

**EUROPEAN MUSIC  
MANUSCRIPTS BEFORE 1820**

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

**Section C: 1770-1820**

Unit Ten: Manuscripts, Catalogue No.s 467-1189

***Primary Source Microfilm***  
*an imprint of the Gale Group*

**EUROPEAN MUSIC MANUSCRIPTS BEFORE 1820  
SERIES TWO: FROM THE BIBLIOTECA DA AJUDA, LISBON**

Section C: 1770-1820

Unit Ten: Manuscripts, Catalogue No.s 467-1189

First published in 2002 by Primary Source Microfilm.  
Primary Source Microfilm is an imprint of the Gale Group.  
Gale Group is a trading name of Gale International Limited.  
This publication is the copyright of Gale International Limited.

ISBN: 07536 525 28

Filmed in Portugal from the holdings of  
The Biblioteca da Ajuda, Lisbon by  
The Photographic Department of  
IPPAR.

All rights reserved. No part of this publication may be reproduced without prior permission.

**PRIMARY SOURCE MICROFILM**  
50 Milford Road  
Reading  
Berkshire RG1 8LJ  
United Kingdom

**PRIMARY SOURCE MICROFILM**  
12 Lunar Drive  
Woodbridge  
Connecticut 06525  
USA

## **CONTENTS**

Introduction	Page 5
Publisher's Note	11
Note on Omissions	13
Contents of Reels	15
Listing of Manuscripts	19



## 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



## BIBLIOGRAPHY

Mariana Amélia Machado Santos, (ed.), *Biblioteca da Ajuda. Catálogo de Música Manuscrita*, 9 vols., Lisboa, Biblioteca da Ajuda, 1958-1968.

Gerard Béhague, 'Biblioteca da Ajuda (Lisboa) Mss 1595/1596: Two Eighteenth-Century Anonymous Collections of Modinhas' *Yearbook. Inter-American Institute for Musical Research* n° 4 (1968), pp. 44-81.

*Flores de Música da Biblioteca da Ajuda. Exposição de Raridades Musicais Manuscritas e Impressas dos Séculos XI a XX*, Lisboa, Biblioteca da Ajuda, 1973.

*Catálogo de Libretos da Biblioteca da Ajuda*, Lisboa, Biblioteca da Ajuda, 1988.

Manuel Carlos de Brito, *Opera in Portugal in the Eighteenth Century*, Cambridge, Cambridge University Press, 1989.



## 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 Antônio 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*.

**Antônio 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 Anônio 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**

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

Caroline Kimbell  
Commissioning Editor  
2002

## NOTE ON OMISSIONS

In a programme of this size and complexity, while every effort has been made to produce as complete an edition as possible, there will inevitably be a few items which we are unable to film.

Please note that the following works were either lost, mislaid, or undergoing major repair work during the preparation for this edition. We regret that we are unable to include the following works:

1173	54-III-25 <sup>11</sup>	Cesare IANNONI: Anima mia deh senti
1187-1188	54-III-68 <sup>1-9</sup>	Giàcomo INSANGUINE: Il Demetrio



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

## Section C: 1770-1820

### Unit Ten: Manuscripts, Catalogue No.s 467-1189

#### CONTENTS OF REELS

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

REEL THIRTY                      Introductory material: contents of reels: Machado Santos Catalogue volumes I-IX

	<u>Catalogue No.</u>	<u>Shelf Mark</u>
<u>REEL THIRTY-ONE</u>	467	54.III.53-54
	468-471	54.III.55 <sup>1-6</sup>
	472	48.I.34-35
	473	48.I.36
<u>REEL THIRTY-TWO</u>	473	48.I.37
	474	48.I.38-40
	475	47.V.28
	477	48.I.41 ff.1-175
<u>REEL THIRTY-THREE</u>	477	48.I.41 ff.176-216
	478	48.I.42-43
	479	48.I.44-45
	480	48.I.46-47
<u>REEL THIRTY-FOUR</u>	481	48.I.48-49
	484	48.I.50-51
	485	48.I.28
<u>REEL THIRTY-FIVE</u>	485	48.I.29
	489	47.VII.42
	540	47.II.39-40
	541	47.II.45
<u>REEL THIRTY-SIX</u>	542	44.IV.66-67
<u>REEL THIRTY-SEVEN</u>	543	47.III.3
	544	47.III.2
	545	44.V.2

