

THE NANI COMPOSERS
(XVIII–XX cent.)

A Historical Assessment and
a Catalogue of their Works



**Maestro Paul Nani (1906–1986)
donor of the Nani music collection**

[Photo credit: Mario Nani]

THE MUSIC ARCHIVES OF THE MDINA CATHEDRAL MUSEUM

VOLUME IV

JOHN AZZOPARDI – FRANCO BRUNI – JOSEPH VELLA BONDIN

THE NANI COMPOSERS (XVIII–XX cent.)

A Historical Assessment and a Catalogue of their Works

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THE NANI FAMILY IN MALTA: ITS ORIGIN AND ITS ARCHIVES

by

JOHN AZZOPARDI

On 4 January 1969 the Cathedral Museum at Mdina was officially reopened in newly restored premises, the baroque palace that had for past centuries served as the Diocesan Seminary. A year earlier, however, the archives of the Cathedral had already been transferred to the same building and opened to *bona fide* students and scholars for research. These archives consisted of historical and administrative records and manuscripts and the old musical scores previously located in a large cupboard in the ground floor sacristies.

The preliminary examination of these musical scores indicated that their study would open new horizons in Malta's musical history and would provide names of composers and scores that had long been forgotten. Giuseppe Balzano's motet *Beatus Vir* (1652) and Domenico Balzano's motet *Venite Omnes* (1680) were soon identified as the oldest two extant scores by Maltese composers who were also *maestri di cappella* of the Cathedral. A representative selection of scores by the Cathedral's past chapel masters was put on exhibition in a showcase in the documentary section of the Museum. The biographical details of these composers were researched and presented beneath their respective scores.

On the suggestion of Mgr Prof. Edoardo Coleiro, then chairman of the Cathedral Museum Committee, Mro Paul Nani, the last composer of a family of five generations of composers, was invited to visit the museum and requested to donate some important scores of each of the composers of his family. Initially Mro Nani was not enthusiastic about the offer, not only because none of his ancestors had been appointed to direct the Cathedral's *cappella* but also because as a consequence of Pope Pius X's Motu Proprio *Tra le Sollecitudini*, of 22 November 1903, the ecclesiastical authorities in Malta had considered most of his family's music not suitable for liturgical use.

But Mro Nani also evaluated other redeeming factors of which the most important were three:

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first, the Nani family scores would be archived and exhibited in a prestigious institution visited by numerous locals and foreigners; second the museum staff were endeavoring to research the life and activity of the composers with archived and exhibited scores; and third these scores would be more easily available for eventual performance. Little did he then realize that his first visit was to be followed by numerous others and that he would end by donating not a few select pieces as requested but all the extant scores in his possession, whether composed by his ancestors or by others and acquired over the years. Moreover, he was to encourage other composers and collectors to donate their scores to the Cathedral Museum.

The Museum Archives, and precisely the *Acta Originalia*, include hundreds of applications by those residents in Malta who had lived for some time abroad and, before contracting marriage, needed to obtain the Curia's formal declaration attesting to their unmarried state, known as *Stato Libero*. As Mro Paul Nani was anxious to gather information about the early history of his family, we endeavored to find whatever information these archives could provide on the Nani family. To the great satisfaction of Mro Paul Nani, we were fortunate to find the *Stato Libero* of the first Nani ever to settle in Malta, Angelo Nani who hailed from Venice as well as that of Angelo's son Emanuele who, though born in Malta, had lived for some time away from the island.

The *Stato Libero* of Angelo Nani also provided information about the date of his arrival – in 1766 - in Malta, his age, the year of his marriage, 1768, and about his parents. It also facilitated the search in Venice to find the exact date of his birth, his parish and his baptismal sponsors. Besides it was instrumental in tracing the birth and marriage of his twelve children and finally his death. Further research in the archives revealed that Angelo Nani was also employed as violinist both in the Mdina Cathedral and in St John's Co-Cathedral and that he was eventually buried in the graveyard of Mdina beneath the Cathedral Church.

In 1973 the Benedictines of St John's University, Collegeville, Minnesota entered into an agreement with the Cathedral Chapter to microfilm various sections of the Museum Archives. The project included the microfilming of Malta's old musical heritage. As Mro Nani had previously experienced the loss of many old scores when the Nani studio in Valletta was devastated by enemy action during the air raid of April 7, 1942, he was extremely pleased by the possibility of having the scores of his family recorded on film and transplanted for storage and research to another country. He understood that this measure ensured their better conservation and above all offered the possibility of the music being studied, evaluated and possibly performed. So he started bringing scores from his collection to be filmed and afterwards returned.

Among the first scores was Emanuele Nani's *Trois Duos Concertants*, which attracted the attention of Mro Joseph Vella who at that time was organizing and conducting an annual concert at the Museum on behalf of the German Maltese Circle. The concert held on 28 May 1982 included revived pieces by Girolamo Abos (1715-1760) and Emanuele Nani's (1769-1869) *Trois Duos Concertants*. As part of the evening's programme the Museum put on a documentary exhibition on these two composers and presented for the first time the results of an extensive research, mainly conducted by my colleague Dominic Cutajar, into the life and

musical activity of the two composers. (Full details of Angelo's family are being here published as an appendix). The event included a talk about the two composers by the present writer.

A month later another of Emanuele Nani's works was performed at the National Museum of Archeology by the *Gruppo Ensemble di Venezia*. Further revival concerts included more works by the Nani composers, conducted by our leading music directors.

Encouraged by the various initiatives taken by the Cathedral Museum to promote Malta's musical heritage, Mro Paul Nani finally decided to donate to the Museum all extant works in his collection, together with family portraits, certificates, diplomas, other documents and memorabilia connected with these composers. The portraits included those of the five generations of the main Nani composers, in chronological order Angelo, Emanuele, Dr Paolo, Anton and Paul himself. The scores include sacred and secular compositions, works by two other composers of the Nani family, namely Vincenzo and Agostino, as well as numerous other works by Maltese composers, acquired over the years.

The music was brought over to the Museum in three installments. The donation was formalized in 1984 by a public deed in acts of Notary Anthony Attard. Visitors to the Cathedral Museum will find a room dedicated to the Nani composers where these items are exhibited and archived.

A card index of the collection, compiled by Anthony Pace, and a music *incipitarium* compiled by Noel D'Anastas are available at the Cathedral Archives. The full catalogue of the collection, compiled by Dr Franco Bruni according to international standard description methods, is here being published. One could add that as a result of the microfilm project, more works by the Nani composers, located in other collections, mainly in the Carmelite Priories of Valletta and Mdina, and at the Gozo Cathedral, are available on microfilm. The music of the Nani composers is still performed in St Paul's Collegiate Church, Valletta and in some other churches.

By way of appendix to this brief contribution, I am transcribing various documents relating to the violinist Angelo Nani, the earliest of the family to settle in Malta.

APPENDIX no 1

Transcription of a manuscript letter, now conserved in the private archives of Mr Robert Nani of Marseilles and formerly in the archives of Walter G. Nani, also of Marseilles. The letter, written c. 1800 and addressed to 'Signor Prof. Emanuele Nani', son of Angelo, provides many interesting details on the origin and activities of Angelo Nani in Malta.

Mio Nonno, vostro bisavo Gerolamo Nani, era un letterato, autore d'un piccolo codice criminale di cui si fece due edizioni stampate in Venezia.

Egli si ammogliò due volte. La prima sua consorte fù la Signora Giustina Osti, d'eccellente famiglia con la quale ebbe due figli Agostino ed Angelo. Occupò vari onorevoli impieghi,

L'ultimo quale cassiere del Consiglio dei Dieci, invidiato da molti, sostenuto dalla di lui illibatissima onoratezza.

Un'ultima sera di Carnavale, non so di quale anno, si portò al Ridotto ove si giocava al Faraone. Postosi a giocare, avendo perduto il contante che trovavasi addosso volle correre appresso la perdita (non essendo giocatore) credendo potersi rifare, per cui si diede a conoscere alla Bautta che tagliava, per potere giocare sulla parola; il che tosto gli fu accordato. La perdita fu tale quanto non bastandogli la moneta che avea in casa, di cui potea disporre per pagare il debito prima delle ore otto, diede al Cammariere una scatolina con gioje della Moglie per impegnarle da un Ebreo; ma non trovandosi ancor aperto il Ghetto per esser di molto mattino, tornò senza adempire l'incarico.

L'impegno del Nani di pagare il suo debito valdemanè fù tale quanto se ne servì da un deposito della Cassa istessa che trovavasi presso di lui quale dopo le ore otto aperto il Ghetto e fatto il pegno, la somma di cui si era prevalso fù rimessa.

Al mezzo giorno si portò alla sua Officina ove, come in tutte le altre, si impieghavano subalterni per aprire la portiera al Capo di essa dovea intrarvi, il che non essendogli fatto ha ceduto il Nani poter redarguire l'impiegato ad hoc dicendogli "E bene! Non fate il vostro dovere", e quei risposeggi: "Eseguisco gl'ordini avuti stammane".

Reclamò il Nani per avere soddisfazione ma gli fu risposto: "se questa volta trovate le gioje della vostra signora per rimettere la somma presa dal Deposito può darsi che altrovoltà non potrete rimetterla, e sarà peggio, per cui l'impiego vostro verrà conferito ad altri". Tale era il Veneto Governo più che inquisitoriale a tempi di quell'Aristocratica Republica che visse quattordici Secoli.

Procurò il Nani per quanto gli fu possibile esser rimesso ma il colpo era già ben dato dagl'invidiosi per cui essendo impossibile dopo qualche mese lasciò Venezia e andò a stabilirsi con tutta la famiglia in una Città dello Stato, ove per la pena ammalassi la moglie e dopo qualche mese morisse.

Agostino suo primo figlio se ne fuggì in Dalmazia ove vi era stabilita da molto tempo una famiglia consanguinea all'Osti, e qui stabilitosi ancor lui fu cancelliere di quel Podestà che corrisponde al nostro segretario di Governo presso il nostro Governatore detto dai Veneziani Podestà, impiego nel quale morì pure mio Nonno, vostro Bisavo, avendolo io tale conosciuto in quando da Venezia andai a ritrovarlo.

L'Agostino ammogliandosi colà ha havuti dei figli due quale per quanto dice mio Padre, il primo era un eccellente medico, il secondo fu impiegato qual Cancelliere come il Padre. Di altri nulla sapeva il fu mio padre secondo figlio di Gerolamo il quale oltre li studi come geniale del violino prendeva lezioni in Venezia dal famoso Nazzari in quel epoca uno dei celebri Professori di Musica e suonatore di vari strumenti quale alla follia amava lo scolare che facea molto onore al maestro di cui era la delizia. Passò per Venezia un tale Rapp tedesco Professore di Musica e suonatore di vari strumenti ed entusiasmato dalle lodi che facea il Nazzari del suo discepolo dicendogli come si ere stabilita la di lui famiglia portossi il Rapp per conoscerlo e sentirlo.

Dopo averlo sentito si fermò alcuni giorni in quella Città e lo sedusse a unirsi con lui promettendogli condurlo in Constantinopoli e quindi in Russia ad esempio del fratello

maggiore; il secondo se ne fuggì col Rapp ed imbarcatisi su di un bastimento che in Venezia trovavasi pronto alla partenza si posero in viaggio per quella capitale, ed approdarono in Malta, ove avuta la consueta pratica scesero in terra a vedere la Città.

Fatta la prima scalinata dopo la porta marina, voltando per la seconda videro una botteghetta ove vi erano appesi dei violini e diversi altri strumenti musicali, per cui introducendosi cominciavano a toccare quelli strumenti ed il Nani provando qualche violino ha sorpreso il Padrone di bottega che era Albino da cui derivano quelle femine che sono conosciute sotto l'agnome "tal Kassatat". L'Albino pregò il Nani di fargli il piacere di toccar l'strumento in un luogo ove l'avrebbe condotto all'imbrunire della sera: il Rapp si oppose credendo che l'avrebbe condotto in qualche "casa" e l'Albino dia parola di non fargli toccare lo strumento, che su il balcone del Palazzo Magistrale alla parte della piazzetta delle loggie, ove il G.M. tenea conversazione alla Sala di quelle parte con diversi bali, commendatori e cavalieri. Sopresa la comitiva tutta in sentire quel suono di cui non eravi idea in quell'epoca in cui il direttore avvisava la terza posizione, ordinò il G.M. al Cammarier Maggiore in allora il Bali Pereira di scendere giù per informarsi chi suonava; ma tornato colla risposta al G.M. finto di non aver rinvenuto alcuno, gli si ordinò che l'indomani mattina sino le dieci gli si venisse presentato l'individuo che avea suonato la sera antecedente. Gli ordini di quel G.M. puntualmente si eseguivano, per cui il Pereira si chiamò l'Albino addossandogli l'incarico avuto, assicurandolo che si avrebbe fatto merito presso di lui non solo, ma presso il....

Contento l'Albino di tale proposizione, si spiegò esser stato lui che portato avea il giovane forestiere a toccar il violino sotto il balcone del Palazzo la sera antecedente. Ebbene, dissegli il Pereira, alle ore dieci trovatevi al Palazzo per presentarlo a S.E., per cui andò subito a tovare il forestiere e prima delle dieci erano entrambi avanti il G.M. che, di buona grazia riceve Albino, ma con singolare accoglienza il forestiere interessandosi per la sua avvenenza e tenera gioventù.

Volle fiscalizzare S.E. il giovane per sapere come si determinò a seguire il compagno ed egli gli rispose che avendolo sentito suonare gli propose di unirsi seco per passare prima per Costantinopoli, indi trasferirsi in Pietroburgo. Soggiunse che questi ampollosi nomi gli accrebber la voglia di girare il mondo e l'esempio del fratello maggiore lo fece risolvere a fuggirsene dalla casa paterna dandosi col compagno reciproca parola di non disunirsi giammai.

Il G.M. gli fece osservare che potea il compagno abbandonarlo in paesi lontani per cui si avrebbe potuto trovarsi in angustie non avendo bastanza esperienza di mondo per la di lui giovanile età e chamato l'Albino dal G.M. dettigli qualche cosa in segreto, ordinandogli ad alta voce di chiamare un staffiere a chi si ordinò fare portare il cioccolato e l'Albino si allontanò lasciando il giovanotto col solo G.M. il quale seguitando la conversazione che fù molta lunga fini con dirgli : "ovunque sarete trovandovi solo prevaletevi della mia offerta presentandovi all'Incaricato dell' Ordine Gerosolimitano od a qualunque Ambasciatore di potenza Europea che vi procurerà il mezzo di tornare in Malta". In frattanto è ricomparso Albino ed il G.M. regalando una piccola tabacchiera (entro la quale sortendo da Palazzo rinvenne dei zecchini) permise al giovanotto partìrsi da lui replicando l'offerta, ed in compagnia d'Albino, partì dopo aver baciato la mano al Principe, tutto allegro per trovare il compagno ad oggetto di narrargli l'avventura. Quale fù la di lui sorpresa quando arrivato alla Marina venne a cognizione

che il compagno sul bastimento era già partito, non sapea descrivere; missessi a piangere per trovarsi diviso dal compagno credendo pure aver perduto il suo violino ed il piccolo baulle, procurava l'Albino (qual'era a parte di tutto) consolarlo consigliandolo ritornare al Principe, ma egli esitava ciò fare senza accorgersi che quanto era accaduto fosse stato per ordine dello stesso G.M.

Finalmente, alle vive instanze, alle preghiere, per la circostanza divenne a gran stento, a seguire il consiglio del' Albino che era stato l'esegutore di quanto era successo per ordine di Sua Altezza.

Presentato per la seconda volta al G.M., vergognoso con le lacrime agli occhi fù dal Principe accolto con amorevolezza e dopo qualche istante gli disse: "vedi come tutti gli uomini non mantengono la parola alla quale tu sei tanto attaccato". A questo dire Angiolino si mise a piangere e l'Eminentissimo Principe consolandolo, gli disse: "tu starai con me e nulla ti mancherà". Fecelo introdurre nel alloggio già assegnatoli preventivamente ove le prime cose che gli si presentavano alla vista furono la cassetina del suo violino ed il piccolo baulle.

Assegnole per Ajo un prete dell'abito, dignissimo sacerdote chiamato F. Luigi Schembri col quale andava al passeggiò coll'ordine di badare a quanto potea mancare al giovane.

Dopo alquanti mesi passò per Malta un Signore Veneziano per recarsi in Constantinopoli qual Ambasciatore di quella Repubblica e trovandosi la sera nella conversazione magistrale proposegli il G.M. fargli sentire il suo virtuoso di Camera suonatore di violino, al che accennando, come si puo' supporre l'Ambasciatore, fù incaricato il Cammerier Maggiore Bali Pereira portarsi all'alloggio del giovane Angiolino che era prossimo alla sala di conversazione per dirgli che Sua Altezza bramava che capricciarsi un poco sul suo strumento al che ubbidendo trasse applausi dagli auditori e con particolarità dal Ambasciatore Veneto che volle conoscerlo personalmente.

Quale e quanta fù la di lui sorpresa nel riconoscere nel violinista il di lui figlioccio tenuto al fonte qual figlio dei cogniugi Gerolamo e Giustina NANI, non è descrivibile. Abbracciandolo, baciandolo, e stringendolo al seno, descrisse al G.M. la famiglia del suo virtuoso per cui non solo accrebbero la premura del Principe, ma concepì l'idea di farlo Cavaliere Magistrale, giacché delle famiglie ascritte al Libbro d'Oro non vi fù mai cavalieri gerosolimitani perchè avevano l'alta idea di non voler dare le prove dei quattro quarti di Nobiltà senza le quali l'Ordine non ammetteva il ricevimento; infatti i cavalieri nelle lingua italiana veneziani erano delle famiglie cosidette Bernabotti e non mai di quelle ascritte nel Libbro d'Oro.

L'Ajo informò il giovane che il G.M. saputa la di lui nascita dall'Ambasciatore avea pensato di onorarlo con la croce gerosolimitana qual Cavaliere Magistrale, ed egli rispose che volea ammogliarsi credendo che i Cavalieri Magistrali non potessero ammogliarsi, al che rispose l'Ajo, ch'egli era encor troppo giovane per pensare a ciò.

Qui siegue un anedoto graziosissimo come e dove vide la giovine di cui perdutoamente s'innamorò.

La gran confusione dell'Aja allor che ebbe manifestato l'oggetto essendo nipote dello stesso Ajo temendo che il G.M. potesse pensare avergli insunato questa idea il F. Luigi Schembri!

APPENDIX no 2

Documents on Angelo Nani from various ecclesiastical Archives.

Doc. No 1 : 16 March 1751 birth of Angelo Nani in Castelfranco, Venice, and immediate baptism at his residence because of danger of death On 26 August 1652 the solemn ceremonies accompanying the sacrament of baptism were held in the Parish of Sant'Antonin. The records of this parish are now kept in the parish archives of S.Giovanni in Braghera, Venice. Research by Virgilio Boccardi of Castello, Venice.

A di 26 detto (= August 1752)

Angelo Antonio Maria Figlio dell' III.mo Signor Girolamo Nani dell'III.mo Signor Angelo e della III.ma Signora Giustina sua consorte nato li 16 marzo 1751 a Castelfranco, e li fu data l'acqua in casa per il pericolo di morte dal M.R.D. Zuanne Bucagliante Curato in S. Liberata di Castelfranco. Com. Gen. Maria Maella della Parrocchia suddetta; et oggi furono supplite le solenni sacre Ceremonie dal M.R.D. Zuanne Scarpa Curato di chiesa de licentia Parochi. Agli esorcismi il N.H. Giacomo Marini f.de Domenico et L'Ecc. Signor ZanCarlo Santa Giustina dell' Ecc. Carlo, sta a S. Lucia. Com. Assistente Madalena Coledani sta in Parrocchia.

Doc. No 2: 1767-1768. Cathedral Museum, Curia Episcopalis Melitensis (CEM). Acta Originalia (AO) vol. 813, ff. 270 r to 275v: Extracts from the petition of Angelo Nani to obtain a declaration of his free state.

a) 21 October 1767 (f. 270r) Petition of Angelo Nani to the Sacred Congregation to obtain a declaration of his free state.

Die xxi Octobris 1767

Dictum Angeli Nani Veneti datum medio eius iuramento tacta cruce... in manibus Perillustris Domini J.U.D Deputati et est ut infra.

Signore, mi chiamo Angelo Nani, sono figlio legitimo e naturale di Gerolamo Nani e della fu Giustina Osti olim giugali, nacqui nella Città di Venezia e battezzato nella Parrochiale Chiesa sotto titolo di S. Antonio, ho l'età d'anni dieci in circa. E dieci otto mesi circa partì da Venezia mia patria con una pollacca Veneta colla quale nel termine d'un mese circa approdai in questa Diocesi, ove fin al presente mi ritrovo senza esser mai partito. E perche vissi da Cristiano Cattolico, ed in stato libero in Venezia mia patria, e per tale vissi fino al presente, e bramo ora accasarmi, e come che mi mancano le fedi del mio battesimo, ed attestato del proprio Ordinario per rapporto al mio stato libero e mi riesce difficoltoso poterlo avere, pertanto ricorro alla Sagra e Suprema Congregazione del santo Offizio di Roma per abilitare a quest' Illustrissimo e Reverendissimo Monsignor Vescovo poter ammettermi alla prova con testimonij ed in difetto di piena prova al giuramento suppletorio.

Quibus etc. Angelo Nani

THE NANI COMPOSERS (XVIII-XX cent.)

b) 30 January 1768 (f. 272r): Letter by Cardinal Corsini authorizing the Bishop of Malta to hear the witnesses and submit Angelo to make a sworn declaration of his unmarried state.

Illustre e Reverendissimo Signore come Fratello

Al prudente arbitrio e coscienza di Vostra Signoria come Ordinario dell'Oratore, rimette questa Sacra Congregazione l'anessa istanza di Angelo Nani, che si trova in cotesta Diocesi, e desidera accasarsi. Quando non incontra Ella difficoltà, potrà ammetterlo al giuramento suppletorio per quem suogri (?) solamente della vagazione, dove non ha dimorato più d'un anno, comminandogli le solite pene stabilite contro i poligami. E Dio la prospiri.

Di V.S. Roma 30 di gennaio 1768

Come Fratello. N.Card. Corsini

Al Vescovo di Malta. Angelo Nani

c) 4 March 1768 (f. 274r) : attestation by the Commander of the Venetian frigates in Malta.

Attesto io qui sottoscritto qualmente Angelo Nani di nazione Veneziano è Cristiano, ed era libero riconosciuto da me in Zara tre anni sono sotto l'obbedienza del Padre per l'età sua giovanile. Onde ho fatto il presente attestato e munito con il mio sigillo. Oggi li 14 Marzo 1768.

Pietro Craina T. Colonello e coman.te le Fregate Venete ancorate in Malta.

d) 15 March 1768 (f. 275v): Sentence

Jesus. Licentiam petitam ad effectum de quo agitur, attentis probationibus animum nostrum moventibus concedimus et impertimur, dummodo non obstet aliquod canonicum impedimentum et non aliter. Datum in Magna Curia Episcopali Melitae die xv Martii 1768.

... Joseph Vella, Vicarius Generalis

Doc. No 3: 11 April 1768. Parish archives of St Paul's Collegiate Church, Valletta. Marriage certificate of Angelo Nani Osti and Ninfa Scembri

Die 11 mensis Aprilis 1768

Denuntiationibus praemissis tribus diebus festivis non continuis quarum prima die 27 mensis martii proxime elapse, secunda die 3, tertia die 5 currentis mensis Aprilis inter missarum solemnia habita est, nulloque legitimo impedimento detecto, ego Paschalis Grima S.T.D. Archipresbyter et Parochus huius S. Paroecialis et Insignis Collegiatae Ecclesiae Divi Pauli Apostoli Civitatis Vallettæ, Nimpham filiam virginem legitimam et naturalem quondam Joseph Scembri et Catherinae viventis olim coniugum huius meae Parochiae, et Angelum Nani filium legitimum et naturalem Hyeronimi Nani et quondam Justinæ Osti olim coniugum Venetum de praesenti commorantem in limitibus Parochialis Ecclesiae Portus Salutis dictæ Civitatis Vallettæ interrogavi; eorumque mutuo consensu habito sollemniter per verba de praesenti

facto verbo cum III.mo et R.mo Domino Episcopo de sero in domo dictae sponsae matrimonio coniunxi praesentibus testibus notis Perillustri Domino J.U.D. Paschale Borg filio Domini Matthaei et Domino Marco Morello filio quondam Domini Michaelis habitantibus in eadem Civitate Valletta; postea eis sequenti die Perillustris Admodum Reverendus Dominus Fr Petrus Antonius Lipari Cappellanus Conventualis Ordinis Hierosolymitani in Missae celebratione de mea commissione benedixit.

Denunciationes huius matrimonii factae sunt etiam ab Admodum Reverendo Patre Fratre Vincentio Senatra S.T. Magistro et Parocho dictae Parochialis ecclesiae Portus Salutis sub cuius cura praedictus Angelus Nani Osti habitat, eisdem diebus ut ex ipsius Parochi scripto apud me servato appetet, nullumque impedimentum canonicum detectum est.

Doc. no 4:16 December 1825. Cathedral Museum, Registrum Deputationum Personarum Addictarum servitio Ecclesiae Cathedralis Melitensis 1698-1851, f. 142v. Bishop Rull employs Angelo Nani as violinist in the Cathedral of Malta.

Die xvi Decembris 1825

Illustrissimus ac Reverendissimus Dominus Fr. D.Ferdinandus Mattei Archiepiscopus Rhodi Episcopus Melitae elegit, nominavit ac deputavit Dominum Angelum Nani tibicinum, sive vulgo suonator di violino, Cappellae Musices suaे Sanctae Ecclesiae Cathedralis Archiepiscopal, loco Reverendi Domini sacerdotis Fr Emmanuelis Ferrone defuncti, eique assignavit salarium scutorum centum triginta, quod habebat ipse Ferrone, ab hodie in antea decurrentium et cum omnibus honoribus et oneribus solitis et consuetis, et ad sui beneplacitum. Et hoc vigore decreti praelibati Ill.mi ac Rev.mi Archiepiscopi Episcopi in dorso supplicis libelli praedicti de Nani, emanati die qua supra.Unde etc.

Doc. no 5: 28 February 1844. Death Registers of the Parish of Porto Salvo, Valletta (Vol. 1842-1859, p. 68). Death of Angelo Nani in Valletta and burial in the graveyard of Mdina Cathedral. The same entry is registered in the death registers of the Mdina Cathedral under the date 27 February (Vol. VII, f. 369)

Die 28 Februarii 1844

Dominus Angelus Nani annorum 96 filius quondam Hyeronimi de Civitate Valletta, viduus quondam Nimphae, in communione Sanctae Matris Ecclesiae animam Deo reddidit, cuius corpus in Sancta Cathedrali et Archeepiscopali Ecclesia Melitae conditum fuit.

APPENDIX NO 3

The family of Angelo Nani and Ninfa Schembri. Researched by Mr Dominic Cutajar from the Parish archives of the two parishes of Valletta, St Paul's and Porto Salvo, and presented as part of the documentary exhibition on Emanuele Nani held at the Cathedral Museum on 28 May 1982.

THE NANI COMPOSERS (XVIII-XX cent.)

ANGELO NANI

son of Geronimo

and Giustina Osti

born in Venice 16 March 1751

married on 11 April 1768

NINFA SCHEMBRI

daughter of Giuseppe

and Caterina

born in Valletta 7 June 1746

Children:

1. Hieronymus, Emanuel, Melchior
born 15 March 1769
first marriage: Teresa Trapani; second marriage: Caterina Xuereb
Composer
2. Maria, Carola, Antonia, Giustina
born 6 October 1770
3. Hieronymus, Antonius, Philippus, Henricus
born 1 October 1772; married to Rosa Laferla 28 April 1801
died 26 May 1821
4. Henricus, Augustinus, Petrus, Vincentius, Xaverius
born 21 May 1774; Composer
5. Vincentius, Camillus, Franciscus, Joseph
born 20 July 1775
6. Caterina, Josepha, Emanuela, Michaelina
born 9 May 1779
7. Joseph, Aloysius, Henricus
born 14 September 1780; married to Magdalena Portanier 30 July 1805
8. Augustinus, Michael, Ugolinus
born 29 September 1782
9. Blasius, Andreas, Joseph, Nicolaus, Paschalis, Emanuel
born 4 February 1784
10. Barbara, Vincentia, Caterina, Emanuela
born 23 February 1787
11. Franciscus Xaverius, Joseph Maria, Stanislaus, Andreas
born 9 December 1788, married to Caterina Ricau 27 April 1813, died 21 April
1827; father of composer Dr Paolo Nani
12. Maria, Theresia, Gesualda, Clementina, Xaveria
born 9 May 1791, died 18 May 1791

THE NANI MUSICIANS, THEIR MUSIC AND THEIR *CAPPELLA DI MUSICA*

by

JOSEPH VELLA BONDIN

The general history of art music contains numerous examples of musical families;¹ indeed many outstanding composers were born into musical families and consequently both heredity and environment contributed to their artistic and creative formation.

What applies generally also applies to Malta.² What is perhaps peculiar to this small

¹ A hand list, which makes no pretensions to being exhaustive, based upon entries in *The New Grove Dictionary of Music and Musicians* (Second Edition, London, 2001) compiled by the present author of the better-known musical families in Western art music, contains over 500 entries. These vary from one-generation (e.g. the Polish Studzinski family and the German Praelisauer family of monastic composers and organists, each consisting of five musically highly-gifted brothers) to multi-generation families (good examples being: the French four-generation Marchand family established by Jean Marchand [1636-1691]; the Italian Melani family consisting of at least three related families which produced musicians active in Pistoia during the 17th century; the five generation Puccini family of Lucca, which culminated in Giacomo [1858-1924], generally acknowledged to be the greatest composer of Italian opera after Verdi). Some families span different countries (e.g. the Mankell family active in both Germany and Sweden between the 18th and 20th centuries; the Austro-French Pleyel family of composers, musicians, publishers and piano makers with its roots in the mid-18th century and active also in Britain and Belgium; the Corri family also of mid-18th century Italian origin active chiefly in Britain but also in Ireland and the USA) or consecutive centuries (typified by the German Moralt family represented by 18 members in the Munich Hofkapelle between 1787 and 1920 and, especially, by the outstanding Bach family which, from the 16th to the 19th centuries produced an unparalleled and almost incalculable number of musicians of every kind, the outstanding figure among them being Johann Sebastian Bach).

² The main Maltese multi-generation musical families are: the Bugeja family, headed by Pietro Paolo (1772-1828) with four generations and five musicians; the Camilleri family of three generations and seven musicians including Ferdinando, Giuseppe and Agostino; the three generation Diacono family with the second generation Carlo (1876-1942) being its most conspicuous member; the Vella family with three generations headed by Giuseppe, the Cathedral's long-serving (from 1860 to 1902) *maestro-di cappella* and at least five musicians; the Gatt family of at least three generations holding the post of Cathedral organists between 1869 and 1966; the five-generation Nani family which took roots in Malta when virtuoso violinist Angelo, born in Venice in 1751, settled here in 1766 and married Ninfa Schembri two years later.

country³ is the hold that many of these musical families exercised over the most important and for many decades the only economically viable profession which music offered – the profession of *maestro di cappella*.⁴

The *cappella* in Maltese musical history

A *cappella di musica* refers, in this context, to a complex of singers, instrumentalists and organists under the direction of a *maestro*, providing music against payment during church rites.⁵ In Maltese musical history, we can distinguish between two types of *cappella*. The less common type is that where the whole body is chosen and engaged on a permanent basis for its sole use by a church, which pays the musicians an annual salary to ensure their attendance during those liturgical rites in which their professional services are required. The three primary churches, which have utilised this form of procedural structure, are the Mdina Cathedral⁶, the Conventual Church of St. John,⁷ now the co-cathedral,⁸ and the *Matrice* dedicated to the Assumption of our Lady both before and after it became Gozo's Cathedral.⁹ These *cappelle* no longer function but instead the Cathedral Chapters appoint a *maestro* on a permanent basis to look after and manage the music in the Cathedrals and, when needed, assemble the musicians.¹⁰

³ For a general account of the history of music in Malta, which also covers in greater detail most of the points mentioned in this article and gives detailed references to primary sources, see Joseph Vella Bondin: *Il-Muzika ta' Malta sa l-Aħħar tas-Seklu Tmintax* and *Il-Muzika ta' Malta fis-Sekli Dsatax u Għoxrin* (Sensiela Kullana Kulturali, Nos. 18, 19, PIN, Malta, 2000).

⁴ The musicians employed with the National Orchestra (previously the Manoel Theatre Orchestra) enjoy their profession not because what they do is economically viable but because their job is heavily subsidised by the central government.

⁵ For an interesting account of musical chapels in Italy, most of which also applies to Malta due to the close historical and cultural ties between the two countries, see Oscar Mischiati: 'Profilo storico della cappella musicale in Italia nei secoli XV-XVIII', *Musica sacra in Sicilia tra rinascimento e barocco – Atti del convegno di Caltagirone 10-12 dicembre 1985*, ed. Daniele Ficola (Palermo, 1988) 23-45.

⁶ Mons John Azzopardi, curator of the Mdina Cathedral Museum, has written extensively about the *cappella di musica* of the Cathedral. See, e.g., his 'La cappella musicale della cattedrale di Malta e i suoi rapporti con la Sicilia' *Musica sacra in Sicilia tra rinascimento e barocco – Atti del convegno di Caltagirone 10-12 dicembre 1985*, ed. Daniele Ficola (Palermo, 1988) 47-67, and 'The *cappella di musica* of the Cathedral Church of Malta', chapter II of John Azzopardi – Matteo Sansone: *Italian and Maltese Music in the Archives at the Cathedral Museum of Malta* (Malta, 2001). Another fascinating study is Franco Bruni: *Musica e musicisti alla Cattedrale di Malta nei secoli XVI-XVIII* (Malta, 2001). This study goes into profuse details about the musicians of the *Cappella* and its musical repertoire.

⁷ Joseph Vella Bondin: 'The *Cappella di Musica* of the Order of St. John', *The Sunday Times* [Malta], 24 Jan 1993, 28-29; 31 Jan 1993, 30-31; 7 Feb 1993, 20-21.

⁸ For an account of the two musical chapels during the 19th century see Franco Bruni: *Musica Sacra a Malta: Le cappelle della Cattedrale di San Paolo e della Concattedrale di San Giovanni Battista nel XIX secolo* (Malta, 1993).

⁹ Grazio A. Grech: *Mill-Istorja Muzikali ta' Ghawdex* (Gozo, 2002), Chapter 1, *passim*.

¹⁰ The current *maestro* of the Maltese cathedrals is Dr. Dion Buhagiar. All sung liturgical services are executed either *a cappella* or accompanied by the organ. Apart from the organist, instrumentalists are no longer included. Colin Attard is the *maestro* of Gozo's cathedral and for the more solemn services his *cappella* also includes instrumentalists.

The other type of *cappella* existing in Malta can be designated freelance and this is the one employed by the absolute majority of Maltese churches. Its organisation and direction is in the hands of a professional full-time *maestro* who would choose the musicians and pay them on a per service basis. Churches that could not afford their own *cappella* would commission such a *maestro* to provide them with liturgical music whenever needed and the amount the *maestro* charged would depend on the kind of service required. The greatest expense generally involved those liturgical services connected with a parish church's titular feast since these were, and continue to be, the most solemn celebrated during the liturgical year.¹¹ This mode of commitment left the parish priest and feast procurators free, at least on paper, to select and commission any *maestro* among those offering this service for a particular feast and appoint another one for a subsequent rite. For practical reasons, however, the absolute majority of churches, especially the more prominent ones, preferred appointing one of these *maestri* on a permanent basis. However, the *maestro* remained free to accept similar appointments and commissions offered to him by other churches.

The motivation leading to a permanent appointment was often to be found in the music performed. In line with an ecclesiastical tradition long established, it was expected that the *maestro di cappella* would be a composer and execute mainly his music during a liturgical service. If the music pleased the clergy and the parishioners, it was very likely that the *maestro* would find that his appointment became practically a permanent one and the popularity of the *cappella* as reflected in the number of commissions the *maestro* succeeded in obtaining therefore depended on the music.¹² A melodic, lively and inventive setting of the titular saint's antiphon was especially desired and admired, and, over time, this single piece of liturgical music may have come to identify a particular feast, helping to entrench even deeper the parishioners' loyalty to a specific *maestro*, his music and his *cappella*. Such ecclesiastical loyalty enabled some of these *cappelle* to evolve into ongoing family concerns and when no member of the family was available to carry on the tradition, allegiance to the music often continued so that the appointed non-family *maestro* would be expected to perform it and his *cappella* would be known not by his name but by that of the family. This situation still exists but the changed post-Second World War environment and the faithful-orientated promulgations of Vatican Council II have narrowed the activities of these *cappelle* considerably and put a stop to the profession of *maestro di cappella* as a full-time occupation.

It used to be a profession zealously preserved and actively promoted by the few who succeeded in holding it.¹³

¹¹ For an account of the commissioning of this type of *cappella* by a particular church, see Anthony Mangion and Karmen Zerafa: *Santa Katerina: Il-Festa u s-Socjetà Mużikali Tagħha fiz-Żurrieq* (Malta, 1989), 60-64, 137-145, 197-200.

¹² The place and importance of music during the sacred rites has been studied by Franco Bruni with particular reference to the ceremonials held in the Cathedral during the 17th and 18th centuries. See Franco Bruni: 'Musica, Cerimoniale e Teatralità alla Cattedrale di Malta nel XVII e XVIII Secolo', *Melita Historica*, Vol. XII no. 3, 1998, 281-308.

¹³ To be a *maestro* was not an ideological or inspirational vocation like, for example, the priesthood but simply a condition of life, the choosing of a difficult, unreliable profession that, probably in Malta more than in any other country, has been essential for Maltese musical development, delineating also not only its cultural growth by also the form of its musical heritage.

There were obvious economic reasons. These few possessed an economic resource – their ability as musicians and composers – that could have a reasonable market value only if they were successful in creating a demand for it. The demand came from the feast procurators and clergy and, ultimately, the congregation and parishioners whose voluntary monetary contributions paid for its use. These had to be persuaded that what they were offering contained intrinsic musical merits better than that being offered by competing *maestri*. Colourful pleasing compositions and an admired antiphon were tools that helped make more stable this demand and, as result, its earning power.

There were in addition sociological factors. Especially during the nineteenth century and early part of the twentieth, the professional *maestro di cappella* enjoyed an exceedingly respected social position. He was talked about, fêted, honoured and venerated. He normally also enjoyed a strong zealous party following that sometimes bordered on the fanatical and his doings and realisations were stock material for the popular press.

The more significant these economic and social factors became over time, the greater were the efforts made by a *maestro* to keep his grip over the church commissions his *cappella* obtained. He did this principally by composing new material and engaging the best possible solo singers, mainly Italians contracted by the operatic theatre, to perform it.¹⁴ Additionally, it was a normal human reaction, as in other professions and trades, for a successful *maestro* to want to hand over his flourishing *cappella*, his musical patrimony and his social success to his son and to do all in his power to bring it about.

Four *cappelle* have dominated the chronicles of liturgical music in Malta and their shifting history reflects not only the annals of the families which created them but also the social, political and ecclesiastical developments of the last two centuries. The Camilleri and Diacono *cappelle*, latecomers by comparison, came into prominence after the issue in 1903 of the *Motu proprio* of Pope Pius X. The Bugeja *cappella* is the oldest of the four, brought into being by Pietro Paolo Bugeja, *maestro* of the two cathedrals between 1809 and 1828. The fourth *cappella* was established by the most illustrious, controversial, dynamic and flamboyant of the four families – the Nani family, whose forebears, noble Venetians, were related to the Doge and rubbed shoulders with the Serenissima's Council of Ten.¹⁵

The beginning: Angelo and Emanuele Nani

The Nani family appeared in Malta in early 1766 when the 15 year-old Angelo, born in Venice on 16 March 1751 and already a violin virtuoso, was appointed chamber musician to

¹⁴ See, for example, Noel d'Anastas: 'Xogħlijiet minn Mro. Dr. Paolo Nani b'dedika lill-baritonu Lorenzo del Riccio', *Il-Mument* (Malta, 12 September, 1993), 29. Del Riccio was first contracted by the Manoel Theatre management as a bass for the season 1834–35 but started singing baritone roles after 1844. He was a great favourite with Maltese audiences and his services were utilized by the leading *maestri di cappella* of the time.

¹⁵ The first comprehensive history of the Nani musicians was Carmen Attard's: *Five Generations of Nani Musicians* (dissertation University of Malta, 1986). It includes a catalogue of their extant works. This study is based on this catalogue.

Grandmaster Emanuel Pinto de Fonseca. The son of Girolamo, a Venetian notary, treasurer to the Council of Ten and amateur violinist, Angelo had been a student of his father and Nasari, and around the beginning of 1766, he had teamed with celebrated flutist Jean-Dietrich Rapp for a European concert tour which was to include Malta, where he was heard by Pinto who put an end to his further voyagings. Nani was one of the most gifted violinists of his day and, according to the contemporary French scholar F. A. de Christophoro Davolos, "one who, for the graciousness of his bowing, outshines perhaps even the famous Lully".¹⁶ His presence in his adopted country's musical milieu was actively felt in all the major fields with the sole exclusion of composition. Besides being chamber musician to the Grandmaster, he was for a time *primo violino e direttore d'orchestra* at the Manoel Theatre, *primo violino* in the *cappelle* of the conventional church and the cathedral, and Manoel theatre impresario from 1783 to 1787 and again from 1791 to 1793. His marriage on 11 April, 1768, to Ninfa Schembri resulted in 12 children, and his musical gifts seem to have been inherited mainly by his eldest son, Emanuele, although it is also known that Agostino (1782-1846) and Vincenzo (1775-c.1840) were violinists and minor composers. Angelo died in Valletta, where he had resided, on 27 February 1844.¹⁷

The first important musical compositions by the Nani family seem to have been written by Emanuele Nani¹⁸ born on March 15, 1769, in Valletta where he also died on February 26, 1860. He studied the violin with his father and composition with Vincenzo Anfossi, brother of the famous composer Pasquale and salaried organist of the conventional church between June 9, 1792, and January 5, 1796 when he died. But probably Emanuele's greatest claim to fame lies not in his compositions but in his achievements as a violinist. He seems, from all accounts, to have been a more gifted virtuoso than his father. His reputation spread to Italy where he was much in demand and this work involved him in extensive travelling between the two countries.

