## Container List

### Series I: Music

#### A. Operas

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/1</td>
<td>Domenico, Cimarosa. <em>Achille all’assedio di Troya</em>. Overture. Facsimile. Description of opera by Nick Rossi is attached to front page.</td>
</tr>
<tr>
<td></td>
<td>_____ <em>Achille all’assedio di Troya</em>. Photocopied libretto of the opera, miniature photocopy of partial libretto</td>
</tr>
<tr>
<td>1/2</td>
<td>_____ <em>Alessandro nell’Indie</em>. Sinfonia. Facsimile with a few notes by Nick Rossi.</td>
</tr>
<tr>
<td>1/3</td>
<td>_____ <em>Gli amanti comici</em>. Photocopy of miniature libretto, 1797, a very brief typed description.</td>
</tr>
<tr>
<td>1/3</td>
<td>_____ <em>L’amor costante</em>. Photocopy of miniature libretto</td>
</tr>
<tr>
<td></td>
<td>_____ <em>L’apprensivo raggirato</em>. Overture. Facsimile. A description of opera by Nick Rossi is attached to front page with editorial marks.</td>
</tr>
<tr>
<td></td>
<td>_____ <em>L’apprensivo raggirato</em>. Photocopy of miniature libretto Bologna 1806, photocopy of the libretto, Bologna 1806 (regular size), very brief typed description, photocopied page of Act I duet’s music from book (unnamed source)</td>
</tr>
<tr>
<td>1/5</td>
<td>_____ <em>L’armida immaginaria: Sinfonia</em>. A copy of Cimarosa’s manuscript as well as Nick Rossi’s manuscript of edited material from this piece. Includes three copies of the synopsis of Cimarosa’s <em>L’armida immaginaria</em> authored by Nick Rossi, two of the copies contains corrections and notes in red ink.</td>
</tr>
<tr>
<td></td>
<td>_____ <em>L’armida immaginaria</em>. Handwritten notes Rome Oct 1994, photocopied sheets of music interspersed with the above mentioned notes—may or may not represent entire opera, photocopied description of opera.</td>
</tr>
<tr>
<td>1/6</td>
<td>_____ <em>Artaserse Sinfonia</em>. Facsimile with a few notes by Nick Rossi.</td>
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<tr>
<td>Page</td>
<td>Description</td>
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</tbody>
</table>
Conductor's score. Photocopy.  
Artemisia. Overture. Facsimile. A description of opera by Nick Rossi is attached to front page with editorial marks.  
| 2/8  | Artemisia, regina di Caria Sinfonia. Facsimile and description by Nick Rossi.  
Artemisia regina di Caria. Photocopy of miniature libretto, typed draft of brief description. |
| 2/9  | "Ecco ti inermi il petto," from Assalonne. Actual manuscript paper of editor.  
Le astuzie femminili Sinfonia. Facsimile and manuscript by Nick Rossi.  
La astuzie femminili. Typed description of opera with many handwritten notes on it—most likely a draft. Book or encyclopedia article about the opera translated in English by Stephen Hastings, miniature libretto of the opera by Giuseppe Palomba. The libretto belonged to Talmage Fauntleroy. Handwritten notes and sheet music with notes written in. |
| 2/10 | La ballerina amante. Overture. Facsimile.  
Description of opera, with editorial markings, by Nick Rossi is attached to front page. Two copies.  
La ballerina di amante. Photocopied libretto of the opera Dresden 1786 with handwritten notes. |
| 2/N.F. | Overture to 'La baronessa Stramba.' Ed. Nick Rossi.  
Includes foreword by Nick Rossi, conductor's score, and individual instrumental parts. AE 239. Commercially produced. |
Score that includes information on the opera. Approximate running time is 7 ½ minutes. |
<table>
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<tr>
<th>Date</th>
<th>Description</th>
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</table>
| 3/12 | **La baronessa Stramba #48 Sinfonia.** Facsimile and manuscript by Nick Rossi.  
*La baronessa strombe* Photocopy of libretto of the opera, 1786 |
Partitura d’orchestra. 2 copies. One copy has title page. 1951. 2 copies.  
*La bella Greca Sinfonia.** Facsimile. |
| 3/N.F. | **Cajo Mario.** Photocopy of miniature libretto (Genova 1782), handwritten notes, 2 typed copies of cast of characters, handwritten notes. |
| 3/14 | **La circe Sinfonia.** Facsimile and description by Nick Rossi. |
Score including information on Cimarosa and his opera by Rossi. Approximate running time is 5 minutes.  
*La Cleopatra Sinfonia.** Facsimile and manuscript by Nick Rossi.  
*La Cleopatra Photocopied libretto of the opera. |
Three copies, including personal copies of both Fauntleroy and Rossi. Also included is a personal copy revision of Alfonsina’s aria “Son Didone abbandonata” (p159-174). |
Three copies, including two personal copies belonging to Rossi and Fauntleroy. A letter written by Rossi concerning Alfonsina’s aria is located in Rossi’s score. |
<p>| Oversized 1/1-2 | <strong>Il convito (The Banquet) Act I,</strong> a new performing edition by Nick Rossi and Talmage Fauntleroy, Libretto by Filippo Livigni. 1994. Two oversized copies of Partitura (Conductor’s Score). *See oversized Box 1, folders 1 and 2. |
| Oversized 1/3-2/4 | <strong>Il convito (The Banquet) Act II,</strong> a new performing edition by Nick Rossi and Talmage Fauntleroy, Libretto by Filippo Livigni. 1994. Two oversized copies of Partitura (Conductor’s Score). *See oversized Box 1, folder 3 and oversized Box 2, folder 1. |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
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</table>
| 5/20  | Score with a personal copy of a revision of the printed information already contained within the score. Approximate running time is 9 minutes.  