<u>REEL THIRTY-EIGHT</u>	545	44.V.3
	546	44.V.4-5
<u>REEL THIRTY-NINE</u>	547	47.II.48-49
	548	47.II.47
<u>REEL FORTY</u>	549	44.IV.68-69
	550	44.IV.70 - 44.V.1
	551	44.V.6
<u>REEL FORTY-ONE</u>	551	44.V.7
	553	47.II.42-44
	554	47.II.41
	555	44.V.13
<u>REEL FORTY-TWO</u>	555	44.V.14
	556	44.V.8-9
	557	44.V.10-12
<u>REEL FORTY-THREE</u>	564	48.I.10-12
	565	44.V.18-20
	566	44.V.21
<u>REEL FORTY-FOUR</u>	566	44.V.22-23
	567	47.III.5
	568	44.V.24-26
<u>REEL FORTY-FIVE</u>	569	47.VII.27-28
	570	44.V.27-29
<u>REEL FORTY-SIX</u>	571	47.III.4
	572	44.V.30-32
	573	44.V.33-35
	576	54.X.37 <sup>101-103</sup>
<u>REEL FORTY-SEVEN</u>	626	44.V.54-55
	627	44.V.52-53
	655	54.X.37 <sup>97</sup>
	775	44.XV.68 <sup>148</sup>
	776	47.III.1
	780	44.VI.4 ff.1-130
<u>REEL FORTY-EIGHT</u>	780	44.VI.4 ff.131-230
	780	44.VI.5
	781	44.VI.6
	795	44.VI.7-8
<u>REEL FORTY-NINE</u>	827	47.III.9
	828	47.III.10
	829	44.VI.21-23
	830	54.I.1



<u>REEL FIFTY</u>	830	54.I.2-3
	833	47.VI.24-26
	834	44.VI.27
<u>REEL FIFTY-ONE</u>	834	44.VI.28-29
	835	47.VI.28-30
	836	44.VI.30-32
<u>REEL FIFTY-TWO</u>	842	54.III.25 <sup>5-10</sup>
	947	44.VIII.3-4
	948	47.III.13
	949	44.VIII.5
<u>REEL FIFTY-THREE</u>	954	47.III.18-19
	955	47.I.1-10
	956	47.I.11-13
	957	47.III.20
	958	44.VIII.6
<u>REEL FIFTY-FOUR</u>	958	44.VIII.7
	959	44.VIII.8-10
	960	47.III.21
	961	44.VIII.11
<u>REEL FIFTY-FIVE</u>	961	44.VIII.12
	962	44.VIII.13-14
	963	44.VIII.15-17
<u>REEL FIFTY-SIX</u>	964-965	44.VIII.18-22
	966	47.V.40
	981	44.VIII.26
<u>REEL FIFTY-SEVEN</u>	981	44.VIII.27
	983	48.III.47 <sup>28</sup>
	984	44.VIII.23-25
	985	47.III.31
	1029	54.III.84-86
	1182	45.II.12
<u>REEL FIFTY-EIGHT</u>	1182	45.II.13-14
	1183	45.II.15-17
	1184	45.II.18-19
	1185	45.II.20
<u>REEL FIFTY-NINE</u>	1185	45.II.21-22
	1186	54.II.25-27
	1189	45.II.23-25



## LISTING OF MANUSCRIPTS IN UNIT TEN

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

### REEL THIRTY

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

### REEL THIRTY-ONE

**467 — CARVALHO, João de Sousa: Amore Industrioso (L') 54-III-53 e 54**

D\_\_\_\_\_ / ... / Atto Primo [-Terzo] /  
[1769, Lisboa].

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

**468— CARVALHO, João de Sousa: Amore Industrioso (L') ~ Trechos 54-III-55<sup>1-2</sup>**

Sig.<sup>re</sup> Cavalli / Finale / Atto Primo /  
[1769, Lisboa.]

Partes do canto, do «Finale» dos actos I e II, c. letra ital.  
*Executante*: Cavalli.

**469— CARVALHO, João de Sousa: Amore Industrioso (L') ~ Trechos 54-III-55<sup>3-4</sup>**

Sig.<sup>r</sup> Torrianni / Finale. Atto Primo /  
[1769, Lisboa.]

Partes do canto do «Finale» dos actos I e II, c. letra ital. *Repetido* do 54-III-55<sup>1 e 2</sup>.  
*Executante*: Torrianni.

**470— CARVALHO, João de Sousa: Amore Industrioso (L') ~ Trechos 54-III-55<sup>5</sup>**

Sig.<sup>r</sup> Romanino. / Finale. / Atto Primo /  
[1769, Lisboa].

Parte do canto do final do Acto I, c. letra ital. *Repetida* do 54-III-55.  
*Executante*: Romanino.

**471— CARVALHO, João de Sousa: Amore Industrioso (L') ~ Trechos 54-III-55<sup>6</sup>**

Finale. Sig.<sup>re</sup> Vasques. / Atto 3.º /  
[1769, Lisboa].

Parte do canto do «Finale do acto III», c. letra ital.  
*Executante*: Vasques.

**472 — CARVALHO, João de Sousa: Angelica (L')****48-I-34 e 35**

D\_\_\_\_ / Serenata per musica da cantarsi nella Real Villa / di Queluz / per celebrare il felicissimo giorno natalizio della Serenissima Sig.<sup>ra</sup> / D. Maria Francesca Benedetta / Principessa del Brasile Li 25 Lug. 1778 / Musica / del Sig.<sup>r</sup> Giovanni de Souza Carvalho, Maestro / delle LL. RR. AA. il Serenissimo Principe della / Beira, ed Infanti di Portugallo / 1778, Lisboa.

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

*Na lombada:* «JOÃO SOUSA CARVALHO / L' ANGELICA / PARTE I[-II]».

