.5x31.5cm. 12 st.
WM: 40.
Hand II. Brown.
(title in Hand B)

Listed by Pfafflin as no. 2 of VII Sonates avec les Adagios brodâs.
(Paris, Décombe)

See also It. 298.


It. 303
score.
23x28cm. 10 st.
WM: 56.
Hand B. Black.

Listed by Pfafflin as no. 5 of Six Solos for a Violin with a Bass for the Harpsichord or Violoncello. (London, Walsh, ca. 1760)

Another copy. Suonata / A Violino e Basso / Del Sigfr: Pietro Nardini /
5. Sonata a Violino, e Basso / Del Sig: Pietro Nardini / It. 305
score.
23x32cm. 10 st.
WM: 29.
Hand A. Brown.

score.
22x29.5cm. 10 st.
WM: unclear.
Hand HHH. Brown.

Incipit on t.p.

F flat major

7. Sonata a Violino, e Basso / Del Sig: Pietro Nardini / It. 307
score.
22.5x31.5cm. 12 st.
WM: 40.
Hand II. Brown.
(title in Hand B)

Listed by Pfäfflin as no.1 of VII Sonates avec les Adagios brodés.
(Paris, Decombe)
E major

8. Sonata a Violino, e Basso / Del / Sig: Pietro Nardini /

Listed by Pfäfflin as no. 3 of VII Sonates avec les Adagios brodés. (Paris, Décombe)
Embellished version of Adagio: It. 1003:1.

G major

9. Sonata a Violino / e Basso / Del Sig: Pietro Nardini /

A major

10. Sonata a Violino e Basso / Del Sig: Pietro Nardini /
11. Sonata a Violino, e Basso / Del / Sig:r Pietro Nardini / Listed by Pfäflin as no. 6 of *Six Solos for a Violin with a Bass for the Harpsichord or Violoncello* (London, Walsh, ca. 1760)


Another copy. No: 2 / Suonata / A Violino e Basso / Del Sigf: Pietro Nardini /
Concertos

   Allegro
   Andante
   Allegro e Staccato

2. Violino Principale / Concerto / Del Sig. Pietro Nardini /
   Allegro
   Grave
   Allegro

3. Violino Principale / Concerto / Del Sig. Pietro Nardini /
   Allegro staccato
   Adagio
   Allegro staccato

It. 315
vp, v1 & 2 obl, vla, bass.
23x31.5cm. 10 st.
WM: 59.
Hand II. Brown.

It. 316
vp, v1 & 2 obl, vla, vlc obl.
22.5x30cm. 10 st.
WM: 63A.
Hand A. Brown.

It. 317
vp, v1 & 2 obl, vla [bass]
24x32cm. 10 st.
WM: 36.
Hand A. Brown.
4. Violino Principale / Concerto / Del Sig. r Pietro Nardini /

\[ \text{Allegro} \]
\[ \text{Adagio} \]
\[ \text{Allegro} \]

5. Violino Principale / Concerto / Del Sig. r Pietro Nardini /

\[ \text{Allegro} \]
\[ \text{Andante} \]
\[ \text{Allegro} \]

G major

6. Violino Principale / Concerto / Del Sig. r Pietro Nardini /

\[ \text{Allegro} \]
\[ \text{Adagio} \]
\[ \text{Allegro} \]

\[ \text{It. 318} \]
vp, v I & 2 obl, vla, bass.
22x30cm. 10 st.
WM: 15.
Hand A. Brown.

\[ \text{It. 319} \]
vp, v I & 2 obl, vla, bass.
23.5x32cm. 10 st.
WM: 36.
Hand A. Brown.

\[ \text{It. 320} \]
vp, v I & 2 obl, vla, bass.
23.5x32.5cm. 10 st.
WM: 36.
Hand A. Brown.
NAZARI, ANTONIO, fl. 1770

A pupil of Tartini, and violinist in St. Mark's in Venice around 1780.

C major

1. Suonata / A Violino e Basso / Del Sigf: Antonio Nazari / score.
   22.5x31.5cm. 10 st.
   WM: 59.
   Hand II. Brown.

   E flat major

2. Suonata / A Violino e Basso / Del Sigf: Antonio Nazari / score.
   22.5x31cm. 10 st.
   WM: 59.
   Hand II. Brown.

Concertos

F major

1. Violino Principale / Concerto / Del Signor Antonio Nazari / score.
   vp, v 1 & 2 obi, vla, bass.
   22.5x31.5cm. 10 st.
   WM: 59 & 3.
   Hand II. Brown.
NAZARI, ANTONIO

A major

2. Violino Principalle / Conserto / Del Sigf: Antonio Nazari /

\begin{music}
\begin{align*}
&\text{Allegro} \\
&\text{Andantino} \\
&\text{Presto}
\end{align*}
\end{music}

\text{vp, v 1 & 2 obl, vla, bass.} \\
\text{22.5x31.5cm. 10 st.} \\
\text{WM: 59.} \\
\text{Hand II. Brown.}

NAZARI, PIETRO

see It. 301.

OGLIO, DOMENICO DALL', ca. 1700–1764

Violinist-composer, probably born in Padua and a pupil of Tartini, he was appointed as violinist in the Cappella of St. Anthony in Padua on Dec. 29, 1732. In 1735 he was granted a leave to visit Russia, where he remained for twenty-nine years in the service of the Russian court. He made periodic request for extensions of his leave from Padua until 1743 when he resigned his position there. He was killed in an accident during his return trip to Italy in 1764. Twelve solo violin sonatas were published in Amsterdam in 1733; another set of twelve appeared posthumously in Venice in 1778. Six symphonies appeared in Paris in 1753. Manuscript instrumental music by Dall'Oglio is found in libraries in Bologna, Venice, Vienna and Uppsala. The twenty-two violin sonatas and seventeen concertos in the Berkeley collection make it one of the richest sources of the work of this composer. Twelve of the twenty-two sonatas are probably copies from the Amsterdam edition, whose title reads XII Sonate a Violino e Violoncello o Cimbalo.

C major

1. Sonata a Violino, e Basso Del Sig. Domenico Dall' Oglia /

\begin{music}
\begin{align*}
&\text{Grave} \\
&\text{Allegro}
\end{align*}
\end{music}

\text{It. 325} \\
\text{score.} \\
\text{23x32.5cm. 10 st.} \\
\text{WM: 3.} \\
\text{Hand A. Black.}
2. Sonata a Violino, e Violoncello, o Cimbalo. Del Sig.r Dom.co. dall' Oglio / 

Caption title.
Published as no. 7 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)

3. Sonata a Violino, e Violoncello / o Cimbalo / Del Sig.r Domenico Dall' Oglio / 

Caption title.
Published (with an additional Adagio) as no.1 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)
4. Sonata a Violino, e Basso del Sig:r Domenico Dall' Oglio / (Caption title.) D major

Adagio

Allegro

Andantino

Allegro

5. Sonata a Violino, e Basso del Sig:r Domenico dall' Oglio / (Caption title.) D major

Adagio

Allegro

Andante

Allegro

6. Sonata a Violino, e Basso / Del / Sig:r Domenico Dall' Oglio / (Caption title.) D major

Cresc

Allegro

Allegro

Published as no. 2 of XII Sonate . . . Opera Prima. (Amsterdam, Witvogel, 1738)
7. Sonata a Violino, e Basso / Del / Sig.r Domenico dall' Oglio /

Possibly by Tartini. Listed by Brainard as D. 17.

E flat major

8. Sonata a Violino, e Basso / Del / Sig:r Domenico Dall' Oglio /

Published as no. 8 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)
OGLIO, DOMENICO DALL'OGlio

E major

10. Sonata a Violino, e Basso / Del / Sigfr Domenico dall' Oglio /

Published as no. 12 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)

F major

12. Sonata a Violino, e Basso / Del / Sigfr Domenico Dall' Oglio /

Published as no. 5 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)
13. Sonata a Violino, e / Violoncello, o / Cembalo / Del / Sigfr. Dom°O dall' Oglio / 

\begin{align*}
\text{Adagio} & \quad \text{Largo} \\
& \quad \text{Allegro} \\
& \quad \text{Allegro} \\
\end{align*}

Published (with an additional Largo) as no. 11 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)


\begin{align*}
\text{Adagio} & \quad \text{Andante} \\
& \quad \text{Allegro} \\
& \quad \text{Allegro} \\
\end{align*}

Published (with an additional Andante) as no. 6 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)
15. Sonata a Violino, e Basso / Del / Sig.r Domenico dall'Oglio /  

Score. 
23x33cm. 10 st. 
WM: 3.  
Hand A. Brown. 

16. Sonata a Violino, e Basso del Sig.r Domenico Dall'Oglio / 

Score. 
23,5x32,5cm. 10 st. 
WM: 3.  
Hand A. Black. 

Caption title. 

Another copy. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini / See 1t. 753.
17. Sonata a Violino, e Violoncello, o Cimbalo del Sig.r Dom.\textsuperscript{c} Dall’ Oglio / G minor

Caption title.
Published as no. 4 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)

A major

18. Sonata a Violino, e Basso del Sig.\textsuperscript{r} Domenico dall’ Oglio /
19. Sonata a Violino, e Basso / Del / Sig:r Domenico Dall' Oglio /  

It. 343  
21.5x29.5cm. 10 st.  
WM: unclear.  
Hand A. Black.  

Published (with an additional Largo—Allegro) as no. 3 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)

A minor  

20. Sonata a Violino, e / Violoncello / o Cembalo / Del / Sig:r.  
Domìno dall'Oglio /  

It. 344  
22.5x32cm. 10 st.  
WM: unclear.  
Hand R. Brown.  

Published as no. 9 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)  

B flat major  

21. Sonata / & / Violino & Basso / Del Sig:r / Domenico Dall' Oglio/  

It. 345  
23x30.5cm. 10 st.  
WM: unclear.  
Hand JJJ. Brown.  

Incipit on t. p.  
Published as no. 10 of XII Sonate ... Opera Prima. (Amsterdam, Witvogel, 1738)
22. Sonata a Violino Solo del Sig:° Domenico dall' Oglio / 

Caption title.

Concertos

C major

1. Violino Principale / Concerto / Del Sig:° Domenico Dall' Oglio / 

2. Violino Principale / Concerto / Del Sig:° Domenico Dall' Oglio/
OGLIO, DOMENICO DALL' 173

Another copy. Violino Principale / Concerto / Del Sig: Domenico Dall' Oglio /

D major

3. Violino Principale / Concerto / Del Sig: Domenico Dall' Oglio /

4. Violino Principale / Concerto / Del Sig: Domenico Dall' Oglio /
5. Violino Principale / Concerto / Del Sig.r Domenico Dall’Oglio /

\[ \text{Allegro} \]

\[ \text{Grave} \]

\[ \text{Allegro} \]

E major

6. Violino Principale / Concerto / Del Sig.r Domenico Dall’Oglio /

\[ \text{Allegro} \]

\[ \text{Grave} \]

\[ \text{Allegro} \]

Another copy. Violino Principale / Del Sig.r Domenico Dall’Oglio /

Incipl on t.p.

F major

7. Violino Principale / Concerto / Del Sig.r Domenico Dall’Oglio /

\[ \text{Allegro} \]

\[ \text{Largo} \]

\[ \text{Allegro} \]

It. 352

vp, v 1 & 2 obl, vla, vlc obl.
22.5x31.5cm. 10 st.
WM: 56.
Hand A. Brown.

It. 353

vp, v 1 & 2 obl, vla, vlc obl.
22.5x32.5cm. 10 st.
WM: 5 & 2.
Hand B. Black.

It. 354

vp, v 1 & 2 obl, vla, vlc obl.
23x32cm. 10 st.
WM: 6 & 16.
Hand O. Brown.

It. 355

vp, v 1 & 2 obl, vla, vlc obl.
22.5x31cm. 10 st.
WM: 56.
Hand A. Brown.
8. Violino Principale / Concerto / Del Sig. Domenico Dall'Oglio

Another copy. Violino Principale / Concerto / Del Sig. Pasqualino Bini / See It. 95.

9. Violino Principale / Concerto / Del Sig. Domenico Dall'Oglio

It. 357
vp, v 1 & 2 obl, vla, vlc obl.
22.5x31.5 cm. 10 st.
WM: 56.
Hand A. Brown.

10. Violino Principale / Concerto / Del Sig. Domenico Dall'Oglio

It. 358
vp, v 1 & 2 obl, vla, vlc obl.
23x32 cm. 10 st.
WM: 31.
Hand A. Black.
11. Violino Principale / Concerto / Del Sig: Domenico Dall' Oglio / 

G major

It. 359
vp, v 1 & 2 obl, 
vla, vlc obl. 
22.5x31.5cm. 10 st. 
WM: 56. 
Hand A. Brown.

12. Violino Principale / Concerto / Del Sig: Domenico Dall' Oglio / 

It. 360
vp, v 1 & 2 obl, 
vla, vlc obl. 
22.5x31.5cm. 10 st. 
WM: 56. 
Hand A. Brown.

13. Violino Principale / Concerto / Del Sig: Domenico Dall' Oglio / 

It. 361
vp, v 1 & 2 obl, 
vla, vlc obl. 
22.5x32cm. 10 st. 
WM: 56. 
Hand A. Brown.
A major

14. Violino Principale / Concerto / Del Sig. Domenico Dall'Oglio

B flat major

15. Violino Principale / Concerto / Del Sig. Domenico Dall'Oglio

B flat major

16. Violino Principale / Concerto / Del Sig. Domenico Dall'Oglio
OGLIO, DOMENICO DALL'

17. Violino Principale / Concerto / Del Sig:r Domenico Dall' Oglio /

ORSINI, GAETANO, fl. 1730

Eitner has identified this musician with an alto singer at the court chapel in Vienna, who died in 1750 at the age of 83. Six trio sonatas, Op. 1, were published in Venice, ca. 1730; a copy of this set is in the British Museum. An Op. 7, also trio sonatas, is in the collection of the Gesellschaft für Musikfreunde in Vienna, and the six trios in Berkeley are duplicated in a set at the Bibliothèque Nationale in Paris.

1. N° VI / Trio / A Due Violini e Basso / Del Sig:r Gaetano Orsini / Violino Primo /

B flat major

Trio I.

Hand A. Brown.
E flat major

Trio II.

Moderato

Minuetto

Trio

A flat major

Trio III.

Moderato

Rondeau

C major

Trio IV.

Allegro Spiritoso

Minuetto

Trio
ORSINI, GAETANO

G major

Trio V.

Tempo Giusto

Largo

Rondineau

D major

Trio VI.

Allegretto

Allemanda

Published as Sei Trio per due violini e violoncello ... Opera Prima. (Venezia, Zatta, ca. 1730).
Themes listed in Catalogue du Fonds de Musique Ancienne de la Bibliotheque Nationale, par I. Ecorcheville.

PAVONA, PIETRO ALESSANDRO, 1729-1786

An organist and composer of sacred music, he was born in Palmanova, studied organ and composition with Bartolomeo Cordans, chapel master at Udine. In 1759 he became organist at the cathedral in Cividale where he remained for the rest of his life. A collection of his four-voice masses was published in 1770. Instrumental music by this composer is not known, apart from the three trio sonatas below.
PAVONA, PIETRO ALESSANDRO

D major

1. Trio / Del Sig: Pieter Pavona / Basso /

E minor

2. Trio / Del Sig: Pieter Pavona / Basso /

A major

3. Trio / Del Sig: Pieter Pavona / Basso /
One of the leading violinists, composers and teachers of his day, he was born in Turin. He is said to have studied with Somis and Tartini, but his only known teacher was V. Ciampi in composition (Rome, 1749-1750). He was appointed violinist in the court at Turin in 1748, and returned there in 1770 as first violinist, after an extended period of travel. His foreign tours took him to Paris, London and St. Petersburg. Viotti was one of his pupils. He was a prolific composer of operas, ballets and instrumental music. His published works include three sets of violin sonatas, numerous duos, trios, quartets, quintets and twelve symphonies. His biographer, Elsa Zschinsky-Troxler, provides a thematic catalog and cites examples of Pugnani's work in some thirty-two European libraries.

**D major**

1. *Suonata / A Violino e Basso / Del Sig.r Gaetano Pugnani /

   Adagio

   Andante

   Minuetto

   It. 370

   score.

   23x32cm. 10 st.

   WM: 87.

   Hand II. Brown.

**Trios**

**C major**

1. *Trio / Del Sig.r Gaetano Pugnani / Basso /

   Allegretto

   Allegro assai

   Minuetto Gracioso

   It. 371

   v 1 & 2, bass.

   23x32cm. 10 st.

   WM: 4.

   Hand A. Brown.

Listed by Zschinsky-Troxler as the first 3 movements of Nr. 52, published in London & Paris as one of six trios, op. 1 (1754).
2. Trio / Del Sig. Gaetano Pugnani / Basso /  

Andante

Presto

Minuetto

Listed by Zschinsky-Troxler as Nr. 49, published in London & Paris as one of six trios, op. 1 (1754).

F major

3. Trio / Del Sig. Gaetano Pugnani / Basso /  

Andante

Presto

Minuetto

Listed by Zschinsky-Troxler as Nr. 48, published in London & Paris as one of six trios, op. 1 (1754).

G major

4. Trio / Del Sig. Gaetano Pugnani / Basso /  

Andante

Allegro

Listed by Zschinsky-Troxler as Nr. 47, published in London & Paris as one of six trios, op. 1 (1754).
5. Trio / Del Sig.° Gaetano Pugnani / Basso /

```
A major

It. 375
v 1 & 2, bass.
23x32cm. 10 st.
WM: 4.
Hand A. Brown.

Listed by Zschinsky-Troxler as Nr. 51, published in London & Paris as one of six trios, op. 1 (1754).
```

6. Trio / Del Sig.° Gaetano Pugnani / Basso /

```
B flat major

It. 376
v 1 & 2, bass.
23x32cm. 10 st.
WM: 4.
Hand A. Brown.

Listed by Zschinsky-Troxler as Nr. 50, published in London & Paris as one of six trios, op. 1 (1754).
```

RAIMONDI, IGNAZIO, ca. 1733-1813

Violinist-composer, pupil of Barbella, born in Naples. He was active in concert life in Amsterdam from about 1760, later in Paris, and finally established himself in London where he remained as a performer and teacher to the end of his life. He composed much instrumental music: duos, trios, quartets, concertos and symphonies were published in Amsterdam, Berlin and London. The twelve violin sonatas in the Berkeley collection are designated as his Opus 3 and Opus 4.
RAIMONDI, IGNAZIO

1. No. Sei Suonate / Di Ignazio Raimondi / Opera Terza /

B flat major

Sonata I.

Allegretto

Larghetto

Tempo di Minuetto

D major

Sonata II.

Allegro

Larghetto

F major

Sonata III.

Allegro

Larghetto

Rondo

It. 377 score.
23.5x32.5cm, 10 st.
WM: 61.
Hand BBB? Black.
E flat major

Sonata IV.

A major

Sonata V.

G major

Sonata VI.
RAIMONDI, IGNAZIO

2. No. Sei Suonate / Di Ignazio Raimondi / Opera Sesta / 

G major

Sonata I.

Moderato

Largo

Rondo

D major

Sonata II.

Alto moderato

Largo

Presto

B flat major

Sonata III.

Alto moderato

Canzabile

Menuetto con Variazione

It. 378

score.

23.5x32.5cm. 10 st.

WM: 61.

Hand BBB. Black.
RAIMONDI, IGNAZIO

C major

Sonata IV.
Molto cantabile

D major

Sonata V.
Molto cantabile
Largo
Rondo allegro

E major

Sonata VI.
Allegro cantabile
Presto
In all probability the concerto attributed to Monsieur San Giorgio, below, is the work of Le Chevalier de Saint-Georges, an almost legendary figure in late 18th-century France. Adventurer, swordsman, involved in political intrigue, he was also a skilled violinist and composer. He studied violin with Leclair and composition with Gossec, and his concertos, quartets, sonatas and symphonies were published in Paris and London. He was the subject of a four-volume fictional biography by Roger de Beauvoir (Paris, 1840). Lionel de la Laurencie provides an extended account of his life and work in L’École Française de Violon (Paris, 1923).

G major

1. Concerto / Per Violino con Stronstit / Di Monsieur San Giorgio / Violino Principale /

SAMMARTINI, GIOVANNI BATTISTA, 1698-1775

Organist and composer, born in Milan. He was chapel master from 1730 to 1770 of Santa Maria Maddalena in Milan, and director of the orchestra for the Governor-General of Lombardy. He was the teacher of Gluck and an important figure in the development of the pre-classic instrumental style. A prolific composer of instrumental music, his work is frequently confused with that of his brother, Giuseppe, who was active in London. Eight trio sonatas are in the Berkeley collection.

G major

SAMMARTINI, GIOVANNI BATTISTA

2. Trio / Del Sig:r S. Martino / Basso / 

Listed by Refardt as kr.IV 294 Nr. 2.

