

**EUROPEAN MUSIC  
MANUSCRIPTS BEFORE 1820**

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

**Section B: 1740 - 1770**

**Unit Six: Manuscripts, Catalogue No.s 1242 - 2212**

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## 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 thirteenth- or early fourteenth-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 eighteenth-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 nineteenth- and early twentieth-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 eighteenth-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 nineteenth 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 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 19 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 Thessalonica, 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 24 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.

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 eighteenth 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 eighteenth century have also survived the earthquake of 1755. These include two of the first operas by a Portuguese composer: the third 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 eighteenth-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 eighteenth 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, 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 use 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 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, Rè 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.

### **Acknowledgements**

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Caroline Kimbell  
Commissioning Editor  
2000

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The manuscripts included in Unit Six are reproduced in numerical order following Maria Amélia Machado Santos' *Catalogo de Música Manuscrita* (Lisboa, 1958), Volumes II-IV.

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## LISTING OF MANUSCRIPTS IN UNIT SIX

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

### REEL NINETY-NINE

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

### REEL ONE HUNDRED

#### **1242 — JOMMELLI, Nicola: Isola disabitata (L')**

**44-X-23**

D\_\_\_\_ / del Sig.<sup>r</sup> Niccolò Iommelli. / [Parte 1.<sup>a</sup> e 2.<sup>a</sup>].  
1780.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Deve estar completa, porque diz «Fine» no final do volume.  
*Na lombada* : «L'Isola Disab / 1780».

#### **1243 — JOMMELLI, Nicola: Matrimonio per Concorso (II)**

**44-X-24 a 26**

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

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

### REEL ONE HUNDRED - ONE HUNDRED AND ONE

#### **1244 — JOMMELLI, Nicola: Messa con certata con ripieni a 4 voci e strumenti obbligati**

**44-VII-18 e 19**

D\_\_\_\_ Del Sig.<sup>re</sup> O\_\_\_\_.  
Letra do sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra lat.  
O 2.<sup>o</sup> vol. contém o Credo.

### REEL ONE HUNDRED AND ONE

#### **1246 — JOMMELLI, Nicola: Nitteti (La)**

**44-X-27 a 29**

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

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
As partes cavas estão no 44-X-30 a 47.

REEL ONE HUNDRED AND ONE - ONE HUNDRED AND TWO1247 — JOMMELLI, Nicola: **Nitteti (La)**

44-X-30 a 47

D\_\_\_\_. / Atto Primo [-Terzo]. /  
Sec. XVIII.

Partes cavas do 44-X-30 a 47, 1.º e 2.º violinos, viola, violoncelo, baixo,  
oboé, 1.º e 2.º cornos, 1.ª e 2.ª trompas longas; fagote, traversieri.  
A part.ª está no 44-X-27 a 29.

REEL ONE HUNDRED AND TWO - ONE HUNDRED AND THREE1248 — JOMMELLI, Nicola: **Olimpiade**

44-X-69 a 71

D\_\_\_\_. / Atto Primo [-Terzo]. / Musica / del Sig.<sup>f</sup> Niccolò Iommelli. /  
Sec. XVIII.

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

REEL ONE HUNDRED AND THREE1249 — JOMMELLI, Nicola: **Pastorella lilustre (La)**

44-X-72 e 73

D\_\_\_\_. / Parte Prima [-Seconda]. / del Sig.<sup>re</sup> Niccolò Iommelli. /  
Sec. XVIII.

Part.ª em 2 partes p.ª canto e orq.ª c. letra ital.

REEL ONE HUNDRED AND THREE – ONE HUNDRED AND FOUR1250 — JOMMELLI, Nicola: **Pelope**

44-X-74 a 76

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

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

REEL ONE HUNDRED AND FOUR1251 — JOMMELLI, Nicola: *em colab.*: **Regolo Attilio**

44-X-60 a 62

D\_\_\_\_. / Musica / del Sig.<sup>f</sup> D. Niccolò Iommelli. / Accomodata / Dal  
Sig.<sup>f</sup> D. Nicolà Sala / Con Arie di Diversi. /  
Sec. XVIII.

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

Os autores de várias Árias são. Nicola Sala, Francesco de Maio, Nicolás  
Piccini e Domenico Alberti.

*Na lombada:* «REGOLO / ATILIO / DE DIV. / AUTOR / ATTO I [-III]».



REEL ONE HUNDRED AND FOUR (continued)

**1252 — JOMMELLI, Nicola: Re Pastore (II)** **44-X-63 a 65**

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

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

REEL ONE HUNDRED AND FIVE

**1253 — JOMMELLI, Nicola: Schiava liberata (La)** **44-X-48 a 50**

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

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

**1254 — JOMMELLI, Nicola: Semiramide Riconosciuta (La)** **44-X-66 a 68**

... Nel Teatro di Placenza 1753 del Sig.<sup>r</sup> O\_\_\_\_. /  
1753, Placenza.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada: «SEMIR / ATTO / PRIMO [-TERZO]».*

REEL ONE HUNDRED AND SIX

**1255 — JOMMELLI, Nicola: Talestri** **44-X-51 a 53**

D\_\_\_\_. / Musica di Nicola Iommelli Napoletano. / Roma 1752. /  
1752, Roma.

