

**EUROPEAN MUSIC  
MANUSCRIPTS BEFORE 1820  
IN THE BIBLIOTECA DA AJUDA,  
LISBON**

**Section B: 1740 - 1770**

**Unit Three: Manuscripts, Catalogue no.s 33 – 700**

***Primary Source Microfilm***  
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## **TECHNICAL NOTE**

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Attention should be drawn to the nature of the original material. Manuscript music within the Biblioteca da Ajuda sometimes consists of notation written in a variety of inks and on paper which has become discoloured or stained, rendering the original document difficult to read. Occasionally volumes have been tightly bound and this leads to text loss. These original characteristics present difficulties of image and contrast which stringent tests and camera alterations cannot entirely overcome. Every effort has been made to minimise these difficulties though there are some pages which have proved impossible to reproduce satisfactorily. Conscious of this we have chosen to include these pages in order to make available the complete volumes.

## INTRODUCTION

The Ajuda library was established after the Lisbon earthquake of 1755 near the royal palace of the same name to replace the court library which had been destroyed in the earthquake, and from its creation it incorporated many different collections, which were either acquired, donated or in certain cases confiscated, belonging to private owners, members of the royal family or religious institutions. Part of the library holdings followed the royal family to Brazil after 1807 and several of these remained there after the court returned to Portugal in 1822. The printed part of those holdings constituted the basis of the National Library of Rio de Janeiro. The building itself is now part of the palace built between 1802 and 1835 to replace the wooden palace erected after the earthquake.

Although this is not strictly a musical source, the library possesses a rare work which should be mentioned here: the *Cancioneiro da Ajuda*, a late 13th- or early 14th-century songbook which constitutes one of the oldest and most important sources of Portuguese-Galician secular troubadour repertory. Even though musical staves were added under the poetical texts, the music was never notated, but its rich illuminations depicting musical scenes are particularly noteworthy.

The music collection itself contains the scores belonging to the 18th-century court theatres, those belonging to the royal chapels of Ajuda and Bemposta, which were incorporated in 1840, the music collected by King Luís I (1838-1889), who was an amateur cello player, and several hundred manuscripts of late 19th- and early 20th-century music mainly by Portuguese composers, most of which belong to the collections of João Machado Gonçalves (1855-1935) and José Avelino da Gama Carvalho (1872-1941).

The most important part of the music collection is certainly constituted by the several hundred manuscript scores of 18th-century opera which were acquired for the royal theatres during the reigns of José I (1714-1777) and his daughter Maria I (1734-1816). During a forty year period, between 1752 and 1792, the Portuguese court maintained a permanent operatic establishment which included Italian singers, dancers, architects and set designers – including a member of the Bibiena family, Giovanni Carlo Sicini Bibiena –, as well as a court orchestra. Beside the short-lived stately theatre known today as Ópera do Tejo (inaugurated on 31 March 1755 – with an extraordinary cast of singers which included the castrato Caffarelli and the tenor Anton Raaff – and was destroyed in the earthquake of 1 November of that same year), there existed another opera house in the hunting palace of Salvaterra de Magos and a smaller one near the Ajuda palace, while several temporary theatres were also built during the period in the summer palace of Queluz, near Lisbon. All of these theatres were demolished in the nineteenth century.

Two of the Italian composers represented in the Ajuda collection had particular ties with the Lisbon court: David (de) Perez (1711-1778) and Niccolò Jommelli (1714-1774). The first was hired as musical director in 1752 and remained in Lisbon for the rest of his life, where he produced many of his earlier operas as well as several new works. After 1769 his activity centred mostly on sacred music, while the court began to favour the music of Jommelli, who, on retiring from Stuttgart to Naples, was hired to send to Lisbon two operas each year, one serious and the other comic, as well as sacred music for the royal chapel. The Director of the Royal Theatres, João António Pinto da Silva, attempted to collect his complete works both before and after the composer's death. In a letter of 7 April 1772 he listed twenty-seven operas that already existed in Lisbon and asked the composer for copies of half a dozen more, which he could choose himself. In another letter of the same day he also asked the Portuguese consul in Genoa and general agent to the Portuguese crown, Niccolò Piaggio, to obtain copies of Jommelli's new operas for Naples and Rome without the composer's knowledge. After Jommelli's death his brother and sisters sent a list of all his remaining manuscripts, from which Pinto da Silva ordered those which did not yet exist in Lisbon.

Beside being charged with hiring singers, dancers and players, the Portuguese consuls in Genoa supplied the Lisbon court theatres with scores, librettos, *argomenti* for the *balli*, theatrical costumes and ornaments, instruments, strings and music paper, and even wick for the candles, but only less than one third of the opera,

serenata and oratorio scores preserved in the Ajuda library was actually performed in Lisbon. It is obvious that the court was interested in acquiring as much as possible of the repertory being produced in Italy, from which it later chose the scores that would be performed. A source of information on the current Italian scene was also the books of theatrical news (such as Caccio's *Indice de' spettacoli teatrali di tutto l'anno*) which the Lisbon court received.

Later in the century Portuguese diplomats in Italy were also requested to look for and acquire new music for the court. In a letter to the ambassador in Rome, D. Diogo de Noronha, of 17 June 1782, Pinto da Silva refers to the sacred music which was sung by the priests of the Congregation [of the Oratory] and elsewhere, and asks him to send through Piaggio in Genoa those oratorios of which he had the best information, as they were in good need of them for Lent, and particularly for St Joseph's and St Benedict's day (19 and 21 of March), and some good serenatas, which were in considerable demand in Lisbon. Replying on 18 July, D. Diogo de Noronha said that he needed the help of the retired Lisbon singers Battistini and Jozzi, who were not in Rome at the time, to choose the music. Most arias that he had ordered himself were all pretty well known, but in one of the Venice Conservatories or Asylums he had heard an oratorio by Anfossi which did not seem too bad. Elsewhere he says that the best composers there at the time were Sarti for the *opera seria* and Cimarosa for the *opera buffa*. On 8 August he sent a list of nineteen oratorios, of which the following, marked with an asterisk in the original, were probably ordered:

<i>Giuseppe riconosciuto</i>	by Anfossi
<i>Salomone Re d'Israel</i>	by Casali
<i>S. Elena al Calvario</i>	by Anfossi
<i>Pastorale a 4 voci</i>	by Casali
<i>L'Ester</i>	by Sacchini
<i>L'Abigaille</i>	by Pigna
<i>Il trionfo di Mardoccheo</i>	by Borghi
<i>Gianetta</i>	by Pigna

Of these only *S. Elena al Calvario* and *Il trionfo di Mardoccheo* were finally sent, as the others had not seemed suitable to Battistini. As for serenatas (in fact three are operas) he sent the following that had been chosen:

<i>L'isola disabitata</i>	by Schuster
<i>Alceste</i>	by Gluck
<i>Paride ed Elena</i>	by Gluck
<i>Matrimonio inaspettato</i>	by Paisiello

Interestingly enough, *Paride ed Elena* had been originally dedicated by Gluck to his friend D. João de Bragança, an uncle to the Portuguese Queen, while he lived in exile in Vienna. It should be noted here, however, that practically all of the scores by foreign non-Italian composers preserved in the library, such as those by J. C. Bach, Gassmann, Gluck, Holzbauer, Mozart, Myslivecek, Naumann, Pleyel and Wagenseil, were never performed. With regard to the copies of the three Milan operas by Mozart, a letter of Leopold Mozart written from Venice on 1 March 1771 says that the Milan copyist was making five complete copies of *Mitridate*, one for the theatre management, two for Vienna, one for the duchess of Parma, and one for the Lisbon court.

