

**EUROPEAN MUSIC
MANUSCRIPTS BEFORE 1820**

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

Section B: 1740 - 1770

Unit Eight: Manuscripts, Catalogue No.s 2411-5059

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INTRODUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

the number of pages, wrote only two or three bars on each page, which besides being dishonest forced the performers to keep turning the pages.

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

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

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PUBLISHER'S NOTE

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

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 e 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.

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Caroline Kimbell
Commissioning Editor
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**EUROPEAN MUSIC MANUSCRIPTS BEFORE 1820 IN THE BIBLIOTECA DA
AJUDA, LISBON:
Section B: 1740-1770**

Unit Eight: Manuscripts, catalogue nos. 2411–5059 and Tract volumes

REEL ONE HUNDRED AND SIXTY-SIX

Introductory material: contents of reels: Machado Santos Catalogue

REEL ONE HUNDRED AND SIXTY-SEVEN

2411	46.I.52-54
2415	46.I.55-57
2416	46.I.58-60

REEL ONE HUNDRED AND SIXTY-EIGHT

2417	54.II.37-39
2418-2421	54.III.71 ¹¹²⁻¹²⁵
2450	47.V.67
2451	46.II.15
2452	46.II.12-14

REEL ONE HUNDRED AND SIXTY-NINE

2453	46.II.16-18
2454	46.II.19-21
2461	47.I.38-39

REEL ONE HUNDRED AND SEVENTY

2462	46.II.22-24
2594	47.II.3-4
2642	47.V.33
2643	46.II.45

REEL ONE HUNDRED AND SEVENTY-ONE

2643	46.II.46
2712	44.IV.40-42
2713	44.IV.43
2714	47.VI.14

REEL ONE HUNDRED AND SEVENTY-TWO

2715	44.IV.44-46
2739	54.III.47 ¹⁸
2780	46.III.20-22
2818	46.III.57

REEL ONE HUNDRED AND SEVENTY-THREE

2821	46.III.58-60
2822-2826	54.III.67 ¹⁻¹⁹
2829	46.IV.1-3

REEL ONE HUNDRED AND SEVENTY-FOUR

2830	48.I.27
2846	46.IV.4-6
2847	54.II.7-9

REEL ONE HUNDRED AND SEVENTY-FIVE

2848-2856	54.III.70 ¹⁻³⁸
2857	46.IV.7-8
3073	46.V.6-8
3074	46.V.9

REEL ONE HUNDRED AND SEVENTY-SIX

3074	46.V.10-11
3075	46.V.12-14
3076	46.V.15-16

REEL ONE HUNDRED AND SEVENTY-SEVEN

3076	46.V.17
3078	46.V.42-43
3079	46.V.27
3080	46.V.31-33

REEL ONE HUNDRED AND SEVENTY-EIGHT

3081	54.II.19-21
3082	46.V.34-36
3083	46.V.37-38

REEL ONE HUNDRED AND SEVENTY-NINE

3083	46.V.39
3084	46.V.40-41
3108	47.IV.51-52
3109	46.V.46

REEL ONE HUNDRED AND EIGHTY

3109	46.V.47-48
3110	54.II.55-57
3111	54.II.76-78

REEL ONE HUNDRED AND EIGHTY-ONE

3112	46.V.28-30
3113	46.V.49-51
3114	46.V.52

REEL ONE HUNDRED AND EIGHTY-TWO

3114	46.V.53-54
3115	46.V.55-57
3116	47.IV.53
3117	46.VI.1

REEL ONE HUNDRED AND EIGHTY-THREE

3117	46.VI.2-3
3118	47.VII.4-6
3147	54.X.37 ⁶⁻⁸
3284	46.V.44

REEL ONE HUNDRED AND EIGHTY-FOUR

3284	46.V.45
3303	48.III.37-39
3326	54.III.90
3371	44.XV.68 ⁴⁸⁻⁶⁰
3372	47.I.55-57
3389	48.III.47 ⁴
3398	48.III.40-41

REEL ONE HUNDRED AND EIGHTY-FIVE

3406	46.VI.26-28
3407	46.VI.29-31
3408	54.I.51

REEL ONE HUNDRED AND EIGHTY-SIX

3408	54.I.52-53
3409	46.VI.32-34
3410	46.VI.35-36

REEL ONE HUNDRED AND EIGHTY-SEVEN

3410	46.VI.37
3411	46.VI.38-40
3412	54.I.54-56

REEL ONE HUNDRED AND EIGHTY-EIGHT

3413	46.VI.41-43
3414	46.VI.44-54

REEL ONE HUNDRED AND EIGHTY-NINE

3415	54.III.37-43
3416	46.VII.28-29
3417-3420	54.III.44 ¹⁻²¹

REEL ONE HUNDRED AND NINETY

3421	46.VII.4-6
3422	46.VII.1-3
3423	54.II.61-63

REEL ONE HUNDRED AND NINETY-ONE

3424	46.VII.7-9
3425	46.VII.10-12
3426	46.VII.13-14

REEL ONE HUNDRED AND NINETY-TWO

3426	46.VII.15-16
3427	46.VII.17-21
3428	54.III.9-10

REEL ONE HUNDRED AND NINETY-THREE

3429	47.IV.33
3430	47.IV.34-35
3431	46.VII.22-24
3433	46.VII.25

REEL ONE HUNDRED AND NINETY-FOUR

3433	46.VII.26-27
3434	47.VII.48-50
3435	46.VII.30-31

REEL ONE HUNDRED AND NINETY-FIVE

3435	46.VII.32-34
3436	47.V.65
3484	54.X.37 ⁹⁶
3486	46.VII.39-41
3487-3488	54.III.71 ¹²⁶⁻¹³⁵

REEL ONE HUNDRED AND NINETY-SIX

3490	46.VII.42-44
3528	54.X.37 ²⁴
3564	46.VII.45-47
3565	54.II.40

REEL ONE HUNDRED AND NINETY-SEVEN

3565	54.II.41-42
3566-3571	54.III.69 ¹⁻²⁴
3613	46.VII.50-52
3682	47.V.62 ¹
4407	51.XII.38 ⁷⁹ ff.25-32
5059	54.VI.19 ²⁵

TRACT VOLUMES

1075	47.III.26 ¹
2653	46.II.49 ¹⁻²⁰
3129	48.I.2 ¹⁻⁹³

LISTING OF MANUSCRIPTS IN UNIT SEVEN

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

REEL ONE HUNDRED AND SIXTY-SIX

Introductory material: contents of reels: Machado Santos' *Catálogo de Musica Manuscrita* volumes IV-VIII

REEL ONE HUNDRED AND SIXTY-SEVEN

2411 — PICCINNI, Nicola: Tigrane sotto nome di Farnaspe 46-I-52 a 54

Il Tigrane, / del Sig.^r Piccinni. / In Turino, / 1762.
1762, Torino.

Part.^a p.^a canto e orq.^a c. letra ital.
Igual ao 46-I-49 a 51.