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

**1256 — JOMMELLI, Nicola: Trionfo di Clelia (II)** **44-X-54 a 56**

D\_\_\_\_. / Atto Primo [-Terzo]. / Musica / del Sig.<sup>r</sup> Niccolò Iommelli.  
Sec. XVIII.

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

REEL ONE HUNDRED AND SIX - ONE HUNDRED AND SEVEN

**1258 — JOMMELLI, Nicola: Vologeso (II)** **47-X-57 a 59**

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

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

REEL ONE HUNDRED AND SEVEN**1261 — JOZZI: Tocatta per cembalo****54-X-37<sup>23</sup>**

Tocatta per Cimbalo / Del Sig.<sup>re</sup> O\_\_\_\_. /  
Sec. XVIII.

Mus. p.<sup>a</sup> cravo.

**1300 — LAMPUGNANI, Giovanni Battista: Amor Contadino (L')****47-I-14 a 16**

D\_\_\_\_ / 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.  
Com *variantes* do 47-III-33.

**1301 — LAMPUGNANI, Giovanni Battista: Amor Contadino****47-III-33**

Sinfonia. / D\_\_\_\_. / Dramma giocoso / in Sant' Angelo. / Opera Prima. /  
Poesia del Sig.<sup>r</sup> D.<sup>r</sup> Carlo Goldoni. / Musica / del Sig. Gio Batta.  
Lampugnani Milanese. /  
[1766, Lodi].

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. *Está* o 1.<sup>o</sup> acto. Tem *variantes*  
do 47-I-14.

*Na lombada*: «AMOR / CONTADIN / DEL SIG / LAMPUG / ATTO / I».

REEL ONE HUNDRED AND EIGHT**1302 — LAMPUGNANI, Giovanni Battista: Giulia (La)****44-X-79 a 81**

D\_\_\_\_. / Dramma rappresentato in Milano / il Carnouale del 1761. /  
Atto Primo [-Terzo]. / del Sig.<sup>r</sup> Lampugnani. /  
1761, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-XI-5 a 7.

*Na lombada*: «LA / GIULI / DEL / LAMPUG / ATTO / I [-III]».

**1303 — LAMPUGNANI, Giovanni Battista: Giulia (La)****44-XI-5 a 7**

D\_\_\_\_. / Dramma rappresentato in Milano / il Carnouale del 1761. /  
Atto Primo [-Terzo].  
1761, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. *Igual* ao 44-X-79 a 81.  
Contém árias de: G. Piazza; G. B. Pescetti; T. Traetta; G. A. Stasse  
e Peirali.

*Na lombada*: «LA / GIULLI / DEL / LAMPUGNANI / ATTO / I [-III]».

REEL ONE HUNDRED AND EIGHT - ONE HUNDRED AND NINE**1304 — LAMPUGNANI, Giovanni Battista: Rè pastori (II) 44-XI-2 a 4**

D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Gio Battā Lampugnani. / 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 54-II-4 a 6.  
*Na lombada*: «II Rè / Pastore / Lampug».

REEL ONE HUNDRED AND NINE**1305 — LAMPUGNANI, Giovanni Battista: Re Pastori (II) 54-II-4 a 6**

D\_\_\_\_. / del Sig.<sup>r</sup> Gio. Batta Lampugnani. / Recitata in Milano / Nella  
Primavera del 1758. /  
1758, Milão.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-XI-2 a 4.  
*Na lombada*: «RE PASTO / RE / LAMPNANI / ATTO / I [-III]».

**1306 — LAMPUGNANI, Giovanni Battista: Semiramide  
riconosciuta (La) 44-X-82 e 83 e 44-XI-1**

D\_\_\_\_. / del Sig.<sup>r</sup> Lampugnani. / 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 54-I-71 a 73.  
*Na lombada*: «LA / SEMIRAMID / DEL SIG.<sup>r</sup> / LAMPUGNANI / ATTO  
I [-III]».

REEL ONE HUNDRED AND TEN**1307 — LAMPUGNANI, Giovanni Battista: Semiramide  
riconosciuta (La) 54-I-71 a 73**

D\_\_\_\_ / Atto Primo [-Terzo]. / del Sig.<sup>r</sup> Lampugnani.  
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-X-82 a 83 e 44-XI-1.  
*Na lombada*: «SEMIRAMID / RICCONOSC / ATTO / I [-III]».

