

**EUROPEAN MUSIC  
MANUSCRIPTS BEFORE 1820**

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

**Section B: 1740 - 1770**

**Unit Seven: Manuscripts, Catalogue No.s 2213 - 2410**

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Reading  
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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.

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

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## PUBLISHER'S NOTE

The Biblioteca da Ajuda was founded in 1756, and houses the erstwhile private library of the Portuguese royal family. This immensely rich collection of music is presented on microfilm, with electronic indexing, in three chronological sections: music before 1740, 1740-70 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 è 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 industriale; 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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2001

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## LISTING OF MANUSCRIPTS IN UNIT SEVEN

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

### REEL ONE HUNDRED AND THIRTY-THREE

Introductory material: contents of reels: Machado Santos' *Catálogo de Musica Manuscrita* volume IV

### REEL ONE HUNDRED AND THIRTY-FOUR

#### **2213 — PEREZ, Davide: Artaserse 45-IV-51 a 53**

L' D\_\_\_\_. / *Dramma per musica*. / [Atto I-terzo]. Da rappresentarsi nel Real Teatro di Corte. / Pergl' Anni Felicissimi / Di Sua Maestà Fedelissima / Giuseppe Primo, / Rè di Portugallo, Algarve Etc. Etc. / Il di 6 Giugno 1754. / Musica / del Sig.<sup>re</sup> David Perez.  
1754, Lisboa.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-I-74 a 76 e *dif.* do 47-V-10.  
*Na lombada* : «L' ARTA / SERSE / ATT. I»

#### **2214 — PEREZ, Davide: Artaserse 54-I-74 a 76**

J. M. J. / D\_\_\_\_. / Per li felicissimi Anni dell Maesta del Re D. E. / Li 6 di Giugno 1754. / Orig.<sup>le</sup> di O\_\_\_\_.  
1754, Lisboa. *Autógrafo*.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-IV-51 a 53 e *dif.* do 47-V-10.  
*Na lombada* : «ARTAS / PEREZ / ATO. I [-III]».

#### **2215 — PEREZ, Davide: Artaserse. ~ *Trecho* 54-III-63<sup>1 a 3</sup>**

... / Conservati fedele. / Artaserse / del Sig.<sup>r</sup> O\_\_\_\_.  
[1753, Lisboa].

*Ária*: «Conservati fedele», do 1.º Acto, cena I.  
Partes dos violinos 1.º e 2.º e viola.

#### **2216 — PEREZ, Davide: Artaserse. ~ *Trecho* 54-III-63<sup>9 a 13</sup>**

... / Deh respirar Lasciatemi. / Artaserse / del Sig.<sup>r</sup> O\_\_\_\_.  
[1753, Lisboa].

*Ária*: «Deh respirar lasciatemi», do 1.º Acto, cena IX.  
Partes dos violinos 1.º e 2.º, viola e trompas 1.<sup>a</sup> e 2.<sup>a</sup>.

REEL ONE HUNDRED AND THIRTY-FOUR (continued)

**2217 — PEREZ, Davide: Artaserse. ~ *Trecho*** **54-III-63**<sup>4 a 8</sup>

... / Fra cento affanni e cento. / Artaserse / del Sig.<sup>r</sup> O\_\_\_\_.  
[1753, Lisboa].

*Ária:* «Fra cento affanni e cento palpito», do 1.º Acto, cena II.  
Partes dos violinos 1.º e 2.º, viola e trompas 1.ª e 2.ª.

**2218 — PEREZ, Davide: Artaserse. ~ *Trecho*** **54-III-63**<sup>14 a 18</sup>

... / L'onda dal mar divisa. / Artaserse / del Sig.<sup>r</sup> O\_\_\_\_.  
[1753, Lisboa].

*Ária:* «L'onda dal mar divisa», do 3.º Acto, cena I.  
Partes dos violinos (1.º e 2.º), viola e trompas (1.ª e 2.ª).

**2225 — PEREZ, Davide: Creusa in Delfo** **48-III-34**

J. M. J.  
1773. *Autógrafo.*

Part.<sup>a</sup> em 2 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-V-8. *Está* o 1.º acto.

REEL ONE HUNDRED AND THIRTY-FIVE - ONE HUNDRED AND THIRTY-SIX

**2226 — PEREZ, Davide: Creusa in Delfo** **45-V-8 a 21**

D\_\_\_\_. / *Dramma per musica da Rappresentarsi* / [Atto I.] Nel Real  
Teatro di Salvaterra / Nel Carnovale dell'anno 1774. / Del Sig.<sup>r</sup> David  
Perez. /  
1774, Salvaterra.

Part.<sup>a</sup> em 2 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. e partes cava dos violinos  
(1.º e 2.º); viola; violoncelo; baixo; traversieri; oboé; corntetins (1.º e 2.º);  
trombas longas (1.ª e 2.ª); e fagotes.  
*Igual* ao 48-III-34.

REEL ONE HUNDRED AND THIRTY-SIX

**2227 — PEREZ, Davide: Creusa in Delfo** **45-V-22 a 25**

D\_\_\_\_.  
1774, Salvaterra.

Partes dos violinos 1.ºs e 2.ºs (2 de cada), *repetidas* do 45-V-10 e 11.  
A part.<sup>a</sup> está no 45-V-8 e 9.



REEL ONE HUNDRED AND THIRTY-SIX (continued)**2228 — PEREZ, Davide: Creusa in Delfo. ~ Trechos 54-III-56<sup>1 a 21</sup>**

D \_\_\_\_\_. Atto Primo [-Secondo].  
Sec. XVIII.

Contém as partes do canto, c. letra ital. do coro da cena V do 1.º Acto (canto 2.º, alto, tenor e baixo); Árias de Suto, cenas VI, XV, e XVI do 1.º Acto; coro da cena VI do 1.º Acto (canto 2.º, alto, tenor e baixo); coro da cena XV, do 1.º Acto (canto 2.º, alto e baixo) cena XVI do 1.º Acto (canto a 5 v.); Árias de Suto das cenas I, VIII, IX, XI, e XII do 2.º Acto; coro da cena VIII, do Acto 2.º, coro da cena IX do 2.º Acto (canto 2.º, alto e tenor); Árias de Suto nas cenas XI e XII do 2.º Acto; e Ária da cena XVII do 2.º Acto, c. letra ital.

*Executante:* Torriani.

**2229 — PEREZ, Davide: Creusa in Delfo. ~ Trechos 54-III-56<sup>22 a 24</sup>**

Rec.<sup>vi</sup> Sig.<sup>re</sup> Rampino. / Creusa in Delfo. / Laodamia. / Atto Primo.  
Sec. XVIII.

Contém as partes do canto, c. letra ital. de Laodamia, do Acto I: cenas I a IV, VII a IX e XII, XIII e XVI; cena IV e cena XVI (a 5 v.) c. letra ital.