2415 — PICCINNI, Nicola: Zenobia (La) 46-I-55 a 57

D____, / del Sig.^r Niccolò Piccinni. / Nap. 1756. Nel R. T. di S. C.
1756, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. do 46-I-58 a 60 e do 54-II-37 a 39.
Na lombada : «LA / ZENOBIA / DI / PICCINN / ATTO I [-III].»

2416 — PICCINNI, Nicola: Zenobia (La) 46-I-58 a 60

D____, / del Sig.^r Niccola Piccinni, / 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.
Dif. do 46-I-55 a 57 e do 54-II-37 a 39.
Na lombada : «LA / ZENOBIA / ATTO I [-III].»

REEL ONE HUNDRED AND SIXTY-EIGHT

2417 — PICCINNI, Nicola: Zenobia (La) 54-II-37 a 39

D____. / Musica del Sig.^r D. Nicolo Piccinni, / Rappresentata nel Real
Teatro di S. Carlo, / In Napoli à di 18 Dece^c / 1756.
1756, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. do 46-I-58 a 60 e da *variante* 46-I-55 a 57. Tem uma ária que falta nestas
cidadas partituras. (*Veja*: 54-III-71^{103 a 107}).
Na lombada: «LA / ZENOBIA / ATT / I [-III] / PICINI.»

REEL ONE HUNDRED AND SIXTY-EIGHT (continued)

2418 — PICCINNI, Nicola: Zenobia. ~ *Trecho* **54-III-71** ^{112 a 116}

... / O due tiranni al core. / Zenobia, / del Sig.^f Nicolò Piccinni.
[1756, Napoli.]

Ária: «O due tiranni al core», do 2.^o Acto, cena II, correspondente a
54-II-37 a 39. *Esta ária não existe nas partituras:* 46-I-58 a 60 e 46-I-55 a 57.
Partes dos violinos 1.^o e 2.^o, violetta e trompas «da caccia» 1.^a e 2.^a

2419 — PICCINNI, Nicola: Zenobia. ~ *Trecho* **54-III-71** ^{117 a 119}

... Voi leggete. Zenobia, del Sig.^{re} Piccinni.
[1756, Napoli.]

Ária: «Voi leggete», do 2.^o Acto, cena IX.
Partes dos violinos 1.^o e 2.^o e viola.

2420 — PICCINNI, Nicola: Zenobia. ~ *Trecho* **54-III-71** ^{120 a 123}

... / Pace una volta e calma. / Zenobia, / del Sig.^f Niccolò Piccinni.
[1761, Napoli.]

Ária: «Pace una volta e calma», do 3.^o Acto, cena III.
Partes dos violinos 1.^o e 2.^o e trompas «da caccia» 1.^a e 2.^a

2421 — PICCINNI, Nicola: Zenobia. ~ *Trecho* **54-III-71** ^{124 e 125}

... / Fra tutte le pene. / Zenobia, / del Sig.^{re} Nicolò Piccinni.
[1756, Napoli.]

Ária: «Fra tutte le pene», do 3.^o Acto, cena VIII.
Partes dos violinos 1.^o e 2.^o

2450 — PONZO, Giuseppe: Alceste (?) **47-V-67**

1760, Reggio.

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

Está o 3.^o acto.

Na f. 7 lê-se ao alto, ao começarum a (cena ? parte ?): «Sig.^{ra} Madalena
Parigi. In Reggio l'anno 1760. Del Sig.^f Giuseppe Ponzo».

Na lombada: 3 / a lápis.

2451 — PONZO, Giuseppe: Arianna e Teseo **46-II-15**

D____. / rappresentata nel Teatro di Milano, / Il Carnouale del 1762. /
Musica del Sig.^f O____. / Napolitano.
1762, Milano.

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

Na lombada: «ARIANNA / E TESEO / DEL SIG.^R / PONZO».

REEL ONE HUNDRED AND SIXTY-EIGHT (continued)**2452 — PONZO, Giuseppe: Artaserse 46-II-12 a 14**

D____. / Nel Teatro in S. Benedetto, / Il Carnouale dell'anno / 1766. /
Musica / del Sig.^r O____. / Ovüerturre.
1766, Venezia.

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

REEL ONE HUNDRED AND SIXTY-NINE**2453 — PONZO, Giuseppe: Demetrio (II) 46-II-16 a 18**

Il Demetrio. / Per l'anno 1759, / In Genoua: nel Carneuale. / Musica /
del Sig.^r O____, Napolitano. / Ovuerture.
1759, Génova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-II-19 a 21. A Sinfonia é *diferente*.
Na lombada: «DEME / TRIO.»

2454 — PONZO, Giuseppe: Demetrio (II) 46-II-19 a 21

Il Demetrio. / L'anno 1760 In Reggio. / Musica, / Del Sig.^r O____, /
Napolitano. / Ouertura.
1760, Regio.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-II-16 a 18. *Dif.* na Sinfonia.
Na lombada: «IL DEMET / MUSICA / DEL SIG.^R / GIUS. PON.»

2461 — PORPORA (?), Nicola António: Imeneo in Atene 47-I-38 e 39

D____. / Parte Prima [-Seconda].
[1726, Venezia.]

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

REEL ONE HUNDRED AND SEVENTY**2462 — PORPORA, Nicola António: Trionfo di Camilla (II) 46-II-22 a 24**

D____. / Del Sig.^r D. Niccolò Porpora. / Napoli 1760. Nel R. T. di S. C.
1760, Napoli.

Part.^a p.^a canto e orq.^a c. letra ital.
Na lombada: «IL TRIONF / DI CAMI / DI PORP / ATTO I [-III].»

REEL ONE HUNDRED AND SEVENTY (continued)**2594 — Proserpina****47-II-3 e 4**

Cantata. / Parte I [-II].
Sec. XVIII.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Escrita p.^a festejar o nascimento da R.^a de Portugal.
Na lombada: «Cantata.»

2642 — Quinto Fábio**47-V-33**

Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 3.^o acto.
Tit.^o da c.
Na lombada: «Q. F. / 3»

REEL ONE HUNDRED AND SEVENTY — ONE HUNDRED AND SEVENTY-ONE**2643 — RADICCHI, Giuseppe: Contadine Rivali (Le)****46-II-45 e 46**

Le Contadine Rivali. / Intermezzi à 5.^e / del Sig.^{re} O ____ . / Parte 1.^a [2.^a].
Sec. XVIII.

Part.^a p.^a canto e orq.^a c. letra ital.
Na lombada: «Contadine / Rivali / Radichi.»

REEL ONE HUNDRED AND SEVENTY- ONE**2712 — RINALDO di Cápua: Adriano in Siria****44-IV-40 a 42**

D ____ . / Argentina. 1758. / del Sig.^r Rinaldo di Copoa.
1758, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «ADRIANO / IN SIRIA / DI RINALD / DI CAPOA / ATTO
I [-III].»

