

**EUROPEAN MUSIC
MANUSCRIPTS BEFORE 1820**

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

Section C: 1770-1820

Unit Nine: Manuscripts, Catalogue No.s 12-466

Primary Source Microfilm
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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.

The end of the eighteenth century saw Portuguese music still in predominantly Italian style - this section includes many major Italian composers and works in Italian, among them five **Mozart** manuscripts at cat. 1678-1682, a large collection of **Paisiello** opera manuscripts at cat. 1785-1831, and 18 operas by **Cimarosa** at cat. 540-559. In Lisbon Carvalho's two pupils, Marcos Antônio da Fonseca Portugal and António Leal Moreira and the mestre de capela of Bemposta royal chapel Luciano Xavier dos Santos dominated musical life, and became significant European musical voices.

Luciano Xavier dos Santos (1734-1808 - see also Section A): ranks as an opera composer with Carvalho and Moreira, and set many Metastasio and other texts as operas and stage works for royal family events, many performed at the palace theatres of Ajuda and Queluz. The Biblioteca da Ajuda is the main source for his manuscripts, and includes among many others the following Metastasio operas: *Le grazie vendicate*, 1762 : *Gli orti esperide*, 1764 : the cantata *La danza*, 1766 : *Il Palladio conservato* 1771 : *Il re pastore*, 1797 : *Clemenza di Tito*.

António Leal Moreira (1758-1819) became mestre de capela of the royal chapel in 1787 and composed many sacred works presented in Section A (cat. 1621-1669). He was also a stage composer ranking alongside his brother-in-law Marcos Portugal. As well as setting Italian texts (he set the same Parini text for *Ascania in Alba* as Mozart - a manuscript of which is at cat. 1678), he was among the first composers to set Portuguese texts. Of his secular works, the Biblioteca da Ajuda holds the opera seria *Siface e Sofonisba* of 1783 at cat. 1661, performed at Queluz palace, *L'Imenei di Delfo* at cat. 1643, staged for a double royal wedding at the Pacacio da Ajuda in 1785 and the staged oratorio *Ester* of 1786 at cat.1633.

Marcos Anónio da Fonseca Portugal (1762-1830) was a singer, organist, composer and in 1785 was appointed conductor of the Teatro do Salitre, where he produced in July 1787 a *Licença pastoril* (cat. 2537) in honour of the birthday of Princess Maria Benedicta. Already famous in Portugal, he was sent in 1792 to Italy, where he embarked on a series of 21 operas produced across Italy. On his return to Lisbon in 1800 he was appointed mestre de capela of the royal chapel and director of the Opera at S Carlos. Of the 83 Portugal mss here, Section C presents his secular works including the operas *Fernando nel Messico*, *Merope*, *La morte de Mitridate*, *La Morte de Semiramide* and

Zaira while in Section A we find Confitebors, Credos, Dignre Domine, Dixit Dominus, Masses and Misereres, Laudates and Te Deums, while one of the most interesting items comes from his later years. In 1807 the French invasion of Portugal forced the royal family into exile in Rio de Janeiro, whence Marcos Portugal followed them in 1808 and 3 centuries of court musical life ended. Portugal continued to produce and compose opera in Brazil, where he also became mestre of the royal chapel to the future John VI. At cat. 2584 we present the autograph manuscript of Portugal's "Veni Sancte Spiritus", dated Rio de Janeiro, 1812.

Brazil of course was, until its independence in 1822, Portugal's largest and wealthiest colony, and there is ample evidence in this collection of music from, music for and music influenced by Brazil. Until the influx of western composers following the court in exile, most art music in Brazil was church music, but Italian and Italianate opera was performed there during the colonial period, and the archetypal popular song-form the **Modinha** - most often for two sopranos and guitar or harpsichord - is found throughout the collection. The best collections are the 30 eighteenth-century *Modinhas do Brasil* at cat. 1596, and the 12 Portuguese examples at cat. 1595.

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

Section C: 1770-1820

Unit Nine: Manuscripts, Catalogue No.s 12-466

CONTENTS OF REELS

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

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	<u>Catalogue No.</u>	<u>Shelf Mark</u>
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	16	44.XV.67 ⁶²
	19	47.V.5
	47	44.I.21
	48	44.I.1-2
<u>REEL THREE</u>	48	44.I.3
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	58	47.II.13
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	80	44.XV.68 ¹²
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	96	44.II.3-5
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	157	44.II.21
	195	44.XV.68 ¹⁴⁶
	229-230	48.IV.14 ⁹⁸⁻¹¹²
	246	46.VI.55 ⁴⁻⁹
	249	46.VI.55 ²⁻³
	250	46.VI.55 ¹
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LISTING OF MANUSCRIPTS IN UNIT NINE

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

REEL ONE

Introductory material: contents of reels: Machado Santos' *Catálogo de Música Manuscrita*

REEL TWO

12 — ACCORIMBONI, Agostino: Regno delle Amazzoni (II) 47-II-7

1782, [Parma]

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

Só está o 2.º acto.