In another letter of 19 May 1783 Pinto da Silva told the Portuguese ambassador that the music he had sent (meaning probably the oratorios) had been examined by their Royal Highnesses with their usual curiosity and that they agreed that at present in Italy good taste in composition was lost, and that there were no composers as good as those in Portugal (!). In 1784 D. Diogo de Noronha was again asked by the Queen's confessor, the archbishop of Tesselonica, to procure a few *opere buffe* for Lisbon. He wrote to Naples and Florence asking for librettos of operas performed there, because those that were being performed in Rome were very bad. He finally decided to send a *burletta* of the preceding year by Paisiello, which was one of the best that he had heard in Rome. Again in 1786 he sent a collection of librettos of *burlette*, one of them by Paisiello, and another with

## INTRODUCTION

music by Fabrizi. He also sent the music of the *burletta* sung that year at the Capranica, the best there had been during the season, especially the quartet, which was greatly admired, being written by a young man who was at most twenty-four years old. All the operas in the other theatres were very inferior. In 1789 the ambassador in Turin, D. Rodrigo de Sá Coutinho, also sent several librettos and additionally scores of *burlette* and *opere serie*, including the one which had been performed at the wedding of the Duke of Aosta.

Occasionally the Queen also sent operas and serenatas as gifts to foreign courts. The serenatas *Seleuco*, *Everardo II, re di Lituania*, *Penelope* and *Adrasto* (2 copies), by the Portuguese composer João de Sousa Carvalho, were copied between 1781 and 1784 to be sent to the Madrid court. In 1784 and 1786 the operas *Solimano* (by Perez?), *Li fratelli Pappamosca* by Guglielmi and *La finta giardinera* by Anfossi were copied to be sent to the court of Russia.

The great majority of the scores of the operas and serenatas which were performed at court are copies made in Lisbon. These are all carefully written copies in the same style of hand throughout, which contrast sharply with the hasty and disorderly appearance of the scores of Italian origin. A typical complaint concerning Italian copyists is in fact voiced by the Director of the Royal Theatres in the above quoted letter to Piaggio. There he insisted that the copies of Jommelli's operas should be made by the best hand available, as the scores which came from Italy were usually badly and hastily written. Some copyists frequently left out the second violin, or the oboes, or the flutes, while others, to increase the number of pages, wrote only two or three bars on each page, which besides being dishonest forced the performers to keep turning the pages.

In certain cases complete sets of parts exist, along with separate arias from the operas, occasionally with the names of the players and the singers who used them. Several scores, by way of contrast, are richly bound in red leather with gold decorations, and they do not seem to have been used in performance. This is the case with the Lisbon copies of Perez's operas, in contrast with the original (possibly autograph) scores, which show signs of great use. Several of them bear the name of Olimpia Perez, the sister of the composer, from whom they were probably acquired. Certain scores bear evidence for the elimination of arias and whole scenes. This is the case of Piccinni's *L'incognita perseguitata*, performed at the Ajuda Theatre in 1766 (46-I-13/15), where twenty-four pages corresponding to the first three scenes of Act III were sewn together.

Beside the large number of works by Italian and other foreign composers, the Ajuda collection also includes a considerable number of works by all the main Portuguese court composers of the mid- and late 18th century, such as Pedro António Avondano (1714-1782), Luciano Xavier dos Santos (1734-1808), the already mentioned João Cordeiro da Silva and João de Sousa Carvalho (1745- c. 1799/1800), Jerónimo Francisco de Lima (1741-1822), José Joaquim dos Santos (c. 1747-1801) and António Leal Moreira (1758-1819), as well as by Marcos Portugal (1762-1830). A number of rare scores from the first half of the 18th century have also survived the earthquake of 1755. These include two of the first operas by a Portuguese composer: the 3d act of *La pazienza di Socrate* of 1733 (47-II-14) and *La Spinalba* of 1739 (48-II-42) by Francisco António de Almeida. The music library of the Paço Ducal at Vila Viçosa, another of the royal residences, also preserves several 18th-century opera scores belonging to the court theatres' collection. In fact, in certain cases different acts of the same opera have been split between the two libraries.

Manuel Carlos de Brito  
Associate Professor, Universidade Nova de Lisboa  
Head of the Music Department (Centro de Estudos  
Musicológicos), Biblioteca Nacional, Lisbon

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## **PUBLISHER'S NOTE**

The Biblioteca da Ajuda was founded in 1756, and houses the erstwhile private library of the Portuguese royal family. This immensely rich collection of music is presented on microfilm, with electronic indexing, in three chronological sections: music before 1740, 1740-1770 and 1770-1820. This first section also includes all the sacred music from the library before 1820.

The earliest music here dates from the 8<sup>th</sup> century monastic tradition, a *Vespers* service at catalogue number 1669, but the vast majority of music presented in "Section A" relates to later royal patronage. By 1649 the Portuguese Royal Music Library was considered the best in the world, but it was lost in the great earthquake of 1<sup>st</sup> November 1755. This cataclysmic event destroyed most of Lisbon, and relatively little manuscript music survives from before this date, but there are items representative of all the preceding periods.

From the 15<sup>th</sup> century "Age of Discovery", while Portugal pushed her explorations further south, the courts of Alfonso V (1432-1481) and John II (1455-1495) attracted fine musicians from across Europe. Unit One includes an anonymous madrigal (cat. no.173) and Unit Two a set of canticle fragments (cat. no. 3858) from the 15<sup>th</sup> century.

In the 16<sup>th</sup> century, Portugal already enjoyed musical interchange with Spain and Italy, and polyphonic writing was dominant. The collection offers a Psalm or Benedictus (cat. no. 280) and works including a six-part mass dedicated to Philip III of Spain (cat. no.2731) by Felipe Maria Rogier from this period.

By 1595, the Spaniard Heirónimo Román described Portuguese music: "I will say in brief why the Portuguese exceed us, and that is because the lavishness of their instrumental music and singing during Divine office gives them pride of place in the Catholic Church". The Italian style was already dominant in Europe and many Portuguese composers wrote in the style of Palestrina – a popularity born out by the 332 manuscripts of Palestrina's sacred works presented in Section A. Of the twenty-seven 17<sup>th</sup> century manuscripts presented in Units One and Two, much is sacred but there are also arias, madrigals and two unattributed 3-act operas, *Ezio* and *Scipione*.

During the reign of John V (1706-50) the Portuguese court developed a passion for opera, and a majority of the Ajuda collection consists of stage works either by Italians or in the Italian style for performance in Italy, Spain, Portugal and Brazil. Francisco António de Almeida was sent by John V to Italy in 1720, and returned to compose both operas and sacred music in the prevailing Neapolitan style. The earliest operas by a Portuguese composer are his *La pazienza di Socrate* for the carnival of 1733 and *La Spinalba* for the carnival of 1739 (autograph manuscripts at cat. nos. 65 & 66, Section A Unit One), both staged at the Royal palace theatre.

Notable eighteenth century composers of sacred music in Section A include Luciano Xavier dos Santos (1734-1808 - see also Section C). He was the first organist and mestre de capela of Bemposta and we include his Responses, Motets, Lamentations, Magnificats, Matins services and Masses at cat. 2889-2998.

João José Baldi (1770-1816 - also Section C) was Mestre de capela of Guarda Cathedral 1770-1816, and of the royal chapel of Bemposta from 1800. He was an accomplished and versatile composer ranking as one of the three finest Portuguese composers of his generation. We include his Grand and orchestral masses, matins services, Motets and liturgical settings at cat. 197-235.