2713 — RINALDO di Cápua: Caffè di Campagna (II)**44-IV-43**

D ____ . / Intermezzi a quattro voci, / del Sig.^r O ____ .
Sec. XVIII.

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

REEL ONE HUNDRED AND SEVENTY- ONE (continued)**2714 — RINALDO di Cápua: Catone in Utica** **47-VI-14**

[1748, Milano.]

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

Está o 3.^o acto.

Muitíssimo deteriorada pela humidade e pela traça. O nome do A. *está* nas folhas interiores.

REEL ONE HUNDRED AND SEVENTY-TWO**2715 — RINALDO di Cápua: Conte di bell'umore (II)** **44-IV-44 a 46**

D____. / Atto Primo [-Secondo]. / Musica / del Sig.^r Capua.
1785.

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

Estão os actos 1.^o e 2.^o e o final do 1.^o acto.

Na lombada: «Conte / de bel Um / 1785.»

2739 — Rondós e Duetos **54-III-47¹⁸**

Letra do sec. XVIII.

Parte do violino 1.^o.

2780 — SABATINO, Nicola: Arsace (L') **46-III-20 a 22**

D____. / Rappresentato / in Napoli, nel Real Teatro di S. Carlo / il di
30 Maggio 1754, / Con la Musica del Signor D. Niccolò Sabatini, /
Maestro di Cappella Napolitano.
1754, Napoli.

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

Na lombada: «ARSACE / DEL / SABATIN / AT. I [-III].»

2818 — SALA, Nicola: Bella eroina **46-III-57**

Prologo. / In Onore Della Nascita Della N.^a Reg.^a. / Fatto Dall Sig.^r
D. O____. / S. Carlo, 13 Agosto 1769.
1769, Napoli.

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

Na lombada: «Prologo / Sala.»

REEL ONE HUNDRED AND SEVENTY-THREE**2821 — SALA, Nicola: Demétrio (II)****46-III-58 a 60**

Il / Demetrio / del Sig.^f D. O____ . / Napoli 1763. Nel R. T. di
S. Carlo.
1763, Napoli.

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

2822 — SALA, Nicola: Demétrio (II). ~ Trecho**54-III-67^{20 a 26}**

... / Di tua virtù il rigore. / Demetrio, / del Sig.^f Nicola Sala.
Sec. XVIII.

Ária: «Di tua virtù il rigore», do 2.^o acto, cena X.
Partes dos violinos 1.^o e 2.^o, viola, oboés 1.^o e 2.^o e trompas de caça 1.^a e 2.^a.

2823 — SALA, Nicola: Demétrio (II). ~ Trecho**54-III-67^{1 a 3}**

... / Misero tu non sei. / Demetrio, / del Sig.^f D. O____ .
Sec. XVIII.

Ária: «Misero tu non sei», do 1.^o acto, cena II.
Partes dos violinos 1.^o e 2.^o e viola.

2824 — SALA, Nicola: Demétrio (II). ~ Trecho**54-III-67^{17 a 19}**

... / Non sò frenare il pianto. / Demetrio, / del Sig.^f Nicola Sala.
Sec. XVIII.

Ária: «Non sò frenare il pianto», 2.^o acto, cena X.
Partes dos violinos 1.^o e 2.^o e viola.

2825 — SALA, Nicola: Demetrio (II). ~ Trecho**54-III-67^{11 a 16}**

... / Só che per gioco. / Demetrio, / del Sig.^f Niccola Sala.
Sec. XVIII.

Ária: «Sò che per gioco», do 2.^o acto, cena VIII.
Partes dos violinos 1.^o e 2.^o, violas 1.^a e 2.^a e «trombe lunghe» 1.^a e 2.^a.

2826 — SALA, Nicola: Demetrio (II). ~ Trecho**54-III-67^{4 a 10}**

... / La Sorte mia tiranna. / Demetrio, / del Sig.^f Niccola Sala.
Sec. XVIII.

Ária: «La sorte mia tiranni», 2.^o acto, cena IV.
Partes dos violinos 1.^o e 2.^o, viola, flauta 1.^a e 2.^a, oboé e fagote.

REEL ONE HUNDRED AND SEVENTY-THREE (continued)**2829 — SALA, Nicola: Merope** **46-IV-1 a 3**

D____. / Musica / del Sig.^r Niccola Sala. / Atto Primo [-terzo]. / Napoli,
1769 a 13 Agosto. Nel R. T. di S. Carlo.
1769, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual a 48-I-27.
Na lombada: «MEROPE / ATTO I [-III] / SALA.»

REEL ONE HUNDRED AND SEVENTY-FOUR**2830 — SALA, Nicola: Merope** **48-I-27**

D____. / del Sig.^r Niccola Sala. / Atto Secondo.
[1769.]

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Está o 2.^o acto.
Igual: ao 46-IV-1 a 3.
Na lombada: «MEROPE / DEL SIG / SALA / ACT II.»

2846 — SALA, Nicola: Zenobia (La) **46-IV-4 a 6**

Nel Real Teatro di S. Carlo. / D____. / Musica / del Sig.^r D. O____. /
Napoli, a di 12 Gennaro 1761.
1761, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 54-II-7 a 9.
Na lombada: «LA ZENOB / DEL SIG / SALA / ATTO I [-III].»

2847 — SALA, Nicola: Zenobia (La) **54-II-7 a 9**

D____, / del Sig.^r D. O____, / Napolitano. / Napoli, 12 Gennaro
1761. Nel R. T. di S. G.
1761, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-IV-4 a 6.
Na lombada: «LA / ZENOBIA / DI SALA / AT I [-III].»

REEL ONE HUNDRED AND SEVENTY-FIVE**2848 — SALA, Nicola: Zenobia (La). ~ *Trecho*** **54-III-70^{24 a 26}**

... / Hà negl' occhi. / La Zenobia, / del Sig.^r O____.
[1761, Napoli.]

Ária: «Há negl'occhi», do 2.^o acto, cena III.
Partes dos violinos 1.^o e 2.^o e viola.

REEL ONE HUNDRED AND SEVENTY-FIVE (continued)

2849 — SALA, Nicola: Zenobia (La). ~ *Trecho* **54-III-70**^{17 a 23}

... / Non sò se la speranza. / La Zenobia, / del Sig.^r O ____.
[1761, Napoli.]

Ária: «Non sò se la speranza», do 2.º acto, cena II.
Partes dos violinos 1.º e 2.º, viola, flautas 1.ª e 2.ª e trompas de caça 1.ª e 2.ª.

2850 — SALA, Nicola: Zenobia (La). ~ *Trecho* **54-III-70**^{1 a 3}

... / Oh almen qualor si perde. / La Zenobia, / del Sig.^r O ____.
[1761, Napoli.]

Ária: «Oh almen qualor si perde», do 1.º acto, cena I.
Partes dos violinos 1.º e 2.º e viola.

