

**EUROPEAN MUSIC
MANUSCRIPTS BEFORE 1820**

**SERIES TWO: FROM THE BIBLIOTECA
DA AJUDA, LISBON**

Section B: 1740 - 1770

Unit Four: Manuscripts, Catalogue No.s 733 - 1071

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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 (1838-89), 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 (1714-77) and his daughter Maria I (1734-1816). During a 40 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 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 19th-century.

Two of the Italian composers represented in the Ajuda collection had particular ties with the Lisbon court: David(e) Perez (1711-78) and Niccolò Jommelli (1714-74). 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

INTRODUCTION

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 27 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 a 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 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

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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 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* (two 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 in Piccinni's *L'incognita perseguitata*, performed at the Ajuda Theatre in 1766 (46-I-13/15), where 24 pages corresponding to the first three scenes of Act III were sewn together.

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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 (1714-82), 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.

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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, 1740-70 and 1770-1820.

With the dominance of Italian style in opera during the 18th-century, it is no surprise to find a huge number of **Metastasio** settings in the Ajuda collection. Pietro Metastasio was the court poet in Vienna from 1730-82 and his texts (for operas, other dramatic works, oratorios and cantatas) were set by over 400 composers between c.1723-1835, most notably by Mozart. They were performed from Lisbon to St Petersburg, on through central Europe, from London to Naples and in the New World. Scholars have always longed to know what books Metastasio had in his library, and there is evidence to suggest that it may have been acquired by the Ajuda library.

Portugal in the Classical era was dominated by Italian style, with Portuguese composers writing very much in the style of the Italian giants of the day: Galuppi, Jommelli and Traetta:

Baldassare Galuppi (1706-85): was a prolific composer of opera buffa, internationally famous and performed across Europe. Of 34 operas here in manuscript [cat. 870-928] many are settings of Metastasio texts.

Niccolò Jommelli (1714-74): was one of the most successful and accomplished composers of his day, setting many Metastasio texts, often heavily cut and modified. He worked in Italy, London and Germany, but was offered a post as court composer to the Portuguese royal family in 1763, which he accepted in 1769, when he agreed to send one serious and one comic opera a year, and unaccompanied sacred music for the royal chapel to José I in exchange for an annual pension. He never visited Lisbon, but delivered some fine music. The Mestre de capela, João Cordeiro da Silva, was given the task of adapting the scores to performance conditions in Lisbon, and the following collaborations are included in Section B: *La Nitteti*, *Alessandro nell'Indie*, *L'Olimpiade*, *Demofonte*, *Il re Pastore*, *La Clemenza di Tito*, *Ezio* and *Il trionfo de Clelia*. All of these set Metastasio texts, and most were performed in the theatre of the Ajuda Palace from 1770-74. Three non-Metastasio operas, *Il Vologeso*, *Ifigenia in Tauride* (Verazi) and *Armida Abbandonata*, were also staged in royal palaces.

David(e) Perez (1711-78): was appointed mestre de capela and music teacher to the royal princesses by José I in 1752, posts he held until his death. The excellent musical and theatrical resources of the court influenced his compositions, with his operas noted for lavish scenic designs – the amazing sets for *Alessandro nell'Indie* (autograph manuscript at cat. 2204) which opened the doomed Teatro dos Paços de Ribeira in 1755 being typical. Although he composed more than 35 stage works, his opere serie ranking alongside Jommelli and Hasse, none were ever published, and only 26 survive in manuscript. Section B includes 20 of these operas and stage works (cat. 2201-2314) along with individual arias and dramatic cantatas, often for royal celebrations such as the Metastasio text *La Pace fra la Virtù e la Bellezza*, composed in 1777 for the birthday of Queen

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Maria I. Of these there are 17 autograph scores, and 14 are settings of Metastasio texts. Section A includes 35 sacred works including motets, masses, credos, misereres, Nisi Dominus, O Sacrum convivium, Novenas and Te Deums.

Tommaso Michele Francesco Saverio Traetta (1727-79): Another major serious and comic opera composer, who set no fewer than 12 Metastasio libretti: 13 operas are presented in Section B [cat. 3407-3435].

Equal to the best Italian composers of this period, **João de Sousa Carvalho** (1745-98) was the foremost Portuguese composer of his generation, equally distinguished in his elaborate church music, opere serie and serenatas – 14 of which were staged at the royal palaces of Ajuda and Queluz. His manuscripts [cat. 461-485, Section B] include Metastasio settings and some of the earliest stages works to Portuguese texts, among them are: *Adrasto, re degli Argivi*; *Alcione*; *L'amore industrioso*; *L'Angelica*; *L'Endimione*; *L'Eumene* and *Everardo secondo, Rè di Lituania*. His earliest Metastasio setting, *La Nitetti*, first performed in Rome in 1766 has been thought to be lost, but may be here at cat. 3303.

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 the first reel of each unit 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.

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Caroline Kimbell
Commissioning Editor
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Section B: 1740-1770

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The manuscripts included in Unit Four are reproduced in numerical order following Mariana Amélia Machado Santos' *Catálogo de Música Manuscrita* (Lisboa, 1958), Volume II

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	888	54.III.73 ¹⁵⁻¹⁹
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The manuscripts in Unit Four are reproduced in numerical order according to M.A. Machado Santos' *Catálogo de Música Manuscrita* (Lisboa, 1958), Volume II.

REEL THIRTY-FIVE

733 — ERRICHELLI, Pasquale: Eumène

47-III-8

D____ / Atto Terzo / del Sig.^r Pascale Errichelli.
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 3.^o acto.
Na lombada : «Eumène / 3 / Errichelli / ».

734 — ERRICHELLI, Pasquale: Issipile (L')

44-V-59 a 61

D____ / Rappresentata nel Real Teatro di S. Carlo / in Napoli
nel di 18 Dicembre del 1754 / Posta in Musica / Dal Sig. D.
O____ / Maestro di Cappella / Napolitano /
1754, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem *variantes* do 47-I-61 a 63.
Na lombada : «ISSIPIL / DEL / ERRICI / TOM / I [-III] ».

735 — ERRICHELLI, Pasquale: Issipile (L')

47-I-61 a 63

D____ / Musica / Di Autori Diversi / Napoli 1763. Nel R. T. di S. C. /
1763, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem *variantes* do 44-V-59 a 61 e falta-lhe a cena VI do I acto.
Na lombada : «L' / ISSIPILE / ATTO / I [-III] ».

