



Instituto Politécnico de Lisboa

Escola Superior de Música de  
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# **THREE ORGAN QUARTETS BY ANTÓNIO JOSÉ SOARES**

**A Study in Part Distribution for the Organs in the Basilica of Mafra,  
Portugal**

**Kate Elizabeth Pearson**

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## **Resumo**

O arranjo de peças para os históricos seis órgãos da Basílica de Mafra requer que se determine as partes que cada órgão toca. Este é um problema não-trivial, já que os órgãos são referidos nos manuscritos como Órgão 1, Órgão 2, etc, embora sejam conhecidos pelos seus nomes: *Evangelho*, *Epístola*, *Conceição*, *Santa Bárbara*, *Sacramento*, e *São Pedro de Alcântara*. É preciso então responder à pergunta "qual dos órgãos é o Órgão 1?" Nesta tese procuramos responder a esta pergunta de uma forma sistemática. Para isso, olhamos para três peças para quatro dos órgãos de Mafra, escritas pelo compositor António José Soares (1783-1865). Começamos por determinar a comunicação musical evidente a partir das partituras e, depois, analisamos o posicionamento dos órgãos de tal forma que estes possam comunicar de forma efectiva e eficiente. Também se tem em conta o nome dos registos que as peças requerem, e a própria história dos instrumentos. A disposição final é testada em ensaio, a que se seguirá um concerto público. Deste modo, estas peças serão tocadas novamente pela primeira vez em quase 200 anos.

**Palavras-Chave:** Mafra, órgão de tubos, António José Soares, performance practice, Portugal, Música para teclado do séc. XIX

## **Abstract**

When preparing to play pieces written for the historic six organs in the Basilica of Mafra, the first practical problem that arises is the question of which organ should play which part. This is because although the organs themselves are designated by actual names (*Evangelho*, *Epístola*, *Conceição*, *Santa Bárbara*, *Sacramento*, and *São Pedro de Alcântara*), in the manuscripts of music written for these organs they are simply known as Organ 1, Organ 2, etc. This begs the question, which organ is Organ 1? This thesis aims to answer this question in a systematic way, by looking at the musical communications evident in the scores of three pieces written for four organs by the Portuguese composer António José Soares (1783-1865). The organs are then placed in positions which allow them to communicate and play effectively together. Consideration is also given to the stop names asked for in the pieces, and the history of the instruments themselves. The resulting placement is then tested in rehearsal, and will culminate in a public concert; the works will be heard again for the first time in almost 200 years.

**Keywords:** Mafra, pipe organ, António José Soares, performance practice, Portugal, 19<sup>th</sup> century keyboard music

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The six organs that exist today in the Basilica of Mafra were constructed by the Portuguese organ builders António Xavier Machado e Cerveira and Joaquim António Peres Fontanes between August 1792 and October 1807.<sup>1</sup> Aside from their sheer number, the most unique aspect of the instruments is that they were built with the express purpose of being played together as an ensemble.<sup>2</sup> After an almost 200 year period of decline, the organs have recently undergone a complete restoration which has resulted in a great public interest in hearing the organs in concert, and the re-discovery of music written for these instruments which hasn't been heard for almost 200 years. There are over 100 pieces written for the Mafra organs in the Mafra library alone,<sup>3</sup> composed by the prominent composers of the time: Marcos Portugal, António Leal Moreira, João José Baldi, and Fr. José Marques e Silva, among others. This thesis examines three pieces for four organs written by the lesser-known 19<sup>th</sup> century Portuguese composer António José Soares.

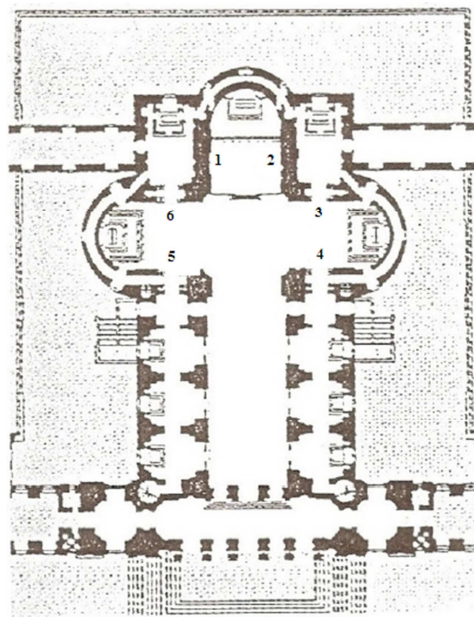


Figure 1: Location and names of organs in the Basilica of Mafra: The organs *Evangelho* (1) and *Epístola* (2) in the Gospel and Epistle sides of the high altar, *Conceição* (3) and *Santa Bárbara* (4) in the southern transept, and *Sacramento* (5) and *São Pedro d'Alcântara* (6) in the northern transept (note that the high altar is facing east, not north).

<sup>1</sup> Doderer, Gerhard, "Subsídios novos para a História dos órgãos da Basílica de Mafra," 103-104.

<sup>2</sup> Vaz, João, "The Six Organs in the Palace of Mafra: A Restoration," 176.

<sup>3</sup> See Appendix 1, compiled from João Manuel Borges de Azevedo's *Biblioteca do Palácio Nacional de Mafra: Catálogo dos fundos musicais*. Lisboa: Fundação Calouste Gulbenkian, 1985.

One of the first logistical problems which arises when preparing to play works written for the organs in the Basilica of Mafra is the question of which organ should play which part. The organs themselves have names which come from the small chapels located nearby. The names are inscribed in plaques above the keyboard of each instrument, along with the date of inauguration, and the name of the organ builder.

Despite the fact that the organs are designated by actual names, in the music manuscripts written for these organs they are simply known as Organ 1, Organ 2, etc, which begs the question, which organ is Organ 1? This fundamental question must be addressed before preparing a piece for performance. This thesis seeks to answer the question by analyzing the musical communications evident in the score to find an optimal arrangement for communication purposes. This strategy is applied to three organ quartets written for four of the six organs in the Basilica of Mafra, by the 19<sup>th</sup> century Portuguese composer, António José Soares (1783-1865). The pieces will be analyzed in terms of musical communications to see which physical arrangement works best; the project will culminate in a public concert of the works.

Not much has been written about the organs in the Basilica of Mafra, especially in English. Gerhard Doderer provides a detailed history of the instruments in his article “*Subsídios novos para a História dos órgãos da Basílica de Mafra*,” which appeared in 2002. João Vaz has also written an article explaining the general guidelines of the recent restoration project, which contains information on the history of the instruments, as well as the restoration project itself. Radio and Television of Portugal (RTP) has also recently released a DVD of the inaugural concert of the restored organs, which includes an extensive booklet with texts by musicologist Rui Vieira Nery, organist and permanent advisor to the project João Vaz, and Director of the Mafra Palace, Mário Pereira.

We have almost no information about performance practice in the Basilica in the 18<sup>th</sup> and 19<sup>th</sup> centuries, especially concerning the practicalities of playing the instruments as an ensemble. In 1761 (before the construction of the current set of organs in the Basilica), Fr. Joseph de Santo Antonio, “*Mestre actual de Musica no Real Convento de Mafra*,” included some advice for organists in the index to his publication of music for the accompaniment of masses in the Basilica of Mafra. He writes:

*Recommenda-se muito aos Organistas, que em todo o Cantochão, que acompanharem, levantem sempre as mãos do Orgão em todas as virgulas, ou pausas, que encontrarem pelo meyo das Missas, Hymnos, ou outra qualquer cantoria, para irem juntos, e confórmes com o Côro; e nesta Real Basilica se faz mais preciso este cuidado pela distancia em que se achaõ os Orgãos do Côro.*<sup>4</sup>

The organists are highly recommended that, in all accompanied plainchant, they always lift their hands from the organ at all of the breaths, or pauses, that are encountered during the Mass, Hymns, or any other sung music, in order to play together, in conformity with the Choir; and this is particularly important in this Royal Basilica due to the distance between the Organs and the Choir.

This is the only description I have found regarding the basic question of how six organists should be able to play together. Moreover, it pertains to an earlier time period, and the accompaniment of plainchant, not, for example, to the execution of a *Sinfonia* for four organs. Today, the six organs are equipped with a closed circuit video system that allows the organists to follow a conductor by means of a small television screen located at each console. Obviously, this technology did not exist in the 18<sup>th</sup> and 19<sup>th</sup> centuries, and the fascinating question of how organists were able to play together as an ensemble remains unanswered.

João Vaz briefly discusses the topic of determining which organ in the Basilica should play which part in his PhD dissertation “A obra para órgão de Fr. José Marques e Silva (1782-1837) e o fim da tradição organística portuguesa no Antigo Regime,” going so far as to propose a possible placement of the organs for two pieces composed by Fr. José Marques e Silva for the Basilica of Mafra.<sup>5</sup>

Further research is needed to analyze the existing music for the Mafra instruments, especially an analysis of stop names called for in the music manuscripts, as well as a possible placement of organs for all pieces to see what patterns emerge, and what correspondence, if any, to the known history of the organs. Further archival digging is also needed to uncover basic information about performance practice in the Basilica in the early 1800s.

António José Soares was composer, organist at the *Santa Igreja Patriarcal*, music professor at the *Seminário Patriarcal*, professor of music in the college of *Calvario*, *Mestre de Capella* of

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<sup>4</sup> Santo Antonio, Fr. Joseph de, *Acompanhamentos de Missas, Sequencias, Hymnos, e mais Cantochão, que he uso, e costume acompanharem os Orgãos Da Real Basilica de Nossa Senhora, e Santo Antonio, Junto à Villa de Mafra, Com os Transportes, e Armonia, pelo modo mais conveniente, para o Côro da mesma Real Basilica*, Index: xxiii.

<sup>5</sup> Vaz, *A obra para órgão de Fr. José Marques e Silva (1782-1837) e o fim da tradição organística portuguesa no Antigo Regime*, 137-146.

the Infanta D. Isabel Maria in the palace of Benfica, and private music teacher in Lisbon.<sup>6</sup> He also appears to have been involved in the flurry of musical activity in Mafra during the time leading up to the completion of the six organs in 1807. At this time he would have been 23 or 24 years old, composing his own work for six organs in 1807, *Hymno tedeum Laudamus*. Ernesto Vieira states in his 1900 *Diccionario Bibliographico de Musicos Portuguezes* that he held in his possession over 120 pieces by Soares, and lists as the most important *Symphonia* [sic] for four organs; *Missa grande* for four voices and orchestra; *Credo* for four voices, organ, two cellos, two clarinets, two bassoons, two trumpets and trombone; *Te Deum* for four male voices and two organs “to be sung in the Royal Basilica of Mafra in Thanksgiving for the happy arrival of Their Majesties” (1821); and *Stabat Mater* for four voices and organ.<sup>7</sup> He is also considered an “authentic copyist” for the works of Marcos Portugal, because of his ties to the Patriarchal church in Lisbon, and the *Seminário Patriarcal*, where he would have had access to the autograph works of Marcos Portugal found in the archives of those institutions.<sup>8</sup>

Soares appears to have been well-known for his moral character. After the death of his teacher Antonio Leal Moreira (who called Soares his “*discipulo amado*”), Soares volunteered to take over Moreira’s teaching duties at the Patriarchal Seminary free of charge, while requesting permission to apply for the position himself.<sup>9</sup> The king, who was at the time residing with the Portuguese court in Brazil, sent a request of information on Soares to the Viscount of Santarem, Director of the Royal Theaters. We have the following account from the Viscount, addressed to the king:

*Attesto que Antonio José Soares, Organista da Santa Egreja Patriarcal, tem sempre servido com muito prestimo e exacção em todas as funcções que por ordem de S. M. se teem feito na real Basilica de Mafra; que tem feito com toda a pontualidade as diferentes composições que lhe tem ordenado para a dita Basilica, mostrando n’ellas sciencia e gosto: além d’isto attesto tambem, que tem bons costumes e se tem portado com muito boa conducta...*<sup>10</sup>

I attest that Antonio José Soares, Organist of the Holy Patriarchal Church, has always served with much subservience and exaction in all functions that, by order of His Majesty, have been executed in the royal Basilica of Mafra; that he has completed with all punctuality the different compositions that have been ordered for

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<sup>6</sup> Vasconcellos, Joaquim de, *Os Musicos Portuguezes*, 180.

<sup>7</sup> Vieira, Ernesto, *Diccionario Bibliographico de Musicos Portuguezes*, 330.

<sup>8</sup> Marques, António Jorge, *A obra religiosa de Marcos António Portugal (1762-1830): catálogo temático, crítica de fontes e de texto, proposta de cronologia*, 189.

<sup>9</sup> Vieira, 328.

<sup>10</sup> Vasconcellos, 179.

the said Basilica, demonstrating in them science and taste: beyond this I also attest, that he has good manners and has comported himself with very good conduct...

From this account, we see evidence of Soares's involvement in the musical life of the Basilica; that his organ pieces were not written merely as theoretical exercises, but were commissioned for the Basilica.

Vasconcellos writes that Soares's contemporaries praised his talent on the organ and piano, and his abilities as an improviser. Later critics are not as kind. Vasconcellos's entry on Soares includes a quote from Platão de Vaxel, originally published in the *Gazeta da Madeira* in 1866, which says:

*a sua grande Missa revela um conhecimento profundo do contraponto, mas também um estylo pesado e pouca inspiração.*<sup>11</sup>

his *grande Missa* reveals a profound knowledge of counterpoint, but also a style that is heavy, and little inspiring.

Ernesto Vieira is harsher with his criticisms:

*Essas composições eram estimadas no seu tempo, mas envelheceram depressa. Servia-se elle de um estylo antiquado, sem originalidade e repetindo-se com excessiva frequencia; parece que não curou de produzir obras que os vindouros podessem citar pelo esmero do trabalho, por notavel sciencia technica ou ao menos por evidente e original inspiração. Possuo quasi todas as partituras que elle escreveu e em nenhuma encontrei um trecho de valor comparavel a tantos produzidos por Marcos, Baldi, Leal Moreira, ou pelos seus predecessores Luciano Xavier dos Santos, José Joaquim da Silva, ou João de Sousa Carvalho.*<sup>12</sup>

These compositions were esteemed in their time, but aged quickly. He made use of an antiquated style, lacking originality, and repeating itself with excessive frequency; it appears that he didn't care about producing works that future generations could have cited for neatness of work, for notable skill at the keyboard, or at the very least by evident and original inspiration. I possess almost all the scores that he wrote and in none of them have I encountered a work of value comparable to any of those produced by Marcos, Baldi, Leal Moreira, or by his predecessors, Luciano Xavier dos Santos, José Joaquim da Silva, or João de Sousa Carvalho.

Soares composed more than 16 pieces for the organs in the Basilica of Mafra. The following are two tables, the first compiled using João Manuel Borges de Azevedo's 1985 catalog of musical works in Mafra, and the second using the National Library of Portugal's search catalog.

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<sup>11</sup> Vasconcellos, 182.

<sup>12</sup> Vieira, 330.