English translation of the entire libretto. The front page is the title page for Act 2 including the table of contents for Act 2. A few yellow post-it-notes with handwritten notes are found in the libretto.  

_____ **Il convito.** "Scorrere, oh Dio!" No. 5 - Trio (Alfonsina, Conte, Massimo)  

_____ **Il convito** #28 Sinfonia. Manuscript by Nick Rossi.  

_____ **Il convito** Multiple photocopies of libretto with notes written on them, bound photocopied libretto of opera, Friuli 1794, typed and handwritten drafts of synopsis. |
Score including a background for the work. Approximate running time is 4 ½ minutes.  

_____ **Il credulo** #47 Sinfonia. Facsimile and manuscript by Nick Rossi.  

_____ **Il credulo.** Photocopy of libretto of the opera, Naples 1808, typed brief description, handwritten draft, more detailed handwritten notes about opera on legal paper, Special note: MUSIC EXAMPLE SEE FANATICO BURLATO |
| 5/21  | **Chi dell’ altrui si veste presto.** Two drafts of a typed synopsis of the opera Chi Dell’ Altrui Si Veste Presto Si Spoglia, (Titled NINA AND MARTUFFO), photocopy of miniature libretto of the opera, full size photocopy of the title page of the libretto, 1787. |
| 5/21  | **Le donne rivali.** Overture. Facsimile.  
Description of opera by Nick Rossi is attached to front page.  

_____ **Le donne rivali.** Two photocopied miniature librettos of the opera, (Venizia) handwritten notes, draft of synopsis about female rivalry in this opera, typed brief description of opera. |
| 6/22  | **La donna sempre al suo peggior s'appiglia/La Felicita Inaspettata** (no number listed) Sinfonia. Facsimile with a few notes by Nick Rossi.  