REEL ONE HUNDRED AND TEN (continued)**1311 — Laocoonte****47-V-39**

Laconte. / Atto / Secondo e Terzo. /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* o 2.<sup>o</sup> e 3.<sup>o</sup> actos.  
*De:* Olimpia Peres.  
*Na lombada:* «LACONT / ATTO / II. III».

**1319 — LATILLA, Gaetano: Antigono (L')****44-XI-9 a 11**

D\_\_\_\_ / Atto Primo [-Terzo]. / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_. / Na-  
poli. Real Teatro di S. Carlo li 13 Agosto / 1775. /  
1775, Nápoli.

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

REEL ONE HUNDRED AND ELEVEN**1320 — LATILLA, Gaetano: Ezio****44-XI-12 a 14**

D\_\_\_\_ / Di / O\_\_\_\_ / Napolitano. / Napoli 10 Luglio 1758. Nel  
R. T. di S. Carlo. /  
1758, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «EZIO / DI / LATILLA / ATTO I [-III]».

**1321 — LATILLA, Gaetano: Merope (La)****44-XI-15 a 17**

D\_\_\_\_. / Opera Seconda. / In San Benedetto / 1763 / del Sig.<sup>re</sup>  
O\_\_\_\_. /  
1763, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-III-18 a 19.  
*Na lombada:* «LA MEROP / DEL SIG / LATILLA / VENEZ / 1763 / ATTO  
I [-III]».

**1322 — LATILLA, Gaetano: Merope (La)****54-III-18 e 19**

D\_\_\_\_. / Nel Teatro in S. Benedetto / Musica / del Sig.<sup>r</sup> O\_\_\_\_. /  
1763 / ... /  
1763, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* o 1.<sup>o</sup> e 3.<sup>o</sup> actos.  
*Igual* ao 44-XI-15 a 17.  
*Na lombada:* «LA / MER / DEL SIG / LATILL / ATT. I [-III]».

REEL ONE HUNDRED AND ELEVEN - ONE HUNDRED AND TWELVE**1323 — LATILLA, Gaetano: Tito Manlio** **44-XI-18 a 20**

1755 / D\_\_\_\_. / Musica / del Signor O\_\_\_\_. /  
1755.

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

REEL ONE HUNDRED AND TWELVE**1355 — LE GRAS: Guitarra. ~ Método** **54-XII-177<sup>10</sup>**

Escala da Guitarra inglês. / Por seu humilde criado / Le Gras. //  
Sec. XVIII. *Autógrafo.*

Mus. p.<sup>a</sup> guitarra.

**1382 — Livro de Danças** **47-II-50<sup>1 a 140</sup>**

Sec. XVIII.

Mus. p.<sup>a</sup> violino.  
Começa no «Minuete 32» e contém 132 Minuetes e 8 peças diferentes.

*Sumário:*

- N.<sup>os</sup> 1 a 129, 131, 133 e 140 = Minuetos
- N.<sup>o</sup> 130. - Balleto (p. 56)
- N.<sup>o</sup> 132. - Rigadon (p. 57)
- N.<sup>o</sup> 134. - Dança das Ninfas (p. 59)
- N.<sup>o</sup> 135. - Paizana (p. 60)
- N.<sup>o</sup> 136. - Paspilé (p. 61)
- N.<sup>o</sup> 137. - » novo (p. 63)
- N.<sup>o</sup> 138. - La Marie (p. 64)
- N.<sup>o</sup> 139. - Bartanha (p. 66).

**1424 — Maestra (La)** **47-I-40 a 42**

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

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

REEL ONE HUNDRED AND TWELVE - ONE HUNDRED AND THIRTEEN**1433 — MAJO, Gianfrancesco di: Adriano in Siria (L')** **44-XI-33 a 35**

D\_\_\_\_. / Rappresentato nel Teatro delle Dame / in Rome 1769. /  
Musica / del Sig.<sup>r</sup> Francesco De Majo. / Atto Primo [-Terzo].  
1769, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «L' Adriano / Siria».

REEL ONE HUNDRED AND THIRTEEN**1434 — MAJO, Gianfrancesco di: Antigono****44-XI-36 a 38**

D\_\_\_\_. / Nel Teatro in S. Benedetto. Opera Prima. Musica del Sig.<sup>r</sup>  
 O\_\_\_\_. /  
 Sec. XVIII, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «ANTIG / NEL T / DEL S. G. / DI M. / AT. I [-III]».

**1436 — MAJO, Gianfrancesco di: Artaserse****47-III-6 e 7**

1762 / D\_\_\_\_. / Nel Teatro in S. Benedetto. / Musica del Sig.<sup>r</sup> Gio.  
 Franc.<sup>co</sup> di Majo / ... /  
 1762, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. *Estão os 1.º e 3.º actos.*  
*Na lombada:* «ARTASER / DEL SIG / DI MAIO / ATTO I».

