

**EUROPEAN MUSIC
MANUSCRIPTS BEFORE 1820**

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

Section C: 1770 - 1820

Unit Eleven: Manuscripts, Catalogue No.s 1190-1706

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PRIMARY SOURCE MICROFILM
50 Milford Road
Reading
Berkshire RG1 8LJ
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Connecticut 06525
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INTRODUCTION

The Ajuda Library was established after the Lisbon earthquake of 1755 near the royal palace of the same name to replace the court library which had been destroyed in the earthquake, and from its creation it incorporated many different collections, which were either acquired, donated or in certain cases confiscated, belonging to private owners, members of the royal family or religious institutions. Part of the library holdings followed the royal family to Brazil after 1807 and several of these remained there after the court returned to Portugal in 1822. The printed part of those holdings constituted the basis of the National Library of Rio de Janeiro. The building itself is now part of the palace built between 1802 and 1835 to replace the wooden palace erected after the earthquake.

Although this is not strictly a musical source, the library possesses a rare work which should be mentioned here: the *Cancioneiro da Ajuda*, a late thirteenth- or early fourteenth-century songbook which constitutes one of the oldest and most important sources of Portuguese-Galician secular troubadour repertory. Even though musical staves were added under the poetical texts, the music was never notated, but its rich illuminations depicting musical scenes are particularly noteworthy.

The music collection itself contains the scores belonging to the eighteenth-century court theatres, those belonging to the royal chapels of Ajuda and Bemposta, which were incorporated in 1840, the music collected by King Luís I (1838-89), who was an amateur cello player, and several hundred manuscripts of late nineteenth- and early twentieth-century music mainly by Portuguese composers, most of which belong to the collections of João Machado Gonçalves (1855-1935) and José Avelino da Gama Carvalho (1872-1941).

The most important part of the music collection is certainly constituted by the several hundred manuscript scores of eighteenth-century opera which were acquired for the royal theatres during the reigns of José I (1714-77) and his daughter Maria I (1734-1816). During a 40 year period, between 1752 and 1792, the Portuguese court maintained a permanent operatic establishment which included Italian singers, dancers, architects and set designers – including a member of the Bibiena family, Giovanni Carlo Sicini Bibiena – as well as a court orchestra. Beside the short-lived stately theatre known today as Ópera do Tejo (inaugurated on 31 March 1755 – with an extraordinary cast of singers which included the castrato Caffarelli and the tenor Anton Raaff – and destroyed in the earthquake of 1 November of that same year), there existed another opera house in the hunting palace of Salvaterra de Magos and a smaller one near the Ajuda palace, while several temporary theatres were also built during the period in the summer palace of Queluz, near Lisbon. All of these theatres were demolished in the nineteenth century.

Two of the Italian composers represented in the Ajuda collection had particular ties with the Lisbon court: David(e) Perez (1711-78) and Niccolò Jommelli (1714-74). The first was hired as musical director in 1752 and remained in Lisbon for the rest of his life, where he produced many of his earlier operas as well as several new works. After 1769 his activity centred mostly on sacred music, while the court began to favour the music of Jommelli, who, on retiring from Stuttgart to Naples, was hired to send to Lisbon two operas each year, one serious and the other comic, as well as sacred music for the royal chapel. The Director of the Royal Theatres, João

António Pinto da Silva, attempted to collect his complete works both before and after the composer's death. In a letter of 7 April 1772 he listed 27 operas that already existed in Lisbon and asked the composer for copies of half a dozen more, which he could choose himself. In another letter of the same day he also asked the Portuguese consul in Genoa and general agent to the Portuguese crown, Niccolò Piaggio, to obtain copies of Jommelli's new operas for Naples and Rome without the composer's knowledge. After Jommelli's death his brother and sisters sent a list of all his remaining manuscripts, from which Pinto da Silva ordered those which did not yet exist in Lisbon.

Beside being charged with hiring singers, dancers and players, the Portuguese consuls in Genoa supplied the Lisbon court theatres with scores, librettos, *argomenti* for the *balli*, theatrical costumes and ornaments, instruments, strings and music paper, and even wick for the candles, but only less than a third of the opera, serenata and oratorio scores preserved in the Ajuda library was actually performed in Lisbon. It is obvious that the court was interested in acquiring as much as possible of the repertory being produced in Italy, from which it later chose the scores that would be performed. A source of information on the current Italian scene was also the books of theatrical news (such as Caccio's *Indice de' spettacoli teatrali di tutto l'anno*) which the Lisbon court received.

Later in the century Portuguese diplomats in Italy were also requested to look for and acquire new music for the court. In a letter to the ambassador in Rome, D. Diogo de Noronha, of 17 June 1782, Pinto da Silva refers to the sacred music which was sung by the priests of the Congregation [of the Oratory] and elsewhere, and asks him to send through Piaggio in Genoa those oratorios of which he had the best information, as they were in good need of them for Lent, and particularly for St Joseph's and St Benedict's day (19 and 21 March), and some good serenatas, which were in considerable demand in Lisbon. Replying on 18 July, D. Diogo de Noronha said that he needed the help of the retired Lisbon singers Battistini and Jozzi, who were not in Rome at the time, to choose the music. Most arias that he had ordered himself were all pretty well known, but in one of the Venice Conservatories or Asylums he had heard an oratorio by Anfossi which did not seem too bad. Elsewhere he says that the best composers there at the time were Sarti for the *opera seria* and Cimarosa for the *opera buffa*. On 8 August he sent a list of 19 oratorios, of which the following, marked with an asterisk in the original, were probably ordered:

<i>Giuseppe riconosciuto</i>	by Anfossi
<i>Salomone Re d'Israel</i>	by Casali
<i>S. Elena al Calvario</i>	by Anfossi
<i>Pastorale a 4 voci</i>	by Casali
<i>L'Ester</i>	by Sacchini
<i>L'Abigaille</i>	by Pigna
<i>Il trionfo di Mardoccheo</i>	by Borghi
<i>Gianetta</i>	by Pigna

Of these only *S. Elena al Calvario* and *Il trionfo di Mardoccheo* were finally sent, as the others had not seemed suitable to Battistini. As for serenatas (in fact three are operas) he sent the following that had been chosen:

<i>L'isola disabitata</i>	by Schuster
<i>Alceste</i>	by Gluck
<i>Paride ed Elena</i>	by Gluck
<i>Matrimonio inaspettato</i>	by Paisiello

Interestingly enough, *Paride ed Elena* had been originally dedicated by Gluck to his friend D. João de Bragança, an uncle to the Portuguese Queen, while he lived in exile in Vienna. It should be noted here, however, that practically all of the scores by foreign non-Italian composers preserved in the library, such as those by J.C. Bach, Gassmann, Gluck, Holzbauer, Mozart, Myslivecek, Naumann, Pleyel and Wagenseil, were never performed. With regard to the copies of the three Milan operas by Mozart, a letter of Leopold Mozart written from Venice on 1 March 1771 says that the Milan copyist was making five complete copies of *Mitridate*, one for the theatre management, two for Vienna, one for the duchess of Parma, and one for the Lisbon court.

In another letter of 19 May 1783 Pinto da Silva told the Portuguese ambassador that the music he had sent (meaning probably the oratorios) had been examined by their Royal Highnesses with their usual curiosity and that they agreed that at present in Italy good taste in composition was lost, and that there were no composers as good as those in Portugal (!). In 1784 D. Diogo de Noronha was again asked by the Queen's confessor, the archbishop of Thessalonica, to procure a few *opere buffe* for Lisbon. He wrote to Naples and Florence asking for librettos of operas performed there, because those that were being performed in Rome were very bad. He finally decided to send a *burletta* of the preceding year by Paisiello, which was one of the best that he had heard in Rome. Again in 1786 he sent a collection of librettos of *burlette*, one of them by Paisiello, and another with music by Fabrizi. He also sent the music of the *burletta* sung that year at the Capranica, the best there had been during the season, especially the quartet, which was greatly admired, being written by a young man who was at most 24 years old. All the operas in the other theatres were very inferior. In 1789 the ambassador in Turin, D. Rodrigo de Sá Coutinho, also sent several librettos and additionally scores of *burlette* and *opere serie*, including the one which had been performed at the wedding of the Duke of Aosta.

Occasionally the Queen also sent operas and serenatas as gifts to foreign courts. The serenatas *Seleuco*, *Everardo II, re di Lituania*, *Penelope* and *Adrasto* (two copies), by the Portuguese composer João de Sousa Carvalho, were copied between 1781 and 1784 to be sent to the Madrid court. In 1784 and 1786 the operas *Solimano* (by Perez?), *Li fratelli Pappamosca* by Guglielmi and *La finta giardinera* by Anfossi were copied to be sent to the court of Russia.

The great majority of the scores of the operas and serenatas which were performed at court are copies made in Lisbon. These are all carefully written copies in the same style of hand throughout, which contrast sharply with the hasty and disorderly appearance of the scores of Italian origin. A typical complaint concerning Italian copyists is in fact voiced by the Director of the Royal Theatres in the above quoted letter to Piaggio. There he insisted that the copies of Jommelli's operas should be made by the best hand available, as the scores which came from Italy were usually badly and hastily written. Some copyists frequently left out the second violin, or the oboes, or the flutes, while others, to increase the number of pages, wrote only two or three bars on each page, which besides being dishonest forced the performers to keep turning the pages.

In certain cases complete sets of parts exist, along with separate arias from the operas, occasionally with the names of the players and the singers who used them. Several scores, by way of contrast, are richly bound in red leather with gold decorations, and they do not seem to have been used in performance. This is the case with the Lisbon copies of Perez's operas, in contrast with the original (possibly autograph) scores, which show signs of great use. Several of them bear the name of Olimpia Perez, the sister of the composer, from whom they were probably acquired. Certain scores bear evidence for the elimination of arias and whole scenes. This is the

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

Beside the large number of works by Italian and other foreign composers, the Ajuda collection also includes a considerable number of works by all the main Portuguese court composers of the mid- and late eighteenth century, such as Pedro António Avondano (1714-82), Luciano Xavier dos Santos (1734-1808), the already mentioned João Cordeiro da Silva and João de Sousa Carvalho (1745-c.1799/1800), Jerónimo Francisco de Lima (1741-1822), José Joaquim dos Santos (c.1747-1801) and António Leal Moreira (1758-1819), as well as by Marcos Portugal (1762-1830). A number of rare scores from the first half of the eighteenth century have also survived the earthquake of 1755. These include two of the first operas by a Portuguese composer: the third act of *La pazienza di Socrate* of 1733 (47-II-14) and *La Spinalba* of 1739 (48-II-42) by Francisco António de Almeida. The music library of the Paço Ducal at Vila Viçosa, another of the royal residences, also preserves several eighteenth-century opera scores belonging to the court theatres' collection. In fact, in certain cases different acts of the same opera have been split between the two libraries.

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

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PUBLISHER'S NOTE

The Biblioteca da Ajuda was founded in 1756, and houses the erstwhile private library of the Portuguese royal family. This immensely rich collection of music is presented on microfilm, with electronic indexing, in three chronological sections: music before 1740, 1740-70 and 1770-1820.