_____ **La donna sempre al suo peggior s'appiglia.** Photocopy of miniature libretto of opera, Teatro de Nuovo, 1785. |
<p>| 6/22  | <strong>I due baroni</strong> Sinfonia. Facsimile and description with editorial marks by Nick Rossi. |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/22</td>
<td>_____, <em>I due baroni di Rocca Azzura.</em> Photocopy of miniature libretto of the opera, 1793, photocopied title pages of libretto—some are hard to read, handwritten notes on legal paper and more, typed brief description of the opera. Special note: MUSIC EXAMPLE SEE MERCATO DI MAMANTILE (sp?)</td>
</tr>
<tr>
<td>6/22</td>
<td>_____, <em>L’eroe cinese.</em> Libretto of the opera (Naples, 1782), handwritten notes and draft of synopsis, very brief typed description</td>
</tr>
<tr>
<td>6/23</td>
<td>_____, <em>Il falegname</em> Sinfonia. Facsimile and manuscript by Nick Rossi.</td>
</tr>
<tr>
<td>6/23</td>
<td>_____, <em>Il falegname.</em> Photocopy of libretto, Venice 1784</td>
</tr>
<tr>
<td></td>
<td>_____, <em>Il fanatico burlato.</em> Handwritten notes on legal paper, photocopy of encyclopedia entry about the opera, sheet music with notes written in, typed description of opera with parts of music pasted in, miniature libretto of the opera, 1787.</td>
</tr>
<tr>
<td>6/24</td>
<td>_____, &quot;Nel vedervi così armati,&quot; from <em>Il fanatico per gli antichi Romani.</em> Emilia’s Aria from <em>Il fanatico per gli antichi roman.</em> Facsimile reproduction. Contains handwritten notes and page numbers in red ink.</td>
</tr>
<tr>
<td></td>
<td>_____, <em>Il fanatico per l’antichi Romani</em> Sinfonia. Facsimile.</td>
</tr>
<tr>
<td></td>
<td>_____, <em>Il fanatico per gli antichi Romani.</em> Handwritten notes, dated Oct 1994 (Rome), miniature libretto with handwritten notes photocopied description of opera listing the performers from the 1777 Fiorentini production, contains handwritten notes</td>
</tr>
<tr>
<td>6/24</td>
<td>_____, <em>La felicità inaspettata.</em> Brief typed description, photocopy of brief description entry of opera, handwritten notes on legal paper.</td>
</tr>
<tr>
<td>6/24</td>
<td>_____, <em>La finta ammalata.</em> Photocopy of miniature libretto.</td>
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<tr>
<td>Date</td>
<td>Title</td>
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<tr>
<td>6/24</td>
<td>I finti nobili</td>
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<td></td>
<td>I finti nobili</td>
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<tr>
<td>6/24</td>
<td>La finta parigina</td>
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<td></td>
<td>Giannina e bernadone: Sinfonia</td>
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<tr>
<td></td>
<td>Giannina e bernadone</td>
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<tr>
<td>7/25</td>
<td>Giunio bruto</td>
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<tr>
<td></td>
<td>Giunio bruto</td>
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<tr>
<td>7/25</td>
<td>L’impegno superato</td>
</tr>
<tr>
<td>7/26</td>
<td>L’impresario in angustie</td>
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<td></td>
<td>L’impresario in angustie</td>
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<tr>
<td>Page Date</td>
<td>Description</td>
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</tbody>
</table>
| 7/26      | Facsimile of the editor’s manuscript. A second copy contains the entire introduction but has only a title page.
<p>|           | _____. <em>L'impresario in angustie</em>. An aria by Rosalba. Facsimile of Cimarosa's manuscript.            |
| 7/26      | _____. <em>The Prima Donna</em>. 1994. Talmage Fauntleroy's translation of the entire opera. The page numbers are often written on the top of the pages. 2 copies. |
|           | Includes synopsis, cast, musical numbers, brief history, English libretto, and more.                 |
|           | _____. <em>L'impresario in angustie</em>. Photocopy of libretto of the opera in one act, photocopy of libretto of opera in three acts with many notes written on it. Talmage Fauntleroy’s typed English translation of the libretto entitled THE PRIMA DONNA. Handwritten notes. |
|           | _____. <em>The Prima Donna</em>. Double bass instrument part, no.1 - no.6.                                   |
|           | _____. <em>The Prima Donna</em>. Cello and Double bass instrument part, no.1-no.12.                         |
|           | _____. <em>The Prima Donna</em>. Violin 1, violin 2, viola, cello, and bass instrument parts. Revisions of no.3. |
|           | _____. <em>The Prima Donna</em>. Violin 1, violin 2, viola, cello, and bass instrument parts. Revisions of no.6. |
|           | _____. <em>The Prima Donna</em>. Violin 1, violin 2, viola, cello, and bass instrument parts. Revisions of no.8. |
|           | _____. &quot;Ma, care mie...&quot; <em>L'impresario in angustie</em>.                                                  |
|           | Recitative number 2A. Includes handwritten English translation below the Italian text. Pages 27-32.    |
|           | _____. &quot;Al celebre compione...&quot; <em>L'impresario in angustie</em>.                                          |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Notes</th>