LISTING OF MANUSCRIPTS

REEL THIRTY-FIVE – THIRTY-SIX

740 — ERRICHELLI, Pasquale: Siroè, Rè di Persia 44-V-62 a 64

... / D_____ / Di Pasquale Errighelli / Napolitano / Napoli 26 Dicembre 1758. Nel R. T. di S. Carlo / 1758, Nápoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 47-I-49 a 51.

Na lombada : «SIROE / DI / ERRIGEL / ATTO / I [-III] ».

REEL THIRTY-SIX

741 — ERRICHELLI, Pasquale: Siroè. Rè di Persia 47-I-49 a 51

1758, Napoles.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 44-V-62 a 64.

Tit.^o e let.^o da lombada.

Na lombada : «ERRICH / SIROE / I [-III] / NAPOL / 1758».

742 — ERRICHELLI, Pasquale: Siroe. ~ *Trecho* 54-III-71^{1 a 5}

... / Serba gli affeti tuoi / Nel Siroe / del Sig.^r O_____ / Sec. XVIII.

Ária: «Serba gli affeti tuoi», do 1.^o Acto, cena VI.

Partes dos violinos 1.^o e 2.^o, trompas da caccia 1.^a e 2.^a e viola.

743 — ERRICHELLI, Pasquale: Siroè. ~ *Trecho* 54-III-71^{6 a 8}

... / Mi lagnerò tacendo / Nel Siroè / del Sig.^r Pascuale Errichelli / Sec. XVIII.

Ária: «Mi lagnerò tacendo», do 2.^o Acto, cena I.

Partes dos violinos 1.^o e 2.^o e viola.

744 — ERRICHELLI, Pasquale: Siroè. ~ *Trecho* 54-III-71^{9 a 11}

... / Mi credi infedele. / Nel Siroe / Del Sig.^r Pascuale Errichelli. / Sec. XVIII.

Ária: «Mi credi infedele», do 2.^o Acto, cena III.

Partes dos violinos 1.^o e 2.^o e viola.

LISTING OF MANUSCRIPTS

REEL THIRTY-SIX continued

745 — ERRICHELLI, Pasquale: Siroè. ~ *Trecho* **54-III-71** ^{12 a 16}

... / Sgombra dall'anima. / Nel Siroe / del Sig.^r Pascuale Errichelli.
Sec. XVIII.

Ária: «Sgombra dall'anima», do 2.º Acto, cena IV.
Partes dos violinos 1.º e 2.º, viola e trompas de caça 1.ª e 2.ª.

746 — ERRICHELLI, Pasquale: Solimano (II) **44-VI-1 a 3**

Argentina / 1757 / D_____ / Musica / del Signor / Pasquale Erichelli /
1757, Argentina.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «IL SOLIMANO / DEL / ERICHELL / ATTO I [-III]».

REEL THIRTY-SEVEN

771 — Eurené (?) **47-VI-8 e 9**

Atto Secondo [-Terzo]/
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 2.º e o 3.º actos.

778 — Ézio **47-V-31**

D_____ / Atto Terzo /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 3.º acto.
Na lombada : «EZIO / 3».

779 — Ézio **47-V-61**

Atto Terzo. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 3.º acto. Esta acto começa com Ezio preso.

LISTING OF MANUSCRIPTS

REEL THIRTY-SEVEN continued

796 — FERRANDINI, António: Antígono (L') 44-VI-9 a 11

Reggio 1758 / D____ / Musica / del Sig.^r Ant.^o Ferrandini, Napolitano / 1758, Reggio.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 54-II-46 a 48.

Na lombada : «ANTIG / ATTO / PRIMO [TERZO] / FERRADINI».

REEL THIRTY-SEVEN – THIRTY-EIGHT

797 — FERRANDINI, António: Antígono (L') 54-II-46 a 48

Reggio 1758 / D____ / Musica / del Sig.^r Ant.^o Ferrandini / Napolitano / 1758, Reggio.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 44-VI-9 a 11.

Na lombada : «FERRAD / ANTIG / I [-III] / NAPOL / 1758».

REEL THIRTY-EIGHT

798 — FERRANDINI, António: Antígono. ~ *Trecho* 54-III-71^{13 a 17}

... / Divantarsi hà ben ragione. / Nell Antígono / Del Sig.^r Ant.^o Ferrandini. /

Sec. XVIII.

Ária: «Divantarsi hà ben ragione», do 1.^o Acto, cena I.

Partes dos violinos 1.^o e 2.^o, trompas de caça 1.^a e 2.^a e viola.

799 — FERRANDINI, António: Antígono. ~ *Trecho* 54-III-71^{18 a 22}

... / Á torto spergiuro. / Nell'Antigono. / Del Sig.^r Ant.^o Ferradini.

Sec. XVIII.

Ária: «Á torto spergiuro», do 1.^o Acto, cena II.

Partes dos violinos 1.^o e 2.^o, 1.^a e 2.^a trompas de caça e viola.

LISTING OF MANUSCRIPTS

REEL THIRTY-EIGHT continued

801 — FERRANDINI, António: Antígono. ~ *Trecho* 54-III-71^{23 a 30}

... / Jo non só se amor tu sei / Nell'Antigono / Del Sig.^r Ant.^o Ferradini. /

Sec. XVIII.

Ária: «Jo non só se amor tu sei», do 1.^o Acto, cena V.

Partes dos violinos 1.^o e 2.^o, 1.^o e 2.^o oboés; 1.^a e 2.^a trompas de caça e 1.^a e 2.^a violas.

802 — FERRANDINI, António: Antígono. ~ *Trecho* 54-III-71^{31 a 35}

... / É pena troppo barbara. / Nell'Antígono / Del Sig.^r Ant.^o Ferradini. /

Sec. XVIII.

Ária: «É pena troppo barbara», do 1.^o Acto, cena XI.

Partes dos 1.^o e 2.^o violinos; 1.^a e 2.^a trompas de caça e viola.

803 — FERRANDINI, António: Demofonte (II) 44-VI-12 a 14

D_____ / Musica / del Sig.^r O_____ / Milano 1759.
1759, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 54-II-58 a 60.

Na lombada : «DEMOFOO / FERRADINI.»

