

**EUROPEAN MUSIC
MANUSCRIPTS BEFORE 1820**

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

Section C: 1770 - 1820

Unit Twelve: Manuscripts, Catalogue No.s 1707 - 2783

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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 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

TECHNICAL NOTE

Primary Source Microfilm has set itself the highest standards in the field of archivally-permanent library microfilming. Our microfilm publications conform to the recommendations of the guides to good microfilming and micropublishing practice and meet the standards established by the Association for Information and Image Management (AIIM) and the American National Standards Institute (ANSI).

Attention should be drawn to the nature of the original material. Manuscript music within the Biblioteca da Ajuda sometimes consists of notation written in a variety of inks and on paper which has become discoloured or stained, rendering the original document difficult to read. Occasionally volumes have been tightly bound and this leads to text loss. These original characteristics present difficulties of image and contrast which stringent tests and camera alterations cannot entirely overcome. Every effort has been made to minimise these difficulties though there are some pages which have proved impossible to reproduce satisfactorily. Conscious of this we have chosen to include these pages in order to make available the complete volumes.

INTRODUCTION

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

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

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

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

Two of the Italian composers represented in the Ajuda collection had particular ties with the Lisbon court: David(e) Perez (1711-78) and Niccolò Jommelli (1714-74). The first was hired as musical director in 1752 and remained in Lisbon for the rest of his life, where he produced many of his earlier operas as well as several new works. After 1769 his activity centred mostly on sacred music, while the court began to favour the music of Jommelli, who, on retiring from Stuttgart to Naples, was hired to send to Lisbon two operas each year, one serious and the other comic, as well as sacred music for the royal chapel. The Director of the Royal Theatres, João António Pinto da Silva, attempted to collect his complete works both before and after the composer's death. In a letter of 7 April 1772 he listed 27 operas that already existed in Lisbon and asked the composer for copies of half a dozen more, which he could choose himself. In another letter of the same day he also asked the Portuguese consul in Genoa and general agent to the

Portuguese crown, Niccolò Piaggio, to obtain copies of Jommelli's new operas for Naples and Rome without the composer's knowledge. After Jommelli's death his brother and sisters sent a list of all his remaining manuscripts, from which Pinto da Silva ordered those which did not yet exist in Lisbon.

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

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

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

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

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

Interestingly enough, *Paride ed Elena* had been originally dedicated by Gluck to his friend D. João de Bragança, an uncle to the Portuguese Queen, while he lived in exile in Vienna. It should be noted here, however, that practically all of the scores by foreign non-Italian composers preserved in the library, such as those by J.C. Bach, Gassmann, Gluck, Holzbauer, Mozart, Myslivecek, Naumann, Pleyel and Wagenseil, were never performed. With regard to the copies of

the three Milan operas by Mozart, a letter of Leopold Mozart written from Venice on 1 March 1771 says that the Milan copyist was making five complete copies of *Mitridate*, one for the theatre management, two for Vienna, one for the duchess of Parma, and one for the Lisbon court.

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

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

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

In certain cases complete sets of parts exist, along with separate arias from the operas, occasionally with the names of the players and the singers who used them. Several scores, by way of contrast, are richly bound in red leather with gold decorations, and they do not seem to have been used in performance. This is the case with the Lisbon copies of Perez's operas, in contrast with the original (possibly autograph) scores, which show signs of great use. Several of them bear the name of Olimpia Perez, the sister of the composer, from whom they were probably acquired. Certain scores bear evidence for the elimination of arias and whole scenes. This is the case in Piccinni's *L'incognita perseguitata*, performed at the Ajuda Theatre in 1766 (46-I-13/15), where 24 pages corresponding to the first three scenes of Act III were sewn together.

Beside the large number of works by Italian and other foreign composers, the Ajuda collection also includes a considerable number of works by all the main Portuguese court composers of the mid- and late eighteenth century, such as Pedro António Avondano (1714-82), Luciano Xavier dos Santos (1734-1808), the already mentioned João Cordeiro da Silva and João de Sousa Carvalho (1745-c.1799/1800), Jerónimo Francisco de Lima (1741-1822), José Joaquim dos

Santos (c.1747-1801) and António Leal Moreira (1758-1819), as well as by Marcos Portugal (1762-1830). A number of rare scores from the first half of the eighteenth century have also survived the earthquake of 1755. These include two of the first operas by a Portuguese composer: the third act of *La pazienza di Socrate* of 1733 (47-II-14) and *La Spinalba* of 1739 (48-II-42) by Francisco António de Almeida. The music library of the Paço Ducal at Vila Viçosa, another of the royal residences, also preserves several eighteenth-century opera scores belonging to the court theatres' collection. In fact, in certain cases different acts of the same opera have been split between the two libraries.

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AJUDA PALACE LIBRARY
CATALOGUE OF MANUSCRIPT MUSIC

P O S T F A C E

As it was not possible for us to produce a *Preface* in which we would give an outline of the history of the manuscript music collection of the Ajuda Palace Library, due to the incomplete nature of the research which we have been undertaking for some years, we are reserving these pages of the last volume of the Catalogue to present some of the information which we have been able to ascertain from inventories, lists of books, dedications, expense accounts of musical performances, lists of musicians paid from public funds or privately by Royalty, notices published in magazines and newspapers and even from marginal notes in the manuscripts themselves giving dates, origins, etc.

The items total over 5000 pieces, but fall into four principal collections: a, b, c, d.

a) Those belonging to the musical archive of the Royal evening entertainments, almost entirely made up of operas, burlettas, farces, prologues, or chamber music, often written specifically for particular formal occasions such as birthdays of the Sovereigns or princes and princesses, Christmas, New Year, Twelfth Night or the celebration of Holy Week and Easter.

This first group also included many religious pieces from the Royal Chapels at Bemposta, Necessidades, Patriarcal da Ajuda and others. The majority of these pieces – religious or secular – are from the seventeenth and eighteenth centuries.

b) The musical legacy of Luís I of Portugal, which includes compositions by the King himself and many unpublished and unknown original manuscripts of the nineteenth century, presented directly by the composers to the musician-monarch, among which are rich bindings in velvet and moiré silk, some with metal or hide appliqué; it is here perhaps that important musical discoveries may be made.

c) The private collections forming part of this group, for example the work of the composer and conductor João Machado Gonçalves, native of Olhão in the Algarve, together with other music owned by him — almost all from early this century — and the collection of José Avelino da Gama Carvalho, also from the Algarve, given to the Ajuda Palace Library by his children — the majority comprising religious choral pieces, as their owner was cantor at Lisbon Cathedral, following his father, Sebastião Jaime da Gama Carvalho, who was cantor in the Diocese of Faro.

d) Finally, sundry varied compositions, some donated, some purchased, as constituting documents of a certain value to the Portuguese musical archive, which is still so neglected among us and so little known as a whole, due to the indifference of the majority of those who could have saved many items for the History of Portuguese Musical Culture which have been lost to our nation: often sold almost by weight in second-hand bookshops or in the flea market, or even misused as wrapping paper in drugstores or bargain basement shops.

These two last collections or sections (c and d) into which we have divided the manuscript music stock of the Ajuda Palace Library are contained in Volumes VII and VIII. We were obliged to form these into Appendices I and II, as they were added to the Library after the part of the Catalogue contained in the first six volumes had been completed. We also include here those ancient pieces which had been in the Library for many years, but which were only discovered after 1963, perhaps (as no mention of them existed) among other non-musical works, or perhaps in covers of the most varied kinds, or even covering manuscripts which had nothing to do with music.

Here, in these four collections, are complete works and musical excerpts which were composed from the eleventh century up to the twentieth.

These pieces as a whole are even more interesting inasmuch as not only secular but religious music is included, both choral and instrumental, in which there are unknown or unpublished compositions, or others again which were only performed at the time of their composition, and in the chosen location for which they were specifically written.

A) A scholar of Music History who used the Ajuda library and was examining various manuscript volumes of music once said to us: “What a shame! There is such beautiful music here and no-one to hear it or know of it.”

It is a fact that few people have heard any of these pieces of music outside the Court *soirées*, and when we try to reconstitute a Royal evening performance in our mind’s eye, in that very room which is still in existence – now entered from the Physics Court — all green and gold with a parquet floor and fresh paintwork on the ceiling and walls, in the style known as “Dona Maria” to suggest the Muses — the room which is the only one remaining of the eighteenth century Old Palace of Ajuda — we think of the turbulent course of history which has put an end to those performances and recitals so loved by Portuguese Royalty, which would elucidate and bring to life, better than many other performances in other locations, the Portuguese school of music which was nurtured in that place and endured throughout centuries of tradition with the patronage and enjoyment of art, culture and the Muses by Portuguese Royalty.

Indeed many, if not the majority, of the pieces which were performed in the royal theatres are still in existence here: not only those heard at the Ribeira Palace theatre, but also those acted or simply played in the Ajuda Royal Theatre, the theatres at Queluz and Salvaterra, and also many religious pieces heard in the Chapel Royal at Bemposta or the Patriarchal Chapel at the Ajuda Palace.

The contemporary bindings are preserved, together with many from the eighteenth century. They are so finely worked with such delicate decoration that they look as though they were made by the hands of silversmiths — or dreamers. Some (perhaps the greater part) are the work of Portuguese, which we know because we find the names of eighteenth-century bookbinders such as António José Martins, Bernardo Joaquim Alvares and Joaquim José da Veiga, with a note of the bindings which they made. In addition the Library also holds many exquisite bookbinders’ tools which were used for such work, since the Royal Palace had its own bookbinding workshop.

The bookcases still exist which used to store these pieces of music from the Opera House. These are in the Ajuda Palace Library; some in the Reading Room, others in other rooms, painted in marble, blue-green and gold finish, some with symbols such as the Portuguese coat of arms, a lyre or stylised sun (emblem of the King who ordered their construction), all rigorously in the “Dona Maria” style, tall and unmistakable.

Personally I find the name Opera House a little confusing. I have the impression that in some cases (not all) this was the name which was used to designate the administrative complex for the recitals staged in the various theatres attached to the royal palaces.

However, the theatrical pieces in the Ajuda Palace musical collection are so important in terms of both quantity and quality, that although the same collection also contains a large number of musical pieces which have no connection with the theatre, I believe that these theatrical shows merit a pause for us to consider them, in particular those which were presented in the Ajuda Palace.

There is a list of expenses for the Opera House as early as October 1755. This is for the Ribeira Palace theatre, constructed by Dom José and known as the “Tejo Opera House” which existed less than a year, as it burned down in the earthquake of 1755 ¹.

It was traditional to have a theatre adjacent to a Royal Palace, and there was one at the Ajuda Palace, and as we have mentioned, the Old Palace room where chamber music was often performed is still in existence. This is the one situated in the area known as the Physics Court ², and which was the Royal Music Room, also known in the eighteenth century as the *Serenade Room*. However this handsome, high-ceilinged hexagonal room was not exclusively used for musical performances.

In the eighteenth-century the word “Serenata” or serenade sometimes had the meaning of a theatrical production, performed, sung, or simply played *in the evening*. “Serenade” did not mean at that time, as it does today, a certain type of musical composition which is instrumental only. There are operas which were known as “serenades”, simply because they took place in the evening. We must not forget this.