D major

3. Trib / Del Sig.r S. Martino / Basso / 

Listed by Refardt as kr.IV 293 Nr. 4. (London, Walsh, 1756. op. 5 no. 4)
SAMMARTINI, GIOVANNI BATTISTA

G major

6. Trio / Del Sig: S. Martino / Basso /

Transposed version (A major) listed by Refardt as kr.IV 292 Nr.4. (London, Walsh, 1756. op.5 no.5)

G minor

7. Trio / Del Sig: S. Martino / Basso /

B flat major

8. Trio / Del Sig: S. Martino / Basso /

Listed by Refardt as kr.IV 292 Nr.2. (Attributed to Giuseppe Sammartini)

SAN GIORGIO

see Saint Georges, Joseph Bologne

**G major**


   ![Sheet Music](image1)

   Hand LLL. Brown.

   *It. 388*

   Score.

   23x31.5cm. 10 st.

   WM: unclear.

   Hand LLL. Brown.

**Concertos**

**A major**


   ![Sheet Music](image2)

   Hand A. Brown.

   *It. 389*

   vp, v & 2 obl, vla, bass.

   22.5x31cm. 10 st.

   WM: 22.

   Hand A. Brown.

Another copy. *Violino Principale / Concerto / Del Sig: Bernardo Schelf /*

Incipit on t.p.
The identity of this musician has not been established, but it is possible that the name on the violin sonata below is a corruption of Carlo Chiabrano (Charles Chabran), a nephew and pupil of Somis at Turin. He went to Paris in 1751, later to London, and had a set of violin sonatas published in both cities.

E major

1. Sonata a Violino, e Basso / Di Monsieur Carlo Sciabra
   Francese /

   It. 391
   score.
   23x32.5cm. 10 st.
   WM: 56.
   Hand B. Black.

SGUAZIN, NICOLETTO

This composer has not been identified. A manuscript copy of the Sei divertimenti of the Berkeley collection appears in the Marciana in Venice, with the composer’s name given as Mestrino. There seems no reason to identify Sguazin with Nicola Mestrino, 1748–1789, though there is some possibility of confusion of the works of the two. See also Anonymous, It. 1019.

1. Sei Divertimenti / Per Violino Solo / Del Sig:f Nicoletto Sguazin
detto Mestre /

   F major

   It. 392
   23x32.5cm. 10 st.
   WM: 33.
   Hand NNN. Brown.

   E flat major
SIGHICELLI, GIUSEPPE, 1737-1826

Member of a family of violinists in Modena, he was chapel master for the house of Este in that city.

D major

1. Suonata / A Violino e Basso / Del Sig:r Giuseppe / Sighicelli /

It. 393
score.
23.5x32cm. 10 st.
WM: 24.
Hand NN. Brown.
2. Suonata / A Violino e Basso / Del Sig.r Giuseppe / Sighicelli / E flat major

It. 394 score.
22.5x32cm. 10 st.
WM: 82.
Hand NN. Brown.

3. Suonata / A Violino e Basso / Del Sig:r Giuseppe / Sighicelli / E major

It. 395 score.
23x32cm. 10 st.
WM: 24.
Hand NN. Brown.

4. Suonata / A Violino e Basso / Del Sig:r Giuseppe / Sighicelli / F major

It. 396 score.
23x32cm. 10 st.
WM: 82.
Hand NN. Brown.
SIGHICELLI, GIUSEPPE

B flat major

5. Suonata / a Violino e Basso / Del Signor Sighicelli /  

\[ \text{Allegro} \]  
\[ \text{Largo} \]  

It. 397  
23x32.5cm. 10 st.  
WM: 82.  
Hand NN. Brown.

STADE, FRANZ, fl. 1770

A violinist associated with the court chapel at Cassel intermittently from 1760 to 1764. He was later active in Paris, Strassburg and Vienna. Two sets of violin sonatas were published in Paris (ca. 1775-80) and two sets of variations in Vienna.

D major

1. Sonata à Violino, e Basso / Del / Sig:f Francesco Stad /  

\[ \text{Allegro} \]  
\[ \text{Largo} \]  

It. 398  
23x32cm. 10 st.  
WM: 29.  
Hand A. Brown.
STADE, FRANZ

E major

2. Sonata a Violino, e Basso / Del / Sig.r Francesco Stad /

Adagio Cantabile

\[ \text{score.} \quad 23\times32.5\text{cm. 10 st.} \]

WM: 29.

Hand A. Brown.

A major

3. Sonata a Violino, e Basso / Del / Sig.r Francesco Stad /

Allegro

\[ \text{score.} \quad 23.5\times32\text{cm. 10 st.} \]

WM: 29.

Hand A. Brown.

STAMITZ, JOHANN, 1717-1757

Violinist-composer best known for his work as concert master and director of chamber music in the court at Mannheim. He was appointed there in 1741. He spent a year in Paris, from September 1754 to September 1755, where much of his music was performed and published. He is credited with some 75 symphonies as well as concertos and music for chamber ensembles.
E flat major

1. Sonata a Violino, e Basso del Sig: Stamz /

Adagio

Minuetto

It. 401
score.
23x32.5cm. 10 st.
WM: 3.
Hand A. Brown.

Listed by Riemann in Mannheimer Kammermusik des 18. Jahrhunderts as Sonate op. 6 III (DTB, v.16).

STERKEL, JOHANN FRANZ XAVER, 1750-1817

German musician, priest and keyboard virtuoso, he was born in Würzburg. In 1778 he was associated with the chapel of the Elector of Mainz at Aschaffenburg, and shortly thereafter traveled in Italy. An opera of his, Farnace, was produced in Naples. He composed much instrumental and vocal music, for which a complete listing is given in Augustin Scharnagl's Johann Franz Xaver Sterkel, ein Beitrag zur Musikgeschichte Mainfrankens (Würzburg, 1943).

1. No: VI / Suonate / A Due Violini e Basso / Del Sig: Sterkel /

Basso /

F major

It. 402
v 1 & 2, bass.
23x32.5cm. 10 st.
WM: 43 & 47.
Hand OOO, Brown.

Listed by Riemann in Mannheimer Kammermusik des 18. Jahrhunderts as Trio op. 6 (DTB, v.16).
B flat major

Trio II.

A major

Trio III.

Listed by Riemann in *Mannheimer Kammermusik des 18. Jahrhunderts* as *Trio op. 6* (DTB, v. 16)

E flat major

Trio IV.
STRATICO, MICHELE, 1721?-1782?

Member of a noble family of Zara (now Zadar, Yugoslavia) Michele Stratico seems, like Albinoni, to have been an amateur violinist-composer rather than a professional musician. He is referred to in contemporary sources as a pupil of Tartini, and may well have studied with the latter during his years as a student of law at the University of Padua, 1737-1745. Scattered references indicate that his later places of residence were in or near Padua. Six of his sonatas were published in London by Peter Welcker, about 1763. The only known copy of this edition is in the University of California Music Library. Eitner's brief list of manuscript sources can be enlarged by the 156 sonatas, 14 duos, 35 trios, 15 sinfonie a 4, and 63 concertos of the Berkeley collection. In addition, there are scores of six trio sonatas by Stratico among the anonymous manuscripts at Cappella Antoniana in Padua; 16 sonatas, six quartets and a duo, as well as three volumes of treatises at the Marciana library in Venice; and two sonatas at the Library of Congress in Washington. A thematic catalog in the civic library at Ancona lists incipits for 59 sonatas, six published sonatas, 28 concertos and two duos.
1. **Sonata a Violino e Basso / Del / Sigfr Michel Stratico /**

   **Andante**

   **Allegro**

   **Variazione**

   Allegro is an extended version of that of Stratico Sonata It. 409.

2. **Sonata a Violino e Basso / Del / Sigfr Michel Stratico /**

   **Largo**

   **Allegro assai**

   Largo has the same thematic material as that of Stratico Concerto It. 691 and the Andante of Stratico Sonata It. 550. The first six measures, and 15 measures after the double bar are identical, except that in Stratico Sonata It. 550 the material has been transposed to B flat major.

3. **Sonata a Violino e Basso / Del / Sigfr Michel Stratico /**

   **Grave**

   **Allegro**

   **Allegro assai**

   It. 403
   score.
   23x30cm. 10 st.
   WM: 19A.
   Hand A. Brown.

   It. 404
   score.
   23x30.5cm. 8 st.
   WM: 63A.
   Hand A. Brown.

   It. 405
   score.
   21.5x30cm. 8 st.
   WM: 64.
   Hand A. Brown.
4. Sonata a Violino, e Basso / Del / Sig.r Michele Stratico / 

Largo andante

Allegro

Cantabile

5. Sonata a Violino e Basso / Del / Sig.r Michiel Stratico / 

Affetuoso

Allegro

Allegro assai

6. No: 22 / Sonata a Violino e Basso / Del / Sig.r Michiele Stratico / 

Grave

Allegro

Allegro assai

Affetuoso is the same as Andante of Stratico Concerto It. 690 with additional trills. Allegro assai is the same as the solo part of Allegro assai of Stratico Concerto It. 679.

It. 406
score.
23x32.5cm. 10 st.
WM: 3.
Hand A2. Black.

It. 407
score.
22x30cm. 8 st.
WM: 63.
Hand A. Brown.

It. 408
score.
22.5x30.5cm. 10 st.
WM: 50.
Hand A. Black.
7. Sonata a Violino e Basso / Del / Sig: r Michele Stratico / score.
21.5x29.5cm. 8 st. WM: 64.
Hand A. Brown.

8. Sonata a Violino e Basso / Del / Sig: r Michele Stratico / score.
22x30cm. 8 st. WM: 16.
Hand A. Black.

23x32cm. 10 st. WM: 6.
Hand A. Brown.
(title in Hand B)

Allegro is a reduced version of that of Stratico Sonata It. 403.

Published as no. 4 of Sei Sonate a Violino e Violoncello o
Clavicembalo ... Opera Prima. (London, Welcker, ca. 1763)
10. Sonata a Violino e Basso / Del / Sigfr Michiel Straticò /  

Allegro has the same thematic material as that of Stratico Concerto It. 679.

11. Sonata a Violino, e Basso / Del / Sigfr Michele Stratico /  

12. No: 10 / Sonata a Violino e Basso / Del / Sigfr Michele Stratico /
13. Sonata a Violino, e Basso / Del / Sig. r Michele Stratico / 

\[ \text{Largo} \]
\[ \text{Allegro} \]
\[ \text{Aria con Variazioni} \]

It. 415
score.
22x30cm. 10 st.
WM: unclear.
Hand A. Brown.

Adagio is a transposition of Largo (D major) of Stratico Sonata It. 445.

14. Sonata a Violino e Basso / Del / Sig. r Michel Stratico / 

\[ \text{Adagio} \]
\[ \text{Allegro} \]

It. 416
score.
22x30.5cm. 8 st.
WM: 50.
Hand A. Brown.

Adagio is a transposition of Largo (D major) of Stratico Sonata It. 445.

15. Sonata a Violino e Basso / Del / Sig. r Michel Stratico / 

\[ \text{Andante} \]
\[ \text{Allegro} \]

It. 417
score.
23x30cm. 10 st.
WM: 19.
Hand A. Brown.

Andante is a transposition of Largo (E major) of Stratico Concerto It. 688. Allegro 2 uses the same thematic material as that of Stratico Sonata It. 421.
16. Sonata a Violino, e Basso / Del / Sig:f Michele Stratico / 

Published as no. 6 of Sei Sonate a Violino e Violoncello o Clavicembalo ... Opera Prima. (London, Welcker, ca. 1753)

17. No: 14 / Sonata a Violino & Basso / Del / Sig:f Michele Stratico /

Embellished version of Largo: It. 1007:2.

18. Sonata a Violino, e Basso / Del / Sig:f Michele Stratico /
19. Sonata a Violino e Basso / Del / Sig: r Michiel Stratico / It. 421

score. 21.5x30.5cm. 8 st. WM: 50. Hand A. Brown.

Allegro 2 uses the same thematic material as that of Stratico Sonata It. 417.

20. Sonata a Violino e Basso / Del / Sig: r Michiel Stratico / It. 422

score. 23x30cm. 10 st. WM: 19. Hand A. Brown.

Allegro assai is almost the same as the solo part of Allegro assai of Stratico Concerto It. 677.

21. Sonata a Violino e Basso / Del / Sig: r Michiel Stratico / It. 423

score. 21.5x29cm. 8 st. WM: 64. Hand A. Brown.
22. No: 27 / Sonata a Violino e Basso / Del / Sigr. Michele Stratico

Straticb / Largo andante

23. Sonata a Violino, e Basso / Del / Sigf. Michele Stratico

24. Sonata a Violino e Basso / Del / Sigf. Michele Stratico /
The theme of Variazione is the same as that of Allegro of Stratico Sonata It. 431 and Variazione of Stratico Sonata It. 450.

Published with the third movement of It. 439 as no. 5 of Sei Sonate a Violino e Violoncello o Clavicembalo ... Opera Prima, (London, Welcker, ca. 1763)
28. Sonata a Violino e Basso / Del / Sigfr Michiel Stratico /  

Grave is the same as that of Stratico Sonata It. 431 with an altered bass.

29. Sonata a Violino e Basso / Del / Sigfr Michiel Stratico /  

Grave is the same as that of Stratico Sonata It. 430 with an altered bass. The theme of Allegro 2 is the same as that of Variazione of Stratico Sonata It. 427 and Stratico Sonata It. 450.

30. Sonata a Violino e Basso / Del / Sigfr Michele Stratico /  

Grave is the same as that of Stratico Sonata It. 432 score.

23.5x30.5cm. 10 st.
WM: 19.
Hand A. Brown.
31. No: 23 / Sonata a Violino e Basso / Del / Sig. M. Stratico


32. Sonata a Violino e Basso / Del / Sig. M. Stratico

Andante is the same as Largo andante of Stratico Sonata It. 435 with fewer double stops. Allegro is the same as the solo part of Allegro assai of Stratico Concerto It. 680.

33. Sonata a Violino e Basso / Del / Sig. M. Stratico

Largo andante is the same as Largo of Stratico Sonata It. 434 with additional double stops.
34. Sonata a Violino, e Basso / Del / Sig: Michele Stratico / 
Largo andante

35. No: 31 / Sonata a Violino e Basso / Del / Sig: Michel Stratico / 
Largo andante

36. Sonata a Violino e Basso / Del / Sig: Michel Stratico / 
Largo andante

Largo andante is the same as Largo of Stratico Concerto II. 685. Allegro is the same as the solo part of Allegro of Stratico Concerto II. 680.
37. Sonata a Violino e Basso / Del / Sig.r Michel Stratico / 

Largo

Allegro

Variazione

Variazione published as the third movement of no. 5 of Sei Sonate a Violino e Violoncello o Clavicembalo ... Opera Prima. (London, Welcker, ca. 1763)

38. Sonata a Violino, e Basso / Del / Sig.r Michele Stratico / 

Largo

Allegro Moderato

Tempo di Minuetto con Variazione

39. Sonata a Violino, e Basso / Del / Sig.r Michele Stratico / 

Largo Andante

Allegro Moderato

Allegro
40. Sonata a Violino, e Basso / Del / Sig: r Michele Stratico /

Largo

Allegro

Allegro assai

It. 442
score.
22.5x30.5cm. 8 st.
WM: 16.
Hand A. Brown.

41. Sonata a Violino e Basso / Del / Sig: r Michiel Stratico /

Largo

Allegro

variazione

Another copy. No: 16 / Sonata a Violino e Basso / Del / Sig: r Giuseppe Tartini / See It. 715.

42. Sonata a Violino, e Basso / Del Sig: r Michele Stratico /
43. Sonata a Violino, e Basso / Del Sig:r Michiele Stratico / 

Largo is a transposition of Adagio (C major) of Stratico Sonata II.416.

44. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico / 

45. No: 21 / Sonata a Violino e Basso / Del / Sig:r Michele Stratico /
Grave is the same as that of Stratico Sonata It.451. The theme of Variazione is the same as that of Variazione of Stratico Sonata It.427 and Allegro of Stratico Sonata It.431.
49. Due sonate a Violino, e Basso / Del Sig:f / Michiele Stratico / 

Grave is the same as that of Stratico Sonata It. 450.
For Sonata 2, see It. 503.

50. Sonata a Violino e Basso / Del / Sig:f Michiel Stratico / 

51. No: 8 / Sonata a Violino e Basso / Del / Sig:f Michiele Stratico / 

It. 451 score.
25.5x35cm. 10 st.
WM: 66.
Hand B². Black.

It. 452 score.
21.5x29.5cm. 8 st.
WM: 63.
Hand A. Brown.

It. 453 score.
23x32cm. 10 st.
WM: 15.
Hand A. Brown.
52. Sonata a Violino e Basso / Del / Sig: R Michele Stratico /  

It. 454  
Score.  
22.5x31.5cm. 10 st.  
WM: 75.  
Hand A. Brown.

53. No: 13 / Sonata a Violino e Basso / Del / Sig: R Michele Stratico /  

It. 455  
Score.  
23.5x31.5cm. 8 st.  
WM: 19.  
Hand A. Brown.

54. Sonata a Violino, e Basso / Del / Sig: R Michele Stratico /  

It. 456  
Score.  
23x32cm. 10 st.  
WM: 84.  
Hand A. Brown.  
(title in Hand B)
55. Sonata a Violino e Basso / Del / Sigfr Michel Stratico /

Grave

Allegro

Allegro assai

It. 457
score.
21.5x24.5cm. 8 st.
WM: 64.
Hand A. Brown.

56. Sonata a Violino, e Basso / Del / Sigfr Michele Stratico /

Largo

Allegro

Allegro assai

D minor

It. 458
score.
23x32cm. 10 st.
WM: 84.
Hand A. Brown.
(title in Hand B)

57. Sonata a Violino e Basso / Del / Sigfr Michel Stratico /

Andante

Allegro

Presto

It. 459
score.
22.5x31cm. 8 st.
WM: 63A.
Hand A. Brown.

Allegro is the same as the solo part of Allegro of Stratico Con-
certo It. 683. Presto is the same as that of Stratico Sonata
It. 469, with minor differences in the bass.
58. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico / It. 460 score.
21.5x29.5cm. 8 st.
WM: 64.
Hand A. Brown.

Larghetto is a transposed and reduced version of Larghetto (E minor) of Stratico Sonata It. 471 and Stratico Sonata It. 472.
Presto is the same as that of Stratico Sonata It. 459, with minor differences in the bass.

22x30.5cm. 10 st.
WM: 12.
Hand A. Brown.

60. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico / It. 462 score.
23x30cm. 10 st.
WM: 19.
Hand A. Black.
E flat major

61. Sonata a Violino e Basso / Del / Sig.° Michele Stratico /  

It. 463  
score.  
22.5x31.5cm. 10 st.  
WM: 15.  
Hand A. Black.

E major

62. Sonata a Violino e Basso / Del / Sig.° Michele Stratico /  

It. 464  
score.  
22.5x30.5cm. 8 st.  
WM: 50.  
Hand A. Brown.

63. Sonata a Violino e Basso / Del / Sig.° Michele Stratico /  

It. 465  
score.  
22.5x31cm. 10 st.  
WM: 75.  
Hand A. Brown.

Grave is the same as that of Stratico Sonata It. 466, with minor differences. Variazione is the same as Cantabile of Stratico Sonata It. 466.
STRATICO, MICHELE

64. Sonata a Violino, e Basso / Del Sig:r Michele Stratico /

Grave is the same as that of Stratico Sonata It.465, with minor differences. Cantabile is the same as Variazione of Stratico Sonata It.465.

E minor

65. Sonata a Violino, e Basso / Del / Sig:r Michele Stratico /

Allegro is a more elaborate version of the thematic material.

Non Presto has 4 variations.

66. Sonata a Violino, e Basso / Del / Sig:r Michele Stratico /

Another copy. Sonata / a Violino, e Basso / Del / Sig:r Michele Stratico /

Allegro is a more elaborate version of the thematic material.

Non Presto has 4 variations.
67. No: 33 / Sonata a Violino e Basso / Del / Sig:Michele Stratico / 

Larghetto is the same as that of Stratico Sonata It. 472 and a transposed and extended version of Larghetto (D minor) of Stratico Sonata It. 460. Presto has same thematic material as Presto (G major) of Stratico Sonata It. 511.

68. Sonata a Violino e Basso / Del / Sig:Michel Stratico / 

Larghetto is the same as that of Stratico Sonata It. 471; and a transposed and extended version of Larghetto (D minor) of Stratico Sonata It. 460.
Embellished version of Largo: It. 1008:8.

71. Sonata a Violino, e Basso / Del / Sig: M. Michele Stratico / 

All movements are the same as those of Stratico Sonata It. 486, but with differences in figuration.
73. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico / 

Allegro assai has same thematic material as Allegro 2 of Stratico Sonata It. 483.