For two months during 1785, he was in Livorno. On February 28, 1788, when not yet 20, he resigned from the Mdina Cathedral *cappella* to begin working as first violinist and conductor in Modena's Teatro Camajore. In October of the same year, he was again in Malta and was appointed chamber musician in the retinue of Seneschal Eugene Clement Camille Prince de Rohan. The Prince served the Order of St. John in various important roles, among them as minister plenipotentiary and as ambassador. With the Prince, Nani travelled to Constantinople and France. Around 1791, he was in Lucca and, later, at the invitation of the Doge, went on to Venice where he performed with Giuseppe Rovelli, Alessandro Rolla and Gaetano Grossi, famous musicians at the Duke of Parma Court. In 1794, he was in Sicily as first violinist and orchestra director at the Teatro del Principe di Biscari. A poem, *Il merito del Signor D. Emanuele Nani*, undated but probably written a few years afterwards by the Sicilian poet Giovanni

¹⁶ Giovanni Bonello: 'New Light on the First Nanis in Malta', *The Sunday Times*, (Malta, March 21, 1993), 31-32.

¹⁷ His necrology, which contains important information about his life and musical activities in Malta, appeared in *L'Osservatore Maltese*, (Malta, 30 March 1844), 370.

¹⁸ Emanuele Nani's necrology, which also contains important information about his life and musical activities, appeared in *Il Mediterraneo*, (Malta, 3 March 1860), 11-12.

Sardo, designates him *l'illustre Nani* and *Nani divino* and reveals that at the time of the writing of the poem he was performing in another Sicilian theatre, the *Teatro del Principe di S. Domenica*. In 1800 he was again in Sicily as *primo violino nel Teatro di Catania* and among the instrumentalists in his orchestra was the Maltese oboeist and clarinettist Romualdo Grech whom he had contracted in Malta.¹⁹ According to Italian musicologist Giuseppe Bertini writing in 1814,²⁰ Emanuele had established himself as first violinist both in the theatre and the cathedral and enjoyed a very high reputation with the Italian public. In 1821-22 he was again in Catania at the new *Teatro Comunale Provvisorio* and between 1832-1835, he was again at the same theatre.²¹

Of the 25 extant compositions by Emanuele Nani,²² 10 were written between 1832 and 1835, 5 after 1838 and the remainder 8 are undated. Before 1832, he seems to have composed nothing. Why now, at the age of 63, did he start composing and what he composed were liturgical compositions that a *maestro di cappella* normally composes – masses, mass movements, psalms, hymns? It seems reasonable to assume that at least between 1832-1835 he was not only first violin in the *Teatro Comunale Provvisorio*, but also worked as *maestro di cappella*. The compositions themselves suggest that he was writing for a church with an important *cappella*, perhaps the Catania Cathedral itself. Especially his composition *Qui Sedes* and *Quoniam*, (as well as the non-liturgical works *Trois Duos Concertants Pour Deux Violons* and the 6 *Overtures in Pot Pourri*) contain brilliant and intuitive solo violin writing, reflecting most convincingly the highly developed ability and fine technique he must have possessed as a violin virtuoso.

The earliest liturgical compositions in the Nani family music archives were then not written for a Maltese church though, later on, they may have been utilised in Malta as well.

Paolo Nani: the institution and development of the Nani *cappella*

The third generation of the Nani family of musicians appeared in the person of Paolo Nani. Paolo was not a direct descendant of Emanuele but was the son of his brother Giuseppe, the eleventh of Angelo's thirteen children and a well-known advocate who probably desired his first-born son, born at Valletta on 18 November 1814, to follow in his footsteps. In fact Paolo graduated a lawyer from the University of Malta in December 1832. But his inclination to music was very strong and even as a youth he had started studying music and piano with

¹⁹ Notarial Archives, Valletta, Notary Girolamo Nani R379/2 7 November 1800, ff. 50-54r. The contract, which is signed by Angelo Nani on his son's behalf, does not identify the Catania theatre but probably it was the *Teatro del Principe di S. Domenica*.

²⁰ Giuseppe Bertini: *Dizionario storico-critico degli scrittori di musica* (Palermo, 1814-15), s.v. Nani, Emanuele

²¹ Domenico Danzuso & Giovanni Idonea: *Musica, musicisti e teatri a Catania (dal mito alla cronaca)* (Palermo 1984), *passim*.

²² The compositions now form part of the Mdina Cathedral Music Archives.

Giuseppe Burlon²³ and Emanuele Muscat.²⁴ He gave up his potentially successful career in jurisprudence and in July 1833, left for Naples to continue his musical studies mainly under Niccolò Antonio Zingarelli, Gaetano Donizetti, Giovanni Furno and Francesco Ruggi at the Conservatorio S. Pietro a Majella. Donizetti is reputed to have esteemed him greatly, so much so that he presented Paolo with his own silver filigree pen²⁵ before Paolo returned to Malta on 4 August 1838. In line with students who followed a comprehensive course in a Naples conservatory, Paolo returned a *maestro di musica* and in an excellent position to start the desired career.

In the socio-economic conditions existing at that time, few were the local opportunities for total and permanent employment as *maestro di musica* and aspirants to this profession could not specialise in one particular field if they wanted to be fully self-sufficient. As Paolo Nani was to do, the aspirant had to be active in several spheres – principally teaching music, involvement in the operatic theatre, instrument playing, and church music. In church music, the most prestigious and remunerative employment was that of *maestro di cappella*. Nani's problem was that he had no ancestor who had paved the way for him as had been the case with Vincenzo Bugeja whose father Pietro Paolo had already developed the Bugeja cappella. Above all, churches who required liturgical musical services had the tendency, for understandable reasons of prestige, to use the services of the cathedral's *maestro* and it was Vincenzo Bugeja who had that appointment.

But certain factors that then materialized helped him. The independent *cappella* of the conventional church had been disbanded after the departure of the Knights of St. John in June 1798 and the Cathedral *maestro* was also appointed the co-Cathedral²⁶'s *maestro di cappella*. This double responsibility increased substantially the workload of Vincenzo Bugeja who now found that he had to limit the acceptance of musical commissions in other churches. The opportunities for alternative *maestros* thus increased.²⁷

Above all, the Nani family was well connected and also well known not only in the field of music but also in that of jurisprudence. Paolo's father, Giuseppe, was an extremely popular Valletta lawyer and an uncle, Girolamo, was a notary whose services were used by the Carmelite monks of Valletta.

²³ Burlon (1772-1856) was one of the most important teachers of music in Maltese musical history. A well-known composer and *maestro di cappella*, his students also included Giuseppe Spiteri Fremond, Giuseppe W. Malfiggiani, Luigi Fenech and Giuseppe Emanuele Bonavia.

²⁴ On the other hand, Muscat was one of the most indistinct figures in the history of music in Malta. According to Rob. Mifsud Bonnici (*Dizzjunarju Bijo-Bibljografiku Nazzjonali*, Malta 1960, s.v. Muscat, Mro. Manwel) Muscat lived between 1790 and 1837, studied with Pietro Paolo Bugeja and, in Naples, with Niccolò Antonio Zingarelli in the *Conservatorio di Musica San Pietro a Majella*, returned to Malta full of hopes and died under very mysterious circumstances.

²⁵ The Nani family, to this day, still preserves this extraordinary momento.

²⁶ The conventional church was given the provisional title of Co-Cathedral on 30 August 1798. Pope Pius VII made the title permanent on 27 January 1816.

²⁷ New *maestros* appeared to fill the increased demand – among them Francesco Imbroll, Cesare Vassallo, Corrado Azzopardi, Emanuele Galea, Salvatore Magrin, Angelo Galea and Luigi Grech Grandolini.

And it was these monks that gave Paolo his first important commission after his return from Naples. He was commissioned to provide the liturgical music during the Carmelite feast of July 1839. This was, and still is, an extremely important *festa* in the Maltese liturgical calendar, with a large congregation packing the church for each of the various rites. Quickly he contracted some of the best musicians on the island²⁸ and rehearsed them. It was the start of the Nani *cappella*. His success was enormous and the following year he replaced Vincenzo Bugeja himself as *maestro* of the parish church of St. Paul's Shipwreck also in Valletta, a church that always enjoyed great popularity with the Maltese given that it is dedicated to the great event which introduced Christianity in their country.

Paolo could not have desired a more favourable beginning for a career in church music. These two prestigious appointments also demonstrated the impressive talent that he possessed and gained him widespread respect. A year later, in 1841, when he was just 26 years of age, he was appointed *maestro concertatore* for the operatic season held at the Manoel Theatre. Again his work in this difficult field met with success and universal approval. He was found to be the best person to have held that position for many years and as a result was to hold it continuously for 36 years, between 1841-1887, first at the Manoel Theatre and then at the Royal Opera House. During these years, he gained a thorough knowledge of current opera usages that could not but have influenced his compositions.

A *maestro-di-cappella* had the duty not only to organise and direct the music that is heard during a sacred celebration but was also expected to compose some new works for it. For Paolo Nani, this was not a problem. It was, in fact, second nature for him to compose. He possessed a vein of composition that was prolific, innovative, stimulant, melodious, original, music with an immediate impact. In one year, between 1939 and 1940, for the Carmelite Church and St Paul's, his compositions included: *Flos Carmeli*, *Qui tollis cum Sancto Spirito*, *Juravit*, *Gloriosa virginis*, *Domine Deus*, *Gloria*, *Vexilla regis*, *Kyrie in sol*, *Laudate pueri*, and, above all, *Incipit oratio Jeremiae prophetae*, a lamentation for bass and orchestra of a marvellous tenderness and high invention, one of the unquestionable masterpieces in the Maltese musical heritage.²⁹

There was also the antiphon *Sancte Paole*, the famous, luminous antiphon that stirs to this day the religious and patriotic sentiments of all those who hear it. More than any other work, this brilliant work synthesizes Nani's compositional method. The writing is very masculine and uses diverse devices belonging to the opera, the tempo is quick and sparkling, the musical language is highly melodious but extremely theatrical, the full orchestral configurations are enormously skilful and highlight the brass instruments. It was music the like of which, up to then, had never been heard in Maltese churches.

²⁸ In fact, a few years later, a newspaper reported: *La, musica, composizione del Maestro Dr. Paolo Nani fu...eseguita con maestria particolare. I migliori filarmonici e cantanti che si trovano nell'isola ne avevano parte.* (*Il filologo*, 24 Feb. 1842, 87) The musicians included, most probably, his grandfather Angelo and his uncle Emanuele.

²⁹ The erudite Nicola Zammit (1819-1899), a discerning and articulate critic, reviewed this work in his article 'Musica (Genere Sacro)', *L'Arte*, iii, 60, 7 May 1865, 6-7. On Nicola Zammit see Rob. Mifsud Bonnici: *Dizzjunarju Bijo-Bibljografiku Nazzjonali*, Malta 1960, s.v. Zammit, Nikol.

And this music was the subject of a bitter controversy regarding its suitability for performance during sacred rites. Contemporary newspapers eagerly seized upon the controversy:

On Sunday last, the 17th instant, a mass was celebrated in the Jesuits Church, Valletta, written [by Paolo Nani] in the most theatrical style. This may be a new way of worshipping God but, to the hearer of a different persuasion, it appeared much better adapted to holiday than to church-going folks. (*The Malta Mail*, 22 December, 1843, 2)

One of the greatest sacrileges taking place in our churches is the music, about which we have long desired to have a word... We cannot yet understand why the Bishop, who is duty bound to oversee what takes place in Maltese churches, has not taken steps to remedy this terrible scandal.³⁰ ("Musica nelle Chiese", *L'osservatore Maltese*, 1 January 1844, 319)

The music [heard during the Carmelite feast in Valletta], exceedingly strident, was by Dr. Paolo Nani. In one of the issues of this journal we discussed [in the article "Musica nelle Chiese"] the music with which we are desecrating the House of God and for the most part we were referring to him. The big orchestra included a disproportionate number of brass instruments, more than that suitable for such an occasion, and these were not even in tune and did nothing but make the church shake with their noise. The excessive number of singers deafened the ears and created an uproar that stupefied the poor congregation and in the end destroyed all devotion. In the works performed, we heard waltzes, cabalettas and extracts from operas sacrilegiously adapted to fit the holy words of our religion's most august mysteries... Does not Paolo Nani, who has the honour of being a Doctor of Laws, understand the meaning of those imposing and most sacred of words?³¹ ("Solennità della B. V. del Carmine", *L'osservatore Maltese*, 19 July 1844, 420)

Of late, when we entered a church to be present at a solemn rite, we felt we had to protest against the profanity created by the accompanying music... We cannot understand how an enlightened authority has not yet taken steps to correct this appalling irreverence

³⁰ Una delle più grandi profanazioni delle nostre Chiese si è la musica, di cui è gran tempo che abbiam voluto far parola... Noi non possiamo ancora capire perché il Vescovo, che ha la cura d'invigilare su tutto ciò che si fa nelle Chiese di Malta, non ha ancora pensato di por rimedio a siffatto scandalo.

³¹ La musica strepitissima era del signor Dr. Paolo Nani. Noi in uno dei nostri numeri passati avevam fatto parola della musica con cui si va profanando la chiesa di Dio, ed allora noi abbiam voluto in gran parte alludere appunto a costui. L'orchestra che era ben piena, vedevasi abbondante di strumenti d'ottone più di quello che si conviene a tali circostanze, i quali senza veruna armonia non faceano che strepito e sconquasso per le volte della Chiesa. Il soverchio numero di voci ci facea intronare le orecchia e non si sentiva che una cagnara da stordire i poveri cristiani, che poi finiva a rompere loro la devzione. In tutta la musica si sentiano dei valzer, delle gabalette, e pezzi di musica di opere teatrale adattate con sacrilegio a quelle sante parole de' più augusti misteri di nostra santa Religione... Il signor Nani che si prega di essere dottore in leggi non capisce egli il senso di quelle imponenti e santissime parole?

committed shamelessly before God's altar.³² ("Musica Sacra", *Il portafoglio Maltese*, 7 August 1845, 3224)

It must be stressed that it was not Nani's intention to compose music that was controversial or to defy, either directly or indirectly, the ecclesiastical authorities. People who knew him stressed that he was a very religious person of sound exemplary faith.³³ The fact was that he was unable to compose music that was different or according to external expectations of what constituted music suitable or not suitable for the church. For any creative activity, including composing music, is, ultimately, a product of the psychological and mental make-up of the creator and Nani's character was jovial, extrovert, young at heart, impulsive, emotional.³⁴ The music he wrote was an outward expression of the totality of his personality. It reveals in the best possible manner his personality and his attitude towards the Christian religion that for him was not a melancholy enactment but a persuasion of joy.

But, in the end, his music triumphed and was even found devout by those newspapers that had been most critical and condemning.

On the 10th of this month [August], the splendid feast of St. Lawrence was celebrated at Vittoriosa... The music, in the hands of the eminent *maestro di cappella* Dr. P. Nani, was found tasteful and pleasing by all those who heard it, and earned the admirable *maestro* praise and applause.³⁵ (*Il portafoglio Maltese*, 11 August 1860, 3)

The annual solemn commemoration of Our Lady of Mount Carmel took place in Valletta on July 15 and 16... The incomparable *maestro di cappella* Dr. Paolo Nani accompanied with superb music the Mass and the Vespers. For the occasion, the *Maestro* composed a really beautiful and devout *Flos Carmeli*... At the end of the church rites, a carefully selected deputation of young persons presented Mro. Nani with a beautiful garland of flowers...³⁶ (*Il portafoglio Maltese*, 17 July 1861, 5)

³² Non è gran pezzo che entrando in una chiesa all'occorrenza d'una solennità, e ascoltando la musica che accompagnava la celebrazione dei sacri riti fummo costretti gridare in cuore alla profanazione!... Noi non sappiamo come un'autorità illuminata non abbia pensato ancora a rimediare a questa scandalosa irrivenenza commessa senza rimorso dietro l'artare di Dio.

³³ The prelate, Mons. Luigi Farrugia, in his biography, described the composer's last moments as follows: *Il vecchio Maestro, appena consci del pericolo, volle subito i soccorsi della Religione, da lui tanto amata: le persone che furono presenti quando gli fu recato il Santo Viatico, riferiscono la sua edificante pietà, che era veramente la sintesi della sua lunga vita, sempre eminentemente cristiana.* (Luigi Farrugia: *Del Maestro Dr. Paolo Nani* [Malta, 1904], 19).

³⁴ The best description of Paolo Nani's character is given by his friend Ġuże Muscat Azzopardi in his article 'Paolo Nani', *Malta Letteraria* (Anno 1, nr. 2, June 1904), 50-52.

³⁵ Il di 10 corrente i nostri concittadini residenti nella Città Vittoriosa tripudiavano di ilare entusiasmo alla celebrazione della splendida Festa commemorante il Martirio di San Lorenzo.. La Musica del celebre Maestro di Cappella Dr P. Nani riuscì grata e piacevole a tutti gli ascoltatori, colmando un si degno Maestro e di lodi e di applauso.

³⁶ La consueta solenne commemorazione di Nostra Signora invocata sotto il bel titolo del Carmelo ebbe luogo in Valletta il 15 e 16 di questo mese [July]... Lo impareggiabile Maestro di Cappella Dr. Paolo Nani accompagnava con sontuosissima musica la Messa ed i Vespri. Un assai bello e devoto *Flos Carmeli* fu dal medesimo Maestro composto per la circostanza... Terminate le funzioni di Chiesa una scelta deputazione di giovani presentò al Maestro Nani una vaga ghirlanda di fiori..

Nani's compositional flow depended on his requirements as *maestro di cappella*. Of his 250 extant works, only 11 are non-liturgical,³⁷ and 120 were written during 1838-1860 when Nani's music was becoming very popular and, as a consequence, his *cappella* was rapidly expanding. That many of his works reveal a high inspirational level and an assured harmonic and contrapuntal technique is a mark of a distinct innate talent that validated Donizetti's admiration. Gužè Muscat Azzopardi maintains that Paolo Nani's music possessed "the exuberance of Rossini and the sentiment of Bellini".³⁸ The description would be even more apt should "and the dramaticity of Donizetti" be added and would especially fit his splendid antiphons, perhaps his major realisations.³⁹

Whenever commissioned to do the liturgical music of a feast for the first time, a *maestro di cappella* would give priority to the composition of an antiphon, one which is melodious, exciting, vital and instantly appealing, the intention obviously being to have the commission repeated and, possibly, made permanent. Occasionally, for various reasons, he may take an existing one and adapt it to fit the text of another antiphon. An examination of the antiphons consequently reveals the development and expansion of a *cappella*.

Paolo Nani composed 35 antiphons, a few of them being used for different feasts. An example is the antiphon, *Gloriosa virginis*, composed on 3 December 1839,⁴⁰ which then had the texts of 4 different antiphons fitted to the vocal line – that of *Joseph Fili David* (feast of St. Joseph), *Fundatus supra* (feast of St. George), *Hodie egressa est* (feast of the Immaculate Conception) and *Regnum mundi* (the antiphon sang when a nun takes her permanent vows).

These antiphons indicate that, at the apex of its popularity, the Nani *cappella* was contracted to provide liturgical music, generally on a regular basis, for the churches of Our Lady of Mount Carmel, Valletta; St Paul's Shipwreck, Valletta; the Franciscan Minors, Valletta, (known as Ta' Giežu); the Jesuits', Valletta; St. Augustine's, Valletta; St. Dominic's, Valletta (feast of Our Lady of the Rosary); Żurrieq (feasts of St. Catherine and Our Lady of Mount Carmel); Siggiewi; Zebbug (St. Philip of Aggira and St. Joseph); Rabat; Vittoriosa; Naxxar; Żejtun; Mosta; Tarxien; Balzan; Luqa; Hamrun; Żabbar; St. Julian's; Sliema (Stella Maris); Safi; Mdina (Our Lady of Mount Carmel) and Rabat, Gozo (St George). Besides for the patron

³⁷ These 11 works include 5 *sinfonias*. These are comparatively short orchestral works that Nani composed to play in church before the commencement of important sung liturgical services. So, in a way, these pieces can also be designated liturgical works. One of them is titled *Il naufragio di S. Paolo* which he wrote to be performed mainly before first vespers of St. Paul's Shipwreck's *festa*.

³⁸ *Il brio di Rossini ed il sentimento di Bellini*. Gužè Muscat Azzopardi: 'Paolo Nani', *Malta Letteraria* (Anno 1, nr. 2, June 1904), 50.

³⁹ The antiphon, set by the *maestro di cappella*, has a very special place in the celebration of a Maltese *festa*. It is performed at least once during each of the sung liturgical services and its execution is eagerly anticipated. Over time the antiphon may become the standard piece of music that identifies a particular feast. Examples of this phenomenon would include Vincenzo Bugeja's *O Melitae* (1860) for Floriana's titular feast; Lorenzo Gonzi's *Gabriel Angelus* (c.1928) for Tarxien's; Carlo Diacono's *Hodie Egressa est Virgo* (1923) for Cospicua's; Francesco Galea's *Petrus Apostolus et Paulus* for Nadur's and, of course, Nani's *Sancte Paule Apostole* for Valletta's St. Paul's Shipwreck.

⁴⁰ Probably composed for the Carmelite church in Valletta.

saint's *festa*,⁴¹ Nani was also as a rule expected to provide music for other sung celebrations held in these churches during the liturgical year, such as Christmas, Passion Week, secondary feasts, and for the solemn rites held by Confraternities.⁴²

The establishment of the Nani *cappella* and its amazing expansion in a few decades into one of the two⁴³ most important musical institutions of the 19th century is one of the great achievements in Maltese musical history. However, Paolo Nani's extraordinary merit goes even further than this. He also changed the nation's perception of what constitutes sacred music and breathed new stimulating life into this most vital facet of the Maltese cultural totality. He must have worked particularly hard during this period of his life because, in addition to composing, managing the *cappella* and conducting the church music, he was also involved in the operatic theatre mainly as *maestro concertatore*, a job extremely time consuming. Moreover there was also his family and his family also had claims on his time.

He had married Maddalena Cuschieri on 22 July, 1834,⁴⁴ during the period of his studies in Naples. The marriage resulted in two children, Elvira and Anton. Anton was born on 6 October 1842⁴⁵ and it was in terms of this only son inheriting the *cappella* that Paolo Nani considered his own future.

Anton Nani

For Paolo Nani was building his *cappella* not only for his own lifetime and his own livelihood but, as in the case of the Bugeja *cappella*, for the future and, for him, the future was his only son. Like any loving parent, he wanted his only son to inherit the fruits of his hard work.

Paolo Nani's careful direction of Anton cannot be overemphasised, indeed it has overtones of the father-son Mozart relationship. From the very beginning, Paolo led his son along the path he himself had followed. After giving him his first lessons in music, he sent him to study with one of his own Maltese teachers, Giuseppe Burlon, and when Burlon died in 1856, with Giuseppe Spiteri Fremond (1804-1878), like Burlon, another of the very few great Maltese

⁴¹ The sung rites held in honour of a patron saint normally consist of the triduum, first vespers, a high mass, second vespers, and a motet at the end of the procession.

⁴² In Valletta, for many years, there were seven different Trade Guilds or Confraternities and each of these had its own chapel in the Church of St. Paul's Shipwreck. In these chapels, religious services were performed to honour the patron saint of the craft. See Canon John Ciarlò: *The Hidden Gem – St. Paul's Shipwreck Collegiate Church, Valletta* (Malta, 1993), 44-45.

⁴³ The other was the *cappella di musica* of the Bugeja Family of musicians. About this *cappella* and the Bugeja Family, see Joseph Vella Bondin: *Il-Muzika ta' Malta fis-Sekli Dsatax u Ghoxrin* (Sensiela Kullana Kulturali, No. 19, PIN, Malta, 2000), *passim* but especially 9-38. See also Rosemary Micallef's dissertation: *The Bugeja Musicians* (University of Malta, 1989) which includes a catalogue of extant works by the Bugeja composers, now forming part of the music archives of Dominican Priory of Sliema.

⁴⁴ At that time, he was 19 years old. His grandfather Angelo and uncle Emmanuele also married before they were 20 years of age.

⁴⁵ The date normally quoted in recent literature, 7 October 1842, is not Anton Nani's birth date but his baptismal one.

teachers of music. He included his son's first liturgical compositions – written when Anton was in his early 20s – in the music for the feasts of St. Paul's Shipwreck and Our Lady of Mount Carmel, the two most significant feasts entrusted to his *cappella*, engaging the principal theatre singers to present them in the best possible light.

The popular feast of Our Lady of Mount Carmel was celebrated in the Valletta church of the Carmelite friars on 16 July [1864]... The music was conducted by the admirable *maestro di cappella* Dr. Paolo Nani, who, for the occasion, composed a *Cum Sancto Spirito*, while his son a *Tantum Ergo*, both of which pleased enormously the listeners.⁴⁶ ("Festività Religiosa", *Il Portafoglio Maltese*, 20 July 1864, 3)

The festivity of St. Paul's Shipwreck was celebrated with great pomp in Valletta last Sunday [10 February 1867]... The music was that of the eminent Maestro Dr. P. Nani. A *Deus in Adjutorium*, a new composition by Dr. Nani's son, admired by all the hearers, was magnificently performed by the talented first tenor Sig. Enrico Serazzi...⁴⁷ ('Commemorazione del Naufragio di San Paolo' *Il Portafoglio Maltese*, 13 February 1867, 3)

To improve his son's technical proficiency, in June 1867, he sent him to Naples, where he himself had studied 35 years earlier, to study privately with famed contrapuntist Aniello Barbatì and popular opera composer Nicola de Giosa⁴⁸ and carefully monitored his progress there. One testimonial sent by Barbatì states:

A. Barbatì, teacher of harmony and counterpoint in Naples, feels it his duty to inform the excellent and distinguished Mro. Paolo Nani of Malta that his son Antonio is making rapid progress in the divine art of musical composition, such that he is giving Barbatì, who has the honour of tutoring him, the utmost satisfaction, and who therefore feels bound to release this certificate.⁴⁹

Paolo Nani also carefully phased his son into the musical direction of the *cappella* by letting him share the conductorship – the newspapers of the period are full of stories about the 'very

⁴⁶ Il 16 luglio corrente ebbe luogo la solita popolare festività della Beatissima Vergine sotto il titolo del Monte Carmelo, celebrata nella Chiesa dei RR. PP. Carmelitani di questa Città Valletta... La musica era del bravo Maestro di Cappella Dr. Paolo Nani il quale compose per l'occasione un *Cum Sancto Spirito*, e suo figlio un *Tantum Ergo*, che piacquero moltissimo agli ascoltatori.

⁴⁷ Domenica ultima fu celebrata nella Città Valletta, con grande pompa, la festività dell'Apostolo delle Genti S. Paulo Naufrago nei nostri liti... La musica era dell'esimio Maestro Dr. P. Nani. Un *Deus in Adjutorium*, nuova composizione del figlio del Dr. Nani, amiravasi da tutto l'uditario, quale pezzo veniva maestrevolmente eseguito dal bravo Tenore Assoluto Sig. Enrico Serazzi...

⁴⁸ Nicola de Giosa (1819-1885) was well-known in Malta. Of his 16 performed operas, 5 – *Le due guide*, *Don Checco*, *Folco d'Arles*, *Un geloso e la sua vedova*, *Napoli di carnevale* – were presented in Malta.

⁴⁹ A. Barbatì, maestro di Armonia e Contrappunto in Napoli, si fa un dovere di informare l'Egregio e distinto Maestro Sig. Paolo Nani di Malta che il di lui figlio Sig. Antonio fa rapidi progressi nell'apprendere l'armonia divina della composizione musicale, tali da procurare al Barbatì, che ha l'onore del suo insegnamento, la più grande soddisfazione e per lo che ha creduto giustissimo rilasciargli il presente certificato. A reproduction of this certificate is included in Carmen Attard: *Five Generation of Nani Musicians* (dissertation University of Malta, 1986), appendix 14, 142.

brilliant and exquisite music conducted by the renowned *maestri* Dr. Paolo and Antonio Nani⁵⁰ and the 'choice music conducted by the two talented *maestri* Nani, Dr. Paolo the father and his son Antonio',⁵¹ stories which reveal that even while pursuing his advanced studies and other professional interests in Naples – where, by the way, he remained far longer than the ten years normally stated in biographies – Anton paid regular visits to Malta.

The knowledge that he was expected to follow a path pre-ordained by parental inclination and hereditary interests must have weighed quite heavily on Anton Nani, a reaction to be expected even in an era when family respect and relationship were much stronger and filial than today and did not stop when the child became an adult. There are signs that at times he pulled back, perhaps even considering the possibility of leaving everything behind him and settling in Naples where he was making a good name as a composer.

An uneasy and hesitant letter, dated 17 November 1878, written by his sister Elvira, contains clear evidence about this. At one point she entreats her brother:

Dear Antonio, I don't want to irritate you but I implore you, come back as soon as possible because our party is extremely worried about you. They are preparing a thousand things for your opera, in other words a great preparation for your opera. I know what they are preparing for you, among all the other items, a most beautiful silver baton and so many lovely things. Please come as soon as possible because otherwise they'll again believe that you don't want to return.⁵²

His sister's impassioned plea was not immediately effective for he remained away for almost another year. Very revealing is a reference in the *Corriere Mercantile Maltese* (p.2) of 17 January 1880 to Naples 'where Nani not only completed his studies but also resided until a few months ago'.⁵³ It is probably because of his failure to return to Malta earlier that the opera she referred to in her letter, *I Cavalieri di Malta*, was only premiered on 16 January 1880.⁵⁴

The partiti

In her letter, she also referred to 'our party'.

⁵⁰ ...fornitissima e scelta musica diretta dai rinomati maestri Dr. Paolo e signor Antonio Nani... (*Fede ed Azione*, 13 February 1875, 52).

⁵¹ ... scelta musica diretta dai due valenti Maestri Nani, Dr. Paolo padre e suo figlio Antonio. (*Fede ed Azione*, 14 April 1875, 120).

⁵² Caro Antonio io non voglio seccarti ma ti prego di venire al più presto, siccome il nostro partito è molto ansioso per te, ti preparino mille cose per la tua opera insomma un gran preparativo per la tua opera, io so tutto quello che ti stan preparando, fra tutte le altre cose una bellissima bacchetta di argento e tante belle cose. Vieni subito perchè altrimenti credono di nuovo che non vuoi venire. The complete letter is reproduced in Simone Attard: *The Operas of Anton Nani* (dissertation University of Malta, 1991), appendix 17, 251-252.

⁵³ ...ove egli ha compiuto i suoi studi; non solo, ma anche dimorato fino a pochi mesi addietro.

⁵⁴ It was performed in the Royal Opera House, the first opera by a Maltese composer to be performed in this theatre which had opened its doors on 9 October 1866.

We Maltese, perhaps a corollary to our restricted insularity, tend to spawn partisanship, sometimes fraught with dangerous overtones, out of practically anything. The controversy that Paolo Nani's music initially generated, established an ideal platform for the creation of such a situation. It seems that the benchmark against which Nani's liturgical music was compared was that composed by the Bugeja family of composers, who had also a very popular *cappella*. The music written by the first two generations of this family, Pietro Paolo (1772-1828) and especially his son Vincenzo (1805-1860), was delicate, strong on melody and, generally, slow in tempo. It emphasised the supremacy of the voice, with thin, detached orchestration based on the string and wind instruments and almost no brass. It was music considered proper for church use and newspapers, opposed to Nani's music, jubilantly aired this view:

The music heard during the funeral⁵⁵ ceremony was composed by the late Pietro Paolo Bugeja... who, in the current degeneration of ecclesiastical music, should serve as model to those of our *maestri* whose inclination for theatrical music is unfortunately polluting our religious functions.⁵⁶ (*L'Osservatore Maltese*, 7 September 1843, 265)

The feast dedicated to St. Joseph was celebrated on the 19th March [1844] in the St. Mary of Jesus Church in Rabat... Mro Vincenzo Bugeja performed the music which, on account of its truly grave and stately ecclesiastical style, rendered more and more impressive the sacred rites and increased spiritual concentration and devotion.⁵⁷ ('Solennità di San Giuseppe', *L'Osservatore Maltese*, 30 March 1844, 369-370)

Mro. Vincenzo Bugeja... composed a *Tantum Ergo* and a *Laudate* so full of religious fervour that with the first he made the huge congregation feel more vividly the presence of the living God and with the sweet melody of the second gently caused the hearts to praise the Almighty, so that the divine cult and rites were rendered holier and more precious.⁵⁸ ('Festività di S. Domenico nella Valletta', *L'Osservatore Maltese*, 12 August 1845, 619)

The situation was ripe for the growth of two parties, one maintaining the superiority of the Nani *cappella* and its music and the other that of the Bugeja family. Over the next decade or two, the rivalry became implacable, obstinate, confrontational. It reached a peak when it was announced that Anton Nani's first opera, *Zorilla*, which had been premiered on 22 February

⁵⁵ The funeral mass, held in the Co-Cathedral of St. John on 2 September 1843, was celebrated for the repose of the soul of Cardinal Fabrizio Sciberras Testaferrata (1756-1843).

⁵⁶ *La musica che accompagnava tale funebre ceremonia era del fu Sig. Pietro Paolo Bugeja...che nella presente corruzione del gusto musicale ecclesiastico dovrebbe servire di modello ad alcuni de' nostri maestri, che col loro gusto pressochè tutto teatrale profanano pur troppo delle volte le nostre sacre funzioni.*

⁵⁷ *Il 19 marzo nella chiesa de' RR. PP. MM. Osservanti del Rabbato della Notabile si festeggiò il giorno anniversario dedicato al Glorioso Patriarca S. Giuseppe... Il maestro di cappella il signor Vincenzo Bugeja vi fece la musica, la quale per lo stile veramente ecclesiastico, essendo tutto grave e maestoso, rendeva vieppiù imponente la sacra cerimonia ed invitava ad un religioso raccoglimento ed a devozione.*

⁵⁸ *Il maestro Vincenzo Bugeja...compose un *Tantum Ergo*, ed un *Laudate* pieni di tanto spirito religioso che col primo fece all'immenso popolo ivi raccolto più sentita la presenza di Dio vivente, e colla armoniose melodie del secondo dolcemente tirava i cuori alle lodi dell'Altissimo, onde più cara e veneranda riusciva la maestà del culto e dei riti religiosi.*

1872 in the Neapolitan Teatro Rossini, was programmed for presentation during the 1873-1874 Manoel Theatre season.⁵⁹ For the Nanisti, this was a key achievement and proof of the superiority of the Nani musicians since it was not matched by anything which Riccardo Bugeja had realized.⁶⁰

The *Corriere Mercantile Maltese*, was one of the contemporary newspapers which carried the story:

For more than four or five years we have been speaking about the senseless clashes between the Nanisti and the Bugeisti, deplored by all who really love their country and appreciate merit wherever it is found... In a few days, an opera [Zorilla] by that talented young Nani will be staged – and we salute him as a Maltese who honours his country; but we will not say that Nani's achievement diminishes Bugeja, because Nani himself does not deserve this. We would like our remarks engraved on everybody's heart, since it is very desirable not to have Bugeisti or Nanisti, but Maltese who cherish all that exalts Malta.⁶¹ (*Corriere Mercantile Maltese*, 10 January 1874, 2)

When on Sunday evening [18 January] he came out of the theatre [after the first performance of *Zorilla*], the gifted Mro. A. Nani found a big crowd of people waiting to greet him, to accompany him home, and to applaud him heartily. Up to here all was well – the objective being to honour the young, very talented composer. But certain individuals, among them a number of troublemakers of a high social rank, walked to the house of another *maestro* [Riccardo Bugeja] and vociferously started insulting him. This is not good: it goes against all principles of good manners; moreover the merits of one do not detract from those that others have or may have... The spirit of partisanship that always seems to exist among us is to be deplored... Impartiality also tells us to condemn wholeheartedly the authors of the anonymous filthy letters sent to Mro. Nani before the performance of *Zorilla*.⁶² (*Corriere Mercantile Maltese*, 20 January 1874, 1)

⁵⁹ On 25 May 1873, fire destroyed the recently built Royal Opera House and opera performances moved back to the Manoel Theatre until the rebuilt House opened its doors again in October 1877.

⁶⁰ Riccardo Bugeja (1844-1926) directed the Bugeja *cappella* between 1860 up to his death. He only composed liturgical music.

⁶¹ *Sono già quattro o cinque anni, da che parlammo di certe gare esistenti fra i Nanisti ed i Bugeisti, a deplorarsi da coloro, i quali amano davvero la patria – ed il merito, ovunque si trovi... Fra giorni, andrà in scena lo spartito di quel valente giovane ch'è il Nani – e noi saluteremo in lui un Maltese, che fa onore alla patria; ma non diremo che in Bugeja faccia difetto lo ingegno, perchè Nani ne mena giusto vanto. Queste nostre parole vorremmo scolpite in cuore ad ognuno imperocchè sia desiderabilissimo non avere Nanisti e Bugeisti – bensì. Maltesi, teneri di tutto ciò che riesce di onore a Malta.*

⁶² *Uscito il valente Maestro A. Nani dal teatro, domenica sera, ecco molta gente ad accoglierlo, ad accompagnarlo fino a casa, ad applaudirlo nel modo più lusinghiero. Fin qui tutto andava bene – tornando la cosa ad onore del giovane compositore, così distinto pe' suoi talenti. Ma alcuni individui, fra cui qualche incitatore, di civile condizione, si permisero di portarsi presso la casa d'un altro maestro, e di gridare abbasso e peggio. Ciò non va bene: primieramente non si deve insultare alcuno, per principio di gente educata; il merito in uno, poi, non toglie ad altri di averne e di acquistarne... Egli è sommamente a deplorare come lo spirito di parte debba sempre regnare fra noi... Col medesimo spirito d'imparzialità, dobbiamo altamente biasimare gli autori delle sotzze lettere anonime, inviate al Maestro Nani, prima della rappresentazione della Zorilla – e quel che dicesi.*

In spite of the pleas of the *Corriere Mercantile Maltese* and many other commentators, the state of affairs worsened:

Yesterday, I had to witness an exceedingly disgusting incident between certain gentlemen who, in full sight and using words that were anything but well-mannered, were loudly arguing the well-known opinions of the Nanisti and Bugeisti – ridiculous descendants of the Guelfi and the Ghibellini. Passers-by showed their disapproval by loud whistles... Let us all praise Maltese ability, but, for our own sake, let's not waste time in ridiculous exaggerations and useless partisanship. What Nanisti! what Bugeisti! In Malta there should be nothing else but Maltese.⁶³ (*Corriere Mercantile Maltese*, 18 February 1874, 2)

However ridiculous this intense musical partisanship may seem, it would be foolish to ignore that the situation brought various considerable benefits to the *maestri* and this also helps to explain the anxiety in Elvira's letter to her brother in Naples. Their earnings from liturgical services increased substantially. They regularly made news. They were given red carpet treatment and applauded and fêted wherever they appeared. Every work they composed was treated as if it were an incomparable masterpiece.

However, Anton Nani, although he cannot be considered a prolific composer, did compose some of the most attractive music in the Maltese musical heritage. He composed the majority of his mature works while residing in Naples and, while even his 'short' works, such as the splendid *Veritas mea*, an offertory for bass and orchestra, and the tender canzone *Carminie*, lyrics by Enrico Golisciani, for soprano and orchestra, show an attention to orchestral colouring and tonal structure, it was in 'long' works that he excelled for they reveal an ability to handle meaningfully large musical structures that give these compositions a substance, energy and purpose few Maltese composers have attained. It must be stressed that he was a product of his age, the age of Romanticism, when composers were more concerned with the vivid depiction of an emotional state than with the creation of the aesthetically pleasing structures so beloved of the composers of the Classical era or with the writing of Palestrina-like polyphony considered so fitting for liturgical use. It is no wonder therefore that works meant for the liturgy like his *Responsori del Mercoledì Santo* and *Responsori del Giovedì Santo*, composed for Passion Week, *Messa del Naufragio*, *Messa da Requiem*, *Responsori dei Morti*, *O Salutaris Hostia* and *Laudate Pueri* have music of the opera house or concert hall. The music that he wrote for his liturgical works is of the same inspiration as that which was heard in the theatres when his three well-received operas *Zorilla*, *Agnese Visconti* and *I Cavalieri di Malta* were performed.