Na lombada : «Il Regno / dell Ama / zoni / Acoromboni /»

15 — Addio batel leggero... 44-XV-68⁸⁵

Sec. XIX.

Música p. canto, c. acomp. de piano e letra ital.

16 — Addio, oh Caravella 44-XV-67⁶²

[Sec. XVIII?]

Mús. p. canto, c. letra ital.

19 — Ademira 47-V-5

D____ / Atto Terzo /
Sec. XVIII.

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

Tit.º e let.º da c. Está o 3.º acto.

Na lombada: “Ald / 3 /”

47 — ALESSANDRI, Felice: Adriano in Siria 44-I-21

D____ / Nel Teatro in S. Benedetto / Il Carnavale 1780 / Música
del Sig.^r O____ / Ovuerturre
1780, Venezia.

Na lombada: «DEL. SIG ALESSANDRI / ADRIANO IN SIRIA»

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

REEL TWO - THREE

48 — ALESSANDRI, Felice: Alcina è Ruggiero

44-I-1 a 3

D____ / Opera Seconda / La Música è del Sig.^r O____ / L'Anno del 1775 /

Na lombada: «ALCINA / E / RUGGERO / ÓPERA».
Tem *variantes* do 44-I-1 a 6.

REEL THREE

49 — ALESSANDRI, Felice: Alcina e Ruggiero

44-I-4 a 6

Alcina é Ruggiero / Opera seconda / del Sig.^{or} O____ / Atto Primo. [-Terzo]
Sec. XVIII.

Part.^a p. canto e orq.^a c. letra ital.
Tem *variantes* do 44-I-1 a 3.
Na lombada: «ALCINA / ALESSANDRI»
Tit.^o e let.^o da c.

REEL THREE - FOUR

50 — ALESSANDRI, Felice: Argea

44-I-10 a 12

D____ / Opera prima / La musicha del Sig.^r O____
Sec. XVIII.

Na lombada: «ARGEA / ÓPERA IN TORIN»
Há o Acto I, no 47-VII-51.
Mus. p. canto e orq.^a c. letra ital.

REEL FOUR

51 — ALESSANDRI, Felice: Argea

47-VII-51

1773 / D____ / ... / del Sig.^r Alessandri /
1773.

Part.^a em 3 actos p. canto e orq.^a c. letra ital.
Está o 1.^o acto. *Igual* ao 44-I-10.
Na lombada: «ARGEA / DEL SIG / ALESSAND / AT. I /»

52 — ALESSANDRI, Felice: Attolo, Rè di Bitínia

44-I-7 a 9

Attalo / Dramma a sei Personaggi / Música Del Sig.^r O____ /
Rappresentato in Genova / Nell'anno 1781 / Atto Primo [-Terzo]
1781, Genova.

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

REEL FOUR - FIVE

53 — ALESSANDRI, Felice: Cameriera (La) per amore **44-I-13 a 15**

D____ / Atto primo [-Terzo] del Sg.^f Felice Alessandri /
Sec. XVIII.

Part.^a para canto e orq.^a c. letra ital.

REEL FIVE

54 — ALESSANDRI, Felice: Demofonte **47-II-11 a 12**

1783.

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

Só *estão* o 1.^o e 2.^o actos.

Na lombada: «Demofonte / Alessandri /»

55 — ALESSANDRI, Felice: Due fratelli Papamosca (Gli) **44-I-16 a 17**

D____ / O sia la Finta Principessa / Opera prima del Sig.^f

O____ /

Sec. XVIII.

Na lombada: «Papamosca / Alessandri /»

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

REEL FIVE - SIX

56 — ALESSANDRI, Felice: Erifile **44-I-18 a 20**

D____ / In Padova, la fiera 1781 / Música del Sig.^f Felice
Alessandri.

1781, Padova.

Na lombada: «Erifile / Alessandri»

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

REEL SIX

57 — ALESSANDRI, Felice: Solimano **44-I-22 a 23**

D____ / Del Sig.^f O____ / Overture /
Sec. XVIII.

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

Na lombada: «Solimano /»

REEL SIX (continued)

58 — ALESSANDRI, Felice: Vecchio geloso (II)

47-II-13

D____ / Opera Quarta / Música / del Sig.^r O____ /
1782.

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

Só *está* o 1.º acto.

Na lombada: «Il Vechio geloso / Alessandri /»

75 — AMICONE, António: Achille in Sciro (L')

44-I-24 a 26

D____ / Musica / del Sig.^r D O____ / Atto I [-III] /
Napoli, R. T. D. S. C. 1772 / .
1772, Napoli.