2851 — SALA, Nicola: Zenobia (La). ~ *Trecho* **54-III-70**^{27 a 32}

... / Quel geloso incerto sdegno. / La Zenobia, / del Sig.^r O ____.
[1761, Napoli.]

Ária: «Quel geloso incerto sdegno», 2.º acto, cena V.
Partes dos violinos 1.º e 2.º, oboés 1.º e 2.º e trompas 1.ª e 2.ª.

2852 — SALA, Nicola: Zenobia (La). ~ *Trecho* **54-III-70**^{4 a 6}

... / Resta ò cara. / La Zenobia, / del Sig.^r O ____.
[1761, Napoli.]

Ária: «Resta ó cara», do 1.º acto, cena III.
Partes dos violinos 1.º e 2.º e viola.

2853 — SALA, Nicola: Zenobia (La). ~ *Trecho* **54-III-70**^{33 a 35}

... / Salvo tu vuoi lo Sposo. / La Zenobia, / del Sig.^r O ____.
[1761, Napoli.]

Ária: «Salvo tu vuoi lo Sposo», do 2.º acto, cena VIII.
Partes dos violinos 1.º e 2.º e viola.

2854 — SALA, Nicola: Zenobia (La). ~ *Trecho* **54-III-70**^{7 a 13}

... / S'oscura il Ciel. / La Zenobia, / del Sig.^r O ____.
[1761, Napoli.]

Ária: «S'oscura il Ciel», do 1.º acto, cena IV.
Partes dos violinos 1.º e 2.º, viola, oboés 1.º e 2.º e trompas 1.ª e 2.ª.

REEL ONE HUNDRED AND SEVENTY-FIVE (continued)

2855 — SALA, Nicola: Zenobia (La). ~ *Trecho* **54-III-70**^{14 a 16}

... / Aria: / Vi conosco amate stelle. / La Zenobia, / del Sig.^r D.
O____.
[1761, Napoli.]

Ária: «Vi conosco amate stelle», do 1.º acto, cena IX.
Partes dos violinos 1.º e 2.º e viola.

2856 — SALA, Nicola: Zenobia (La). ~ *Trecho* **54-III-70**^{36 a 38}

... / D____. / del Sig.^r O____.
[1761, Napoli.]

Parte do canto, c. acomp. de violino do Recitativo, do 2.º acto, cena IX, c.
letra ital.
Partes dos violinos 1.º e 2.º e viola.

2857 — SALES, Pietro Pompeo: Antigona in Tebe (L') **46-IV-7 e 8**

D____. / Nel nuovo Teatro In Padoua, / nella Fiera 1767. / Musica /
del Sig.^r O____, Tedesco.
1767, Padova.

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

3073 — SCARLATTI, Giuseppe: Caio Mario **46-V-6 a 8**

Cajo Mario. / Rappresentato / In Napoli nel Real Teatro di S. Carlo, /
nel di 20 Gennaro 1755. / Posto in Musica. / Dal Sig.^r D. O____.
1755, Napoli.

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

REEL ONE HUNDRED AND SEVENTY-FIVE – ONE HUNDRED AND SEVENTY-SIX

3074 — SCARLATTI, Giuseppe: Merope (La) **46-V-9 a 11**

D____. / Di O____. / Napolitano. / Nap. 1755.
1755, Napoli. *Autógrafo.*

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

REEL ONE HUNDRED AND SEVENTY-SIX**3075 — SCARLATTI, Giuseppe: Pelopida****46-V-12 a 14**

1763. / ... / Opera del Sig.^r Scarlati. D_____ ...
1763.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. na sinfonia, do 46-V-15 a 17.
Na lombada: «PELOPIDA / DEL / SIG.^R / SCARLATI / ATTO I [-III].»

REEL ONE HUNDRED AND SEVENTY SIX - ONE HUNDRED AND SEVENTY-SEVEN**3076 — SCARLATTI, Giuseppe: Pelopida****46-V-15 a 17**

Opera Seconda. / Intitolata D_____ . / La Musicha è del Sig.^r O_____ . /
Maestro di Capella. Napolitano. / 1763.
1763.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. na sinfonia, do 46-V-12 a 14.
Na lombada: «PELOPID / DEL. SIG / SCARLAT / ATTO I [-III].»

REEL ONE HUNDRED AND SEVENTY-SEVEN**3078 — SCHIROLI, Gregorio: Alessandro nell'Indie****46-V-42 e 43**

... / L' Alessandro Nell' Indie. / [Atto I-II] del Sig.^r Gregorio Sciroli. /
1758.
1758.

Part.^a em (...) actos p.^a canto e orq.^a c. letra ital.
Estão o 1.^o e 2.^o actos.

3079 — SCHIROLI, Gregorio: Cantata a tre voci**46-V-27**

D_____ . / Rappresentata / Nel Real Teatro di S.ⁿ C.^{lo}. / Per Festeg-
giare Il / Felicissimo Giorno Natalizio / Di / Sua Maestà. / La Musica
è del Maestro di Capella D. Gregorio Sciroli.
Sec. XVIII.

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

3080 — SCHIROLI, Gregorio: Merope (La)**46-V-31 a 33**

D_____ . / del Sig.^r Sciroli.
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 54-II-19 a 21.
Na lombada: «LA MEROPE / DEL. SIG / SCIROLI / ATTO I [-III].»

REEL ONE HUNDRED AND SEVENTY-EIGHT**3081 — SCHIROLI, Gregorio: Merope (La) 54-II-19 a 21**

D____, / del Sig.^r Sciroli. / In Milano. 1761.
1761, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-V-31 a 33.
Na lombada: «LA MEROPE / DEL / SCHIROLI.»

3082 — SCHIROLI, Gregorio: Olimpiade 46-V-34 a 36

D____, / del Sig.^r Alrõ. Scirolo. / In S. Benedetto di Venezia, / 1761 / ...
1761, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Nota: Alvaro Scirolo não consta nos dicionários e sim o nome acima, com esta ópera e nesta data.
Na lombada: «L. OLIMP / DEL. SIG / SCIROL / ATTO. I [-III].»

REEL ONE HUNDRED AND SEVENTY-EIGHT - ONE HUNDRED AND SEVENTY-NINE**3083 — SCHIROLI, Gregorio: Sesostri (II) 46-V-37 a 39**

D____. / Musica / del Sig.^r D. Gregorio Sciroli. / Napoli, 30 Maggio,
1762. Nel R. T. di S. Carlo.
1762, Napoli.

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

REEL ONE HUNDRED AND SEVENTY-NINE**3084 — SCHIROLI, Gregorio: Solimano 46-V-40 e 41**

D____. / Nel Teatro in Cassiano. L'autunno 1766. / Musica / del
Sig.^r Gregorio Sciroli.
1766, Venezia.

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

3108 — SCOLARI, Giuseppe: Alle Dame 47-IV-51 e 52

D____. / 1774. / Burletta. / Del Sig.^r O____.
1774.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.º acto e o 3.º acto, ao qual falta o coro.