His *Messa da Requiem*, dated 11 February 1879, can be taken to be his masterpiece. Written with deep mystical involvement as a memorial for his mother Maddalena and first performed on 10 March 1879, the anniversary of her death, at the collegiate church of St. Paul's Shipwreck

⁶³ *Ieri, ne toccò assistere ad una scena assai disgustosa fa certi messeri che disputavano ad alta voce, con parole tut'altro che gentili – in piena via – pei noti principj dei Nanisti e dei Bugeisti – novella e ridicola razza di Guelfi e di Ghibellini. La gente ne fece giustizia a sonore fischiata... Godiamio di tutti gl'ingegni maltesi; ma, per carità di noi stessi! non eccediamo in esagerazioni ridicole e in gare prive di costrutto. Che Nanisti! che Bugeisti! In Malta, non vi debbono essere che maltesi.*

in Valletta, it is a work of outstanding beauty, fineness and religious maturity. Its excellence was immediately recognised and it was awarded a gold medal during the 1886 Colonial and Indian Exhibition in South Kensington, London. A massive composition of child-like faith and delicate melancholy, it is replete with fine melodies and at times uneasy grandeur. It was written during the period when he had reached his creative maturity, a period which, besides the *Requiem*, saw the creation of *I Cavalieri di Malta*, his best opera, *O Salutaris Hostia* and *Laudate Pueri*. Thereafter, Anton Nani seems to have lost interest in composing and he wrote very little.

Meanwhile, his interest in the operatic theatre increased and he became the Royal Opera House's impresario between 1885-1889, improving the theatre's facilities during his tenure and also extending the theatrical season to an unprecedented 10 months. It was also during this period that he took full control of the Nani *cappella*, although his father, now over 70 years of age, continued to share its direction.

The *Motu Proprio* and the *Cappella*'s Decline

The Nani *Cappella*'s popularity continued undiminished into the 20th century. But the new century introduced on-going developments that produced fundamental changes in Malta's liturgical perception. There was, first of all and probably the most important, Pope Pius X's *Motu Proprio*: 'Tra le sollecitudini', issued on 22 November 1903, feast day of St. Cecilia, patron saint of music. It was of the nature of an instruction of the type of sacred music that should accompany the sacred liturgy. From the point of view of the Nani musicians, its most important features were that church music could not be of a theatrical style, long solo arias were proscribed, instruments especially brass and percussion were prohibited and the liturgical text was not to be divided up into separate movements. These meant that the Nani music was no longer liturgically acceptable.

Exactly four months later, on 22 March 1904, Paolo Nani died. The musician who had dominated Maltese church music during the 19th century and who had given it its powerfully operatic shape passed away just when the music that he had so devotedly composed was declared no longer fit to accompany the sacred rites. The wry comment that appeared in a newspaper four days later was very appropriate:

The news of his death brought general sorrow for he was extremely popular and a friend to everybody. When Mro. Nani saw that music in Malta had died, he wanted to die as well.⁶⁴ (*Malta Tagħna*, 26 March 1904, 4)

The deep admiration the general public had for this exceptional musician found final expression in one of the most impressive funerals ever accorded to a Maltese.

⁶⁴ *Il meut tighu giebet hasra fill pajjis, ghaliex kien tasseu popolari u habib ta cull hatt. Is-Sur mast Nani ra li il musica mietet minn Malta, ried imut hua ucoll.*

The funeral of the late Maestro Paolo Nani LL.D. took place this morning, when the ceremony was of a grandly-imposing character. Headed by the Chapter of the Church of St. Paul's Shipwreck and a large gathering of the Clergy, the coffin, covered with a magnificent pall, supported on either side by the dignitaries of the legal and musical professions,⁶⁵ was followed by representatives of the Philharmonic Societies, bearing beautiful wreaths; and a long and distinguished train of gentlemen, who testified by their presence to the esteem and respect in which the deceased was held.⁶⁶ The procession to the Church of St. Paul attracted immense crowds along the route. By special dispensation the musical portion of the requiem was performed with instrumental accompaniment. The remains were subsequently removed for interment in the Addolorata Cemetery. (*The Malta Times and United Service Gazette*, 24 March 1904, 2)

The mass performed during the funeral was Anton Nani's *Messa da Requiem*, conducted by Emmanuele Bartoli⁶⁷ and with the participation of most of the leading singers and instrumentalists on the island, including those working at the Royal Opera House. It must have been a stunning performance and brought to the fore the dilemma the ecclesiastical authorities were facing – how to reconcile the dictates of the Pope's *Motu proprio* and the liturgical music traditions of the Maltese.

At first, in spite of a number of directives sent by the then Bishop of Malta, Mons. Pietro Pace, to parish priests, nothing in music changed. Anton Nani continued to perform the music he had performed before the issue of the *Motu proprio*, with the same orchestration including brass and percussion instruments, with the same aria-like demanding solo passages interpreted by the leading singers from the Royal Opera House, with the text broken into separate opera-resembling movements. Many persons continued to go into the churches not to participate in the sacred rites but to hear operatic liturgical music interpreted by the best singers and instrumentalists on the island. For them the church continued to function as an inexpensive alternative to the opera house.⁶⁸

And what Anton Nani continued doing was also being done by Riccardo Bugeja of the Bugeja *cappella*. Indeed, for all intents and purposes, the two *maestri*, who between them provided liturgical music to the great majority of Maltese churches, seemed to have agreed, perhaps tacitly, to ignore the curia's wishes and promptings. For if Anton Nani made no attempt to compose anything in line with the new ecclesiastical stipulations, neither did Riccardo Bugeja.

⁶⁵ These were: Chief Justice Sir Giuseppe Carbone, Judge Baron Alessandro Chapelle, Dr. Giuseppe Vella (the Cathedral's *Maestro di Cappella*), Maestro Riccardo Bugeja, the President of the Chamber of Advocates and three of his colleagues. See Luigi Farrugia; *Del Maestro Dr. Paolo Nani* [Malta, 1904], 22, n. 4. Farrugia also gives a description of this imposing funeral on pp. 20-21.

⁶⁶ The funeral procession also included members of the clergy from the numerous churches that used the services of the Nani cappella and the company of the Royal Opera House. It was reported that it was so long that people were still waiting to get into it when the coffin had already been carried into St. Paul's Shipwreck Church.

⁶⁷ For a biography of Emmanuele Bartoli (1852-1933), composer, conductor and choir-master, see Noel D'Anastas: 'Emmanuele Bartoli – 60 sena minn mewtu', *It-Torċa il-Hadd Magazin*, 4 April 1993, 6.

⁶⁸ See, for example, the report in *Malta Tagħna*, 29 July 1905, 2, about the music heard during the feast of Our Lady of Mount Carmel in Valletta.

Perhaps they were confident that the support of their *partiti* was so strong that the church authorities would want to avoid a head-on clash. Indeed at first this seemed to be the case. Many articles and letters protesting against the apparent *laissez-faire* approach of the curia appeared in the newspapers of the epoch.⁶⁹

It was in January 1907, that the ecclesiastical authorities finally decided to take determined and uncompromising action. Mons. Bishop Pace issued a circular to parish priests and rectors of other churches ordering them to ensure that no music was to be heard during liturgical rites unless it conformed to the Pope's *Motu proprio* instructions and, moreover, was approved either by the Vatican Commission on Sacred Music or a special local commission to be set up.⁷⁰ The circular incorporated two concessions: it permitted the use of the orchestra, which could include brass and percussion instruments, as long as the purpose was to underline the meaning of the sacred text; and *maestri di cappella* were given 6 months to regularise their position. At the end of the 6 months no music was to be heard during the sacred liturgy except that approved by the church.

For the Nani *cappella*, there was also another issue. At the time of the *Motu proprio*, Anton Nani was not married and did not therefore have a son to help him run the *cappella* and, in the end, take it over. It was only on 2 July 1904, three months' after the death of his father, that he married Carmela Mifsud from Żejtun. He was 61 years of age at the time and the marriage resulted in two children, a girl and a boy. The boy, born on 23 December 1906, was named Paul, after his famous grandfather. But even the fact that he now had a son who could possibly inherit the *cappella* did not seem to affect his attitude of apparent indifference towards the *Motu proprio*.

When parish priests who habitually used the services of the *Cappella Nani* saw that Anton Nani was ignoring even the last and definite directives of the bishop, they had to decide on steps to be taken. Some of them started using the services of *maestri di cappella* willing to comply – mainly Paolino Vassallo⁷¹, Carlo Diacono, Giuseppe Caruana, Ferdinando Camilleri

⁶⁹ See, for example, *Malta Tagħna*, 16 January 1904, 1; 16 March 1904, 3; 18 March 1904, 2; 26 March 1904, 2,3; 2 April 1904, 2; 16 April 1904, 3; 23 April 1904, 2; 18 February 1905, 2; 8 April 1904, 2; 29 July 1905, 2; 9 December 1905, 2.

⁷⁰ The approval had to be written on the score itself. Thus, to inform that Riccardo Bugeja's *Messa a tre voci—due tenori e basso — e orchestra in omaggio alla Immacolata Maria* was fit to be heard during a solemn high mass, there is this note on the last page of the full score: *Approvo e lodo l'ubbidienza che il Signor Maestro Riccardo Bugeja ha prestato al Motu proprio in questa Messa, poichè nella forma e strumentazione risponde allo scopo. (Signed) Filippo Mattoni, Maestro di Musica, Roma, 6 Gennaio 1908.*

⁷¹ Paolino Vassallo (1856–1923) was the first Maltese to move away consciously from the dominating Italian influence on Maltese music. After local studies with Domenico Amore, Luigi Fenech and Giuseppe Spiteri Fremond, he went to Paris in 1875, to continue his studies with Ernest Guiraud and Jules Massenet. His later work, as a result, exhibits the Gallic line of elegance, grace and verbalisation in its harmonic structure and mystical feeling. Vassallo is one of the most charismatic figures in Maltese music, significantly influencing it not only through his own compositions, both sacred and secular such as his three operas, all premiered in the Royal Opera House, *Amor Fatal* (1898, a two-act reworking of his one-act opera *Francesca da Rimini*, Royal Opera House, 1888), *Frasir* (1905), based on Maltese history, and *Edith Cavell* (1926, posthumously), but especially by his teaching. His students included Carlo Diacono, Giuseppe Caruana, Lorenzo Gonzi, Josie Mallia Pulvirenti and Giuseppe Abdilla. He is credited with overseeing that the dictates of the *Motu proprio* were put into practice in Malta.

and Lorenzo Gonzi. Others seem to have put pressure on him to compose suitable works. At last, by mid-1908, the Roman Commission approved Anton Nani's *Messa in Fa*. This mass was actually not a new work but an adaptation of his 1871 grand mass, *Messa del Naufragio*. The first two movements, *Kyrie* and *Gloria* were reduced from a duration of 80 minutes to 30 minutes. The other movements were not touched. The reformed mass was rehearsed in the Convent of the Carmelite Monks in Valletta. It was not well-received by the large crowd present which included many *partitarji*.⁷²

Fortunately two current conditions helped to cool the ardour of the *partit*. First of all there was the unstable international state of affairs which culminated in the World War of 1914-1918 and which took away the attention from internal affairs. Secondly were the relative ages of Anton Nani and the new *maestri* who were fighting to break into liturgical music by making inroads in the work of the traditional *cappelle*. In 1910, Anton was almost 70, Carlo Diacono was 34, Giuseppe Caruana 30, Lorenzo Gonzi 23 and Ferdinando Camilleri, though older than these three, was still 20 years younger than Nani. While Nani was composing practically nothing really new, the others were composing new works all the time, works perfectly in line with *Motu proprio* directives, often very melodious works which were gaining the sympathy and the admiration not only of the clergy and feast procurators but also of church-goers.

Anton Nani continued to lose important churches to the new *maestri* including Żejtun and Żebbug to Carlo Diacono, Żabbar first to Paolino Vassallo and then Carlo Diacono, Hamrun to Ferdinando Camilleri, Mosta to Giuseppe Caruana, Tarxien to Lorenzo Gonzi. When Paul Nani was ready to take over the Nani *cappella*, he found an institution much reduced in importance and earning power.

Paul Nani: an outstanding era comes to an end

In a way, it is rather surprising that even though Anton Nani was witnessing the rapid breakdown of the Nani *cappella*, he did try to give Paul a solid and encompassing foundation in musical studies. At the age of five, he started giving him lessons in piano and theory. Later on he instructed him in conducting and sent him to Carlo Fiamingo to be taught the violin and for more advanced coaching in harmony and counterpoint.⁷³ Still later, he sent him to Gaetano Roveri for lessons in singing and voice production.⁷⁴ At the age of 13, he stated sending him to conduct minor church services.⁷⁵

⁷² See *Ix-Xemx*, 28 February 1929, 3.

⁷³ Carlo Fiamingo (1881-1961) could play the violin with the facility of a virtuoso. His compositions include the two-act opera *Redenta*, *Capriccio di concerto per violino* and *Serenata per violino*.

⁷⁴ Gaetano Roveri was an Italian bass of great ability. He was first heard in the Royal Opera House on 10 November 1902 as Don Antonio de Mariz in Carlo Gomez's opera *Il Guarany*. He returned for the season 1905-1906 when he decided to remain in Malta and married a Maltese. He died on 30 December 1927.

⁷⁵ Over time, the Nani *cappella* also had non-family assistant conductors and these continued to conduct it after Anton Nani died and while Paul was studying abroad. They included Gaetano Roveri, Emmanuele Bartoli, Abele Calleja and Carlo Fiamingo.

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In 1928, when Paul was 21, he went to refine his musical studies in Rome with Vincenzo Di Donato and the world famous Ermanno Wolf-Ferrari. He was to stay in Italy for 8 years, although he frequently made brief visits to Malta to administer the day-to-day affairs of the *cappella*. But sadly his first home return was not in this connection but for something much more meaningful – the death of his father that occurred on 25 February 1929 when Anton was aged 86.

Without doubt, his father's death affected Paul in a lot of ways. There is an indication that, above all, he felt that a new responsibility had fallen on his shoulders. For he had now inherited the mantle of a distinguished musical dynasty that had its splendid origins almost two centuries before. He must have become very conscious of the significance and tradition of family. He must have sensed that he had to do the best he could not to let down forebears that had been Venetian nobles, that had been on familiar terms with Grandmasters, that had been revered and admired by a whole nation.

Indeed, it is from this point of view that Paul Nani's lifetime work in music must be considered.⁷⁶

In the tradition of his forebears, and especially of his father, it was in Italy that Paul Nani composed his first works. They were mostly liturgical works, but included works for the theatre and concert hall. The writing contains elements of originality and technical brilliance, typified by such works as the songs *Bacio Morte* and *Tristezza*; the *Melodie Per Archi*, the triduum hymn *Paulo Sacra Litoris*, and the charming *Tantum Ergo in Fa* for tenor, baritone and small orchestra, a work extremely melodious and dramatic. After his permanent return to Malta in 1936, he continued to be active as a composer mainly up to 1945, his major works in this period being the *Messa da Requiem*, and the orchestral pieces *Maltese Christmas* and *Malta War Symphony*. In the last 40 years of his life, when musical maturity and harmonic competence should have been at their peak, he composed little and what he wrote such as the *Andante per quartetto d'archi* tended to be unsubstantial.

The liturgical music that he composed was obviously intended for his *cappella*'s use. After his return from Rome, he tried very hard to revive its declining fortunes and even managed to win back some of the churches, such as Mosta's parish church, which had made use of its services before the introduction of Pope Pius X's *Motu Proprio*. But times were against him. World War II and its aftermath introduced radical changes in the religious, political and social viewpoints of the Maltese people. Moreover the dictates of the Vatican II Ecumenical Council held in Rome between 1962 and 1965 meant fresh mutations to traditional liturgical music and led to his definite retirement from this work in 1978.⁷⁷

⁷⁶ See Joseph Vella Bondin: 'Paul Nani - The Closing of an Era', *The Sunday Times* (Malta), 9 November 1986, 38.

⁷⁷ Due to the changes which the Maltese church introduced in liturgical music as a result of Vatican II, Paul Nani could be said to have been only nominally in charge of the Nani *cappella di musica* after 1967, most of its conducting being done by Abele Calleja. In 1978, Nani officially handed over the management and running of the *cappella* to Joseph Gatt and the link between the Nani family and the Nani *cappella* ended.

But it is not as a *maestro di cappella* that Paul Nani did his most important work although, true to his high standards that were those of his forefathers, he never denigrated or vulgarised the responsibilities involved. For, like his grandfather whose name he bore, he was an innovator and it was as a conductor that he found the work that was most congenial to his natural aptitudes.

As a conductor, Paul Nani was greatly gifted. His massive frame, his rugged face, his expressive eyes allied to a far-ranging language of hand gestures, exerted such suggestive powers that his inner vision of a score took on an aesthetic and aural form that often became a virtuoso interpretation. In this field he must be considered as one of Malta's most gifted. He was probably the first Maltese to have developed the art of total mastery over the symphony orchestra admired so much in today's leading conductors.

His main work as a conductor was realised in a remarkable series of outstanding concerts between 1936 and 1952, when changing circumstances and financial difficulties brought them to an end. The early concerts were broadcast live over Rediffusion⁷⁸ from his own studio in South Street, Valletta, the first classical concerts in Malta ever to be transmitted live. From 1939 onwards, the concerts were sponsored by the British Institute and for this institution Nani agreed to give annually 22 concerts – 14 orchestral and 8 instrumental. They were held in the concert hall of the Auberge d'Aragon, the British Institute's headquarters. The concerts became so popular that they drew regularly an audience of around 800 persons. The importance of these concerts lies in the fact that for the first time ever, Paul Nani introduced to the Maltese public, accustomed to operatic and liturgical music, previously ignored orchestral and vocal forms by composers which up to then were only names in a book.⁷⁹ Moreover, he utilized these concerts to promote Maltese composers and performers. He regularly went out of his way either to listen to or to examine the full scores of new works by Maltese composers and even if he found their musical idiom unsympathetic, he would include them in a concert as long as he considered their standard acceptable.⁸⁰ To service these concerts, he opened in 1936 a music studio where over time at least 200 musicians received excellent training in piano, singing, harmony, history of music and interpretation. In 1939, he formed a permanent orchestra, later on known as the Malta Symphony Orchestra, which he regularly used for his concerts.

But probably of equal importance were Paul Nani's efforts to preserve for posterity the musical compositions and the historical profile⁸¹ of the Nani family, covering an era of over two

⁷⁸ Rediffusion, a type of cable radio, was introduced in Malta in 1935 and it broadcast on two different channels. On one of them it broadcast a relay of BBC World Service and on the other programmes created mostly locally, many of them in Maltese. See Tony C. Cutajar: *Ix-Xandir f' Malta* (Sensiela Kullana Kulturali, No. 25, PIN, Malta, 2000), 13-24.

⁷⁹ These included Bach, Beethoven, Brahms, Chopin, Coleridge-Taylor, Debussy, Elgar, Gibbons, Handel, Haydn, Mendelssohn, Mozart, Offenbach, Purcell, Rimsky-Korsakov, Schumann, Schubert, Sibelius, Smetana, Tchaikovsky, Vivaldi, Wagner, Wallace, Walton, and Weber.

⁸⁰ In his concerts, he regularly included works by such Maltese composers as Diacono, Falzon, Fiamingo, Mallia Pulvirenti, Mamo, Simiani, Vassallo as well as works by his father Anton and himself.

⁸¹ For example, Paul Nani himself provided most of the historical information about the Nani family to be found in Carmen Attard: *Five Generations of Nani Musicians* (dissertation University of Malta, 1986).

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centuries. In a nation where the cultural heritage is, regrettably, not given the importance it deserves, the substance of this work cannot be over-emphasised and for it he deserves the highest praise. Indeed, the fact that recent generations have heard his father's *Messa da Requiem*, *Veritas Mea*, and concert versions of the operas *Agnese Visconti* and *I Cavalieri di Malta*, all important works in the Maltese musical heritage, was mostly due to his efforts.

In the end, given changing conditions and times, he had to decide what to do with the Nani heritage, part of it already irrecoverably lost when an enemy bomb devastated the Nani studio in Valletta during the Second World War air raid of 7 April 1942. Moreover he recognised that this musical heritage did not belong solely to the Nani family but to the nation as a whole. His decision to donate everything to the Musical Archives of the Mdina Cathedral Museum,⁸² where works by such outstanding Maltese composers as Begnino Zerafa and Francesco Azopardi are preserved, was the only logical one in the circumstances.

In the last years of his life, Paul Nani was preoccupied with the transfer to the Museum of a substantial number of musical pieces, ranging from short motets to full-length operas as well as Nani memorabilia. His advancing years and serious heart disorder made him realise he was nearing the end of his life on earth and consequently had no time to lose to complete the mammoth task he had set himself. Providentially he finished it in time.

He died in his Sliema home on 6 September 1986. It is with sadness and nostalgia that one realises that the death of Paul Nani meant the end of a musical dynasty that had been to the forefront of Maltese musical developments and history for well over two centuries.

⁸² About these important archives, see John Azzopardi and Matteo Sansone: *Italian and Maltese Music in the Archives at the Cathedral Museum of Malta*, Volume I in the series 'The Music Archives of the Mdina Cathedral Museum' (Malta, 2001) and Franco Bruni: *Musica e musicisti alla Cattedrale di Malta nei secoli XVI-XVIII* (Malta, 2001) and *Stampe musicali Italiane alla cattedrale di Malta* (Malta, 1999).

**THE NANI COMPOSERS
(XVIII–XX cent.)**

**A CATALOGUE OF THEIR WORKS:
MUSIC MANUSCRIPTS**

by

Franco Bruni

The Nani music collection is held at the Cathedral Museum, Mdina - Malta. All compositions of the Collection have been microfilmed for the Hill Monastic Manuscript Library of St John's University, Minnesota, U.S.A. and held on microfilm both at St John's University and at the Cathedral Museum.

The scores are available for research at the Cathedral Museum, Mdina.

1. ORGANIZATION OF THE CATALOGUE

This catalogue has been compiled adopting, as much as possible, both international standard descriptions of musical manuscripts as established by the R.I.S.M. (Répertoire Internationale des Sources Musicales) and even new descriptive standards, created after the last work experiences in the field of music cataloguing in Italy.

Two other irreplaceable manuals for music cataloguing have been consulted, namely those written by M. Donà, A. Zecca Laterza, E. Zanetti and M. Gentili Tedeschi concerning the description of printed and manuscript music¹.

The catalogue is alphabetically ordered by author's name while the production of each single composer is organized in a systematic and alphabetical order following this scheme:

LITURGICAL MUSIC

- Ordinary of the Mass
- Proper of the Mass
- Office of the Dead
- Office of Christmas
- Office of Holy Week
- Responsories for various feasts
- Office of the hours
- Single liturgical compositions

SECULAR VOCAL MUSIC

- Operas
- Songs and romances

INSTRUMENTAL MUSIC

CHAMBER MUSIC

ORCHESTRAL MUSIC

DEVOTIONAL COMPOSITIONS

Each catalogue entry lists the following details:

- a) The manuscript number and the respective microfilm number.
- b) The title area listing the conventional title (adopted for the alphabetical order) which includes the normalized title with synthetic notes about tonality and music setting, and a transcription of the original title

¹ See M. Gentili Tedeschi, *Guida a una descrizione catalografica uniforme dei manoscritti musicali*, Roma, Istituto Centrale per il catalogo unico delle biblioteche italiane, 1984.

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- c) The physical description area including remarks about autograph or otherwise copy, date, number of pages of score, seize of the score, the music setting as found on the full score followed by a list of the vocal and/or instrumental book-parts joint.
- d) The note area gives all other relevant information: from the type of binding used to notes of *ex libris*, dedications, decorations etc. The relation of a particular manuscript score to other copies having same music or different arrangements is also noted.

The Cathedral Museum possesses a Register with the music incipit of the Nani Collection. This *incipitarium*, compiled by Noel D'Anastas, assistant archivist at the Cathedral Museum, is available for research in the Archives of the Museum.

2. LIST OF ABBREVIATIONS

A: alto, contralto (voice)	db: double-bass	obbl.: obbligato
anon.: anonymous	dr: drum	ofi: oficleide
arr.: arrangement	eng-hn: english horn	op.: opus
autogr.: autograph	euf: euphonium	orch.: orchestra
B: bass (voice)	f., ff.: folio(s)	org: organ
b: bass (instrumental bass)	fl: flute	pft: pianoforte
bc: basso continuo	fl-oct: flute-octave	picc: piccolo
b-dr: big drum	flic: flicorno	pt: piatti
bombne: bombardone	flic-a: flicorno contralto	r: rectus
Br: barytone (voice)	harm: harmonium	S: soprano (voice)
bsn: bassoon	hn: horn	T: tenor (voice)
c.: century	inst.: instrument(s)	timp: timpani
ca.: circa, about	kbd: Keyboard	tpt: trumpet
cl: clarino/clarinetto	k-dr: kettle drum	trb: trombone
cl-b: clarino basso	maj.: major	triang: triangle
clnt: clarinetto	Mez: mezzosoprano (voice)	V: voice (generic)
cm.: centimeters	min.: minor	v: versus
cimb: cimbasso	ms.: manuscript	vla: viol
cymb: cymbals	n.d.: not dated	vlc: violoncello (cello)
cor: cornet	ob: oboe	vl: violin

Estimated dates are expressed as follows:

1800 the year 1800	19c/4q	19th-century, fourth quarter
ca. 1800 about the year 1800	19c/1h	19th-century, first half
19c/1q 19th-century, first quarter	19c/2h	19th-century, second half
19c/2q 19th-century, second quarter	19/20c	about the turn of the century
19c/3q 19th-century, third quarter		

AGOSTINO NANI

(1782–1846)

Music Microfilm
Ms. No. Proj. No.

INSTRUMENTAL MUSIC

1. Chamber music

3266 - [Duets. v11, v12]

- *Tre / Duetti per Violino / Composti dal Signor Agostino Nani / Violino Primo / Francesco Xerri Padrone*

- ms., 19c, 220x310 mm.

- 2 parts: v11, v12.

1. Duetto Primo: allegro, 4/4, Bb; Polacca, 3/4, Bb; 3/4, Bb.
2. Duetto Secondo: allegro moderato, 4/4, G; Tema con variazioni, 2/4, G.
3. Duetto Terzo: allegro moderato, 4/4, A; Rondò allegretto, 2/4, A.

2. Orchestral music

644 **4112*** [Symphony. orch., C maj.]

- *Sinfonia / del Signor / Agostino Nani*

- ms., 19c, score (12 ff.), 240x320 mm.;

- 9 parts: cl, v11, 2 v12, ob1, hn1, hn2, 2 db.

- The score includes only 4 instruments: 2 in G key, cl and b. Some parts are later copies.

ANTONIO NANI

(1843-1929)

Music Microfilm
Ms. No. Proj. No.

LITURGICAL MUSIC

A - ORDINARY OF THE MASS

1. Complete masses

735a-i 4157 [Messa del Naufrago. T1, T2, B, choir T1, T2, B, orch., F maj.]

- Al mio amatissimo Padre / Kyrie / A tre voci con coro / (pezzo concertato) / con accomp.to di grand'Orchestra / Composto / da / Antonio Nani / 12 Gennajo 1871

- ms., 1871, eight scores (113 ff.), 260x380 mm.
- Score: T1, T2, B, choir T1, T2, B, vl1, vl2, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 336 parts: Kyrie concertino, guide, 3 T obbl, 3 T1 rip, 2 T1 choir, 2 T2 obbl, T2 conc, 2 T2 rip, 3 B obbl, 2 B rip, 2 B choir, 3 vl1, 2 vl2, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 3 db, timp.
- Gloria: concertino, guide, 6 T1, 3 T2, 7 B, 3 vl1, 2 vl2, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt in Bb, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 2 db, timp.
- Qui tollis: concertino, 4 T1, 2 T2, 2 Br, 3 B, 3 vl1, 2 vl2, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, 2 vlc+db, db, timp.

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Qui sedes: 4 T solo, 2 T1 choir, 2 T rip, 2 T2 rip, 5 B, 3 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, 2 tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 2 db, timp.

Cum sancto spiritu: 5 T1, 4 T2, 6 B, 3 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1+bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, cimb, vlc+db, 2 db, timp.

Credo: 4 T1, 2 T2, 5 B, 4 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2,

bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, 2 vlc+db, db, timp.

Sanctus et benedictus: 4 T1, 2 T2, 4 B, 4 v11, 2 v12, 2 vla, fl-oct, fl, ob1,

ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db,

2 db, timp.

Agnus Dei: concertino; 4 T1, 2 T2, 5 B, 3 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 2 db, timp.

- The seventh score (pp. 135-194) containing Credo, Sanctus, Benedictus and Agnus Dei is missing. In 735b there is a second copy of the "Kyrie" (score of 12 ff.) not considered in the scores over described. The eight score include only "Credo". The missing parts of the mass can be found in ms. 745 containing same music.

- Kyrie, Andante maestoso, 4/4, F min-F maj.; Gloria, Andante, 9/8, G maj.; Credo, Moderato, 4/4, Bb maj.; Sanctus, Allegro moderato, 2/2, D maj.; Benedictus, Allegro moderato, 4/4, F maj.; Agnus Dei, Larghetto, 4/4, F maj.

745 4162 [Messa del Naufrago. T1, T2, Br, B, choir T1, T2, B, orch., F maj.]

- *G. M. G. / Messa originale del M.ro Antonio Nani / in onore di S. Paolo Naufrago (1871)*

- ms., 19/20c, score (160 ff.), 330x280 mm.

- Score: T1, T2, Br, B, choir T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.

- 50 parts: concertino (14 ff.); 5 T1, 2 T2, 8 B; T and choir ("Qui sedes"); 2 T obbl, B obbl (Trio "Kyrie"); T, B (Duet "Laudamus"); Br solo ("Domine Deus"); 3 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 2 db, timp.

- On f. 1r of the score: *Originale del Maestro Antonio Nani, dedicato a suo padre D. Paolo Nani. La partitura è divisa in sette libri rilegati. Ritoccata e ridimensionata nel 1882 dallo stesso autore, come per la presente partitura complessa in questo grosso volume. Ancora ridimensionata e modernizzata dallo stesso autore ANTONIO NANI nel 1908. Questa edizione venne dedicata alla B. V. del Carmelo e venne lodata ed apprezzata dal Maestro (...)melli di Roma come per l'acclusa lettera alla nuova partitura del 1908.*

Same music in ms. 735a-i.

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Music Microfilm
Ms. No. Proj. No.

1726a1 6074 [Mass. T1, T2, B, orch., F maj.]

Missa / in honorem / Beatissimae Virginis Mariae / de Monte Carmelo

- ms., 1908, two scores (33, 8 ff.), 235x330 mm.
- Score: T1, T2, B, v11, v12, vla, fl1, fl2, ob1, ob2, cl1 in Bb, cl2 in Bb, bsn1, bsn2, hn1 in F, hn2 in F, tpt1 in Bb, tpt2 in Bb, trb1, trb2, trb3, ofi, timp in F, timp in C, vlc, db.
- 53 Parts: 8 T1, 5 T2, 9 B, 4 v11, 2 v12, vla, fl1, fl2, ob1+ob2, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, 3 tpt1, tpt2, trb1, trb2, trb3, ofi, timp vlc, vlc, vlc+db, 3 db.
- On f. 1r of the score: *Questa Messa è in piena conformità con la prescrizione liturgica / e col Motu Proprio di SS. Pio X e va lodata per la sua / forma musicale semplice ed elegante. / (Montecassino 25.II.1919.) firmato Ambrogio M. Amelli / Presidente dell'Associazione / Italiana di Sta. Cecilia.* On same page: *Eseguita / nella Chiesa / del Carmine / Li 28 Dicembre / 1908.* On same page: *Originale / di / Antonio Nani / Luglio 1908.* The second score includes only the Sanctus, Benedictus and Agnus dei. Vocal arrangements in Ms. 1726a2, 1726a3. Arrangement for S, A, T1, T2, B and orch. in ms. 1726b-c (1726c includes only the Credo).
- Kyrie, 3/4, andante religioso, F maj.; Gloria, 4/4, allegro moderato, F maj.; Credo, 4/4, allegro moderato, Bb maj.; Sanctus, 3/4, allegro moderato, D maj.; Benedictus, 3/4, larghetto, F maj.; Agnus dei, 2/2, largo, F maj.

1726a2 6074 [Mass. T1, T2, B, org, F maj.]

- *J.M.J. / Messa / per / Tenori e Bassi / di / Antonio Nani / Tollerata "ad nutum" / die 23 Febr. 1921 Sac. G. Mifsud*
- ms., 1921, vocal score (16 ff.), 290x220 mm.
- Orchestral arrangements in mss. 1726a1, 1726b and 1726c. The music is almost identical to mss. 1726a1 and 1726a3.

1726a3 6074 [Mass. T1, T2, B, org, F maj.]

- *G.M.G. / Messa / per / Tenori e Bassi / A. Nani / 1908*
- ms., 1908, vocal score (12 ff.), 220x290 mm.
- On f. 1r of the score: *trasc. BARTOLI.* Orchestral arrangements in mss. 1726a1, 1726b and 1726c. The music is almost identical to mss. 1726a1 and 1726a2.

1726b 6074 [Mass. S, A, T1, T2, B, orch., F maj.]

- *Messa in Fa / 1908*

Music Ms. No. Microfilm Proj. No.

- ms., 1908, 290x220 mm

- 4 Parts: A, T1, T2, B. Photocopies of the soprano parts and the others are also available as follows: 20 S, 12 A, 9 T1, 5 T2, 7 B. The instrumental parts are in ms. 1726a1. The original arrangement for T1, T2, B, orch. is in ms 1726a1; other vocal arrangements in mss. 1726a2, 1726a3.

2. Parts of the mass

736 4158 [Gloria. Domine Deus. Br, orch., G maj.]

- *Del Sig.r M.o A.o Nani / 1873 / Domine Deus / Solo per Baritono / Concertino*

- ms., 1873, vocal score (8 ff.), 210x290 mm.

- 32 parts: concertino; 4 Br, 3 vln, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 2 db, timp.

1726c 6074 [Credo. S, A, T1, T2, B, orch., F maj.]

- *Credo (1908) / M:ro Antonio Nani / Performed by Mons: Licino Refice / in 1933 - Rome / Santa Maria Maggiore.*

- ms., 1908, vocal score (18 ff.), 290x220 mm.

- 54 Parts: 17 S, 20 A, 11 T1, 6 B. Photocopies of vocal parts and strings are also available as follows: 6 S, 6 A, 9 T1, 6 B, vln1, 3 vln2, vla, vlc. Other instrumental parts are available in ms. 1726a1.

- This Credo is part of the mass contained in ms. 1726b. The original arrangement for T1, T2, B, orch. is in ms 1726a1; other vocal arrangements in mss. 1726a2, 1726a3.

B - PROPER OF THE MASS

1. Introits

1727 6075 [Populus qui ambulabat. T1, T2, B, orch., F maj.]

- *Introito / Populus qui ambulabat / Per il naufragio di / San Paolo / Originale / di / A. Nani / (31 Gennajo 1909)*

- ms., 1909, score (4 ff.), 220x290 mm.

- Score: T1, T2, B, vl, vln2, fl1, fl2, cl1, hn1, hn1 in F, hn2 in F, hn1, hn2, cta, trb1, trb2, ofi, vlc, vlc, db, timp.

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- 45 parts: 8 T1, 4 T2, 10 B, 3 v11, 3 v12, fl1, fl2, cl1, hn1, hn1 in F, hn2 in F, hn1, hn2, canta, trb1, trb2, ofi, vlc, vlc+db, 2 db, timp.
- 119 parts with alternative texts:

 1. "Adjutor et protector" for S. Giuseppe: 3 T1, T2, 3 B.
 2. "Astitit Regina a dextris tuis" + "Stabant iuxta crucem" for "Messa della consolazione": 3 T1, T2, 3 B.
 3. "Cibavit eos" for Corpus Domini + "Factus est Dominus": vocal-guide, 2 T1, 5 T2, 7 B.
 4. "Cum effuderis esurienti" for S. Nicola: 2 T1, T2, 2 B.
 5. "Da pace Domine": 2 T1, 2 T2, 2 B.
 6. "Dispersit dedit pauperibus" for S. Omobono: 3 T1, T2, 3 B.
 7. "Dominus dixit ad me": 3 T1, 2 T2, 3 B.
 8. "Dum medium silentium": 3 T1, 3 T2, 4 B.
 9. "Gaudeamus omnes in Domino" for S. Francesco: 2 T1, T2, 3 B.
 10. "Gaudeamus omnes in Domino" for S. Maria del Carmelo + "Quam pulchrum sunt filia principes": 3 T1, T2, 3 B.
 11. "Gaudens gaudebo" for Concezione Immacolata: T1, B.
 12. "In medio ecclesiae" for S. Agostino + "Benedicite Dominum" for S. Michele: 3 T1, T2, 3 B.
 13. "Nos autem gloriari" for S. Croce: 2 T1, T2, 3 B.
 14. "Os justi meditabitur" for S. Giuliano: T, B.
 15. "Quasi modo geniti infantes" for Domenica in Albis: T1, T2, 2 B.
 16. "Scio cui credidi" for S. Paolo: T1, T2, B.
 17. "Signum magnum apparuit" for S. Maria Assunta: 3 T1, T2, 3 B.
 18. "Salve sancte parens" for B. V. della Carità + "Respic domine in testamentum": 2 T1, T2, 3 B.
 19. "Sapientiam sanctorum narrent" for S. Crispino and S. Crispiniano: 2 T1, T2, 2 B.

2. Offertories

1728 6075 [Veritas mea. B, orch., D min.]

- *Veritas mea (1870) / Solo / per voce di basso con / accompagnamento / di piccola Orchestra ed Harmonium / Dedicato / Al molto Reverendo Padre Maestro / Giovanni Carmelo Borg / Vic.o Provinciale dei RR. Padri Carmelitani / calzati in Malta / dall'Autore / Antonio Nani 23 Ottobre 1870*

- ms., 1870, two scores (8, 8 ff.), 220x280 mm.
- Score: B, v11, v12, vla, fl, cl, hn1, hn2, harm, db.
- 20 parts: concertino; 2 B, v11, v12, vla, fl, ob, canta1, canta2, 2 cl1, cl2, hn1+hn2, bsn1+bsn2, 2 vlc1, vlc2, 3 db.

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- 14 parts with alternative texts:
- 1. "Constitues eos" + "In te speravi" for S. Andrea: B.
- 2. "Dicite" + "Unxit te Deus" for S. Croce: 2 B.
- 3. "DILEXISTI JUSTITIAM" FOR S. CATERINA: B.
- 4. "Caro mea" + "Propter veritatem" + "Constitues eos": 3 B.
- 5. "Tecum principium" for Christmas: B.
- 6. "Jucundus homo" for S. Omobono: B.
- 7. "Assumpta est" + "Beata es virgo" for S. Maria: B.
- 8. "Deus misit" + "Convertere Domine" + "Laetatus sum" for S. Publio: B.
- 9. "Elias homo erat" for S. Elia: B.
- 10. "Justus ut palma" + "Cum esset": B.
- 11. "Qui fecisti viriliter" for B. V. M: B.
- 12. "Stetit angelus" + "Gloria et honore" for S. Michele and S. Valentino: B.
- The first score and some of the instrumental parts are also available in photocopies. Same music can be used for graduals and offertories over listed.

OFFICE OF THE DEAD

1. Complete masses

1725 4053 [Requiem mass. T1, T2, B1, B2, orch.]

- Messa da Requiem / Originale / di / Antonio Nani / Malta 18 Febbraio 1879 / Eseguita per la prima volta in occorrenza / dell'Anniversario della cara mia madre / Maddalena Nani / nella Chiesa Insigne Collegiata e Parrocchiale / di San Paolo Naufrago Addi 10 Marzo 1879.

- ms., 1879, two scores and one in photocopy (115, 109, 109 ff.), 390x260 mm.
- Score: T1, T2, Br, B; choir S1, S2/A, T1, T2, B1, B2, v11, v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, hn in C, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, b.drum, vlc, db, org.
- 67 parts: Soloists 14 T1, 6 T2, 12 Br, 9 B; Choir 5 S1, 4 S2/A, 5 T1, 3 T2, 3 Br/B. Instruments: 5 v11, 4 v12, 2 vla, fl1, fl2, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, hn3, hn4, tpt1, tpt2, trb1, trb2, trb3, ofi, 5 vlc+db, b.drum, timp.
- Other arrangements of this Requiem mass made by Paul Nani in 1971 are available as follows:
 - 17 vocal-guides for piano and voices.
 - 196 parts: soloists 4 S, 5 A, 2 T, 4 Br, 6 B; choir 43 S, 19 A, 14 T, 74 Br/B, 21 B.
 - The arrangement for voices and piano by M.ro Vincenzo Ciapara, made

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in 1972, are available partially in photocopy as follows:
Vocal score for voices and piano (116 ff.).
Photocopy of the vocal score (115 ff.).
Original parts: 5 S, 4 A, 7 T, 6 B.
Photocopies: 15 S, 19 A, 5 T, 5 B. Other photocopies, correspondig to single verses, are available with the manuscript.
- All scores have been bound. Most of the vocal part correpond to different musical verses.
- Requiem aeternam and Kyrie, Andante melanconico 4/4, choir, A min.; In memoria aeterna, Andante melanconico, 4/4, B1, B2, D min.; Dies irae, Allegro agitato, 4/4, C min.; Domine Jesu Christe, Andante religioso, 12/8, T, choir, F min.; Sanctus, Allegro, 2/2, choir, D maj.; Benedictus, Allegro moderato, 2/2, choir, F maj.; Agnus Dei, Larghetto, 4/4, choir, F maj.; Lux aeterna, Andante, 4/4, Br, choir, A min.; Libera me, Moderato, 4/4, choir, D min.

2. Responsories

1735 6077 [Responsories for the Dead]

- *Responsori dei Morti / Primo Notturno / Originale di Antonio Nani*
- ms., 1891, 11 scores and one vocal score (10, 10, 6, 6, 4, 6, 6, 12, 12, 20, 2 ff.), 210x320 mm.
- 51 parts: 2 Br solo, 8 T1, 5 T2, 8 B, 4 v11, 3 v12, 2 vla, fl1, fl2, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, 2 vlc+db, 2 db, timp.
- On f. 1r of the first fascicle: *Originale di Antonio Nani / 16 Novembre 1891*. One of the scores (marked J) carries: *Bozze di studio (Prime idee)*. The ms. include the following responsories:
First Nocturn
1. Credo quod redemptor
2. Qui Lazarum
3. Domine quando veneris
Second Nocturn
4. Memento mei
5. Hei mihi Domine
6. Ne recorderis
Third Nocturn
7. Peccantem
8. Domine secundum
9. Libera me Domine

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1736 6077 [Subvenite sancti Dei. T1, T2, B, choir S, A, T, Br, B, orch., F min.]