74. Sonata a Violino e Basso / Del / Sig:r Michel Stratico / 

75. Sonata a Violino, e Basso / Del / Sig:r Michele Stratico / 

Allegro assai
76. Sonata a Violino e Basso / Del / Sig.² Michel Stratico /  

77. No: 34 / Sonata a Violino e Basso / Del / Sig.² Michele Stratico /  

78. Sonata a Violino e Basso / Del / Sig.² Michiel Stratico /  

Allegro assai is the same as that of Stratico Sonata It.482.
79. Sonata a Violino e Basso / Del / Sig:r Michele Stratico /  

Allegro assai is the same as that of Stratico Sonata It.481.

80. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico /  

Allegro 2 has same thematic material as Allegro assai of Stratico Sonata It.476.

81. Sonata a Violino, e Basso / Del / Sig.r Michele Stratico /  

It. 482  
score.  
23x30.5cm. 10 st.  
WM: 53.  
Hand A. Brown.

It. 483  
score.  
21.5x29.5cm. 8 st.  
WM: 63.  
Hand A. Brown.

It. 484  
score.  
22.5x31cm. 10 st.  
WM: 31.  
Hand A. Brown.
82. Sonata a Violino, e Basso / Del / Sig. Michele Stratico / 

*Score.*  
23x32.5cm. 10 st.  
WM: 3.  
Hand A². Black.

All movements are the same as those of Stratico Sonata *It. 475*, but with minor differences in figuration.

83. Sonata a Violino, e Basso / Del / Sig: Michele Stratico /  

*Score.*  
23x32cm. 10 st.  
WM: 5.  
Hand A. Brown.

84. No: 3 / Sonata a Violino e Basso / Del / Sig: Michele Stratico /  

*Score.*  
23.5x31cm. 8 st.  
WM: 64.  
Hand A. Brown.
STRATICO, MICHELE

G major

85. No: 1 / Sonata a Violino, e Basso / Del / Sig:r Michele Stratico / score.  
23.5x31.5cm. 8 st.  
WM: 64.  
Hand A. Brown.

86. Sonata a Violino, e Basso / Del Sig:r Michele Stratico / score.  
23x31.5cm. 10 st.  
WM: 84.  
Hand A. Black.

87. Sonata a Violino e Basso / Del / Sig:r Michele Stratico / score.  
22.5x31.5cm. 10 st.  
WM: 31.  
Hand A. Brown.
88. Sonata a Violino e Basso / Del / Sig:f Michiel Stratico /

Grave

Allegro assai

Presto

It. 491
score.
23x29.5cm. 10 st.
WM: unclear.
Hand A. Black.

89. No: 18 / Sonata a Violino e Basso / Del / Sig:f Michiele
Stratico /

Andante

Allegro

Allegro assai

It. 492
score.
23x31cm. 10 st.
WM: 50.
Hand A. Black.

90. Sonata a Violino, e Basso / Del / Sig:f Michele Stratico /

Grave

Allegro

Tempo di Minuetto

It. 493
score.
23x32.5cm. 10 st.
WM: 3.
Hand A. Black.
91. *Sonata a Violino, e Basso / Del Sig. Michele Stratico /

\[ \begin{align*}
\text{Largo} & \\
\text{Allegro non Presto} & \\
\text{Aria con Variazioni} & 
\end{align*} \]

Published as no. 2 of *Sei Sonate a Violino e Violoncello o Clavicembalo ... Opera Prima*. (London, Welcker, ca. 1763)

92. *Sonata a Violino, e Basso / Del Sig. Michele Stratico /

\[ \begin{align*}
\text{Largo} & \\
\text{Non Presto} & \\
\text{Allegro} & 
\end{align*} \]

93. *Sonata a Violino, e Basso / Del Sig. Michele Stratico /

\[ \begin{align*}
\text{Largo andante} & \\
\text{Allegro} & \\
\text{Allegro} & 
\end{align*} \]
94. Sonata a Violino, e Basso / Del / Sig: Michele Stratico /

It. 497  
23x31,5cm. 10 st.  
WM: 3.  
Hand A. Black.

95. Sonata a Violino, e Basso / Del / Sig: Michele Stratico /

It. 498  
23x32cm. 10 st.  
WM: 69.  
Hand A. Brown.

96. No: 9 / Sonata a Violino e Basso / Del / Sig: Michele Stratico /

It. 499  
22x30,5cm. 8 st.  
WM: 77.  
Hand A. Black.
Grave is the same as that of Stratico Concerto \textit{It. 678}, with minor differences. Allegro is the same as the solo part of Stratico Concerto \textit{It. 685}, with additional double stops.
100. Sonata a Violino e Basso / Del / Sigfr Michiel Stratico /  

Another copy. See It.451.

101. No: 17 / Sonata a Violino e Basso / Del / Sigfr Michiele Stratico /  

102. Sonata a Violino e Basso / Del / Sigfr Michiel Stratico /
103. Sonata a Violino e Basso / Del / Sig. Michele Stratico / 

Allegro is the same as that of Stratico Sonata It. 510.

104. Sonata a Violino, e Basso / Del Sig. Michele Stratico / 

105. Sonata a Violino e Basso / Del / Sig. Michel Stratico / 

Hand A. Brown.
106. No. 4 / Sonata a Violino e Basso / Del / Sig:fr Michiele Stratico /

Allegro is the same as that of Stratico Sonata It.506.

107. Sonata a Violino, e Basso / Del Sig:fr Michiele Stratico /

Allegro is the same as that of Stratico Sonata It.506.

108. Sonata a Violino e Basso / Del / Sig:fr Michael Stratico /

Largo andante is the same as Largo of Stratico Sonata It.512. Presto has the same thematic material as that of Stratico Sonata It.471.
109. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico /

Largo

It. 512
score.
22x30cm. 8 st.
WM: 63A.
Hand A. Brown.

Largo is the same as Largo andante of Stratico Sonata It. 511.

110. Sonata a Violino, e Basso / Del / Sig:r Michele Stratico /

Cantabile

It. 513
score.
22x30cm. 10 st.
WM: 14.
Hand A. Brown.
(title in Hand B)

111. Sonata a Violino, e Basso / Del Sig:r Michele Stratico /

Grave

It. 514
score.
23x30cm. 10 st.
WM: 53.
Hand A. Black.
112. Sonata a Violino, e Basso / Del / Sig:r Michele Stratico / score.

23x32cm. 10 st.
Hand A. Brown.
(title in Hand B)

113. No: 29 / Sonata a Violino e Basso / Del / Sig:r Michele Stratico / score.


114. No: 12 / Sonata a Violino e Basso / Del / Sig:r Michele Stratico / score.

23.5x31.5cm. 8 st.
Hand A. Black.
115. Sonata a Violino e Basso / Del / Sig:r. Michiel Stratico /  
Largo eandente

116. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico /  
Andante

117. Sonata a Violino, e Basso / Del / Sig:r Michele Stratico /  
Largo eandante
118. Sonata a Violino e Basso / Del / Sig.r Michielo Stratico /  

**Grave**

```
\*\*\*\*\*\*\*\*
\*\*\*\*\*\*\*\*
```

**Allegro**

```
\*\*\*\*\*\*\*\*
\*\*\*\*\*\*\*\*
```

**Allegro assai**

```
\*\*\*\*\*\*\*\*
\*\*\*\*\*\*\*\*
```

A major

119. Sonata a Violino, e Basso / Del Sig.r Micheli Stratico /  

**Grave**

```
\*\*\*\*\*\*\*\*
\*\*\*\*\*\*\*\*
```

**Allegro**

```
\*\*\*\*\*\*\*\*
\*\*\*\*\*\*\*\*
```

**Allegro assai**

```
\*\*\*\*\*\*\*\*
\*\*\*\*\*\*\*\*
```

A major

120. No: 24 / Sonata a Violino e Basso / Del / Sig.r Michielo Stratico /  

**Largo**

```
\*\*\*\*\*\*\*\*
\*\*\*\*\*\*\*\*
```

**Allegro**

```
\*\*\*\*\*\*\*\*
\*\*\*\*\*\*\*\*
```

**Allegro assai**

```
\*\*\*\*\*\*\*\*
\*\*\*\*\*\*\*\*
```

Another copy. No: 24 / Sonata a Violino e Basso / Del / Sig.r Michielo Stratico /  

**It. 521**

Score.
22.5x29.5cm. 8 st.
WM: 63A.
Hand A. Brown.

**It. 522**

Score.
23x30cm. 10 st.
WM: unclear.
Hand A. Brown.

**It. 523**

Score.
23.5x31.5cm. 10 st.
WM: 67.
Hand A. Brown.

**It. 524**

Score.
22.5x31.5cm. 10 st.
WM: 15.
Hand A. Brown.
121. No: 11 / Sonata a Violino e Basso / Del / Sig.: Michele Straticò /

Largamente

Allegro

Presto

122. Sonata a Violino, e Basso / Del / Sig.: Michele Straticò /

Grave

Non presto

Aria con Variazione

123. No: 25 / Sonata a Violino e Basso / Del / Sig.: Michele Straticò /

Largo andante

Allegro

Allegro assai

Another copy. No: 25 / Sonata a Violino e Basso / Del / Sig.: Michele Straticò /

It. 525
score.
22.5x31.5cm. 10 st.
WM: 64.
Hand A. Brown.

It. 526
score.
22.5x31.5cm. 10 st.
WM: 31.
Hand A. Brown.

It. 527
score.
23.5x31.5cm. 8 st.
WM: 58.
Hand A. Brown.

It. 528
score.
23.5x31.5cm. 8 st.
WM: 67.
Hand A. Brown.
124. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico /

Cantabile

Allegro

Allegro assai

Cantabile is the same as that of Stratico Sonata It.530.

125. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico /

Cantabile

Allegro

Allegro assai

Cantabile is the same as that of Stratico Sonata It.529.

126. Sonata a Violino, e Basso / Del / Sig:r Michele Stratico /

Grave

Allegro

Non Fretto

Cantabile is the same as that of Stratico Sonata It.530.

Cantabile is the same as that of Stratico Sonata It.529.

Cantabile is the same as that of Stratico Sonata It.531.
127. Sonata a Violino, e Basso / Del / Sig.:r Michele Stratico /  

Grave

Allegro

Allegro assai

128. Sonata a Violino e Basso / Del / Sig.:r Michel Stratico /  

Grave

Allegro

Allegro assai

129. No: 19 / Sonata a Violino e Basso / Del / Sig.:r Michele Stratico /  

Grave

Allegro

Allegro assai
130. Sonata a Violino, e Basso / Del / Sigfr Michele Stratico / 

Largo is the same as Grave of Stratico Sonata It.536. Non presto has the same thematic material as Allegro of Stratico Sonata It.536.

131. Sonata a Violino e Basso / Del / Sigfr Michel Stratico / 

Grave is the same as Largo of Stratico Sonata It.535. Allegro 2 has the same thematic material as Non presto of Stratico Sonata It.535.

132. Sonata a Violino e Basso / Del / Sigfr Michiel Straticb / 

Allegro assai is the same as the solo part of Allegro assai of Stratico Concerto It.688.
133. No: 2 / Sonata a Violino, e Basso / Del / Sig:r Michiele Stratico /  

Embellished version of Largo: It. 1007:8, 1.

134. Sonata a Violino, e Basso / Del / Sig:r Michele Stratico /  

135. Sonata a Violino, e Basso / Del / Sig:r Michele Stratico /  

Hand A. Brown.
136. Sonata a Violino, e Basso / Del Sig.: Michele Stratico / 

137. No: 20 / Sonata a Violino e Basso / Del / Sig.: Michele Stratico / 

138. Sonata / a Violino, e Basso / Del / Sig.: Michele Stratico /
139. Sonata a Violino e Basso / Del / Sig:r Michele Stratico / 

Largo is a transposition of Largo (B minor) of Stratico Concerto It.681. Allegro assai is the same as the solo part of Allegro assai of Stratico Concerto It.691.

140. Sonata a Violino e Basso / Del / Sig:r Michele Stratico / 

141. No: 16 / Sonata a Violino e Basso / Del / Sig:r Michele Stratico / 

Hand A. Brown.
142. Sonata a Violino, e Basso / Del / Sig.:\textsuperscript{r} Michele Stratico / 
\begin{align*}
\text{Largo Andante} & :16+2:22 \\
\text{Non Presto} & :14+2:17 \\
\text{Tempo di Minuettto} & :14+4:16+2:VAR \\
\end{align*}

143. No: 7 / Sonata a Violino e Basso / Del / Sig.:\textsuperscript{r} Michele Stratico / 
\begin{align*}
\text{Andante} & :12+1:16 \\
\text{Allegro non Presto} & :36+1:62 \\
\text{Variazione} & :6+1:6+1:VAR \\
\end{align*}

144. Sonata a Violino e Basso / Del Sig.:\textsuperscript{r} Michele Stratico / 
\begin{align*}
\text{Grave} & :10+1:10 \\
\text{Allegro} & :36+1:60 \\
\text{Allegro assai} & :46+1:64 \\
\end{align*}
Andante is a transposition of Largo (C major) of Stratico Concerto It. 691, with added double stops. It has the same thematic material as Largo (C major) of Stratico Sonata It. 404. The first six measures, and fifteen measures after the double bar are identical except for transposition. Allegro assai is the same as the solo part of Allegro of Stratico Concerto It. 692. Presto is the same as the solo part of Allegro assai of Stratico Concerto It. 692.

Grave has eight measures the same as those of Grave of Stratico Sonata It. 552. Allegro assai is the same as Allegro of Stratico Sonata It. 552.
147. Sonata a Violino e Basso / Del / Sig.ª Michele Stratico / 

Grave has eight measures the same as those of Grave of Stratico Sonata It. 551. Allegro is the same as Allegro assai of Stratico Sonata It. 551.

148. Sonata a Violino, e Basso / Del / Sig.ª Michele Stratico / 

It. 553
score.
22.5x32cm. 10st.
WM: 31.
Hand A. Brown.

149. Sonata a Violino, e Basso / Del / Sig.ª Michele Stratico / 

It. 554
score.
23x32cm. 10st.
WM: 68.
Hand A². Black.
150. Sonata a Violino, e Basso / Del / Sig: f Michele Stratico / 

Published as no. 1 of Sei Sonate a Violino e Violoncello o Clavicembalo ... Opera Prima, (London, Welcker, ca. 1763)

151. Sonata a Violino, e Basso / Del / Sig: f Michele Stratico / 

152. No: 26 / Sonata a Violino e Basso / Del / Sig: f Michele Stratico / 

Embellished version of Andante: It. 1009:3.
153. No: 15 / Sonata a Violino e Basso / Del / Sig:lr Michiele Stratico /

Embellished version of Affetuoso: It. 990:3.

B minor

154. No: 5 / Sonata a Violino e Basso / Del / Sig:lr Michiele Stratico /

Embellished version of Largo: It. 1003:2.

155. Sonata a Violino, e Basso / Del / Sig:lr Michele Stratico /
Duets

C major

1. Divertimento da Camera a Due Violini Obbligati / Del Sig. Michele Stratico / Violino Primo /

2. Divertimento da Camera a Due Violini Obbligati / Del Sig. Michele Stratico / Violino Primo /

Hand A. Brown.
3. Divertimento da Camera a Due Violini Obbligati / Del Sig. R.
Michele Stratico / Violino Primo /

**D major**

It. 564
v 1 & 2.
22.5x30.5cm. 10 st.
WM: 31.
Hand A. Brown.

---

4. Divertimento da Camera a Due Violini Obbligati / Del / Sig: R
Michele Stratico / Violino Primo /

**E minor**

It. 565
v 1 & 2.
22.5x31cm. 10 st.
WM: 31.
Hand A. Brown.

---

5. Divertimento da Camera a Due Violini Obbligati / Del / Sig: R
Michele Stratico / Violino Primo /

It. 566
v 1 & 2.
22.5x31cm. 10 st.
WM: 31.
Hand A. Brown.
6. Divertimento da Camera a Due Violini Obbligati / Del Sig.: Michele Stratico / Violino Primo /

F major

Allegro Molto

Grave

Non Presto

7. Divertimento da Camera a Due Violini Obbligati / Del / Sig.: Michele Stratico / Violino Primo /

G major

Allegro e spiritoso

Andante

Allegro assai

8. Divertimento da Camera a Due Violini Obbligati / Del / Sig.: Michele Stratico / Violino Primo /

A major

Allegretto

Andantino

Allegro assai
A minor

9. Divertimento da Camera a Due Violini Obbligati / Del Sig.r Michele Stratico / Violino Primo /

B flat major

10. Divertimento da Camera a Due Violini Obbligati / Del / Sig.r Michele Stratico / Violino Primo /

E flat major

11. Violino Primo / Duetto / Del Sig.r Michele Stratico /
12. Violino Primo / Duett / Del Sig. r Michele Stratico /

G major

13. Sonata a Due Violini / Del / Sig. r Michele Stratico / Violino Primo /

E flat major

14. Sonata a Due Violini / Del / Sig. r Michele Stratico / Violino Primo /
Trios

C major

1. Violino Primo / Sonata da Camera a Tre / Del Sig. Michele Stratico /
   Andante assai

   Non Presto

   Allegro assai

   It. 576
   v 1 & 2, bass.
   23x31.5cm. 10 st.
   WM: 15.
   Hand A. Brown.

2. Sonata a Tre / Del Sig. Michele Stratico / Basso /
   Andante

   Allegro

   Non Presto

   It. 577
   v 1 & 2, bass.
   23x32cm. 10 st.
   WM: 16.
   Hand A. Brown.

3. Sonata a Tre / Del Sig. Michele Stratico / Basso /
   Andante

   Allegro

   Minuet

   It. 578
   v 1 & 2, bass.
   23x31.5cm. 10 st.
   WM: 16.
   Hand A. Brown.

Another copy. Andante [and] Allegro [and Andante and Allegro of It. 581]
E flat major

4. Violino Primo / Sonata da Camera à Trè / Del Sig. Michele Stratico /

\[ \text{Andantino} \]

Vivace

Tempo di Minuetto

E major

5. Sonata à Trè / Del Sig. Michele Stratico / Basso /

\[ \text{Andante} \]

\[ \text{Allegro} \]

\[ \text{Minuet} \]


F major

6. Sonata à Trè / Del Sig. Michele Stratico / Basso /

\[ \text{Andante} \]

\[ \text{Allegro assai} \]

\[ \text{Minuet} \]

It. 580
v 1 & 2, bass.
22.5x31.5cm. 10st.
WM: 15, 4, 59.
Hand A. Brown.

It. 581
v 1 & 2, bass.
23x32.5cm. 10 st.
WM: 16.
Hand A. Brown.

It. 582
v 1 & 2, bass.
23x32cm. 10 st.
WM: 16.
Hand A. Brown.
7. Sonata da Camera / a Trè / Del Sig. Michele Stratico / Basso / 

Andante

\[ \text{Musical notation image} \]

Allegro assai

\[ \text{Musical notation image} \]

Tempo di Minuetto

\[ \text{Musical notation image} \]

8. Sonata a Trè / Del Sig. Michele Stratico / Basso / 

Andante

\[ \text{Musical notation image} \]

Allegro assai

\[ \text{Musical notation image} \]

Minuet non presto

\[ \text{Musical notation image} \]

A major

9. Sonata a Trè / Del Sig. Michele Stratico / Basso / 

Andante

\[ \text{Musical notation image} \]

Allegro assai

\[ \text{Musical notation image} \]

Non Presto

\[ \text{Musical notation image} \]
10. Sonata da Camera / a Tré / Del Sig. Michele Stratico / Basso /

Andante

Allegro Molti

Tempo di Minuetto

A minor

11. Violino Primo / Sonata da Camera à Tré / Del Sig. Michele Stratico /

Andantino

Moderato

Tempo di Minuetto

B flat major

12. Sonata da Camera / à Tré / Del Sig. Michele Stratico / Basso /

Andante

Moderato

Tempo di Minuetto
C major

13. Trio / Del Sig. Michel Stratico / Basso /

Andante

Allegro assai

Allegro non presto

D major

14. Trio / Del Sig. Michel Stratico / Basso /

Andante assai

Allegro

Allegro non presto

15. Trio / Del Sig. Michel Stratico / Basso /

Largo

Allegro non presto

Allegro assai
STRATICO, MICHELE

F major

16. Trio / Del Sig. Michel Stratigo / Basso /

Largo andante

Allegro

Allegro non presto

G major

17. Trio / Del Sig. Michel Stratigo / Basso /

Allegro

Largo andante

Allegro assai

18. Trio / Del Sig. Michel Stratigo / Basso /

Andante

Allegro assai

Allegro non Presto

It. 592
v 1 & 2, bass.
22x31cm. 10 st.
WM: 69 & 63A.
Hand A. Brown.

It. 593
v 1 & 2, bass.
22x31cm. 10 st.
WM: 69.
Hand A. Brown.