**1437 — MAJO, Gianfrancesco di: Caio Fabricio****44-XI-39 a 41**

Cajo Fabricio / del Sig.<sup>r</sup> Gio. Franc.<sup>co</sup> de Majo / Napolitano. / Napoli  
 29 Novembre 1760 nel R. T. di S. Carlo. /  
 1760, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 54-II-13 a 15.*  
*Na lombada:* «CAIO / FABRIC / DE / MAIO / ATTO I [-III]».

REEL ONE HUNDRED AND FOURTEEN**1438 — MAJO, Gianfrancesco di: Caio Fabricio****54-II-13 a 15**

... / Cajo Fabricio. / Musica del Sig.<sup>r</sup> Gio. Fran.<sup>co</sup> de Majo. /  
 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-XI-39 a 41.*  
*Na lombada:* «CAIO FABRIC / DEL SIG / MAIO / ATTO I [-III]».

**1439 — MAJO, Gianfrancesco di: Caio Fabricio. ~ *Trecho*****54-III-71** <sup>60 a 62</sup>

... / Giusti Numi. / Cajo Falbrício / del Sig.<sup>r</sup> Fran.<sup>co</sup> de Majo. /  
 Sec. XVIII.

*Ária:* «Giusti Numi», do 3.º Acto, cena II.  
 Partes dos violinos 1.º e 2.º e viola.

REEL ONE HUNDRED AND FOURTEEN (continued)**1440 — MAJO, Gianfrancesco di: Cantata** **44-XI-42**

D\_\_\_\_. / A Tre Voci. / Rappresentata / Nel Real Teatro di San Carlo, / Per Festeggiare / Il Felicissimo Giorno Natalizio / Di / Sua Maestà / Cattolica. /  
1764, Napoli.

Part.<sup>a</sup> em 1 acto p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Portada em letras vermelhas, verde e ouro.  
*Na lombada:* «CANTAT / DEL S / MAIO / IL / GIORNO / NATALI / S. M. C.».

**1441 — MAJO, Gianfrancesco di: Catone in Utica** **44-XI-43 a 45**

Catone in Uttica, / del Sig. Francesco De Majo. /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Variante* do 54-I-62 a 64.  
*Na lombada:* «CATONE / IN UTTICA / DEL SIG.<sup>r</sup> / MAIO / ATTO I [-III]».

REEL ONE HUNDRED AND FIFTEEN**1442 — MAJO, Gianfrancesco di: Catone in Utica** **54-I-62 a 64**

Opera Prima. / D\_\_\_\_. / Musica del Sig.<sup>r</sup> Gio. Francesco de Majo /  
del 1763. /  
1763, [Napoli].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Variante* do 44-XI-43 a 45.  
*Na lombada:* «CATONE / IN UTICA / DEL SIG / GIO / ATT. I [-III]».

**1443 — MAJO, Gianfrancesco di: Conquista del Messico** **44-XI-46 a 48**

1765. / D\_\_\_\_. / Musica del Sig.<sup>r</sup> Francesco de Majo. /  
1765.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «CONQUISTA / DEL MESSICO / DEL SIG.<sup>r</sup> / MAIO / ATTO I [-III]».

REEL ONE HUNDRED AND SIXTEEN**1444 — MAJO, Gianfrancesco di: Demofonte (II)** **44-XI-49 a 51**

Argentina / 1763 / D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Franco de Majo. /  
Atto I [-III]. /  
1763, Argentina.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «IL DEMOF / DEL SIG.<sup>R</sup> / GIO FRANC / DE / MAIO / ATTO I [-III]».

**1445 — MAJO, Gianfrancesco di: Didone****44-XI-52 a 54**

D\_\_\_\_. / Nel Teatro in S. Benedetto. / Il Carnouale dell'ano 1770 /  
Opera Prima. / Musica / del Sig.<sup>r</sup> O\_\_\_\_. / ... /  
1770, Venezia.

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

REEL ONE HUNDRED AND SIXTEEN - ONE HUNDRED AND SEVENTEEN**1446 — MAJO, Gianfrancesco di: Eumène (L')****44-XI-55 a 57**

D\_\_\_\_. S. Carlo 1771 / ... / Musica del Sig.<sup>te</sup> D.<sup>n</sup> Fran.<sup>co</sup> de Majo. /  
Atto Primo [-Terzo]. /  
1771, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «L'EUMENE / ATTO I [-III] / MAIO».

REEL ONE HUNDRED AND SEVENTEEN**1449 — MAJO, Gianfrancesco di: Ipermestra****44-XI-58 a 60**

D\_\_\_\_ / del Sig.<sup>r</sup> Francesco de Majo, / Napolitano. / Atto Primo  
[-Terzo]. / Napoli 13 Agosto 1768. Nel R. T. di S. Carlo. /  
1768, Napoli.