REEL THIRTY-ONE - THIRTY-TWO**473 — CARVALHO, João de Sousa: Endimione (L')****48-I-36 e 37**

D\_\_\_\_ / Música / Sig.<sup>r</sup> Gio de Souza Carvalho / Sec. XVIII, Lisboa.

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

*Na lombada:* «JOÃO SOUSA CARVALHO / L' ENDIMIONE / PARTE I [-II]».

REEL THIRTY-TWO**474 — CARVALHO, João de Sousa: Eumene (L')****48-I-38 a 40**

D\_\_\_\_ / Atto primo [-Terzo] / Dramma serio per Musica / da rappresentarsi / nel Real Teatro / il felicissimo giorno natalizio di / Sua Maestà Fedelissima / l'anno 1773 / Musica del Sig.<sup>re</sup> / Gio: Souza Carvalho / 1773, Lisboa.

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

*Na lombada:* «JOÃO DE SOUSA CARVALHO / L' EUMENE / ACTO I [-III]».

**475 — CARVALHO, João de Sousa: Everardo segundo, Rè di Lituania****47-V-28**

1782.

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

*Na lombada:* «Everardo / 1782».

*Está,* a partir da Scena VI à Scena XIII, que é a última.

REEL THIRTY-TWO - THIRTY-THREE**477 — CARVALHO, João de Sousa: Nettuno ed Eglé 48-I-41**

D\_\_\_\_. / Atto primo. / Musica / del Sig.<sup>te</sup> Gio: de Souza Carv.<sup>o</sup>  
/ L'anno 1785 /  
1785.

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

Está o 1.<sup>o</sup> acto.

*Na lombada:* «JOÃO DE SOUSA CARVALHO / NETTUNO ED EGLÉ /  
1.<sup>o</sup> ACTO».

REEL THIRTY-THREE**478 — CARVALHO, João de Sousa: Numa Pompílio, secondo Rê de Romani 48-I-42 e 43**

D\_\_\_\_ / Musica / del Sig.<sup>r</sup> Gio: de Souza Carvalho / L'anno  
1789 /  
1789, Lisboa.

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

*Na lombada:* «JOÃO DE S. CARVALHO / NUMA / POMPILIO / 1.<sup>o</sup> ACTO  
[-2.<sup>o</sup>]».

O 48-i-43 está muito manchado pela água.

**479 — CARVALHO, João de Sousa: Penélope 48-I-44 e 45**

D\_\_\_\_ / Dramma per Musica / per celebrar il felicissimo gior-  
no natalizio di Sua / Maestà Fedelicissima l'Augusta / Donna  
Maria I / regina di Portugallo degli Algarvi, etc. etc. / Li 17  
Decembre 1782 / Del Sig.<sup>r</sup> Giovanni de Souza Carvalho. /  
1782, Lisboa.

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

*Na lombada:* «JOÃO CARVALHO / PENELOPE / I[-II] PARTE»

**480 — CARVALHO, João de Sousa: Perseo 48-I-46 e 47**

D\_\_\_\_ / Dramma per Musica nel giorno natalizio / di Sua  
Maestà Fedelissima / D. Pietro Terzo / Nel di 5 Luglio 1779 /  
Del Sig.<sup>r</sup> Giovanni de Souza Carvalho /  
1779, Lisboa.

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

*Na lombada:* «JOÃO S. CARVALHO / PERSEO / 1.<sup>a</sup> e 2.<sup>a</sup> PARTE».

REEL THIRTY-FOUR**481 — CARVALHO, João de Sousa: Seleuco, Rè di Síria 48-I-48 e 49**

D\_\_\_\_ / Dramma per Musica nel giorno natalizio / di Sua  
Maestà Fedelissima / D. Pietro III / Nel di 5 Luglio 1781 / Del  
Sig.<sup>r</sup> Giovanni de Souza Carvalho /  
1781, Lisboa.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «J. S. CARVALHO / SALEUCO / 1.<sup>a</sup> [-2.<sup>a</sup>] PARTE».

**484 — CARVALHO, João de Sousa: Testoride Argonauta 48-I-50 e 51**

D\_\_\_\_ / Atto primo [-secondo]. / Dramma da rappresentarsi  
nel Real Teatro di Queluz. / Il giorno natalizio di / S. Maestà /  
D. Pietro III / Li 5 Luglio 1780 / Musica del Sig.<sup>r</sup> Gio. di Sou-  
za Carvalho /  
1780, Lisboa.

Part.<sup>a</sup> em 2 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «JOÃO DE SOUSA CARVALHO / TESTORIDE ARGO-  
NAUTA / 1.<sup>o</sup> [-2.<sup>o</sup>] ACTOS».

REEL THIRTY-FOUR - THIRTY-FIVE**485 — CARVALHO, João de Sousa: Tomiri, Amazzone Guerriera 48-I-28 e 29**

D\_\_\_\_ / Musica / de Sig.<sup>r</sup> Gio. de Souza Carvalho /  
[1783, Lisboa].

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «JOÃO DE SOUSA CARVALHO / TOMIRI / 1.<sup>a</sup> [-2.<sup>a</sup>] PARTE».