- *Subvenite Sancti Dei / Coro per due Tenori e Basso / Con accompagnamento di Grande Orchestra / Composto / da / Antonio Nani / Napoli / Novembre 1867.*

- ms., 1867, 2 full scores and one vocal score (8, 8, 10 ff.), 230x330 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 78 parts: T1, T2, B; choir 12 S, 8 A, 7 T, 8 Br, 4 B, 6 v11, 4 v12, vla, fl, fl-oct, ob1, ob2, cl1, cl2, hn1, hn2, cnta, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, 3 vlc+db, db, timp.
- Other 32 vocal parts and two vocal scores are available in photocopy.

OFFICE FOR HOLY WEEK

1. Responsories

1733 6077 [Responsories for Holy Wednesday. Voices, orch.]

- *Responsori del Mercoledì Santo / 1° Notturno - Responsorio 1°. Coro d'introduzione. In Monte Oliveti. in Sol min. / 2°. Solo per Basso con Violino obbligato. Tristis est.. in Dom min. / 3°. Duettino Tenore e Basso. Ecce vidimus euj. in Re b / 2°. Notturno Responsorio 1°. Solo per Tenore con Viola obbligata. Amicus meus. in La min: / 2°. Terzettino per due Tenori, e Basso. Judas mercator. in Re min. / 3°. Solo per Basso. Unus ex discipulis meis. in Mi magg. / 3° Notturno. Responsorio 1°. Solo per Contralto con Violoncello obbligato. Eram quasi. in Mi min. / 2°. Solo per Tenore. Una hora non potuistis vigilare mecum. in Fa min. / 3°. Coro finale. Seniores populi. in Sol min. / Originale di Antonio Nani / Febbraio 1870*

- ms., 1870, three full scores and two vocal scores (14, 10, 14, 6, 8 ff.), 210x280 mm.
- 51 parts: A obbl, 7 T obbl, 6 B obbl, choir 4 S, 3 A, 9 T, B, v1 obbl, 7 v11, 4 v12, vla obbl, 2 vla, fl1, fl2, 4 vlc+db, arpa/pft.
- Each vocal part *obbligato* includes only one responsory. For the contents see the title transcription.

1734 6077 [Responsories for Maunday Thursday. Voices, 5 strings]

- *Responsori / a Quartetto / del / Giovedì Santo / Originale / di / Antonio Nani / Malta / (1876)*

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Music Microfilm
Ms. No. Proj. No.

- ms., 1876, two full scores and two vocal scores (48, 44, 8, 20 ff.), 210x290 mm; olim: 2850.
- 52 parts: I Nocturn T solo, A solo, choir 2 S1, 2 S2, 2 A1, A2, 8 T1, 3 T2, 9 B. II Nocturn Br solo, S, S1, 2 T, B. III Nocturn T solo, B solo. Instruments: 7 v11, 3 v12, 2 vla, fl, vlc+db, harp.
- The ms. includes the following responsories:
First Nocturn
 - 1. Omnes amici for T and strings.
 - 2. Vulum templi for S, A, T, B and strings.
 - 3. Vinea mea for A and strings.Second Nocturn
 - 4. Tamquam ad latronem for Br and strings.
 - 5. Tenebrae factae sunt S, T, B, and strings.
 - 6. Animam meam for S, T and strings.Third Nocturn
 - 7. Tradiderunt for B 7. Tradiderunt
 - 8. Jesum tradidit S, A, T, B and strings.
 - 9. Caligaverunt for T and strings.

OFFICE OF THE HOURS

1. Vespers

738 4160 [Solemn Vespers]

- ms., 19c/2h, 3 scores and one guide (12, 18, 12), various seizes.
- The three scores contain:
 1. [Deus in adjutorium. Verse. T1, T2, B, choir T1, T2, B, orch.,] *Deus in adjutorium / Terzetto pezzo Concertato Antonio Nani*
 - T1, T2, B, choir T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
 2. [Dixit Dominus. Psalm 109. trb1, trb2, trb3, orch.,]
 - *Dixit Dominus / Coro a tre parti Antonio Nani*
 - T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
 3. [Gloria patri. Doxology. T1, T2, Br, B, orch.,]
 - *Gloria patri / Quartetto e Coro Abbozzi originali / di Ant. Nani*
 - T1, T2, Br, B, choir T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc, db.
- The vocal guide regards only the psalm 109 "Dixit Dominus".

Music Ms. No. Microfilm
Proj. No.

1731 6076 [Domine ad adjuvandum. Dixit Dominus. T1, T2, B, orch.]

- *Domine ad adjuvandum / e / Dixit / Originale / di / Antonio Nani (1917) / 20 Giugno 1917*

- ms., 1917, full score and three vocal guides (14, 8, 2, 5 ff.), 210x290 mm.
- Score: T1, T2, B, v11, v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 42 parts: 4 T1, 2 T2, 6 B, v1 princ, 3 v11, 2 v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, clarone, hn1, hn2, bsn1, bsn2, 2 tpt1, tpt2, trb1, trb2, trb3, ofi, vlc, 3 db, timp.
- Domine ad adjuvandum, 4/4, G maj. Dixit Dominus, 4/4, D maj.

1730 6076 [Domine ad adjuvandum. Dixit Dominus. Laudate pueri. T1, T2, B, orch.]

- *Salmi Alternati / Domine ad adjuvandum / e / Dixit e Laudate pueri / del Sig.r Antonio Nani*

- ms., 1916, two full scores and two vocal scores (10, 10, 2, 3 ff.), 210x290 mm.
- Score: T1, T2, B, v11, v12, vla, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, db.
- 23 parts: 2 T1, 2 T2, 3 B, v11, v12, vla, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, 2 db.
- The autograph score marked A2 carries the date 14 luglio 1916.

SINGLE LITURGICAL COMPOSITIONS

1. Verses

670 4115 [Deus in adjutorium. T1, T2, B, choir T1, T2, B, orch., Bb maj.]

- *Deus in adjutorium / terzetto con coro / Pezzo Concertato / Originale / di Antonio Nani / Illo 3 Febbraio 1890*

- ms., 1890, score (16 ff.), 360x250 mm.
- Score: T1, T2, B, choir T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 49 parts: 2 T conc, T2 conc, B conc, choir 5 T1, 3 T2, 7 B, 4 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, 2 vlc+db, 2 db, 2 timp.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

734 4115 [Deus in adjutorium. T, choir T1, T2, B, orch., Bb maj.]

- *Deus in adjutorium / Solo per Tenore con coro / Composto / da / Antonio Nani / Li 4 Febbrajo 1867.*

- ms., 1867, score (12 ff.), 210x280 mm.
- Score: T, choir T1, T2, B, vl1, vl2, vla, fl, cl, hn1, hn2, cnta, trb1, trb2, ofi, b.
- parts: 3 T solo, 3 T, 2 T, 4 B, 4 vl1, 3 vl2, 2 vla, 2 fl, 2 cl, 2 hn1, hn2, 2 cnta, 2 trb1, 2 trb2, 2 ofi, 4 db, timp.

2. Antiphons

1737 6077 [Ave Maria. T, orch., Ab maj.]

- *Ave Maria / Al Molto Reverendo / Dr. Paolo Pullicino / Canonico Capitolare della Chiesa Cattedrale di Malta / questo tenue lavoro / D.D.D. / l'Autore / Antonio Nani / Malta 10 Agosto 1870*

- ms., 1870, two full scores and one vocal score (8, 5, 4 ff.), 210x290 mm.
- Score: T, vl1, vl2, vla, fl, cl1, cl2, hn1, hn2, harm, db.
- 23 parts: 3 T, 4 vl1, 2 vl2, 2 vla, fl, cl1+cl2, cl1, cl2, hn1+hn2, hn1, hn2, 2 harm, 3 db.
- 4 parts of alternative texts:
 1. Lauda Jerusalem for S. Giuseppe: T.
 2. Nihil inquinatum in ea + Elegerunt Apostoli: T.
 3. Porta atrii interioris for B. V. del Carmine + Beata virgo: T.
 4. Recordare virgo mater Dei for B. V. del Carmine: T.
- One score is incomplete. The vocal score and one vocal part are revisions by Mro Paul Nani, dated 1983.

1738 6078 [Gabriel angelus. T1, T2, B, orch., C maj.]

- *Antifona / "Gabriel Angelus" / Del Maestro / Antonio Nani*

- ms., 1916, score (4 ff.), 210x290 mm.
- Score: T1, T2, B, vl1, vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db.
- 20 parts: 2 T1, T2, 2 B, 2 vl1, 2 vl2, fl, cl, clarone, hn1+hn2, tpt, trb1, trb2, ofi, vlc, 2 db.
- 30 parts for alternative texts:
 1. "Caput tuum" + "Joseph filii David": 2 T1, T2, 2 B.
 2. "Patriae lux recti via" for S. Francesco: T1, T2, B.

Music Ms. No. Microfilm Proj. No.

3. "Proles Hispaniae" for S. Antonio: T1, T2, 2 B.
 4. "Ego sum Nicolaus" for S. Nicola: T1, T2, B.
 5. "Sacerdos magnus" for S. Publio: T1, T2, B.
 6. "Similabo eum" for S. Omobono: 3 T, 2 B.
 7. "Virgo Catherina" for S. Caterina: T1, T2, 2 B.
 8. "Virgo prudentissima": T1, T2, B.
- The score includes also the texts of "Similabo eum" and "Prudens et vigilans".

3. Graduals

1729 6076 [Justus ut palma. T, fl obbl, orch., E maj.]

- *Justus opp. "Ave Maria" / Solo per voce di Tenore / con / Accompagnamento / di piccola orchestra e Flauto obligato / Composto e Dedicato / All'Egregio Maestro P. G. Spiteri Remond / da / Antonio Nani / (Napoli 16 Dicembre 1870)*

- ms., 1870, two scores (10, 8 ff.), 220x280 mm.
- Score: T, v11, v12, vla, fl, cl1, cl2, hn1, hn2, harm, db.
- 11 parts: T, 2 v11, v12, vla, fl, cl1, cl2, hn1, hn2, vlc+db.

3. Psalms

671 4116 [Dixit Dominus. Psalm 109. T1, T2, Br, B, choir T1, T2, B, orch.,

- *Dixit Dominus / Coro a tre parti / Originale / di / Antonio Nani / 2 / Febbrajo 1883*

- ms., 1883-1899, score (74 ff.), 370x260 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 56 parts: 3 T solo ("Virgam"); 2 T ("De torrente"); T2 ("Gloria patri"); B ("De torrente"); B ("Gloria Patri"); 2 Br obbl ("Juravit"); Br ("Gloria patri"); 8 T1, 2 T2, 6 B 5 v11, 2 v12, 2 vla, vlc+db, 2 db, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp.

732 4154 [Dixit Dominus. Psalm 109. T1, T2, B, orch., C maj.]

- *Dixit Dominus / composto / da / Antonio Nani / Li 5 Febbraro 1866*

- ms., 1866, score (12 ff.), 210x290 mm.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

- Score: T1, T2, B, vl1, vl2, vla, fl, cl, hn1, hn2, tpt1, tpt2, trb1, trb2, ofi, b.
- 26 parts: concertino; 2 T1, 2 T2, 2 B, 2 vl1, 2 vl2, vla, fl, cl, hn1, hn2, tpt1+tpt2, cl, hn1, hn2, trb1, trb2, ofi, 3 db.

731 4153 [Dixit Dominus. Virgam, De torrente. Psalm 109. T, B, orch., D maj.]

- *Virgam con Juravit / Duetto / per Tenore e Basso / Composto / da / Antonio Nani / Li 10 Luglio 1865*

- ms., 1865, score (16 ff.), 210x290 mm.-
- Score: T, B, vl1, vl2, vla, fl, cl, hn1, hn2, tpt, trb1, trb2, trb3, ofi, b.
- 20 parts: 2 T, 2 B, vl princ, 2 vl1, 2 vl2, vla, fl, cl, hn1, hn2, tpt, trb1, trb2, cimb, 2 db.

730 4152 [Dixit Dominus. De torrente. Psalm 109. Br, orch., G maj.]

- *De Torrente Solo per Baritono / scritto per il Signor / Felice Brandini / Composta da / Antonio Nani / Li 2 Febbraro 1865*

- ms., 1865, score (12 ff.), 210x290 mm.
- Score: Br, vl1, vl2, vla, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, b.
- 20 parts: 3 Br, 3 vl1, 2 vl2, vla, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, 3 db.
- One Br part has the text of the verse "Judicabit" to be used as alternative text with same music.

737 4159 [Dixit Dominus. Judicabit. Psalm 109. T1, T2, B, orch., Ab maj.]

- *Judicabit / Terzetto due Tenori e Basso / Originale / di / Antonio Nani / 2 Giugno 1879*

- ms., 1879, score (8, ff.), 210x290 mm.
- Score: T1, T2, B, vl1, vl2, vla, flo, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, ofi, db.
- 24 parts: T1, T2, B, 3 vl1, 3 vl2, vla, fl, cl1, cl2, bsn1+bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, ofi, 2 db, timp.

1861 6521 [Dixit Dominus. Juravit Dominus. Psalm 109. Br, orch., Ab maj.]

- (*Dal Vespro solenne per / San Paolo Naufrago*) "Juravit Dominus" *originale di Ant. Nani*

- ms., 19c/2h, two scores (7, 2 ff.), 220x280 mm.
- Score: Br, vl1, vl2, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, ofi, timp, vlc, db.
- The second score is incomplete.

Music
Ms. No. Microfilm
Proj. No.

- 1859 6521 [Dixit Dominus. Dominus a dextris. Psalm 109. T1, T2, B, orch., C min.]**

- "Dominus" (*dal Vespro Solenne per S. Paolo*) *Ant. Nani*
- ms., 19c/2h, 2 scores (10, 2 ff.), 210x290 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc. db.

- 1732 6076 [Laudate pueri. Psalm 112. T, Br, choir S, T1, T2, B, orch., F maj.]**

- *Laudate pueri / Originale / di / Antonio Nani / 2 Febbraio 1882*
- ms. (photocopy) 1882, full and vocal score (25, 9 ff.).
- Score:
- 53 parts: 3 T obbl, 3 Br obbl; choir 3 S (boys), 6 T1, 2 T2, 6 B, 4 v11, 3 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, 2 hn1, hn2, 2 tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 2 db, timp.
- The original score is missing.

- 1860 6521 [Laudate pueri. Qui sicut. Psalm 112]**

- "Qui sicut..." (*dal Laudate Pueri del M.ro Ant. Nani*).
- ms., 19c/2h, vocal-guide (2 ff.), 210x290 mm.

- 733 4155 [Gloria patri. Doxology. Br, T1, T2, B, orch., Eb maj.]**

- *Gloria patri / Solo di Baritono con coro / Composto / da / Antonio Nani / Li 9 Luglio 1866*
- ms., 1866, score (11 ff.), 210x290 mm.
- Score: Br, choir T1, T2, B, v11, v12, vla, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, b.
- 26 parts: 2 concertino; 2 T1, 2 T2, 3 B, 2 v11, 2 v12, vla, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, 4 db.

5. Hymns

- 1741 6078 [Crux fidelis. T1, T2, B, 5 strings, Bb maj.]**

- *Crux fidelis / per / Venerdì (sic) Santo / Composto / da / Antonio Nani / Il 29 Marzo 1865*

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

- ms., 1865, score (6 ff.), 210x280 mm.
- Score: T1, T2, B, v11, v12, vlc, b.
- 10 parts: T1, T2, B, 2 v11, 2 v12, vla, vlc, db.

1740 6078 [O salutaris hostia. T1, T2, B, orch., Eb maj.]

- O salutaris Hostia A. Nani

- ms., 1881, two full scores (8, 12 ff.) and two vocal score (2, 2), 210x290 mm.
- Score: T1, T2, B, v11, v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 53 parts: 2 concertino; 4 T1, 2 T2, 5 B, 3 v11, 3 v12, 2 vla, 2 fl1, fl2, 2 ob1, ob2, 2 cl1, 2 cl2, 2 bsn1, bsn2, 2 hn1, hn2, 2 tpt1, tpt2, 2 trb1, 2 trb2, trb3, 2 ofi, 2 timp, 2 vlc+db, 3 db.

1739 6078 [Proles de coelo. T1, T2, B, orch., G maj.]

- Inno di / San Francesco d'Assisi / Proles de coelo prodiiit, / Originale / di / Antonio Nani / (3 Giugno 1882.)

- ms., 1882, two full scores and one vocal score (16, 14, 4 ff.), 210x290 mm.
- Score: T1, T2, B, v11, v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 34 parts: 4 T1, T2, 4 B, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc+db, db, timp.
- 35 parts for alternative texts:
 1. "Deus tuorum militum" for S. Lorenzo + "Engratulemur" + "Jesu corona virginum": vocal-guide, 3 T1, 2 T2, 3 B.
 2. "Engratulemur" for S. Antonio: 3 T1, 2 T2, 3 B.
 3. "Haec est etrusca Madalena" for S. Maria Maddalena: T1, B.
 4. "Jesu corona virginum": T1, T2, B.
 5. "Sanctorum meritis" for S. Crispino and S. Crispiano: 2 T1, T2, 2 B.
 6. "Te Joseph celebrent" for S. Giuseppe: 3 T1, 2 T2, 3 B.
- Score marked A1 is missing.

1742 6079 [Tantum ergo. B, orch., Eb maj.]

- Tantum Ergo / per / Voce di Basso / A Sua Eccellenza Reverendissima / Monsignor Frà Gaetano Pace Forno / Arcivescovo di Rodi e Vescovo di Malta / con profondo rispetto / questo tenue lavoro / dona e dedica / A. Nani / Napoli / 15 Giugno 1870

Music
Ms. No. Microfilm
Proj. No.

- ms., 1870, score (11 ff.), 210x280 mm.
- Score: B, v11, v12, vla, fl, cl1, cl2, hn1, hn2, vlc, db.
- 26 parts: 2 B solo, choir 4 B, 2 v11, 2 v12, vla, fl, ob, cl1, cl2, hn1 in Eb, hn2 in Eb, hn1 in F, hn2 in F, tpt, 2 trb, basso tuba, 2 vlc+db, db.

1743 6079 [Tantum ergo. T, orch., F maj.]

- *Tantum Ergo / del / Maestro Anton Nani / (per Tenore Solo) / 1864*

- ms., 1864, score (10 ff.), 310x210 mm.
- Score: T, fl, ob, cl, hn1, hn2, tpt1, tpt2, trb1, trb2, basso tuba, v11, v12, vla, vlc, db.
- 15 parts: 2 T, 2 v11, v12, vla, fl, cl, hn1, hn2, trb1, 3 trb2, ofi.
- A photocopy of the score is also available.

1744 6079 [Tantum ergo. T, 5 strings, B min.]

- *All'Egregio Maestro / Aniello Barbatì / Tantum ergo / per / voce di Tenore / con accompagnamento di Quartetto / Ricordo del suo Allievo / Antonio Nani / Napoli 12 Marzo. 1871. / Eseguito la prima volta nella chiesa dell'Ecce Homo in Napoli / il di 17 Marzo 1871*

- ms., 1871, two scores (6, 10 ff.), 210x280 mm.
- Score: T, v11, v12, vla, vlc, db.
- 12 parts: concertino, 3 v11, 3 v12, vla, vlc, vlc+db, 2 db.

1745 6079 [Tantum ergo. Br, choir T, B, orch., D maj.]

- *Tantum ergo / per / Baritono / A Sua Eccellenza Reverendissima / Monsignor Don Pietro Pace / Arcivescovo di Rodi, Vescovo di Malta / con profondo rispetto / questo tenue Lavoro, dona e dedica / Antonio Nani / 3 Luglio 1891*

- ms., 1891, two scores (6, 8 ff.), 210x280 mm.
- Score: Br, v11, v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc, db.
- 29 parts: 2 Br, choir 3 T, 3 B, v11, v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc, db.

1746 6079 [Tantum ergo. T1, T2, B, orch., D min.]

- *Tantum ergo / in Re / a / tre parti reali / Originale / di / A. Nani*

THE NANI COMPOSERS (XVIII-XX cent.)

Music Ms. No. Microfilm
Proj. No.

- ms., 1907, score (6 ff.), 210x310 mm.
- Score: T1, T2, B, vl1, vl2, vla, fl1, fl2, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, db.
- 36 parts: 6 T1, 3 T2, 5 B, 3 vl1, 2 vl2, fl1, fl2, ob1, ob2, cl1, cl2, tpt1, tpt2, trb1, trb2, trb3, bsn1, bsn2, hn1, hn2, ofi, db.
- On f. 1r of the score: *10 Luglio 1907 / (alla Palestrina)* and *Eseguito per la prima volta a san Paolo Naufrago li 9.2.1907.*

1747 6079 [Tantum ergo. T, B, orch., G maj.]

- *Tantum Ergo / Originale / di / Antonio Nani / 21 Agosto 1916*

- ms., 1916, full and vocal score (2, 2), 210x290 mm.
- Score: T, B, hn1, hn2, trb1, trb2, trb3, ofi, db.
- 20 parts: 3 T, 3 B, 2 vl1, vl2, fl, cl, hn2, canta, trb1, trb2, trb3, ofi, vlc, db, timp.
- The vocal score including the organ part, is a later copy.

1748 6079 [Te Deum. T1, T2, B, orch., C maj.]

- *Te Deum Laudamus / scritto in occasione del ringraziamento / fatto / all'Altissimo per la cessazione / del Morbo-Cholera nell'anno 1865 / composto / da / Antonio Nani / Li 18 Ottobre 1865 / Eseguito nella Chiesa dei Carmelitani / Li 29 Novembre 1865.*

- ms., 1865, score (18 ff.), 210x290 mm.
- Score: T1, T2, B, vl1, vl2, vla, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db.
- 17 parts: T1, T2, 3 B, vl1, vl2, vla, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db.

1749 6079 [Te Deum. T1, T2, B1, B2, orch., C maj.]

- *Te Deum Laudamus / Composto / da / Antonio Nani / Il 18 Dicembre 1912 / eseguito per la prima volta / alla chiesa del Carmine. / Mercoledì 16 Aprile 1913. / La seconda volta nella / Chiesa della Trinità Marsa / in occasione della Benedizione / della medesima chiesa / Sabato 19 Aprile 1913*

- ms., 1913, two scores (15, 14 ff.), 210x280 mm.
- Score: T1, T2, B1, B2, vl1, vl2, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 39 parts: 3 T1, 2 T2, 3 B1, 3 B2, 3 vl1, 2 vl2, vla, fl-oct, fl, ob1, ob2, cl in Bb, cl1 in C, cl2 in C, bsn1, bsn2, hn1, hn2, canta, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, 2 db.

Music Ms. No. Microfilm Proj. No.

SECULAR VOCAL MUSIC

1. Operas

1840 4040 [Agnese Visconti. Opera in four acts]

- *Sinfonia / Dell'Opera / Agnese Gonzaga Visconti / Originale / Originale / di / Antonio Nani / 20 Luglio 1876*

- ms., 1876, 4 scores (70, 46, 82, 37, 46 ff.

Scores:

A - First act

B - Second act

C - Third act

D - Fourth act

E - Concertino

Prompter-guides:

F - First act

G - Second act

H - Third act

I - Fourth act

5 Solist vocal parts:

Principe Gonzaga-Br, Agnese Visconti-S, Rodolfo Scandiano-T, Elisa-S, Conte Nerli-B.

17 Choral parts:

4 S1, 2 S2, 5 T1, 2 T2, 4 b.

171 Instrumental parts:

4 v11, 3 v12, 2 vla, fl, fl-oct, ob1, ob2, cl1, 2 cl2, bsn1, bsn2, 2 hn1+hn2, 2 hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, harp, b-drum, bells, timp, vlc, 2 vlc+db, db. Band parts: piccolo, cl Eb, 2 cl1, 2 cl2, 2 cl3, cl4, 2 cnta1, 2 cnta2, 2 hn1, 2 hn2, 2 trb1, 2 trb2, 2 Sax-horn1, Sax-hn 2+3, 2 Alt-hn, euf, b1, b2, 2 b.

Parts of the Simphony: 11 v11, 6 v12, 4 vla, fl-oct, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1 F, hn2 F, hn1 C, hn2 C, tpt1, tpt2, trb1, trb2, trb3, ofi, b-drum, timp, 6 vlc, vlc+db, 7 db.

Funereal march (orch. parts): 5 v11, 3 v12, 2 vla, fl1+2, ob1+2, cl1+2, bsn1+2, hn F 1+2, hn3+hn4, tpt1+2, tpt3+4, trb1+2, trb3, trb-b, b.drum+piatti, timp, 2 vlc, 2 db.

Funereal march (band parts): piccolo, 2 cl1, 2 cl2, cl3, cl4, cl Eb, clarone Bb, 2 cnta1, cnta2, hn1, hn2, trb1, trb2, sax-hn1, sax-hn2, sax-hn3, alt-hn Bb, euf, b1, b2.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

18 Vocal guides²:

First act: Duet, Pezzo concertato + quartetto and coro + soprano's aria of second act., Rodolfo's part, Chorus S and A, Chorus T and B.

Second act: male chorus (Barcarola), duet Agnese and Rodolfo + "Ave Maria" final.

Band parts for "Barcarola": fl-picc, fl, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, basso tuba.

Third act: Introduction and chorus, Ballade, Duet Agnele and Principe, Quintetto for solos, Quintetto and chorus, Rec. and aria Agnese, scene + rec. + final.

Fourth act: Aria Elisa, dramatic scene with Elisa and Conte, duet Elisa and Rodolfo, Funeral march.

Instrumental parts: cl1, cl2, bsn, hn1, hn2, ctnal, trb1, trb2, trb3, basso tuba,

Librettos:

Libretto originale: (19 ff.)

Libretto (copy): (21 ff.)

Librettos published in 1901: 12 copies on italian text and other 12 copies on italian and english text

Libretto on maltese text: (16 ff.).

1839 4042 [I Cavalieri di Malta. Opera in three acts by Enrico Golisciani]

- *I Cavalieri di Malta (1877) / "Atto primo" / musica / di / Antonio Nani*

- ms., 1877, 10 full scores (48, 76, 38, 66, 41, 10, 26, 23, 25, 23 ff.), 25 vocal scores (guides) (30, 67, 47, 25, 43, 13, 4, 4, 10, 10, 15, 23, 5, 10, 23, 28, 14, 14, 28, 27, 2, 2, 2 ff.), 8 draft copies (31, 42, 8, 12, 36, 21, 12 ff.)

Scores:

A - Prologue

B - First act

C - " (copy)

D - Second act

E - Score

F - Triumphal march first act (band)

G - Band score (selections from the opera)

Prompter-guides:

H - Prologue

I - First act

J - "

K - Third act

² These parts have been arranged by M° Dion Buhagiar for the concert held at San Anton Gardens on 8 August 1984.

Music Ms. No. Microfilm Proj. No.

8 Solist vocal parts:

Alvaro-B, Guido-T, Ugo-B, L'Isle Adam-B, Ubaldini-T, Lascari-B, Clarice-S, Regina-S.

10 Choral parts:

Boys, 2 S1, 2 S2, T1, 4 T2, B.

4 Guides for "Concertino":

Aa - Prologue

Ab - First act

Ac - Second act

Ad - Third act

34 Instrumental parts:

4 v11, 3 v12, 2 vla, fl-oct, ob1, ob2, cl1, cl2, bsn1, bsn2, 2 hn1, 2 hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, b-drum, harp, org, 3 vlc+db, db.

Reductions for voices and piano for the Prologue:

Duet (Regina, Guido), Rec. and Cavatina, Cavatina (guide).

- 40 instrumental parts for the "Cavatina":

fl1, fl2, ob1, ob2, cl1, cl2, bsn1, hn1, hn2, cnta, trb1, timp, 5 v11, 3 v12, vla, 2 vlc1, vlc2, 2 db. Band parts: fl, cl.picc, cl-S1, cl-S2, cl-S3, Sax-A, Sax-T, hn1, hn2, tpt, trb, flic-T, flic-Br, flic-Bgrave.

Reductions for voices and piano for the First act:

Lisle Adam's Preghiera and Giuramento, "Settimino" with chorus.

Reductions for voices and piano for the Second act:

Ugo's Romance and duet with Regina.

Reductions for voices and piano for the Third act:

Guide, Rec. and Guido's romance, Duet Regina and Guido (photocopy).

Trio regina, Guido, Ugo (photocopy).

- 31 instrumental parts for Guido's romance: fl1, fl2, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, hn3, hn4, cnta1, cnta2, trb1, trb2, basso tuba, timp, 5 v11, 3 v12, vla, 3 vlc, db.

Vocal and instrumental reductions made by M.ro Joseph Vella:

Prologue-guide, First act-guide, First act-guide (Settimino with chorus), Third act-guide.

Piano reductions made by Alberto de Cristofaro in 1926:

Guide for the Cavatina in the Prologue, Guide for the Preghiera (I act), Guide for the romance (II act), Guide for the Romance (III act).

- Other reductions by E. Bartoli, V. Ciappara and P. Nani and vocal and instrumental parts are available in the Archive (sees mss. 1839ea - 1839hg). A band arrangement by Emanuele Bartoli is available in ms. 1750.

1838 4041 [Zorilla. Melodramma giocoso in three acts]

- *Sinfonia / Del melodramma Giocoso in 3 atti / Zorilla / originale / di / Antoni Nani / Anno 1872*

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

- ms., 1872, 3 scores (170, 156, 55 ff.).

Scores:

A - First act

B - Second + Third act

C - Concertino-guide

14 Vocal guides for the prompter

First act:

D - Introduction + cavatina

E - Chorus

F - rec. + cavatina

G - march and military song

H - scene + rec. + final

Second act:

J - Prelude and romance

K - Trio Zorilla, Silvio and Marcello

L - Final

Third act:

M - Duet Zorilla and Tibullo

N - Prelude and duet Zorilla and Tibullo

O - Rec. and duet Zorilla and Silvio

P - Prelude and duet Zorilla and Silvio

Q - Final scene and final rondò

R - Last scene.

5 Solist vocal parts:

Zorilla-S, Marcello-B, Silvio-T, Tibullo-B, Guglielmo-B.

Recit. and cavatina for S: vocal guide, S.

Romance for T.

10 Choral parts:

2 S1, S2, 3 T1, T2, 3 B.

87 Instrumental parts:

3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, 3 hn1, 3 hn2, tpt1, tpt2, trb1, trb2, trb3, odi, b.drum, timp, harp, tamb, triangle, sisto, 2 vlc+db, db.

"Preludio marziale" March: score (6 ff.), concertino, 3 v11, 2 v12, vla, fl-oct, on1, cl1, cl2, bsn1, hn1, hn2, tpt1, trb1, trb2, ofi, timp, vlc+db, db.

Symphony: score (38 ff.), 2 concertino, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, hn3, tpt1, tpt2, trb1, trb2, trb3, ofi, big-drum, tamb, timp, 2 vlc+db, db.

Other guide-parts:

piano guide for the Galop, piano guide for the "Brindisi", choir B "Brindisi".

Librettos and others:

- Libretto published in Malta in 1874: 77 pp. including the English translation of the original Italian text.

- Photocopy of the libretto

- Costumes design: three fascicles.

Music Ms. No. Microfilm Proj. No.

2. Songs

- 1773 6081 [Bambina mia. V, pft, Bb maj.]**

- *Alla mia amatissima sorella / Bambina mia! / Canzonetta in chiave di sol / Con accompagnamento di Piano-Forte / Composta / da / Antonio Nani / Napoli 2 Luglio 1871*

- ms., 1871, 2 scores (4, 2 ff.), 220x280 mm.

- 1774 6081 [Carminie o il sospiro della fanciulla. S, orch., C min.]**

- *Carminie / o / Il Sospiro della fanciulla / scherzo musicale per il Soprano / Originale / di / Antonio Nani / parole / di / Enrico Golisciani / Napoli / 27 Dicembre 1873*

- ms., 1873, one full and two vocal scores (18, 2, 2 ff.) 220x280 mm.

- 1 part: S.

- 1779 6081 [Non so decidermi! V, pft, Eb maj.]**

- *(Parole di / Paolo Cesareo) Non so Decidermi! (Musica di / Antonio Nani / 14.6.1882)*

- ms., 1882, vocal score (2 ff.), 220x280 mm.

- 1776 6081 [Ritornerà. V, pft, E min.]**

- *Ritornerà! (16.3.1880) A. Nani*

- ms., 1880, vocal score (2 ff.), 220x280 mm.

- 1775 6081 [Tra fior. S, pft, F maj.]**

- *"Tra' Fior" (21.3.1880) (Canzone) Antonio Nani*

- ms., 1880, vocal score (2 ff.), 220x280 mm.

- 1778 6081 [Tutto obliar vorrei. V, pft, D min.]**

- *Paolo Cesareo Tutto obliar vorrei!.. (1881) Antonio Nani*

- ms., 1881, vocal score (2 ff.), 220x280 mm.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

- 1780 6081 [L'Ultimo bacio. V, pft, F min.]**

- *L'Ultimo bacio / Melodia / per / Canto in chiave di Sol / con accompagnamento / di / Piano-Forte / composta / da / Antonio Nani / poesia / di / A. Gulia.*

- ms., 19c/2h, vocal score (4 ff.), 280x220 mm.

INSTRUMENTAL MUSIC

CHAMBER MUSIC

1. Dances for piano

- 1761b 6081 [L'Addio. Polk. pft. F maj.]**

- *L'Addio / Polka / per / Piano-Forte / Composta / da / Antonio Nani / N° 11 / Il 12 Maggio 1863*

- ms., 1863, score (4 ff.), 270x220 mm.

- An arrangement for small orchestra is in ms. 1761a.

- 1754 6081 [L'Amore. Polk. pft. C maj.]**

- *L'Amore / Polka / per / Pianoforte / Composta / da / Antonio Nani / N° 3 / il 7 Agosto 1862*

- ms., 1862, score (4 ff.), 220x270 mm.

- 1760 6081 [La Bizzarra. Polk. pft. G maj.]**

- *La Bizzarra / Polka / per / Piano-Forte / Composta / da / Antonio Nani / N° 9 / Il 19 Gennajo 1863*

- ms., 1863, score (2 ff.), 220x270 mm.

- 1787 6081 [Composition. pft. C maj.]**

- ms., 19c/2h, score (1 f.), 220x280 mm.

- Work incomplete.

Music Microfilm
Ms. No. Proj. No.

1755 6081 [Il Destino. Polk-Mazurka. pft. F maj.]

- *Il Destino / Polka mazurka / Composta / da / Antonio Nani / per / Piano-Forte / N° 5 / Il 28 Novembre 1862*

- ms., 1862, score (3 ff.), 220x270 mm.

1758 6081 [Il Dovizioso. Waltz. pft. Bb maj.]

- *Il Dovizioso / Valzer / per / Piano-Forte / Composta / da / Antonio Nani / N° 8 / Il 30 Dicembre 1862*

- ms., 1862, score (4 ff.), 220x270 mm.

1777 6081 [La Farfalla. pft 4 hands, F maj.]

- "LA FARFALLA" (1880) / (per pianoforte a 4 mani) / di / ANT: Nani

- ms., 1880, score (6 ff.), 280x220 mm.

1771 6081 [Malta Galop. pft. F maj.]

- *Malta Galop / Composed / by / Antonio Nani / 19 May 1867*

- ms., 1867, score (2 ff.), 280x220 mm.

1784 6081 [Marietta. Polk-Mazurka. pft. D min-G min.]

- *alla gentil Signora / Marietta Montano Schinas Marietta Polka-Mazurka Antonio Nani.*

- ms., 19c/2h, score (1 f.), 220x280 mm.

1786 6081 [Mazurka. pft. D min.]

- *Mazurka*

- ms., 19c/2h, score (1 f.), 220x280 mm.

1768 6081 [Il Mio waltz. pft. F maj.]

- *Il mio Valz / Composto / da / Antonio Nani / Li 29 Maggio 1866*

- ms., 1866, score (4 ff.), 280x220 mm.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

- 1759 6081 [The Nest. Valtz. pft. G maj.]**

- *The Nest / Walzer / per / Piano-Forte / Composto / da / Antonio Nani / N° 4 / Li 18 Novembre 1862*

- ms., 1862, score (4 ff.), 220x270 mm.

- 1762 6081 [L'Ostinata. Polk-Mazurka. pft. Ab maj.]**

- *L'Ostinata / Polka-Mazurka / per / Piano-Forte / Composta / da / Antonio Nani / N 12 / Il 15 maggio 1863*

- ms., 1863, score (4 ff.), 270x220 mm.

- 1782 6081 [Polka. pft. F maj.]**

- *La / Polka*

- ms., 19c/2h, score (2 ff.), 220x280 mm.

- 1752 6081 [Polk-Mazurka. pft. G maj.]**

- *Alla Signorina Elvira Nani / Polka - Mazurka / per / Piano-Forte / Composta / da / Antonio Nani / N° 1 / Il 4 Aprile 1862*

- ms., 1862, score (2 ff.), 220x270 mm.

- 1753 6081 [Polk-Mazurka. pft. C min.]**

- *Polka Mazurka / per Pianoforte / Composta / da / Antonio Nani / Nà 2 / Il 1. Agosto 1862*

- ms., 1862, score (2 ff.), 220x270 mm.

- 1756 6081 [Quadriglie. Pft]**

- *Quadriglie / per / Piano-Forte / Composte / da / Antonio Nani / N° 6 / Il 20 Dicembre 1862*

- ms., 1862, score (4 ff.), 220x270 mm.

- Quadriglia n. 1, 6/8, A maj; Quadriglia n. 2, 2/4, F maj; Quadriglia n. 3, 6/8, A min; Quadriglia n. 4, 2/4, C maj; Quadriglia n. 5, 2/4, G maj.

Music Microfilm
Ms. No. Proj. No.

1757 6081 [I quattro amici. Polk-Mazurka. pft. G maj.]

- *I quattro Amici / Polka - Mazurka / per / Piano-Forte / Composta / da / Antonio Nani / N° 7 / Il 23 Dicembre 1862*

- ms., 1862, score (3 ff.), 280x220 mm.

1785 6081 [Le rimembranze. pft]

- *Le Rimembranze*

- ms., 19c/2h, score (2 ff.), 280x220 mm.

- N. 1, 6/8, F; N. 2, 2/4, Bb; N. 3, 6/8, A min; N. 4, 6/8, Eb; N. 5, 2/4, Bb maj.

1765 6081 [La simpatica. Polk-mazurka. pft. Bb min.]

- *La Simpatica / Polka-Mazurka 7 per / Piano-Forte / Composta / da / Antonio Nani / Il 4 Giugno 1864*

- ms., 1864, two scores (2, 3 ff.), 280x220 mm.

1767 6081 [Il sogno melanconico. pft. F maj.]

- *Il sogno Melanconico / Notturno / per Piano-Forte / composto / da / Antonio Nani / Li 6 Settembre 1865*

- ms., 1865, score (5 ff.), 280x220 mm.

1763 6081 [The tribute galop. pft. F maj.]

- *The / Tribute Galop / expressly / composed for a grand ball which / was given by subscription at the / United club at Malta on the occasion / of H. R. H. the Prince of Wales' Marriage, / and most respectfully / dedicated / by permission / to Lady le Marchant / by / Antonio Nani / a / Maltese youth / N. 10 / 9th March 1863*

- ms., 1863, score (4 ff.), 270x220 mm.

1783 6081 [Una estate a Napoli. Notturno. pft, Db maj.]

- *Una / Estate a Napoli / Notturno / per / Piano-Forte / Dedicato / Alla nobile Signora / Annetta Bugeja / Composto / da / Antonio Nani*

- ms., 19c/2h, score (4 ff.), 280x220 mm.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

1766a 6081 [The welcome waltz. pft. F maj.]

- *The Welcome Waltz / Composed / by Antonio Nani / per / Piano Forte / The 5th September 1864*

- ms., 1864, score (4 ff.), 280x220 mm.
- A reduction for small orchestra is in ms. 1766b.

1769 6081 [The Wellington Galop. pft. G maj.]

- *The Wellington / Galop / Composed by / Antonio Nani / 23 May 1866*

- ms., 1866, score (4 ff.), 280x220 mm.

2. Duets for piano and violin

1781 6081 [Fantasia. vl, pft, F min.]

- *Fantasia per Piano e Violino / sopra I Lombardi di Verdi / Composta da A. Nani*

- ms., 19c/2h, score (12 ff.), 280x220 mm.
- 2 parts: vl, pft.

1772 6081 [Melodia. vl, pft, D maj.]

- *Melodia per Violino / Con accompagnamento di Piano-Forte / Composta dal maestro / Antonio Nani*

- ms., 19c/2h, three scores (4, 2, 2 ff.), 280x220 mm.
- 2 parts: 2 vl.
- One violin part is a printed copy.

1764 6081 [Nocturne. vl, pft, Ab maj.]

- *Nocturno / per / Piano e Violino / Composto / da / Antonio Nani / 21.3.64*

- ms., 1864, draft score (5 ff.), 220x280 mm.
- 1 guide part.

Music Ms. No. Microfilm Proj. No.

ORCHESTRAL MUSIC

- 1761a 6081 [L'Addio. Polk. small orch., F maj.]**

- *L'Addio / Polka / Composta / da / Antonio Nani / Il 12 Maggio 1863 / N. 4*

- ms., 1863, score (7 ff.), 220x270 mm.
- The piano arrangement is in ms. 1761b.