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, Digne 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
2002

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

Section C: 1770-1820

Unit Eleven: Manuscripts, Catalogue No.s 1190-1706

CONTENTS OF REELS

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

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

	<u>Catalogue No.</u>	<u>Shelf Mark</u>
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	1193	45.II.30-32
<u>REEL SIXTY-TWO</u>	1194	45.II.26-27
	1195	45.II.33-34
	1198	44.X.77
<u>REEL SIXTY-THREE</u>	1198	44.X.78
	1308	54.III.47 ¹⁷
	1354	54.X.37 ¹⁻⁵
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	1371	48.I.52 - 48.II.1
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	1397	44.XI.30-32
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	1419	44.XV.68 ¹⁵
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<u>REEL SIXTY-EIGHT</u>	1461	44.XI.69-70
	1463	44.XI.71-72
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<u>REEL SIXTY-NINE</u>	1466	44.IV.50
	1467	44.IV.48-49
	1476	46.VI.55 ²⁴⁻⁴³
<u>REEL SEVENTY</u>	1477	47.I.46-48
	1478	54.X.37 ⁹⁸
	1480	44.XI.73
<u>REEL SEVENTY-ONE</u>	1480	44.XI.74-75
	1488	44.XI.78-79
<u>REEL SEVENTY-TWO</u>	1489	47.III.41
	1490	47.III.40
	1491	44.XI.76-77
	1492	45.I.2-3
	1493	45.I.1
<u>REEL SEVENTY-THREE</u>	1494	44.XI.80-81
	1495	54.X.37 ⁵⁸
	1499	45.I.4-6
<u>REEL SEVENTY-FOUR</u>	1500	45.I.7-8
	1532	44.XI.64-65
<u>REEL SEVENTY-FIVE</u>	1532	44.XI.66-67
	1537	45.I.22
	1556	54.X.37 ⁵⁹
	1577	47.VII.41
	1579	45.I.23-24
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	1595	54.X.37 ⁹⁻²⁰
	1596	54.X.37 ²⁶⁻⁵⁵
	1621	48.II.35
	1622	48.II.12-13
	1623	48.II.14
<u>REEL SEVENTY-SEVEN</u>	1623	48.II.15
	1632	48.II.16-17
	1634	48.II.20-21
<u>REEL SEVENTY-EIGHT</u>	1661	48.II.22-23
	1662-1663	48.IV.22 ¹⁻²⁶
	1671	47.III.46
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LISTING OF MANUSCRIPTS IN UNIT ELEVEN

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

REEL SIXTY

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

REEL SIXTY-ONE

1190 — INSANGUINE, Giacomo: Didone Abbandonata 54-III-15

D____ / del Sig.^r O____ detto Monopoli. / Atto Terzo.
Sec. XVIII.

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

Igual ao 45-II-25.

Está o 3.^o acto.

Na lombada: «DIDONE / DEL SIG / INSANG / ATT / III».

1191 — INSANGUINE, Giacomo: Eumène 45-II-28 e 29

D____. / Opera Seconda 1778 / Rapresentata nel Reggio Teatro di
Torino. / Musica del Sig.^r Insanguine / Detto Monopoli / ...
1778, Torino.

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

Na lombada: «EUMENE / OPERA / DEL SIG / INSANG / AT. I [-III]».

1193 — INSANGUINE, Giacomo: Medonte (II) 45-II-30 a 32

D____. / Atto Primo [-Terzo]. / Musica / del Sig.^r O____. / detto /
Monopoli. / Napoli Real Teatro di S. Carlo li 30 Maggio 1779. /
1779, Napoli.

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

Na lombada: «Il Medonte / Insanguine».

REEL SIXTY-TWO

1194 — INSANGUINE, Giacomo: Merope 45-II-26 e 27

D____. / Nel Teatro in S. Benedetto / Il Carnovale dell'anno 1773. /
Opera Prima / del Sig.^r Giuseppe Monopoli / ...
1773, Venezia.

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

Na lombada: «MEROPE / DEL SIG / MONOPOL / AT. I [-III]».

REEL SIXTY-TWO (cont.)**1195 — INSANGUINE, Giacomo: Motezuma****45-II-33 e 34**

D____. / Opera Seconda / Rappresentata nel Reggio Teatro di Torino /
nell' Anno 1780. / Musica del Sig.^r Insanguine / ...
1780, Torino.

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

REEL SIXTY-TWO - SIXTY-THREE**1198 — ISOLA, Gaetano: Conquista del Vello d'oro (La)****44-X-77 e 78**

D____. / Opera Prima / Rappresentata del Regio Teatro di Torino
nel 1791. / Musica del S.^r O____ / ...
1791, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «La Conquis / ta del / vello / Isola».

REEL SIXTY-THREE**1308 — Lanciers (Les)****54-III-47¹⁷**

D____.
Letra do sec. XIX.

Parte cava do Baixo.

**1354 — LE GRAS, João Gabriel ~ *transcritor*: Ariettes choisies avec
accompagnement de Guitarre anglaise (Recueil d')****54-X-37¹⁻⁵**

Recueil d' Ariettes choisies / avec / accompagnement de guitarre /
anglaise. / Dédiées et Présentées à Son / Altesse Royale / D.^{na} Maria
Benedicta / Princeza do Brézil / Par son très humble serviteur / [Su-
mário].

Sec. XVIII (?) *Autógrafo*.

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| 2. – Boleira. (Me das un resonazo quando te beso) | (p. 5) |
| 3. – Júlio Sabino. – <i>Trecho</i> (Guarda mi e in questo ciglio ...) | |
| Ária, c. acomp. de Le Gras | (p. 7-11) |
| 4. – Preqhiera (La). (Voi che il mio cor sapete ...) | (p. 14-15) |
| 5. – Ah! mio ben fra tanti affano ... | (p. 17-19) |

1370 — LIMA, Jerónimo Francisco de: Enea in Trácia 48-I-32 e 33

D____. / Musica / del Sig.^r Girolamo Francesco Lima. /
Sec. XVIII.