It. 594
v 1 & 2, bass.
22x30cm. 10 st.
WM: 63A.
Hand A. Brown.
A major

19. Trio / Del Sig. Michel Stratico / Basso /

Largo andante

Allegro

Allegro non presto

B flat major

20. Trio / Del Sig. Michel Stratico / Basso /

Largo andante

Allegro

Allegro non presto

C major

21. Sinfonia a 3 / Del Sig. Michele Stratico / Violino P:mo /

Presto

Andante

Allegro
22. Sinfonia / Del / Sig:r Michiel Stratico /

D major

23. Sinfonia a 3 / Del / Sig:r Michiele Stratico / Violino Primo /

24. Sinfonia a tre / Del / Sig:r Michiel Stratico / Basso /
25. Sinfonia a tre / Del / Sig:r Michiel Stratico / Basso /  
   Allegro assai 
   Andante 
   Presto 
   D minor 

26. Sinfonia a tre / Del / Sig:r Michiel Stratico / Basso /  
   Presto 
   Andante 
   Presto 

27. Sinfonia a tre / Del / Sig:r Michiel Stratico / Basso /  
   Allegro assai 
   Andante 
   Minuet 

It. 601  
v 1&2, bass.  
21.5x29.5cm. 8 st.  
WM: 63.  
Hand A. Black.  

It. 602  
v 1&2, bass.  
22.5x30cm. 8 st.  
WM: 63.  
Hand A. Black.  

It. 603  
v 1&2, bass.  
22x31cm. 8 st.  
WM: 63 & 63A.  
Hand A. Black.
F major

28. Sinfonia a tre / Del / Sig:f Michiel Stratico /

F minor

29. Sinfonia a tre / Del / Sig:f Michiel Stratico / Basso /

G major

30. Sinfonia a 3 / Del / Sig:f Michiel Stratico / Basso /
31. Sinfonia a 3 / Del / Sigfr Michiele Stratico / Violino P:mo /

Trenta

Andante

Minuet

It. 607

v 1 & 2, bass.
22.5x31cm. 8 st.
WM: 77.
Hand A. Black.

32. Sinfonia a tre / Del / Sigfr Michiel Stratico /

All'epro assai

Andante

Trenta

It. 608

v 1 & 2 [bass]
21.5x30.5cm. 8 st.
WM: 63A.
Hand A. Black.

33. Sinfonia a 3 / Del / Sigfr Michiele Stratico / Violino P:mo /

Presto

Andante

Prestissimo

It. 609

v 1 & 2, bass.
23x31cm. 8 st.
WM: 77.
Hand A. Black.
A major

34. Sinfonia a 3 / Del / Sig: Michiele Stratico / Violino P:mo /

\[ \text{Allegro assai} \]

\[ \text{Andante} \]

\[ \text{Affetuoso} \]

\[ \text{It. 610} \]

v 1 & 2, bass.
22.5x31cm. 8 st.
WM: 77.
Hand A. Black.

B flat major

35. Sinfonia a 3 / Del / Sig: Michiele Stratico / Violino P:mo /

\[ \text{Allegro} \]

\[ \text{Andante} \]

\[ \text{Affetuoso} \]

\[ \text{It. 611} \]

v 1 & 2, bass.
22.5x31cm. 8 st.
WM: 77.
Hand A. Black.

Quartets

C major

1. Sinfonia a 4 / Del / Sig: Michiele Stratico / Violino P:mo /

\[ \text{Allegro} \]

\[ \text{Andante} \]

\[ \text{Non presto} \]

\[ \text{It. 612} \]

v 1 & 2, vla, bass.
23.5x32cm. 8 st.
WM: 19 & 19A.
Hand A. Black.
2. Sinfonia a 3 / Del / Sig:ī' Michiel Straticō /  

\[ \text{Allegro} \]

\[ \text{Andante} \]

\[ \text{Presto} \]

Andante is the same as that of Stratico Sinfonia It. 614.

3. Sinfonia a 4 / Del Sig:ī' Michele Straticō / Basso /  

\[ \text{Allegro assai} \]

\[ \text{Andante} \]

\[ \text{Non Presto} \]

Andante is the same as that of Stratico Sinfonia It. 613.

C minor

4. Sinfonia a 3 / Del / Sig:ī' Michiel Straticō /  

\[ \text{Presto} \]

\[ \text{Largo andante} \]

\[ \text{Presto} \]

Andante is the same as that of Stratico Sinfonia It. 614.
**D major**

5. Sinfonia / Del / Sigfr Michiel Straticò / Basso /

Minuet is the same as Non presto of Stratico Sinfonia It.618.


Non presto is the same as Minuet of Stratico Sinfonia It.616.
8. Sinfonia a 4 / Del / Sig:f Michele Stratico / Violino Primo /

D minor

F major

9. Sinfonia a 4 / Del / Sig:f Michele Stratico / Violino Primo /

10. Sinfonia a 4 / Del / Sig:f Michele Stratico / Basso /
11. Sinfonia a 4 / Del / Sig: Michel Stratico / Basso /  

G major

12. Sinfonia a 4 / Del / Sig: Michel Stratico / Violino P:mo /  

13. Sinfonia a 4 / Del / Sig: Michel Stratico / Basso /
A major

14. Sinfonia a 4 / Del / Sig: f Michiele Stratìco / Basso /

It. 625
v 1 & 2, vla, bass.
23.5x31.5cm. 8 st.
WM: 19.
Hand A. Black.

B flat major

15. Sinfonia a 4 / Del / Sig: f Michiele Stratìco / Violino P:mo /

It. 626
v 1 & 2, vla, bass.
21.5x29.5cm. 8 st.
WM: 77.
Hand A. Brown.

Concertos

D major

1. Concerto a due Violini Obbligati / Del / Sig: f Michel Stratìco / Violino Primo Obbligato /

It. 627
v 1, 2 & 3 obl, v 1 rip (2 copies) v 2 rip, vla, vlc obl, bass rip.
22x31.5cm. 10 st.
WM: 83 & 53.
Hand A. Brown.
2. Concerto a due Violini Obbligati / Del / Sig: Michele Straticò / Violino Primo Obblig.10 /

Concerti a 5
C major

3. No: 11 / Violino Principale / Concerto / Del / Sig:Michele Straticò /

4. Violino Principale / Concerto / Del Sig:Michele Straticò /
5. Violino Principale / Concerto / Del / Sig:lr Michiel Stratico /

Allegro

Largo

Allegro assai

6. Violino Principale / Concerto / Del Sig:lr Michele Stratico /

Allegro

Andante

Allegro

7. Violino Principale / Concerto / Sopra un Aria Francese di Michiel Stratico /

Allegro non Presto

Largo andante

Another copy. Violino Principale / Concerto alla Francesa / Del Sig:lr / Michele Stratico /

It. 631
vp, v 1 & 2 obl, vla, vlc obl, bass.
22x30.5cm. 8 st.
WM: 63 & 69.
Hand A. Black.
(bass in Hand B)

It. 632
vp, v 1 & 2 obl, vla obl, vlc obl.
22.5x31cm. 8 st.
WM: 69.
Hand A. Brown.

It. 633
vp, v 1 & 2 obl, vla obl, vlc obl.
22.5x30.5cm. 8 st.
WM: 63 & 19.
Hand A. Brown.

It. 634
vp, v 1 & 2 obl, [vla] [bass]
23x32cm. 10 st.
WM: 16.
Hand A. Brown.
8. Violino Principale / Concerto / Del Sig. Michele Stratico /

It. 635
vp, v 1 & 2 obl, vla, vlc obl.
22x31cm. 10 st.
WM: 6.
Hand A. Black.

9. No. 16 / Violino Principale / Concerto / Del / Sig. Michele Stratico /

It. 636
vp, v 1 & 2 obl, vla, vlc obl.
21.5x30cm. 8 st.
WM: 1.
Hand A. Brown.

10. Violino Principale / Concerto / Del Sig. Michele Stratico /

It. 637
vp, v 1 & 2 obl, vla, vlc obl.
22.5x30.5cm. 10 st.
WM: 64 & 50.
Hand A. Brown.

Embellished version of Largo: It. 1009:1.
STRATICO, MICHELE

11. Violino Principale / Concerto / Del Sigf: Michele Stratico /  

D major

12. No: 10 / Violino Principale / Concerto / Del / Sigf: Michele Stratico /

13. Violino Principale / Concerto / Del / Sigf: Michiel Stratico /

Non presto is the same as Allegro of Stratico Concerto It. 641.  
Allegro assai is an extended version of that of Stratico Concerto It. 641.
14. No. 6 / Violino Principale / Concerto / Del / Sig: M. Stratico / 

Allegro is the same as Non presto of Stratico Concerto It. 640.
Allegro assai is a shorter version of that of Stratico Concerto It. 640.

15. Violino Principale / Concerto / Del Sig. M. Stratico / 

Another copy. Violino Principale / Concerto / Del Sig: M. Stratico / 

16. Violino Principale / Concerto / Del Sig: M. Stratico / 

It. 641
vp, v l & 2 obl, [vla] vlc obl.
23x31.5cm. 10 st.
WM: unclear.
Hand A. Black.

It. 642
vp, v l & 2 obl, vlc, vlc obl.
22.5x31.5cm. 10 st.
Hand A. Black.

It. 643
vp, v l & 2 obl, vla, vlc obl.
22x31cm. 10 st.
WM: 4.
Hand A. Brown.

It. 644
vp, v l & 2 obl, vla, vlc obl.
22.5x32cm. 10 & 8 st.
WM: 16 & 58.
Hand A. Brown.
17. Violino Principale / Concerto / Del Sig:r Michele Stratico /

Allegro

Largo

Allegro assai

---

18. No: 2 / Violino Principale / Concerto / Del Sig:r Michiele Stratico /

Allegro non presto

Grave

Allegro assai

---

19. Violino Principale / Concerto / Del Sig:r Michele Stratico /

Allegro

Grave

Allegro assai

---
20. Violino Principale / Concerto / Del Sig:r Michele Stratico /

Non presto
Largo
Allegro assai

It. 648
vp, v l & 2 obl,
vla, vlc obl.
22.5x30.5cm. 10 st.
WM: 63 & 64.
Hand A. Brown.

21. Violino Principale / Concerto / Del Sig:r Michele Stratico /

Non presto
Grave
Allegro assai

It. 649
vp, v l & 2 obl
[vla] vlc obl.
22.5x29.5cm. 10 st.
WM: 65.
Hand A. Brown.

22. Violino Principale / Concerto / Del Sig:r Michele Stratico /

Allegro
Grave
Allegro assai

It. 550
vp, v l & 2 obl,
vla, vlc obl.
22x31cm. 10 & 8 st.
WM: 6 & unclear.
Hand A. Brown.
23. Violino Principale / Concerto / Del Sig. Michele Stratico /


24. Violino Principale / Concerto / Del Sig. Michele Stratico /

It. 651
vp, v 1 & 2 obl, vla, vlc obl.
22.5x31cm. 10 st.
WM: 69.
Hand A. Brown.

It. 652
vp, v 1 & 2 obl, vla, vlc obl.
23x30.5cm. 10 st.
WM: 64 & 63A.
Hand A. Brown.

25. No: 13 / Violino Principale / Concerto / Del Sig. Michele Stratico /

It. 653
vp, v 1 & 2 obl, vla, vlc obl.
23x30.5cm. 8 st.
WM: 19.
Hand A. Brown.
F major

26. Violino Principale / Concerto / Del / Sig:Michiel Stratico /

---


G major

28. Violino Principale / Concerto / Del / Sig:Michiel Stratico /
29. Violino Principale / Concerto / Del Sig. Michele Stratico /

\[ \text{Allegro} \]
\[ \text{Grave} \]
\[ \text{Allegro molto} \]

It. 657
vp, v l & 2 obl,
vla, vlc obl.
22.5x30.5cm. 10 st.
WM: 63A & 32.
Hand A. Brown.

30. Violino Principale / Concerto / Del Sig. Michele Stratico /

\[ \text{Non presto} \]
\[ \text{Andante} \]
\[ \text{Allegro} \]

It. 658
vp, v l & 2 obl,
vla, vlc obl.
22.5x30.5cm. 10 st.
WM: 69.
Hand A. Brown.

31. Violino Principale / Concerto / Del Sig. Michele Stratico /

\[ \text{Allegro non Prasto} \]
\[ \text{Grave} \]
\[ \text{Allegro} \]

It. 659
vp, v l & 2 obl,
vla, vlc obl.
22.5x31.5cm. 8 & 10 st.
WM: 16 & 4.
Hand A. Brown.

Another copy. No: 12 / Violino Principale / Concerto / Del / Sig. Michele Stratico /

It. 660
vp, v l & 2 obl,
vla, vlc obl.
23x31.5cm. 10 st.
WM: 64.
Hand A. Black.
STRATICO, MICHELE

32. Violino Principale / Concerto / Del Sig:r Michele Stratico /

It. 661
vp, v l & 2 obl, vla, vlc obl.
22.5x33cm. 8 & 10 st.
WM: 50 & unclear.
Hand A. Brown.

33. No: 3 / Violino Principale / Concerto / Del / Sig:r Michiele Straticb /

It. 662
vp, v l & 2 obl, vla, vlc obl.
23x33cm. 8 st.
WM: 71.
Hand A. Black.

34. No: 8 / Violino Principale / Concerto / Del / Sig:r Michiele Straticb /

It. 663
vp, v l & 2 obl, vla, vlc obl
[bass]
21.5x30cm. 8 st.
WM: 77A.
Hand A. Brown.
(bass in Hand B)
35. No: 4 / Violino Principale / Concerto / Del / Sig:vr Michele Stratico /


36. Violino Principale / Concerto / Del Sig:vr Michele Stratico /

Embellished version of Largo: It. 1005:30.

37. No: 15 / Violino Principale / Concerto / Del / Sig:vr Michele Stratico /

38. Violino Principale / Concerto / Del Sig. Michele Stratico

G minor

Allegro

Grave

Allegro assai


A major

Allegro

Grave

Allegro assai

40. Violino Principale / Concerto / Del Sig. Michele Stratico

Allegro

Grave

Allegro assai

It. 667
vp, v 1 & 2 obl, vla, vlc obl. 22.5x31.5cm. 10 & 8 st. WM: 6. Hand A. Black.

It. 668
vp, v 1 & 2 obl, vla obl, vlc obl. 22.5x33cm. 8 st. WM: 50. Hand A. Brown.

It. 669
vp, v 1 & 2 obl, vla, vlc obl. 22x29cm. 10 st. WM: 65. Hand A. Brown. (parts in another hand)
STRATICO, MICHELE

41. Violino Principale / Concerto / Del Sig:r Michele Stratico /

42. Violino Principale / Concerto / Del Sig:r Michele Stratico /

43. Violino Principale / Concerto / Del Sig:r Michele Stratico /

It. 670  
vp, v 1 & 2 obl,  
vla, vic obl.  
22.5x30cm. 10 st.  
WM: 64 & 29.  
Hand A. Brown.

It. 671  
vp, v 1 & 2 obl,  
vla, vic obl.  
23x31cm. 10 st.  
WM: 69 & 16.  
Hand A. Brown.

It. 672  
vp, v 1 & 2 obl,  
vla, vic obl.  
22.5x31cm. 10 st.  
WM: 4.  
Hand A. Brown.
44. No: 5 / Violino Principale / Concerto / Del / Sig:r Michiele Stratico /  

\[ \text{Allegro} \]

\[ \text{Grave} \]

\[ \text{Allegro assai} \]

\[ \text{B flat major} \]

45. Violino Principale / Concerto / Del / Sig:r Michiel Stratico /  

\[ \text{Allegro} \]

\[ \text{Largo} \]

\[ \text{Allegro assai} \]

Allegro is the same as Allegro 2 of Tartini Concerto \text{It. 342}.

46. Violino Principale / Concerto / Del Sig:r Michele Stratico /  

\[ \text{Allegro} \]

\[ \text{Grave} \]

\[ \text{Allegro assai} \]

\[ \text{It. 673} \]

vp, v 1 & 2 obl, vla, vlc obl.  
22.5x31cm. 8 & 10 st.  
WM: 71.  
Hand A. Black.

\[ \text{It. 674} \]

vp, v 1 & 2 obl, vla, vlc obl, bass.  
22.5x31cm. 10 & 8 st.  
WM: 63A.  
Hand A. Black.  
(bass in Hand B)

\[ \text{It. 675} \]

vp, v 1 & 2 obl, vla, vlc obl.  
22.5x31.5cm. 10 st.  
WM: 68.  
Concerti a 4

C major

47. No: 14 / Violino Principale / Concerto / Del Sig:r Michiele Straticò/

Allegro assai has solo passages almost identical with Allegro assai of Stratico Sonata It.422.

48. Violino Principale / Concerto / Del / Sig:r Michiel Straticò/

Allegro assai has solo passages almost identical with Allegro assai of Stratico Sonata It.422.

49. Violino Principale / Concerto / Del Sig:r Michiel Straticò/

Grave is the same as that of Stratico Sonata It.502, with minor differences.
50. *Violino Principale / Concerto / Del / Sig:r Michiel Stratico* /  

**Allegro**

\[ \text{Allegro has the same thematic material as that of Stratico Sonata It. 412. Allegro assai has solo passages identical with the Allegro assai of Stratico Sonata It. 407.} \]

**D major**

51. *Violino Principale / Concerto / Del / Sig:r Michiel Stratico* /  

**Allegro**

\[ \text{Allegro has solo passages identical with Allegro of Stratico Sonata It. 438. Allegro assai has solo passages identical with Allegro of Stratico Sonata It. 434.} \]

52. *Violino Principale / Concerto / Del / Sig:r Michiel Stratico* /  

**Allegro**

\[ \text{Largo is a transposition of Largo (A minor) of Stratico Sonata It. 544.} \]
53. No: 9 / Violino Principale / Concerto / Del / Sig: F Michiele Stratico /

E minor

54. Violino Principale / Concerto / Del / Sig: F Michiel Stratico /

G major

55. No: 1 / Violino Principale / Concerto / Del Sig: F Michiele Stratico /
56. Violino Principale / Concerto / Del / Sig.: M. Stratico / It. 685

Allegro has solo passages identical with Allegro of Stratico Sonata It. 502. Largo is the same as Largo andante of Stratico Sonata It. 438.

57. Violino Principale / Concerto / Del Sig.: M. Stratico / It. 686

A major

58. Violino Principale / Concerto / Del / Sig.: M. Stratico / It. 687
59. Violino Principale / Concerto / Del / Sig:r Michiel Stratico

Allegro assai has solo passages identical with Allegro assai of Stratico Sonata It. 537. Largo is a transposition of Andante (C major) of Stratico Sonata It. 417.

60. No: 7 / Violino Principale / Concerto / Del / Sig:r Michiele Stratico

Andante is the same as Affetuoso of Stratico Sonata It. 407, with fewer trills.
Allegro has solo passages identical with Allegro assai of Stratico Sonata It. 544. Largo is a transposition of Andante (B flat major) of Stratico Sonata It. 550. It has the same thematic material as Largo of Stratico Sonata It. 404. The first six measures, and fifteen measures after the double bar are identical.

B flat major

Allegro has solo passages identical with Allegro assai of Stratico Sonata It. 550. Allegro assai has solo passages identical with Presto of Stratico Sonata It. 550.
The figure of Tartini provides the keystone upon which the structure of the present collection depends. This observation can be made not merely for the abundance of his own work represented (110 sonatas or sonata movements, 106 concertos, 15 trios and three quartets) but because of the fact that the repertoire is dominated by the works of musicians who came under his direct influence. Thirteen of the violinist-composers in the Berkeley collection are listed among Tartini’s pupils: Alberghi, Bini, Ferrari, Fracassini, Helendaal, Holzbogen, Manfredi, Morigli, Nardini, Nazari, Dall’Oglio, Stratico and Touchemoulin. Others, such as Barbella, Capuzzi, Mosel, Raimondi and Viotti, have a connection only slightly less direct. From 1721 to the end of his life, with the exception of two years in Prague, Tartini devoted himself to the musical life of Padua as solo violinist and “capo di concerto” at St. Anthony’s, as a teacher and as a theorist. One of the most striking pieces of evidence of his teaching activity, in relation to the Berkeley collection, is the presence of a large number of embellished slow movements from his sonatas and concertos. Further, the collection contains a manuscript copy of the original Italian text of Tartini’s treatise on embellishment, formerly known under the French title, *Traité des Agréments*.

Recent bibliographical work on the Tartini sources has made it possible to dispense with thematic quotations for the sonatas and concertos. The sonatas are identified with the number assigned them in the thematic catalog given in Paul Brainard’s *Die Violinsonaten Giuseppe Tartinis* (Diss. Göttingen, 1959); the concertos take their identifying symbol from Minos Dounias’ *Die Violinkonzerte Giuseppe Tartinis*, Wolfenbüttel-Berlin, 1935.