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

**1450 — MAJO, Gianfrancesco di: Ricimero, Rè di Goti****44-XI-61 a 63**

Ricimero Ré de Goti. / In Roma al Teatro delle Dame / 1759 / del  
Sig.<sup>r</sup> Gio. Francesco de Majo. /  
1759, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-II-84 a 86.  
*Na lombada:* «RICIMER / DE MAIO / ATTO I [-III]».

REEL ONE HUNDRED AND EIGHTEEN**1451 — MAJO, Gianfrancesco di: Ricimero Ré de Goti****54-II-84 a 86**

Alle Dame 1759. / In Roma. / \_\_\_\_ / del Sig.<sup>r</sup> Gio Francesco de  
Maio. /  
1759, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. *Igual* ao 44-XI-61 a 63.  
*Na lombada:* «DE MAIO / RE / DE GOTI / ROMA / 759 / AT. I [-III]».



REEL ONE HUNDRED AND EIGHTEEN (continued)**1452 — MAJO, Gianfrancesco di: Ricimero. ~ *Trecho*** **48-III-47**<sup>20 a 24</sup>

... / Se mai torrente altero. / Ricimero / del Sig.<sup>f</sup> Gio. Francesco de  
Majo. /  
Sec. XVIII.

Partes cavas dos violinos (1.<sup>o</sup> e 2.<sup>o</sup>), viola, trompa de caça (1.<sup>a</sup> e 2.<sup>a</sup>), e  
canto, c. letra ital.

**1453 — MAJO, Gianfrancesco di: Ricimero. ~ *Trecho*** **48-III-47**<sup>15 a 19</sup>

... / Squarciami il seno. / Ricimero / del Sig.<sup>f</sup> Gio. Francesco de Majo. /  
Sec. XVIII.

Partes cavas dos violinos (1.<sup>o</sup> e 2.<sup>o</sup>), viola, tromba de caça (1.<sup>a</sup> e 2.<sup>a</sup>), e  
canto, c. letra ital.

**1454 — MAJO, Gianfrancesco di: Ricimero. ~ *Trecho*** **54-III-71**<sup>57 a 59</sup>

... / Vanne pur. / Ricimero / del Sig.<sup>f</sup> Gio. Francesco de Majo. /  
Sec. XVIII.

*Ária:* «Vanne pur», do 1.<sup>o</sup> Acto, cena II.  
Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup> e viola.

**1538 — MAZZONI, António: Antígono** **45-I-9 a 11**

D\_\_\_\_. / Musica / del Sig.<sup>re</sup> O\_\_\_\_. / 1755.  
1755.

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

REEL ONE HUNDRED AND NINETEEN**1539 — MAZZONI, António: Arianna e Teseo** **45-I-12 a 14**

D\_\_\_\_ / Di / O\_\_\_\_ / Bolognese. / Napoli 20 Gennaro 1758. Nel  
R. T. di S. C. /  
1758, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «ARIANNA / E TESEO / DI / MAZZONI / ATTO I [-III.]»

**1540 — MAZZONI, António: Clemenza di Tito (La)** **45-I-17**

D\_\_\_\_. / Musica / del Sig.<sup>f</sup> O\_\_\_\_. /  
Sec. XVIII.

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

REEL ONE HUNDRED AND NINETEEN (continued)**1541 — MAZZONI (?), António: Introdução****44-XV-67<sup>61</sup>**

D\_\_\_\_. / Masoni.  
 Sec. XVIII. *Autógrafo*.

Mus. p. violino, c. acomp. de piano.

REEL ONE HUNDRED AND TWENTY**1542 — MAZZONI, António: Nitteti (La)****45-I-18 a 20**

D\_\_\_\_ / del Sig.<sup>r</sup> D. O\_\_\_\_ / Bolognese. / Napoli 1764 Nel R. T.  
 di S. C.  
 1764, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada: «LA / NITTETI / OPERA / MAZONI / PARS I [-III.]»*

**1543 — MAZZONI, António: Re Pastore (II)****45-I-21**

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

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

**1544 — MAZZONI, António: Stravaganze (Le) del caso****45-I-15 e 16**

D\_\_\_\_. / Intermezzo per Musica a 4 Voci / In due parti / del Sig.<sup>re</sup>  
 O\_\_\_\_. /  
 Sec. XVIII.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada: «LE STR. / DEL / CASO / AT. I [-II.]»*

REEL ONE HUNDRED AND TWENTY-ONE**1601 — MONZA, Carlo António: Achille in Sciro****45-II-35 a 37**

D\_\_\_\_. / Musica del Sig.<sup>r</sup> Carlo Monza / In Milano / 1764. /  
 1764, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 47-III-35 a 37.*  
*Na lombada: «ACHILE / IN SCIRO / DEL. SIG.<sup>r</sup> / MONZ / ATTO I [-III]».*

REEL ONE HUNDRED AND TWENTY (continued)**1602 — MONZA, Carlo António: Achille in Sciro** **47-III-35 a 37**

Achille in Sciro. / Sinfonia. / Musica del Sig.<sup>r</sup> Carlo Monza / In  
Milano / 1764. /  
1764, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-II-35 a 37.  
Estava considerado truncado, mas encontrei-lhe os 2 actos que faltavam em  
15-XI-1955. M. S.  
*Na lombada:* «ACHILLE / IN SCIRO / DE / MANZO / AT. I [-III]».

