

**EUROPEAN MUSIC  
MANUSCRIPTS BEFORE 1820**

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

**Section B: 1740-70**

**Unit Five: Manuscripts, Catalogue Nos. 1072-1241**

***Primary Source Microfilm***

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## INTRODUCTION

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

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

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

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

Two of the Italian composers represented in the Ajuda collection had particular ties with the Lisbon court: David(e) Perez (1711-78) and Niccola Jommelli (1714-74). The first was hired as musical director in 1752 and remained in Lisbon for the rest of his life, where he produced many of his earlier operas as well as several new works. After 1769 his activity centred mostly on sacred music, while the court began to favour the music of Jommelli, who, on retiring from

Stuttgart to Naples, was hired to send to Lisbon two operas each year, one serious and the other comic, as well as sacred music for the royal chapel. The Director of the Royal Theatres, João António Pinto da Silva, attempted to collect his complete works both before and after the composer's death. In a letter of 7 April 1772 he listed 27 operas that already existed in Lisbon and asked the composer for copies of half a dozen more, which he could choose himself. In another letter of the same day he also asked the Portuguese consul in Genoa and general agent to the Portuguese crown, Niccolò Piaggio, to obtain copies of Jommelli's new operas for Naples and Rome without the composer's knowledge. After Jommelli's death his brother and sisters sent a list of all his remaining manuscripts, from which Pinto da Silva ordered those which did not yet exist in Lisbon.

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

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

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

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



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

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

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

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

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

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

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

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## PUBLISHER'S NOTE

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

With the dominance of Italian style in opera during the eighteenth century, it is no surprise to find a huge number of **Metastasio** settings in the Ajuda collection. Pietro Metastasio was the court poet in Vienna from 1730-82 and his texts (for operas, other dramatic works, oratorios and cantatas) were set by over 400 composers between c.1723-1835, most notably by Mozart. They were performed from Lisbon to St Petersburg, through central Europe, from London to Naples and in the New World. Scholars have always longed to know what books Metastasio had in his library, and there is evidence to suggest that it may have been acquired by the Ajuda library.

Portugal in the Classical era was dominated by Italian style, with Portuguese composers writing very much in the style of the Italian giants of the day: Galuppi, Jommelli and Traetta:

**Baldassare Galuppi** (1706-85): was a prolific composer of *opera buffa*, internationally famous and performed across Europe. Of 34 operas here in manuscript [cat. 870-928] many are settings of Metastasio texts.

**Niccolò Jommelli** (1714-74): was one of the most successful and accomplished composers of his day, setting many Metastasio texts, often heavily cut and modified. He worked in Italy, London and Germany, but was offered a post as court composer to the Portuguese royal family in 1763, which he accepted in 1769, when he agreed to send one serious and one comic opera a year, and unaccompanied sacred music for the royal chapel to José I in exchange for an annual pension. He never visited Lisbon, but delivered some fine music. The Mestre de capela, João Cordeiro da Silva, was given the task of adapting the scores to performance conditions in Lisbon, and the following collaborations are included in Section B: *La Nitteti*, *Alessandro nell'Indie*, *L'Olimpiade*, *Demofonte*, *Il re Pastore*, *La Clemenza di Tito*, *Ezio* and *Il trionfo de Clelia*. All of these use Metastasio texts, and most were performed in the theatre of the Ajuda Palace from 1770-74. Three non-Metastasio operas, *Il Vologeso*, *Ifigenia in Tauride* (Verazi) and *Armida Abbandonata*, were also staged in royal palaces.

**David(e) Perez** (1711-78): was appointed mestre de capela and music teacher to the royal princesses by José I in 1752, posts he held until his death. The excellent musical and theatrical resources of the court influenced his compositions, with his operas noted for lavish scenic designs – the amazing sets for *Alessandro nell'Indie* (autograph manuscript at cat. 2204) which opened the doomed Teatro dos Paços de Ribeira in 1755 being typical. Although he composed more than 35 stage works, his *opere serie* ranking alongside Jommelli and Hasse, none were ever published, and only 26 survive in manuscript. Section B includes 20 of these operas and stage works (cat. 2201-2314) along with individual arias and dramatic cantatas, often for royal

celebrations such as the Metastasio text *La Pace fra la Virtù è la Bellezza*, composed in 1777 for the birthday of Queen Maria I. Of these there are 17 autograph scores, and 14 are settings of Metastasio texts. Section A includes 35 sacred works including motets, masses, credos, misereres, Nisi Dominus, O Sacrum convivium, Novenas and Te Deums.

**Tommaso Michele Francesco Saverio Traetta** (1727-79): Another major serious and comic opera composer, who set no fewer than 12 Metastasio libretti: 13 operas are presented in Section B [cat. 3407-3435].

Equal to the best Italian composers of this period, **João de Sousa Carvalho** (1745-98) was the foremost Portuguese composer of his generation, equally distinguished in his elaborate church music, *opere serie* and serenatas – 14 of which were staged at the royal palaces of Ajuda and Queluz. His manuscripts [cat. 461-485, Section B] include Metastasio settings and some of the earliest stages works to Portuguese texts, among them are: *Adrasto, Rè degli Argivi; Alcione; L'amore industrioso; L'Angelica; L'Endimione; L'Eumene* and *Everardo secondo, Rè di Lituania*. His earliest Metastasio setting, *La Nitetti*, first performed in Rome in 1766 has been thought to be lost, but may be here at cat. 3303.

### **Finding Aids**

All units of this collection are accompanied by hard-copy guides giving quick reference numerical contents of reels and reproducing full catalogue entries for each manuscript, based on Mariana Amélia Machado Santos' *Catálogo de Música Manuscrita* (Lisboa, 1958). The full nine-volume catalogue, complete with indexes appears on the first reel of each unit of the collection. Each manuscript published in the Primary Source Microfilm edition will also be indexed electronically in the fully searchable CD-ROM catalogue of manuscript music on microfilm, PRIMMUS.

### **Acknowledgements**

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Caroline Kimbell  
Commissioning Editor  
2000

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The manuscripts included in *Unit Five* are reproduced in numerical order following Maria Amélia Machado Santos' *Catalogo de Música Manuscrita* (Lisboa, 1958), Volumes II-III.