As well as being a theatre for “*serenadas*” (evening performances, “soirées”), the room to which we are referring was used in 1760 as the Council of State Room, and was also decorated by the master outfitter João Pedro Alexandrino Nunes with hangings, French tapestries and blue damask curtaining, for the prelate to robe for the marriage of the Infante Pedro (later Pedro III), brother of José, to Maria his niece, then the Princess of Brazil, heir to the crown and future Queen Maria I.

The name of the master outfitter Pedro Alexandrino (as he was more familiarly called) appears numerous times in various celebrations at the various Royal Palaces. He was the official outfitter who constructed or removed speakers’ platforms and put up blue curtains of nobility inside the Library windows.

In 1773, however, it was the turn of the Ajuda Palace Theatre, in which 1,924,008 reals were spent on candles in one celebration.

In fact there was a theatre away from the central body of the Old Palace, where today the Police Station of the 5th Company, Republican National Guard stands. If in reality the expression “Ajuda Palace Theatre” did not refer to the performances themselves, but to a particular building; a larger hall which could satisfy the requirement for larger audience accommodation than that of the Royal Music Room — which was beautiful but of small capacity — the latter music room

¹ It was inaugurated on 31st March 1755 with the opera “Alessandro nell Indie” by David Perez, written to celebrate the birthday of the Princess of Brazil, Maria Francisca Benedita.

² So called as there was a room there with physics instruments where some of the princes received lessons in mechanical physics.

would perhaps have come to be used only for chamber music concerts, cantatas or small prologues. That is to say, that the Royal Music Room would be used specifically for purely musical performances, after the construction of the New Ajuda Palace Theatre.

This is however an assumption of our own, since the list which we give separately of the performances which we were able to find, where they were specifically recorded as being performed at the Ajuda Palace, unfortunately does not permit us to distinguish which were performed in the Royal Music Room and which in the auditorium of the New Ajuda Palace Theatre — this was the eighteenth-century name used to distinguish it from the first music room.

Nevertheless we would like to make the following observation: when recently touring Europe, we happened to visit the Theatre of Prince Josef Poniatowski (1762-1813) in Varsovia, where we noticed with agreeable surprise that this theatre — which also dates from the eighteenth century — has certain characteristics which in spite of the differences recall the small, intimate Old Theatre at the Ajuda Palace: that of the Royal Music Room.

The Polish theatre is in blue, gold and beige, with upholstered blue stripe silk seats arranged in stepped rows facing the stage. The Ajuda theatre is green, cream and gold; the Polish theatre is round, whereas the Ajuda is hexagonal. The Prince Poniatowski theatre is finished in wood with “trompe l’oeil” decoration up high, so well executed that the figures in relief which lean out over the gallery seem to be sculpted rather than painted. In the auditorium of the older small theatre at the Ajuda Palace also, the central painting on the ceiling was designed to give the impression of greatly increased height, and before the latest restoration of this painting, the artist had achieved with great effect the illusion of a balustraded gallery with lantern and marble columns up high in the centre of the auditorium.

Like the Portuguese theatre, the Varsovia theatre — which is exhibited with pride and conserved with the utmost care — was intended only for the royals and their guests, and had an audience capacity of around two hundred only.

However our observations did not stop there. We continued our tour with a visit to Sweden where at the Royal Castle of Gripsholm, founded by Gustavo Vasa (1496-1560) adjacent to Lake Mälär, we found another little eighteenth-century theatre, round and as small as the Ajuda theatre with which we are concerned, decorated in gold, cream and red with red upholstered seats in the amphitheatre and two sets of boxes: five in the first set, for the King and family, and five in the second set, for other royals, and bull’s eye windows in the ceiling at the back which used to be opened for the palace servants, who were permitted to attend certain entertainments performed by the Court, which often staged pieces written by the King himself.

This little theatre held only 180 people, and was associated even more closely in our minds with the Ajuda Palace theatre when we noticed in the private reception room of Gripsholm Castle a handsome full length portrait in oils of Maria Francisca, who in 1777 became Maria I, Queen of Portugal.

Did Maria I visit the King of Sweden at this palace?

Did she like this little Swedish theatre so much that she resolved to build a similar one in Lisbon, or was the opposite the case?

Small court theatres were certainly fashionable in the eighteenth century, and Portugal also has one of the same period in the Ajuda Palace, which would really merit a full reconstruction so that

it could be exhibited and opened to scholars, as it is not inferior in either size or decoration to those two which we have mentioned, but on the contrary in our opinion is more attractive.

In July 1783 therefore, by order of Maria I, work began on the old Music Room and so we find lists of “Expenses pertaining to the new Construction of the Music Room which was built where the Council of State Room was”, and we know that during that year the following expenditure was incurred:

	in July (first disbursement)	521,840 reals
	in August	1,087,240 “
	in September	1,264,001 “
	in October	1,625,120 “
	in November	1,695,490 “
	and in December (last disbursement)	<u>996,270 “</u>
Total:	7,189,981 reals	

which is a large sum for the time.

These expenses include accounts for groundworkers, stonemasons, carpenters, lime, sand, stone slabs, limestone, tiles and bricks, veneers and oak, thorn, hardwood, mahogany, *gandarú* [an American tree with hard, reddish wood], plaster of Paris for stucco, Dutch paving stones, inks supplied by Giacomo Azzolini, Bohemian glass, steel, mirrors, four chandeliers from Paris from the House of Girardot Haller which cost 602,000 reals, light fittings, 72 glasses for the chandeliers, large wall lamps, 24 seats plus 12 ornate chairs, wool tassels, etc.

In November 1783 the painter Francisco José painted the 12 owl’s eyes in the ceiling of the Music Room with designs, for 24,000 reals, and the auditorium had 218 glass panes. For the throne of this New Music Room, a pink canopy of state was also made, trimmed with gold braid and tassels, at a cost of 38,260 reals.

We would like to point out that almost everything which we find mentioned in the lists of expenses is still to be found on the walls, ceiling and floor of the same room, which is the equivalent of stating that the Queen’s Music Room has remained the same since 1783. In March 1790 we find another reference to the Concert Hall ³.

However, in 1802 the “Opera House located at Our Lady of Ajuda ⁴ was referred to, and at the same time the “Music Room” where tradesmen were working on roof repairs.

On 20th November of this same year, 240 reals was paid to “the Soldier of the guard to the Grand Bookstore, who for almost two days helped to carry books to the Music Room” ⁵, and by order of the Prince Regent ⁶, bookcases were made for the latter.

This removal of books to the Music Room continued in January and February of 1803, and even in the latter month there were also some expenses of 180 reals in brass nails for the bookcase

³ Or Music Room.

⁴ Certainly the separate theatre on the site of the present Police Station of the 5th Company, National Republican Guard.

⁵ The “Sala dos Serenins” or Royal entertainments room.

⁶ Who later became João VI.

numbers in the Opera House⁷. Furthermore, in the “Memorandum” dated 31st December 1803, by the Manager of the Royal Libraries, Francisco José Serra, a clearer note is given of 340 reals paid for “removal of books from the Bookstore to the Music Room to soldiers of the Royal Library Guard due to change of use of the place which they were due to occupy”.

This means that the Music Room (the so-called Royal Entertainments Room) became at that time part of the Royal Bookstore, to contain books like the other rooms of the King’s library, and therefore no longer used for musical performances⁸.

The eighteenth century was the great century of opera in Portugal. Whether in Salvaterra⁹ — where *jornadas*¹⁰ were held, such as in May 1785 when the Vila Viçosa *jornada* took place — or in Queluz¹¹ or at the Ajuda Palace, Portuguese Royalty enjoyed concerts of chamber music, cantatas and performances of opera. It is interesting to note a particular fondness for pieces of a comic nature: burlettas and farces which took place in addition to the ‘serious’ operas¹².

Specific dates¹³ are mentioned on which these burlettas, cantatas and operas took place¹⁴, showing more or less fixed times for these Opera Seasons: in the winter almost always in the Ajuda Palace and in Spring and Autumn in Salvaterra and Queluz¹⁵.

⁷ Apparently the bookcases in the Theatre. It should be noted that the designation of Opera House appears here in the sense of *theatre where operas were performed*.

⁸ Until the management of Alexandre Hercolano, who worked in the Royal Entertainments Room, this room never ceased to hold books.

⁹ Where the Salvaterra Theatre was situated, inaugurated in 1762.

¹⁰ The same as *temporadas* - ie the Opera Season.

¹¹ Queluz Theatre.

¹² Opera properly so called, as opposed to “comic opera”.

¹³ 19-III-(1784) - St Joseph’s Day
 21-III-(1784) - St Benedict’s Day
 31-III- (1773) - Birthday of Queen Naviana Vitória
 25-IV- (1790) - Birthday of Carlota Joaquina
 13-V - (1790) - Birthday of the Prince of Brazil
 29-VI -(1781) - St Peter’s Day
 5-VII-(1761) - Birthday of Infante Pedro (later Pedro III)
 29-VII-(1763)- St Anne’s Day
 21-VIII-(1778)- Prince’s Birthday
 4-XI-(1789) - St Charles’ Day
 17-XII-(1780) - Birthday of Queen Maria I
 18-XII-(1780) - Our Lady of Ó.

¹⁴ We will be presenting in this volume some separate notes on the names of the pieces, dates and authors, etc. of the music played and performed at the Ajuda Palace. In our view this may interest and assist those who are researching into such matters.

¹⁵ Gustavo de Matos Sequeira, in the book *Theatre in Bygone Days* 1933, Lisbon, refers to the Royal theatres, but makes such a confusion of locations and productions, with certain names of opera composers, and even their titles, so distorted, as indeed are certain facts, that we prefer to take as our guide the notes we have made directly from the authentic documents we have consulted in the Ajuda Palace Library or in the Ministry of Finance Historical Archive, and to ignore Matos Sequeira’s book in this regard, limiting ourselves to presenting the little we have learned, less brilliantly but on a secure and firm basis.

For example, he gives *Bance e Palermone* for *Bauce e Palemone*; *Luidono Delmiro* for *Lindane e Dalmiro*; *Le Vicende amoroso* for *Le Vicende d’amore*; *Il Caciotor deluso* for *Il Cacciatore deluso*, etc.

Suchesi for *Luchesi*; *Fichetti* for *Pischietti*; *Bertomi* for *Bertoni*; *Buramello* for *Buranello*; *Ansossi* for *Anfossi*; *Ginglielme* for *Guglielmi*, etc.

He states that the Court used to spend Carnival [the three days of merry-making preceding Ash Wednesday] at Salvaterra and that there was opera there at that time (p 310), which is true for the reign of

The oldest document which we found refers to “Moving the Theatre Scenes at Ajuda and Salvaterra in January 1768”. However in the following year appear accounts for “New Background for the Royal Theatre at the Palace of Our Lady of Ajuda” Could this be the date of construction of the new entertainments hall? Or is it simply new equipment for the performances?

Whatever it may be, the high point of activity and interest in music and theatre was only diminished from force of circumstances when João VI went to Brazil ¹⁶, taking in his wake various musicians, books and functionaries, and continuing to recruit new musicians, dancers and singers from abroad, especially from Italy, for the theatre which he wished to continue to see in Brazil, as he had done here in Portugal since childhood.¹⁷

In fact, this Portuguese cultural tradition for the Muses — or rather the cultivation of the Muses by Portuguese Royalty — dates back a long time.

It was not only Kings Sancho and Dinis who composed poetry and the *Cantigas de Amigo e de Amor* [“Ballads of Friendship and Love”], to which the Ajuda Songbook (preserved here most unfortunately without the music which accompanied these ballads), bears witness. It was not only those two Portuguese kings who sang and paid homage to the Muses — especially Music. João IV, João VI and more recently Luís I were composers, and there were many more Portuguese kings and princes who bestowed on music much of their interest and admiration.