REEL ONE HUNDRED AND TWENTY-TWO**1603 — MONZA, Carlo António: Adriano in Siria** **45-II-38 a 40**

D\_\_\_\_. / Musica del Sig.<sup>r</sup> Carlo Monza Milanese. / Atto Primo  
[-Terzo] / Napoli 4 Novembre 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.  
*Na lombada:* «ADRIANO / IN / SIRIA / ATTO. I [-III]».

**1604 — MONZA, Carlo António: Cleòpatra (La)** **45-II-41 a 43**

Opera Prima / Intitolata. D\_\_\_\_. / posta in Musica / del Sig.<sup>r</sup> Carlo  
Monsa / Nel Reggio Teatro di Torino / Dell'1776. /  
1776, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «CLEOPATRA / DRAMMA / 1776 / ATTO PRIMO  
[-TERZO]».

REEL ONE HUNDRED AND TWENTY-THREE**1605 — MONZA, Carlo António: Demetrio (II)** **45-II-44 a 46**

Il Demetrio. / Rappresentato nel Teatro delle Dame / in Roma 1769. /  
Musica / del Sig.<sup>r</sup> Carlo Monza / Milanese. / Atto Primo [-Terzo] /  
1769, Roma.

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

**1606 — MONZA, Carlo António: Erifile** **45-II-47 e 48**

D\_\_\_\_. / Opera Prima / Rappresentata nel Regio Teatro di Torino /  
Nell'anno 1786. / Musica del Sig.<sup>r</sup> Monza / ...  
1786, Torino.

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

REEL ONE HUNDRED AND TWENTY-THREE (continued)**1607 — MONZA, Carlo António: Germanico in Germania (II) 45-II-49 a 51**

D\_\_\_\_. / Nel Teatro delle Dame 1770. / Musica / del Sig.<sup>r</sup> / Carlo Monza / Atto Primo [-Terzo].  
1770, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «Il Ger / manico / Monza».

REEL ONE HUNDRED AND TWENTY-FOUR**1608 — MONZA, Carlo António: Ifigenia in Tauride 45-II-52 a 54**

D\_\_\_\_. / Drama / posto in Musica dal Sig.<sup>r</sup> Carlo Monza / Milanese. /  
Recitata nel Reggio Teatro di Torino nel Carnovale / Dell Anno 1766 / .  
1766, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Há uma ária que não se encontra nesta partitura e que é da ópera «Ifigénia»  
de Monza, em 48-III-47<sup>29</sup>.  
*Dif. do 45-II-55 e 45-III-1 e 2.*  
*Na lombada:* «IFIGENIA / IN / TAURIDE / MONZA».

**1609 — MONZA, Carlo António: Ifigenia 45-II-55 e 45-III-1 e 2**

D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Cavaliere Carlo Monza / In Milano. / Nel  
Carnovale 1784. /  
1784, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Dif. do 45-II-52 a 54.*  
*Na lombada:* «Ifigenia / Monza».

**1610 — MONZA, Carlo António: Ifigenia. ~ Trecho 48-III-47<sup>29</sup>**

Ifigenia. / Rec.<sup>vo</sup> e Aria. / Sò che pietà dè miseri. / Con Violini,  
Viola, / & / Basso. / De Sig.<sup>te</sup> Cavaliere Carlo Monza.  
Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> quarteto (violinos, viola e piano e canto) c. letra ital.  
*Dif. da Part.<sup>a</sup> de «Ifigénia in Tauride»: 45-II-52 a 54.*

**1611 — MONZA, Carlo António: Nitteti (La) 47-III-48 e 49**

1777 / D\_\_\_\_ Op.<sup>a</sup> 2.<sup>a</sup> / In S. Benedetto. / Musica / del Sig.<sup>r</sup> R.<sup>o</sup> Carlo  
Monza. Overture / .  
1777, [Veneza].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão o 1.<sup>o</sup> e 3.<sup>o</sup> actos.*  
*Na lombada:* «La Niteti / Monza».

REEL ONE HUNDRED AND TWENTY-FIVE**1612 — MONZA, Carlo António: Olimpiade (L')** **45-III-3 a 5**

D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Carlo Monza. / 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 54-II-16 a 18.  
*Na lombada*: «Olimp / Monza».

**1613 — MONZA, Carlo António: Olimpiade (L')** **54-II-16 a 18**

D\_\_\_\_ / del Sig.<sup>r</sup> Carlo Monza. / Recittata / in Milano nella Prima-  
vera del 1758. /  
1758, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. *Igual* ao 45-III-3 a 5.  
*Na lombada*: «L' / OLIMPIADE MONZA / ATTO / I [-III]».