### **Finding Aids**

All units of this collection are accompanied by hard-copy guides giving quick reference numerical contents of reels and reproducing full catalogue entries for each manuscript, based on Mariana Amélia Machado Santos' *Catálogo de Música Manuscrita* (Lisboa, 1958). The full nine-volume catalogue, complete with indexes appears on Reel One of each section of the collection. Each manuscript published in the Primary Source Microfilm edition will also be indexed electronically in the fully searchable CD-ROM catalogue of manuscript music on microfilm, PRIMMUS.

### **Acknowledgements**

Primary Source Microfilm are indebted to Dr Francisco Cuna Leão, Director of the Biblioteca da Ajuda and his staff for their patience, diligence and attention to detail during the preparation of this edition, to Dr Manuel Carlos de Brito of the Music Centre of the National Library of Portugal for his invaluable editorial advice and contribution, to Ivan Moody for hospitality and help in Lisbon and to Nicholas Hurndall Smith in London, for researching the selection of material for filming.

Caroline Kimbell  
COMMISSIONING EDITOR  
2000

# EUROPEAN MUSIC MANUSCRIPTS BEFORE 1820 IN THE BIBLIOTECA DA AJUDA, LISBON:

## Section B: 1740-1770

### Unit Three: Manuscripts, Catalogue No.s 33-700

#### CONTENTS OF REELS

The manuscripts included in Unit Three are reproduced in numerical order following Mariana Amélia Machado Santos' *Catálogo de Música Manuscrita* (Lisboa, 1958), Volumes I-II.

REEL ONE                      Introductory material: contents of reels: Machado Santos Catalogue volumes I-II

	<u>Catalogue No.</u>	<u>Shelf Mark</u>
<u>REEL TWO</u>	33	48.III.47 <sup>27</sup>
	59	47.V.60
	61	47.VI.5
	82	54.X.37 <sup>87</sup>
	136	47.I.17-19
	166	44.II.25-27
<u>REEL THREE</u>	175	44.II.22-24
	180	44.II.28-30
<u>REEL FOUR</u>	181	44.II.31-33
	182-183	54.X.37 <sup>66-79</sup>
	185	44.II.34-36
<u>REEL FIVE</u>	186	54.II.73-75
	187	44.II.43
	188	44.II.37-39
<u>REEL SIX</u>	189	44.II.40-42
	301	44.II.44-46
	302	44.II.47-48
<u>REEL SEVEN</u>	303	54.I.30-31
	304	47.V.9
	305	47.II.31
	306	47.II.17-18

EUROPEAN MUSIC MANUSCRIPTS: SERIES TWO

<u>REEL EIGHT</u>	307	44.II.49
	308	47.II.19-20
	309	47.II.21
	310	44.II.50-51
<u>REEL NINE</u>	311	54.I.57-58
	312	44.II.52-54
	313	44.II.55-57
<u>REEL TEN</u>	314	44.II.58-59
	315	44.II.62-64
	316	54.I.32-34
<u>REEL ELEVEN</u>	317	47.IV.30
	318	44.II.60
	319	44.II.65-67
<u>REEL TWELVE</u>	320	44.II.61
	321	44.II.71-73
	322	54.I.18
<u>REEL THIRTEEN</u>	322	54.I.19-20
	323	44.II.68-70
	324	47.IV.23-24
<u>REEL FOURTEEN</u>	325	44.III.1-3
	326	54.I.47-48
	327	44.III.4
<u>REEL FIFTEEN</u>	327	44.III.5-6
	328	44.II.74-76
	329	44.III.7-8
<u>REEL SIXTEEN</u>	330	44.III.9-11
	331	44.III.12-14
	370	44.III.69 ff.1-100
<u>REEL SEVENTEEN</u>	370	44.III.69 ff.101-162
	370	44.III.70-71
	371	44.III.60-61
	372	47.V.11
<u>REEL EIGHTEEN</u>	373	44.III.59
	374	47.V.32
	375	44.III.62-63
<u>REEL NINETEEN</u>	376	44.III.66-68
	377	48.V.22-23
	378	44.III.64-65

## CONTENTS OF REELS

<u>REEL TWENTY</u>	379	54.I.49-50
	380	47.II.25-26
	381	44.III.72-74
<u>REEL TWENTY-ONE</u>	382	47.II.36
	383	44.III.75-77
	384	44.IV.3-5
<u>REEL TWENTY-TWO</u>	408	44.IV.8-9
	415	44.IV.32-34
	416	47.II.34
<u>REEL TWENTY-THREE</u>	417	44.IV.10-12
	418	44.IV.13-15
<u>REEL TWENTY-FOUR</u>	419	44.IV.16
	420	44.IV.17
	421	44.IV.18-20
	422	47.V.17
	423	44.IV.21-23
<u>REEL TWENTY-FIVE</u>	424	47.II.32-33
	425	44.IV.24-26
	426	44.IV.27-29
<u>REEL TWENTY-SIX</u>	427	44.IV.30-31
	428	44.IV.35-37
<u>REEL TWENTY-SEVEN</u>	429	54.III.11-12
	498	47.V.12
	502	47.II.38
	503	44.IV.51-53
	535	44.IV.56
<u>REEL TWENTY-EIGHT</u>	536	44.IV.57-59
	537	54.II.31-33
	538	44.IV.60-62
<u>REEL TWENTY-NINE</u>	539	44.IV.63-65
	583	44.V.36-38
	584	44.V.39
<u>REEL THIRTY</u>	585	44.V.41-43
	586	44.V.40
	587	44.V.51
	588	44.V.48
<u>REEL THIRTY-ONE</u>	589	44.V.44-46
	590	44.V.47
	591	44.V.49

EUROPEAN MUSIC MANUSCRIPTS: SERIES TWO

<u>REEL THIRTY-TWO</u>	592	44.V.50
	600	48.I.3-5
	605	44.V.51 <sup>2</sup> ff.208-223
	664	47.I.23-24
<u>REEL THIRTY-THREE</u>	664	47.I.25
	691	47.III.39
	699	47.I.26-28
	700	47.I.29-31

## DETAILED LISTING OF MANUSCRIPTS IN UNIT THREE

The manuscripts in Unit Three are reproduced in numerical order according to M.A.Machado Santos' *Catálogo de Música Manuscrita* (Lisboa, 1958), Volumes I-II.

### REEL ONE

Introductory material: contents of reels: Machado Santos' *Catálogo de Música Manuscrita* volumes I-II

### REEL TWO

#### **33 — Air et variations**

**48-III-47**<sup>27</sup>

Letra do séc. XVIII.

Mus. p. piano.

#### **59 — Alessandro nell' Indie**

**47-V-60**

Sec. XVIII.

Part.<sup>a</sup> p. canto c. acomp. de quarteto de corda (2 violinos, viola e baixo).

*Está* o 1.<sup>o</sup> acto.

Muito danificado pela traça. Foi identificado pela aria «Se mai turbo», da f. 13.

#### **61 — Alexandre**

**47-VI-5**

Atto Secondo

Sec. XVIII.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : A / 2 / A

*Está* o 2.<sup>o</sup> acto.

#### **82 — Andantino gracioso**

**54-X-37**<sup>87</sup>

Violoncello.

Sec. XVIII.

Parte do violoncelo.

