

Shelfmark	Composer	(Short) Title				
Mus.Hs.18067	Galuppi, Baldassare	Il filosofo di campagna				
Notes						
<p>The score shows signs of heavy editing: numerous entries by another hand concerning dynamics, tempo markings, and notation (e.g. f. 15', 16), as well as cuts (e.g. f. 18, 18', 19) and over-pasting (e.g. f. 20'). Most of the modifications are made by Florian Leopold Gassmann.</p> <p>In some cases, the staves are delimited on the right and left by vertical lines. On some folios, the actual (musical) text has also been cut off in the process of trimming.</p> <p>The score has two distinguishable editing layers: The original score was written by WK71P and WK60G on P22. Later changes are made by Gassmann, WK67B, WK68J, and WK68K on P12, P37, and P56.</p>						
Volume 1 (Act 1)						
Gathering	Folios per Gathering	Folio	Total Span	Watermark	Copyist	Musical Disposition
1	8	1–8	10/184	P22	WK71P	
2		9–16				
3		17–24			over-pasting on f. 20': Gassmann	
4	10	25–28; 31–34				
		29–30 ¹	10/185	P56	WK68J	
5	8	35–42	10/184	P22	WK71P	
5a ²	2	43–44	10/189	P12	Gassmann	
6	7 ³	45–51	10/184	P22	WK71P	
7	8	52–59				
8		60–66; 68				
		67 ⁴	10/189	P12	Gassmann	
9		69–76	10/184	P22	WK71P	
10		77–84				
11	4	85a ⁵				
		85b'; 88	10/189	P12	Gassmann	
		86–87			WK68K	
12		89–92	10/192	P56	WK67B	

¹ F. 29 is left blank.

² These two pages were added later between the 5th and the 6th gathering and were therefore not numbered as a gathering of its own.

³ Original 8-fold gathering, first folio cut out.

⁴ 8-fold gathering that only seems to be a 9-fold gathering. Fol. 67' was originally completely glued on f. 68. However, the glue has come off so it now appears as two separate folios.

⁵ F. 85 consists of two folios completely glued together (the bond area of f. 85a' is written on, f. 85b recto is left blank).

13	7 ⁶	93–99	10/184	P22	WK71P	
14 (12) ⁷	8	100–107				
15 (13)		108–115				
16 (14)		116–123				
17 (15)	4	124–127				
Volume 2 (Act 2)						
Gathering	Folios per Gathering	Folio	Total Span	Watermark	Copyist	Musical Disposition
1	8	1–8	10/184	P22	WK60G	
2		9–16				
3		17–24				
4		25–32				
5	7 ⁸	33–39				
6	4	40–42a ⁹				
		42b'–44	10/189	P12	WK68K	
7	8	45–52				
8	5	53–57 ¹⁰	10/184	P22	WK60G	
9	8	58–65				
10 (8) ¹¹	7 ¹²	66–72				
11 (9)	8	73–80				
12 (10)		81–88				
13 (11)		89–96				
14 (12)		97–104				
15 (13)	4	105–108				
Volume 3 (Act 3)						
Gathering	Folios per Gathering	Folio	Total Span	Watermark	Copyist	Musical Disposition
1	10	1–3; 8–10	10/184	P22	WK60G	
		4–7	10/185	P56	WK67B	
2		11–20	10/184	P22	WK60G	
3	7 ¹³	21–27				
4	2	28–29	10/189	P12	WK68J	
5	2	30–31	10/184	P37	WK67B	

⁶ Original 8-fold gathering, first folio cut out.

⁷ From here on, the numbering of the gatherings in this score sheet differs from the one in the score itself – the latter is marked in parentheses.

⁸ Original 8-fold gathering, fourth folio cut out.

⁹ This is an original 8-fold gathering that was cut up to insert new sections. F. 40–42a are part of the original gathering, a new sheet (42b) was glued to f. 42a.

¹⁰ This is the rest (one bifolio and three single sheets) of the original 8-fold gathering which began on f. 40.

¹¹ For the most part, the numbering of the gatherings is not visible in the second volume. Where they can indeed be seen, it differs from the one given in the score-sheet (marked in parentheses).

¹² Original 8-fold gathering, fifth folio cut out.

¹³ Original 8-fold gathering, third folio cut out.

6	8	32-39		P22	WK60G	
7		40-47				
8		48-55				
9	2	56-57				