|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Shelfmark | | Composer | | (Short) Title | | |
| [Mus.Hs.17861](http://data.onb.ac.at/rec/AC14297454) | | Traetta, Tommaso | | Armida | | |
| Notes | | | | | | |
| f. 1’: Attori: Catarina Gabrielli (Armida), Manzoli (Rinaldo), Carlani (Idraotte), Francesca Gabrielli (Fenicia), Giacomazzi (Argene), Priori (Artemidoro), Mortola (Ubaldo).  The score contains some corrections (text and music) and articulation marks entered in pencil, especially in vol. 2.  [P71](https://www.mdw.ac.at/imi/ctmv/ctmv.php?wz=P71A) appears in several of its variants: In P71A the width of the letter “M” (= [P71A\_var1](https://www.mdw.ac.at/imi/ctmv/ctmv.php?wz=P71A_var1); e.g. vol. 3, f. 53) and the position of the letter “S” varies (e.g. vol. 1, f. 6). In P71B the right side of the letter “M” is shifted downward (e.g. vol. 3, f. 117). | | | | | | |
| Volume 1 (Parte 1) | | | | | | |
| Gathering | Folios per Gathering | Folio | Total Span | Watermark | Copyist | Musical Disposition |
| 1 | 10 | 1–10 | 10/189 | [P71](https://www.mdw.ac.at/imi/ctmv/ctmv.php?wz=P71A) | [WK60K](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK60K) | Sinfonia |
| 2 | 8 | 11–18 |  |  |  |  |
| 3 |  | 19–26 |  |  |  |  |
| 4 |  | 27–34 |  |  |  |  |
| 5 |  | 35–42 |  |  |  |  |
| 6 |  | 43–50 |  |  |  |  |
| 7 | 6 | 51–56 |  |  |  |  |
| 8 | 8 | 57–64 |  |  | [WK60S](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK60S) |  |
| 9 |  | 65–72 |  |  |  |  |
| 10 |  | 73–80 |  |  |  |  |
| 11 |  | 81–88 |  |  |  |  |
| 12 | 11[[1]](#footnote-1) | 89–99 |  |  | [WK61C](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK61C)/  [WK72D](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK72D)[[2]](#footnote-2)  from f. 98’:  [WK72D](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK72D) |  |
| 13 | 8 | 100–107 |  |  |  |  |
| 14 |  | 108–115 |  |  |  |  |
| 15 |  | 116–123 |  |  |  |  |
| 16 |  | 124–131 |  |  |  |  |
| 17 | 4 | 132–135 |  |  |  |  |

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| Volume 2 (Parte 2) | | | | | | |
| Gathering | Folios per Gathering | Folio | Total Span | Watermark | Copyist | Musical Disposition |
| 1 | 8 | 1–8 | 10/189 | [P71](https://www.mdw.ac.at/imi/ctmv/ctmv.php?wz=P71A) | [WK71P](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK71P) | Scena VI |
| 2 |  | 9–16 |  |  |  |  |
| 3 |  | 17–24 |  |  |  |  |
| 4 |  | 25–32 |  |  |  |  |
| 5 |  | 33–40 |  |  |  |  |
| 6 | 12 | 41–52 |  |  |  |  |
| 7 | 8 | 53–60 |  |  | [WK72D](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK72D) |  |
| 8 |  | 61–68 |  |  |  |  |
| 9 |  | 69–76 |  |  |  |  |
| 10 | 4 | 77–80 |  |  | from f. 77’: [WK71P](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK71P) |  |
| 11 | 10 | 81–90 |  |  |  | from f. 89:  Coro |
| 12 | 2 | 91–92 |  |  |  |  |
| Volume 3 (Parte 3) | | | | | | |
| Gathering | Folios per Gathering | Folio | Total Span | Watermark | Copyist | Musical Disposition |
| 1 | 8 | 1–8 | 10/189 | [P71](https://www.mdw.ac.at/imi/ctmv/ctmv.php?wz=P71A) | [WK61C](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK61C)  from f. 3’: [WK72D](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK72D) | Scena XI |
| 2 |  | 9–16 |  |  |  |  |
| 3 |  | 17–24 |  |  | [WK60G](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK60G) | Scena XII |
| 4 | 7[[3]](#footnote-3) | 25–31 |  |  |  |  |
| 5 | 8 | 32–39 |  |  |  |  |
| 6 | 7[[4]](#footnote-4) | 40–46 |  |  |  |  |
| 7 | 12 | 47–58 |  |  |  |  |
| 8 | 8 | 59–66 |  |  |  | Scena XVI |
| 9 |  | 67–74 |  |  |  |  |
| 10 |  | 75–82 |  |  |  |  |
| 11 | 7[[5]](#footnote-5) | 83–89 |  |  |  |  |
| 12 | 10 | 90–99 |  |  |  |  |
| 13 | 12 | 100–111 |  |  |  |  |
| 14 | 8 | 112–119 |  |  | [WK72D](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK72D)/  [WK61C](https://www.mdw.ac.at/imi/ctmv/kopist.php?kop=WK61C)[[6]](#footnote-6) |  |
| 15 |  | 120–127 |  |  |  |  |
| 16 | 2 | 128–129 |  |  |  |  |

1. Original gathering made of 12 folios, one folio cut out after f. 98. [↑](#footnote-ref-1)
2. This gathering shows a cooperation of two copyists: WK61C writes the recitative on f. 92–93; in the arias f. 89–91’ and as of f. 93’ WK61C writes the bottom 5 staves and WK72D the upper 5 staves. From f. 98’ WK72D undertakes the full score until the end of the volume. [↑](#footnote-ref-2)
3. Original gathering made of 8 folios; one folio cut out after f. 30. [↑](#footnote-ref-3)
4. Original gathering made of 8 folios; the last folio cut out. [↑](#footnote-ref-4)
5. Original gathering made of 8 folios; one folio cut out after f. 87. [↑](#footnote-ref-5)
6. Cooperation of WK61C and WK72D. Unlike in vol. 1, it is not always possible to clearly delineate who wrote what (cf. especially quarter rests and natural signs). [↑](#footnote-ref-6)