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<u>REEL SIXTY-EIGHT</u>	1072	47.III.24-25
	1073	44.VIII.43-44
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<u>REEL SEVENTY-SIX</u>	1107	54.I.45-46
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	1140	46.IV.37-39
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	1143	46.IV.40-42
	1147	46.IV.43-45
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<u>REEL EIGHTY-SIX</u>	1152	47.I.58-60
	1170	44.IX.21-23
<u>REEL EIGHTY-SEVEN</u>	1171	44.IX.24-26
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<u>REEL NINETY-SEVEN</u>	1236	44.X.12-13
	1237	48.III.47 <sup>5</sup>
	1238	44.X.14-16
<u>REEL NINETY-EIGHT</u>	1239	44.X.20-22
	1240	44.X.17-19
	1241	44.XV.66 <sup>18-24</sup>





## LISTING OF MANUSCRIPTS

The manuscripts in *Unit Five* are reproduced in numerical order according to Maria Amélia Machado Santos' *Catálogo de Música Manuscrita* (Lisboa, 1958), Volume II-III.

### REEL SIXTY-SEVEN

Introductory material: Contents of Reels: Machado Santos' *Catálogo de Musica Manuscrita* Volumes I-IX

### REEL SIXTY-EIGHT

**1072 — GUGLIELMI, Pietro: Artaserse 47-III-24 e 25**

Sec. XVIII.

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

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

*Está o 2.<sup>o</sup> e 3.<sup>o</sup> actos. O 3.<sup>o</sup> acto está incompleto; falta-lhe o coro.*

*Na lombada : «Artaserse / 2 / Gugliel ».*

**1073 — GUGLIELMI, Pietro: Contadina Superba (La) 44-VIII-43 e 44**

D\_\_\_\_. / Parte Prima [-Seconda]. / Musica / del Sig.<sup>r</sup> O\_\_\_\_. /

Sec. XVIII.

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

**1074 — GUGLIELMI, Pietro: Demofonte (II) 44-VIII-41 e 42**

D\_\_\_\_. / Drama per Musica / Nel Nuovo Teatro Onigo in Trivigi

1766 / del Sig.<sup>r</sup> O\_\_\_\_ ...

1766, Trivigi.

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

*Na lombada : «IL DEM / DEL S. / GUGLI / AT. I [-III]».*

REEL SIXTY-NINE**1076 — GUGLIELMI, Pietro: Enea e Lavínia 44-VIII-45 e 46**

D\_\_\_\_. / Atto P.<sup>mo</sup> [-Terzo]. / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_. / Napoli  
Regal Teatro di S. Carlo 4 9bre 1789 /  
1789, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*De:* «Olimpia Peres».  
*Na lombada:* «ENEAS / E. LAVINI / ATTO / I [-III]».

**1077 — GUGLIELMI, Pietro: Finta Zingara (La) 47-III-27**

D\_\_\_\_. / Farsa seconda. / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_. /  
Sec. XVIII.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está* a Farsa Seconda. (= Acto 2.<sup>o</sup>).  
*Na lombada:* «Finta Zin / Guglielmi».

REEL SIXTY-NINE – SEVENTY**1078 — GUGLIELMI, Pietro: Impostore punito (L') 44-VIII-49 e 50**

Opera Prima. / L'impostore punito / ... / Musica / del Sig. Prõ Guglielmi. /  
Sec. XVIII.

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

REEL SEVENTY**1079 — GUGLIELMI, Pietro: Impresa dell'opera (L') 44-VIII-54 e 55**

D\_\_\_\_. / In San Moisé. Opera Quarta. / Il Carnouale dell'Anno 1769. /  
Del Sig.<sup>re</sup> O\_\_\_\_. /  
1769.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «GUGLI / L'IMPR / DELL' OP / ATT. I [-III]».

REEL SEVENTY – SEVENTY-ONE**1080 — GUGLIELMI, Pietro: Intrighi di Don Facilone (Gli) 44-VIII-47 e 48**

D\_\_\_\_. / Parte Prima [-Seconda]. / Musica / del Sig.<sup>r</sup> O\_\_\_\_. /  
Sec. XVIII.

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

**1081 — GUGLIELMI, Pietro: Merope 44-VIII-51 a 53**

D\_\_\_\_. / Opera Prima / La Musica é del Sig.<sup>r</sup> O\_\_\_\_, / Maestro di  
Capella Napolitano / L'Anno del 1775. /  
1775, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «MEROPE / OPERA / 1775 / ATTO I [-III]».

**1082 — GUGLIELMI, Pietro: Mi parecia che sola sola... 48-III-47<sup>3</sup>**

D\_\_\_\_. / Aria / Con violini, viola, oboe, corni, e / basso / del Sig.<sup>r</sup>  
Pietro Guglielmi /  
Letra do sec. XVIII.

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

REEL SEVENTY-ONE – SEVENTY-TWO**1083 — GUGLIELMI, Pietro: Olimpiade 54-II-52 a 54**

D\_\_\_\_. / del Sig.<sup>r</sup> O\_\_\_\_ / Nel Real Teatro di S. Carlo / 1763. /  
1763, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao* 44-VIII-56 a 58.  
*Na lombada:* «OLIMPIAD / DEL PIET / GUGLIELM / 1763 / ATTO I [-III]».

REEL SEVENTY-TWO**1084 — GUGLIELMI, Pietro. — *em colab.*: Olimpiade (L') 47-III-28**

Del Sig.<sup>r</sup> Pietro Guglielmi. / Atto Secondo / ...  
[1767, San Benedetto, Carnevale].

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* o 2.<sup>o</sup> e 3.<sup>o</sup> actos.

*Na lombada*: lê-se «LOLIMP / DEL SIG. / PAMP. / AT. II. III».

O 1.<sup>o</sup> acto desta ópera foi escrito por Pietro Guglielmi; o 2.<sup>o</sup> por Antonio Gaetano Pampani; e o 3.<sup>o</sup> acto por Gian Francesco Brusa, com letra de Metastasio.

**1085 — GUGLIELMI, Pietro: Olimpiade (L') 44-VIII-56 a 58**

D\_\_\_\_. / del Sig.<sup>r</sup> D. O\_\_\_\_. / Napoli 1763. Nel R. T. Di S. Carlo./  
1763, Nápoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-II-52 a 54.

*Na lombada*: «OPERE / DEL SIG / GUGLIEL / OLIMPIAD / ATTO I [-III]».