Date	Title	# of organs
1807	<i>Hymno tedeum Laudamus</i>	6
1812	<i>Matinas de Natal</i>	4
1813	<i>Matinas de Defunctos P<sup>a</sup> a Real Bazilica de Mafra</i>	2
1814	<i>Te Deum a 4 Vozes e dois organos para se cantar na Real Bazilica de Mafra em acção de graças pela Paz geral</i>	2
1821	<i>Te Deum</i>	5
1825	<i>Dixit Dominus</i>	5
Unknown	<i>Laudate Dominum</i>	5

Table 1: Known works by Soares for the organs at Mafra, located in the Mafra Library

Date	Title	# of organs
1808	<i>Responsorios p<sup>a</sup> a Festa de N S<sup>ra</sup> da Paz a 4 Concertado com acompanhamento de orgão Obrigado. "Original em Mafra Do anno del 1808"</i>	1
1821	<i>Te Deum Laudamus a Tenores e dois orgãos P<sup>a</sup> se cantar na Real Basilica de Mafra em acção de graças pela Feliz Chegada de suas Maggestades</i>	2
1820-1850	<i>Sinfonia p.<sup>a</sup> 4 Orgãos</i>	4
1820-1850	<i>Sinfonia</i>	4
1820-1850	<i>Sinfonia Nell'Opera L'Cenerentola: acomodada pergli Organi de Mafra Del Maestro Rossini</i>	4
1840-1850	<i>Benedictus alternado: P<sup>a</sup> se cantar na Real Basilica de Mafra</i>	2
1830-1850	<i>Dixit Dominus a Tenores e Baxhos com acompt<sup>o</sup> de orgão</i>	5
1830-1850	<i>Psalmo Laudate Dominum</i>	5
1830-1860	<i>Ladainha de N.S<sup>ra</sup>. Muzica do S<sup>r</sup> Marcos Portugal posta p<sup>o</sup> Tenores e Bachos com a Companham<sup>to</sup> de orgãos. Por An<sup>to</sup> Joze Soares, p<sup>a</sup> se cantar na R. Basilica d- Mafra</i>	2

Table 2: A sample of works by Soares for the organs at Mafra, located in the National Library of Portugal (dates given by the National Library)

Beyond this, a six-organ version of the second *Sinfonia* listed in Table 2, which is one of the three pieces central to this thesis, also exists, located in the National Library. This *Symphonia para seis orgãos* had been falsely attributed to Fr. Marques e Silva by Ernesto Vieira. João Vaz deduced that it was most probably the work of António José Soares because of the handwriting, the Italianized terms, and the similarity of the piece to other works by Soares.<sup>13</sup> This hypothesis is confirmed by the signature of Soares on the four-organ arrangement.

<sup>13</sup> Vaz, *A obra para órgão de Fr. José Marques e Silva (1782-1837) e o fim da tradição organística portuguesa no Antigo Regime*, 110-114.

Soares was active during a period of Portuguese music history known as the “Italian Invasion;”<sup>14</sup> Portuguese musicians were frequently sent by the king to Italy, with a pension, to absorb the Italian style and bring it back to Portugal. This craze for Italian music, and especially opera, found its way into religious music as well. For instance, King João VI (reign 1816-26) made known to Marcos Portugal, (who composed at least 27 pieces for the organs at Mafra<sup>15</sup>) his royal desire that sacred music become lighter and more similar to the secular, namely, to the operatic style.<sup>16</sup> This Italian opera cross-over into church music is illustrated by the obvious example of the secular Rossini overture, arranged for four organs in the Basilica of Mafra. Indeed, Soares’s organ *Sinfonias* closely imitate the Rossini overture in various aspects, including form and characteristic rhythms. It is not surprising, as Soares and most of his contemporaries were composing for both the opera and the church, and were following the wishes of the royals, who attended both (as an example, Soares composed the cantata *O Merito exaltado* which was performed in the Theatro de S. Carlos in 1818, and was praised by the Italian Society of Lisbon).<sup>17</sup>

At least 15 works for all six organs were written in 1807, the year the organs were completed.<sup>18</sup> However, because the organs were built over a period of several years, and all six presumably did not function together as an ensemble until October 1807, works exist for not only six organs, but for two, three, four, or five as well. Interestingly, Azevedo’s abovementioned catalog of musical sources in the Library of the National Palace of Mafra has more records of works for four organs (37 works) than for six (35 works). Later, during the years 1814-1833, the organs underwent a period of restoration and enlargement under the direction of Machado e Cerveira,<sup>19</sup> and the existence of musical works for less than six organs during this time may indicate the unavailability of certain organs, as they underwent repairs.

The three pieces for four organs which are the focus of this thesis, are found bound in a notebook in the Portuguese National Library, and were originally from the collection of the musicologist Ernesto Vieira (1848-1915). The notebook contains several pieces, the first three

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<sup>14</sup> Branco, João de Freitas. *História da Música Portuguesa*, 192.

<sup>15</sup> Azevedo, *Biblioteca do Palácio Nacional de Mafra: Catálogo dos fundos musicais*.

<sup>16</sup> Branco, de Freitas, 221.

<sup>17</sup> Vasconcellos, 181.

<sup>18</sup> See Appendix 1.

<sup>19</sup> Doderer, 107.

of which are for four organs in full score: *Sinfonia p.<sup>a</sup> 4 Orgãos*, *Sinfonia*, and *Sinfonia Nell'Opera L'Cenerentola: acomodada pergli Organi de Mafra Del Maestro Rossini*. The two *Sinfonia* scores are signed with Soares's name, although the Rossini arrangement is not. However, the library also has copies of the individual organ parts for the Rossini arrangement (as well as parts for the *Sinfonia p.<sup>a</sup> 4 Orgãos*), and on the cover of the first organ part is written: *Sinfonia da Cenerentola / Órgão 1 / Arranjada para quarto orgãos Para a R. Basilica de Mafra Pelo S<sup>r</sup>. Soares*. The piece *Sinfonia p.<sup>a</sup> 4 Orgãos* (as written at the top of the full score) is known as *Sinfonia 1<sup>a</sup>* in the separate organ parts. Going forward, *Sinfonia p.<sup>a</sup> 4 Orgãos* will be referred to as *Sinfonia 1<sup>a</sup>*, and the *Sinfonia* which was arranged for four organs from a six organ version will be referred to as *Sinfonia [2<sup>a</sup>]*.

The remaining pieces in the notebook are for piano or piano four-hands, some with voice, among them arrangements of other works by Rossini, including selected Airs from the operas *Guilluame Tell* and *Matilde di Shabrand*, all arranged by other composers. The pieces found in the notebook, including the three organ pieces that are the subject of this study, have all been digitized and are available online as part of the Portuguese National Library's Digital Collection.

The National Library dates the three organ pieces broadly from 1820-1850. Rossini's opera *La Cenerentola*, was not composed by Rossini until 1817, therefore that piece probably dates more specifically from sometime between 1817 and 1834 (the year of the extinction of religious orders after a civil war, and the beginning of the decline of the organs in Mafra).<sup>20</sup> This also corresponds roughly to the years 1814-1833, during which Machado e Cerveira and his employees carried out extensive modifications on five of the six organs in the Basilica<sup>21</sup> (he died before finishing restorations on the final organ, *São Pedro d'Alcântara*, which mysteriously remained missing, until it was discovered in the basement of the Mafra Palace in 1993).<sup>22</sup> This suggests that at least the Rossini arrangement was written during a time when not all six of the organs in the Basilica were playable because of construction projects, and was thus written for four organs. The six organ version of *Sinfonia [2<sup>a</sup>]* is not dated, but the history of the instruments suggests that it is from the year 1807, the year the organs were

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<sup>20</sup> Vaz, "The Six Organs in the Palace of Mafra: A Restoration," 180.

<sup>21</sup> Doderer, 107.

<sup>22</sup> Vaz, "The Six Organs in the Palace of Mafra: A Restoration," 180.

completed, and in which fifteen other compositions for six organs were written.<sup>23</sup> The four organ version is also not dated, but was probably arranged from the six organ version at a later date, possibly accommodated for four organs during the period of reconstruction, 1814-1833.

To determine which organ should play which part, the following four methods were considered:

1. Analyze the musical communications to determine which organs need to be proximal, or which arrangements would create the best sound effects
2. Analyze the registration markings called for, and compare with the stop lists of each organ
3. Piece together a historical timeline of which organs were playable at specific dates, and see where the pieces fit into the timeline
4. Play through the piece and make trial and error adjustments based on difficulties encountered

Compiling a list of the registration markings called for in the three Soares organ quartets reveals two stop names, *Tenoretti* (or *Tenorette*) and *Pifano*, that none of the six organs currently has. As of yet, there has been no study of the stop names called for in other pieces written for the Mafra organs. A list of all registration markings in all known organ pieces written for Mafra, in combination with their dates of composition, could reveal the changing dispositions of the organs over time. Thus, registration markings appear to be an important component, but perhaps one that needs to be studied on its own before it can be applied to the problem of selecting a part distribution of the organs for performance purposes.

The same applies to the abovementioned method of determining where the organ compositions fall chronologically within the timeline of construction projects on the organs, which would have made some of them temporarily unplayable while undergoing repairs. There are currently two obstacles to using this method. Not all of the organ pieces written for Mafra are dated (more specifically, the three pieces central to this thesis are undated), and the history of exactly when each organ was undergoing repairs is not clear. Gerhard Doderer was able to construct parts of the history of the six instrument by using an archival document, a book of expenses related to the organ construction project that includes the materials ordered

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<sup>23</sup> Vaz, *A obra para órgão de Fr. José Marques e Silva (1782-1837) e o fim da tradição organística portuguesa no Antigo Regime*, 112.

(including pipes, large quantities of wood from Brazil, keyboards and organ cases), their costs, as well as personnel paid. However, he notes:

*As datas reveladas nos manuscritos originais de obras posteriores, destinadas a três ou quatro órgãos com coros não coincidem com os apontamentos no livro de despesas para as diversas novas caixas de órgãos no sentido de comprovar a relação entre a execução de tais composições e a remodelação concluída dos respectivos instrumentos.<sup>24</sup>*

The dates revealed in the original manuscripts of future works, written for three or four organs with choirs, do not coincide with the entries in the book of expenses for the various new organ cases in a way that proves a relationship between the creation of such compositions and the further remodeling of the respective instruments.

That is, he did not find a relationship between the pieces written for less than six organs and the construction work being done on the instruments.

Analyzing the pieces in terms of musical communication is a method that is fairly self-contained, and doesn't rely on information that we do not yet possess (for example, the exact order in which the organs underwent repairs between 1814 and 1833, and what stops have changed). If the composer wrote the pieces with the exact order of the organs in mind, this could be somewhat apparent in his writing. The goal of this thesis is to analyze the three Soares quartets in terms of their musical communications, and let this be the basis for choosing the positioning of the organs. Refinements will be made based on the stop lists of each organ, the known history of the organs, and finally by trial and error adjustments made in rehearsal.

In analyzing Soares's three organ quartets, it is assumed that there will be some kind of observable "dialogue" between pairs of the instruments, and that not all organs parts will have the same level of importance at all times—that is, some will be tacit while others play, and that there will be dialogue between sets of organs. The idea that there would be dialogue between pairs of organs is derived from the physical space of the Basilica, where the organs are placed in pairs, across from each other. Dialogue may occur between two organs when one "questions" and the other "answers," or when they play together as a unit, one playing harmony, and the other playing melody. Pairs of organs may even play in dialogue with another pair.

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<sup>24</sup> Doderer, 102.

With the goal of exposing which organs communicate most with each other, the scores were examined with the following questions in mind:

1. Which organs have volley dialogue with each other? For what duration, and with what frequency?
2. Which organs play together as an ensemble (not including back-and-forth dialogue)? For what duration and with what frequency?
3. Which organ parts have solo melodic lines?
4. Are there some organs that play more frequently than others?

An example of volley dialogue can be seen in the following excerpt from *Sinfonia 1<sup>a</sup>*, which shows a dialogue between Organs 1 and 3, and is four measures in length. It would thus be counted as one instance of dialogue between Organs 1 and 3 which lasts for four measures. It happens to be the only instance of dialogue between these two organs for the remainder of the piece.

The image shows a musical score excerpt for four measures. It is divided into four systems, each representing an organ. Each system has a treble and bass clef staff. The key signature has two sharps (F# and C#). Measure numbers 6, 7, 8, and 9 are indicated at the start of each system. Organ 1 (top system) consists of Clarinet (Clarim) and Trombone (Trompa). Organ 2 (second system) consists of Clarinet and Trombone. Organ 3 (third system) consists of Clarinet and Trombone. Organ 4 (bottom system) consists of Clarinet and Trombone. In measures 6 and 7, Organ 1 plays a rhythmic pattern while Organ 3 plays a different rhythmic pattern. In measures 8 and 9, Organ 3 plays the pattern from measure 6 while Organ 1 plays the pattern from measure 7. Organ 2 and Organ 4 are silent throughout all four measures.

Figure 2: Four measures of volley dialogue between Organs 1 and 3, excerpt from *Sinfonia 1<sup>a</sup>*, mm. 6-9.

Not only can two organs play back and forth in dialogue, as seen above, but one organ can play in dialogue with the remaining three, as well as pairs of organs playing in dialogue. See p. 38, mm. 26-27 of *Sinfonia 1<sup>a</sup>* for an example of Organ 4 playing in dialogue with Organs 1, 2, and 3, and p. 69, mm. 60-63 of *Sinfonia [2<sup>a</sup>]* for an example of Organs 1 and 2 playing in dialogue with Organs 3 and 4.

An example of organs playing together as an ensemble can be seen in the following example from the Rossini arrangement, where Organs 1 and 2 frequently play together as an ensemble.



Figure 3: Organs 1 and 2 playing together as an ensemble; excerpt from *Sinfonia nell'Opera La Cenerentola* mm. 13-14.

The most frequent form of ensemble playing occurs when all four organs are playing together as an ensemble. When playing together as an ensemble, sometimes organ parts are doubled, or copied, note for note from other parts. Other times, all four organs are playing together as an ensemble, with their own parts.



Figure 4: Example from Manuscript of *Sinfonia*[2<sup>a</sup>], mm. 1-3. Organ 3 doubles Organ 1, while Organ 4 doubles Organ 2; example of all four organs playing together as an ensemble.

Solo melodic lines were also analyzed to see if there were organs that are favored in this respect. Results show that Organs 1 and 3 are favored for solo lines, implying that Organs 1 and 3 take more prominent roles in the ensemble than Organs 2 and 4. Organs 1 and 3, because of their solo lines, call for more specific registrations, which could also help identify

which organs should play their parts. Figure 5 shows Organ 1 playing a solo line (the rest of the organs are tacit), using a stop that is only called for in Organ 1’s part, *Pifano*, which currently does not exist in any of the organs.



Figure 5: Soares’s arrangement *Sinfonia nell’Opera La Cenerentola* mm. 7-8; example of solo line, using a stop specific to Organ 1.

Finally, all measures played for each part were counted. This was done to see if a hierarchy of importance was apparent.

The three pieces were analyzed using the above four criteria. In each instance, the exact measure numbers were recorded so the work could be verified (some of the attributions are subjective). For each set of criteria, the number of measures was counted, as well as the number of occurrences. For example, it was found that in the Rossini arrangement, Organs 1 and 3 played together as an ensemble on four separate occasions, for a total of 24 measures. The complete analysis can be seen in Appendices 7, 8, and 9.

An analysis of ensemble playing in *Sinfonia 1<sup>a</sup>*, shows that Organs 1 and 2 frequently play together as an ensemble (44 measures total, on 10 separate occasions), which may indicate that these organs should be located across from each other for ease of communication.

<i>Sinfonia 1<sup>a</sup>: Ensemble Playing</i>		
	# of measures	# of occurrences
All	109	16
Orgs. 1 & 2	45	10
Orgs. 1 & 2 & 3	1	1

Table 3: Duration and frequency of Organs playing together as an ensemble, *Sinfonia 1<sup>a</sup>*

An analysis of dialogue revealed that of all three pieces, *Sinfonia 1<sup>a</sup>* is the most creative in terms of the diverse combinations in which dialogue is passed back and forth between the various organs. There are nine different combinations of dialogue, whereas in *Sinfonia [2<sup>a</sup>]* there are seven, and in the Rossini arrangement, only one. For this reason, of the two *Sinfonias*, *Sinfonia 1<sup>a</sup>* appears to be the most interesting for the listener.

<i>Sinfonia 1<sup>a</sup></i> . Dialogue		
	# of measures	# of occurrences
All & Org. 4	19	5
Orgs. 1 & 3 & 4	19	4
Orgs. 3 & 4	16	2
All & Org. 1	12	6
[1&2] & 3	6	1
[1&2] & [3&4]	5	1
Orgs. 1 & 3	4	1
Orgs. 1 & 2	2	1
All & Org. 3	2	1

Table 4: Duration and Frequency of Dialogue between Organs, *Sinfonia 1<sup>a</sup>*

Volley dialogues, in general, are more interesting to hear when the organs are far apart from each other. For instance, if two organs in the southern transept are playing back and forth in dialogue, the listener has a difficult time discerning which organ is playing. However, if dialogue is passed, for example, between an organ in the southern transept and one in the northern transept, it becomes apparent that two different organs are playing in two different locations. For this reason, dialogues are more interesting when they are played between two organs in different transepts. Thus, the placement of Organs 3 and 4 in opposite transepts showcases this dialogue.