REEL TWO continued

**136 — Arcadia (L') in Brenta**

**47-I-17 a 19**

L'Arcadia in Brenta. / Atto P.<sup>mo</sup> [-Terzo]/ .  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Tit.<sup>o</sup> elet.<sup>o</sup> da c.*

**166 — AURISICCHIO, António: Eumène (L')**

**44-II-25 a 27**

D\_\_\_\_ / Drama per Musica / Rappresentata in Roma nel Teatro /  
Di Torre Argentina / Nel Carnevale pell' Anno / 1754 / Del  
Sig.<sup>r</sup> O\_\_\_\_ /  
1754.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Na lombada : «EUMENE / DEL / AURISCC / ATO I [-III] /».*

REEL THREE

**175 — AVONDADO, Pedro António: Mondo della Luna (II)**

**44-II-22 a 24**

D\_\_\_\_ / Dramma Giocoso / Da Reppresentarsi / Nel Real Tea-  
tro / Di Salvaterra / Nel Carnovale dell' Anno 1765 / Musica /  
del Sig.<sup>re</sup> O\_\_\_\_ /  
1765, Salvaterra.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

**180 — BACH, Johann Christian: Adriano in Siria**

**44-II-28 a 30**

In Londra / D\_\_\_\_ / Atto Primo [- Terzo] / del Sig.<sup>r</sup> Gio-Cris-  
tiano Bach /  
Sec. XVIII, Londres.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Na lombada : «ADRIANO / IN SIRIA / DEL SIG / BACH / AT. I[-III]».*

REEL FOUR

**181 — BACH, Johann Christian: Alessandro nell' Indie**

**44-II-31 a 33**

D\_\_\_\_ / del Sig.<sup>r</sup> D. Giovanni Bach / Napoli 1762. Nel R. T. di  
S. C./  
1762. 1 20 Nápoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Na lombada : «ALESSANDR / NELL / INDIE / ATT. I[-III]»*

DETAILED LISTING OF MANUSCRIPTS

REEL FOUR continued

**182 — BACH, Johann Christian: Alessandro nell' Indie - Trecho** **54-X-37**<sup>66 a 72</sup>

... / «Destrier che all' armi usato ...» / Alessandro nell' Indie /  
Del Sig.<sup>r</sup> D. Giovanni Bach //  
Sec. XVIII.

Ária da ópera. Acto II, cena IX.  
Partes dos 1.º e 2.º violinos, viola, 1.º e 2.º oboes, 1.ª e 2.ª trompas.

**183 — BACH, Johann Christian: Alessandro nell' Indie - Trecho** **54-X-37**<sup>73 a 79</sup>

... / «Se mai turbo». / Alessandro nell' Indie / Del Sig.<sup>r</sup> D. Giovanni Bach.  
Sec. XVIII.

Ária da ópera. Acto II, cena VII.  
Partes dos 1.º e 2.º violinos, viola, 1.º e 2.º oboes, 1.ª e 2.ª trompas.

**185 — BACH, Johann Christian: Artaserse** **44-II-34 a 36**

D\_\_\_\_ / ... del Sig.<sup>r</sup> Bach /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Igual* ao 54-II-73 a 75.  
*Na lombada* : «ARTASERSE / DEL SIG / BACH / ATTO / I [III]».

REEL FIVE

**186 — BACH, Johann Christian: Artaserse (L')** **54-II-73 a 75**

D\_\_\_\_ / del Sig.<sup>r</sup> Giovanni Back / In Turino 1761 /  
1761, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Igual* ao 44-II-34 a 36.  
*Na lombada* : «ARTASE / AT. I-[III]».

**187 — BACH, Johann Christian: Cantata a tre voci** **44-II-43**

D\_\_\_\_ / Reppresentata / Nel Real Teatro Di S.<sup>n</sup> C.<sup>lo</sup> / Per Fes-  
teggiare / Il Felicissimo Giorno Natalizio / Di / Sua Maestà /  
Cattolica / La Musica è del Maestro di Cappela D. Giovanni  
Bach /  
Sec. XVIII, Napoli.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Na lombada* : «Bach / »

REEL FIVE continued

**188 — BACH, Johann Christian: Catone in Utica**

**44-II-37 a 39**

Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

*Igual* : ao 44-II-40 a 42.

Tit.<sup>o</sup> e let.<sup>o</sup> da c.

*Na lombada* : «CATONE / DEL SIG.<sup>R</sup> / BACH / ATTO / I [-III]./».

REEL SIX

**189 — BACH, Johann Christian: Catone in Utica**

**44-II-40 a 42**

D\_\_\_\_ / Sig.<sup>r</sup> D. Giovãni Bach / Napoli 1764. Nel R. T. di  
S. Carlo /  
1764, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

*Igual* : ao 44-II-37 a 39.

*Na lombada* : «CATONE / IN / UTICA / ATTO / I [-III] / B / ».

**301 — BERTONI, Ferdinando Giuseppe: Achille in Siro (L')**

**44-II-44 a 46**

D\_\_\_\_ / L'anno 1764 / Nel Nuovo Teatro di S. Casciano / Mu-  
sica / del Sig.<sup>r</sup> O\_\_\_\_ /  
1764.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

*Na lombada* : «L'ACH / DE / BERT / AT.I [-III]/»

**302 — BERTONI, Ferdinando Giuseppe: Alessandro nell' Indie**

**44-II-47 a 48**

D\_\_\_\_ / Nel Teatro In S. Benedetto, Op.<sup>ro</sup> 2.<sup>a</sup> Il Carnovale 1771 /  
Musica del Sig.<sup>r</sup> O\_\_\_\_ ... /  
1771, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

*Igual* ao 54-I-30 a 31.

*Na lombada* : «ALESSAN / NEL. IND. / DEL. SIG. / FERDIN / AT. I [-III]/»

DETAILED LISTING OF MANUSCRIPTS

REEL SEVEN

**303 — BERTONI, Ferdinando Giuseppe: Alessandro nell' Indie 54-I-30 a 31**

D\_\_\_\_ / In S. Benedetto Il Carnovale dell' anno 1771 / Musica del Sig.<sup>r</sup> Ferdinando Bertoni / ...  
1771, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

*Igual* ao 44-II-47 a 48.

*Na lombada* : «ALESSAN / NEL. IND / DEL SIG / FERDIN / AT. I [-III]/».

**304 — BERTONI, Ferdinando Giuseppe: Andrómacca 47-V-9**

[1772, Veneza].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

*Está* o 3.<sup>o</sup> acto.

*Tit.<sup>o</sup> da c.*

*Na lombada* : «AND / OPER / DEL S. / BERT / AT. III».

**305 — BERTONI, Ferdinando Giuseppe: Armida Abbandonata 47-II-31**

Armida Abbandonata. / Musica / Del Sig.<sup>r</sup> O\_\_\_\_ / 1781 / Nel Teatro in S. Benedetto / in Venezia /  
1781, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

*Na lombada* : «Armida / Bertoni».

*Let.<sup>o</sup> da f.* 25.

**306 — BERTONI, Ferdinando Giuseppe: Artaserse 47-II-17 a 18**

[1780].

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

*Está* só o acto 2.<sup>o</sup>

REEL EIGHT

**307 — BERTONI, Ferdinando Giuseppe: Bella Girometta (La) 44-II-49**

D\_\_\_\_ / Opera Bernesa / L'Autunno 1761. In San Moisè Musica / del Sig.<sup>r</sup> O\_\_\_\_ / Don Giuseppe Baldan Copista di Musica à San Gio. Grisostomo. Venezia /  
1761, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

*Na lombada*: «LA BELLA / GIROMETA / DEL SIG / FERDIN BERTONI».

REEL EIGHT continued**308 — BERTONI, Ferdinando Giuseppe: Cajo Mario** **47-II-19 a 20**

[1788].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Estão os actos 2.<sup>o</sup> e 3.<sup>o</sup>.*  
*Na lombada* : «C. Mari. / 2 [-3] / Bertoni».