REEL ONE HUNDRED AND SEVENTY-NINE - ONE HUNDRED AND EIGHTY**3109 — SCOLARI, Giuseppe: Antígono****46-V-46 a 48**

D____ . / del Sig.^r O____ . / Napoli, 1766. Nel R. T. di S. C.
1766, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos 54-II-55 a 57 e 54-II-76 a 78.
Na lombada: «ANTIGONO / ATTO. PRIMO [-TERZO] / SCOLARI.»

REEL ONE HUNDRED AND EIGHTY**3110 — SCOLARI, Giuseppe: Antígono****54-II-55 a 57**

D____ / del Sig.^r D. O____ , / Veneziano. / Atto Primo. [-Terzo]. /
Napoli, 30 Maggio 1766. Nel R. T. di S. C.
1766, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos 54-II-76 a 78 e 46-V-46 a 48.
Na lombada: «ANTIGONO / DEL SIG.^R / SCOLARI / ATTO / I [-III].»

3111 — SCOLARI, Giuseppe: Antígono**54-II-76 a 78**

D____ . / del Sig.^r O____ . / Napoli, 1766. Nel R. T. di S. C.
1766, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual aos 46-V-46 a 48 e 54-II-55 a 57.
Na lombada: «ANTIGONO / ATTO / PRIMO / [-TERZO] / SCOLARI.»

REEL ONE HUNDRED AND EIGHTY-ONE**3112 — SCOLARI, Giuseppe: Caio Fabricio****46-V-28 a 30**

1755. / D____ . / Musica / del Sig.^r O____ .
1755.

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

3113 — SCOLARI, Giuseppe: Caio Mario**46-V-49 a 51**

D____ . / del Sig.^r O____ . / In Milano nel Carnouale del 1765. /
Drama Secondo. / Atto Primo / [-Terzo].
1765, Milano.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Na lombada: «CAIO. MARIO / DEL. SIG.^R / SCOLARI / ATTO I [-III].»

REEL ONE HUNDRED AND EIGHTY-ONE - ONE HUNDRED AND EIGHTY-TWO**3114 — SCOLARI, Giuseppe: Cascina (La) 46-V-52 a 54**

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

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

REEL ONE HUNDRED AND EIGHTY-TWO**3115 — SCOLARI, Giuseppe: Donna Stravagante (La) 46-V-55 a 57**

La Donna Strauagante. / [Ato I-III]. Opera Bernesca. / Musica / del
Sig.^{re} O____. .
Sec. XVIII.

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

3116 — SCOLARI, Giuseppe: Rosbale 47-IV-53

D____. / Drama per musica / rapresentato in Padova / nel nuovo
Teatro / per la solita Fiera di Giugno, / nell'anno 1757. / Musica del
Sig.^{re} O____. .
1757, Padova.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Está o 1.^o acto.
Na lombada: «Rosbale / Scolari.»

REEL ONE HUNDRED AND EIGHTY-TWO - ONE HUNDRED AND EIGHTY-THREE**3117 — SCOLARI, Giuseppe: Tamerlano (II) 46-VI-1 a 3**

D____. / del Sig.^r O____ ...
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 47-VII-4 a 6.
Na lombada: «IL. TAMERL / DEL. SIG.^R / SCOLARI / ATTO I [-III].»

REEL ONE HUNDRED AND EIGHTY-THREE**3118 — SCOLARI, Giuseppe: Tamerlano (II) 47-VII-4 a 6**

D____, / del Sig.^r O____ ...
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-VI-1 a 3.
Na lombada: «II / Tamer / lano / Atto / 1.^o [-3.^o] / Scolari.»

REEL ONE HUNDRED AND EIGHTY-THREE (continued)

**3147 — SIGNORILE, Nicola: Canzonette con accompagnamento
de chitarra francesa** **54-X-37^{6 a 8}**

D____. / Del Sig.^r / Don O____. / [Sumário].
Sec. XVIII.

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

Sumário:

- 1 — Mentre la notte placida (p. 2-5)
- 2 — Biondina (La) in gondoleta (p. 6)
- 3 — Nel lasciarti amato (p. 7)

REEL ONE HUNDRED AND EIGHTY-THREE - ONE HUNDRED AND EIGHTY-FOUR

3284 — SKOHOFF, Pietro: Rinaldo **46-V-44 e 45**

Olimpia Peres. / D____. / Atto Primo [-Secondo]. Musica / del Sig.^r
D. Pietro Scocoff.
Sec. XVIII.

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

De: Olimpia Perez.

Na lombada: «RINALDO / ATTO I.»

REEL ONE HUNDRED AND EIGHTY-FOUR

3303 — SOUSA, João de: Nitteti (La) **48-III-37 a 39**

D____. / Musica / del Sig.^{re} / D. Giovanni de Souza. / Atto primo [-terzo].
Letra do sec. XVIII.

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

Na lombada: «JOÃO DE SOUSA / LA NITTETI / AT. I [-III].»

3326 — STOSSEL: Trios (Três) **54-III-90**

D____. Guitarra.
Sec. XVIII.

Parte da guitarra.

3371 — Temas (Treze) diferentes e suas variações para harpa **44-XV-68^{48 a 60}**

Arpa.
Sec. XVIII.

Mus. p.^a harpa.

REEL ONE HUNDRED AND EIGHTY-FOUR (continued)**3372 — Temistocles (Del) 47-I-55 a 57**

Del / Temistoc. / Att. / I [-III].

Sec. XVIII.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital. *Dif.* dos 45-III-12 a 14 e 47-VII-1 a 3.

Parece faltar o final (?)

Tit.^o e let.^o da lombada.

Na lombada: «DEL / TEMISTOC / ATT / I [-III].»

3389 — Tocata per cembalo 48-III-47⁴

D_____ .

Letra do sec. XVIII.

Mus p.^a cravo.

3398 — TORRES, Francisco Antonelli: Catone in Utica (II) 48-III-40 a 41

Il Catone in Utica. / Atto primo [-terzo]. Musica / del Sig.^f Francesco Antonelli Torres.

Sec. XVIII.

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

Muito deteriorado pela humidade.

De: Olimpia Perez.

Na lombada: «ANT. TORRES / IL CATONE / IN UTICA / ATTO I [-III].»

REEL ONE HUNDRED AND EIGHTY-FIVE**3406 — TRAETTA, Tommaso Michele Francesco Saverio: Alessandro nell' Indie 46-VI-26 a 28**

... / Alessandro nell'Indie. / Musica del Sig.^f Tomaso Taetta, / in Reggio 1762.

1762, Regio.

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

Na lombada: «Alessan / Traetta.»

3407 — TRAETTA, Tommaso Michele Francesco Saverio: Antígono 46-VI-29 a 31

D_____ . Nel Teatro In Padoua 1764. Musica del Sig.^f Tomaso Trajetta.

1764, Padova.

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

Igual ao 54-I-51 a 53.