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<tbody>
<tr>
<td>8/28</td>
<td>____</td>
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<tr>
<td>Item</td>
<td>Description</td>
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<tr>
<td><strong>L’Impresario in angustie = The Prima Donna.</strong> Score including cast list, history of the opera, and a synopsis. Three Copies. Including personal copies of Rossi and Fauntleroy. Also included are loose personal copy papers of revised recitative (p 27-32) and some blocking notations.</td>
<td></td>
</tr>
<tr>
<td>Oversized 2/5 &amp; 6</td>
<td><em>L’impresario in angustie (The Prima Donna)</em>, a new performing edition by Nick Rossi and Talmage Fauntleroy. Libretto by Giuseppe Maria Diodati. 1993. Partitura (Conductor’s Score). This edition contains numbers 1-4. Oversized score. 2 copies. *See oversized Box 2, folders 5 &amp; 6;</td>
</tr>
<tr>
<td>9/29</td>
<td><em>L’imprudente fortunate</em>. Overture. Facsimile Description of opera by Nick Rossi is attached to front page. Two copies.</td>
</tr>
<tr>
<td>9/29</td>
<td><em>L’infedeltà fedele</em>. Five copies of the cover page in Italian, synopsis in English, character list in Italian, a table of contents in Italian, and three blank pages.</td>
</tr>
<tr>
<td>9/29</td>
<td><em>L’infedelà fedele</em>. Photocopy of original libretto for L’infedeltà fedele Acts 1 and 2. Many sections are crossed out in red ink. Includes yellow sticky notes with notes attached.</td>
</tr>
<tr>
<td>9/29</td>
<td><em>L’infedeltà fedele</em>. Synopsis of opera in both Italian and English.</td>
</tr>
</tbody>
</table>
| 9/29 | *L’infedelta fedele*. A copy of the holograph of Cimarosa’s recitatives in the opera. The recitatives are marked 3A, No. 4A, No. 6A, Act II No. 8a, No. 9A, No.
<table>
<thead>
<tr>
<th>10a, No. 11A, No. 14a, No. 13A, 15B, and No. 16a. Marks and other notes are found on the copies (presumably by the editors [Nick Rossi?]).</th>
</tr>
</thead>
</table>
| 10/30 | L'infedeltà fedele (Cut Material) ______. "Non più Ninfee Laltori..." *L'infedeltà fedele.* Recitative number 1A. Pages 74-83.  
| | ______. "Signor per ristoraroi..." *L'infedeltà fedele.* Recitative number 2A. Pages 116-122.  
| | ______. "Nel mio core (Perucchetto’s Aria)." *L'infedeltà fedele.* Perucchetto’s Act II Aria. Pages 711-737.  
| | ______. "Barbaro Conte..." *L'infedeltà fedele.* Recitative number 15A. Pages 742-768.  
<p>| | ______. &quot;Del mio Aileno...&quot; <em>L'infedeltà fedele.</em> Number 16A—Act III Recitative and Duet. Pages 849-888. |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>12/33</td>
<td>____ L'infedeltà fedele: Sinfonia (Overture). Edited by Nick Rossi and Talmage Fauntleroy. One copy with handwritten title. A few pages of photocopied music from Rossi’s manuscript (pages 1, 2, 53, and 54), which are accompanied by the title page and a synopsis. Photocopy of editors’ manuscript with stains on first several pages. A sticky note on the first page gives insight to the missing pages. Includes pages Overture to pg. 338.</td>
</tr>
<tr>
<td>12/34</td>
<td>____ L'infedeltà fedele. Photocopy of Cimarosa’s manuscript for Act II No. 8 prelude. ____ L'infedeltà fedele. Table of contents with handwritten notes. ____ L'infedeltà fedele. Editors’ manuscript in pencil. Beginning at No. 1-Introduction pp. 54-64.</td>
</tr>
<tr>
<td>Number</td>
<td>Description</td>
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<tr>
<td>12/34</td>
<td>L’infedeltà fedele. Photocopy of editors’ manuscript with handwritten corrections. This includes No. 1 – Introduction, No. 1a, No. 2a, No. 3a, No. 4a, No. 6a, No. 8a, No. 9a, No. 10a, No. 11a, No. 13a, No. 14a, No. 14a, and No. 15b.</td>
</tr>
<tr>
<td>12/34</td>
<td>L’infedeltà fedele. Handwritten notes, photocopied sheets of music, photocopied description of opera.</td>
</tr>
<tr>
<td>12/34</td>
<td>L’Italiano a Londra Sinfonia. Facsimile with editorial markings by Nick Rossi.</td>
</tr>
<tr>
<td>12/34</td>
<td>L’Italiana in Londra. Handwritten notes, photocopied dictionary entry of the opera (no source cited)</td>
</tr>
<tr>
<td>12/34</td>
<td>Il marito disperato. Overture. Facsimile. Description of opera by Nick Rossi is attached to front page. Two copies.</td>
</tr>
<tr>
<td>12/34</td>
<td>Il marito disperato. Large photocopy of title page and first page of the libretto to the opera, 1785, handwritten note indicating that some pages are missing, miniature libretto photocopy of the opera, very brief typed description, handwritten notes on legal paper.</td>
</tr>
<tr>
<td>12/34</td>
<td>Il matrimonio per raggiro. Photocopied miniature libretto (Milan Nov. 1804) of the opera, 1 piece of sheet music with musical notes written in, handwritten bound notes, brief description (typed)</td>
</tr>
<tr>
<td>13/35</td>
<td>Il matrimonio segreto (no number listed) Sinfonia Facsimile and manuscript by Nick Rossi.</td>
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<td>Document Code</td>
<td>Title</td>
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<tr>
<td>13/35</td>
<td><em>Il matrimonio segreto</em> Program for THE CLANDESTINE MARRIAGE from Queens Theatre, handwritten notes</td>