Figure 6: Prominent dialogue between Organs 3 and 4, *Sinfonia 1<sup>a</sup>* mm. 208-212, which would benefit from being placed in opposite transepts to create an obvious stereo effect.

An analysis of which parts are given solo material shows that Organ 1 has the most prominent part in *Sinfonia 1<sup>a</sup>*. Organs 2 and 3 each play by themselves once, but the material is a small interlude between sections, and not a fully developed solo line.

<i>Sinfonia 1<sup>a</sup>: Solo melodic lines</i>		
	# of measures	# of occurrences
Org. 1	25	4
Org. 2	7	1
Org. 3	7	1

Table 5: Duration and Frequency of solo, melodic lines, *Sinfonia 1<sup>a</sup>*

Counting the total number of measures played by each part confirms this hierarchy of importance from one to four.

<i>Sinfonia 1<sup>a</sup>: Total Measures played</i>	
	# of measures
Org. 1	242
Org. 2	205
Org. 3	184
Org. 4	160

Table 6: Total measures played, *Sinfonia 1<sup>a</sup>*

The most basic conclusion that can be made from the analysis of *Sinfonia 1<sup>a</sup>*, is that Organs 1 and 2 should be placed across from each other, because they play together frequently as an ensemble, which requires a close level of communication, and that Organs 3 and 4 should be placed in opposite transepts, to take aural advantage of their prominent back-and-forth dialogues. This could be accomplished by placing Organs 1 and 2 in the high altar, and Organs 3 and 4 in the southern and northern transepts respectively, so that Organs 1 and 2 are across from each other, and Organs 3 and 4 are in separate transepts.

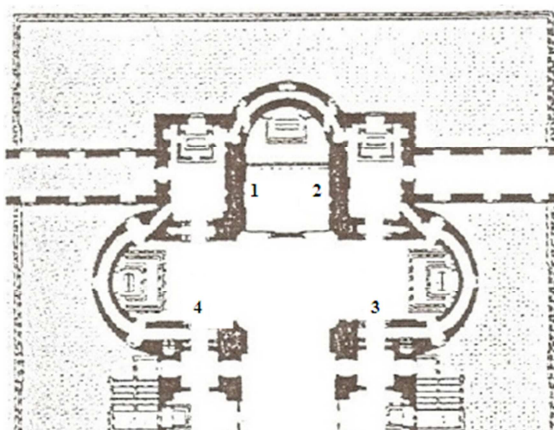


Figure 7: Suggested placement for organs in *Sinfonia 1<sup>a</sup>*

Unlike in *Sinfonia 1<sup>a</sup>* and *La Cenerentola*, there are no smaller ensemble groupings in *Sinfonia [2<sup>a</sup>]*. The piece appears to be less creative in this respect.

<i>Sinfonia [2<sup>a</sup>]: Ensemble</i>		
	# of measures	# of occurrences
All	85	20

Table 7: Duration and frequency of Organs playing together as an ensemble, *Sinfonia [2<sup>a</sup>]*

Like in *Sinfonia 1<sup>a</sup>*, Organs 3 and 4 also have some prominent back and forth dialogue, again, suggesting they should be placed in opposite transepts.

<i>Sinfonia [2<sup>a</sup>]: Dialogue</i>		
	# of measures	# of occurrences
Org. 1 & All	29	8
Org. 3 & 4	20	2
Org. 4 & All	16	4
[1&2] & [3&4]	8	2
Org. 1 & 3	7	1
Org. 3 & All	5	1
Org. 1 & 2	4	1

Table 8: Duration and frequency of dialogue between organs, *Sinfonia [2<sup>a</sup>]*

An analysis of which parts have solo melodic lines reveals a preference for favoring Organs 1 and 3. This suggests that Organs 1 and 2 are clearly grouped together, with Organ 1 in the primary, and Organ 2 in the secondary role, and Organs 3 and 4 are grouped together, with Organ 3 in the primary, and Organ 4 the secondary role within the pair. Placing organs 1 and 3 far from each other highlights the contrast between their melodic lines. This is still possible with the suggested ordering of Organs 1 in the high altar and Organ 3 in the southern transept, as seen above in Figure 7.

<i>Sinfonia [2<sup>a</sup>]: Solo melodic lines</i>		
	# of measures	# of occurrences
Org. 1	50	7
Org. 3	27	4

Table 9: Duration and frequency of solo melodic lines, *Sinfonia [2<sup>a</sup>]*

Perhaps because of the fact that they have the only parts that play solo melodic lines, Organs 1 and 3 also happen to be the parts which call for the most potentially identifying stop names, for example, the *Oboe*, *Tenoretti*, *Pífano*, and *Magna*. The question of stop names will be addressed further below.

It should be noted that in the total number of measures played in *Sinfonia*[2<sup>a</sup>], Organ 3 plays more frequently than Organ 2. This is explained by the fact that all solo lines are divided among Organs 1 and 3, and illustrates a division where Organs 1 and 2 function as a pair, with primary and secondary roles, and Organs 3 and 4 function as another pair, with 3 taking the primary, and 4 taking the secondary role. In fact, it is notable that even Organ 4 plays more frequently than Organ 2 in *Sinfonia* [2<sup>a</sup>].

<i>Sinfonia</i> [2 <sup>a</sup> ]: Total Measures played	
	# of measures
Org. 1	198
Org. 2	152
Org. 3	190
Org. 4	159

Table 10: Total measures played, *Sinfonia* [2<sup>a</sup>]

In Soares's adaptation of the overture to *La Cenerentola*, similar trends appear. There are interesting ensemble groupings, especially between Organs 1 and 2 and Organs 1 and 3. There is hardly any back and forth volley dialogue, although there is some dialogue that occurs within the context of the ensemble.



Figure 8: Ensemble playing between Organs 1 and 2, which also has some elements of dialogue. *La Cenerentola*, mm. 106-108.

<i>La Cenerentola</i> : Ensemble		
	# of measures	# of occurrences
All	133	12
Orgs. 1 & 2	95	13
Orgs. 1 & 3	24	4
Orgs. 2 & 3 & 4	2	2

Table 11: Ensemble playing in *La Cenerentola*, which at times has elements of dialogue in it, as seen in Figure 8

Unlike the other two pieces, the *La Cenerentola* adaptation contains almost no trumpet volley dialogue, probably because it is an orchestral adaptation, and the back and forth dialogue seems expressly used in pieces originally written for Mafra to take advantage of the sound effects of the space.

<i>La Cenerentola: Dialogue</i>		
	# of measures	# of occurrences
Orgs. 3 & 4	4	1

Table 12: Minimal back and forth dialogue in *La Cenerentola*

Again, as in *Sinfonia [2<sup>a</sup>]*, we see a preponderance of solo melodic lines played solely by Organs 1 and 3.

<i>La Cenerentola: Solo melodic lines</i>		
	# of measures	# of occurrences
Org. 1	82	9
Org. 3	58	5

Table 13: Solo melodic lines played by Organs 1 and 3.

Again, specific, potentially identifying registrations are called for in the parts of Organs 1 and Organ 3, like the *Oboe*, *Tenoretti*, *Pífano*, and *Flautim* in Organ 1, and *Magna* in Organ 3.

In an analysis of all measures played, we see, like in *Sinfonia 1<sup>a</sup>*, a ranking of importance from 1 to 4.

<i>La Cenerentola: Total Measures played</i>	
	# of measures
Org. 1	324
Org. 2	233
Org. 3	224
Org. 4	135

Table 14: Total number of measures played in *La Cenerentola*, indicating a hierarchical order of importance from 1 to 4.

The ordering of this piece could also be arranged as suggested above, with Organs 1 and 2 in the high altar, and Organs 3 and 4 in the southern and northern transepts respectively. What appears most important in *La Cenerentola* is for Organs 1 and 2 to be across from each other, and Organs 1 and 3 to be placed in contrasting positions, to create an obvious difference between the two organs as they exchange melodic lines.

Based on the above analysis of communications between Organ parts, the following configuration of Organ parts seems to function equally well for all three pieces.

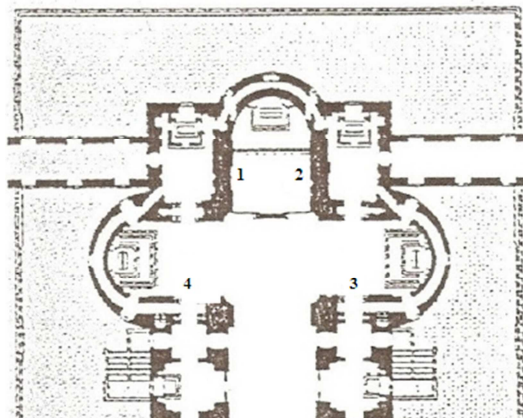


Figure 9: Configuration of Organ parts which functions well for all three pieces: Organs 1 and 2 in the high altar, Organ 3 at *Santa Bárbara* in the southern transept, and Organ 4 at *Sacramento* in the northern transept.

In the above example, Organs 1 and 2, which play together frequently as a small ensemble, are able to communicate well. Organs 1 and 3 are in contrasting positions (Organ 3 is facing “backwards” from the audience, creating a sort of echo effect when the melody is passed from Organ 1 to Organ 3, which creates a nice distinction between them), and Organs 3 and 4 are in opposite transepts, which nicely showcases the prominent dialogue between their parts.

An analysis of the stop names called for in each of the three pieces reveals something unexpected: at first glance, the organ *Santa Bárbara* appears to be the most suited for playing the part of Organ 1. This is surprising because the organ *Santa Bárbara* is facing “backwards,” and doesn’t appear to be in a position to be the primary instrument of the ensemble. In *Sinfonia 1ª*, Organ 1 calls for the use of the *Oboé*, which today only exists in the organs of the *Evangelho* as a 16’ reed, and in the organ of *Santa Bárbara*, as an 8’ reed. It also calls for *Tenoretti*, which does not currently exist in any organ. Likewise, Organ 3 is the only part that calls for *Magna*, or *Trompa Magna*, a 16’ reed, which currently exists only in the organs *Epístola*, *Sacramento*, and *São Pedro de Alcântara*.

<i>Sinfonia 1<sup>a</sup></i>				
	Org. 1	Org. 2	Org. 3	Org. 4
Cheio	x	x	x	x
Clarim (r.h.)	x		x	x
Trompa (l.h.)	x		x	x
Fagote (l.h.)	x	x		
Flautado	x	x	x	x
Oboé (r.h.)	x			
Tenoretti (r.h.)	x			
Trombettaria	x	x	x	x
Trombetta			x	x
Magna			x	
Trompa Magna			x	

Table 15: Registration markings called for in *Sinfonia 1<sup>a</sup>*

In *Sinfonia [2<sup>a</sup>]*, Organ 1 also calls for the use of the *Oboé*, and *Tenoretti*, as well as *Pífano*, which is included in Gerhard Doderer's stop list in the organ of *Santa Bárbara*,<sup>25</sup> although there are currently no stops on the organ with that name. Likewise, Organ 3 has the only part that calls for *Magna*, or *Trompa Magna*, which currently exists only in the organs *Epístola*, *Sacramento*, and *São Pedro de Alcântara*, as mentioned above. Another potentially identifying feature is the use of the *Tambor* on *re* and *la*, called for only in the part of Organ 2. Currently only the organ *Conceição* has *Tambores* on *re* and *la*.

<i>Sinfonia [2<sup>a</sup>]</i>				
	Org. 1	Org. 2	Org. 3	Org. 4
Cheio	x	x	x	x
Trombettaria	x	x	x	x
Clarim	x			x
Trompa	x			x
Trombetta		x		
Magna			x	
Oboé (r.h.)	x			
Fagotti (l.h.)	x			
Flautado		x		
Tambor (re)		x		
Tambor (la)		x		
Tenoretti	x			
Pífano (r.h.)	x			

Table 16: Registrations markings called for in *Sinfonia [2<sup>a</sup>]*

<sup>25</sup> Doderer, p. 126.

In *La Cenerentola*, the part of Organ 1 calls for, again, the *Oboé*, *Tenoretti*, and *Pífano*, as well as the *Flautim*. The organ *Evangelho* has a *Flautim de 2 v.* which is a 4' flute of two ranks; the organ *Conceição* has a *Flautim* which is a 4' flute, and the organ *Santa Bárbara* also has a *Flautim de 2 v.* Doderer's stop list for the organ *Santa Bárbara* includes both a *Flautim* and *Pífano*,<sup>26</sup> although the current organ does not have the *Pífano* (again, no organ currently has a stop with this name).

<i>Sinfonia nell'Opera La Cenerentola</i>				
	Org. 1	Org. 2	Org. 3	Org. 4
Tenoretti (r.h.)	x			
Fagotti (l.h.)	x	x		
Flautado		x		x
Magna			x	
Cheio	x	x	x	x
Pífano (r.h.)	x			
Clarim (r.h.)			x	
Trompa (l.h.)			x	x
Oboé (r.h.)	x			
Flautim (r.h.)	x			

Table 17: Registration markings called for in *La Cenerentola*

For the part of Organ 1, according to the stop lists, we are left with the possibility of using either the *Evangelho* organ, which has a 16' *Oboe* and *Flautim de 2 v.*, or the organ *Santa Bárbara*, which has an 8' *Oboe*, and the *Flautim de 2 v.* For Organ 3, if we are to use an organ with a 16' *Magna* stop, we are left to choose between the organs *Epístola*, *Sacramento*, and *São Pedro de Alcântara*. However, choosing which organ plays which part based solely on the registrations called for in the pieces does not necessarily yield satisfying results. For example, even if the part of Organ 3 were to be played on one of the organs that has a *Trompa Magna*, the below melody could not be played as written, because no organ has a 16' reed in the left hand as well, and the following melody crosses the division between the split keyboard. This could also be an oversight by the composer.

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<sup>26</sup> Doderer, p. 126.



Figure 10: *Sinfonia 1ª*, Organ 3, mm. 153-155.

However, if part of Organ 3 were to be played as suggested in Figure 9, at the organ *Santa Bárbara*, this phrase could be played using the *Fagote* in the left hand and *Clarim d'Eco* or *Oboé* in the right, and the break between registers would be less abrupt.

Likewise, the part of Organ 1 repeatedly calls for the following sequence of stop changes: *Oboe* → *Tenoretti* → *Cheio Trombetta*. The changes need to be either mechanical, or made with the help of a registration assistant, as there is no time for the organist to reach over and pull stops while playing. It is possible to make these quick changes with a special footslider only found at the *Evangelho* organ. The footslider has four positions which affect the *Fagote*, *Oboé*, *Trompa de Batalha* and *Clarim de Batalha*. The *Clarim d'Eco* in the right hand always sounds when drawn, and is not affected by the footslider. This could be the *Oboé* asked for. Next, the *Oboé*, which is a 16' reed, can be added by putting the footslider in the upper right position, along with the *Fagote* in the left hand. The addition of the *Oboé* and *Fagote* could be the “*Tenoretti*” called for (which currently does not exist in any of the organs). Finally, the *Clarim de Batalha* in the right hand and *Trompa de Batalha* in the left hand can be added by putting the footslider in the bottom left position. This would be the addition of the *Cheio Trombetta* (along with the addition of the *cheio* by means of the *annulador dos cheios*).

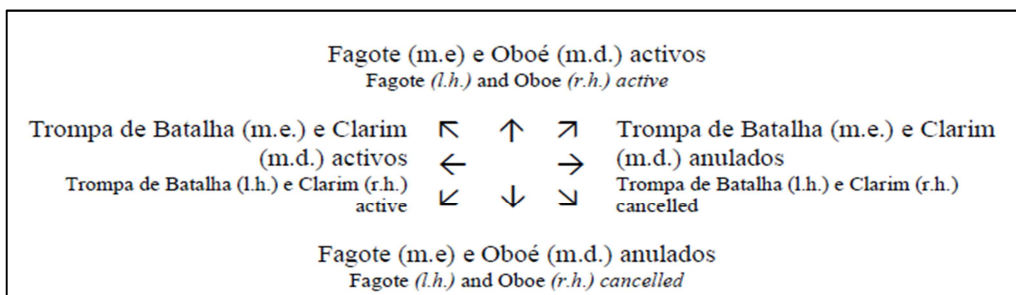


Figure 11: Illustration<sup>27</sup> of the *annulador dos cheios* and double action foot lever at the *Evangelho* organ.