José I was a violinist. Princess Maria Francisca Benedita, sister of Maria I, was a harpsichordist and singer: Pedro III was conductor of the Palace Opera choruses and Miguel I even appeared on stage.

For many years a private Court orchestra was kept at the expense of the King’s Private Purse — the title given to a fund provided for the personal expenses of the monarch — in which many Italian musicians took part, together with Portuguese and other foreigners.¹⁸

King José in the period from 1764 to 76, but not for other years, as there was also opera in Salvaterra in June and July of 1771 and 84, July 1773 and December 1783.

Matos Sequeira also states that in Queluz the operas were for St Joseph’s day, St Peter’s day and 5th July, which is absolutely not true, as I found trustworthy evidence that opera was presented in August 1771 and 1782, in October 1785, December 1780 and January 1779 at Queluz.

The author also seems to be very confused when referring to the Queluz theatre buildings. He states that “*The first* (chronologically of course) *functioned in the Music Room of the Palace*” adding that it was “*a temporary theatre which had to be installed and removed*” (p 318). It seems to us that Matos Sequeira confused the Music Room of the Old Ajuda Palace - the so-called “*Sala dos Serenins*” or “*Sala da Serenata*” [“Royal Entertainments Room”] which is still in existence - with another which he thinks must have existed in the Queluz Palace, as not only are there discrepancies in the said book by this author between pages 318 and 320, but also the latter *Sala dos Serenios* in the Old Palace fits exactly with the description of the small theatre inaugurated in 1734 by João V in the Ajuda Palace, which had only two boxes: in fact the *Sala dos Serenins* has two large window openings to the exterior which could well have been these two boxes.

For these and other reasons, and in order not to further confuse ourselves, we prefer to follow only our own modest notes which we took from reliable documents.

¹⁶ On 29th November 1807

¹⁷ In 1815 he contracted Miguel Tinelli, for 12 or 24 years, on a salary which would reach 50 to 60 mil-réis per month, with the possibility of increasing.

¹⁸ We provide separately a list of the performers: choral and instrumental musicians, or those designated simply as “musicians”, where it was not possible for us to ascertain whether they played or sang, together with a list of dancers.

And many or almost all of the Portuguese princes had music and dancing teachers, as this formed a part of the complete education of a prince.

To mention just a few at random, we will refer to DAVIDE PEREZ ¹⁹, Music Master to the princesses daughters of José I; JOSE GOMES VELOSO, who had the first payment as Music Master to their Royal Highnesses in January 1786; JOAO DE SOUSA CARVALHO, who died on 3rd August 1798 and was music master to the royal ladies with a salary of 40,000 reals per year; DIOGO GARCIA, Music Master to the Infante Pedro Carlos, who in 1800 earned 51,840 reals per quarter; JOSE TOTI, Music Master to their Royal Highnesses in 1802, remunerated at 120,000 reals per quarter and LUISA PIO, Mistress of the Harp — both travelled by royal command to Rio de Janeiro in September 1809; MARCOS ANTONIO DA FONSECA PORTUGAL, appointed by decree of 31st March 1800, and as “*Master to their Royal Highnesses with 40,000 reals salary with expenses*” was also travelling to Rio de Janeiro on the Frigate Charlotte with his wife, on 8th February 1811; and in addition MANUEL INOCENCIO LIBERATO DOS SANTOS, Music Master to Luís I. As dancing teachers to the Prince, heir to the throne, and their Royal Highnesses, we may mention FRANCISCO SAUVETERRE in 1771 and PEDRO COLONNA, from May 1775, with a salary of 150 coins per year and 30,000 household expenditure. Many of these musicians or teachers and their families were given allowances and pensions by Portuguese royalty in the case of invalidity or death.

The King of Portugal maintained not only a permanent orchestra but also a ballet company, the Director of the Royal Theatres ²⁰, an official poet/dramatist ²¹ with stables and household expenditure paid, to write the librettos; producers, instrument tuners ²², a pyrotechnist ²³, music copiers ²⁴ and bookbinders ²⁵ for the scores and ‘excerpts’²⁶ and librettos; he had permanent printers ²⁷, preferred for summaries of the productions and even the programmes, which were even produced in satin with gold lettering and decorative emblems in colour.

Vast sums were spent on producing theatrical pieces. Silks and brocades, feathers, lace, sequins, tassels, beads, necklaces, flowers, gold lace — all kinds of things — were brought from abroad ²⁸.

¹⁹ Died in October 1778.

²⁰ José Antonio Pinto da Silva was Director of His Majesty’s Theatres in July 1773. He received the musicians’ payment orders, together with those for other persons associated with theatres and music. He was preceded by *Pedro José da Silva Barelho*.

²¹ Like MARIANO BORGONZZONI, from 1st August 1763 to 76, who earned 19,200 reals with expenses; GAETANO MARTINELLI, from 1st March 1769 to 1800, with 528,000 per year in 1788, which later increased to 600,000, and ANGELO TALASSI (1800), who on 12th March 1820 earned 480,000 per year.

²² FRANCISCO GIORNI, harpsichord tuner in 1763; MATIAS BOSTEM, harpsichord tuner (1769-1801) with 6,400 reals per year; MANUEL ANGELO, organ tuner at Salvaterra in 1772; FRANCISCO MARTIN SAGUER, organist and tuner in 1776; JOAO JOSE NOGUEIRA GOIS, harpsichord tuner in 1800-03 with 10,000 reals per month.

²³ JOSE MUZZARELL was the pyrotechnist who in 1769 produced the fireworks for the operas at the Ajuda Palace: “Vicende della Sorte” by G Teitto, “Sulimano” by D Perez, and “Faeronse” by Jommelli.

²⁴ 24 and 25 Please see separate list.

²⁵

²⁶ Deep parts

²⁷ As for example, throughout many years, MIGUEL MANESCAL DA COSTA.

²⁸ Almost everything was ordered from the PIAGGIOS - and I say the Piaggios as there were three persons with this surname: Nicolau, Giovaoni (Portuguese Consul to the Republic of Genoa) and Lourenço. For many years it was they who engaged singers, dancers and instrumentalists for the Court theatre, and were also responsible for orders, wardrobe and scenery, and information on the good theatre productions which were being staged in Italy, sending books, notices and programmes of the best known.

Dom José and Maria I were the major enthusiasts for opera in the Italian style, firstly producing operas by librettists of Italian nationality, but later operas also appearing with Portuguese names such as: JERONIMO FRANCISCO DE LIMA, JOAO CORDEIRO DA SILVA, LUCIANO XAVIER DOS SANTOS, JOAO DE SOUSA CARVALHO, BRAS DE LIMA, ANTONIO LEAL MOREIRA and others, but still with Italian words. Italian taste was so much in the ascendant that even the Portuguese composers italianised their own forenames and surnames.

Everything for the Portuguese court came from Italy: the actors, the style of music and the majority of the performers, the Italian fashions in dress and footwear, linguistic influence and even chocolate from Milan to be served at the theatre in the evening, with large quantities being ordered through the Piaggios.

It is not surprising, therefore, that in the eighteenth century extremely large sums were sent to Italy to satisfy the continual importation of the best artists, decorations and provisions, and that the apprenticeship of scholarship students in various disciplines, such as the painter Domingos António de Sequeira, and the musicians Bras de Lima, Camilo Cabral, Joaquim de Oliveira²⁹ and many others³⁰ was carried out for preference in that country, since those who studied and perfected their skills there would bring their knowledge back when they returned to Portugal, and Italy was considered to be the most developed nation in the field of the Arts and Culture.

As regards the religious pieces in this first collection and the accession into the Ajuda Palace Library of the archives of the Music Archives of the Royal Palace Chapel, which were held in the Chapel of the Palace of Bemposta in Lisbon, we know that on 24th April 1840, the organist of the Royal Chapel of Necessidades, Policarpo Procópio Nunes referred to the “*excellent archives of music in the Royal Chapel of Bemposta*”, stating that this archive was no longer useful there, and requesting Councillor Esmoler-Môr to send it to the Royal Chapel of Nossa Senhora das Necessidades “*where there is nothing of this nature*”.

By a decree of 12th September 1840, Queen Maria II agreed with the suggestion of the organist and when in 1857 the whole of the bookstore which was in the care of the priests of the Oratory Congregation at Necessidades was removed to the Ajuda Library, this music was brought with it to the Library.

In November 1843 the Patriarchal Church of Ajuda had already been demolished, and doubtless the religious music it housed was also brought to enrich the musical collection of the neighbouring Royal Library³¹.

It should be noted that another collection which was incorporated into this nucleus was that of the Queluz Palace Royal Chapel, as the storekeeper of the Queluz Palace, José Maria dos Anjos, wrote on 27th July 1845 to the Overseer of the Royal Palace, Manuel de Portugal e Castro to tell him of the existence there of “*a good quantity of Chapel Music composed by Marcos Antonio Portugal in Rio de Janeiro, which is deteriorating*” and at the same time suggested its delivery to the Ajuda Librarian, Father Vicente Ferreira de Sousa Brandão.

²⁹ Student of woollen fabric in Naples.

³⁰ There were even Italians who were paid to study in their own country, as in the case of Giovanni Giuseppe Marra (studied music in Naples in 1775) and the tenor António Tomiati (who was studying in 1776).

³¹ Some pieces have been identified.

Among the official correspondence generated in accordance with this opinion, there are four official letters which confirm the accession of 19 volumes to the Library in July 1845, at that time headed by Alexandre Herculano ³².

B) We can also clarify in respect of the second collection of music that it contains around three hundred pieces. These were all the property of LUIS I.

Luis I, previously the Duke of Oporto, not only appreciated music to a high degree, enjoying listening to its performance, but also composed. His compositions included a mass, an ave-maria, a barcarolle and two waltzes which Manuel Inocêncio Liberato dos Santos, his Master of Music and Master of the Royal Chapel, played.