*Executante:* Rampino.

**2230 — PEREZ, Davide: Creusa in Delfo. ~ Trechos 54-III-56<sup>25 a 29</sup>**

Rec.<sup>vi</sup> Sig.<sup>re</sup> Reyna. / Creusa in Delfo. / Iono. / Atto Primo [-Secondo].  
Sec. XVIII.

Contém as partes do canto, c. letra ital. das Árias de Iono, do Acto I: cenas I, VI a VIII, XV e XVI; cena XVI (a 5 v.), do Acto 2.º: cenas IV e V, VIII e IX, XIV, XV; e a cena XVI (a 3 v.) c. letra ital.

*Executante:* Reyna.

**2231 — PEREZ, Davide: Creusa in Delfo. ~ Trechos 54-III-56<sup>30 a 38</sup>**

Rec.<sup>vi</sup> Sig.<sup>re</sup> Vasques. / Creusa in Delfo. / Atto Primo [-Secondo].  
Sec. XVIII.

Contém as partes do canto, c. letra ital. das cenas do 1.º Acto: VII a XII, XV a XVIII e coro; e do 2.º Acto: cenas III a XI c. letra ital.

*Executante:* Vasques.

REEL ONE HUNDRED AND THIRTY-SIX - ONE HUNDRED AND THIRTY-SEVEN**2233 — PEREZ, Davide: Demetrio 45-V-2 a 4**

J. M. J. / Originale. David Perez. / D \_\_\_\_\_. [Atto primo-terzo].  
Sec. XVIII. *Autógrafo.*

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

REEL ONE HUNDRED AND THIRTY-SEVEN**2234 — PEREZ, Davide: Demetrio****48-III-48 e 49**

Atto Secondo [-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-89 a 91. *Estão* o 2.<sup>o</sup> e 3.<sup>o</sup> actos. Linda enc.  
*Na lombada*: «DEMETRIO / DEL SIG.<sup>R</sup> / PEREZ / ATTO II [-III]».

**2235 — PEREZ, Davide: Demofoonte****54-I-80 a 82**

J. M. J. / D\_\_\_\_. Orig.<sup>le</sup> David Perez.  
[1752, Lisboa.] *Autógrafo*.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-V-5 a 7.  
*Na lombada*: «DEMOF / PEREZ / ATO I. [-III].»

REEL ONE HUNDRED AND THIRTY-EIGHT**2236 — PEREZ, Davide: Demofoonte (II)****45-V-5 a 7**

D\_\_\_\_. / *Dramma per musica / Da Rappresentarsi / Nel / Real Teatro di Corte di S. M. Fedelissima / Giuseppe Primo. / Re De Portugallo, Algarve. / Musica / del Sig.<sup>r</sup> David Perez. / Nel Autunno dell' Anno 1752.*  
1752, Lisboa.

*Igual* ao 54-I-80 a 82.  
*Na lombada*: «IL / DEMOFON / ATTO PRIMO [-TERZO.]»

**2237 — PEREZ, Davide: Demofoonte. ~ *Trecho*****54-III-71<sup>90 a 92</sup>**

... / *In te spero o Sposo amato. / Demofoonte, / del Sig.<sup>r</sup> O\_\_\_\_.*  
[1764, Lisboa.]

*Ária*: «In te spero o Sposo amato», do 1.<sup>o</sup> Acto, cena II.  
Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup> e viola.

**2238 — PEREZ, Davide: Demofoonte. ~ *Trecho*****54-III-71<sup>99</sup>**

... / *Misero Pargoletto. / Demofoonte. / del Sig.<sup>r</sup> O\_\_\_\_.*  
[1752, Lisboa.]

*Ária*: «Misero Pargoletto» do 3.<sup>o</sup> Acto, cena V.  
Parte da viola.

REEL ONE HUNDRED AND THIRTY-EIGHT (continued)

**2239 — PEREZ, Davide: Demofoonte. ~ *Trecho*** **54-III-71**<sup>98</sup>

... / Padre Perdona. / Demofoonte. / del Sig.<sup>r</sup> O \_\_\_\_.  
[1752, Lisboa.]

*Ária:* «Padre Perdona» do 1.º Acto, cena XII.  
Parte do violino 2.º

**2240 — PEREZ, Davide: Demofoonte. ~ *Trecho*** **54-III-71**<sup>93 a 97</sup>

... / Sperai vicino il Lido. / Demofoonte, / del Sig.<sup>r</sup> O \_\_\_\_.  
[1752, Lisboa.]

*Ária:* «Sperai vicino il lido», do 1.º Acto, cena X.  
Partes dos violinos 1.º e 2.º, viola e trompa da caccia 1.ª e 2.ª

**2241 — PEREZ, Davide: Didone abbandonata (La)** **45-V-48 e 49**

Didone Abbandonata. / O \_\_\_\_.  
Sec. XVIII. *Autógrafo.*

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-V-26 e 27. *Estão* os actos I e II.  
*Na lombada:* «LA / DIDONE / PEREZ / ATO I / OPER. III.»

REEL ONE HUNDRED AND THIRTY-EIGHT - ONE HUNDRED AND THIRTY-NINE

**2242 — PEREZ, Davide: Didone abbandonata (La)** **45-V-26 a 28**

D \_\_\_\_ . Drama per Musica / Da rappresentarsi nella Villa di Salvaterra nel nuovo Real / Teatro di Corte di Sua Maestà Fedelissima, / Giuseppe Primo, / Re di Portogallo Algarve E. / Nel Carnovalle il di 21 di Janaro dell' Anno 1753. / Del Sig.<sup>r</sup> David Perez.  
1753, Salvaterra.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-V-48 e 49.  
*Na lombada:* «DAVID / PEREZ / LA DIDON / ATTO I [-III.]»

REEL ONE HUNDRED AND THIRTY-NINE

**2243 — PEREZ, Davide: Didone abbandonata (La). ~ *Trecho*** **54-III-71**<sup>71 a 73</sup>

... Ah non lasciarmi. / La Didone abbandonata, Del Sig.<sup>r</sup> David Perez.  
Sec. XVIII.

*Ária:* «Ah non lasciarmi», do 2.º Acto, cena VI.  
Partes do 1.º e 2.º violinos e viola.

REEL ONE HUNDRED AND THIRTY-NINE (continued)**2244 — PEREZ, Davide: Didone abbandonata (La). ~ *Trecho* 54-III-71<sup>74 a 80</sup>**

... / Infelice abbandonata. / La Didone abbandonata, / del Sig.<sup>r</sup> O \_\_\_\_.  
[1751, Genova].

Ária: «Infelice abbandonata», do 2.º Acto, cena XVI.  
Partes dos violinos 1.º e 2.º, oboés 1.º e 2.º, trompas 1.º e 2.º e viola.