<sup>27</sup> João Vaz, personal communication.

The image displays four systems of musical notation for an organ part. Each system consists of a grand staff with a treble clef and a bass clef. The first system is labeled 'Oboe' and features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The second system is labeled 'Tenoretti' and shows a similar structure. The third system is labeled 'Org. 4' and includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The fourth system is labeled 'Cheio Trombetta' and shows a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

Figure 12: Example of progression from *Oboé* to *Tenoretti*, to *Cheio Trombetta* in the part of Organ 1, *Sinfonia 1ª*.

The progression *Oboé* → *Tenoretti* also occurs frequently in melodic passages; first, with the *Oboé* in the right hand and *Flautado* in the left. This can be accomplished by drawing the *Clarim d' Eco*, and *Oboé* in the right hand, and the *Fagote* drawn in the left, with the *annulador dos cheios* in the closed position, and the *annulador das palhetas* in the off position. The *Clarim d' Eco* is not affected by the *annuladores*, and thus, with all in the closed position, the *Clarim d' Eco* will sound in the right hand with the *Flautado* in the left. Next, the *Fagote* enters in the left hand with *Tenoretti* in the right. They can be added by putting the foot slider in the upper right position, which adds the *Oboé 16'* in the right hand, and the *Fagote* in the left hand.

The image shows a musical score for Organ 1, Oboe, Flautado, Tenoretti, and Fagote, measures 89-103. The score is divided into three systems. The first system (measures 89-93) features Oboe and Flautado parts. The second system (measures 94-98) features Tenoretti and Fagote parts. The third system (measures 99-103) features Tenoretti and Fagote parts. The score is in G major and 4/4 time. The Oboe part is marked with a box 'H' at the beginning. The Flautado part is marked with a box 'H' at the beginning. The Tenoretti part is marked with a box 'I' at the beginning. The Fagote part is marked with a box 'I' at the beginning. The score includes various musical notations such as notes, rests, and dynamics.

Figure 13: *Sinfonia 1<sup>a</sup>*, Organ 1, Oboé → Tenoretti, mm. 89-103.

This is to say that it is not enough to take note of the registration markings called for in each part, and then choose the organ that matches those registrations, as there do not appear to be any easy, satisfactory answers. The subject of registration markings, as found in the pieces written for the organs of Mafra, and the history of the changing dispositions of the organs is a topic that requires further investigation.

Originally, when deciding theoretically which organ should play which part, I started with the assumption that a piece for four organs would work best using the four organs in the northern and southern transepts, not using the organs in the high altar. This assumption was made assuming a scenario where the two organs in the high altar were undergoing repairs and enlargements,<sup>28</sup> while the four organs in the transepts remained functional. This hypothetical arrangement for *La Cenerentola* was tested with Organ 1 at *São Pedro de Alcântara*, which has a powerful full organ *cheio*, appropriate for Organ 1. Organ 2 was located across from

<sup>28</sup> Vaz, "The Six Organs in the Palace of Mafra: A Restoration," 179.

Organ 1 for ease of communication, at *Sacramento*, and Organ 3 diagonally across from Organ 1 at *Santa Bárbara*. Organ 4 was placed in the last remaining position, *Conceição*.

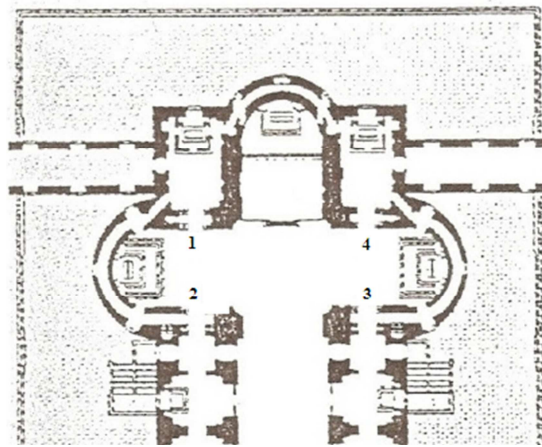


Figure 14: First hypothetical placement for *La Cenerentola*. Organ 1 at *São Pedro de Alcântara*, Organ 2 at *Sacramento*, Organ 3 at *Santa Bárbara*, and Organ 4 at *Conceição*.

However, when testing this hypothesis, our group had great difficulties playing together. It is relatively easy for the two organs located across from each other to play together, but becomes quite complicated to play together as an ensemble with the organs in the opposite transept. Theoretically, it appears that Organs 1 and 3 should be able to communicate reasonably well as configured in Figure 14, but this turns out to not be the case. Obviously, the easiest form of communication occurs between each pair of organs: *Evangelho* and *Epístola* in the high altar, *Conceição* and *Santa Bárbara* in the southern transept, and *Sacramento* and *São Pedro de Alcântara* in the northern transept. However, what became apparent during our test play-through, was that the second easiest placement in terms of communication appears to be the line of communication that connects the two organs in the high altar diagonally to the organs in the southwest and northwest transepts; that is the line of communication between *Evangelho* and *Santa Bárbara*, and between *Epístola* and *Sacramento*. Perhaps this has to do with the sound travelling along the arches in the ceiling of the Basilica.

Once this was discovered through trial and error, Organ 1 was placed at *Evangelho* in the high altar, and Organ 2 was placed across from Organ 1 at *Epístola*. Organ 3 remained at *Santa Bárbara*, so that it was located diagonally across from Organ 1, and Organ 4 was placed diagonally across from Organ 2, at *Sacramento*.

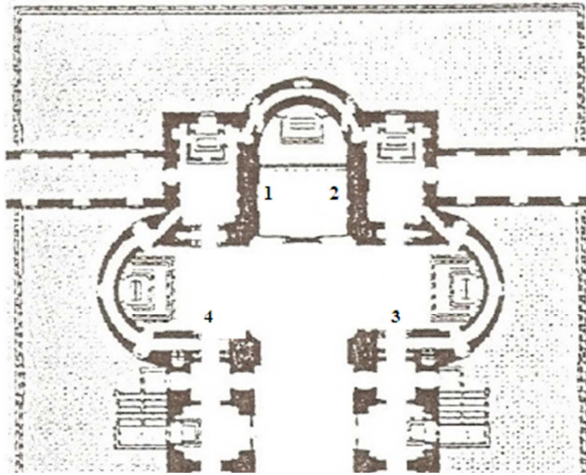


Figure 15: Final configuration for *La Cenerentola*; Organ 1 at *Evangelho* and Organ 2 at *Epístola* in the high altar, Organ 3 diagonally across from Organ 1 at *Santa Bárbara* in the southern transept, and Organ 4 at *Sacramento* in the northern transept.

This configuration worked very well for *La Cenerentola*. It allowed Organs 1 and 2 to easily play together, especially during difficult entrances, such as the one seen below.



Figure 16: Ensemble playing between Organs 1 and 2, *La Cenerentola*, mm. 11-12, which necessitates that these two organs be located directly across from each other in order to be able to play together.

It also allowed for a nice contrast between the melodic lines played by Organ 1, which are heard from the high altar, and the melodic lines played by Organ 3. The sound of Organ 3, coming from *Santa Bárbara*, is heard clearly as coming from a different location. Moreover, the sound quality that reaches the listener is different, because the organ is effectively facing away from the majority of the people in the Basilica. Besides this, Organs 1 and 3, which have some ensemble playing, are able to communicate effectively because of their diagonal positions across from each other, and any volley dialogues between Organs 3 and 4 sound well because they are located in opposite transepts, creating a stereo effect for the listener. Furthermore, in *La Cenerentola* (as well as in *Sinfonia 1<sup>a</sup>*), the written music for Organs 1, 2,

and 3 goes up to  $f'''$ . Only two of the six organs have a compass that reach  $f'''$ , and they are in the high altar. This is another reason for placing Organs 1 and 2 in the high altar.

This placement was also found to work well for *Sinfonia 1<sup>a</sup>* and *Sinfonia [2<sup>a</sup>]* in rehearsal. An alternative placement was tested, with Organ 3 at *Epístola* to use the *Trompa Magna*, and Organ 2 at *Santa Bárbara*, to take advantage of the fact that the *Fagote* at *Santa Bárbara* is playable when the *annulador das palhetas* is closed, something necessary for Organ 2 in mm. 19-23 of *Sinfonia 1<sup>a</sup>*, and which does not work at the *Epístola* organ.

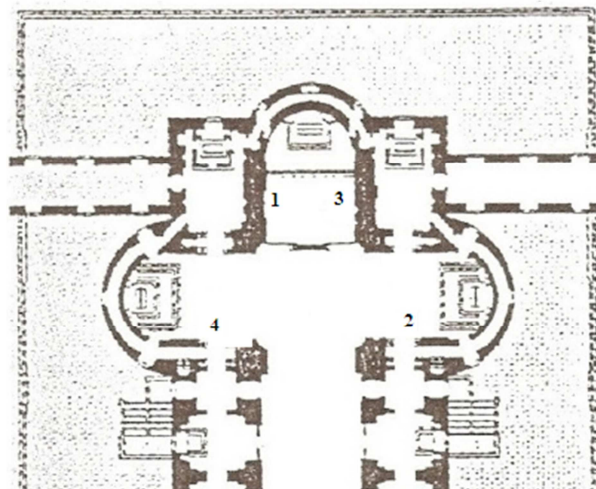


Figure 17: Test positioning for *Sinfonia [2<sup>a</sup>]* based on called for registrations, which did not function well.

However, it was concluded that because of the nature of the small ensemble parts played by Organ 1 and 2, it is necessary that they be placed across from each other. With Organ 1 placed at *Evangelho*, to take advantage of the more advanced mechanical system which allows two different sets of reeds to be added or subtracted by means of a footslider, Organ 2 must then by default be placed across from Organ 1 at *Epístola*. Organs 3 and 4 must then be placed in opposite transepts, located diagonally across from the two organs in the high altar.

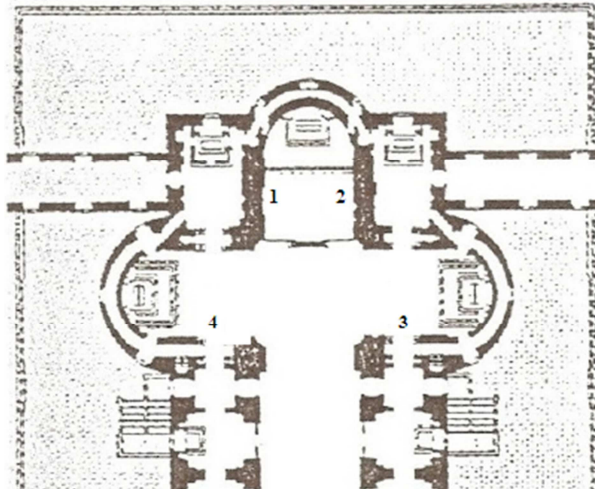


Figure 18: Final configuration of organs for all three pieces.

In conclusion, an analysis of all three pieces in terms of communications revealed that Organs 1 and 2 function closely as a small ensemble, and they should thus be located opposite each other. Organ 1 works best at the organ *Evangelho*, because of the footslider which allows for more registration changes than at other organs, and it thus follows that Organ 2 is located across from Organ 1 at *Epístola*. It was also found that Organs 1 and 3 predominantly play solo melodic lines, and because of this, Organ 3 sounds well when placed at one of the western facing organs, so that the contrast between the melodies played by Organ 1 and 3 is heard. Results showed that Organs 3 and 4 play frequently in back and forth volley dialogue, which sounds best when they are located in opposite transepts. Although the pieces were analyzed according to registration markings called for in the score, and compared with the dispositions of the organs today, the resulting analysis created more questions than answers. The anomaly between the organ registrations asked for in the score, and the stops currently present at the organs is something that requires further investigation.

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Vaz, João. “The Six Organs in the Palace of Mafra: A Restoration.” *Modus*, fasc. 5 (1998-2001), 2002: 175-185.

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**Appendix 1:** Compiled from João Manuel Borges de Azevedo's *Biblioteca do Palácio Nacional de Maфра: Catálogo dos fundos musicais*. Lisboa: Fundação Calouste Gulbenkian, 1985.

Year	Number of organs					
	1	2	3	4	5	6
1795				1		
1800				1		
1804				1		
1805				3		
1806				3		2
1807		1		3	1	15
1811		1				
1812		1		4		
1813		6				
1814		1	1			
1815		2				
1817		2				
1819						3
1820						1
1821		1		1		
1822				2		
1825					2	
1826						1
Year Unknown	2	9	1	19	6	13
Total	2	24	2	37	9	35

The left-hand column indicates the year a piece was written, if known, and the row across the top indicates the number of organs for which the piece was written. For example, the catalog contains records for five pieces written for two organs in the year 1813.



Soares, António José. *Sinfonia P<sup>a</sup> 4 Órgãos*. Music Manuscript. (1820-1850). From the National Library of Portugal, Digital Library.

Choro Trombettario Sinfonia António Soares 29

Organo

Violino

Viola

Violoncello

Contrabaixo

Largo Sostenuito

5076//2

H 1372378

Soares, António José. *Sinfonia*. Music Manuscript. (1820-1850). From the National Library of Portugal, Digital Library.

*Sinfonia Nell' Opera L' Cenerentola, a Comodata per gli Organi di Mafra Del Maestro Rossini*

57

The manuscript shows a multi-staff organ score. The top system includes staves for Tenoretti, Organo, and Flautado. The middle system includes staves for Organo, Flautado, and Choro. The bottom system includes staves for Tenoretti, Flautado, Choro, and Choro. A red circular stamp from the National Library of Portugal is visible on the right side of the page. The number 5076//3 is written in the right margin. The number H 1372 382 is written at the bottom left.

5076//3

H 1372 382

Soares, António José. *Sinfonia Nell' Opera L' Cenerentola: acomodata per gli Organi di Mafra Del Maestro Rossini*. Music Manuscript. (1820-1850). From the National Library of Portugal, Digital Library.

# Sinfonia p<sup>a</sup> 4 Órgãos

Score  
P-Ln M.M. 5076//1

António Jose Soares (1783-1865)  
Edited by Kate Pearson, 2013

**Maestoso**

Org 1  
Cheio

Org 2  
Cheio

Org 3  
Cheio

Org 4  
Cheio

Sinfonia 1ª

1 Clarim

2 Trompa

3 Clarim

4 Trompa

This block contains the first system of the score, measures 6 through 9. It features four staves, each with a treble and bass clef. Staff 1 is labeled 'Clarim' and shows a melodic line in the treble clef and a bass line in the bass clef. Staff 2 is labeled 'Trompa' and shows a bass line in the bass clef. Staff 3 is labeled 'Clarim' and shows a melodic line in the treble clef and a bass line in the bass clef. Staff 4 is labeled 'Trompa' and shows a bass line in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of sustained chords and rhythmic patterns.

1 Oboe

2 Fagote

3 Flautado

4

This block contains the second system of the score, measures 10 through 13. It features four staves, each with a treble and bass clef. Staff 1 is labeled 'Oboe' and shows a melodic line in the treble clef with a long note and a sixteenth-note run. Staff 2 is labeled 'Fagote' and shows a bass line in the bass clef with a rhythmic pattern. Staff 3 is labeled 'Flautado' and shows a bass line in the bass clef with a rhythmic pattern. Staff 4 is unlabeled and shows a bass line in the bass clef with a rhythmic pattern. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of sustained chords and rhythmic patterns.