REEL THIRTY-EIGHT – THIRTY-NINE

804 — FERRANDINI, António: Demofonte 54-II-58 a 60

Demofonte ... A Più Stromenti / del Sig.^r O_____ / Milano 1759.
1759, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 44-VI-12 a 14.

Na lombada : «FERRAD / DEMOF / I [-III] / MILANO / 1759.»

REEL THIRTY-NINE

805 — FERRANDINI, António: Demofonte ~ *Trecho* 54-III-71^{42 a 46}

... / Felice età dell'oro. / Demofonte / Del Sig.^r Ant.^o Ferradini //
Sec. XVIII.

Ária: «Felice età dell'oro», do 2.^o Acto, cena VIII.

Partes dos 1.^o e 2.^o violinos; 1.^a e 2.^a trompas de caça e viola.

LISTING OF MANUSCRIPTS

REEL THIRTY-NINE continued

806 — FERRANDINI, António: Demofoonte ~ *Trecho* 54-III-71^{47 a 51}

... / Misero Pargoletto / Demofoonte / del Sig.^r Ant.^o Ferradini.
Sec. XVIII.

Ária: «Misero Pargoletto», do 3.^o Acto, cena III.
Partes dos violinos 1.^o e 2.^o, viola e trompas de caccia 1.^a e 2.^a.

807 — FERRANDINI, António: Demofoonte ~ *Trecho* 54-III-71^{36 a 38}

... / Non cimentar gli affetti. / Demofoonte / del Sig.^r Ant.^o Ferradini. /
Sec. XVIII.

Ária: «Non cimentar gli affetti», do 2.^o Acto, cena I.
Partes dos 1.^o e 2.^o violinos e viola.

808 — FERRANDINI, António: Demofoonte ~ *Trecho* 54-III-71^{39 a 41}

... / Se tutti i mali miei. / Demofoonte / Del Sig.^r O____ .
Sec. XVIII.

Ária: «Se tutti i mali miei», do 2.^o Acto, cena VI.
Partes dos 1.^o e 2.^o violinos e viola.

809 — FERRANDINI, António: Didone Abbandonata (La) 44-VI-15 a 17

D____ / Musica tutta Nuova del Sig.^{re} / O____ / Napolitano / Composta in Lucca / il 1760 / Atto Primo [-Terzo] /
1760, Lucca.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 47-VI-22 a 24.
Na lombada : «DIDONE / DEL / FERRADI / ATTO / I [-III].»

810 — FERRANDINI, António: Didone abbandonata (La) 47-VI-22 a 24

La Didone Abbondo.^{ta} / Recitata in Lucca il 1760, Musica del Sig.
Ant.^o Ferradini / Atto Primo. [-Terzo].
1760, Lucca.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 44-VI-15 a 17.

LISTING OF MANUSCRIPTS

REEL FORTY

817 — FERRANDINI, António: Ricimero, rè de Goti 44-VI-18 a 20

Ricimero / Re Dé Goti / Drama / Per Musica / Rappresentata / Nel
Regio Ducal Teatro / Di Parma / Nel Carnovale dell'Anno / 1758 /
1758, Parma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «RICIMERO / RE DE / GOTI / DEL'S / FERRADINI / ATTO
I [-III]».

849 — FRANCHI, Carlo de: Arsace 44-VI-33 a 35

D_____ / Nel Teatro in S. Benedetto / 1768. Opera 2.^a / Musica / del
Sig.^r O_____ / ...
1768, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «ARSACE / DEL S. G. / FRANCO / AT. I [-III]».

REEL FORTY – FORTY-ONE

850 — FRANCHI, Carlo de: Gran Cidde (II) 44-VI-36 a 38

_____ / Drama per Musica rappresentato nel / Regio Teatro di
Torino / nel Carnovale del 1769 / alla presenza di S.S.R.M. / Atto
Primo [-Terzo] / La Musica é del Sig.^r O_____ / Napolitano /
1769, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 44-V-56 a 58
Na lombada : «IL GRAN CID / OPERA / ATTO I [-III]».

REEL FORTY-ONE

851 — FRANCHI, Carlo de: Gran Cidde (II) 44-V-56 a 58

Opera p.^{ma} 1769 / Il Gran Cidde / Musica del Sig.^r O_____ / ... /
1769.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 44-VI-36 a 38
Na lombada : «DEFRA / IL GRA / CIDDE / ATT. I [-III]».

LISTING OF MANUSCRIPTS

REEL FORTY-ONE continued

852 — FRANCHI, Carlo de: Siroe 47-III-11 a 12

Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 2.º e 3.º actos. O 1.º acto está no 47-III-34.
Tit.º da lombada : «Siroe / 3 / P...».

853 — FRANCHI, Carlo de: Siroe (II) 47-III-34

Argentina. 1770. / D____ / *Dramma per musica del Sig.^{re} O____* . /
1770, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 1.º acto incompleto. O 2.º e 3.º actos estão no 47-III-11 a 12.

REEL FORTY-TWO

868 — GALUPPI, Baldassare: Adriano in Siria (L') 44-VI-39 a 41

D____ / *Musica / del Signore Baldassar Galuppi detto / Il Buranello /
Fatta in Livorno La Primavera dell'Anno 1758. /*
1758, Livorno.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem variantes dos: 44-VI-42 a 44; 44-VI-45 a 47 e 54-I-24 a 26.
Na lombada : «Adriano / Galupi».

869 — GALUPPI, Baldassare: Adriano in Siria (L') 54-I-24 a 26

D____ / *Musica / del Sig.^{re} Baldassar Galuppi detto il Buranello /
Recitata in Livorno / La Primavera dell'Anno / 1758. /*
1758, Livorno.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem variantes dos: 44-VI-39 a 41; 44-VI-42 a 44 e 44-VI-45 a 47.
Na lombada : «Adriano / I [-III] / Buranelo».

870 — GALUPPI, Baldassare: Adriano in Siria (L') 44-VI-42 a 44

D____ / *Di Baldassare Galuppi / Detto Buranello Veneziano / Napoli*
1759. *Nel R.T. di S. Carlo. /*
1759, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem variantes dos: 44-VI-45 a 47; 44-VI-39 a 41 e 54-I-24 a 26.
Na lombada : «L'ADRIANO / IN SIRIA / DEL / GALUPP / ATTO I [-III]».