Knowing that he appreciated good music, many composers, both Portuguese and foreign, dedicated their compositions to him and presented original manuscripts, such as the Italians Luigi Danesi, Raffaele Carcano, Alessandro Bottero, G Franchi, Cesare Androet, Stefano Tempia, Tommaso Benvenuti, Pietro Cesari, Angelo Bartelloni, Giulio Tartaglioni, Vincenzo A Stagno, Giovan Battista Antonucci, Augusto Moriconi, Tito Sterbini, Gennato Perrelli, Arturo Pontecchi, Niccolò Ricci, Antonio Sampieri, A Frondoni, Giuseppe Malinconico, A Soller, Cesare Augusto Casella, Giuseppe Lambert; the Frenchmen Leon Reuchsel (who composed “Les Lusiades”), Louis Amoureux-Duchaumont, Jules Ruest, Etienne Rey, Olivier Metra, Victor Massé, Leon Magnier (who wrote an inspired march in Lisbon), Jules Cohen, Adolphe Blin, Henri Gobert, Paul Henrion, P Lamoury, Gustavo Adolphe Schneklud, C Chesneau, Eugène Anthiome, Rodolphe Lavelle, Louis Cantin, A Nicola Ravenez (composer of a march entitled “Bragança”), Louis de Croze, Charles-Marie Widor (composer of the “Ouverture Portugaise”), Paul Chabeaux, Carl Chesneau (composed the cantata “Vasco da Gama”), Viscount Prosper de Montlavier de Roynac, Alessandre Luigini *filis*, Edouard Broustet, Count Jean Rapp, Louis Gregh; the Belgians Fr Servais-Auguste Wiegand, Alfred Vivien, P Van Grasdorff (composer of a “Portuguese Rondo”, Joseph Henry, Hippolyte Duhem, Marcel Velghe (composer of the cantata “Ines de Castro”); the Germans Ernst Jonas, Leonhard Emile Bach, Giacomo Meyerbeer, Louis de Brenner; the Brazilians Francesco Capurro Tophany, Hugo Bussmeyer Francisco Libânio Colás (composer of the march “Camoês”), the Dutchman Antonio Oudshoorn; the Swede Josef Czapek; the Danish Balduwin Dahl and Adolph Schloesser; the Austrian Josef Hellmsberger Junior and other foreigners such as Arthur D’Haenens, Count A de Tarade, Anna von Laszlo, B Albert, Ernst Weissenborn, Lucas Eusèbe de Monaco, Cesare Vacca Bonafous, João Pedro Aladro Espanhol, Robert J Kinsman Benjamin, Vincenzo Sighicelli, Achille Arnaud, Teobaldo Cicconi, Braulio Poc, Charles Loret, Ernest De Munck, V Coche, Frederic Fevbre, Hermann Sternberg, Adolphe Heff (who composed the fantasia *Brise de Portugal*), Michel van Lamperen, Giovanni Turina, Raffaele Kuon, Rodolph Gleichauff, D Rittberger, J Van der Heyden, Charles Haring, Romuald Brunet, Arved Poorten, IP Hansen, Prince Jean Caradja, Jules Sachs. Giuseppe Lambert, Johann Paulis de Praga, Demetrio Motilli, Gustave Wettge, I Benedict, Alonso Conde; finally the Portuguese J G Daddi, Guilherme Cossoul, Francisco de Sá Noronha (composer of the piece *Beatrix of Portugal*), Alfredo Napoleão, Antonio Augusto de Barros, Cesare Augusto Casella, Justino D L Soares, José Ferro, Manuel Inocêncio Liberato dos Santos, Nicolau Medina Ribas, António Duarte Alquím, José Holly, Joaquim Aparicio da Mata, Eugénio Ricardo Monteiro de Almeida, Marques Pinto, Ciríaco Cardoso, João Carlos de Sousa Morais, António Avilez, António Joaquim da Cunha, Artur Frederico Reinhardt, Estanislau Delgado Canedo, Frederico Carvalho e Melo, etc.

³² These letters can be read at the end of this volume.

In many of these compositions — apart from their value as original documents which they are in the majority — they are beautifully decorated on the frontispiece, with a variety of rich decoration on luxurious bindings. It would be difficult to find the equivalent in any other Portuguese music library.

We will give here an example of some of these bindings and frontispieces which is but a pale reflection of reality. We must not forget the reverent and appreciative dedications which each composer took pains to write on offering his composition to the monarch, as a token of homage, admiration and inspiration.

C) The third part into which we are dividing the musical corpus of the Ajuda Palace, as we have said, contains principally two important collections.

The first, which we delivered into the care of the Library so that it would not be completely lost (since we were able with difficulty to collect together a large part of what was the library of a great admirer and composer of music, a most unusual autodidact), belonged to JOAO MACHADO GONCALVES, native of Olhão³³ where he lived throughout his life, dying in an accident in Lisbon at the age of 81, on 18th November 1936.

Orphaned very young, his natural affinity for musical creativity led him to study composition and instrumentation on his own, and to dedicate all his free time to this. In his spare time from his working life at the Olhão Customs House, where he was a Customs Agent³⁴, he would shut himself into his study at home, and forbidding any interruption, composed for musical groups, not only secular pieces but also other of a religious nature.

At that time, long before the availability of transistor radios, there were private groups of musicians in many provincial areas, in friendly rivalry with each other.

Olhão also had two bands, the *Música Velha* and *Música Nova* [“Old Music” and “New Music”], both of which would appear in processions, at public holidays or Christmas, New Year, Twelfth Night and Easter, and would go out onto the streets early to waken and cheer the quiet streets to the sound of solemn marches, informal street band music, or hymns, attracting the youth who would quickly accompany the bands, stepping in time to the beat, throughout the whole route, preceding the band with fireworks and running quickly to seize the smoking sticks, arguing over them with undiminished enthusiasm.

The correct name of the “*Música Velha*” was the *Sociedade Filarmónica Olhanense* [Olhão Philharmonic Society] and their rehearsaler was João Machado Gonçalves, who had managed musical groups since his twenties. Or rather it would be more correct to say that he owned the band, as it was he who maintained it, taught the musicians, bought their uniforms and instruments, music paper and stands, paid the rental on the room where rehearsals took place, and rehearsed the band (he did not go out with the band, as his wife and children did not like to see him in the road waving his baton).

João Machado Gonçalves therefore left innumerable solemn and funerary marches — for the Holy Week processions, especially that of “os Passos” which was, and still is, of great importance in Olhão — and many “ordinary” (lighter) marches which he wrote for other festive occasions. These marches of various kinds which he created have reached almost their 150th year.

³³ Born 5th July 1855

³⁴ Until June 1935.

Sometimes the two local bands — the “Velha” and the “Nova” — were invited to take part together in the same festivities, and then competition reached its peak. However it was a whimsical, jovial competition which was always won by the Música Velha, in the opinion of the public appreciative of music.

It is said that once, when both bands wanted to perform on New Year’s Day with the first public performance of a new piece, it happened that the master of whom we speak chanced to pass, after dark, the house where Música Nova were secretly practising a new celebratory march for the approaching day. João Machado Gonçalves loved a joke, and was always happy to be told that his band was the best in the world. On hearing the new march, it occurred to him to play a little trick on Música Nova, who were so much more careful than he to keep their rehearsals secret, but never had the best music. Stopping in the shadow of a doorway, he quickly took paper and pen from his pocket and captured the entire tune of the march. The remainder of the orchestration was child’s play for him.

Back at home he arranged and orchestrated the whole piece, and on New Year’s Day both bands went out early in the morning to travel through the streets and wake the inhabitants to the sound of the same composition.

But Música Velha simply sounded better — because the orchestration had been done better: the harmonisation was more accurate!

The matter caused much gossip and almost had tragic consequences, as no-one suspected the way in which the tune had been obtained, and the members of Música Nova attributed it to treachery by one of their own musicians, as such a thing had never happened before – both bands playing the same piece on the day of its first performance!

This composer, who like Beethoven, became deaf at 60 years of age, and was a journalist and poet, declaring himself with great pride to be a member of the Progressive Party, has left us a celebratory mass for choir and orchestra, which is perhaps the most important composition he produced, as well as various ave marias and religious hymns, a musical comedy in two acts, *With a Following Wind* which was staged in Olhão in 1932, with words by José Dias Sancho and Silva Nobre; anthems and other secular compositions. There are around 250 pieces by him in the Ajuda Palace Library (without counting the marches), in addition to many others which are also held here, by various composers, which belonged to him and were simply orchestrated by him, such as those by Verdi which he used to like very much; and some original music manuscripts he possessed by both Portuguese and foreign composers such as: Joaquim José de Almeida, Antonio Duarte Alquim, Augusto Carlos de Araújo, Joao José Baldi, Carmelus Ballester, AM Baptista, Luigi Bordese, Luigi Bottazo, Joaquim M Branco, A Caldeira, Camacho Júnior, João Pedro Rio de Carvalho, A J de Castro, José Cifuentes, Militão José de Sousa Coelho, João Rodrigues Cordeiro, Manuel António Carreira, Joaquím Fernandes Fão, F J Fernandes, Francisco Fernandes, Fabião Figueira, Alfredo Cardoso Frederico, Manuel Augusto Gaspar, João António Godinho, A J Gonçalves, Manuel Inácio Jorge, Father Inácio de Lima, Fernando A de Sousa Lobo, Francisco Fernandes Lopes, José Eduardo Lopes, João Pedro Mineiro, Alberto de Moraes, João Carlos de Sousa Moraes, J J Nicolau Júnior, A M Segurado Pacheco, José Maria Pádua Júnior, P F Costa Pereira, Lorenzo Perosi, Ramón del Prado, Giovanni Qui rici, F Carvajal Rodrigues. Father Rogado, Gonçalo Mendes Saldanha, António Monteiro da Silva, António Santos Silva, Oscar da Silva, Father João da Soledade, Plácido Seichini, M Tavares, B J Valente, José Nunes da Costa Ximenes, S Alberto Xisto, etc.

The João Machado Gonçalves collection, which we managed to bring together and which we are donating, reaches a total of 542 pieces.

Also forming part of this third section is the body of music of JOSE AVELINO DA GAMA CARVALHO, native of Tavira ³⁵, soprano of the Patriarchal Diocese of Lisbon, son of Sebastião Jaime da Gama Carvalho ³⁶, who was organist and cantor of the Diocese of Faro and was also a composer.

The children of José Avelino da Gama Carvalho: Graciete Rosa Gama Carvalho Nobre de Lacerda and Rómulo Vasco da Gama Carvalho, have also donated to the Ajuda Library around 270 pieces which belonged to their father. These are almost all religious choral pieces by various religious composers, such as J J Garcia Alagarim, C M Calderon, Gaetano Capocci, Joaquim Casimiro Júnior, António Jacinto de Castro, Pinto de Castro, A Catalani, Gaston Choisnel, António Cicognani, Giuseppe Concone, A Corbin, Auguste Durand, Falconara, B C Fauconier, António Eduardo da Costa Ferreira, Eduardo da Fonseca, Alfredo Gazul, Joaquim Gomes, Frederico Guimarães, João Jordani, António Tomás de Lima, Limnander, Luigi Luzzi, João E da Mata Júnior, Eduardo Millauet, Augusto Moriconi, Herminio do Nascimento, Abraham L Niedermeyer, Paganini, Pedro Fernandes Costa Pereira, Sabino Pereira, F A Norberto Santos Pinto, Francisco M Gomes Ribeiro, Mário Sampaio Ribeiro, Luigi Felici de Rossi, D Rubine, Carlos Adolfo Sauvinet, Joaquim Filipe da Silva, J Sivestre, Julio António Avelino Soares, F V Soeiro, Alessandro Stradella, G Tritan, etc.

D) In the fourth and last part — almost the whole of which is of recent acquisition, with the exception, for example, of extremely antique items which we found, some by chance such as “*Matins of St Sebastian*” and “*Choral anthems of the second Book of Kings*” written in a single-line stave; the first from the eleventh century and the second, from the twelfth century; the extracts from a “*Missale Romanum*” of the fourteenth century and various *Prefaces* from a fifteenth century prayer book in four-line stave without bar divisions, and even the end of “*Vespers for Saint Stephen*” from the sixteenth century, the latter now in five-line staves – with the exception of these, as we said, there are various compositions by Portuguese composers, such as António Tomás de Lima, Xisto J Lopes Júnior, J B do Nascimento, Júlio Reis, Guilherme Ribeiro, Carlos da Cunha e Roque, Alberto Sarti, S A A Soares, Raul de Campos and original manuscripts of Francisco Norberto dos Santos Pinto, Mário Sampaio Ribeiro ³⁷, Octávio Rodrigues, Carlos Roque, Honorato Artur Pires da Silva Santos ³⁸, Pedro de Freitas, and others.