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

Na lombada: «Achile / Amicone /»

80 — Andante para harpa

44-XV-68¹²

Arpa. /
Sec. XIX.

Música p. harpa.

REEL SEVEN

85 — ANDREOZZI, Gaetano: Agesilao

44-II-15 a 16

Opera Seria / Intitolata D____ / Composta Dal Sig.^r O____ / Per
il Teatro di / S. Benedetto / In Venezia L'anno 1788 /
1788, Venezia.

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

Na lombada: «Agesilao / Andreozzi /»

86 — ANDREOZZI, Gaetano: Armínio (L')

47-II-15

D____ / ' ' ' / del Sig.^r O____ / in St. Benedetto La Senza /
1788.

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

Só *está* o acto 1.º.

Na lombada: «Arminio / Andreozzi /»

REEL SEVEN (continued)

87 — ANDREOZZI, Gaetano: Teodelinda

44-II-17 a 18

D____ / Opera Seconda / Rappresentata Nel Reggio Teatro di
Torino / Nel 1789 / Musica del Sig.^r Andreozzi /
1789, Torino.

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

94 — ANFOSSI, Pasquale: Adriano in Siria

44-I-38

D____ / 1777 / In Padova / Musica / del Sig.^r O____
1777, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «ADRIANO / IN SIRIA / OPERA / DEL. SIG. / ANFOSSI /
At. I [-III]».

REEL EIGHT

95 — ANFOSSI, Pasquale: Alessandro nell Indie

44-I-32 a 34

L' Alessandro Nell / Indie / Atto Primo [-Terzo] / Musica / del
Sig.^r D. O____ /
1772, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «L' Alessandro / Anfossi /»

96 — ANFOSSI, Pasquale: Armida

44-II-3 a 5

D____ / Opera Seconda / Musicha del Sig.^r O____ / In Torino
Del 1770 /
1770, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «ARMIDA / OPERA - II / IN / TORINO / 1770 / Atto / I / [III] /»

REEL NINE

97 — ANFOSSI, Pasquale: Avaro (L')

44-II-9 a 11

D____ / Opera Bernesca / Musica / del Sig.^r O____ /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «L' Avaro / Anfossi /»

REEL NINE (continued)

98 — ANFOSSI, Pasquale: Caio Mario

44-I-52 a 53

Cajo Mario. Nel Teatro. In S. Benetto. L'Autunno dell'anno
1770 / Musica del Sig.^r O____ / ' ' ' /
1770, Venezia.

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

Igual ao 54-I-38 a 39.

Na lombada: «CAYO / MARIO / DEL SIG. / ANFOSSI / AT. I [-III]».

99 — ANFOSSI, Pasquale: Caio Mario

54-I-38 a 39

Cajo Mario. Nel Teatro in S. Benedetto l'autunno dell'anno
1770 / Musica del Sig.^r O____ ... /
1770. [Veneza].

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

Igual ao 44-I-52 a 53.

Na lombada: «CAYO / MARIO / DEL SIG / PASQUAL / AT. I [-III] /»

REEL TEN

100 — ANFOSSI, Pasquale: Clemenza di Tito (La)

47-II-8

Argentina 1769 / D____ / Drama Per Musica / del Sig.^r O____ /
1769, Roma.

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

Só *está* o 1.º acto. O 3.º acto *está* no 47-V-68. Há outro ex. do 1.º e 2.º
actos no 44-I-36 e 37.

Na lombada: «Tito».

101 — ANFOSSI, Pasquale: Clemenza de Tito (La)

47-V-68

Atto Terzo ...
Sec. XVIII.

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

Está o 3.º acto. O 1.º acto desta part.^a *está* no 47-II-8.

Há *outro ex.* dos 1.º e 2.º actos, no 44-I-36 e 37.

102 — ANFOSSI, Pasquale: Clemenza di Tito (La)

44-I-36 a 37

D____ / Atto I / Musica / del Sig.^r D. O____ / R. T. D. S. C. /
1772 /
1772.

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

Estão o 1.º e 2.º actos. Há outro ex. do 1.º e 3.º actos nos 47-II-8 e 47-V-68.

Na lombada: «Tito / Anfossi / 1772 / »

REEL TEN (continued)

103 — ANFOSSI, Pasquale: Cleópatra

47-II-9 a 10

D____ / Musica / del Sig.^r O____ / In Milano / Nel Carnovale
Dell'anno 1779 /
1779, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Falta o acto 2.^o.
Na lombada: «Cleopa / tra / Anfossi /».

104 — ANFOSSI, Pasquale: Didone (La)

44-I-27 a 28

D____ / Atto I [-III] / Musica / del Sig.^r D. O____ / .
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. do 44-II-1 e 2.
Na lombada: «La / DIDONE / ATTO I [-III] / ANFOSSI /».
De: Olimpia Peres.