Sinfonia 1ª

16

1

2

Fagote

21

1

2

3

4

Tenoretti

Cheio Trombettaria

[Flautado]

Sinfonia 1<sup>a</sup>

1

2

3

4

1

2

3

4

Tenoretti

Flautado

Trombetta

Trompa

Sinfonia 1ª

1 Flautado

2

3

4

1 Oboe Tenoretti

2 Cheio

3 Cheio Trombetta

4 Clarim [Clarim] Trompa [Trompa]

Sinfonia 1ª

40

Oboe

1

2

3

Magna

4

45

1

Cheio

2

3

Cheio

4

[Cheio]

Sinfonia 1ª

50

1

2

3

4

This system contains measures 50 through 53. It is divided into four staves. Staff 1 (Violin I) features a melodic line with eighth-note patterns and rests. Staff 2 (Violin II) has a similar melodic line. Staff 3 (Viola) consists of block chords and rests. Staff 4 (Cello/Double Bass) provides a rhythmic accompaniment with eighth-note patterns. The key signature has two sharps (F# and C#).

54

1

2

3

4

This system contains measures 54 through 57. It is divided into four staves, mirroring the structure of the previous system. Staff 1 (Violin I) and Staff 2 (Violin II) continue their melodic lines. Staff 3 (Viola) continues with block chords. Staff 4 (Cello/Double Bass) continues with the eighth-note accompaniment. The key signature remains two sharps.

Sinfonia 1ª

1

2

3

4

Musical score for measures 58-61, systems 1-4. System 1 (Violin I and II) shows a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. System 2 (Violin III and IV) features a similar rhythmic accompaniment. System 3 (Viola and Cello) shows a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. System 4 (Double Bass) features a rhythmic accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4.

1

2

3

4

Musical score for measures 62-65, systems 1-4. System 1 (Violin I and II) shows a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. System 2 (Violin III and IV) features a similar rhythmic accompaniment. System 3 (Viola and Cello) shows a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. System 4 (Double Bass) features a rhythmic accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Sinfonia 1ª

1

2

3

4

Musical score for measures 68-72 of Sinfonia 1ª. The score is arranged in four systems, labeled 1, 2, 3, and 4. Each system contains a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. Measures 68-72 show a complex texture with multiple voices. Measures 68-70 feature a melodic line in the upper voices and a rhythmic accompaniment in the lower voices. Measures 71-72 show a more active texture with more frequent note changes and some rests.

1

2

3

4

Musical score for measures 73-77 of Sinfonia 1ª. The score is arranged in four systems, labeled 1, 2, 3, and 4. Each system contains a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. Measures 73-77 show a complex texture with multiple voices. Measures 73-75 feature a melodic line in the upper voices and a rhythmic accompaniment in the lower voices. Measures 76-77 show a more active texture with more frequent note changes and some rests.

Sinfonia 1ª

78

1

2

3

4

Fagote

83

1

2

3

4

Sinfonia 1ª

87

Oboe

1

Flautado

2

92

Tenoretti

1

Fagote

2

Fagote

[Flautado?]

97

1

2

Sinfonia 1ª

101

1

2

3

4

Trompa Magna

Trombetta

Trompa

106

1

3

4

Oboe

Sinfonia 1ª

1

112

Tenoretti

2

112

Flautado

Fagote

1

116

Oboe

2

116

Sinfonia 1ª

121 Tenoretti

1

2

3 Flautado

4 Flautado

126 Cheio Trombetta

1

2 Cheio Trombetta

3 [Cheio Trombetta]

4 Clarim Trompa

Sinfonia 1ª

130

1

2

3

4

134

1

2

3

4

Clarim

Trompa

Cheio Trombetta

Sinfonia 1ª

141

1 Oboe  
[Flautado] Cheio

2 [Cheio]

3 [Cheio] Trompa Magna

4 Clarim Trompa

148

1 Tenoretti  
Cheio Oboe

2

3 [Cheio]

4

Sinfonia 1<sup>a</sup>

153 Tenoretti

153 Magna

157 Cheio Trombetta

157 [Cheio]

157 [Cheio Trombetta]

157 Cheio

157 [Cheio Trombetta]

157 [Cheio]

157 [Cheio Trombetta]

Detailed description: This page of a musical score for Sinfonia 1<sup>a</sup> contains measures 153 through 160. It is divided into four systems. The first system (measures 153-156) features vocal parts: Tenoretti (Tenor) and Magna (Soprano). The Tenoretti part has a melodic line with some rests, while the Magna part has a more active line. The second system (measures 157-160) features instrumental parts: Cheio Trombetta (Trumpet) and Cheio (Choir). The Cheio Trombetta part has a rhythmic pattern of eighth notes. The Cheio parts (numbered 1, 2, 3, and 4) have a simpler, more harmonic accompaniment. The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The page number -51- is at the bottom.

Sinfonia 1ª

161

1

2

3

4

Detailed description: This system contains measures 161 through 164. It consists of four systems, each with a grand staff (treble and bass clefs). System 1 (labeled '1') features a melodic line in the treble clef and a bass line in the bass clef. System 2 (labeled '2') has a treble clef with chords and a bass clef with a steady eighth-note accompaniment. System 3 (labeled '3') is similar to system 2. System 4 (labeled '4') consists of block chords in both staves, with rests in the treble clef.

165

1

2

3

4

Detailed description: This system contains measures 165 through 168. It consists of four systems, each with a grand staff. System 1 (labeled '1') has a treble clef with a melodic line and a bass clef with block chords. System 2 (labeled '2') has a treble clef with chords and a bass clef with a steady eighth-note accompaniment. System 3 (labeled '3') has a treble clef with a melodic line and a bass clef with block chords. System 4 (labeled '4') has a treble clef with chords and a bass clef with a steady eighth-note accompaniment.

Sinfonia 1ª

The image displays a musical score for the first symphony, covering measures 169 to 174. It is arranged in four systems, each with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 169-173) features a complex texture with many beamed notes and rests. The second system (measures 174-178) shows a more rhythmic and chordal texture with prominent block chords and moving bass lines. The notation includes various articulations such as slurs and accents.

Sinfonia 1ª

180

1

2

3

4

Magna

187

3

191

Oboe

Flautado

1

Sinfonia 1ª

196

1 Tenoretti

Fagote

2 Flautado

Fagote

202

1

2

3 Magna

4 Trombetta

Trompa

Sinfonia 1ª

3

4

208

Musical score for strings 3 and 4, measures 208-212. The key signature is two sharps (F# and C#). The score consists of two systems, each with a treble and bass staff. The first system (measures 208-210) shows string 3 playing a rhythmic pattern of eighth notes in the treble clef, while string 4 plays chords in the bass clef. The second system (measures 211-212) continues this pattern, with string 3 playing chords in the treble clef and string 4 playing chords in the bass clef.

1

3

4

213

Tenoretti

Musical score for Tenoretti, strings 3, and 4, measures 213-217. The key signature is two sharps. The score consists of three systems. The first system (measures 213-214) features the Tenoretti part in the treble clef, playing a melodic line with eighth notes, while strings 3 and 4 play chords in the bass clef. The second system (measures 215-216) shows the Tenoretti part continuing its melodic line, and strings 3 and 4 playing chords. The third system (measure 217) shows the Tenoretti part playing a final note, and strings 3 and 4 playing chords.

1

2

218

Oboe

Flautado

Fagote

Musical score for Oboe, Flautado, and Fagote, measures 218-222. The key signature is two sharps. The score consists of two systems. The first system (measures 218-220) features the Oboe part in the treble clef, playing a melodic line with eighth notes, while the Flautado and Fagote parts in the bass clef play chords. The second system (measures 221-222) shows the Oboe part playing a final note, and the Flautado and Fagote parts playing chords.

Sinfonia 1ª

224

1

2

3 Flautado

4 Flautado

230

1 Cheio

2 Cheio

3 Cheio

4 Cheio

Sinfonia 1ª

The image displays a musical score for the first symphony, covering measures 235 to 239. It is organized into four systems, each with a numbered staff (1, 2, 3, 4) on the left. Each system contains a pair of staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Measure 235 shows a complex texture with active lines in all parts. Measures 236 and 237 continue this texture, with some parts showing more sustained notes. Measure 238 features a change in the bass line, and measure 239 concludes the section with a final cadence. The score is presented in a clean, black-and-white format.

Sinfonia 1ª

242 Tenoretti

1

2

3

4

247

1

2 Flautado Cheio

3 Cheio

4 Cheio

Sinfonia 1ª

1

2

3

4

Musical score for strings 1-4, measures 251-255. The score is in D major and 2/4 time. Each part (1-4) consists of a treble and bass staff. Measures 251-255 show a rhythmic pattern of eighth notes in the bass and chords in the treble. Measure 255 features a fermata over the final chord.

1

2

3

4

Tenoretti

Flautado

Musical score for strings 1-4 and woodwinds, measures 256-259. The score is in D major and 2/4 time. Measures 256-259 show a rhythmic pattern of eighth notes in the bass and chords in the treble. Measure 259 features a fermata over the final chord. The woodwind parts (Tenoretti and Flautado) enter in measure 256 with a melodic line.

Sinfonia 1ª

1

260

Cheio

2

260

Cheio

3

260

Magna

Cheio

4

260

Flautado

Cheio

1

266

2

266

3

266

4

266

Sinfonia 1ª

The image displays a musical score for the first symphony, starting at measure 270. It consists of four staves, each with a grand staff (treble and bass clefs) and a piano (p) dynamic marking. The key signature is two sharps (F# and C#). The music is characterized by a steady eighth-note accompaniment in the bass clef and a more complex, often chordal or melodic line in the treble clef. The notation includes various note values, rests, and articulation marks. The score concludes with a double bar line and repeat dots at the end of the fourth staff.

# Sinfonia

Score  
P-Ln M.M. 5076//2

António José Soares (1783-1865)  
Edited by Kate Pearson, 2013

## Largo Sostonutto

The image displays a musical score for four organs, labeled Org 1 through Org 4. Each organ part is written on a grand staff, consisting of a treble clef and a bass clef. The key signature is G major (one sharp) and the time signature is common time (C). The tempo/mood is indicated as 'Largo Sostonutto'. Each organ part is labeled 'Cheio Trombettaria'. The score shows a complex texture with many chords and melodic lines, typical of a Baroque or Classical organ setting. The notation includes various rhythmic values, accidentals, and articulation marks.

Sinfonia [2ª]

Clarim

Trompa

1

2

3

4

5

5

5

5

Detailed description: This image shows a page of a musical score for a symphony, specifically the second movement. The score is arranged in four systems, numbered 1 through 4 on the left. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system is labeled '1' and the second '2'. The third and fourth systems are labeled '3' and '4' respectively. Above the first system, the instrument 'Clarim' (Clarinet) is indicated. Above the second system, the instrument 'Trompa' (Trombone) is indicated. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

Sinfonia [2<sup>a</sup>]

1

2

3

4

Trombetta

Magna

Clarim

Trompa

3

4

15

1

Allegro

Oboe

Fagotti

21

Sinfonia [2ª]

The image displays a musical score for a symphony, specifically the second movement. It is divided into two systems of staves. The first system covers measures 25 to 28, and the second system covers measures 29 to 32. Each system includes four staves, numbered 1 through 4. Staves 1 and 2 are for the first and second violins, respectively, and both show active melodic lines. Staves 3 and 4 are for the third and fourth violins, respectively, and are marked 'Cheio' (Cello), indicating they play a sustained, rhythmic accompaniment. The key signature is two sharps (D major or F# minor), and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and dynamic markings.

Sinfonia [2ª]

1

2

3

4

Magna

Trompa

3

4

Sinfonia [2<sup>a</sup>]

This musical score is for the second movement of a symphony, titled "Sinfonia [2<sup>a</sup>]", and is written in the key of D major. It features four systems of staves, each with a different instrument or section. The first system (measures 43-47) includes an Oboe part (treble clef) and a Fagotti (Bassoon) part (bass clef). The second system (measures 48-52) continues the Oboe and Fagotti parts. The third system (measures 53-57) introduces the Cheio (Choir) with four parts: Part 1 (treble clef), Part 2 (treble clef), Part 3 (treble clef), and Part 4 (bass clef). The Cheio parts consist of vocal lines with lyrics and accompaniment. The Oboe and Fagotti parts continue throughout the score.

43 Oboe

Fagotti

43

48

53

Cheio

[Cheio]

Cheio

Cheio

43

Cheio

Sinfonia [2ª]

57

1

2

3

4

57

62

Oboe

1

2

Flautado

Tambor

3

4

62

Sinfonia [2ª]

66 Tenoretti

1 Cheio

2 Cheio Flautado

3

4

70 Clarim

1 Cheio

2 Cheio Trompa

3

4



Sinfonia [2ª]

1

84

3

84

Magna

Detailed description: This system contains two staves. The first staff, labeled '1', shows a string part with a melodic line in the treble clef and a bass line in the bass clef. The second staff, labeled '3', is mostly silent with some activity in the bass clef starting at measure 87. The key signature has two sharps (F# and C#).

1

88

Cheio

2

88

[Cheio]

3

88

Cheio

4

88

Trompa

Detailed description: This system contains four staves. The first staff, labeled '1', has rests until measure 90, then chordal accompaniment. The second staff, labeled '2', has rests until measure 90, then chordal accompaniment. The third staff, labeled '3', has a melodic line in the treble clef and a bass line in the bass clef. The fourth staff, labeled '4', has rests until measure 90, then chordal accompaniment. The key signature has two sharps (F# and C#).

Sinfonia [2<sup>a</sup>]

Clarim

Cheio

Trompa

Cheio

This section of the score covers measures 93 to 100. It features four staves, each with a treble and bass clef. The first staff is for Clarinets (Clarim), the second for Trombones (Trompa), and the third and fourth for Cheios (Trumpets). The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The Clarinet part has a melodic line with some grace notes. The Trombone and Cheio parts provide harmonic support with chords and rhythmic patterns.

Tenoretti

This section of the score covers measures 99 to 104. It features four staves, each with a treble and bass clef. The first staff is for Tenoretti (Tenors), and the second, third, and fourth staves are for other vocal parts. The music is in the same key and time signature as the previous section. The Tenoretti part has a melodic line with a long note in measure 100. The other vocal parts provide harmonic support with chords and rhythmic patterns.

Sinfonia [2ª]

105

1

2

3

4

Magna

110

3

Sinfonia [2ª]

114

1

Cheio

2

Cheio

3

Cheio

4

[Cheio]

118

1

2

3

4

Trompa

Sinfonia [2<sup>a</sup>]

123

1

2

3

4

127

Tenoretti

1

2

3

4

Cheio

Sinfonia [2ª]

132

1

2

3

4

136

Cheio

1

2

3

4

Sinfonia [2<sup>a</sup>]

Tenoretti

141

1

2

3

4

Pifano

147

1

2

3

4

Sinfonia [2ª]

153

1

157

1

Cheio

157

2

[Cheio]

157

3

[Cheio]

157

4

[Cheio]

Sinfonia [2<sup>a</sup>]

The image displays a musical score for a symphony, specifically the second movement. It is divided into two systems of staves. The first system covers measures 162 to 165, and the second system covers measures 166 to 169. Each system includes four staves, numbered 1 through 4, representing different instruments. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first three staves (1, 2, and 3) show a complex melodic and harmonic texture with frequent sixteenth-note patterns and chords. The fourth staff (4) provides a more rhythmic and harmonic foundation with block chords and sustained notes. The second system continues the melodic lines in staves 1, 2, and 3, while the fourth staff maintains its harmonic support with a similar rhythmic pattern.

Sinfonia [2ª]

170 Tenoretti Oboe  
1 Cheio

170 Flautado Cheio Flautado  
2 Tambor [Tambor]

170 Clarim  
1 Cheio Trompa

175 Cheio

3

4

Sinfonia [2<sup>a</sup>]

180

1

2

3

4

185

1

2

3

4

Tenoretti

Fagotti

185

185

185

Sinfonia [2ª]

190

1

3

Magna

194

1

2

3

4

Cheio

[Cheio]

[Cheio]

Sinfonia [2ª]

199

1

Clarim

Trompa

2

3

Cheio

4

199

205

1

Cheio

2

3

4

205

205

Sinfonia [2ª]

211

1 Clarim Trompa

2

3 Magna

4

216

1 Cheio

2 [Cheio]

3 Cheio

4 [Cheio]

Sinfonia [2<sup>a</sup>]

1

2

3

4

Musical score for strings 1-4, measures 221-223. The score is in G major (one sharp) and 4/4 time. Each part (1-4) consists of a grand staff with a treble and bass clef. The music features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. Measure 221 shows a change in the bass line rhythm. Measure 223 contains a fermata over the final chord.