REEL THIRTY-FIVE**489 — CARVALHO, Joaquim Sebastião de: Modinhas a Due Voce 47-VII-42**

D\_\_\_\_ / oferecidas / A Sua A. R. / Serenissima Mi / nha Se-  
nhora Dona Carlota Joa / quina / Por hu seo vassalo / O\_\_\_\_ /  
Sec. XIX.

Mus. p.<sup>a</sup> canto a 2 v. c. letra port.

**540 — CIMAROSA, Domenico: Amor (L') Costante 47-II-39 e 40**

Alla valle D\_\_\_\_ : Intremezzi a cinque voci. Del Sig.<sup>r</sup> O\_\_\_\_ .  
Parte prima [-seconda]  
1785.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «Amor Costa / I [-II] / 1785».

**541 — CIMAROSA, Domenico: Artaserse 47-II-45**

D\_\_\_\_. / Opera prima / rappresentata nel Reggio Teatro di Torino nell'anno. 1783 / Del Sig.<sup>r</sup> Cimarosa.  
1783, Torino.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Só está* o 1.<sup>o</sup> acto.

REEL THIRTY-SIX**542 — CIMAROSA, Domenico: Ballerina Amante (La) 44-IV-66 e 67**

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

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

REEL THIRTY-SEVEN**543 — CIMAROSA, Domenico: Barone (II) burlato 47-III-3**

D\_\_\_\_. / Atto Primo. / Musica / del Sig.<sup>re</sup> D. O\_\_\_\_ /  
1784, Roma.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o 1.<sup>o</sup> acto.  
*Na lombada:* «Il Barone / Burlato / I / Cimarosa».

**544 — CIMAROSA, Domenico: Chi d'altrui si veste, presto si spoglia 47-III-2**

D\_\_\_\_ /  
[1783, Napoles].

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o 2.<sup>o</sup> acto.  
*Na lombada:* «Chi d'altrui si / veste / 2 Cimarosa».

REEL THIRTY-SEVEN - THIRTY-EIGHT**545 — CIMAROSA, Domenico: Circe (La) 44-V-2 e 3**

D\_\_\_\_. / Musica / del Sig.<sup>r</sup> O\_\_\_\_. / In Milano nel Carnovale  
1783 /  
1783, Milão.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* os 1.<sup>o</sup> e 2.<sup>o</sup> actos.

REEL THIRTY-EIGHT**546 — CIMAROSA, Domenico: Convito delle dame (II)****44-V-4 e 5**

Opera Prima. / D\_\_\_\_. / Musica / del Sig. Cimarosa / 1782.  
1782.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* os actos 1.<sup>o</sup> e 2.<sup>o</sup>.  
*Na lombada:* «Il Convito della / Dama / Cimarosa».

REEL THIRTY-NINE**547 — CIMAROSA, Domenico: Due Baroni (I) di Rocca Azzurra****47-II-48 e 49**

D\_\_\_\_. / Parte prima. / Musica / Del Sig.<sup>r</sup> O\_\_\_\_.  
(1721).

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «Baroni / I / 1721».  
*Faltam* os finais do Acto 1.<sup>o</sup> e do Acto 2.<sup>o</sup>.

**548 — CIMAROSA, Domenico: Due Suposti Conti (I)****47-II-47**

D\_\_\_\_ / 2 / Cimarosa.  
Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* só o acto 2.<sup>o</sup>.  
Ex. s. r.<sup>o</sup>; tit.<sup>o</sup> da lombada.  
*Na lombada:* «I due Suposti Conti / 2 / Cimarosa».

REEL FORTY**549 — CIMAROSA, Domenico: Eroe Cinese (L')****44-IV-68 e 69**

D\_\_\_\_. / Atto I [-III] / del Sig. / D. O\_\_\_\_. / Napoli 13 Agosto  
1782 / Real Teatro di S. Carlo /  
1782, Napoli.

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

**550 — CIMAROSA, Domenico: Falegname (II)****44-IV-70 e 44-V-1**

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

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* o 1.<sup>o</sup> e 2.<sup>o</sup> actos.  
*Na lombada:* «Falegnance / Cimarosa».



REEL FORTY - FORTY-ONE**551 — CIMAROSA, Domenico: Giannina e Bernardoni****44-V-6 e 7**

Giannina d Bernardone. / Opera Buffa. / Del Sig. Cimarosa. /  
Sec. XVIII.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* os 1.<sup>o</sup> e 2.<sup>o</sup> actos.  
*Na lombada:* «Gianina / Cimarosa».

REEL FORTY-ONE**553 — CIMAROSA, Domenico: Italiana (L') in Londra****47-II-42 a 44**

D\_\_\_\_. / Intermezzi a cinque voci / Parte prima / Del Sig.<sup>f</sup>  
O\_\_\_\_.  
1788.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* a Parte I e os Finais I e II. Falta a Parte II.  
*Na lombada:* «Italianna / 1788».

**554 — CIMAROSA, Domenico: Nemici Generosi (I)****47-II-41**

Cimarosa. / D\_\_\_\_. / Parte seconda.  
Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Falta* a parte I.