Part.^a em 16 cenas p.^a canto e orq.^a c. letra ital.
Na lombada: «JERONYMO F. DE LIMA / ENEA, IN / TRACIA /
TOTO I [-II]».

1371 — LIMA, Jerónimo Francisco de: Galatea (La) 48-I-52 a 48-II-1

D____. / Cantata a cinque voci / Concertata con più stromenti. / Parte
prima [-seconda] / De Girolamo Francesco Lima. /
Sec. XVIII.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Portada des. à pena.

REEL SIXTY-FOUR

1372 — LIMA, Jerónimo Francisco de: Nozze (Le) d'Ercole, ed Ebe 48-II-2 e 3

D____. / Serenata / per li faustissimi sponzalizi delli Augustissimi /
Infanti d'Espagna, è di Portugalò D. Carlota, e D. Ioanni. D. Marianna /
Victoria, e D. Gabriel António etc. / Del Sig.^{re} Girolamo Francesco
Lima / Primo Maestro del Real Seminario, Compozitor di / Camera
de S. M. F. / & Examinador Sinodal del Patriarchato de Lisbona. /
1785, Lisbona.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «I [-II]».

1373 — LIMA, Jerónimo Francisco de: Orti Esperidi (Gli) 48-II-4 e 5

D____. / Parte prima [-seconda]. / Muzica / del Sig.^{re} Girolamo Franc.^{co}
Lima. /
1779, Lisboa.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «Gli Orti / I [-II] / 1779».

REEL SIXTY-FOUR - SIXTY-FIVE

1375— LIMA, Jerónimo Francisco de: Spirito di Contradizione (Lo) 48-II-10 e 11

Atto primo [-terzo]. / D____. / Opera in Musica da rapresentarse /
nel Reggio Teatro di S. M. F. In Salvaterra nel / Anno 1772 / Del
Sig.^{re} Girolamo Francesco Lima. /
1772, Salvaterra.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «JEROMYMO F. DE LIMA / LO SPIRITO / DE / CON-
TRADIZIONE / ACTO 1.^o [-3.^o]».

REEL SIXTY-FIVE**1376 — LIMA, Jerónimo Francisco de: Teseo****48-II-6 e 7**

D____. / Serenata per gli anni / del Sereniss.^{mo} Principe del Brazile. /
Musica / del Sig.^{or} Girolamo Francesco Lima. /
1783.

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

Na lombada: «JERON. FRAN / DE / LIMA / TESEO / PARTE I [-II]».

REEL SIXTY-FIVE - SIXTY-SIX**1377 — LIMA, Jerónimo Francisco de: Vera Costanza (La)****48-II-8 e 9**

D____. / Atto 1.^o [-2.^o]. / Del Sig.^r Girolamo Francesco Lima. /
Sec. XVIII.

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

Na lombada: «JERONIMO FRANCISCO / LIMA / LA VERA COS-
TANZA / ACT. I [-II]».

REEL SIXTY-SIX**1385 — LOFORTE, Epifanio: Duetti (Sei) e dodici Minuetti****44-XI-21**

Duetto I [-VI] / Per due mandolini / do O____. /
Sec. XVIII.

Mus. p.^a 2 bandolins.

1394 — LUCCHESI, Andrea: Ademira**44-XI-22 a 24**

D____. / Nel Teatro in S. Benedetto l'ascenza 1784. Musica del
Sig.^r Andrea Luchesi. ... /
1784, Venezia.

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

Na lombada: «Ademira / Luchesi».

1395 — LUCCHESI, Andrea: Donne sempre donne (Le)**44-XI-25 e 26**

D____. / Musica / del Sig.^r Andrea Luchesi. /
Sec. XVIII.

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

Na lombada: «LUCHE / LE DON / SEMPR / DONN / ATT. I [-III]».

REEL SIXTY-SEVEN**1396 — LUCCHESI, Andrea: Isola della fortuna (L') 44-XI-27 a 29**

D____. / Atto I [-III] / Musica / del Sig.^{re} Andrea Luchesi. /
Sec. XVIII.

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

1397 — LUCCHESI, Andrea: Matrimonio per Astuzia (II) 44-XI-30 a 32

D____. / 1771. L'autunno in S. Benedetto. Op.^a P.^{ma}. / ... / Musica
del Sig.^r Andrea Luchesi. /
1771, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Il Matri / per Astu / tia / Luchesi».

1417 — MADAÍL, João dos Santos: Entrevista (A) de El-Rei D. Miguel com D. João VI na Castanheira 44-XV-57³

Adagio com o Allegro.
Sec. XIX. *Autógrafo*.

Mus. p.^a piano.

1418 — MADAÍL, João dos Santos: Jornada (A) de Santarém 44-XV-57²

D____ / ou / O Captiveiro dos Portugueses. / Despedaçado / pelo
Senhor Infante D. Miguel / posta em musica para piano forte / e
offerecida ao Mesmo Sereníssimo Senhor / por / O____ / .
Sec. XIX. *Autógrafo*.

Mus. p.^a piano (Sinfonia).

1419 — MADOGGIO, Luigi: Sinfonia 44-XV-68¹⁵

Sire, / Umile Artista questo lavoro ... per Voi so lega. Maestro
Madoglio Luigi ...
Sec. XIX, Torino. *Autógrafo*.

Mus. p.^a quarteto de cordas (2 violinos, viola e violoncelo).

REEL SIXTY-SEVEN - SIXTY-EIGHT**1461 — MANFREDINI, Vincenzo: Artaserse 44-XI-68 a 70**

D____. / ... In S. Benedetto 1772. Opera 2.^{da} / del Sig.^r Vincenzo /
Manfredii.
1772, Venezia.