REEL ELEVEN

105 — ANFOSSI, Pasquale: Didone Abbandonate

44-II-1 a 2

D____ / Musica / del Sig.^r O____ / La fiera dell'ascensione /
1775 / Nel Teatro in S. Moisé / Venezia /
1775, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. do 44-I-27 e 28.

107 — ANFOSSI, Pasquale: Finta Giardiniera per amore (La)

44-I-43 a 45

D____ / Atto Primo. [-Terzo] / Musica / del Sig.^r O____
1786.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Giardiniera / 1786».

REEL TWELVE

108 — ANFOSSI, Pasquale: Geloso in cemento (II)

44-I-39 a 41

D____ / Opera Bernesca / Musica / del Sig.^r O____ / In Ve-
nezia / Scritta da me Federigo Jaccobi / In Genova 1775 /
1775, Génova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
A «Ouverture» *é dif.* do 44-I-35.
Na lombada: «Il Geloso / in Cimento / Anfossi /»

REEL TWELVE (continued)

109 — ANFOSSI, Pasquale: Geloso in cemento (II)

44-I-35

Opera Quarta / ... / del Sig.^r Anfossi / D_____ / .
Séc. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.^o e 2.^o actos. A «Ouverture» *é dif.* do 44-I-39.
Na lombada: «Il Geloso in Ci / mento».

REEL TWELVE - THIRTEEN

110 — ANFOSSI, Pasquale: Gengis Kan

44-I-49 a 51

D_____ / ... / Atto Primo [-Terzo]. Opera Seconda / Rapresentata
nel Reggio Teatro di Torino / Nell' Anno 1777 / Musica del Sig.^r
Anfossi /
1777, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Há o 1.^o e 3.^o actos *iguais* ao 54-III-16 a 17.
Na lombada: «Gengis Ka / Anfossi».

REEL THIRTEEN

111 — ANFOSSI, Pasquale: Gengis Kan

54-III-16 a 17

D_____ / Opera Seconda / La Musica e del Sig.^r Maestro /
O_____ Napolitano / Nel Reggio Teatro di Torino / del 1777 /
1777, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.^o e 3.^o actos. *Igual* ao 44-I-49 e 51.
Na lombada: «GENGIS KAN / OPERA / INTORINO / 1777 / ATTO / I [-III] /
ANFOSSI».

112 — ANFOSSI, Pasquale: Imbroglia delle tre spose (L')

44-I-73 a 74

Opera Seconda / L' Imbroglia delle tre spose / Musica del Sig.^r
Anfossi / 1782 / .
1782.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Estão os actos 1.^o e 2.^o
Na lombada: «L' Imbroglia / dele tre spose / Anfossi / ».

REEL THIRTEEN - FOURTEEN

113 — ANFOSSI, Pasquale: Incognita perseguita (L')

44-I-46 a 48

In Roma / Nel Teatro delle Dame / 1773 / D____ / Musica / del
Sig.^r O____ /
1773, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «L'INCOGNI / PERSEGUIT / ANFOSSI / ATTO. I [-III] /.»
Igual ao 47-VII-35.

REEL FOURTEEN

114 — ANFOSSI, Pasquale: Incognita perseguita (L')

47-VII-35

Alle Dame / 1773 / D____ / Musica / del Sig.^r O____ / .
1773, Roma.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital. *Igual* ao 44-I-46 a 48.
Está o 1.º acto.
Na lombada: «Anfossi».

115 — ANFOSSI, Pasquale: Nitteti (La)

44-II-6 a 8

D____ / Musica / del Sig.^r D. O____ / Atto Primo [-Terzo] /
Napoli S. Carlo li 13 Agosto 1771 / .
1771, Nápoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. do 44-I-77 a 78.
Na lombada: «Nitteti / Anfossi /»

REEL FOURTEEN - FIFTEEN

116 — ANFOSSI, Pasquale: Nitteti

44-I-77 e 78

D____ Nel Teatro in S. Benedetto. L'ascenza dell'anno 1780 /
Musica del Sig.^r O____ /
1780, Venezia.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Dif. do 44-II-6 a 8.
Estão os actos 1.º e 2.º.

REEL FIFTEEN

117 — ANFOSSI, Pasquale: Olimpiade

44-I-42

D____ / In S. Benedetto. ... del Sig.^r O____ / Opera Prima /
Séc. XVIII, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «OLIMPIADE / DEL. SIG. / ANFOSSI /».

118 — ANFOSSI, Pasquale: Quinto Fabio (II)

44-I-29 a 31

D____ / Rappresentato in Roma nel Teatro alle Dame / 1771 /
Musica / del Sig.^r O____ / Atto Primo [-Terzo].
1771, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Q.^{to} F / Anfossi /».