REEL FORTY-ONE - FORTY-TWO**555 — CIMAROSA, Domenico: Olimpiade (L')****44-V-13 e 14**

D\_\_\_\_ / del Sig.<sup>f</sup> O\_\_\_\_ / Nell'Apertura del Teatro di Vicenza  
/ L'Anno 1784 /  
1784, Vicenza.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* os 1.<sup>o</sup> e 2.<sup>o</sup> actos.  
*Na lombada:* «Olimp / Cimarosa».

REEL FORTY-TWO**556 — CIMAROSA, Domenico: Oreste****44-V-8 e 9**

D\_\_\_\_ / Atto I [-III] / Musica / del Sig. O\_\_\_\_ . / Dram. Rap.<sup>10</sup>  
 nel R.<sup>1</sup> T.<sup>o</sup> di S. Carlo 1783 /  
 1783, Napoli.

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

**557 — CIMAROSA, Domenico: Volodimiro****44-V-10 a 12**

D\_\_\_\_ . / Opera Seconda / Rappresentata nel Regio Teatro  
 nell'anno 1787 / Musica del Sig.<sup>r</sup> Cimarosa / ...  
 1787, Torino.

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

REEL FORTY-THREE**564 — COLLA, Giuseppe: Adriano in Siria****48-I-10 a 12**

D\_\_\_\_ . / Musica del Sig.<sup>r</sup> O\_\_\_\_ /  
 [1763, Milão].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
 Tem *variantes* do 44-V-18 a 20.  
*Na lombada:* «ADRIANO / IN SIR / DEL SIG / COLLA / ATT. I [-III]».

**565 — COLLA, Giuseppe: Adriano in Siria****44-V-18 a 20**

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.  
 Tem *variantes* do 48-I-10 a 12.  
*Na lombada:* «ADRIANO / IN SIRIA / DEL SIG.<sup>r</sup> / GIUSEPP. / COLLI /  
 ATTO I [-III]».

REEL FORTY-THREE - FORTY-FOUR**566 — COLLA, Giuseppe: Andrómeda****44-V-21 a 23**

D\_\_\_\_ . / Opera Prima. / La Musica é del Sig.<sup>or</sup> O\_\_\_\_ /  
 Sec. XVIII, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
 Há o 3.<sup>o</sup> acto *repetido*, no 47-III-5.  
*Na lombada:* «ANDROMEDA / OPERA / IN TORINO / COLLA / ATTO I  
 [-III]».

REEL FORTY-FOUR**567 — COLLA, Giuseppe: Andrómeda 47-III-5**

[1772].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o 3.º acto. *Igual* ao 44-V-23.  
*Na lombada*: «OVERT / OPERA / DEL SIG. / COLLA / AT. III».

**568 — COLLA, Giuseppe: Didone Abbandonata 44-V-24 a 26**

D\_\_\_\_. / Opera Seconda. / La Musiche del Sig.<sup>nor</sup> O\_\_\_\_ /  
 Sec. XVIII, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 47-VII-27 e 28.  
*Na lombada*: «DIDONE / OPERA / IN TORINO / ATTO / I [-III] / COLLA».

REEL FORTY-FIVE**569 — COLLA, Giuseppe: Didone Abbandonata 47-VII-27 e 28**

1773. Didone / ... / del Sig.<sup>r</sup> Colla /  
 1773, [Turim].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-V-24 a 26.  
*Na lombada*: «DIDONE / DEL SIG. / COLLA / AT. I [-III]».

**570 — COLLA, Giuseppe: Enea in Cartagine 44-V-27 a 29**

D\_\_\_\_. / Drama per Musica / Da rappresentarsi nel Regio  
 Teatro / di Torino / nel Carnovale del 1770 / Alla presenza /  
 Di S. S. R. M. / Atto Primo [-Terzo].  
 1770, Torino.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
 Há o 2.º acto *igual* no 47-III-4.  
*Na lombada*: «Enea / OPERA / I. / IN / TORINO / 1770 / ATTO / I [-III]».

REEL FORTY-SIX**571 — COLLA, Giuseppe: Enea in Cartagine 47-III-4**

[1770, Turim].

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* o 2.º acto. *Igual* ao 44-V-28.  
*Na lombada*: «Enea / in Car / tagine / 2 / Colla».  
*O Tit.º e let.º da lombada*, estavam ocultos por um papel.

**572 — COLLA, Giuseppe: Tolomeo (II)****44-V-30 a 32**

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.  
*Na lombada:* «Tolomeo / Colla».

**573 — COLLA, Giuseppe: Vologeso****44-V-33 a 35**

D\_\_\_\_ . / Nella fiera dell'assenzione dell'anno 1770 / Nel Tea-  
 tro di S. Benedetto / Musica / del Sig.<sup>r</sup> O\_\_\_\_ / ...  
 1770, Venezia.

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

**576 — Concerto****54-X-37<sup>101-103</sup>**

D\_\_\_\_ ...  
 Sec. XIX.

Partes do baixo e 1.<sup>o</sup> e 2.<sup>o</sup> trombones.