</tr>
<tr>
<td></td>
<td><em>The Secret Marriage</em>, editor unknown. Date unknown.</td>
</tr>
<tr>
<td>13/35</td>
<td><em>Il mercato di malmantile</em> Sinfonia. Facsimile with a few notes by Nick Rossi.</td>
</tr>
<tr>
<td></td>
<td><em>La vanità delusa</em>. Same as <em>Il mercato di malmantile</em>. Handwritten draft of synopsis and notes, very brief typed description, 1 page of sheet music.</td>
</tr>
<tr>
<td>13/35</td>
<td><em>I nemici generosi</em> (no number listed) Sinfonia. Facsimile and description by Nick Rossi.</td>
</tr>
<tr>
<td></td>
<td><em>I nemici generosi</em>. Special note: MUSIC EXAMPLE SEE MATRIMONIO PER RAGIRO, Typed descriptions of the opera and musical selections from it, handwritten notes on legal paper, and copy of libretto.</td>
</tr>
<tr>
<td>13/35</td>
<td><em>Nina e Martuffo</em>. Overture. Facsimile. Description of opera by Nick Rossi is attached to front page.</td>
</tr>
<tr>
<td>13/35</td>
<td><em>L'olimpiade</em> Sinfonia. Facsimile.</td>
</tr>
<tr>
<td>13/36</td>
<td><em>I orazii e i curiazii</em>. Overture. Facsimile. Description of opera by Nick Rossi is attached to front page.</td>
</tr>
<tr>
<td></td>
<td><em>Gli orazii e i curiazii</em>. Photocopied sheet music, miniature photocopy of an article about the opera, handwritten notes</td>
</tr>
<tr>
<td>13/36</td>
<td><em>Oreste</em> (no number listed) Sinfonia. Facsimile with a few notes by Nick Rossi.</td>
</tr>
<tr>
<td></td>
<td><em>Oreste</em>. Handwritten synopsis of the opera, typed version of synopsis and typed cast of characters, photocopy of miniature libretto (August 13 1783 with handwritten note saying that this opera was to &quot;celebrate the birth of the Queen &amp; Ferdinand IV&quot;)</td>
</tr>
<tr>
<td>13/36</td>
<td><em>Penelope</em>. Photocopy of miniature libretto, Florence 1805. handwritten notes and draft of synopsis of the opera on legal paper, photocopied entry about the opera.</td>
</tr>
<tr>
<td>13/36</td>
<td><em>Il pittor parigino</em>. Overture. Facsimile. Description of opera, with editorial marks, by Nick Rossi is attached to front page.</td>
</tr>
</tbody>
</table>
| 13/36 | **Il ritorno di Don Calendrino** (no number listed) Sinfonia. Facsimile.  
**Il ritorno di Don Calandrino.** Handwritten notes on photocopy of miniature libretto Prague 1785, photocopied description of opera. |
Includes forward by Rossi, conductor’s score, and individual instrumental parts. AE 267. |
**I sdegni per amore.** Photocopied description of the opera |
| 14/37 | **Li sposi per accidente - Terzetto.**  
Printed reduced score. 2 copies. One copy has English translation written in over the original language. |
Nick Rossi’s and Fauntleroy’s personal spiral bound copies. Includes cast list and English translation of the libretto by Talmage Fauntleroy (loose papers). 2 copies. |
| 14/38 | **Le stravaganze d’amore** Sinfonia. Facsimile and description with editorial marks by Nick Rossi  
**Le stravaganze d’amore.** Handwritten notes, typed draft of synopsis/chapter—has sheet music excerpts pasted on it. |
| 14/38 | **Le stravaganze del conte.** Miniature photocopy of libretto, Titled: Le Stravaganze del Conte Commedia per Musica…Nel Teatro de Fiorentini Nel Carnevale del corrente Anno1772), handwritten notes  
**Le stravaganze del conte #1 Sinfonia.** Facsimile and manuscript by Nick Rossi.  
**Le stravaganze del conte: Sinfonia, edition by Nick Rossi.** |
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
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</table>
| 14/N.F. | Score containing information about the work. Approximate running time is 4 ¼ minutes.  
Fauntleroy’s faxed description of each scene of the opera to Nick Rossi dated 4-2-93, the original handwritten description, 2 bound photocopies of the libretto of the opera, Torino 1794, handwritten notes on legal paper, manuscript of the opera in French, (Paris, 1963) Brief typed description of the opera (Boston) |
Encyclopedia entry photocopy, photocopy of miniature libretto of the opera, 1787, Vienna. Brief typed description (Boston), handwritten notes on legal paper, sheet music with notes written in. |
| 14/39 | I tre amanti. Overture. Facsimile. Description of opera by Nick Rossi is attached to front page.  
| 15/40 | La vergine del sole #54 Sinfonia. Facsimile and manuscript by Nick Rossi.  
Score with information on the opera and its orchestration. Approximate running time is 5 minutes. |
<table>
<thead>
<tr>
<th></th>
<th>Handwritten notes, photocopy of miniature libretto of the opera, photocopied description of opera</th>
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</thead>
<tbody>
<tr>
<td>15/40</td>
<td>Handwritten notes, photocopy of miniature libretto of the opera.</td>
</tr>
<tr>
<td>15/40</td>
<td>Photocopy of miniature libretto of the opera, Torino 1787, typed cast of characters and synopsis, handwritten description/synopsis on legal paper, handwritten notes, sheet music with notes written in.</td>
</tr>
<tr>
<td></td>
<td>Facsimile, manuscript by Nick Rossi, and photocopy of Rossi’s manuscript. 2 copies.</td>
</tr>
<tr>
<td></td>
<td>Score with information on the work. Approximate running time is 4 minutes</td>
</tr>
</tbody>
</table>