**1086 — GUGLIELMI, Pietro: Olimpiade. ~ *Trecho* 54-III-71<sup>52 a 56</sup>**

... / Superbo di me stesso / Olimpiade / del Sig.<sup>r</sup> D. O\_\_\_\_. /  
Sec. XVIII.

*Ária*: «Superbo de me stesso», do 1.<sup>o</sup> acto, cena I.  
Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup>, viola e oboés 1.<sup>o</sup> e 2.<sup>o</sup>.

REEL SEVENTY-THREE**1087 — GUGLIELMI, Pietro: Ratto della Sposa (II) 44-VIII-59 a 61**

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

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
As partes cavas estão no 47-V-41 a 49 e 54-III-59<sup>1 a 54</sup>.

REEL SEVENTY-THREE (continued)**1088 — GUGLIELMI, Pietro: Ratto (II) della Sposa 47-V-41 a 49**

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

Partes cavas dos 3 actos do 1.º e 2.º violinos; violela violoncelo; 1.º e 2.º oboés; 1.ª e 2.ª trombas e fagote.  
A part.ª está no 44-VIII-59 a 61.

**1089 — GUGLIELMI, Pietro: Ratto della Sposa (II) 54-III-57 e 58**

D\_\_\_\_ / ...  
[1768, Genova].

Partes cavas dos violinos 1.º e 2.º, *repetidas* do 47-V-41 e 42.  
*Nomes encontrados*: J. Valentim; Gonçalo.

REEL SEVENTY-FOUR**1090 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>1 a 6</sup>**

Aria de Gaudenzio. / Atto Primo [-Terzo]. / Sig.<sup>r</sup> Cavalli. /  
[1768, Genova].

Partes do canto, das D. Gaudenzio do 1.º acto: Cenas VII e final; do 2.º acto: Cena IX (ária e cavatina) e final; e a cena III do 3.º acto, c. letra ital.  
*Executante*: Cavalli.

**1091 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>7 a 12</sup>**

Aria Biondino. Atto Primo [-Terzo]. Sig.<sup>r</sup> Giorgetti. /  
[1768, Genova].

Partes do canto, das Árias de Biondino. Do acto I: cenas IX a XI (2 árias);  
2.º acto: IV, VII e VIII; 3.º acto: cenas I e II, (2 Árias) IX e coro, c. letra ital.  
*Executante*: Giorgetti.

REEL SEVENTY-FOUR (continued)**1092 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>13 a 19</sup>**

Recc.<sup>vi</sup> Il Sig.<sup>f</sup> Leonardi. / D\_\_\_\_. / Atto Primo [-Terzo]. / Polidoro. /  
[1768, Genova].

Partes do canto das Árias de Polidoro. Do 1.<sup>o</sup> acto: Cenas IX, X (2), XII, e o final (a 5 v.); do 2.<sup>o</sup> acto: cenas I, II, VI a IX e XIII e o final (a 7 v.); e do 3.<sup>o</sup> acto: cenas I, VII e IX, c. letra ital.

*Executante:* Leonardi.

**1093 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>20 a 24</sup>**

Recc.<sup>vi</sup> Il Sig.<sup>f</sup> Marrochini / D\_\_\_\_. / Atto Primo. [-Terzo]. / Dorina. /  
[1768, Genova].

Partes do canto das Árias de «Dorina», do 1.<sup>o</sup> acto: cenas I (2), II e XI; do 2.<sup>o</sup> acto: cena III e o final (a 7 v.); do 3.<sup>o</sup> acto: as cenas IV a VI e coro, c. letra ital.

*Executante:* Marrochini.

**1094 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>25 a 29</sup>**

Recc.<sup>vi</sup> Il Sig.<sup>f</sup> Rampino. / D\_\_\_\_. / Atto Primo [-Terzo]. /  
[1768, Genova].

Partes de canto das Árias «D. Ortenza» do 1.<sup>o</sup> acto: Cenas II, III, V e final (a 5 v.); do 2.<sup>o</sup> acto: cenas I, XI a XIII e final (a 7 v.); e do 3.<sup>o</sup> acto: cenas I a IV e IX, c. letra ital.

*Executante:* Rampino.

**1095 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>30 a 35</sup>**

Sig.<sup>f</sup> Torriani. / Atto Primo [-Terzo]. / Duetto Gentilino. /  
[1768, Genova].

Partes do canto das Árias de Gentilino, do 1.<sup>o</sup> acto: cenas IV, VIII; do 2.<sup>o</sup> acto: cenas V a VIII, X a XII (2); do 3.<sup>o</sup> acto: cenas V a IX e coro e dueto, c. letra ital.

*Executante:* Torriani.

REEL SEVENTY-FOUR (continued)**1096 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>36 a 40</sup>**

Recc.<sup>vi</sup> Il Sig.<sup>r</sup> Vasques. / D\_\_\_\_. / Atto Primo [-Terzo]. / Aurora. /  
[1768, Genova].

Partes do canto das Árias de «Aurora» do 1.º acto: cenas IV (2), V e VI (2), XII e final; do 2.º acto: cena final, c. letra ital.

*Executante:* Vasques.

*Nome encontrado:* J. Biondino.

**1097 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>41 e 42</sup>**

Il Ratto della sposa. Atto Primo. Dorina.  
Sec. XVIII.

Partes do canto das Árias de «Dorina» do 1.º acto: cena II; do 2.º acto, cena III, c. letra ital.

*Nome encontrado:* J. Biondino.

**1098 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>43 a 46</sup>**

Il Ratto della Sposa. Atto Primo. Polidoro.  
Sec. XVIII.

Partes do canto das Árias de Polidoro, do 1.º acto: cena X; do 2.º acto: cenas I (incompleta) e II (2); do 3.º acto, cena I; c. letra ital.

*Nome encontrado:* J. Biondino.

**1099 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>47</sup>**

Polidoro. D\_\_\_\_. Atto 1.º Sig.<sup>r</sup> Calzina. /  
Sec. XVIII.

Parte do canto da Ária de Polidoro, cena II do 1.º acto; cena II do 2.º acto; e cenas I e VII do 3.º acto, c. letra ital.

*Executante:* Calzina.

**1100 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>48 a 51</sup>**

Sig.<sup>r</sup> Battistino. / Il Ratto della Sposa. / Aurora / Atto secondo. /  
Sec. XVIII.