REEL FORTY-SEVEN**626 — CURCI, Giuseppe: Nitteri (La)****44-V-54 e 55**

D\_\_\_\_ / Atto I [-III] / Musica / del Sig. O\_\_\_\_ / Dramma Rap.<sup>10</sup> nel  
 R. T. di S. Carlo. 20 Gen.<sup>10</sup> 1783. /  
 1783.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «CURSI / LA / NITTETI / ATT / I [-III]».  
*De:* «Olimpia Peres».

**627 — CURCI, Giuseppe: Solimano****44-V-52 e 53**

D\_\_\_\_ / Opera Seconda / Rappresentata nel Reggio Teatro di Torino  
 nell'anno 1782 / Musica del Sig.<sup>r</sup> Curci / ...  
 1782, Torino.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. *Estão* o 1.<sup>o</sup> e 2.<sup>o</sup> actos.  
*Na lombada:* «Solimano / Curci /».

**655 — Deh! t'aresta ah! Dove vai****54-X-37<sup>97</sup>**

Duetto.  
 Séc. XVIII. *Autógrafo.*

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

**775 — Exercícios musicais** **44-XV-68<sup>148</sup>**

Sec. XIX.

**776 — Exercícios para piano** **47-III-1**

Sec. XVIII.

*Contém:* Rondó (p. 15).REEL FORTY-SEVEN - FORTY-EIGHT**780 — FABRIZI, Vincenzo: Due Castellani burlati (I)** **44-VI-4 e 5**I Castellani Burlati / Opera Prima / Musica del Sig. Vincenzo Fabrizi /  
Atto Primo [-Secondo] / ...

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 2.<sup>o</sup> actos.*Na lombada:* «I Castillani / Burlati / Fabrizi».*No 2.<sup>o</sup> volume diz:* «I Due Castellani».REEL FORTY-EIGHT**781 — FABRIZI, Vincenzo: Sposa Invisibile (La)** **44-VI-6**D\_\_\_\_\_ / Intermezzi a Cinque Voci / Musica / del Sig.<sup>r</sup> / O\_\_\_\_\_ /  
Parte Prima.

Sec. XVIII.

Part.<sup>a</sup> em 2 (?) partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.*Está só a 1.<sup>a</sup> parte.**Na lombada:* «Fabrizi».**795 — FEDERICI, Vincenzo: Olimpiade** **44-VI-7 e 8**D\_\_\_\_\_ / Opera p.<sup>ma</sup> rappresentata nel Regio Teatro di Torino nel  
1790 / Musica del Sig.<sup>r</sup> Federici / ... /  
1790, Torino.Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.*Na lombada:* «Olimpiad / Federici».

REEL FORTY-NINE**827 — FIORAVANTI, Valentino: Dama-soldato (La) 47-III-9**

D\_\_\_\_ / Musica / del Sig.<sup>re</sup> Val.<sup>no</sup> Fioravanti / Lisbona al R. Teatro  
di S. Carlo / 2 Dez. 1805. /  
1805, Lisboa.

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

**828 — FIORAVANTI, Valentino: Schiava fortunata (La) 47-III-10**

Fioravanti / D\_\_\_\_ / Parte Seconda /  
Sec. XVIII.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está a 2.ª parte.*  
*Na lombada: «2 / Fioravanti».*

**829 — FISCHIETTI, Domenico: Arianna e Teseo (L') 44-VI-21 a 23**

D\_\_\_\_ / Atto Primo [-Terzo] / Musica / del Sig.<sup>r</sup> D.<sup>n</sup> O\_\_\_\_ /  
Napoli Real Teatro di S. Carlo. Nel mese di Gennaio 1777. /  
1777, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 54-I-1 a 3.*  
*Na lombada: «L'Arianna / e Teseo / di Fischetti / Atto I [-III] / Napoli».*

REEL FORTY-NINE - FIFTY**830 — FISCHIETTI, Domenico: Arianna e Teseo (L') 54-I-1 a 3**

D\_\_\_\_ / Atto I [-III] / Musica / del Sig.<sup>r</sup> D. Domenico Fischetti / In  
Napoli / nel Real Teatro di S. Carlo / 1777.  
1777, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 44-VI-21 a 23.*  
*Na lombada: «Arianna / I [-III] / Fischetti».*

REEL FIFTY**833 — FISCHIETTI, Domenico: Fiera di Sinigaglia (La) 47-VI-24 a 26**

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.

REEL FIFTY - FIFTY-ONE**834 — FISCHIETTI, Domenico: Mercato di Malmantile (II) 44-VI-27 a 29**

D\_\_\_\_ / Drama Giocoso Per Music. / Di Polisseno Fegejo / Pastor  
Arcade /  
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-28 a 30.

REEL FIFTY-ONE**835 — FISCHIETTI, Domenico: Mercato di Malmantile (II) 47-VI-28 a 30**

D\_\_\_\_ / Atto Primo [-Terzo] / del Sig.<sup>r</sup> O\_\_\_\_ . /  
[1766, Dresde.]

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-VI-27 a 29.