**Collections**

1. *Sonate da Camera* / Violino e Basso / Del Sig: Giuseppe Tartini di Padova / Opera Seconda /

   Contents: B. D 13, B. G 18, B. A 17, B. h 6, B. a 10, B. C 12, B. g 11, B. D 14, B. B 9; B. F 8, B. e 8, B. G 19.

   Manuscript copy of op. 2, published Rome, Cleton, 1745. A copy of this edition is in the University of California Music Library.

2. *Num: Sei / Sonate per il Violino / Del Sig. Giuseppe Tartini /

   Cover title.

   Contents: B. g 3, B. G 8, B. D 11, B. a 7, B. C 12, B. A 6.

TARTINI, GIUSEPPE

Sonatas

C major

1. No: 46 / Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /
   Andante cantabile
   Allegro assai
   Presto

   B. C 1. Brainard gives one additional movement.
   Version with double stops.

   Another copy. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /
   B. C 1.

2. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /
   Largo
   Allegro
   Allegro

   B. C 4. Brainard gives one additional movement.

   Another copy. Sinfonia a Violino Solo del Sig:r Tartini. No: 4 /
   Largo
   Allegro
   Adagio
   Allegro

   B. C 4.
   Caption title.

3. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /
   Andante
   Allegro
   Allegro assai

   B. C 5. Brainard gives one additional movement.
4. Sonata a Violino, e Basso del Sig. Giuseppe Tartini /
   Andante cantabile
   Allegro
   Allegro
   Presto
   Menuetto

   B. C 6.
   Caption title.

5. Sonata a Violino, e Basso del Sig. Giuseppe Tartini /
   Grave
   Allegro
   Allegro

   B. C 8.
   Caption title.

6. No: 31 / Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /
   Adagio
   Allegro
   Allegro

   B. C 9.

     Largo andante
     Allegro
     Presto assai

   B. C 12.
   Published as no. 6 of Opus II (Rome, Cleton, 1745)

   Another copy. [Sonata] 5. In Collection no.2. It. 694.
   B. C 12.
7. Sonata a Violino e Basso del Sig:r Giuseppe Tartini /  
   Largo
   Allegro
   Allegro

   B. C 13.
   Caption title.

   **C minor**

8. Sonate a Violino, e Basso / Del / Sig:r / Giuseppe Tartini /
   Grave
   Allegro non presto
   Allegro

   B. c 1.

   **Another copy.** Suonata a Violino Solo, e Basso / Del Sig:r
   Giuseppe Tartini / No: 18 /
   B. c 1.
   Caption title.
   Bass figured.

9. Sonata a Violino e Basso / Del Sig:r Giuseppe Tartini /
   Allegro
   Allegro

   B. c 4.

   **D major**

10. No: 44 / Sonata / à Violino e Basso / Del / Sig:r Giuseppe Tartini /
   Andante cantabile
   Allegro
   Giga
   Allegro

   B. D 1. Brainard gives two additional movements.
   Version with double stops.

   **It. 703**
   score.
   22.5x32cm. 10 st.
   WM: 3A.
   Hand A. Brown.

   **It. 704**
   score.
   22.5x32.5cm. 10 st.
   WM: S.
   Hand B. Black.

   **It. 705**
   score.
   23x31.5cm. 10 st.
   WM: unclear.
   Hand N². Brown.
   (title in Hand L)

   **It. 706**
   score.
   22x30.5cm. 10 st.
   WM: unclear.
   Hand A. Brown.

   **It. 707**
   score.
   22.5x30.5cm. 8 st.
   WM: unclear.
   Hand A. Black.
11. Sonata a Violino, e Basso / Del / Sig: Giuseppe Tartini /

Larghetto
Allegro
Allegro assai

B. D 7.
Embellished version of Larghetto: It. 1014:2.

12. No: 27 / Sonata a Violino, e Basso / Del Sig: Giuseppe Tartini /

Largo
Allegro
Allegro

B. D 8.
Caption title.
Published as no. 3 of Opus VI (Paris, LeClerc, ca. 1748)

13. Sonata a Violino, e Basso Del Sig: Giuseppe Tartini /

Andante
Allegro
Allegro assai
Cantabile
Minuetto

B. D 9.
Caption title.
Version with double stops.

14. No: 33 / Sonata a Violino e Basso / Del / Sig: Giuseppe Tartini /

Grave
Allegro
Allegro

B. D 10.
Published as no. 6 of Opus VII (Paris, Maupetit, ca. 1750)


Andante
Allegro
Allegro

B. D 11.
Published as no. 1 of Opus VII (Paris, Maupetit, ca. 1750)
TARTINI, GIUSEPPE

Sonata Pma. In Collection no.1. It.693.

[Andante cantabile]
Allegro
Affettuoso
Allegro assai

B. D 13.
Published as no.1 of Opus II (Rome, Cleton, 1745)

15. No: 41 / Sonata / a / Violino, e Basso / Del Sig:r/ Giuseppe Tartini /

Andante
Allegro
Allegro assai

B. D 14.
Version with double stops.
Published as no.8 of Opus II (Rome, Cleton, 1745)

Another copy. Sonata 8:Va. In Collection no.1. It.693.

B. D 14.

16. Sonata a Violino, e Basso Del Sig:r Giuseppe Tartini /

Largo
Allegro
Allegro assai

B. D 15.
Caption title.
Published as no.5 of Opus IV (Paris, Hue, 1747)

Sonata a Violino, e Basso / Del / Sig:r Domenico dall'Oglio / see It.331.

B. D 17.

17. Suonata del Sig:r Giuseppe Tartini /

Adagio
Allegro
Andante
Allegro

B. D 19.
Caption title.
18. No: 16 / Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini / Largo Allegro ...
B. D 20.

Another copy. Sonata a Violino e Basso / Del / Sig:r Michiel Stratico / see It. 443
B. D 20.

Sonata a Violino e Basso / Del Sig:r Domenico Ferrari / see It. 163.
B. D 21.

19. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini / Variazioni
B. D 22.

D minor

20. No: 43 / Sonata / a / Violino e Basso / Del / Sig:r Giuseppe Tarini /
Andante Allegro Allegro
B. d 1.
Version with double stops.

Another copy. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /
B. d 1.
21. No: 15 / Sonata / a Violino, e Basso / Del Sig: Giuseppe Tartini /

Largo
Allegro
Allegro

B. d 4.
Published as no. 3 of Opus II (Amsterdam, Le Cene, 1743)

Another copy. No: 15 / Sonata a / Violino, e Basso / Del Sig:r Giuseppe Tartini /

B. d 4.
Bass figured.

22. Sonata a Violino, e Basso Del Sig:r Giuseppe Tartini /

Larghetto
Allegro
Presto
Minuetto

B. d 5. Brainard gives one additional movement.
Caption title.

E major

23. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Andante cantabile
Allegro
Allegro assai
Minuet

B. E 1. Brainard gives two additional movements.
Version with double stops.

24. Sonata a Violino, e Basso / Del Sig:r Giuseppe Tartini /

Grave
Allegro
Allegro

B. E 3.
Caption title.
Published as no. 1 of Opus IV (Paris, Hue, 1747)
25. No: 29 / Sonata / a Violino, e Basso / Del Sig:r Giuseppe Tartini /
   Andante
   Allegro assai
   Allegro assai

   B. E 4.
   Published as no. 4 of Opus VII (Paris, Maupetit, ca. 1750)

26. No: 3 / [Without title]
   Grave
   Allegro
   Allegro

   B. E 6.
   Fragment in another hand on last page.
   Published as no. 6 of Opus II (Amsterdam, Le Cene, 1743)

   E minor

27. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /
   Andante cantabile
   Allegro cantabile
   Allegro

   B. e 1. Brainard gives two additional movements.
   Version with double stops.

   Another copy. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /
   B. e 1.

28. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /
   Adagio
   Allegro
   Allegro

   B. e 5.
TARTINI, GIUSEPPE

29. No: 6 / [Without title]

Grave
Allegro
Presto

B. e 7.
Embellished version of Grave: It. 988:6, It. 1014:3.
Fragments in another hand on covers.
Bass figured.
Published as no. 4 of Opus II (Amsterdam, Le Cene, 1743)

Sonata in ma. In Collection no. 1. It. 693.

Andante cantabile
Allegro
Allegro

B. e 8.
Published as no. 11 of Opus II (Rome, Cleton, 1745)

30. No: 47 / Sonata a Violino e Basso / Del / Sig.r Giuseppe Tartini /

Andante cantabile
Allegro assai
Allegro

B. F 1. Brainard gives two additional movements.
Version with double stops.

Another copy. Sonata a Violino, e Basso / Del / Sig.r Giuseppe Tartini /

Andante cantabile
Allegro
Allegro

B. F 1. Brainard gives two additional movements.

31. No: 13 / Sonata / a Violino, e Basso / Del Sig.r / Giuseppe Tartini /

Grave
Allegro
Allegro

B. F 3.
Bass figured.
TARTINI, GIUSEPPE

32. Sonata a Violino e Basso / Del / Sig.: Giuseppe Tartini /

Adagio
Allegro
Allegro assai

Published as no. 5 of Opus IX (Paris, Le Clerc, ca. 1760)

33. No: 26 / Sonata / Del Sig.: Giuseppe Tartini / a Violino, e
Basso /

Adagio
Allegro
Allegro

B. F 7.
Embellished version of Adagio: It. 1014:2.
Published as no. 6 of Opus VII (Paris, Maupetit, ca. 1750)

Sonata 10: ma. In Collection no. 1. It. 693.

Andante allegro
Andante largo
Allegro assai

B. F 8.
Published as no. 10 of Opus II (Rome, Cleton, 1745)

34. No: 5 / Sonata à Violino e Basso / Del Sig.: Giuseppe Tartini /

Larghetto
Allegro
Minuet

B. F 13.
Bass figured.

G major

35. No: 48 / Sonata à Violino e Basso / Del / Sig.: Giuseppe Tartini/

Andante sciolto
Andante cantabile
Allegro

B. G 1. Brainard gives two additional movements.
36. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Andante
Variazione

B. G 2. Brainard gives four additional movements.
Version with double stops.

37. Sonata a Violino e Basso del Sig:r Giuseppe Tartini /

Andante
Variazione

B. G 2. Brainard gives four additional movements.
Version with double stops.

38. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Andante (B. G 5, movement 4)
Allegro
Allegro
Allegro (B. G 4, movement 4)

Version with double stops.

39. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Andante cantabile
Allegro assai
Andante cantabile

Version with double stops.

Superscription, Andante cantabile: Sento spirarmi sul volto lieve
fiato che lento s'aggiri, sono questi gli estremi sospiri del mio
fido che more per me.

40. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /

Largo
Allegro
Allegro

B. G 7.
41. No: 12 / Sonata a Violino e Basso / Del Sig: Giuseppe Tartini /

Grave
Allegro assai
Presto

B. G 8.
Embellished version of Grave: It. 988:8.
Bass figured.
Published as no.1 of Opus VI (Paris, Le Clerc, ca.1748)

Another copy. [Sonata] No.2. In Collection no.2. It. 694.

B. G 8.

42. No: 22 / Sonata a Violino e Basso / Del Sig: Giuseppe Tartini /

Adagio
Allegro
Allegro assai

B. G 9.
Bass figured.
Published as no.3 of Opus VII (Paris, Maupertit, ca.1750)

43. No: 9 / Sonata a Violino solo, e Basso / del Sig: Giuseppe Tartini /

Largo, ma andante
Allegro
Allegro assai

B. G 10.
Embellished version of Largo, ma andante: It. 988:10.
Published as no.6 of Opus VI (Paris, Le Clerc, ca.1748)

44. No: 28 / Sonata a Violino e Basso / Del Sig: Giuseppe Tartini /

Largo
Allegro

Caption title.
45. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

   Andante
   Allegro
   Aria cantabile (B. G 2, movement 3)

Superscription, Aria cantabile: Quanto mai felici siete innocenti pastorelle.

46. [Without title]

   Allegro
   Minuetto
   Adagio (B. A 11, movement 2)


47. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

   Largo
   Allegro
   Allegro

B. G 15.

Sonata 2da. In Collection no.1. It.693.

   Andante
   Affetuoso
   Allegro assai

B. G 18.
Embellished version of Andante: It.989:6, It.991:3.
Published as no. 2 of Opus II (Rome, Cleton, 1745)

48. No: 39 / Sonata / A / Violino, e Basso / Del Sig:r / Giuseppe Tartini /

   Andante
   Allegro
   Presto assai

B. G 19.
Bass figured.
Published as no. 12 of Opus II (Rome, Cleton, 1745)

Another copy. Sonata 12:ma. In Collection no.1. It.693.

B. G 19.
TARTINI, GIUSEPPE

49. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Grave
Allegro
Allegro

B. G 20.
Published as no. 2 of Opus IV (Paris, Hue, 1747)

50. No: 1 / Sonata à Violino e Basso /

Largo andante
Allegro mà non presto
Aria, andante e cantabile

Published as no. 4 of Opus V (Paris, Hue, ca. 1748)

51. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Grave
Allegro
Allegro

B. G 28.

52. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Adagio
Allegro
Allegro

B. G 29.

Another copy. Sonata à Violino, e Basso del Sig:r Domenico Dall’Oglio / see It.340.

B. G 29.

53. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /

Adagio
Allegro
Allegro

B. G 30.
TARTINI, GIUSEPPE

Another copy. No: 23 / Sonata / a Violino, e Basso / Del Sig:r Giuseppe Tartini /
B. G 30.

G minor

54. No: 49 / Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /
   Andante
   Allegro
   Affettuoso
   Allegro assai

B. g 1.
Version with double stops.

Another copy. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /
B. g 1.

55. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /
   Andante cantabile
   Allegro
   Allegro non presto
   Presto
   Allegro non presto

B. g 2.

56. No: 35 / Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /
   Largo andante
   Allegro
   Giga

B. g 3. Brainard gives one additional movement.
Published as no.5 of Opus VII (Paris, Maupertit, ca.1750)

Another copy. [Without title]
B. g 3.
Another copy. [Sonata 1] In Collection no. 2. It. 694.

B. g 3.

57. No: 21 / Sonata / a Violino e Basso / Del Sigf: / Giuseppe Tartini /

Largo
[ Allegro]
Allegro assai

B. g 4.
Embellished version of Largo: It. 988:72, It. 1012:10.
Bass figured.
Published as no.1 of Opus II (Amsterdam, Le Cene, 1743)

58. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /

Largo
Allegro
Andante - Allegro assai

B. g 5.
Version with double stops.

Another copy. No: 11 / Sonata a Violino e Basso Del Sig:r
Giuseppe Tartini /

B. g 5.
Caption title.
Version with double stops.
Bass figured.

59. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Andante
Allegro
Allegro

B. g 6.
Version with double stops.

Another copy. No: 34 / Sonata / a / Violino, e Basso / Del Sig:f / Giuseppe Tartini /

B. g 6.
Version with double stops.
Another copy. [Without title]

B. g 6.
Version with double stops.
Fragments in another hand on last page.

Sonata 7: ma. In Collection no. 1. *It. 693.*

Andante affettuoso
Allegro assai
Allegro assai

B. g 11.
Published as no. 7 of Opus II (Rome, Cleton, 1745)

60. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Largo
Allegro
Allegro

B. g 12.

61. Sonata a Violino, e Basso / Del Sig:r / Giuseppe Tartini /

Adagio
Allegro
Allegro

B. g 13.

Another copy. Sonata a Violino Solo e Basso / No: 7 /

B. g 13.
Caption title.
Bass figured.

[Without title] In Collection no. 2. *It. 594.*

Allegro

B. g 14. Brainard gives three additional movements.
62. No: 45 / Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /
   
   Andante
   Allegro
   Allegro assai
   Allegro
   Variazioni allegro (B. A 29e)

   Version with double stops.

63. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /
   
   Largo andante
   Allegro
   Allegro
   Allegro assai


64. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /
   
   Andante
   Allegro
   Allegro

   B. A 3.
   Published as no. 5 of Opus I (Amsterdam, Witvogel, 1732)

65. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /
   Composta dal Medes.mo / Sopra lo stile che suona / il Prette dalla Chittara / Portoghese /
   
   Allegro
   Andante
   Allegro
   Minuetto

   B. A 4.
TARTINI, GIUSEPPE

66. No: 19 / Sonata / A / Violino, e Basso / Del Sig:r Giuseppe Tartini /

<table>
<thead>
<tr>
<th>Largo</th>
<th>B. A 5.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro</td>
<td></td>
</tr>
<tr>
<td>[Allegro]</td>
<td></td>
</tr>
</tbody>
</table>

Embellished version of Largo: It.988:18.
Published as no. 2 of Opus II (Amsterdam, Le Cene, 1743)

67. [Without title] No: 8 /

<table>
<thead>
<tr>
<th>Adagio</th>
<th>B. A 6.</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Allegro]</td>
<td></td>
</tr>
<tr>
<td>Allegro assai</td>
<td></td>
</tr>
</tbody>
</table>

Bass figured.
Published as no. 4 of Opus VI (Paris, Le Clerc, ca. 1748)

Another copy. [Sonata] No. 6. In Collection no. 2. It.694.

<table>
<thead>
<tr>
<th>Allegro</th>
<th>B. A 6.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro assai</td>
<td></td>
</tr>
</tbody>
</table>

Brainard gives one additional movement.

68. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /

<table>
<thead>
<tr>
<th>Grave</th>
<th>B. A 7.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro</td>
<td></td>
</tr>
<tr>
<td>Presto</td>
<td></td>
</tr>
</tbody>
</table>

Caption title.

69. No: 14 / Sonata / a / Violino, e Basso / Del Sig:r / Giuseppe Tartini /

<table>
<thead>
<tr>
<th>Adagio</th>
<th>B. A 9.</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Allegro]</td>
<td></td>
</tr>
<tr>
<td>Presto</td>
<td></td>
</tr>
</tbody>
</table>

Bass figured.
TARTINI, GIUSEPPE

70. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Andante cantabile
Allegro
Allegro assai
Allegro
Presto


71. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /

Andante
Allegro
Presto

B. A 12.

[ Sonata ] No. 2. In Collection no. 2. It.694.

Adagio

B. A 15. Brainard gives two additional movements. Published as no. 9 of Opus I (Amsterdam, Le Cene, 1734)

Sonata 3;2a. In Collection no.1. It.693.

Largo
Allegro
Presto

B. A 17. Embellished version of Largo: It.988:20. Published as no. 3 of Opus II (Rome, Cleton, 1745)

72. Del Sig:r Tartini /

[ Adagio ]
Allegro ma non presto
[ Allegro ]

B. A 18.

Another copy. [ Without title ]

Largo andante
Allegro non presto
[ Allegro ]

B. A 18.
73. Sonata a Violino, e Basso /  
Andante  
Allegro  
Allegro  


74. Sonata a Violino, e Basso / Del / Sig.r Giuseppe Tartini /  
Allegretto  
Andante  
Largo  
Presto  

B. A 24.

75. Sonata a Violino, e Basso Del Sig:r Giuseppe Tartini /  
Grave  
Allegro  
Allegro assai  

B. A 27.  
Caption title.

76. Sonata a Violino, e Basso Del Sig:r Giuseppe Tartini /  
Andante cantabile  
Allegro  
Largo  
Gavotta. Allegro non presto  

B. A 28.  
Caption title.

77. Variazioni a Violino, e Basso / Del / Sig:r Giuseppe Tartini /  
Variazioni  

B. A 29d.
TARTINI, GIUSEPPE

78. Sonata a Violino e Basso: / No: 2 /

Grave
Allegro ma non presto
Allegro

B. a 30.
Caption title.
Fragment in another hand on last page.

A minor

79. Sonata a Violino e Basso / Del Sig:r Giuseppe Tartini /

Adagio
Variazione

B. a 1. Brainard gives two additional movements.

80. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /

Adagio
Allegro
Allegro

B. a 4.

81. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Largo
Allegro
Allegro assai

B. a 6.

82. No: 30 / Sonata / a Violino, e Basso / Del Sig:r: / Giuseppe Tartini /

Andante
Allegro
Presto

B. a 7.
Bass figured.
Published as no. 4 of Opus VII (Paris, Maupertit, ca.1750)

Another copy. [Sonata] No. 4. In Collection no. 2. It. 694.
B. a 7.
83. Sonata à Violino, e Basso Del Sig. r Giuseppe Tartini /
Grave
Allegro
Allegro


84. Sonata à Violino, e Basso Del Sig. r Giuseppe Tartini /
Grave
Allegro
Allegro molto


Son: 5:ta. In Collection no. 1. It. 593.
[Andante cantabile]
Allegro
Allegro

B. à 10.
Published as no. 5 of Opus II (Rome, Cleton, 1745)

85. Sonata a Violino e Basso / Del / Sig: f Giuseppe Tartini /
Andante
Allegro
Allegretto

B. à 12.

86. Del Sig: f Giuseppe Tartini /
Allegro

B. à 13b.
Caption title. With fingering.
87. No. 50 / Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Largo
Allegro
Affettuoso
Minuet

B. B 1.

88. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /

Andante cantabile
Allegro
Allegro

B. B 3.

Embellished version of Andante cantabile: It. 10105.