Parte do canto de «Aurora», do acto II: cenas V, VI, VII (2), X e XI; acto III: cenas VII, VIII (2), IX e coro, c. letra ital *Executante:* Battistino.

REEL SEVENTY-FOUR (continued)**1101 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>52</sup>**

Il Ratto della Sposa. Atto 3.<sup>o</sup> Gaudenzio.  
Sec. XVIII.

Parte do canto de «D. Gaudenzio», cena III do 3.<sup>o</sup>, c. letra ital. *Repetido* do 54-III-59<sup>6</sup>.

**1102 — GUGLIELMI, Pietro: Ratto della Sposa (II). ~ *Trechos* 54-III-59<sup>53 e 54</sup>**

Il Ratto della Sposa. Atto 1.<sup>o</sup> D.<sup>a</sup> Ortenza.  
Sec. XVIII.

Partes do canto das Árias de «D. Ortenza», do 1.<sup>o</sup> acto II: cena V; do 2.<sup>o</sup> acto, cena I, c. letra ital.

**1103 — GUGLIELMI, Pietro: Rè Pastore (II) 44-VIII-62 e 63**

D\_\_\_\_. / Drama per Musica / In San Benedetto nella Fiera dell'Ascensione / 1767. Musica / del Sig.<sup>re</sup> O\_\_\_\_, Napolitano. / Don Giuseppe Baldan Copista di Musica a S. Gio. Grisostomo. Venezia. / 1767, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-I-40 a 41.

*Na lombada*: «IL RE / PAS / TORE / DEL S. G. / GUGLI / AT. I [-III]».

REEL SEVENTY-FIVE**1104 — GUGLIELMI, Pietro: Ré Pastore (II) 54-I-40 e 41**

D\_\_\_\_ Nel Teatro in S. Benedetto Nella Fiera dell'Ascensione 1767 / ... Musica del Sig.<sup>r</sup> O\_\_\_\_. / 1767, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-VIII-62 a 63.

*Na lombada*: «IL RE / PAST / DEL S. GUGL / AT. I [-III]».



REEL SEVENTY-FIVE (continued)**1105 — GUGLIELMI, Pietro: Ricimero (II) 44-VIII-64 a 66**

D\_\_\_\_. / Atto I [-III] / Musica / del Signor D. O\_\_\_\_. / Napoli  
Real Teatro di S. Carlo li 30 Maggio 1777. /  
1777, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «Il Ricimero / di / Guglielmi / Atto I [-III] / Napoli».

**1106 — GUGLIELMI, Pietro: Ruggiero 44-VIII-67 e 68**

D\_\_\_\_. / In San Luca nella Fiera 1769. / Musica / Del Sig.<sup>re</sup> O\_\_\_\_. /  
1769.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 54-I-45 a 46.  
*Na lombada:* «GUGL / RUGG / AT. I [-III]».

REEL SEVENTY-SIX**1107 — GUGLIELMI, Pietro: Ruggiero 54-I-45 e 46**

D\_\_\_\_. / In San Luca nella Fiera 1769. / Musica / del Sig.<sup>r</sup> O\_\_\_\_. /  
1769.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-VIII-67 a 68.  
*Na lombada:* «GUGL / RUGG / ATT. I [-III]».

**1108 — GUGLIELMI, Pietro: Serva Innamorata (La) 44-VIII-69 e IX-I**

Atto Primo [-Secondo]. / D\_\_\_\_ / del Sig.<sup>r</sup> Maestro Guglielmi. /  
Sec. XVIII.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* 2 actos e falta o final do 1.<sup>o</sup> acto, que está no 47-III-44.  
*Na lombada:* «Serva Ina / morata / Guglielmi».

REEL SEVENTY-SIX (continued)**1109 — GUGLIELMI, Pietro: Serva innamorata (La) 47-III-44**

Finale P.<sup>mo</sup>  
Sec. XVIII.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Está o final do 1.º acto. O 1.º e 2.º actos estão no 44-VIII-69 e 44-IX-1.*  
*Na lombada: «S. I. / F. 1. / G.»*

REEL SEVENTY-SEVEN**1110 — GUGLIELMI, Pietro: Sesostri (II) 44-IX-2 e 3**

D\_\_\_\_. / In San Luca nella Fiera / Li / Musica / del Sig.<sup>f</sup> O\_\_\_\_. /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 54-II-87 a 88.*  
*Na lombada: «IL SESOST / DEL SIG / GUG LIEL / AT I [-III]».*

**1111 — GUGLIELMI, Pietro: Sesostri 54-II-87 e 88**

D\_\_\_\_. / In San Luca nella Fiera / 1766 / del Sig.<sup>f</sup> O\_\_\_\_ / Don  
Giuseppe Baldan Copista di Musica in San Gio. Grisostomo. Venezia. /  
1766, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 44-IX-2 a 3.*  
*Na lombada: «SESOST / ATO I [-III]».*

**1112 — GUGLIELMI, Pietro: Siroe (II) 44-IX-4 a 6**

D\_\_\_\_. Musica del Sig.<sup>f</sup> O\_\_\_\_.  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada: «IL SIROE / DEL SIG.<sup>f</sup> / GUGLIELM / ATT I [-III]».*

REEL SEVENTY-EIGHT**1113 — GUGLIELMI, Pietro: Spirito di Contradizione (II) 44-IX-7 a 9**

D\_\_\_\_. / Opera Bernesca / In San Moisè il Carouale 1766 / del  
 Sig.<sup>re</sup> O\_\_\_\_. /  
 1766.

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

*Na lombada:* «IL ESPIRITO / DE CONTRAD / OPERA BERN / AT. I [-III]».

**1114 — GUGLIELMI, Pietro: Sposa Fedele (La) 44-IX-10 e 11**

D\_\_\_\_. / Opera Bernesca / In San Moisè il Carnovale 1767. / Musica /  
 del Sig.<sup>re</sup> O\_\_\_\_ / Don Giuseppe Baldan Copista di Musica a San Gio.  
 Grisostomo Venezia. /  
 1767, Venezia.

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

*Na lombada:* «LA SPOS / FEDELE / DEL S. F. G. / AT. I [-III]».

**1116 — GUGLIELMI, Pietro: Sventure Fortunate (Le) 44-IX-12**

D\_\_\_\_. / Farsa Prima. / Musica / del Sig.<sup>re</sup> D. O\_\_\_\_ / 1785. /  
 1785.