REEL FIFTEEN - SIXTEEN

119 — ANFOSSI, Pasquale: Sacrificio di Noè (II) uscito dall Arca

44-I-75 e 76

Il Sacrificio di Noé / Uscito dall' Arca / Componimento Sagro a
Cinque Voci / Musica / del Sig.^r O____ / Parte Prima [-Seconda].

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Oratório.
Na lombada: «Il Sacrificio di Noè / Anfossi».

REEL SIXTEEN

120 — ANFOSSI, Pasquale: Trionfo d'Arianna (II)

44-I-71 a 72

D____ / Nel Teatro in S. Moisè / L'ascenza 1781 / del Sig.^r
O____ / ... /
1781.

Part.^a em 2 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Arianna / Anfossi /».

121 — ANFOSSI, Pasquale: Vera Costanza (La)

44-I-54 a 56

Alle Dame / 1776 / D____ / del Sig.^r O____ / .
1776.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
As partes cavas estão no 44-I-57 a 70.

REEL SIXTEEN - SEVENTEEN

122 — ANFOSSI, Pasquale: Vera Costanza (La)

44-I-57 a 70

Alle Dame / 1776 / D____ / del Sig.^r O____ /
1776.

Partes dos 1.º e 2.º violinos; viola; baixo, 1.º e 2.º oboés; 1.º e 2.º cornos.
A part.^a está no 44-I-54 a 56.

REEL SEVENTEEN

155 — ASTARITTA, Gennaro: Filosofi Immaginari (Li)

44-II-12 a 14

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

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

REEL EIGHTEEN

156 — ASTARITTA, Gennaro: Principe Ipocondriaco (II)

44-II-19 a 20

D____ / Opera Giocosa / In San Moisé il Carnovale 1774 / del
Sig.^r O____ /
1774.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Il Principe / Ipocondria / co / Astarita /».
Falta o 3.º acto.

157 — ASTARITTA, Gennaro: Rinaldo

44-II-21

D____ / 1777 / Nel Teatro in S. Moisé / Musica / del Sig.^r Gen-
naro Asterita / ... /
1777.

Part.^a em 2 (?) actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Rinaldo / Asterita /».

195 — BAILLOT, Pierre M. François de Sales: Escalas Diatónicas

44-XV-68¹⁴⁶

Escallas Diatonicas / De duas ouctavas /
Sec. XIX.

Mus. p.^a violino ou violoncelo (?).

REEL EIGHTEEN (continued)

229 — BALDI, João José: Sinfonia

48-IV-14⁹⁸⁻¹⁰⁹

D_____

Letra do sec. XIX.

Partes dos violinos 1.º e 2.º, viola, baixo, clarins 1.º e 2.º, cornetins 1.º e 2.º, flauta, oboé, fagote e tímpano.
O nome do A. está no ¹⁰¹.

230 — BALDI, João José: Sinfonia

48-IV-14¹¹⁰⁻¹¹²

D_____

Letra do sec. XIX.

Partes *repetidas* dos violinos 1.º e 2.º, e do baixo, do 48-IV-14 ⁹⁸⁻¹⁰⁹.

246 — BASÍLIO, João José Pereira: Canções (Seis) em música

46-VI-55⁴⁻⁹

D____ P.ª João José Pereira Basílio Presbitero Secular / Compostas e dedicadas ao Grande Lord Welin / gton Duque das Victorias, Marques de / Campo Maior, Nações, e Exercitos / aliados mesmo antes dos factos e glorias, q'lhe servirão de / assunto / Oferecidas a SS. A. R por seo Autor / em prova do seo decedido Patriotismo, e demonstra / ção de seo regosijo pela defesa da Real Coroa. / »
1813.

Mus. p.^a canto a 2 v. c. acomp. de piano (?) e letra port. Capa c. vinheta aguarelada.

Letra: 1.^a «Quem tem como Lusa tem ... »
2.^a «Acabar com os Humanos ... »
3.^a «Se te falta, ó Portugal ... »
4.^a «Carlota João e seos ... »
5.^a «Quem fez tudo d'hum só Nada ... »
6.^a «De Vitória em Vitória ...»

REEL EIGHTEEN (continued)

**249 — BASÍLIO, João José Pereira: Composição (Segunda)
de Canções patrióticas**

46-VI-55²⁻³

D___ / em Musica / Dedicadas a Suas Altezas RR. / pelo mesmo autor / Seu humilde Vassalo João Jozé Pereira Bazilio Presbítero Secular. / O A. declara, que tanto nesta como na primeira / Composição não fes officio de Musico, nem de Poeta, e so de / sempenhou perfeitam.^e o character d'hum ardente Patriota, decantando então os / acontecimentos felizes de Badajós m.^{mo} antes deverificados, e hoje os sucessos ven / turosos da Peninsula p.^r seos Gr.^{des} Monarcas, pelo G.^e Lord; e pela justiça da causa. / 8^{bro}. 25 de 1812.»