**836 — FISCHIETTI, Domenico: Ritomata di Londra (La) 44-VI-30 a 32**

D\_\_\_\_ / del Sig.<sup>r</sup> Dom.<sup>co</sup> Fischetti / 1756 / In Venezia. /  
1756, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada*: «Atto I [-III] / La Ri / tornata di Londra».

REEL FIFTY-TWO**842 — FORLIVESI, Giuseppe: Canzoncine (Sei) 54-III-25<sup>5-10</sup>**

D\_\_\_\_ / A voce di Soprano / Con accompagnamento di Sola Chi-  
tarra / Francese / Composte da O\_\_\_\_ / [Sumário].  
Letra do sec. XIX.

Mus. p.<sup>a</sup> canto acomp. de guitarra e letra ital.  
*Sumário*:

1. – Bei Labbri che amore formó ... p. [2-5]
2. – Se viver non poss'io ... p. [6-9]
3. – Son Lungi e non mi brami ... p. [10-12]
4. – Se tu m'ami, se sospiri ... p. [13-21]
5. – T'intendo si, mio cor ... p. [22-28]
6. – Placido Zeffiretto ... p. [29-35]

**947 — GATTI, Luigi Maria Baldassare: Alessandro nell Indie 44-VIII-3 e 4**

... del Sig.<sup>r</sup> Abb.<sup>te</sup> O\_\_\_\_ .  
Sec. XVIII.

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

**948 — GATTI, Luigi Maria Baldassare: Antígono 47-III-13**

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.º acto.*  
*Na lombada: «Antigono / 3 / Gati».*

**949 — GATTI, Luigi Maria Baldassare: Olimpiada 44-VIII-5**

Sec. XVIII.

Part.<sup>a</sup> em 1 acto p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
 Identificado pelas personagens, que são as mesmas da ópera «Olimpiada» de  
 Guglielmi.  
*Na lombada: «LUIGI / GATTI».*

REEL FIFTY-THREE**954 — GAZUL, F. Freitas: Amor (L') artigiano 47-III-18 e 19**

D\_\_\_\_ / Opera Buffa / del Sig.<sup>r</sup> Gasanniga. /  
 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.º e 3.º actos. As partes cavas estão no 47-I-1 a 13 e 47-III-20.*  
*Na lombada: «L' Amor / Artigiano / I / Gazaniga».*

**955 — GAZZANIGA, Giuseppe: Amor Artegiانو (L') 47-I-1 a 10**

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

Partes cavas do 1.º e 2.º violinos, viola, baixos; 1.º e 2.º cornos; 1.º e 2.º  
 oboés. A parte está no 47-III-18 e 19.

**956 — GAZZANIGA, Giuseppe: Amor Artegiانو (L') 47-I-11 a 13**

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

Partes cavas *repetidas* do 47-I-1 e 2, dos 1.º e 2.º violinos.

**957 — GAZZANIGA, Giuseppe: Amor Artegiانو (L') 47-III-20**

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

*Está a parte cava rep. do 1.º violino, 37-I-1.*



REEL FIFTY-THREE - FIFTY-FOUR**958 — GAZZANIGA, Giuseppe: Bizzarria degli Umori (La) 44-VIII-6 e 7**

D\_\_\_\_ / Intermezzi a cinque Voci / Rappresentato nel Teatro di  
 Capranica 1777 / Posto in Musica / dal Sig.<sup>r</sup> Giuseppe Gazaniga /  
 Parte Prima [-Seconda].  
 1777, Capranica.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «GAZZANIGA / INTERMEZZI / PARTE I [-III]».

REEL FIFTY-FOUR**959 — GAZZANIGA, Giuseppe: Ciarlatano in Fiera (II) 44-VIII-8 a 10**

D\_\_\_\_ / Opera Giocosa / In San Moisé il Carnouale 1774 / del Sig.<sup>r</sup>  
 Giuseppe Gazaniga /  
 1774.

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

**960 — GAZZANIGA, Giuseppe: Circe 47-III-21**

De Giusepe Gazaniga. /  
 Sec. XVIII.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está o 2.º acto.*  
*Na lombada:* «Circe / 2 / Gazany».

REEL FIFTY-FOUR - FIFTY-FIVE**961 — GAZZANIGA, Giuseppe: Didone (La) 44-VIII-11 e 12**

D\_\_\_\_ del Sig.<sup>r</sup> O\_\_\_\_ / Rappresentata / Nel Nuovo Teatro di  
 Vicenza / 1787. /  
 1787, Vicenza.

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

REEL FIFTY-FIVE**962 — GAZZANIGA, Giuseppe: Disfatta dè Mori (La) 44-VIII-13 e 14**

La disfatta dè Mori. / Opera Seconda / Rappresentata nel Reggio Teatro di Torino nel 1791. / Musica del Sig.<sup>r</sup> Giuseppe Gazaniga / ...  
1791, Torino.

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

**963 — GAZZANIGA, Giuseppe: Ezio (L') 44-VIII-15 a 17**

D\_\_\_\_ / del Sig.<sup>r</sup> Giuseppe Gazaniga / In S. Benedetto / Nel Carnovale / 1772. /  
1772, Venezia.