Part.<sup>a</sup> em 1 acto para canto e orq.<sup>a</sup> c. letra ital.

Esta 1.<sup>a</sup> farsa está completa.

*Na lombada:* «Le Sventure / Fortunate / Toda / Guglielmi».

REEL SEVENTY-NINE**1117 — GUGLIELMI, Pietro: Tamerlano (II) 44-IX-13 a 15**

D\_\_\_\_. / In S. Luca. L'ascenza 1765. / Musica / del Sig.<sup>r</sup> O\_\_\_\_. /  
 1765.

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

*Igual* ao 54-I-13 a 15.

*Na lombada:* «IL TAMBERL / DEL SIG.<sup>r</sup> / GULIELM / ATTO I [-III]».

REEL SEVENTY-NINE (continued)**1118 — GUGLIELMI, Pietro: Tamerlano (II) 54-I-13 a 15**

D\_\_\_\_. / Dramma per Musica / Rappresentato / in San Luca nella Fiera del 1765 / del Sig.<sup>re</sup> O\_\_\_\_. / Don Giuseppe Baldan Copista di musica a San Gio. Grisostomo Venezia. / 1765, Venezia.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-IX-13 a 15.  
*Na lombada*: «Il Tam / I [-III] / Gugliel».

**1119 — GUGLIELMI, Pietro: Tito Manlio (II) 44-IX-16 a 18**

Argentina 1763 / D\_\_\_\_. / Musica / del Sig.<sup>r</sup> O\_\_\_\_. / 1763, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 47-III-22 a 23.  
*Na lombada*: «IL TITO / MANLIO / DEL SIG.<sup>r</sup> / PIETRO / GUGLIEM / ATTO I [-III]»

REEL EIGHTY**1120 — GUGLIELMI, Pietro: Tito Manlio 47-III-22 e 23**

Argentina 1763 / D\_\_\_\_. / Musica / del Sig.<sup>r</sup> O\_\_\_\_. / 1763, Roma.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 44-IX-16 a 18.  
*Estão* só o 1.<sup>o</sup> e 2.<sup>o</sup> actos.  
*Na lombada*: «ARGENT / DEL SIG.<sup>r</sup> / GUGLIEL / AT. I [-II]».

**1121 — GUGLIELMI, Pietro: Virtuosa in Mergellina (La) 44-IX-19 e 20**

D\_\_\_\_. / Atto Primo [-Secondo] / Musica / del Sig.<sup>r</sup> D. O\_\_\_\_. / 1790.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Estão* os 1.<sup>o</sup> e 2.<sup>o</sup> actos, aos quais faltam os finais.  
*Na lombada*: «Virtuosa / 1790».

REEL EIGHTY (continued)**1122 — GUGLIELMI, Pietro: Vologeso (II) 47-III-29 e 30**

D \_\_\_\_ . / Atto Secondo [-Terzo].  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Tit.<sup>o</sup> e let.<sup>o</sup> da c.*  
*Estão o 1.<sup>o</sup> e 3.<sup>o</sup> actos.*  
*Na lombada: «Vologeso / 2 / Guglielmi».*

REEL EIGHTY-ONE**1129 — HASSE, Johann Adolph: Achille in Sciro (L') 46-IV-49 a 51**

D \_\_\_\_ / del Sig.<sup>r</sup> D. Gio. Adolfo Hass / detto il Sàssone / Napoli 1759.  
Nel T. di S. Carlo /  
1759, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 54-II-28 a 30.*  
*Na lombada: «L' ACHILLE / IN SCIRO / DEL. SASSONE / ATTO I [-III]».*

**1130 — HASSE, Johann Adolph: Achille in Sciro (L') 54-II-28 a 30**

S. Carlo / D \_\_\_\_ / Musica / del Sig.<sup>re</sup> D. Gio. Adolfo Naps detto il  
/ Sassone / Napoli a di 4 9bre / 1759. /  
1759, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual ao 46-IV-49 a 51.*

*Na lombada: «ACHILLE / INSCIRO / SASSON / I [-III] / NAPOLI / 1760».*

REEL EIGHTY-TWO**1131 — HASSE, Johann Adolph: Alcide al Bivio 46-IV-52 a 54**

D \_\_\_\_ . / Drama per Musica / del Sig.<sup>r</sup> Adolfo Hasse. /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada: «ALCID AL BIV / DEL SIG / HASSE / ATTO I [-II]».*

REEL EIGHTY-TWO (continued)

**1132 — HASSE, Johann Adolph: Artaserse (L') 46-IV-55 e 46-V-1 e 2**

D \_\_\_\_ / del Sig.<sup>r</sup> Gio Adolfo Hass / detto il Sassone / Napoli 1760.  
 Nel R. T. di S. Carlo. /  
 1760, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 47-I-20 a 22.  
*Na lombada*: «L'ARTASE / DEL / SASSO / ATTO I [-III]».

REEL EIGHTY-THREE

**1133 — HASSE, Johann Adolph: Artaserse (L') 47-I-20 a 22**

Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 46-IV-55 e 46-V-1 e 2.  
*Tit.<sup>o</sup> da lombada*.  
*Na lombada*: «ACTT / I [-III] / ARTASERSE».

**1134 — HASSE, Johann Adolph: Artaserse (L') ~ *Trechos* 54-III-65<sup>1 a 3</sup>**

... / Conservati fedele / Artaserse / del Sig.<sup>r</sup> Sassone. /  
 [1730, Veneza].

*Ária*: «Conservati fedele», do 1.<sup>o</sup> acto, cena I.  
 Partes do 1.<sup>o</sup> e 2.<sup>o</sup> violinos e da viola.

**1135 — HASSE, Johann Adolph: Artaserse (L') ~ *Trechos* 54-III-65<sup>12 a 14</sup>**

... / Non temer ch'io mai ti dica / Artaserse / del Sig.<sup>r</sup> Sassone. /  
 [1730, Veneza].

*Ária*: «Non temer ch'io mai ti dica», do 2.<sup>o</sup> acto, cena III.  
 Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup> e viola.