**1614 — MONZA, Carlo António: Oreste** **45-III-6 a 8**

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

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

REEL ONE HUNDRED AND TWENTY-SIX**1615 — MONZA, Carlo António: Sesostri, Rè d'Egitto** **45-III-9 a 11**

D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Carlo Monza. / 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 54-II-43 a 45.  
*Na lombada*: «SESOST / TOM. I [-III.]».

**1616 — MONZA, Carlo António: Sesostri, Ré D'Egitto** **54-II-43 a 45**

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

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-III-9 a 11.  
*Na lombada*: «SESOSTRI / RE / D'EGITTO / ATTO I [-III] / MONZA».

REEL ONE HUNDRED AND TWENTY-SIX - ONE HUNDRED AND TWENTY-SEVEN**1618 — MONZA, Carlo António: Temistocle (II)****45-III-12 a 14**

D\_\_\_\_. / Musica del Sig.<sup>r</sup> Carlo Monza / Nel Teatro di Milano / Il  
Carnouale 1766. /  
1766, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 47-VII-1 a 3 e *dif.* do 47-I-55 a 57.  
*Na lombada:* «IL TEMIST / DEL. SIG. / MONZA / ATTO. I [-III]».

REEL ONE HUNDRED AND TWENTY-SEVEN**1619 — MONZA, Carlo António: Temistocle (II)****47-VII-1 a 3**

D\_\_\_\_. / Musica del Sig.<sup>r</sup> Carlo Monza / Nel Teatro di Milano / Il  
Carnouale 1766. /  
1766, Milano.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-III-12 a 14 e *dif.* do 47-I-55 a 57.  
*Na lombada:* «Temisto / cle / I [3] / Monza».

**1736 — Nitteti (La)****47-I-46 a 48**

La Nitteti. / Atto I [-III]. /  
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> e let.<sup>o</sup> da lombada.*  
*Na lombada:* «LA / NITTETI / ATTO / I [-III].»

REEL ONE HUNDRED AND TWENTY-EIGHT**2168 — PAMPANI, Antonio Gaetano: Demetrio****45-IV-26 e 27**

D\_\_\_\_. / [Atto I-III]. / Nel Teatro in S. Benedetto. / L'ascenza dell'  
anno 1768. / Musica / del Sig.<sup>r</sup> Ant.<sup>o</sup> Gaet.<sup>o</sup> Pampani. / Ouverturre.  
1768, Venezia.

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

**2169 — PAMPANI, Antonio Gaetano: Demofonte****45-IV-28 a 30**

D\_\_\_\_. / [Atto I-III]. / Nel Teatro della Dame in Roma / em 1757. /  
del Sig.<sup>r</sup> O\_\_\_\_.  
1757, Roma.

*Dif.* do 45-IV-31 a 33.  
*Na lombada:* «DEMOFOONT / DEL / PAMPANI».

REEL ONE HUNDRED AND TWENTY-EIGHT (continued)**2170 — PAMPANI, Antonio Gaetano: Demofonte 45-IV-31 a 33**

Demofonte. / [Atto I-III]. Nel Noovo Teatro Tron di S. Cassiano. /  
L'anno 1764 / Nel Carnavalle. / Musica / del Signor O\_\_\_\_.  
1764, Veneza.

*Dif.* do 45-IV-28 a 30.  
*Na lombada:* «DEMOF / DE / PAMP».

REEL ONE HUNDRED AND TWENTY-NINE**2171 — PAMPANI, Antonio Gaetano: Olimpiade (L') 45-IV-34 e 35**

D\_\_\_\_. / Nel Teatro in S. Benedetto. / 1767. Opera Prima. / Atto  
Primo [-terzo]. / del Sig.<sup>r</sup> Ant.<sup>o</sup> Gaet.<sup>o</sup> Pampani. / Oüverturre.  
1767, Venezia.

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

**2184 — PASQUE, Giuseppe: Arianna e Teseo 45-IV-36 a 38**

Ariana e Teseo. / Dramma per musica da rappresentarsi / nel Regio  
Teatro di Torino / nel Carnavale del 1764. / Atto Primo [-terzo].  
1764, 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-79 a 81 e 54-I-21 a 23.  
*Na lombada:* «ARIANNA / E. TESEO / OPERA.»

REEL ONE HUNDRED AND TWENTY-NINE- ONE HUNDRED AND THIRTY**2185 — PASQUE, Giuseppe: Arianna e Teseo 54-I-21 a 23**

D\_\_\_\_. / Opera Prima. / La Musica del / Sig.<sup>r</sup> O\_\_\_\_ / Maestro di  
Cappella. / 1764.  
1764, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-IV-36 a 38 e 54-II-79 a 81.  
*Na lombada:* «Ariana / I [-III] / Pasque».