### B. Other Music

**Oversized 2/9**

Cimarosa, Domenico. *Sei duetti Notturni: No. 1.*

Copy of publication from Paris. Includes cover page. *See oversized Box 2, folder 6.

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*Sei duetti Notturni: No. 2.* *See oversized Box 2, folder 6.

*Sei duetti Notturni: No. 3.* *See oversized Box 2, folder 6.

**15/41**

Cimarosa, Domenico. *Gloria Patri: Motette.* Published by Johannes Wojciechowski.


**15/41**


SAB with piano/organ accompaniment. Copy of editor’s manuscript. Includes information on the piece. One copy is labeled as the “Master [Copy].” 2 copies.

**15/41/Sonatas 1-22**


**15/41/Sonatas 23-30**


**15/42**


Individual instrumental parts for flute, violin, viola, and cello.

Individual instrumental parts for flute, violin, viola, and cello.


Individual instrumental parts for flute, violin, viola, and cello.


Handwritten date of 1770 (possible performance date). Copyright 1977 by Henry Litolff’s Verlag.

Sanctus from Missa pro defunctis (1787). Transcribed, edited, and arranged by Nick Rossi.

SATB with piano/organ accompaniment. Four copies. One copy is a clean photocopy Rossi’s manuscript, another copy contains pages 1-11 of Rossi’s manuscript (*Small pieces of sheet music attached), a third copy is a photocopy in which most of the pages are missing, and the final copy contains pages that are out of order and taped together.

Series II: Writings on Domenico Cimarosa
A. Encyclopedia

<table>
<thead>
<tr>
<th>Box/ Folder</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Citation</td>
<td>Description</td>
</tr>
<tr>
<td>----------</td>
<td>-------------</td>
</tr>
</tbody>
</table>
B. Manuscript


C. Correspondence

<p>|       | August 5, 1991 – Letter from Dr. Renzo Caramaschi to Nick Rossi providing photocopies previously inquired about by Rossi. |
|       | September 3, 1991 – Letter from Nick Rossi to the University College in Cardiff, Wales, requesting information about a doctoral dissertation. |
|       | November 25, 1991 – Letter from Nick Rossi to the University of College in Cardiff, Wales, repeating a request about obtaining a dissertation. |
|       | April 13, 1992 – Letter from Nick Rossi to Dr. Gordana Lazarevich once again asking for assistance. |
|       | April 27, 1992 – Letter from Dr. Gordana Lazarevich to Nick Rossi including a “working” article on Cimarosa. |
|       | December 17, 1992 – Letter from Diane O. Ota to Nick Rossi providing information about the Boston Public Library. |
|       | April 26, 1993 – Letter from Nick Rossi and Talmage Fauntleroy to the Editor of the University of California Press proposing their book. |
|       | April 26, 1993 – Letter from Nick Rossi and Talmage Fauntleroy to the Editor of the University of Chicago Press proposing their book. |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 26, 1993</td>
<td>Letter from Nick Rossi and Talmage Fauntleroy to the Editor of the W.W. Norton &amp; Company, Inc., proposing their book.</td>
</tr>
<tr>
<td>April 30, 1993</td>
<td>Letter from Gyodi L. Reid (W.W. Norton &amp; Company) to Nick Rossi informing Rossi that the book proposal was received.</td>
</tr>
<tr>
<td>May 6, 1993</td>
<td>Letter from Rainier Rocchi to Nick Rossi in Italian.</td>
</tr>
<tr>
<td>May 6, 1993</td>
<td>Letter from Nick Rossi to Friedrich Lippmann requesting photocopies of Cimarosa’s manuscripts at the Instituto Storico Germanica.</td>
</tr>
<tr>
<td>May 13, 1993</td>
<td>Letter from Margareta Fulton (Harvard University Press) to Nick Rossi notifying him that the Cimarosa book would not be published by Harvard University Press.</td>
</tr>
<tr>
<td>May 17, 1993</td>
<td>Letter from Friedrich Lippmann to Nick Rossi in German.</td>
</tr>
<tr>
<td>May 26, 1993</td>
<td>Letter from Nick Rossi to Gyodi L. Reid (W.W. Norton &amp; Company) offering thanks for the interesting in his book.</td>
</tr>
<tr>
<td>July 1, 1993</td>
<td>Letter from Michael Ochs (W.W. Norton &amp; Company) to Nick Rossi reporting that the book would not be published by W.W. Norton &amp; Company.</td>
</tr>
<tr>
<td>July 22, 1993</td>
<td>Letter from Alessandro Olschki (Leo S.Olschki Publisher) to Talmage Fauntleroy including two works on Cimarosa.</td>
</tr>
</tbody>
</table>
September 1, 1993 – Letter from Nick Rossi to Teatro Massimo di Palermo requesting photographs from previous performances for Rossi’s book.

October 13, 1993 – Letter from the British Library to Nick Rossi providing information about the collection of Cimarosa libretti held.

May 9, 1994 – Fax from Adriana Corbella to Nick Rossi in Italian.

August 29, 1994 – Letter from Nick Rossi to Anders Wiklund asking for material to be used in Rossi’s book.

September 19, 1994 – Letter from Nick Rossi to Tower Records purchasing several CDs of Cimarosa music.

October 4, 1994 – Letter from Nick Rossi to Nicolas Spinosa in Italian. 2 copies.

October 4, 1994 – Letter from Nick Rossi to Franco Viscione in Italian. 2 copies.

October 4, 1994 – Letter from Nick Rossi to Giancarlo Bongiovanni supplying prices for scores of Il convito as well as including travel information for a upcoming trip to Italy and a review of a CD by Bongiovanni.