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

REEL SIXTY-EIGHT**1463 — MANGO, Girolamo: Esaltazione di Salomone al trono (L') 44-XI-71 e 72**

D____. / Componimento Sagro. / Musica / del Sig.^f O____. / Parte
Prima [-Seconda].
1786.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «L'Ezalta / zione / Mango.»

1464 — MARCELLO da Cápua, Bernardini: Cantata a cinque voci 47-II-35

... D____. / Musica / del Sig.^f / Marcello di Capua. /
1779.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Está a 2.^a parte.
Na lombada: «Cantata / 1779 / P. I.»

1465 — MARCELLO da Cápua, Bernardini: Donna Bizarra (La) 44-IV-47

Atto Primo. / D____. Musica / del Sig.^f D. Marcello da Capua. /
Sec. XVIII.

Part.^a em 2 actos p.^a canto e orq.^a c. letra ital.
Faltam os cadernos 15 e 23.

REEL SIXTY-NINE**1466 — MARCELLO da Cápua, Bernardini: Isola d'Alcina (L') 44-IV-50**

D____. / Intermezzi in Musica a cinque voci. / Rappresentati nel
Teatro Capranica / nel corrente Anno 1778. / Musica del Sig.^f Marcello
di Capua. /
1778, Capranica.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «L'ISOLA / D'ALCIN / PAR. I.»
Falta a 2.^a parte.

1467 — MARCELLO da Cápua, Bernardini: Trè Orfei (Gli) 44-IV-48 e 49

... / del Sig.^f Marcello di Capua. /
Sec. XVIII.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «I Tre Orfei / Capua.»

1476 — Marchas e himnos patrióticos (Veinte)

46-VI-55²⁴⁻⁴³

Marcha patriótica N.º 1 [-20] [*Sumário*].
Sec. XVIII- XIX.

Mus. p.^a canto a várias vozes e piano, c. letra esp.

Sumário:

1. – A las armas corred españoles ...
2. – Venid vencedores ...
3. – Ja desperto de su letargo ...
4. – Cortad lauros ninfas ...
5. – El gran José ninguno ...
6. – España de la guerra tremola ...
7. – Amigos volemós que clamala ...
8. – Los triunfos de la España ...
9. – Españoles la patria oprimida ...
10. – La Europa ya respira ...
11. – Zagalas del Ebro laureles ...
12. – À las armas corred patriotas ...
13. – Vivir em cadenas quan triste ...
14. – Viva Fernando Jorge tercero ...
15. – De las terribles amarguras ...
16. – Ala liô a las armas ...
17. – Venid vencedores ...
18. – Ciudadanas Aragonezas ...
19. – Españoles la Patria oprimida ...
20. – Marcha.

REEL SEVENTY

1477 — Marchese (II) di Vento Ponenti

47-I-43 a 45

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

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

1478 — MARCHESI, Luigi: Contento il core in seno

54-X-37⁹⁸

Del S.^r Simone Majer. / Polaca / «Contento il Core in seno» / del
Sig.^{re} / O_____ .
Sec. XVIII.

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

REEL SEVENTY - SEVENTY-ONE**1480 — MARESCALCHI, Luigi: Tuttore Inganato (II)****44-XI-73 a 75**

Il Tuttore Ingannato. / 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 SEVENTY-ONE**1488 — MARTIN Y SOLER, Vicente: Arbore de Diana (L')****44-XI-78 e 79**

D____. / Drama Giocoso / in / Due Actti. / Atto Primo. / La Musica
 del Sig.^r Vincenzo Martini. /
 Sec. XVIII.

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

Na lombada: «L' ARBORE / DI / DIANA / ATTO I [II]»

REEL SEVENTY-TWO**1489 — MARTIN Y SOLER, Vicente: Cosa rara (Una)****47-III-41**

In Milano l' Autuno 1787. / D____ / o sia Belezza ed onestà. / Musica
 del Sig.^r Vincenzo Martin. /
 1787, Milano.

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

Está o 1.^o acto, faltando-lhe o final.

1490 — MARTIN Y SOLER, Vicente: Ifigenia in Aulide (L')**47-III-40**

L' Ifiginia in Aulide / Atto Terzo. / Musica / del Sig.^r D. Vincenzo
 Martin Spagnolo. /
 1779, Napoli.

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

Está o 3.^o acto.

Na lombada: «Ifig. / 3 / Mart.»

1491 — MARTIN Y SOLER, Vicente: In Amor ci vuol destrezza**44-XI-76 e 77**

D____. / Opera Buffa. / In Torino. / L' atunno dell' anno 1783. / Musica
 del Sig.^r Vincenzo Martini /
 1783, Torino.

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

Na lombada: «In Amor / ci vuol / destrezza / Martini».

1492 — MARTIN Y SOLER, Vicente: Ipermestra (L') 45-I-2 e 3

D____. / Atto Primo [-Secondo]. Musica / del Sig.^r Vincenzo Martin /
Spagnolo. / Napoli Regal Teatro di S. Carlo / 1780. /
1780, Napoli.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Estão o 1.^o e 2.^o actos.
Na lombada: «L'IPERMESTRA / MARTINI».

1493 — MARTIN Y SOLER, Vicente: Prólogo per l'arrivo delle Altezze Reali Ferdinando è Beatrice, Arciduchi d'Austria 45-I-1

Prologo / da rapresentarsi nel Reggio Teatro di Torino l'autunno del /
1783 / per L'Arrivo delle Altezze Loro Reali / Ferdinando E. Beatrice /
Arciduchi d'Austria. / Musica / del Sig.^r Maestro Martini. /
1783, Torino.