**2245 — PEREZ, Davide: Didone abbandonata (La). ~ *Trecho* 54-III-71<sup>68 a 70</sup>**

... / Non à ragione ingrato. / La Didone abbandonata, / del Sig.<sup>r</sup> O \_\_\_\_.  
[1751, Genova].

Ária: «Non à ragione ingrato», do 1.º Acto, cena XVI.  
Partes dos violinos 1.º e 2.º e viola.

**2246 — PEREZ, Davide: Didone abbandonata (La). ~ *Trecho* 54-III-71<sup>63 a 67</sup>**

... / Son Regina. / Didone abbandonata, / del Sig.<sup>r</sup> O \_\_\_\_.  
[1751, Genova].

Ária: «Son Regina», do 1.º Acto, cena V.  
Partes dos violinos 1.º e 2.º, trompas 1.<sup>a</sup> e 2.<sup>a</sup> e viola.

**2247 — PEREZ, Davide: Didone abbandonata (La). ~ *Trecho* 54-III-71<sup>81 a 83</sup>**

... / Teneri affetti miei. / La Didone abbandonata, / del Sig.<sup>r</sup> O \_\_\_\_.  
[1751, Genova].

Ária: «Teneri affetti miei», do 3.º Acto, cena VII.  
Partes dos violinos 1.º e 2.º e viola.

**2248 — PEREZ, Davide: Eroe Cinese (L') 45-V-30 a 32**

J.M.J. / D\_\_\_\_. / O\_\_\_\_. / Ouverture. / Nel Real Teatro di Corte  
per di 6 di Giugno, / Giorno dell'anni di S. M. Fedelissima, Dio  
Conserui / Orig.<sup>le</sup> O\_\_\_\_. / 1753.  
1753, Lisboa. *Autógrafo*.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. *Muito dif.* do 45-V-29.  
*Na lombada: «L'EROE / CINESE / PEREZ / ATO I [-III.] / OPER. V.»*

**2249 — PEREZ, Davide: Eroe Cinese (L') 45-V-29**

D\_\_\_\_. In Lisboa, 1753. / del Sig.<sup>r</sup> David Perez.  
1753, Lisboa.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. *Muito dif.* do 45-V-30 a 32, *autógrafo*.  
Nesta peça não há nomes de personagens, e o canto está escrito p.<sup>a</sup> 2 sopranos,  
tenor e baixo.  
*Nomes encontrados:* Gio Manzoli, (p. 93 e 107); Gioacchino Conti (p. 185).

REEL ONE HUNDRED AND FORTY**2250 — PEREZ, Davide: Farnace****48-III-45 e 46**

J.M.J. / Atto Secondo [-Terzo].  
1752. *Autógrafo*.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão os 2.º e 3.º actos. Com variantes do 47-I-36 e 37.*  
Na f. 85 v. do Vol. 48-III-45, diz: «Fine dell'atto 2.<sup>do</sup> L. D. V. M. L. 1752.»,  
e na f. 60 do vol. 46: «Finis L. D. V. M. L. 1752 X.<sup>bro</sup>».  
*Na lombada: «Farnac / del Sr / David Pe / T. II [-III]».*

**2251 — PEREZ, Davide: Farnace (II)****47-I-35 a 37**

D\_\_\_\_. / Nap. 8 Maggio. Nel Real T. di S. C.  
Sec. XVIII, Napoles.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Há outro ex. dos 2.º e 3.º actos no 48-III-45 e 46, com variantes.*  
*Na lombada: «IL / FARNACE / ATTO I [-III].»*

**2255 — PEREZ, Davide: Ipermestra (L')****54-I-77 a 79**

J.M.J. / D\_\_\_\_. / Per ol anni di S. M. La Regina N. S.<sup>a</sup> / Orig.<sup>lc</sup>  
O\_\_\_\_. / 1754.  
1754, [Lisboa.] *Autógrafo*.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 54-I-77 a 79.*  
*Na lombada: «L'IPERM / PEREZ / AT I [-III].»*

**2256 — PEREZ, Davide: Ipermestra (L')****45-V-34 a 36**

D\_\_\_\_. / Damma per musica. / Da rappresentarsi nel Real Teatro di  
Corte per gli Anni / Felicissimi di Sua Maestà Fedelissima / D. Mariana  
Vittor. / Regina di Portogallo, Algarve Ec. Ec. / Nella Primavera dell'  
Anno 1754. / Musica / del Sig.<sup>rc</sup> David Perez.  
1754, Lisboa.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 54-I-77 e 78.*  
*Na lombada: «L' / IPERM / ESTRA / ATT. I [-III].»*

REEL ONE HUNDRED AND FORTY-ONE**2257 — PEREZ, Davide: Ipermestra. ~ *Trecho*****54-III-71**<sup>87 a 89</sup>

... / Se il mio duol se i mali miei. / Ipermestra, / del Sig.<sup>r</sup> O\_\_\_\_.  
 [1754, Lisboa.]

*Ária:* «Se il mio duol se i imali miei», do 2.º Acto, cena III.  
 Partes dos violinos 1.º e 2.º e viola.

**2258 — PEREZ, Davide: Ipermestra. ~ *Trecho*****54-III-71**<sup>84 a 86</sup>

... / Se pietà da voi non trovo. / Ipermestra, / del Sig.<sup>r</sup> O\_\_\_\_.  
 [1754, Lisboa.]

*Ária:* «Se pietà da voi non trovo», do 1.º Acto, cena IX.  
 Partes dos violinos 1.º e 2.º e viola.

**2259 — PEREZ, Davide: Isola disabitata (L')****45-V-33**

D\_\_\_\_. / Da Rappresentarsi nella Real Villa / di Queluz. / Nell' Anno  
 1767. / Del Sig.<sup>r</sup> David Perez.  
 1767, Queluz.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-I-16.  
 Capa de veludo azul celeste.

**2260 — PEREZ, Davide: Isola disabitata (L')****54-I-16**

D\_\_\_\_, / del Sig.<sup>re</sup> O\_\_\_\_.  
 Sec. XVIII.

Part.<sup>a</sup> em 1 acto p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-V-33.

**2262 — PEREZ, Davide: Lucio Vero****45-V-50 e 51**

Atto Primo [-secondo] Scena Prima. D\_\_\_\_. Berenice e Guardie. /  
 Templo di Diana.  
 Sec. XVIII.

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

REEL ONE HUNDRED AND FORTY-ONE - ONE HUNDRED AND FORTY-TWO**2263 — PEREZ, Davide: Merope 45-V-37 a 39**

J.M.J. / D\_\_\_\_ . / Nel Teatro di S. Gio.<sup>r</sup> Chrisostomo / in Venesia. /  
L'autunno 1760. / Orig.<sup>le</sup> David Perez.  
1760, Venezia. *Autógrafo*.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «MEROPE / IN VEN / PEREZ / ... / Anno / 1753.»