Mus. p.^a canto a 4 v. c. acomp. de piano e letra port. (2 canções: 1.^a: «Santo, Santo, Santo e justo ...»; 2.^a: «Quer o céu que Balesteros ...») Capa c. vinheta aguarelada.

250 — BASÍLIO, João José Pereira: Descanso de Armas depois da Batalha de Toulouse

46-VI-55¹

Descanço de Armas / depois / da Batalha de Thelouse / 1815.

Mus. p.^a canto a 2 v. c. acomp. de piano e letra port. («Bem colhe quem bem semeia»).
C. aguarelada c. motivos militares, e ante-rosto também aguarelado.

333 — BIANCHI, Francesco: Alonso e Cora

44-III-15 a 17

D___ / Drama per Musica rappresentato / Nel Teatro in S. Benedetto / Il Carnovale 1786 / Musica / del Sig.^r Fran.^{co} Bianchi / ...
1786, Venezia.

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

REEL NINETEEN

334 — BIANCHI, Francesco: Arbace (L')

44-III-18 a 20

D___ / Napoli. Real Teatro di S. Carlo 1781 / Atto Primo [-Terzo] / Musica / de Sig.^r D. O___ / Cremonese.
1781, Napoli.

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

REEL NINETEEN (continued)

335 — BIANCHI, Francesco: Artaserse (L') **44-III-21 a 22**

D____ / del Sig.^r Fran.^{co} Bianchi Cremonese / in Padua 1787 /
1787, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «L'Arta / serse / Bianchi».

336 — BIANCHI, Francesco: Attalo, Rè di Bitinia **47-II-22**

D____ / Nel Real Teatro in S. Benedetto / Il Carnevale dell'anno
1783 / Opera 2^{da} / Musica / del Sig.^r O____ / Cremonese / ...
1783, Venezia.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Só está o 1.^o acto.
Na lombada: «Atallo / Bianchi».

REEL TWENTY

337 — BIANCHI, Francesco: Briseide **44-III-27**

D____ / Opera P.^{ma} Reppresentata nel Reggio Teatro di To-
rino / Nel 1784 / Musica del Sig.^r Bianchi / ...
1784, Torino.

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

338 — BIANCHI, Francesco: Caio Mario **44-III-28 a 29**

Caio Mario / Atto I [-III] / del Sig.^r O____ / Napoli Real Teatro
di S. Carlo 30 Maggio 1784 /
1784, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «CAIO / MARIO / ATT. I [-III]».
De: Olimpia Peres.

339 — BIANCHI, Francesco: Castore e Pollux **47-II-23 a 24**

Castore e Poluce / In Padoua la Fiera / 1780 / Musica del Sig.^r
O____ / Cremonese /
1780, Padova.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Estão os actos 1.^o e 3.^o
Na lombada: «Castore / e / Poluce / Bianchi».

REEL TWENTY (continued)

340 — BIANCHI, Francesco: Catto

44-III-53 a 54

Catto / Drama Serio in Musica / Rappresentato / Nel Teatro di
S. Benedetto / Il Carnovale 1788 / del Sig.^r O____ /
1788, Venezia.

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

REEL TWENTY-ONE

341 — BIANCHI, Francesco: Dama Bizarra (La)

44-III-30 a 31

D____ / Farsetta e Cinque Voci / Musica / del Sig.^r O____
Parte Prima. [-Seconda].
Sec. XVIII.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «Dama Bizar / ra / Bianchi».

342 — BIANCHI, Francesco: Demétrio

44-III-32

D____ / Nel Teatro in S. Benedetto / Il Carnovale dell'anno
1780 / Musica / del Sig.^r O____ / Cremonese.
1780, Venezia.

Part.^a p.^a canto e orq.^a c. letra ital.
Na lombada: «DEL SIG / BIANCHI / DEMETRIO».

343 — BIANCHI, Francesco: Disertor francese (II)

44-III-57 a 58

D____ / Drama per Musica / Rappresentato nel Teatro in S.
Benedetto / Il Carnovale dell'ano 1785 / Musica / del Sig.^r
O____ / ...
1785, Venezia.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Estão os actos 1.º e 2.º.
Na lombada: «Disertor / Bianchi».

REEL TWENTY-TWO

344 — BIANCHI, Francesco: Erifile

47-II-27 a 28

Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão os 2.º e 3.º actos.
A letra do vol. 2.º é diferente da do vol. 3.º
Na lombada: «Erifile / 2 [-3] / Bianchi».

REEL TWENTY-TWO (continued)

345 — BIANCHI, Francesco: Finto Astrologo (II)

44-III-23 a 26

D____ / Atto Primo [-Secondo] / Musica / del Sig.^r O____ /
1722.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Estão os 1.º e 2.º actos e os finais 1.º e 2.º.
Na lombada: «Astrologo / 1722».