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* *

Preparation of this Catalogue ³⁹ was delayed by some years and at times caused us confusion, difficulties in identification of the pieces and composers, but all was compensated for by the

³⁵ Born 1872, died 1941.

³⁶ Born 1844 in Tavira, died 1929.

³⁷ Died in 1967.

³⁸ Born 30th July 1878 in Faro and died 4th February 1968 in Lisbon.

³⁹ We would like to point out that we are not the first to make records on the manuscript music to which these volumes refer. Prior to this Catalogue, in the Ajuda Library there was only a pile of paper clipped together with some index cards which were far from covering even one eighth of the total.

The Report on the Royal Library of Ajuda prepared in 1895 by Joaquim Emilio Xavier Machado and sent to the Administrator of Finance of the Royal Palace, Councillor Pedro Victor da Costa Sequeira on 31st January of that year stated that:

satisfaction of having completed it and to be able to offer to the studious public an additional rich source of compositions which holds so much interest for the study of Portuguese musical culture.

Certainly there will be errors and faults (not to mention misprints) which we have not been able to overcome: perhaps in a new edition it will be possible to remove many of these errors and faults, but the encouragement we have received from everywhere — both from Portuguese and from foreigners — and the interest awakened both near and far, has constantly encouraged us in proceeding and completing the task.

In addition to the names we mentioned in the *Foreword* to Volume I, we would like to mention here also the names of Belkiss Pousão Lopes, Maria de Lourdes Santos Ribeiro and Maria Amélia de Paula Hungria, among the colleagues most involved with the final volumes: and we could also say without great exaggeration that the majority of the temporary staff who have spent time in the Ajuda Library during the Catalogue's printing helped with it; either proofreading, or typing out our original ready for the printers.

Our thanks to all those who enabled its implementation and printing, both on our own behalf and on behalf of the Library.

Mariana Amélia Machado Santos
Lisbon, July 1968

“As a special task entrusted to this Attaché a search of the various notes in relation to the music manuscripts of the former theatres at Ajuda, Queluz, Salvaterra has been undertaken among which are to be found some very important works by Gluck, Marcos Portugal, Scarlatti, Cordeiro da Silva, etc 800 records of foreign music have now been completed, and those properly referred to as Portuguese composers have now been started.”

(Box 1214, Notice 72, doc No 1 of the Historical Archive of the Ministry of Finance.)

There is a whole “*List of the manuscript musical works*” which belonged to Luis I, published in Tome II, Vol I of the 3rd Series of the “*Annals of the Libraries and Archives of Portugal*”, pp 200-208, which do not correspond to the actual classification of the music pieces to which it refers: furthermore, we never found records of this “*List*” by Carlos Alberto Ferreira in the Ajuda Library.

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

Section C: 1770-1820

Unit Twelve: Manuscripts, Catalogue No.s 1707-2783

CONTENTS OF REELS

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

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

	<u>Catalogue No.</u>	<u>Shelf Mark</u>
<u>REEL EIGHTY-EIGHT</u>	1707	45.II.1-2
	1708	45.II.3-5
	1709	45.II.6
<u>REEL EIGHTY-NINE</u>	1709	45.II.7-8
	1710	47.III.45
	1711	47.V.53
	1712	45.II.9-11
<u>REEL NINETY</u>	1723	45.III.25
	1724	45.III.26
	1758	54.X.37 ⁹⁹
	1766	54.III.25 ⁴
	1770	45.III.27
<u>REEL NINETY-ONE</u>	1771	45.III.28-29
	1772	45.III.30-31
	1773	47.V.13-14
<u>REEL NINETY-TWO</u>	1774	47.III.50
	1775	45.III.39-41
	1776	45.III.42-43
<u>REEL NINETY-THREE</u>	1785	45.III.44-46
	1787	47.III.51 - 47.IV.1
	1788	45.III.47-48 - 45.IV.1
<u>REEL NINETY-FOUR</u>	1789	47.IV.2
	1791	45.IV.2
	1792	45.III.32-33

<u>REEL NINETY-FIVE</u>	1793	45.III.34
	1794	47.V.18
	1795	47.V.19-25
	1796	54.III.30-34
	1797	45.IV.21
<u>REEL NINETY-SIX</u>	1797	45.IV.22-23
	1801	47.IV.3
	1802	45.III.35-36
	1803	45.III.37
<u>REEL NINETY-SEVEN</u>	1803	45.III.38
	1804	47.V.34
	1805	47.V.35
	1807	45.IV.3-4
	1808	47.IV.4 ff.1-100
<u>REEL NINETY-EIGHT</u>	1808	47.IV.4 ff.101-176
	1809	45.IV.5-6
	1810	47.V.6
<u>REEL NINETY-NINE</u>	1811	45.IV.7-9
	1812	45.IV.10-12
	1813	54.III.1
<u>REEL ONE HUNDRED</u>	1813	54.III.2-3
	1814	45.IV.13-14
	1817	47.IV.7
<u>REEL ONE HUNDRED AND ONE</u>	1819	47.V.52
	1820	47.I.52-54
	1821	45.IV.15-16
<u>REEL ONE HUNDRED AND TWO</u>	1821	45.IV.17-18
	1824	45.IV.19-20
<u>REEL ONE HUNDRED AND THREE</u>	1825	47.V.57-59
	1828	47.IV.5-6
	1829	47.VII.20
<u>REEL ONE HUNDRED AND FOUR</u>	2166	45.IV.24-25
	2167	54.X.37 ²²
	2192	45.V.1

REEL ONE HUNDRED AND FIVE

2430	46.II.5-6
2431	46.II.7-9
2432	46.II.4

REEL ONE HUNDRED AND SIX

2434	47.IV.8
2435	46.II.10-11
2436	47.IV.9
2437	47.IV.10
2438	47.V.15

REEL ONE HUNDRED AND SEVEN

2439	45.IV.42-44
2440	47.VI.15 ²⁹
2441	45.VI.10-11
2442	44.XV.68 ⁴⁴⁻⁴⁷
2443	47.VI.15 ³⁰
2446	54.X.34 ¹³³
2447	54.X.34 ^{128b}
2517	48.II.34
2518	48.II.24

REEL ONE HUNDRED AND EIGHT

2537	48.II.33
2548	48.II.25-26
2563	48.II.27-28
2586	48.II.31

REEL ONE HUNDRED AND NINE

2586	48.II.32
2587	54.III.89 ¹
2588	46.II.25-27

REEL ONE HUNDRED AND TEN

2589	46.II.28-29
2591	44.XV.68 ¹¹
2593	54.XI.42 ⁹³
2599	46.II.30-32

REEL ONE HUNDRED AND ELEVEN

2600	46.II.33-34
2601	46.II.38-39
2602	46.II.41-42

REEL ONE HUNDRED AND TWELVE

2603	46.II.40
2604	47.IV.16
2605	46.II.35-36

REEL ONE HUNDRED AND THIRTEEN

2605	46.II.37
2606	46.II.43-44
2611-2612	48.VI.25 ³⁹⁻⁵⁰
2615	54.X.34 ^{130a-f}
2617	54.X.37 ⁶²⁻⁶³
2626	48.II.36-37

REEL ONE HUNDRED AND FOURTEEN

2719	47.IV.17
2720	47.V.38
2721	46.II.50-51 - 46.III.1
2724	46.II.47-48
2733	54.III.91

REEL ONE HUNDRED AND FIFTEEN

2734	54.III.78-80
2771	46.III.2-3
2772	46.III.7-9
2773	46.III.4

REEL ONE HUNDRED AND SIXTEEN

2773	46.III.5-6
2774	46.III.10
2775	46.III.11-13
2777	46.III.14

REEL ONE HUNDRED AND SEVENTEEN

2777	46.III.15-16
2778	47.IV.18-19
2779	46.III.17-19
2781	46.III.26-27

REEL ONE HUNDRED AND EIGHTEEN

2781	46.III.28
2782	54.II.22-24
2783	46.III.29-31

LISTING OF MANUSCRIPTS IN UNIT TWELVE

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

REEL EIGHTY-SEVEN

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

REEL EIGHTY-EIGHT

1707 — MYSLIWECEK, Josef: Opera prima **45-II-1 e 2**

1774. Opera P.^{ma} / ... / del Sig.^r Misliwecek. / 1774.

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

1708 — MYSLIWECEK, Josef: Romulo ed Ersília **45-II-3 a 5**

Romulo ed Ersilia. / Atto I [-III]. / Musica / del Sig.^r D. Giuseppe Mesliwecek, / detto Il Boemo. / Napoli, Il 13 Agosto 1773 / . 1773, Napoli.

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

REEL EIGHTY-EIGHT - EIGHTY-NINE

1709 — MYSLIWECEK, Josef: Semiramide **45-II-6 a 8**

1766. D_____ del Sig.^r Giuseppe Mislivece / ... 1766.

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

REEL EIGHTY-NINE

1710 — MYSLIWECEK, Josef: Tamerlano (II) **47-III-45**

D_____ . del Sig.^r Giuseppe Misliwecek. / Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 1.º acto. O 3.º acto está no 47-V-53.
Na lombada: «Tamerla / no / I / Misliwek».

REEL EIGHTY-NINE (cont.)**1711 — MYSLIWECEK, Josef: Tamerlano (II)****47-V-53**

D____. / Atto Terzo. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 3.º acto. O 1.º acto está no 47-III-45.
Na lombada: «Il Tam / 3».
Tit.º e let.º da c.

1712 — MYSLIWECEK, Josef: Trionfo di Clelia (II)**45-II-9 a 11**

D____. / Drama per Musica / rappresentato nel Regio Teatro di
Torino / nel Carnovale del 1768. / Atto Primo. / La Musica è del Sig.^r
Giuseppe Misliweck, detto il Boemo.
1768, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «TRIONFO / DI / CLELIA / MILISVEK / ATTO. I [-III]».

REEL NINETY**1723 — NAUMANN, Johann-Gottlieb: Armida****45-III-25**

D____. 1773, / Padoua / del Sig.^r Gio. Amadeo Naumann / ...
1773, Padova.

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

1724 — NAUMANN, Johann-Gottlieb: Ipermestra**45-III-26**

D____. / Nel Teatro S. Benedetto / L'anno 1774. Op.^{ra} 2.^a / Musica /
del Sig.^r Gio. Amadeo Naumann / ...
1774, Venezia.

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

1758 — Oh Dolce piacere. ~ *Variações***54-X-37⁹⁹**

Variação del tema de Mozart «Oh Dolce piacere».
Sec. XIX.

Mus. p.^a violino.

REEL NINETY (cont.)**1766 — ORGITANO, Raffaele: Arianna abbandonata da Teseo** **54-III-25⁴**

D____. / Monologo / Per Pian-Forte / Del Sig.^r O____. /
Sec. XVIII.

Mus. p.^a canto c. acomp. de piano e letra ital.

1770 — OTTANI, Bernardino: Amajonne **45-III-27**

D____. / Opera Seconda. Rappresentata nel Reggio Teatro di Torino, /
Nel 1784. / Musica del Sig.^r Ottani / ...
1784, Torino.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Amajone / Ottani».

REEL NINETY-ONE**1771 — OTTANI, Bernardino: Amor senza malizia (L')** **45-III-28 e 29**

D____. / Drama / Giocosso Posto in Musica, / dal Sig.^r O____. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «L'AMOR / SENZA / MALIC / ATT. I [-III]».