89. Sonata a Violino, e Basso / Del Sig:r Giuseppe Tartini /

Adagio
Allegro
Allegro
Variazioni allegro

B. B 5.

Caption title.
Version with double stops.
Published as no. 5 of Opus VI (Paris, Le Clerc, ca. 1748)

Another copy. No: 10 / [Without title]

Adagio
Allegro
Allegro

B. B 5. Brainard gives one additional movement.
Version with double stops.

Another copy. [Without title]

Allegro

B. B 5. Brainard gives three additional movements.
TARTINI, GIUSEPPE

90. Sonata a Violino, e Basso / Del / Sig. T Giuseppe Tartini /
   Andante
   Variazioni
   Allegro assai


91. Sonata a Violino e Basso / Del / Sig: T Giuseppe Tartini /
   Grave
   Allegro
   Allegro

B. B 6.
Published as no. 6 of Opus I (Amsterdam, Witvogel, 1732)

Sonata 9:na. In Collection no. 1. It. 693:
   Largo andante
   Allegro
   Allegro

B. B 9.
Published as no. 9 of Opus II (Rome, Cleton, 1745)

92. Sonata a Violino e Basso / Del / Sig: T Giuseppe Tartini /
   Adagio
   Andante
   Andante
   Giga

B. B 11. Brainard gives one additional movement.
Published as no. 2 of Opus V (Paris, Hue, ca. 1748)

93. Variazioni / Del / Sig: T Giuseppe Tartini /
   Variazioni

B. B 13b.

94. No; 20 / [Without title]
   ...
   Allegro
   Affettuoso
   Andante

B. B 14.
TARTINI, GIUSEPPE

95. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /

Largo andante
Allegro
Allegro

B. h 2.

96. Sonata a Violino, e Basso / Del / Sig:r Giuseppe Tartini /

Largo
Allegro
Allegro assai

B. h 3.

97. Sonata a Violino e Basso / Del / Sig:r Giuseppe Tartini /

Largo
Allegro
Andante

B. h 4.

Sonata 4:ta. In Collection no.1. It.593.

Andante
Allegro
Allegro

B. h 6.
Published as no.4 of Opus II (Rome, Cleton, 1745)
TARTINI, GIUSEPPE

Trios

C major

1. Sonata a Tre / Del / Sig.r Giuseppe Tartini / Basso /
   Allegro assai
   Largo cantando
   Allegro assai

   It. 809
   v 1 & 2, bass.
   22.5x30.5cm, 10 st.
   WM: 63A.
   Hand A. Brown.

2. Sonata a Tre / Del / Sig.r Giuseppe Tartini / Basso /
   Allegretto
   Andante
   Allegro

   It. 810
   v 1 & 2, bass.
   22x30.5cm, 10 st.
   WM: 63A.
   Hand A. Brown.

D minor

3. Sonata a Tre / Del / Sig.r Giuseppe Tartini / Basso /
   Andantino
   Allegro

   It. 811
   v 1 & 2, bass.
   21.5x30cm, 10 st.
   WM: unclear.
   Hand A. Brown.
4. Sonata a Tre / Del / Sig.r Giuseppe Tartini / Violino Primo / F major

\[ \text{Andante Larghetto} \]

\[ \text{Allegro} \]

5. Sonata a Tre / Del / Sig.r Giuseppe Tartini / Basso / A major

\[ \text{Andante Cantabile} \]

\[ \text{Allegro} \]

6. Sonata a Tre / Del / Sig.r Giuseppe Tartini / Violino Primo / A minor

\[ \text{Andante} \]

\[ \text{Allegro} \]

7. Sonata a Tre / Del / Sig.r Giuseppe Tartini / Basso /
F major

8. Basso / Trio / Del Sig:r Giuseppe Tartini /

Andante Cantabile

Allegro non Presto

D major

9. Sinfonia a 3 / Del / Sig:r Giuseppe Tartini / Violino P:mo /

Allegro assai

Andante Cantabile

Presto

10. Sinfonia a 3 / Del / Sig:r Giuseppe Tartini / Violino P:mo /

Allegro

Andante

Allegro assai

It. 816
v l & 2, bass.
22.5x32cm. 10 st.
WM: 4.
Hand A. Brown.

It. 817
v l & 2, bass.
21.5x30cm. 8 st.
WM: 77.
Hand A. Brown.

It. 818
v l & 2, bass.
22.5x31cm. 8 st.
WM: 77A.
Hand A. Brown.
TARTINI, GIUSEPPE

11. Sinfonia a 3 / Del / Sig. Giuseppe Tartini / Violino P:\mo /

Andante

Allegro assai

Allegro

Minuet

Title at end of last page.

12. Sinfonia a 3 / Del / Sig. Giuseppe Tartini / Violino P:\mo /

Andante

Allegro assai

Andante

Allegro assai

Title at end of last page.
F major

13. Sinfonia a 3 / Del / Sig.r Giuseppe Tartini / Violino P.:mo /

Adagio

Allegro

Andante

Allegro assai

A major

14. Sinfonia a 3 / Del / Sig.r Giuseppe Tartini / Basso /

Andante

Allegro

Andante

Larghetto

Allegro has same thematic material as the first Andante of Tartini Sinfonia It. 823.

It. 821
v 1 & 2, bass.
23 x 31 cm. 8 st.
WM: 77.
Hand A. Brown.

It. 822
v 1 & 2, bass.
23 x 31.5 cm. 10 st.
WM: unclear.
Hand A. Brown.
15. Sinfonia a 3 / Del / Sig.: Giuseppe Tartini /

The first Andante has same thematic material as Allegro of Tartini Sinfonia It. 822.

Quartets

D major

1. Sonata a Quattro / Del / Sig.: Giuseppe Tartini / Basso /
2. Sonata a Quattro / Del / Sig:r Giuseppe Tartini / Basso /

G major

3. Sinfonia a Quatro / Del / Sig:r Giuseppe Tartini /

Concertos

G major

1. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro C 116
Adagio 12/8 :8;/10;
Allegro assai 2/4 271

D. 4.
2. No: 30 / Violino Principale / Concerto / Del Sigf: Giuseppe Tartini /

Allegro  $\Phi$  154
Largo andante  C :7:/:8:
Allegro 3/4 234

D. S.

3. No: 43 / Violino Principale / Concerto / Del Sigfr: Giuseppe Tartini /

Allegro C :29:/53/cadenza
Largo andante  C :9:/:10:
Presto 2/4 :124:/156

D. 6abc.
Allegro is the same as the second Allegro of Alberghi Concerto It.34, with differences in figuration.

4. No: 41 / Violino Principale / Concerto / Del Sigfr: Giuseppe Tartini /

Allegro assai C 128
Andante C 31
Presto 3/8 220

D. 7.
Incipit on t.p.

5. Violino Principale / Concerto / Del Sigfr: Giuseppe Tartini /

Allegro non molto C 100
Adagio  C 8/:8:
Presto 2/4 271

D. 8.

6. Violino Principale / Concerto / Del / Sigfr: Giuseppe Tartini /

Allegro C 27/:33
Adagio  C 20
Allegro 3/4 142

D. 9.
Another copy. Violino Principale / Concerto / Del Sig.r Giuseppe Tartini /

D. 9.
Incipt on t.p.

7. Violino Principale / Concerto / Del Sig.r Giuseppe Tartini /

Allegro 3/4  20/:51:/63
Andante 3/4  :16:/16;
Allegro C  13/:25:/29

D. 11.

Another copy. Violino Principale / Concerto / Del Sig.r Giuseppe Tartini /

D. 11.
Incipt on t.p.

8. Violino Principale / Concerto / Del Sig.r Giuseppe Tartini /

Allegro C  :33:/45
Andante larghetto 12/8  :6:/9:
Allegro assai 3/4  :75:/99

D. 12abc.

9. Violino Principale / Concerto / Del Sig.r Giuseppe Tartini /

Allegro assai
Andante Larghetto
Allegro assai

- D. 12abc.
TARTINI, GIUSEPPE

10. Violino Principale / Concerto / Del Sig. Giuseppe Tartini /
    Allegro assai  C 133
    Largo andante  C 39
    Allegro 3/4  :20/:42/:69:

    D. 13.

11. Violino Principale / Concerto / Del Sig. Giuseppe Tartini /
    Allegro  C 103
    Largo andante 3/4  :16/:12:
    Allegro 3/4  126

    D. 14cd, D. 5c.

12. No: 50 / Violino Principale / Concerto / Del / Sig: Giuseppe Tartini /
    Allegro 2/4  :88/:108/cadenza
    Andante largo 3/8  :24/:28
    Allegro  C  :31/:39/cadenza

    D. 14abe.

    D major

13. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /
    Allegro 3/4  328
    Cantabile  C 20
    Allegro 12/8  132

    D. 15.
    Published as no. 4 of Opera prima, Libro primo (Amsterdam, Le Cene, 1728)

14. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /
    [Allegro]  C 123
    Adagio  C  :7/:8:
    Allegro 2/4  241

    D. 17abc.
Another copy. No: 9 / Concerto / À più Strumenti / Del Sig. Giuseppe Tartini / Violino Principale /

D. 17abc.

Incipit on t.p. No: 9 in Hand I.

15. Violino Principale / Concerto / Del Sig: / Giuseppe Tartini /

Allegro 3/4 216
Grave C 20
Allegro 2/4 254

D. 19.


Allegro C 115
Grave C :8:/:10:
Allegro 3/4 258

D. 20.

Grave is the same as that of D.61.

Embellished version of Grave: It.988:92.

17. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 131
Grave 3/4 59
Allegro 2/4 277

D. 21.

Incipit on t.p.

Embellished version of Grave: It.988:44.

18. Violino Principale / Concerto / Del Sig. f Giuseppe Tartini /

Allegro C 104
Andante ma largo C 42
Allegro assai 2/4 258/[capriccio 28]/17

D. 22.

Andante ma largo is the same as Andante of D.28.

Another copy. No: 45 / Violino Principale / Concerto / Del Sig: troop Giuseppe Tartini /

D. 22.

19. Violino Principale / Concerto / Del Sig: troop Giuseppe Tartini /

Allegro C 105/cadenza
Andante ma larghetto 12/8 32
Presto 3/8 :97:/132/cadenza

D. 23abc.

Another copy. No: 49 / Violino Principale / Concerto / Del / Sig: troop Giuseppe Tartini /

D. 23abc.

20. Violino Principale / Concerto / Del / Sig: troop Giuseppe Tartini /

Allegro non presto C 105
Andante assai 2/4 118
Allegro assai 3/4 20/54:/72

D. 23ade.

21. Violino principale / Concerto / Del Sig: troop Giuseppe Tartini /

Allegro 3/4 20/54:/72
Andante assai 2/4 118
Allegro assai 2/4 254

D. 23ed, D. 19c.
22. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro assai


D. 23e.

23. No: 46 / Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro assai 3/4 217
Adagio C 33
Presto 2/4 :96:/136

D. 24.


24. No: 34 / Violino Principale / Concerto / del Sig:r Giuseppe Tartini /

Allegro C 108
Grave C :10:/110:
Allegro 3/8 258

D. 26.


25. No: 47 / Violino Principale / Concerto / Del / Sig:r Giuseppe Tartini /

Allegro C 100
Andante 3/4 41/da capo 26
Allegro 2/4 :86:/118

D. 27abbc.

26. No: 37 / Violino Principale / Concerto / Del Sig:Giuseppe Tartini /

Allegro C 110
Andante cantabile C 40
Allegro assai 3/4 :66/:100

D. 28.
Incipit on t.p.
Andante cantabile is the same as Andante ma largo of D. 22.

27. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 97
Largo 12/8 :9/:12:
Allegro 2/4 212

D. 29.
Incipit on t.p.

Another copy. [Without title]
D. 29.

28. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro $ 20/:44/:59:
Andante C :10/:10:
Allegro 3/4 26/:54/:72

D. 30abbc.

29. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 83
Andante C :8/:8:
Allegro assai 2/4 128

D. 31abbc.
30. No: 26 / Violino Principale / Concerto / Del / Sig:r Giuseppe Tartini /

Allegro C 95
Grave C :7:/:10:
Allegro 2/4 227

D. 32.
Embellished version of Grave: It. 862

Another copy. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

D. 32.
Incipit on t.p.

31. Concerto / del Sig:r Giuseppe Tartini /

Allegro C 64/cadenza 14/4
Andante 3/4 35
Allegro C 11/:19:/37

D. 33.
Incipit on t.p.

Another copy. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

D. 33.

32. Violoncello Obbligato / Concerto / Del Sig:r Giuseppe Tartini /

Allegro C 116
Grave 3/4 :12:/:15:
Allegro 2/4 247/capriccio 70

D. 34.
Embellished version of Grave: It. 862

33. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro C 70
Andante 3/4 :16:/19
Allegro 2/4 :54:/70

D. 35.
Embellished version of Andante: It. 862
34. Violino Principale / Concerto / Del Sig. Giuseppe Tartini /

Allegro 3/4 :58:/62
Larghetto C :8:/10
Allegro C :27:/32

D. 36.

35. Violino Principale / Concerto / Del Sig. Giuseppe Tartini /

Allegro C :25:/37
Andante 3/4 :12:/16:
Allegro non presto 12/8 :11:/27:/29

D. 37.
Embellished version of Andante: It. 989:72, It. 999:15.

36. Violino Principale / Pastorale / Del Sig. Giuseppe Tartini /

Allegro assai 2/4 235
Adagio 12/8 :9:/18:
Allegro assai 3/8 225/ [capriccio] 34(12/8)/23(2/4)

D. 38.

37. Violino Principale / Concerto / Del Sig. Giuseppe Tartini /

Allegro assai C 18/:44:/55
Andante 3/4 :24:/22
Allegro 3/4 :53:/56/capriccio 32/8

D. 39.

38. Violino Principale / Concerto / Del Sig. Giuseppe Tartini /

Allegro C :36:/50
Andante C :16:/17:
Allegro 3/4 :74:/86

D. 40.
39. Violino Principale / Concerto / Del Sig.° Giuseppe Tartini /

   Allegro  \( \frac{\text{44}}{\text{66}} \)
   Largo andante  \( \frac{\text{16}}{\text{8}} \)
   Presto  \( \frac{\text{2}}{\text{4}} \) \( \frac{\text{32}}{\text{56}} \)

   D. 41.

40. Violino Principale / Concerto / Del Sig.° Giuseppe Tartini /

   Presto  \( \frac{\text{46}}{\text{62}} \)
   Larghetto  \( \frac{\text{3}}{\text{4}} \) \( \frac{\text{16}}{\text{20}} \)
   Allegro assai  \( \frac{\text{44}}{\text{71}} \)

   D. 42.
   Embellished version of Larghetto: It. 1001:8, It. 1005:1.

41. Concerto a Quattro / Violino Principale / Concerto / Del Sig.° Giuseppe Tartini /

   Allegro  \( \frac{\text{90}}{\text{3}} \)
   Grave  \( \frac{\text{29}}{\text{3}} \)
   Allegro  \( \frac{\text{2}}{\text{4}} \) \( \frac{\text{69}}{\text{3}} \)

   D. Anh. IV.
   According to Dounias, by Gasparo Visconti.
   Published as no. 11 of Opera primo, Libro terzo (Amsterdam, Le Cene, ca. 1730)

   D minor

42. Violino Principale / Concerto / Del Sig.° Giuseppe Tartini /

   Allegro  \( \frac{\text{2}}{\text{4}} \) \( \frac{\text{279}}{\text{6}} \)
   Grave  \( \frac{\text{3}}{\text{4}} \) \( \frac{\text{77}}{\text{6}} \)
   Allegro  \( \frac{\text{2}}{\text{4}} \) \( \frac{\text{186}}{\text{6}} \)

   D. 44.

43. Violino Principale / Concerto / Del Sig.° Giuseppe Tartini /

   Allegro  \( \frac{\text{3}}{\text{4}} \) \( \frac{\text{77}}{\text{87}} \)
   Grave  \( \frac{\text{8}}{\text{10}} \)
   Presto  \( \frac{\text{2}}{\text{4}} \) \( \frac{\text{32}}{\text{84}} \)

   D. 45.
TARTINI, GIUSEPPE

E major

44. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 128
Adagio C 32
Allegro assai 3/8 275/capriccio 43/8

D. 47

45. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 123
Largo 3/4 44
Allegro 2/4 218/capriccio 33/10

D. 48.

46. No: 40 / Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro assai C 107
Grave C 7:/9:
Presto 3/8 215

D. 50.

Inciptit on t.p.

47. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Autograph Padova Ms. D VI. 1893.
Belongs stylistically to Period I.
TARTINI, GIUSEPPE

48. Concerto a Solo / Del Sig:r / Giuseppe Tartini /

Allegro C 104
Largo 12/8 :8:/9:
Allegro 3/8 216

D. 51.
Incipit on t.p.
Embellished version of Largo: It.988:38.

Another copy. Violino Principale / Concerto / Del Sig:r
Giuseppe Tartini /

D. 51.

49. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro C 80
Andante 3/4 :16:/16;
Allegro assai 2/4 24/48/:68

D. 53.

50. [Without title]

Allegro $ 20/:41/:48
Andante 3/4 :12:/14
Presto 2/4 :84/:106

D. 54.
Embellished version of Andante: It.988:90.

51. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro C 187
Grave 3/4 :15:/14:
Allegro 12/8 132

D. 55.
Published as no. 2 of Opera prima, Libro primo (Amsterdam, Le Cene, 1728)
TARTINI, GIUSEPPE

52. [Without title]

\[
\begin{align*}
&\text{[Allegro]} \quad C \quad 221 \\
&\text{Adagio} \quad 12/8 \quad 8/8:18: \\
&\text{[Allegro]} \quad 2/4 \quad 251
\end{align*}
\]

D. 56.

F major

53. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

\[
\begin{align*}
&\text{Allegro} \\
&\text{Adagio} \\
&\text{Allegro}
\end{align*}
\]

D. 58a–c.
Published with a different Adagio as no. 5 of Opera prima, Libro primo (Amsterdam, Le Cene, 1728)

54. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 133
Adagio C 34
Allegro 3/4 177/capriccio 40/15

D. 59.
Published as no. 3 of Opera prima, Libro secondo (Amsterdam, Le Cene, ca. 1730)

55. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 140
Grave C :8/:10:
Allegro C 117

D. 61.
Grave is the same as that of D. 20.
56. Violino Principale / Concerto / Del / Sig:r Giuseppe Tartini /

Allegro C 88
Grave 3/4 56
Presto 3/8 :63/:68/:8

D. 63 a b c.

57. Violino Principale / Concerto / Del / Sig:r Giuseppe Tartini /

Allegro non presto C :32/:51
Grave C :9r/:8:
Presto 3/8 :28/:89/:119

D. 64.

58. Violino Principale / Concerto / Del Sig:lr Giuseppe Tartini /

Allegro C 112
Grave C :10r/:10:
Presto 3/4 :48/:80

D. 65.

Another copy. No: 42 / Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

D. 65.
Incipit on t.p.

59. Violino Principale / Concerto / Del Sig:lr Giuseppe Tartini /

Allegro C 89
Andante 2/4 :22r/:20:
Allegro 2/4 24/:62/:98

D. 66.

60. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro assai 2/4 :99/:152
Andante cantabile 12/8 :13r/:13
Allegro 3/4 :60r/:69

D. 67.
Embellished version of Andante cantabile: It. 1003:3.
61. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

 Allegro assai  C  97
 Andante  C  :11:/:11:
 Presto  3/4  34/:68/:74

D. 68.

62. No: 35 / Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

 Allegro  C  106
 Andante  2/4 :20/:20/:20:
 [Grave]  2/4 :20/:20:
 Allegro  2/4  192 /cadenza

D. 69.
Incipit on t.p.
Grave is a variant of Andante.
Embellished version of Andante: It.988:34.

63. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

 Allegro  3/4  :60/:60
 Andante  3/4  :16/:16:
 Allegro  C  :28/:38? (incomplete)

D. 70A, 70b c.

64. Concerto / Del / Sig: Giuseppe Tartini / 1768 /

TARTINI, GIUSEPPE

G major

65. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

   Allegro C 105/da capo 9
   Largo 3/4 79
   Allegro 2/4 120

D. 73.
Published as no.1 of Opus 2 (Amsterdam, Witvogel, ca.1733)

66. Violino Principale / Concerto / Del / Sig: Giuseppe Tartini /

   Allegro 3/4 238
   Grave C 36
   Allegro 2/4 217/capriccio 48, adagio, unbarred/16

D. 75.

Another copy. No: 10 / Concerto / a piu Stromenti Obbl. / Del Sig: Giuseppe Tartini / Violino Principale /

D. 75.
Incipit on t.p. No: 10 in Hand I.

67. Violoncello Obbligato / Concerto / AS / Del Sig: Giuseppe Tartini /

   Andante C 110
   Andante C :11:/:16:
   Allegro 2/4 208

D. 76.
Embellished version of Andante, second movement: It. 988:30.

68. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

   Allegro C 114
   Adagio C 21
   Presto 2/4 153

D. 77.
Incipit on t.p.
Embellished version of Adagio: It. 1004:1.

It. 901
vp, v 1 rip, v 2, vla, organ.
23x32cm. 10 st.
WM: 64 & 77A.
(parts in Hand I)

It. 902
vp, v 1 & 2 obl, vla, vlc obl.
22.5x31.5cm, 10 st.
WM: 75 & 15.
Hand A. Brown.