LISTING OF MANUSCRIPTS

REEL FORTY-THREE

871 — GALUPPI, Baldassare: Adriano in Siria 44-VI-45 a 47

D____ / Opera / In Musica rappresentata nel Teatro Vendramin /
Di San Luca nella Fiera dell'Ascensione 1760 / Musica / del Sig.^{re}
Baldassar Galuppi d.^{to} Buranello /
1760.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem *variantes* dos: 44-VI-39 a 41; 44-VI-42 a 44 e 54-I-24 a 26.

872 — GALUPPI, Baldassare: Alessandro nell'Indie (L') 44-VI-53 a 55

D____ / Rappresentato in Napoli nel Real Teatro / di / S. Carlo /
Il di 20 Gennaro 1754. / Musica del Sig. O____ / d.^o Buranello. /
1754, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «ALESSAND / DEL / GALUPPI / TOM I [-III]».

873 — GALUPPI, Baldassare: Amante di tutte (L') 47-VII-37 a 39

D____ / Opera Bernasca / del Sig.^r Baldassar Galuppi / in Venezia
1760. /
1760, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 44-VI-59 a 60.
Na lombada : «L'A / mante / di / tutte / Atto / 1.^o [- 3.^o] / Galupi»

REEL FORTY-FOUR

874 — GALUPPI, Baldassare: Amante di Tutte (L') 44-VI-59 e 60

D____ / Opera Bernasca / In San Moisé L'Autunno del 1760 / Opera
Seconda / del Sig.^{re} Baldassar Galuppi d.^o Buranello. /
1760.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 47-VII-37 a 39.
Na lombada : «L'AMANTE / DE TUTTE / ATTO I [-III] / BURANELLO».

LISTING OF MANUSCRIPTS

REEL FORTY-FOUR continued

875 — GALUPPI, Baldassare: Antígono 44-VI-56 a 58

D ____ / Nel Teatro in S. Benedetto / Opera prima / 1762 / Musica /
del Sig.^r Baldassar Galuppi / Buranello. /
1762, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «Anti / gono».

876 — GALUPPI, Baldassare: Arianna e Teseo 44-VI-48 a 50

D ____ / In Padova. Opera Prima nella / Fiera 1763 / Musica / del
Sig.^{te} Baldassar Galuppi d.^o Buranello. /
1763, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos: 54-I-65 a 67 e 54-III-6 a 8 e *Variante dos* 44-VI-51 a 52 e
54-III-13 a 14.
Na lombada : «ARIANN / E TESEO / SIG GAL / PADOUA / 1763 / ATTO
I [-III]».

877 — GALUPPI, Baldassare: Arianna e Teseo 54-I-65 a 67

D ____ / Dramma per Musica / Opera Prima / In Padoua l'Anno 1763 /
del Sig.^{te} Baldassar Galuppi d.^o Buranello. /
1763, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos: 44-VI-48 a 50 e 54-III-6 a 8, *Variantes dos* 44-VI-51 a 52 e
54-III-13 a 14.
Na lombada : «ARIAN. / OPERA / AT. I [-III]».

REEL FORTY-FIVE

878 — GALUPPI, Baldassare: Arianna e Teseo 54-III-6 a 8

D ____ / In Padoua nella Fiera / 1763 / Musica / del Sig.^r Baldassar
Galuppi detto Buranello. /
1763, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos: 44-VI-48 a 50 e 54-I-65 a 67 e *Variante dos* 44-VI-51 a 52 e
54-III-13 a 14.
Na lombada : «ARIAN / E / TES / DE / BURAN / AT. I [-III]».

LISTING OF MANUSCRIPTS

REEL FORTY-FIVE continued

879 — GALUPPI, Baldassare: Arianna e Teseo 44-VI-51 e 52

D____ Nel Teatro in S. Benedetto il Carnouale 1769 / Musica del
Sig.^r O____ Buranello ... /
1769, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos: 54-III-13 a 14 e *Variantes* dos 44-VI-48 a 50; 54-I-65 a 67 e
54-III-6 a 8.
Na lombada: «Buranelo / OVU / ARIAN / E TES / ATT. 1 [-3]».

880 — GALUPPI, Baldassare: Arianna e Teseo 54-III-13 e 14

D____ . Nel Teatro in S. Benedetto. Musica del Sig.^r Baldassar Galuppi
Buranello. /
Sec. XVIII, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.^o e 2.^o actos.
Igual aos: 44-VI-51 a 52 e *Variante* dos 44-VI-48 a 50; 54-I-65 a 67 e
54-III-6 a 8.
Na lombada: «BCEP / ARIA / E / TES / A. I [-III]».

881 — GALUPPI, Baldassare: Caffé di Campagna (II) 44-VI-61

Opera Seconda. / D____ / Opera Bernasca 1762 / In San Moise.
Musica / del Sig.^{re} Baldassar Galuppi d.^o Buranello / Don Giuseppe
Baldan Copista di Musica a San Gio. Grisostomo. Venezia. /
1762, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «II CAFFE / DI CAMPAG / DEL SIG. / BURANELO».

REEL FORTY-SIX

882 — GALUPPI, Baldassare: Caio Mario 44-VI-62 a 64

1764. S. Gio. L'ascenza. Cajo Mario (...) Del Sig.^r Baldassar Galuppi
Buranello. /
1764, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Bura / nello / MARI / OPER / AT. I [-III]».

LISTING OF MANUSCRIPTS

REEL FORTY-SIX continued

883 — GALUPPI, Baldassare: *Ciro Riconosciuto* (II) 44-VI-79 a 81

Argentina 1759. / D_____ / Musica / del Sig.^f Baldassar Galuppi detto Buranello
1759, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «CIRO / RICONON / DEL GALLU / ATTO I [-III]».

884 — GALUPPI, Baldassare: *Clemenza di Tito* (La) 44-VII-6 a 8

... .c. Musica del Sig.^f Galuppi / D_____ . /
1760.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 47-VI-6 a 7.
Na lombada : «LA CLEMENZA / DI TITO / ATTO I [-III] / MUSICA / DEL GALUPPI / 1760».

REEL FORTY-SEVEN

885 — GALUPPI, Baldassare: *Clemenza de Tito* (La) 47-VI-6 e 7

Sec XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 44-VII-7 a 8.
Estão o 2.^o e 3.^o actos. Ao 3.^o acto falta-lhe o Coro (47-VI-7).
Na lombada : «Tito / Atto II-III». *Tito* está escrito à mão e a tinta.