1

2

3

4

Clarin

Trompa

Musical score for strings 1-4 and woodwinds, measures 224-226. The score is in G major (one sharp) and 4/4 time. The string parts (1-4) continue with the accompaniment from the previous page. The Clarinet (Clarin) and Trombone (Trompa) parts enter in measure 224 with a melodic line. The Clarinet part has a fermata in measure 226. The Trombone part has a fermata in measure 226.

Sinfonia [2ª]

228

1

2

3

4

232

1

Cheio

2

3

4

Sinfonia nell' Opera La Cenerentola  
accomodata per gli Organi di Mafra, del Maestro Rossini

Score  
P-Ln MM 5076//3

António José Soares (1783-1865)  
Edited by Kate Pearson, 2013

**Maestoso**

Org 1  
Tenoretti  
Pifano  
Fagotti

Org 2  
Flautado  
Fagotti  
Cheio

Org 3  
Magna  
Fagotti  
Cheio

Org 4  
Flautado  
Fagotti  
Cheio

La Cenerentola

1 Tenoretti  
Fagotti

2 Flautado  
Cheio

3 Fagotti  
Magna  
Cheio

4 Flautado  
Cheio

Detailed description: This system contains measures 4, 5, and 6. Measure 4 features a long note in the Tenoretti part and a rhythmic pattern in the Fagotti part. Measures 5 and 6 show the Tenoretti and Fagotti parts continuing their patterns, while the Flautado and Cheio parts enter with new melodic lines. The Flautado part in measure 6 has a 'Cheio' marking.

1 Pifano  
Tenoretti  
[Fagotti]

2 Flautado

Detailed description: This system contains measures 7, 8, and 9. Measure 7 features a complex rhythmic pattern in the Pifano part and a similar pattern in the Tenoretti part. Measure 8 shows the Tenoretti part with a triplet and the Flautado part with a triplet. Measure 9 features the Tenoretti part with a triplet and the Flautado part with a triplet. The Pifano part is marked with a double colon (>:::).

La Cenerentola

10

1 Cheio Tenoretti

2 Cheio [Flautado]

3 [Cheio]

4 [Cheio]

13

1

2

3 Magna

La Cenerentola

16

3

19

1

Tenoretti

Fagotti

3

22

1

Cheio

2

Flautado

Cheio

3

Cheio

4

Cheio

La Cenerentola

25

1 Tenoretti  
Fagotti

2 Flautado

3 Clarim  
Trompa

4 Trompa

28

1 Cheio

2 Cheio

3 Magna  
Cheio

4 Cheio

Detailed description: This page of a musical score for 'La Cenerentola' covers measures 25 to 28. It is arranged for a chamber ensemble. The first system (measures 25-27) features four parts: Tenoretti (Tenors), Fagotti (Bassoons), Flautado (Flutes), and Clarim (Clarinets). The Tenoretti and Fagotti parts have melodic lines with rests, while the Flautado and Clarim parts play rhythmic patterns. The second system (measures 28) features four parts: Cheio (Choir), Magna (Mandolin), and two Trompa (Trumpet) parts. The Cheio parts have melodic lines, while the Magna and Trompa parts play rhythmic patterns. The score is written in a key with one flat and a 2/4 time signature.

La Cenerentola

Allegro Vivace

Tenoretti

1

2

3

4

Musical score for four voices (1-4) and piano accompaniment. Measures 31-33. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand. The vocal parts have rests in measures 32 and 33.

1

Musical score for voice 1 and piano accompaniment. Measures 34-36. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand. The vocal part has a melodic line in the right hand.

1

Musical score for voice 1 and piano accompaniment. Measures 37-39. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand. The vocal part has a melodic line in the right hand.

La Cenerentola

1

40

Cheio

2

40

[Cheio]

3

40

[Cheio]

4

40

[Cheio]

1

43

[Tenoretti]

1

46

La Cenerentola

49

1

This system contains measures 49, 50, and 51. Measure 49 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The right hand has a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 50 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 51 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3.

52

1

This system contains measures 52, 53, and 54. Measure 52 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 53 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 54 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3.

55

1

This system contains measures 55, 56, and 57. Measure 55 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 56 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 57 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3.

58

1

This system contains measures 58, 59, and 60. Measure 58 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 59 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 60 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3.

61

1

This system contains measures 61, 62, and 63. Measure 61 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 62 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3. Measure 63 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The left hand has a half note G3, a quarter note A3, and a quarter note B3.

La Cenerentola

1

64

Cheio

2

64

Cheio

3

64

[Cheio]

4

64

[Cheio]

This system contains measures 64 to 66. It consists of four systems, each with a grand staff (treble and bass clef). System 1 has a vocal line in the treble clef starting at measure 64 with a melodic line, and a piano accompaniment in the bass clef. The word 'Cheio' is written above the vocal line. Systems 2, 3, and 4 have rests in the vocal line and piano accompaniment in the bass clef. The word 'Cheio' is written above the piano part in system 2, and '[Cheio]' is written above the piano part in systems 3 and 4.

1

67

2

67

3

67

4

67

This system contains measures 67 to 69. It consists of four systems, each with a grand staff (treble and bass clef). System 1 has a vocal line in the bass clef starting at measure 67 with a melodic line, and a piano accompaniment in the treble clef. Systems 2, 3, and 4 have piano accompaniment in both treble and bass clefs. The vocal line in system 4 has rests in measures 67 and 68, and a melodic line in measure 69.

La Cenerentola

1

2

3

4

Musical score for measures 70-72, systems 1-4. System 1 (labeled '1') features a treble staff with chords and a bass staff with a rhythmic accompaniment. System 2 (labeled '2') features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. System 3 (labeled '3') features a treble staff with chords and a bass staff with a rhythmic accompaniment. System 4 (labeled '4') features a treble staff with chords and a bass staff with a rhythmic accompaniment. The measure numbers 70, 71, and 72 are indicated at the beginning of each system.

1

2

3

4

Musical score for measures 73-76, systems 1-4. System 1 (labeled '1') features a treble staff with chords and a bass staff with a rhythmic accompaniment. System 2 (labeled '2') features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. System 3 (labeled '3') features a treble staff with chords and a bass staff with a rhythmic accompaniment. System 4 (labeled '4') features a treble staff with chords and a bass staff with a rhythmic accompaniment. The measure numbers 73, 74, 75, and 76 are indicated at the beginning of each system.

La Cenerentola

1

2

3

4

Musical score for measures 76-78, systems 1-4. System 1 (labeled '1') features a treble staff with block chords and a bass staff with a melodic line. System 2 (labeled '2') features a treble staff with a melodic line and a bass staff with a melodic line. System 3 (labeled '3') features a treble staff with block chords and a bass staff with a melodic line. System 4 (labeled '4') features a treble staff with rests and a bass staff with a melodic line. The key signature has one sharp (F#).

1

2

3

4

Musical score for measures 79-81, systems 1-4. System 1 (labeled '1') features a treble staff with block chords and a bass staff with a melodic line. System 2 (labeled '2') features a treble staff with block chords and a bass staff with a melodic line. System 3 (labeled '3') features a treble staff with block chords and a bass staff with a melodic line. System 4 (labeled '4') features a treble staff with block chords and a bass staff with a melodic line. The key signature changes to one flat (Bb) starting in measure 79.

La Cenerentola

82

1

2

3

4

This section contains the first four systems of music, numbered 82. Each system consists of a grand staff (treble and bass clefs). System 1 is for strings I and II, system 2 for strings III and IV, system 3 for woodwinds (flutes and oboes), and system 4 for woodwinds (clarinets and bassoons). The music features a steady eighth-note accompaniment in the bass clef and block chords in the treble clef.

85

Tenoretti

1

Fagotti

2

Flautado

3

4

This section contains the next three systems of music, numbered 85. System 1 is for Tenoretti (Tenors), system 2 for Fagotti (Bassoons) and Flautado (Flutes), system 3 is for woodwinds (clarinets and bassoons), and system 4 is for woodwinds (oboes and bassoons). The vocal parts have melodic lines, while the woodwinds play block chords. Systems 3 and 4 are mostly rests.

La Cenerentola

88

1

2

Detailed description: This system contains measures 88, 89, and 90. It is divided into two parts, labeled 1 and 2. Part 1 (measures 88-90) features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef part has a key signature of one flat (Bb) and a common time signature. Part 2 (measures 88-90) features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef part has a key signature of one flat (Bb) and a common time signature. The music consists of chords and melodic lines in both parts.

91

1

Detailed description: This system contains measures 91, 92, and 93. It is labeled with a '1' on the left. The music is written in a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time. The music consists of chords and melodic lines.

94

1

2

Detailed description: This system contains measures 94, 95, and 96. It is divided into two parts, labeled 1 and 2. Part 1 (measures 94-96) features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef part has a key signature of one flat (Bb) and a common time signature. Part 2 (measures 94-96) features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef part has a key signature of one flat (Bb) and a common time signature. The music consists of chords and melodic lines in both parts.

La Cenerentola

1

2

3

97

Magna

3

100

1

2

3

103

Fagotti

Flautado

La Cenerentola

Oboe

106

1

2

Detailed description: This system contains the first two staves of music for measures 106-108. The first staff is for Oboe 1 and the second for Oboe 2. Both staves have a treble clef. The music consists of eighth and sixteenth notes with rests. The key signature has one sharp (F#).

109

1

2

Detailed description: This system contains the next two staves of music for measures 109-111. The notation continues with eighth and sixteenth notes and rests. The key signature remains one sharp.

112

1

2

3

Detailed description: This system contains three staves of music for measures 112-114. The first two staves are for Oboe 1 and Oboe 2, and the third is for Oboe 3. The first two staves have a treble clef, while the third has a bass clef. The music includes rests and chords. A triplet of eighth notes is marked with a '3' in the third staff. The key signature is one sharp.

La Cenerentola

115

1

3

This system contains measures 115 to 117. It features three staves. The first staff (labeled '1') is a grand staff with a treble clef and a bass clef. The second staff (labeled '3') is also a grand staff with a treble clef and a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 115 shows a melodic line in the first staff and a bass line in the second. Measure 116 has a whole rest in the first staff and a bass line in the second. Measure 117 continues the melodic line in the first staff and the bass line in the second. A triplet of eighth notes is marked with a '3' in the second staff of measure 117.

118

1

3

This system contains measures 118 to 120. It features three staves. The first staff (labeled '1') is a grand staff with a treble clef and a bass clef. The second staff (labeled '3') is also a grand staff with a treble clef and a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 118 has a whole rest in the first staff and a bass line in the second. Measure 119 continues the melodic line in the first staff and the bass line in the second. Measure 120 continues the melodic line in the first staff and the bass line in the second. A triplet of eighth notes is marked with a '3' in the second staff of measure 119.

121

1

2

3

This system contains measures 121 to 123. It features three staves. The first staff (labeled '1') is a grand staff with a treble clef and a bass clef. The second staff (labeled '2') is a grand staff with a treble clef and a bass clef. The third staff (labeled '3') is a grand staff with a treble clef and a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 121 shows a melodic line in the first staff and a bass line in the second. Measure 122 has a whole rest in the first staff and a bass line in the second. Measure 123 continues the melodic line in the first staff and the bass line in the second. A triplet of eighth notes is marked with a '3' in the second staff of measure 122.

La Cenerentola

124

1

2

3

Detailed description: This system contains two systems of music. System 1 (labeled '1') has a treble clef staff with a melodic line starting at measure 124, and a bass clef staff with a steady accompaniment of eighth notes. System 2 (labeled '2') also starts at measure 124. The treble clef staff features a triplet of eighth notes in measure 124, followed by a melodic line. The bass clef staff continues the accompaniment. Measure 126 includes a triplet of eighth notes in the treble clef staff.

127

1

2

3

Detailed description: This system contains three systems of music. System 1 (labeled '1') starts at measure 127 with a melodic line in the treble clef and accompaniment in the bass clef. System 2 (labeled '2') also starts at measure 127, featuring a triplet of eighth notes in the treble clef staff and accompaniment in the bass clef. System 3 (labeled '3') starts at measure 127 with a treble clef staff that is mostly empty, and a bass clef staff with a simple accompaniment pattern.

130

3

Detailed description: This system contains one system of music (labeled '3') starting at measure 130. The treble clef staff contains block chords, and the bass clef staff has a simple accompaniment pattern.

La Cenerentola

133

3

Musical score for measures 133-135. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains chords and rests. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

136

3

Musical score for measures 136-138. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains chords and rests. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

139

3

Musical score for measures 139-144. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains chords and rests. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

145

Tenoretti

1

Fagotti

Musical score for measures 145-147. The system consists of two staves. The upper staff is in treble clef and contains rests for measures 145 and 146, followed by a melodic line for measure 147. The lower staff is in bass clef and contains rests for measures 145 and 146, followed by a melodic line for measure 147. The instrument labels 'Tenoretti' and 'Fagotti' are placed above the respective staves.

145

2

Musical score for measures 145-147. The system consists of two staves. The upper staff is in treble clef and contains rests for measures 145 and 146, followed by a melodic line for measure 147. The lower staff is in bass clef and contains rests for measures 145 and 146, followed by a melodic line for measure 147.

145

3

Musical score for measures 145-147. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains chords and rests. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

La Cenerentola

148

1

2

Detailed description: This system contains measures 148, 149, and 150. It is divided into two parts, 1 and 2. Part 1 consists of a grand staff with a treble clef and a bass clef. The treble staff contains chords and some melodic fragments, while the bass staff contains a steady eighth-note accompaniment. Part 2 also consists of a grand staff. The treble staff features a more active melodic line with eighth and sixteenth notes, while the bass staff continues with the eighth-note accompaniment. The key signature has two sharps (F# and C#).

151

1

2

Detailed description: This system contains measures 151, 152, and 153. Part 1 (grand staff) shows the treble staff with chords and the bass staff with eighth-note accompaniment. Part 2 (grand staff) shows the treble staff with a melodic line and the bass staff with eighth-note accompaniment. The key signature has two sharps.

154

1

2

Detailed description: This system contains measures 154, 155, and 156. Part 1 (grand staff) shows the treble staff with chords and the bass staff with eighth-note accompaniment. Part 2 (grand staff) shows the treble staff with a melodic line and the bass staff with eighth-note accompaniment. The key signature has two sharps.

La Cenerentola

157



1

2

160



1

Cheio

2

Cheio

3

Cheio

4

Cheio

La Cenerentola

163

1

2

3

4

This system contains measures 163, 164, and 165. It is divided into four systems (1-4). System 1 has a treble staff with eighth-note chords and a bass staff with quarter notes. System 2 has a treble staff with chords and a bass staff with quarter notes. System 3 has a treble staff with chords and a bass staff with quarter notes. System 4 has a treble staff with chords and a bass staff with quarter notes. The key signature has two sharps (F# and C#).

166

1

2

3

4

This system contains measures 166, 167, and 168. It is divided into four systems (1-4). System 1 has a treble staff with eighth-note chords and a bass staff with quarter notes. System 2 has a treble staff with chords and a bass staff with quarter notes. System 3 has a treble staff with chords and a bass staff with quarter notes. System 4 has a treble staff with chords and a bass staff with quarter notes. The key signature has two sharps (F# and C#).

La Cenerentola

169

1

2

3

4

This system contains measures 169, 170, and 171. It is divided into four systems, each with a grand staff (treble and bass clef). System 1 features a melodic line in the treble clef and a bass line in the bass clef. System 2 has a treble clef staff with chords and a bass clef staff with a rhythmic pattern. System 3 consists of two grand staves with chords. System 4 has a treble clef staff with chords and a bass clef staff with a rhythmic pattern. The key signature has one sharp (F#) and the time signature is 3/4.

172

1

2

3

4

This system contains measures 172, 173, and 174. It is divided into four systems, each with a grand staff (treble and bass clef). System 1 features a melodic line in the treble clef and a bass line in the bass clef. System 2 has a treble clef staff with chords and a bass clef staff with a rhythmic pattern. System 3 consists of two grand staves with chords. System 4 has a treble clef staff with chords and a bass clef staff with a rhythmic pattern. The key signature has one sharp (F#) and the time signature is 3/4.