**1136 — HASSE, Johann Adolph: Artaserse (L') ~ *Trechos* 54-III-65<sup>20 a 22</sup>**

... / L'Onda dal mar divisa / Artaserse / del Sig.<sup>r</sup> Sassone. /

*Ária*: «L'Onda dal mar divisa», do 3.<sup>o</sup> acto, cena I.  
 Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup> e viola.

REEL EIGHTY-THREE (continued)**1137 — HASSE, Johann Adolph: Artaserse (L') ~ *Trechos* 54-III-65<sup>15 a 19</sup>**

... / Per quel paterno amplesso / Artaserse / del Sig.<sup>r</sup> Sassone. /  
Sec. XVIII.

*Ária:* «Per quel paterno amplesso», do 2.<sup>o</sup> acto, cena VIII.  
Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup>, viola e trompas da caccia 1.<sup>a</sup> e 2.<sup>a</sup>.

**1138 — HASSE, Johann Adolph: Artaserse (L') ~ *Trechos* 54-III-65<sup>9 a 11</sup>**

... / Se al labbro mio non credi. / Artaserse / del Sig.<sup>r</sup> Sassone. /  
Sec. XVIII.

*Ária:* «Se al labbro mio non credi», do 1.<sup>o</sup> acto, cena XIV.  
Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup> e viola.

**1139 — HASSE, Johann Adolph: Artaserse (L') ~ *Trechos* 54-III-65<sup>4 a 8</sup>**

... / Sogna il Guerrier. / Artaserse / del Sig.<sup>r</sup> Sassone. /  
Sec. XVIII.

*Ária:* «Sogna il Guerrier», do 1.<sup>o</sup> acto, cena VI.  
Partes dos violinos 1.<sup>o</sup> e 2.<sup>o</sup>, viola e trompas da caccia 1.<sup>a</sup> e 2.<sup>a</sup>.

**1140 — HASSE, Johann Adolph: Clemenza di Tito (La) 46-IV-37 a 39**

D\_\_\_\_\_ / del Sig. Gio. Adolfo Hass / Detto il Sassone. / Napoli 1759.  
Nel R. T. di S. Carlo. /  
1759, Napoli.

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

*Igual* ao 54-II-67 a 69.

*Na lombada:* «LA / CLEMENZA / DI TITO / ATTO I [-III]».

REEL EIGHTY-THREE – EIGHTY-FOUR**1141 — HASSE, Johann Adolph: Clemenza di Tito (La) 54-II-67 a 69**

D\_\_\_\_. / Musica / del Sig. Gio. Adolfo Hasse d.<sup>o</sup> il Sassone / Rappresentata nel R.<sup>o</sup> Teatro di S. Carlo / A di 20 Genn.<sup>o</sup> 1759 / Napoli. / 1759, Napoli.

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

*Igual* ao 46-IV-37 a 39.

*Na lombada*: «AD / HASS / CL. DI T / I [-III] / NAPOLI / 1759».

REEL EIGHTY-FOUR**1143 — HASSE, Johann Adolph: Demofonte 46-IV-40 a 42**

D\_\_\_\_ / Di / Gio. Adolfo Hasse / il Sassone / Napoli 4 Novembre 1758. Nel R. T. di S. Carlo. / 1758, Napoli.

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

*Na lombada*: «DEMOFOON / DEL / SASSONE / ATO I [-III]».

**1147 — HASSE, Johann Adolph: Rómulo ed Ersilia 46-IV-43 a 45**

Romolo ed Ersilia / del Sig.<sup>r</sup> D. Gio. Adolfo / Hass d.<sup>o</sup> il Sassone / Nap. 1766. Nel R. T. di S. Carlo. / 1766, Napoli.

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

*Na lombada*: «ROMOLO / ED / ERSILIA / ATO I [-III] / SASSONE».

REEL EIGHTY-FIVE**1148 — HASSE, Johann Adolph: Ruggiero (II) 46-IV-46 a 48**

D\_\_\_\_. / Atto Primo. [-terzo] / Musica / del Sig.<sup>r</sup> Gio. Hadolfo Hasse d.<sup>o</sup> Il Sassone / Napoli 1772. / 1772, Napoli.

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

*Na lombada*: «Il Ruggiero / Sassone».



REEL EIGHTY-FIVE (continued)**1151 — HASSE, Johann Adolph: Trionfo di Clelia (II) 46-V-3 a 5**

D\_\_\_\_ / del Sig.<sup>r</sup> Gio. Adolfo Hass / detto il Sàssone / Napoli 1763.  
 Nel R. T. di S. Carlo. /  
 1763, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 47-I-58 a 60.  
*Na lombada*: «TRIUNF / DI CLEL / DEL / HASSE / ATTO I [-III]».

REEL EIGHTY-SIX**1152 — HASSE, Johann Adolph: Trionfo (II) di Clelia 47-I-58 a 60**

[1763.]

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* ao 46-V-3 a 5.  
 Parece faltar-lhe o começo da abertura.

**1170 — HOLZBAUER, Ignaz-Jakob: Alessandro nell Indie 44-IX-21 a 23**

Dell' Alessandro / nell'Indie. / Atto Primo [-Terzo]. / Musica / del Sig.<sup>r</sup>  
 Ignazio Holzbauen / in Milano nel Carnevale del 1759.  
 1759, Milano.

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

REEL EIGHTY-SEVEN**1171 — HOLZBAUER, Ignaz-Jakob: Nitteti 44-IX-24 a 26**

D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Ignazio Holzbaver / Maestro di Capella di  
 S. A. Sereniss. Elettoral / Palatina / Per il Regio Teatro di Torino nel  
 Carnevale / 1758 / Atto Primo [-Terzo].  
 1758, Torino.

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

REEL EIGHTY-SEVEN (continued)**1197 — Intermezzos (Dois)****47-II-5**

Intermezzo P.<sup>mo</sup> [-Secondo]  
1752.

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

Na capa está escrito: Originale. Deve ser o Autógrafo de uma peça em 2 partes, porque os personagens dos dois intermezzos são os mesmos.

*Na lombada:* «1752 / Intermezzi».

**1207 — JOMMELLI, Nicola: Accademia di Musica (L')****44-IX-27**

D\_\_\_\_. / Divertimento Primo. Azione I [-IV] / del Sig.<sup>re</sup> Niccolò  
Iommelli. /  
Sec. XVIII.

Part.<sup>a</sup> em 4 partes p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.

As partes cavas estão no 44-IX-29 a 42.