886 — GALUPPI, Baldassare: *Clemenza di Tito* (La) ~ Trecho 54-III-73^{12 a 14}

... / Come potesti oh Dio? / D_____ / del Sig.^f Galuppi. /
Sec. XVIII.

Ária: «Come potesti oh Dio?» do 2.^o Acto, Cena VI.
Partes dos violinos 1.^o e 2.^o e viola.

887 — GALUPPI, Baldassare: *Clemenza* (La) de Tito ~ Trecho 54-X-37^{80 a 86}

... / «Se mai senti spirarti sul volto». / La Clemenza de Tito / Del sig.^f Galuppi.
Sec. XVIII.

Partes dos 1.^o e 2.^o violinos, viola; 1.^a e 2.^a flauta e 1.^a e 2.^a trompas de caça.

LISTING OF MANUSCRIPTS

REEL FORTY-SEVEN continued

888 — GALUPPI, Baldassare: Clemenza di Tito (La) ~ *Trecho*54-III-73^{15 a 19}

... / Aria / Tremo fra dubbi miei. D ____ . del Sig.^r Galuppi. /
Sec. XVIII.

Ária: «Tremo fra dubbi miei» do 2.º Acto, cena XII.
Partes dos violinos 1.º e 2.º, viola e trompas de caccia 1.ª e 2.ª.

890 — GALUPPI, Baldassare: Conte Caramella (II) 44-VII-9 a 11

D ____ / Musica / del Sig.^{re} Baldassar Galuppi / detto il Buranello /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «BURANELO / IL CONT. / CARAM AT. I [-III]».

891 — GALUPPI, Baldassare: Demétrio 47-III-15 e 16

Demetrio 1761. / In Padoua. / Musica / Del Sig.^r O ____ / Bura-
nello ...
1761, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.º e 3.º actos.
Na lombada : «Dem.^o / Baldasar».

892 — GALUPPI, Baldassare: Demofonte (II) 44-VII-12 a 14

D ____ / Di Baldassarre Galuppi / In Padua. L'anno 1758. /
1758, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. na sinfonia de abertura, do 44-VII-15.
Na lombada : «DEMOF / ATTO / PRIMO [-TERZO] / GALUPPI».

REEL FORTY-EIGHT

893 — GALUPPI, Baldassare: Demofonte (II) 44-VII-15 a 17

D ____ / del Sig.^r / Baldassarre Galuppi detto Buranello. / Nel Teatro
Nuovo di S. Benetto / Il Carnovale / 1759. /
1759, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. na sinfonia de abertura, do 44-VII-12.
Na lombada : «DEMOF / GALUPPI».

LISTING OF MANUSCRIPTS

REEL FORTY-EIGHT continued

894 — GALUPPI, Baldassare: Didone abbandonata (La) 44-VI-66 a 68

1705. In S. Benedetto. Op.^a Prima. D____. Musica del Sig.^r Baldassar Galuppi. Buranello / ...

1705, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Tem *variantes* do 44-VI-69.

Na lombada : «DIDONE / DEL. S. / BURAN / AT. I [-III]».

895 — GALUPPI, Baldassare: Didone abbandonata (La) 44-VI-69

D____ / Musica / Di O____ / 1752

1752.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Tem *variantes* do 44-VI-66 a 68.

Na lombada : «Didone / Galuppi».

REEL FORTY-NINE

896 — GALUPPI, Baldassare: Eroe Cinese (L') 44-VI-70 a 72

D____ / Rappresentato in Napoli nel Real Teatro di S. Carlo / Il di 10 Luglio del 1753. / Musica del Sig.^r Baldassarre Galuppi d.^o

Buranello.

1753, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Na lombada : «EROE / CINESE / GALUPPI / TOM. I [-III]».

897 — GALUPPI, Baldassare: Evergete (L') 44-III-14

Capranica 1747. / D____ / del Sig.^r O____ detto Buranello /

1747, Capranica.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.

Na lombada : «EVERG / ETE / AT. I».

Está o acto I.

Please note that 44-III-14 filmed here does not correspond to this catalogue description, but is rather, an anonymous third act of an opera, without title page, but with main characters including Lucio Berio and Berenice. It is possibly the third act of Galuppi's *Berenice* of 1741, in the same hand as the rest of this sequence of Galuppi operas

LISTING OF MANUSCRIPTS

REEL FORTY-NINE continued

898 — GALUPPI, Baldassare: Ezio (L') 44-VI-76 a 78

... / del Sig.^r Baldassar Galuppi /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

899 — GALUPPI, Baldassare: Filosofo di Campagna (II) 44-VI-73 a 75

D____ / Musica / del Sig.^r Baldassaro Galuppi. / 1755 / In Venezia. /
1755, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «Il Filo / sofo / di / Cam / pagni / Atto 2.^o».

REEL FIFTY

900 — GALUPPI, Baldassare: Idomeneo (L') 44-VI-82 e 44-VII-1 e 2

Argentina 1756. / D____ / del Sig.^r Baldassar Galuppi detto
Buranello. /
1756, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «IDOMENE / DEL / BURANEL / AT. I [-III] GALUPPI».

901 — GALUPPI, Baldassare: Inimico delle Donne (L') 44-VII-3 a 5

D____ / Atto Primo [-Terzo] / Musica / del Sig.^r Baldassar
Galuppi /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

REEL FIFTY-ONE

902 — GALUPPI, Baldassare: Ipermestra 44-VII-51 a 53

Pisa 1761. / D____ / Del Sig.^{re} Baldassar Galuppi. /
1761, Pisa.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. na sinfonia, dos 44-VII-48 a 50 e 54-II-34 a 36.
Na lombada : «Iperm. / Galupi».

LISTING OF MANUSCRIPTS

REEL FIFTY-ONE continued

903 — GALUPPI, Baldassare: Ipermestra (L') 54-II-34 a 36

... / del Sig.^r Baldassar Galuppi / Detto Buranello. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. na sinfonia dos 44-VII-48 a 50 e 44-VII-51 a 53.
Na lombada : «L'IPERM / ESTRA / ATTO / I [-III]».