La Cenerentola

175

1

2

3

4

Detailed description: This system contains measures 175, 176, and 177. It consists of four systems of staves. System 1 (labeled '1') has a treble staff with a melodic line and a bass staff with a simple accompaniment. System 2 (labeled '2') has a treble staff with chords and a bass staff with a rhythmic accompaniment. System 3 (labeled '3') has a treble staff with chords and a bass staff with a simple accompaniment. System 4 (labeled '4') has a treble staff with chords and a bass staff with a simple accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

178

1

2

3

4

Detailed description: This system contains measures 178, 179, and 180. It consists of four systems of staves. System 1 (labeled '1') has a treble staff with a melodic line and a bass staff with a simple accompaniment. System 2 (labeled '2') has a treble staff with a melodic line and a bass staff with a simple accompaniment. System 3 (labeled '3') has a treble staff with chords and a bass staff with a simple accompaniment. System 4 (labeled '4') has a treble staff with chords and a bass staff with a simple accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

La Cenerentola

181

1

2

3

4

Detailed description: This system contains measures 181, 182, and 183. It is divided into four systems. System 1 (labeled '1') has a vocal line (treble clef) with eighth-note patterns and a piano accompaniment (bass clef) with chords. System 2 (labeled '2') has a vocal line (treble clef) with eighth-note patterns and a piano accompaniment (bass clef) with eighth-note patterns. System 3 (labeled '3') has a vocal line (treble clef) with chords and a piano accompaniment (bass clef) with chords. System 4 (labeled '4') has a vocal line (treble clef) with chords and a piano accompaniment (bass clef) with chords. The key signature has one sharp (F#).

184

1

2

3

4

Detailed description: This system contains measures 184, 185, 186, and 187. It is divided into four systems. System 1 (labeled '1') has a vocal line (treble clef) with eighth-note patterns and a piano accompaniment (bass clef) with chords. System 2 (labeled '2') has a vocal line (treble clef) with eighth-note patterns and a piano accompaniment (bass clef) with eighth-note patterns. System 3 (labeled '3') has a vocal line (treble clef) with chords and a piano accompaniment (bass clef) with chords. System 4 (labeled '4') has a vocal line (treble clef) with chords and a piano accompaniment (bass clef) with chords. The key signature has one sharp (F#).

La Cenerentola

187

1

2

3

4

This system contains measures 187, 188, and 189. It consists of four systems, each with a grand staff (treble and bass clefs). System 1 features a melodic line in the treble clef and a bass line in the bass clef. System 2 features a block chord in the treble clef and a bass line in the bass clef. System 3 features a block chord in the treble clef and a bass line in the bass clef. System 4 features a block chord in the treble clef and a bass line in the bass clef.

190

1

2

3

4

This system contains measures 190, 191, and 192. It consists of four systems, each with a grand staff (treble and bass clefs). System 1 features a melodic line in the treble clef with triplets and a bass line in the bass clef. System 2 features a block chord in the treble clef with triplets and a bass line in the bass clef. System 3 features a block chord in the treble clef with triplets and a bass line in the bass clef. System 4 features a block chord in the treble clef and a bass line in the bass clef.

La Cenerentola

193

1

2

3

4

Detailed description: This system contains four staves of music, numbered 1 through 4 on the left. Each staff begins with a measure number '193'. Staves 1 and 2 are grand staves with treble and bass clefs. Staff 1 has a treble clef and contains a melodic line with eighth and sixteenth notes. Staff 2 has a bass clef and contains a bass line with eighth and sixteenth notes. Staves 3 and 4 are grand staves with treble and bass clefs. Staff 3 has a treble clef and contains a melodic line with eighth and sixteenth notes. Staff 4 has a bass clef and contains a bass line with eighth and sixteenth notes. The music consists of four measures, with a repeat sign at the end of the first two measures and a fermata over the final measure of the first two staves.

196

Tenoretti

Fagotti

Magna

1

2

3

4

Detailed description: This system contains four staves of music, numbered 1 through 4 on the left. Each staff begins with a measure number '196'. Staff 1 has a treble clef and contains a melodic line with eighth and sixteenth notes. Staff 2 has a bass clef and contains a bass line with eighth and sixteenth notes. Staff 3 has a treble clef and contains a melodic line with eighth and sixteenth notes. Staff 4 has a bass clef and contains a bass line with eighth and sixteenth notes. The music consists of four measures, with a repeat sign at the end of the first two measures and a fermata over the final measure of the first two staves. The labels 'Tenoretti', 'Fagotti', and 'Magna' are placed above the staves.

La Cenerentola

199

1

Cheio

Tenoretti

[Fagotti]

2

[Cheio]

3

Cheio

Magna

4

[Cheio]

202

1

3

205

1

La Cenerentola

208 Flautim

1

211

1

214

1

La Cenerentola

Tenoretti

1

217

Cheio

2

217

[Cheio]

3

217

[Cheio]

4

217

[Cheio]

1

220

*tr.*

1

223

La Cenerentola

226 *sf*

1

This system contains measures 226, 227, and 228. The treble clef part begins with a dynamic marking of *sf* (sforzando) over a dotted quarter note. The bass clef part provides harmonic support with chords and single notes.

229

1

This system contains measures 229, 230, and 231. The treble clef part features a melodic line with eighth notes and quarter notes. The bass clef part consists of chords and single notes.

232

1

This system contains measures 232, 233, and 234. The treble clef part has a melodic line with eighth notes and quarter notes, including a sharp sign (#) in measure 233. The bass clef part consists of chords and single notes.

235

1

This system contains measures 235, 236, and 237. The treble clef part features a continuous melodic line of eighth notes. The bass clef part consists of chords and single notes.

238

1

This system contains measures 238, 239, and 240. The treble clef part features a continuous melodic line of eighth notes. The bass clef part consists of chords and single notes.

La Cenerentola

241 Cheio

1

241 Cheio

2

241 [Cheio]

3

241 [Cheio]

4

244

1

244

2

244

3

244

4

La Cenerentola

247

1

2

3

4

Detailed description: This system contains measures 247 through 250. It is divided into four systems, each with a grand staff (treble and bass clefs). System 1 (measures 247-248) features a piano accompaniment with chords in the right hand and a melodic line in the left hand. System 2 (measures 249-250) continues the accompaniment. System 3 (measures 251-252) shows a change in the piano part. System 4 (measures 253-254) includes a vocal line in the treble clef and piano accompaniment in the bass clef.

250

1

2

3

4

Detailed description: This system contains measures 250 through 254. It is divided into four systems, each with a grand staff. System 1 (measures 250-251) features a piano accompaniment with chords in the right hand and a melodic line in the left hand. System 2 (measures 252-253) continues the accompaniment. System 3 (measures 254-255) shows a change in the piano part. System 4 (measures 256-257) includes a vocal line in the treble clef and piano accompaniment in the bass clef.

La Cenerentola

253

1

2

3

4

Detailed description: This system contains measures 253, 254, and 255. It is divided into four systems (1-4). System 1 has a treble clef with a melodic line and a bass clef with a bass line. System 2 has a treble clef with a melodic line and a bass clef with a bass line. System 3 has a treble clef with a melodic line and a bass clef with a bass line. System 4 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of chords and moving lines.

256

1

2

3

4

Detailed description: This system contains measures 256, 257, and 258. It is divided into four systems (1-4). System 1 has a treble clef with a melodic line and a bass clef with a bass line. System 2 has a treble clef with a melodic line and a bass clef with a bass line. System 3 has a treble clef with a melodic line and a bass clef with a bass line. System 4 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of chords and moving lines.

La Cenerentola

259

1 Tenoretti

2 Fagotti

3 Flautado

4

This system contains four parts of a musical score for measures 259-261. Part 1 (Tenoretti) has a treble clef and a vocal line with lyrics. Part 2 (Fagotti) has a treble clef and a woodwind line. Part 3 (Flautado) has a treble clef and a woodwind line. Part 4 has a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). Measure numbers 259, 260, and 261 are indicated at the start of each system.

262

1

2

This system contains two parts of a musical score for measures 262-264. Part 1 has a treble clef and a vocal line with lyrics. Part 2 has a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). Measure numbers 262, 263, and 264 are indicated at the start of each system.

La Cenerentola

265

1

265

2

Detailed description: This system contains two systems of music, labeled 1 and 2. Each system has a treble and bass clef staff. Measure 265 shows a treble staff with a chord and a bass staff with a quarter note. Measures 266 and 267 show rests in the treble staff and chords in the bass staff.

268

1

268

2

Detailed description: This system contains two systems of music, labeled 1 and 2. Each system has a treble and bass clef staff. Measure 268 shows rests in both staves. Measure 269 shows a quarter note in the bass staff. Measure 270 shows a quarter note in the treble staff and a quarter note in the bass staff.

271

1

271

2

271

3

Magna

Detailed description: This system contains three systems of music, labeled 1, 2, and 3. Each system has a treble and bass clef staff. Measures 271 and 272 show chords in both staves. Measure 273 shows a quarter note in the treble staff and a quarter note in the bass staff. The third system (labeled 3) has rests in both staves until measure 273, where the word 'Magna' is written above the treble staff and a sequence of chords is written in the bass staff.

La Cenerentola

274

3

Musical score for measures 274-276. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a dotted quarter note, an eighth note, and a quarter rest. The lower staff is in bass clef and contains a bass line with a quarter note followed by two chords, each consisting of a quarter note and a dotted quarter note.

277

3

Musical score for measures 277-279. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a quarter note, a dotted quarter note, and a quarter rest. The lower staff is in bass clef and contains a bass line with a quarter note followed by two chords, each consisting of a quarter note and a dotted quarter note.

280

1

Oboe

Fagotti

2

[Flautado]

3

Musical score for measures 280-282. The system consists of three staves. The first staff (labeled '1') is in treble clef and contains an Oboe part that begins in measure 282. The second staff (labeled '2') is in treble clef and contains a Flautado part that begins in measure 281. The third staff (labeled '3') is in bass clef and contains a bass line with a quarter note followed by two chords, each consisting of a quarter note and a dotted quarter note.

La Cenerentola

1

283

2

Detailed description: This system contains measures 283, 284, and 285. Part 1 (labeled '1') consists of a treble clef staff with a whole rest in measure 283, followed by eighth-note pairs in measures 284 and 285, and a bass clef staff with a steady eighth-note accompaniment. Part 2 (labeled '2') consists of a treble clef staff with a whole rest in measure 283, followed by chords in measures 284 and 285, and a bass clef staff with a steady eighth-note accompaniment.

1

286

2

Detailed description: This system contains measures 286, 287, and 288. Part 1 (labeled '1') consists of a treble clef staff with a whole rest in measure 286, followed by eighth-note pairs in measures 287 and 288, and a bass clef staff with a steady eighth-note accompaniment. Part 2 (labeled '2') consists of a treble clef staff with a whole rest in measure 286, followed by chords in measures 287 and 288, and a bass clef staff with a steady eighth-note accompaniment.

1

289

2

3

Detailed description: This system contains measures 289, 290, and 291. Part 1 (labeled '1') consists of a treble clef staff with a whole rest in measure 289, a whole rest in measure 290, and eighth-note pairs in measure 291, and a bass clef staff with a whole rest in measure 289, a whole rest in measure 290, and eighth-note pairs in measure 291. Part 2 (labeled '2') consists of a treble clef staff with a whole rest in measure 289, a whole rest in measure 290, and a whole rest in measure 291, and a bass clef staff with a whole rest in measure 289, a whole rest in measure 290, and a whole rest in measure 291. Part 3 (labeled '3') consists of a treble clef staff with a whole rest in measure 289, a dotted quarter note in measure 290, a triplet eighth-note figure in measure 291, and a whole rest in measure 292, and a bass clef staff with a steady eighth-note accompaniment.

La Cenerentola

292

1

3

Detailed description: This system contains measures 292, 293, and 294. Part 1 (violin/viola) has rests in measures 292 and 294, and a melodic phrase in measure 293. Part 3 (piano) features a rhythmic accompaniment with triplets in measures 292 and 294, and a steady eighth-note pattern in measure 293.

295

1

3

Detailed description: This system contains measures 295, 296, and 297. Part 1 (violin/viola) has a melodic line in measure 295, rests in 296, and a melodic phrase in 297. Part 3 (piano) continues the accompaniment with chords in measure 295, eighth notes in 296, and chords in 297.

295

2

3

Detailed description: This system contains measures 295, 296, and 297. Part 2 (cello/bass) has rests in measures 295 and 296, and a melodic phrase in measure 297. Part 3 (piano) continues the accompaniment.

295

3

3

Detailed description: This system contains measures 295, 296, and 297. Part 3 (piano) continues the accompaniment with chords in measure 295, eighth notes in 296, and chords in 297.

*Pifano*

298

1

3

Detailed description: This system contains measures 298, 299, and 300. Part 1 (violin/viola) has a melodic line with slurs in measures 298, 299, and 300. Part 3 (piano) has chords in measure 298, eighth notes in 299, and chords in 300.

298

2

3

Detailed description: This system contains measures 298, 299, and 300. Part 2 (cello/bass) has a melodic line with slurs in measures 298, 299, and 300. Part 3 (piano) continues the accompaniment.

La Cenerentola

1

2

Musical score for measures 301-303, systems 1 and 2. System 1 (labeled '1') consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line with chords. System 2 (labeled '2') continues the vocal line with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment includes a triplet of eighth notes in the right hand.

1

2

3

Magna

Musical score for measures 304-306, systems 1, 2, and 3. System 1 (labeled '1') shows the vocal line with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment has a steady eighth-note bass line. System 2 (labeled '2') continues the vocal line with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment includes a triplet of eighth notes in the right hand. System 3 (labeled '3') shows the vocal line with a whole rest. The piano accompaniment features a melodic line in the right hand starting with a quarter note G4, and a steady eighth-note bass line. The word 'Magna' is written above the piano part.

3

Musical score for measures 307-309, system 3. The system is labeled '3' and shows the vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line with chords.

La Cenerentola

310

3

This system contains measures 310, 311, and 312. The right hand (treble clef) features a sequence of chords: a triad of G4, B4, and D5 in measure 310; a dyad of G4 and B4 in measure 311; and a sequence of chords (G4-B4, G4-B4, G4-B4, G4-B4) in measure 312. The left hand (bass clef) plays a steady eighth-note accompaniment of G3, A3, B3, and C4.

313

3

This system contains measures 313, 314, and 315. The right hand (treble clef) features a sequence of chords: a dyad of G4 and B4 in measure 313; a dyad of G4 and B4 in measure 314; and a sequence of chords (G4-B4, G4-B4, G4-B4, G4-B4) in measure 315. The left hand (bass clef) plays a steady eighth-note accompaniment of G3, A3, B3, and C4.

316

3

This system contains measures 316, 317, and 318. The right hand (treble clef) features a sequence of chords: a dyad of G4 and B4 in measure 316; a sequence of chords (G4-B4, G4-B4, G4-B4, G4-B4) in measure 317; and a sequence of chords (G4-B4, G4-B4, G4-B4, G4-B4) in measure 318. The left hand (bass clef) plays a steady eighth-note accompaniment of G3, A3, B3, and C4.

319

3

This system contains measures 319, 320, and 321. The right hand (treble clef) features a sequence of chords: a triad of G4, B4, and D5 in measure 319; a sequence of chords (G4-B4, G4-B4, G4-B4, G4-B4) in measure 320; and a sequence of chords (G4-B4, G4-B4, G4-B4, G4-B4) in measure 321. The left hand (bass clef) plays a steady eighth-note accompaniment of G3, A3, B3, and C4.

La Cenerentola

322 Tenoretti

1 Fagotti

2

3

325

1

2

328

1

2

La Cenerentola

337

1

2

Detailed description: This system contains two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one sharp (F#). It features a series of chords in the right hand and a simple eighth-note bass line in the left hand. Staff 2 has a treble clef and a key signature of one sharp. It features a melody in the right hand with some rests and a simple eighth-note bass line in the left hand. The measures are numbered 337, 338, and 339.