- 1751 6080 [Antonio. Symphony. orch. A min.]**

- *Sinfonia "Antonio" / Sinfonia / Composta / da / Antonio Nani / L' 25 Aprile 1864*

- ms., 1864, score (16 ff.), 210x270 mm.
- Score: v11, v12, vla, fl, cl, tpt, hn1, hn2, b.
- 17 parts: 3 v11, 2 v12, vla, fl, cl, 2 ofi, hn1, hn2, tpt, trb1, trb2, 2 db.

- 1750 6080 [I Cavalieri di Malta. Symphony. band. F maj.]**

- *Sinfonia / Dell'Opera / I Cavalieri di Malta / Del Maestro / Antonio Nani / Riduzione per banda / da Emm. Bartoli / Marzo 1917*

- ms., 1917, score (26 ff.) 310x220 mm.
- Score: piccolo, fl, ob1, ob2, cl Eb, cl Bb solo, cl1 Bb, cl2 Bb, cl3 Bb, cntal Bbm cnta2 Bb, cnta3 Bb, alt-hn Eb, hn1, hn2, hn3, hn4, alt-hn Bb, trb solo, sax-t Bb, sax-br Eb, clarone Bb, bsn1, bsn2, euf1, euf2, trb1, trb2, trb3, trb-b, b1, b2, tamb, b.drum.

- 1841 6297 [Ouverture. orch. E min.]**

- *Ouverture (in Mi minore) / Originale / di / Antonio Nani / 12 Luglio 1882*

- ms., 1882, three scores (20, 16, 20 ff.), 240x340 mm.
- Score: v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 32 parts: 5 v11, 4 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, 2 tpt1, tpt2, trb1, trb2, trb3, ofi, timp, 2 vlc+db, db.
- Andante sostenuto, 4/4, E min; Allegretto, 6/8, E maj; Andantino, 3/4, C min; Allegro deciso, 4/4, C; Allegro fugato, 2/2, E maj.

THE NANI COMPOSERS (XVIII–XX cent.)

Music Microfilm
Ms. No. Proj. No.

1770 6081 [Valse d'amour. orch., F maj.]

- *Valse D'Amour / composto / da / Antonio Nani / Li 2 Gennaio 1869*
- ms., 1869, score (8 ff.), 220x280 mm.

1766b 6081 [The welcome waltz. orch., F maj.]

- *The Welcome Waltz / Composed / by / Antonio Nani / The 21st December 1866*
- ms., 1864, score (10 ff.), 220x290 mm.
- The piano arrangement is in ms. 1766a.

EMANUELE NANI (1768–1860)

Music Microfilm
Ms. No. Proj. No.

SACRED MUSIC

A - ORDINARY OF THE MASS

1. Parts of the Mass

- 654 4110 [Kyrie. S, A, T, B, b, C maj.]**

- *Kyrie in C. Emm.le Nani / in Malta / 1846*

- ms., 1846, score (12 ff.), 230x320 mm.
- Score: S, A, T, B, b.
- 8 pages missing.

- 652 4111 [Kyrie, Gloria. S, A, T, B, orch.]**

Kyrie / Gloria, e cum Sancto, a 4 / Con l'accompagn:to d'intera Orchestra / Fatto in Malta / Nel 1838 / Dal Sig: Emanuele Nani

- ms., 1838, score (26 ff.), 230x320 mm.
- Score: S, A, T, B, vll, vl2, fl, ob, cl, hn, tpt, bsn, b.
- Kyrie, Lento, 2/4, G min; Gloria, Allegro, 4/4, Bb maj.

- 653 4110 [Gloria. S, A, T, B, orch., D maj.]**

Messa in Re / A quattro voci, e / Tutta Orchestra / del Sig.r Emm.le Nani / 1846

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

- ms., 1846, full and vocal score (12, 8 ff.), 220x280 mm.
- Score: S, A, T, B, v11, v12, vla, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, b.
- Kyrie, allegro, 4/4, D; Gloria, allegro, 4/4, D.

659 4110 [Gloria. Domine Deus. S, T, B, orch., C maj.]

- *Domine Deus Terzetto*

- ms., 19c/1h, score (10 ff.), 230x320 mm.
- Score: S, T, B, v11, v12, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, vla, bsn, b.

660 4110 [Gloria. Qui tollis. S1, S2, T, orch., F min.]

- *Qui Tollis E. NANI*

- ms., 19c/1h, score (6 ff.), 230x330 mm.
- Score: S1, S2, T, fl, cl1, cl2, hn1, hn2, v11, v12, b1, b2.

661 4110 [Gloria. Qui sedes. S, vl, orch., A maj.]

- *Qui sedes E. Nani*

- ms., 19c/1h, score (11 ff.), 230x330 mm.
- Score: S, vl solo, v11, v12, vla, fl, cl1, cl2, hn1, hn2, vlc, b.

744 4162 [Gloria. Cum sancto spiritu. S, A, T, B, orch., C maj]

- *Cum Sancto Spiritu*

- ms., 19c/1h, score (9 ff.), 230x320 mm.
- Score: S, A, T, B, v11, v12, fla, fl, ob1, ob2, hn1, hn2, bsn, b.
- On the score written in pencil: *NANI Emanuele*.

646 4112 [Gloria. Quoniam. S, vl obbl, orch., C maj]

- *Originale Quoniam per Canto con Violino Obligato fatto in Catania in Giugno 1832 da E. Nani*

- ms., 1832, score (13 ff.), 230x290 mm.
- Score: S, vl obbl, v11, v12, vla, ob1, ob2, hn1, hn2, cl1, cl2, vlc, b.

Music Ms. No. Microfilm Proj. No.

1848 6520 [Credo. S1, S2, T, B, orch., Bb maj.]

- *Malta 9bre 1834 Credo a 4 di Emm.le Nani.*

- ms., 1834, score (14 ff.), 230x320 mm.

- Score: S1, S2, T, B, fl, ob1, ob2, cl1, cl2, tpt1 tpt2, vl1, vl2, vla, bsn, b.

PROPER OF THE MASS

1. Gradual and Tractus

656 4110 [In memoria aeterna. Absolve Domine. S, A, T, B, 7 instr., Eb maj.]

- *In Memoria aeterna / Del Sig:r Em:le Nani*

- ms., 19c/1h, score (10 ff.), 220x310 mm.

- Score: S, A, T, B, vl1, vl2, fl, ob, hn1, hn2, b.

2. Alleluiaitic verses

647 4111 [Juravit Dominus. T, orch., D maj.]

- *183[8] Juravit Emm. Nani*

- autogr. ms., 1838, score (14 ff.), 230x280 mm.

- Score: T, fl, ob1 obbl, ob2, hn1, hn2, vl1, vl2, vla, bsn, vlc, b.

SINGLE LITURGICAL COMPOSITIONS

1. Verses

1850 6520 [Domine ad adjuvandum. S, A, T, B, orch., D maj.]

- *Domine a 4 Voci / con Accomp:to / dell'intiera Orchestra / del Sig:r / Emmanuele Nani*

- ms., 19c, score (16 ff.), 230x290 mm.

- Score: S, A, T, B, vl1, vl2, fl1, fl2, ob1, ob2, cl1, cl2, tpt1 tpt2, hn1, hn2, bsn, vla, b.

- 19 parts: S, A, T, B, fl, ob1, ob2, cl1, cl2, bsn, hn1, hn2, tpt1 tpt2, trb, vl1, vl2, vla, db.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

2. Antiphons

1851 6520 [De torrente. B1, B2, orch., D maj.]

- Maggio 1835 *De Torrente Duetto a 2 bassi Emm.le Nani*
- ms., 1835, one full and two vocal scores (10,4,2 ff.), 230x290 mm.
- Score: B1, B2, fl, ob1, ob2, hn1, hn2, vl1, vl2, vla, bsn, b.
- 8 parts: fl, ob1, hn1, hn2, vl1, vl2, 2 db.

3. Psalms

655 4110 [Dixit Dominus. psalm 109. S, A, T, B, orch., Bb maj]

- Dixit à 4 voci / con Accomp:to di Violini, Viola, Flauto, / Oboe, Clarinetti, Corni, Trombe, Fagotto / Violoncello, e Contrabasso / di Emmanuele Nani

- ms., 19c, score (12 ff.), 240x300 mm.
- Score: S, A, T, B, vl1, vl2, ob, fl, cl1, cl2, hn, tpt, bsn, b.
- Incomplete score (last verses missing).

1852 6520 [Dixit Dominus. psalm 109. S, A, T, B, orch., G maj.]

- Dixit a 4 Voci / Con Accomp:to / d'intera orchestra / di Emmanuele Nani / 1836

- ms., 1836, score (12 ff.), 230x280 mm.
- Score: S, A, T, B, fl, ob1, ob2, cl1, cl2, vl1, vl2, vla, bsn, b.

651 4111 [Laudate pueri. S, orch., C maj.]

- Laudate Pueri per Canto Solo fatto in Malta da E. Nani In Luglio 1837

- ms., 1837, score (8 ff.), 220x280 mm.
- Score: S, vl1, vl2, fl, ob1, ob2, hn1, hn2, vla, b.

4. Hymns

649 4111 [Ave Maris stella. S, A, T, B, orch., S, orch., Bb maj.]

- Ave Maris Stella E. Nani / Maggio 1835

Music Microfilm
Ms. No. Proj. No.

- ms. autogr., 1835, score (6 ff.), 230x320 mm.
- Score: S, A, T, B, vl1, vl2, vla, fl, cl, ob, tpt, hn, bsn, b.

658 4110 [Tantum ergo. S, T1, T2, B, orch., Eb maj.]

- *Originale / Tantum Ergo per 4 Voci / con accompagnamento / di Violini, Viola, Flauto Clarinetti / corni, e basso / del Sig:r Em:le Nani*

- ms., 19c/1h, score (5 ff.), 230x320 mm.
- Score: S, T1, T2, B, vl1, vl2, vla, cl1, cl2, hn1, hn2, b.

1849 6250 [Te Deum. S, A, T, B, orch., D maj.]

- *Te Deum laudamus E. Nani 1834*

- ms., 1834, score (20 ff.), 230x320 mm.
- Score: S, A, T, B, vl1, vl2, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1 tpt2, bsn, vla, b.

5. Canticles

657 4110 [Magnificat. S, A, T, B, orch., C maj]

- *Magnificat / Solenne a 4. / e Tutta Orchestra / del Sig.r / Emmanuele Nani*

- ms., 19c/1h, score (18 ff.), 220x310 mm.
- Score: S, A, T, B, vl1, vl2, vla, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1 tpt2, b.
- 15 parts: S, A, T, B, vl1, vl2, vla, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1 tpt2, db.

6. Litanies

648 4111 [Litanies B.M.V. S, A, T, B, orch., D maj.]

- *Litanie / a 4 Voci / e più strumenti / del Sig.r / Emmanuele Nani / 1834*

- ms., 1834, score (16 ff.), 220x290 mm.
- Score: S, A, T, B, vl1, vl2, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn, vla, b.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

7. Responsories

1853 6520 [Si quaeris miracula. S, T, B, 7 instr., G maj.]

- *Si quaeris Miracula fatto in giugno del 1838 in Malta da E. Nani per 3. Voci*

- ms., 19c/h, score (4 ff.), 220x300 mm.
- Score: S, T, B, hn1, hn2, fl, ob, vll, vl2, b.
- 8 parts: S, T, B, fl, hn1+hn2, vll, vl2, db.

INSTRUMENTAL MUSIC

1. Chamber music

650 4111* [Duos concertants. vll, vl2]

- *Violino Primo / Trois Duos Concertants / Pour / Deux Violons / Composés / par / Emmanuel Nani / Lett. E / Pad. ne Giuseppe Micallef 1837.*

- ms., 1837, 220x290 mm.
- 2 parts: vll, vl2.
- Duo 1: allegro, 4/4, D; andante, 6/8, A; Vivace, 2/2, A. Duo 2: allegro non tanto, 4/4, A; siciliana, 6/8, A min; tema di Rossini con variazioni (sopra "Una voce poco fa" from "Il Barbiere di Siviglia"): 2/2, A. Duo 3: moderato, 4/4, E; larghetto, 2/2, B; Minuetto, allegro, 3/4, E; trio, 3/4, A; rondeau pastorale, 6/8, E.

2. Orchestral music

1854 6520 [Ouvertures. orch., C maj]

- *Partitura di 6 Overture / in Pot Pourry / Composte in Alessandria d'Egitto / Nei Mesi di Maggio, e Giugno / 1845 / da Emmanuele Nani*

- ms., 1845, score (37 f.), 240x320 mm.
- Score: vll, vl2, fl, ob1/hn1, ob2/hn2, tpt1, tpt2, vla, b.
- The score include 6 ouvertures:
1 ouverture: Maestoso, 2/2, C min - Allegro, 4/4, C maj.
2 ouverture: Allegro mod., 6/8, D maj

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Ms. No. Proj. No.

- 3 ouverture: Largo, 2/2, Bb maj.
- 4 ouverture: Largo, 4/4, C maj.
- 5 ouverture: Marziale, 2/2, F maj.
- 6 ouverture: Vivace, 4/4, C maj.
- Score not bound.

DR PAOLO NANI

(1814-1903)

Music Microfilm
Ms. No. Proj. No.

LITURGICAL MUSIC

A - ORDINARY OF THE MASS

1. Complete masses

728 4128 [Mass. T solo, S, A, T, B, orch.]

- *Messa / del / M.° Sig:r Nani D:r Paolo*

- ms., 19c/2h, score (78 ff.), 290x220 mm.

- Score: T solo, S, A, T, B, v11, v12, vla, fl-oct, fl1, fl2, ob1, ob2, cl1, cl2, hn1, hn2, tpt1 tpt2, trb1, trb2, trb3, vlc, b.

- 19 parts: 2 v11, v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, trb1, trb2, trb3, vlc+db, db, timp,

- Written in pencil: *Messa del / Vescovo.*

2. Parts of the Mass

714 4122 [Kyrie. S, A, T, B, orch., G maj.]

- *S. Paolo / Kyrie in Sol del Dr Paolo Nani / Originale / scritto e dedicato al suo Maestro / Don Giuseppe Burlò / 31 Luglio 1840*

- ms., 1840, score (10 ff.), 220x310 mm.

- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, b.

- 13 parts: S, A, T, B, v11, v12, fl, cl, hn1, hn2, 2 db, org.

Music
Ms. No. Microfilm
Proj. No.

715 4123 [Kyrie. S, T, B obbl, S, A, T, B choir, orch., F min]

- *Kyrie Sollenne con / più Voci e strumenti obligati / Originale / Del Dr. Paolo Nani / li 16 gennaro 1841*

- ms., 1841, score (12 ff.), 220x290 mm.
- Score: S, T, B obbl, choir S, A, T, B; v11, v12, vla, fl, ob, cl1, cl2, vlc, b.
- 28 parts: S, T, B obbl, choir S, A, T, 3 B, 3 v11, 2 v12, vla, fl-oct, ob, cl1, cl2, hn1, hn2, trb, trb1, trb2, trb3, vlc+db, 2 db.

716 4123 [Kyrie. B obbl, T1, T2, B, orch., Eb maj.]

- *Kyrie / Del Dr Paolo Nani / Originale / Li 11 Decembre 1843.*

- ms., 1843, score (8 ff.), 220x290 mm.
- Score: B obbl, T1, T2, B, v11, v12, vla, fl-oct, ob1, ob2, cl1, cl2, hn1, hn2, bsn1, bsn2, trb1, trb2, trb3, vlc, b.
- 28 parts: B obbl, 2 T1, 2 T2, B, 2 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn, hn1, hn2, tpt1+tpt2, trb1, trb2, trb3, vlc+db, 2 db, timp.

717 4124 [Kyrie. S1, S2, T, B, orch., Ab maj.]

- *Kyrie per / Basso con Coro / Originale / del Dr. Paolo Nani / Li 21 Luglio 1859*

- ms., 1859, score (8 ff.), 220x290 mm.
- Score: B, choir S1, S2, T, B, v11, v12, fl, cl1, cl2, hn1, hn2, trb1, trb2, b.
- 21 parts: S1, S2, 2 T, 3 B, 2 v11, 2 v12, fl, cl1, cl2, hn2, tpt, trb1, trb2, trb3, vlc+db, db.

718 4124 [Kyrie. S, A, T, B, orch., Bb maj.]

- *Kyrie del Dr Paolo Nani Originale*

- ms., 19c, score (12 ff.), 220x310 mm.
- Score: S, A, T, B, v11, v12, fl, ob, cl, hn1, hn2, b.
- 21 parts: S, A, T, 2 B, 2 v11, 2 v12, fl, ob, 2 cl, hn1, hn2, trb1, trb2, trb3, 3 db.

1466 6035 [Kyrie. S, A, T, B, orch., C maj.]

- *KYRIE di / P. Nani 1834*

- ms., 1834, score (9 ff.), 230x320 mm.
- Score: S, A, T, B, v11, v12, fl, ob, hn1, hn2, b.
- Title added in a recent time.

THE NANI COMPOSERS (XVIII–XX cent.)

Music Ms. No. Microfilm Proj. No.

1467 6035 [Kyrie. S1, S2, T, B, orch., Bb maj.]

- *Kyrie Del Dr Paolo Nani scritto nel 1858 in occasione della festività del centenario di S. Paolo Naufrago*
- ms., 1858, two scores (10,10 ff.), 230x320 mm.
- Score: S1, S2, T, B, v11, v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc, b.
- The second score is a later copy.

1468 6035 [Kyrie. Voices, 5 strings, Bb maj.]

- ms., 1858, score (2 ff.), 230x310 mm.
- Score: B, v11, v12, vla.
- 10 parts: 3 v11, 2 v12, vla, 2 vlc, 2 b.
- Vocal parts missing in the score.

1469 6035 [Kyrie. T1, T2, B, orch., F min.]

- *Kyrie Solenne / a piena orchestra / del Dr Paolo Nani / Originale / 9 Luglio 1880*
- ms., 1880, score (12 ff.), 230x290 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, timp, vlc, b.
- 33 parts: T1, 2 T2, 4 B, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 2 db, timp.

1470 6035 [Kyrie. T1, T2, B, orch., Bb maj.]

- *Kyrie a 3 Voci in Si b (Domenica delle Palme) / originale / del Dr Paolo Nani / 25 Febbraio 1887*
- ms., 1887, full and vocal score (9,4 ff.), 220x300 mm.
- Score: T1, T2, B, v11, v12, fl, cl, tpt, ofi, b.
- 21 parts: 2 T1, 2 T2, 2 B, 2 v11, 2 v12, 2 fl, 2 cl, 2 tpt, ofi, 3 db, org.

727 4127 [Kyrie. Gloria. T solo, S, A, T, B, orch.]

- *Messa Solenne a Piena Orchestra / scritta per la / festività di San Paolo Naufrago / del Dr Paolo Nani / Originale / 22 Gennajo 1848*
- ms., 1848, full and vocal score (6 fasc.: 8,15,10,4,10,8 ff.), 230x310 mm.
- 66 parts of Kyrie: 3 S, 2 A, 8 T, 11 B; 4 v11, 4 v12, 2 vla, 2 vlc+db, 4 db, 2 fl1, 2 fl2, 2 ob1, 2 ob2, 2 cl1, 2 cl2, 2 hn1, 2 hn2, 2 tpt1, tpt2, 2 trb1, 2 trb2, 2 trb3, timp.
- The ms. includes one vocal score (3 ff.) with T part with choir (Qui tollis...).

Music Microfilm
Ms. No. Proj. No.

729 4151 [Kyrie. Gloria. voices, orch.]

- *Messa / Gloria / Del Dr. P. Nani / Violino 1mo*

- ms., 19c, 220x290 mm.

- 23 parts: 3 v11, 3 v12, vla, fl-oct, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, trb1, trb2, trb3, ofi, vlc+db, 2 db, timp.

- Vocal parts missing.

719 4124 [Gloria. S, A, T, B, orch., C maj.]

- *Gloria Sollenne / Del Dr Paolo Nani / Originale / Li 7 Luglio 1839*

- ms., 1839, score (12 ff.), 220x290 mm.

- Score: S, A, T, B, v11, v12, fl-oct, fl, ob, cl, hn1, hn2, tpt1, tpt2, trb, vlc, b.

- 25 parts: S, A, 2 T, 2 B, 2 v11, 2 v12, fl-oct, fl, ob, cl, hn1, hn2, tpt1, tpt2,

2 trb1, trb2, trb3, vlc+org, 2db.

720 4125 [Gloria. S, A, T, B, orch., D maj.]

- *Gloria solenne in Re delle trombe / a piena orchestra / Originale / del maestro Dr Paolo Nani / 4 Febbraio 1842*

- ms., 1842, score (12 ff.), 220x290 mm.

- Score: S, A, T, B, v11, v12, vla, fl-oct, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, vlc, b.

- 30 parts: S, A, 2 T, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, 2 trb1, 2 trb2, trb3, vlc, 2 db.

721 4125 [Gloria. S, A, T, B, orch., Bb maj.]

- *Gloria in excelsis / a piena / Orchestra / Originale del / Dr Paolo Nani / Li 31 Gennaio 1845*

- ms., 1845, score (14 ff.), 220x290 mm.

- Score: S, A, T, B, v11, v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, vlc, b.

- 29 parts: S, A, 2 T, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, vlc+db, 2 db, timp.

722 4125 [Gloria. S, A, T, B, orch., D maj.]

- *Gloria con Laudamus. Duetto scritto in occasione / della festività del / Centennario (sic) / di S. Paolo Naufrago / Originale del / Dr Paolo Nani / Febbraio 1858*

- ms., 1858, score (22 ff.), 220x290 mm.

- Score: S, A, T, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc, b.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Ms. No.	Microfilm Proj. No.
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723 4126 [Gloria. S, A, T, B, orch., G maj.]

- *Gloria in excelsis / del Dr Paolo Nani / Originale / Li 4 Giugno 1860*

- ms., 1860, score (14 ff.), 220x290 mm.
- Score: S, A, T, B, vl1, vl2, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, ofi, b.
- 23 parts: S, A, 2 T, 2 B, 2 vl1, 2 vl2, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, cimb, vlc, 2 db.

724 4126 [Gloria. S, A, T, B, orch., C maj.]

- *GLORIA DR PAOLO NANI*

- ms., 19c, score (20 ff.), 230x320 mm.
- Score: S, A, T, B, vl1, vl2, fl, ob, cl, hn1, hn2, tpt1, tpt2, b.
- 13 parts: S, A, T, B, vl1, vl2, fl, ob, cl, hn1, hn2, tpt1, 2 db.
- Title added later. The music concerns only the first verse "Gloria in excelsis Deo".

1471 6036 [Gloria. S, A, T, B, orch., Dd maj.]

- *Dr. P. Nani / 1834*

- ms., 1834, score (16 ff.), 230x320 mm.
- Score: S, A, T, B, vl1, vl2, fl, ob, hn1, hn2, b.

1472 6036 [Gloria. Laudamus. T, vlc obbl, orch., Bb maj.]

- *Laudamus / Solo per Tenore / obligato con Violoncello / del Dr. / Paolo Nani / Originale / 26 Giugno 1839*

- ms., 1839, score (18 ff.), 220x290 mm.
- Score: T, vl1, vl2, vla, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc obbl, b.
- 22 parts: T, 2 vl1, 2 vl2, vla, fl-oct, fl, cl1, cl2, bsn, tpt1, tpt2, hn1, hn2, trb1, trb2, trb3, ofi, vlc, db, timp.

1473 6036 [Gloria. Laudamus. B, orch., Eb maj.]

- *Laudamus con Gratias in Mi b (1834) / Solo per Basso / Originale del Dr. Paolo Nani*

- ms., 1834, score (12 ff.), 220x290 mm.
- Score: B, vl1, vl2, fl, cl, hn1, hn2, b.
- 13 parts: 2 B, 2 vl1, vl2, fl, ob, cl, hn1, hn2, 3 db.
- Date added later.

Music Microfilm
Ms. No. Proj. No.

1474 6036 [Gloria. Laudamus. T solo, vlc obbl, T1, T2, B, orch., C maj.]

- *Laudamus con Gratias / Solo di Tenore con Coro e / con Violoncello obligato / Originale / dal Dr. Paolo Nani / Li 30 Giugno 1843*

- ms., 1843, score (12 ff.), 220x310 mm.
- Score: T solo, T1, T2, B, vl1, vl2, vla, fl-oct, ob, hn1, hn2, cl1, cl2, tpt1, tpt2, trb1, trb2, trb3, vlc obbl, b.
- 27 parts: 2 T solo, T1, T2, 3 B, 2 vl1, 2 vl2, vla, fl-oct, fl, ob1, cl1, cl2, hn1, hn2, tpt, trb1, trb2, trb3, vlc, 3 db.

1475 6036 [Gloria. Laudamus. B solo, T1, T2, B, orch., Ab maj.]

- *Laudamus con Gratias / solo per basso con coro / Del Sig.r M. Dr. Paolo Nani / Eseguito dal Sig.r F.o Cuturi / Dato dall'autore al suo amico ed Artista / Francesco Cuturi in segno di stima / e memoria il 1° Giugno 1852 Malta*

- ms., 1852, score (14 ff.), 220x310 mm.
- Score: B solo, T1, T2, B, vl1, vl2, vla, fl-oct, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, b.
- 8 parts: B solo, fl, cl, hn1, hn2, trb1, trb2, trb3.

1476 6037 [Gloria. Domine Deus. T, B, orch., G maj.]

- *Domine Deus del Dott. Paolo Nani 1843*

- ms., 1843, score (16 ff.), 220x310 mm.
- Score: T, B, vl1, vl2, vla, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, timp, vlc, b.
- 26 parts: T, B, 3 vl1, 2 vl2, vla, fl-oc, fl, ob, cl1, cl2, hn1, hn2, bsn, tpt1, tpt2, trb1, trb2, trb3, vlc+db, 3 db, timp.

1477 6037 [Gloria. Domine Deus. T, B, orch., G maj.]

- *Duetto Domine Deus in Sol scritto nel 1854 dal Dr. Paolo Nani (LL.D.)*

- ms., 1854, score (16 ff.), 220x310 mm.
- Score: T, B, vl1, vl2, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, b.
- 19 parts: T, B, 2 vl1, 2 vl2, fl-oc, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, 2 db.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

1478 6037 [Gloria. Domine Deus. T, Br, B, orch., A min.]

- *Terzetto Domine Deus / per Tenore Baritono e Basso / del Dr. Paolo Nani / Originale / Li 2 Febbraro 1860*

- ms., 1860, score (12 ff.), 220x300 mm.
- Score: T, Br, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, vlc, b.
- 30 parts: T, Br, B, 3 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, cnta1, cnta2, trb1, trb2, trb3, cimb, vlc+db, 2 db, timp.

1479 6037 [Gloria. Domine Deus. S, T, B, orch., Bb maj.]

- *Terzetto domine Deus Dr. Paolo Nani 1868*

- ms., 1868, score (20 ff.), 220x300 mm.
- Score: S, T, B, v11, v12, fl, ob/cl, hn1, hn2, b.
- 22 parts: 2 S, 2 T, 2 B, 2 v11, 2 v12, 2 fl, 2 ob+cl, 2 hn1, hn2, 5 db.

1480 6037 [Gloria. Domine Deus. T, orch., F maj.]

- *Domine Deus / Solo per tenore / Originale / del Dr. Paolo Nani / 3 Luglio 1885.*

- ms., 1885, score (12 ff.), 220x300 mm.
- Score: T, v11, v12, vla, fl-oc, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, timp, vlc, b.
- 27 parts: 2 T, 3 v11, 2 v12, vla, fl-oc, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc, db, timp.

1481 6038 [Gloria. Qui tollis. B, orch., F maj.]

- *Qui Tollis / Solo per Basso / Originale / Dr Paolo Nani / Li 18 Gennaro 1839*

- ms., 1839, score (16 ff.), 220x310 mm.
- Score: B, v11, v12, fl, ob, cl, hn1, hn2, b.
- 15 parts: B, 2 v11, 2 v12, fl, ob, cl, hn1, hn2, trb, 4 db.

1482 6038 [Gloria. Qui tollis. B solo, S, A, T, B, cl obbl, orch., F min.]

- *Qui Tollis Solo di Basso / con Clarinetto obbligato / Originale / Del Dr. Paolo Nani / Li 11 Dicembre 1844.*

Music
Ms. No. Microfilm
Proj. No.

- ms., 1844, score (10 ff.), 220x310 mm.
- Score: B solo, S, A, T, B, v11, v12, fl, cl1, cl2, hn1, hn2, b.
- 30 parts: 2 B solo, 2 S, A, 2 T, 3 B, 2 v11, 2 v12, 2 fl, 2 cl1 obbl, cl2, 2 hn1, 2 hn2, 3 trb, 3 db.

1483 6038 [Gloria. Qui tollis. T solo, S1, S2, T, B, orch., E min.]

- *Qui Tollis / Solo per Tenore con Coro / Originale / del Dr. Paolo Nani / Li 8 Luglio 1862*

- ms., 1862, score (12 ff.), 220x290 mm.
- Score: T solo, S1, S2, T, B, v11, v12, vla, fl-oc, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, vlc, b.
- 30 parts: 2 T solo, 2 S1, S2, 2 T, 3 B, vl princ., 2 v11, 2 v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, trb3, cimb, vlc+db, 2 db.

1487 6038 [Gloria. Qui tollis. T, orch., Bb maj.]

- *Solo per Tenore / Qui Tollis Qui sedes con Quoniam / Originale / del Maestro Paolo Nani / Li 28 / Gennaro 1842*

- ms., 1842, score (14 ff.), 220x310 mm.
- Score: T, v11, v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, trb1, trb2, trb3, vlc, b.
- 20 parts: T, 3 v11, 2 v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, trb1, trb2, trb3, vlc+db, 3 db.

1484 6038 [Gloria. Qui sedes. S, orch., Ab maj.]

- *Qui sedes*

- ms., 1839, score (8 ff.), 220x310 mm.
- Score: S, v11, v12, fl-oct. fl, ob, cl, hn1, hn2, trb, vlc, b.
- 15 parts: S, 2 v11, 2 v12, fl-oct, fl, ob, cl, hn1, hn2, trb, vlc, vlc+db, db.
- On f. 8r: *Finis / 1839.*

1485 6038 [Gloria. Qui sedes. T, orch., A maj.]

- *Qui sedes / Solo Per Tenore / Originale / del Dr Paolo Nani / 7 Luglio 1888.*

- ms., 1888, score (12 ff.), 220x290 mm.
- Score: T, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, b.

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- 29 parts: 2 T, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, vlc, 2 db, timp.

1489 6039 [Gloria. Qui sedes. Quoniam. B, orch., F maj.]

- *Qui sedes e Quoniam / solo per Basso / Originale del / Dr. Paolo Nani / Li 18 Gennaro 1839*

- ms., 1839, score (10 ff.), 220x310 mm.

- Score: B, v11, v12, fl, cl, hn, trb, b.

- 20 parts: 2 B, 2 v11, 2 v12, fl-oct, fl, cl1, cl2, hn1, hn2, trb1, trb2, 3 trb3, 2 db, org.

1490 6039 [Gloria. Qui sedes. Quoniam. T, orch., C maj.]

- *Qui sedes e Quoniam per Tenore Del Dr. Paolo Nani il 5 Febbrajo 1840*

- ms., 1840, 1 full and 2 vocal scores (8, 2, 2 ff.), 220x310 mm.

- Score: T, v11, v12, fl-oct, fl, ob, cl, hn1, hn2, vlc, b.

- 30 parts: 3 T, 4 v11, 3 v12, fl-oct, 3 fl, ob, 3 cl, 3 hn1, hn, 2 trb, vlc+db, ofi+db, 3 db, org.

1491 6039 [Gloria. Qui sedes. Quoniam. B, vla obbl, orch., G maj.]

- *Qui sedes e Quoniam / Solo per Basso / con Viola obligata / Del Dr. Maestro Paolo Nani / Scritto / espressamente per il Sig. / Carlo Leonardis / Originale / Li 21 Gennaro 1843*

- ms., 1843, score (18 ff.), 220x230 mm.

- Score: B, vla princ, v11, v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, vlc, b.

- 24 parts: B, vla conc, 3 v11, 2 v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, vlc+db, 3 db.

1492 6039 [Gloria. Qui sedes. Quoniam. B, orch., G maj.]

- *Qui sedes e Quoniam / Solo per Basso / del Dr. Paolo Nani / Scritto per il Sig.r / Lorenzo Del Riccio / Li 13 Luglio 1845*

- ms., 1845, score (14 ff.), 220x310 mm.

- Score: B, v11, v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, trb1, trb2, trb3, vlc, b.

Music Ms. No. Microfilm Proj. No.

- 21 parts B, 3 vl1, 2 vl2, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt, trb1, trb2, trb3, vlc+db, 2 db.

1493 6039 [Gloria. Qui sedes. Quoniam. T, orch., F maj.]

- *Qui sedes e Quoniam in fa / Solo per Tenore / Originale / del Dr. Paolo Nani / Li 10 Luglio 1862*

- ms., 1862, score (12 ff.), 220x290 mm.

- Score: T, vl1, vl2, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, b.

- 19 parts: T, vl princ, 2 vl1, 2 vl2, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, trb3, cimb, 3 db.

1486 6038 [Gloria. Quoniam. T, orch., F maj.]

- *Quoniam tu solus / Solo per Tenore / Del Dr. Paolo Nani / Originale / li 13 Gennaro 1839*

- ms., 1839, score (20 ff.), 220x290 mm.

- Score: T, vl1, vl2, fl, ob, cl, hn1, hn2, vlc, b.

- 16 parts: T, 2 vl1, 2 vl2, fl, ob, cl, hn1, hn2, trb1, trb2, trb3, vlc+db, 2 db.

1488 6039 [Gloria. Quoniam. B, orch., A maj.]

- *Quoniam Solo per Basso del Dr. Paolo Nani Addì 17 Gennaro 1836*

- ms., 1836, score (16 ff.), 220x310 mm.

- Score: B, vl1, vl2, fl, ob1, ob2, hn1, hn2, b.

- 10 parts: 2 B, vl1, vl2, fl, ob, cl, hn1, hn2, db.

1494 6040 [Gloria. Cum sancto spiritu. S, A, T, B, orch., C maj.]

- *Cum Sancto Spiritu in Do / Originale. / Dr. Paolo Nani / di 18 Gerrano / 1839*

- ms., 1839, score (12 ff.), 220x320 mm.

- Score: S, A, T, B, vl1, vl2, fl, ob, cl, hn1, hn2, tpt1, tpt2, b.

- 31 parts: 2 S, A, 2 T, 3 B, 2 vl1, 2 vl2, 2 fl, ob, 2 cl, 2 hn1, hn2, tpt1, tpt2, 2 trb1, 2 trb2, 2 trb3, 3 db.

1495 6040 [Gloria. Cum sancto spiritu. S, T, choir S, A, T, B, orch., C maj.]

- *Cum Sancto Spiritu Solenne Dr. Paolo Nani 1841*

- ms., 1841, score (23 ff.), 220x290 mm.

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Music Microfilm
Ms. No. Proj. No.

- Score: S, T, choir S, A, T, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, vlc, b.
- 29 parts: S, T, choir S, A, 2 T, 3 B, 2 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, trb1, trb2, trb3, org+vlc, 3 db.

1496 6040 [Gloria. Cum sancto spiritu. T1, T2, B, orch., D maj.]

- Cum Sancto Spiritu / a piena orchestra / originale / del Dr. Paolo Nani / Li 4 Febbraro 1845

- ms., 1845, score (12 ff.), 220x310 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, timp, vlc, b.
- 31 parts: 2 T1, 2 T2, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, 2 tpt1, tpt2, trb1, trb2, trb3, timp, vlc+db, 2 db, timp.

1497 6040 [Gloria. Cum sancto spiritu. T obbl, T1, T2, B, orch., F maj.]

- Cum Sancto Spiritu / a piena Orchestra / Originale / del Dr. Paolo Nani / Li 7 Luglio 1864

- ms., 1864, score (14 ff.), 220x290 mm.
- Score: T obbl, T1, T2, B, v11, v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, vlc, b.
- 30 parts: T1 obbl, T2 obbl, choir 3 T1, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 4 db.

1498 6041 [Sanctus. Agnus Dei. S, A, T, B, orch., Eb maj.]

- Sanctus ed Agnus Dei / a piena Orchestra / Composto / dal Dr. Maestro Paolo Nani / Originale / Li 31 Gennaro 1843

- ms., 1843, score (10 f.), 230x320 mm.
- Score: S, A, T, B, v11, v12, vla, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, b.

725 4126 [Credo. S, A, T, B, orch., Bb maj.]

- Credo Dr. P. Nani 1841

- ms., 1841, score (16 ff.), 220x310 mm.
- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, trb, b.
- 17 parts: S, A, T, 2 B, 2 v11, 2 v12, fl, cl, hn1, hn2, trb, 3 db.
- Title added later.

Music Microfilm
Ms. No. Proj. No.

726 4126 [Credo. S, A, T, B, orch., C maj.]

- *Credo in Do / del Dr. Paolo Nani / Originale / 9 Luglio 1856*

- ms., 1856, score (14 ff.), 220x280 mm.
- Score: S, A, T, B, vl1, vl2, fl, cl, hn1, hn2, trb1, trb2, b.
- 18 parts: S, A, T, 2 B, 2 vl1, 2 vl2, fl, cl, hn1, hn2, trb1, trb2, trb3, 2 db.

PROPER OF THE MASS

1. Graduals

1499 6041 [Dicte in gentibus. S, A, T, B, orch., G maj.]

- *Graduale Dicte per S. Croce del Dr. Paolo Nani / Li 30 Aprile 1843 / Originale*

- ms., 1843, score (6 ff.), 210x320 mm.
- Score: S, A, T, B, vl1, vl2, fl, cl, hn1, hn2, b.
- 19 parts: S, A, T, 2 B, 2 vl1, 2 vl2, fl, cl, hn1, hn2, trb1+trb2+ofi, trb1, trb2, ofi, 2 db.

1500 6041 [Qui operatus est. S1, S2, T, B, orch., F maj.]

- *Graduale del Naufragio di S. Paolo Qui Operatus del Dr. Paolo Nani 29 Gennajo 1851*

- ms., 1851, score (11 ff.), 230x320 mm.
- Score: S1, S2, T, B, vl1, vl2, fl, cl1, cl2, hn1, hn2, trb, b.
- 31 parts: S1, T1, B1; S1, S2, T, B rip; settuagesima: 3 S, 2 T, 3 B; 3 vl1, 2 vl2, fl, cl1, cl2, hn1, hn2, tpt1+tpt2, 2 trb, 3 b.

2. Offertories

1502 6041 [Improperium. S. 4 instr., Bb maj.]

- *Originale Offertorio della Domenica delle Palme / del Dr. Paolo Nani Li 2 Aprile 1843*

- ms., 1843, score (4 ff.), 220x320 mm.
- Score: S, vl1, vl2, fl, b.
- 5 parts: S, vl1, vl2, fl, db.

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Music Ms. No. Microfilm Proj. No.

1501 6041 [Videte qualem charitatem. S, A, T, B, orch., C maj.]

- *Videte. Offertorio per S. Paolo / Del Dr. Paolo Nani (1851)*
- ms., 1851, score (8 ff.), 230x320 mm.
- Score: S, A, T, B, vl1, vl2, ob, cl, hn1, hn2, vlc, b.
- 19 parts: S, A, 2 T, 2 B, 3 vl1, 2 vl2, fl, ob, cl, hn1, 4 db.

OFFICE FOR CHRISTMAS

1. Responsories

1613 6065 [Responsories for Christmas. S1, S2, B, orch.]

- *Responsori / del S. Natale / Originale (1846) / Del M.o Dr. Paolo Nani*
- ms., 20c/1h, score (53 ff.) 290x210 mm.
- 19 parts: S1, S2, B1, B2, 3 vl1, 2 vl2, 2 fl, 2 cl, 2 hn1, hn2, 3 db.
- Score bound with blue paper. On f. 1r of the score in pencil: *Chiesa del Carmine*.

The ms. contains:

1. Hodie nobis coelorum. A maj. S1, S2, B, orch.
2. Hodie nobis de coelo. F maj. S1, S2, B, orch.
3. Quem vidistis. Bb maj. S1, S2, B, orch.
4. Descendit de coeli. (same music of the third resp.)
5. O magnum mysterium. Eb maj. S1, S2, B, orch.
6. Sancta et immaculata. C maj. S1, S2, B, orch.
7. Beata Dei genitrix. G maj. S1, S2, B, orch.
8. Beata viscera Mariae. E maj. S1, S2, B, orch.
9. In principio. A maj. S1, S2, B, orch.

OFFICE FOR HOLY WEEK

1. Office for the Palms Sunday

668 4114 [S1, S2, B, 3 strings]

Pueri Hebraeorum / Ingrediente Domino / Introito Domine ne longe / per la Domenica delle Palme / Originale / Dr. Paolo Nani / 19 Marzo 1850

- ms., 1850, score (8 ff.), 210x290 mm.
- Score: S1, S2, B, vl1, vl2, db.

Music Microfilm
Ms. No. Proj. No.

- 14 parts: 2 S1, 2 S2, 2 B, 2 v11, 2 v12, 4 db.
- Some parts have been joint in recent time. The ms. contains the following compositions:

A - Third hour:

1. Pueri Haebraeorum. Antiphon.
2. Ingrediente Domino. Responsory.

B - Mass:

1. Domine ne longe. Introit.

2. Lamentations

667 4113 [Incipit oratio. B/T, 4 instr., F min.]