904 — GALUPPI, Baldassare: Ipermestra (L') 44-VII-48 a 50

... / del Sig.^r Baldassar Galuppi / Detto Buranello. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. na sinfonia dos 54-II-34 a 36 e 44-VII-51 a 53.

REEL FIFTY-TWO

905 — GALUPPI, Baldassare: Issipile 44-VII-54 a 56

D____ / Drama Per Musica / Rappresentato in / Parma / Dell'Anno /
1755. / Musica del Sig.^r O____ / Detto Buranello. Maestro di Capella
in / Venezia. /
1756, Parma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «Issipile».

906 — GALUPPI, Baldassare: Marchese Villano (II) 44-VII-51

Opera Quarta. / D____ / Opera Bernesca. / 1762 / In San Moisé.
Musica / Del Sig.^{re} Baldassar Galuppi d.^o Buranello / Don Giuseppe
Baldan Copista di Musica a San Gio. Grisostomo. Venezia. /
1762, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. do 54-I-17.
Na lombada : «IL MARCHESE / VILLANO / DEL SIG / BURANELLO».

907 — GALUPPI, Baldassare: Marchese Villano (II) 54-I-17

D____./ Drama Giocoso / In San Moisé il Carnovale 1762. Opera 4.^a /
del Sig.^{re} Baldassar Galuppi d.^o Buranello / Don Giuseppe Baldan
Copista di Musica a San Gio. Grisostomo. Venezia. /
1762, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. do 44-VII-41.

LISTING OF MANUSCRIPTS

REEL FIFTY-THREE

908 — GALUPPI, Baldassare: Melite Riconosciuta 44-VII-18 a 20

D____ Alle Dame 1759 / del Sig.^r Baldassar Galuppi detto Buranello /
in Roma. /
1759, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 44-VII-57 a 59.

Na lombada : «MELITE / RIC.^{ta} / BUR.^{lo} / I [-III] / ROMA / 1759».

909 — GALUPPI, Baldassare: Melite Riconosciuta 44-VII-57 a 59

D____ / In Roma al Teatro delle Dame / 1759 / del Sig.^r Baldassar
Galuppi detto / Buranello. /
1759, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 44-VII-18 a 20.

Na lombada : «MELITE / RICONOSC / DEL. GALUP / ATTO I [-III]».

910 — GALUPPI, Baldassare: Motezuma 44-VII-21 e 22

D____ / Nel Teatro à S. Benedetto. / Musica / del Sig.^r O____ /
Buranello / ...
Sec. XVIII, Venezia.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.

Estão o 1.^o e 2.^o actos.

Na lombada : «MOTEZ / DEL. SIG / GALUPPI / AT. I [-II]».

REEL FIFTY-FOUR

911 — GALUPPI, Baldassare: Múzio Scevola 47-III-17

D____ / Buranello ./
Sec. XVIII.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.

Está o 2.^o acto.

Tit.^o e let.^o da c.

Na lombada : «Muzio / 2 / Bur.».

LISTING OF MANUSCRIPTS

REEL FIFTY-FOUR continued

912 — GALUPPI, Baldassare: Nozze (Le) 44-VII-23 a 25

D_____ / del / Sig.^r O_____ / detto / Buranello. / In Bologna 1755. /
1755, Bologna.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
As partes cavas estão no 54-III-62^{1 a 11}.
Na lombada : «Galupi / Le / Nozze / Atto I [-III]».

913 — GALUPPI, Baldassare: Nozze (Le) 54-III-62^{1 a 7}

... / D_____ / ... /
Sec. XVIII.

Partes cavas dos violinos 1.^o e 2.^o; cornetins 1.^o e 2.^o; oboé 2.^o; viola e baixo.
A part.^a está no 44-VII-23 a 25.

914 — GALUPPI, Baldassare: Nozze (Le) 54-III-62^{8 e 9}

D_____ / ...
Sec. XVIII.

Partes cavas *repetidas* do 54-III-62¹⁻² dos violinos 1.^o e 2.^o.

915 — GALUPPI, Baldassare: Nozze (Le) 54-III-62^{10 e 11}

... / D_____ / ...
Sec. XVIII.

Partes cavas *repetidas* do 54-III-62¹⁻² dos 1.^o e 2.^o violinos.

916 — GALUPPI, Baldassare: Rè alla Caccia (II) 44-VII-26 a 28

... / D_____ / Nel Teatro in S. Samuel / L'autuno 1763. Op.^a 2^a /
del Sig.^r Baldassar Galuppi / Buranello. /
1763, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «IL RE / DEL S. / GALUP / AT. I [-III]».

REEL FIFTY-FIVE

918 — GALUPPI, Baldassare: Sesostri 44-VII-29 a 31

D_____ / del Sig.^r O_____ / ...
1739, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «SESOST / BURAN / I [-III] / VENEZ / 1739».

LISTING OF MANUSCRIPTS

REEL FIFTY-FIVE continued

919 — GALUPPI, Baldassare: Siroe (II) 44-VII-32 a 34

D____ / Drama per Musica / Rappresentata in Roma nel Teatro /
Di Torre Argentina / Nel Carnevale dell'Anno / 1754 / del Sig.^r
Baldassar Galuppi. /
1754, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «SIROE / DEL / GALUPPI / ATO I [-III]».

920 — GALUPPI, Baldassare: Sofonisba 54-II-70 a 72

D____ / Opera Seconda / La Musica é del Sig.^r O____ / Detto
Buranello / 1764. /
1764.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos 44-VII-60 a 62 e 44-VII-35 a 37.
Na lombada : «SOFONI / SBA / OPERA».

REEL FIFTY-SIX

921 — GALUPPI, Baldassare: Sofonisba 44-VII-35 a 37

D____ / Opera Seconda. / La Musica é del Sig.^r Baldassar Galuppi /
Detto Buranello / Maestro di Capella di S. Marco / 1764.
1764, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos 44-VI-60 a 62 e 54-II-70 a 72.
Na lombada : «Sofonisba / Galup».

922 — GALUPPI, Baldassare: Sofonisba 44-VII-60 a 62

D____ / Opera Seconda / La Musica é del Sig.^r Baldassar Galuppi /
Detto Buranello / Maestro di Capella di S. Marco / 1764. /
1764, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos 44-VII-35 a 37 e 54-II-70 a 72.
Na lombada : «SOFONISBA / ATTO I [-III] / GALUPPI».