1772 — OTTANI, Bernardino: Armínio **45-III-30 e 31**

D____. / Opera Seconda, / Rappresentato nel Regio Teatro di Torino, /
nell'anno 1781. / Musica del Sig. Ottani / ...
1781, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Falta o coro final.

1773 — OTTANI, Bernardino: Calipso **47-V-13 e 14**

1777, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 2.^o e 3.^o actos. O 1.^o acto está no 47-III-50.
Na lombada: «CALIPSO / OPERA / IN TORINO / 1777 / ATTO II».
Tit.^o da lombada.

REEL NINETY-TWO**1774 — OTTANI, Bernardino: Calipso****47-III-50**

Atto P.^{mo} D_____ Opera P.^{ma} Overtura. Musica del Sig.^r Ottani, in
Torino, nell'Anno 1777.
1777, Torino.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Está o 1.^o acto. O 2.^o e 3.^o actos estão no 47-V-13 e 14.
Na lombada: «Calipso / I / Ottani.»

1775 — OTTANI, Bernardino: Catone (II)**45-III-39 a 41**

D_____ . Atto Pmo [-Terzo]. / Musica / del Sig.^r D. O_____ . / Bolognese. /
Napoli. Nel Real Teatro di S. Carlo per li / 4 Novb.^e 1777 / .
1777, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Il Catone / di / Ottani / Atto I [-III] / Napoli.»

1776 — OTTANI, Bernardino: Fatima**45-III-42 e 43**

... / D_____ . / Opera Seconda. 1779. / Musica del Sig.^r Ottani / .
1779.

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

REEL NINETY-THREE**1785 — PAISIELLO, Giovanni: Amor in Ballo (L')****45-III-44 a 46**

L'Amor in Ballo. / Dramma giocoso in San Moisé. 1765, / nel Carno-
vale, / del Sig.^{re} Giouanni Paisiello / .
1765, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «L'AMOR / IN BAL / AT. I [-III]».

1787 — PAISIELLO, Giovanni: Andrómeda**47-III-51 e 47-IV-1**

Atto Secondo [-Terzo]. / D_____ . /
[1770, Milão].

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 2.^o e 3.^o actos. O 2.^o acto está muito queimado pelo fogo.
Tit.^o e let.^o da c. oculto por um papel.
Na lombada: «Androm. / 2 / Paesiello».

REEL NINETY-THREE (cont.)**1788 — PAISIELLO, Giovanni: Annibale in Torino 45-III-47 e 48 e 45-IV-1**

D____. / Drama per Musicha / Da Rappresentarsi / Nel Reale Teatro di Torino, / Nel Carnovale 1771. / Composto dal Sig.^r Paesello, / Napolitano /
1771, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «ANNIBALE / OPERA / II / ATTO / I [-III] / PAESELO».

REEL NINETY-FOUR**1789 — PAISIELLO, Giovanni: Antígono 47-IV-2**

D____. Atto Secondo, / del Sig.^r D. O____. /
[1784, Nápoles].

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.^o e 3.^o actos.
Na lombada: «ANTIGO / PAESIELLO / ATTO / II-III».
Pertence: Olimpia Peres.

1791 — PAISIELLO, Giovanni: Barbieri di Siviglia (II) 45-IV-2

Il barbiere di Siuiglia / overo / La precauzione inutile / opera Buffa
composta / del Sig.^r Giovanni Paisiello / ...
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «Il Barbieri di / Siviglia / Paesiello».

1792 — PAISIELLO, Giovanni: Catone in Utica 45-III-32 e 33

D____. Nap. R.¹ T.^o di S. Carlo. / Atto Pmo [-Terzo]. / Musica / del
Sig.^r D. Giovanni Paisiello. /
Sec. XVIII, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
De: «Olimpia Perez.» Vestígios de humidade.

REEL NINETY-FIVE**1793 — PAISIELLO, Giovanni: Demofonte 45-III-34**

D____. Op.^a 2.^a S. Benedetto. (...) Del Sig.^r Giovanni Pajesello. /
Sec. XVIII, Venezia.

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

REEL NINETY-FIVE (cont.)**1794 — PAISIELLO, Giovanni (?): Discordia fortunata (La) 47-V-18**

Sec. XVIII.

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

Está o 3.^o acto.

Partes cavas nos 47-V-19 a 25 e 54-III-30 a 34. Tem papeis colados a cortar certos compassos.

1795 — PAISIELLO (?), Giovanni: Discordia fortunata (La) 47-V-19 a 25

Sec. XVIII.

Partes cavas do violino principal; 1.^o e 2.^o violinos; viola ; 2.^o oboé; 2.^o corno e baixo. Há a part.^a do 3.^o acto no 47-V-18.

1796 — PAISIELLO (?), Giovanni: Discordia Fortunata (La) 54-III-30 a 34

D____ / ... / [Atto primo-terzo.]

Sec. XVIII.

Partes cavas *repetidas* do 47-V-20, 21 e 25, dos violinos 1.^o (2) e 2.^o (2) e do baixo, da ópera de que há a Part.^a do 3.^o Acto no 47-V-18.

REEL NINETY-FIVE - NINETY-SIX**1797 — PAISIELLO, Giovanni: Disfatta di Dario (La) 45-IV-21 a 23**

D____ . / Atto Pmo. [-Terzo]. / Musica nuova di Diversi autori, / nel
Real Teatro di S. Carlo li 12 Agosto / 1777. /

1777, Napoli.

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

Na lombada: «La Disfatta / di / Dario / di / Paesiello».

REEL NINETY-SIX**1801 — PAISIELLO, Giovanni: Fanatico in berlina (II) 47-IV-3**

Opera Prima. D____ Del Sig.^r Giovanni Paisiello (...) 1792 ...
1792.

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

Está o 1.^o acto.

Na lombada: «Il Fanatico in / Berlina / Atto 1.^o / Paisiello».

REEL NINETY-SIX (cont.)**1802 — PAISIELLO, Giovanni: Fedra** **45-III-35 e 36**

D____. / *Dramma in Musica*, del Sig.^{re} D. Giovanni Paisiello, /
 Rappresentata nel Real Teatro di S. Carlo / nel Carnevale 1788. /
 Atto Pmo. [-Terzo]. /
 1788, Napoli.

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

REEL NINETY-SIX - NINETY-SEVEN**1803 — PAISIELLO, Giovanni: Frascatana nobile (La)** **45-III-37 e 38**

La Frascetana. / *Opera Quarta*, / del Sig.^r Giouanni Pajsiello, / Del
 1788. /
 1788.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão os actos 1.^o e 2.^o. O 3.^o acto está no 47-V-34.
Na lombada: «La Frascatan / Paesiello.»

REEL NINETY-SEVEN**1804 — PAISIELLO, Giovanni: Frascatana nobile (La)** **47-V-34**

D____. / *Atto Terzo*. /
 Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 3.^o acto. O 1.^o e 2.^o actos estão no 45-III-37 e 38.
 Na capa lê-se em letra muito muidinha: «Paisiello Tem.»
Na lombada: «Fras / 3.»

1805 — PAISIELLO (?), Giovanni: Gare Generose (Le) **47-V-35**

D____. / *Finale Secondo*. /
 Sec. XVIII, Firenze.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Está o final do 2.^o acto.
Tit.^o e let.^o da c.
Na lombada: «Le Gare / Generose / Fi.^c 2.^o»

1807 — PAISIELLO, Giovanni: Lucio Papirio **45-IV-3 e 4**

D____, / del Sig.^r Gio. Paesiello. / *Atto I.^{mo} [-III]*. /
 Sec. XVIII.

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

REEL NINETY-SEVEN - NINETY-EIGHT**1808 — PAISIELLO, Giovanni: Modista Raggiratrice (La) 47-IV-4**

La Modista Regiratrice. / Atto Primo. / Musica / Del Sig.^{te} D. O ____ . /
1765, [Nápoles.]

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 1.º acto ao qual falta o final.
Na lombada: «La / Modista / I / 1792».

REEL NINETY-EIGHT**1809 — PAISIELLO, Giovanni: Molinara (La) 45-IV-5 e 6**

D ____ . / Opera Seconda / del Sig.^r Gio.^o Paisjello / Nel Teatro di
S.^a A.^a Serenissima / Del Precipe di Carignano, / Nella primavera /
Dell' 1790. /
1790.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital. *Igual* ao 47-V-6.
Estão os actos I e II.
Na lombada: «Molinara / Praesiello».

1810 — PAISIELLO, Giovanni: Molinara (La) 47-V-6

Atto secondo. /
Letra do sec. XIX.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital. *Igual* ao 45-IV-5 e 6.
Está o 2.º acto.
Na lombada: «A MOLIN / DO S. / PAISIELLO / 2.»

REEL NINETY-NINE**1811 — PAISIELLO, Giovanni: Nozze disturbate (Le) 45-IV-7 a 9**

D ____ . / Opera Bernesca. / Musica / del Sig.^r Giouanni Paisiello. / In
San Moisè. L' Anno 1766. /
1766.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «L. NOZZE / DISTUR / DE PAIS / AT. I [-III].»

1812 — PAISIELLO, Giovanni: Olimpia 45-IV-10 a 12

D ____ , / del Sig.^r Giovanni Paeselli, / Napolitano. / Atto Primo
[-Terzo]. / Napoli, 20 Gennaro 1768. Nel R. T. di S. Carlo / .
1768, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital. *Igual* ao 54-III-1 a 3.
Na lombada: «OLIMPIA / ATTO I [-III].»

REEL NINETY-NINE - ONE HUNDRED**1813 — PAISIELLO, Giovanni: Olimpia****54-III-1 a 3**

D____ / del Sig.^r Giovanni Paesello, / Napolitano. / Atto Primo
[-Terzo]. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital. *Igual* ao 45-IV-10 a 12.
Na lombada: «OLIMPIA / DEL SIG. / PAESELLO / AT. I -III.»

REEL ONE HUNDRED**1814 — PAISIELLO, Giovanni: Olimpiade****45-IV-13 e 14**

D____. Napoli. Real Teatro di S. Carlo. 1786. / Atto Pmo. / Musica /
del Sig.^r D. Giouanni Paisiello. /
1786, Napoli.

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

1817 — PAISIELLO, Giovanni: Pirro**47-IV-7**

D____. / Atto / Secondo e Terzo. / Musica / del Sig.^r D. O____. /
Napoli, RI Teatro di S. Carlo, / 1787 / .
1787, Napoli.

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

REEL ONE HUNDRED AND ONE**1819 — PAISIELLO (?), Giovanni: Sismano nel Mogol****47-V-52**

D____. / Atto Terzo / .
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital. *Está* o 3.^o acto.
Igual ao «Sisnando nell Indie» do 47-I-54, atribuido a Paisiello.
Tit.^o e let.^o da c.
Na lombada: «Sisnan / do / 3.»

1820 — PAISIELLO (?), Giovanni: Sisnando nell Indie**47-I-52 a 54**

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

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao «Sismano nel Mogol», do 47-V-52.
Na lombada: «Sysnando / nell Indie.»

REEL ONE HUNDRED AND ONE - ONE HUNDRED AND TWO**1821 — PAISIELLO, Giovanni: Socrate Immaginario (II) 45-IV-15 a 18**

Il Socrate Immaginario. / Parte Prima. / Musica / del Sig.^r Giovanni Paisiello. /
1788.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Na lombada: «Socrate / 1788.»