**309 — BERTONI, Ferdinando Giuseppe: Eumène** **47-II-21**

D\_\_\_\_\_ In S. Benedetto. Musica del Sig.<sup>r</sup> Ferdinando Bertoni Op.<sup>a</sup> P.<sup>ma</sup> ... /  
 [1784], Venezia.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Só está o 1.<sup>o</sup> acto.*  
*Na lombada* : «Eumene / Bertoni».

**310 — BERTONI, Ferdinando Giuseppe: Ezio (L')** **44-II-50 a 51**

Ezio. Nel Teatro in S. Benedetto in Carnovale dell' Anno 1767.  
 Opera 2.<sup>a</sup> / Musica del Sig.<sup>r</sup> O\_\_\_\_\_ / ... /  
 1767, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Igual ao 54-I-57 a 58.*  
*Na lombada* : «EZIO / NEL / TEAT / DEL SIG / BERT / AT. I [-III]».

REEL NINE**311 — BERTONI, Ferdinando Giuseppe: Ezio (L')** **54-I-57 a 58**

D\_\_\_\_\_ / Di Ferdinando Bertoni / In Venezia /  
 [1777], Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 44-II-50 a 51.*  
 No 2.<sup>o</sup> vol. lê-se: «Nel Teatro in S. Benedetto».  
*Na lombada* : «FERD / BERT / AT. I [-III]».

**312 — BERTONI, Ferdinando Giuseppe: Ifigénia** **44-II-52 a 54**

Ifigenia in Aulide. (...). Musica del Sig.<sup>r</sup> Bertom /  
 Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Na lombada* : «IFIGENIA / DEL SIG / BERTOM / ATTO I [-III]».

DETAILED LISTING OF MANUSCRIPTS

REEL NINE continued

**313 — BERTONI, Ferdinando Giuseppe: Lúcio Vero 44-II-55 a 57**

D\_\_\_\_ / Drama / Rappresentato nel Regio Teatro di / Torino  
/ nel Carnovale 1757 / Musica / del Sig.<sup>r</sup> O\_\_\_\_ Maestro del  
Pio Conservatório / de Mendicanti in Venezia /  
1757, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Na lombada* : «Lucio / Vero / Bertoni».

REEL TEN

**314 — BERTONI, Ferdinando Giuseppe: Medonte 44-II-58 a 59**

D\_\_\_\_ / Opera P.<sup>ma</sup> 1778 / Rapresentata nel Reggio Tea-  
tre di Torino / Musica del Sig.<sup>r</sup> Bertoni / ... /  
1778, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada* : «MEDONTE / OPERA / DEL SIG / BERTON / AT. I [-III]».

**315 — BERTONI, Ferdinando Giuseppe: Olimpiade (L') 44-II-62 a 64**

D\_\_\_\_ / Nel Teatro in S. Cassiano / Il Carnovale / 1765 / Mu-  
sica / del Sig.<sup>r</sup> O\_\_\_\_ / ... /  
1765, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-I-32 a 34.  
*Na lombada* : «OLIMPIAD / DEL SIG.<sup>R</sup> / BERTONI / ATTO I [-III]».

**316 — BERTONI, Ferdinando Giuseppe: Olimpiade (L') 54-I-32 a 34**

D\_\_\_\_ / Nel Teatro in S. Cassiano / Il Carnovale 1765 / Opera  
Prima / Musica / del Sig.<sup>r</sup> Ferdinando Bertoni / ... /  
1765, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-II-62 a 64.  
*Na lombada* : «L'OLIM / DE / BERT / AT. I [-III]».

REEL ELEVEN**317 — BERTONI, Ferdinando Giuseppe: Orfeo** **47-IV-30**

D\_\_\_\_ / Nel Teatro in S. Benedetto / Opera 2.<sup>da</sup> / Del Sig.<sup>r</sup>  
 Ferdinando Bertoni / ... /  
 [1776, Venezia].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 44-II-60.

*Na lombada* : «ORFEO / OPERA / DEL SIG / BERTONI».

**318 — BERTONI, Ferdinando Giuseppe: Orfeo** **44-II-60**

D\_\_\_\_ / Musica / del Sig.<sup>r</sup> O\_\_\_\_ / ...  
 [1776, Venezia].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 47-IV-30.

*Na lombada* : «ORFEO / OPERA / DEL SIG / BERTON / AT. I [-III]».

**319 — BERTONI, Ferdinando Giuseppe: Pescatrici (Le)** **44-II-65 a 67**

D\_\_\_\_ / Musica del Sig.<sup>re</sup> O\_\_\_\_ / Atto Primo [-Terzo] /  
 Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «LE PESCA / DEL SIG / BERTON / AT. I [-III]».

REEL TWELVE**320 — BERTONI, Ferdinando Giuseppe: Quinto Fabio** **44-II-61**

D\_\_\_\_ / Musica / Del Sig.<sup>r</sup> O\_\_\_\_ / 1778 / In Padoua /  
 1778, Padova.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «Quinto Fabio / Bertoni».

**321 — BERTONI, Ferdinando Giuseppe: Scipione nelle Spagne** **44-II-71 a 73**

D\_\_\_\_ / Musica del Sig.<sup>r</sup> O\_\_\_\_ / Opera Seconda / Nell' Tea-  
 tro di Milano / Il Carnovale 1768 /  
 1768, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 54-I-18 a 20.

*Na lombada* : «SCIPIO / NELLE / SPAGNE / DEL. SIG / BERTON / AT. I  
 [-III]».

DETAILED LISTING OF MANUSCRIPTS

REEL TWELVE - THIRTEEN

**322 — BERTONI, Ferdinando Giuseppe: Scipione nell Spagne 54-I-18 a 20**

D\_\_\_\_ / Musica del Sig.<sup>r</sup> Ferdinando Bertoni / Opera Seconda / Nell' Teatro di Milano Il Carnevale / 1768 /  
1768, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-II-71 a 73.  
*Na lombada* : «Scipione / I [-III] / Bertoni».

REEL THIRTEEN

**323 — BERTONI, Ferdinando Giuseppe: Semiramide Riconosciuta 44-II-68 a 70**

D\_\_\_\_ / del Sig.<sup>r</sup> O\_\_\_\_ / Veneziano 1767 / Atto Primo. [-Terzo] / Napoli. Nel R. T. di S. Carlo /  
1767, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 47-IV-23 a 24.  
*Na lombada* : «SEMIRA / RICONO / ATTO I [-III]».

**324 — BERTONI, Ferdinando Giuseppe: Semiramide Riconosciuta (La) 47-IV-23 a 24**

D\_\_\_\_ / del Sig.<sup>r</sup> Ferdinando Bertoni / Atto Primo. [-Terzo] /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-II-68 a 70.  
*Na lombada* : «La SEM / RECONO / DEL SIG / BERTON / AT. I [-III]».

REEL FOURTEEN

**325 — BERTONI, Ferdinando Giuseppe: Tancredi 44-III-1 a 3**

D\_\_\_\_ / Opera Prima / La Musica é del Sig.<sup>r</sup> O\_\_\_\_ /  
Dell' 1767.  
1767.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Pequenas *variantes* do 54-I-47 a 48.  
*Na lombada* : «TANCREDI / OPERA / ATTO / I [-III]».