- Incipit Oratio / Lamentazione del / Venerdì Santo / del Dr. Paolo Nani / Scritta espressamente per il Sig.r Lorenzo Del Riccio / Li 10 Aprile 1840

- ms., 1840, 4 vocal scores and two full scores (3, 4, 4, 4, 8, 7 ff.), 210x300 mm.
- Score: B, v11, v12, vlc, b.
- 11 parts: 3 v11, 2 v12, 3 vlc, 3 db.
- The vocal score marked B carries the following title: *Incipit Oratio / Lamentazione pe Tenore / in mancanza del Basso.*

1842 6710 [Manum suam. T, 3 instr., G min.]

- Lamentazione per / Tenore / Manum Suam / Del Mercoledì Santo / Originale / del Dr. Paolo Nani / Li 20 Marzo 1877

- ms., 1877, two scores (6, 6 ff.), 210x300 mm.
- Score: T, v11, v12, b.
- 12 parts: 2 T, 4 v11, 3 v12, vlc, 2 db.
- Score marked A2 is not autograph.

3. Reproaches

666 4113 [Reproaches for Good Friday. 1/2/3 V, 3 instr.]

- Improperij del Venerdì Santo / Originale / del Dr. Paolo Nani / Li 8 Aprile 1879

- ms., 1879, two scores (12, 6 ff.), 220x290 mm.
- 10 parts: T1, T2, 2 B, 2 v11, 2 v12, 2 db.

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Music Ms. No. Microfilm
Proj. No.

- The ms. contain the following compositions:
1. Popule meus. F maj. T1, T2, B, v11, v12, db.
 2. Quia eduxi te. D min. T, v11, v12, db.
 3. Agios o Theos. Bb maj. T1, T2, B, v11, v12, db.
 4. Quia eduxi te. Eb maj. B, v11, v12, db.
 5. Quid ultra debui. C min. T, B, v11, v12, db.
 6. Ego propter. Bb maj. T, v11, v12, db.
 7. Ego eduxi te. F maj. T1, T2, B, v11, v12, db.

4. Responsories

663 4108 [Responsories for Wednesday. T1, T2, B, 3 strings]

- *Responsori del Mercoledì Santo / del Dr. Paolo Nani / Originale / N. 3 Notturni / 15 Aprile 1886*

- ms., 1882/6, score (36 ff.), 210x290 mm.
- 11 parts: T1, T2, 2 B, 3 v11, 2 v12, 2 db.
- Score composed of untied fascicles. On f. Ir of the fascicle containing the First Nocturn: *23 Marzo 1882*.

The ms. contains:

First Nocturn

1. In monte Oliveti. D min. T1, T2, B, v11, v12, db.
2. Tristis est. G min. T1, T2, B, v11, v12, db.
3. Ecce vidimus. C min. T1, T2, B, v11, v12, db.

Second Nocturn

1. Amicus meus. D min. T1, T2, B, v11, v12, db.
2. Judas mercator. C min. T1, T2, B, v11, v12, db.
3. Unus ex discipulis. G maj. T1, T2, B, v11, v12, db.

Third Nocturn

1. Eram quasi agnus. D min. T1, T2, B, v11, v12, db.
2. Una hora. Bb maj. T1, T2, B, v11, v12, db.
3. Seniores populi. Eb maj. T1, T2, B, v11, v12, db.

664 4107 [Responsories for Maunday Thursday. 1/2/3 V, 3 strings]

- *Responsori del Giovedì Santo / Primo Notturno*

- ms., 1887, score (32 ff.), 220x290 mm.
- 12 parts: T obbl, T solo, B solo, T1, T2, B, 2 v11, 2 v12, vlc+db, db.
- Score composed of untied fascicles.

The ms. contains:

Music Microfilm
Ms. No. Proj. No.

First Nocturn

1. Omnes amici. E min. T, v11, v12, db.
2. Vulum templi. Eb maj. T1, T2, B, v11, v12, db.
3. Vinea mea. E min. B, v11, v12, db.

Second Nocturn

1. Tamquam ad latronem. Eb maj. T1, T2, B, v11, v12, db.
2. Tenebrae factae sunt. F min. T1, T2, B, v11, v12, db.
3. Animam meam. G maj. B, v11, v12, db.

Third Nocturn

1. Tradiderunt. C maj. T, v11, v12, db.
2. Jesum tradidit. Eb maj. T1, T2, B, v11, v12, db.
3. Caligaverunt. F min. T, B, v11, v12, db.

665 4113 [Responsories for Good Friday. 1/3 V, 4 strings]

- *Responsori del / Venerdì Santo / del Dr. Paolo Nani / Originale / N. 3
Notturni / (1879)*

- ms., 1879, score (32 ff.), 220x290 mm.
- 10 parts: S, T, B, 3 v11, 2 v12, vlc, db.
- Score composed of untied fascicles.

The ms. contains:

First Nocturn

1. Sicut ovis. C min. S, T, B, v11, v12, vlc, db.
2. Jerusalem. Eb maj. S, T, B, v11, v12, vlc, db.
3. Plange. G min. S, T, B, v11, v12, vlc, db.

Second Nocturn

1. Recessit pastor. F min. S, T, B, v11, v12, vlc, db.
2. O vos omnes. G min. S, T, B, v11, v12, vlc, db.
3. Ecce quomodo. F maj. S, T, B, v11, v12, vlc, db.

Third Nocturn

1. Astiterunt. Eb maj. S, T, B, v11, v12, vlc, db.
2. Estimatus sum. E min. B, v11, v12, vlc, db.
3. Sepulto Domino. F min. S, T, B, v11, v12, vlc, db.

SINGLE LITURGICAL COMPOSITIONS

1. Verses

1507 6042 [Deus in adjutorium. B, choir T1, T2, B, orch., Eb maj.]

- *Deus in adjutorium (a tre voci) / Solo per basso con Coro / a piena orchestra. / Dr Maestro / Dr Paolo Nani / 4 Luglio 1875*

THE NANI COMPOSERS (XVIII-XX cent.)

Music Ms. No. Microfilm Proj. No.

- ms., 1875, score (23 f.), 320x240 mm.
- Score: B, choir T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, bsn1, bsn2, vlc, b.
- 35 parts: B, choir 3 T1, 2 T2, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, 2 timp, bsn1+bsn2, vlc+db, 2 db.
- Binding with brown pasteboard.

1508 6042 [Deus in adjutorium. T solo, choir T1, T2, B, orch., Bb maj.]

- *Deus in adjutorium in Si b / Originale del Dr. Paolo Nani / 11 7bre 1899*
- ms., 1899, score (14 ff.), 220x300 mm.
- Score: T1, T2, B, v11, v12, vla, fl, cl, hn1, hn2, trb1, trb2, ofi, b.
- 22 parts: T1 solo; choir T1, T2, 3 B, 2 v11, 2 v12, vla, fl, cl, hn1, hn2, cnta, trb1, trb2, ofi, 2 db, timp.

1509 6042 [Deus in adjutorium. T, B, choir T1, T2, B, orch., Bb maj.]

- *Deus in adjutorium solenne per Tenore, Basso, e Coro / scritto per la festività del / Naufragio di San Paolo / 31 gennaio 1900. / del Dr. Paolo Nani / Originale*

- ms., 1900, 2 scores (16,14 ff.), 220x290 mm.
- Score: T, B, choir T1, T2, B, v11, v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, vlc, b.
- 38 parts: T, B, choir 4 T1, 2 T2, 4 B, 4 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, vlc, 2 db, timp.
- The first score marked A is the original autograph.

1503 6042 [Domine ad adjuvandum. S, A, T, B, orch., C maj.]

- *Dr. Paolo Nani / Domine ad adjuvandum / 6 Agosto 1835*

- ms., 1835, score (13 ff.), 220x310 mm.
- Score: S, A, T, B, v11, v12, fl, ob, hn1, hn2, b.
- 12 parts: S, A, T, B, v11, v12, fl, ob, hn1, hn2, trb, db.
- On f. Ir of the score carries some previous indications which have been erased.

1504 6042 [Domine ad adjuvandum. S, A, T, B, orch., C maj.]

- *Dott. P. Nani 1846 Domine ad adjuvandum solenne*

- ms., 1846, score (16 ff.), 220x320 mm.

Music
Ms. No.

Microfilm
Proj. No.

- Score: S, A, T, B, v11, v12, fl, ob, cl, hn1, hn2, vlc, b.
- 24 parts: S, A, T, B; T, 3 B rip; 3 v11, 2 v12, fl-oct, fl, ob, cl, hn1, hn2, 2 trb, vlc+db, 2 db.

1505 6042 [Domine ad adjuvandum. S, A, T, B, orch., Eb maj.]

- Domine ad adjuvandum / Originale / del Dr. Paolo Nani / Li 13 Agosto 1847

- ms., 1847, score (10 ff.), 220x280 mm.
- Score: S, A, T, B, v11, v12, fl, cl1, cl2, hn1, hn2, trb, b.
- 17 parts: S, T, B; S, T, B rip; 2 v11, 2 v12, fl, cl, hn1, hn2, trb, 2 db.

1506 6042 [Domine ad adjuvandum. S1, S2, T, B, orch., C maj.]

- Domine ad adjuvandum / Originale / del Dr. Paolo Nani / Li 11 Luglio 1849

- ms., 1849, score (16 ff.), 230x290 mm.
- Score: S1, S2, T, B, v11, v12, fl, ob, cl, hn1, hn2, trb, b.
- 21 parts: 2 T, 3 B, 2 v11, 2 v12, fl-oct, fl, ob, cl1, cl2, hn1, hn2, trb1, trb2, cimb, vlc, db.

2. Antiphons

1556 6052 [Adeste nobis. S, A, T, B, orch., F maj.]

- Antifona Adeste nobis per S. Agostino Originale del Dr. Paolo Nani li 21 Agosto 1841

- ms., 1841, score (6 ff.), 220x315 mm.
- Score: S, A, T, B, v11, v12, fl-oct, fl, cl, hn1, hn2, trb, b.
- 26 parts: S, A, T, 2 B; 2 S, 2 T, 2 B ("Exultet Tuba Fidelium"); S, T, B ("Hodie Maria"); 3 v11, v12, fl-oct, fl, cl, hn1, hn2, trb, 2 db.
- Some vocal parts contain alternative texts of the following antiphons: "Exultet Tuba Fidelium" and "Hodie Maria".

1557 6052 [Amavit. T1, T2, B, orch., Eb maj.]

- Antifona / Amavit / del Dr. Paolo Nani / Originale / Li 21 Luglio 1858

- ms., 1858, score (10 ff.), 230x310 mm.
- Score: T1, T2, B, v11, v12, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, b.

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Music Microfilm
Ms. No. Proj. No.

- 20 parts: 2 T1, T2, 2 B; 2 vocal scores (6,6 ff.), 2 T1, 2 T2, 2 B ("Egredimini"; 2 v11, 2 v12, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, trb3, 2 db.
- Six vocal parts and two vocal scores contain the alternative text of the antiphon for St. Rita "Egredimini".

1558 6052 [Amavit. T1, T2, B, orch., Bb maj.]

- Antifona per S. Nicola / Amavit cum Dominus scritta espressamente / per Casal Siggowi / Originale / del Dr. Paolo Nani / 27 Novembre 1885.

- ms., 1885, score (10 ff.), 230x290 mm.
- 30 parts: 3 T1, T2, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, chta, trb1, trb2, trb3, ofi, timp, triang, 2 db.

1559 6052 [Amavit. S, T, B, D maj.]

- Amavit del Sig. Dr. Paolo Nani / Canto

- ms., 19c/2h, 220x310 mm.
- 6 parts: 2 S, 2 T, 2 B.
- Score and instrumental parts missing.

1615 6065 [Ave Regina caelorum. S, A, T, B / S, A, T, B, orch., C maj.]

- Ave Regina Caelorum / per sole voci (alla Palestrina) - 1835. / del Dr. Paolo Nani

- ms., 1835, vocal score (2 ff.), 210x290 mm.
- Score: S, A, T, B.
- 15 parts: S, A, T, B, 2 v11, 2 v12, vla, ob, fl, cl, bsn, 2 db.
- The instrumental parts have been joint in a recent time,

1561 6053 [Beata mater. S, A, T, B, orch., D maj.]

- Antifona Beata Mater Originale del Dr. Paolo Nani Li 5 Luglio 1848

- ms., 1848, score (8 ff.), 230x300 mm.
- Score: S, A, T, B, v11, v12, fl-oct, fl, cl, hn1, hn2, trb, b.
- 24 parts: 2 S, A, 2 T, 2 B, 2 v11, 2 v12, fl-oct, 2 fl, 2 cl, hn1, 2 hn2, 2 trb, 3 db.

1562 6053 [Beata mater. Br obbl, T1, T2, B, orch., G maj.]

- Antifona / Beata Mater / Originale / del Dr. Paolo Nani / 30 Giugno 1881

Music Ms. No. Microfilm Proj. No.

- ms., 1881, score (12 ff.), 210x290 mm.
 - Score: Br obbl, T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, cnta, bsn1, bsn2, trb1, trb2, trb3, ofi, timp, vlc, b.
 - 46 parts: 2 Br obbl, 3 T1, 3 T2, 4 B, 3 v11, 2 v12, vla, fl-oct, 2 fl, ob1, ob2, 2 cl1, cl2, 2 hn1, hn2, 3 cnta, bsn1, bsn2, 2 trb1, 2 trb2, trb3, 2 ofi, timp, vlc+db, 3 db.
- 1563 6053 [Beata mater. T, B, orch., Eb maj.]**
- *Beata Mater / Del Maestro / Dr. P. Nani*
 - ms., 1890, vocal score (4 ff.), 220x290 mm.
 - Full score: missing.
 - 13 Parts: 2 T, 2 B, 2 v11, 2 v12, vla, fl, cl, hn, db.
 - On f. 2r of the score: (1890).
- 1560 6053 [Beate Juliane. T1, T2, B, orch., F maj.]**
- *Antifona / Beate Juliane / Originale / del Dr. Paolo Nani / 17 Agosto 1893*
 - ms., 1893, score (10 ff.), 220x290 mm.
 - Score: T1, T2, B; 2 T, 2 B (“Gaudent in coelis”); v11, v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, b.
 - 23 parts: 2 T1, T2, 2 B, 2 v11, 2 v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 2 db, timp.
 - Two vocal parts contain the alternative text of the antiphon “Gaudent in coelis” for SS. Crispino and Crispiniano.
- 1564 6053 [Beati omnes. T1, T2, B, orch., Bb maj.]**
- *Beati omnes / a Piena Orchestra / Originale / del Dr. Paolo Nani / 31 Maggio 1885.*
 - ms., 1885, score (16 ff.), 220x300 mm.
 - Score: T1, T2, B, v11, v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, db, timp.
 - 28 parts: 3 T1, T2, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 3 db, timp.
- 1843 6710 [Caput tuum. S, A, T, B, orch., Bb maj.]**
- *Antifona Caput tuum Originale del Dr. Paolo Nani li 12 Luglio 1848*
 - ms., 1848, score (8 ff.), 220x300 mm.

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Music Ms. No. Microfilm Proj. No.

- Score: S, A, T, B, v11, v12, fl-oct, fl, ob, cl, hn1, hn2, tpt1, tpt2, trb, vlc, b.

- 14 parts: S, A, 2 T, v11, v12, ob, bsn, tpt1, tpt2, trb1+trb2+trb3, trb2, trb3, timp.

1565 6054 [Crucem sanctam. S, A, T, B, orch., D maj.]

- *Antifona / Crucem sanctam / Originale / del Dr. Paolo Nani / il 1° Maggio 1849.*

- ms., 1849, score (10 ff.), 220x290 mm.

- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, b.

- 25 parts: S, A, T, 2 B; T, B (antiphon "Vocabo servum meum"), 2 v11, 2 v12, fl, cl1, hn1, hn2, 2 db.

- The two parts of T and B contain an alternative text for the antiphon "Vocabo servum meum".

1566 6054 [Crucem sanctam. T1, T2, B, orch., D maj.]

- *Antifona / Crucem sanctam / Originale / del / Dr. Paolo Nani / li 23 Aprile 1874*

- ms., 1874, score (8 ff.), 220x290 mm.

- Score: T1, T2, B, v11, v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, b.

- 25 parts: 2 T1, 2 T2, 3 B, 3 v11, 2 v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, 2 db, timp.

1567 6054 [Cum pervenisset. S, A, T, B, orch., Bb maj.]

- *Antifona / Cum pervenisset / per San Andrea Apostolo / originale / del Dr. Paolo Nani / li 23 9bre 1879*

- ms., 1879, score (10 ff.), 220x290 mm.

- Score: S, A, T, B, v11, v12, vla, fl-oct, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, timp, b.

- 22 parts: S, A, 2 T, 2 B, 2 v11, v12, vla, fl-oct, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, 2 db, timp.

1569 6055 [Flos Carmeli. S, A, T, B, orch., Bb maj.]

- *Flos Carmeli / in Si b 3/4 / 1838/ Dr Paolo Nani*

- ms., 1838, score (8 ff.), 220x290 mm.

Music Ms. No. Microfilm Proj. No.

S, A, T, B, vl1, vl2, fl, cl, hn1, hn2, b.
- 12 Parts: S, A, T, B, vl1, vl2, fl, cl, hn1, hn2, 2 db.

1570 6055 [Flos Carmeli. T1, T2, B, orch., F maj.]

- *Antifona Flos Carmeli a piena Orchestra Originale del Dr Paolo Nani. Li 6 luglio 1844*

- ms., 1844, score (8 ff.), 220x290 mm.
T1, T2, B, vl1, vl2, fl-oct, fl, ob, cl1, cl2, hn1 in F, hn2 in F, tpt1 in C, tpt2 in C, trb1, trb2, trb3, b.
- 30 Parts: 2 T1, 2 T2, 3 B, 2 vl1, 2 vl2, fl-oct, 2 fl, ob, 2 cl1, cl2, 2 hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, 3 db, org.

1571 6055 [Flos Carmeli. B obbl, choir T1, T2, B, orch., F maj.]

- *Flos Carmeli / Originale / del Dr Paolo Nani / Li 7 luglio 1861*

- ms., 1861, full score and vocal-guide score (12, 6 ff.), 220x290 mm.
B obbl, choir T1, T2, B, vl1, vl2, vla fl, cl1, cl2, hn1 in F, hn2 in F, trb1, trb2, trb3, ofi, b.
- 33 Parts: B obbl, choir 3 T1, 2 T2, 3 B, vl1-guide part, 2 vl1, 2 vl2, vla, fl-oct, fl, ob, 2 cl1, cl2, hn1, hn2, 2 canta, trb1, trb2, trb3, ofi, 4 db, timp.

1572 6055 [Flos Carmeli. T1, T2, B, org, G maj.]

- *Flos Carmeli / per Voci ed Organo / Originale / del / Dr Paolo Nani / scritta per i Reverendi padri Carmelitani / 19 Aprile 1894*

- ms., 1894, score (5 ff.), 220x290 mm.
- On f. 1r in pencil: *Da usare come / Graduale con / altre parole.*

1572 6710 [Flos Carmeli. T1, T2, B, org, Bb maj.]

- *Flos Carmeli / per organo e voci / del / Dr Mro Paolo Nani / Scritta per i RR PP Carmelitani. / Conventus S. Giuliani*

- ms., 19c, score (3 ff.), 220x290 mm.
5 Parts: 2 T1, T2, 2 B.

1844 6710 [Flos Carmeli. T1, T2, B, org, Bb maj.]

- *Flos Carmeli / per organo e voci / del / Dr Mro Paolo Nani / Scritta per i RR PP Carmelitani / Conventus S. Giuliani*

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Ms. No. Proj. No.

- ms., 1844, 220x290 mm.
- 5 Parts: 2 T1, T2, 2 B.

4420 [Flos Carmeli]

- *Antifona / FLOS CARMELI / del / DR. PAOLO NANI (A.D. 7.7.1861)*
- ms., 20c, pft guide-part (3 ff.), 320x220 mm.

3807 [Gabriel Angelus. S1, S1, B, db, org, C maj.]

- *Antifona Sollenne. / Gabriel Angelus / del / Celebre M.ro Dr. P. Nani / Pad. Antonio Schembri*

- ms., 20c, vocal score (5 ff.), 220x280 mm.
- 4 parts: S1, S2, B, db.

1573 6055 [Gloriosae virginis. S, A, T, B, orch., D maj.]

- *Antifona / Glorioso Virginis / del Sig:r M:o D:r Paolo Nani / Li 3 Decembre 1839*

- ms., 1839, score (14 ff.), 220x290 mm.
- Score: S, A, T, B, v11, v12, fl-oct, ob, cl, hn1 in D, hn2 in D, b.
- 17 Parts: S, A, T, B, 2 v11, 2 v12, fl-oct, fl, ob, cl, hn1, hn2, 3 db.

1580 6057 [Gloriosae virginis. T1, T2, B, orch., F maj.]

- *Antifona / Gloriosae Virginis / del Dr. Paolo Nani / Originale / Prudens et vigilans / Per Santa Catarina / O Doctor optime / per S. Bonaventura / Li 1° Giugno 1868*

- photocopy, score (18 ff.), 210x290 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, b.
- The copy includes only the music for "Gloriosae Virginis".

1574 6056 [In Sepulchrum. S1, S2, T, B, orch., C maj.]

- *Antifona In Sepulchrum / per S. Filippo d'Argirone / Del Dr Paolo Nani / Originale / Li 8 Maggio 1859*

- ms., 1859, score (8 ff.), 220x290 mm.
- Score: S1, S2, T, B, v11, v12, fl, cl1, cl2, hn1 in C, hn2 in C, cnta in Ab, trb1, trb2, trb3, b.

Music
Ms. No. Microfilm
Proj. No.

- 26 Parts: S1, S2, 2 T, 5 B, 2 v11, 2 v12, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, trb3, 3 db.

1575 6056 [Joseph filii David. T1, T2, B, orch., Bb maj.]

- Antifona "Joseph Fili David" per Zebbug / Rabat / Valletta / sulla melodia dell' Antifona "Iste Sanctus" solenne in Si b / del / Dr Paolo Nani / Originale / Li 31 Agosto 1858

- ms., 1858, score (10 ff.), 220x290 mm.
- Score: T1, T2, B, v11, v12, fl, cl1, cl2, hn1 in Bb, hn2 in Bb, cnta in Ab, trb1, trb2, trb3, b.
- 27 Parts: 2 T1, T2, 2 B, 3 v11, 2 v12, fl, cl1, cl2, 2 hn1, hn2, 2 tpt, trb1, trb2, trb3, 4 db, timp.

1577 6056 [O beata virgo. T1, T2, B, orch., D maj.]

- 5 7bre 1888 / Antifona / O Beata Virgo / per SS.mo Nome di Maria / in Casal Zabbar / Originale del Dr. Paolo Nani

- ms., 1888, score (10 ff.), 210x290 mm.
- Score: T1, T2, B, v11, v12, fl, cl, hn1, hn2, cnta, trb1, trb2, trb3, ofi, timp, b.
- 20 parts: 2 T1, T2, 2 B, 2 v11, 2 v12, fl, cl, hn1, hn2, cnta, trb1, trb2, trb3, ofi, timp, 2 db.

1578 6057 [O crux splendidior. S, A, T, B, orch., Bb maj.]

Antifona / O Crux splendidior / del Dr. Paolo Nani / Originale / Il 1.mo Maggio 1862

- ms., 1862, score (8 ff.), 210x300 mm.
- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, b.
- 22 parts: S, A, T, B; S, T, B ("Pie pater Dominice"); 4 v11, v12, 2 fl, 2 cl, 2 hn1, hn2, tpt, basso tuba, db.
- Three vocal parts contain the alternative text of "Pie Pater Dominice" for S. Domenico.

3808 [O gloriosa virginum. S1, S2, B, orch., F maj.]

- Inno. Sollenne / O Gloriosa Virginum / Opera dell'Esimio / M. D. P. Nani

- ms., 19/20c, full and vocal score (4, 6 ff.), 220x280 mm.

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Music Ms. No. Microfilm Proj. No.

- The full score does not include the voices and is incomplete; the vocal score is set for voices and organ.

1579 6057 [O pastor eterne. S, A, T, B, orch., G maj.]

- *Antifona per S. Nicola / O Pastor eterne / Originale / del Dr. Paolo Nani / Li 2 7bre 1869*

- ms., 1869, score (12 ff.), 210x290 mm.

- Score: S, A, T, B, v11, v12, vla, fl, cl, hn1, hn2, trb1, trb2, trb3, b.

- 28 parts: S, A, 2 T, 2 B; S, T, B ("Augustini mater"); S, 2 T, B ("O proles Hispaniae"); 2 v11, 2 v12, vla, fl, cl, hn1, hn2, trb1, trb2, trb3, ofi, 2 db.

- Seven vocal parts contain the alternative texts of "Augustini mater" for S. Monica and "O proles Hispaniae" for S. Antonio da Padova. Further on the score the text of "Gloria in excelsis Deo" has been joint with the other texts.

1614 6065 [O sacrum convivium. T1, T2, B, orch., Eb maj.]

- *O Sacrum Convivium solenne / Originale / del Dr. Paolo Nani / 7 Giugno 1887*

- ms., 1887, score (8 ff.), 210x290 mm.

- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hbcenta, trb1, trb2, trb3, ofi, timp, b.

- 31 parts: 3 T1, T2, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 2 db, timp.

1581 6057 [O sanctissima anima. T1, T2, B, orch., F min.]

- *Antifona / O Sanctissima Anima / per S. Francesco d'Assisi / Originale / del Dr. Paolo Nani / 25 7bre 1890*

- ms., 1890, score (8 ff.), 210x290 mm.

- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc, b.

- 35 parts: 4 T1, 2 T2, 4 B, 2 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc, 2 db, timp.

1582 6058 [Prudens et vigilans. T1, T2, B, orch., A maj.]

- *Antifona per S.ta Catarina / Prudens et vigilans / del Dr. Paolo Nani / Originale / 11 Agosto 1880.*

- ms., 1880, score (12 ff.), 210x290 mm.

Music Ms. No. Microfilm Proj. No.

- Score: T1, T2, B, vl1, vl2, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, vlc, b.
- 22 parts: 2 T1, T2, 2 B, 2 vl1, vl2, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, timp, db.

1583 6058 [Quae audistis. T1, T2, B, orch., Eb maj.]

- Antifona / Quae audistis / Per la Traslazione di S. Paolo / Originale / del Dr. Paolo Nani / Li 3 Febbraro 1853

- ms., 1853, score (14 ff.), 220x300 mm.
- Score: T1, T2, B, vl1, vl2, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, vlc, b.
- 41 parts: 6 T1, 2 T2, 6 B, 4 vl1, 2 vl2, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, 2 tpt1, tpt2, trb1, trb2, trb3, vlc, 5 db.

1584 6058 [Quaerite primum regnum. B obbl, T1, T2, B, orch., F maj.]

- Antifona per San Gaetano / Originale / del Dr. Paolo Nani / 29. Luglio 1886.

- ms., 1886, score (8 ff.), 210x290 mm.
- Score: B obbl, T1, T2, B, vl1, vl2, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, timp, b.
- 43 parts: 5 B obbl, 5 T1, 2 T2, B; B solo, choir 4 T, 4 B ("Gabriel angelus"); 3 vl1, 2 vl2, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, timp, triang, 2 db.
- Nine vocal parts contain the alternative text of the antiphon "Gabriel angelus".

1616 6065 [Salve regina. B, choir S, A, T, B, orch., Eb maj.]

- Salve Regina / per Basso con Coro / del Dr. Paolo Nani (1845) / scritta per il Sig.r Lorenzo Del Riccio

- ms., 1845, score (14 ff.), 220x320 mm.
- Score: B solo, choir S, A, T, B, vl1, vl2, fl-oct, fl, cl1, cl2, hn1, hn2, b.
- 45 parts: 3 B solo, 2 S, A, 3 T, 3 B, vl-guide, 3 vl1, 4 vl2, 2 fl1, fl2, ob, 2 cl1, 3 cl2, 2 hn1, 2 hn2, 3 trb1, 2 trb2, 3 trb3, 4 db.

1585 6058 [Salve sancte pater. S, A, T, B, orch., D maj.]

Antifona / per S. Francesco / Salve sancte Pater / Originale / del Dr. Paolo Nani / Li 28 7bre 1871

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Music Ms. No. Microfilm Proj. No.

- ms., 1871, score (10 ff.), 210x290 mm.
- Score: S, A, T, B, v11, v12, vla, fl, cl1, cl2, hn1, hn2, trb1, trb2, ofi, b.
- 32 parts: S, A, 3 T, 3 B; S, A, T, B ("Gabriel Angelus"); S, T, B ("Virgo prudentissima"); v11, v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 3 db, timp.
- 7 vocal parts contain the alternative texts of "Gabriel angelus" per l'Annunziata and "Virgo prudentissima" for the Beata Maria Vergine.

1586 6058 [Sancta Maria succurre. T1, T2, B, orch., F maj.]

- *Antifona / Sancta Maria succurre miseris. / Originale / del Dr. Paolo Nani / Li 2 7bre 1785*

- ms., 1785, score (8 ff.), 210x290 mm
- Score: T1, T2, B, v11, v12, vla, fl, cl1, cl2, cnta, trb1, trb2, ofi, b.
- 21 parts: 2 T1, T2, 2 B, 2 v11, 2 v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, ofi, db.

1587 6059 [Sancta mater Theresia. B obbl, T1, T2, B, orch., Eb maj.]

- *Antifona / Sancta mater Theresia / Originale / Del Dr. Paolo Nani / 6 Ottobre 1882*

- ms., 1882, score (10 ff.), 210x310 mm.
- Score: B obbl, T1, T2, B, v11, v12, vla, fl-oct, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, timp, b.
- 55 parts: B obbl, 2 T1, T2, 3 B; B obbl, 2 T1, T2, 2 B ("Aqueae multae non potuerunt" and "Cum pervenisset"); B obbl, T1, T2, B ("Beatum virum Martinum"); Br solo, T1, T2, B ("Gabriel angelus"); B solo, 2 T, 2 B ("Iste confessor"); B obbl, T1, T2, B ("Stans beata Agatha"); B conc, 2 T1, T2, 2 B ("Unxit Te Deus"); 3 v11, 2 v12, vla, fl-oct, cl1, cl2, hn1, hn2, 2 cnta, trb1, trb2, trb3, ofi, timp, db.
- On f.1r of the score in pencil: *Inno per la Festa di Sant'Omobono*. 29 vocal parts contain the following alternative texts:
 1. Aquae multae for S. Maddalena
 2. Cum pervenisset for S. Andrea
 3. Beatum virum Martinum for S. Martino
 4. Gabriel angelus for SS.ma Vergine Annunziata
 5. Iste confessor for S. Omobono
 6. Stans beata Agatha for S. Agatha
 7. Unxit te Deus for the "Messa della Consolazione".

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1588 6059 [Sancte Michael. S, A, T, B, orch., D maj.]

- *Antifona / Sancte Michael / del Dr. Paolo Nani / Originale / Li 25 7bre 1863*

- ms., 1863, score (10 ff.), 210x290 mm.
- Score: S, A, T, B, v11, v12, fla, cl1, cl2, hn1, hn2, cnta, trb1, trb2, ofi, b.
- 36 parts: 3 S, 4 T, 4 B; vocal score (6 ff.), S, 2 T, 2 B ("Manum suam"); 2 v11, 2 v12, fla, 2 cl1, 2 cl2, 2 hn1, 2 hn2, 2 canta, trb1, trb2, ofi, 2 db, timp.
- The vocal score and 5 vocal parts contain the alternative text of the antiphon "Manum suam".

1589 6059 [Sancte Paule. S, A, T, B, orch., G maj.]

Originale Antifona Sancte Paule di Dr. Paolo Nani Il 1° Febbraro 1840

- ms., 1840, score (16 ff.), 220x310 mm.
- Score: S, A, T, B, v11, v12, fl-oct, fl, cl, hn1, hn2, vlc, b.
- 45 parts: 2 S, A, 5 T, 5 B, 3 v11, 3 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1+cl2 in Bb, cl1, cl2, hn1+hn2 in F, hn1, hn2, canta Bb, 2 canta, trb1, trb2, trb3, basso tuba, ofi, 4 db, 2 timp.
- Other arrangements by Paul Nani are in Mus. mss. 1590a-b-c and 1591. The piano guide-part is in ms. 4421.

1590a 6059 [Sancte Paule. B, choir T1, T2, B, orch., G maj.]

- *Antifona / Sancte Paule / del Maestro / Dr. P. Nani / 1840*

- ms., 1924, score (10 ff.), 320x240 mm.
- Score: B, choir T1, T2, B, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, trb3, v11, v12, vla, vlc, db.
- 16 parts: 2 T, 2 B, fl, cl, hn, canta, trb, basso tuba, 2 v11, v12, vla, vlc, db.
- On f. 1r of the score: *Per la riduzione più piccola, usare la partitura di Piano e Canto, con l'strumentazione già propria.* On f. 2r: *Originale del Dr. Paolo Nani (1840) rimodernata da suo nipote Paul Nani nel 1924.* See also Mus. mss. 1589, 1590b, 1590c, 1591.

1590b 6059 [Sancte Paule. T1, T2, B, org, G maj.]

- *Antifona / Sancte Paule / Originale / Dr. Paolo Nani / (1 Febbraio 1840)*

- ms., 1924, score (6 ff.), 220x290 mm.
- Score: T1, T2, B, org.
- 26 parts: 2 T1, T2, 2 B, 3 v11, v12, vla, vlc, 2 db, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, trb1, trb2, basso tuba, timp.

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- On f. 1r: (*ridotta e rimodernata dal nipote dell'Autore Paul Nani nel 1924*). See also Mus. mss. 1589, 1590a, 1590c, 1591.

1590c 6059 [Sancte Paule. T, B, orch, G maj.]

- *Sancte Paule 1840 / Antifona / M.ro Dr. Paolo Nani / Originale in uso / (Edizione Ridotta a 2 Voci nel 1975)*

- ms., 1975, score (14 ff.), 265x360 mm.

- Score: T, B, fl, ob, cl1, cl2, bsn, hn1, hn2, tpt, trb1, trb2, basso tuba, v11, v12, vla, vlc, db.

1591 6059 [Sancte Paule. T1, T2, B, orch., G maj.]

- *Antifona / Sancte Paule / Originale (del 1944) / Paolo Nani / li 30 Gennaro 1844.*

- ms., 1844, score (6 ff.), 220x310 mm.

- Score: T1, T2, B, v11, v12, fl-oct, fl, cl, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, b.

- 20 parts: T1, T2, 2 B, 2 v11, 2 v12, fl-oct, fl, cl, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, 2 db.

- See also Mus. mss. 1589 and 1590a-c.

On f. 1r in pencil: *Questa "Sancte Paule" venne composta per il Rabat nel 1844: veniva usata anche al Safi: non venne accettata dal Capitolo della Valletta che continuarono a richiedere la prima Antifona originale che il Dr. Paolo Nani compose nel 1840.*

4421 [Sancte Paule. piano guide. G maj.]

- *Guida / SANCTE PAULE / Antifona Dr. P. Nani*

- ms., 20c, guide (3 ff.), 300x220 mm.

1568 6054 [Sancti angeli custodes. T1, T2, B, orch., C maj.]

- *Antifona per la festività / degli Ss.mi Angeli Custodi / Sancti Angeli Custodes / Originale per S. Nicola / del Dr. Paolo Nani Ego sum Nicolaus / li 13 8bre 1875*

- ms., 1875, score (8 ff.), 220x290 mm.

- Score: T1, T2, B, v11, v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, ofi, b.

- The score includes alternative texts to be used with same music: "Gabriel

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"angelus", "Hodie egressa est", "Virgo prudentissima". Very deteriorated manuscript.

1592 6059 [Spiritus sanctus. S, A, T, B, orch., D maj.]

- *Antifona / Spiritus Sanctus / del Dr. Paolo Nani / Originale / Li 30 Marzo 1875*

- ms., 1875, score (10 ff.), 210x290 mm.
- Score: S, A, T, B, v1l, v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, b.
- 23 parts: S, A, T, B, 3 v1l, 2 v12, vla fl, fl-oct, cl1, cl2, hn1, hn2, trb1, trb2, trb3, ofi, 2 db, timp.

1576 6056 [Antiphons]

- *Antifona / Levita Laurentius / O Proles Hispaniae per St. Antonio / del Dr Paolo Nani / 31 Luglio 1860*

- ms., 1860, 220x290 mm.
- The ms. contains two antiphons arranged on the same music.

1. [Levita Laurentius. T, B, choir T1, T2, B]

- *Antifona / Levita Laurentius / del Dr P. Nani / Tenore Imo / Obligato.*
- 9 Parts: T obbl, B obbl, choir 2 T1, 2 T2, 2 B, timp.

2. [O proles Hispaniae. T1, T2, B]

- *Antifona per Sant' Antonio di Padova / O proles Hispaniae / Dr Paolo Nani*
- vocal score (6 ff.), 220x290 mm.
- 8 Parts: 3 T1, 2 T2, 3 B.

3. Psalms

1524 6046 [Beatus vir. Psalm 111. S1, S2, T, B, orch., C maj.]

- *Beatus vir / Originale / del Dr Paolo Nani / li 7 Febbraro 1851*

- ms., 1851, score (10 ff.), 220x290 mm.
- S1, S2, T, B, v1l, v12, fl, cl, hn1 in C, hn2 in C, trb, b.
- 23 Parts: 2 S1, S2, 2 T, 3 B, 3 v1l, 2 v12, 2 fl, 2 cl, 2 hn1, hn2, trb, db, org.

1525 6046 [Beatus vir. Psalm 111. S, A, T, B, orch., F maj.]

- *Beatus vir / Originale / Del Dr Paolo Nani / li 3 Febbraro 1879.*

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- ms., 1879, score (16 ff.), 220x290 mm.
S, A, T, B, v11, v12, vla, fl-oct, cl1, cl2, hn1 in F hn2 in F, tpt1 in Bb, tpt2 in Bb, trb1, trb2, trb3, ofi, b.
- 32 Parts: S, A, 3 T, 3 B, 4 v11, 2 v12, vla, fl-oct, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, 5 db.

1526 6046 [Credidi. Psalm 115. S, A, T, B, orch., F maj.]

- *Credidi / Del Dr Paolo Nani / Originale / 8 Giugno 1857*
- ms., 1857, score (9 ff.), 220x290 mm.
S, A, T, B, v11, v12, fl, cl, hn1 in F, hn2 in F, trb, b.
- 14 Parts: S, A, T, 2 B, 2 v11, 2 v12, fl, cl, hn1+hn2, trb, db.

1510 6043 [Dixit Dominus. Psalm 109. S, T, B, orch., D maj.]

- ms., 1838, score (16 ff.), 220x310 mm.
- Score: S, T, B, v11, v12, fl, ob, cl, hn1, hn2, b.
- 22 parts: S, A, T, 2 B, fl-oct+trb1+trb2+trb3, 2 v11, 2 v12, fl-oct, fl, ob, cl1, cl2, hn1, hn2, trb1, trb2, trb3, 2 db.
- Title is absent on the score. Of f. 1r of the instrumental parts: *Del D:r Sig.r Paolo Nani / Dixit 1838.*

1511 6043 [Dixit Dominus. Psalm 109. S, A, T, B, orch., D maj.]

- *Dixit Dominus / a piena Orchestra / Originale / del Dr. / Paolo Nani / Li 4 Febbraro 1846*
- ms., 1846, score (24 ff.), 230x320 mm.
- Score: S, A, T, B, v11, v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, vlc, b.
- 19 parts: S, A, 3 T, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, ob, cl1, cl2.

1512 6043 [Dixit Dominus. Psalm 109. S, A, T, B, orch., D maj.]

- *Dixit Solenne / del / Dr. Paolo Nani / Terzetto / Originale / Imo Febbraro 1857*
- ms., 1857, score (32 ff.), 220x310 mm.
- Score: S, A, T, B, v11, v12, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, b.
- 25 parts: S, A, T, T rip, B, B rip, 3 v11, 2 v12, fl, cl1, cl2, hn1, hn2, 2 tpt1, tpt2, trb1, trb2, trb3, 3 db.

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1513 6043 [Dixit Dominus. Psalm 109. T obbl, choir T1, T2, B, orch., Eb maj.]

- *Dixit Solenne / del Dr. Paolo Nani / Originale / Il 2° Febbraro 1862*
- ms., 1862, score (12 ff.), 220x290 mm.
- Score: T obbl, choir T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, cnta, trb1, trb2, ofi, vlc, b.
- 29 parts: T obbl, choir T1, 2 T2, 3 B, 3 v11, 2 v12, vla, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, trb1, trb2, trb3, ofi, vlc+db, 2 db, timp.

1527 6046 [Dixit Dominus. Virgam virtutis. Psalm 109. Br, orch., G maj.]

- *Virgam virtutis Solo per Baritono / del Dr. Paolo Nani / Originale / Li 31 Gennaro 1864*
- ms., 1864, score (10 ff.), 230x290 mm.
- Score: Br, v11, v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, b.
- 24 parts: 2 Br, 3 v11, 2 v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 4 db, timp.

1528 6046 [Dixit Dominus. Virgam virtutis. Psalm 109. Br, orch., Eb maj.]

- *Virgam Virtutis / Solo per Baritono / Originale / del Dr. Paolo Nani / Li 3 Febbraro 1875*
- ms., 1875, score (14 ff.), 230x290 mm.
- Score: Br, v11, v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, ofi, b.
- 24 parts: 2 Br, 3 v11, 2 v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 4 db, timp.

1529 6047 [Dixit Dominus. Juravit. Psalm 109. B, orch., Eb maj.]