REEL ONE HUNDRED AND THIRTY**2186 — PASQUE, Giuseppe: Arianna e Teseo 54-II-79 a 81**

D\_\_\_\_. / Opera Prima [-Terza]. / La Musica è del Sig.<sup>r</sup> Guspe Pasque /  
Maestro di Cappella / del 1764.  
1764, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-IV-36 a 38 e 54-I-21 a 23.  
*Na lombada:* «ARIANA / E / TESEO».

REEL ONE HUNDRED AND THIRTY (continued)**2201 — PEREZ, Davide: Adriano in Siria****45-IV-39 a 41**

D\_\_\_\_. / Dramma per musica. / [Atto primo-terzo]. / Da rappresentar  
 si / nella Villa de Salvaterra, nel nuovo Real Teatro di Corte / di Sua  
 Maestà Fedelissima / Giuseppe Primo / Rè di Portugallo, Algarve Ec. /  
 Nel Carnavale dell'Anno 1754. / Del Sig.<sup>r</sup> David Perez.  
 1754, Salvaterra.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. Tem *variantes* do 54-I-86 a 88.  
*Na lombada*: «ADRIAN / IN / SIRIA».

REEL ONE HUNDRED AND THIRTY-ONE**2202 — PEREZ, Davide: Adriano in Siria****54-I-86 a 88**

J.M.J. / D\_\_\_\_. / Per il Real Teatro, Nella Villa di Saluaterra. / Orig.<sup>lc</sup>  
 Di O\_\_\_\_. / 1754.  
 1754, Salvaterra. *Autógrafo*.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. Tem *variantes* do 45-IV-39 a 41.  
*Na lombada*: «ADRIANO / IN SIRIA / PEREZ / ATO: I [-III] / OPER. VI.»

**2204 — PEREZ, Davide: Alessandro nell'Indie****45-IV-48 a 50**

J.M.J. / D\_\_\_\_. / [Atto primo-terzo]. Nel Teatro di Milano il / Car-  
 nevale 1752. / Originale. O\_\_\_\_.  
 1752, Milano. *Autógrafo*.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
 Tem *variantes* dos 45-IV-45 a 47 e 54-I-83 a 85.

REEL ONE HUNDRED AND THIRTY-ONE - ONE HUNDRED AND THIRTY-TWO**2205 — PEREZ, Davide: Alessandro nell'Indie****45-IV-45 a 47**

D\_\_\_\_. / Dramma per musica. [Atto primo-terzo]. / Da rappresentar  
 si nel gran Teatro / Nuovamente eretto alla Real Corte di Lisbonna /  
 Nella primavera dell'anno 1755. / Perfesteggiare / Il Felissimo Giorno  
 Natalizio / Di Sua Maestà Fedelissima / D. Maria Anna Vitória / Regina  
 di Portugallo, Algarve, Etc. Etc. / Musica del Sig.<sup>rc</sup> David Perez. /  
 1755, Lisbonna.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
 Tem *variantes* dos 45-IV-48 a 50 e 54-I-83 a 85.  
*Na lombada* : «ALESSAND / NELL' / INDIE.»



REEL ONE HUNDRED AND THIRTY-TWO**2206 — PEREZ, Davide: Alessandro nell'Indie (L')****54-I-83 a 85**

J.M.J. / D\_\_\_\_. / Nell aperta dell Nuovo Real Teatro di Corte. / Per il giorno 31 di Mayo 1755 festeggiandosi / Il giorno Natalizio della Maestà della Regina N.<sup>a</sup> S.<sup>a</sup> / Orig.<sup>le</sup> / di O\_\_\_\_. / 1755.

1755, [Lisboa]. *Autógrafo*.

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

Tem *variantes* dos 45-IV-45 a 47 e 45-IV-48 a 50.

*Na lombada* : «ALESSAND / NEL INDI / PEREZ / ATO I [-III].»

**2207 — PEREZ, Davide: Amor prigioniero (L')****45-IV-54**

D\_\_\_\_. / Cantata a due voci di soprano. / Poesia del celebre Sig.<sup>r</sup>

Abbate Metastasio. / Musica / del Sig.<sup>r</sup> David Perez. / 1751.

1751. *Autógrafo*.

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

*Na lombada* : «Amor / Prig.»

**2212 — PEREZ, Davide: Artaserse****47-V-10**

1749. In Portici Nel Palasso. *Autógrafo*.

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

*Dif.* dos 54-I-74 a 76 e 45-IV-51 a 53.

*Na lombada* : «ARTASERSE / ATT. 1. 2. 3. /Anno 17-9». No final lê-se: «Finis. L. D. V. M. L. In Portici Nel Palasso R. 1749. 9.<sup>bre</sup>». Faltam folhas do começo. Pela letra é que se descobriu o nome do A.