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

REEL SEVENTY-THREE

1494 — MARTIN Y SOLER, Vicente: Vologeso 44-XI-80 e 81

D____. / Opera Seconda. / Rappresentata nel Reggio Teatro di To-
rino / nel 1783. / Musica del Sig.^r Martini / ...
1783, Torino.

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

1495 — Martire (I) 54-X-37⁵⁸

D____.
Sec. XIX.

Mus. p.^a piano.

1499 — MASI, Giovanni: Disfatta di Dario (La) 45-I-4 a 6

D____. / Drama per Musica. / Da rappresentarsi nel Reggio Teatro
di Torino. / Nel Carnovale de 1774. Posto in Musica / del Sig.^{nor}
O____ / Romano.
1774, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 45-I-7 e 8.
Na lombada: «LA DISFATTA / DI / DARIO / ATTO I [-III]».

REEL SEVENTY-FOUR**1500 — MASI, Giovanni: Disfatta (La) di Dario****45-I-7 e 8**

1774. / Overtura del Sig.^r Masi. / Opera Seconda. /
1774, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 45-I-4 a 6.
Na lombada: «OPERA / DEL SIG / MASI / AT. I [-III]».

REEL SEVENTY-FOUR - SEVENTY-FIVE**1532 — MAYR, Johann Simon: Ginevra di Scozia (La)****44-XI-64 a 67**

D____ / del Sig.^r O____ / Atto Primo [-Secondo].
Sec. XIX, Roma.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Muito manchado pela humidade.
Estão os actos 1.^o (parte 1.^a e 2.^a), e o 2.^o (parte 1.^a e 2.^a).
Na lombada: «Mayr / La Gine / vra di / Scozia.»

REEL SEVENTY-FIVE**1537 — MAZZIOTTI, Fortunato: Bauce e Palemone****45-I-22**

Bauce e Palemone / Cantata / Fatta per celebrare il Faustissimo /
Giorno Natalizio de Serenissimo Signore / Infante d'Espagnia D. Pietro
Carlo / Nell / Mense de luglio del anno de 1810 / Della composi-
zione del Sig.^{te} Maestro Fortunatto Maziotti. /
1810.

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

1556 — Melodia**54-X-37⁵⁹**

Sec. XIX.

Mus. p.^a piano.
No alto diz a lápis: «Oliv.^a 22-2.»

1577 — MIGLIORUCCI, Giuseppe: Cantata**47-VII-41**

D____ / in occasione dell inalzamento al Trono di S. M. Fedelis.^{ma} /
Il Re D.ⁿ Giovanni Sesto / Posta in Musica dal Sig.^r Gius.^c Miglio-
rucci eseguita in Casa / del Ministro di Portogallo / Il Commendator
Punto / la siera della Sei Aprile 1817 /.
1817.

Part.^a p.^a canto e orq.^a c. letra ital. c. des. à pena, a verm. e preto.

1579 — MILLICO, Giuseppe: Pietà d'amore (La)

45-I-23 e 24

D____ . / Parte Prima [-Seconda]. / Drama / Musica del Sig.^r D.
O____ . /
1783.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «PIETÀ D'A / 1783 /».

REEL SEVENTY-SIX

1582 — MINOJA, Ambrogio: Tito nelle Gallie

47-III-42

In Milano. Il Carnovale dell' Anno 1787. / D____ . / Musica / del Sig.^r
O____ . /
1787, Milano.

Está o 1.º acto.
Na lombada: «Tito nella / Gallie / I / Minoia».

1595 — Modinhas

54-X-37⁹⁻²⁰

D____ / Para o uzo / Da Ex.^{ma} Snr.^a D. Jozefa Victoria Barreto
Moniz / Da Ex.^a Sr.^a D. Antónia do Carmo Moniz / [*Sumário*]
Sec. XVIII.

Mus. p.^a canto, c. acomp. de cravo e letra port.

Sumário:

1. – Junto do monte Anarda espero (p. 1-4)
2. – Corilia quem deixará (p. 5-7)
3. – Quem me vir andar brincando (p. 8-9)
4. – De vivas penas cercado (p. 8-9)
5. – Eu já me sinto morrer (p. 12-14)
6. – Ho Marcia bela tem dó de mim (p. 15-17)
7. – Quando de Anarda o rosto vejo (p. 18-20)
8. – Tu mesma com os teus olhos (p. 21-24)
9. – Fingio-me Anarda com emulação (p. 25-27)
10. – Formosa Anarda doce meu bem (p. 28)
11. – Nel cor più non mi sento (p. 29-32)
12. – Antes quisera que a morte (p. 33-35)

REEL SEVENTY-SIX (cont.)**1596 — Modinhas do Brasil****54-X-37²⁶⁻⁵⁵**

Modinhas do Brazil [Sumário].

Sec. XVIII.

Mus. p.^a canto e piano, c. letra port.*Sumário:*

1. – Você se esquiva de mim ... (p. 3-5)
2. – Quem me ver, aflito e triste ... (p. 6)
3. – Pelo amor de Deus te peço ... (p. 7-8)
4. – Tristemente a vida passa ... (p. 9-10)
5. – Os me deixas que tu dás ... (p. 11-13)
6. – Eu nasci sem coração ... (p. 14-15)
7. – Ganinha minha Ganinha ... (p. 16-17)
8. – Quem ama para agravar ... (p. 18-19)
9. – Sinto-me aflita hé o meu tormento ... (p. 20-21)
10. – Vidinha adeos, fica-te embora ... (p. 22-23)
11. – Par desabafar saudades ... (p. 24-25)
12. – Choro, padeço, suspiro ... (p. 27-28)
13. – Os desprezos do Meu Bem ... (p. 28-29)
14. – A minha Nerina gosta os meus ais ... (p. 30-31)
15. – Se fores ao fim do mundo ... (p. 32-33)
16. – A saudade que no pieta ... (p. 34-37)
17. – Ninguém morra de ciúme ... (p. 38-40)
18. – Eu estando bem juntinho ... (p. 40-41)
19. – He delicia ter amor ... (p. 42-43)
20. – Quem achou o que eu achei ... (p. 44-45)
21. – Da minha constante fé ... (p. 46-47)
22. – Eu não sei minha constancia ... (p. 48-49)
23. – Meu amor minha sinhà ... (p. 50-51)
24. – Minha Mana estou gostando ... (p. 52-53)
25. – Menina você vai hoje ... (p. 54)
26. – Homens errados e loucos ... (p. 55-56)
27. – Cupido tirano mostra o teu poder ... (p. 57)
28. – Estas lágrimas sentidas ... (p. 58-59)
29. – Ausente saudoso e triste ... (p. 60-61)
30. – Não pode a longa distância ... (p. 62-63)