REEL ONE HUNDRED AND FORTY-TWO**2286 — PEREZ, Davide: Olimpiade 45-V-57 e 58**

J.M.J. / D\_\_\_\_ . / Orig.<sup>le</sup> David Perez. / Nel Real Teatro in Lisbona la  
primavera del 1753.  
1753, Lisbona. *Autógrafo*.

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

**2290 — PEREZ, Davide: Pace fra la Virtù è la Bellezza (La) 45-V-40**

D\_\_\_\_ . / Componimento Drammatico cantato nella Real Camera / Nel  
felicissimo giorno natalizio di S. M. Fedilissima / D. Maria I / Regina  
di Portugallo e degli Algarvi Ec. Ec. Ec. / Il di 17 Dicembre 1777. /  
Poesia del Abbate Pietro Matestasio, Poeta Cesareo. / Musica di David  
Perez, Maestro di Cappella di S. M. F.  
1777, Lisboa.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-V-47.  
*Na lombada:* «La Pace Fra / La virtù e la / Bellezza / 1777.»

**2291 — PEREZ, Davide: Pace fra la Virtù è la Bellezza (La) 45-V-47**

D\_\_\_\_ . / Componimento Drammatico, Cantato nella Real Camera /  
Nel felicissimo giorno natalizio di S. M. Fedilissima / D. Maria I, /  
Regina di Portugallo e degli Algarvi Ec. Ec. Ec. / Il di 17 Dicembre  
1777. / Poesia del Abbate Pietro Matestasio Poeta Cesareo. / Musica di  
David Perez Maestro di Cappella di S. M. F. /  
1777, Liboa.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-V-40.

REEL ONE HUNDRED AND FORTY-THREE**2294 — PEREZ, Davide: Semiramide (La) 45-V-52 a 54**

D \_\_\_\_ . / del Sig.<sup>r</sup> / David Perez.  
 Sec. XVIII. *Cópia.*

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

**2296 — PEREZ, Davide: Siroe (II) 45-V-41 a 43**

J.M.J. / D \_\_\_\_ . / Prima opera / Nell apertura del Nuova Teatro nel  
 Real Palatio / per di 12 di Julho 1752. / Orig.<sup>le</sup> David Perez.  
 1752. *Autógrafo.*

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

REEL ONE HUNDRED AND FORTY-THREE - ONE HUNDRED AND FORTY-FOUR**2297 — PEREZ, Davide: Solimano 45-V-44 a 46**

D \_\_\_\_ . Da Rappresentarsi nell' Real Teatro / dell' Ajuda, / Nell Gloriosi  
 giorni de 31 di Marzo e 6 di Giugno / Dell' ano 1768. / Dell Sig.<sup>r</sup>  
 David Perez.  
 1768, Lisboa.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 47-VI-25 a 27.*  
*Na lombada: «SOLIMANO / DEL SIG.<sup>R</sup> / PEREZ / ATTO I [-III].»*

REEL ONE HUNDRED AND FORTY-FOUR**2298 — PEREZ, Davide: Solimano 45-VI-25 a 27**

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

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 47-VI-44 a 46.*

REEL ONE HUNDRED AND FORTY-FOUR - ONE HUNDRED AND FORTY-FIVE**2306 — PEREZ, Davide: Zenobia (La) 45-V-55 e 56**

Zenob, / del SR. / David Perez. / At I [-II].  
 Sec. XVIII.

Part.<sup>a</sup> em 2 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.*  
*Mutilado: Falta o principio.*



REEL ONE HUNDRED AND FORTY-FIVE**2307 — PERGOLESI, Giovanni-Battista: Serva Padrona (La) 45-V-59**

D\_\_\_\_. / Intermezzi. / Vberto e Serpina. Vespone servo muto. / Musica del Sig.<sup>r</sup> Giambatista Pergolese.  
Sec. XVIII.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «SERVA / NA / PAD / SE / PERG / P. I. II.»

**2308 — PERILLO, Salvatore: Finta semplice (La) 45-V-61 e 62**

D\_\_\_\_. / Dramma Giocoso, / Musica / del Sig.<sup>re</sup> Salvador Perillo. D. Giuseppe Baldan. Copista di Musica a San Gio. Crisostomo Venezia.  
1764, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «LA FINT / SEMPLIC / DEL / PERILLO / AT. I [-II].»

**2309 — PERILLO, Salvatore: Viaggiatore ridicolo (II) 45-V-60**

Viaggiator Ridicolo. / Opera Bernesca. / In San Moisè. Opera Terza 1762. Il Carnovale. Del Sig.<sup>r</sup> Salvador Perillo. D. Giuseppe Baldan, Copista al Ponte di San Gio. Crisostomo. Venezia.  
1762, Venezia.

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

**2311 — PES CETTI, Giovanni Battista: Ezio 47-I-32 a 34**

1764, Reggio.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Na f. 62 do 47-I-33, lê-se: «Del Sig. Giõ Batta Pescetti in Reggio 1764.» e também na f. 79 do 47-I-32.  
*Na lombada:* «EZIO.»

REEL ONE HUNDRED AND FORTY-SIX**2313 — PESCETTI, Giovanni Battista: Zenobia****45-V-63 e 45-VI-1 e 2**

D\_\_\_\_. 1761. [Atto I-III]. / In Padoua. / Musica / del Sig.<sup>r</sup> Gio. Batta. Pescetti. / Sinfonia.

1761, Padova.

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

*Dif.* da Sinfonia do 45-VI-3.

*Na lombada:* «PESCETIS / ZEN.»

**2314 — PESCETTI, Giovanni Battista: Zenobia (La)****45-VI-3**

1761. In Padoua. / D\_\_\_\_. / Del Sig.<sup>c</sup> Gio. Batta. Pescetti / Overture.

1761, Padova.

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

*Dif.* na Sinfonia do 45-V-63 e 45-VI-1 e 2.

*Na lombada:* «Zenobia / Pescetti.»

**2322 — PIAZZA, Gaetano: Demetrio (II)****45-VI-7 a 9**

Il Demetrio. [Atto I-III]. / Posto in Musica dal Sig.<sup>r</sup> / D. O\_\_\_\_.

Milanese. / Nap. nel Real Teatro di S. Carlo 1755.

1755, Napoli.

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

*Na lombada:* «DEMET / DEL / PIAZZA.»

REEL ONE HUNDRED AND FORTY-SEVEN**2323 — PIAZZA, Gaetano: Eroe Cinese (L')****45-VI-4 a 6**

... / 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.

*Igual* ao 54-II-10 a 12. A sinfonia de abertura está escrita p.<sup>a</sup> sexteto.