**326 — BERTONI, Ferdinando Giuseppe: Tancredi**

**54-I-47 a 48**

D\_\_\_\_ / Opera Prima / del Sig.<sup>r</sup> Ferdinando Bertoni / Nel  
Reggio Teatro di Torino / 1767 /  
1767, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Com pequenas *variantes* do 44-III-1 a 3.  
*Na lombada* : «TANCREDD / DEL SIG / BERTONI / AT. I [-III]».

REEL FOURTEEN - FIFTEEN

**327 — BERTONI, Ferdinando Giuseppe: Telemaco**

**44-III-4 a 6**

D\_\_\_\_ / Eurice. Op.<sup>a</sup> 3.<sup>a</sup> In S. Benedetto. Musica del Sig.<sup>r</sup>  
O\_\_\_\_ / ... 1777 /  
1777, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada* : «Telemaco / Bertoni».

REEL FIFTEEN

**328 — BERTONI, Ferdinando Giuseppe: Trionfo di Clelia (II)**

**44-II-74 a 76**

D\_\_\_\_ / In Padoua nell' Estate / 1769 / Musica / del Sig.<sup>re</sup> O\_\_\_\_ /  
1769, Padova.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada* : «Clelia / Bertoni».

**329 — BERTONI, Ferdinando Giuseppe: Vicende d'Amore (Le)**

**44-III-7 a 8**

D\_\_\_\_ / Opera Bernesca / In San Moisé. Opera Prima. L'au-  
tunno / 1760 / del Sig.<sup>r</sup> O\_\_\_\_ /  
1760, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. Escrita p.<sup>a</sup> instrumentos  
diferentes da 44-III-9 a 11.  
*Na lombada* : «LE VICEND / D'AMORE / DEL. SIG. / BERTONI / ATTO  
I [-III]».

DETAILED LISTING OF MANUSCRIPTS

REEL SIXTEEN

**330 — BERTONI, Ferdinando Giuseppe: Vicende d'Amorose (Le) 44-III-9 a 11**

D\_\_\_\_ / Atto Primo [-Terzo] / Musica / del Sig.<sup>re</sup> O\_\_\_\_ /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Escrita para instrumentos diferentes da 44-III-7 a 8.

**331 — BERTONI, Ferdinando Giuseppe: Vologeso (II) 44-III-12 a 14**

Argentina / 1754 / D\_\_\_\_ / del Sig.<sup>r</sup> O\_\_\_\_ /  
1754, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada* : «ARGEN / DE / BERTO / AT. I [-III]».

REEL SIXTEEN - SEVENTEEN

**370 — BORGHI, Giovanni Battista: Adriano in Siria 44-III-69 a 71**

D\_\_\_\_ / Musica / Del Sig. Giovanni Borgo / Per il Teatro di  
Torino / nel Carnovale / 1759 /  
1759, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada* : «BORG / ADRIANO / I [-III] / TORINO / 1759».

REEL SEVENTEEN

**371 — BORGHI, Giovanni Battista: Alessandro in Armenia 44-III-60 a 61**

D\_\_\_\_ / Nel Teatro in S. Benedetto. L'autunno dell' anno  
1768 (...) del Sig.<sup>r</sup> Batta Borghi /  
1768, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 47-V-11.  
*Na lombada* : «BORG / ALES / IN. AR / ATT I [-III]».

**372 — BORGHI, Giovanni Battista: Alessandro in Arménia 47-V-11**

[1768, Veneza].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada* : «BORG / ALESS / IN ARM / A. 2. 3.».  
*Igual* ao 44-III-61.  
*Estão* o 2.<sup>o</sup> e 3.<sup>o</sup> actos.  
*Tit.<sup>o</sup> da c.*

REEL EIGHTEEN**373 — BORGHI, Giovanni Battista: Artaserse 44-III-59**

D\_\_\_\_ / Drama per Musica / Da rappresentarsi nel Nobile  
Teatro di S. Benedetto in Venezia / L'anno 1776 / del Sig.<sup>r</sup>  
Gio Batta Borghi / ...  
1776, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «ARTASERSE / OPERA / DEL SIG. / BORGHI / AT. I [-III]».

**374 — BORGHI, Giovanni Battista; ou BERTONI, Ferdinando Giuseppe?:  
Eumène 47-V-32**

Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Está* o 3.<sup>o</sup> acto.

O libreto desta ópera é de Ap. Zeno.

*Na lombada* : E / 3 / B.

**375 — BORGHI, Giovanni Battista: Filosofo Amante (II) 44-III-62 a 63**

D\_\_\_\_ / Parte Prima [-Seconda] / Musica / del Sig.<sup>re</sup> Gio. Batta  
Borghi /  
Sec. XVIII.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

REEL NINETEEN**376 — BORGHI, Giovanni Battista: Mérope 44-III-66 a 68**

Alle Dame 1768. / D\_\_\_\_ / Drama per Musica / del Sig.<sup>r</sup> Gio.  
Batta Borghi /  
1768.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «Merope / Borghi».

Há *outra ex.* no 48-V-22 a 23, escrito p.<sup>a</sup> menos instrumentos.

**377 — BORGHI, Giovanni Battista: Merope (La) 48-V-22 a 23**

D\_\_\_\_ / Drama in musica / del Sig.<sup>r</sup> / Gio. Batta Borghi /  
Atto Primo [-Secondo] / 1768 /  
1768.

Part.<sup>a</sup> em 2 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «MEROPE / BORGHI / 1».

Ha *outra ex.* no 44-III-66 a 68, escrito para mais instrumentos.

DETAILED LISTING OF MANUSCRIPTS

REEL NINETEEN continued

**378 — BORGHI, Giovanni Battista: Siroe** **44-III-64 e 65**

D\_\_\_\_ / Nel Teatro in S. Benedetto. Il Carnovale dell' anno  
1771 / Musica del Sig.<sup>r</sup> Gio Batta Borghi ... /  
1771, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 54-I-49 a 50.

*Na lombada* : «SIROE / NEL TEAT / DEL. SIG / BORGHI / AT. I [-III]».

REEL TWENTY

**379 — BORGHI, Giovanni Battista: Siroe (II)** **54-I-49 e 50**

D\_\_\_\_ In S. Benedetto il Carnovale dell' anno 1771. Musica  
del Sig.<sup>r</sup> Gio Batta Borghi ... /  
1771, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 44-III-64 a 65.

*Na lombada* : «IL SIROE / IN S. BENED / DEL SIG / BATTI / AT. I [-III]».

**380 — BORGHI, Giovanni Battista: Trionfo (II) di Clelia** **47-II-25 e 26**

D\_\_\_\_ / Atto Primo / Musica / del Sig.<sup>r</sup> D. Gio Batta Borghi  
/ Napoli nel Real Teatro di S. Carlo /  
1773, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Estão* os actos 1.<sup>o</sup> e 3.<sup>o</sup>.

**381 — BORONI, Antonio: Amore in Musica (L')** **44-III-72 a 74**

D\_\_\_\_ / Atto Primo [-Terzo] / del Sig.<sup>re</sup> O\_\_\_\_ /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

REEL TWENTY-ONE

**382 — BORONI, Antonio: Carnovale (II)** **47-II-36**

D\_\_\_\_ / Opera Giocosa / In San Moise il Carnovale 1770 /  
del Sig.<sup>r</sup> O\_\_\_\_ /  
1770.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

REEL TWENTY-ONE continued

**383 — BORONI, Antonio: Notte Critica (La)**

**44-III-75 a 77**

1766 / D\_\_\_\_\_ . . . . del Sig.<sup>r</sup> O\_\_\_\_\_ /  
1766.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «LA NOT / CRITIC / DE BAR / AT. I [-III]».