It. 903
vp, v 1 & 2 obl, vla, vlc obl.
23x32cm. 10 st.
WM: 57 & unclear.
Hand J. Brown.

It. 904
vp, v 1 & 2 obl, vla, vlc obl.
23.5x30.5cm. 10 st.
WM: unclear.

It. 905
vp, v 1 & 2 obl, vla obl, vlc obl.
23x30.5cm. 10 st.
WM: unclear & 14A.
TARTINI, GIUSEPPE

69. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro C 90
Andante C 10:/:11:
Presto 3/8 :76:/:186:/9

D. 78.
Incipit on t.p.

Another copy. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

D. 78.
Incipit on t.p.

70. No: 39 / Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro 3/4 204
Andante 3/8 70
Presto 2/4 :88:/:104:/8

D. 79.
Incipit on t.p.

71. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro non presto C 92
Andante 2/4 :20:/:20:
Allegro assai 3/8 24:/64:/56/[ capriccio ] 38/16

D. 80a.bbc.

72. No: 44 / Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro assai 2/4 :84:/112
Largo andante C :7:/10
Allegro assai 3/4 :60:/92/capriccio 50/16

D. 81.
Incipit on t.p.
Embellished version of Largo andante: It. 989:8, It. 992:1.
TARTINI, GIUSEPPE

73. Violino Principale / Concerto / Del Sig¹ Giuseppe Tartini /

   Allegro 3/4 170
   Andante 12/8 :8:/10:
   Presto 2/4 :88:/104:/8

   D. 82 a,b, D. 79c.
   Embellished version of Andante: It.989:56, It.996:3.

74. Violino Principale / Concerto / Del Sig¹ Giuseppe Tartini /

   Allegro C 91
   Andante C :8:/8:
   Allegro 3/4 :56:/80

   D. 83.

75. Violino Principale / Concerto / Del Sig¹ Giuseppe Tartini /

   Allegro moderato C 73
   Andante cantabile 2/4 :16:/20:
   Allegro assai 3/4 20/:52/:60

   D. 84.

76. No: 55 / Violino Principale / Concerto / Del / Sig¹ Giuseppe Tartini /

   Allegro 3/4 146
   Larghetto C :8:/9:
   Allegro assai C :29:/44

   D. Anh. VII.

   G minor

77. Violino Principale / Concerto / Del Sig¹ Giuseppe Tartini / Con Violoncello Obligato / 1766 /

   Allegro C 123
   Grave C 34
   Allegro 12/8 113

   D. 86.
TARTINI, GIUSEPPE

Another copy. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

D. 86.
Incipt on t.p.

78. No: 54 / Violino Principale / Concerto / Del / Sig: Giuseppe Tartini /

Allegro assai 2/4 256
Largo andante 3/4 60
Allegro C 112

D. 87.

A major

79. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 132
Largo andante 3/4 32/da capo 16
Allegro 2/4 344

D. 88.
Published as no. 5 of Opera prima, Libro secondo (Amsterdam, Le Cene, ca.1730)

80. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 179
Adagio C 27
Presto 3/8 270/capriccio 60/16

D. 91.
Published as no. 2 of Opera prima, Libro secondo (Amsterdam, Le Cene, ca.1730)

Another copy. [Without title]

Allegro C 179
Presto 3/8 270/capriccio 60/16

D. 91 ac.
TARTINI, GIUSEPPE

81. Violino Principale / Pastorale / Del Sigfr Giuseppe Tartini /

Largo andante 12/8 24
Allegro C 111
Allegro 12/8 118

D. 94.
Incipit on t.p.

82. Violino Principale / Concerto / Del Sigfr Giuseppe Tartini /

Allegro C 111
Andante larghetto C 8/8:10;
Allegro assai 3/8 :68/:104

D. 97.

83. Violino Principale / Concerto / Del Sigfr Giuseppe Tartini /

Allegro C 106
Grave C 8/8:10:
Allegro 2/4 272

D. 99.
Incipits on t.p. in Hands B1 & G.

Another copy. Violino Principale / Concerto / Del Sigfr Giuseppe Tartini /

D. 99.

84. No: 36 / Violino Principale / Concerto / Del Sigfr Giuseppe Tartini /

Allegro C 95
Andante 3/8 91
Allegro 2/4 202

D. 100.
85. No: 38 / Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 112
Andante cantabile C 36/unbarred cadenza
Allegro 2/4 218

D. 101.
Incipit on t.p.
Embellished version of Andante cantabile: It. 989:12, It. 994:34.

Another copy. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

D. 101.
Incipit on t.p.

86. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro assai 95
Andante 12/8 22
Allegro 6/8 68/capriccio 9(12/8)/8(6/8)

D. 102.

87. No: 52 / Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 105
Grave C :9/:9:
Allegro assai 2/4 216/capriccio 10/8

D. 103.

88. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 79
Larghetto 3/4 :16/:16:
Allegro assai 2/4 32/82/:78/cadenza 20

D. 104.
89. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /
Allegro C 109
Larghetto 12/8 :8c:/11:
Presto 2/4 32/62/86
D. 106.

90. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /
Allegro non presto C 97
Grave C :6/:5:
Allegro assai 3/4 20/:53/:156:
D. 107.

91. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /
Allegro 2/4 :84:/115
Largo 12/8 :10:/12:
Presto 3/8 :78:/109
D. 108.

92. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /
Allegro 3/4 25/:51/:77
Grave C :8/:8
Allegro C 12/:29/:33
D. 109.

93. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /
Allegro C :33/:52
Grave 3/4 :20:/1:21:
Presto 2/4 48/:112/:134
D. 110.
TARTINI, GIUSEPPE

A minor

94. Concerto / Del Sig:r Giuseppe Tartini / Violino Principale /

Allegro C 160
Grave 3/4 74
Allegro 2/4 237/capriccio 90/8

D. 111.
Incipit on t.p.
Published as no.1 of Opera prima, Libro secondo (Amsterdam, Le Cene, ca.1730)

95. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro 3/4 219
Grave C :11/:11:
Allegro C 97

D. 112.

96. No: 51 / Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro C 93
Grave C :8/:9:
Allegro C 96

D. 113.

97. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

Allegro C 106
Adagio 12/8 :6/:7:
Allegro 2/4 250

D. 114abb.c.

Another copy. Violino Principale / Concerto / Del Sig:r Giuseppe Tartini /

D. 114abb.c.

It. 936
vp, vlc obl.
23x32cm. 10 st.
WM: 96 & 97.
Hand L. Brown.

It. 937
vp, v 1 & 2 obl, vla, vlc obl.
23x32cm. 10 & 12 st.
WM: 98 & 68.
Hand A. Brown.

It. 938
vp, v 1 & 2 obl, vla, vlc obl.
23.5x31cm. 8 st.
WM: 62.

It. 939
vp, v 1 & 2 obl, vla, vlc obl.
23x31.5cm. 10 st.
WM: 3 & 68.
Hand A. Brown.

It. 940
vp.
23x30cm. 10 st.
WM: unclear.
TARTINI, GIUSEPPE

98. Violino Principale / Concerto / Del Sig. Giuseppe Tartini / B flat major

Allegro
Grave
Allegro

It. 941
B flat major
vp, v 1 & 2 obl, vla, bass.
22.5x32cm. 10 st.
WM: 3A.
Hand A. Brown.

99. Violino Principale / Concerto / Del Sig. Giuseppe Tartini /

Allegro
Adagio
Allegro

It. 942
vp, v 1 & 2 obl, vla, vic obl.
22.5x32cm. 10 & 8 st.
WM: 3A & 76.
Hand A. Brown.

D. 116a--.
Allegro 2 is the same as Allegro of Stratico Concerto It. 674.
Capriccio indicated in first movement.

100. [Without title]

Allegro C 118
Adagio C 22
Allegro assai 3/4 280

It. 943
B flat major
[vp] v 1 & 2 obl, vla, vic obl.
23.5x31cm. 10 st.
WM: unclear & 14A.
Hand Bl. Black.
TARTINI, GIUSEPPE

101. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 95
Andante largogetto 2/4 :20:/20
Allegro 12/8 12:/22:/28

D. 119abc.

102. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro 113
Andante 3/4 :24:/32:
Presto 2/4 274

D. 120.
Incipit on t.p.
Embellished version of Andante: It. 988:46.

Another copy. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

D. 120.

103. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C :63:/66
Andante 2/4 :16:/122:
Allegro assai 3/4 :72:/78

D. 121.
Incipit on t.p.

104. Violino Principale / Concerto / Del Sig: Giuseppe Tartini /

Allegro C 70
Andante C :8:/10
Allegro 3/4 133

D. 122.
TARTINI, GIUSEPPE

105. Violino Principale / Concerto / Del Sig. T Tartini /

   Allegro 3/4 20:54:76
   Largo C 61/9
   Allegro C :23/41

D. 123.

B minor

106. No: 48 /Violino Principale / Concerto / Del / Sig. T Tartini /

   Allegro assai C 18:46:46
   Larghetto C :10:/10:
   Allegro 3/4 :41/70

D. 125.

TODESCHINO

This composer has not been identified.

E flat major

1. Sonata / a Violino, e Basso / Del Sig. Todeschino /

   It. 949
   vp, v 1 & 2 obl, vla, bass.
   22.5x31.5cm. 10 st.
   WM: 4.
   Hand A. Brown.

   It. 950
   vp, v 1 & 2 obl, vla, bass.
   22.5x31cm. 8 & 10 st.
   WM: 7, 14 & 27.
   Hand A. Brown.

   It. 951
   score.
   22.5x31.5cm. 10 st.
   WM: 32.
   Hand H. Brown.

Incipit on t.p.
Violinist-composer, born in Padua, his real name was Toesca della Castellamonte. He was a member of a family of musicians all associated with the Mannheim orchestra. His father, Alessandro Toeschi, was employed there from about 1740; his brother, Giovanni Battista Toeschi, was a member of the orchestra from 1755 to 1773, and his son, Carlo Teodoro Toeschi, carried on the tradition at Mannheim and Munich. Carlo Giuseppe studied with Johann Stamitz, and entered the Mannheim orchestra in 1752. In 1778 he transferred to the court at Munich, where he remained until his death. He wrote ballet music and much chamber music. Sixty chamber works are listed in Riemann’s thematic catalog of the Mannheim composers (DTB, v.16). He also wrote some 63 symphonies.

A major

1. Concerto / del Sig: Giuseppe Toeschi /

\begin{align*}
\text{Allegro Moderato} \\
\text{Alegro} \\
\text{Allegro}
\end{align*}

Listed in Breitkopf supplement, 1768 as V Conc. di Gius. Toeschi [no.] II a Viol. conc. 2 Viol. V. e B.

TOSCHINI, LUIGI

This composer has not been identified.

C minor

1. Sonata a Tré / Del Sig: Luigi Toschini / Basso /

\begin{align*}
\text{Adagio} \\
\text{Allegro} \\
\text{Menuetto}
\end{align*}

\begin{itemize}
\item It. 952
\item vp, v 1 & 2 obl, vla obl, bass obl.
\item 23.5x32.5cm, 10 st.
\item WM: 16.
\item Hand H². Brown.
\end{itemize}

\begin{itemize}
\item It. 953
\item v 1 & 2, bass.
\item 22.5x30.5cm, 10 st.
\item WM: 67.
\item Hand A. Brown.
\end{itemize}
E flat major

2. Sonata a Tré / Del Sig. Luigi Toschini / Violino Secondo /

\[
\text{Allegro} \quad \begin{array}{c}
\\vphantom{a} \\
\\vphantom{a} \\
\end{array}
\]

\[
\text{Andante} \quad \begin{array}{c}
\\vphantom{a} \\
\\vphantom{a} \\
\end{array}
\]

\[
\text{Allegro} \quad \begin{array}{c}
\\vphantom{a} \\
\\vphantom{a} \\
\end{array}
\]

\[
\text{Hand A. Brown.}
\]

F major

3. Sonata a Tré / Del Sig. Luigi Toschini / Basso /

\[
\text{Allegro} \quad \begin{array}{c}
\\vphantom{a} \\
\\vphantom{a} \\
\end{array}
\]

\[
\text{Andante} \quad \begin{array}{c}
\\vphantom{a} \\
\\vphantom{a} \\
\end{array}
\]

\[
\text{Tempo giusto} \quad \begin{array}{c}
\\vphantom{a} \\
\\vphantom{a} \\
\end{array}
\]

\[
\text{Hand A. Brown.}
\]

B flat major

4. Sonata a Tré / Del Sig. Luigi Toschini / Basso /

\[
\text{Andante} \quad \begin{array}{c}
\\vphantom{a} \\
\\vphantom{a} \\
\end{array}
\]

\[
\text{Allegro} \quad \begin{array}{c}
\\vphantom{a} \\
\\vphantom{a} \\
\end{array}
\]

\[
\text{Menuetto} \quad \begin{array}{c}
\\vphantom{a} \\
\\vphantom{a} \\
\end{array}
\]

\[
\text{Hand A. Brown.}
\]
French violinist-composer, he was a pupil of Tartini, and later conductor of the orchestra of the Elector Clement Augustus at Bonn. When he left that post in 1760 to enter the service of the Prince of Thurn and Taxis at Ratisbon (Regensburg) his successor was Ludwig van Beethoven, the elder, grandfather of the famous composer. Touchemoulin was a noted performer and, according to Schubart, a representative of the French style (Ideen zu einer Ästhetik der Tonkunst, Wien, 1806, p. 189-90). He published six symphonies in Paris as Opus 1 (ca. 1762) and two concertos as Opus 2 (1775).

G major

1. Basso / Sinfonia a Quatro / Del Sig. Giuseppe Tusmolè / [Violin 2]

<table>
<thead>
<tr>
<th>Allegro assai</th>
<th>44:0:48:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andantino</td>
<td>20:4:20:</td>
</tr>
<tr>
<td>Vivace</td>
<td>32:4:55:</td>
</tr>
</tbody>
</table>

Hand A. Brown.

Concertos

A major

1. Violino Principale / Concerto / Del Sig: Giuseppe Duschmalui Francese /

<table>
<thead>
<tr>
<th>Allegro</th>
<th>121</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andante, Tuttí</td>
<td>99</td>
</tr>
<tr>
<td>Allegro</td>
<td>184</td>
</tr>
</tbody>
</table>

Hand A. Brown. (bass in Hand B)
Italian composer, born in Venice, best known for his ballets and operas. He composed about 10 ballets, 20 operas, and several oratorios in the course of his career, which carried him through periods of activity in London, Amsterdam and Lisbon. The six duettos and six quartets in the Berkeley collection seem to be the only examples of chamber music known by this composer.

1. Sei Duetti / Del Sig. Vettor Trento / Violino Primo /

E flat major

I.

Allegro Moderato

Rondo Andantino

C major

II.

Allegretto

Minuetto

Trio

A major

III.

Allegretto

Rondo Moderato
G minor

IV.

Adagio

Andantino

F major

V.

Andantino

Rondo

E flat major

VI.

Allegro Maestoso

Rondo Andantino
Quartets

1. Quartetti Sei / Del / Sigf Vittorio Trento / Violino Primo /
   A major

   [1]
   Allegro Moderato
   Andante con Moto
   \( \text{Romance} \)

   [2]
   Allegro Moderato
   Andante con moto

   B flat major

   [3]
   Spezato con Cordine
   \( \text{Presto sempre a massa voce} \)

   F major

   [4]
   Allegro Moderato
   Rondo Andante
5. E flat major

6. C major

TUSMOLE, GIUSEPPE

see Touchemoulin, Joseph

VACCHI, FILIPPO

This composer has not been identified.
VACCHI, FILIPPO

D major

1. In D:re 3:° / Concerto / Per Violino Con Stromti. / Del Sig:r
   Filippo Vacchi / Violino Principale /

   Allegro Maestoso

   Adagio

   Rondo Allegretta Grazioso

   It. 961
   vp, v 1 & 2 conc.
   via, vlc, oboe 1 & 2, horn 1 & 2.
   23.5x32.5cm. 10 st.
   WM: 49 & 47.
   Hand J. Brown.

B flat major

2. In B:fa / Concerto / Per Violino con Stromti: / Del Sig:r
   Filippo Vacchi / Violino Principale /

   Moderato

   Adagio

   Rondo

   It. 962
   vp, v 1 & 2 conc.
   via, vlc, oboe 1 & 2, horn 1 & 2.
   23x32.5cm. 10 st.
   WM: 30 & 100.
   Hand J. Black.

VAGIANSEL

see Wagenseil, Georg Christoph

VANHAL, JAN KRTITEL

see Wanhal, Johann Baptist

VAN MANDER, PIETRO

see Maldere, Pierre van
Born in Naples, he studied at the Conservatorio di Santa Maria di Loreto in that city. He established himself as a composer of opera through works performed in Rome (1756) and Venice (1763). In the latter year he went to London where he remained for the rest of his life, producing a series of operatic works for the London stage. He wrote a considerable amount of instrumental music. Sets of keyboard sonatas with accompanying flute or violin were published in London and Paris. He also wrote flute quartets.

F major

1. Trio / Del Sig.r Mattio Vento / Violino Primo /

\[ \text{Andante} \]

\[ \text{Allegro} \]

Listed in Breitkopf supplement, 1767, as no. 1 of VI Trii di Wento.

B flat major

2. Trio del Sig.r Mattio Vento.

\[ \text{Andante} \]

\[ \text{Allegro} \]

Listed in Breitkopf supplement, 1767, as no. 3 of VI Trii di Wento.

VIMERCATI, GIOVANNI BATTISTA

This musician is unknown. The name, Vimercati, appears in the second edition of Gerber's Lexikon (1814) identified with an Italian composer of the first half of the 18th century known only through a motet in a manuscript in the library of J.F. Reichardt. It is also found in the Dictionary of Musicians (London, 1824), which mentions Vimercati as a celebrated performer on the mandoline who appeared in London during the season of 1824.
VIOTTI, GIOVANNI BATTISTA, 1755-1824

Violinist-composer, regarded by his contemporaries as the greatest violinist of his day, he was a pupil of Pugnani. From 1780 to 1782 he made extensive concert tours which took him to Germany, Poland and St. Petersburg. In 1782 he established himself in Paris where he remained for ten years, chiefly in the service of Marie-Antoinette. The revolution caused him to move to London where he had great success as a concert performer and leader of the orchestra at the King's Theatre. His last years, partly in England and partly on the continent, were marred by a series of unfortunate business ventures as a wine merchant and as an opera impresario. Viotti was a prolific composer of instrumental music, much of which is available in modern performing editions.

C major

1. In C: Solfaut / Concerto / Per Violino con Stromti. / Di Monsieur Viotti / Violino Principale /

Listed by Giazotto as no. 32. Premier Concerto ... (Paris, Sieber, 1782)
2. In D:re 30 / Concerto / Per Violino con Stromti. / Di Monsieur Viotti / Violino Principale /

Listed by Glazotto as no. 47. Huitième Concerto. (Paris, Sieber, 1784)

WAGENSEIL, GEORG CHRISTOPH, 1715-1777

Austrian keyboard player and composer, he was born and died in Vienna. He served as organist to the Dowager Empress Elizabeth Christine and later to the Empress Maria Theresa, and was a successful composer of opera and church music.
WAGENSEIL, GEORG CHRISTOPH

A major

1. Sonata a Tre / Del Sig. f Vagiansel / Violino Primo /

\[\text{Allegro}\]

\[\text{Large}\]

\[\text{Presto}\]

It. 968
v 1 & 2, bass.
23x32cm. 10 st.
WM: 51.
Hand A. Black.

B flat major

2. Sonata a Tre / Del Sig. f Vagiansel / Violino Primo /

\[\text{Allegro}\]

\[\text{Andante}\]

\[\text{Allegro}\]

It. 969
v 1 & 2, bass.
23x31.5cm. 10 st.
WM: 51.
Hand A. Black.

Listed in Breitkopf supplement, 1762, as no. 3 of IV Sonate a due Violini et Basso di Christ. Wagenseil. Racc. III.