*Na lombada:* «L'EROE / CINESE / ATTO I [-III].»

**2324 — PIAZZA, Gaetano: Eroe Cinese (L')****54-II-10 a 12**

Atto Primo [-Terzo]. / 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.

*Igual* ao 45-VI-4 a 6.

*Na lombada:* «EROE CIN / PIAZZA.»

REEL ONE HUNDRED AND FORTY-SEVEN (continued)**2328 — PICCINNI, Nicola: Alessandro nell'Indie (L')** **45-VI-12 a 14**

Argentina 1758. / D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Niccolò Piccinni.  
1758, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-I-7 a 9 e *dif.* na sinfonia do 45-VI-15 a 17.  
*Na lombada:* «L'ALESAN / NELL / INDIE / DI PICCINI / ATTO I [-III].»

REEL ONE HUNDRED AND FORTY-EIGHT**2329 — PICCINNI, Nicola: Alessandro nell'Indie** **45-VI-15 a 17**

D\_\_\_\_. / Atto primo [-terzo]. / Musica / del Sig.<sup>r</sup> D. Niccolò Piccinni.  
Napoli S. Carlo 1774.  
1774, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Sinfonia *dif.* dos 45-VI-12 a 14 e 54-I-7 a 9.  
*Na lombada:* «Alessandro / Piccini.»

**2330 — PICCINNI, Nicola: Alessandro nell'Indie** **54-I-7 a 9**

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 45-VI-12 a 14 e *dif.* na sinfonia do 45-VI-15 a 17.  
Faltam 3 páginas do começo do Acto I.  
*Na lombada:* «Alessandr ... / 2 [-3].»

**2331 — PICCINNI, Nicola: Amante ridicolo deluso (L')** **45-VI-18 e 19**

D\_\_\_\_. / Parte I [-II]. / Del Sig.<sup>r</sup> Niccolò Piccinni.  
Sec. XVIII.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Tem *variantes* do 47-V-7 e 8.

REEL ONE HUNDRED AND FORTY-NINE**2332 — PICCINNI, Nicola: Amante ridicolo deluso (L')** **47-V-7 e 8**

D\_\_\_\_. / Parte I [-II].  
Sec. XVIII.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Tem *variantes* do 45-VI-18 e 19.  
*Tit.<sup>o</sup> e let.<sup>o</sup> da c.*

REEL ONE HUNDRED AND FORTY-NINE (continued)**2333 — PICCINNI, Nicola: Antigono****45-VI-20 a 22**

L' D\_\_\_\_. / del Sig.<sup>r</sup> D. Niccolo Piccinni. / Maestro di Cappella  
Napolitano. / Napoli 4 Novembro 1762. Nel R. T. di S. Carlo.  
1762, Napoli.

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

Enc. notável.

*Na lombada:* «L' ANTIGO / DE / PICCINNI / ATTO I [-III].»

**2334 — PICCINNI, Nicola: Antigono. ~ Trecho****54-III-71**<sup>106 a 108</sup>

... / Basta cosi. / L' Antigono, / del Sig.<sup>r</sup> Niccolò Piccinni.  
[1771, Roma.]

*Ária* : «Basta cosi» do 2.<sup>o</sup> Acto, cena III.

Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup> e viola.

**2335 — PICCINNI, Nicola: Antigono. ~ Trecho****54-III-71**<sup>100 a 102</sup>

... / Io non só se amor tu sei. / L' Antigono, / del Sig.<sup>r</sup> Niccolò Piccinni.  
[1771, Roma.]

*Ária* : «Io non só se amor tu sei» do 1.<sup>o</sup> Acto, cena V.

Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup> e viola.

**2336 — PICCINNI, Nicola: Antigono. ~ Trecho****54-III-71**<sup>109 a 111</sup>

... / Perche se tanti siete. / L' Antigono, / del Sig.<sup>r</sup> Niccolò Piccinni.  
[1771, Roma.]

*Ária* : «Perche se tanti siete» do 3.<sup>o</sup> Actos, cena VII.

Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup> e viola.

**2337 — PICCINNI, Nicola: Antigono. ~ Trecho****54-III-71**<sup>103 a 105</sup>

... / Sol che appresso al Genitore. / L' Antigono, / del Sig.<sup>r</sup> Niccolò  
Piccinni.  
[1771, Roma.]

*Ária* : «Sol che appresso al Genitore» do 1.<sup>o</sup> Acto, cena IX.

Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup> e viola.

**2339 — PICCINNI, Nicola: Artaserse****45-VI-23 a 25**

Argentina. 1762. / L' D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Niccolò Piccinni.  
1762, Roma.

*Dif.* do 45-VI-26 a 28.

Há 2 árias desta ópera no 48-III-47<sup>6 a 12</sup>.

*Na lombada:* «L' ARTAS / DEL SIG. / PICCINNI / ATTO I [-III].»

REEL ONE HUNDRED AND FIFTY**2340 — PICCINNI, Nicola: Artaserse****45-VI-26 a 28**

D\_\_\_\_, / del Sig.<sup>r</sup> Niccola Piccinni, / Napolitano. / Atto Primo [-terzo]  
 Napoli 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.  
*Dif.* do 45-VI-23 a 25.  
*Na lombada:* «ARTASERSE / ATTO I / PICCINNI.»

**2341 — PICCINNI, Nicola: Artaserse. ~ Trecho****54-III-64<sup>2 a 4</sup>**

... / Conservati fedele. / Artaserse, / del Sig.<sup>r</sup> O\_\_\_\_ .  
 Sec. XVIII.

*Ária* : «Conservati fedele» do 1.º Acto, cena I.  
 Partes dos violinos 1.º e 2.º e viola.

**2342 — PICCINNI, Nicola: Artaserse. ~ Trecho****54-III-64<sup>12 a 14</sup>**

... / Deh respirar Lasciatemi. / Artaserse, / del Sig.<sup>r</sup> O\_\_\_\_ .  
 Sec. XVIII.

*Ária* : «Deh respirar Lasciatemi» do 1.º Acto, cena XI.  
 Partes dos violinos 1.º e 2.º e viola.

**2343 — PICCINNI, Nicola: Artaserse. ~ Trecho****54-III-64<sup>15 a 17</sup>**

... / Dimmi ch'un empio sei. / Artaserse, / del Sig.<sup>r</sup> O\_\_\_\_ .  
 Sec. XVIII.

*Ária* : «Dimmi ch'un empio sei», do 1.º Acto, cena XII.  
 Partes dos violinos 1.º e 2.º e viola.

**2344 — PICCINNI, Nicola: Artaserse. ~ Trecho****54-III-64<sup>5 a 11</sup>**

... / Frà cento affanni e cento. / Artaserse, / del Sig.<sup>r</sup> O\_\_\_\_ .  
 Sec. XVIII.