**1208 — JOMMELLI, Nicola: Accademia di Musica (L')****44-IX-29 a 42**

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

A part.<sup>a</sup> está no 44-IX-27.

Partes cavas do 44-IX-27 do 1.º e 2.º violinos; viola; violoncello; baixo;  
oboé; flautas; 1.º e 2.º corno; fagotes.

**1209 — JOMMELLI, Nicola: Accademia di Musica (L'). ~ *Trechos* 54-III-46<sup>1 a 4</sup>**

Rec.<sup>vi</sup> Sig.<sup>r</sup> Vasques. / L'Accademia di Musica. / Lesbia. / Divertimento  
Primo. /  
Sec. XVIII.

Partes do canto, das Árias de «Lesbia», das «Azioneni» II, III e Terceto do  
«Divertimento Primo», c. letra ital.

*Executante:* Vasques.

REEL EIGHTY-SEVEN (continued)**1210 — JOMMELLI, Nicola: Academia di Musica (L'). ~ *Trechos* 54-III-46<sup>5 e 6</sup>**

Rec.<sup>vi</sup> Sig.<sup>r</sup> Reyna. / L'Accademia di Musica. / Siface. / Divertimento  
Primo. /  
Sec. XVIII.

Partes de canto, das Árias de «Siface», das «Azioni» I, (2) II, III e IV do  
Divertimento Primo.  
*Executante*: Reyna.

REEL EIGHTY-EIGHT**1211 — JOMMELLI, Nicola: Alessandro nell'Indie 44-IX-43 a 45**

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

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

**1212 — JOMMELLI, Nicola: Armida abbandonata (L') 44-IX-46 a 48**

Atto Primo [-Terzo]. / D\_\_\_\_. / Musica / del Sig.<sup>r</sup> D. Niccolò Iommelli /  
Napolitano. /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* aos 47-VI-19 a 21 e 48-III-42.  
*Na lombada*: «L' ARMID / ABBAND / ATTO I [-III]».

REEL EIGHTY-NINE**1213 — JOMMELLI, Nicola: Armida abbandonata (L') 47-VI-19 a 21**

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

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual* aos 48-III-42 e 44-IX-46 a 48.

REEL EIGHTY-NINE (continued)**1214 — JOMMELLI, Nicola: Armida Abandonata 48-III-42**

Armida abbandonata. Iommelli. / Atto Terzo. /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Igual aos 47-VI-21 e 44-IX-48.*  
*Está o 3.º acto.*  
*Na lombada: «Armida / 3 / Iomelli».*

**1215 — JOMMELLI, Nicola: Artaserse 44-IX-49 a 51**

D\_\_\_\_. / Da rappresentarsi nel Ducal Teatro di Stuttgart il di 30  
Agosto / 1756 / Felecissimo Giorno Natalizio di S.A.S. La Duchessa  
Regnante / di Wirtemberg e Tec. / Nuovamente posto in Musica dal  
Sig.<sup>r</sup> Niccolò Iommelli / Direttore della Musica, e Primo Maestro di  
Cappella / di S.A.S. il Duca Regnante di Wirtemberg / e Tec. /  
1756. VIII. 30, Stuttgart.

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

REEL NINETY**1216 — JOMMELLI, Nicola: Attilio Regolo 44-IX-52 a 54**

D\_\_\_\_. / Musica di Nicola Jommelli Napolitano. / Roma 1753. /  
1753, Roma.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Tem variantes do 44-IX-55 a 57.*  
*Tit.<sup>o</sup> e let.<sup>o</sup> da c.*

**1217 — JOMMELLI, Nicola: Attilio Regolo 44-IX-55 a 57**

D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Niccolò Jommelli. / Napoli 1761. Nel  
R. T. di S. Carlo /  
1761, Napoli.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> com letra ital.  
*Tem variantes do 44-IX-52 a 54.*  
*Na lombada: «ATTILI / REGOLO / OPERE».*

REEL NINETY – NINETY-ONE

**1218 — JOMMELLI, Nicola: Aventure di Cleomede (Le) 44-IX-58 a 61**

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

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

REEL NINETY-ONE

**1219 — JOMMELLI, Nicola: Cacciatore Deluso (II) 44-IX-62 a 64**

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

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

REEL NINETY-TWO

**1220 — JOMMELLI, Nicola: Caio Mario 44-IX-87 a 89**

Cajo Mario / in Musica. / Opera lecittata in Bologna nel Teatro /  
Formagliari / del Sig.<sup>r</sup> Niccolò Iommelli / 1751. / Poesia del Sig.<sup>r</sup> Abate  
Gaetano / Roccaforte / Romano. /  
1751, Bologna.

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

**1221 — JOMMELLI, Nicola: Cerere placata 44-IX-85 e 86**

D\_\_\_\_. / Festa Teatrale. / Musica / del Sig.<sup>r</sup> Niccola Iommeli / Parte I  
[-II]. / Napoli 14 Settembre 1772. Dal Sig.<sup>r</sup> Duca d'Arcos. /  
1772, Napoli.

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

REEL NINETY-TWO – NINETY-THREE**1222 — JOMMELLI, Nicola: Clemenza di Tito (La) 44-IX-65 a 67**

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

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
As partes cavas estão no 44-IX-68 a 84.

REEL NINETY-THREE – NINETY-FOUR**1223 — JOMMELLI, Nicola: Clemenza di Tito (La) 44-IX-68 a 84**

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

Partes cavas do 44-IX-65 a 67 do 1.<sup>o</sup> e 2.<sup>o</sup> violinos, viola, violoncello, baixo,  
oboé, flautas, 1.<sup>o</sup> e 2.<sup>o</sup> corno, 1.<sup>a</sup> e 2.<sup>a</sup> tromba longa, fagotes.

REEL NINETY-FOUR**1224 — JOMMELLI, Nicola: Clemenza de Tito (La) 54-III-66**

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

Parte *repetida* do violino 1.<sup>o</sup> do 44-IX-68.  
Nome encontrado (a lápis): Auzier.  
*Tit.<sup>o</sup> da c.*

**1225 — JOMMELLI, Nicola: Conversazione (La) 44-IX-28**

D \_\_\_\_ . / Divertimento secondo. / Musica del Sig.<sup>re</sup> Niccolò Iommelli.  
[Azione I-IV].  
Sec. XVIII.