REEL ONE HUNDRED AND TWO**1824 — PAISIELLO, Giovanni: Vane Gelosie (Le) 45-IV-19 e 20**

D____. / Atto Primo [-Terzo]. / Musica / del Sig.^r D. Giovanni Paisiello. /
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital. *Igual* ao 47-V-57 a 59.
Na lombada: «Le Vane / Gelosie / Paisiello».

REEL ONE HUNDRED AND THREE**1825 — PAISIELLO, Giovanni: Vane Gelosie (Le) 47-V-57 a 59**

Finale Primo. / D____. /
[1788, Nápoles].

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital. *Igual* ao 45-IV-19 e 20.

1828 — PAISIELLO, Giovanni: Zingari in fiera (I) 47-IV-5 e 6

Li Zingari in Fiera. R.¹ T.^o del Fondo. / Napoli, 1789. / Atto Primo. /
Musica / del Sig.^r D. O____. /
1789, Napoli.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital. *Igual* ao 47-VII-20.
Estão o 1.^o e 2.^o actos.

1829 — PAISIELLO, Giovanni: Zingari in Fiera (I) 47-VII-20

D____. / Opera Terza, / del Sig.^r Gio. Paisello. /
[1789, Nápoles].

Part.^a em ... actos p.^a canto e orq.^a c. letra ital. *Igual* ao 47-IV-5 e 6.
Está o 1.^o acto.
Na lombada: «Zingari / 1 / Paisiello.»

REEL ONE HUNDRED AND FOUR**2166 — PALOMINO, Giuseppe: Ritorno di Astrea in Terra (II) 45-IV-24 e 25**

D____. / Drama per Musica per Festeggiare i Lietissimi Faustissimi Sposalizi Dell Augusta Inf.^{ta} di Spagna / D. Carlotta Gioacchina Coll' Inf.^{te} Augusto di Portogallo / D. Giovanni e dell' Augusta Inf.^{ta} di Portogallo D. Marianna / Vittoria. Coll' Augusto Inf.^{te} di Spagna D. Gabriello Ant.^o / Fatta / del Sig.^r O____. / Virtuoso Instrum.^{ta} della / Real Camera di S. M. F. Cantata li 15 de Giugno de 1785.
1785, Lisboa.

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

2167 — PALOMINO, Giuseppe: Sonata per pianno forte 54-X-37²²

D____ / Muzica / de / Sig.^{re} D. O____.
Sec. XVIII.

Mus. p.^a piano.

2192 — PAVESI, Stefano: Avvertimento ai gelosi (Un) 45-V-1

D____. / Farsa Giocosa / del Sig.^r O____. / di Crema. / In Venezia nel Nobile Teatro in S. Benedetto. / L'estate 1803 /
1803, Venezia.

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

REEL ONE HUNDRED AND FIVE**2430 — PIO, António: Egle e Nettuno 46-II-5 e 6**

Egle e Nettuno. 1783. L'ascenza In S. Benedetto. Del Sig.^r O____.
1783, Venezia.

Part.^a em 2 actos p.^a canto e orq.^a c. letra ital.
Na capa: «Egle, e Aminta».
Na lombada: «Netu / 2 / Pio.»

2431 — PIO, António: Medonte 46-II-7 a 9

D____. / [Atto I-III]. / In Milano, il Carnevale, 1790. / Musica del Sig.^{re} O____.
1790, Milano.

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

REEL ONE HUNDRED AND FIVE (cont.)**2432 — PITICCHIO, Francesco: Parnaso (II) 46-II-4**

Il Parnaso. / Serenata a Quattro, / del Signor / Francesco Piticchio.
Sec. XVIII.

Part.^a p.^a canto e orq.^a c. letra ital.
Tit.^o e let.^o da c.

REEL ONE HUNDRED AND SIX**2434 — PLATANIA, Ignazio: Bellerofonte (II) 47-IV-8**

D____. / Atto Terzo, / del Sig.^r Platania.
1778, Napoli.

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

2435 — PLATANIA, Ignazio: Berenice in Roma 46-II-10 e 11

D____. / Drama per Musica / Da Rappresentarsi / Nel Real Teatro di
Torino / nel Carnevale del 1771. / Composto dal Sig.^r O____, /
Siciliano.
1771, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital. de Jacopo Durandi.
*Estão os actos 1.^o e 2.^o. O 3.^o acto *estará* no 47-IV-9.
*Na lombada: «BERENICE / OPERA / I / ATTO / I [-II] / PLATANIA.»**

2436 — PLATANIA, Ignazio: Berenice in Roma 47-IV-9

Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 3.^o acto incompleto, pois termina dizendo: «Segue il coro».
O 1.^o e 2.^o actos *estarão* no 46-II-10 e 11.
Tit.^o e let.^o da lombada.
Na lombada: «BERN / IN ROMA / DEL SIG / PLATIN / AT. III.»

2437 — PLATANIA, Ignazio: Clemenza di Tito (La) 47-IV-10

D____. / Opera Prima, / nell Teatro di Milano. / Del Sig.^r O____. /
Il Carnevale 1767.
1767, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 1.^o acto. Letra igual ao 3.^o Acto do 47-V-15, de Platania.
Na lombada: «LA. CLEM. / DI TITO / AT. I.»

REEL ONE HUNDRED AND SIX (cont.)**2438 — PLATANIA (?), Ignazio: Clemenza di Tito (La) 47-V-15**

D____. / Atto Terzo.
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 3.^o acto.
Letra igual ao 47-IV-10, de Platania (1.^o acto).

REEL ONE HUNDRED AND SEVEN**2439 — PLATANIA, Ignazio: Re Pastore (II) 45-IV-42 a 44**

D____. / Atto Primo [-terzo]. / Musica / del Sig.^r O____. / Napoli.
Real Teatro li 13 Agosto 1778.
1778, Napoli.

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

2440 — PLEYEL, Ignacio-Joseph: Amante disperato (L') 47-VI-15²⁹

D____. Sonata, per cembalo o forte piano, del Sig.^{te} Ignacio Pleiel.
Sec. XIX.

Mus. p.^a piano.

2441 — PLEYEL, Ignacio-Joseph: Ifigenia in Aulide 45-VI-10 e 11

D____. / Atto Primo [-terzo]. / Musica / del Sig.^r Ignazio Pleyel. /
Olimpia Peres. / Napoli Real Teatro di S. Carlo 30 May 1785.
1785, Napoli.

Part.^a p.^a canto e orq.^a c. letra ital.
Pertence: Olimpia Peres.
Na lombada: «IFIGEN / IN / AULIDE / ATTO I -III.»

2442 — PLEYEL, Ignacio-Joseph: Quartetto für Viola d'amore 44-XV-68^{44 a 47}

D____. / Violino, / Viola / et Violoncello / Componirt von Plëyl /
arrangirt von Fried. Wiese.
Sec. XIX.

Partes cavas do quarteto. Letra de Fried. Wiese.

REEL ONE HUNDRED AND SEVEN (cont.)**2443 — PLEYEL, Ignaz-Joseph: Sonatine (Dodici) 47-VI-15³⁰**

D_____ / per cembalo o piano forte, dedicate a S. M. La Regina
d'Etruria, dal Sigr. Ignacio Pleyel.

Sec. XIX.

Mus. p.^a piano.
Capa impressa, c. grav.

2446 — Polca 54-X-34¹³³

D_____ .
Letra do sec. XVIII.

Mus. p.^a violino.
No outro lado da f. tem 1 trecho incompleto de outra música.

2447 — Polka 54-X-34^{128b}

Sec. XIX.

Parte do violino principal, c. acomp. de piano.
s. t.^o

2517 — PORTUGAL, Marcos António da Fonseca: Drama (Pequeno) 48-II-34

Pequeno Drama / para se representar do / Theatro do Salitre, em
obsequio dos felices / annos da Rainha nossa / Senhora / no dia 17 de
Dezembro d' 1787. / Por Marco Antonio de Afonseca Ptg.¹ /
1787, Lisboa.

Part.^a em 2 partes p.^a canto e orq.^a c. letra port.
É só este volume em 2 partes. A 2.^a p. começa na folha 51 v.
Na lombada: «Dramma / Marcos.»

2518 — PORTUGAL, Marcos António da Fonseca: Fernando nel Messico 48-II-24

Fernando nel messico. / Musica / del Sig.^{re} Portogallo.
Letra do sec. XVIII.

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

REEL ONE HUNDRED AND EIGHT**2537 — PORTUGAL, Marcos António da Fonseca: Licença pastoril 48-II-33**

Licença Pastoral, / que se representou no Theatro do Salitre / em o dia
25 de Julho dedicada ao felice cumpre annos da / Serenissima Se-
nhora / D. Maria Francisca Benedita, / Princeza do Brazil / (...) / anno
1787. / Muzica / de Marcos Antonio de Affonceca Portugal.
1787, Lisboa.

Part.^a p.^a canto a 3 v. e orq.^a c. letra port.

2548 — PORTUGAL, Marcos António da Fonseca: Merope (La) 48-II-25 e 26

D____. / Musica / del Sig.^f Marco Portogallo. / Lisbona. / Al R. Teatro
di S. Carlos.
1804, Lisboa.

Part.^a em 2 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «MARCOS A. F. PORTUGAL / LA MEROPE / ATTO
I [-II].»

2563 — PORTUGAL, Marcos António da Fonseca: Morte di Mitridate (La) 48-II-27 e 28

D____. / Musica / del Sig.^f M. Portogallo. / Lisbona, / Nel R. Teatro
di S. Carlo.
Letra do sec. XVIII ou XIX.

Part.^a em 2 actos p.^a canto e orq.^a c. letra ital.
Tem como portada 1 grav. de Ant.^o Brazzini.
Na lombada: «MARCOS A. F. PORTUGAL / LA MORTE DI / MITRI-
DATE. / ATTO I [-II].»

REEL ONE HUNDRED AND EIGHT - ONE HUNDRED AND NINE**2586 — PORTUGAL, Marcos António da Fonseca: Zaira 48-II-31 e 32**

D____. / Tragedia in Musica / del Sig.^f M. Portogallo. / Lisbona al R.
T. di S. Carlo.
Letra do sec. XVIII ou XIX.

Part.^a em 2 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «MARCOS A. F. PORTUGAL / ZAIRA / ATTO I [-II].»

REEL ONE HUNDRED AND NINE

2587 — PRADHER *Fils*, Louis Barthélemy: Sonate (Grande) pour le Piano forte **54-III-89¹**

D____, / avec accompagnement de violon obligé. / Composée par / L.
Pradere Fils.
Sec. XIX.

Mus. p.^a piano.

2588 — PRATI, Alessio: Demofonte **46-II-25 a 27**

1787. / D____. / [Atto I-III]. Nel Teatro in S. Benedetto, / del Sig.^r
O____. / Overture.
1787, Venezia.

Part.^a p.^a canto e orq.^a c. letra ital.
Na lombada: «Demof / Prati.»

REEL ONE HUNDRED AND TEN

2589 — PRATI, Alessio: Olimpia **46-II-28 e 29**

D____. / Atto Primo [-Secondo]. / Musica / del Sig.^r D. O____. / Real
Teatro di S. Carlo, 13 Giugno 1786.
1786, Napoli.

Part.^a p.^a canto e orq.^a c. letra ital.
Na lombada: «OLIMP / ATTO I / PRATI.»

2591 — Prelúdio e Minueto **44-XV-68¹¹**

Arpa.
Sec. XIX.

Mus. p.^a harpa.

2593 — Prise de Voile **54-XI-42⁹³**

D____.
Letra do sec. XIX.