REEL TWENTY-THREE

346 — BIANCHI, Francesco: Mesenzio

44-III-33 a 34

D____ / Atto Primo [-Terzo] / Musica / del Sig.^r D. O____ /
Rappres.^{to} nel Real Teatro di S. Carlo. Napoli 4. 9.^{bro} / 1786 /
1786, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «MESE / ATTO / I[-III] / BIANCHI».
De: Olimpia Peres.

347 — BIANCHI, Francesco: Mia (La) virtù non cede

54-X-37⁹¹

Cavatina. / D____ ex. / Del Sig.^r O____ / Cantata dal Sig.^r
Gasparo Pachierotti / In S. Benedetto carnovale dell'anno 1789
1789, Venezia.

Part.^a de cantata p.^a canto e orq.^a c. letra ital.

348 — BIANCHI, Francesco: Nitteti

44-III-35 a 37

D____ / Nella Primavera 1789 / In occasione delle faustissime
Nozze / Delle Loro Altezze Reali / L' Arciduchessa Maria Te-
resa d' Austria / Ed / Il Duca d' Aosta. / Compositore della Mu-
sica Il Sig.^r O____ /
1789.

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

349 — BIANCHI, Francesco: Olimpiade

47-II-29 a 30

D____ / Dramma per Musica Rappresentato / Nel Regio Du-
cal Teatro di Milano / Il Carnevale 1782 / Musica / del Sig.^r
O____ di Cremona /
1782, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão os 1.º e 3.º actos.

REEL TWENTY-FOUR

350 — BIANCHI, Francesco: Orfano Cinese (L')

44-III-38 a 40

D____ / 1787 / Nel Teatro in S. Benedetto / Musica / del Sig.^r
O____ / ...
1787, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «L'Orfano / Cinese / Bianchi».

351 — BIANCHI, Francesco: Piramo e Tisbe

44-III-41 a 43

D____ 1783 / Opera Seconda / Musica / del Sig.^r O____ Cre-
monese / ...
1783.

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

352 — BIANCHI, Francesco: Pizaro

44-III-44 a 45

D____ / Musica / del Sig.^r O____ / In Venezia / Nel Nobile
Teatro di S. Samuele / Il Carnovale dell' Anno 1788 /
1788, Venezia.

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

353 — BIANCHI, Francesco: Ridente la Calma

48-III-47¹³

D____ / Cavatina / Del Sig.^{re} O____ /
Letra do sec. XVIII.

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

REEL TWENTY-FOUR - TWENTY-FIVE

354 — BIANCHI, Francesco: Trionfo della pace (II)

44-III-46 e 47

D____ / Dramma per Musica / Rappresentata nel Regio Tea-
tro di Torino / nella Primavera del 1782. / Composto dal S.
O____ Cremonese / Atto Primo [-Secondo] /
1782, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «A.^o P.^{MO}»

REEL TWENTY-FIVE

355 — BIANCHI, Francesco: Villanella Rapita (La) 44-III-48

D____ / *Dramma Giocosso Rappresentato / Nel Teatro di San Moisè. L'Autunno 1783 / Musica del Sig.^r O____ Cremonese / 1783.*

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Estão os actos 1.^o e 2.^o e o final 2.^o.
Na lombada: «La Villanella / Rapita / Toda / Bianchi».

356 — BIANCHI, Francesco: Zemira (La) 44-III-49 a 51

D____ / *Atto I [-III] / Musica del S.^r / Francesco Biächì / Cremonese / N. P. Nel R. T. di S. Carlo 1781 / 1781, Napoli.*

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital., completamente *dif.* na mus. e letra do 44-III-52.
Na lombada: «BIACH / LA / ZEMIR / I /».

357 — BIANCHI, Francesco: Zemira (La) 44-III-52

D____ / *Dramma per Musica / Da rappresentarsi nel noble Teatro Nuovo di Padoua / Par la Fiera dall'Anno 1786 / Dal Sig.^r O____ Cremonese / 1786, Padova.*

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Estão os actos 1.^o e 2.^o
Completamente *dif.* na mus. e let.^a do 44-III-49 a 51.
Na lombada: «Zamira / Bianchi».

REEL TWENTY- SIX

358 — BIANCHI, Francesco: Zulima (La) 44-III-55 a 56

D____ / *Atto I [-III] / Musica / del Sig.^r Fran.^{co} Bianchi / Sec. XVIII.*

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «BIANC / LA / ZULIM / ATTO / I [-III]».

385 — BORTNJANSKI, Demetrio: Creonte 44-IV-1 e 2

D____ / *Op.^a P.^{ma} 1775 ... Musica del Sig.^r O____ / 1775.*

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Estão os actos 1 e 2.
Na lombada: «Creonte / Bornias / Chi».