*Ária* : «Frà cento affanni e cento», do 1.º Acto, cena II.  
 Partes dos violinos 1.º e 2.º, viola, oboés 1.º e 2.º e trompas da caccia 1.<sup>a</sup> e 2.<sup>a</sup>

REEL ONE HUNDRED AND FIFTY (continued)

**2345 — PICCINNI, Nicola: Artaserse. ~ *Trecho*** **54-III-64**<sup>27 a 29</sup>

... / Mi credi spietata. / Artaserse, / del Sig.<sup>r</sup> O \_\_\_\_ .  
Sec. XVIII.

*Ária* : «Mi credi spietata», do 3.º Acto, cena V.  
Partes dos violinos 1.º e 2.º e viola.

**2346 — PICCINNI, Nicola: Artaserse. ~ *Trecho*** **54-III-64**<sup>30 a 34</sup>

... / Non è ver che sia contento. / Artaserse, / del Sig.<sup>r</sup> O \_\_\_\_ .  
Sec. XVIII.

*Ária* : «Non è ver che sia contento», do 3.º Acto, cena VI.  
Partes dos violinos 1.º e 2.º, viola e oboés 1.º e 2.º

**2347 — PICCINNI, Nicola: Artaserse. ~ *Trechos*** **48-III-47**<sup>6 a 12</sup>

... / Vaccilla ò Padre; / Per quel paterno amplesso. / Artaserse, / del  
Sig.<sup>r</sup> Niccolò Piccinni.  
Letra do sec. XVIII.

Septimino,  
Partes cavas dos violinos (1.º e 2.º), viola, oboé (1.º e 2.º) e trombas de caça  
(1.<sup>a</sup> e 2.<sup>a</sup>) e canto c. letra ital.  
Árias do Acto II; cenas X e XI, do 45-VI-24.

**2348 — PICCINNI, Nicola: Artaserse. ~ *Trecho*** **54-III-64**<sup>18 a 26</sup>

... / Vó solcando un mar crudele. / Artaserse, / del Sig.<sup>r</sup> O \_\_\_\_ .  
Sec. XVIII.

*Ária* : «Vó solcando un mar crudele», do 1.º Acto, cena XV.  
Partes dos violinos 1.º e 2.º, viola, trompas 1.<sup>a</sup> e 2.<sup>a</sup>, trompas da caccia 1.<sup>a</sup>  
e 2.<sup>a</sup> e oboés 1.º e 2.º.

**2349 — PICCINNI, Nicola: Artaserse. ~ *Trecho*** **54-III-64**<sup>1</sup>

Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o 1.º acto truncado no princípio; começa na cena IX, e uma das Árias  
é: «Deh, deh, respirar lasciatemi», na cena XI.

REEL ONE HUNDRED AND FIFTY- ONE HUNDRED AND FIFTY-ONE**2350 — PICCINNI, Nicola: Astrologa (L')** **45-VI-29 a 31**

L' Astrologa. / Atto Primo [-terzo]. / Del Sig.<sup>re</sup> Nicolò Piccini.  
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 FIFTY-ONE**2351 — PICCINNI, Nicola: Astuto Balordo (L')** **45-VI-32 a 34**

D\_\_\_\_. / [Atto I-III] Musica. / del Sig.<sup>r</sup> D. Niccola Piccini.  
Sec. XVIII.

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

**2352 — PICCINNI, Nicola: Barone di Torre Forte (II)** **45-VI-35**

Capricana 1765. / D\_\_\_\_. / Farsetta Per Musica / A Quatro Voci. /  
Musica / del Sig.<sup>r</sup> Niccolo Piccinni.  
1765, Capranica.

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

REEL ONE HUNDRED AND FIFTY-ONE - HUNDRED AND FIFTY-TWO**2356 — PICCINNI, Nicola: Buona Figliola maritata (La)** **45-VI-36 a 38**

D\_\_\_\_. / Opera bernesa. / Musica / del Sig.<sup>r</sup> Nicolò Piccini.  
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-VI-39 a 41. *Dif.* na sinfonia de abertura.  
Esta ópera tem também o nome de «La Cecchina maritata».  
*Na lombada:* «LA BUONA / FIGLIOL / DE / PICCINI / AT. I [-III].»

REEL ONE HUNDRED AND FIFTY-TWO**2357 — PICCINNI, Nicola: Buona Figliola maritata (La)** **45-VI-39 a 41**

La Buona Figliuola Maritata / del Sig.<sup>r</sup> Piccinni.  
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-VI-36 a 38. *Dif.* na sinfonia de abertura.  
Esta ópera tem também o título de «La Cecchina maritata».  
*Na lombada:* «LABUONA / FIGLIVOLA / DEL SIG / PICCINI / ATTO /  
PRIMO [-TERZO].»

REEL ONE HUNDRED AND FIFTY-TWO - ONE HUNDRED AND FIFTY-THREE**2358 — PICCINNI, Nicola: Caio Mario 45-VI-48 a 50**

Cajo Mario, / del Sig.<sup>r</sup> D. Niccola / Piccinni. / Napoli 20 Gennaro 1765. /  
 Nel Real Teatro di S. C.  
 1765, Napoli.

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

REEL ONE HUNDRED AND FIFTY-THREE**2359 — PICCINNI, Nicola: Cavalier per amore (II) 45-VI-51 e 52**

Parte Prima. / D\_\_\_\_. / Intermezzi a quattro voci, / del Sig.<sup>r</sup> Niccolò  
 Piccinni.  
 Sec. XVIII.

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

**2361 — PICCINNI, Nicola: Cecchina Zitella, o La Buona Figliola 45-VI-42 a 44**

D\_\_\_\_. / Dramma Giocoso. / Musica / del Signore O\_\_\_\_. / 1761.  
 1761.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Dif.* na sinfonia de abertura, do 45-VI-45 a 47.  
*Na lombada:* «LA BUONA / FIGLIOLA / PICCINI.»

REEL ONE HUNDRED AND FIFTY-FOUR**2362 — PICCINNI, Nicola: Cecchina Zitella, o La Buona Figliola 45-VI-45 a 47**

La Buona Figliola. 1761. / Atto Primo [-terzo], / del Sig.<sup>re</sup> / Niccolo  
 Piccinni. / In Roma.  
 1761, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Dif.* na sinfonia de abertura, do 45-VI-42 a 44.  
*Na lombada:* «LA / BUONA / FIGLIO / LA / ATTO I [-III] / ZITELLA.»

**2363 — PICCINNI, Nicola: Cesare e Cleopatra 47-IV-11**

[1770, Milão.]

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o 2.º acto. O nome do Autor e título estavam ocultos no lombada por  
 um papel.  
*Na lombada:* «Cesare / 2 / Picini.»