October 17, 1994 – Letter from Anders Wiklund to Nick Rossi indicating that Wiklund would send items to Rossi.

October 17, 1994 – Letter from Nick Rossi to Anders Wiklund asking for photographs and a score as well as discussing current events.

October 18, 1994 – Letter from Nick Rossi to Sig. Cavallera in Italian with handwritten English translation attached.

October 31, 1994 – Letter from Helen Farr (Thames and Hudson) to Nick Rossi rejecting the proposal of Rossi’s book.

November 1, 1994 – Letter from Richard Wigmore (Victor Gollancz) to Nick Rossi refusing to publish his book on Cimarosa.

November 6, 1994 – Letter from Anders Frennberg to Nick Rossi indicating the prices of items previous inquired about to Anders Wiklund.
<table>
<thead>
<tr>
<th>Date</th>
<th>Letter Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>November 7, 1994</td>
<td>Letter from Nick Rossi to Franco Viscione in Italian.</td>
</tr>
<tr>
<td>November 8, 1994</td>
<td>Letter from Nick Rossi to Anders Frennberg finalizing the purchase of scores.</td>
</tr>
<tr>
<td>November 30, 1994</td>
<td>Letter from Nick Rossi to Victoria L. Cooper prefacing a letter that contains more information.</td>
</tr>
<tr>
<td>November 30, 1994</td>
<td>Letter from Nick Rossi to Victoria L. Cooper presenting additional material on his book. 2 copies.</td>
</tr>
<tr>
<td>December 12, 1994</td>
<td>Letter from Bruce Phillips to Nick Rossi thanking him for the outline.</td>
</tr>
<tr>
<td>December 21, 1994</td>
<td>Letter from Nick Rossi to Victoria L. Cooper asking if the return of his manuscript from Cambridge University Press meant that his book was rejected.</td>
</tr>
<tr>
<td>December 21, 1994</td>
<td>Letter from Teresa Sheppard (Cambridge University Press) to Nick Rossi apologizing for sending the manuscript before a letter.</td>
</tr>
<tr>
<td>January 12, 1995</td>
<td>Letter from Natalie Wrubel to Nick Rossi turning down the offer to publish Rossi’s book.</td>
</tr>
</tbody>
</table>


May 13, 1995 – Letter from Nick Rossi to Bruce Phillips (Oxford University Press) thanking him for looking at his proposal and suggesting other methods by which the book may be published by Oxford University Press.


May 18, 1995 – Letter from Maya Hoptman (University of Chicago Press) to Nick Rossi and Talmage Fauntleroy indicating that their proposal had arrived.

May 19, 1995 – Letter from Kathleen K. Hansell to Nick Rossi and Talmage Fauntleroy declining to publish their book on Cimarosa and offering further advice about the contents and layout of the book.

June 14, 1995 – Letter from Victoria L. Cooper to Nick Rossi once again informing that Rossi’s book could not be published by Cambridge University Press.

August 14, 1995 – Letter from Nick Rossi to the editor of Scolar Press proposing his and Talmage Fauntleroy’s book.

August 14, 1995 – Letter from Nick Rossi to the music editor of the University of Illinois Press proposing his and Talmage Fauntleroy’s book. It appears to be missing a page.


September 12, 1995 – Letter from Leo F. Balk (Garland Publishing) to Nick Rossi declining to publish Rossi's book.

October 6, 1995 – Letter from Agostina Zecca Laterza to Nick Rossi in Italian.


October 26, 1995 – Letter from Nick Rossi to Rachel Lynch responding to Lynch’s previous letter.


December 6, 1995 – Letter from Nick Rossi to the music editor at Princeton University Press proposing his and Talmage Fauntleroy's book. A page may be missing.

December 16, 1995 – Letter from Nick Rossi to Rachel Lynch checking to make sure the material sent by Rossi had been received.

December 20, 1995 – Letter from Malcolm Litchfield (Princeton University Press) asking to see the completed manuscript of Rossi’s book.


August 19, 1996 – Letter from Nick Rossi to Gian Carlo Bongiovanni inquiring about the possibility of including Rossi’s performing edition of L’infedeltà fedele that was to be performed by Studio Lirico.

August 19, 1996 – Letter from Giancarlo Bongiovanni to Nick Rossi in Italian.

September 14, 1996 – Letter from Nick Rossi (Studio Lirico) to Salvatore Accardo inviting him to the performance of L'infedeltà fedele on July 24, 25, and 26, 1997. 2 copies.


September 30, 1996 – Letter from Nick Rossi to Giancarlo Bongiovanni discussing details for the performance of Cimarosa in Italy.

July 1, 1997 – Letter from Nick Rossi to the Biblioteca del Conservatorio in Italian.

March 11, 1998 – Letter from Nick Rossi to Christine Streubühr (Istituto storico Germanico) reporting that his and Fauntleroy’s book on Cimarosa had gone to the publishers and requests overtures for Cimarosa’s operas.

March 15, 1998 – Email from Nick Rossi to Klaus Heymann discussing the possibility of recording many overtures by Cimarosa. *On same page as March 16, 1998 email.