334

1

2

Cheio

Detailed description: This system contains two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one sharp. It features a complex, fast-moving melody in the right hand and a simple eighth-note bass line in the left hand. Staff 2 has a treble clef and a key signature of one sharp. It features a melody in the right hand and a simple eighth-note bass line in the left hand. The measures are numbered 334, 335, 336, 337, 338, and 339. The word "Cheio" is written above the staff in measure 339.

334

3

Cheio

Detailed description: This system contains one staff, labeled 3. It has a treble clef and a key signature of one sharp. The staff is mostly empty with rests, except for the final two measures (338 and 339) where it contains a simple eighth-note melody. The word "Cheio" is written above the staff in measure 339.

334

4

Cheio

Detailed description: This system contains one staff, labeled 4. It has a treble clef and a key signature of one sharp. The staff is mostly empty with rests, except for the final two measures (338 and 339) where it contains a simple eighth-note melody. The word "Cheio" is written above the staff in measure 339.

La Cenerentola

339

1

2

3

4

This system contains measures 339, 340, and 341. It is divided into four systems (1-4). System 1 is a grand staff with a treble clef and a bass clef. System 2 is a grand staff with a treble clef and a bass clef. System 3 is a grand staff with a treble clef and a bass clef. System 4 is a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a mix of eighth and quarter notes, with some chords and rests.

342

1

2

3

4

This system contains measures 342, 343, and 344. It is divided into four systems (1-4). System 1 is a grand staff with a treble clef and a bass clef. System 2 is a grand staff with a treble clef and a bass clef. System 3 is a grand staff with a treble clef and a bass clef. System 4 is a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a mix of eighth and quarter notes, with some chords and rests.

La Cenerentola

The image displays a musical score for the opera La Cenerentola, covering measures 345 through 348. The score is organized into four systems, each consisting of a grand staff (treble and bass clefs).  
- **System 1 (Measures 345-347):** The first system begins at measure 345. The right-hand part of the grand staff features a melodic line with eighth-note patterns and rests, while the left-hand part provides a steady accompaniment of eighth notes. The key signature changes from one flat to two flats between measures 346 and 347.  
- **System 2 (Measures 348-350):** The second system begins at measure 348. The right-hand part continues with a melodic line, and the left-hand part maintains the accompaniment. The key signature changes from two flats to one flat between measures 349 and 350.  
- **System 3 (Measures 351-353):** The third system continues the musical progression, with the right-hand part showing more complex melodic figures and the left-hand part providing harmonic support. The key signature changes from one flat to two flats between measures 352 and 353.  
- **System 4 (Measures 354-356):** The fourth system concludes the passage, with the right-hand part ending on a final melodic phrase and the left-hand part providing a concluding accompaniment. The key signature changes from two flats to one flat between measures 355 and 356.

La Cenerentola

357

1

2

3

4

This system contains measures 357 through 360. It consists of four systems, each with a grand staff (treble and bass clefs). System 1 features a melodic line in the treble clef and a bass line in the bass clef. System 2 has a similar structure with a more active treble line. System 3 and 4 are primarily chordal accompaniment, with the treble clef playing chords and the bass clef providing a steady bass line.

354

1

2

3

4

This system contains measures 354 through 357. It consists of four systems, each with a grand staff. System 1 shows a melodic line in the treble clef and a bass line in the bass clef. System 2 continues the melodic and bass lines. System 3 and 4 are chordal accompaniment, with the treble clef playing chords and the bass clef providing a steady bass line.

La Cenerentola

357

1

2

3

4

This system contains measures 357, 358, and 359. It is divided into four systems (1-4). System 1 (Violin I) has a melodic line with eighth notes. System 2 (Violin II) has a similar melodic line. System 3 (Viola) has a chordal accompaniment. System 4 (Cello/Double Bass) has a chordal accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#).

360

1

2

3

4

This system contains measures 360, 361, and 362. It is divided into four systems (1-4). System 1 (Violin I) has a melodic line with eighth notes and a repeat sign. System 2 (Violin II) has a similar melodic line. System 3 (Viola) has a chordal accompaniment. System 4 (Cello/Double Bass) has a chordal accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#).

La Cenerentola

1

2

3

4

This system contains measures 363 through 365. It consists of four systems of staves. System 1 (labeled '1') has a treble staff with a melodic line of eighth notes and a bass staff with a harmonic accompaniment of chords. System 2 (labeled '2') has a treble staff with chords and a bass staff with a similar harmonic accompaniment. System 3 (labeled '3') has a treble staff with chords and a bass staff with a similar harmonic accompaniment. System 4 (labeled '4') has a treble staff with chords and a bass staff with a similar harmonic accompaniment. The measure numbers 363, 364, and 365 are indicated at the beginning of each system.

1

2

3

4

This system contains measures 366 through 369. It consists of four systems of staves. System 1 (labeled '1') has a treble staff with a melodic line of eighth notes and a bass staff with a harmonic accompaniment of chords. System 2 (labeled '2') has a treble staff with chords and a bass staff with a similar harmonic accompaniment. System 3 (labeled '3') has a treble staff with chords and a bass staff with a similar harmonic accompaniment. System 4 (labeled '4') has a treble staff with chords and a bass staff with a similar harmonic accompaniment. The measure numbers 366, 367, 368, and 369 are indicated at the beginning of each system.

La Cenerentola

1

2

3

4

Musical score for measures 369-371, systems 1-4. Each system consists of a grand staff (treble and bass clefs). System 1: Treble clef has a melodic line with eighth notes and quarter notes; bass clef has a simple accompaniment. System 2: Treble clef has a melodic line with eighth notes and quarter notes; bass clef has a simple accompaniment. System 3: Treble clef has a melodic line with eighth notes and quarter notes; bass clef has a simple accompaniment. System 4: Treble clef has a melodic line with eighth notes and quarter notes; bass clef has a simple accompaniment.

1

2

3

4

Musical score for measures 372-375, systems 1-4. Each system consists of a grand staff (treble and bass clefs). System 1: Treble clef has a melodic line with eighth notes and quarter notes; bass clef has a simple accompaniment. System 2: Treble clef has a melodic line with eighth notes and quarter notes; bass clef has a simple accompaniment. System 3: Treble clef has a melodic line with eighth notes and quarter notes; bass clef has a simple accompaniment. System 4: Treble clef has a melodic line with eighth notes and quarter notes; bass clef has a simple accompaniment.

La Cenerentola

1

2

3

4

Musical score for measures 375-376. It consists of four systems, each with a grand staff (treble and bass clefs). The music is in a common time signature. The first system (labeled '1') shows a melodic line in the treble clef and a bass line in the bass clef. The second system (labeled '2') continues the same melodic and bass lines. The third system (labeled '3') shows the melodic line moving to a higher register and the bass line continuing. The fourth system (labeled '4') shows the melodic line moving to a lower register and the bass line continuing. The measures are numbered 375 and 376 at the beginning of each system.

1

2

3

4

Musical score for measures 377-380. It consists of four systems, each with a grand staff (treble and bass clefs). The music is in a common time signature. The first system (labeled '1') shows a melodic line in the treble clef and a bass line in the bass clef. The second system (labeled '2') continues the same melodic and bass lines. The third system (labeled '3') shows the melodic line moving to a higher register and the bass line continuing. The fourth system (labeled '4') shows the melodic line moving to a lower register and the bass line continuing. The measures are numbered 377, 378, 379, and 380 at the beginning of each system.

La Cenerentola

The image shows a musical score for four voices, labeled 1, 2, 3, and 4. Each voice part is written on a grand staff (treble and bass clefs). The score begins at measure 380, indicated by a '380' above the first staff. The music consists of chords and simple melodic lines. The first two voices (1 and 2) have identical parts, while the last two (3 and 4) have slightly different parts. The notation includes notes, rests, and bar lines. The score ends with a double bar line and repeat dots.

## Appendix 6: Editorial Remarks

Original note beamings have been preserved, except in cases where beamings are non-standard. Repeated figures have been written out. Registration markings are written in brackets when not included in the autograph. See for example m. 128 of *Sinfonia 1<sup>a</sup>*.

In cases where the notes written in the score exceed the compass of the instrument, notes have been modified in the individual parts, but not in the full score. For example, in *Sinfonia 1<sup>a</sup>*, all four parts contain music written up to f<sup>'''</sup>. However, only the two organs in the high altar have a compass that reaches f<sup>'''</sup>. The original writing was left in the full score transcription, but in the individual parts the unplayable notes were placed in parenthesis. In one instance, mm. 24-25, of *Sinfonia 1<sup>a</sup>*, the parts of Organ 2 and Organ 3 in the individual parts were switched for performance purposes, but the transcribed score was left as written in the autograph.

### *Sinfonia p.<sup>a</sup> 4 Órgãos*

**P-Ln MM 5076//1** (autograph). First page with inscription «Sinfonia p.<sup>a</sup> 4 Orgãos / Soares».

- m. 5            first two beats illegible.
- m. 21            No registration indications for Organs 3 and 4.
- mm. 24-25    N.B.: Compass of organ Organ 3 does not reach f<sup>'''</sup>.
- m. 35-40      It is not clear if Organ 4 should be switching between *Cheio* and *Clarim* and *Trompa*, or continuing to play with just reeds. See also mm. 146-151.
- m. 73            N.B.: Compass of organs Organ 3 and Organ 4 does not reach f<sup>'''</sup>.
- m. 96            Absence of registration markings for Organ 2, left hand. See m. 115.
- m. 128          Absence of “*Cheio Trombetta*” registration markings for Organs 3 and 4.
- mm. 159-161 N.B.: Compass of Organ 3 does not reach f<sup>'''</sup>.
- mm. 184-190 Registration marking *Magna* seems to imply a 16’ reed in the left hand as well, which currently does not exist in any of the organs.
- m. 234          Autograph does not contain c<sup>♯</sup>.

*Sinfonia [2<sup>a</sup>]*

**P-Ln MM 5076//2** (autograph). First page with inscription «Sinfonia / Soares».

- m. 59            Discrepancy in rhythm, Organ 4. In the manuscript, Organ 4 plays on beats 3 and 4, while the rest of the organs play on beats 1 and 2. The same pattern occurs earlier in m. 34, and Organ 4 plays on beats 1 and 3, with the rest of the organs.

*Sinfonia Nell'Opera La Cenerentola*

**P-Ln MM 5076//3** (autograph). First page with inscription «Sinfonia Nell'Opera L'Cenerentola a Comodata per gli / Organi di Mafra / Del Maestro Rossini».

- m. 197            N.B. Compass of Organ 3 does not reach f''.
- mm. 355-366    N.B. Compass of Organ 3 does not reach f''.
- mm. 376-383    The last page of the manuscript is separated from the rest of the piece, and is found in the middle of a piano four-hands piece bound in the same notebook: *Huit Pièces Favorites / tirées de L'opéra Guillaume Tell de Rossini / Arrangées à quatre mains pour le Piano Forte / par Charles Vollneiler*. A correction has been inserted into the 1<sup>st</sup> piano part, which covers only the top half of the page; beneath this page is the last page of the Rossini piece.

**Appendix 7:** Analysis of communications in *Sinfonia 1<sup>a</sup>*

Table 1: Ensemble Playing, <i>Sinfonia 1<sup>a</sup></i>		
All	Org. 1 & 2	Org. 1 & 2 & 3
mm. 1-5	mm. 10-18	m. 260
mm. 23-25	mm. 63-64	
mm. 48-61	mm. 67-68	
mm. 65-67	mm. 71-72	
mm. 69-70	mm. 94-103	
mm. 73-74	mm. 115-118	
mm. 79-81	mm. 197-205	
mm. 121-126	mm. 218-221	
mm. 128-133	mm. 248-249	
mm. 138-144	mm. 259	
mm. 159-164		
mm. 170-172		
mm. 181-183		
mm. 224-246		
mm. 250-258		
mm. 261-274		

Table 2: Dialogue, <i>Sinfonia 1<sup>a</sup></i>				
Orgs. 1 & 3 & 4	All & 4	Orgs. 3 & 4	All & 1	[Orgs. 1 & 2] & 3
mm. 36-38 mm. 40-45 mm. 147-149 mm. 151-157	mm. 26-27 mm. 75-78 m. 127 mm. 134-137 mm. 173-180	mm. 103-110 mm. 206-213	mm. 34-35 mm. 38-39 mm. 45-46 mm. 145-146 mm. 149-150 mm. 156-157	mm. 28-33
[Orgs. 1 & 2] & [3 & 4]	Orgs. 1 & 3	Orgs. 1 & 2	All & 3	
mm. 165-169	mm. 6-9	mm. 19-20	mm. 21-22	

Table 3: Solo melodic lines, <i>Sinfonia 1<sup>a</sup></i>		
Org. 1	Org. 2	Org. 3
mm. 89-96	mm. 82-88	mm. 184-190
mm. 111-114		
mm. 191-199		
mm. 214-217		

Table 4: Total measures played, <i>Sinfonia 1<sup>a</sup></i>			
Org. 1	Org. 2	Org. 3	Org. 4
242	205	184	160

**Appendix 8:** Analysis of communications in *Sinfonia* [2<sup>a</sup>]

Table 5: Ensemble playing, <i>Sinfonia</i> [2 <sup>a</sup> ]	
All	
mm.	1-7
mm.	28-34
mm.	53-59
mm.	64-71
m.	76
mm.	81-83
m.	93
m.	96
mm.	98-101
mm.	115-121
m.	128
mm.	137-140
mm.	159-165
mm.	170-177
m.	182
mm.	187-188
mm.	202-203
mm.	206-211
mm.	219-226
mm.	233-235

Table 6: Dialogue, <i>Sinfonia</i> [2 <sup>a</sup> ]						
Org. 1 & All	Org. 3 & 4	Org. 4 & All	{1&2} & {3&4}	Org. 1 & 3	Org. 3 & All	Org. 1 & 2
mm. 72-75	mm. 12-20	mm. 77-80	mm. 60-63	mm. 212-218	mm. 197-201	mm. 8-11
mm. 94-95	mm. 35-45	mm. 91-92	mm. 166-169			
m. 97		mm. 122-127				
mm. 134-136		mm. 183-186				
mm. 141-146						
mm. 178-181						
mm. 203-205						
mm. 227-232						

Table 7: Solo Melodic Lines, <i>Sinfonia [2<sup>a</sup>]</i>	
Org. 1	Org. 3
mm. 21-27	mm. 35-45
mm. 46-52	mm. 87-91
mm. 83-87	mm. 108-114
mm. 101-107	mm. 193-198
mm. 128-134	
mm. 147-158	
mm. 189-193	

Table 8: Total measures played, <i>Sinfonia [2<sup>a</sup>]</i>			
Org. 1	Org. 2	Org. 3	Org. 4
198	152	190	159

**Appendix 9:** Analysis of communications in *Sinfonia nell'Opera La Cenerentola*

Table 9: Ensemble playing in <i>La Cenerentola</i>			
All	Orgs. 1 & 2	Orgs. 1 & 3	Orgs. 2 & 3 & 4
m. 1	m. 9	mm. 113-121	m. 2
m. 5	mm. 11-15	mm. 197-199	m. 6
m. 10	mm. 22-23	mm. 201-203	
mm. 24-25	mm. 85-89	mm. 289-297	
mm. 30-32	mm. 94-97		
m. 42	mm. 105-113		
mm. 65-85	mm. 121-129		
mm. 162-196	mm. 146-161		
m. 200	mm. 261-265		
m. 218	mm. 270-274		
mm. 241-260	mm. 281-289		
mm. 338-383	mm. 297-305		
	mm. 322-337		

Table 10: Dialogue in <i>La Cenerentola</i>
Orgs. 3 & 4
mm. 26-29

Table 11: Solo melodic lines, <i>La Cenerentola</i>	
Org. 1	Org. 3
mm. 3-4	mm. 15-20
mm. 7-8	mm. 97-104
m. 21	mm. 128-145
mm. 32-42	mm. 273-280
mm. 43-64	mm. 305-322
mm. 90-93	
mm. 203-217	
mm. 220-240	
mm. 266-269	

Table 12: Total measures played, <i>La Cenerentola</i>			
Org. 1	Org. 2	Org. 3	Org. 4
324	233	224	135