REEL ONE HUNDRED AND FIFTY-FOUR (continued)**2364 — PICCINNI, Nicola: *Ciro Riconosciuto* (II) 45-VI-53 a 55**

D\_\_\_\_ / del Sig.<sup>r</sup> Niccolò Piccinni. / Napoli, 1759. Nel R. T. di  
S. Carlo.  
1759, Napoli.

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

*Igual* ao 45-VI-56 a 58.

*Na lombada*: «IL CIRO / RICONONOS / DEL / PICCINNO / ATTO I [-III].»

REEL ONE HUNDRED AND FIFTY-FIVE**2365 — PICCINNI, Nicola: *Ciro Riconosciuto* 45-VI-56 a 58**

Ciro / Riconos. / Piccinni. / Napoli, / 1760.  
1760, Napoli.

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

*Igual* ao 45-VI-53 a 55.

*Tit.<sup>o</sup> e let.<sup>o</sup> da lombada*.

**2367 — PICCINNI, Nicola: *Contadine Bizarre* (Le) 45-VI-59 a 61**

... / D\_\_\_\_ / 1763, l'autunno. Opera Prima. / Nel Teatro in S. Samuel.  
Musica / del Sig.<sup>r</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 47-VI-31 a 33.

*Na lombada*: «LE. CONT / DE / PICCIN / AT. I [-III].»

REEL ONE HUNDRED AND FIFTY-FIVE - ONE HUNDRED AND FIFTY-SIX**2368 — PICCINNI, Nicola: *Contadine Bizarre* (Le) 47-VI-31 a 33**

D\_\_\_\_. / Nel Teatro In S. Samuel. / 1764. / del Sig.<sup>r</sup> Nicola Piccini...  
1764, Venezia.

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

*Igual* ao 45-VI-59 a 61.

REEL ONE HUNDRED AND FIFTY-SIX**2371 — PICCINNI, Nicola: *Demetrio* 46-I-1 a 3**

D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Nicola Piccinni, / Napolitano. / Atto Primo  
[-terzo]. Napoli, 1769. Nel R. T. di S. C.  
1769, Napoli.

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

REEL ONE HUNDRED AND FIFTY-SIX - ONE HUNDRED AND FIFTY-SEVEN**2372 — PICCINNI, Nicola: Demofonte (II) 46-I-4 a 6**

D \_\_\_\_\_. / *Dramma per Musica*, / rappresentato nel Teatro dell'III.<sup>mo</sup>  
 Pubblico di Reggio. / La Fiera dell'anno 1761. / Musica del Sig.<sup>r</sup> Niccola  
 Piccinni, / Maestro di Capella. Napoli.  
 1761, Reggio.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-I-4 a 6.  
*Na lombada*: «DEMOF / PICCINNI.»

REEL ONE HUNDRED AND FIFTY-SEVEN**2373 — PICCINNI, Nicola: Demofonte (II) 54-I-4 a 6**

D \_\_\_\_\_. *Dramma p. Musica*, / rapresentato nel Teatro dell'III.<sup>mo</sup> /  
 Pubblico di Reggio, / p. la Fiera dell' / anno 1761. / Musica del Sig.<sup>r</sup>  
 O \_\_\_\_\_. / Mastro di Capella. Napol.<sup>o</sup>  
 1761, Reggio.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 46-I-4 a 6.  
*Na lombada*: «Il De / mofoonte / I [-III] / Picini.»

**2374 — PICCINNI, Nicola: Didone (La) 46-II-1 a 3**

Argentina, 1770. / D \_\_\_\_\_. Atto Primo [-terzo]. / Musica, / del Sig.<sup>r</sup>  
 Niccolò Piccini.  
 1770, Roma.

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

REEL ONE HUNDRED AND FIFTY-EIGHT**2376 — PICCINNI, Nicola: Donna Vana (La) 46-I-7 a 9**

D \_\_\_\_\_. / [Atto I-III]. Musica / del Sig.<sup>r</sup> D. Niccola Piccini.  
 Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada*: «LA DONNA / VANA / PICCINI.»

REEL ONE HUNDRED AND FIFTY-EIGHT (continued)**2377 — PICCINNI, Nicola: Equivoco (L')** **47-IV-12**

D\_\_\_\_. / Atto III.  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o 3.<sup>o</sup> acto.  
*Tit.<sup>o</sup> e let.<sup>o</sup> da c.* O nome do Autor estava oculto por um papel na lombada.  
*Na lombada:* «L'Eq / 3 / Picini.»

REEL ONE HUNDRED AND FIFTY-EIGHT - ONE HUNDRED AND FIFTY-NINE**2380 — PICCINNI, Nicola: Gran Cid (II)** **46-I-10 a 12**

D\_\_\_\_. / del Sig.<sup>r</sup> Niccola Piccinni. / Atto 1.<sup>mo</sup> [-III]. / Napoli, 1766.  
Nel R. T. di S. Carlo.  
1766, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-II-64 a 66.  
*Na lombada:* «IL / GRAN / CID / PICCINI / ATTO I.»

REEL ONE HUNDRED AND FIFTY-NINE**2381 — PICCINNI, Nicola: Gran Cid (II)** **54-II-64 a 66**

D\_\_\_\_. / 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.  
*Igual* ao 46-I-10 a 12.  
*Na lombada:* «IL GRAN CID / DEL SIG.<sup>R</sup> / PICCINNI / ATTO I [-III].»

REEL ONE HUNDRED AND FIFTY-NINE - ONE HUNDRED AND SIXTY**2383 — PICCINNI, Nicola: Incognita perseguitata (L')** **46-I-13 a 15**

D\_\_\_\_. / [Atto I-III]. Nel Teatro In S. Samuel. / 1764. / del Sig.<sup>r</sup>  
O\_\_\_\_ ...  
1764, Venezia.

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

REEL ONE HUNDRED AND SIXTY**2384 — PICCINNI, Nicola: Incostante (L')** **46-I-16 e 17**

D\_\_\_\_. / Intermezzi a quattro Voci. / Parte Prima, / del Sig.<sup>re</sup> Niccolò Piccinni.  
Sec. XVIII.

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

**2388 — PICCINNI, Nicola: Monsieur Petitone** **47-IV-14 e 15**

Atto Primo. / D\_\_\_\_. / Musica del Sig.<sup>r</sup> D. Nicola Piccinni.  
Sec. XVIII.

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:* «Mon / Petitone / 1 / Piccini.»

REEL ONE HUNDRED AND SIXTY-ONE**2389 — PICCINNI, Nicola: Nitteti** **46-I-21 a 23**

D\_\_\_\_, / di / Niccolò Piccinni, / Napolitano.  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* a 46-I-18 a 20.  
*Na lombada:* «NITTETI / DEL / PICCINN / ATTO I [-III].»