Mus. p.^a órgão.

REEL ONE HUNDRED AND TEN (cont.)**2599 — PUGNANI, Gaetano: Achille in Siro****46-II-30 a 32**

Achylle in Siro. / Opera Seconda. / Rappresentata nel Regio Teatro di Torino nell'anno 1789. / Musica del Sig.^r Pugnani...
1789, Torino.

Part.^a p.^a canto e orq.^a c. letra ital.
Na lombada: «Achile / Pugnani.»

REEL ONE HUNDRED AND ELEVEN**2600 — PUGNANI, Gaetano: Adone e Venere****46-II-33 e 34**

Adone e Venere. / Atto I [-III]. / Musica / del Sig. O____. / Napoli,
12 Gennaio 1784. / Nel Real Teatro di S. Carlo.
1784, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «ADONE / E VENE / ATTO I.»

2601 — PUGNANI, Gaetano: Aurora**46-II-38 e 39**

D____. / Parte Prima [-Seconda]. / Musicha é del Sig.^r O____. / Primo
Virtuoso Della Cappella é Camera / Di S.^a M.^a.
1775.

Part.^a p.^a canto e orq.^a c. letra ital.
Na lombada: «L' AURORA / DRAMMA / 1775 / ATTO / PRIMO [-SE-
CONDO].»

2602 — PUGNANI, Gaetano: Betulia Liberata (La)**46-II-41 e 42**

D____. / Oratorio Sacro del Abate Metastasio / messo in Musica da
O____ e dal medesimo / umilmente dedicato / A Sua Maestà Fedel-
lissima / La Regina di Portugallo.
Sec. XVIII.

Part.^a p.^a canto e orq.^a c. letra ital.
Na lombada: «METASTASIO / A BETULLIA / PUGNANI / LIBERATA /
ATTO-PRIMO [-SECONDO].»

REEL ONE HUNDRED AND TWELVE**2603 — PUGNANI, Gaetano: Demofoonte****46-II-40**

D____. / Drama per Musica rappresentato nel Reggio Teatro di
Torino / nell' Anno 1788. / Musica del Sig.^r O____ ...
1788, Torino.

Part.^a p.^a canto e orq.^a c. letra ital.
Na lombada: «Dемоfoonte / Pugnani.»

2604 — PUGNANI, Gaetano: Issea**47-IV-16**

D____. / Drama per Musica / Del Sig.^r O____. / Virtuoso è primo
Violino di S. R. M. / Rè di Sardegna.
Sec. XVIII.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Está o 1.^o acto.
Na lombada: «ISSEA / OPERA / III / ATTO / I.»

REEL ONE HUNDRED AND TWELVE - ONE HUNDRED AND THIRTEEN**2605 — PUGNANI, Gaetano: Tamas Koulikan****46-II-35 a 37**

D____. / Opera Seconda. / La Musica é del Sig.^r O____. / Torinese,
Primo Violino / é Virtuoso di Camera, é Capella di S.^a M.^a.
Sec. XVIII, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-II-43 e 44.
Na lombada: «TAMAS / KOULIKAN / OPERA / TORIN / ATTO I [-III].»

REEL ONE HUNDRED AND THIRTEEN**2606 — PUGNANI, Gaetano: Tamas Koulikan****46-II-43 e 44**

1772. / (...) / del Sig.^r Pugnani. / Opera Seconda.
1772.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.^o acto e a marcha do 2.^o *Igual* ao 46-II-35 e 36.
Na lombada: «OVERT / OPERA / DEL SIG / PUGNAN / AT-I [-II].»

2611 — PUZZI, Antonio de Padua: Sinfonia**48-VI-25³⁹⁻⁴⁷**

D____. / (...) / Del Sig.^{re} António Puzzi.
Letra do sec. XIX.

Partes dos violinos (1.^o e 2.^o), viola, cornetins (1.^o e 2.^o), oboés (1.^o e 2.^o)
e contrabaixo.

REEL ONE HUNDRED AND THIRTEEN (cont.)**2612 — PUZZI, Antonio de Padua: Sinfonia** **48-VI-25**⁴⁸⁻⁵⁰

D____ . / ... / Del Sig.^{re} António Puzzi.
Letra do sec. XIX.

Partes *repetidas* do 48-VI-25^{39 a 47} dos violinos (1.º e 2.º) e contrabaixo.

2615 — Quadrilhas de contradanças (Seis) **54-X-34**^{130 a - f}

Letra do final do sec. XVIII ou princípio do XIX.

Mus. p.^a violino.

2617 — Quando alla notte bruna **54-X-37**⁶²⁻⁶³

D____ . / Duetto / ...
Sec. XIX.

Partes dos violinos (1.º e 2.º).
Nome encontrado: J. C. Pires Jr.

2626 — QUEIROZ, Bernardo José de Sousa: Zaira **48-II-36 e 37**

D____ . / Tragédia adornata di Musica / ed offerta / A Sua Alteza Reale / Il Serenissimo Príncipe Reggente / Nostro Signore, / da Bernardo Giuseppe di Sousa Queiroz, / per celebrare / il felicissimo giorno natalezio / di Sua Maestà Fidelissima.
Sec. XIX. *Autógrafo*

Part.^a p.^a canto e orq.^a c. letra ital.
Contém a dedicatória ao Rei.

REEL ONE HUNDRED AND FOURTEEN**2719 — RISPOLI, Salvatore: Ipermestra** **47-IV-17**

Milano. Il Carnovale dell' 1786. / D____ . / Musica / del Sig.^r O____ .
1786, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 1.º acto. O 3.º acto *está* no 47-V-38.
Na lombada: «Ipermestra / 1 / Rispoli.»

2720 — RISPOLI, Salvatore: Ipermestra **47-V-38**

1786, [Milão].

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-IV-17.
Na lombada: estava oculto o nome do A. e o tit.º. Pude ainda ler «I... / 3 / R...»

REEL ONE HUNDRED AND FOURTEEN (cont.)**2721 — RISPOLI, Salvatore: Nitteti****46-II-50 e 51 e 46-III-1**

D____. / [Atto I-III]. Opera P.^m / Rappresentata nel Regio Teatro di
Torino / Nel 1783. / Musica del Sig.^r Rispoli ...
1783, Torino.

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

2724 — ROBUSCHI, Ferdinando: Briseide**46-II-47 e 48**

Atto Primo [-Secondo]. / D____. / Dramma per musica / del Sig.^r
O____. / Rappresentato in Napoli Nel Rl. Teatro di S. Carlo il giorno
13 / Agosto 1791.
1791, Napoli.

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

2733 — ROLLA, Alessandre: Trios concertants (Trois)**54-III-91**

D____. / Pour / Violon, alto e biaxo. / Par / A. Rolla.
Sec. XIX.

Parte da viola.

REEL ONE HUNDRED AND FIFTEEN**2734 — ROLLA, Alessandre (?): Trios (Tres) para violino,
viola e basso****54-III-78 a 80**

D____, / por / A. Rolla ...
Letra do sec. XIX.

Partes do violino, viola e baixo.

2771 — RUST, Giacomo: Adriano in Siria**46-III-2 e 3**

Adriano. / Opera Prima / [Atto I-II]. Rappresentata nel Regio Teatro di
Torino nel 1782. / Musica del Sig.^r Rust...
1782, Torino.

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

REEL ONE HUNDRED AND FIFTEEN (cont.)**2772 — RUST, Giacomo: Contadine in Corte (La) 46-III-7 a 9**

La Contadina in Corte. / Dramma Giocoso / In San Mois . Opera 3.^a.
1764. / Del Sig.^r O ____ .
1764.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «LA. CONT / IN CORT / DEL / RUST / AT. I [-III.]»

REEL ONE HUNDRED AND FIFTEEN - ONE HUNDRED AND SIXTEEN**2773 — RUST, Giacomo: Idolo Cinese (L') 46-III-4 a 6**

D ____ . / In S. Samuele, Il Carnevale / 1774. / Musica del Sig.^r O ____ .
1774, Venezia.

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

REEL ONE HUNDRED AND SIXTEEN**2774 — RUST, Giacomo: Vologeso 46-III-10**

D ____ . / Nel Teatro in S. Benedetto. Il Carnevale dell' Anno 1779. /
Musica del Sig. O ____ .
1779, Venezia.

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

2775 — RUTINI, Giovanni Marco: Amore industrioso 46-III-11 a 13

D ____ . / [Atto I-III]. Nel Teatro in S. Cassano. / Musica / del Sig.^r Gio.
Marco Ruttini ...
Sec. XVIII.

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

REEL ONE HUNDRED AND SIXTEEN - ONE HUNDRED AND SEVENTEEN**2777 — RUTINI, Giovanni Marco: Sicotencal 46-III-14 a 16**

Opera Seconda / Intitolata D ____ . / Posta in Musica / dell Sig.^r Ruttini. /
Nell Reggio Teatro di Torino / Del 1776.
1776, Torino.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «SICOTENCAL / DRAMMA 1776 / ATTO PRIMO
[-TERZO].»

REEL ONE HUNDRED AND SEVENTEEN**2778 — RUTINI, Giovanni Marco: Sposi in Maschera (I) 47-IV-18 e 19**

I Matrimonj in Maschera. / Musica / del Sig.^r Gio. Ruttini.
[1776, Modena].

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.^o e 3.^o actos.
Na lombada: «Il / Matrimeo.^o / in / Maschera / Atto / 1.^o / Ruttini.»

2779 — RUTINI, Giovanni Marco: Vologeso (II) 46-III-17 a 19

D____. / Atto Primo [-terzo]. / Musica / del Sig.^r Giovanni Rutino,
Fiorentino. / Napoli li 30 Maggio 1776.
1776, Napoli.

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

REEL ONE HUNDRED AND SEVENTEEN - ONE HUNDRED AND EIGHTEEN**2781 — SACCHINI, Antonio Maria Gasparo: Alessandro nell'Indie 46-III-26 a 28**

... 1776. / Alessandro nell'Indie / del Sig.^r Zacchini.
1766.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual à 46-II-22 a 24. Escrita p.^a mais instrumentos do que os das Part.^{as}
46-III-29 a 31 e 54-I-68 a 70.
Na lombada: «ALESSAND / NEL. / IND / DEL SIG.^r / ZACCHINI / ATTO
I [-III.]»

REEL ONE HUNDRED AND EIGHTEEN**2782 — SACCHINI, Antonio Maria Gasparo: Alessandro nell Indie 54-II-22 a 24**

D____. / Opera Prima / del Sig.^r Maestro Zacchini. / 1766.
1766.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual à 46-III-26 a 28. Escrita p.^a mais instrumentos do que os das Part.^{as}
46-III-29 a 31 e 54-I-68 a 70.
Na lombada: «ALESSANDRO / NELLE / INDIE / SACHINI / ATTO / I [-III.]»

REEL ONE HUNDRED AND EIGHTEEN**2783 — SACCHINI, Antonio Maria Gasparo: Alessandro nell'Indie 46-III-29 a 31**

D____, / del Sig.^r Antonio Sacchini Napolitano. / Atto Primo [-Terzo]. /
Napoli, 1768. Nel R. T. di S. Carlo.
1768, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 54-I-68 a 70. Escrita p.^a menos instrumentos do que os das Part.^{as}
46-III-26 a 28 e 54-II-22 a 24.
Na lombada: «ALESAND / NELL INDIE / ATTO. I / SACCHINI.»