1621 — MOREIRA (?), António Leal: Affetti (Gli) del Genio Lusitano (?) 48-II-35Sec. XVIII. (1789 ?) *Autógrafo*.Part.^a p.^a canto e orq.^a c. letra ital.Parece estar completa, com 1.^a e 2.^a partes.**1622 — MOREIRA, António Leal: Artemisia, Regina di Caria****48-II-12 e 13**D_____ / Del Sig.^{re} António Leal Moreira / 1787. /
1787.Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.*Na lombada:* «A. LEAL MOREIRA / ARTEMISIA / 1.^a [2.^a] PARTE.»

REEL SEVENTY-SIX - SEVENTY-SEVEN**1623 — MOREIRA, António Leal: Ascânio in Alba 48-II-14 e 15**

D____. / Musica / del Sig.^r O____. / L'anno 1785. /
1785.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «A. Leal Moreira / ASCANIO IN ALBA / PARTE I [-II]».

REEL SEVENTY-SEVEN**1632 — MOREIRA, António Leal: Eroi Spartani (Gli) 48-II-16 e 17**

D____. / Musica / del Sig.^r O____. / L'anno 1788. /
1788.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «A. L. Moreira / GLI EROI / SPARTANI / PARTE I [-II].»

1634 — MOREIRA, António Leal: Imenei di Delfo (L') 48-II-20 e 21

D____. / Musica / del Sig.^r O____. / L'anno 1785. /
1785.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «A. L. MOREIRA / L'IMENEI DI DELFO PARTE I [-II]».

REEL SEVENTY-EIGHT**1661 — MOREIRA, António Leal: Siface e Sofonisba 48-II-22 e 23**

D____. / Musica / del Sig.^r António Lial Moreira. //
Sec. XVIII.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «A. L. MOREIRA / SIFACE E / SOFONISBA / PARTE I [-II]».

1662 — MOREIRA, António Leal: Sinfonia in fá bemol 48-IV-22¹⁻¹³

In B fa / Sinfonia. / (...) / Do Sñr O____. / Anno 1803. /
1803.

Partes dos violinos 1.^o e 2.^o; violela, oboé, clarinete, cornetins 1.^o e 2.^o;
fagote, trombones 1.^o e 2.^o; traversieri, timpano e violoncelo, c. letra lat.

1663 — MOREIRA, António Leal: Sinfonia in fá bemol 48-IV-22¹⁴⁻²⁶

In B fa / Sinfonia. / (...) / Do Sñr O____. / Anno de 1803. /
1803.

Partes *repetidas* do 48-IV-22¹⁻¹³ do violino 1.^o (tres), violino 2.^o (tres),
cornetins 1.^o e 2.^o, trombones 1.^o e 2.^o e violoncelo (tres), c. letra lat.

REEL SEVENTY-EIGHT (cont.)**1671 — MORTELLARI, Michele: Ezio****47-III-46**

D____. / Atto Secondo.
[1777, Milão]

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital. *Está* o 2.^o acto.
Na lombada: «EZIO / 2 / Mortelari».
O nome do A. estava oculto, na lombada, sob um papel.

1672 — MORTELLARI, Michele: Lucio Silla**45-III-15 e 16**

D____. / ... / Opera Prima. 1779. / Musica del Sig.^r Mortellari / .
1779.

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

REEL SEVENTY-NINE**1673 — MORTELLARI, Michele: Troia distrutta****45-III-17 a 19**

Troja Distrutta. Nel Nuovo Teatro / Nel Corrente Autunno dell'anno
1778. / Musica del Sig.^r Michele Mortelari / .
1778.

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

1678 — MOZART, Wolfgang Amadeus: Ascanio in Alba**45-III-20 e 21**

D____. / Festa Teatrale / del Sig.^r Caualiere Amedeo Mozart. /
Sec. XVIII.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «Ascanio / in Alba / Mozart».

1680 — MOZART, Wolfgang Amadeus: Lucio Silla**47-III-47**

D____. / Atto Terzo. /
[1772, Milão.]

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tit.^o e let.^o da c. Está o 3.^o acto.
O nome do A. estava escondido na lombada sob um papel. *É muito dif.* este
acto do mesmo acto 3.^o de «Lucio Silla» de Mortellari = 45-III-16.

REEL EIGHTY**1681 — MOZART, Wolfgang Amadeus: Mitridate, Rè di Ponto 45-III-22 a 24**

... / D____ . / Musica del Sig.^r Cavaliere Amadeo Mozart. /
Sec. XVIII.

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

1690 — MYSLIWECEK, Josef: Armida 45-I-25 e 26

D____ . / Musica del Sig.^{to} Giuseppe Miswilicek. / In Milano Nel
Carnovale dell'anno / 1780. /
1780, Milano.

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

REEL EIGHTY-ONE**1691 — MYSLIWECEK, Josef: Bellerofonte 45-I-27 a 29**

D____ / del Sig.^r Giuseppe Misliwecek / detto il Boemo. / Atto Primo. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 54-II-49 a 51.
Na lombada: «BELLEROF / ATTO. I [-III.] / MISLIVEK».