**2390 — PICCINNI, Nicola: Nitteti** **46-I-18 a 20**

La D\_\_\_\_. / Atto P.<sup>mo</sup> Musica del Sig.<sup>r</sup> Nicolò Piccini.  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* a 46-I-21 a 23.  
Falta-lhe o começo da cena II, do Acto I.  
*Na lombada:* «LA / NITETI / ATT / I [-III].»

REEL ONE HUNDRED AND SIXTY-ONE - ONE HUNDRED AND SIXTY-TWO**2392 — PICCINNI, Nicola: Notte critica (La)** **46-I-24 a 26**

D\_\_\_\_. / Atto Primo [-terzo]. / del Sig.<sup>re</sup> Niccolò Piccinni.  
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 SIXTY-TWO**2394 — PICCINNI, Nicola: Olimpiade (L')** **46-I-27 a 29**

D\_\_\_\_. / Atto Primo [-terzo]. / Musica / del Sig.<sup>r</sup> D. Niccolò Piccinni. /  
Napoli, nel Real Teatro di S. Carlo. / di 30 Maggio / 1774.  
1774, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Dif.* do 47-IV-13.  
*Na lombada:* «OLIMPIAD / PICCINI.»

**2395 — PICCINNI, Nicola: Olimpiade (L')** **47-IV-13**

Argentina, 1768. / D\_\_\_\_. / Dramma per Musica, / Del Sig.<sup>r</sup> Niccolò  
Piccinni.  
1768, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o 1.<sup>o</sup> acto. *Dif.* do 46-I-27 a 29.

REEL ONE HUNDRED AND SIXTY-THREE**2399 — PICCINNI, Nicola: Pescatrice (La)** **46-I-33 e 34**

D\_\_\_\_. / Intermezzi à Quatro Voci, / del Sig.<sup>r</sup> Niccolò Piccinni. / 1766.  
1766.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* a 1.<sup>a</sup> parte.  
*Na lombada:* «LA. PESC / DE / PICCINI / P. I.»

**2400 — PICCINNI, Nicola: Re Pastore (II)** **46-I-30 a 32**

D\_\_\_\_, / del Sig.<sup>r</sup> Niccolò Piccinni.  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Tem cenas *dif.* do 54-II-1 a 3.  
*Na lombada:* «IL / RE / PASTORE / PICCINI / ATTO I [-III].»

REEL ONE HUNDRED AND SIXTY-THREE - ONE HUNDRED AND SIXTY-FOUR**2401 — PICCINNI, Nicola: Re Pastore (II)** **54-II-1 a 3**

D\_\_\_\_, / del Sig.<sup>r</sup> O\_\_\_\_. / 1765.  
1765.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Tem cenas *dif.* do 46-I-30 a 32.  
Faltam 12 folhas no 54-II-2 que são 2 do caderno 2; 2 do caderno 3; o  
caderno 4 (4 folhas), e o caderno 5 (a 4 folhas).  
*Na lombada:* «IL RE PAST / DEL SIG.<sup>R</sup> / PICCINI / ATTO. / I [-III].»

REEL ONE HUNDRED AND SIXTY-FOUR**2402 — PICCINNI, Nicola: Scaltra letterata (La)****46-I-35 a 37**

D \_\_\_\_ . / Atto Primo [-terzo], / del Sig.<sup>re</sup> Piccini.  
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 SIXTY-FOUR - ONE HUNDRED AND SIXTY-FIVE**2404 — PICCINNI, Nicola: Stravaganti (Gli)****46-I-38 e 39**

Gli Stravaganti, / del Sig.<sup>r</sup> Niccolò Piccinni. / Parte Prima [-Seconda].  
Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
As partes cavas estão no 46-I-40 a 48.

REEL ONE HUNDRED AND SIXTY-FIVE**2405 — PICCINNI, Nicola: Stravaganti (Gli)****46-I-40 a 48**

... D \_\_\_\_ , del Sig.<sup>r</sup> Niccolò Piccinni. Parte prima [-seconda].  
Sec. XVIII.

Partes do 1.<sup>o</sup> e 2.<sup>o</sup> violinos; viola; 1.<sup>o</sup> e 2.<sup>o</sup> oboés; 1.<sup>o</sup> e 2.<sup>o</sup> cornos; fagote e baixo.  
A Part.<sup>a</sup> está no 46-I-38 e 39.

**2406 — PICCINNI, Nicola: Stravaganti (Gli)****54-III-72**

... D \_\_\_\_ , / del Sig.<sup>r</sup> O \_\_\_\_ . / Parte Prima.  
Sec. XVIII.

Mus. p.<sup>a</sup> violino 2.<sup>o</sup> e canto.  
Partes do canto das Árias de «Armida»: cenas I, V e VI da 1.<sup>a</sup> parte; e I, V e VIII da 2.<sup>a</sup> parte, c. letra ital.  
*Igual ao 54-III-72.*

**2407 — PICCINNI, Nicola: Stravaganti (Gli). ~ Trechos****54-III-73<sup>1 a 8</sup>**

Sig.<sup>r</sup> Leonardi. / Quartetto.  
Sec. XVIII.

Partes do canto das Árias de «Asdrúbal»; Introdução (a 4 v.), cenas I a III, V, VIII e IX e final da 1.<sup>a</sup> Parte; Introdução, cenas I (2), III e VII (2) da 2.<sup>a</sup> Parte, c. letra ital.  
*Executante: Leonardi.*

REEL ONE HUNDRED AND SIXTY-FIVE (continued)**2408 — PICCINNI, Nicola: Stravaganti (Gli). ~ *Trechos* 54-III-73<sup>9 e 10</sup>**

Sig.<sup>r</sup> Vasquez. / Gli Stravaganti. / Reccitativi. / Arminda. / Parte I [-II].  
[1769, Nápoles].

Mus. p.<sup>a</sup> violino 2.<sup>o</sup> e canto.  
Partes do canto das Árias de «Arminda»; cenas I, V e VI da 1.<sup>a</sup> parte; e  
I, V e VIII da 2.<sup>a</sup> parte, c. letra ital.  
*Igual* ao 54-III-72.  
*Executante*: Vasques.

**2409 — PICCINNI, Nicola: Stravaganti (Gli). ~ *Trecho* 54-III-73<sup>11</sup>**

Finale. Parte Seconda. Sig.<sup>r</sup> Cavalli.  
Sec. XVIII.

Final da 2.<sup>a</sup> Parte (a 4 v.) c. letra ital.  
*Executante*: Cavalli.

**2410 — PICCINNI, Nicola: Tigrane sotto nome di Farnaspe 46-I-49 a 51**

D\_\_\_\_\_ / (...) Musica del Sig.<sup>r</sup> Piccini.  
Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 46-I-52 a 54.  
*Na lombada*: «TIGRAN / DEL. SIG. / PICCINI / ATTO I [-III].»