March 16, 1998 – Email from Klaus Heymann to Nick Rossi informing Rossi that recording the overtures appears to be a prospect. *On same page as March 15, 1998 email.

March 24, 1998 – Letter from Nick Rossi to Diane Ota (Boston Public Library) asking to obtain access to the Cimarosa overtures held at the Boston Public Library.

March 25, 1998 – Letter from Nick Rossi to Laurence Vittes inquiring about Klaus Heymann’s email address.

March 25, 1998 – Letter from Nick Rossi to Klaus Heymann addressing the details behind the recording of the Cimarosa overtures.

April 9, 1998 – Email from Nick Rossi to Klaus Heymann asking about the future process for recording the overtures.

May 7, 1998 – Letter from Diane O. Ota to Nick Rossi listing overtures that have been microfilmed and the prices of accessing the overtures.

May 13, 1998 – Letter from Nick Rossi to Diane O. Ota requesting a copy of one overture.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 4, 1998</td>
<td>Letter from Diane O. Ota to Nick Rossi confirming that a microfilm of Cimarosa's overture wanted by Rossi was available.</td>
</tr>
<tr>
<td>June 22, 1998</td>
<td>Email from Christine Streubuehr to Nick Rossi providing directions.</td>
</tr>
<tr>
<td>October 11, 1998</td>
<td>Letter from Nick Rossi to Christine Streubühr inquiring about certain discrepancies found in a manuscript at the Istituto Storico Germanico.</td>
</tr>
<tr>
<td>March 11, 1999</td>
<td>Letter from Allan to Nick Rossi discussing issues with transcribing Cimarosa's music.</td>
</tr>
<tr>
<td>October 14, 1999</td>
<td>Letter from Nick Rossi to Judy Nelson (Clavier) regarding the printing of a keyboard sonata by Cimarosa in Clavier, accompanied by an outline for the article.</td>
</tr>
<tr>
<td>September 16, 1999</td>
<td>Letter from Judy Nelson (Clavier) to Nick Rossi pursing more information about the Cimarosa article in Clavier.</td>
</tr>
<tr>
<td>September 28, 1999</td>
<td>Letter from Andrew Hudak (Greenwood Publishing Group) to Nick Rossi returning some photographs used in Rossi’s book.</td>
</tr>
<tr>
<td>November 1, 1999</td>
<td>Letter from Nick Rossi to Judy Nelson that includes an opening paragraph and outline for the article on Cimarosa in Clavier.</td>
</tr>
<tr>
<td>November 11, 1999</td>
<td>Letter from Judy Nelson to Nick Rossi offering information on how to proceed with the article and issues with the cover of the magazine.</td>
</tr>
<tr>
<td>June 20, 2000</td>
<td>Letter from Talmage R. Fauntleroy to Bernard Holland (New York Times) informing that Nick Rossi had passed away.</td>
</tr>
<tr>
<td>N. D.</td>
<td>Letter from Nick Rossi to St. Martin's Press proposing the concept for his and Talmage Fauntleroy's book on Cimarosa.</td>
</tr>
<tr>
<td>N. D.</td>
<td>Letter from St. Martin's Press (likely to Nick Rossi) notifying the recipient that their proposal for a book would not be further pursued.</td>
</tr>
</tbody>
</table>
N. D. – Letter from Nick Rossi to Klaus Heymann regarding the state of scores for the Cimarosa overture recording process.

D. Miscellaneous
17/50 Miscellaneous material

Series III: Photographs, Illustrations, Videos, and Cassette Tapes
A. Photograph and Illustrations
18 I. Photographic paper
   II. Copy paper

B. Videos
   Possibly all for The Secret Marriage (Il Matrimonio segreto). Magical Theater: Tape I - Drama; Tape II - Music; Tape III - Set Design/Construction; Tape IV - Costume & Makeup; Tape V - The Secret Marriage.
   _____ Li Sposi per accidenti. Studio Lirico 1995 (Friday).

C. Cassette Tapes
<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Il convito</strong></td>
<td>Cast 3. Tape 2.</td>
</tr>
<tr>
<td><strong>L'impresario in angustie</strong></td>
<td>Opening night July 6, 1993.</td>
</tr>
<tr>
<td><strong>L'impresario in angustie</strong></td>
<td>July 7, 1993.</td>
</tr>
<tr>
<td><strong>L'impresario in angustie</strong></td>
<td>July 8, 1993.</td>
</tr>
<tr>
<td><strong>L'infedeltá fedel</strong></td>
<td>From MUSC 100 Seminar: Opera Scenes, March 29, 2000 or April 5, 2000.</td>
</tr>
<tr>
<td><strong>Matrimonio segreto</strong></td>
<td>Act II. Cortona - Studio Lirico. September 8, 1990.</td>
</tr>
<tr>
<td><strong>Li sposi per accidenti</strong></td>
<td>Cast C. Studio Lirico. 1995.</td>
</tr>
</tbody>
</table>