Part.<sup>a</sup> em 4 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
As partes cavas do canto estão no 54-III-46<sup>7 a 15</sup>.

REEL NINETY-FOUR (continued)**1226 — JOMMELLI, Nicola: Conversazione (La) 44-IX-29 a 42**

D \_\_\_\_ . / Divertimento secondo. / Musica del Sig.<sup>re</sup> Niccolò Iommelli.  
[Azione I-IV].  
Sec. XVIII.

Partes cavas do 44-IX-28 do 1.º e 2.º violinos, viola, violoncello, baixo, oboé,  
flautas, 1.º e 2.º corno, fagotes.  
A part.<sup>a</sup> está no 44-IX-28.

**1227 — JOMMELLI, Nicola: Conversazione (La) 54-III-46<sup>7 a 9</sup>**

Rec.<sup>vi</sup> Sig.<sup>r</sup> Torriani. / D \_\_\_\_ . / Plácido. / Divertimento Secondo. /  
Sec. XVIII.

Partes do canto das Árias de «Plácido». Azioni I-IV e última, do Diver-  
timento Secondo, c. letra ital. A part.<sup>a</sup> está no 44-IX-28.  
*Executante:* Torriani.

**1228 — JOMMELLI, Nicola: Conversazione (La) 54-III-46<sup>10 e 11</sup>**

Rec.<sup>vi</sup> Sig.<sup>r</sup> Reyna. / D \_\_\_\_ . / Severino. / Divertimento Secondo. /  
Sec. XVIII.

Partes do canto das Árias de «Severino» I, II, IV e Terceto do Divertimento  
Segundo, c. letra ital.  
A part.<sup>a</sup> está no 44-IX-28.  
*Executante:* Reyna.

**1229 — JOMMELLI, Nicola: Conversazione (La) 54-III-46<sup>12 a 15</sup>**

Sig.<sup>r</sup> Vasques. D \_\_\_\_ . Divertimento Secondo. /  
Sec. XVIII.

Partes do canto de «Gioconda», das Azioni I, III (2) e última, do Diver-  
timento Secondo, c. letra ital.  
A part.<sup>a</sup> está no 44-IX-28.  
*Executante:* Vasques.

REEL NINETY-FOUR (continued)**1230 — JOMMELLI, Nicola: Creso (II)****44-IX-90 a 92**

Argentina 1757. / D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Niccolò Iommelli. /  
1757, Roma.

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

*Igual* ao 47-III-32.

*Na lombada*: «IL / CRESO / DEL / IOMMELI / ATTO I [-III]».

REEL NINETY-FIVE**1231 — JOMMELLI, Nicola: Creso (II)****47-III-32**

Argentina 1757. / D\_\_\_\_. / Musica / del Sig.<sup>r</sup> Niccolò Iommelli.  
1757, Roma.

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

*Igual* ao 44-IX-90 a 92.

*Está* o 1.<sup>o</sup> acto.

*Na lombada*: «Iomeli».

**1232 — JOMMELLI, Nicola: Demofoonte (II)****44-IX-93 e 44-X-1 e 2**

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

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

*Dif.* do 44-X-3 a 5.

**1233 — JOMMELLI, Nicola: Demofoonte (II)****44-X-3 a 5**

D\_\_\_\_. / Atto Primo [-Terzo]. / Musica / del Sig.<sup>r</sup> D. Niccolò  
Iommelli. / S. Carlo 1770.  
1770, Napoli.

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

*Dif.* do 44-IX-93 - X-1 e 2.

*Na lombada*: «IL / DEMOFO / ATTO I [-III]».



REEL NINETY-SIX**1234 — JOMMELLI, Nicola: Endimione 44-X-6 e 7**

D\_\_\_\_. / Parte Prima [-Seconda]. / Musica / del Sig.<sup>r</sup> Niccolò Iommelli. /1780.

Part.<sup>a</sup> em 2 partes p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
*Na lombada:* «Endimione / P. I [-II] / 1780 / Iommelli».

**1235 — JOMMELLI, Nicola: Enea nel Lazio 47-X-8 a 10**

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

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

REEL NINETY-SIX – NINETY-SEVEN**1236 — JOMMELLI, Nicola: Ezio 44-X-11 a 13**

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

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

REEL NINETY-SEVEN**1237 — JOMMELLI, Nicola: Ezio. ~ *Trecho* 48-III-47<sup>5</sup>**

Duetto.  
 Sec. XIX.

Part.<sup>a</sup> p.<sup>a</sup> canto a 2 v. c. letra ital. e quarteto (2 violinos, viola e piano).  
 É o duetto «M'uccida e meno ingiusto...» do 1.º acto da ópera.

**1238 — JOMMELLI, Nicola: Fetonte 44-X-14 a 16**

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

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

REEL NINETY-EIGHT**1239 — JOMMELLI, Nicola: Ifigenia in Aulida 44-X-20 a 22**

Ifigenia. / Atto Primo [-Terzo]. / Musica / del Sig.<sup>re</sup> Niccolò Iommelli. /  
Sec. XVIII.

Part.<sup>a</sup> em 3 actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Esta ópera é *muito diferente* da «Ifigenia in Taurida», do 44-X-17 a 19, e foi representada em 1773 em Nápoles.

**1240 — JOMMELLI, Nicola: Ifigenia (L') in Taurida 44-X-17 a 19**

«L' Ifigenia». / Musica del Sig.<sup>r</sup> D. Nicolò Iommelli. / Roma / 1751.  
1751, Roma.

Part.<sup>a</sup> em ... actos p.<sup>a</sup> canto e orq.<sup>a</sup> c. letra ital.  
Esta ópera é *muito diferente* da «Ifigénia in Aulida» do 44-X-20 a 22, representada em 1773 em Nápoles.  
*Na lombada:* «L. IFIGEN / DEL / JUMMEL AT. I [-III]».

**1241 — JOMMELLI, Nicola: In Dominica Pentecostes 44-XV-66<sup>18 a 24</sup>**

Partitura. / Moteto a 5. / D \_\_\_\_ / del Sig.<sup>re</sup> Nicola Iomelli. / Bemposta. /  
Sec. XIX.

Part.<sup>a</sup> e partes dos sopranos (1.<sup>o</sup> e 2.<sup>o</sup>), alto, tenor, baixo, c. letra lat. e órgão.