1692 — MYSLIWECEK, Josef: Bellerofonte 54-II-49 a 51

Bellerofonte / del Sig.^r Giuseppe Misliwecek / detto il Boemo / ... /
[1765, Napoles.]

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

REEL EIGHTY-TWO**1693 — MYSLIWECEK, Josef: Calliroe (La) 45-I-33 e 34**

D____ . / Atto Primo [-Secondo]. / Musica / del Sig.^r D. O____ . d.^{to}
il Boemo. / In Napoli. Nel Real Teatro di S. Carlo li 30 Maggio 1778. /
1778, Napoli.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Estão só 2 actos.
Na lombada: «Calliroe / Miliswek».

REEL EIGHTY-TWO (cont.)**1694 — MYSLIWECEK, Josef: Clemenza di Tito (La)****45-I-30 a 31**

D____. / Nel Teatro S. Benedetto. / Il Carnovale dell'ano 1774. /
Opera 3.^a / Musica / del Sig.^r O____ / ...
1774, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «LA CLEM / DI TITO / DEL. SIG. M. / AT. I [-III]».

REEL EIGHTY-TWO - EIGHTY-THREE**1695 — MYSLIWECEK, Josef: Demétrio (II)****45-I-35 a 37**

D____. / Atto I [-Terzo]. / Musica / Del Sig.^r D.ⁿ Giuseppe Mis-
liwecek, / detto il Boemo. / Napoli 13 Agosto 1779. Real Teatro di
S. Carlo / .
1779, Napoli.

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

REEL EIGHTY-THREE**1696 — MYSLIWECEK, Josef: Demofonte****45-I-41 e 42**

D____. Nel Teatro in S. Benedetto. Opera 3.^o Il Carnovale 1769. /
Musica del Sig.^r O____. ...
1769, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 54-I-42 a 44 e *dif.* do 45-I-38 a 40.
Na lombada: «OVUB / MOFO / Att. I [-III]».

1697 — MYSLIWECEK, Josef: Demofonte (II)**54-I-42 a 44**

D____. Nel Teatro in S. Benedetto. Op.^a 3.^a ... del Sig.^r Giuseppe
Misliwecek. /
[1769], Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 45-I-41 e 42 e *dif.* do 45-II-38 a 40.
Na lombada: «MISL / MOFOO / A. I [-III]».

REEL EIGHTY-THREE - EIGHTY-FOUR**1698 — MYSLIWECEK, Josef: Demofoonte****45-I-38 a 40**

D____. / Atto Pmo [-Terzo]. / Musica / del Sig.^r D. O____ d^{to}. il /
Boemo. / Rappresentato nel Real Teatro di S. Carlo. / Napoli. Gennaio
1775. /
1775, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. dos 45-I-41 e 42 e 54-I-42 a 44.
Na lombada: «Demofonte / Milisvek».

REEL EIGHTY-FOUR**1699 — MYSLIWECEK, Josef: Ezio (L')****45-I-43 a 45**

D____. / Atto I [-III]. / Musica / del Sig.^r D. O____. / detto Il Boemo. /
Napoli, S. Carlo / 1775 / .
1775, Napoli.

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

1700 — MYSLIWECEK, Josef: Farnace (II)**45-I-46 a 48**

D____. / del Sig.^r O____, detto il Boemo. / Atto I. / Napoli, 4 No-
vembre 1767. Nel R. T. di S. Carlo. /
1767, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 54-I-35 a 37.
Na lombada: «FARNACE / ATTO I [-III]».

REEL EIGHTY-FIVE**1701 — MYSLIWECEK, Josef: Farnace (II)****54-I-35 a 37**

D____ / del Sig.^r Giuseppe Misliwecek, / detto il Boemo. / Atto Primo
[-Terzo] / .
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 45-I-46 a 48.
Na lombada: «IL FARN / DEL S. G / MISLIW / AT. I [-III]».

1702 — MYSLIWECEK, Josef: Ipermestra (L')**47-III-43**

D____. Dramma per Musica / rappresentata in Firenze, nel Teatro /
Di Via della Pergola, nella Primavera / dell'anno 1769. / Musica
del' Sig.^{re} O____. / detto il Boemo. / Overtura / .
1769, Firenze.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 1.^o acto. O acto III está no 47-V-37.

REEL EIGHTY-FIVE (cont.)**1703 — MYSLIWECEK, Josef: Ipermestra****47-V-37**

[1769, Florença.]

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.*Está* o 3.^o acto. O 1.^o acto está no 47-III-43.*Na lombada:* «Iperm».REEL EIGHTY-FIVE - EIGHTY-SIX**1704 — MYSLIWECEK, Josef: Montezuma****47-V-63 e 64**

Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.*Está* o 2.^o e 3.^o actos.*Na lombada:* «Montezuma / 2 / Miliswecek».O 2.^o Acto desta ópera estava no 47-III-44, e o nome do A. e tit.^o foram encontrados debaixo de um papel colado na lombada.REEL EIGHTY-SIX**1705 — MYSLIWECEK, Josef: Nitteti (La)****45-I-49 a 51**D____. / Musica / del Sig.^r O____. /

Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.*Na lombada:* «Nitteti / Misliwek».**1706 — MYSLIWECEK, Josef: Olimpiade (L')****45-I-52 a 54**D____. / Atto Primo [-Terzo]. / Musica / del Sig.^r D. O____ d.^{to} il
Boemo. / In Napoli. / Real Teatro di S. Carlo. / Li 4 Nov.^{bc} 1778 / .
1778, Napoli.Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.*Na lombada:* «Olimpiad / Miliswek».