LISTING OF MANUSCRIPTS

REEL FIFTY-SIX continued

923 — GALUPPI, Baldassare: Solimano 44-VII-38 a 40

D____ / Nella solita fiera di Giugno / In Padoua / 1760. / Musica / del Sig.^r Baldassar Galuppi / detto Buranello / Pietro Mauro copista. / Al Ponte dal Louo Venezia. ... / 1760, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 54-I-27 a 29.

Na lombada : «GALUP / SOLIM / NEL S / I [-III] / PADOV / 1760».

REEL FIFTY-SEVEN

924 — GALUPPI, Baldassare: Solimano 54-I-27 a 29

D____ / Nella solita fiera di Giugno / In Padoua / 1760. / Musica / del Sig.^r Baldassar Galuppi / detto Buranello / ... / 1760, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Igual ao 44-VII-38 a 40.

925 — GALUPPI, Baldassare: Trè Amanti Ridicoli (Gli) 44-VI-65

D____ / Dramma Giocoso in / San Moisé. Opera 4.^a del 1761 / del Sig.^{re} Baldassar Galuppi d.^o Buranello. / 1761.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Na lombada : «LI TRE AMANTI / RIDICOLI / DEL BURANELI / ATTO I [-III]».

927 — GALUPPI, Baldassare: Uomo Femina (L') 44-VII-42 a 44

D____ / Drama Giocoso / Musica / del Sig.^r O____ d.^o / Buranello. / Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Na lombada : «Uomo / Femina / Galupi».

928 — GALUPPI, Baldassare: Viriate 44-VII-45 a 47

D____ / Dramma Per Musica / In San Luca nella Fiera 1762 / del Sig.^{re} Baldassar Galuppi d.^o Buranello / Io Don Giuseppe Baldan Copista di Musica a San Gio. Grisostomo Venezia. / 1762, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

Na lombada : «VIRIAT / DEL SIG / BURAN / ATTO I [-III]».

LISTING OF MANUSCRIPTS

REEL FIFTY-EIGHT

**932 — GARCIA «Il Spagnoletto», Francesco Saverio: 44-VII-63 a 65
Pompeo Magno in Armenia**

Alle Dame / 1755 / D_____ / Del Sig.^r Francesco Garzia / detto lo Spagnoletto.
1755, [Roma].

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «POMPEO / DEL GARZIA / AT. I [-III]».

933 — GASPARINI, Quirino: Mitridate 44-VII-92 a 94

D_____ / Drama per musica rappresentato nel Regio Teatro di Torino / nel Carnovale del 1767. / Atto Primo [-Terzo]. / La Musica é del Sig.^r O_____ Maestro di / Capella in Torino. / 1767, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 44-VII-1 a 2.
Na lombada : «MITRIDATE / OPERA / ATTO. I [-III]».

REEL FIFTY-NINE

934 — GASPARINI, Quirino: Mitridate 44-VII-1 e 2

D_____ / Opera Seconda / Nel Reggio Teatro di Torino / Dell'Anno 1767 / del Sig.^r Maestro D.^{on} Quirino Gasparini. / 1767, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 44-VII-92 a 94.
Na lombada : «MITRID / DEL. SIG / GASPAR / AT. I [-III]».

935 — GASSMANN, Florian Leopold: Achille in Sciro 44-VII-69 e 70

D_____ / Nel Teatro in S. Gio. Grisostomo / Per la Fiera della Ascensione / 1766. / Musica / del Sig.^r Florian Leopoldo Gasman / ... 1766, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem *variantes* do 47-IV-36 a 37.
Na lombada : «ACHILLE / DEL SIG / GASMAN / AT. I [-III]».

LISTING OF MANUSCRIPTS

REEL FIFTY-NINE continued

936 — GASSMANN, Florian Leopold: Achille in Sciro 47-IV-36 e 37

D____ / Nel Teatro in S. Gio. Grisostomo / Nella Fiera dell'ascensione / dell'anno 1766 / Musica / del Sig.^r Florian Leopoldo Gasman ...
1766, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem *variantes* do 44-VII-69 a 70.
Na lombada : «Gasman / Achil / Em Scir / Acto / I [-III]».

REEL SIXTY

937 — GASSMANN (?), Florian Leopold: Amor Artegiano (L')46-VII-56 a 58

Sec. XVIII.

Dif. do 47-III-18 a 19, de Gazzaniga.
Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «L'AMOR / ARTIGIAN / ATTO. I [-III]».

938 — GASSMANN, Florian Leopold: Ezio (L') 44-VII-71 a 73

D____ / Roma nel Teatro delle Dame 1770. / Musica / del Sig.^r
Floriano Gasman / Atto Primo [-Terzo]. /
1770, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «Ezio / Gasman».

REEL SIXTY-ONE

939 — GASSMANN, Florian Leopold: Superbo Deluso (II) 44-VII-74 a 76

D____ / Atto Primo [-Terzo]. / Musica / del Sig.^{re} Floriano Gasman. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
As partes cavas estão no 44-VII-77 a 91.

LISTING OF MANUSCRIPTS

REEL SIXTY-ONE continued

940 — GASSMANN, Florian Leopold: Superbo Deluso (II) 44-VII-77 a 91

D_____ / Atto Primo [-Terzo]. /
Sec. XVIII.

Partes cavas do 1.º e 2.º violinos, viola, violoncello, baixo, oboé, 1.º e 2.º
corno, fagotte, 1.º e 2.º tromba longa.
A Part.^a está no 44-VII-74 a 76.

REEL SIXTY-TWO

941— GASSMANN, Florian Leopold: Superbo Deluso (II) ~ *Trechos*54-III-60^{1 a 9}

Recc.^{vi} Sig.^{re} Cavalli. / D_____ / Timbalone. / Atto Primo [-Terzo] /
Sec. XVIII.

Partes do canto das Árias de «Timbalone», cenas VIII a X a final (a 6 v)
do 1.º Acto, cenas III, IV (2) VII, VIII e o final do 2.º Acto, cenas VI (2)
e última e coro do 3.º Acto, c. not. mus.
Executante: Cavalli.

942— GASSMANN, Florian Leopold: Superbo Deluso (II) ~ *Trechos*54-III-60^{10 a 19}

Sig.^{re} Leonardi. / Introduzione. D_____ / Atto Primo [-Terzo]. /
Sec. XVIII.