REEL TWENTY-SIX - TWENTY-SEVEN

406 — BRUNETTI, António: Bertoldo (II)

44-IV-6 e 7

D_____ / Opera Prima / del Sig.^r O_____ / Nel Teatro di S.^a
A.^a Serenissima / Del Principe di Carignano / Nella primavera /
Dell 1790 /
1790.

Part.^a em 2 (?) actos p.^a canto e orq.^a c. letra ital.
Estão os 1.^o e 2.^o actos.
Na lombada: «Il Bertoldo / Bruneti».

REEL TWENTY-SEVEN

407 — BRUNETTI, António: Rendi ò Padre a chi t'adora

54-X-37⁹⁰

Scena ed aria / D_____ / Del Sig.^r O_____ Pisano
Sec. XIX.

Cantata.
Part.^a p.^a pequena orquestra (violinos, oboe, corni e violas) e canto, c. le-
tra ital.

412 — BUSBY (?), Tomaso: Comala

47-V-16

D_____ / Parte Seconda.
Sec. XVIII.

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

435 — CALEGARI, Giuseppe: Artemisia

44-IV-38 a 39

D_____ / Nel teatro in S. Benedetto. L'ascenza 1782. ... Mu-
sica del Sig.^r O_____ /
1782, Venezia.

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

439 — Cancion inglesa

54-X-37⁵⁷

D_____
Sec. XVIII.

Mus. p.^a piano e canto, c. letra esp. («Viva Fernando Jorge Terceiro ...»).

REEL TWENTY-SEVEN (continued)

441 — Canciones patrióticas (Catorce)

46-VI-55¹⁰⁻²³

Cancion / Patriótica / [Sumário] ... N.º 1 [14].
Sec. XVIII-XIX.

Mus. p.^a canto a 1, 2 e 3 v. e piano, c. letra esp.

Súmario:

- 1.º – «Tiembra tirano ...»
- 2.º – «Venid vencedores ...»
- 3.º – «Venid vencedores ...»
- 4.º – «De el gran Josef ninguno ...»
- 5.º – «Vivir en cadenas ...»
- 6.º – «A las armas corred españoles ...»
- 7.º – «La Europa ya respira ...»
- 8.º – «Los triunfos de la España ...»
- 9.º – «España de la guerra ...»
- 10.º – «Españoles la Patria oprimida ...»
- 11.º – «Vamos soldados ...»
- 12.º – «Ya desperto de su letargo ...»
- 13.º – «A la puerta del infierno ...»
- 14.º – «Venid vencedores ...»

REEL TWENTY-SEVEN - TWENTY-EIGHT

461 — CARVALHO, João de Sousa: Adrasto, Re degli Argivi

48-I-8 e 9

D____ / Musica / del Sig.^r Gio. de Souza Carvalho / 1784.
1784, Lisboa.

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

Na lombada: «J. SOUSA CARVALHO / ADRASTO / VOL. I [-II]».

REEL TWENTY-EIGHT

462 — CARVALHO, João de Sousa: Alcione

48-I-6 e 7

D____ / Musica / del Sig.^r Gio. di Souza Carvalho. / Per li
25 Luglio, L'anno 1787. /
1787, Lisboa.

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

Na lombada: «J. SOUSA CARVALHO / ALCIONE / VOL. I [-II]».

REEL TWENTY-EIGHT - TWENTY-NINE

463 — CARVALHO, João de Sousa: Amore industrioso (L') 48-I-13 a 15

D____ / Drama giocoso. / Atto primo [-Terzo] / Del Sig.^r
Giovanni Souza Carvalho /
Sec. XVIII, Lisboa.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
As partes cavas estão no 48-I-16 a 26.

REEL TWENTY-NINE

464 — CARVALHO, João de Sousa: Amore industrioso (L') 48-I-16 a 26

D____ /
Sec. XVIII.

Partes cavas da part.^a do 48-I-13 a 15, do 1.^o e 2.^o violinos, viola, violon-
celo, baixo ripieno, 1.^o e 2.^o cornetins, 1.^a e 2.^a trompa longa, oboé e fagote.

465 — CARVALHO, João de Sousa: Amore industrioso (L') 54-III-48 a 50

D____ / ... / Atto Primo [-Terzo] / ... /
1769, Lisboa.

Partes cavas dos violinos 1.^o e 2.^o e baixo, *repetidas* do 48-I-16, 17 e 20.
Nomes encontrados: João Valentim.

466 — CARVALHO, João de Sousa: Amore industrioso (L') 54-III-51 e 52

D____ / ... / Atto Primo [-Terzo] /
[1769, Lisboa].

Partes cavas *repetidas* do 48-I-16 e 17 dos violinos 1.^o e 2.^o.