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

REEL FIFTY-SIX**964 — GAZZANIGA, Giuseppe: Marchese di Verde Antico (II) 44-VIII-18 e 19**

D\_\_\_\_ / Intermezzo per Musica a cinque / voce / del Sig. Maestro  
O\_\_\_\_ . /

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Com gravura aguarelada na portada.  
*Na lombada:* «P. I [-II]».

**965 — GAZZANIGA, Giuseppe: Moglie Capriciosa (La) 44-VIII-20 a 22**

Opera Seconda / D\_\_\_\_ / del Sig.<sup>r</sup> Giuseppe Gazaniga. / Atto Primo  
[-Secondo] ...  
Sec. XVIII.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* o 1.<sup>o</sup> acto e o final do 1.<sup>o</sup> acto, e o 2.<sup>o</sup> acto. O final 2.<sup>o</sup>, está no  
47-V-40.  
*Na lombada:* «Gazaniga».

**966 — GAZZANIGA, Giuseppe: Moglie Capricciosa (La) 47-V-40**

D\_\_\_\_ / Finale II.<sup>o</sup>  
Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital. do final do 2.<sup>o</sup> acto. Os outros actos  
estão no 44-VIII-20 a 22.  
*Na lombada:* «P. 2.<sup>a</sup> / Gaza».

REEL FIFTY-SIX - FIFTY-SEVEN**981 — GIORDANI, Giuseppe: Ariarate** **44-VIII-26 e 27**

D\_\_\_\_ / Opera Prima. Rappresentata nel Reggio Teatro di Torino nel 1789 / ... / Musica / del Sig.<sup>r</sup> Maestro Giordaniello / Atto Primo [-Terzo].

1789, Torino.

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

REEL FIFTY-SEVEN**983 — GIORDANI, Giuseppe: Disfatta di Dario (La) ~ *Trecho*** **48-III-47<sup>28</sup>**

Ária séria. / Degna non é del soglio / del Sig.<sup>r</sup> D. O\_\_\_\_ / Nella Disfatta di Dario / In Napoli presso Luigi Marecalchi. / Sec. XVIII.

Part.<sup>a</sup> p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
 Capa c. vinheta aguarelada a az. verde, rosa e castanho.

**984 — GIORDANI, Giuseppe: Nitteti (La)** **44-VIII-23 a 25**

D\_\_\_\_ / del Sig.<sup>r</sup> Giuseppe Giordaniello / La Fiera dell'anno 1784. / 1784.

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

**985 — GIORDANI, Giuseppe: Osmane** **47-III-31**

1785, Bergamo.

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

**1029 — GIROVET: Trio** **54-III-84 a 86**

D\_\_\_\_ . / Composées par / Flauta, violino e violoncello / Por O\_\_\_\_ .  
 Seculo XIX.

Partes da flauta, violino, e violoncelo.

REEL FIFTY-SEVEN - FIFTY-EIGHT**1182 — INSANGUINE, Giàcomo: Adriano in Siria****45-II-12 a 14**

D\_\_\_\_. / Atto Primo [-Terzo] / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_. detto  
 Monopoli. / Napoli nel Real Teatro di S. Carlo / 1773.  
 1773, Napoli.

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

REEL FIFTY-EIGHT**1183 — INSANGUINE, Giàcomo: Arianna e Teseo (L')****45-II-15 a 17**

D\_\_\_\_. / Atto I [-III] / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_. detto Mono-  
 poli Real Teatro di S. Carlo 1773.  
 1773, Napoli.

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

**1184 — INSANGUINE, Giàcomo: Calipso****45-II-18 e 19**

D\_\_\_\_. / Atto I [-III]. / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_. / Rappres.<sup>10</sup> /  
 nel R. T. di S. C. 30 Maggio 1782.  
 1782, Napoli.

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

REEL FIFTY-EIGHT - FIFTY-NINE**1185 — INSANGUINE, Giàcomo: Demetrio (II)****45-II-20 a 22**

Argentina 1759. / Il Demetrio. / [Atto I-III]. Musica / del Sig.<sup>r</sup> Giacomo  
 Monopoli.  
 1759, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 54-II-25 a 27.*  
*Na lombada:* «DEMETR / DEL / MONOPOL».

REEL FIFTY-NINE**1186 — INSANGUINE, Giàcomo: Demétrio (II)****54-II-25 a 27**

Argentina 1759. / Il Demétrio. / Atto [I-terzo] Musica / del Sig.<sup>r</sup> Giàcomo Monopoli.

1759, Roma.

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

*Igual* ao 45-II-20 a 22.

*Na lombada:* «DEMET / ARGENT / 1759 / GIACOM / MONOP I [-III]».

**1189 — INSANGUINE, Giàcomo: Didone Abbandonata****45-II-23 a 25**

D\_\_\_\_. / Musica / di O\_\_\_\_. d<sup>o</sup> / Monopoli, Napolitano. / Atto

Primo [-Terzo]. / Napoli 20 Gennaro 1770 / nel R. T. di S. C.

1770, Napoli.

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

*Há* um 3.<sup>o</sup> acto igual no 54-III-15.

*Na lombada:* «DIDONE / ABBANDON / ATTO I [-III]».