Partes do canto das Árias de Pandolfo, da introdução, cenas II, X, XI e o final
do 1.º Acto; cenas I (2), II, III, VII, VIII e o final do 2.º Acto; cena última
e coro último do 3.º Acto, c. letra ital.
Executante: Leonardi.

943— GASSMANN, Florian Leopold: Superbo Deluso (II) ~ *Trechos*54-III-60^{20 a 28}

Recc.^{vi} Sig.^{re} Marrochini. / D_____ . / Vespina. / Atto Primo [-Terzo] /
Sec. XVIII.

Partes do canto, das Árias de «Vespina»; cenas IV, V, VI e o final do 1.º
Acto; cena III a VI e o final do 2.º Acto; cenas II, III, V, VI (2) e coro
último do 3.º Acto, com letra ital.
Executante: Marrochini.

LISTING OF MANUSCRIPTS

REEL SIXTY-TWO continued

944— GASSMANN, Florian Leopold: Superbo Deluso (II) ~ *Trechos*54-III-61^{1 a 13}

Rec.^{vi} Sig.^{re} Orti Rampano. / D_____ / Marchesina. / Atto Primo
[-Terzo]. /
Sec. XVIII.

Partes do canto, das Árias de «Marchesina» Cenas IV (2) V, VI, VIII (2)
IX e o final do 1.º Acto; cenas III a V (2) coro do 3.º Acto, c. letra ital.
Executante: Rampino.

945— GASSMANN, Florian Leopold: Superbo Deluso (II) ~ *Trechos*54-III-61^{14 a 26}

Sig.^{re} Torriani. / Introduzione. D_____ . Atto Primo [-Terzo].
Sec. XVIII.

Partes do canto, das Árias de «Lindoro»; introdução; cenas II, III, V, VI,
(2) VIII, IX e o final do 1.º Acto; cenas I (2) III e o final do 2.º Acto; e
cenas IV (2), VI (2) e última e último coro do 3.º Acto, c. letra ital.
Executante: Torriani.

REEL SIXTY-THREE

946 — GASSMANN, Florian Leopold: Uccellatori (Gli) 44-VII-66 a 68

... / Uccellatori. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.

1030 — GIULINO, Giorgio: Giuseppe il Fondatore di Lisbona 48-III-44

D_____ / Cantata a quatro voci / à più istromenti. / Musica / del
Conte O_____ mil.^{se} / .
Letra do sec. XVIII.

Part.^a p.^a canto e orq.^a c. letra ital. Dedicada a D. José; contém 1 soneto de
Carlo Merosi, e a letra de toda a cantata.
Linda enc.

1034 — GLÜCK, Christoph Willibald: Alceste 44-VIII-28 a 30

D_____ . / Tragediap er musica / Dal / Signore Cavagliere Cristoforo
Glück.
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «Alceste / Gluck».

LISTING OF MANUSCRIPTS

REEL SIXTY-FOUR

1035 — GLÜCK, Christoph Willibald (?): Aristeo (?) 47-II-6

[1769].

Part.^a p.^a canto e orq.^a c. letra ital.
Está o 1.º acto.

1036 — GLÜCK, Christoph Willibald: Bauci e Filemone 47-II-16

Introduzione / Dell'Atto / Di D____ .
[1769].

Part.^a em 1 acto p.^a canto e orq.^a c. letra ital.
Está o «Atto di Bauci».
Na lombada : «Bauci. / Vnico».

1038 — GLÜCK, Christoph Willibald; em colab.: Orfeo (L') 44-V-15 a 17

D____ . / Atto Primo [-Terzo] / del Sig.^f Cav. Cristofaro Glück / conte
Arie / del Sig. Bach / 1774 / Napoli. Real Teatro di S. Carlo. /
1774, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
No 2.º acto há um dueto de Anfossi.
Na lombada : «Orfeo / Bach».

1040 — GLÜCK, Christoph Willibald: Prólogo 47-II-2

[1767].

Part.^a em ... actos p.^a orq.^a c. letra ital.
Na lombada : «Prólo / go».

1066 — GUGLIELMI, Pietro: Adriano in Síria 44-VIII-31 a 33

D____, Nel Teatro in S. Benedetto / del Sig.^f O____ . /
Sec. XVIII, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 47-V-69 a 71.
*Na lombada : «ADRIANO / IN SIRIA / DEL SIG.^f / GUGLILM / ATTO
I [-III]».*

LISTING OF MANUSCRIPTS

REEL SIXTY-FIVE

1067— GUGLIELMI, Pietro: Adriano in Siria 47-V-69 a 71

1766. S. Benedetto. Opera 2.^a / D____ . Música del Sig.^r Maestro
Guglielmi / ...
1766, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 44-VIII-31 a 33.
Na lombada : «ADRIA / IN SIRIA / DE GUGL / AT. I [-III]».

1068— GUGLIELMI, Pietro: Alceste (L') 44-VIII-34 a 36

D____ . / Musica del Sig.^r O____ / Nel Teatro di Milano / Il Car-
nouale 1769. /
1769, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem *variantes* do 54-I-10 a 12.
Na lombada : «GUGL / L. ALC / ATT. I [-III]».

REEL SIXTY-FIVE – SIXTY-SIX

1069— GUGLIELMI, Pietro: Alceste (L') 54-I-10 a 12

D____ / del Sig.^r O____ . /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tem *variantes* do 44-VIII-34 a 36.

REEL SIXTY-SIX

1070— GUGLIELMI, Pietro: Antígono (L') 44-VIII-37 e 38

D____ . / Musica del Sig.^r O____ / Opera Seconda / Nell Teatro
di Milano / Il Carnouale 1767. /
1767, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada : «L'ANTIGONO / IN MILANO / AT. I. III».

LISTING OF MANUSCRIPTS

REEL SIXTY-SIX continued

1071— GUGLIELMI, Pietro: Armida

44-VIII-39 e 40

D____. / Azione Teatrale rappresentata / nel Teatro di San Salvatore
nella / Fiera del 1767 / Musica / del Sig.^r O____ / D. Giuseppe
Baldan Copista di Musica a San Gio. Gris.^{mo} Venezia. /
1767, Venezia.

Part.^a em 3 partes p.^a canto e orq.^a c. letra ital.

Na lombada : «ARM / AZION / SE AT / DEL. S. G / FUG / AT I [-III]».