Na lombada: «ANTIGON / DEL SIG.^R / TRAIETTA / ATTO. I [-III].»

REEL ONE HUNDRED AND EIGHTY-FIVE - ONE HUNDRED AND EIGHTY-SIX

3408 — TRAETTA, Tommaso Michele Francesco Saverio: 54-I-51 a 53
Antígono

1764. In Padoua. D_____ ... del Sig.^f Tomaso Trajetta.
 1764, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-VI-29 a 31.
Na lombada: «OPERA / DEL S. G. / TOMAZ / TRAE / I [-III].»

REEL ONE HUNDRED AND EIGHTY-SIX

3409 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VI-32 a 34
Armida

D_____ . / del Sig.^f D. O_____ . / Napoli 1763. Nel R. T. di S. C.
 1763, Napoli.

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

REEL ONE HUNDRED AND EIGHTY-SIX - ONE HUNDRED AND EIGHTY-SEVEN

3410 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VI-35 a 37
Didone abbandonata (La)

D_____ , / del Sig.^f D. Tomãso Traetta. / Napoli, 1764. Nel R. T.
 di S. C.
 1764, Napoli.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. dos 46-VI-38 a 40 e 54-I-54 a 56.
Na lombada: «DIDONE / PER / TRAET / ATTO I [-III].»

REEL ONE HUNDRED AND EIGHTY-SEVEN

3411 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VI-38 a 40
Didone abbandonata (La)

D_____ , / del Sig.^f D. Tomaso Traetta. / Atto Primo [-Terzo].
 Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital. *Igual* ao 54-I-54 a 56 e *dif.*
 do 46-VI-35 a 37.
Na lombada: «LA. DIDONE / ABBANDONAT / DEL. SIG.^R / TOMASO /
 TRAETTA / ATTO. I [-III].»

REEL ONE HUNDRED AND EIGHTY-SEVEN (continued)**3412 — TRAETTA, Tommaso Michele Francesco Saverio: 54-I-54 a 56**
Didone abbandonata (La)

D____ / del Sig.^r Tomaso Traetta.
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-VI-38 a 40 e *dif.* do 46-VI-35 a 37.
Na lombada: «LA DIDON / ABBAND / DEL SIG / TRAETT / ATTO. I
[-III].»

REEL ONE HUNDRED AND EIGHTY-EIGHT**3413 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VI-41 a 43**
Due Serve rivali (Le)

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

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
As partes cavas *estão* no 46-VI-44 a 54.
Igual ao 46-VII-28 e 29: «Le Serve Rivali».

3414 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VI-44 a 54
Due Serve rivali (Le)

D____ . Atto primo [-terzo]. Musica del Signore Tomaso Trajetta.
Sec. XVIII.

Partes do 1.^o e 2.^o violinos; viola; violoncelo; oboé; 1.^o e 2.^o corno; 1.^a e
2.^a tromba longa; fagote e contrabaixo da Part.^a 46-VI-41 a 43.

REEL ONE HUNDRED AND EIGHTY-NINE**3415 — TRAETTA, Tommaso Michele Francesco Saverio: 54-III-37 a 43**
Due Serve rivali (Le)

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

Partes cavas dos violinos 1.^o (3) e 2.^o (3) e do baixo, *repetidas* do 46-VI-41 a 43.
Executante: João Valentim.

REEL ONE HUNDRED AND EIGHTY-NINE (continued)

3416 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VII-28 e 29
Due Serve rivali (Le)

D____. / Musica / del Sig.^{re} Tomaso Trajetta.
 Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
 As partes cavas *estão* no 46-VI-44 a 54.
 É *igual* à ópera do 46-VI-41 a 43.
Na lombada: «TRAJETT / LE SERV / RIVALI / ATT. I [-III].»

3417 — TRAETTA, Tommaso Michele Francesco Saverio: 54-III-44^{1 a 4}
Due Serve rivali (Le). ~ Trechos

Rec.^{vi} Sig.^r Cavalli. / D____. / Don Grillo. / Atto Primo [Secondo].
 Sec. XVIII.

Contém as Árias da parte do canto de D. Grillo, das cenas V e VII, do 1.^o Acto; a cena VII do 2.^o Acto e o final deste, c. letra ital.
Executante: Cavalli.

3418 — TRAETTA, Tommaso Michele Francesco Saverio: 54-III-44^{5 a 8}
Due Serve rivali (Le). ~ Trechos

Rec.^{vi} Sig.^r Marrochini. / D____. / Carlina. / Atto Primo [-Terzo].
 Sec. XVIII.

Contém as Árias da parte do canto de Carlina, da cena IV do 1.^o Acto, cena V e final do 2.^o Acto, e cena IV do Acto III, c. letra ital.
Executante: Marrochini.

3419 — TRAETTA, Tommaso Michele Francesco Saverio: 54-III-44^{9 a 15}
Due Serve rivali (Le). ~ Trechos

Rec.^{vi} Sig.^r Rampino. / D____. / Palmetta. / Atto Primo [-Terzo].
 Sec. XVIII.

Contém as Árias da parte do canto de Palmetta da cena I, coro final do Acto I; cena 1.^a e final do 2.^o Acto; cena II e IV do 3.^o Acto, c. letra ital.
Executante: Rampino.

3420 — TRAETTA, Tommaso Michele Francesco Saverio: 54-III-44^{16 a 21}
Due Serve rivali (Le). ~ Trechos

Rec.^{vi} Sig.^r Torriani. / D____. / Giannino. / Atto Primo [-Terzo].
 Sec. XVIII.

Contém as Árias da parte do canto de Giannino, do côro e da cena I e final do 1.^o Acto, a cena I do 2.^o Acto e a cena 1.^a do 3.^o Acto, c. letra ital.
Executante: Torriani.

REEL ONE HUNDRED AND NINETY**3421 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VII-4 a 6**
Enea e Lavinia

Enea e Lavinia. / Dramma / Per Musica. / Del Sig. Tomãso Traetta.
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tit.^o e let.^o da c.
Na lombada: «ATTO I [-III] / ENEA / TRAETA.»

3422 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VII-1 a 3
Enea nel Lazio

D_____ ...
Sec. XVIII. *Autografo (?)*

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 54-II-61 a 63.
Ex. s. r.^o. Tit.^o e let.^o da c.
Na lombada: «ENEA / NEL. LAZIO / ATTO I [-III]. / MUSICA / DEL /
TRAJETTA.»

3423 — TRAETTA, Tommaso Michele Francesco Saverio: 54-II-61 a 63
Enea nel Lazio

Del Sig.^r Trajetta. / Atto Primo [-Terzo]...
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-VII-1 a 3.
Na lombada: «ENEA / NEL LAS / TRAIETTA / ATTO I [-III].»