- *Juravit Solo di Basso in Mi b 1839*
- ms., 1839, score (12 ff.), 220x310 mm.
- Score: B, v11, v12, fl, cl, hn1, hn2, b.
- 20 parts: 3 B, 2 v11, 2 v12, 2 fl, 2 cl, 2 hn1, 2 hn2, hn Bb, 4 db.

1530 6047 [Dixit Dominus. Juravit. Psalm 109. B, orch., Eb maj.]

- *Juravit Solo per Basso / in Mi b / Dr. Paolo Nani / Originale / 23 9bre 1840*
- ms., 1840, score (10 ff.), 220x310 mm.
- Score: B, v11, v12, fl, cl, hn1, hn2, trb, b.

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- 19 parts: B, 2 v11, 2 v12, fl-oct, fl, ob, cl, c1nt, hn1, hn2, tpt, trb1, trb2, 2 trb3, 2 db.

1531 6047 [Dixit Dominus. Juravit. Psalm 109. T, B, orch., D maj.]

Juravit Dominus Duetto / per Tenore e Basso del M. Dr. Paolo Nani 1845

- ms., 1845, score (16 ff.), 230x320 mm.

- Score: T, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl, hn1, hn2, tpt1, tpt2, tpt2, trb1, trb2, trb3, vlc, b.

- 30 parts: T, B, 4 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 4 db, timp.

1532 6047 [Dixit Dominus. Juravit. Psalm 109. B, orch., E maj.]

Juravit in Mi 3za Maggiore / Solo per Basso / scritto per il Sig.r Lorenzo del Riccio / Originale / del Dr. Paolo Nani

- ms., 1857, score (9 ff.), 220x290 mm.

- Score: B, v11, v12, fl, cl, hn1, hn2, trb, b.

- 15 parts: B, 2 v11, 2 v12, fl, cl, hn1, hn2, tpt, trb, trb1, trb2, trb3, db.

1533 6047 [Dixit Dominus. Juravit. Psalm 109. T, orch., Bb maj.]

Juravit Dominus / Solo per Tenore / Originale / del Dr. Paolo Nani / Li 31 Gennaro 1863.

- ms., 1863, score (10 ff.), 230x310 mm.

- Score: T, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, canta, trb1, trb2, trb3, ofi, vlc, b.

- 38 parts: 3 T, 4 v11, 2 v12, 2 vla, fl-oct, 2 fl, 2 ob1, ob2, 2 cl1, cl2, 2 hn1, hn2, 3 canta, 2 trb1, 2 trb2, trb3, ofi, 2 vlc+db, 2 db, 2 timp.

1534 6047 [Dixit Dominus. Juravit. Psalm 109. B, orch., D maj.]

- *Juravit Dominus / Solo / per Basso / del Dr. Paolo Nani / Li 12 Giugno 1876*

- ms., 1876, score (14 ff.), 230x300 mm.

- Score: b, v11, v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, ofi, b.

- 32 parts: B, 4 v11, 3 v12, vla, fl-oct, 2 fl, 2 cl1, cl2, 2 hn1, hn2, tpt1, tpt2, 2 trb1, 2 trb2, trb3, 2 cimb, 3 db, 2 timp.

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1535 6048 [Dixit Dominus. Judicabit. Psalm 109. S, A, T, B, orch., C maj.]

- ms., 1843, score (12 ff.), 230x320 mm.
- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, b.
- 16 parts: S, A, T, 2 B, 2 v11, v12, fl, cl, hn1, hn2, 4 db.
- On f. 12r of the score carries a musical fragment for kbd.

1536 6048 [Dixit Dominus. Judicabit. Psalm 109. T1, T2, B, orch., G min.]

- *Judicabit Coro / del Dr. Paolo Nani / Originale / 4 27 7bre 1878*

- ms., 1878, score (12 ff.), 220x300 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc, b.
- 33 parts: 3 T1, 2 T2, 4 B, 3 v11, 2 v12, vla, fl-oct, fl, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, 3 db, timp.

1537 6048 [Dixit Dominus. Judicabit. De torrente. Psalm 109. S1, S2, T, B, orch., Eb maj.]

- *Judicabit Pezzo Concertato dott. P. Nani / 1890*

- ms., 1890, score (12 ff.), 230x320 mm.
- Score: S1, S2, T, B, v11, v12, vla, fl-oct, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, vlc, b.
- 38 parts: 2 S1, 2 S2, 4 T, 6 B, 4 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, tpt1, tpt2, trb1, trb2, trb3, vlc+db, 5 db.

1538 6048 [Dixit Dominus. Judicabit. De torrente. Psalm 109. T, orch., maj.]

- *Originale Judicabit con De Torrente Solo per Tenore Dr. Paolo Nani Li 26 Apile / 1848*

- ms., 1848, score (10 ff.), 220x310 mm.
- Score: T, v11, v12, fl, cl, hn1, hn2, trb, b.
- 25 parts: 3 T, 4 v11, 4 v12, 2 fl, 2 cl, 3 hn1, 2 hn2, 2 trb, 3 db.

1539 6048 [Dixit Dominus. Judicabit. De torrente. Psalm 109. S, fl obbl, orch., G maj.]

- *Judicabit con De Torrente con Flauto obligato Dr. Paolo Nani (1864)*

- ms., 1864, score (14 ff.), 220x310 mm.
- Score: S, v11, v12, fl, cl, hn1, hn2, b.
- 20 parts: 3 S, 2 v11, 3 v12, 2 fl, cl, 2 hn1, 2 hn2, 5 db.

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- 1544 6049 [Dixit Dominus. Judicabit. De torrente. Psalm 109. S, choir S, A, T, B, orch., D min.]**
- *Judicabit e De Torrente N. 3 1878*
 - ms., 1878, score (8 ff.), 220x290 mm.
 - Score: S principale, S, A, T, B, v11, v12, fl, cl, hn1 in F, hn2 in F, trb, b.
 - 24 Parts: S, choir S, A, T, B, v11, v12, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, trb1, trb2, 2 trb3, 2 db, org.
- 1540 6049 [Dixit Dominus. De torrente. Psalm 109. B, orch., Bb maj.]**
- *De Torrente per Basso del Dr. Paolo Nani / 4 7bre 1835*
 - ms., 1835, score (16 ff.), 230x320 mm.
 - Score: B, v11, v12, fl, ob, cl, hn1, hn2, b.
- 1541 6049 [Dixit Dominus. De torrente. Psalm 109. S, orch., C maj.]**
- *De Torrente Originale Li 25 Agosto 1838 (Nani)*
 - ms., 1838, score (14 ff.), 220x320 mm.
 - Score: S, v11, v12, fl, ob, cl, hn1, hn2, b.
 - 13 parts: C, 2 v11, 2 v12, fl, cl, ob, hn1, 4 db.
- 1542 6049 [Dixit Dominus. De torrente. Psalm 109. T, orch., C maj.]**
- *De Torrente / Solo per Tenore / Originale / del Dr. Paolo Nani / Li 2 Febbraro 1866*
 - ms., 1866, score (10 ff.), 220x290 mm.
 - Score: T, v11, v12, vla, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, vlc, b.
 - 24 parts: 3 T, 3 v11, 2 v12, vla, fl, cl1, cl2, hn1, hn2, cnta in A, cnta in B, trb1, trb2, trb3, ofi, vlc+db, 3 db.
- 1543 6049 [Dixit Dominus. De torrente. Psalm 109. T, vlc obbl., orch., Bb maj.]**
- *De Torrente / Solo per Tenore / con Violoncello obligato / Originale / del Dr. Paolo Nani / Il 1° Febbraro 1876*
 - ms., 1876, score (12 ff.), 220x290 mm.
 - Score: T, v11, v12, fl-oct, fl, ob, cl1 in Bb, cl2 in Bb, hn1 in Eb, hn2 in Eb, tpt1 in Bb, tpt2 in Bb, bsn1, bsn2, trb1, trb2, ofi, vlc, b.

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- 28 parts: T solo, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc, 3 db, timp.

1545 6049 [Dixit Dominus. De torrente. Psalm 109. T, Br, orch., C maj.]

- De Torrente Duetto / per Tenore e Baritono / a piena Orchestra / Originale / del Dr Paolo Nani / 3 Febbraro 1889

- ms., 1889, score (14 ff.), 220x290 mm.

- Score: T, Br, v11, v12, fl-oct, fl, ob1, ob2, cl1 in C, cl2 in C, hn1 in C, hn2 in C, cnta1 in Bb, cnta2 in Bb, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc, b.

- 30 Parts: T, Br, 4 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, cnta1, cnta2, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc, 2 db, timp.

1519 6044 [Laudate Dominum omnes gentes. Psalm 116. S1, S2, T, B, orch., C maj.]

- Laudate Dominum omnes gentes Sig.r Paolo Nani / 4 Febbraio 1870

- ms., 1870, score (4 ff.), 220x290 mm.

- Score: S1, S2, T, B, v11, v12, fl, cl, hn1 in C, hn2 in C, b.

- 17 Parts: S1, S2, 2 T, 2 B, 2 v11, 2 v12, fl, cl, hn1, hn2, 2 db, org.

1520 6044 [Laudate Dominum. Psalm 116. T1, T2, B, orch., C maj.]

- Laudate Dominum omnes gentes / Solenne / Originale / Del Dr. Paolo Nani / scritto per la festività del Naufragio di S. Paolo / 31 Gennaro 1884.

- ms., 1884, score (14 ff.), 220x280 mm.

- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, ofi, timp, vlc, b.

1514 6044 [Laudate pueri. Psalm 112. S1, S2, T, B, orch., F maj.]

- Laudate (1838) Del Sig. M.o Dr Paolo Nani / Canto Primo

- ms., 1838 (?), 220x290 mm.

- Score: missing.

- 24 Parts: S1, S2, 2 T1, 3 B, 2 v11, 2 v12, fl-oct, fl, cl, hn1 in F, hn2 in F, tpt1 in C, tpt2 in C, trb1, trb2, trb3, vlc+db, 2 db.

- The date on the score is written in pencil and probably added later.

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1515 6044 [Laudate pueri. Psalm 112. S, A, T, B, orch., D maj.]

- *Del D:r Sig:r Paolo Nani / Laudate Pueri / Soprano*
- ms., 1839 (?), 220x290 mm.
- Score: missing.
- 14 Parts: S, A, 2 T, 3 B, 2 v11, 2 v12, fl-oct, fl, ob.
- On f. 1r of the oboe part: (*Probab.te 1839*).

1516 6044 [Laudate pueri. Psalm 112. S, choir S, A, T, B, orch., Bb maj.]

- ms., 1846, score (43 ff.), 220x290 mm.
- Score: S, A, T, B, v11, v12, fl, cl, hn1 in Bb, hn2 in Bb, b.
- 19 Parts: S solo, choir S, A, 2 T, 2 B, 2 v11, 2 v12, fl-oct, fl, cl, hn1, hn2, trb, 2 db.
- On f. 1r of the score: *Originale del Dr Paolo Nani / 25 Novembre 1846.*

1517 6044 [Laudate pueri. Psalm 112. S1, S2, T, B, orch., D maj.]

- ms., 1854, score (10 ff.), 220x290 mm.
- Score: S1, S2, T, B, v11, v12, fl, cl, hn1 in D, hn2 in D, trb1, trb2, b.
- 35 Parts: 3 S1, S2, 2 T, 2 B, 2 v11, 2 v12, fl-oct, 2 fl, 2 cl1, cl2, 2 hn1, 2 hn2, tpt1, tpt2, 2 trb1, 2 trb2, 2 trb3, 4 db, db+org.

1518 6044 [Laudate pueri. Psalm 112. T, orch., C maj.]

- *Laudate in Do / del Dr Paolo Nani / Orginale / Li 2 Febbraro 1868*
- ms., 1868, score (16 ff.), 220x290 mm.
- Score: T, v11, v12, fl-oct, fl, cl1 in C, cl2 in C, hn1 in C, hn2 in C, cnta in Ab, trb1, trb2, trb3, ofi, b.
- 22 Parts: T solo, 4 v11, 2 v12, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 4 db.

1546 6050 [Laudate pueri. Qui sicut dominus. Psalm 112. T, orch., A maj.]

- *Quis sicut Dominus / Solo per Tenore / Originale / del Dr Paolo Nani / Li 11 Luglio 1850*
- ms., 1850, score (18 ff.), 220x290 mm.
- Score: T, v11, v12, fl, cl, hn1, hn2, trb, b.
- 13 Parts: T solo, 2 v11, 2 v12, fl, cl1, cl2, hn1, hn2, trb, 2 db.

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- 1547 6050 [Laudate pueri. Qui sicut dominus. Psalm 112. B, orch., F maj.]**
- *Quis sicut Dominus / Solo di Basso / con Violoncello Obligato / Dr Paolo Nani / Li 10 Luglio 1851*
 - ms., 1851, score (12 ff.), 220x290 mm.
 - Score: B, v11, v12, fl, cl, hn1 in F, hn2 in F, tpt1 in C, tpt2 in C, trb1, trb2, vlc, b.
 - 20 Score: 2 B, 2 v11, 2 v12, fl-oct, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, db+vlc obbl, 2 db.
- 1548 6050 [Laudate pueri. Qui sicut dominus. Psalm 112. B, choir S1, S2, T, B, orch., Eb maj.]**
- *Quis sicut Dominus / Solo di Basso / con Coro / Originale / del Dr Paolo Nani / Li 4 Febrero 1855*
 - ms., 1855, score (12 ff.), 220x290 mm.
 - Score: B, choir S1, S2, T, B, v11, v12, fl, cl, hn1 in Eb, hn2 in Eb, tpt1 in Bb, tpt2 in Bb, trb1, trb2, trb3, b.
 - 35 Score: B, choir 2 S1, S2, 3 T, 3 B, 2 v11, 2 v12, fl-oct, 2 fl, 2 cl1, cl2, 2 hn1, 2 hn2, tpt1, tpt2, 2 trb1, 2 trb2, 2 trb3, 2 db, org.
- 669 4114 [Miserere mei deus, secundum. Psalm 50. S, A, T, B, strings, C min.]**
- *Miserere a 4 voci / del Dr. Paolo Nani / Li 18 Marzo 1853.*
 - ms., 1853, one full and two vocal scores (14, 12, 14 ff.), 220x290 mm.
 - Score: S, A, T, B, v11, v12, b.
 - 29 Parts: 4 S, A, 4 T, 6 B, 4 v11, 4 v12, 6 db.
 - One part of Bass is the transcription of the Alto part.
- 1549 6051 [Gloria Patri. Doxology. S, A, T, B, orch., G maj.]**
- *Gloria Patri in Sol / N. 4 / 1854*
 - ms., 1854, score (10 ff.), 220x290 mm.
 - Score: S, A, T, B, v11, v12, fl, cl, hn1 in G, hn2 in G, trb, b.
 - 25 Parts: S, A, T, 3 B, 2 v11, 2 v12, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, trb1, trb2, 2 trb3, 3 db.
 - On f. 1r of all parts: *Sig.r Mro P. Nani.*

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1550 6051 [Gloria Patri. Doxology. S1, S2, T, B, orch., Bb maj.]

- *Gloria Patri / Originale / del Dr Paolo Nani / li 4 Febbraro 1854*

- ms., 1854, score (10 ff.), 220x290 mm.

- Score: S1, S2, T, B, v11, v12, fl, cl, hn1 in Bb, hn2 in Bb, tpt1 in Bb, tpt2 in Bb, trb1, trb2, trb3, b.

- 30 Parts: 2 S1, S2, 2 T, 2 B, 2 v11, 2 v12, fl-oct, 2 fl, 2 cl, hn1, 2 hn2, tpt1, tpt2, 2 trb1, 2 trb2, 2 trb3, 2 db, org.

1551 6051 [Gloria Patri. Doxology. T obbl, choir T1, T2, B, orch., Eb maj.]

- *Gloria Patri / Originale / Del Dr Paolo Nani / li 6 luglio 1874*

- ms., 1874, score (12 ff.), 220x290 mm.

- Score: T obbl; choir T1, T2, B, v11, v12, vla, fl-oct, cl1, cl2, hn1 in A, hn2 in A, tpt1 in A, tpt2 in A, trb1, trb2, ofi, b.

- 28 Parts: T obbl; choir T1, 2 T2, 3 B, 4 v11, 2 v12, vla, fl-oct, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 2 db.

1552 6051 [Gloria Patri. Doxology. T1, T2, B, orch., C maj.]

- *Gloria Patri (1875)*

- ms., 1875, score (10 ff.), 220x290 mm.

- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1 in C, hn2 in C, tpt1 in C, tpt2 in C, trb1, trb2, trb3, timp, vlc, b.

- 34 Parts: 3 T1, 2 T2, 4 B, 3 v11, 3 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, timp, vlc+db, 2 db, timp.

1553 6051 [Gloria Patri. Doxology. T, B, choir T1, T2, B, orch., D maj.]

- *Gloria Patri in Re / Duetto per Tenore e Basso / con Coro / del Dr Paolo Nani / Originale / li 9 luglio 1877*

- ms., 1877, score (14 ff.), 220x290 mm.

- Score: T, B, choir T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1 in D, hn2 in D, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc, b.

- 37 Parts: T obbl, B obbl, choir 2 T1, 2 T2, 3 B, 4 v11, 2 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, bsn1, bsn2, timp, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, 2 b, timp.

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1554 6051 [Gloria Patri. Doxology. S, T, B, orch., Bb maj.]

- *Gloria Patri (1888)*

- ms., 1888, score (8 ff), 220x290 mm.
- Score: S, T, B, vl1, vl2, fl, cl, hn1, hn2, vlc, db.
- 24 Parts: 2 S, 2 T, 3 B, 3 vl1, 3 vl2, 2 fl, 2 cl, 2 hn1+hn2, 5 db.
- On f. 1r of all parts: *Del Sig.r M.ro Dr. P. Nani.*

1555 6051 [Gloria Patri. Doxology. D min.]

Del Sig.r M.o D.r P. Nani / Gloria Patri / Violino Pmo

- ms., 19c, 220x290.
- 12 Parts: 2 vl1, vl2, fl-oct, fl, ob, cl, hn1, hn2, trb, db, vlc+db.
- Score and vocal parts are missing.

4. Hymns

1593 6060 [Ave Maris stella. T1, T2, B, orch., F maj.]

Ave maris stella in Fa / del Dr. Paolo Nani / Originale / 16 Giugno 1899

- ms., 1899, score (14 ff.), 210x280 mm.
- Score: T1, T2, B, vl1, vl2, fl, cl, hn1, hn2, trb1, trb2, ofi, b.
- 27 parts: 3 T1, T2, 3 B, 3 vl1, 2 vl2, fl, 2 cl, hn1, hn2, 2 cnta, trb1, trb2, ofi, 3 db, 2 timp.

1594 6060 [Crucis alma fulgentia. T obbl, B obbl, S, A, T, B, orch., C maj.]

- Inno / Crucis arma fulgentia / del Dr. Paolo Nani / Originale / Li 28 7bre 1876

- ms., 1876, score (10 ff.), 210x280 mm.
- Score: S, A, T, B, vl1, vl2, vla, fl, cl1, cl2, hn1, hn2, trb1, trb2, ofi, b.
- 31 parts: T, B obbl; S, A, T, B; vocal score (4 ff.) S, T, B ("Catharine vox triumphum" + "En gratulemur"); S, T, B ("En gratulemur"); vocal score (2 ff.), S, T, B ("Te magnum rerum"); 2 vl1, 2 vl2, vla, fl, cl1, cl2, hn1, hn2, trb1, trb2, trb3, ofi, 2 db.
- 9 vocal parts contain the alternative texts of the following hymns
 1. Catharinae vox triumphum for S. Caterina.
 2. En gratulemur for S. Antonio da Padova.
 3. Te magnum rerum for S. Elia.

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1595 6060 [Egregie doctor Paule. T1, T2, B, orch., C maj.]

- *Inno / Egregie Doctor Paule / Originale / del Dr. Paolo Nani / 3 Febraio 1893*

- ms., 1893, score (12 ff.), 210x290 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, b.
- 25 parts: 2 T1, T2, 2 B, 2 v11, v12, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 3 db, timp.

1596a 6060 [Exultet orbis gaudiis. S, A, T, B, orch., C maj.]

- *Inno / Exultet orbis gaudiis / a piena Orchestra / per la Traslazione di / S. Paolo / del Maestro Dr. Paolo Nani / Originale / Il 2 Febbraio 1843*

- ms., 1843, score (6 ff.), 230x320 mm.
- Score: S, A, T, B, v11, v12, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, b.
- 38 parts: 2 S, A, 5 T, 7 B, 4 v11, 3 v12, fl-oct, fl, ob, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, 4 db.
- Another arrangement dated 1927 for T1, T2, B and orch. in Mus. ms. 1596b.

1596b 6060 [Exultet orbis gaudiis. B solo, T1, T2, B, orch., C maj.]

- *Inno / Exultet orbis gaudiis / (Strofe Alternate) / Del Maestro / Dr. P. Nani*

- ms., 1927, full and vocal score (4, 2 ff.), 320x230 mm.
- Score: B solo, T1, T2, B, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, trb3, v11, v12, vla, vlc, db.
- 25 parts: 3 T1, 2 T2, 2 B, 2 v11, 2 v12, vla, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, basso tuba, db1.
- The original version for S, A, T, B and orch., dated 1843, is in Mus. ms. 1596a. On f. 1r of the score: *Rimodernato nel 1927 dal originale (sic) del 1843.*

1597 6061 [Fortem virili pectore. S, A, T, B, orch., D maj.]

- *Inno Fortem Virili Pectore / Dr. P. Nani 4.8.1841 / Traslazione San Nicola al Siggiewi*

- ms., 1841, score (10 ff.), 210x300 mm.

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- Score: S, A, T, B, v11, v12, fl, cl1, cl2, hn1, hn2, trb1, trb2, trb3, b.
- 36 parts: S, A, T, B, db; 2 S, 2 T, 2 B ("Audiat mires oriens"); S, A, T obbl, T, B, B obbl ("Deus tuorum militum"); vocal score for S, T, B (4 ff.) ("Dive natalis lycie"); S, T, B ("En dies", "Exultet orbis gaudiis"); S, A, T, B ("Gaude mater ecclesia"); S, 2 T, 2 B ("Iam suo tandem"); S, T, B ("Iste confessor"); S, A, T, B ("Jesu corona virginum").
- The score includes the alternative texts of: "Delicata clara", "Iste confessor", "Iam suo tandem", "Solis obliquam"; other 31 vocal parts contain the alternative texts of the following hymns:
 1. Audiat mires oriens for S. Elia.
 2. Deus tuorum militum
 3. Dive natalis lycie for S. Nicola.
 4. En dies for I vespers of S. Bonaventura.
 5. Exultet orbis gaudiis for SS. Apostoli.
 6. Gaude mater ecclesia for S. Domenico.
 7. Iam suo tandem for S. Agostino.
 8. Iste confessor.
 9. Jesu corona virginum.

1598 6061 [Magne pater. S, A, T, B, orch., C maj.]

- *Inno di S. Agostino Magne Pater del Dr. Paolo Nani / Li 21 Agosto 1841*
- ms., 1841, score (12 ff.), 220x310 mm.
- Score: S, A, T, B, v11, v12, fl-oct, fl, cl, hn1, hn2, trb, b.
- 16 parts: S, A, T, 2 B, 2 v11, v12, fl-oct, fl, cl, hn1, hn2, trb, 2 db.

1599a 6061 [Paolo sacrati litoris. S, A, T, B, orch., G maj.]

- *Inno per il Triduo di S. Paolo / del Dr. Paolo Nani / Introduzione Originale 1841*
- ms., 1841, score (12 ff.), 220x280 mm.
- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, b.
- 35 parts: T, 2 B obbl; S, 2 T, 4 B, 4 v11, 3 v12, fl-oct, fl, ob1, ob2, cl in Bb, cl1, cl2, bsn, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 3 db.
- Other arrangements in mss. 1599b-c.

1599b 6061 [Paolo sacrati litoris. T, B, orch. G maj.]

- *Inno / Per il Triduo di San Paolo / M.ro Dr. Paolo Nani / 1841*
- ms., 1841, score (12 ff.), 260x360 mm.
- Score: T, B, fl, ob, cl, bsn, hn1, hn2, tpt, trb1, trb2, basso tuba, v11, v12,

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vla, vlc, db.

- 27 parts: 2 T solo, 2 B solo, choir 3 T, 3 B, 3 v11, v12, vla, fl, ob, cl+cl2, bsn, hn1, hn2, tpt, trb1, trb2, basso tuba, vlc, db.
- Other arrangements in mss. 1599a-c.

1599c 6061 [Paolo sacrati litoris. B solo, T1, T2, B, orch., G maj.]

- *Inno / Paolo Sacratilitoris / (Strofe alternate) / Del Maestro / Dr. P. Nani*

- ms., 1927, score (22 ff.), 230x320 mm.

- Score: B solo, T1, T2, B, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, trb3, v11, v12, vla, vlc, db.

- 26 parts: 2 T1 solo, 2 B solo, T2, B, 2 v11, v12, vla, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, ofi, vlc, 2 db, timp.

- Other arrangements in mss. 1599a-b.

1602 6063 [Tantum ergo. S, A, T, B, orch., Eb maj.]

- *Tantum ergo in Mi b / solo colo coro / Originale / Del Dr. Paolo Nani / 21 Marzo 1838*

- ms., 1838, score (10 ff.), 210x280 mm.

- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, trb1, trb2, trb3, b.

- 17 parts: S, A, T, 2 B, 2 v11, v12, fl, cl, hn1, hn2, trb1, trb2, ofi, 2 db.

1603 6063 [Tantum ergo. S, A, T, B, orch., C maj.]

- *Tantum ergo a 4 voci del Dr. Paolo Nani Li 29 Marzo 1843 / Originale*

- ms., 1843, score (7 ff.), 220x310 mm.

- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, b.

- 19 parts: S, A, T, 2 B, 2 v11, 2 v12, 2 fl, 2 cl, hn1, hn2, 2 trb, 2 db.

1604 6063 [Tantum ergo. S1, S2, T, B, orch., Db maj.]

- *Tantum ergo Sollenne a piena Orchestra del Dr. Paolo Nani Luglio 1847*

- ms., 1847, score (8 ff.), 210x290 mm.

- Score: S1, S2, T, B, v11, v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, b.

- 24 parts: S1, S2, T, B, v11, v12, vla, fl1, fl2, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, 3 db.

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- 1605 6063 [Tantum ergo. B obbl, S1, S2, T, B, orch., F maj.]**

- ms., 1850, score (10 ff.), 220x300 mm.
- Score: B obbl, S1, S2, T, B, vl1, vl2, fl, cl, hn1, hn2, trb1, trb2, trb3, b.
- 25 parts: 2 B solo, S1, S2, 2 T, 3 B, 2 vl1, 2 vl2, fl, cl, hn1, hn2, trb1, trb2, trb3, ofi, trb1+trb2+trb3+ofi, 3 db.
- On f. 1r of the score: *Originale del Dr. Paolo Nani / 8 Novembre 1850.*

- 1606 6063 [Tantum ergo. T, orch., Eb maj.]**

- *Tantum ergo / Solo per Tenore / Originale / del Dr. Paolo Nani / Li 12 Luglio 1866*

- ms., 1866, score (8 ff.), 210x280 mm.
- Score: T, vl1, vl2, vla, fl, cl, hn1, hn2, b.
- 14 parts: guide-concertino, 2 T, vl1, 2 vl2, vla, fl, cl, hn1, hn2, 3 db.

- 1607 6063 [Tantum ergo. S1, S2, T1, T2, B, orch., F maj.]**

- *Tantum ergo / del / Dr. Paolo Nani Palestrina. / Originale / Li 11 Luglio 1868*

- ms., 1868, full and vocal score (10, 8 ff.), 210x290 mm.
- Score: S1, S2, T1, T2, B, vl1, vl2, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, b.
- 32 parts: 2 S1, S2, 2 T, 5 B, 3 vl1, 2 vl2, vla, fl-oct, fl, cl1, cl2, hn1, hn2, cnta, bsn, trb1, trb2, trb3, ofi, 3 db, timp.

- 1608 6063 [Tantum ergo. T1, T2, B, orch., E maj.]**

- *Tantum ergo solenne / a piena Orchestra / del Dr. Paolo Nani / Originale / 8 luglio 1883*

- ms., 1883, score (8 ff.), 210x280 mm.
- Score: T1, T2, B, vl1, vl2, vla, fl-oct, f, ob1, ob2, cl1, cl2, cta, bsn1, bsn2, trb1, trb2, trb3, ofi, b.
- 32 parts: 3 T1, 2 T2, 4 B, 3 vl1, 2 vl2, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, bsn1, bsn2, trb1, trb2, trb3, ofi, 2 db, timp.

- 1609 6063 [Tantum ergo. Br obbl, orch., E min.]**

- *Tantum ergo / Solo per Baritono / del Dr. Paolo Nani / Originale / 5 Febbraio 1886*

- ms., 1866, score (12 ff.), 210x290 mm.

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- Score: Br, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, timp, vlc, b.
- 25 parts: Br obbl, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, vlc+db, db, timp.

1610 6063 [Tantum ergo. S, A, T, B, orch., Bb maj.]

- *Tantum ergo in Si b / del Dr. Paolo Nani / Originale / 28 Febbraro 1900*
- ms., 1900, score (10 ff.), 210x290 mm.
- Score: S, A, T, B, v11, v12, fl, cl1, cl2, hn1, hn2, cnta, trb1, trb2, trb3, ofi, timp, b.
- 21 parts: S, A, 2 T, 2 B, v11, v12, vla, fl, cl, hn1, hn2, cnta, trb1, trb2, trb3, ofi, 2 db, timp.

1611 6064 [Te Deum. S, A, T, B, orch., Bb maj.]

- *Te Deum Laudamus / Originale / del Dr. Paolo Nani / Li 23 Marzo 1846*
- ms., 1846, score (20 ff.), 220x320 mm.
- Score: S, A, T, B, v11, v12, fl-oct, fl, cl, hn1, hn2, trb1, trb2, trb3, b.
- 23 parts: 2 S, A, 2 T, 3 B, 2 v11, 2 v12, fl-oct, fl, cl, hn1, hn2, trb1, trb2, trb3, 3 db.

1612 6064 [Te Deum. T1, T2, B, orch., Bb maj.]

- *Te Deum Laudamus solenne / a Piena Orchestra / del Dr. Paolo Nani / Originale / 4 Febbraro 1882*
- ms., 1882, score (18 ff.), 230x340 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, timp, vlc, b.
- 37 parts: T1, T2, B conc; choir 3 T1, 2 T2, 4 B, 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, bsn1, bsn2, tpt1, tpt2, trb1, trb2, trb3, ofi, vlc+db, db, timp.

1600 6062 [Tot lacrymarum filius. T obbl, B obbl, T1, T2, B, orch., F maj.]

- *Inno scritto dal Dr. Paolo Nani (1877) / Tot lacrymarum filius / nel Triduo fatto nella Chiesa di San Agostino / nei giorni 6. e 7. Maggio 1887 in occorrenza della festività / del Centenario del sud.to Santo / Qui veritatem gentibus per il Triduo di S. Paolo nel Rabato / Te splendor et virtus Patri Triduo S. Michele / Si quaeris beneficia Triduo S. Gaetano / Tuis vocemus laudibus Triduo S. Omobono / Triduo di San Nicola (Siggiewi) / Triduo dell'Annunziata (Balzan).*

Music Ms. No. Microfilm Proj. No.

- ms., 1887, score (10 ff.), 210x290 mm.
- Score: T1, T2, B, v11, v12, fl, cl, hn1, hn2, trb1, trb2, trb3, ofi, b.
- 31 parts: T obbl, B obbl; T1, T2, B, db; 2 T1, T2, 3 B ("Crucis Christi mons alverne"); T obbl, 2 B obbl, T1, 2 T2, B ("Qui veritatem gentibus"); vocal score (1 f.), T1, T2, B ("Si quaeris beneficia"); vocal score, 2 T1, T2, 2 B ("Te splendor et virtus"); vocal score (6 ff.) including texts of "Tuis vocemus laudibus" and "Dive natalis lycie"; 2 T1, T2, 2 B ("Tui vocemus laudibus").
- The score includes the following texts: "Qui veritatem gentibus" for S. Paolo, "Si quaeris Beneficia" for S. Gaetano, "Te splendor et virtus" for S. Michele, "Tuis vocemus laudibus" for S. Omobono, "Tu regis" for SS.ma Annunziata, "Dive natalis lycie" for S. Nicola. 25 vocal parts contain the alternative text of the following hymns:
 1. Crucis Christi for S. Francesco.
 2. Qui veritatem for S. Paolo.
 3. Si quaeris beneficia for S. Gaetano.
 4. Te splendor et virtus for S. Michele.
 5. Tuis vocemus laudibus for S. Omobono.
 6. Dive natalis lycie for S. Nicola.

1601 6062 [Vexilla regis. S, A, T, B, orch., Eb maj.]

- *Vexilla del Dr. Paolo Nani 14 Agosto 1840*

- ms., 1840, score (10 ff.), 220x290 mm.
- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, b.
- 19 parts: 2 S, T, 3 B, 2 v11, 2 v12, 2 fl, ob, cl, hn1, 4 db.

5. Litanies

1617 6066 [Litanies B.M.V. S, A, T, B, orch., G maj.]

- *Litania / Della Beata Vergine / Maria / Paolo Nani / 1841*

- ms., 1841, 2 scores (24, 11 ff.), 210x310 mm.
- Score: S, A, T, B, v11, v12, fl, cl, hn1, hn2, trb, b.
- 31 parts: 3 S, 2 A, 3 T, 4 B, 4 v11, 3 v12, 2 fl, 2 cl, 2 hn1, 2 hn2, 2 trb, 2 db.

1618 6066 [Litanies B.M.V. T obbl, B obbl, choir S1, S2, T, B, orch., C maj.]

- *Litanie della / SS.ma Vergine / Originale / Del Dr. Paolo Nani / Li 5 Luglio 1855*

THE NANI COMPOSERS (XVIII–XX cent.)

Music Microfilm
Ms. No. Proj. No.

- ms., 1855, score (14 ff.), 210x300 mm.
- Score: S1, S2, T, B, v11, v12, fl, cl, hn1, hn2, tpt, trb1, trb2, trb3, b.
- 39 parts: 2 T obbl, 2 B obbl; choir 2 S1, S2, 2 T, 4 B, v11-guide, 3 v11, 3 v12, 2 fl, 2 cl, 2 hn1, 2 hn2, 2 tpt, 2 trb1, 2 trb2, 2 trb3, 2 db, timp.

1619 6066 [Litanies B.M.V. T1, T2, B, orch., G maj.]

- *Litanie della B. V. a strofe alternate M.to Dr. P. Nani*

- ms., 19/20c, score (6 ff.), 290x210 mm.
- Score: T1, T2, B, fl, ob, cl, bsn, tpt, hb, trb1, trb2, trb3, v11, v12, vla, kbd, bd.
- 12 parts: 2 T1, 2 T2, 2 B, v11, v12, fl, cl, hn, db.

6. Various

1855 6521 [Quis tuis. T, Br, orch., Bb maj.]

- *Quis sicut / Duetto / per baritono e Tenore / Originale / del Dr. Paolo Nani / Li 2 Febbraro 1870*

- ms., 1870, score (18 ff.), 210x280 mm.
- Score: T, B, v11, v12, vla, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb1, trb2, ofi, b.
- 24 parts: T, B, 4 v11, 2 v12, vla, fl, cl1, cl2, hn1, hn2, tpt1+tpt2, trb1, trb2, trb3, ofi, 5 db.

SECULAR VOCAL MUSIC

1. Operas

1858 6521 [Hors ta Grezzia u Minku. B, choir, orch., C maj. Comic Duet]

- *Hors ta Grezzia u Mincu Finale I.mo Sig.r Nani*

- ms., 19c/2h, score (12 ff.), 220x310 mm.
- Score: Marchese-B, choir T1, T2, B, v11, v12, fl, cl, hn1, hn2, tpt1, tpt2, trb, b.
- The ms. include the prompter-guide and a second score containing "Finale secondo".

Music Microfilm
Ms. No. Proj. No.

1620 6295 [La Mezzanotte. Comic opera in two Acts]
6119

- *Introduzione Mezzanotte (del Dr. Paolo Nani LLD.)*

- ms., 19c/2h, 4 full scores (219, 28, 40, 10 ff.), 210x300 mm.

- The scores are so divided:

A - complete score (219 ff.)

Scores:

B - Rondò finale (28 ff.)

C - Final first act (40 ff.)

D - Second act; Norino's aria (10 ff.)

E - Concertino (32 ff.)

F - Concertino final scene act I (6 ff.)

Prompter-guides:

G - Meneone's cavatina (28 ff.)

H - Pipino's cavatina (12 ff.)

I - Trio Annetta, Memeone, Pipino (13 ff.)

J - Elisa's cavatina (4 ff.)

K - Duet Elisa and Norino (7 ff.)

L - Marchese's cavatina (7 ff.)

M - First final (36 ff.)

N - Duet Marchese and Pipino (9 ff.)

O - Sextet (23 ff.)

P - Rondò finale (4 ff.)

- **34 Vocal parts:** 6 Annetta-S, Elisa-S, 6 Pipino-B, 3 Norino-T, 2 Mengone-B, 4 Marchese-B. Choir: 2 S1, 2 S2, 3 T1, 2 T2, 4 B.

- **49 Instrumental parts:** 3 v11, 2 v12, vla, fl-oct, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, trb1+trb2+trb3+timp, trb1, trb2, trb3, vlc+db, 2 db, timp. Instruments for first final: 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, trb3, timp, vlc+db, 2 db.

- **4 Librettos:** Libretto in draft copy (12 ff.), Annetta's Libretto (6 ff.), Elisa's Libretto (2 ff.), Norino's Libretto (2 ff.).

2. Choral songs

713 4122 [Di Vittoria il bel nome. T1, T2, B1, B2, orch., Eb maj.]

- *Coro Trionfale "Coro Trionfale" del Dr. Paolo Nani 18.10.1847*

- ms., 1847, score (10 ff.) 220x300 mm.

- Score: T1, T2, B1, B2, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, timp, vlc, b.

- 50 parts: 4 S, 7 T1, 4 T2, 6 B1, 5 B2, 4 v11, 3 v12, vla, vlc+db, fl-oct, fl,

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1+trb2, trb3, timp, b-drum.
- This choir is to be considered as the conclusion of the choral song "Inghilterra per sempre". See **Mus. ms. 662**.

662 4109 [Inghilterra per sempre. T1, T2, B, orch., Eb maj.]

- *Inghilterra per sempre / Grido del Popolo Maltese / in occasione dell'arrivo / di sua Eccellenza (sic) L'Onorabile / R. More O' Ferral Governatore Civile di / Malta seguito addi 18 Xbre 1847 / Versi del Dr. Gio. Anto. Vassallo / messi in musica dal Dr. Paolo Nani Novembre 1847*

- ms., 1847, score (28 ff.), 220x290 mm.
- Score: T1, T2, B, v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, timp, vlc, b.
- 54 parts: concertino; 3 S1, S2, 2 T1 solo; choir 6 T1, 4 T2, 7 B1, 4 B2; 4 v11, 3 v12, vla, vlc+db, 2 db, fl-oct, ob1, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1+trb2, trb2, 2 trb3, timp, b-drum.
- The composition is concluded by the choral song "Di Vittoria il bel nome" available in **Mus. Pr. 713**.

3. Romances for voice and orchestra

1856 6521 [Sovra Malta. S, choir S1, S2, T1, T2, B, orch., G maj.]

- *Romanza con Coro "Sovra Malta" scritta per la Sig. Servoli Prima donna / Li 2 Giugno 1848 in occasione della mia serata Dr. Paolo Nani / (1848)*

- ms., 1848, full and vocal score (18, 10 ff.), 210x290 mm.
- Score: S; choir S1, S2, T1, T2, B; v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, b.

INSTRUMENTAL MUSIC

CHAMBER MUSIC

1. Piano music

1857 6521 [The Flower show. March. pft. Eb maj.]

- *Marcia / The Flower Show / Composta dal / Dr. Paolo Nani / I^o Maggio / 1882*

Music
Ms. No. Microfilm
Proj. No.

- ms., 1882, score (4 ff.), 210x290 mm.
- Score: pft.
- On f. 1r: (*Originale per pianoforte*).

s.s.

[March. pft. Eb maj.]

- *MARCIA del Dr. Paolo Nani (LL.D.) 1880*
- ms., 1880, score (4 ff.), 280x210 mm.
- This manuscript is on exhibition and it misses the cataloguing number.

ORCHESTRAL MUSIC

1. Symphonies

1833 4039 [Symphony. D maj]

- *Sinfonia / a piena Orchestra (sic) / Composta / Dal D.r Paolo Nani / 1835*
- ms., 1835, score (28 ff.), 210x310 mm.
- Score: v11, v12, vla, fl-oct, ob1, ob2, cl1, cl2, hn1, hn2, bsn1, bsn2, trb1, trb2, trb3, vlc, db.
- 27 parts: 3 v11, 2 v12, 2 fl-oct, 3 fl, ob1, ob2, 3 cl1, cl2, hn1, hn2, tpt1, tpt2, bsn, trb1, trb2, trb3, vlc+db, db, timp.
- Allegro vivace, 4/4, D maj.
- On f. 1r of the v11 part: ...in occasione della serata del Basso Cantante Sig. Carozza.

1835 4039 [Napoli. Symphony. D maj.]

- *Napoli Sinfonia in Re magg. Sinfonia li 16 Luglio 1838*
- ms., 1838, two scores (34, 20 ff.), 210x290 mm.
- Score: v11, v12, vla, fl-oct, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, b.
- 31 parts: 5 v11, 5 v12, vla, fl-oct, ob1, ob2, cl1, cl2, hn1, hn2, hn1+hn2, tpt1, tpt2, tpt1+tpt2, bsn1+bsn2, trb1, trb2, trb3, vlc, vlc+db, 2 db, timp.
- The second score include only brass and woodwinds.
- Allegro vivace, 4/4, D maj.