**384 — BORONI, Antonio: Sofonisba**

**44-IV-3 a 5**

D\_\_\_\_\_ / Dramma per Musica / In San Luca nella Fiera 1764 /  
del Sig.<sup>r</sup> O\_\_\_\_\_ / Don Giuseppe Baldan Copista di Musica a  
San Gio. Grisostomo, Venezia /  
1764, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «SOFONIS / BA / BORONI / FLORO / OPERA / AT. I [-III]».

REEL TWENTY-TWO

**408 — BRUSA: Statue (Le)**

**44-IV-8 a 9**

D\_\_\_\_\_ / Farsetta in Musica a Quattro Voci / Rappresenta nel  
Teatro / della Valle 1758 / In Roma / del Sig.<sup>r</sup> Cavalier Brusa /  
1758, Roma.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «LE STATUE / PART. I [-II]».

**415 — CÁFARO, Pasquale: Antigono**

**44-IV-32 a 34**

D\_\_\_\_\_ / Atto Primo [-Terzo] / Musica del Sig.<sup>r</sup> D.<sup>n</sup> Pascale  
Cafaro / S. C. 1770 /  
1770.

Part.<sup>a</sup> em 3 actos *igual* ao 47-II-34.

*Na lombada* : «ANTIGO / ATTO / I [-III] / CAFARO».

**416 — CÁFARO, Pasquale: Antígono**

**47-II-34**

[1754, Napoles].

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Está* o 2.<sup>o</sup> acto. *Igual* ao 44-IV-33.

O nome do A. estava na lombada oculto sob um papel.

*Na lombada* : «Cáfaro».

DETAILED LISTING OF MANUSCRIPTS

REEL TWENTY-THREE

**417 — CÁFARO, Pasquale: Arianna e Teseo** **44-IV-10 a 12**

D\_\_\_\_ / del Sig.<sup>r</sup> D. Pascale Cáfaro / Napoli 1766, Nel R. T.  
di S. Carlo /  
1766, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 44-IV-13 a 15.

*Na lombada* : «ARIANNA / E TESEO / ATTO / I [-III] / CAFARO».

**418 — CÁFARO, Pasquale: Arianna e Teseo** **44-IV-13 a 15**

D\_\_\_\_ / Musica / del Sig.<sup>r</sup> Pascale Cafaro / ... /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 44-IV-10 a 12.

*Na lombada* : «ARIANA / E / TESEO / DEL SIG.<sup>R</sup> / CAFARO / ATTO I  
[-III]».

REEL TWENTY-FOUR

**419 — CÁFARO, Pasquale: Cantata** **44-IV-16**

D\_\_\_\_ / a tre voci / Rappresentata / Nel Real Teatro di S.  
Carlo / Nel felicissimo giorno Natalalizio / Di / Sua Maestà  
Cattolica / del Sig.<sup>r</sup> D. Pascale Cafaro. Nap. 1763 /  
1763, Napoli.

Part.<sup>a</sup> em 1 acto p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Dif.* do 44-IV-17.

**420 — CÁFARO, Pasquale: Cantata** **44-IV-17**

D\_\_\_\_ / A tre voci / Rappresentata / nel Real Teatro di San  
Carlo / Per Festeggiare / il Felicissimo Giorno Natalizio / Di  
/ Sua Maestà.  
1764, Napoli.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. *Dif.* do 44-IV-16.

*Está só o prólogo. No final deste vol. diz «Fine del Prologo».*

*Na lombada* : «CANTA / DEL. S. / CAFARO / IL / GIORNO / NATAL / S. M.»

REEL TWENTY-FOUR continued**421 — CÁFARO, Pasquale: Creso, Rè della Lídia** **44-IV-18 a 20**

Creso. / Opera Seconda / La Musicha è del Sig.<sup>tor</sup> Pasquale Caf-  
aro / Napolitano / In Torino 1768 /  
1768, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Há um 3.<sup>o</sup> acto *igual* no 47-V-17.  
*Na lombada* : «CRESO / OPERA / ATTO / I [-III] / CAFARO».

**422 — CÁFARO, Pasquale: Creso, Rè della Lídia** **47-V-17**

Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o 3.<sup>o</sup> acto. *Igual* ao 47-IV-20.  
*Na lombada* : «CRESO / RE / DELLA / LIDIA / DEL S. C. / AT. II».

**423 — CÁFARO, Pasquale: Disfatta di Dario (La)** **44-IV-21 a 23**

D\_\_\_\_ / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_ / Napolitano. / Nap.  
1756. Nel Real Teatro di S. Carlo.  
1756, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada* : «DARIO / DEL / CAFAR».

REEL TWENTY-FIVE**424 — CÁFARO, Pasquale: Incêndio (L') di Troia** **47-II-32 a 33**

L'Incendio / Di / Troja / Musica / Di O\_\_\_\_ / Napolitano. / Nap.  
1757. Nel R. T. di S. C. /  
1757, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* os 1.<sup>o</sup> e 3.<sup>o</sup> actos.  
*Na lombada* : «L / INCEND / DI / TROIA / DI CAFARO / ATTO I e [III]».

**425 — CÁFARO, Pasquale: Ipermestra** **44-IV-24 a 26**

D\_\_\_\_ / Musica del Sig.<sup>r</sup> D. Pasquale Ca / fero Maestro Na-  
poletano /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Dif.* do 44-IV-27 a 29.  
*Na lombada* : «IPERME / DEL / CAFER / AT. I [-III]».

DETAILED LISTING OF MANUSCRIPTS

REEL TWENTY-FIVE continued

**426 — CÁFARO, Pasquale: Ipermestra (La) 44-IV-27 a 29**

D\_\_\_\_ / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_ / Napoli 1761. Nel R.  
T. di S. Carlo /  
1761, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Dif.* do 44-IV-24 a 26.  
*Na lombada* : «IPER / MESTRA / ATTO / I [-III]».

REEL TWENTY-SIX

**427 — CÁFARO, Pasquale: Natal d' Apollo (II) 44-IV-30 a 31**

D\_\_\_\_ / Parte Prima [-Seconda] / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_ /  
Sec. XVIII.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

**428 — CÁFARO, Pasquale: Olimpiade 44-IV-35 a 37**

D\_\_\_\_ / del Sig.<sup>r</sup> Pascale Cafaro / Atto Primo [-Terzo] / Na-  
poli 1769. Nel R. T. di S. Carlo /  
1769, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-III-11 e 12.  
*Na lombada* : «OLIMPIADE / ATTO I [-III] / CAFARO».

REEL TWENTY-SEVEN

**429 — CÁFARO, Pasquale: Olimpiade 54-III-11 a 12**

D\_\_\_\_ / del Sig.<sup>r</sup> D. Pascale Cafaro / Atto Secondo / Nel R.  
T. di S. Carlo. Napoli 1769 /  
1769, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-IV-35 a 37.  
*Estão* o 2.<sup>o</sup> e 3.<sup>o</sup> actos.  
*Na lombada* : «CAFAR / OLIMP / ATT. 2».

**498 — Catone 47-V-12**

Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* o 3.<sup>o</sup> acto.  
*Tit.<sup>o</sup> da c.*

REEL TWENTY-SEVEN continued**502 — CELONIAT, Ignazio: Didone (La) abbandonata 47-II-38**

... / La Didone.  
[1769, Milano; Teatro Ducale].

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está o acto 3.º. Na capa, a lápis, está : «Celionot».*

**503 — CELONIAT, Ignazio: Nemico Audace (II) 44-IV-51 a 53**

1769 (a lápis na 1.<sup>a</sup> folha de guarda).