REEL ONE HUNDRED AND NINETY-ONE**3424 — TRAETTA, Tommaso Michele Francesco Saverio: Ezio 46-VII-7 a 9**

D_____ . / Nel Teatro delle Dame in Roma. / 1757. / Del Sig.^r Tom-
maso Trajetta.
1757, Roma.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. na sinfonia do 46-VII-10 a 12.
Na lombada: «EZIO / DEL / TRAIETTA / ATTO I [-III].»

REEL ONE HUNDRED AND NINETY-ONE (continued)**3425 — TRAETTA, Tommaso Michele Francesco Saverio: Ezio 46-VII-10 a 12**

D____. / In Padoua nella Fiera 1765. / Musica / del Sig.^r Tomaso Traietta.
1765, Padova.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Dif. na sinfonia do 46-VII-7 a 9.
Na lombada: «EZIO / DEL SIG.^R / TVAIELLA / ATTO I [-III].»

REEL ONE HUNDRED AND NINETY-ONE - ONE HUNDRED AND NINETY-TWO**3426 — TRAETTA, Tommaso Michele Francesco Saverio: Feste d'Imeneo 46-VII-13 a 16**

Atto d'Iride. / D____, / del Sig.^r O____. / Napolitano. / Al servizio Attuale di S. A. R. D. Filippo Duco di Parma. Ec.
Sec. XVIII.

Part.^a em 4 actos (de Iride, de Safo, d'Egle, e «Il Trionfo d'Amore.») p.^a canto e orq.^a c. letra ital.
Na lombada: «Festa / de Imeneo / Traeta.»

REEL ONE HUNDRED AND NINETY-TWO**3427 — TRAETTA, Tommaso Michele Francesco Saverio: Ippolito ed Aricia 46-VII-17 a 21**

D____. / Musica / del Sig.^r O____, Napol.^{no} / Parma, nella Primavera dell'Anno 1759.
1759, Parma.

Part.^a em 5 actos p.^a canto e orq.^a c. letra ital.
Igual ao 54-III-9 e 10.
Na lombada: «IPPOLIT / ED / ARICIA / TOM. I [-V].»

3428 — TRAETTA, Tommaso Michele Francesco Saverio: Ippolito ed Aricia 54-III-9 e 10

D____. / Musica / del Sig.^r Tommaso Traetta, Napolitano. / Parma. / Nella Primavera dell'Anno 1759.
1759, Parma.

Part.^a em 5 actos p.^a canto e orq.^a c. letra ital.
Igual ao 46-VII-17 a 21.
Estão os actos 1.º, 4.º e 5.º
Na lombada: «ARICIA / TRAETT / I [-V] / PARMA / 1759.»

REEL ONE HUNDRED AND NINETY-THREE**3429 — TRAETTA, Tommaso Michele Francesco Saverio: 47-IV-33**
Isola Disabitata (L')

D____. / Azione drammatica. / Musica / del celebre / Sig.^r Tomaso
Trajetta, / Napolitano.
Sec. XVIII.

Part.^a em 2 partes p.^a canto e orq.^a c. letra ital.
Está a 1.^a parte.
Na lombada: «1 / ?»

3430 — TRAETTA, Tommaso Michele Francesco Saverio: 47-IV-34 e 35
Nitteti (La)

... Opera della Nitteti, del Sig.^r Tommaso Traetta.
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.^o e 3.^o actos.
Na lombada: «Traeta.»

3431 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VII-22 a 24
Olimpiade (L')

D____. / Dramma per Musica / Da rappresentarsi in Firenze, / Nel
Teatro di Via della Pergola, / Nell' Autunno dell' Anno 1767.
1767, Firenze.

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

REEL ONE HUNDRED AND NINETY-THREE - ONE HUNDRED AND NINETY-FOUR**3433 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VII-25 a 27**
Semiramide

D____. Nel Teatro In S. Cassiano, 1765. Musica del Sig.^r Tomaso
Trajetta...
1765, Venezia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual ao 47-VII-48 a 50.
Na lombada: «SEMIRAM / DEL. SIG.^R / TRAIETT / ATTO I [-III].»

REEL ONE HUNDRED AND NINETY-FOUR**3434 — TRAETTA, Tommaso Michele Francesco Saverio: 47-VII-48 a 50**
Semiramide

1765. S. Cassiano. Op.^a 2.^a D____. / Musica del Sig.^r Tomaso Trajetta.

1765, [Venezia].

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

Igual ao 46-VII-25 a 27.

Na lombada: «SIMIR / DEL S. / TRAJ. / AT. I [-III].»

REEL ONE HUNDRED AND NINETY-FOUR – ONE HUNDRED AND NINETY-FIVE**3435 — TRAETTA, Tommaso Michele Francesco Saverio: 46-VII-30 a 34**
Tindaridi (I)

D____. / Drama Rappresentato / Nel Real Teatro di Parma. Nella Primavera. / Anno 1760. / Musica del Sig.^r Tomaso Traetta. / Maestro di Capella Di S. A. R. Infante D.ⁿ Filippo.

1760, Parma.

Part.^a em 5 actos p.^a canto e orq.^a c. letra ital.

Na lombada: «ATTO I [-V].»

REEL ONE HUNDRED AND NINETY-FIVE**3436 — Trios de corda 47-V-65**

I. M. I.

Sec. XVIII.

Part.^a p.^a violino, viola e baixo.

3484 — Udile, tutti udile... 54-X-37⁹⁶

D____ ...

Sec. XVIII.

Parte do 2.^o violino.

3486 — VALENTINI, Michelangelo: Solimano 46-VII-39 a 41

D____. / del Sig.^r Michel Angelo Valentini, / Maestro di Cappella, Napolitano. / Nap. 1756. Nel R. T. di S. C.

1756, Napoli.

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

Na lombada: «SOLIMANO / DI / VALENTIN / ATTO. I [-III].»

REEL ONE HUNDRED AND NINETY-FIVE (continued)

3487 — VALENTINI, Michelangelo: Solimano. ~ *Trecho* **54-III-71** ^{131 a 135}

... / Ritorna in quest'alma. / Nel Solimano del Valentini.
Letra do sec. XVIII.

Ária: «Ritorna in quest'alma», do 3.º Acto, cena III. (*Veja:* 46-VII-39 a 41).
Partes dos violinos (1.º e 2.º), trompas da caccia (1.ª e 2.ª) e oboé.

3488 — VALENTINI, Michelangelo: Solimano. ~ *Trecho* **54-III-71** ^{126 a 130}

... / Son qual nave. / Nel Solimano del Valentini.
Letra do sec. XVIII.

Ária: «Son qual nave», do 2.º Acto, cena VII. (*Veja:* 46-VII-39 a 41).
Partes dos violinos (1.º e 2.º), viola e trompas «da caccia» (1.ª e 2.ª).

REEL ONE HUNDRED AND NINETY-SIX

3490 — VALENTINI, Michelangelo: Statua matematica (La) **46-VII-42 a 44**

Quarta Opera Buffa. / D____, / del Sig.^r Valentini. / 1783.
1783.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Estão o 1.º e 2.º actos.
Na lombada: «LA STATUA / VALENTINI.»