1834 4039 [Symphony. C maj.]

- *Sinfonia in Do / del Dr. Paolo Nani / Originale / 1835*

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

- ms., 1835, score (16 ff.), 210x290 mm.
- Score: v11, v12, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, vlc, b.
- 14 parts: 2 v11, 2 v12, fl, fl-oct, cl, hn1, hn2, tpt1, bsn, vlc, 2 db.
- Largo, 4/4, C maj; Allegro giusto, 4/4, C maj.

2. Various

1836 4265 [La Bizzarra. orch., D maj.]

- *Sinfonia La Bizzarra. / del Dr. Paolo Nani / Originale / 10 Luglio 1884*
- ms., 1884, score (16 ff.), 220x300 mm.
- Score: v11, v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, cnta, bsn1, bsn2, trb1, trb2, trb3, ofi, timp, vlc, db.
- 29 parts: 3 v11, 2 v12, vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, 2 cnta, bsn1, bsn2, trb1, trb2, trb3, ofi, timp, b-dr, triang, vlc, 3 db.

1837 4365 [Il Naufragio di S. Paolo. orch. Bb maj.]

- *Sinfonia (in Si b) / Il Naufragio di San Paolo / Originale / del Dr. Paolo Nani / Sabato 28 Gennajo 1899*
- ms., 1899, score (24 ff.), 210x290 mm.
- Score: v11, v12, vla fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc, b, timp.
- 32 parts: 5 v11, 3 v12, 2 vla, fl-oct, fl, ob1, ob2, cl1, cl2, hn1, hn2, hn in F, tpt1, tpt2, bsn1, bsn2, trb1, trb2, trb3, ofi, vlc, 2 db, 2 timp.
- Andante maestoso, 2/4, Bb maj.

PAUL NANI (1906-1986)

Music Microfilm
Ms. No. Proj. No.

LITURGICAL MUSIC

ORDINARY OF THE MASS

1. Masses

1788 6082 [Messa del Naufragio. T1, T2, B, orch., C min.]

- Messa / pel Naufragio / Originale / di / Paolo Nani / Dedicata al / Rev.mo Capitolo / di San Paolo Naufrago / Approvata con lode / dall'Accademia / romana e Scuola Superiore di / Musica Sacra Roma 9 Gennaio 1930

- ms., 1930, two scores and one draft copy (37, 36, 9 ff.), 220x320 mm.
- Score: T1, T2, B, fl, ob, cl, bsn, hn1, hn2, tpt1, tpt2, trb1, trb2, basso tuba, timp, v1l, v12, vla, vlc, db.
- 53 parts: 2 T1 solo, 2 B solo, choir 5 T1, 4 T2, 5 B, mixed choir S, A, T, B, 4 v1l, 3 v12, vla1, vla2, 2 fl, ob, 2 cl1, cl2, 2 hn1, hn2, bsn1 (trombone), bsn2 (basso tuba), basso tuba, trb1, trb2, 2 tpt, 2 vlc, 3 db, timp.
- Kyrie, andante sost. 4/4, C min.; Gloria, allegro 3/4, F maj.; Credo, allegro 4/4, G maj.; Sanctus, Lento 3/4, C maj.; Benedictus, Adagio 3/4, C maj.; Agnus dei, Adagio 4/4, C min.

PROPER OF THE MASS

1. Alleluiaitic verses

1812 6086 [Tu es sacerdos. T solo, B solo T, B, orch., A maj.]

- San Giuliano 3 Ottobre 1944 J.M.J. / "Paolo Nani" (1944) / "Tu Es Sacerdos" / composto per la Prima Messa / del Sac. Don Gio: Vella Galea

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

B. A. / ed eseguita durante la sua prima / entrata a San Paolo Naufrago / 8 Ottobre 1944

- ms., 1944, 2 scores (6, 6 ff.), 220x280 mm.
- Score: T, B, fl, ob, cl, bsn1, bsn2, fl, ob, cl, bsn1, bsn2, tpt1, tpt2, trb1, trb2, basso tuba, timp, v11, v12, vlc, db.
- 49 parts: 2 T solo, 2 B solo, choir 8 T, 8 B, 2 fl, ob, 2 cl1+cl2, bsn1+bsn2, 2 hn1+hn2, 2 tpt1+tpt2, 2 trb1+trb2, 2 basso tuba, timp, 5 v11, 5 v12, 2 vlc, 2 db.

2. Post communio

1813 6086 [Induxi vos. T solo, B solo, choir T. B, orch., C min.]

- FUGHETTA / "Induxi Vos" per "Carmine" / Postcommunio / per la Festa del Carmine / Paolo Nani / Malta 20. VII. 1938 / Post Comunio INDUXI VOS / "Per la festa dei R.R. P.P. Carmelitani.

- ms., 1938, score (12 ff.), 220x290 mm.
- Score: T, B, fl, ob, cl, bsn, hn, v11, v12, vla, vlc, db.
- 23 parts: T solo, B solo, 2 T, 2 B, fl, ob, cl, bsn, hn, 3 v11, 3 v12, vla1, vla2, 2 vlc, 2 db.

3. Graduals

743 4161 [Ecce sacerdos. S, T, Br, kbd, Bb maj.]

- Michaeli Gonzi / Archiepiscopo, Episcopo Melitensis (Ritu Pontificali Sacrum peragenti / In templo S.i Pauli Naufragi / a.d. IV Idus Febr. MCMXXXIV / Paulus Nani / Grato Animo / offert, Dicat. / (1944) / Paul Nani / Malta 1944

- ms., 1944, 2 vocal scores (2, 2 ff.), 290x220 mm.
- 11 parts: 3 S, T1, 4 T2, 3 Br.
- One vocal score is written in pencil.

1790 6083 [Qui operatus est. T solo, Br solo, choir T1, T2, B, orch., C maj.]

- Graduale Qui operatus est di Paolo Nani / Roma 8 Genn. 1931

- ms., 1931, 2 full and 3 vocal scores (4, 4, 2, 2, 2 ff.), 320x220 mm.
- Score: T, B, fl, ob, cl1, cl2, bsn1, bsn2, tpt, hn1, hn2, trb1, trb2, basso tuba, timp, v11, v12, vla, vlc, db.
- 43 parts: 3 T solo, Br solo, choir 4 T1, 4 T2, 5 B, fl, ob, cl1, cl2, bsn1, bsn2, tpt, hn1, hn2, trb1, trb1+trb2, basso tuba, timp, 4 v11, 3 v12, 2 vla, 2 vlc, 2 db.

Music
Ms. No. Microfilm
Proj. No.

- 1845 6710 [Induxi vos. T1, T2, B obbl, choir T1, T2, B, orch., G maj.]**

- "Induxi Vos" (in Sol) / (Post Communio per la / Messa del Carmine) / di / Paolo Nani / Malta 10.7.39

- ms., 1839, score (5 ff.), 220x290 mm.
- Score: T1, T2, B, fl, ob, cl, bsn, hn1, hn2, tpt, trb1, trb2, trb3, v11, v12, vla, vlc, db.
- 36 parts: 2 T1 obbl, T2 obbl, B obbl, choir 2 T1, T2, 2 B, 2 fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, basso tuba, 4 v11, 3 v12, 2 vla, 2 vlc, 2 db, timp.
- 12 parts with alternative text of "Mensae caelestis": 2 T1, T2, B, choir 2 T1, 2 T2, 4 B.

4. Offertories

- 1791 6083 [Offertories. T/Br, orch. A min.]**

1) Immittet Angelus Domini. / 2) Videbam coram me (S. Rita) / Offertorio. / in la min. / Solo Tenore / Paolo Nani. / Malta Agosto 1937

- ms., 1937, score (4 ff.), 220x280 mm.
- Score: T, ob, cl, hn, v11, v12, vla, vlc.
- 13 parts: T solo ("Immittet"), Br ("Videbam"), ob, cl, hn, 3 v11, 3 v12, vla, vlc.

- 1792 6083 [Videte qualem charitatem. T1 obbl, T2 obbl, Br obbl, choir T1, T2, B, orch., C min.]**

- Videte. / Offertorio per / San Paolo. / di / Paolo Nani / 1° Feb. 1928

- ms., 1928, two scores (4, 5 ff.), 400x280 mm.
- Score: T1, T2, Br, fl, ob, cl1, cl2, bsn, hn1, hn2, tpt, trb1, trb2, trb3, ofi, timp, v11, v12, vla, vlc, db.
- 56 parts: 2 T1 obbl, 2 T2 obbl, 2 Br obbl, choir 6 T1, 4 T2, 6 B, fl, fl-oct, ob, cl1, cl2, bsn1, bsn2, hn1, 2 hn2, tpt1, tpt2, trb1, trb2, trb3, ofi, timp, 6 v11, 4 v12, 2 vla, vlc, 2 db.

- 1793 6083 [Videte qualem charitatem. Br solo, T, Br, orch., F maj.]**

- ms., 1939.
- Score: missing.
- 19 parts: Br solo, T, Br, ob, cl, bsn, hn, 3 v11, 3 v12, 2 vla, 2 vlc, 2 db.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

OFFICE OF THE DEAD

1. Requiem masses

- 1789 6082 [Requiem mass. S, A, T, B, choir S, A, T, B, orch., A min.]

- *MESSA DE REQUIEM / (dedicata alla vittime della guerra nel 1942.) / di / Paolo Nani / 7.8.43 / eseguita per la prima / volta per il funerale di / Sir Ugo P. Mifsud LL.D. / nella Collegiata della Valletta / San Paolo Naufrago*

- ms., 1843, score (40 ff.), 220x290 mm.
- Score: V, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, basso tuba, timp, v11, v12, vlc, db.
- 38 parts: S, A, 2 T, 2 B, choir 2 S, 2 A, 4 T, 4 B, 4 v11, 3 v12, vla, fl, ob, cl1+cl2, hn1+hn2, tpt, trb1+trb2, basso tuba, vlc, bsn1+bsn2, 2 db, timp.
- Two photocopies of the score are also available.
- Requiem, Grave 4/4, A min.; Kyrie, Lento 4/4, D min.; Requiem, Largo 4/4, F maj.; Dies irae, Moderato 4/4, D min.; Domine Jesu, 3/4, C maj.; Sanctus, Larghetto 3/4, F maj.; Benedictus, Andantino 3/4, F maj.; Agnus dei, 3/4, d min.; D min.; Lux aeterna, Allegretto, 4/4, D min.; Libera me, Grave 4/4, A min.

SINGLE LITURGICAL COMPOSITIONS

1. Verses

- 1794 6084 [Domine ad adjuvandum. B solo, B, orch., G maj.]

- *Canto sul "Hilf Herr Jesu di G. S. Bach," Deus. / Per Basso Solo e Coro di Bassi / Paolo Nani / 1938 Aprile 30.*

- ms., 1938, score (4 ff.), 20x280 mm.
- Score: B, choir B, fl, cl, hn, v11, v12, vlc, db.
- 12 parts: B solo, choir B, fl, cl, hn, 2 v11, 2 v12, vlc, 2 db.

2. Antiphons

- 1810 6086 [Flos carmeli. T, B, orch., A min.]

- *Malta 1932 "Flos Carmeli" Paolo Nani*

- ms., 1932, 2 draft vocal scores (2, 2 ff.), 300x220 mm.
- 12 parts: 2 T, 2 B, fl, cl, hn, 2 v11, v12, vla, db.

Music
Ms. No.

Microfilm
Proj. No.

1809 6086 [Sancte Pater Augustine. T, B, orch., C maj.]

- *Sancte Pater Augustini / Paolo Nani / "ANTIFONA"*
- ms., 1931, full and vocal score (4, 2 ff.), 290x220 mm.
- Score: T, B, fl, ob, cl1, cl2, bsn, hn1, hn2, tpt, trb1, trb2, basso tuba, timp, v11, v12, vla, vlc, db.
- 32 parts: 4 T, 4 B, fl, ob, cl1, cl2, bsn, hn1 in F, hn in C, hn2 in C, tpt, trb1, trb2, basso tuba, timp, 4 v11, 3 v12, vla, vlc, 2 db.
- 31 parts with alternative text:
 1. Audi filia et vide for S. Maria Assunta: 6 T, 6 B.
 2. Lauda Jerusalem for S. Giuseppe: 2 T, 2 B.
 3. O Salutaris hostia: 2 T, 2 B.
 4. Respice testamentum: T, B.
 5. Veni sponsa Christi for S. Margherita Alacoque: 3 T, 4 B.
 6. Benedicta es tu virgo Maria for Concezione Immacolata: T, B.

1811 6086 [Virgo prudentissima. T1, T2, B, orch., F maj.]

- *Antifona / "Virgo Prudentissima" / per / "Santa Maria" / alla Mossta. / 4 Agosto 1939. / di / Paolo Nani*
- ms., 1839, score (7 ff.), 300x220 mm.
- Score: T1, T2, B, fl, ob, cl1, cl2, bsn, hn1, hn2, tpt, trb1, trb2, basso tuba, timp, v11, v12, vla, vlc, db.
- 33 parts: 2 T1 solo, 6 T2, 6 B, fl, ob cl1, cl2, bsn, hn1, hn2, tpt, trb1, trb2, basso tuba, timp, 2 v11, 2 v12, vla, vlc, db.

3. Psalms

1804 6085 [Beatus vir. Psalm 111. T solo, B solo, T, B, orch., A min.]

- *"Beatus Vir" / di / Paolo Nani (1947) / composto per centenario di / San Gaetano al Hamrun / ed ivi eseguito li 5 Agosto 1947*
- ms., 1947, score and draft copy (8 ff.), 210x280 mm.
- Score: T, B, fl, ob, cl, bsn, hn, tpt, trb, basso tuba, vl, vla, vlc, db.
- 30 parts: T solo, B solo, choir 6 T, 6 B, fl, ob, cl, bsn, hn, tpt, trb, basso tuba, 5 vl, vla, vlc, db.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Ms. No.	Microfilm Proj. No.	
1521	6045	[Confitebor tibi...in consilio. Psalm 110. S1, S2, T, B, orch., G maj.]
		- <i>Confitebor tibi Domine in Sol / Originale del / Dr Paolo Nani / li 5 Febbraro 1851</i>
		- ms., 1851, score (10 ff.), 210x280 mm.
		- Score: S1, S2, T, B, v11, v12, fl, cl, hn1 in G, hn2 in G, b.
		- 29 Parts: 2 S1, S2, 2 T, 3 B, 4 v11, 3 v12, 2 fl, 2 cl, 2 hn1, hn2, 2 trb, 4 db, org.
1522	6045	[Confitebor tibi...in consilio. Psalm 110. S, A, T, B, orch., Bb maj.]
		- <i>Confitebor / Originale / del Dr Paolo Nani / li 26 Maggio 1875</i>
		- ms., 1875, score (14 ff.), 2220x280 mm.
		- Score: S, A, T, B, v11, v12, fl, cl, hn1 in Bb, hn2 in Bb, b.
		- 18 Parts: S, A, T obb, Trip, 2 B 2 v11, 2 v12, fl, cl, hn1, hn2, 4 db.
1523	6045	[Confitebor tibi...in consilio. Psalm 110. T1, T2, B, orch., D maj.]
		- <i>Confitebor / Originale / Del Dr Paolo Nani / 4 Febbraro 1883</i>
		- ms., 1883, score (16 ff.), 220x290 mm.
		- Score: T1, T2, B, v11, v12, vla, fl-oct, cl1, cl2, hn1 in D, hn2 in D, tpt in D, trb1, trb2, trb3, ofi, timp in D, timp in A, vlc, b.
		- 32 Parts: 3 T1, T2, 4 B, 5 v11, 2 v12, vla, fl-oct, cl1, cl2, hn1, hn2, tpt, trb1, trb2, trb3, ofi, db+vlc, 4 db, timp.
1803	6085	[Confitebor tibi...in consilio. Psalm 110. T solo, B solo, T, B, orch., F maj.]
		- <i>Confitebor Paolo Nani Settembre 1939 / [...] a S. pacifico / della Mosta.</i>
		- ms., 1939, score and draft copy (6, 2 ff.), 210x280 mm.
		- Score: T, B, fl, cl, hn, v11, v12, vlc, db.
		- 24 parts: 2 T solo, 2 B solo, choir 3 T, 3 B, fl, cl, hn, basso tuba, 4 v11, 3 v12, vlc, 2 db.
1806	6085	[Credidi. Psalm 115. T, B, orch., C maj.]
		- "Credidi" / di / Paolo Nani (1931) / per piccola orchestra tenore e basso / composto per la "Conversione di San Paolo" / di "Casal Safi"
		- ms., 1931, score (6 ff.), 280x220 mm.
		- Score; T, B, fl, cl, hn, v11, v12, db.
		- 10 parts: T, B, fl, cl, hn, 2 v11, v12, vla, db.

Music
Ms. No. Microfilm
Proj. No.

1795 6084 [Dixit Dominus. Psalm 109. T solo, B solo, T, B, orch., D maj.]

- *J.M.J. Paolo Nani "Dixit Dominus" Luglio 24 1938 / (dedicato al Nuovo arciprete di C. Zebbug Sac: Paolo Galea della Mosta)*

- ms., 1938, score (10 ff.), 220x290 mm.
- Score: T, B, fl, cl, hn, vl1, vl2, vlc, db.
- 21 parts: T solo, B solo, choir 4 T, 4 B, fl, cl, hn, 3 vl1, 3 vl2, vlc, db.

1796 6084 [Dixit Dominus. Psalm 109. T solo, T, B, orch., C maj.]

- *P. Nani (1943) / (su solfeggi di Thermignon) Dixit Dominus. (alternato)*

- ms., 1943, vocal score (4 ff.), 220x280 mm.
- 15 parts: T solo, choir T, B, fl, ob, cl, hn, tpt, trb, basso tuba, timp, vl1, vl2, vlc, db.

1807 6085 [In convertendo. Psalm 125. T, B, orch., A min.]

- *"In convertendo" / per la "Conversione di San Paolo" / festa a "Casal Saft" / di Paolo Nani / (Roma 30.XII.31)*

- ms., 1931, full and vocal score (4, 2 ff.), 280x220 mm.
- Score: T, B, fl, cl, hn, vl1, vl2, db.
- 17 parts: B solo, 3 T solo, choir 2 B, fl, cl, hn, basso tuba, 3 vl1, vl2, vla, vlc, db.

1808 6085 [In exitu Israel. Psalm 113. T, B, orch., A min.]

- *Salmo / In Exitu / Paolo Nani / Roma Natale 1934*

- ms., 1934, score (12 ff.), 220x310 mm.
- Score: T, B, fl, cl, hn, basso tuba, vl1, vl2, vla, db.
- 17 parts: 3 T, 3 B, fl, cl, hn, basso tuba, 3 vl1, 2 vl2, vla, db.

1800 6084 [Laetatus sum. Psalm 121. T solo, B solo, T, B, orch., F maj.]

- *"Laetatus Sum In His" / (per il vespro della Madonna) / alla Mosta / di / Paolo Nani (6.7.1938)*

- ms., 1938, score (11 ff.), 220x280 mm.
- Score: T, B, fl, cl, hn, vl1, vl2, vlc, db.
- 18 parts: T solo, B solo, choir 3 T, 3 B, fl, cl, hn, 3 vl1, 2 vl2, vlc, db.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Ms. No.	Microfilm Proj. No.
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1798 6084 [Lauda Jerusalem. Psalm 147. T, B, orch., C maj.]

- "Lauda Jerusalem" / in *Do Maggiore / (per Tenore e basso) / Paolo Nani / Per la voce del Basso C. Galea / e quella di E. Dukakis / Paolo Nani / Malta 1937*

- ms., 1937, full and vocal score (12, 4 ff.), 220x280 mm.
- Score: T, B, fl, ob, cl, hn, basso tuba, v11, v12, vla, vlc, db.
- 12 parts: T, B, fl, ob, cl, hn, basso tuba, v11, v12, vla, vlc, db.
- Photocopies of the score and parts are also available.

1797 6084 [Laudate Dominum omnes gentes. Psalm 116. Br solo, B, orch., G maj.]

- *Paolo Nani / "Laudate / Dominum" / Roma 1930*

- ms., 1930, full and vocal score (6, 3 ff.), 280x220 mm.
- Score: Br, choir B, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, trb-b, timp, v11, v12, vla, vlc, db.
- 24 parts: T solo (*in mancanza del baritono*), choir 3 B, fl, ob, cl1+cl2, bsn1, bsn2, hn1+hn2, tpt, trb1, trb2, trb-b, timp, 3 v11, 2 v12, vla, vlc, 2 db.
- Photocopies of all parts are also available.

1799 6084 [Laudate pueri. Psalm 112. T solo, Br solo, B solo, T, B, orch., F maj.]

- "Laudate Pueri" (1938) *Paolo Nani Malta 15.IV.38*

- ms., 1938, score (8 ff.), 220x290 mm.
- Score: T, B, fl, ob, cl1, cl2, hn, trb1, trb2, basso tuba, v11, v12, vla, vlc, db.
- 28 parts: 2 T solo, Br solo, B solo, choir 4 T, 4 B, fl, ob, cl1, cl2, bsn, hn, trb1, trb2, basso tuba, 2 v11, 2 v12, vlc, 2 db.
- The score and vocal parts carry the alternative text of psalm "Laetatus sum".

1801 6084 [Nisi Dominus. Psalm 126. T solo, B solo, T, B, orch., D min.]

- *Nisi Dominus / 6 Luglio 1938 / Maestro Paolo Nani*

- ms., 1938, score (7 ff.), 210x290 mm.
- Score: T, B, fl, cl, hn, v11, v12, vlc, db.
- 17 parts: T solo, B solo, choir 3 T, 3 B, fl, cl, hn, 2 v11, 2 v12, vlc, db.

Music
Ms. No. Microfilm
Proj. No.

1802 6084 [Psalms 112, 147, 121, 126. T solo, B solo, T, B, orch.]

- (*Partitura per Orchestra*) Mro P. Nani 1945 / *Vespere (Alternato)*

- ms., 1945, score (14 ff.), 220x280 mm.
- Score: T, B, fl, cl, v11, v12, vla, hn, db.
- 24 parts: 2 T solo, 2 B solo, choir 3 T, 3 B, fl, cl, hn, basso tuba, 4 v11, 3 v12, vlc, 2 db.
- The ms. contains:

 1. Laudate pueri in C maj.
 2. Laetatus sum in G maj.
 3. Nisi Dominus in D min.
 4. Lauda Jerusalem (this psalm has same music of the other three psalms.)

4. Hymns

1818 6087 [Ave Maris stella. T solo B solo, T, B, orch., C maj.]

- *Inno / "Ave Maris Stella" in Do./ per il Vespro della / "Assunzione" alla / Mosta - 8 Agosto 1939. / Malta / di / Paolo Nani*

- ms., 1939, score (8 ff.), 320x230 mm.
- Score: T, B, fl, ob, cl, bsn, hn1, hn2, tuba, trb1, trb2, trb3, timp, v11, v12, vlc, db.
- 4 parts: T solo, B solo, T, B.
- On f. 1 r of the score in pencil: *usata pure come: / (a) O Prima Virgo / (b) Egregie Doctor Paule.*

1815 6087 [Crudelis Herodes. B solo, T, B, orch., Eb maj.]

- *INNO / di Paolo Nani / Roma 23. 12. 1934 / "Crudelis Herodes"*

- ms., 1934, score (4 ff.), 320x230 mm.
- Score: T, B, fl, cl, hb, basso tuba, v11, v12, vla, db.
- 18 parts: B solo, 3 T, 3 B, fl, cl, hn, basso tuba, 3 v11, 2 v12, vla, db.

1846 6298 [Iste sanctus. T solo, B solo, T, B, instr.]

- *"Inno" / "Iste Sanctus" / di Paolo Nani. / 1931*

- ms., 1939, 280x220 mm
- 4 parts: T solo, B solo, choir T, B.
- 6 parts with alternative text of "Salutis humane sator"; 3 T, 3 B.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Ms. No. Microfilm Proj. No.

1817 6087 [Jesu corona virginum. T, B, orch., G maj.]

- *Inno / "Jesu corona Virginum" / (Per Santa Margherita a San Paolo) / Paolo Nani / 12 Ott: 1938.*

- ms., 1938, score (6 ff.), 220x290 mm.
- Score: T, B, fl, cl, hn1, hn2, basso tuba, v11, v12, vlc+db.
- 7 parts: 2 T, 2 B, v11, 2 v12.

1816 6087 [Paolo sacrati litoris. Br solo, T1, T2, Br, B, orch., C maj.]

- *Paolo Nani / Inno / S. Paolo Naufrago / Roma Gen: 1934*

- ms., 1934, 2 full and 2 vocal scores (44, 40, 20, 14 ff.), 320x230 mm.
- Score: T1, T2, Br, B, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, basso tuba, timp, v11, v12, vla, vlc, db.
- 41 parts: Br solo, 4 T1, 4 T2, 3 Br, 4 B, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, cnta, trb1, trb2, basso tuba, timp, 4 v11, 3 v12, 2 vla, vlc, 2 db.

1814 6087 [Quicumque sanus vivere. T, B, org, vlc, G maj.]

- *Inno / per San Giuseppe / "Quicumque sanus vivere" / Paolo Nani / (su temi del "Laudate Dominum" in Sol) / di P. Nani. / 1930*

- ms., 1930, vocal score (4 ff.), 220x290 mm.
- 11 parts: 5 T, 5 B, db.

1820 6087 [Tantum ergo. T obbl, Br obbl, orch., C maj.]

- *Tantum Ergo / per / Tenore e Baritono / con / Piena Orchestra / originale di Paolo Nani / Roma 22.1.29 / Dedico questo / mio tenue lavoro / al perill. (?) Monsignor / Luigi Farrugia*

- ms., 1929, 4 full scores and one vocal score (6, 7, 6, 4, 2), 320x220 mm.
- Score: T, Br, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt1, tpt2, trb1, trb2, basso tuba, v11, v12, vla, vlc, db.
- 20 parts; T obbl, Br obbl, fl, ob, cl1, cl2, bsn, hn/tpt, trb1, trb1+2, trb3, trb-b, 2 v11, 2 v12, vla, vlc, 2 db.

Music Microfilm
Ms. No. Proj. No.

- 1821 6087 [Tantum ergo. T solo, B solo, T, B, orch., C maj.]**

- *Paolo Nani / Tantum Ergo / a due voci e coro / per piccoli Motetti / MALTA 1929*

- ms., 1929, score (2 ff.), 290x220 mm.
- Score: T, B, fl, cl, hn, vl1, vl2, db.

- 1822 6087 [Tantum ergo. T solo, B solo, T, B, orch., C maj.]**

- *TANTUM ERGO / in Do (Duetto e coro) / di / Paolo Nani / (9.8.1944) / (dedicato all'amico / Sig.r Emanuele Agius, / del Zebbug)*

- ms., 1944, two full and one vocal score (4, 16, 5 ff.), 280x220 mm.
- Score: T, B, fl, ob, cl, hn1, hn2, tpt, trb, basso tuba, vl, vlc, db.
- 32 parts: 2 T solo, 2 B solo, choir 3 T, 3 B, fl, ob, cl, bsn, tpt, trb1, trb2, trb-b, timp, 4 vl1, 3 vl2, 2 vla 2 vlc, 2 db.

5. Canticles

- 1805 6085 [Magnificat. T solo, B solo, choir T, B, orch., C maj.]**

- *MAGNIFICAT, / (a 2 voci) / originale di / PAOLO NANI / Composto pel Cinquantenario della Basilica dela B. V. / del Carmelo in Valletta. " Roma 20.6.31*

- ms., 1931, full and vocal score (14, 5 ff.).
- Score: T, B, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, basso tuba, timp, vl1, vl2, vla, vlc, db.
- 34 parts: T solo, B solo, choir 5 T, 5 B, fl, ob, cl1, cl2, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, basso tuba, timp, 3 vl1, 2 vl2, vla, vlc, 2 db.
- Photocopies of the two scores are also available.

6. Litanies

- 1823 6087 [Litanies B.M.V. T, B, orch.m, C min.]**

- *A. M. D.G. / Litanie / della / Beata Vergine / a / Due Voci in Do Min: / Originale / di / Paolo Nani / Dedico e dono questo / mite lavoro allo / Ill.mo Prof: P. S. Vassallo / Assistente dei RR. OO. / Carmelitani / Roma 26.6.29*

THE NANI COMPOSERS (XVIII-XX cent.)

Music Ms. No. Microfilm Proj. No.

- ms., 1929, two scores and one vocal score (5, 16, 5 ff.) 290x220 mm.
- Score: T, B, fl, ob, cl, bsn, tpt, trb1, trb2, basso tuba, timp, v11, v12, vla, vlc, db.
- 32 parts: 2 T solo, 2 B solo, choir 3 t, 3 B, fl, ob, cl, bsn, tpt, trb1, trb2, trb-b, timp, 4 v11, 3 v12, 2 vla, 2 vlc, 2 db.

1824 6087 [Litanies B.M.V. T, B, orch., C maj.]

- 1932 *Litanie della B. V. Maria P. Nani*

- ms., 1932, full and vocal score (8, 2 ff.), 280x220 mm.
- Score: T, B, fl, ob, cl, bsn, hn, basso tuba, v11, v12, vla, vlc, db.
- 21 parts: 3 T, 3 B, fl, ob, cl, bsn, hn1, hn2, basso tuba, 3 v11, 2 v12, vla, vlc, db.

1825 6087 [Litanies B.M.V. T, B, orch., F maj.]

- *Litanie Paolo Nani / 26.V.38*

- ms., 1938, vocal score (4 ff.), 22 80x220 mm.
- 21 parts: 3 T, 3 B, fl, cl, hn1, hn2, cnta, trb, basso tuba, 2 v11, 2 v12, vla, 2 vlc, db.

7. Motets

1832 6296 [Mystica. Br, orch., C maj.]

- "Mystica" / Per il Bacio Mano / della "Messa Novella" del / Sac. Antonio Vella (Siggiewi) / autore del testo latino. / Musica di / Paolo Nani / composta per la voce del Baritono Cachia W. / (8.10.31) / Eseguita per la prima volta / li 11 ottobre 1931

- ms., 1931, score (8 ff.), 290x220 mm.
- Score: Br, fl, ob, cl1, cl2, v11, v12, vla, vlc, db.
- 28 parts: 2 T solo, choir 5 T, 5 B, fl, ob, cl1, cl2, tpt, v11, 3 v12, v13, 2 vla, vlc1, vlc2, db.

DEVOTIONAL COMPOSITIONS

1819 6087 [Ave Maria. Br, T, S (boy), orch., G maj.]

- Ave Maria / Per voce di baritono e Ragazzi / Maestro Paolo Nani / Composta per la gara catechistica / e dedicata a sua madre. / Al Naxaro 10 Luglio 1938.

Music
Ms. No.

Microfilm
Proj. No.

- ms., 1938, vocal score (4 ff.), 280x220 mm.
- 24 parts: Br, 3 T, 8 S (boys), ob, hn, 4 vll 3 vll2, vlc, 2 db.

SECULAR VOCAL MUSIC

1. Romances

1829 6088 [...and yet she dreams. Musical tableau. S, vl solo, orch.]

- *Musical Tableau / "... and yet she dreams". / Paolo Nani / Malta 28.4.39.*
(for Soprano, solo Violin and Ballet.)

- ms., 1839, score (14 ff.), 220x280 mm.
- Score: S, fl, cl, hn, tpt, tam-tam, vl (on the stage), vll, vll2, vla, vlc, db.
- 13 parts: vl solo, fl, cl, hn, tpt1, tpt2, 2 vll, vll2, vla, vlc, db, bells+tam-tam.
- Photocopies of the score are also available.

740 4161 [Il Bacio morto. V, pft, A min.]

- *"Bacio Morto" / Versi di Ada Negri / Musica di Paolo Nani / (1935) / (figlio di Anton.)*

- ms., 1935, vocal score (2 ff.), 290x220 mm.
- One photocopy of the score available. Same music in Ms. 1826.

1826 6088 [Il Bacio morto. V, pft, A min.]

- *Al mio caro Maestro V. di Donato / con perfetta stima. / "Bacio Morto" (1930) / di / Paolo Nani (1906 -) / Concorso Ada Negri (1930) / 1° premio indetto da / Com.to "Poesia d'Italia / (Sede a Roma).*

- ms., 1930, vocal score (2 ff.), 290x220 mm.
- Same music in ms. 740.

1828 6088 [Empi codardi. Br, pft, Eb maj.]

- *A Tito Gobbi Recitativo Declamato / per Baritono / Paolo Nani / Roma 1935*

- ms., 1935, vocal score (2 ff.), 220x280 mm.
- Two photocopies of the score are available.

THE NANI COMPOSERS (XVIII-XX cent.)

Music Microfilm
Ms. No. Proj. No.

741 4161 [Tristezza. S, pft, G min.]

- *Tristezza / dal Diario della gentile / "Ofelia d'Alba" / Romanza per soprano / di Paolo Nani / all'Egregio e chiaro / Poeta Auro d'Alba / dedica e dona / Roma 1932*

- ms., 1932, two vocal scores (2, 2 ff.), 280x220 mm.

- The score marked A2 is dated Roma 1935. Another copy is in ms. 1827.

1827 6088 [Tristezza. S, pft, G min.]

- *"Tristezza" / Romanza / di / Paolo Nani (da malta) / Parole di Ofelia d'Alba / Oh, non meravigliarti della mia / tristezza / E non domandarmi! / Sergio Corazzini*

- ms., 1934, two vocal scores (2, 2 ff.), 280x220 mm.

- Same music in ms. 741. The ms. includes also small printed copies of the romance and

INSTRUMENTAL MUSIC

1. Chamber Music

1831 6088 [Andante. 4 strings. G maj.]

- *"Andante" / (per Quartetto d'archi) / di / Paul Nani / (su melodia di suo padre Anton Nani.) / Violino I / (Malta 8.6.1963)*

- ms., 1963, 280x290 mm.

4 parts: v11, v12, vla, vlc.

- Four photocopies of the parts are also available.

1847a-d 6299 [Compositions]

- ms., 20c/1h, 290x220 mm.

- Under ms. 1847 three draft copies of the following compositions are collected:

A. Melodia per Archi P. Nani in G min. (v11, v12, vla, vlc)

B. Melodia in Sol min. (same music of A.)

C. Ninna Nanna a Baray (fragment for kbd)

D. Fuga (draft copy).

Music Ms. No. Microfilm Proj. No.

742 4161 [Fuga. 5 strings. C min.]

- *Fuga in Do Min. / (1940) / Paolo Nani*

- ms., (1940), 290x220 mm.
- 14 parts: 5 v11, 4 v12, 2 vla, 2 vlc, db.

2. Orchestral Music

1830 6088 [Malta War Symphony. orch.]

- *Malta War Symphony / ("Suite") / P. Nani (1944) / Malta Valletta*

- ms., 1944, 3 scores (49, 59, 7 ff.), 280x220 mm.
- Score: fl-oct, fl, ob1, ob2, cl1, cl2, bsn1, bsn2, hn1, hn2, hn3, hn4, tpt1, tpt2, trb1, trb2, basso tuba, timp, tam tam, piatti, triangle, v11, v12, vla, vlc, db.
- 30 parts: fl1+2, fl-oct, ob1+2, cl, bsn1+2, hn1+2, hn3+4, tpt1+2, trb1+2, trb3, basso tuba, tamb+triang, timp+tam tam, 6 v11, 5 v12, 2 vla, 2 vlc, db, b.drum+piatti.
- Part one: 1. Introduction, 2. Conscription, 3. Monotony, 4. Blitz. Second part "The Victorious Isle": 5. Hymn "Malta invicta", 6. Funeral march to the sacrificed, 7. George cross to malta, 8. Finale.
- One photocopy of the score is also available.

739 4161 [Maltese Christmas. orch.]

- *(Based on maltese folklore) / N° 1: "Maltese Christmas." / 1. Christmas in church: as Prelude b) Natus Est. / 2. Christmas Folklore. / P. Nani (1943) / MALTA / (To my son Mario on his seventh birthday 23rd. dec. 1943.*

- ms., 1943, score (31 ff.), 290x220 mm.
- Score: fl, ob, eng-hn, cl, bsn1, bsn2, hn1, hn2, tpt, trb1, trb2, trb3, basso tuba, timp, triang, bells, v11, v12, vla, vlc, db.
- 26 parts: 5 v11, 4 v12, 2 vla, 2 vlc, 2 db, fl1+2, eng-hn+ob1, ob2, cl1+2, bsn1+2, hn1+2, tpt1+2, trb1+2, basso tuba, timp, triang+bell.
- The score, one cello part and one bsn1+2 part are also available in photocopies.

VINCENZO NANI
(1775-c.1840)

Music Microfilm
Ms. No. Proj. No.

INSTRUMENTAL MUSIC

645 4112 [Symphony, orch., D maj.]

- *Sinfonia / Con tutti li Stromenti / del / Sig. Vincenzo Nani / L. Corrado Azzopardi*

- ms., 19c/1h, 240x230 mm.
- 6 parts: fl, ob, hn1, hn2, vl2, b.
- On all parts: *Antonio Cuschieri Padrone*.

645 4112 [Symphony, orch., D maj.]

- *Basso / Sinfonia a più Istromenti Obligati / Del Sig.r Vincenzo Nani / Antonio Cuschieri Padrone*

- ms., 19c, 220x280 mm.
- 8 parts: vl1, vl2, hn1, hn2, fl, ob, 2 b.
- Allegro spiritoso, 4/4, D maj.

BRIEF NOTES ON THE AUTHORS

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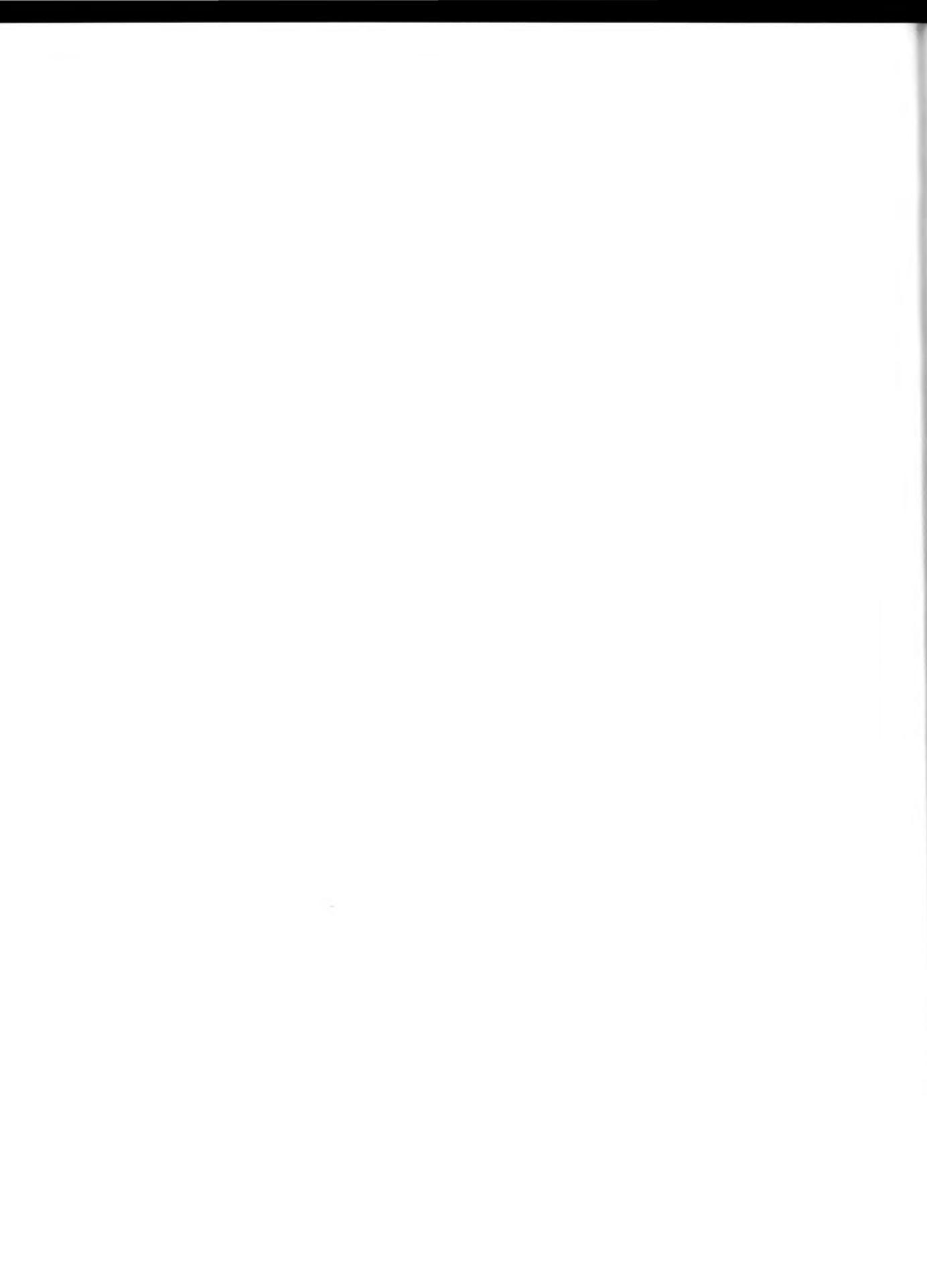
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**THE NANI COMPOSERS
(XVIII–XX cent.)**

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JOHN AZZOPARDI - FRANCO BRUNI - JOSEPH VELLA BONDIN

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