WANHAL, JOHANN BAPTIST (VANHAL, JAN KRTITEL) 1739-1813

Czech composer, he spent most of his life in Vienna. In 1769 he enjoyed two years of travel and study in Italy as the protegé of a Viennese nobleman, Baron Rietsch. He was primarily a composer of instrumental music, and was an important figure in the development of the Viennese symphony. Works by Wanhal were printed in Berlin, Bonn, Hamburg, Lyon, Mainz, Paris and Vienna, and a great many copies survive in manuscript collections in European libraries. Twelve of his string quartets are found in the Berkeley collection.
1. N:o 6 / Quartetti / A Due Violini, Violetta, e Violoncello / Del Sig:r Giovanni Wanhal / Violino Primo /

C major

N:o 1.

Minuetto Moderato

Adagio Mesto

Allegro

Listed in Breitkopf supplement, 1782, 3 & 4, under Quattro intagliati as no. 3 of VI Quattro da Vannhall... Op.XXVI. Paris.

G minor

N:o 11.

Minuetto

Allegro Moderato
WANHAL, JOHANN BAPTIST

G major

Nº III.

Moderato

Minuetto Moderato

Trio

Adagio

Finale Moderato

G minor

Nº IV.

Moderato

Minuetto Moderato

Trio

Adagio Moderato

Moderato
D major

Moderate

Minuetto Moderato

Trio

Adagio

Finale Moderato

D minor

N° VI.

Moderato

Minuetto Moderato

Trio

Adagio Molto

Finalé Moderato

Listed in Breitkopf supplement, 1782, 3 & 4, under Quattri intagliati as no. 2 of VI Quattri da Vannhall... Op.XXVI. Paris.
WANHAL, JOHANN BAPTIST

2. No: VI / Quartetti / Per due Violini, Violeetta / e Basso / Del
Sig: Giovanni Wanhal / Violino Primo /

A major

I.

Allegro Moderato

Menuetto

Trìo

Adagio

Tresto

Listed in Breitkopf supplement, 1773, as no. 4 of VI Divert. di Giov. Vanhall.

B flat major

II.

Allegro Moderato

Menuetto

Trìo

Adagio

Finale

Listed in Breitkopf supplement, 1773, as no. 6 of VI Divert. di Giov. Vanhall.
III.

C major

Listed in Breitkopf supplement, 1773, as no. 1 of VI Divert. di Giov. Vanhall.

IV.

E major

Listed in Breitkopf supplement, 1773, as no. 2 of VI Divert. di Giov. Vanhall.
Listed in Breitkopf supplement, 1773, as no. 5 of VI Divert. di Giov. Vanhall.

Listed in Breitkopf supplement, 1773, as no. 3 of VI Divert. di Giov. Vanhall.
Bohemian violinist. There are records of him in Paris where, in 1739, he applied for a license to print music. In 1745 he went to Munich as concert master of the Court Chapel, where he remained the rest of his life. Two sets of solo sonatas for violin or flute were published in Paris in 1739, with later issues in London. He also wrote some 35 symphonies which remain in manuscript. It is possible that he was the author of a treatise on violin playing, *Instruction pour les Commencants*, published in 1757 with later translations into German and Dutch. This work is attributed to T. Wodiczka. In the Berkeley collection this composer is represented by eight violin sonatas, one sinfonia, and three violin concertos.

C major

1. Sonata a Violino, e Basso / Del / Sig:v Vinčislao Vodischa / 

   \[ \text{Largo} \]
   \[ \text{Allegro} \]
   \[ \text{Tempo di Minuetto} \]

   It. 972
   score.
   22.5x30cm. 10 st.
   WM: 22.
   Hand A. Brown.

D major

2. Sonata a Violino, e Basso / Del / Sig:v Vinčislao Vodischa / 

   \[ \text{Largo} \]
   \[ \text{Allegro} \]
   \[ \text{Presto} \]

   It. 973
   score.
   22x30cm. 10 st.
   WM: 22.
   Hand A. Brown.
3. Sonata a Violino, e Basso / Del / Sig: Vincislao Vodischa /  
Adagio

4. Sonata a Violino, e Basso / Del / Sig: Vincislao Vodischa /  
Adagio

E minor

5. Sonata a Violino, e Basso / Del / Sig: Vincislao Vodischa /  
Andante

F major
6. **Sonata a Violino, e Basso / Del / Sig: Vincisla Vodischa /**

   *Adagio*
   
   It. 977
   
   score.
   
   22.5x30.5cm. 10 st.
   
   WM: 22.
   
   Hand A. Brown.

   *Allegro assai*

7. **Sonata a Violino, e Basso / Del / Sig: Vincisla Vodischa /**

   *Adagio*
   
   It. 978
   
   score.
   
   22x30.5cm. 10 st.
   
   WM: 22.
   
   Hand A. Brown.

   *Allegro*  
   
   *Minuetto,*

   *Trio*  
   
   A major

8. **Sonata a Violino, e Basso / Del / Sig: Vincisla Vodischa /**

   *Largo*
   
   It. 979
   
   score.
   
   23x31cm. 10 st.
   
   WM: 53.
   
   Hand A. Brown.

   *Allegro*  
   
   *Allegro*
WODICZKA (VODISCA) WENZEL

Quartets

E flat major

1. Violino Primo / Sinfonia / Del Sig. Vincislae Vodisca / Tedesco /

Concertos

D major

1. Violino Principale / Concerto / Del Sig. Vincislae Vodischa /

Incipit on t.p.
ZANETTI, FRANCESCO, ca. 1740–1783

Italian violinist and opera composer, he was first associated with the Perugia Cathedral as maestro di cappella but left that post about 1770 to devote himself to opera. His most popular work, "Le Lavarandine", was performed in Rome in 1772. He was active in London for a time and most of his instrumental works were published there. These include two sets of trio sonatas, a set of solo sonatas for flute or violin, and six quintets.
**ZANETTI, FRANCESCO**

1. **Terzetto / Del Sig. r Francesco Zanetti / Violino Primo /**

   **C major**

   *R. 984*
   v 1 & 2, bass.
   23x32cm. 10 st.
   WM: 3.
   Hand A. Brown.

   ![Musical notation for C major Terzetto](image)

2. **Terzetto / Del Sig. r Francesco Zanetti / Violino Primo /**

   **B flat major**

   *It. 985*
   v 1 & 2, bass.
   23x32cm. 10 st.
   WM: 3.
   Hand A. Brown.

   ![Musical notation for B flat major Terzetto](image)

**ZAVOON, ANTONIO**

This musician has not been identified.
EMBELLISHMENT, EMBELLISHED SLOW MOVEMENTS & CADENZAS

The Berkeley copy of Tartini's treatise on ornamentation is included here with manuscripts in which embellished versions of slow movements are written out in full. The largest groups of these are in the handwritings of the two principal copyists of the collection. For many of Tartini's works, there are identical copies of the same elaborated adagio movements in each of the two handwritings. Three versions (the embellished versions in Hand B for B. E 4, B. G 8 and D. 78) have been traced to originals in the Cappella Antoniana collection, Ms. 1896. The first of these is in Tartini's autograph. Many of the duplicated embellished versions appear to illustrate the exact provisions of the Libro de Regole, with the ornamental figures which illustrate the treatise used in precisely the same ways. Various theories on the origin of these manuscripts are possible, but it is clear that they represent the practices of the Tartini school, if not of Tartini himself.


1. Libro de regole, ed / Esempi necessari / per ben Suonare / Del Sigf. Giuseppe Tartini /

One of two extant Italian versions of the Traité des Agrémens, published in French translation by P. Denis, Paris, 1771.

It. 987
24 leaves (48 p)
23x32.5cm. 10 st.
WM: 67.
Hand Q. Black.


4. [Embellished versions of slow movements from Tartini sonata B. g 3, concerto D. 70, Stratico sonata It. 558 and an unidentified movement.]

5. [Embellished versions of slow movements from two Tartini concertos: D. Anh. VII, D. 75 and two sonatas: B. G 18, B. g 3.]


7. [Embellished version of slow movement from Alberghi concerto It. 62.]


It. 988
51 leaves (102 p)
22x31.5cm. 10 st.
WM: 29 & 32.
Hand B. Black.

It. 989
46 leaves (96 p)
23x30.5cm. 10 st.
WM: 96.
Hand B. Black.

It. 990
2 leaves (4 p)
22.5x31cm. 10 st.
WM: 29.
Hand B. Brown.

It. 991
2 leaves (4 p)
23x32cm. 10 st.
WM: 32.
Hand B. Black.

It. 992
2 leaves (4 p)
23x31.5cm. 10 st.
WM: 29.
Hand B. Brown.

It. 993
1 leaf (2 p)
23x32cm. 10 st.
WM: unclear.
Hand B. Brown.

It. 994
22 leaves (44 p)
22.5x31cm. 10 st.
WM: 29, 32, 38 & 106.
Hands A & A2, Black.

It. 995
14 leaves (28 p)
22.5x31.5cm. 10 st.
WM: 68 & 3.
Hand A. Brown.
EMBELLISHMENT, EMBELLISHED SLOW MOVEMENTS & CADENZAS


16. [Embellished versions of slow movements from two Tartini concertos: D. 33, D. 119, and four unidentified works]

17. [Embellished versions of slow movements from Nardini, sonata It. 308, Stratico sonatas It. 559, It. 516, It. 473.]

18. [Embellished versions of slow movements from two Tartini concertos: D. 77, D. 38.]


It. 996
4 leaves (8 p)
23.5x32.5cm. 10 st.
WM: 16.
Hand A. Brown.

It. 997
12 leaves (24 p)
23x32.5cm. 10 st.
WM: 68.
Hand A². Black.

It. 998
4 leaves (8 p)
23x32cm. 10 st.
WM: 68.
Hand A. Brown.

It. 999
8 leaves (16 p)
23.5x32.5cm. 10 st.
WM: 3.
Hand A. Brown.

It. 1000
6 leaves (12 p)
23.5x33cm. 10 st.
WM: 35.
Hand A. Black.

It. 1001
8 leaves (16 p)
23.5x32cm. 10 st.
WM: 16.
Hand H. Brown.

It. 1002
4 leaves (8 p)
22.5x33cm. 10 st.
WM: 39.
Hand H. Brown.

It. 1003
4 leaves (8 p)
23x33cm. 10 st.
WM: unclear.
Hand H. Brown.

It. 1004
1 leaf (2 p)
22.5x32.5cm. 10 st.
WM: unclear.
Hand H. Brown.

It. 1005
17 leaves (34 p)
28.5x31cm. 10 st.
WM: unclear.
Hand H. Black.

21. [Embellished versions of slow movements from three Stratico sonatas It. 538, It. 419, It. 433 and one unidentified work.]

22. [Embellished versions of isolated figures]

23. [Embellished versions of slow movements from Stratico concertos It. 537, It. 655, It. 655 and sonata It. 557.]

24. [Embellished versions of slow movements from Stratico concerto It. 654, and five Tartini concertos: D. 34, D. 97, D. 24, D. 26, D. 30, and one sonata B. B 3.]


26. [Embellished versions of slow movements from five Tartini sonatas: B. c 1, B. g 3, B. d 4, B. F 4, B. g 4, and one concerto: D. 70 (fragment)]

27. [Embellished versions of slow movements from two Tartini sonatas: B. F 6, B. F 3.]

28. [Embellished versions of slow movements from four Tartini sonatas: B. D 7, B. F 7, B. e 7, B. c 1.]

Ht. 1006
2 leaves (4 p)
23x32.5cm. 10 st.
WM: 3.
Hand H. Brown.

Ht. 1007
4 leaves (8 p)
22.5x31.5cm. 10 st.
WM: 32.
Hand H. Brown.

Ht. 1008
1 leaf (2 p)
18x31cm. 8 st.
WM: unclear.
Hand H. Black.
(additions in Hand B)

Ht. 1009
4 leaves (8 p)
23x32.5cm. 10 st.
WM: unclear.
Hand H. Black.

Ht. 1010
4 leaves (8 p)
23x33cm. 10 st.
WM: 3.
Hand H. Brown.

Ht. 1011
4 leaves (8 p)
23x33cm. 10 st.
WM: 3.
Hand H. Brown.

Ht. 1012
6 leaves (12 p)
22.5x30.5cm. 10 st.
WM: unclear.
Hand H. Brown.

Ht. 1013
2 leaves (4 p)
22.5x31.5cm. 10 st.
WM: 32.
Hand H. Brown &
Black, (additions in an unidentified hand)

Ht. 1014
2 leaves (4 p)
23x31.5cm. 10 st.
WM: 42.
Hand QQQ. Brown.
EMBELLISHMENT, EMBELLISHED SLOW MOVEMENTS & CADENZAS

29. [Embellished version of Andante from Tartini, Concerto D. 23.]

30. [Embellished version of Grave, D. 63, and sketch for the arpeggios of Allegro.]
   Words and numbers, apparently in Hand B, on leaf 2.

31. [Cadenzas in various hands]
   a. Cadenze finali.
   c. Cadenze.
   d. [Cadenzas]
   e. [Cadenzas]

THEMATIC CATALOGS


   It. 1018a
   2 leaves.
   23x31.5cm. 10 st.
   WM: 76.
   Hand A. Brown.


ANONYMOUS

Sonatas and Keyboard Works

1. Suonate Delle piu Scelte / di Vari e Celebri Maestri / Si Vuole ve ne sia anche dell' immortal / Mestrino / in queste sei / Groliosa Memoria / Finis Corona Opus /

B flat major

[Sonata I.]

At end of Var. 8: "Questa ultima Variazione e Composizione di Carlino Colpi."

D major

At end of Var. 8: "Questa ultima Variazione e Composizione di Carlino Colpi."
E flat major

Sonata 6th.

Allegro Moderato

Adagio

Allegro Moderato

2. [Collection of organ pieces and sonatas for violin and bass]

G major

Pastorale del Porta.

Vivace

Suonata Pastorale per il Santo Natale.

Includes four sonatas for violin and bass by Pietro Nardini.
Hand TTT. For themes see It.298 no.14.

F major

3. Pastorali / altro in Fflat Sesto Tuono / altro in Gsolreut 8th
Tuono /

For organ.
4. [Sonata]  
It. 1022  
G major  
23x32cm. 10 st.  
WM: unclear.  
Bass figured.

5. [Sonata]  
It. 1023  
23x31cm. 10 st.  
WM: unclear.  
Hand PPP. Brown.

6. Suonata / Per Violino e Basso /  
It. 1024  
23x32cm. 10 st.  
WM: 76.  
Hand KKK. Black.
7. Sonata a Violino e Basso / Del / Sig. N. N. / [Fragment]


D minor

8. [Sonata fragment]

Half leaf, with first bars of Largo. On verso and on empty staves dance movements in Hand B. Former title (erased) "Sonata con Aria del Tasso / del / Sig. N. N."

E flat major

9. [Sonata]

Dance movement in Hand B on empty staves of first leaf.

E major

10. Sonata a Violino, e Basso / Del / Sig. N. N. /
11. Suonata à Violino e Basso / G major

It. 1029
23.5x32cm. 10 st.
WM: 104.
Hand H. Black.

12. [Sonata] A minor

On verso: 6 short dance movements in Hand B.

13. [Sonata fragment] B flat major

It. 1031
22.5x30.5cm. 10 st.
WM: unclear.
Hand A. Brown.

14. [Sonata fragment]
15. Variazioni a Violino e Basso / [42 variations]

F major

It. 1033
score.
23x31.5cm. 10 st.
WM: 47.
Hand B. Black.

Another copy. [12 variations]

It. 1034
score.
23x32cm. 10 st.
WM: 3.
Hand B. Black.

Duos

D major

1. [Duo]

Andante

Allegro

Allegro

It. 1035
v 1&2.
22x31cm. 10 st.
WM: 6.
Hand A. Black.
2. [Duo] E flat major

It. 1036
v l & 2.
23x32cm. 10 st.
WM: 4 & unclear.
Hand CCC. Brown.

3. [Duo] IV.

It. 1037
v l & 2.
23x32cm. 10 st.
WM: 3A & 36.
Hand A. Brown.

4. [Duo] V.

It. 1038
v l & 2.
22.5x32cm. 10 st.
WM: 3 & 36.
Hand A. Brown.
F major

5. [Duo] III.

Andante

Allegro

Minuetto

G major

6. [Duo]

Allegro

Minuetto

A major

7. [Duo] II.

Justo: Canone all'unisono

Allegro Comodo

Allegro Rondéau

It. 1039
v 1 & 2.
23x32cm. 10 st.
WM: 3A.
Hand A. Brown.

It. 1040
v 1 & 2.
22.5x32cm. 10 st.
WM: 4 & 16.
Hand A. Brown.

It. 1041
v 1 & 2.
23x31.5cm. 10 st.
WM: 3A.
Hand A. Brown.
Trios


G major

No. 1.

Allegro

Andante

WM: 79.
Hand III. Black.

D major

No. 2.

Allegro

Adagio

Allegro

A major

No. 3.

Allegro

Adagio


D major

No. 4.

F major

No. 5.

B flat major

No. 6.

Bass figured.
2. No. VI. / Suonate a due Violini e Basso / del Signor N.N. / Basso /

A major

I.

Con Spirito

Adagio

Non Tanto Allegro

D major

II.

Allegro Moderato

Adagio

Allegro

B flat major

III.

Allegro Moderato

Largo Assai

Rondo
IV.

G major

Allegro

Largo

Rondo

E flat major

Allegro

Adagio

Rondo

C major

Maestoso

Adagio

Allegretto
G major

3. Terzetto / Del Sig. N. N. / Basso /

\[\text{Allegro}\]

\[\text{Andante}\]

\[\text{Allegro}\]

D major

4. Trio Del Sig. N. N. / Basso /

\[\text{Vivace}\]

\[\text{Andante}\]

\[\text{Allegro}\]

F major

5. Trio / Del Sig. N. N. / Basso /

\[\text{Andante}\]

\[\text{Fresco}\]

\[\text{Minué}\]
ANONYMOUS

G minor

6. Trio / Del Sig: N. N. / Basso /

It. 1047
v 1 & 2, bass.
22.5x31cm. 10 st.
WM: 4.
Hand A. Brown.

7. [Two trios]

It. 1048
v 1 & 2, bass.
(v 2 incomplete)
23x32cm. 10 st.
WM: unclear.
Hand O. Brown.

Bass figured. Parts indicated in Hand B₁.
8. [Sonata]  
**C major**

*It. 1049*

v 1, 2 & 3.
23x32cm. 10 st.
WM: 68.
Hand A. Brown.

**C major**

Andante

Allegretto

Grave

9. Sinfonia a Quatro / Basso /

**G major**

*It. 1050*

v 1& 2, vla, bass.
23.5x33cm. 10 st.
WM: 3.
Concertos

D major

10. [Concerto] Violino Principale / It. 1051
vp, v 1 & 2 conc, vla, vlc obl, organ.
22.5x30.5cm. 10 st.
WM: 8.
Hand CC & Albergati's autograph?
Brown.

A major

12. [Concerto] Violino Principale Cioè / Obligato / It. 1053
vp, v 1 & 2 conc, vla, bass, horn 1 & 2.
22.5x30.5cm. 10 st.
WM: 8.
Hand CC & Albergati's autograph?
Brown.

11. [Concerto movement] Violino Primo di Ripieno / It. 1052
v 1 & 2 rip, vla.
23x32cm. 10 st.
WM: 59.
Hand H. Brown.

13. [Nine miscellaneous parts and fragments] It. 1054
1. [16 numbered minuets, probably for keyboard; a group of short dances with various titles; bass parts for similar dances.]

2. [Minuets and other dances, principally for 2 violins and bass.]

3. [Minuets and other dances for 2 violins and bass.]

4. [Marches for 2 violins and bass.]

5. [Minuets. Scores and isolated parts.]

6. [119 minuets. Parts.]

7. [Minuets and other dances. Isolated parts.]

8. Unidentified fragments.

9. Unidentified fragments.
ANONYMOUS DANCE AND SOCIAL MUSIC

10. Balletti [including three sets of variations on La Follia.]

11. [Minuets and other dances, including variations on La Follia, miscellaneous fragments.]

VOCAL MANUSCRIPTS & PRINTED MUSIC

As it was constituted when it left Bassano, the collection contained a few vocal manuscripts and a few printed works. The most important of the former are:

Jommelli, Nicolo. Duetto: La destra ti chiedo. (Hand A)
Alessandrini, Giuseppe. Messa breve. (Bass only)
Anfossi, Pasquale. Sinfonia ... nel Lucio Silla, 1774. (Bass only)

The printed music included three divertimenti and six quintets by Capuzzi; quartets by Haydn, Fodor, Wranizky, and Cambini; trios by Giardini, Lachnish, and Hoffmeister; and duets by Breval, all published in Venice by Antonio Zatta. In addition, there were copies of the first edition of Haydn’s six quartets dedicated to the King of Prussia (Vienna, Artaria) and early editions of four Mozart quintets, also Artaria editions. But most interesting is the apparently unique copy of six sonatas by Michele Stratico, published in London by Peter Welcker.