3528 — VENTO, Mathia: Sonata per cembalo **54-X-37** ²⁴

D____. / Del Sig.^{re} O____.
Sec. XVIII.

Mus. p.^a cravo.

3564 — WAGENSEIL, Georg Christoph: Demetrio (II) **46-VII-45 a 47**

Il Demetrio. / Musica / del Sig.^r Giorgio Cristoforo / Wagenseil. /
Atto primo [-terzo].
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual a 54-II-40 a 42.
Na lombada: «DEMET.»

REEL ONE HUNDRED AND NINETY-SIX – ONE HUNDRED AND NINETY-SEVEN**3565 — WAGENSEIL, Georg Christoph: Demetrio (II) 54-II-40 a 42**

D_____ / ... A Più Stromenti / del Sig.^r Georgio Christofaro Wagenzeil.
Sec. XVIII.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Igual a 46-VII-45 a 47.
Na lombada: «VAGENZ / LE DEMETRIO / ATTO / I [-III].»

REEL ONE HUNDRED AND NINETY-SEVEN**3566 — WAGENSEIL, Georg Christoph: Demetrio (II). ~ *Trecho* 54-III-69^{18 a 24}**

... / Agitata in tanti affanni. / Demetrio, / del Sig.^r Giorgio Cristoforo.
Sec. XVIII.

Ária «Agitata in tanti affanni» do 2.^o Acto, cena XIII.
Partes dos violinos (1.^o e 2.^o), viola, oboés (1.^o e 2.^o) e trompas da caccia
(1.^a e 2.^a).

3567 — WAGENSEIL, Georg Christoph: Demetrio (II). ~ *Trecho* 54-III-69^{9 a 11}

... / Dal suo gentil sembiante. / Demetrio, / del Sig.^r O_____ .
Sec. XVIII.

Ária «Dal suo gentil sembiante» do 1.^o Acto, cena XIII.
Partes dos violinos (1.^o e 2.^o), fagote e viola.

3568 — WAGENSEIL, Georg Christoph: Demetrio (II). ~ *Trecho* 54-III-69^{1 a 3}

... / Di quell'ingiusto sdegno. / Demetrio, / del Sig.^r O_____ .
Sec. XVIII.

Ária «Di quell'ingiusto sdegno», 1.^o Acto, cena I.
Partes dos violinos (1.^o e 2.^o) e viola.

3569 — WAGENSEIL, Georg Christoph: Demetrio (II). ~ *Trecho* 54-III-69^{15 a 17}

... / Non sò frenare il pianto. / Demetrio, / del Sig.^r Giorgio Cristoforo.
Sec. XVIII.

Ária «Non so frenare il pianto», do 2.^o Acto, cena XII.
Partes dos violinos (1.^o e 2.^o) e viola.

3570 — WAGENSEIL, Georg Christoph: Demetrio (II). ~ *Trecho* 54-III-69^{12 a 14}

... / Non vè più barbaro. / Demetrio, / del Sig.^r Giorgio Cristoforo.
Sec. XVIII.

Ária «Non vè più barbaro», do 2.^o Acto, cena I.
Partes dos violinos (1.^o e 2.^o) e viola.

REEL ONE HUNDRED AND NINETY-SEVEN (continued)

3571 — WAGENSEIL, Georg Christoph: Demetrio (II). ~ *Trecho* **54-III-69** ^{4 a 8}

... / Scherza il Nocchier. / Demetrio, / del Sig.^r O____ .
Sec. XVIII.

Ária «Scherza il Nocchier», do 1.º Acto, cena VIII.
Partes dos violinos (1.º e 2.º), viola e trompas (1.ª e 2.ª) da caccia.

3613 — ZANETTI, Francesco: Didone (La) **46-VII-50 a 52**

La Didone, / del Sig.^r Francesco Zannetti, / Maestro di Cappella in
Perugia. / Fatta in Livorno nel Carnevale 1766. / Atto Primo [-Terzo].
1766, Perugia.

Part.^a em 3 actos p.^a canto e orq.^a c. letra ital.
Tit.º e let.º da c.
Na lombada: «Didone / Zanetti.»

3682 — Atto Terzo. Scena única **47-V-62** ¹

s. t.º
Letra do sec. XVIII.

Part.^a p.^a canto e orq.^a c. letra ital.
Está o 3.º acto. Deve ser portuguesa.

4407 — Madrigais espanhóis **51-XII-38** ⁷⁹ ff. 25-32

Alto a 3.
Sec. XVIII.

Mus. p. canto a 3 vozes. *Truncado.*
Parte do alto, c. letra esp.

5059 — Tocata para cravo. ~ *Trechos* **54-VI-19** ²⁵

s. t.º
Sec. XVIII.

Mus. truncada p. violino e cravo. *Falta uma folha intercalar.*

TRACT VOLUMES

1075 — GUGLIELMI, Pietro: Due Gemelli (Le) **47-III-26** ¹

Le Due Gemelli / Musica / del Sig.^r O____ . /
Sec. XVIII.

Part.^a em ... actos p.^a canto e orq.^a c. letra ital.
Está o 1.º acto.
Na lombada: «Le due Gemelle / I / Guglielmi».

2653 — REGGIO, Antonio: Concertini per camera (Venti)**46-II-49**^{1 a 20}

Cencertini / Per Camera / A Quattro voci e Basso / Consagrati / Alla
 Maesta Fedelissima / Di D. Giuseppe I / Re Di Portugallo e D'Algarvia /
 Etc. Etc. / Antonius Gleton scul. Roma. Superiorum permissu.
 1770, Roma. *Autógrafo*.

Part.^a p.^a canto a 4 v. c. acomp. de baixo e letra ital.

Súmario:

1. — Non temer, non son più amante (f. 3-5)
2. — Tu vuoi ch'io viua, ò Cara (f. 6-9)
3. — Ne giorni tuoi felici (f. 10-14)
4. — La destra ti chiedo (f. 15-18)
5. — Si ti credo, Amato Bene (f. 19-22)
6. — Mille volte ò Mio Tesoro (f. 23-26)
7. — Vi ti consola, addio (f. 27-30)
8. — Ah se di te mi privi (f. 31-34)
9. — Crudel morir mi vedi (f. 35-38)
10. — Se mai turbo il tuo riposo (f. 39-42)
11. — Vanne à regnar Ben Mio (f. 43-46)
12. — Ah che vuol dir quel pianto (f. 47-50)
13. — Si ti fido al tuo gran core (f. 51-54)
14. — Sappi ch'al nascer mio (f. 55-58)
15. — Perche se Ré tu sei (f. 59-62)
16. — Cara non tanto sdegno (f. 63-66)
17. — L'estremo pegno almeno (f. 67-70)
18. — Scocca ò Cielo, ardenti strali (f. 71-74)
19. — Ah se di te mi privi (f. 75-78)
20. — Yo scordarmi il mio diletto (f. 79-82)

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