Tit.<sup>o</sup> e let.<sup>o</sup> da lombada.  
Faltam os 5 primeiros cadernos desta obra, pois começa no caderno 6.  
Deve ser a sinfonia que falta.  
*Na lombada : «AUDAC / CELIONAT / ATT. I»*

**535 — CIAMPI, Legrenzio Vincenzo: Amor in Caricatura 44-IV-56**

S. Angello / L'anno 1764 / D\_\_\_\_ / Opera / del Sig.<sup>r</sup> D. Carlo /  
Qolcloni / Musica / del Sig.<sup>r</sup> O\_\_\_\_ /  
1761.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada : «AMOR IN CARICA / TURA / DEL. SIG. CIAMPI / ATTO I  
[-III]».*

REEL TWENTY-EIGHT**536 — CIAMPI, Legrenzio Vincenzo: Arsinoe 44-IV-57 a 59**

D\_\_\_\_ / Musica del Sig.<sup>r</sup> Vincenzo Ciampi / Per il Regio Tea-  
tro di Torino nel / Carnevale del 1758 / Originale / Atto Primo  
[-Terzo]./  
1758, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 54-II-31 a 33.*  
*Na lombada : «ARSINOE / OPERA / ATTO I [-III]».*

**537 — CIAMPI, Legrenzio Vincenzo: Arsinoe 54-II-31 a 33**

D\_\_\_\_ / Musica del Sig. Vincenzo Ciampi / Maestro di Ca-  
pella Napolitano / Per il Teatro Regio di Torino / nel Carne-  
vale 1758 /  
1758, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 44-IV-57 a 59.*  
*Na lombada : «CIAMPI / ARSINO / E / AT / I [-III]».*

DETAILED LISTING OF MANUSCRIPTS

REEL TWENTY-EIGHT continued

**538 — CIAMPI, Legrenzio Vincenzo: Clemenza di Tito (La) 44-IV-60 a 62**

D\_\_\_\_ / del Sig.<sup>r</sup> Vincenzo Ciampi / In Reggio. L'anno 1759.  
1759, Regio.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 44-IV-63 a 65.

*Na lombada* : «LA CLEMEN / TITO / ATTO I [-III] / CIAMPI».

REEL TWENTY-NINE

**539 — CIAMPI, Legrenzio Vincenzo: Clemenza di Tito (La) 44-IV-63 a 65**

... Atto Primo. D\_\_\_\_. in Regio 1759 / Signor Ciampi /  
1759, Regio.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 44-IV-60 a 62.

*Na lombada* : «CIAMPI / CL. DI. T / I [-III] / REGIO / 1759».

**583 — CONFORTO, Nicola: Adriano in Síria (L') 44-V-36 a 38**

D\_\_\_\_ / Rappresentato / Nel Real Teatro di S. Carlo in Na-  
poli / nel di 4 Novembre 1754 / Posto in Musica / dal Sig.  
Niccolò Conforto, / Maestro di Cappella Napolitano /  
1754, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

Tem *variantes* do 44-V-39.

*Na lombada* : «ADRIAN / DEL / CONFOR».

**584 — CONFORTO, Nicola: Adriano in Siria 44-V-39**

... / D\_\_\_\_ / Musica del Sig.<sup>r</sup> Niccolò Conforto / 1757.  
1757.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

Tem *variantes* do 44-V-36 a 38.

REEL THIRTY

**585 — CONFORTO, Nicola: Antigono (L') 44-V-41 a 43**

D\_\_\_\_ . /  
Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «ANTIGON / DI / CONFORT / ATTO PRIMO [-TERZO]».

REEL THIRTY continued

**586 — CONFORTO, Nicola: Danza (La) 44-V-40**

D\_\_\_\_ / Componimento Drammatico / del Sig.<sup>r</sup> Abate Me-  
tastasio. / Pastorale a due voci Nice e Tirsi / Musica del Sig.<sup>r</sup>  
Niccolò Conforto. / Anno 1756.  
1756.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

**587 — CONFORTO, Nicola: Eroe Cinese (L') 44-V-51**

... / Musica di Nicolò Conforto. /  
Sec XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

**588 — CONFORTO, Nicola: Forza del genio (La) 44-V-48**

La Forza del Genio / Osia / Il Pastor Guerriero / La Musica del  
Sig.<sup>r</sup> Nicola Conforto / 1758 /  
1758.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

REEL THIRTY-ONE

**589 — CONFORTO, Nicola: Lívia Cláudia 44-V-44 a 46**

Alle Dame. / 1755. / D\_\_\_\_ / Sig.<sup>r</sup> D. Niccolò Conforto. /  
1755.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «LIVIA / DEL CONFOR / ATO I [-III]».

**590 — CONFORTO, Nicola: Ninfa Smarrita (La) 44-V-47**

Serenata. / D\_\_\_\_. / Musica del Sig.<sup>r</sup> Niccolo Conforto / 1756. /  
1756.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

**591 — CONFORTO, Nicola: Nitteti (La) 44-V-49**

D\_\_\_\_. / Musica del Sig.<sup>r</sup> Niccolo Conforto / 1756. /  
1756.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «LA. NITETI».

DETAILED LISTING OF MANUSCRIPTS

REEL THIRTY-TWO

**592 — CONFORTO, Nicola: Siroe (II) 44-V-50**

D\_\_\_\_. / Atto primo. / Musica / del Sig.<sup>r</sup> Nicolo Conforto. /  
Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada* : «Siroe / Conforto».

**600 — CORREIA, António José Felix: Clemenza di Tito (La) 48-I-3 a 5**

D\_\_\_\_. / Atto Primo [-Terzo]. / Originale. /  
Sec. XVIII, Lisboa. *Autógrafo*.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Na f. [I] vem a dedicatória à Rainha de Portugal.  
*Na lombada* : «LA. CLEM / DI TITO / AT. I [-III]».

**605 — CORZZELLI: Licenza 44-V-51<sup>2</sup>**

Sinfonia. D\_\_\_\_ Del Signor Corzzellj. /  
Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Parece ser dedicada a D. Fernando de Saxe Coburgo Gotha, marido de D.  
Maria II.

REEL THIRTY-TWO - THIRTY-THREE

**664 — Demétrio 47-I-23 a 25**

Séc. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*A lápiz* : «Não é o de Peres nem o de Ponzo».  
*Na lombada* : «Demetrio. / I [-III]».  
Na 1.<sup>a</sup> f. «Overtureur».

REEL THIRTY-THREE

**691 — Donide in Gorgogna 47-III-39**

Finale Secondo. / D\_\_\_\_ /  
Séc. XVIII.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o final do 2.<sup>o</sup> acto.  
*Tit.<sup>o</sup> e let.<sup>o</sup> da c.*  
*Na lombada* : «Dod / 2 / Marq».

REEL THIRTY-THREE continued

**699 — Dottore (II)**

**47-I-26 a 28**

D\_\_\_\_\_ / *Dramma Giocoso Per Musica / Di Polisseno Fegjo / Pastor  
Arcade / Da Rappresentarsi / Nel Teatro Reale / Di Salvaterra / Nel  
Carnovale Dell' Anno 1763 /*

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Na lombada* : «Il Dottore / ». Igual ao ex. 47-I-29 a 31, tendo a menos a sin-  
fonia de abertura.

**700 — Dottore (II)**

**47-I-29 a 31**

Il Dottore / Atto primo [-terzo] /  
Séc. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.

*Igual* ao 47-I-26 a 28, tendo este ex. a mais a sinfonia escrita p.<sup>a</sup> violoncelo (?).

Tit.<sup>o</sup> e let.<sup>o</sup> da c.